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RHYTHM ARCHITECTURE

ON SEQUENTIAL ASPECTS OF MATERIALITIES IN URBAN SPACE

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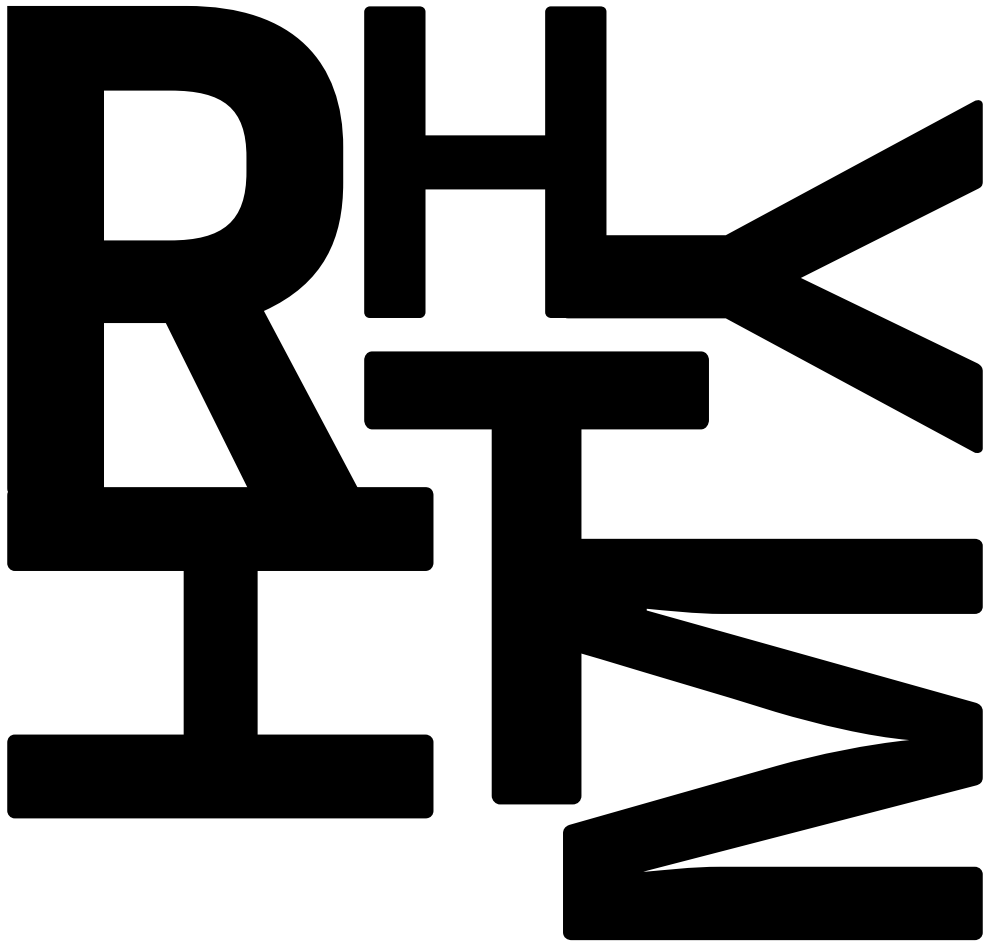
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Paulina Prieto de la Fuente



ARCHITECTURE

on sequential aspects of materialities in urban space

RHYTHM ARCHITECTURE



Monday 26th of March, 2012



RHYTHM ARCHITECTURE, on sequential aspects of materialities in urban space

Paulina Prieto de la Fuente



Monday 26th of March, 2012



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Timelapse-sequences: On the lower outer long side of each page throughout this book is a time-lapse picture. The pictures are part of sequences of 20 images that I have selected out of the circa 3 850 time-lapse photos that I have taken in the square. They are presented chronologically. They are not referenced specifically in the text but to some of the field notes there is a corresponding day represented as a picture sequence. They appear like this because the time-lapse material is in different ways a core to this project, they are small and a bit unsharp because they were taken with low quality to be able to take many pictures at once.



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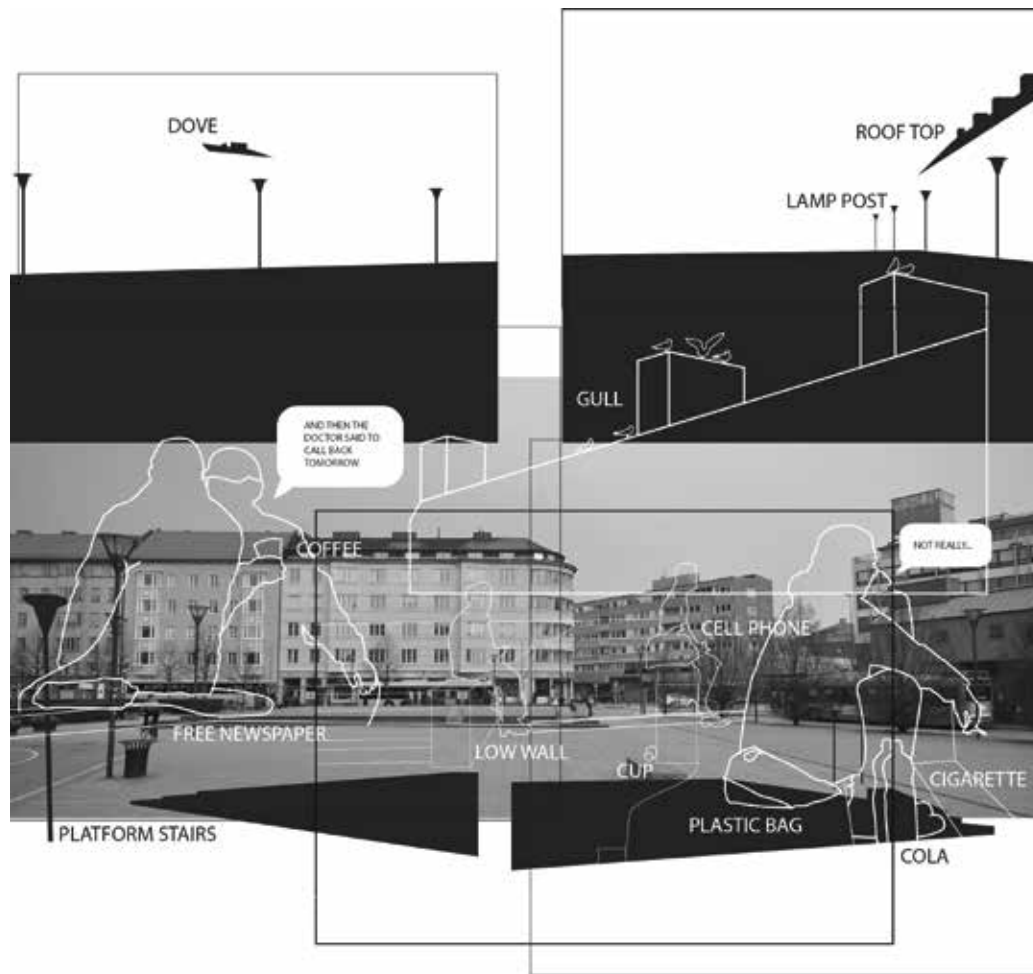


Figure 1. This collage is a version of a visualization made earlier that attempted at capturing rhythm architecture. It is an illustration of durational material figurations on the platform stairs. The collage shows the platform stairs as a rhythm figure, intersecting several different rhythms and rhythm figures.

INTRODUCTION

It is cloudy, rather calm. Neither hot nor cold. There is a fairly even flow, a calm atmosphere, even inside the shopping mall. On the square people are in motion, not lingering. Merchants rig their stalls. The police circle the square; they stop close to the stairs to talk to an older man who stands smoking by his bike. Next they stop at the benches where people sit drinking alcohol, they talk to one of them and then they drive off in their car. The rambling beggarwoman is on her daily round. Gulls call out as they circle the square. The soup kitchen is installed on the platform; two young men on trick bikes ride up and down on the large steps of the platform stairs.

Saturday 13th of April 2013, just before 12.00.

THE INTRODUCTORY QUOTE is an excerpt from field notes of the observations that I recorded at Värnhemstorget in Malmö on different occasions throughout 2012–2013. This particular observation, I feel, works as a section through urban space, illustrating the richness of urban life that becomes apparent when one approaches architecture with the ambition to focus on temporally defined moments.

This investigation departed in part as a personal reaction, originating several years ago, to “silent” definitions of architecture grounded in preferences of well-designed entities created by one single author that



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are often conceived of as timeless built objects of aesthetic perfection. As an architecture student, I was sometimes expected to accept and uphold this view, but in reality, my fellow students and I never thought of achieving anything like timelessness. Instead, we discussed many other aspects, interpretations, and meanings of architecture as they emerged in our own work, just as they did in “real” practice and among theoreticians, as we slowly learned from the multifarious ways of defining and working with architecture that were around.

Although architecture might often be conceived of as atemporal there have, of course, always been different ways of dealing with time in architectural discourse and practice. Since the early 20th century, the temporal activities that take place in and between buildings have, for example, been addressed through concepts such as function, flexibility and program. These concepts have guided many of the modernistic projects on many scales, from urban projects – the Brazilian capital Brasilia is a famous example – down to the level of kitchen design, where studies were conducted to determine both ergonomic and efficient layouts for domestic working environments in order to optimize the quality of life in the home. Another way of addressing temporality has been through the establishment of collaborative design processes, i.e. broader, polyvocal design processes. Embedded in building and planning in Sweden, as in many other countries, is the possibility for citizens to express opinions about or objections to the development of e.g. a new urban area or a building structure. Different kinds of collaborative design processes have also been developed, experimented with and tested in different ways as a critique or addition to these democratic instruments, both by municipalities and by private architectural firms. Bygone eras have been dealt with by professionals in the heritage sector, whose work entails caring for the existing built environment and protecting heritage and culturally distinct features in it. Another example of how temporality has been addressed in an architectural discourse and practice is the recent trend of working with short-term projects, like temporary building permits and events. The latter form has been popular both in so-called residual or interstitial spaces in urban areas, but also in neighbourhoods considered problematic, with high crime rates and socioeconomic poverty.

What many of these approaches have in common is that they address

temporality or temporal aspects of architecture in different ways and at different levels, with a shared common goal of keeping the processes surrounding new buildings or planning projects dynamic. Even so, the attempts at capturing processes have often been reduced to static categories and representations; from traditional plans and elevations to the mapping of movements or different pre-categorised activities, representations have quite often remained ‘timeless’. Why is it so difficult to describe an architecture in motion; i.e. an architecture captured in action? To my mind, the fleeting moment, the moving or repeating forces of lived life are of interest, rather than the static or predefined representations of architecture; this is also what has driven this project forward. The project began with a basic question: What can become architecture? While it may seem that I am thereby expanding on the tremendous question of what architecture is and the essence of the definition at its core, the question should rather be seen as a kind of background filter of interest, and a basic environmental sensing strategy when collecting, analysing and disseminating certain spatio-temporal elements in an urban context that can be regarded as defining an architectural space.

As a student, I travelled daily between my home in Malmö and the school I attended in Copenhagen. This regular journey over national borders was a highly material experience, and no two journeys were the same. The fragmented space of my trajectory, the time limited stops in different architectural situations – home, bicycle stand, entrance – waiting hall – platform of the central station, the train going through tunnels, passing buildings, countryside, crossing a bridge, etc. – really pressed the question: What is it that becomes architecture in these everyday life situations? Is my repeated, yet always slightly changing route to and from school an architecture in itself; an architecture, as it were, for my journey? It certainly depended on the material facts of the built environment and took shape in relation to a myriad of designed elements that worked better or worse. It materialized various social scenarios where my journey was one of privilege and self-chosen mobility, shared or confronted with people representing completely different conditions, ranging from the hypermobility and rapid movement of business travellers to people standing in stillness, people begging for money on the platform, or perhaps sleeping by the bike stand. I stopped

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travelling this particular daily route on a daily basis in 2008, but on more occasional recent journeys to Copenhagen, I still sense a certain sameness, an architectural consistency as it were, despite the total disruption of normalcy of this route in the autumn of 2015, when many people fleeing war travelled it and then spent days in the central station waiting for further, uncertain destinations.

Architecture is ubiquitous in our everyday social lives, and it also has a political role to play in its mere factual claiming and changing of space. But architecture is also a kind of delegated, or materialized, representation and manifestation of political powers in society, powers that we generally don't know completely, but that we still need to acknowledge in order to make spaces that, in terms of democracy, range from room for a few to room for everyone. The way in which one conceptualizes and represents architecture is thus not an indifferent matter. This project is first of all an attempt to find new ways of conceptualizing and representing architecture in order to include and more fully acknowledge its role and form in vivo. Based on the supposition that architecture is not only a more or less static material entity, but a highly fleeting moment capturing relations between parts and wholes of life situations, this investigation became a project whose aim is to deepen knowledge about the capturing of discrete architectural elements and events, and how they interact or are stitched together through the trajectories of everyday life. A plausible way to capture such an architecture – i.e. to experience and represent it – is through the study of various rhythms of urban life. Rhythms render situations and spaces salient through repeated return, and subsequently bind them together in sequences of both difference and repetition (cf. Deleuze 1994; Lefebvre 2004). Such an approach also acknowledges that the relation between details and wholes of formed space and matter are important ingredients in experiencing social life, as well as in conceptualized constructs of space and society.

Aims and questions

This dissertation aims to investigate temporality in architecture; more precisely, the micro-rhythms that repeatedly connect everyday life situations with the built environment, placing architecture between the subjective experience and the objective experiential frame. I am inter-

ested in how mundane activities such as eating, walking, shopping, smoking, waiting, etc. bring different kinds of materialities together in a sequential and rhythmical fashion. How are these events architecturally enacted and articulated? What roles does materiality play in these rhythmical and mundane sequences, and just as importantly, how can this be studied, conceptualized and represented?

One purpose here is to open up for dynamic, micro-perceptive approaches to planning and design through the detection of both the existence of, and the interplay between, the various distinct actors that take part in the production of urban and architectural space. The project has been experimental and explorative in terms how to develop methods of investigation, but also with regard to how to conceptualize, visualize and describe architecture as a temporal and sequential phenomenon, focusing mainly on shorter timespans occurring in daily life. Based on these initial statements, the project can be described as guided by the following research questions:

1. How do rhythms of the everyday appear, and in what ways do these temporal qualities connect with the built environment?
2. How do rhythmically conducted interactions in the built environment relate to intended programmes, common use, and traditional comprehensions of architectural and urban space?
3. By what representational means can rhythmic and sequential connections of spatial events be visualized?
4. What chrono-political implications are evoked by rhythm-based urban studies and through the connection of seemingly discrete architectural materialities?

The thesis is based on observations of quotidian life on the square Värnhemstorget in Malmö in southern Sweden, as well as on more experimental studies and exercises, sometimes conducted with master students in architecture as a way to understand, describe and visualize the role of architectural and material elements in the square. In this dissertation, I test and develop a series of concepts and techniques in



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order to enable descriptions and representations of how the built environment relates to the rhythmically recurring micro-scale events of everyday life. These investigations include conceptual developments as well as experiments in architectural representation and visualization. Thus, the work also takes an explicit interest in some of the tools commonly used by urban designers and architects, such as drawing, collage, photography, and field notes, as it seeks to contribute to ways of discussing and investigating time-space not only within architectural theory, but also in architectural practice and planning.

The work departs from the understanding that architecture is not a pre-conceived entity waiting to be put on a drawing table or plugged into a computer, or discussed as an ideal final object; instead, it is seen as a reiterative set of spatial resources that, in their moving or shape-shifting form, could be captured by architects, smokers, dogs or the weather – possibly together. My investigation and analysis focuses mainly on the relation between what I label “small” everyday rhythms of public space, often events occurring within seconds, minutes and hours, and sometimes with comparable fluctuations that can be counted in days, weeks and months. This delineation has been made in order to focus on the quickly emerging and transient interaction between the built environment and life in the cities. Within these intervals, time is clearly experienced as a fluid and fleeting element, and by observing the materiality that forms the stability and evanescence of urban space, the social heterogeneity – or what Law calls the ‘messiness’ (Law 2004) of public life – can potentially be addressed. My research renders architecture as a moving target, or architecture as sequences of spaces in repetition; in this context, this means that architecture is what rhythmically reappears in variation, while being not identical in repetition. Architecture – just as the world itself – is constantly on the move, even as it repeats itself (Latour & Yaneva 2008). This aspect of repetition is emphasized because of the existence of hegemonic concepts related to architecture; concepts that in themselves create norms, but that upon scrutiny need to be brought to question by comparison. One example is the modernistic but still widely used concept of “function” (cf. Forty 2000); when presumed a good quality in and of itself, it may actually tie uses to matter in prejudiced ways. Another example is the frequently expressed idea of “meeting places”, common today in urban pro-

grammes, that automatically represent the idea that if there are many different people or activities in public space, the space is successful *per se*. In the scope of this thesis, I have been interested in studying the possibilities as well as the “impossibilities”, the unthought-of events presented to us by the built environment. In this inquisitive state, I have been attentive to what one may perceive on site-visits, how these perceptions can be represented, and how they relate to what we normally refer to as “urban context”. It is my hope that this study, though limited to a certain case and scale by practical necessities, may challenge normal understandings of architectural function or programme. I hope that it opens up potentials to further discuss the subject of architecture in relation to the issue of how programmes fit with use, as well as about how architecture forms social space.

Theoretical context

This work aims to stay fairly close to the architectural discipline in order to contribute to the architectural discourse, and to see how situated architectural elements and events – discretely disposed but still connected in urban space – may conjoin rhythmically to shape fundamentally temporal architectural appearances. I have thus taken inspiration from several recent temporal approaches to architectural theory and research. These include e.g. the ethnographical approach to architectural research elaborated and theorized by Albena Yaneva (Yaneva 2009; 2012; see also Latour and Yaneva 2008) and bringing forth the non-stabilised character of social space. It also includes architectural theorists who emphasize the relation between use and architecture and advocate a more processual perspective on architecture, e.g. Habraken (2005), Till (2010), Wunderlich (2008; 2013) and Kärrholm (2012; 2013), to name a few. Other inspirations include temporality as it has been handled in the writings of a series of architectural practitioners (see Schneider and Till 2007; Awan, Schneider and Till 2011; muf architecture 2001), as well as in a series of recent architectural dissertations, such as those of Bonnevier (2007), Sand (2008), Nilsson (2010), Magnusson (2016) and Lawaczeck-Körner (2016). For architectural historians, “time” is inherently part of any historiographical account and thus a disciplinary fundament, but more explicit interests in temporal architectural matters and objects also occur in this tradition,

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such as Rudofsky's (1987; 1964). These are but a few names, provided to give a quick overview of some of the various researchers who have dealt with different facets of temporality as related to architecture, and who have inspired this work in various ways. Taken together, these and other temporal approaches demonstrate that there are already notions at hand that could help in rendering architecture as a matter that appears in transition and movement.

In addition to architectural research and theory, I have also made use of other investigations of urban life based in disciplines such as anthropology, sociology, cultural geography, environmental psychology or political science. Although these disciplines often tend to focus on the social effects of human-driven spatial concerns rather than on the role of the built environment, disciplines like these, and some of the basic philosophical concepts behind them, remain very important for my investigation, as will be obvious in the forthcoming. One of the main theoretical inspirations for this study is "rhythmanalysis" as introduced by Henri Lefebvre in the book *Rhythmanalysis, Space, Time and Everyday Life* (2004 [1992]). The concept of rhythm has a tradition as a compositional or aesthetic quality in the architecture of buildings, e.g. when describing a layout of columns or the repetition of windows in a façade (Rasmussen 1957). This perspective was in fact investigated quite extensively in the 1920s by the Soviet constructivist architect Moisei Ginzburg (Ginzburg 2016 [1923]). In this thesis however, rhythm is – in the spirit of Lefebvre – introduced more on the premise of time itself, as a methodological tool to follow and discuss how our everyday lives relate temporally to architecture seen as spatial sequences.

A number of social scientists influenced me as I sought to untangle and bring analytical order to the complexity of urban space. One of them is John Law, who grapples with the messiness of the social and the urban (Law 2004) – messiness meaning that public space is a place where paths cross and no single type of activity reigns: one minute, absolutely nothing is happening, and in the next, dogs or people are fighting, somebody is playing, cleaning, eating, laughing, demonstrating, the police are intervening, or somebody is selling something; or perhaps all those things are happening at the same time. A short while later, everything is calm again. One challenge in research might be avoiding excessive simplification, or resisting the urge to try and order too

much, but rather "to make and know realities that are vague and indefinite *because much of the world is enacted in that way*" (Law 2004: 14, italics in original). When following the rhythms of a multiprogrammed space like the square, one enters with one focus and quickly realizes that the focus needs to be shifted because nothing appears the way it was anticipated. The focus might also shift unconsciously in the act of following an event. In line with this, Jeremy Till goes all in with his motto "Mess is the law" (Till 2009: xi), where he truly feels the need to shake the foundations of how architects relate to architecture and the way that architecture is taught in schools. The abrupt feeling of messiness has also been a personal experience in my empirical work. Oftentimes, when I thought I had found a perfect method or a technique for looking at a particular type of rhythm, tied for instance to a partition of the square close to the shopping mall, it turned out that I was seeing something else, like the occasional fight for food by birds. What I try to see and describe is altered by my mediated presence, first because I am present on site and observing with a camera or notebook, and secondly because my presence also takes part in what is happening in that moment in the square. This well-witnessed experience in the history of research deserves to be mentioned here, not least because the tactic of "following messiness" is not often recognized today, as research is generally conducted using applied, ready-made methods. Messiness is confusing, but it is also a challenge to be embraced in order to stay open to unexpected happenings.

There are similarities between the messiness that Law describes and Doreen Massey's description of space as a cut through a myriad of stories (Massey 2005). In order to situate myself and my findings and methods within this messiness, I have chosen to develop my view on rhythms in a more relational direction than Lefebvre, taking what has sometimes been called a poststructuralist perspective on space (Murdoch 2006). In this view, space is neither a predetermined container nor a fixed category, but rather something that is formed through an activity or by being addressed in a certain way. Here, I have benefited from theories and approaches that regard space as a process and as a product of interrelations between heterogeneous actors, rather than as something already structured (such as a container, as binary oppositions, or as triads). Space does not simply exist or not exist; it is con-

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stantly formed in parallel and multiple contexts. In addition to Lefebvre and Law, I have here thus also been inspired by the agency-based view of Bruno Latour (1998; 2005), which opens up for a sensitivity to mundane activities with which architecture interacts. I have also been inspired by Gilles Deleuze's steering away from rigid categorizations and dualistic models (1991; 1995). Importantly, in the critical pedagogy of bell hooks (1994), attention is drawn to how crucial space is in teaching and learning on many levels. Another important inspiration is Judith Butler, especially her work on repetition as a fundamental element in performing gender identities and also as a tool for change, based on the supposition that there are no underlying or inherent truths to who we are. Butler writes of the de- and re-constructing of identity frameworks through discursive acts; these ideas have here been connected to an interest in how the built environment takes part in makings of this kind (2007). An important concept throughout my research process has been Elisabeth Freeman's chrononormativity (2010), which highlights the important connections between temporality, things and politics; I have also been guided by the intersectional perspective that understands social inequality as shaped by different axes of power that work together and influence each other, as described by Hill Collins & Bilge (2016).

It is my hope that this brief initial presentation of the subject matter of this thesis has demonstrated that temporality in relation to architecture can be seen in a variety of ways. Through empirical examples and in a persistent ambition to relate also to the representational tools of architects, urban planners/ designers/ theoreticians, I have viewed temporality, and especially rhythms, as a way to open up and capture ephemeral qualities in urban space, but also to varying degrees as a way to categorize and label some of the emerging aspects of rhythmicity and discreteness in the same motion. As part of my method, I have thereby to a certain extent created a new kind of firmness, a certain theoretical stabilisation, in relation to the qualities or atmospheres that I studied; in a way, this can be seen as contrary to what the situations ideally "wanted" and what I myself was looking for, at the outset. My objective here is, however, not to negate dynamic situations, or my own openly held initial ambition as such, but to take sufficient time to look at the matters at hand with fresh acuity, and to discuss temporal-

ity not only in relation to "good" urban design, or even to what would traditionally be regarded "good" data. My hope is thus that the concepts and techniques tested in and suggested through this work could, by temporarily stabilising a certain theoretical and methodological lens, enable an open investigation of the role of architecture for small-scale everyday situations without predetermining the form and value of the architecture and the activities being analysed. I see the qualitative aspects and the connections to social life that I make as a sort of recurring *micro-durées* (Bergson 2001 (1913); alt. Deleuze 1991) that connect chrono-logical (Bakhtin 1990) aspects. By this, I mean that I strive to take large aspects like political consequences or spatiotemporal extensions and distances, as well as small, mundane things such as buying a cinnamon bun or taking a photo, into the same account. Since I deal with studies of emerging urban realities, they are represented as chrono-political moments and stories.

The studies

Before commencing my PhD studies, I was a research assistant in the European research project "Replacis, Retail planning for Cities Sustainability", which investigated the commercialization of public space. We conducted studies at three different squares and one shopping centre in the Malmö region: Triangeln and Gustav Adolfs Torg, which are central squares that connect the pedestrian district, shopping centres and public transport in Malmö; Nydalatorget, a local square peripheral to Malmö's city centre; and Burlöv Center, which is a shopping centre located in a suburb of Malmö (Kärholm, Nylund & Prieto 2011; 2014). These public spaces were programmed with many different rhythms, and at the same time they had a life of their own. The studies of consumption and commercialization in these places contribute to my PhD, as they opened my eyes to the different rhythms that inevitably accompany everyday life, some of which are programmed, and others of which spontaneously emerge. The studies also revealed to me how public space appears as relational rather than as statically or functionally defined. I have not, however, used the explicit outcomes or data from this research project in my thesis.

In this PhD study, I have focused on Värnhemstorget, a square to which I also happen to have been living quite close for the past eight



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years. Värnhemstorget hosts many different activities and rhythms, and as one of Malmö's historically well-established centres for public communication, it is an important hub for local- and regional buses. One obvious source of movement in Värnhemstorget is thus public transport; it runs on timetables, which are planned taking many different circumstances into consideration. Apart from seasonal alterations, these schedules adjust to school hours, work hours and the opening hours of shops. The municipality may occasionally decide to adapt a specific route due to overall planning decisions or specific public events, and it may become necessary to establish new routes or change existing ones due to people's different needs or behaviour; for example, a bus line in Malmö was once temporarily rerouted because bus drivers were being harassed (SDS 15/9, 2005). In all, public transport, its rhythmic appearance at Värnhemstorget and its associated timetables have a big impact on the character of the square and on the activities repeatedly and occasionally carried out there. Recently, Värnhemstorget has also been undergoing a shift in terms of commercialization, where an older commercial structure of small shops is transforming into a place of shopping malls and entertainment; thus, its rhythms are also changing. Public transport and the commercial establishments are important rhythm agents that are, to some extent, interdependent.

Värnhemstorget was chosen as the site for this investigation primarily for its richness of rhythms on different scales. It acts as a kind of main gate to the city with all its local and regional busses, close to the northbound motorway that connects Malmö to the rest of Sweden; it connects commuters in transit with the everyday life of local inhabitants; and it attracts both local and regional customers to a quite varied landscape of shops and services. Visiting Värnhemstorget, one cannot help but notice its complex and rhythmic character, gathering rhythms of these different scales and tempos. Beginning, as I did, with Lefebvre's rhythmanalysis in mind, it seemed like a perfect spot. When the project started out in 2011, it had a clear focus on consumption understood as an exchange of goods for money and retailers as directors of rhythms. Along the way, the project has progressed so that the focus on the concept of consumption has developed into a broader interest in all sorts of activities that go on in public space, from reading newspapers and smoking to eating, talking on the phone and waiting for the bus.

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Additionally, I have adopted a somewhat more ecological perspective, where a specific activity such as eating is seen as a multifaceted pattern of relations and effects, extending to encompass everything from buying and consuming food, the processing of food, the issue of waste in public space and waste maintenance, to the role of animals in relation to these aspects. In the ecologies of public eating and the handling of waste related to consumption, animals and humans work as mediators that help reveal situations in which the temporal aspects of architecture become visible. Eating is deeply connected to rhythms. Biological rhythms regulate our feelings of hunger or thirst. Cultural and social rhythms decide when and where we eat. Eating and food are habitual bricks in the societal pattern that place demands on architectural design and planning related to for instance health policies, spatial accessibility and environmental management practices.

The studies in this thesis are all focused on Värnhemstorget. They include five weeks of fieldwork, distributed over different seasons where time-lapse photo sequences were registered, different observation studies were made, and free photographic documentation was used as well. In addition to the five weeks of intensive on-site study, which were spread out over the course of almost two years, I have also conducted workshops on the square where students from the School of Architecture at Lund University worked with me, acting as focus groups, experimenting with different kinds of observation and representation techniques. Finally, I have also had everyday encounters with the square when using its facilities, or just passing by.

The time-lapse photography sessions were done early in the project in an attempt to follow the shifting seasons, and they were based on the idea that they, being sequential, would document rhythms. It became obvious quite quickly that although they documented rhythm at a place in some way, the situated study itself also created a rhythm – not only a technological one by introducing a fixed interval, but also a social rhythm, tied to my own and the camera's presence. Despite initial failures, the time-lapse series functioned as the base for my further analysis, and the picture sequences function as both representation, illustration and sources for ideas, observations, questions and answers. Working with photography as a part of my field study was inspired by the visual ethnography of Sarah Pink (2007; 2012) and the focus on

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method development in the urban sociology of William Whyte (1980). Apart from these, important questions regarding the role of pictures are posed in the book *What Do Pictures Want?* by Mitchell (2005), and important aspects of working in the field and also relating to the data that one collects in the field are transmitted in *The Art of Listening* by Les Back (2007).

Almost halfway into this project, I wrote a chapter for the anthology *Urban Squares, Spatio-temporal Studies of Design and Everyday Life in the Öresund Region* (2015), where I presented the work that I had done up to that point. Writing the chapter helped me to consider the direction that I wanted my investigation to take for the second half. After this two workshops with students from the School of Architecture in Lund were designed to provide additional analysis and visual output from observing and discussing rhythms at the square. The first of them, a two-day intervention in a course offered to fourth year students, was conducted in November 2015. The second, held in March 2016, was also two-day workshop, but with a week in between the sessions for the students to write a text. This workshop was also inserted in a course offered to fourth year students. During the second half of 2016, time-lapse sequences from my research material were exhibited at the Landskrona Museum in an exhibition called “AgNO₃, Histories of Science and Photography in Sweden” (2016). The photography exhibition helped me gain distance from some of the visual material, as well as an additional understanding of what had been captured in the time-lapse photography.

In the fifth chapter of this thesis, where the empirical material is presented more in depth, the different studies are mixed for analytical reasons, and removed from their chronological order in order to further emphasize the arguments and categorisations that I want to put forward about the temporal aspects of architecture. In this chapter, I draw on my time-lapse photography, observations, field notes and workshops with students. I also work with different representation techniques, inspired by the time-lapse studies. Time-lapse can thus be seen as an important theme, not only for the observational studies, but also for my trials with different techniques of representation. In this sense, it can perhaps be seen as a methodological backbone for the whole project.

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Outline of chapters

THIS FIRST, introductory chapter presents the background for my research interest in temporal aspects of architecture. It also presents my aims and questions, the concepts and methods used, and attempts to situate and describe how a rhythmic architecture relates to architectural theory.

THE SECOND CHAPTER accounts for the methods that have been used in the work: time-lapse photography, observations, informal chats, workshops with students. It also presents Värnhemstorget, the square in Malmö where the fieldwork was conducted.

THE THIRD CHAPTER focuses on the architectural discourses and contexts to which I aim to contribute. It delves deeper into how this project relates to temporality in architecture, and poses the question of whether or not it is possible to capture an architecture on the move.

CHAPTER FOUR goes deeper in to the theoretical contexts and conceptual development. It presents rhythm analysis, actor network-theory (ANT), and other theoretical references that form the theoretical base for my work. The chapter concludes with a conceptual development around the notion of rhythm architectures.

THE FIFTH CHAPTER describes and assembles the empirical material collected throughout the work in order to deepen the understanding of rhythm architectures. It makes connections between photographs, in fieldwork, and students' work, and questions ways of representation and visualization. It also brings forth a number of key themes relating to methodological reflections on the concept of rhythm architectures.

THE SIXTH and final chapter reflects on conceptualization and the methodological outcomes of this work.

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2. INVESTIGATING VÄRNHEMSTORGET – Methodological notes

AS THE TITLE of this chapter indicates, the following pages will provide a more in-depth introduction to the square Värnhemstorget and the neighbourhood in which it is situated, and it will also look more closely at the methods and techniques that I have used in my research process. It begins with a description of the fieldwork¹ in the square, and reflections and excerpts from the field notes that were taken during observations are incorporated and inserted into the text. I then introduce time-lapse as an important part of the observation studies together with techniques such as free photography and film-making. Chapter 2 also provides an introduction to the collages and to the focus groups/workshops that were conducted with fourth-year students from the School of Architecture at Lund University. Photos and observations have been a constant element throughout the whole project, whereas the focus groups/workshops were introduced in the project's second half and conducted as separate events.

1. I have used the term fieldwork rather liberally here; within architectural practice there is an element of fieldwork present, which is carried out differently and given different amounts of time and room with different architects and architectural projects. Fieldwork within architecture has rightfully been problematized (Ewing et al. 2011), as it is a very subjective practice that is often communicated as general. When I write about fieldwork here, I refer to ethnographical traditions from anthropology (Ocejo 2013) mixed with the more artistic version that architects learn, and I am aware of the fact that in spite of my awareness I probably do, think and write things based on my training in architecture.

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Figure 2. Skåne.



Figure 3. The city of Malmö.



Figure 4. Värnhemstorget and its neighbouring buildings.



Figure 5. Värnhemstorget (the square of Värnhem).

Värnhemstorget – The neighbourhood

It is much calmer; the density of people is thinning out. A group of men between 30 and 60 have been sitting on the platform stairs facing the square and talking for more than an hour now. Occasionally, one of them gets up to perform a trick on the stairs with his bike. Things are slowing down and starting to resemble the morning rhythm-wise, with peaks when the busses come and go. The sun is moving towards Coop Extra [the grocery store]; the adjacent buildings cast a shadow over almost half the square.

Tuesday 27th of March, 2012, 18.00, field notes PPdIF

Värnhemstorget (Värnhem Square) in Malmö is the scene where this investigation takes place (figure 5). Malmö is located in the south of Sweden (figure 2 & 3) and is the country's third largest city, with approximately 330 000 inhabitants (2017). Malmö forms part of the trans-national Öresund Region, which comprises parts of eastern Denmark and southern Sweden; Malmö and Denmark's capital city Copenhagen are linked by a bridge over the Öresund Strait. Värnhemstorget (figure 5) is a public square at the heart of a neighbourhood called Värnhem. As a geographical area, Värnhem appeared already in texts from the middle of the 16th century. Over the centuries, its role as an important traffic node connecting the city with the countryside became increasingly prominent, but it was not until the 1920s that the public square as we recognize it today was built.

Värnhemstorget is situated in the north-eastern part of Malmö, which has historically been a rather poor area of the city (Tykesson & Hedar 2004). In the early 20th century, the areas surrounding the square contained a lot of substandard housing, a few small businesses such as breweries, a match factory, and later car repair shops. The city's mental hospital and prison were also located in the vicinity. During the late 1960s and the beginning of the 70s, much of the old building structure was torn down and replaced with new, modern architecture. A review of headlines relating to Värnhemstorget between 2012–2016 from the local newspaper *Sydsvenska Dagbladet* indicate the continued presence of certain traces of its historical identity. The reports of violence and crime are many; there were robberies, knife fights, fistfights and



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police chases, but also police occlusion in relation to political meetings and manifestations, such as a demonstration against a nearby prison becoming a holding area for asylum seekers who had been denied the right to stay in Sweden (SDS 31/5 2016). There are many articles about traffic problems and traffic accidents involving cars, pedestrians and bikes; some articles are about issues with bus traffic, or about public transportation timetables and bus lanes changes. Commerce is also a topic in the newspaper, especially concerning what is referred to as “the comeback of Entré, the shopping centre that first opened in 2009, and since 2013 has been undergoing a radical reconstruction and was planning to change its name to “Malmö Plaza” as part of strategies to reinvent and encourage commerce. In spite of being in the midst of reconstruction, in May 2017 Entré was sold by the German Commerz Real to the Malmö-based real estate company Trianon, which now wants to reprogramme parts of the former shopping centre to offer social services to the neighbourhood. The local newspaper also reports on small shops that have been in the area for many years, but are now closing down. In the somewhat gloomy portrait of the square that is often publicly conveyed, there are also a few rays of light, e.g. an account of a bus driver who enjoys her breaks there because of all the nice people she meets – people who are deeply rooted in Värnhem, and who recognize her and always greet her with a smile and words of appreciation (SDS 7/4 2014). There is also a blog by the name of “Slå dank på Värnhem” [musings about Värnhem] (<http://vidvarnhem.blogspot.se>), which is written by a collective of anonymous authors who neither present a portrait of themselves nor any pictures, but encourage readers to contact them via email if there are questions. The blog tells everyday stories about things that happen on and around the square and the changes it is undergoing, but also about how the area is portrayed in the media. It sketches a quite dystopic, but still warm relation to Värnhem and its surroundings. On the 27th of February 2015, a blogpost read:

Stundtals nästan lite vår. Promenaden är utan mål och mening. Trotsar det ilsket intensiva solljuset i hopp om att aktivera lite d-vitamin. En man står mitt i Rörsjöparkens hundrastgård och pissar. Han försöker kanske ta hänsyn till sin omgivning och göra ”rätt”, det ligger åtminstone någon slags förvriden logik i handlingen. Kungsgatan ner några hundra meter. Vänder på klacken, solen i nacken, blicken i backen...

Tuesday 27th of March, 2012Figure 6.
Värnhemstorget.Figure 7.
Värnhemstorget.Figure 8.
Värnhemstorget.Tuesday 27th of March, 2012

[At times almost spring in the air. The walk is without goal or purpose. I defy the insistently glaring sunlight in hopes of activating some vitamin D. A man stands pissing in the middle of the dog exercise yard. Maybe he is trying to show consideration to those around him with the choice of location and do the “right” thing; at least there is some kind of twisted logic to his action. Down Kungsgatan a few hundred metres. I turn on my heel, sun on the back of my head, eyes fixed on the path ahead.]

In search of historical photographs of Värnhemstorget, I find that the main object of representation is public transport, which has changed over the years. In the middle of the 20th century it was a tram station and later a bus station. There are also pictures from the 1920s, when parts of the area that is now a square were cultivated to help compensate for the scarcity of food (<http://bilderisyd.se/index.php/search?q=värnhem>). Until the 1990s, Värnhemstorget was mainly a place of transport and related services, in the early 20th century there were blacksmiths and small restaurants, and towards the end of the 20th century, there was a bank, post office, pharmacy as well as small restaurants. The square as a hard surface separated from traffic was built as late as the end of the 1990s (Tykesson & Hedar 2004:32). Activities like an outdoor food market were planned but never realized, and the platform stairs that comprise the square’s dominant built element were originally built as the foundation for an aviary. The aviary was another never-realized project, but skateboarders and cyclists with trick bikes use the platform stairs frequently (figure 9). International skateboarding competitions have been held in the square (SDS 16/6 2016) on more than one occasion.

Observations, photographs and films

I speak to the men drinking beer on the benches. They say hello, then nothing else, after a while they ask if I am taking photos. I tell them about my project. One of them says he would like a fountain on the platform stairs. A while later one remarks that I am lucky Bengtsson is not here today, because he would have torn up the lamppost where the camera is mounted; apparently he hates cameras. I am hoping that he won’t show up.

Friday 12th April, 2013, 12.00, field notes PPdIF



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Figure 9. Two persons riding trickbikes on the platform stairs.



Figure 10. Värnhemstorget on a postcard from the 1940s.

In the search for rhythms on the square, I initially started working with observations, time-lapse photography and also free photography, methodologically inspired by visual anthropology (Collier & Collier 1986; Pink 2007). Keeping the methods clean and limited in that way proved difficult, partly due to pragmatic problems such as the camera malfunctioning, but also because of recurring doubt as to whether the methods were working or if I should have chosen another square; these



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uncertainties will be elaborated on further in the text that follows. After five seasonal rounds of observations and photography, I also conducted two different workshops on the square with students from the School of Architecture in Lund. Since this project started I have been taking pictures with a handheld camera and with my mobile phone, both in an investigative way during scheduled observations and also when passing the square on my way somewhere or while waiting for the bus. For the picture sequences I used a time-lapse camera. This type of camera can be mounted on a tree or a lamppost, where it is set to take pictures at a certain interval ranging from one picture daily to one picture every thirty seconds. It works in all kinds of weather and resists wind, sun, rain, snow, etc. During the course of this study, different ways of taking picture sequences and filming have become more accessible via smart phones; when I started however, I ordered a special camera from the USA (figure 11).

Two girls ask about the camera. They would like to be in a picture; they fix their hair, stand in front of the camera and try to look good; they have to wait for the 30-second interval.

Friday 12th of April, 2013. 12.00, field notes PPdIF

Engaging in observation in public space can be a varied experience, depending not only on the situation, but also on the gear one brings. In my experience, taking photographs with a camera on a tripod arouses much curiosity and prompts many questions from people spending time at or passing by the area being photographed. The mounted time-lapse camera attracted less direct attention from passersby, and those who noticed it thought it was a measuring device. People are often curious and interested, and I very often find myself privy to quite personal stories; I become the place's confidante, the stories stay with me. At times I have been asked to erase a picture (which I have never done), and on a few occasions my presence has provoked suspicion and even hostility. Initially, I chose not to remove any pictures because I had not printed or used any of the pictures where one could clearly identify individuals. Now that I have included time-lapse sequences, some people



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Figure 11. The timelapse camera mounted on a lamppost.

in the pictures can possibly be identified, albeit with some effort. Anonymity is one of the reasons that I started drawing on top of pictures, drawings that I have used in the different collages; it is a way of showing people and their activities without revealing their identities, but it is also a way of analysing and commenting on the photos.

"A bus driver having an ice cream on his break walks up to me and asks me to take down the camera. He reckons it is too much of an intrusion in people's privacy. We have a long discussion. He is afraid that I am putting myself at too much risk, considering that the sale of drugs is so open here. Generally he seems knowledgeable and dedicated to the legislation concerning mounted cameras. He thinks that I should notify Länsstyrelsen (the county administrative board). I answer that I appreciate his opinion and that I will look into it and consider his suggestions. I say that most research that involves human beings in some way always raises ethical dilemmas and questions, and that in our field it is never absolute. He goes on to say that he thinks that my project infringes on civil rights. I start to feel insecure and feel like leaving, but I stay. I hand him a flyer that describes my project. He makes it clear that he does not trust my judgment. He draws a comparison to the racial biology experiments that shadow our past. He says he finds it important to explore limits or boundaries, but that what I am doing specifically is not okay. Once again he questions my project and the choice of location for it. He goes on to talk about nature in the city and densification strategies in city planning, then he walks away."

Monday 26th of March, 2012, 14.15, field notes PPdIF



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The above quote describes an unpleasant situation at the site. It was particularly difficult because on the one hand I was open to listening to him, but on the other he was swinging between critique dialogue, from interest to verbal aggression. This occurred during my first planned fieldwork week in the square, and in many ways I had become intrigued by what was going on in the square now that I took the time to really be there, and at the same time I was not interested in conducting my observations if it antagonized people who spent time there. I went home confused, and on the following day I talked to the university lawyer in order to confirm that it was within my right to take the pictures the way that I did. I then decided to continue for a few more days and to test the reactions of others on-site. There were no such incidents on the following days, and I kept on with my studies. While working with the time-lapse camera, I remained on location in the square while the camera took pictures. For legal reasons, I stayed close to the camera while taking notes and making observations. The camera in itself is quite a strong intervention, but the presence of a person standing almost still for a long time taking notes also deviates from common behaviour. Sometimes observing a situation is gripping, and sometimes it is extremely boring. Although it only happened to me a handful of times during the weeks that I photographed and observed, being threatened or intimidated, like in the example above, or witnessing something that one was not meant to see can make you question what you do. Doubt, according to Les Back, is essential to sociological listening (Back 2007:14–15); it is doubt that keeps the listener attentive and dynamic in trying to understand and grapple with the moral complexities that are sometimes played out in urban life. Back also claims that there is a general tendency in society towards simplification and false certainties, and that tendency makes doubt an even more valuable thing to hold on to. The above excerpt from my conversation with the bus driver demonstrates both how he questions my investigation and how I then also question it, but also how I start to question myself in the square, in the situation, in the work that I set out to do. It also suggests the relation that the bus driver has to scientific investigation; he is genuinely interested in matters concerning urban life, but also rather sceptical towards science. Ethnographically-inspired research like I conducted in the square connects to social problems that are fairly common in the

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city and also outside the city, like the sale and consumption of drugs and the right to access to green areas, as exemplified in the conversation. Another specific trait of urban ethnography is that it is impossible to consider these problems in analysis without also relating them to larger forces of urban life like inequalities and conditions of size, diversity, and density (Ocejo 2013:4). Perhaps this is in part also why my conversation with the bus driver takes a somewhat hostile twist towards the end, leaving me unsettled and in doubt.

It is impossible to observe social settings or phenomena without being a part of them, and it is important to take into account that one also plays a part in creating those situations (Law, 2004:5). One of the intentions in my project has been to explore the effect of my own presence. In her book *Situating Everyday Life* (2012), Sarah Pink encourages researchers who work with everyday life studies to acknowledge the interventive act that it is to participate in or observe an everyday phenomenon, but also to realize that we cannot fully separate living our own life and making an intervention into someone else's life; these are all processes in which we take part (Pink 2012:14). Apart from the main aim of studying the rhythms of the urban scenario and architecture's role in that scenario, I have also wanted to reach a deepened awareness of the role of my presence on the site, as well as making my presence fully explicit as part of the intervention. I actively worked with that by taking notes, but also by distributing a flyer (figure 12). The initial idea of the flyer came from when I had photographed with a camera on a tripod and the great deal of interaction, curiosity and suspicion to which that intervention led. The flyer was initially a note about myself, made in order to explicitly situate my own investigation in relation to those that received it, read it, or treated it in other ways, and thereby continue the narration that my flyer introduced.

To be perceptive of the effects of one's actions and also the effect of the texts that one writes, shares, or publishes is, according to Dani-lyn Rutherford's "kinky empiricism" (2012:476), the main feature of the scientist who interacts with other human beings. Rutherford challenges traditions within anthropological methods and proposes deeper sensibility to the imaginative process that it is to try to see the world through someone else's eyes and to not dismiss what she terms "dangerous liaisons", meaning connections and combinations beyond the

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Figure 12. Flyer from one of the field work weeks.

scope of the participating researchers. By using a somewhat uncommon vocabulary for anthropology, she urges the scientist to “think outside the box”. The flyer that I chose to work with served two functions: first, to provide information to those that happened to become part of my camera-based observations and information about how the pictures that they would potentially be in would be used in analysis – it could be considered a right to know how one’s picture is being used if one is being photographed. The second was to register what conversations it initiated, to see whether people decided to read it, if they would throw it away in the street or in a bin or tuck it into their bag. Since I was returning to the same location seasonally, I was interested to see whether I would become familiar to some, and if someone remembered the project and its specifics and became engaged in its outcomes and development. The different observation weeks followed the seasons: one in spring, one in summer, etc. In connection to a new fieldwork week, a new flyer was developed. Of the total five observation periods, I tried the flyer for the first three. As I started to investigate with the time-lapse camera – which was much more discreet and, as mentioned above,

looked more like a measuring instrument attached to a lamppost – not nearly as many took notice of me or the camera, and I had to make an effort to distribute the flyer. I think that some people recognized me, and many of those with whom I spoke found the project interesting; however, the flyer played no or little role in who recognized me. As is perhaps evident in the field notes, I have tried different strategies when taking notes. I started off by writing quite generally, later by focusing on architectural elements, still later on eating, and then on to other activities. Independent of the chosen strategies, taking field notes has been very much affected by the season and the weather. In December, a day’s worth of writing could be:

Rain mixed with snow
Dirty thaw
The street-cleaning vehicle
A lot of gulls
Nobody eating, but smoking
Nobody sitting, but standing and walking
Give 40 kronor to an old, confused couple
Chewing gum, pee, trash disappear in snow, and some of it becomes more visible

Tuesday 4th of December, 2012, 12.00–13.00, field notes, PPDIF

When I planned the observations, I wanted to cover the four seasons and all the days of a week; I actually wanted to cover everything, but since that was not possible I tried different strategies. The first round of fieldwork was performed in March of 2012 (location 1 in figure 13), between Monday the 26th and Friday the 30th. The intention was to observe and photograph all day, from morning to evening, which proved more difficult than expected. There was also trouble with the time-lapse camera: it stopped working, which limited the ability to take pictures. The next round of observations (location 2 in figure 13) was conducted in the end of August the same year, between Monday the 27th of August and Sunday the 2nd of September. During that week, I photographed and observed between 14.00–16.30 in the afternoon. During



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Figure 13. A map of the square with locations.

a snowy week in December 2012 (location 3 in figure 13), I spent one hour taking pictures and observing at midday between Monday the 3rd and Sunday the 9th of December, from 12.00–13.00. The next round of fieldwork took place in April of 2013 (location 4 in figure 13), between the 8th and the 16th; I had to distribute the work over a period of two weeks because of illness. During that session, I arrived at the square in the morning to observe, take notes and take pictures more freely with a handheld camera; between 12.00–13.00, I shot the time-lapse sequences, and then I spent some time observing afterward. The last week of fieldwork was in June of 2013 (location 5 in figure 13), between Monday the 3rd and Saturday the 8th of June. The time-lapse photography was done between 16.00–17.00. I arrived before and stayed some time after to observe.

While the observation techniques used are influenced by ethnography, they follow a rather structured scheme (Gillham, 2008:19). I did not initiate conversations with people on the square, and assumed a more passive role, speaking only to the people who made contact with me. The observations were limited to a duration of only a few hours on some days and of entire days on others, and most often I tried to have a theme or a focus, e.g. “eating” or “food” or “edges” or “shopping”. I

have lived close to the square throughout the entirety of the study and thus also have an everyday relationship to it, but the observations and fieldwork have been scheduled for relatively short sessions. I have been a part of the square for some time in various ways, taking part, trying not to take part, essentially wanting to study the ordinary but realizing the extraordinariness of the everyday, and seeing, as Sarah Pink says, the potential activism embedded in everyday practice (Pink 2012:12). In this case, the aim is to, by focusing on the everyday in the square, perhaps help direct the gaze towards aspects of architecture that have the potential to be emancipating, or simply just to acknowledge space as belonging to someone who currently does not have the right to claim it.

Photographs, collages and the problem of the visual slicing of time

An important part of my studies has been to analyse and in different ways process the empirical material collected. Since my studies have been much focused on visual ethnography (Pink 2007), this has been done through finding different ways of interpreting the visual material. I have looked at it without interfering with it, and also worked through it by making collages, flip books, etc. For example, in the periods between the observation weeks, I experimented with the time-lapse material, making films where the days were played as they were photographed, Monday followed by Tuesday, and so on. I selected sequences and made short films that I called “the hamburger”, “the beer can”, “the gull”, etc. I also tried to juxtapose all the days of a week, in order to be able to play the whole week simultaneously for comparison. I made more quantitative attempts where I counted cars, buses and people to see if that revealed fluctuations worthy of taking into account as rhythmic significance. Right before my half-time seminar, I decided to print the pictures as flipbooks, because the way the material had been most useful to me was when flipping through the pictures in my computer. I needed to be able to flip back and forth within the sequences, since the act of going back was not easily achieved in the film medium. Later in my studies, I also tried methods based in sketching and image production in order to capture important movements, both with the help of architecture students and through experiments that I made myself in developing ways to make sequential collages.



Wednesday 28th of March, 2012



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"A group of schoolchildren (13–16 years) arrive and realize they will have to wait 11 minutes for their bus. Initially they stand together in a group, but as time passes they scatter. The bike path is completely jammed. They do not seem to take notice of the camera until a girl suddenly stands in front of it and puts her finger on the lens. She is not looking at me and does not seem to connect me to the camera, but after a while when I move towards her she leaves immediately, still without even looking at me."

Wednesday 28th of March, 2012, 10.30, field notes, PPDIF

The photograph is sometimes described as a slice of time or as a section through time-space, but its definition could be deepened and not reduced to mere representations of frozen moments. Photographing in public space is rarely a solo project where the photographer plus camera works against the "environment", but more often than not it is an activity that sparks conversation and curiosity, and also an expedition that requires a sensitivity to what can and can not be photographed; within fieldwork, then, the role of photographs can take on many forms. Photos can be a way of refocusing, as I have experienced in my work, where they have served the role of drawing my attention to details and small movements that I would perhaps not have registered if I had only spent time taking notes. Another way of working with photography can be to give assignments, such as 'photograph your favourite place in this neighbourhood', and to then use the results as a way of focusing the conversation in interviews (Auyero & Swistun 2013:195). The images would then work as a way to spark the imagination and promote direct attention to details around the themes that interest the researcher. Here, photos contribute qualitatively to the work and have not been considered a device in the sense that they have a pre-defined function that gives certain outcomes; instead, I tried to focus on the context in which they were taken and represented and how it came about (Bell 2014:161). A book with the straightforward title *What Do Pictures Want?* (Mitchell 2005) delves into questions of the role of images and the relations between author, image and viewer. A tentative answer is offered: "Pictures want equal rights with language. They want neither to be levelled into a "history of images" nor elevated into



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a "history of art", but to be seen as complex individuals occupying multiple subject positions and identities." (Mitchell 2005:47). While the pictures that I took in the square are available to the readers of this text, and some of them were also exhibited in a museum for several months in 2016, during the course of this project they mainly served as communication between myself and the square. In a street portrait photo study conducted by Les Back and his colleagues, they make the observation that as much as their camera takes pictures of people addressed by their team while passing by, it also works in the opposite direction, attracting attention and prompting people to approach them, some of them asking to be photographed (Back 2007:104). I have had similar experiences, one of which is described in the previous field note – the young girl covering the lens with her finger, perhaps more interested in testing limits than in being captured on photo. As an earlier quote in this chapter notes, I was also approached by two girls asking to be photographed, who then positioned themselves by the time-lapse camera to wait out the 30-second interval.

Photos have been put in sequences in flipbooks and short, thematic films, but they have also been the backgrounds for the collages with which I have been working. An advantage of the collage method – at least in my project – is that it has been a way to represent and analyse material simultaneously. It has been a way to put together fragments of different kinds, field notes, photos, atmospheres and ideas – aspects that are not as straightforward in a photograph. The collage facilitates putting forward an intention that one might have also when photographing and also to push forward ideas that emerge in analysis. Since the focus in this project has been on time and sequence, collaging has faced the specific challenge of finding a visual representation that facilitates following a sequence. This challenge led to the representational forms for rhythm architecture developed and deepened in the final chapter.

Workshops

I held two different workshops with master students in the school of Architecture in Lund in the spring semester of 2015 and 2016 and the autumn semester of 2016. The purpose of the workshops was to test the material and the concepts that I was working on at that moment



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and also to share them with the students. The first workshop was held within the scope of a course called “Performing Theory”, where the students are encouraged to deepen their knowledge about visual techniques inspired by the comic book’s aesthetic and narrative structure, and as a final assignment asked to design an urban game. This workshop was held twice, first in 2015 and again in 2016, and entitled “discrete architectures at Värnhemstorget in Malmö”. The students were given an instruction sheet with a brief introduction to the concept of discrete architecture – i.e. ‘discrete’ material entities connected sequentially in a rhythmic fashion² – and a list of objects to follow (see Appendix 1 & 11). We met in the shopping centre in the morning and spent half of a day in the square together, during which the students followed objects like free newspapers in groups and I walked around to answer questions and help with difficulties, and also to reflect on what was going on (figure 14). When the fieldwork ended around lunchtime, the groups were given a cardboard poster on which façade drawings of the buildings surrounding the square had been mounted. They were encouraged to spend the afternoon making collages that visually represented the discrete architectures that they had found in the square. On the following day, we reconvened at the school, where the students presented their work with the visual material, and were also asked to reflect on the day in the field.

The second workshop was held in March 2016 within another master course called “Architecture as Temporal Landscapes”, which introduces the students to different research fields associated with architecture and temporality. The students’ assignment is to write a proposal for an investigation that addresses the two. The workshop was entitled “Writing Architecture”, and the idea behind it was to experiment with ways of documenting the temporal extensions that discrete architectures make in time-space. This workshop was also a two-day venture, but there was a week in between the two sessions. Before the workshop started, students were given a printout with five different texts that experiment with writing and spatiality. The first day we met in the school and did some writing and sketching exercises. The students worked in pairs. First, they were given a plan of a small house and asked to ‘translate’ the plan into text. After approximately thirty minutes they read

2. Discrete architecture will be presented more fully in Chapter Four.



Figure 14. Students waiting inside the shopping centre.

their texts aloud to each other. They then switched with their partners and were asked to make a sketch of the plan that their partner had written. After lunch, we met in the shopping centre adjacent to Värnhemstorget in Malmö, and the students were encouraged to follow objects, like in the first workshop. Instead of making collages however, the students were asked to write texts that described the following of objects, focusing on materiality, spatiality and time. Around four o’ clock, we gathered in the square and walked together to a calmer spot where the class could split up into groups of four and read their texts out loud to each other. I walked around and listened. For the session the following week, the students were all given the assignment to write a longer text (approximately 500 words) based on the topics that we had worked on



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and talked about together, then we met at the school to read the texts out loud together. For the last text reading I had also written a text that I read in the group.

These two last data collections were called workshops mainly due to the fact that they were inserted as two independent days in the course schedule; perhaps the more correct scientific label would be focus groups. The workshops were aimed at breaking the relation between the square and myself in order to see it through someone else's eyes. The assignments were strictly focused around my research work, and although I encouraged reflection and discussion, there was probably not much room to deviate from the programme that I presented to the students, a procedure that aligns with the guidelines for focus groups. A focus group is guided by a leader who introduces the group to topics or themes, and the leader's role is to create an atmosphere where the group members can talk freely while remaining on track with the themes (Kvale & Brinkmann 2009:166; Lofland et al. 2006:20); this is precisely how the workshops were conducted. Although I had pedagogical ambitions with the workshops, I believe that one of my clear focuses and what was ultimately most valuable to me – even if I was perhaps not aware of it all the time – was learning more about the concepts and methods that I was working on.

I had an existing relationship to Värnhemstorget prior to my field studies in the square, as I live in the vicinity and it comprises an important everyday public transportation node. The biggest change was the discovery of the richness of public life that played out there; in retrospect however, I suppose that this richness was one of the reasons that I chose to live in the neighbourhood in the first place. Through talking to people who passed by on a daily basis or lived in the adjacent buildings, a specific atmosphere tied to the legacy of the neighbourhood emerged, and my appropriation of the place grew stronger and a certain pride of living in the area developed. I also grew more fond of the square as time passed – in part because new and interesting aspects and ideas opened up in relation to my research and thereby became important for me, but also to an extent because of the many people who spend a lot of time there during the day. Some of them struggle with addiction or other social problems, and the square was an important interface in their daily existence. After the field study period in my



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Figure 15. Two persons relaxing on the concrete ping-pong table.

Figure 16. A pile of bicycles in Värnhemstorget.

PhD-project was concluded, my contact with the square remains regular and is perhaps even more frequent, e.g. for daily grocery shopping, taking the bus.

The square presented challenges in terms of methodological work. Trying to grapple with the messiness of the square (Law 2006), as well as the continual development of the neighbourhood, I felt the need to try different strategies. This resulted in a study which does not systematically follow a single line or technique of inquiry, but that has instead constantly tried to enter the problem from different angles and directions. I have experimented a little bit with writing and I have also in this part been inspired by ethnography in the sense that I have tried to stay close to the square and to be reflective throughout the chapters, even in the more theoretical parts. Artistic methods have also been part of the process, e.g. in the way that I have related to some of the photographic material, the collages and the workshops with students. Techniques that incorporate memory and allow greater freedom in combining empirical material have helped me in a way to come closer to the experiences and the testimonies of the square; but perhaps in another way also distanced me from the “hands-on”, everyday aspect of it. In this way, I have in a sense followed the advice of the French author



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Georges Perec and given it a visual turn; already in the 1970s, Perec wrote about the difficulties of trying to see and describe everyday life, and he suggested different creative techniques to render everyday phenomena, too mundane to even be noticed, visible again (Perec 1997). The time-lapse sequences have worked as a background or as a basis for many of the drawings that are superimposed on the collages. They have taken part in all steps of the development of the project, ranging as mentioned earlier from being illustrative to coming up with and formulating new ideas, to seeing new things in the environment to which I kept returning. In a sense, they have served as a mental image or a remote device that kept the square close, but that also allowed to step back in order to see something else. My study is thus a compilation of different media and techniques, but one could, however, argue that the time-lapse sequences are at the core of this PhD thesis; in the chapters that follow, I will return to them again and again.

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3. CAPTURING TEMPORALITY IN ARCHITECTURE

THIS CHAPTER WILL look more closely at the relation between temporality and architecture. It will start with a discussion of what architecture is and how temporality has (or has not) been considered an important part of what constitutes architecture. I will then go on to discuss some different ways in which temporality has been dealt with in urban and architectural representation and analysis, e.g. in the work of Gordon Cullen, Stewart Brand and others. I will also briefly introduce Alben Yaneva and her ways of trying to work with an ‘architecture on the move’.

Time and the definition of Architecture

Many people have sought to define or delimit the concept of Architecture, and many more have sought simply to learn more about it. One influential understanding of what architecture might be comes from the modernist Le Corbusier, who stated that what distinguishes architecture from simply building is art (Le Corbusier 1986 [1923]). This view on architecture is also shared by the mid-20th century scholar Sir Nikolaus Pevsner, who noted that buildings become architecture when they are designed with an aesthetic appeal (Pevsner 1983:15). For some, then – Adolph Loos for instance – architecture is connected to aesthetic intentions or effects. For others, architecture has been connected to modernist invention and renewal, one argument being that architec-

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ture, in contrast to vernacular building, does not just reproduce existing structures, but needs to bring new ideas and structures to the table (Hillier 1996; Werne 1997: 12 f.). These viewpoints focus not only on Architecture, but seem to create a solid bond between Architecture and the Architect as an inventor or an artist – or as John Habraken would have put it, a descendant of Palladio. In *Palladio's Children* (2005), Habraken criticises the professional self-image of the architect and urges the reader to engage in a discussion about architecture that departs from his concept of *field*. A field, according to Habraken, is more than a single building and more vivid than the somewhat sterile *built environment*. Habraken is looking for a way to describe the complexity that lies in the interactions between buildings, roads, localities, people and the lives played out in it as a whole (Habraken 2005:31). The constant movements, the on-going restructurings and renovations of the built environment, and urban life should be seen as inherent parts of architectural production (see also Habraken 1998). Importantly, as Jane Rendell wrote, the works of buildings that have been categorized as Architecture in architectural history are mainly buildings designed and built by men (Rendell 2000). By reclaiming history and incorporating historical material into what could be called ‘low-key buildings’, such as everyday housing, interior and textile design, and also by acknowledging female architects who have opted not to make a fuss about their gender – among them Eileen Gray, Lilly Reich, Lina Bo Bardi, Zaha Hadid, and many more – the history books would look different, as would, perhaps, the definition of what falls into the category of Architecture (Rendell 2000:228). Architecture with a capital A is shrouded in mystery and also an air of permanence; it holds a hegemonic position. Should a shift occur in how architecture is defined or what architecture entails, not only would architecture encompass a great many more things; perhaps the role of the architect would also change.

In his book *Architecture Depends* (2009), architect and educator Jeremy Till calls for what he calls contingency in architectural practice and theory. By that, Till means that the architectural profession holds on too tightly to the self-image of the architect as a lone genius and to the idea that architecture is something that can be controlled by the architect. Till also senses a nervousness that he thinks might be traceable back to the mid-20th century and the ambition that Architecture

needs to deliver improvement, to do good. Till encourages architects to instead take a more dynamic approach, letting go of the control issues that surface with the responsibility to always make things better, and allowing the world into their drawings, sketches and projects. In addition to shedding light on what he perceives as dark spots in the architectural profession, Till also criticizes architectural education and practice for being afraid of time, maintaining that architects tend to cling to the frozen moment and miss out on time as a very important factor in the design process. According to Till, architects live in a “terror of time” and time as the architect’s enemy is twofold (Till 2009:79). Firstly, in architectural representations and in discussions during the design process, there is a long tradition of neglecting to acknowledge that things change, regardless of whether the representation is a frozen moment or a juxtaposition of moments represented as one. Secondly, the dismissal of time is often a choice based on the aesthetic ideal of the classic, the eternal; that which works in every situation – an idea that is only valid in a context where nothing changes. Till contributes with an overview of time-related architectural issues, proposing a number of concepts that operate time in relation to architecture, for example a situation where the focus is on things that intersect space, e.g. certain activities, garbage, atmospheres, weather, occupations that he terms “thick time”, meaning space that is full of temporal relations (Till 2009:96). The book’s major contribution, however, might be the connections that Till makes between the practising architect and the conceptualization of architecture, where critique is aimed at the architectural pedagogy in schools and the architect’s self-image as a professional figure, the lone genius, that is conveyed to the students and also forms part of the identity of many practising architects. The message put forth is that: “Time and not space should be seen as the primary context in which architecture is conceived” (Till 2009:95–96). The emphasis is placed on the order, which is shuffled so that time comes first. An understanding of how architecture and time interact is of course necessary in order to be able to work actively with time, and there are a variety of ways to deal with temporal issues. Although time is a present and an important factor in architecture, it has not been given much focus or room as a decisive force in architectural practice; it is more an invisible element that some architects address more than others. Accord-

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ing to Till, architects traditionally and primarily work in a high-tech environment where the interaction with clients, developers, and contractors demands the production of glossy pictures depicting architecture against blue skies, buildings without people, or environments with active, happy inhabitants. Therefore he stresses that architects need to develop parallel competences, to handle this position whilst never forgetting the breadcrumbs and the dirty socks on the floor which are a part of everyday life and the foremost place where architecture should start and potentially end (Till 2009:136). Till calls this view that departs from the mundane LO-FI architecture (ibid), which connects architecture to ongoing change and everyday life.

The merchants that sell clothes are rigging their stalls. Gulls circle the square and return to the rooftop. The doves are where they always are. A man eating a hamburger walks straight across the platform stairs.

Monday 8th of April, 2013, 9.30, field notes PPdIF

Contemplating bread crumbs and socks in architecture along the lines of Mary Douglas' famous quote from the 1960's "dirt is matter out of place" (Douglas 2002:44) lend them multiple meanings. On the one hand, they might be addressed as a problem of orderliness, cleanliness and sanitary conditions, but on the other, they are an important manifestation of everyday life. Perhaps crumbs – or something similar – are the key to in-depth knowledge on the effects that programmes, formal or informal, and material figures have in urban space. Rather than asking what architecture is, anthropologist Albená Yaneva looks at what architecture does by following buildings. She works both as an ethnographer "living" in architecture studios and also by mapping controversies surrounding new building projects (Yaneva 2009; 2012). By tracing actors in the building's life, temporality is inevitable, and Yaneva paints a picture of buildings as dynamic entities and communicates the processes of buildings as effects of negotiations on many different levels, as well as entities that produce conflicts and mobilizations of opinions and ideas (Yaneva 2012:26). Yaneva's work counters the notion of architecture as a static object or a container by showing the ac-



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tivities that buildings both generate and take part in. Coming from a different perspective, in his book *Words and Buildings, A Vocabulary of Modern Architecture* (2000), Adrian Forty takes issue with the terminology used by architects, of which he has grown weary, arguing that it had become fixed, and that its firm establishment had led to a standstill in the progress of architectural practice. Familiar terms for architects – e.g. context, flexibility, form and function – are critical in everyday architectural practice, and according to Forty, they might be used too routinely, leaving architecture stranded in a modernistic understanding of the world. Forty challenges the drawing as the architect's tool *par excellence* as he tries to renew the architectural vocabulary, suggesting that written architecture could be one way of moving its position forwards.

Temporal aspects of architecture can mean many things; according to some, temporality is the equivalent of life in public space – the activation, the forming of a context – and thus the contrary of the built and dead environment. Temporality can also be seen as a demarcation of the now, and thereby also a definition of what belongs to the past/history and what could be the future. Some maintain that temporality is the process, the development, and some chains of events. Everyday life in public space is typically idealized as an intense, but smooth coexistence of friends and strangers. Everyday life in the city is seldom picture-perfect, however, and sometimes even violent and full of conflict. There are countless views of how urban form or urban design intermingles in these hypothetical urban scenarios, ranging from an understanding of the built environment as completely neutral to the idea that it is the dominant force in creating for example social segregation. The interrelation between the social and the physical shaping of cities is at the core of sociologist Fran Tonkiss's book *Cities by Design, the Social Life of Urban Form* (2013). Tonkiss asks who makes the city, and what part the everyday user has in the design of cities, seeing as urban life is comprised of heterogeneous actors. The book focuses on three main issues: size, density, and diversity. Through these issues, Tonkiss discusses the connections between urban forms and human objectives (Tonkiss 2013:159). Because of major social inequalities in cities all over the globe today, Tonkiss's three main categories of emphasis require different treatment. In the final chapter of her book, she underlines the avail-



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ability of space for unpredicted social practices as an important element in cities; for some, mostly western, cities that she considers over-programmed, the challenge then lies in letting some spaces be, whereas in cities with a high degree of informal occupation and enterprise, the challenge might instead lie in getting the “mix” right (Tonkiss 2013: 168). Space for unpredicted social practices – also called e.g. interstitial space, residual space, un-programmed/planned space – is held dear, and it has been the subject of multiple research endeavours. The importance of finding a mix between very programmed and less programmed space is, for example, also the topic of the book *Loose Space: Possibility and Diversity in Urban Life*, edited by Karen Franck and Quentin Stevens (2007). Here, the authors argue against what they see as a tightness in some urban spaces (Franck & Stevens 2007:2), perhaps similar to the over-programming in Tonkiss’s work. The authors see possibilities in letting urban citizens participate and appropriate with their own personal objectives in their local space as a plausible way towards a more dynamic and transgressive public life. Tonkiss, Franck and Stevens all highlight the role of activities in or the use of urban spaces, either as spaces that are open and allow for interpretation in terms of what activities to carry out, or that can become loose, to which additional activities can be added to those that were planned (Franck & Stevens 2007:10). Here, temporality is a key to loosen tightness in space, an envisaged and unpredictable multifunctional layer to be added during the times that the activity for which the space was programmed is inactive. But even if a tightness is being settled, Franck and Stevens remain convinced that the focus should be on the programming and labelling of urban space. Tonkiss does not present a solution in the same fashion as Franck and Stevens do, but argues along similar lines for a nuancing of urban space which is sensitive as regards the tools, in the sense that different spaces might have differing needs. Perhaps activity is an important element of working with temporality in architecture, but then not as something linear and applied (i.e.: first comes context, then comes the building, and then activity is introduced), but as something that takes part in the production of durations, spatialities and contexts. What is often pointed out as problematic areas in studies of urban space – in Fran Tonkiss’s book size, diversity, and density, and in Franck & Stevens’s book the relationship between tightness and loose-

ness in public space – is often delimited to a certain geographical area, such as a neighbourhood, a street, a square or a city. If there is potential in activity, it might be as a connector, allowing for movement between different spaces and scales.

Drawing on the previous section, the challenge for the architect is twofold: firstly, it is to consider the role that the architecture should or could play, and secondly how s/he sees herself and her role as interpreter, translator, problem-solver, etc. This dilemma opens Tonkiss’s first chapter, where she, inspired by Lefebvre and his critique of the outdated, but persisting idea that the architect, sociologist, politician, economist, etc., enters a scene and creates new forms and relationships in urban space from nothing (Tonkiss 2013:1). Another obstacle that architects – as well as anthropologists – face is how to work with or against time: the problem of capturing and conceptualizing a fleeting moment, being able to say something about it and to let it go at the same time (Back 2007:153). While the ethnographer writes to capture a fleeting moment that has passed, architects are expected to capture a whole series of fleeting moments that have not even happened, and to anticipate the future. There are many ways of working with or problematizing temporality in architecture apart from the ones already mentioned, for example working with temporary building or events. In this chapter however, I focus on temporality and space through use and activity, regarding the architecture and its user or activity as inseparable and in joint motion, in contrary to the common separation made between users (subjects) and things (architecture). In the following time and space will be dealt with as inseparable.

Representing time in architecture

An important aspect of what architecture is, and what it does, is representation. How can the architect capture and convey the observations and propositions that s/he makes? How can ideas be transformed into, or rather formed through, models and plans? One of the architect’s tasks is to find the medium or the way to describe a specific project and its premises (cf. Forty 2000). The architectural drawing has, for some reason, gained status as situated in an atemporal state, perhaps because architecture is often presented as virtually “finished” visions. Perhaps this is so because in a sense a visualization of an architecture is a frozen



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moment in time (Till 2009:88). But the architectural drawing is actually in no way static. It has layers and tells a story whilst also providing technical information, and in recent decades it has transformed from an analogous handicraft to a technical device adapted in computers and printed for presentations (cf. Spiro and Ganzoni 2013). The architectural drawing is also a formalized process and a legal document. Arguably there are as many ways to map, draw and visualize as there are architects or urbanists. In this section, I will look a little closer at some examples of how architects have addressed temporality in architecture and urban space via their representations and accounts of it. Inspired by the article “Give Me a Gun and I Will Make All Buildings Move”, written by Albená Yaneva and Bruno Latour (2008), the idea is also to question the ways in which these different takes on temporality can be said to represent an architecture on the move; i.e. a dynamic view that allows for various heterogeneous actors to partake and change over time.

An example of a book that deals pragmatically with both temporal elements and context is British architect Gordon Cullen’s *The Concise Townscape*, published for the first time in 1961. As the title suggests, Cullen calls out to professionals involved in the built structure of the urban to either protect or to master ‘the *art of environment*’ (Cullen 1971:193, italics in original), which Cullen postulates is the essence of the townscape. He puts together examples of places that represent the art of environment, stating clearly that his suggestions aim to prevent what he calls urban disasters, such as the gridirons of American cities, the suburbs of Paris, or the overspill housing of Liverpool (Cullen 1971:193). He suggests a method that by means of photography, drawing and short texts captures his idea of *seriality* – a way of seeing the urban fabric as a sequential whole, rather than as isolated elements such as ‘a building’, ‘an arch’, ‘a wall’, ‘a square’. Juxtapositions of elements are experienced simultaneously; for example the street and the courtyard, the building block and the park – fragments that coexist within the limits of the visual scope (Cullen 1971:9). Cullen had his own way of documenting and representing by putting drawing, photographs and short texts together, and he takes the reader very directly to the places he wants to show. The emphasis is always on collections of architectonic elements and their relation to their surroundings. This at-

tempt to bring things together and allow the drawings to convey what is there without “cleaning up” the situation (although we cannot know for sure) is in a way to allow for time to take part in the drawing. According to Cullen, the aim of all urban space should be to attain status as an ‘art of environment’. By way of explanation, he makes an analogy to cooking: the recipe lists ingredients, different foods react to heat or cold, and mixing them brings different results, etc. Cullen then points to another element: the joy of eating. He claims that there is an absence of passion in work with the built environment, arguing that the equivalent of the joy that eating can elicit is lacking in urban space. The strength of Cullen’s argument is within his techniques; the drawings, pictures and the small texts that accompany them offer a pedagogical view of what seemingly disparate elements – walls, steps, fences, shadow, flexibility, closures – can create together in terms of spaces. He shows some good examples, but only within frames, i.e. the visual scope. In this way, temporality is taken into account, but it does not set architecture in motion; it is a representation of a frozen moment that opens up for in-betweens by contextualization. Ultimately, even Cullen seems a bit frustrated by the difficulty of pinpointing the qualities and the shortcomings that produce atmospheres that are experienced as good or bad in these compositions of elements, spaces and qualities.

By the end of the 1960s, the sociologist William Whyte, who shared certain interests and frustrations with Cullen, initiated the study *Street Life Project* in New York (Whyte 1980; 1988). Like Cullen, Whyte was interested in which elements play a role in the production of a good urban space. In his concluding reflections, Whyte also seems to share Cullen’s puzzlement over what it is that actually produces the atmospheres that have fuelled the designed elements to create good urban spaces (Whyte 1980:96). Whyte’s focus, however, is on the urban or social context of buildings, and not so much on the drawing, or on urban design. Behind Whyte’s Street Life Project was the growing problem with urban crowding; there were no studies on the subject, and hence little knowledge available. Thus in the 1970s, Whyte’s research group started looking for answers to why and how overcrowding occurred. At the time, there had been no direct observation studies of ethnographic character conducted by American researchers in the US, but only in what were considered “far-off lands” from a US perspective;

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the study thus broke new grounds. The group hit the streets and began to look into how the street spaces were used and how they worked (Whyte 1980:10). Their primary tools were photography and a number of observation methods, ranging from structured practices with questionnaires and targeted questions to open and dynamic ones. They used maps and drawings to take notes and register, for example, how people moved with the sun, or where they sat at different times of the day. They made drawings (see for example Whyte 1988: 58 f, 96 and 260), but these drawings were never the primary part of their investigation toolbox. The research group also tended to rely on pre-existing drawings and drawing techniques. They wanted to know where people chose to sit down or to stop, they wanted to know what effect the sun, wind, shadow, seasons and trees had on how people spend time in public space. They also looked at the role of eating and food carts and the role of what they called “the undesirables” (including for example the homeless), in their investigation of what caused urban crowding and how urban activities were affected. A main goal of their undertaking was to find out what people do, rather than what they say they do (Whyte 1980:19); for this reason, the research group primarily collected observable data. Temporal aspects such as changing seasons and the day/night cycle are taken into account and evaluated in relation to designed elements in public space such as steps, low walls, ledges, etc. The results are anchored in the everyday situation and the focus is on design and planning. Whyte and his team members finally concluded that they knew what works and what does not work, but that an urban space needs a third element in order to be good: triangulation. For Whyte, triangulation is “*the process by which some external stimulus provides a linkage between people and prompts strangers to talk to each other as if they were not*” (Whyte 1988:154, italics in original). It is something that lifts space above function and comfort; for this, Whyte and his team suggest a sculpture or a street performer to provide character, or anything else that would make strangers interact with each other, be it as admirers or as critics (Whyte 1980:96).

In summary, Cullen and Whyte both focused on designed elements and ongoing activities in urban space, and both of them used different but related techniques to grapple with the temporal aspects of these activities, for example, through sequential visualisations (Cullen) or vid-

eo recording and time-lapse (Whyte). In their own distinct ways, they also highlight the importance of seasons and the change between night and day in relation to the function and programme of urban space, but in the end they both seem to end up in the process of finding ways and categories of evaluating and sorting urban spaces as either good or bad.

Inspired by both Cullen and Whyte and sharing their dedication to improve public space, the contemporary Danish architect Jan Gehl has made it his lifework to study public life, with a clear focus on understanding urban phenomena in order to identify problems and come up with ideas and programmes to redesign and improve the quality of public space (Gehl 1987; Gehl and Gemzöe 1996; Gehl 2013). Gehl works with a highly systematic observation method that includes the mapping of specific elements on site, such as the number of doors, or the distance between doors on a street. This practice comes from an early interest in the interaction between the built environment and the social life of the city (Gehl & Svarre 2013:2). The book *How to Study Public Life* (2013) is an overview of the development of the methodology with which the architect firm Gehl Architects (www.gehlarchitects.com) works. The Gehl methodology is acclaimed, and their work is spread all over the globe, building as it does on a model for improvement of public space that is adapted to the site that requires improvement. Although the Gehl method is developed to favour the human being and her experience in urban space and to charge public space with pleasant experiences instead of focusing on square metres or economy, their model is a trading commodity with fixed values and, in contrast to, for example, Tonkiss’s approach, it could be argued that they propose a quite uniform recipe for “good urban design” that can be applied to most, if not all, cities around the globe.

Temporality, often represented by Gehl and Svarre as activity, is for example presented on two pages in the book with the heading “Time is Crucial” (Gehl & Svarre 2013:101). The spread is based on an investigation conducted in a residential area in Canada in 1977 and it focuses on the importance of life in the streets. Temporality, then, is reduced to numbers in graphs, one showing the number of outdoor activities, the second showing the duration of each category of activity, and the last showing the number of minutes spent in public space related to the different activities. This perspective on time is quite telling; even though

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Gehl and his co-workers study temporal aspects of public life, they often focus on objects and the relations between static elements rather than on ongoing processes and sequences. The Gehl model might be flexible and dynamic in its adaptation to the site, but it builds on a quite fixed or frozen notion about the good urban life – one that is happy, vivid and without cars and traffic, one that is primarily described through static categories.

Moving away a bit from studies of architecture and urban life, I will now continue by describing approaches to architecture and time suggested by two different architectural practitioners/practices: Bernard Tschumi, and the London-based architectural collective muf architecture/art.

In the book, *The Manhattan Transcripts* (1981) Bernard Tschumi examines how different temporalities in architecture and urban space are conveyed in different mediums. First, there is the narrative that follows the subject and tells a story; second, there are drawings, diagrams and collages that situate key events in the narrative. Activating these events within the narrative contextualizes them, and the built environment momentarily lends itself to the subjects of the story. The drawings in the book are based in traditional techniques such as axonometry, but they are altered – skewed or manipulated away from the original or traditional form in order to emphasize the way that architecture, though seemingly static and neutral, takes part in urban life. In the *Manhattan Transcripts*, the reader follows a murder story in four different architectural types and scenarios. The first scene, “The Park”, consists of notations that show three parallel frames: photograph/plan/diagram. The photo’s role is to direct the action within the event, and the architectural plan does not figure as neutral, but rather as the element in the notation that represents the sometimes loving, sometimes cruel architectural manifestations of the built environment. Lastly, the diagram depicts the protagonists’ movement and thereby puts forth the underlying idea that the three frames are necessary and complement each other in order to define the architectural space of the park. The second scene, “The Street”, is a collage of a street map with photographs, drawings, diagrammatical lines and texts that point to the border spaces that contain crucial events in the murder story, such as “He gets out of jail; they make love; she kills him; she is free” (Tschumi 1981:8). The

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third scene is the “The Tower”, in which a set of notations follows the fall of a human body through a tower; diagrammatic and axonometric drawings explore analogy, reinforcement and opposition in the relationship between programme and type. The tower is home, office, hotel, prison and asylum, and the drawings recount the lethal fall of an inmate through the full height of a Manhattan tower block, through its cells and yards. The fourth scene, “The Block”, reveals scenes played out in the five inner courtyards of a block of buildings. In the courtyards, there are ice-skaters, acrobats, soldiers, and football players simultaneously performing high-wire acts, thus in a context alien to their activity. The incoherencies in programmes, movements and spaces produce seemingly distorted drawings that question the boundaries between different actors within the architectural frames, and thereby also the role of architectural representation. Tschumi himself refrains from calling them representations, instead presenting them as transcripts that address architecture’s involvement in specific realities rather than architecture seen as abstract geometrical figuration (Tschumi 1981:8). The transcripts are not representations, since they are constructed every time they are viewed or read. In a way of working reminiscent of Cullen’s, Tschumi puts together a photograph, a plan, and a diagram and relates them to one another in a specific way in order to search for the underlying ideas of a building rather than to illustrate it (Tschumi 1981:6); in contrast to the work of Cullen however, Tschumi is particular about the fact that he is following subjective lines in his drawings, like the movements of the protagonists in the murder story. He strives to simultaneously describe the world of objects, the world of movements, and the world of events (Tschumi 1981:9). Tschumi breaks architecture up into frames that he reassembles, and through the seriality of the collected frames he explores new spatial structures within a given frame. He also draws parallels to the Kulechov³ experiment. Tschumi seems to struggle with the problem that architecture might in itself be useless and needs an extra layer to become active and meaning-

3. a film-editing effect where the same shot of an actor’s impassive face is introduced into a variety of situations; the interaction between one frame and the one that follows makes the audience read more meaning into it than if solely the shot of the impassive face had been shown; one might read for example sadness or happiness in the same, unchanged facial expression (Tschumi 1981:12).

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ful. Cullen suggested the ephemeral art of environment as the missing piece. Whyte suggested triangulation – the adding of an animating element. Although Tschumi, instead of adding a final touch, attempts to actually begin in that end – with the multi-layered, the temporal, the connections between subject and object, or human and non-human – his work remains in a fictional realm; which, of course, does not make his thoughts about architecture any less relevant. Through the transcripts, Tschumi questions popular themes like function, programme and use, managing to capture something within public space and architecture apart from its assessment. The transcripts also interrogate the role of the architect and how the drawing process relates to the subjectivity of the architect in practice. By following a story or a character, his notations relate different visualizations and fragments of architecture into a “cluster drawing”; this shares both interests and problems with the time-lapse technique that I have used in my investigation. The cluster drawing cuts up time and disconnects the depicted moments from the natural flow or rhythm whilst at the same time intensifying moments by putting frames together, and thereby perhaps also unfolding things so that the transitions or shifting agencies in different spatiotemporal settings come forward.

Muf architecture/art is a contemporary, London-based architecture studio that works closely with the user, the client and the site, considering these a way to get closer to issues concerning the social, spatial and economic infrastructures of the public realm (muf 2001). An important part of muf’s design process is their work with diagrams, collages and other visual material, which function as a way to document the process, but also as a communication tool between the people that are part of the design. In their book *This is What We Do: A muf Manual* (2001), the studio presents and reflects on some of their projects and the heterogeneous character of their commissions becomes visible. The images do not follow the glossy, serene style that images of finished buildings often have, but show details and visual materials from their design process, e.g. photos, diagrams and collages. One project that grabbed my attention is called Inhale/ Exhale (muf 2001:140): it fills a two-page spread in the book and shows a diagrammatic drawing with fragments of material from different projects with small labels and a short text to describe it. This intermezzo reflects on how their projects

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relate to one another even though they have been developed as separate projects commissioned by different constructors, because between some of them there are spatiotemporal connections. These connections can be borrowing an idea from a previous project for an upcoming one, or making use of an already-designed urban space and letting it extend into more private space. I find these spatiotemporal connections interesting and illustrative of how I see architecture lending itself to different situations, both as ideas on paper and as built structures. Perhaps when a user in a certain context activates a building, it questions another and opens up for an exchange between spaces, times and buildings. For more contemporary examples of architects that focus on finding their own and sometimes new ways of doing architecture, one can also refer to the catalogue of the exhibition *The Other Architect* (2015), which presents examples of architectural practices that have tried to expand their role in society by forming new alliances, new kinds of architectural inquiry and education. For architects who have developed sequential representations of architecture, see *Bricks and Balloons* (van der Hoorn 2012), which gives a series of examples of how the comic genre, the setting up of drawing and short texts, can be enlightening in terms of showing and discussing architecture’s role in typical urban matters such as accessibility and segregation or environmental issues. Both of these works seem to point to a more general trend within the architectural profession of experimenting with temporal aspects of architectural practices and representations.

Finally, I will introduce the architectural researcher Stewart Brand to this section. Brand worked with architecture as a more living thing; i.e. following its constant transformation through time. Spatiotemporal aspects are at the core of Brand’s book *How Buildings Learn, What Happens After They’re Built* (1995), published in 1994. As Brand follows the life cycles of buildings, he digs through photograph archives to trace changes in buildings and their immediate physical surroundings over the years. In many of the cases he presents, he also follows up by taking photographs himself. One two-page spread in his book shows a montage of eleven photos, dating from 1863–1991. The building depicted is the “Cliff House” in San Francisco, first built as a restaurant with an ocean view. In 1907, the Cliff House burnt to the ground, but was rebuilt a few years later (Brand 1995:14–15). As the photos show,

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the building's appearance changed over the years, but its location and name were constant throughout. Interestingly, almost everything else changes in this photographic story, but there is also something that stays the same – in this case, the connection to the site. Brand encourages readers “do something timely” (Brand 1995:209) about a building. He argues that the temporal element is closely connected to change; it is both something inherent in houses and also to a great degree a question of maintenance, of making additions, taking things down, altering, painting, adapting the building to new circumstances and taking care of them. Somewhat paradoxically, he suggests that new buildings should be interesting enough to encourage life in and around them, but at the same time simple and timeless enough so that time can do its job with them. Brand focuses clearly on the temporalities that take the buildings or houses as their point of departure, but the time cycles are much greater than those on which I focus in my work at Värnhemstorget.

What all of these urban and architectural theorists and practitioners have in common is their quest to understand the architecture rather than to solely describe it to the rest of the world. They all strive, in their own ways, to deepen the understanding of the relation between the built environment, time, and movement, and to push away from the dangers of becoming comfortable with the frozen moment; i.e. knowing something simply because we know it. They all share an ambition to be precise about the tools and methods of representation they use, which are techniques also common in design practice, e.g. drawing, photography, observation, writing, making collages, and models. Cullen, Whyte and Gehl all strive to optimize space and have a relatively clear idea of what good and bad public space is. This leads them to the production of relatively accessible and readable data, but the reduction is at once frustrating, since they all maintain that the strength of public life does not only lie in comfortable seating. They thus complement their data with a call for additional and more abstract elements, such as Whyte's notion of triangulation or Cullen's analogy to cooking and the joy of eating. These aspects of the more temporally-associated and ephemeral sides of architecture are what Cullen and Tschumi intend to capture in their collage methods. Tschumi sees the architecture in itself as useless, maintaining that it only becomes important when acti-

vated through use and subjective narrative. To convey this, he turns to fiction, thereby rendering his interesting critique abstract and somewhat difficult to discern, whilst undeniably intriguing and experimental. Muf architecture aims to depart from a temporal perspective, focusing on details in larger contexts and arguing that they solve small problems within a larger complexity that a single firm cannot take on, and proposing that architects need more collaboration with other professions. The temporality of muf is more closely linked to the complexity of everyday life than to time as a way to capture eternal or historical values. The timespans of Brand and the way he almost gives the buildings their own life is fascinating, but in its slow movement and its focus on change and inhabitation over long stretches of time, he loses the aspects that temporality can give to architecture in terms of interference in everyday life and politics.

The examples presented here show the difficulties of reduction in empirical research, as well as in architectural practice. As the temporal aspects or elements associated with architecture catch the attention of the researcher and are captured, reductions are made, and a certain stiffness or rigidity is thus introduced. This reduction is sometimes the result of forcing the findings into predefined categories, and sometimes it is due to a level of abstraction that makes them drift away from empirical significance in the everyday. However, a research situation without any labelling at all is difficult to imagine. Arguably, the stiffness occurs when the investigation is to be translated into results or anchored in society, when the scientist or practitioner forces it into categories in order for it to be mirrored in readers, policy makers, designers, users or clients. Categories like these are embedded in contemporary culture. They are often binary – good or bad, male or female, inside or outside – and they can result in accessibility and freedom for members of hegemonic groups such as heterosexual, western, middle-class people, and perhaps tightness and inaccessibility for many urban dwellers. Stiffness could be challenged by testing categories that are formulated after the empirical material is collected, as opposed to categories that are formulated on larger scales and deeply-rooted systems of inequality and injustice. Perhaps fictional methods like those used for the Tschumi's transcripts could serve the investigation at this stage.

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Following architecture

I will hold on to Tschumi's notion of architecture as being in itself useless for a moment. What the examples above have in common is an understanding that there is something more than architecture, something that could potentially offer an answer as to what the possible bridge between the built environment and social life in public space could be. Cullen fills his frames with important elements; Gehl and Whyte remove, add, and move things to optimize their spaces; and Tschumi enriches his frames with stories that connect architectures to subjective experiences. Adding these layers says something about the context in which architecture takes part, but leaves architecture static. As muf architecture makes an effort to take on design projects in the borderlands of buildings and with a design process that is far from systematized, but rather adapted to each individual project, they practice architecture that is close to the user and to the pre-existing built environment surrounding their projects. Their practice is arguably closer to what Latour and Yaneva express as "missing" in the introduction to their co-written article, where they advocate a way of studying architecture that shows the multitude of movements and activities in which buildings take part, on a practical level by being used and remodelled etc., but also the processes that surround the planning, preparation, construction and aftermath of a building project (Latour & Yaneva 2008; see also Yaneva 2009; 2017), i.e. as a way of seeing and working with architecture on the move.

As mentioned earlier in this chapter, Albena Yaneva is an anthropologist of architecture with an interest in the process of buildings during the time and before they are being built, and has investigated the controversies and the work surrounding many buildings that were never built, as well as proposed ways of researching the social ties generated by designed things when they are put in use with their incorporated programmes of actions (Yaneva 2009:15; 2009; 2012). In the process of designing a new extension to the Whitney Museum in New York, Yaneva conducted ethnographic research in Rem Koolhaas's Office for Metropolitan Architecture (OMA); this pragmatic take on the architectural process is accounted for in her book *The Making of a Building, A Pragmatist Approach to Architecture* (2009). At the core of her work is listening to many different actors, not just to the architects talking about

their work, but following the everyday in a studio – the sketching, drafting, cutting of foam, and the informal discussions. In her book *Mapping Controversies in Architecture* (2012), Yaneva further encourages a way of seeing and studying architecture that looks at how the building works and how it is made to work, rather than trying to decipher potential cryptic messages that the architect may or may not have left (Yaneva 2012:21). This involves gathering heterogeneous actors that are directly or peripherally involved with the project – these might include newspaper articles, somebody who walks their dog on the building site everyday, a planner, an architect, documents from negotiations between builder and architect, advertising firms or informal chats with homeless people temporarily staying nearby. When this information is put together, it forms dynamic diagrams to convey how architecture forms and is being formed rather than to tell what a building is (Yaneva 2012:93), the diagrams were crafted by students in a collaborative study carried out together with architecture students. Like Tschumi, Yaneva is interested primarily in seeing architecture as an active and shaping force, rather than a passive backdrop or timeless illustration. In Yaneva's work, the architect is one among many important actors, whilst in Tschumi's work, it is the architect that singles the actors out and sets them in play. Yaneva also argues in favour of the potential of seeing buildings as becoming both material and social, and contrasts this view with two different strands of previous argumentation about the built environment's social role, where buildings are either a projection of society, merely reflecting the current situation, or that they are in service of society and thus condition multiple social contexts (Yaneva 2009:18). She argues that both of these two views are rather deterministic and rigid, and advocates an approach that focuses on the heterogeneity of the actors producing building projects. This view opens up the possibility of architecture as in motion, active, and belonging to many different contexts.

Although my approach in this thesis shares many similarities with Yaneva's approach, I have chosen to focus on the materialities and life on-site. The buildings in my study have different degrees of permanence; some have been homes for a century, while others have been under constant reconstruction since they were "finished". I have been interested in the small rhythms of the everyday that open up the po-



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tential for a less restricted, rigid, and static view on architecture. There is a focus on the continuous that is highly inspired by both Latour and Yaneva – not the before and after, as if time would stop to shift the understanding of the buildings we make, but also buildings that already exist, and perhaps buildings that existed at one time and now only exist in memory. The focus of this study is also on elements of buildings, e.g. the building's entrance, designed to enable access to the homes within in, a delegation of action that the designer makes to nonhuman elements (Yaneva 2009:276). The entrance also interacts with other built elements of the city and with portable objects, for example keys; as much as a key grants access, it is also a separating element that ensures that access is limited.

Like the researchers discussed in depth in this chapter I work with photography and try to find different ways of putting my notations and representations together in order to help make my observations and reflections available for others to take part in. Both Yaneva and Whyte share an ambition to follow the everyday happenings of buildings and urban life. Cullen and Tschumi develop representational techniques to raise awareness of how these tools relate to the world beyond the drawing table, and Jan Gehl aims to improve the everyday life in between the buildings (Gehl 1987). They all have in common that their methodologies are about making collections of fragments, displaying and tracing architecture as a set of interrelations. And perhaps they are also searching for a way to visualize architecture beyond the traditional drawing that reduces architecture to stable entities in Euclidian space (Law 2002) – a way that would represent the building and its “thingly” nature in place of the old and tired objective nature (Latour & Yaneva 2008:89). Yaneva and arguably Whyte believe in the importance of taking a heterogeneous assembly of actors into account and also of allowing for the “messiness” (Law 2004) that one often encounters when working in public space, in situations where there are overlapping activities and many human and non-human actors.

Throughout the writings of Yaneva, time and space are considered inseparable; space cannot be discussed without time, and vice versa. However, the relation between them is not static and constant, but rather intensifies at times (Latour 1997). In this thesis, space is not seen as a predetermined container, but rather as processual and composed of

heterogeneous actors (Murdoch 2006:20; Massey 2005) where the temporal elements are major components and time is seen as a powerful force (Freeman 2010:3) in organizing and legitimizing the emergent time-spaces. One way to discuss time and space together is through rhythms. Rhythms are producers of time-space, but they can also be produced in time-space through repetition and change. In rhythms, time and space are always present; they keep repeating, but they do not necessarily reconfigure identically.

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4. LOOKING FOR RHYTHMIC ARCHITECTURAL APPEARANCES

AS THE TITLE indicates, this chapter will describe the theoretical track that has run relatively parallel to the empirical investigations throughout the process of this PhD study. While the previous chapters set the context for and frame of my investigation, this chapter describes and investigates the theories that have helped me develop my research aims and questions. It deals with rhythm analysis and also with how I have used, for example, actor network theory to discuss the material, spatial and temporal aspects of rhythms. It begins by introducing Henri Lefebvre's rhythm analysis, providing some examples of how this notion has been applied in different contexts. Drawing on theorists such as Bruno Latour, John Law and Annemarie Mol, I discuss how the production of socio-material rhythms can be described and understood in greater detail, as well as the possible chronopolitical implications. Finally, my theoretical excursions lead to the conceptualization of rhythmically appearing materialities as rhythm architectures.

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The rhythm analyst

The sun is shining, there is a cool breeze. It is calm. Some regulars are drinking from cans and bottles; the merchants in the open space have their stalls rigged and are selling clothes. People pass by, walking. Two people are sitting on the edge of the platform on the square. Most come alone. Busses, cars, small trucks and taxis pass.

I put up the camera without anyone noticing.

A young man approaches and asks me what I am doing. He says he works as a nature photographer. I hand him a flyer with a brief synopsis of my project. He has also worked with time-lapse photography/film. He thanks me for the information and walks along.

The square is rather deserted, and calm compared to yesterday.

The staff from Svalans hamburger bar has stepped out in the street to take a break – coffee and cigarettes.

Material elements play a part in where I locate myself, where I rest, and where I look. I lean against poles and bollards that are there to protect the sidewalk from the street.

I wonder if the bus driver will return.

Prams have no place to go, they have to use the bicycle path.

A young man wearing sunglasses crosses the street between the green and the yellow busses, sees me, stops for a moment and then keeps walking.

Tuesday the 27th of March, 2012, 11.00, field notes PPdIF

At all times of the day, indoors and outdoors, there are different scenes at play simultaneously in cities. People devote themselves to different activities; bodies and objects are in constant motion. These events take place while minutes, hours, days and years pass. Seasons change, the earth moves along its orbit, the moon waxes and wanes. This simultaneity is what Lefebvre calls *polyrhythmia*. To illustrate it, he describes a garden where trees, plants and flowers grow at different paces at different times, and where animals and insects live their lives, and human beings theirs. One of the fundamentals of rhythm analysis is the



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willingness to identify oneself in relation to one's surroundings as a polyrhythmic coexistence. Lefebvre argues for rhythm as the foundation for time and space, the medium through which time is both experienced and represented in the city (Lefebvre, 2004:17ff). The concept of rhythm is based on repetition, on the notion of rerun, retake, and reprise. Events recur without strict measure, repetition is not necessarily identical (Lefebvre 2004:6) and appears as a measure or validation of that which happened before. With the objective of discussing rhythm as an analytical tool, Lefebvre divides rhythm into cyclical and linear repetition (Lefebvre 2004:8):

The cyclical originates in the cosmic, in nature: days, nights, seasons, the waves and tides of the sea, monthly cycles, etc. The linear would come rather from social practice, therefore from human activity: the monotony of actions and of movements, imposed structures (Lefebvre 2004:8).

Cyclical and linear rhythms can be separated in the process of analysis, but in the real world they intersect with each other all the time, they interact and measure themselves against one another. Emphasizing the interaction between them, Lefebvre says: “everywhere there is rhythm, there is measure” (Lefebvre 2004:8); this is meant to explicate that neither comes before the other; they are instead interdependent. With ‘measure’, Lefebvre refers to a set of rules that make up an activity, like a dance or a sport, or a law, a prediction, a calculation or a prescription. Hence, rhythm analysis makes it possible to sketch out different elements without discarding their context. The importance of taking the different elements into account at the same time is characteristic for rhythm analysis.

Rhythm reunites **quantitative** aspects and elements, which mark time and distinguish moments in it – and **qualitative** aspects and elements, which link them together, found the unities and result from them (Lefebvre 2004:9, bold type in original).

The focus on coexistence, overlap, repetition and change in rhythm analysis was what initially drew me to the time-lapse technique. My hope was that putting pictures in sequence would capture that *poly-*



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rhythmia. I chose time-lapse rather than video film because it would automatically provide a selection of frames. Decisions made at the start of a project naturally have consequences on the long-term work, and I will share some reflections on what they have been. Geographer Paul Simpson, who studied street performances in Bath in 2011, actually used both time-lapse photography and video as complementary techniques (Simpson 2011:416). The time-lapse technique was primarily used to record the street performance's spatiotemporal extensions, while the video technique supplemented the study of these developments by letting Simpson know more about the interactions between street performers and audience (ibid). In retrospect, these social interactions are an element that is missing from my time-lapse study. Although interactions are recorded in my field notes, arguments about encounters and conflicts would be strengthened by video recordings. On the other hand, the time-lapse camera that I used went largely unnoticed by most passersby in its position on a lamp post, and a video camera would arguably have interfered with the setting more, and attracted more attention. The process of analysis would presumably also have been different; instead of the mechanical flipping of photos, it would have entailed the real-time rewatching of video films of all the hours spent in the square. Arguably, the different medias also relate to and evoke memory differently. A major advantage of the time-lapse technique for me was that it facilitated decisions and selections, however, a video recording would have provided more naturally flowing rhythms. One of the most immediately interesting aspects of rhythmanalysis was the simultaneity and the over-layering of events in public space, and in a way time-lapse takes away the natural paces in a continual process. At the same time however, time-lapse also makes it possible to represent the juxtaposed elements in a picture frame and sequentially relate the frames to each other, also enabling an over-layering in that continual or linear process. Ultimately, time-lapse arguably pushed me in the direction of more artistic methods, which was a road I was willing to take.

Urban rhythms have different tempos and configurations, and they overlap and superimpose each other. The tempo of the rhythms changes over the course of a night or day, and the superimpositions are not always synchronised; the speed or pace is to some extent determined by how the rhythms relate to each other and are juxtaposed. What deter-

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mines the tempo of the rhythmicity can vary. If one looks at the space in question as an orchestra, 'conductors' can sometimes be identified; in the public realm, the role can be played by a bus, or the opening hours of the shopping centre. Sometimes that role is shifted, or perhaps eliminated, and finding the original source can prove difficult; urban life may at times bear resemblance with the spontaneous, intuitive coordination of a few musicians suddenly making music together, and at times it seems to be following the precisely calibrated and synchronised movements of a symphony orchestra. Lefebvre writes that everywhere there is rhythm there is measure, but what does rhythm measure that time does not? According to Lefebvre, rhythm is the interplay between place, time and an expenditure of energy; there is a constant repetition and interference of linear and cyclical processes. A rhythm arises; it grows, peaks, declines and ends (Lefebvre 2004:15).

The rhythmanalyst divides the rhythms into different types; one is polyrhythmia, which is the coexistence of various rhythms, as in a garden with multiple species of flora and fauna; the square is an example of a polyrhythmic space. Another sort of rhythm is *eurhythmia*, which occurs when there is a balanced connection between one rhythm and another, as in the harmonious functioning of a healthy body, or when the busses are running on schedule and the people in the square are going about their business. *Arrhythmia* is when rhythm is interrupted or broken, like in an ill body. A fourth sort of rhythmicity identified by Lefebvre is *isorhythmia*, which describes the situation where two or more rhythms coincide and are equivalent. It not only denotes synchronization, but there is a hierarchy (Lefebvre 2004:16, 67); for example, when the bus schedule is adjusted to the season, winter will always keep coming, whether the public transport runs more often or not. Specific to rhythmanalysis is that it is always a question of situated knowledge in contrary to some kind of universal knowledge (Highmore 2005:157); what comes out of rhythmanalysis must be deeply rooted in its context.

Rhythmanalysis – starting with Lefebvre

Värnhemstorget presented opportunities to study urban rhythms, its typical public transport rhythms and its commercial rhythms – and I was interested in the study of the interaction between rhythms and the built environment. Rather quickly however, the search for rhythms

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on the site opened up and complicated things. It was difficult to delimit and separate rhythms, as many activities in the square connect to many rhythms; for example, a pedestrian might belong to everyday life rhythms such as going to and from work, but may simultaneously also take part in rhythms of public transport and consumption. My own interpretation has been inspired by four overarching categories formulated by Lefebvre in an attempt to describe what can happen when the notion of rhythm is connected to empirical situations by the rhythm analyst (Lefebvre 2004:18). The first of these is secret rhythms. These are physiological but also psychological rhythms that belong to memory, the said, and the non-said. The second is public or social rhythms: calendars, festivities and also expressions that we share like tiredness, hunger, etc. Third are fictional rhythms; i.e. codes, rituals, gestures, and also the imaginary. The fourth and final category is dominating-dominated rhythms; these rhythms are made up, they materialize in the everyday or are more long-lasting, and their aim is an effect that goes beyond the rhythms themselves. It should perhaps be noted that while these categories were an inspiration, I did not use them as an analytical matrix; instead, they contributed to the initial search for different kinds of rhythms at Värnhemstorget.

Lefebvre's *Rhythm Analysis* was first published in French in 1992, and translated into English in 2004. Following the English translation, there was a surge in development and different takes on rhythm analysis. Lefebvre left the rhythm analysis rather open, and it has thus been interpreted and applied in many different ways. Rhythm analysis has been explored in many fields of research – for example, in human geography (Edensor & Holloway 2008; Edensor 2010; Johansson 2013); cultural studies (Highmore 2005; Potts 2010); natural sciences (Evans & Jones 2008); urban studies (Tiwari, 2010; Simpson 2012); in artistic research (Sand, 2008; Koch & Sand, 2010); and in my own field, architecture and urban design (Kärrholm 2009; 2012; Wunderlich 2008; 2010; 2013). In the following passages, I will present some of these studies.

Rhythm analysis was immediately appealing, largely because of the way that it critiques modern society's belief in control – control over activities and behaviours – and the way that relations and connections between for example things and people are simplified for the sole purpose of an illusion of control, survey, or categorization. For Lefebvre,

the rhythm analysis is a sort of cultural or social phenomenology that is fuelled by the insight that modern society has not yet found a way to control everything, e.g. the cycles of seasons, the ebb and flow of tides, the rising of the sun, but also the behaviour of citizens and activities in society. As Lefebvre argues, it is in the conflict between the cyclical and the linear repetitions that the rhythm analysis becomes powerful in reminding us of the power of nature and the limits of regulatory practice in modern society (Highmore 2005:148). For Lefebvre, rhythm is the answer to the end of binary oppositions. It is placed in between melody – harmony, time – space, difference – repetition, but in the attempt to break out of opposites, the notion of rhythm also introduces a new straitjacket, a universal in-between (Hoogstad 2013:186). What Lefebvre misses, according to Hoogstad, is the possibility of syncopation, the accentuation of the rhythm that holds back its regularity but still stays within the pattern. For Hoogstad, the Lefebvrian way of placing rhythm in a triadic model makes it hard to see the rhythm as an event, and thereby reduces rhythm to meter (Hoogstad 2013:186). This critique highlights the shortcomings of rhythm analysis as a fully elaborated theoretical framework, which supposedly is one of the reasons why the rhythm analyses of recent decades have been rather different in their implementations and outcomes. The interest in capturing the bigger picture at the same time as the stuff in-between the lines is the reason why Ben Highmore attempts to reveal the rhythms of the city in his book *Cityscapes* (2005) through a literary exploration of texts written about cities and urban life. According to Highmore, Lefebvre misses an important part in his rhythm analysis, namely the role of the historical, of going back in time (Highmore 2005:10); Highmore adds this layer to rhythm analysis in his book. In the built environment as well as in texts, the historical layer is present although not directly addressed; it is built into materials, programmes and designs.

In the article "The Ring of Kerry" (2008), Tim Edensor and Julian Holloway join tourists on a bus tour, aiming to explore how the tour connects rhythms of place with rhythms of mobility (Edensor & Holloway 2008:484). On the bus tour, recognisable rhythms that remind people of their home environments are arranged in a way that creates a sort of mobile home that shapes the encounter with and the perception of the new places visited (Edensor & Holloway 2008:487ff). Edensor &

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Holloway joined the bus tour on six occasions, and on one occasion one of them followed the tour by car. In their article, they use rhythm analysis among other things to discuss how a preconception of “Irishness” is recreated, as well as initiating a discussion on the difference between rhythm and routine. Everyday activities like having lunch and going to the bathroom are routines, and for example the length of stops in relation to travel time between destinations are rhythm. This distinction serves to clarify what the tourist practices, mobility and rhythm do to the different identities that they unveil – that of the place, and of the tourist, to name a few (Edensor & Holloway 2008:496). In this case, it is useful to try to trace back the isorhythmia that lies in the coordination of rhythm and routine both in space, but also in time; i.e. the experiences and interpretations that lie behind the repeated definition of, in this case “Irishness”; in another context, they would perhaps be associated with patterns of shopping or of public transport.

Aiming to study the open spaces of Jallah Town in Monrovia, Liberia and also to investigate rhythm analysis as a research method, American researchers Bjorn Sletto and Joshua Palmer couple the qualitative aspects of rhythm analysis with the more quantitative aspects of space syntax (Sletto & Palmer 2017: 2372). Their empirical investigation in combination with GIS technology examines the open spaces and tries to assess whether the spaces are public, semi-public or private; they are also interested in divisions connected to gendering or age in these spaces. According to the authors, there is a lack of rhythm analytical studies in research on the built environment; in their view, the focus has been too much on symbolic and morphological components (Sletto & Palmer 2017:2362). They thus aim to perform a spatial analysis of built forms in Jallah Town, viewing these moments through the lens of the rhythm analysis, directing the focus more towards their hard data, which is gathered from multiple repetitions of the same sort of observations rather than data that is gathered in more phenomenological studies, such as for example the rhythm analysis of Filipa Matos Wunderlich. Architect, musician and PhD in planning, Matos Wunderlich studies rhythmicity in relation to place-rhythm in open spaces in London. The sometimes eurhythmic and sometimes arrhythmic act of walking blends with the environment of a specific place and creates a special atmosphere. According to Matos Wunderlich, the individu-

al walk is an insertion to the rhythm of a specific place; it is integrated into a place, engaging and becoming affected by it, but also affects the special character of a place (Matos Wunderlich 2008:126). She also investigates place temporalities and why or how cities and places are considered fast or slow. Matos Wunderlich considers place temporality to be a sense of time that is unique to a specific place, intersubjective, practised, and perceived collectively (Matos Wunderlich 2010:46). She describes flow as a pattern of practices and events that are interwoven and synchronised according to a tempo or a sense of time. A place can have a specific flow that attracts people to it; this can be about a shift in tempo, from fast to slow. Some people may prefer a certain flow; if it is slow or calm, it is connected to a sort of prolonged time (Matos Wunderlich 2010:50). Over the course of a day, one moves through or stays in different tempos in places. This is neither choreographed nor predetermined, but something that happens synchronically and of which everyone is a co-creator. These changes in tempo vary throughout the day, enhancing the impression of a specific place’s main rhythm or pulse (Matos Wunderlich 2010:56). As the rhythms of the city are complex and difficult to overview, walking is a performative act that co-creates and interferes with them. Matos Wunderlich’s research shows how rhythm analysis can be interpreted as a method and how it helps her to study a somewhat elusive area of interest, in contrast to Sletto and Palmer, who are frustrated by this imprecision. Her rhythm analysis describes place-rhythms and place-specific flows that one can experience as well as contribute to through the act of walking. These place-related temporal diversities are connected to geographically-bound areas and exist one at a time: a square is slow, or fast. To some degree, I think that this way of describing temporality discards the messiness of urban places and thereby runs the risk of missing some of the polyrhythmic qualities. Although they present their results differently, the same issue arises to a still greater extent in the work of Sletto and Palmer, as they are, already from the beginning of their study, bound by categories (gender, age) and demarcated understandings of open space (divisions between public and private), and thereby perhaps miss out on some of the liminal aspects of the spaces in which they were interested. They are also surprisingly unaware of the role that their presence as American researchers/rhythm analysts in this Liberian town could play in the results that they get.

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Focused on experimenting with methodological development, urban theorists James Evans & Phil Jones try to translate aspects of rhythm-analysis into their fields of research with the film “Towards Lefebvrian Socio-Nature? A Film About Rhythm, Nature and Science” (2008). The film is based on the argument that urban space is not exclusively a site for human life and behaviour, but also the world of plants, water and earth. They want to investigate the relation between nature and urbanity both by studying green areas like parks, but also residual areas in the city. Rhythmanalysis makes it possible for them to integrate humans and nature and contribute to the sustainability debate with their proposed ecosystem-rhythmanalysis. Evans and Jones are inspired by Lefebvre’s description of the rhythmanalyst:

...and whom we shall call the ‘rhythmanalyst’. More sensitive to times than to spaces, to moods than to images, to the atmosphere that to particular events, he is strictly speaking neither psychologist, nor sociologist, nor anthropologist, nor economist: however he borders on each of these fields in turn and is able to draw on the instruments that the specialists use [...] he is capable of listening to a house, a street, a town as one listens to a symphony, an opera (Lefebvre 2004:87).

In the making of the film, they interpret Lefebvre’s words quite literally by for example transposing their diagrams, converting columns of numbers to music and then listening to them. They take their experiment to extremes to challenge the methodological boundaries within their field of research. The film is a collage that both conveys data and findings from their studies, but also reflections on and descriptions of what and why they work like they do. In the end, the structure of the film resembles the format of a scientific article, but because it is a film that is situated in different settings – one scene is in a lab, another in an office, a third in nature – it opens up for methodological questioning.

Although there are different types of rhythms and one can analytically sort through them, rhythmanalysis is highly dependent on its context, in situatedness both on the site being investigated but also within each researcher listening to the environment in question. The previous examples offer an idea of what rhythms and the outcomes of rhythmanalysis can be, but it is perhaps necessary to look more closely at how

one can interpret the role of the rhythmanalyst, and how it can be difficult to listen and document rhythm without generating rhythm oneself.

However, to grasp a rhythm it is necessary to have been *grasped* by it; *one must let oneself go*, give oneself over, abandon oneself to its duration (Lefebvre 2004:27).

As Lefebvre poetically and instructively points out, rhythmanalysis is work *in situ* – the methods and the investigations depend on the physical location. Rhythmanalysis is always situated knowledge (Haraway 1988:594); it is a product of both history and geography. Rhythmanalysis offers something new, a new perspective on a situation. Looking at different interpretations of rhythmanalysis shows that in its execution, every discipline or subject – both in experimentation and analysis – draws different things from it. Every situation demands a specific rhythmanalysis, and it is therefore truly context-based work. In his rhythmanalysis of retailized, public spaces, Matthias Kärrholm writes about architecture as a rhythm machine, meaning that by collecting and ordering different rhythms, architecture can support the temporal control of a place and thereby play an important role in how rhythms are synchronised in the city (Kärrholm 2012:91). Swedish artist and researcher Monica Sand has worked with rhythm in various projects. One important outcome of Sand’s work is the notion that transformations in rhythms activate “spaces in-between” (Sand 2008:77). She maintains that rhythms can be a key to activating spatial, temporal and theoretical dimensions of the in-between and in doing so revealing hidden or forgotten rhythms of the city (Koch & Sand 2010:67). In an article that she co-wrote with her colleague David Koch, she calls for the importance of moving the rhythmanalytical method a few steps forward and establishing what its contribution to science really is (Koch & Sand 2010:65), implying that rhythmanalysis is not sufficiently defined to apply as a method. Ultimately, they make a proposition of a methodological character, which for art and architecture is about understanding *change* by strategies of affecting the rhythmic flows in four steps, (1) to capture rhythms; (2) to be captured by rhythms; (3) to produce and combine rhythms; and (4) to change or break rhythms (Koch & Sand 2010:68). The contribution that Evans & Jones make to the



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field of environmental studies with their “environmental analysis” is perhaps more about pushing the boundaries of methodology and traditional ways of representation than actually developing a rhythm-analytical framework for the field. The job of the Lefebvrian rhythm-analyst is to listen to and grasp rhythms, but in order to make science out of that listening, the rhythms also need to be recorded, transcribed, documented or represented in some manner. The examples that I have provided demonstrate how different this process can be. Film or photography can document but also counteract the following of rhythms as rhythm, and tempo can be used to accentuate a mood or a message. In Lefebvre’s writings, the relation between listening and openly registering rhythms on the one hand and the way the rhythm-analysis should be transcribed on the other can seem paradoxical. In the following paragraphs, I will go deeper into how I have grappled with these sometimes contradictory objectives in my own work.

Rhythms and techniques

When it is crowded I feel I have to stand close to the camera. When it is slower and calmer I can move away from the camera and still feel that I know what is happening around it.

Tuesday 27th of March, 2012, 15.30

I had already done some field studies on public squares before starting my PhD work, and after becoming acquainted with Lefebvre I was eager to start field inquiries. When I arrived at Värnhemstorget for the first in-field week, I was no newcomer to the environment, but as is customary in ethnographic work one has to adjust and follow along with the circumstances. I just started. I walked around, sat down, took notes, tried to take in the spaces and atmospheres, set up the camera and photographed. The progress of the field studies has been dynamic. I have spent the scheduled time in the square and passed by in my spare time, and I spent time reading and writing, flipping through photos and analysing the material in my office. I knew from the start that I wanted to work with photo in some way. I was interested in sequences



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and had already experimented with a manual version of time-lapse with a camera on a tripod and a timer, taking picture sequences at 60-second intervals. This was an exhausting enterprise – the battery in the camera would run out quickly and I would get distracted and miss the designated 60-second interval, or somebody would approach me and ask why I was taking pictures of them. Thus, when I first heard about the time-lapse camera I was elated; little did I know that a range of time-lapse possibilities would open up on my smartphone only a short while later. I bought a time-lapse camera and I was very enthusiastic about it, not only because it was inexpensive and worked in all kinds of weather (which would not be the case with the subsequent smartphone option), but also because I felt certain that it would be a way to capture rhythm on photo. I wanted to document rhythms using time-lapse photography without disturbing the rhythms on-site, but what I quickly realized was that I was at the same time adding a new rhythm – the rhythm of the picture sequences that the camera dictates. When I came back to my office to look through the pictures and begin analysing them I realized that the 30-second interval was quite a dominant rhythm. In a sense this was a setback, but in the big picture it was only a minor one. Manipulation of rhythms and representation in still-frames is not exactly in tune with the portrait of the rhythm-analyst as sketched by Lefebvre (2004:19), but it still provided insights into rhythms that are difficult to grasp on-site, in real time. Throughout the process of photographing, it became obvious that time-lapse does not document rhythm as much as it creates a rhythm. When producer and director Godfrey Reggio in the film “Koyaanisqatsi” (Life Out of Balance, a part of “The Qatsi Trilogy” from 1982) works with time-lapse techniques to illustrate how modern, industrialized urbanity invades nature, he is able to shift what is normally the background of urban settings – e.g. the clouds in the sky, the flow of people, the pulse of inner city traffic – to the foreground. The frames are accompanied by music composed by Philip Glass and played at different tempos to highlight different rhythms and to push the message forward. The critique of modern lifestyle’s effect on the planet (still up-to-date and perhaps even more acute than ever today) is presented in a meditative way without a narrative voice but in a strong and direct manner by the combination of picture sequence and music. My film or photo sequences



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are mute, but contribute to the study in a similar manner as Reggio's frames in Koyaanisqatsi do. The way that time is cut up or manipulated highlight phenomena or events that were not visible to me during my observations on-site, and the compilations of photo sequences documents the rhythms whilst creating a new rhythm. Upon returning to my office, I flipped through pictures, made compilations – for example all of the pictures from that week, or perhaps a single day – and as I started to analyse the pictures I tried out different ways of working with the photographic material. This was mainly qualitative work, but I also tried a more quantitative approach where I used the photos to count people, cars and busses. While this worked fairly well, it did not really lead anywhere. I mounted the films next to one another to see if I would find anything interesting in the comparison between different days of the week. I went through many different explorations, ultimately deciding to print the pictures as flip books because that was the way that I did get something out of the sequences: I was able to flip back and forth, to look at a sequence from winter and one from summer at the same time. The thing that has proven most difficult is deciding when a sequence ends and the next starts, because there is always something in the frame that arouses curiosity. The selection process has been determined by field notes or notes from informal chats that I had with people on the square. From the onset, there has been an interchange between the theoretical and empirical work with which I have worked continuously in a simultaneous process.

In the sciences, time-lapse photography as a technique was originally used in nature photography, documenting the growth of plants or the behaviour and movement of animals. In the urban setting under focus in my study, I chose the interval of one picture every 30 seconds. When the site is very busy, for example during rush hour by the bus stop, it can be difficult to take notes and register everything that goes on, especially since rhythms incorporate everything from how people move around and what they do to how the traffic flows and to how the wind is blowing. The sequences of photographs, then, have worked as a documentation of that specific moment, but in later analysis they have also allowed for seeing more than what was visible at the capturing moment (Arvastson & Ehn 2009; Rose 2012). An example of an observation like that is for instance a piece of garbage that somebody left behind

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after a stop on the square. If not collected, the discarded object started a journey and engaged in different places and scenarios on the square. I had been unaware of this phenomenon before I began analysing my photo sequences, and when I started looking for it, I was fascinated to discover that architecture played an important role there. These are observations to which I will return and that I will develop in more detail.

I draw a line on the lamp post along the upper edge of the strap

Monday 27th of August, 2012, 14.00, field notes PPdIf

As mentioned before, Lefebvre offers few practical instructions on how to actually perform rhythm analysis; however, he clearly states: “No camera, no image or series of images can show these rhythms. It requires equally attentive eyes and ears, a head and a memory and a heart.” (Lefebvre 2004:36). While it might seem a bit rebellious to actually rely on the one technique against which he advises, the combination of field note analysis from the polyrhythmia of the square along with the extended photographic analysis adds interesting dimensions to the totality of the study. As introduced in the previous chapter, an influential early urban time-lapse study is *The Street Life Project* in New York, where William Whyte and his research group used time-lapse as one of the techniques alongside different types of observations and registrations. Reflecting on time-lapse, Whyte points out that it does not save time, it stores time (Whyte 1980:102). He also notes that photographic sequences played at different paces can help the researcher see things that were not visible in real-time on the location (Whyte 1980:109). In Sweden, the law states that a camera may not be mounted in a public space unless the person responsible for it is present in a manner that makes it clear that s/he is responsible for it, and can answer questions about why it is there. In order to mount a camera and leave it there, it is necessary to apply for permission from the county administrative board (Länsstyrelsen). I have found the combination of time-lapse and observation to be fruitful when working with rhythm analysis. Paul Simpson uses the same setup in his aforementioned study of street performances on a busy pedestrian street in Bath, and

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he concludes that precisely the combination of the Lefebvrian rhythm-analyst who is always present on-site and the photographic material can truly enrich the outcomes of rhythmanalysis (Simpson 2012:18). Since this project started in 2011, there have been enormous changes in everyday photography, as smartphone use and social media have become interwoven into all of the situations in which one might find oneself over the course of a day. Time-lapse and other forms of filming – not to mention still photography and selfies, welfies, and groupies – have become more accessible and commonplace. Furthermore, how the act of taking pictures in public space is perceived has changed, and photographing in public seems to have become accepted as common behaviour, perceived less as an intrusion into people's privacy than it was when I started. Time-lapse photography has been key to studying the square sequentially and being able to flip back and forth, slow down, speed up or manipulate time in different ways.

A young woman sits down on the stairs with a take-away bag from Burger King; she takes a picture of her hamburger with her mobile phone.

Tuesday 16th of April 2013, 12.30, field notes PPdIF

One of the pioneers in developing the time-lapse technique is Etienne Jules Marey, who invented the “photographic gun” – a camera that could catch the flight of a gull in freeze frames – and thereby opened up for new understandings of the physiology of birds. The photographic gun is addressed in the essay “Give Me a Gun and I Will Make All Buildings Move: An ANT's View of Architecture” (2008) by Latour and Yaneva, who are on the lookout for the reverse of that camera, something to prove that buildings are not as static as they may seem (Latour & Yaneva 2008:80). This topic also interested Stuart Brand, who formulates a critique in his book *How Buildings Learn* (1995) against the tradition of representing architecture in pictures that show no trace of time, where angry clients, varying needs, legislation, safety issues, budgets and other situations and context that belong to the everyday life of buildings are not visible. Latour and Yaneva have little faith in the capacity of photography to do the job of proving the

contested territory that buildings are; instead, they propose theory to replace Marey's photographic gun. By the use of theory rather than pictures, they want to show that buildings are a productive spatiotemporal force through their ability to distribute people and flows (Latour & Yaneva 2008:87). Buildings interact in the concentration, distribution and composition of potential actors from the short period of time, at a certain stage of the drawing process, when a building forms part of Euclidian space. It then leaves as soon as construction begins, when it is being lived and forms part of a more dynamic and complex space (Latour & Yaneva 2008:82). From its inception to its inauguration, the development of a building project entails a long process, especially considering all of the work, documents, drawings that are needed to maintain, support and adapt the building once it is finished. The contexts in which buildings are built – as well as the buildings themselves – are not static; they merely move at different tempos or along different rhythms. Latour and Yaneva assign a certain agency to non-human actors and acknowledge objects as parts of heterogeneous networks. The networks that form can be seen as an effect produced through the association of animals, things, humans, architectures, etc., where each actor is defined by its role (what it does) in the network (Latour 2005). Agency can here be seen as distributed between these actors, and it is thus only together and in association with others that an actor – whether human or non-human – can be said to have any agency at all. In the scope of this thesis, actor network theory was determined a useful tool for revealing how the rhythms interact with each other and facilitating an understand of how, with what and in what way the material environment plays a part in the coproduction of rhythms.

Before moving on, I would like to provide an interim summary. I was at Värnhemstorget, trying to tune into the rhythms there and looking for what temporal aspects of architecture could be. I kept coming back to rhythmanalysis and decided to implement it. I initially encountered various problems, some of which were resolved, others of which were inconsequential, and still others of which were accepted and incorporated in the process. The main one was the objective of using time-lapse photography as a way to document rhythm, but realizing that even if it in a sense did record rhythm and time, it also created time. I will return to the details regarding what I extracted from my time-lapse pic-



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tures, but it is useful to provide additional information about how the pictures related to time first. The way that I used the time-lapse photographs involved flipping through them, going back and forth, stopping, comparing to other sequences, finding similarities and differences. I have returned to them and flipped back and forth every now and then since I first started taking the photographs. The flipping through photos has been accompanied by my reading of the field notes. I strove to write down everything in the field notes that I thought relevant in the square at the moment. The notes contain pure observations in the here and now, and they recount speculations on the methods, on theory and also despair; sometimes they bear a close resemblance to diary notes, and they are largely quite mechanical and record “important” things. Sometimes they have had a theme, like *food, eating, garbage, edges or interaction with buildings*. Since the fieldwork has been an exploration over time, some of the data that I extract from the fieldwork stems from memory that has been activated while looking at pictures and reading field notes, rather than directly from the actually recorded situation. Such memories can regard atmospheres or things going on in a slower cycle than the events that are recorded within the timeframe that I spend in the square labelled “research”. Living close by and passing through the area in my non-work time, my relationship to the square is also informally ethnographic. There are many meta-levels of the approach to time in the photographic sequences. As mentioned, there was experienced time in the square, and the recorded time in every 30-second-compilation; then, when I go through the material and flip through the photos – which I do on the computer and in the printed flipbooks – I add another layer of time to the sequence. I see it as a mechanical kind of time that I manipulate, and that follows my agenda for the day, month or year; an introduction of a subjective time that is rooted in the square, but also adjusted to me as a researcher; an alteration of a chronological time that I have tried to record in the square. Latour and Yaneva encouraged a shift from camera to theory, to start moving around the temporally plural existences of buildings in order to push them out of their old, objective nature and into a more active context (Latour & Yaneva 2008:89). My “photographic gun” is the combination of photo and notes along with the meta-levels that theory and time add to the process. I have often found myself questioning whether

I have left Lefebvre behind. I thought that perhaps rhythm analysis was only a help to get begin thinking about temporality in architecture, but I keep coming back to it, even though, of course, I have been unfaithful to Lefebvre’s rules.

In the following section, I will look more closely at the theories with which I have worked in the development of methods for studying temporality in architecture. Lefebvre’s concept of rhythm has already been introduced, as has the concept of actor that I derived from the text by Latour and Yaneva (2008). In order to frame the interest in temporalities on a larger societal scale, I will introduce a part of the chronopolitical field that explores how time works as a normative force in society. I will also delve more deeply into ANT, and also look into processes of becomings, inspired by Deleuze and Guattari.

Chronopolitics

In the book *What Time is this Place?* (1972), urban theorist Kevin Lynch relates questions of temporality to architecture and urban design, making connections between the built environment and material cultures. He focuses his text around sections that he calls Layering, Fragments, Temporal Collage, Waste, etc. Largely due to the fact that the book is written in the 1970s, it is quite stereotypical in terms of who the user is and how things can be used, and Lynch appears completely unaware of his own privileged position; however, there is one small section that has stayed with me that arguably also connects to chronopolitical matters. Called “Time Enclaves”, it proposes the possibility of expanding the choices for how to structure time in the programming of cities (Lynch 1972:237). This is about the possibility to be able to move between different places where the passing of time is different; some areas are dense in technological development and others are slower and more analogous. Furthermore, he also proposes “time retreats”, where one can experiment with and elaborate on the management of one’s personal time. This bears a strong resemblance to a contemporary television show in which a “time consultant” visited people who experienced high levels of stress, helping them rearrange their lives so they would feel that they had more time. Lynch was allegedly inspired by Bergson’s qualitative approach on time (Bergson 2001 (1913)). Like Lynch, I am also inspired by Bergson and interested in how aspects of

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lived time and durations can be connected to the politics of the everyday. A building might seem passive, but not necessarily still or dead – seeing the scenarios in which it takes part, or how it is used or spoken of and how it interacts with other architectural elements tells something about the temporal multiplicity and the heterogeneity of how the building answers to its contexts. In the case of this thesis, the focus has been on the micro-spatiotemporal scale, but with an understanding that there are connections between all temporal scales. When connections are made rhythmically, which built elements are put to use, and which urban issues relating for example to functionality are activated? In this case, seemingly disparate elements of the built environment and seemingly banal uses or unacknowledged uses of the built environment might appear as recurring events or coherences that neither belong to the planned or programmed, such as busses stopping at bus stops, nor to unplanned and romanticized happenings, such as spontaneous picnics or more contested urban sports like skateboarding. As mentioned earlier, one example of this ‘in-between’ the planned and unplanned activities that I have found is the smoking of cigarettes. There are chronopolitical implications: by focusing on time through rhythmicity, uses and users of the built environment that were there all along but did not fit into a category, and thus tended to be invisible were suddenly rendered visible as they repeatedly featured in observations. The rhythmical focus adds a temporal layer that brings forth aspects that place themselves in-between, for example the programmed and un-programmed, or the conventional and the unconventional. The chronopolitical aspects of my studies are thus largely in the acknowledgment of a wider variety of different uses and users, but also in the acknowledgement that time and repetition, even at a micro-level, can have spatial consequences. Latour (1997) describes time’s gradual attachment to space as varying spatiotemporal situations in which time is sometimes more important than space, and also when space is more important than time, meaning that their relationship is not always equal. What is distinctive in this dynamic coupling of time to space is the amount of work that goes into the pairing. If one needs to struggle to make one’s way ahead, time and space both become more pressing and a determining factor for many things, the most basic of which is survival. Latour uses the example of a set of travelling twins to de-

scribe this. The twin sister painstakingly cuts her way through a jungle to arrive at her destination, whilst the twin brother makes his journey in a TGV train. In the first scenario, time and space are intense and difficult to distinguish from one another. In the second scenario, where all the work invested in making the train move quickly from one place to another through the landscape is so organized that the work becomes invisible, time gradually seems to detach itself from space, and they appear to be two different entities. Latour’s take on time and space makes it possible to look deeper at their relation, and especially at the opposition between a sleek and stabilised space on the one hand, and a space that is inaccessible and filled with struggle (and thick time) on the other (Latour 1997:184).

There are many reasons why time and temporality are interesting and also important. One consequence of the fact that architecture often is seen as static and perhaps neutral is that it becomes a silent but strong force that upholds and reproduces norms in society. These norms regard who we can be, what we can do and where we can do it. Inspired by the research field of chronopolitics in artistic research (Lorenz ed. 2014), in the following sections I attempt to bring together some thoughts on the ways that temporality connects important questions on a societal scale, and how I have applied that understanding to architecture. The chronopolitical view here facilitates an understanding of the role/s that architecture can play in the forming of social relations, and how time can be a powerful force in the production of social space. Temporal perspectives, such as the biographical, the chronological, the sequential or the scheduled, can be a way of ordering, and accepting, for example, the biographical as an instrument to order our life stories both on a personal level, but also in relation to other’s biographies, is by no means innocent. Such an ordering would say something about who we are, where we are, and what limitations we can encounter. The ordering of time can operate on different levels. In the chapter entitled “Dressage”, Lefebvre describes the rhythms that “break-in” members of society. These rhythms consist of forced repeated behaviours that are taught or learned for the purpose of “fitting in” to society, to a group, or to expected appearance in a specific place (Lefebvre 2004:40). When a body is broken in, it has a use value, and it can be expected to perform in an anticipated way. There are, of course, bodies that refuse or

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resist breaking in; one simple example is a cat that keeps jumping up on the dinner table despite training; another one may be a group that has learned the behaviour, but rejects it or uses its tools to resist, such as activist groups or separatist movements. From a different angle but along similar lines of thinking is Elisabeth Freeman's "chrononormativity" – also called "reproductive temporality" or "straight time" – where time organizes our biographies and intimate relations via seemingly innocent tools such as schedules, to-do lists, calendars, deadlines, watches and computers into something that she calls a "hierarchy of respectability" (Freeman 2010:3). By immersing ourselves in a pattern of human and non-human assemblages, for instance accepting a specific way of organizing our day, posting a certain type of photo on Instagram, or consuming certain products, we produce a certain kind of identity that relates to and reproduces or coproduces social norms in society. This occurs on the personal level, but can also be seen in larger scales, such as where time-related instruments like *aims*, *productivity* or *project* ensure that society progresses. Time as politics can only be denied if time is seen as a simple effect of asymmetrical power relations and not part of founding those structures (Lorenz 2014:15). The human and non-human assemblages that Lorenz and Freeman use as examples can be e.g. human + calendar, human + watch, human + unemployment programme, human + expensive coat by famous designer, etc. But these assemblages can also entail the built environment. This is something that architectural theorist Katarina Bonnevier examines in her doctoral dissertation *Behind Straight Curtains, Towards a Queer Feminist Theory of Architecture* (2007). The focus of Bonnevier's thesis is not so much temporality – although time is a persistent element – but rather on how architecture is most often seen through the gaze of the western, white, heterosexual, middle-aged, middle-class man and thereby also regarded as neutral (Bonnevier 2007:17). The book relates to time in different ways, on the one hand by leaning on Butler's notion of repetition, but also by describing the intimate temporal worlds played out on a micro-scale parallel to the greater societal norms and rules and tucked into public life. Katarina Bonnevier takes the reader on an intriguing architectural tour through fictional and real places and explores plans, spaces, life stories and building processes by looking into Eileen Gray's building E.1027 in the south of France, the literary salon

of Natalie Barney at 20 rue Jacob in Paris, and the home of Swedish author Selma Lagerlöf in Mårbacka. Through enactments (Bonnevier 2007:16) of lectures and study trips, she works towards appropriating representations of architecture by presenting them from a queer perspective, thereby also making it clear how seemingly neutral (heteronormative) representations are as much an interpretation as queer or any other possible readings of and interactions with the built environment (Bonnevier 2007:22;372). Connecting temporality to architecture through rhythms, or rather, reading architecture through the rhythms of its use, can hopefully be an alternative way of showing how architecture can and cannot be controlled. Between the extreme views that architecture is on the one hand programmed and labelled – a functionalistic view – and on the other hand, the comprehension that architecture is simply matter put together in a good or bad way – a formalistic view – there are many interstitial layers that make buildings interact with each other, through which unacknowledged uses and functions appear. The chronopolitical implies that time is not a mere effect of power relations, but also a founding force. A temporal perspective may also help us to acknowledge that neither architecture nor the architect is neutral. This is an important aspect that I believe can be further investigated through rhythmical and sequential architecture.

Rhythm-networks

The foundational argument of Lefebvre's rhythmanalysis is that time and space are inseparable; this is also something that the 1920's literary scholar Michail Bakhtin finds essential in his work. Instead of uniting time and space and reading the union as rhythm, through his studies of the literary novel Bakhtin makes a distinction between time and space, how they unite in literature, and how they are represented through the language. He calls them *chronotopes* (Bakhtin 1990:14). The concept of chronotope is inspired by natural sciences (Einstein). Chronotope literally means time-space and is a composition of the Greek *chronos*, or time, and *topos*, or space/place. In chronotopic analysis, as well as in rhythmanalysis, time and space are united, and in Bakhtin's analysis, the literary chronotope also indicates that time is compressed and space intensified. I share Lefebvre's and Bakhtin's understanding that time and space belong together, and this coupling worked well as an initial

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frame; however, I soon realized that coming closer to the built environment required something more. I began exploring how rhythmanalysis and actor network theory (ANT) could work together – rhythms to capture the reoccurring time-spaces, and ANT to try to pin down the actors or material elements that were in play. The lens that this combination provided made interactions or interrelations between humans and non-humans – such as for instance the built environment – easier to access; this union will subsequently be referred to as *rhythm-networks*. Upon encountering the following quote by Lefebvre, I saw an opening to connect rhythmanalysis with ANT; when Lefebvre writes of secret rhythms, he thinks of rhythms that belong to the non-visible and to larger timespans, such as things that are activated in our memory, and he asks himself:

Might there be hidden, **secret**, rhythms, hence inaccessible movements and temporalities? (Lefebvre 2004:17, bold in original).

And then he answers his own rhetoric question,

No, because there are **no secrets**. Everything knows itself, but not everything says itself, publicises itself (Lefebvre 2004:17, bold in original).

The attempt to describe the rhythms as rhythm-networks was made in the hopes of facilitating the incorporation of the “secret forces” of the rhythms and having them represented in analysis. Furthermore, because ANT insists on going to the actors, it has been described as a combination of ethnography (Garfinkel) and material semiotics (Greimas) (Latour 2005:54). A network is not an object but an event; this is why it is important to ask who or what the actors in the networks are. Following up on the above quote by Lefebvre, it is the actors that “know” – meaning that the point of departure is the actors in order to continue the analysis, rather than the reverse. Furthermore, urban space will not present a fixed selection of rhythms; there is an ongoing tendency to change. Perhaps Lefebvre is correct in the postulation that everything knows itself. But as Bonnevier shows in her work, that might not come across when the physical environment is routinely represented via hegemonic ideas and hierarchies. This does not mean that there is a secret



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that must be unravelled – on the contrary, what we need to do is to listen to all the engaged actors, to take time and give space, and that is a different thing altogether, requiring a lot of work. It is about paying attention to unstable and more ephemeral or formerly unheard stories.

Architecture in becoming

On Monday the 8th April 2013, this following scene took place on the platform stairs in the middle of the square (my field notes):

The seagulls fight with a crow over the remains of a bread roll. The crow wins. The woman who had been walking around and asking people for money for food earlier does not appear to be interested in food that has been left behind; she shows no intention of eating the roll, although there is more than half of it left.

A characteristic of the network as described by Latour is that it is comprised of human and non-human actors (Latour 1992:152). The human and the non-human actors are analytically seen as equal, and the relations between them form a network with varying stability. In the situation described above, the actors are the birds, the roll, the platform stairs, the woman who had expressed hunger, and the time of the day. In addition to the actors, which can vary, most networks can also be described in terms of actants. An actant can be described as a recurrent kind of actor, i.e. an actor type. The actant is thus more abstract, a form of generalised actor, whilst an actor is an actant with a figuration (Latour 2005:54). If a bread roll, half a hamburger or a half-full bottle of beer can be actors – as exemplified in the situation described above – then leftovers can be seen as an actant. An actant is a recurrent theme that coproduces, stabilizes or destabilizes a network. In the case of the bread roll on that Monday in April, the actants can for example be the fact that there are leftovers lying around on the ground, the weather, animal instincts, hunger, and the fact that pigeons and seagulls exist in the environment. The bread roll event is neither a unique nor a revolutionary occurrence that reveals the future of urban design and planning, but it does open up for interesting information about the plat-



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form stairs' role in the location as the place where people stop to eat but also leave their leftovers, the rooftops of the surrounding buildings as the home of different birds, the square as a place to solicit money and a free zone for beggars. It makes it possible for a physical artefact to not only portray itself as an object, but also as a co-producer in the scenes of public life. It opens up to the connected events that we do not immediately see, but that play important parts in everyday life. The network analysis allows more actors and voices to take part, and thereby in a way reveals the other side of the court (Latour 1992:169), or what is not usually represented or acknowledged in planning and urban design, and allows us to see the forces or events that are mobilised for something to become what it is. Together, parts of buildings and built objects create new architectures with temporary programmes with no permanent form or figure, a kind of *non-stabilized* architecture, or architecture in becoming (Deleuze & Guattari 2012:121). These architectural entities might be ephemeral, but through their recurrent (and to some extent rhythmical) appearance on the square, through the way that actors become recognised as belonging to a certain rhythmically reappearing sort – such as the leftovers – one could talk of a non-stable and discontinuous, yet salient and rhythmic architecture. I will come back to this, but first let us look a bit deeper into non-human actors as defined by ANT (Latour 1992:152).

Non-human actors

A network is formed by heterogeneous actors. This section explains how I relate network to rhythm and the built environment, and especially how non-human actors take part in forming rhythm-networks.

The pigeons fly two laps over the square in a flock before they sit on the roof of the white building in front. I rest, leaning on a granite bollard that separates the pedestrians from the bicyclists and transport vehicles.

Tuesday 4th of June, 2013, 16.00, field notes PPdIF

By thoroughly describing a problematic door in la Halle aux Cuirs in La Villette in Paris, Latour goes deeper in to the relation between

humans and non-humans (Latour 1992:153ff). One morning, there is a sign on the entrance door greeting visitors to La Villette. It reads: “The Groom is On Strike, For God’s sake. Keep The Door Closed”. According to Latour, this particular sign is the key that opens up a world of networks. The door is suddenly not just a door, but also an invention that has developed over centuries and gone through many stages. A brief history of the door tells that it started as a hole in a wall; then came the door leaf, the hinge, and later all manner of devices for opening and closing it. What Latour means to point out by making a very thorough account of this specific door at La Villette is that the door can be seen to incorporate or connect to many dimensions, like for example engineering, culture and religion. Latour calls the specific relation between the wall, the door and the necessity to be able to open and close the door over and over again *delegation* or *shifting*. The ability to open and close repeatedly is delegated to a thing, i.e. the hinge. The problem of closing the door after a careless visitor who forgets to close the door can be solved by a hydraulic closer. The door, now with its clever built-in scheme of extracting energy from the user, willing or not, is what Latour calls an OPP, an “obligatory passage point” (Latour 1992:158). Even though the door as described so far solves a problem for one, it may have created a problem for another; for example, a hydraulic mechanism can make the door too heavy for a child or an older person to manage to open it. The story of the door at La Villette tells us how the relations within the network are linked between human and non-human actors, but also how the individual actors have their own networks that link to other actors. By describing the network step-by-step, Latour also demonstrates how time is an important part of how the network actors interrelate. When the story of the door is put in different chronological contexts, the actors’ roles change. The hydraulic closure solves the problem of the door being left open or slamming in a visitor’s face, but creates the problem of discriminating against somebody with less physical strength. The door as an OPP (obligatory passage point) is an actant that lends different meanings to different contexts and finds different actor roles. From a rhythm perspective, the door in combination with its closing mechanism are actants that help stabilize the rhythm of entering and leaving the building; it produces a recurring event. If the door does not automatically close after being



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opened, another rhythm manifests. The door as a rhythm artefact connects with the door closer in order to produce a specific rhythm. When the door is left open, it relates to other material objects and thereby becomes the co-producer of other rhythms, such as the rhythm of maintenance. In the case of the pigeon, the seagull, and the bread roll, the platform stairs are a rhythm actor partaking in the rhythms of eating, inviting people or animals to stop and eat and also to leave their leftovers behind. It acts as a “stage for leftovers” in a series of different situations and networks. However, it is also a kind of rhythm-artefact, or a rhythm-figure, that can be associated to a series of other and different actor roles, such as the scene for regular fights over food, which connects it to the rooftops where the birds spend most of their days scouting the recurrent place for people sitting down to eat or wait for the bus. Perhaps one could say that the platform stairs is one example of an important rhythm-figure; it can take on different actor- and possibly even different actant roles in the non-stabilized architectures that are produced through the ongoing rhythm-networks of the square.

Rhythm-networks and chronotopes

This section goes deeper into how I see the network, and more importantly, the distinction between rhythm-network and rhythm-figure. Rhythm-networks are stabilized by their recurring actors, but can never comprise a set of totally stable actors. Characteristic for the rhythms is constant repetition in time and space, though the repetition does not need to be identical (Lefebvre 2004:6).

[T]alk like semioticians, there are always, simultaneously at work in each account, a shift in space, a shift in time, and a shift in actor or actant... (Latour 1997:178).

But time-space is not necessarily a constant. In Latour's hypothetical case of the two travelling twins introduced earlier in this chapter, Latour traces time's relation to space by using the word intensity, which is the contrast between (effort-demanding) trail-blazing and (effortless) network-following. The journey cutting a path through the jungle with a machete will leave marks on the body of the sister; she will remember every moment because of the constant negotiations marking

her way forward, the slashing of branches and leaves, the insects and snakes. Her brother travels from one city to another in France with the TGV, sitting in an air-conditioned first-class carriage reading a paper, taking no notice of the places he passes in the speeding train (Latour, 1997:173). For the TGV traveller, it is a world of “intermediaries” where displacement happens without transformation; on the contrary, the sister struggles to make a path in order to reach her destination, and for her it is a world of “mediators”, of transportation by deformation both to the subject and to the surrounding (Latour 1997:175). Because displacement happens without any change or process in the TGV scenario, time is as close as possible from being separated from space. In the jungle scenario – the other extreme – where every step of the way is a struggle, there are lots of sequences of time-spaces (Latour 1997:178). Time-space is not merely fixed and inseparable, but also dynamic – meaning that time attaches to and detaches from space depending on the amount of work invested in an event. There is a variation in the importance of time in relation to space. Latour suggests that time-space can be related to *topos*, but instead of pairing it with *chronos*, as Bachtin does, he claims that for a place to be considered a topos, it must also be considered a *kairos*, i.e. a critical moment (ibid). Thus, for Latour, simply stating that time and space are relative to each other and interrelate is uninteresting; there is also the question of whether they have an actor role, actively changing a situation as a topos-kairos, or if space-time is a mere intermediary (Latour 1997:179). If we return to the contrast between network-following and trail-blazing, a shift occurs in time, space, actor or actant. After the sister has made her way through the jungle, a path has been stabilised and it is (for a time) possible to walk along the jungle trail without risking one's life in as direct a sense as she did the first time. It is still a walk in a jungle, but this time along a path, and it does not require forcing and finding one's way ahead – the intensity of time in relation to space has thus decreased.

In the same article, Latour describes a type of space-time-actor that he defines as a body that remains fixed through motion, for example a planet, a pendulum, a bullet or a train, a car or a bank account – network objects that have been introduced in Latour's earlier texts as *immutable mobiles* (Latour 1997:180). Following up on the space-time-actor, Latour attempts to distinguish between motion through space and



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motion through time, a distinction that proves neither obvious nor easy to track; it is possible that the transportation takes place through time-space. By defining an ancient castle as a space-time-actor, time gains another perspective, not as motion, but as historic layers. A church might be built over many years, through different epochs or eras at a location that possesses specific properties due to its relation to time and history; it holds a certain superposed time. When a visitor encounters the castle, different personal aspects with which the visitor contributes, such as the specific day, the season, the time of her life, in combination with the history and superposed times of the castle produces an event. By accumulating these spatiotemporal layers, the castle becomes a space-time-actor or an immutable mobile (Latour 1997:181). The castle, discrete and visible through intensity, contrary to a body keeping steady through motion, produces a situation that is somewhat reversed. What makes the visitor's encounter with the place unique is the hub of events taking place in various sites and times by various actants while the castle stands (relatively) still (ibid). The stable rhythm-network and the rhythm-figures resemble that of the immutable mobile; they are entities with varying stability that interact in the support and production of rhythms. They can be both networks that remain stable in motion and, like the castle, a specific network, that we might call artefacts that endure and keep their Euclidian form over time, but still engage in spatiotemporal transportations.

In his article "Objects and Spaces" (2002), John Law introduces the immutable mobile in order to discuss different network stabilizations that are not rigid, but variable. Law discusses them both in terms of objects, but also as different spatial topologies. An immutable mobile is a network made up of (at least) two different network stabilizations that work simultaneously. In his text, Law exemplifies this with the vessel, a network so stabilized that it has become a Euclidian object that stays stable through a sequence of complex networks; i.e. the journey at sea (Law 2002:93). The immutable mobiles are themselves networks that travel through a system of networks. They are relatively stable, but if the ship were to begin to degrade, or it was seized by pirates or wrecked in a storm, the chain of networks would be broken and it would turn into something else, a mutable mobile. The immutable mobile resists deformation in spite of transportation; it remains stable even though it is mobile through space.

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The rhythm-network is not directly translatable to this logic, since it builds more directly on fluctuation and repeated actions. I will thus later develop the idea of the rhythm-figure, which possesses somewhat similar features to the immutable mobile, but the focus will be on transportation through time rather than space, as in Law's case. The rhythm-figure can be discontinuous and is thus a figure kept stable not necessarily in a space as much as in time (through its recurrent appearances). Rhythm-figures have a fluid stability; they are objects that are used or function in the same way, but that are not composed of the exact same or identical actors. An example here is the take-away coffee cup: it can appear in different guises and situations on the square, and still be recognized as the recurring take-away cup. There is a configurational variance in their constitution that bears resemblance to the fluid topology of Law and Mol (2001:5).

When Latour speaks of *timing*, *shifting*, *acting*, it is important to determine the intensity with which it was made: was an articulation, an event, produced or not? A shift in actantiality occurs when a no-place becomes a *chef-lieu*, a topos (Latour 1997:179). Time becomes kairos and space-time; a situation becomes a topos-kairos. The intensity can, however, not only be found in the situation, but also in the repetition of similar situations that allows it to keep its fluidity through the rhythm; it is a recurrent event. Therefore, a rhythm-figure is not a critical moment in the form of a separate situation or event, but rather a discrete repetition of situations that together become a kind of topos-kairos when activated. The rhythm-network is made up of the actors that together take part in the production of a specific rhythm. The rhythm-figure is a figure that reappears in a sequence of such events. It is an object that both is produced and produces rhythms (by playing the role of a material actor in a rhythm network).

Bachtin, who was neither a rhythm-analyst nor an ANT-researcher, uses the chronotope to define his spatiotemporal interest within literary genres and their subcategories (Bachtin 1990:14). Bachtin employs the chronotope in order to analyse the time-spaces and rhythms that are constructed in different novels; in the case of the adventure novel from the 18th century, the structure consists of marking two chronological events: the meeting between two people and finally, their marriage. These two events are quite close in chronological time, but are used as

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starting and end points to tell a series of other stories in between that do not follow chronological time (Bachtin 1990:18). Bachtin's notion of time-space starts in the opposite end from rhythm analysis. It does not follow a rhythm, and nor does it try to grasp a rhythm; instead, it works as a tool to decipher and structure, but also to create different rhythms (rhythm-networks). Bachtin's chronotope seems like a stable network because it is a tool for analysis. A rhythm-network on the other hand can never possess such stability. Its stability varies; it is a close description of the actors that constitute and take part in the support and production of a rhythm, its existence is based on changeability, much like the fluid spatiality by Law and Mol (2001). A rhythm-network possesses a certain stability, repeating itself but reconfiguring constantly. A rhythm-network is a series or a sequence of events that are constituted by different actors, and depending on these actors, it has different degrees of stability. In conclusion: a rhythm according to Lefebvre is based on repetition, in time and in space, over and over again (Lefebvre 2004:6). Latour asserts that time and space are relative to each other, and depending on the work invested, there are shifts in the intensity of time's relation to space or space's relation to time (1997:179). In Bachtin's work, the chronotope holds time and space together. It becomes important when the story that is being told or the series of events deviates from a chronological timeline, but is still specific to a time-space, an event (Bachtin 1990:14) – in the words of Latour, it is an intense *topos-kairos*, but with a focus on the instant/moment rather than on a sequence. Over the course of my research process, the flyer is perhaps the element with the most chronotopic aspects; my intention was to distribute a narrative about the work while I was doing fieldwork in the square. This part of the research process eventually fizzled out; although some people stopped to talk and I gave them the flyer, it never really played the part that I had hoped for. Initially, I created the flyer in response to the many questions that people had asked, and the irritation and suspicion about my photographing in public space shown by others (during this early phase, I was using a camera mounted on a tripod. With the time-lapse camera mounted on a lamp post, far fewer people took notice – furthermore, it did not convey the image of observation in the same manner as a camera on a tripod did, and the role of the flyer as the element that would bridge this gap between me and

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the people I observed became less relevant. A secondary role of the flyer that I speculated on was to be able to follow it. Would it be tossed on the ground on the square, thrown away in a bin, tucked into bags, etc.? The pre-condition for this working would have been multiple distributions, which never became reality, since I only handed it over to people with whom I spoke.

In summary, by tracing the rhythmical sequences of Värnhemstorg, rhythm-networks can either be observed and discerned from the polyrhythmic setting, or traced via a rhythm-figure. As rhythm-networks and rhythm figures are observed and described, less obvious architectures – the non-stabilised architectures as it were – become visible. By compiling time-lapse photography, more traditional photography, observations and theoretical analysis, the fieldwork aims to trace the rhythm-networks that intertwine our everyday with architecture and deepen the knowledge not only of how buildings are not static, but also of how individual buildings in a fragmented way can relate to each other and form networks of “buildings” or spaces that were never drawn as a project and that are not visible to the immediate gaze, a type of network space that is fluid in time rather than in space.

Repetition as a way to break out

This section delves into the concept of repetition, which is a recurring theme in rhythm-analysis, as well as in the texts of Latour, Butler, Bonnevier, and Deleuze and Guattari. Repetition in general and in my empirical study specifically is an element that facilitates the distinction of figures from random or extraordinary events, and becomes a normalizing force in the non-stabilised architectures in which I am interested.

Repetition is at the core of rhythm, and according to Lefebvre, there is “no rhythm without repetition, in time and in space, without *reprises*, without returns, in short without **measure** [fr. *mesure*]. But there is no identical absolute repetition, indefinitely” (Lefebvre 2004:6, bold in original). In the chapter mentioned earlier entitled “Dressage”, Lefebvre looks more closely at repetition, writing about social interaction and how we as citizens are “broken in” to social code and conduct, by being taught to act in a specific manner depending on the context. Lefebvre suggests that repetition is necessary for norms and social codes to be accepted and learned, but that every new code depends

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on rhythm and that in order to teach a new code, one must first understand the associated rhythms. He uses obvious and simple examples such as animals: a horse is not broken in in the same way as a dog (Lefebvre 2004:40). Lefebvre keeps his distance from matters or consequences of this breaking-in of social code. Judith Butler, on the contrary, speaks not so much about rhythms, but rather about repetition and how gender identities are performed and validated by repeating behaviours and elements that code a person as belonging to a specific gender category (Butler 2007:219f). This way of constructing gender identity discards everything associated with the solid and the definitive, and instead understands the constitution of gender as social temporality. Throughout every day we perform normative behaviours in our daily surroundings – in how we walk, talk, dress, eat, etc. Drawing on Butler, Bonnevier incorporates architecture into repetition, writing: “Since architecture is produced culturally, performativity is built into all architecture. For example, architecture prescribes behaviour; bodies, settings and scenes. By repeating the same principles for how we build homes over and over again, these principles are naturalized” (Bonnevier 2007:369). This indicates that by being designed and used in certain ways, the built environment is clearly a co-producer in the teaching and learning of who, how, and where we can be, so this is actually also where the potential for change could be located. Instead of validating the built environment by repeatedly performing it the “right” way, one can – intentionally or unintentionally – use it for other purposes. One way is for example to eat where eating was not intended via design. These acts may be of a seemingly mundane and harmless nature, but by pushing the agenda just a bit further – for example, having a beer where alcohol consumption is not permitted – the act suddenly turns into a crime and is perhaps punishable by law. The consequences can be dramatic, but such acts may also change the normal order. This *subversive repetition* – a concept coined by Judith Butler (Butler 2007:215) and inspired by Foucault – is a way to question the norms about how society expects us to perform gender by repeatedly performing gender in a way that deviates from the ideals of femininity or masculinity. Performing gender subversively may be something that we do intentionally or unintentionally; even the most able-bodied white, heterosexual, middle-class woman might fail to perform ideal femininity. Imperfect

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repetition is an important temporal element when studying the built environment, which in some cases is policed away, and in others, romanticized. In the shopping centre that faces Värnhemstorget, there was a time when guards checked visitors to make sure that the shopping centre kept being reproduced as a money-flow institution. As business declined and more and more store space was left empty, alternative uses were gradually accepted. As long as the users went about it “nicely” it was tolerated: an example that comes to mind is a group of teenagers that used one of the empty spaces to hang out; another example is two middle-aged men who spent their lunch hours sitting in the food court area, drinking beer from the inside pockets of their jackets without buying anything to eat. In terms of power and punishments, in these cases or situations an intersectional perspective (Hill & Bilge 2016:25) becomes important in order to understand another aspect of how the built environment is never neutral; it overlaps, enables or inhibits with intersecting social identities. The built environment is often more or less tied to the juridical systems, and it is thereby an actor in oppressing, dominating and discriminating people. An imperfect repetition can open an opportunity for an alternative use to the programme or plan, but very importantly, who and where one is in a situation is of consequence for whether a possibility opens up. Many temporalities are at play then to determine whether acting out of the norm is a possibility or not, and also whether it is intentional or unintentional.

When rhythm analysis is taken to the realm of architecture, one consequence is that other entities than built architectural objects can be taken into account to form what we might call another architecture. The term that I have chosen to work with to describe the concept of a non-stabilised, temporally conducted or rhythmically manifested architecture is “rhythm architecture”. Rhythm architecture is what is created when rhythm-figures are activated in rhythm-networks, and the term has, as we shall see, perceptual as well as political implications.

The temporal and social character of rhythm architecture

In order to try to conceptualize an architecture that has material qualities but is constituted by temporal, rather than spatial aspects, we can first reflect on terms that in different ways escape finalised conceptions. Among the terms with which I have experimented are *rhythm*

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architecture, discrete architecture, non-stabilised architecture, and non-architecture. Terms like these are brought forward here to describe ways in which architecture can be seen as spatiotemporally fragmented, as something that does not appear only in forms that correspond with for instance building types or static geometrical bodies. Elements and fragments as parts of wholes is old news within architecture, but the potential stabilised forms that they can take have not been addressed as frequently. On the urban scale, discreteness has been used to describe the city as interconnected fragments kept together as spatial or functional form (Tonkiss 2013:5), which is a rather vague ascertainment if one is looking for formation. What I wish to discuss here is how these discrete elements form temporary architectures through rhythmical repetitions because, as Kevin Lynch notes in a somewhat sweeping treatment of elements' interrelations: "They must be patterned together to provide a satisfying form" (Lynch 1960:83). The main goal here is not to find a satisfying form, but rather to look at what potential forms there are and what they do. The focus of my investigation is on use or the user, and how temporary architectures can be activated through use; how perhaps one single building can take on different forms in different contexts throughout its life cycle, from the time that it is conceived of as an idea and then designed, negotiated, built and used, and of course later probably, rebuilt, renovated and reprogrammed. It would be interesting to see and hear more perspectives on the parts or roles that buildings assume in the areas in-between public life as a subjective experience and buildings as predefined, static and seemingly objective things (Latour & Yaneva 2008:85).

Rhythm architecture can in some instances also be described as *discrete architecture*. The term discrete implies being the opposite of continuous; that is, separate, distinct or individual, but also belonging to one moment and then to another. Discrete architectures are thus discontinuous both in time and in space, yet things connect across both time and space and produce form through rhythmic presences. Discrete architecture forms when disparate architectural elements combine and reappear rhythmically by being connected to a use, an event or a social habit. An example could be drinking a cup of coffee with a friend in public space – when I repeatedly meet up with my friend on the corner of Östra Förstadsgatan and Ringgatan to drink coffee, a certain sce-

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nography is both produced and reproduced. Different places become connected, and, for us, the corner where we meet soon becomes associated with the café, and even with the specific table at the café where we usually sit, the window through which we look and the view from it.

Apart from being discrete – and as a peculiar phonetic coincidence – rhythm architecture could also be described as *discreet architecture*, as it connects discrete elements that are discreet in relation to the stabilised or distinctly appearing conventional architectural forms (Euclidian forms, as Law would have it) that constitute for instance residential buildings or shopping centres; i.e. entities that most people would agree are typical architectural objects. A discreet architecture is instead revealed in relation to how it is being used or activated by a user, rather than as a programmed or predefined built object.

Discr(e)et(e) architectures are in other words fluidly stabilised and "formless", in a sense rejecting normal typological classification. This is reminiscent of what the philosopher Georges Bataille describes in *Encyclopedia Acephalica* (1995):

FORMLESS – A dictionary would begin as of the moment when it no longer provided the meanings of words but their tasks. In this way *formless* is not only an adjective having such and such a meaning, but a term serving to declassify, requiring in general that every thing should have a form. What it designates does not, in any sense whatever, possess rights, and everywhere gets crushed like a spider or an earthworm. For academics to be satisfied, it would be necessary, in effect, for the universe to take on a form. The whole philosophy has no other aim; it is a question of fitting what exists into a frock-coat, a mathematical frock-coat. To affirm on the contrary that the universe resembles nothing at all and is only *formless*, amounts to saying that the universe is something akin to a spider or a gob of spittle (Bataille et al. 1995: 51).

Bataille wanted the formless (*l'informe*) to defy categories and to remove art from metaphorical pedestals to a level on which it would be equal with everything else. Rhythm architecture has worked as a tool and a concept that has shifted throughout the course of this study in order to look for aspects of architecture that provide alternatives to architecture's idealised and elevated form. Rhythm architecture, as I see it,

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aims at running parallel with, rather than joining, the anti-form claims presented by the Archigram group in the 1960s and 1970s and in the early writings of Bernard Tschumi (Forty 2000:170). It seeks to discuss or bring forth built assemblages as reappearing networks that do not necessarily hold the form or shape of a building, a street or a square, but whose shape in both time and space needs to be investigated, or suddenly found.

Writing about the built environment and inspired by Bataille and the formless, Teresa Stoppani directs her focus to smaller or even supposedly insignificant entities, such as dust, in order to gain access to temporal aspects of architecture. Stoppani (2007) describes dust as mobile and light, something that settles and accumulates, is heterogeneous and mobile; dust collects and incorporates particles, it exchanges parts of itself with its environments. She maintains that dust is form-less, meaning that it does not possess its own form; it is rather multiform, meaning its form changes and exchanges (Stoppani 2007:437). According to Bataille, dust becomes an agent of change as it goes against the modernistic ideal where the aim is to remove all kinds of dirt from the bourgeois interiors, the streets, the city in a quest for cleanliness and transparency. In its interactions with architecture, dust provides a temporal layer, as well as hints about how and where movements happen. The rhythm figure does a similar job as dust, working to activate certain aspects of architecture associated with time; discrete architecture looks at alternative possibilities for interaction between buildings, programmes and use, and has somewhat shared interests with Stoppani's dust that wants to convey how architecture is at the same time part of established and representative orders and also taking part in more subversive acts. Dust works towards breaking away from the strait-jacket of architectural programme, function and standards (Stoppani 2007:440). Rhythm architecture connects elements from different built things and thereby questions boundaries and borders. Stoppani takes the reader to look at an established institution, for example an art museum, which fulfils every preconception of what it is and should be on weekends. Stoppani then encourages the reader to take a moment and instead look at its movements, discontinuous and dynamic, so that an alternative nature of architecture reveals itself that goes beyond the standardized architectural sorts (Stoppani 2007:444): the empty mu-

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seum for example. Non-stabilised architecture shares this interest in challenging these standardised sorts and traversing predefined categories because discrete architecture makes intersections through different formalised architectural projects and by that also informal connections. Political scientist Anca Pusca writes about another aspect and scale of this that she calls (in)visible architectures (2010). These are temporary architectures that are often built without formal rights to settlement. She writes about the difficulties of many of the Roma people in Europe who struggle with the double-edged problem of being refused the right to settle, but also the right to move (Pusca 2010:8). The camps that they have built are permitted to continue existing, as long as they maintain invisibility, in the sense that they do not expand too much. Their subsistence varies with many parameters; if they are built in a way that resembles permanence, and as long as the people that live there do not attract attention by for example committing crimes, they can stay (Pusca 2010:8). This is another example of architecture that falls between the standardized forms. It recurs and reappears, but with longer cycles and in ways more associated with injustice and inequality than the non-architectures that I aim to describe in this text.

A writer who has actively worked with the prefix “non” is Marc Augé, specifically in his book about non-places. The non-place stands in a contradictory yet dependant relation to the traditional place; it is a product of supermodernity disconnected from history and identity. A non-place can be an airport, a hotel or a technological device (Augé 1995:79). Being in opposition to traditional anthropological places, which integrate into earlier places in natural ways, they are at same time the opposite of utopia because they are already here, but do not follow the normal expectation for organic development (Augé 1995:112). Although my aim when experimenting with the idea of using the prefix “non” was also to present a kind of critique, there was no need for the same paradigmatic opposition between architecture and non-architecture as with Augé's place and non-place. I chose the term rhythm architecture because the attempt was to add layers to the understanding of our physical environment, and because my focus was on recurrence and repetition. My proposition and interest in this thesis is more in line with Delgado's description of the non-city as “a perpetual unmaking of what is already made, and a ceaseless remaking of what we saw disintegrating in front

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of our eyes” (Delgado 2007:63, cited in Farias 2010). Rhythm architecture also connects more with Bataille’s and Stoppani’s notions of shifting focus in order to see something in another way, allowing for an architectural element to momentarily be seen on equal terms with a take-away coffee cup or a pack of cigarettes.

To illustrate with an example: a young woman buys a coffee in a café and drinks it on the square while waiting for a friend. When she finishes it, she leaves it behind on a utility box. Another woman walks by, picks up the cup, shakes out the last few drops of coffee left in it, wipes it dry with a napkin and brings it to the entrance of the supermarket, where she sits down to ask people passing by for money. By focusing on the coffee mug’s connections between inside and outside, between separate rooms and buildings, and above all between different people, spatiotemporal connections are made and in the repetitive, rhythmically reappearing combinations of the same elements a vague formation is made, a rhythmic architecture of discrete elements that appears as formless in relation to the stable existing urban space. The example with the coffee mug also shows connections between different users, and the mug belongs to different social worlds, in this case of more or less affluent economies. This architecture of the transforming coffee mug may in that sense also help shift the focus away from symbols of ownership, traditional ideas of function and imposed social interaction in public space. Via the mug or other things that appear in the square, it is possible to follow multiple subjects’ connections and intersections of architectural elements and spaces.

It is quite reasonable to say that architecture can represent many facets in the world of humans, ranging from being an admired cultural object to representing stiffness or lifelessness. Specialists as well as laypeople, can celebrate it for its genius, as well as criticize it for its shortcomings. In a wide take, architecture is in itself not that often the driving force in political events, in the shaping of societies or in the solution to social problems, even if that also occasionally happens, but with absolute certainty it interacts with people’s daily lives and in how life develops as spatiotemporal existential paths (Hägerstrand 2009). Discreet aspects can thus be both the existential foundation but also the background idea in architecture when it becomes the objective of design, such as when a commercial culture introduces new material figures and

designs in public spaces, which in turn take part in the production of (new) commercial rhythms (Kärrholm 2012:85). In commercial space, but also in pace-making strategies in city planning in general, there are designed elements that affect a person’s time consumption, at times with the intention of limiting it, and sometimes in the form of obstacles that inhibit passage from one place to another, depending on the route. One of the most obvious examples is the presence of benches in urban space. The presence of benches reflects the public or governmental view on how and how often resting is encouraged: where there were once wooden benches to sit or lay on, there are now often steel benches to lean on. This could be interpreted as a way of turning up the pace of the citizens, but also of directing wanted and unwanted behaviour, or the presence of people. Other examples of design affecting temporalities and rhythms are the escalator and the automatic door. Architects in practice can delegate actions and responsibilities to their designs; sometimes the delegation is successful, and sometimes it is not.

An interest that has permeated my fieldwork concerns the relation between two terms often used in architecture and urban design and that are a remnant from the modernists: namely function in social space, and programme. It has struck me how strict the boundaries of these terms are in design and planning practice, and especially how much work is required to maintain these boundaries in planning and design. This and more will be examined more closely in the following chapter in an attempt to study, describe, visualize and conceptualize a more time-related view on what architecture can be. Collecting information and putting it together is a part of daily business for many practising architects and is in many cases a routine practice. In congruence with Forty’s call for a revitalisation of our common architectural concepts (Forty 2000), my intention here – in addition to seeing how less obvious aspects of architectures can be represented and conceptualized – is also to understand how the construction of “rhythm architecture” in diagrams and drawings is expressed. In the following section, I will also touch upon the connections that Till (2009) makes between architecture and the self-image of the architect, as well as the unawareness that Bonnevier (2007) critically points out in the tradition of relating to architecture as neutral containers to the extent that one forgets one’s own subjectivity. In the following chapter, the chronology of the

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research process is made less prominent, following the logic of a field study diary to a lesser degree, and instead picking up on interesting themes and connecting field experiences to them. I will also examine rhythm architecture in greater detail and show how my research process developed, as well as presenting some of my findings.

The field studies that I will present in the following have to some extent been methodologically open, in the sense that I did not always know exactly what to follow before starting an observation – only that I was interested in temporal and rhythmic phenomena and how they would show themselves to me. At times I decided what to try to observe well before the observation, sometimes in the hours beforehand – that is, I sometimes visited the square equipped with an intended theme, like “looking for eating” or “focusing on built edges”. At times I just went to the square to see what happened there, and the square provided me with the theme, or subject matter, when I visited it, like when I decided to follow food and observe people and animals that were eating and it snowed so much that everyone who had ventured outside spent all their time coping with the weather, including myself. Sometimes I made notes on-site, and at other times I made notes afterwards, depending on factors like if I had to engage in the events or not, or if I was interrupted in my engagement, or simply because of the weather: snow, rain and strong winds are less conducive to taking notes than sunshine and stillness. Engaging in curious or friendly conversation, responding to angry complaints, and talking to students, are factors that cannot be fully controlled.

The collages that I present in the following, as visual representations of the outcomes of observations and workshops, are mostly an attempt to represent rhythm architecture. Some of them are elaborations on ideas and thoughts that I have had throughout the research process. Both the representations and drawings that were completely designed by myself and the ones that the architecture students made in the workshops are seen here as capturing aspects of rhythm architecture.

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5. RHYTHM-FIGURES AT VÄRNHEMSTORGET

THIS CHAPTER LOOKS for ways of identifying and representing rhythm-figures on Värnhemstorget, and can as such be seen as a series of experiments in rhythmography. In doing this, the chapter goes deeper into the empirical material that has been collected throughout the course of this thesis project in order to expand on the notion of rhythm architecture. The empirical material consists of time-lapse sequences, photographs, informal chats with people on the square, field notes, and two workshops with students. The chapter is arranged according to different examples and features of rhythm architecture, and will thus not correspond to the chronological order in which the different fieldwork sessions were pursued. It looks at attempts to visualize, transcribe and write rhythm architecture.

The point of departure is the rhythm-figure, because it is connected to many different rhythms and events. The first rhythm-figure that was identified on the square were the platform stairs (fig 17) as a built element that related to the rhythms of public transport and as the place where people would sit down for a coffee or to wait for the bus. The different time-lapse locations were therefore selected to encircle the platform stairs.

The top area of the platform stairs is about 25 x 25 meters, and three of its sides are connected to the square by broad steps. At the side next to the bus stop, there is a low wall that creates a barrier from the cycle

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Figure 17. The platform stairs.

path that runs between the platform and the bus stop; this same wall is also a place where people sit while waiting for the bus. There is a small ramp to the bus stop in the corner for those who need to access the platform in such a mode. The surface of the platform stairs is made up of large granite tiles. The platform structure itself conveys slowness: it just lies there. But when connecting to its surroundings, it is a participant in various rhythms and movements.

Additional rhythm-figures appeared in the process of analysing the time-lapse sequences, and apart from the ones built into the square – e.g. the platform stairs, benches, lamp posts – more mobile rhythm-figures were found, such as the take-away coffee cup, the beer can, the cigarette, and the free newspaper. In his book *Clustering Architectures*, architectural researcher Jesper Magnusson refers to such items as ‘personal artefacts’ (Magnusson 2016:251). For Magnusson, these items are seen as related to shared artefacts, in the sense that they open up for relations with other artefacts that we often use more collectively: a coffee

cup might at times produce a need for somewhere to put down one’s cup; smoking a cigarette might prompt the smoker to begin looking for an ashtray, etc. These personal and shared artefacts are then identified as actors that together play a part in the production of social collectives; they give rise to opportunities for meeting other people in public domains. Quite often however, these objects are also rhythm-figures. Essentially, a rhythm-figure can assume different actor roles with specific temporal qualities, and it can co-create rhythm-networks together with other rhythm-figures. The idea of the rhythm-figure is that different architectural elements (like steps, doors, benches) or elements not considered as typically architectural (a roll, a cigarette butt, a beer can) have different associated tempos or durations, and that when these different temporal objects synchronize with one another, rhythm-networks are produced.

An intention that has emerged during this research project has been to think about and perhaps challenge the widely used concept of function (cf. Forty 2000), which is to a large extent embedded in architectural practice and debate. It is pragmatic, meaning that it ascribes a specific use to a thing and apparently expects users to behave in the prescribed manner in their interaction with it. There are many benches in the square and in other public spaces in the city; their function is to offer a moment of rest, a possibility to shift from standing or walking. In its functional property – to afford sitting – there is perhaps no predefined duration for this, but still it appears as if the most encouraged use is the quite brief encounter, a quick moment of rest and tranquillity on the way somewhere. Like other flat surfaces, benches are also additionally used as tables, surfaces on which to place the foot for tying a shoelace, or for stretching the leg muscles during a workout, or as places to lie down and rest, or even to sleep. There are also functional programmes active on a larger scale, different areas are planned for different kinds of use and, for example, marked out as residential areas, business areas, office areas, etc. This type of zoning was more common in the middle of the 20th century, but it remains present in today’s practice. In this line of thinking, there is a clear division between the planned and un-planned and an interest in the in-betweens of this duality lies behind a deeper study of the user and of the interactions between different actors in architectural space.



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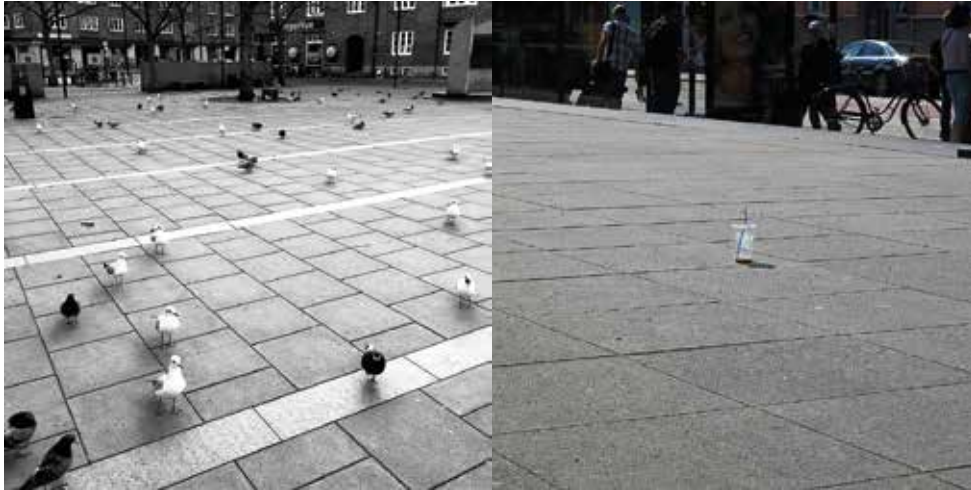


Figure 18. Pigeons and seagulls in the square stairs.

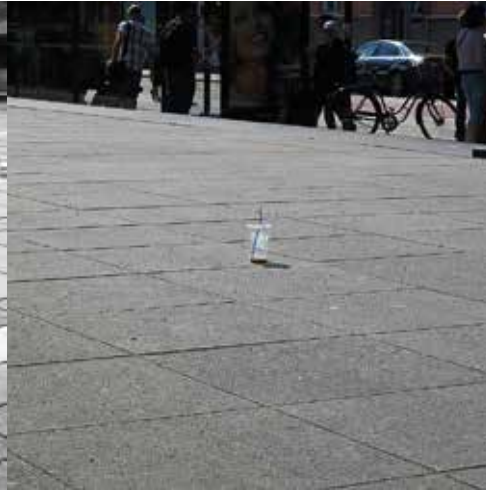


Figure 19. A left behind cup.

The rhythms that I describe here are quite small if related to the very long time spans of for example the studies of writer and entrepreneur Stewart Brand (1995), who examines the life cycles of buildings in his photographic investigations. The rhythms that I describe here do not leave the same traces; instead, they leave different traces, small changes and shifts or transformations. Brand's work is about material changes, and in extension perhaps also about the role of the site of the building. The rhythm-networks described here relate to material change, but also to changes in connections or groupings between built elements, changes which sometimes could involve alterations to the functionalistic programming and zoning. Coffee drinking, as an example, does not only happen in cafés; plastic bags do not solely stay in the supermarket; a cinnamon bun is not necessarily only brought to a "fika". The rhythm-networks induce spatiotemporal transformations that are not only led by a formalized figure like the architect, planner or politician, but by mundane things like a bench, a dog, a waiting human, or something else. These transformations endure over the course of the day perhaps, putting architecture in contact with other scenarios than the static or the very slow changes traditionally discussed with regard to the built environment.

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Rhythm-figures are things or artefacts with varying temporal extensions and durations, from a fleeting temporal character taking part in rhythms with a quick pace, to those with a more permanent air, to others that join the slower rhythms. Sometimes they overlap. The rhythms of for example public eating have different paces. The cinnamon bun is an example of a fleeting character; it exists from the time it is made until it is eaten or becomes stale and gets discarded. In public space its existence is often quite brief; it appears if someone buys it, eats it, or if it is thrown away. A cup of coffee is another example: it is often purchased and consumed quite quickly. Here, the focus is on fleeting temporal characters, but the rhythm-figures relate to different rhythms simultaneously, so the coffee cup also belongs to the rhythm of having coffee in the morning, which is a much slower rhythm that extends into time-space in a slow and malleable way. When the cinnamon bun is discarded, it can become food for another human or non-human. A staircase is an example of an artefact with a more permanent temporality; a staircase also changes over time, but slowly. The term rhythm-figure is inspired by the 'material figure', a term that Kärrholm has used to discuss a specific way of stabilizing territorial production (Kärrholm 20014:206), and that Nilsson has used as a crucial co-producer in the articulation of a specific terrain (Nilsson 2010:187). As I use it here, a rhythm-figure is a specific kind of material figure that draws its temporal properties from the materials from which it is made on the one hand and as a result of how it is being used on the other. The rhythm-figure both produces rhythms and is itself produced or made salient rhythmically. When different durations coincide, networks of different tempos or paces are set in motion; some of them reappear and thus become rhythm-networks, as in the case of the bread roll that was left behind on the steps where the bread, plastic bag, hand, mouth, platform stairs and seagull are elements that are activated at the moment someone or something feels hungry, and then reappear continuously. As the different actors reoccur, they also become a rhythmic architecture loosely written and rewritten over the square. This discreet architecture is here thus produced through the rhythmic and sequential association of the *bread – bag – hand – mouth – stair – gull* network; it is a sequential and fleeting architecture in social space. The rhythmic activation of discrete elements could perhaps be a key to opening up for more sub-

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jects or user categories of architecture and creating links, for example between humans and animals. This is an aspect of architecture as dynamic and more fluid in character than the idea of buildings as neutral, static matter. By acknowledging repeated uses, new user categories or subjects might become established even within a strict programme like that of the shopping centre.

The elements are listed non-hierarchically, but within the rhythm-network there can actually be relations that are repeated more often than others, like between the *hand – bun – mouth*. This connection does not happen just once, but most likely repeatedly until hunger is appeased. In this sense, one might perhaps speak of rhythms within rhythms; the bun is eaten in a rhythmical fashion until finished or discarded, and this rhythmic eating is in itself repeated by different people over the course of a day or week.

Depending on perspective, different actors can come to the fore. For someone interested in public eating, the many variations in which *hand – food – mouth* appear in the city become interesting. Focusing on urban ecologies, the whole chain of food logistics from producer to trash or animals might be a more appropriate focus. For an architect such as myself, it is the recurrent way in which different kinds of materialities are activated on the square – and why – that is of interest. The point here however is that rhythm-networks do not just enable typical or rudimentary sequences. On the contrary, the notion of rhythm-networks also allow us to address more complex or indirect influences and effects, small and unnoticed stories of everyday life, for instance when the leftovers from the bread on the stairs become food for a hungry person with less money in their pocket.

Visualized experiments

To begin with, I will use the term “brief object” to refer to a thing that is mobilized in everyday life; in this text, this term stands in relation to the “lasting objects” that will be introduced later in this chapter. Brief objects have short durations; in combination with different subjects, the brief objects become rhythm-figures and through active combinations alike we can witness discrete architectures. I use the terms objects and subjects as well as actors, and I will briefly explain why and how I think about it. In my view, this work departs from a world of sub-

jects and objects where subjects (users, designers, planners, theorists) initiate or deal with objects (material processes, plans, buildings, etc.). When I begin the analysis, I am, however, interested in flattening out hierarchies and want to be open to connections between actors that do not make an a priori differentiation between humans and non-humans. I also want to acknowledge that every entity (whether we call them subjects, objects or rhythm-figures) can take on different actor roles depending on the situation. It is through the investigation of different connections and relations that we can then discover that the world is not equal; some actors are more connected than others, and as they play a number of different roles in different situations, they might also become more important. From analysing the time-lapse sequences, key rhythm-figures were thus pencilled out, and in the first workshop at the square, students were given the assignment to look for discrete architectures. They were given this list of suggested objects to follow, and they were also free to choose things that are not on the list:

- Coffee cup
- Free newspaper
- Shopping bags
- Bicycle
- Hamburgers
- Cigarettes
- Or something else if you like.

In the students’ presentations, some of the suggested objects reappeared – such as cigarettes and free newspapers – but other objects were also found and followed, such as alcohol, strollers and cell phones. One of the aims of the workshop was to test the material and the findings that I had extracted from my work up to that point (in the fall of 2015); the challenge was to see if they could see what I saw. But the idea of following rhythm-figures was also inspired by my reading of the book chapter “Empiricism and Subjectivity” (1991) by Gilles Deleuze, where he, drawing on the work of Hume, develops his ideas of subjectivity as an empiricist concept, always defined in a specific context. I played around with the idea that if I were strictly Latourian and (as an initial, analytical strategy) flattened out the staggered power relation be-

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tween human and non-human actors, there would be a possibility to shift a subjective perspective from human subjects to perhaps non-human subjects. Deleuze sees subjectivity as specific to the human being, but what if a hamburger or a free newspaper could have potential not only to become an actor, but also a delegated subject that addresses unjust or uneven relations or maybe alternative uses, and perhaps even has the power to activate different situations? Perhaps the idea of delegated subjectivity is unnecessary, since the actor perspective might be regarded as sufficient for this exploration, but what I am interested in here is learning more about what connections are made between architectural elements and spaces not only by following a hungry person, but perhaps following the trajectory of the hamburger and seeing how it might connect to (and even play a part in co-producing) a set of different humans and non-humans *in actu*. It lies in the professional architectural subject to accumulate an idea of different relevant subjectivities through stories and experiences in order to be able to generalize possible scenarios and produce their designs. In these efforts, it might be fruitful to not only follow the trajectories of possible 'users', but also those of different non-humans and the many different ways and contexts in which they are put to use. If we, for example, see the discarded hamburger as a kind of subject or lead actor and follow its path on the square, we might find that it is not just about an object being displaced, as it shows up in different disconnected settings. From the perspective of the hamburger itself, it instead seems to follow a sequence of movements according to a logic of its own, and it is through this trajectory that it *becomes* an important co-producer not just of the person buying it in the first place, but perhaps of a series of different events.

According to Deleuze the mind is objective, and when the mind is set "in relation to itself, in relation to the organs of the senses, and in relation to time" (Deleuze 1991:92), it becomes a subject. In Spindler's reading of the same text, it is further explained that the subject becomes through a system of ideas, rather than the subject being that which sorts the ideas. In other words, the subject is the effect, not the cause (Spindler 2013:131). Neither objects nor subjects are stable or pre-given entities, but can be seen as results of past and ongoing relations. They are constantly produced and reproduced through the associations of different actors. I think that when the mind is set in motion,

there could thus exist simultaneously multiple subjectivities and maybe even delegated subjectivities; i.e. the subject is both one and multiple, it is both continuous and discontinuous, it is present, but it also feeds on absences.

Non-human actors are thus important parts of subjectivity and can indeed be something to which we delegate part of our subjectivity (e.g. "my glasses are a part of me"). For example, the other day my son blamed his teddy bear when asked why he hit his younger brother, and sometimes people yell at an inanimate object after tripping over it; these situations relocate feelings from the subject to a thing. There are, of course, different ways of delegating subjectivity – one can project it on a thing by engaging with it more personally, animating it through prolonged use (affection) to the point that it 'becomes a part of you', or just momentarily as a strategy of engagement (like kicking the chair). In the following however, I will use the delegation of subjectivity in a more radical way: to investigate how non-humans can be made into the authors of a story. I am thus not as interested in how different non-humans play a part in the co-production of a specific human subject as much in as how a specific non-human might take part in the co-production of different kinds of subjects. Delegating subjectivity to a brown paper bag on a square and seeing it as a lead actor might seem banal, but in a text where it can activate a certain scenario or spatiality, it can be a plausible and interesting exercise and a way of challenging the reading of the built environment. It is one way to try and deal with messiness and to imagine a way to make use of it as an architect: to not discard messiness, but instead to see potential in it. Following rhythm-figures in the square activates different engagements in different scenarios; the delegation, or perhaps granting of subjectivity might here serve as a way to legitimize the focus on the identified rhythm-figures over other material figures. As an observer on the square, one might also see a thing (such as a brown bag concealing a bottle) and use it to read certain qualities into the person carrying it (one is thus viewing the bag as a part of the person). Perhaps the delegation of subjectivity as it has been described here is the same as studying the agency of things; however, it is important here to encourage a sequentiality of different human and non-human assemblages in relation to architecture, here explored through subjectivity as a way to stay close to use

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and program. When focusing on use and following a non-human actor, intersections are sometimes made with many different human actors. These kinds of intersections would perhaps not be found if the user/subject had been singled out to begin with and subsequently followed. Instead, I argue that by following rhythm-figures that may be either human or non-human actors (and how they connect), we might gain insight into the limitations of functionalism in design and planning, where users and subjects often are predefined as well as reduced to certain established categories. In the exercise with students, the idea of delegated subjectivities was used as a strategy of investigation, encouraging the students to combine themselves with the objects that they followed and to use them as a lens through which to see the built environment, and as a way of questioning artefacts' traditional function or use. Like in the following example of "The Dancing Paper", created by a student group that followed free newspapers:

"The Dancing Paper" (fig 20) implies that some of the open spaces are creative arenas that could allow for personal expression; in this case, the subjectivity that the collages express is first delegated by me to the students in the formulation of the exercise, and then by the students to the free newspapers, and it comes from the way the square was perceived that day and what was observed. It was a windy day. The newspapers were animated, and the students gave them speech bubbles. But as much as the subjectivity was delegated by students in the exercise that they were assigned, it also comes from the way that the function and use of artefacts is recorded and interpreted, the way users are taught to handle a bench, a door, or a staircase. The collage mediates a situation that was observed in the square, where the dancing paper became a performer. For a casual observer, it was probably nothing more than airborne garbage and an indication of poor public maintenance, but working with delegation of subjectivity like this offers potential to highlight alternative aspects of a situation. The newspaper as a performer on a stage, for example, says something about the size of a smooth floor surface, about what surrounds the open space, and its physical limitations in all directions. As much as one tries to incorporate everything into one's accounts, there is always the issue of that which was discarded or did not fit but that was perhaps very important (Law 2006:10). According to Law, messiness should be allowed – but

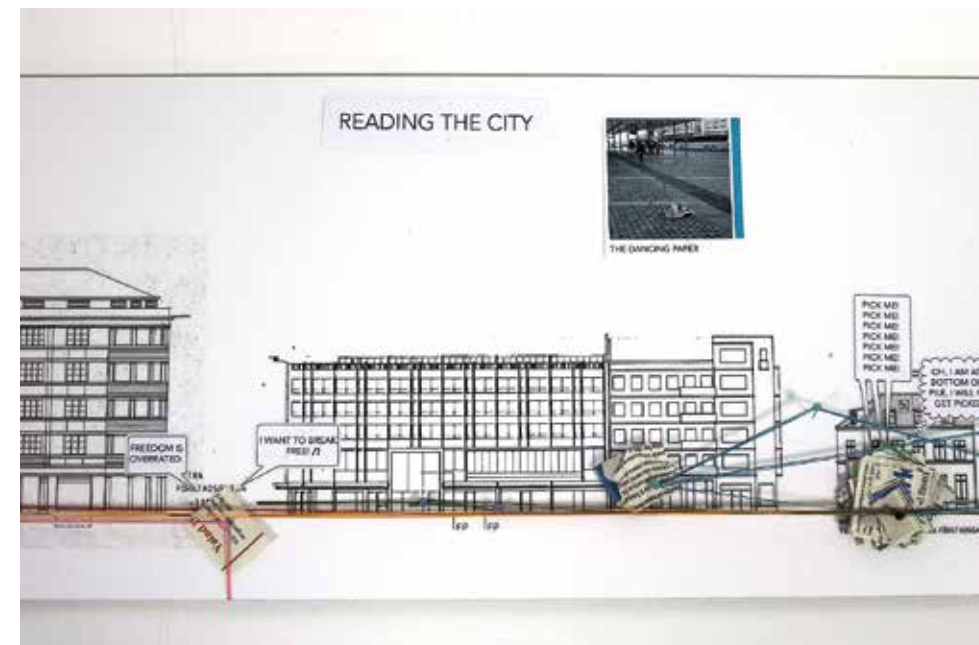
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Figure 20. Work by Group 1
A close-up of The Dancing Paper.

on further thought an important question should be asked regardless of how one works: are we allowing mess or actually trying to tidy up? Another important question is whether it should be called "mess" or more straightforwardly "multitude". This is an important stance and notion that Mary Douglas already examined in detail in *Purity and Danger* in the 1960s, pointing out how messiness is a social construct (Douglas 1966). Navigating in the messy life of the square by following things like a hamburger, a free newspaper, a piece of bread, a gull or a beer has enabled the descriptions of patterns to which I wanted deeper access. The built environment is articulated in a particular way via e.g. eating. There are patterns with figuration (Stenner 2014:141), or in a Latourian vocabulary, *actantial sequences* (my term; cf. Latour 2005:54) on Värnhemstorget. In the case of a hamburger that will be described further in this text, the actors can be exchanged, but the sequence of "the eaten" keeps coming back. The rhythm-figures that I will describe

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further here are ones that are key actors in the main rhythms relating to this work, but that are also active in producing and stabilising other rhythm-networks. First of all, there are different kinds of food – leftovers, take-away foods and packaged foods – that mainly cross the square in bags. Second, there are cigarettes and cigarette butts; third, cell phones; and fourth, free newspapers.

But before I go deeper into these examples, let us make a small detour and follow one newspaper around the square. In the northeast side of the concrete tiled area, in between the kiosk and the points where the zebra crossings connect the bus stops with wide pavements, which are separated by heavy traffic, there are two metal boxes that open from the top where anyone passing by can pick up a free newspaper. On a Wednesday morning in March, around lunchtime, a person passes by, picks up a paper and brings it along, rounding the kiosk where they sell tickets, candy, magazines and coffee, and reads the paper while waiting by the bus stop for the buses headed towards the central station. Though the reader is holding the paper firmly, the thin newsprint moves and folds in the wind; the newspaper, in combination with the reader's need for encapsulation and the wall behind, forms a miniature space where the tempo is downshifted in relation to the intense and steady rhythms of busses, people and cars moving in all directions. Rhythmically and simultaneously, all around the square, small newspaper reading spaces are formed throughout the day. Bus number 3 arrives and the newspaper is left behind on top of another newspaper, stacked on a utility box. It lies there for a while. Suddenly, a strong wind makes its way in between the pages of the paper, creating a force that displaces it from the cabinet and sends it to the ground. Circulation and movement from wind, busses and passers-by moves the paper into the street and onward to the opposite side of the bus stop, the square (see time-lapse seq. Wednesday, March, 2012). It moves around the open space, in between the legs of people walking and cycling, extending into the bicycle lane and then back again. The second paper from the utility box, which had been underneath the first, is one step behind, following the same route but ending up under the tyre of a bus and instantly leaving the square as the bus drives away. The newspaper is caught by the wind and pushed towards the lowest step of the platform stairs, where a person passing by picks it up. This person carries it

in the same hand as the leather handle of a handbag and a cell phone. It traverses the square, the bus stop of the yellow (regional) busses and the street in this manner and enters into the shop Sweet & Cool that faces the bus stop. The person who picked it up stands in line in the shop and reads the front page of the newspaper while waiting; the newspaper fills the role of a companion for its reader while standing in line. After Sweet & Cool, the newspaper is folded again and carried, exiting the shop, descending the stairs, crossing the street and the town bus stop area, crossing another street and entering into the café Espresso House, where it is placed on a small round table together with a grey scarf to indicate that the seat is taken. During the brief coffee break, the crossword puzzle in the paper is worked on, and again the free newspaper keeps the reader company. When the coffee is finished, the paper is once again carried out of the café and finally placed and left behind on the low granite wall. Two people around 60 years old arrive, each of them carrying a free newspaper and a take-away coffee. They approach the low granite wall, sit down on both sides of the paper, using the paper that they carried with them to sit on as protection from the cold granite; the free newspaper that was already lying there is used as a tabletop, or a tablecloth, on which the two place their paper mugs. They sit there talking for a while. When they leave, the three papers lie still on the granite wall until they are caught by the wind and set in motion. The wind forces them in the direction of the open space in the square, and as it gets windier, the movements of the papers become more dramatic. They are tossed back and forth, at times just skimming the ground and then at times rising higher up in the air, reaching further in the open space and getting stuck in the steps, in bushes, by the lamp posts in the tighter areas. When the rain starts to fall, the dance ceases and the free newspapers are adhered to the places where they fell. As the rain pours down, they are slowly dissolved into fragments of wet paper.

This detour that follows a free newspaper is a freely written field story in which I have put together observations made at different times in an attempt to illustrate how the free newspaper becomes a rhythm-figure and combines subject, material figures, and spaces that together and by their rhythmic reappearance make these barely perceptible discrete architectures emerge. In the combination *subject + newspaper + wall* that

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Figure 21. Skateboarding competitions in the square.



Figure 22. Skateboarding competitions in the square.



Figure 23. Skateboarding competitions in the square.



Figure 24. Skateboarding competitions in the square.

is activated in reading, or perhaps also with *subject + cell phone + lamp post*, the assemblage creates a rather clear boundary to the surrounding. It is an intimate space that one can go into when driven by an urge to find something out or to look deeper into something; it can also be a strategy to shield oneself from an ambience in which one does not wish to take part. In the example of the newspaper acting as a companion, the assemblage *bench + subject + newspaper or low wall + newspaper + subject* forms another type of boundary that is perhaps less strict and more open to possible interaction with the surrounding environment.

Food and beverages

On Värnhemstorget, people eat and drink all day long. The open space is also a place for smoking, biking, skateboarding, and playing, and some years it has been the arena for *Skate Malmö* or the skateboarding competition *Back to Värnhem* (figs 21–24; www.skatemalmo.se). The restaurants have peak hours around the traditional lunchtime and in the evenings, but there are no distinctive peaks for consuming food or

drink on the steps. If eating or drinking something small, people do not necessarily sit down, but for eating ‘more complicated’ things that require both hands in some way, people tend to sit down or at least lean against a post, a bollard or a wall, or stand next to something with an adequate height to serve as a table – this might be an edge, a bollard, or a utility box (Magnusson 2016:159). These slow or lasting objects, as I have called them, here can also be seen as rhythm-figures, but they require another sort of following than the brief objects do. The season – primarily the weather – has an important impact on how one eats out of doors. There are many small restaurants around the open space –, “holes in the wall” – that serve take-away food packaged in containers that facilitate eating in many different terrains (Nilsson 2010:186). In the absence of artefacts like benches, bollards and steps or edges, an ornamented façade can do; the façades, grandiose staircases, window niches, sculptural elements or very textured surfaces common in many epochs of architectural history can serve as tables, seats, counters or shelves.

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Figure 25. Garbage bin in the square.

There's a guy sitting on the edge by the bus stop eating his lunch box. One of the municipality's maintenance cars drives around and stops to clean at different places.

Monday 3rd of June, 2013, 12.14, field notes PPdIF

As soon as a thing like paper, carton, plastic etc. is left behind or left unattended, it is labelled as waste. It comes and goes. There are maintenance workers who take care of some garbage, and depending on where in the city, there is more or less maintenance work performed; this is often connected to the degree of use. Sometimes it says something about



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the social status of a public place. In the time-lapse sequences that were recorded on windy days, the cut-up temporality of the picture sequences shows how the built environment interacts with things that are displaced by wind. Following some of these things as rhythm-figures, as the workshop group that focused on the newspaper did, offers interesting information about the spaces that it encounters or creates, where the subjectivity could be claimed to be delegated to the wind rather than to the things. The wind carries some of it along; some trash gets stuck underneath someone's shoes. Rats, gulls, and pigeons eat parts of it. Occasionally, people eat some of it. Humans remove it by hand, with tools or with machines. When it rains, paper is dissolved. Different sorts of traffic create movements that displace garbage; the design of the built environment creates niches and edges where it can gather.

The pigeons are being fed under a tree and the gulls are going crazy. They screech and flutter about.

Friday 7th of June, 2013, 15.50, field notes PPdIF

Animals have been observed as co-users of the square. The animals that I have seen in my studies are primarily seagulls, pigeons, rats, dogs and various insects. Some of the animals that appear or live in the square do so as a somewhat natural consequence of the presence of people, food, and garbage. Rats, for instance, cause a lot of deviations for several weeks in March of 2012, a fence blocked off the passage between the square and the bus stop; the ordinary passage was closed off because rat poison was placed closed to the trees where the rats lived. Seagulls guard the square from the neighbouring rooftops and lampposts, flying whenever there are leftovers; this activates verticality in the square (fig 26 & 27).

Many people pass through the square with their dogs. Tora Holmberg, author of the book *Urban Animals, Crowding in Zoocities* (2017), encourages more focus on and acknowledgement of the role of animals in the city, also proposing that knowledge about norms and boundaries in urban life can be tested by studying for example how humans and animals live together.



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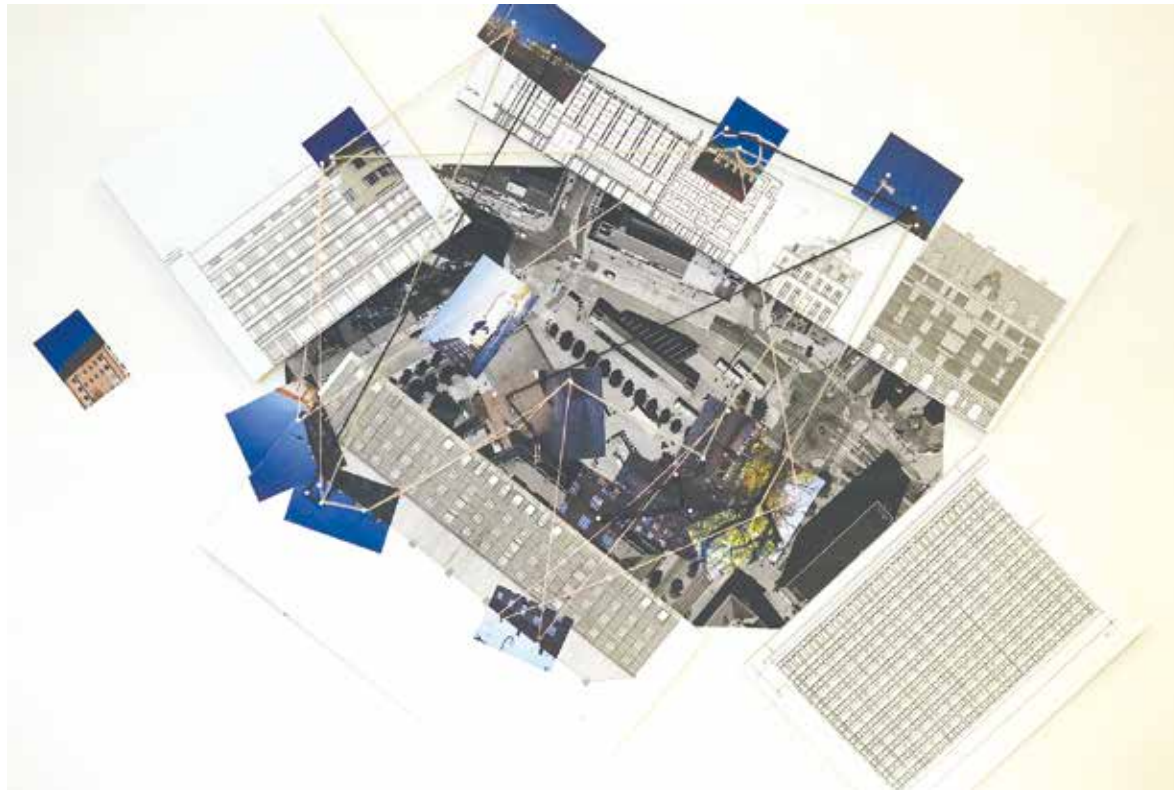


Figure 26. Work by group 2. Birds in the square.

Workers from Ramirent [a construction vehicle rental service] arrive to fill up rat poison in the fenced area around the trees.

Tuesday 27th of March, 2012, 11.00, field notes, PPdIF

Buildings' niches and edges are typical features along which some animals run for protection; thus they become actors in the rhythmic network of animal presence. Buildings forming blocks and dense road infrastructures are material foundations built to suit the needs of the human being; still, there are animals that survive better in the city



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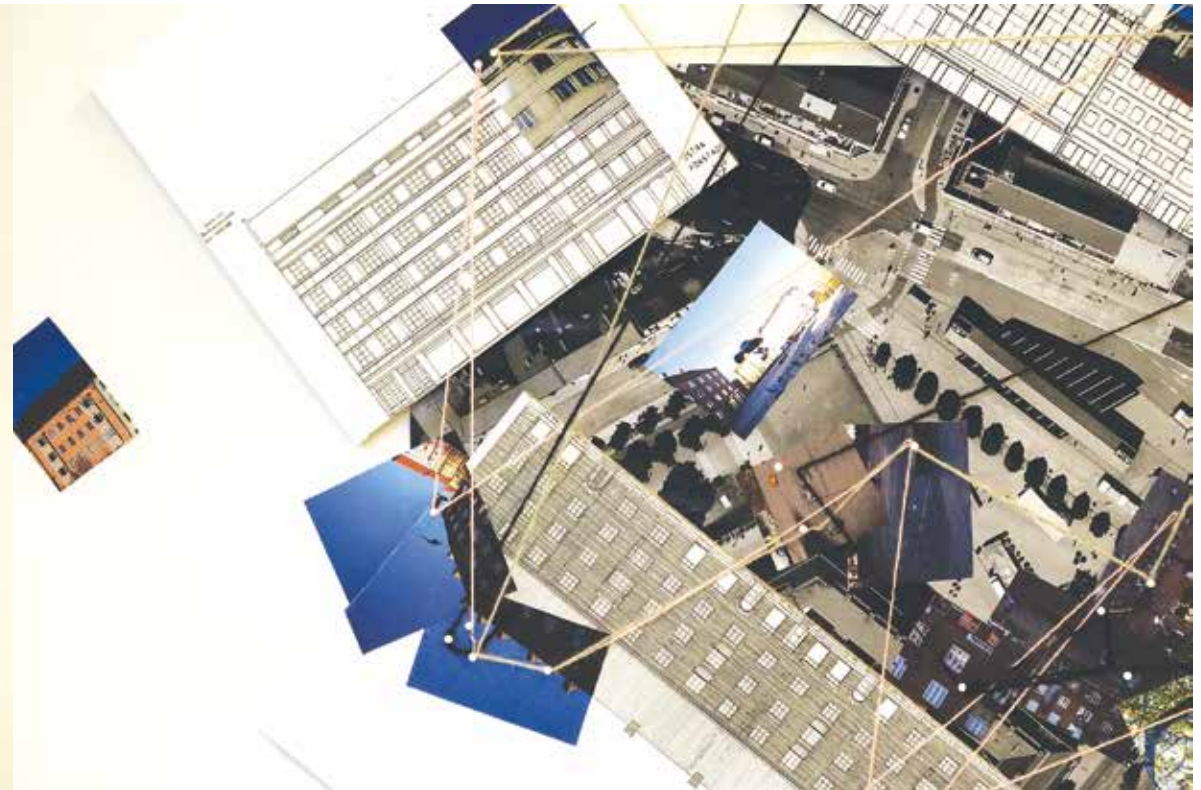


Figure 27. Work by group 2. Birds in the square.

than in a rural setting. Occasionally, foxes in urban areas will outnumber the wild ones in the same region. Animals are neither subjects nor objects, and this in-between state sometimes makes their presence in public space controversial. Opinions about what is acceptable and what is not can be strong and varied, and many emotions spiritedly expressed on the matter; their presence certainly activates connections between politics and the built environment. In the network analysis they are non-human actors, and as rhythm-figures a certain subjectivity is delegated to them, as they show connections between architectural elements and spaces – but also as they are sometimes just users of public space, similarly to human actors. In the early 2000s, an urban



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regeneration project was announced for London's Trafalgar Square – a place partly known for the density and intensity of its pigeon population – aimed at cleaning up the square before the London Olympics in 2012. Measures taken included reorganizing traffic around the square, removing vending stalls from the square, and getting rid of the pigeons and the pigeon-feeders (Escobar 2014:368). In her article on the pigeons' role in the process, cultural and environmental geographer Maria Paula Escobar traces displacements of bodies to highlight the different powers or power strategies that different actors have in such an urban regeneration project, where the objective is so clearly related to purification as segregation – removing the pigeons and thereby sanitizing the environment (Escobar 2014:372). Although the regeneration proposal met many protests, the parliamentary powers won and the square was refurbished. Signs were put up announcing that feeding pigeons was not permitted and guards were brought in to patrol the square; thus, many pigeon fans had to take their activity elsewhere. Peculiarly however, the pigeons kept coming back, subtly recalibrating the power balances (ibid.). The case of the pigeons shows that although the focus in planning and urban design is on humans, the rhythms of non-humans or urban nature are a force that can be surprisingly strong. Rhythms relate to power differently; flowers, trees, grass, pollen, wind and rain have rhythms, but they also influence rhythms driven by commercial interests, for example antihistamines to treat pollen allergy (Highmore 2008: 152). The amount and type of vegetation and the seasons are other important actors that determine the ratio and life of animals in different places, here as well as in other squares and in other cities. Animals in the square participate in many of the food-associated rhythms; if bread, hamburgers, cinnamon buns, falafel or other foods create certain connections and rhythmic spaces, birds, dogs, rats, mice and insects create parallel and sometimes delayed connections and rhythmic spaces in relation to the human rhythmic spaces that on the one hand stretch over wider distances and introduce distant elements like rooftops and the tops of lamp posts, but also form small, very small, or very slow rhythmic spaces that perhaps makes connections to the underground, tree trunks, bushes, or even spatialize the joints between the granite tiles of the platform stairs or between the bricks of a façade.

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Two young men are walking around, each with a bag of take-away food in their hands. They stop and seem to be looking for a place where they can sit down and eat their food. They sit down, facing the sunny side and eat their salads.

Monday 8th of April, 2013, 9.30, field notes, PPdIF

Eating in public is closely connected to cultural and social values and tradition. With the desynchronisation of working hours, mealtimes and other scheduled rhythms have changed (Shove et al. 2009:27). People eating or drinking in public while waiting for a train is a common sight in everyday urban life. The food trucks and little coffee stations once found primarily at fairs and markets are slowly entering the streets and squares. People who have trouble finding resources for food spend time in public spaces looking for something to eat or asking for money for food. People asking for money and street performers are usually not taken into consideration in planning and design processes, even though they form a large part of city life and are frequent users of public spaces with a high intelligibility to material form. As Gunnar Sandin points out, this is largely because their social agency is dependent on their immediate presence on the site, and planning and design processes often happen elsewhere, although many projects work with citizen participation (Sandin 2015:108). In the rhythm-networks, they are actors just like anyone or anything else.

Smoking on commercial and government premises was made illegal in Sweden a number of years ago, and many people bring their coffee or tea outside when they step out to smoke. Architecture is present in the described situations as giving access, presenting opportunities, offering a place to sit down or to put one's coffee cup. As has tentatively been introduced already, rhythm-figures appear in different *sequential assemblages* (to develop on the writer, artist and philosopher Manuel DeLanda's concept of assemblage; De Landa 2006); that is, in assemblages connecting different entities and events over time. A hamburger sequence – which starts with a hamburger in storage in a hamburger bar which is then cooked, served and eaten in the square, and afterwards, if there's anything left, is thrown away – activates different social situa-

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tions in the different steps of this chain of events. A first step is perhaps *hamburger + wrapper + brown bag + hands that carry it*, an event that connects to the sequence of buying food or transporting food. Another one is *hands that hold it + hamburger + mouth + being chewed*, an event that connects to the sequence of eating. A third one might be: *granite step + a piece that is left behind + crumpled wrapper + ants* – an event that connects to sequences of somebody eating leftovers or maintenance, or to the ecosystem of the square. Similar temporal assemblages (cf. de Landa 2006:18) can be described with e.g. cigarettes or free newspapers. The temporality of these sequential assemblages and their transformation may change. Helene Brembeck et al. (2015), for example, studied consumption and consumption routes by viewing the shopper as a cluster made up of a person, bags and a shopping trolley (Brembeck et al. 2015:7); here the spatiotemporal scale of the assemblage followed is that of the journey from the home to the store and back. Along similar lines, Franck Cochoy et al. (2014) study how the pedestrian as a person clustered with accessories has developed over the decades, arguing that the pedestrian assemblage has changed during the 20th century, and that pedestrian accessories, such as sticks and umbrellas, have frequently been substituted with backpacks and cell phones (Cochoy et al. 2014:12). These are examples in public space, but these clusterings or assemblages can move between inside and outside. An example of an actor that operates in both is food. In “Edible Matter” (2007), political theorist Jane Bennett traces the entanglement of food with our bodies and our culture by connecting the internal – the act of chewing and digesting – to the external – in this case the cultural. Eating, as well as assemblages associated with smoking and reading, interacts with the internal body by for example the inhalation of smoke into the lungs or the activation of parts of the brain when reading the news. Rhythm architecture externally relates to built elements, which are in turn related to social situations and cultures. The act of eating or smoking in public can be political if the eater or smoker decides to act outside the normative behaviours associated with these activities, but as Bennett points out, on the other hand political power and cultural forces are also vested in eating, digestion, and the production of food (Bennett 2007:134). Culturally, food can be charged with symbolic values, and it can also be delegated responsibility for the rest of our abilities, including our cog-

nitive function. Nietzsche for example claimed that depending on our diet, our minds, morals and aesthetic preferences were altered, pointing for instance to the idea that alcoholism or vegetarianism lead to deep depression, exhaustion or black melancholy (Bennett 2007:139). A prevailing notion in Nietzsche’s time was that a direct link existed between food and personality: according to Nietzsche, one could for instance not expect a man to go to war on a diet of vegetables; instead, one would feed him with “warrior-food”. Today, there still exist diets that purport to optimize brain capacity or hormonal system, encourage weight loss etc. The building of a warrior through what s/he eats was however not as simple as providing specific types of food or dishes; to create a warrior, the diet must join forces with other actants in a kind of assemblage. Nietzsche was no stranger to looking beyond the biology of the human body; he maintained that the stagnation of the German spirit under the reign of Bismarck was partly caused by an exclusive diet of newspapers, politics, beer and Wagnerian music (Bennett 2007:140). There is another way of putting assemblages together: combining things to optimize the conditions of the body. Bennett recounts an example from the literary circles of the 19th century: walking home one night, Thoreau sees a woodchuck hastily cross his path. He is so inspired by the animal’s savageness that he is struck with an urge to capture it and eat it raw – not because he is hungry, but because he longs to possess its vigour. Through this response, the question of how vitality is transmitted arises, and he finds himself curious about how eating works and what transpires when bodies mix. This experience, however, leads Thoreau to the conclusion that catching a wild animal and devouring its flesh does not vitalize his body as much as he feels it rots his imagination (Bennett 2007:141). In our times, speculative thoughts on food and what it does to us, the idealised thoughts on the link between food and health, or between food and activity, contribute to hegemonic behaviours on what and when it is acceptable to eat. Via food, it is also possible to zoom out to a larger scale that concerns food or the logistics of food, how and where it is transported, the way it connects the city and more rural areas, and when, where and how it is sold and consumed. The interconnectedness that food facilitates between the internal body and social or political issues is mediated by architecture and contributes to the planning and design of urban areas as well

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as the home, but it also shapes our lives in a variety of ways (Steel 2013). Proximity to the countryside, people eating, gentrification processes and different tempos are all issues that materialize in Värnhemstorget. Like animals, food makes connections that reach far and also connects to political questions on different scales. As a rhythm-figure, food forms assemblages with both human and non-human actors and intersects many kinds of spaces and places. In a themed issue of the journal *Architectural Design* edited by Karen A Franck in 2005 called “Food + the City”, many of the articles draw attention to how the appearance of different kinds of food in markets and restaurants expresses diversity, and that the presence of different types of food establishments are important indicators of gentrification processes, because when gentrification takes place restaurants are among the first that are forced to move due to increased rents (Franck 2005:9). Another important aspect of food in public space is how it operates on boundaries and might be a function that blurs boundaries between inside and outside. Restaurants insert rhythms that juxtapose temporal everyday experiences of a place; restaurants can offer an alternative to the mainstream rhythm, like pausing or slowing down (Satler 2005:67). The access to food and the variety of foods available becomes an element in the identity formation of for example a neighbourhood. Food is linked to the existence and production of a variety of artefacts, habits and social values. The dynamic aspects of this existence and production taken into account, eating – apart from being a matter of nourishment, a common urban activity and an indicator of social status – is an actant that brings forth the rhythmical aspects of architecture.

I arrive at the square and sit down on the platform stairs to eat the sandwich that I brought. A woman I met in December and to whom I gave money asks me for money again; I answer that I unfortunately do not have any. She tells me that she is hungry; the only thing she has at home is an old plant. She is carrying around an empty cup. She seems confused and speaks in an incoherent way, but I do not think she is intoxicated. It is nice and warm in the sun.

Thursday 6th of June, 2013, 16.00, field notes, PPdIF



Monday 8th of April, 2013

The example of food as a rhythm-figure showed how rhythm architectures become produced at different spatiotemporal scales. Hamburgers are bought at the kiosk and eaten in sunny spots on the steps of the platform stairs. Leftovers and garbage accumulate on the stairs, are blown towards the edges and taken by seagulls to the rooftops of Kungsgatan 31; breadcrumbs or seeds might be transported by insects into small rifts or joints between surface tiles. A take-away coffee relates to many interior architectural elements, such as walls, ceilings, doors, windows, stationary furniture and movable furniture. It might relate to a café's outdoor seating area or be brought along to an open space like the square or into a bus, a car, or another indoor space. Food or drinks that have been left behind – if they are not thrown away in rubbish bins – are often first seen in the steps, in window niches, on utility boxes, next to entrances of buildings, and if not transported by animals, sometimes picked up by someone and brought away from the square, on a walk, into the park or to the home. But things do not make changes, cause effects or act in themselves (Abrahamsson et al. 2015:14). Depending on the combinations of human and non-human actors and the spatial transitions that are made as rhythm-figures combine with different subjects, the rhythm-networks show rhythmical, sequential interrelations and connections that run vertically, horizontally and expand differently in both time and space; some short and immediate, some short and far-reaching, and some lasting and expansive.

The sequential collage (fig 39–42) is an attempt to focus and draw human and non-human actors in the picture frame following the rhythm-figure food and putting it in connection with other angles and things. In one of the frames this is in connection to the soup kitchen on the square to investigate the formlessness of that stretchiness, brevity and verticality. The soup kitchen (fig 28) was a collaborative effort by volunteers who made soup from donated food that was then served at multiple locations (including Värnhemstorget) in Malmö on Saturdays around lunchtime. Apart from serving soup and bread, volunteers also distributed clothes, toys, toothbrushes, etc. to people in need. The soup kitchen itself was a small cart that parked in the square, and people would gather around it and eat standing up. Once a year, volunteers furnished the square with tables, chairs, tablecloths and chandeliers and invited people to sit and to be served at the table. The collages have



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Figure 28. The soup kitchen.

been a way to process ideas that I have had while reviewing photos and field notes. In the sequential collage, the idea is to investigate distance and juxtapositions, which is one of the ways in which rhythms associated with eating work. Rhythms of eating and drinking layer themselves with or insert themselves into more public rhythms, and also into rhythms associated with the private realm, e.g. personal space or the home. This way of collaging could be seen as a way of working with sections through time-space. The section's primary role in traditional architectural drawing is to show how elements and spaces are connected within the architectural project. With their work "The Passerine", designers, architects and artists MYCKET follow a bird's passage through a city. Based on a collective mapping of birds' movements in

collaboration with students, they put together a parade making its way along the birds' paths in the city. The parade was an event for a potential audience to watch the participants' exploration of a large-scale and slowly-paced section cut through the city, negotiating tacit and formal rules, pointing out laws of boundary makings involving private and public property, and indicate senses of inside and outside. "The Passerine" is inspiring because of the way it expands the idea of the section cut – for a trained architect designing a single house for a family, that might be a very concrete and formalized thing to do; in this text, I have explored in a more theoretical way. MYCKET adds a temporal layer to the section cutting as they execute it as a group in real time, and through this action make visible the work behind many of the abstractions in the architect's toolbox. Later in this chapter, I will expand on my ideas in the unfolded section as a way to explore the architectural connections that are made by following rhythm-figures.

Cigarettes

A young man sits down on the stairs and opens one of his 1,5-litre coca cola bottles, he puts snuff (Swedish snus) in his lip and lights a cigarette.

Monday 8th of April, 2013, 10.30, field notes PPdIF

Many people smoke at Värnhemstorget, and the ground is littered with cigarette butts. It is possible to purchase cigarettes from different shops around the square, in a supermarket or in from a tobacconist. Cigarettes are sold at the counter or paid for at the till, then retrieved from a vending machine near the supermarket exit. The counter, the cigarette display cabinet and the tobacco vending machine are all part of a generic family of vending furniture but with a specialization that adapts the design to the format of a pack of cigarettes. After buying a pack of cigarettes, the person who has purchased them generally places them in a bag or pocket; in different eras they have been incorporated to personal style – for example, there was a time when cigarette packs were folded into the sleeve of a t-shirt. The cigarette pack has its place as long as there are cigarettes in it, but once it is empty, it is usually



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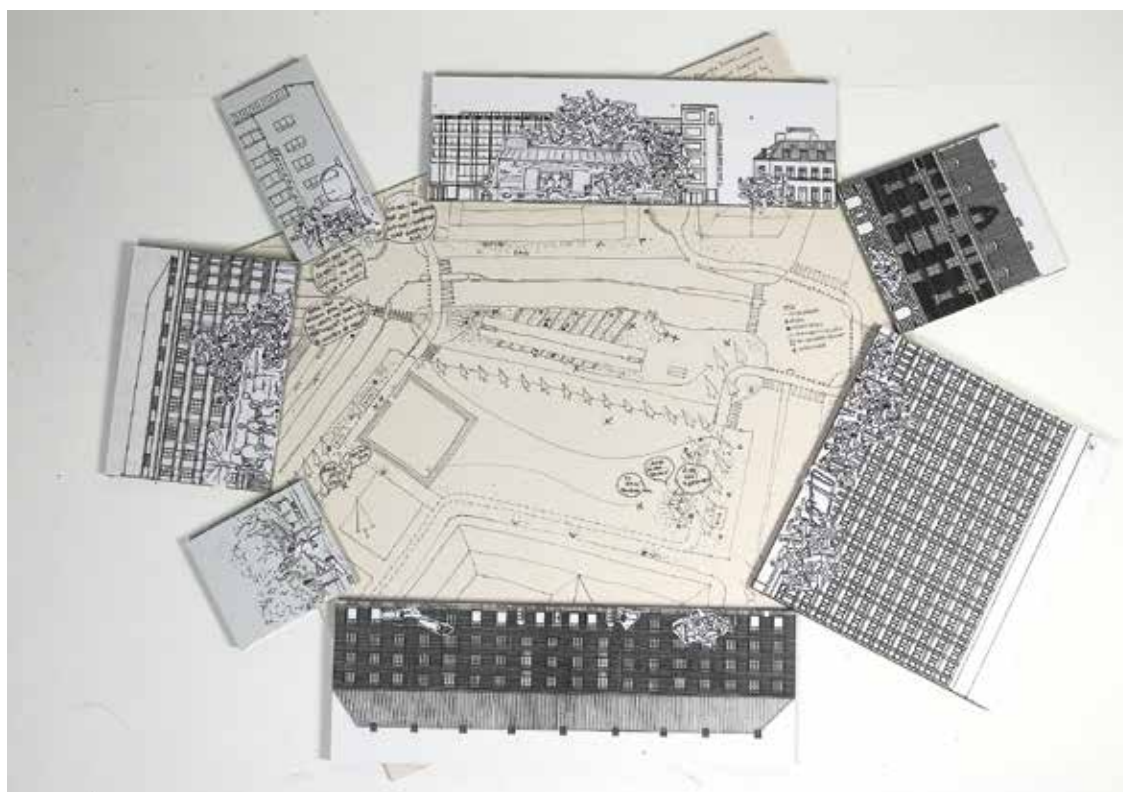


Figure 29. Work by Group 3

An overview of a collage that illustrates the work of a group that followed and mapped cigarettes and cigarette butts. The façades have been cut out and spread around a hand-drawn plan of the square. In between the pictures of façades that they were given are drawings of missing buildings or situations.

thrown away. Cigarette furniture, which includes paper bins and ashtrays, is quite slow and has an air of permanence, but at the same time it is closely linked to e.g. legislation concerning public health issues, and could possibly disappear or change from one day to another. Yesterday evening's news (SVT, Aktuellt, 2016-03-01, 21.00) reported on a proposed bill expected to be implemented later this year that will make it illegal to smoke in public places and for tobacco to be visible in shops. This proposal is still being negotiated along with other regulations concerning tobacco and e-cigarettes (2018-01-30). This will have a direct effect on placement in the shops, on the design of cigarette display cabinets, and the presence of smokers and cigarette butts in public space.



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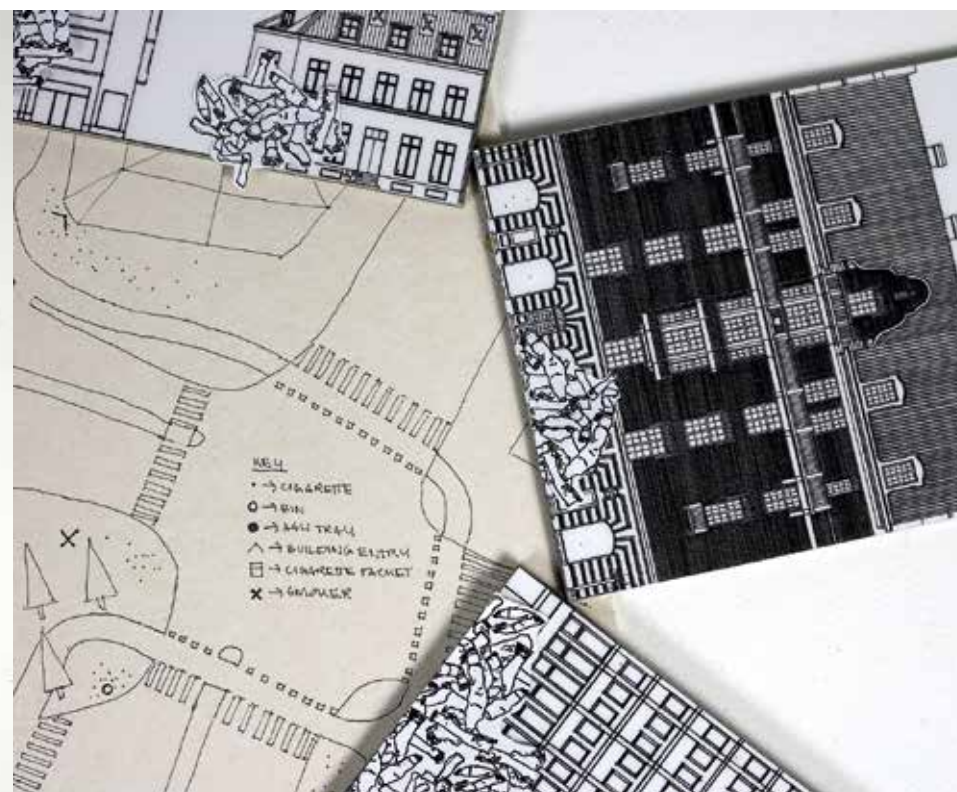


Figure 30.
Work by Group 3
A close-up showing the key to reading the mapping of cigarettes, bins, ashtrays, building entries, cigarette packs and smokers.

One of the groups in the first workshop followed cigarettes and ended up with a collage showing where smokers, cigarettes and cigarette butts are located in the square (fig 29, 30 & 31). A cigarette butt's appearance in the square is rather brief, but within a pile of them a variety of temporalities present themselves, from fresh and still burning to old and nearly dissolved. Cigarette butts usually consist of paper, tobacco and some kind of a filter. While they are thrown all over the square, there are certain places where they tend to accumulate. Some obvious spots are around the different bus stops and next to shop entrances. They are removed by hand as well as with street cleaning cars, but before they are removed from the square they find their way into corners, weeds, cracks, niches, bikes and plant pots. As the cigarette is lit and being smoked, the cigarette as rhythm-figure is a rather consistent assemblage, and might as such relate to different spaces and architectural



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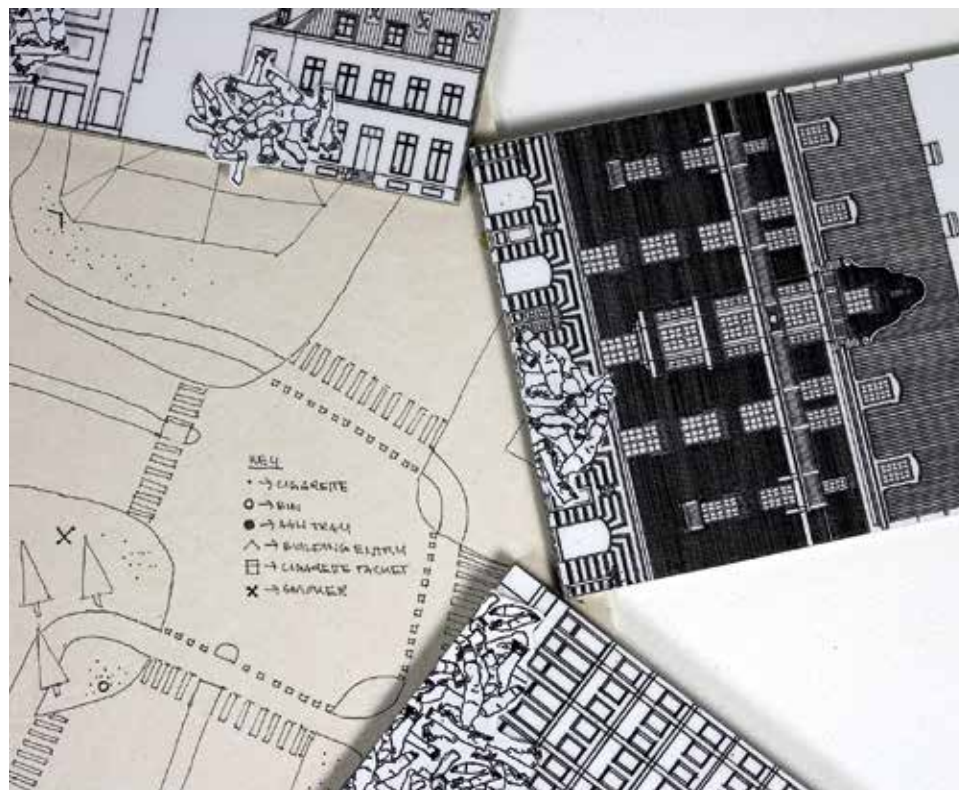


Figure 31.
Work by Group 3
A close-up showing
the key to reading the
mapping of cigarettes,
bins, ashtrays, building
entries, cigarette
packs and smokers.

elements. It might also connect to other activities beyond the act of smoking, as such e.g. to systems of production, merchandising, etc.

The cigarette or territories associated with smoking (following Kärholm's concept of territorial association 2004:93) can be seen as a rhythm-figure on Värnhemstorget. Examples of territories in this case are a bench, an entrance, or something else. The cigarette is a co-producer of various cigarette architectures that are materialized by the rhythmically reappearing architectures made up of chains of discrete actors such as e.g. *cigarette – doorway – cigarette cabinet – counter – doorway – smoker – cobblestone – cigarette butt*. Another one is, *low wall by the bus stop – pocket – cigarette – granite tile*. The listed things, if considered separately, have different durations; when put together, different con-

stellations repeatedly form rhythm architectures that are ultimately associated in different ways to nicotine's cycles in the smoker's body. Rhythm architecture cuts across and borrows from the built environment, and in that sense shares some aspects with architect Jill Stoner's minor architecture, which finds inspiration in the description of Franz Kafka's work as minor literature – a literature written by a minoritarian, not in a minority language but in the majoritarian language – by Deleuze and Guattari (2012:34). In the 1990's, Jennifer Bloomer looked for minor architectures, an idea that she developed as a recalcitrant concept in relation Tafuri's major architecture that was also inspired by the minor literature of Deleuze and Guattari (Bloomer 1992:178). Departing from these sources, the book *Toward a Minor Architecture* (2012) is Jill Stoner's contribution and also a proposition for what minor architecture can be, who the minor architect is, and how s/he works. Just as minor literature operates within a major language, minor architecture is found within the major architecture. A minor architect can be one who works with major projects but who views design and use as possessing multiple aspects. A minor architect can also be a user that for example finds a possibility of openness in a crack in an otherwise closed wall. Rhythm architecture operates on the same level; it borrows elements from existing buildings that by rhythmic coherence temporarily build a kind of formless architectures.

To return to the idea of delegated subjectivity, I would like to test the cigarette as minor architect. Obviously, cigarettes do not have minds of their own, nor would they move around as they do without smokers. Nevertheless, we might see cigarettes as minor architects by following them around and letting them show us the different materialities to which they relate, i.e. the kind of architecture that they engage and set in motion. In fig 31, the students exaggerated the size of the piles of cigarette butts so that they almost block the façades of the surrounding buildings. Smokers and spent cigarettes tend to gather around bus stops, near the bins and around entrances. Since smoking is prohibited indoors in Sweden and many people have chosen to extend that regulation to apply in their own homes as well, smokers often stand outside or near entrances when smoking. There are usually both ashtrays and piles of cigarette butts on the ground outside the entrances to shops, shopping malls, restaurants and bars. These piles are removed,



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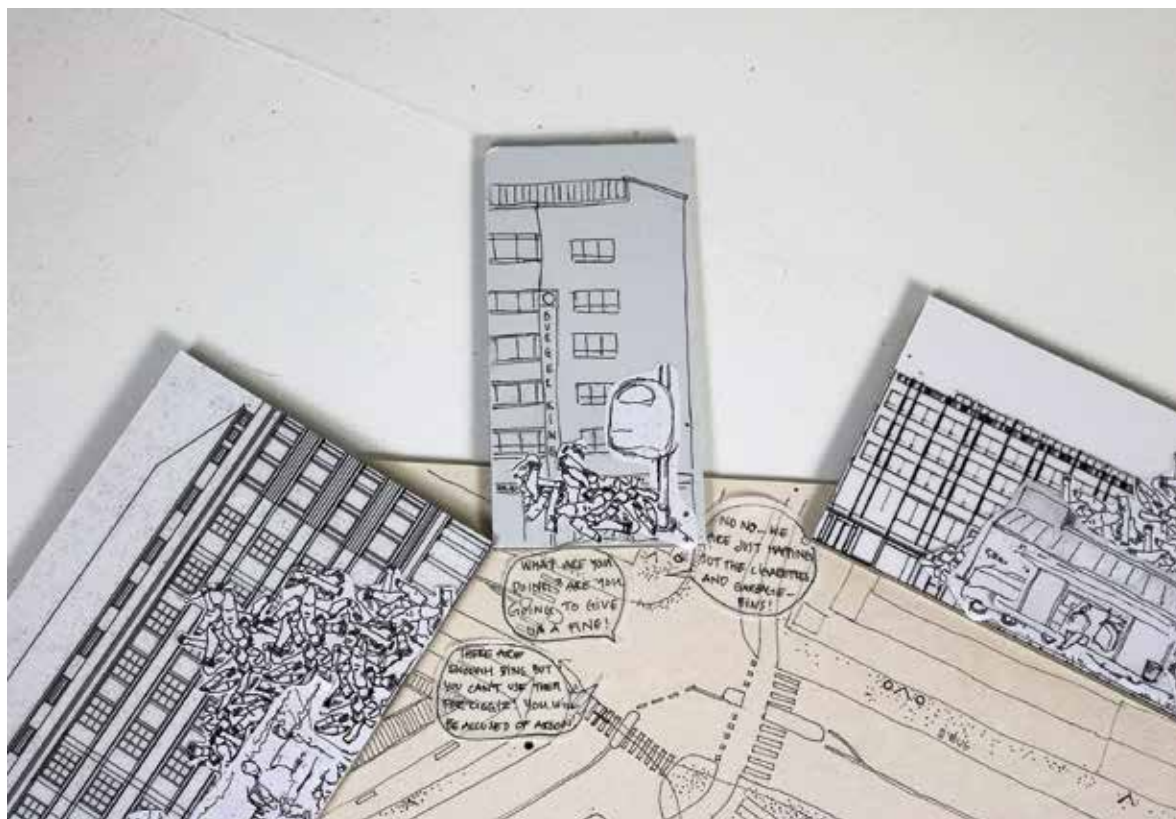


Figure 32. Work by Group 3

A close-up showing excerpts from conversations between smokers by a rubbish bin. The collage also shows exaggerated piles of cigarette butts adjacent to the bus stops.

and then refilled by smokers over the course of the week. The focus here is on the cigarette and its connections around the square, but the cigarette also extends further away both in time and in space. To look more specifically at these connections I will use the unfolded section (cf. fig 33). This is a simple exercise if one knows how to draw a section, and perhaps somewhat trickier for those who do not. A section is a drawing that cuts through a building in order to show how spaces are connected or separated, how the construction works, and how different materials are layered or combined in walls or floors. How the section cut is made



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is usually depicted with a line that is drawn in the plan, and small arrows show the direction in which the viewer is looking into the building. An unfolded section takes a tour inside a building or cuts through different buildings or in-between buildings, but its main characteristic is that it does not follow a straight line, but instead a path-like line.

Imagine a line that connects spaces and also cuts through the built materials so that thicknesses, distances, closures and boundaries are visible. The first point in the line is the interior space of a shop, a medium-sized commercial space with a large window and a door to the street. The second point is the bus stop, an open space with built variations in the ground, signs and paper bins. The third point is in the platform stairs – also an open space with variations in the ground, in this case steps of granite stone. The line marks the way of an unfolded section. It is not straight as in the most common section drawings; it is fictional but based on one of many situations that involve cigarettes observed and found in many of the empirical collections made in the square. The unfolded section might also be called a *phenomenological section* because of its way of providing a more subjective view of architecture than the more traditional and objective section. The line gives an opportunity to visualize a discrete architecture: a cigarette architecture. It shows the connections of built material and the inner drives of the human body, or the rhythms of smoking. Despite the barriers from legislation, smoking might be a rather stabilized activity in the square, but when the cigarette operates as architect, i.e. produces architectural situations, the line shows connections between elements from buildings or territories demarcated as architecture, but because of the rhythmic aspects, the reappearance of the connections that the line shows, it also becomes a line of flight in the Deleuzian sense (Colebrook 2010:xx), destabilizing territories and opening up for the possibility of becoming cigarette architecture – a sort of minor architecture (Stoner 2012:68), a formless and temporary architecture. Stoner writes about minor architecture's job of questioning the relation between the architect (human subject) and her architecture (object), which she claims has become a one-way communication from architect to architecture, where the subject determines the behaviour of the object's user. She maintains however that that understanding is backward, because the subject is only meaningful in relation to the object,



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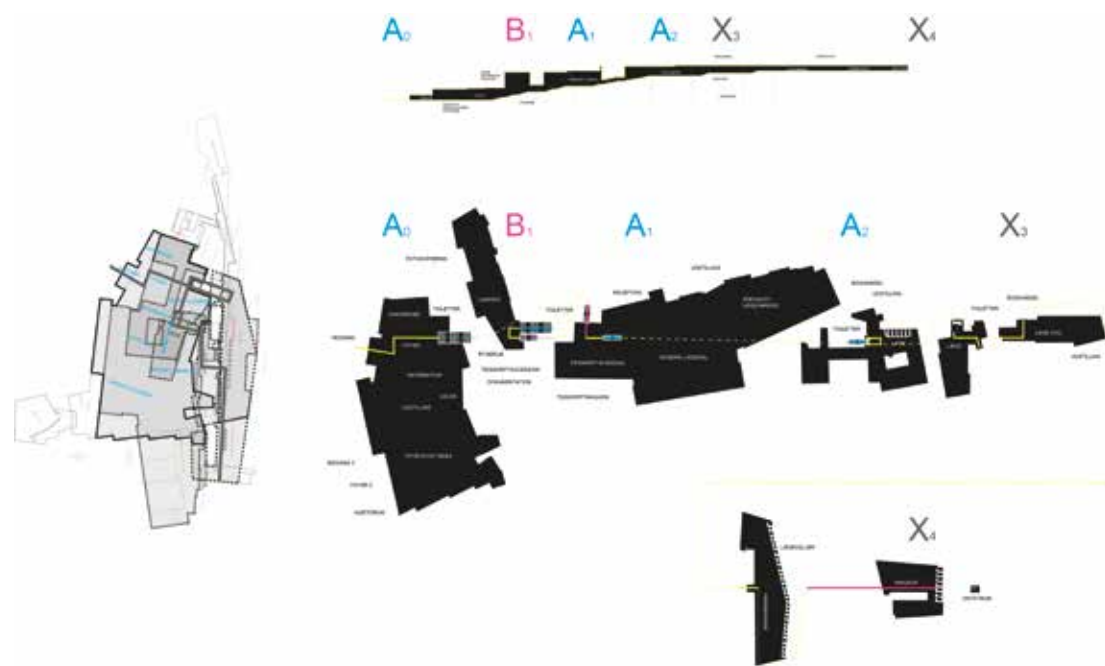


Figure 33. An unfolded section that cuts through the Berlin State Library by Hans Scharoun, drawn by Tomas Skovgaard.

and their relation built on reciprocity instead (Stoner 2012:75). So, the rhythm-figure cigarette becomes a minor architect that operates both in-situ by intersecting and connecting spaces and elements, relating to physical elements in the square and also on an abstract level, describing these connections through ‘a drawing’, in this case expressed in words. If rhythm architecture attempts to shift the relation between the subjectivity of the architect (human subject) and her architecture (object), then the cigarette architecture is one example that borrows from different buildings and urban designs to questions boundaries and social behaviour. In the first student workshop, the groups had varying success visualizing their work, but because the groups had all put a lot of effort into their visualizations, they all generated interesting discussions on urban life, public space and architecture. Apart from shedding new light on a few specific temporal aspects of the rhythm architec-

tures in the presentations, the topic of the discussion kept coming back to “the good example”: the harmonious, diverse and vibrant public life where everything is clean and seemingly coexists without conflict. This is a common picture in books on urban design from Cullen (1971) to Gehl (2010), but in the case of the students’ work, it was through the example of cigarettes, alcohol and garbage – which in relation to the “good” example are “bad” examples – that the most social interaction occurred. Smoking once occurred in formalized spaces, like cafés, restaurants and bars, where nowadays eating and drinking are now dominant – at least in Sweden – and smoking thus has to find and produce its own spaces in a more active manner.

Free newspapers

The next part of this text focuses on another rhythm-figure from the list of suggestions given to students that two of the groups decided to follow: the free newspaper. One explanation for why it was chosen by two of the groups could be that it was a windy day, and the newsprint of the free newspaper drew attention to itself as it rustled and moved around the square. It could also be because it is a rhythm-figure that partakes in situations that connect the rhythms of the human body with the built environment. As a rhythm-figure, the free newspaper – similar to food and cigarettes – forms different assemblages of bodies and objects that take part in rhythm-networks and thereby set repetitive formless architectures in motion, in this case looking deeper into which becoming architectures can be associated with free newspapers.

There are two free newspapers at Värnhemstorget: Metro and City. The free newspapers are distributed in newspaper boxes that are placed around the square. On weekdays, the boxes are refilled early every morning. They are slightly smaller than traditional newspapers and printed on regular newsprint. The main purpose of the free newspaper is to distribute news and advertisements to a broad audience, but at the square it has many functions apart from being informative. In cold weather, people use them to sit on, as the paper protects the body from cold materials like granite stone or asphalt and from dirt. Many read the news when waiting for busses or people. The free newspaper is ubiquitous at Värnhemstorget, at least from Monday to Friday. Whilst it is almost always visually present, the individual free newspaper’s



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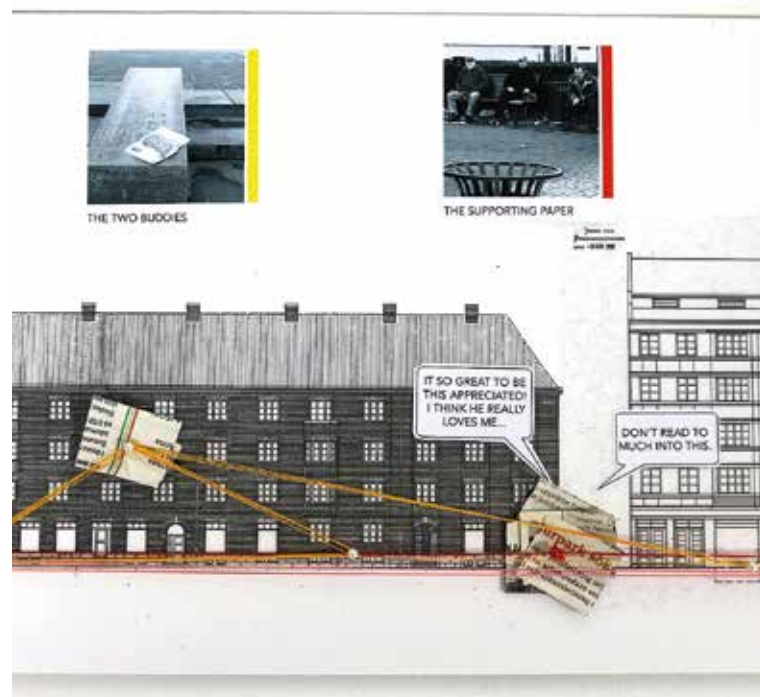


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Figure 34. Work by Group 1
An overview of a collage that visualizes the work of following free newspapers.

Figure 35.
Work by Group 1
A close-up of free
newspaper figurations
and speech bubbles.



time on the square is often quite short; the newspapers tend not stay long in one spot, as they are moved by hands, tucked into bags and also removed by wind, rain, snow, or by manual or automatic cleaning.

One of the student groups worked with delegated subjectivity in their collage by giving the free newspaper different roles (fig 34 & 35): “The Dancing Paper” is a newspaper that has been thrown away in the street and then gets caught in movement due to the wind/weather, a person, or the movement of busses or other vehicles. The newspaper was observed moving and stopping in different spots on the pavement, suddenly crossing the street, lightly touching a lamp post, the windowsill of a shop, and a tree before being stepped on by a passer-by and stuck to the ground, where it waited to be emancipated once again. In addition to displacements, the group also described the flipping of papers caused by wind circulation as a part of the newspaper’s performance. “The Saved Paper” is collected from what the group refers to as its ‘shelter’ and immediately folded and tucked into a bag or a pocket, waiting to be unfolded in another spatial setting. “The Newspaper” is a more traditional sequence: a paper is picked up from its container and carried to a place in the square where it is unfolded and read, and afterward it is left behind to be picked up and read by another person. Lastly, there are two characters: “The Two Buddies” and “The Supporting Paper” (fig 35), the first one suggesting that two left-behind newspapers waiting for new readers keep each other company in the interim, and the second one, as mentioned earlier, providing insulation when one is sitting on cold stone. By connecting spots with yarns of different colours, the group’s collage showed how these different characters combined architectural elements; in this way, the students gave examples of delegated subjectivities that would draw different lines for unfolded sections. There is a performative aspect to how rhythm architecture is achieved. Elements are linked via a rhythm-figure, a delegated subject, and then repeated in time.

In a collaboration that investigated research on baboon societies, anthropologist Shirley C Strum and Bruno Latour (1987) were interested in what the social link means in structuring of a baboon society. The previously belief was that baboon societies are built on strong hierarchies and dominant males, but when the two researchers reviewed old research material and data, they discovered that baboons, rather



than being a group per se, strived to organize a group and then defined the society that this group formed. The baboons would thus instead be seen as striving to organize their societal and social roles than being in an already settled and stable hierarchy (Strum & Latour 1987). Rhythm architecture strives to complement the view that architecture is a definite entity, and it does this by negotiating and renegotiating aspects and elements from different architectural situations, like the link between an intended function and the actual use of a built thing. Many of the artefacts that appear in public life are intended for one purpose. The free newspapers are intended to distribute news to a wide audience, but they also take on other roles and sometimes even contradict themselves (Latour 1992:168); similarly, an entrance is generally designed to let people into a building, but at the same time also serves to keep people out – this example can, of course, be turned around. While the relation between baboon societies and architecture is perhaps a bit far-fetched, it serves to illuminate what delegation and negotiation can mean. Rhythm architecture sometimes follows formal delegations – and sometimes not. In a way, the parallel drawn between rhythm architecture and baboon society also puts one of Strum and Latour's main arguments on its head, namely that human society is made durable by things, contrary to the baboon society that does not incorporate many things, but is built on constantly renegotiated relations between its members. Rhythm architectures resemble a baboon society, but here not only the roles of living actors, but also the roles of things are constantly being renegotiated. Architecture and material elements can suddenly take on new meanings; delegating meaning to things is not always a way of stabilizing a certain relation or outcome. Sometimes these delegations bring on ever-new associations; i.e. they open up for more and more possibilities. A newspaper can, for example, be enrolled in new networks and take on new actor roles. In a way, all entities have a certain stickiness; they can suddenly stick to new contexts – they always have a certain degree of what Serres calls a *blankness* (Brown 2002:14; Hetherington & Lee 1999:170); i.e. a potential surface for new writings and inscriptions. Strum and Latour differentiate between soft and hard societies. A soft society needs to be negotiated constantly, and a hard one is one in which factors that hold it together are delegated, which thereby makes the society durable over

time. Human beings have a tendency to delegate more than e.g. some non-human primates, and by making strong social links connecting many heterogeneous actors, also forming societies so large that perhaps some members of the society feel overpowered or powerless within it (Strum & Latour 1987:797). This is a contrast to softer societies, where every member is a part of the negotiating. The baboon example does not aim to assert that delegating architectural agency and making an artefact a subject is good and desirable, but rather to raise awareness about a practice that is already embedded in making architecture and to then reflect on its significance. In the act of programming architecture and plan for intended use a delegation is performed, but that delegation is never the end of the story; renegotiations can and do happen all the time. In conclusion, I will point to two things. Firstly, by following these rhythm-figures, formless architectures appeared that connected discrete elements. Secondly, a discreetness also appeared that had chronopolitical importance. People consuming cigarettes or alcohol and people simply spending time in the open space were acknowledged as important co-creators of these temporary architectures. These activities are – perhaps for good reasons – not part of the municipal planning programme for the city, but they still give important information about the design of the square, and this points to a crack in functionalistic planning that perhaps can be accessed with this transient architecture.

The coloured threads in figure 34 mark the routes of the different newspaper characters that the group developed. Most of the threads stay close to the ground, but the yellow one rises quite high, at one point indicating that the newspaper has been brought into someone's home. Earlier, I argued that rhythm architecture shares similarities with the minor architecture of Jill Stoner (2012), but here I would like for a moment to look a little bit deeper into the idea of the free newspaper as a minor architect in relation to the major architect, which in this case is the person who delegates her subjectivity. If we choose to consider "the saved paper" as leading the way for our section line, it will connect the following spaces: *small station from where it is distributed – someone's hand – a bag – inside a bus in a bag – on a table at home*. This section line extends further in both time and space than the previous example of the unfolded section with the cigarette, and this chain of

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spaces is not something that a major architect would be assigned as a project. The free newspaper reacts to architecture, to the spaces and surfaces with which it interacts; it does not stay within the boundaries of one architecture, and it does not follow the rules (Stoner 2012:31). The free newspaper as a minor architect in this example broadens geographical and temporal perspectives, questions architecture's boundaries and hands these perspectives back to the major architect who, in this case, is studying a square. Minor and major architects should in this case not be separated but working together, possibly, but not necessarily, within the same person. Jill Stoner's suggestion, on the other hand, is that a minor architect could be anyone – a somewhat subversive figure who defies the tacit trust and leaves a door open that is supposed to be closed so that what was not allowed in can enter, or the other way around (Stoner 2012:31). The unfolded section as a way to follow the connected cuts that are made through elements and spaces by the following of a cigarette, a free newspaper or a beer can is an attempt to question boundaries of architecture and to allow for architecture to stretch through time-space. This unfolded section could be compared to Yaneva's diagrams mapping controversies over time that surround the construction of a building (Yaneva 2012:91; also see Chapter 1 of this thesis). In *The Making of a Building* (2009), Yaneva suggests projectograms that are inspired by the sequential studies of Stewart Brand (1995), the main feature of which is follows the changing of buildings over time.

There is one thread in figure 33 that has a distinct pattern compared to the others: the blue thread. It rises higher and appears to be cutting across the relatively small area in which it is depicted. The blue thread illustrates the movements of "the dancing paper", which moved around the square, alternating between large and small distances, making brief encounters with ground and wall surfaces, perhaps getting stuck in the steps, in a windowsill, or being removed by a cleaner. Some of the viewers (students) in the square were reminded of a performer on a stage when observing the paper's movements in the wind. There is a performative aspect to the way that disparate elements are linked and how they form different architectures by rhythmically recurring. Writing about gender and performativity, Judith Butler says: "[...] gender cannot be understood as a *role* which either expresses or

disguises an interior 'self', whether that 'self' is conceived as sexed or not. As performance which is performative, gender is an 'act', broadly construed, which constructs the social fiction of its own psychological interiority." (Butler 1988:528, original emphasis). Rather than dismissing the analogy between a dancing paper and a stage performer as trite, the focus should be on how the newspaper as a performer performs a temporary architecture, in this case one which resembles an established type of space, i.e. a stage. What determines this association here are the distances, the scale, the built elements, the fact that the space was not crowded because it was a weekday at a particular hour of the day. The aim here is not directly convert Butler's performativity to rhythm architecture. The goal is not as much to redefine the way we think of architecture as a whole as it is to deepen the knowledge about parts of it, and there are many points that follow Butler's thinking. It is a way to, via the rhythm-figures, to try to renew the view on use and activity based on the idea that if one performs something, one can also take part in creating something new/ other/ alternative in relation to a mainstream understanding of it (Bonnevier 2007; Lawaczek Körner 2016) but in this case, the performers include both human and non-human actors. A fellow architect and research colleague of mine, Kajsa Lawaczek Körner, has worked with Butler's performativity concept in her studies on walking and architecture, where she uses it to address temporal issues, the possibility of combining the present and the historical in the forming of identity. Lawaczek Körner is inspired by Butler's idea that identity is an ongoing process, and she uses performativity to describe both how (gender) identity is sometimes forced upon us, but as it is something that is established through repetitive acts, it also opens up for emancipatory moments and the possibility to perform identity in a new or different way (Lawaczek Körner 2016:193). The dancing free newspaper in the square links architectural elements, and because this is something that has happened before and will happen again, it performs a rhythm architecture. Lawaczek Körner sees potential in the concept of performativity as transformative and the potentially emancipatory possibility for architecture to shake the chains of normative preconceptions about what architecture is and can be, and that also renders it relevant in relation to rhythm architecture. Bonnevier, also along the lines of Butler, notes that performativity is built

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into architecture since it is produced culturally, and consequently the built environment prescribes behaviours that are naturalized through repetition; thus, when the same sorts of homes are built over and over again, norms are incorporated and manifested in architecture and our everyday lives (Bonnevier 2007:369). Repetition, by making stops in a continuum and in contrast to the atemporal, allows us to think for a moment about what is actually going on and how it could change. Is the bench really only here to sit on, and is the free newspaper really only here to distribute news and advertisements, is the entrance only an opening and not a closure? The focus on repetitive acts might contribute to the way architects often think of programming as a temporally static act. The connections that the dancing paper make between the built elements in the square, and the way that the free newspaper appropriated the ground surface as a dancer draws connections between history, culture, social codes and design that make us think of these things away from categories in a way reminiscent of Judith Butler's performativity concept. The free newspaper makes connections and produces an 'interiority' not only as an artefact made of paper, distributing news, but perhaps as an insulator, a performer or protector between a cold material and the human body. Regardless of whether these roles are weaker than a human subject constructing gender roles, they are nevertheless roles. Perhaps a more important aspect of rhythm-figures and their changing identities is which architectures they produce and the way that this thinking or delegation redirects us from a perspective of architecture as neutral towards an understanding of the impact that different ways of making architecture has on social inclusion, construction of identity, etc.

The dancing newspaper as a performer on a stage started with one of the group members who stayed in the square with the intention to follow coffee and ended up being so distracted by a free newspaper that was caught by the wind that she surrendered to it. The group later built a model (fig 36) that showed the paths of the back and forth movement of the newspaper, playing with dimensions and scales and magnifying its size. The group's visualization showed the square as a stage, the newspaper as a performer/ dancer, and themselves as spectators. In their model, the group tried to analyse the dance by pinning the steps that it took, the points where the paper touched a surface; the pins

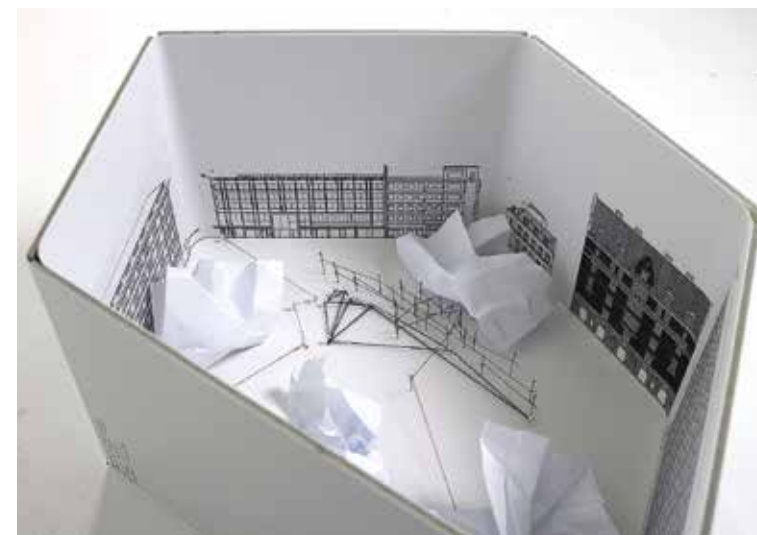


Figure 36. Work by Group 4
A model that displays the free newspaper as a performer on a stage.

show horizontal and vertical movements in and around the square that when put together and represented like this might be the first attempt to build formlessness, the discrete architecture of the brief theatre. Precisely this dance might not be repeated, but the dance of the newspaper is recurring and it appears in the same areas of the square again and again. Actually building formlessness is a contradiction of course, but tempting and another project entirely.

The life span of a free newspaper in the square is rather brief, but as the collages illustrate, the newspapers participate in the production of various rhythm architectures. Through the speech bubbles of the rhythm-figures, the free newspapers imply different durational characters in a pedagogical way that also emphasises the idea of delegated subjectivity. The students were briefly advised to try to delegate their subjectivity to things in order to facilitate following them, but also as a way to describe their collected material in the collages. The figures 29 & 34 help the reader to understand the sudden shift of focus from the omniscient human encountering a new milieu to the curiosity on what the built environment actually does.



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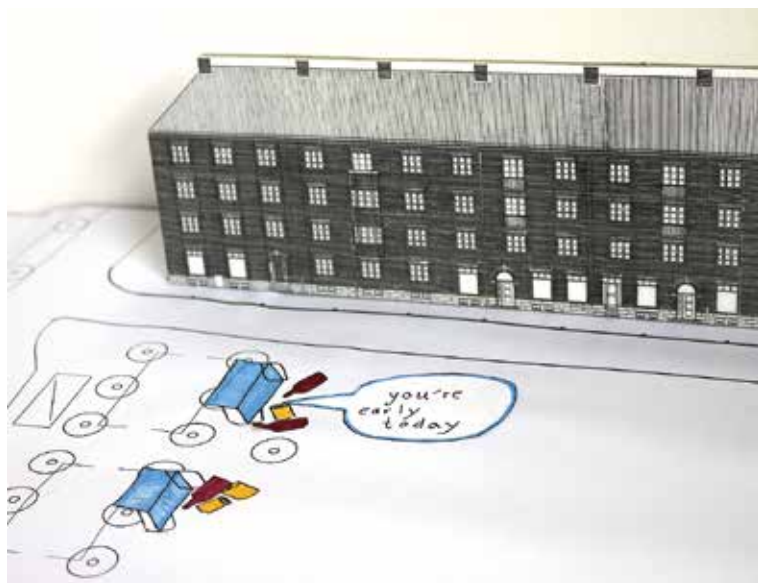


Figure 37. Work by Group 5
A close-up of a collage that illustrates the work of the group that followed alcohol in the square. The scene is played out by the benches in the southeast area of the square.

Beer cans and bread rolls, food and beverages – revisited

Another example of things that appear briefly but regularly in the square and often close to the platform stairs are beer- and soft drink cans. Beer arrives at the square either in plastic bags, en route somewhere, or when somebody sits down to have a beer – which has either one been brought to the square or served at a restaurant. One can buy beer at Systembolaget⁴; in the supermarkets; or in bars and restaurants close to the square. There are a few spots in the square where people meet regularly to drink beer (fig 37). Many of the aluminium cans are refundable, so while their time on the square is intense at times, it is generally rather brief. The unfolded sections that can be traced by following beer cans tie together interior and exterior spaces. The spaces that are activated following a beer can are relatively similar to the spaces that may be connected via the free newspaper; they are typically *the*

4. In Sweden, beverages containing more than 3.5% alcohol by volume can only be purchased for consumption at home (i.e. not in a restaurant/café) at the state-owned Systembolaget



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shop – the plastic bag – the bench in the square/ the home or perhaps the home – the bus – the bar. In this example, the rhythm architecture that emerges relates to cultural norms and behaviours as well as to controlling a regulation, since alcohol may only be sold by Systembolaget. These sequences illustrate how rhythm architectures sometimes cut across more or less formalized spaces, and depending on the situation, who the user is and which spaces are connected can be either socially/ legally accepted or not. The beer can as a rhythm-figure appears in relation to architecture driven by the urge of a human body or by typical social and cultural behaviours, but is also related to architecture by where it cannot be. An intersectional theoretical perspective analyses and criticizes social events or collectives by questioning how they work in relation to inequality, relationality, power, social context, complexity and social justice (Hill Collins & Bilge 2016:25). As the term intersection suggests, it is implied here that the focus is on how gender, class and race may relate to one another and vary in strength and importance in different contexts, as opposed to them being regarded as separate and absolute categories. The intersectional perspective thus encourages us to look at how the importance of different categories and categorizations change over time and relate to each other, rather than focusing solely or primarily on one of them. The beer can participates in different fluid stabilizations of architecture. An example can be a group of university students drinking beer in the square. This is strictly speaking against Swedish law, but it would most probably be tolerated by people in the vicinity, as well as by local law enforcement. At the same time, a beer can activates rhythm architectures more associated with alcoholism, unemployment and free time during the day. Cutting across the square and neighbouring buildings and following beer cans as rhythm-figures, the unfolded sections that one could possibly draw almost all cut through the platform stairs, but then make different spatiotemporal extensions. The fleeting rhythmic architecture that is produced by beer cans (and perhaps other alcoholic beverages) then manifests different social values. Within a range of values, some seem to be much more welcome and above all acknowledged than others; this is determined by the subjects and activities that combine with the rhythm-figure beer can. In this case, it becomes clear that neither the repetition of the act of drinking beer nor the frequency of use automatically affect



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the legitimacy of these architectures. Here I am referring to the beer drinking that takes place in the open spaces of the square, and not in the bars and restaurants. To articulate this point further, skateboarding is an urban activity that was initially unwelcome; it was considered disruptive and wore down edges and surfaces. By appearing again and again and by being practiced by more people in public space, it has now grown accepted in many places and new public places have been specifically designed for it.

Geographer Gill Valentine illustrates her view on intersectionality in relation to space by following the life story of “Jeanette” and claims the significance of space in processes of subject formation and in how geometries of oppression work (Valentine 2007). Valentine tells six different stories from different biographical points in Jeanette’s life, “the ways gender, sexuality, class, motherhood, disability and the cultural/linguistic identity “Deaf” become salient/ disappear, are claimed/ rejected, and are made relevant/ irrelevant in the narrative of Jeanette (pseud.), a white, now middle-aged, woman.” (Valentine 2007:15;18). In these stories, Valentine shows how space interacts in the specific biographical moments, is produced and also produces these shifts between different subject positions. To illustrate briefly: in a story when Jeanette is married to her husband, their home become an important context that maintains the role of Jeanette as a wife; in another, Jeanette goes to a deaf club where her identity as a deaf woman is reinforced. But when she falls in love with a woman that she meets in the deaf club, it shifts from being a safe space in relation to communication and being deaf into a homophobic space that will not accept her homosexuality (Valentine 2007:16). At the risk of drawing an insensitive and far-fetched comparison, a beer can also connects seemingly neutral elements into very specific and different contexts; the power relations surrounding beer drinking change with spatiotemporal differences, drinking beer while waiting for the bus on a Monday morning is something else than drinking it in the pub in the afternoon. The article shows how what appears to be the same Jeanette can represent a very different experience, depending on the situation.

To conclude this section is a final example with is another passer-by on the platform stairs, the bread roll – which shares similarities with the beer can – as a rhythm-figure. It is most often bought either in the

supermarket or in the bakery. I will describe two possible scenarios of connections that the roll might activate. The first one is with rolls that are bought at the bakery and then brought back home to be eaten for breakfast; the possible rhythm architecture here would be *inside the bakery – a paper bag – the square – the entrance of a building – the kitchen*. A second scenario is a situation where someone buys rolls and eats them on the platform stairs and leaves a roll and a half behind when the bus arrives; in this case the chain of architectural elements and spaces is *inside the bakery – in a paper bag – on the steps – on a rooftop / in the space of the square*. There are two alternatives for the last element, depending on if a bird or a person picks it up. Above I have tried to show the implications of the traversing of worlds by the same rhythm-figure and by similar elements through intersectionality, but now I would like to reflect on whether the *interseriality* that Kärrholm et al. (2014) present in an article on different sorts of walking in the city is a more suitable concept to follow up in this context. The interserial approach shares many similarities with intersectionality, but focuses on weaker categories than the established sectors in society mentioned above such as gender, race, and class. Instead, it looks at collectives of human and non-human actors that appear in series, such as people walking with prams, with umbrellas, with grocery bags, etc. (Kärrholm et al. 2014:10). Valentine highlights its fluid and unstable nature as an important element of intersectional analysis (Valentine 2007: 14), which is an important element also in the interserial approach; additionally, interseriality puts further emphasis on the relevance of difference, but also on how difference is enacted (Kärrholm et al. 2014:10). Studying a public space, a certain subtle difference might be detected between people that use it – for example, between people who are carrying beer cans and people who are not. These differences between different series (rather than established categories) of people might also imply asymmetric power relations. Furthermore, in the case of the beer can and the bread roll, these can perform rhythm architectures consisting of similar architectural elements, but they gain different and asymmetrical status in society; i.e. power relations are not only changing as the same entity goes through different situations and context; they might also change when objects change in otherwise seemingly similar situations. Kärrholm et al. take an example from William Whyte, who writes about how re-

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tired people in the USA brought shopping bags from home in order to be able to spend time in malls without spending money or being asked to leave. In the mall, the customer and the non-customer have evolved as two different and asymmetrical series of coexisting walkers, and by disguising themselves as customers, these specific elderly persons could change from one series of people to another. In the study at hand the power perspectives (an essential element of intersectional analysis) could concern privilege, or perhaps that which is forgotten or made invisible – interrelations that are difficult to address, such as those associated with unhealthiness or the illegal, e.g. beer and cigarettes. Power is, importantly, both a matter of uniting and dividing (ibid). Considering the mundane nature of the rhythm-figures and the rhythm architectures, the interserial approach could perhaps be useful in highlighting the relation between the varying contexts that materialize in the rhythm architectures. The beer can and the roll have brief existences, but play an important role in the everyday lives of many people and non-people. They form assemblages that open for the possibility to shift between different positions (of power) by connecting to different human and non-human actors and thereby also potentially pushing the boundaries of intersubjectivity, users and programmes. Seemingly similar rhythm architectures (sequences including the same kind of actions and materialities) thus take on very different meanings and power positions in different situations. Naturally, this also relates to the visibility of different rhythm architectures. Some rhythmically reappearing events, like the example of people drinking beer inside the mall given earlier in this thesis, might be repeated quite frequently, yet, it might not be a very well known fact in the mind of the mall's users. Some rhythmic architectures might thus be common, yet remain hidden. This is important to remember, since rhythm architectures can often be elusive and part of more informal activities in the city.

The focus on brief objects will now shift. Drawing unfolded sections following brief objects passing through the square and connecting architectural elements often cut through another group of rhythm-figures, namely benches, lamp posts, steps, walls, doors, bollards, interior spaces, etc. Following these objects is a different process since their movement is of a whole other character; they change, but usually at a pace invisible to the human eye. The dancing paper describes this

shift quite on point, by following its movements, the follower ended up standing still and noticing all the built figures in the square that also co-produce rhythm architecture, but that last longer and that stay more or less in the same place without for that matter being static or atemporal.

Written experiments

Regarding rhythm-figures and their role in producing and maintaining discrete architecture, different ways of trying to capture, document and represent them have been suggested. So far I have worked with time-lapse photo sequences, field studies, a workshop with students who made collages, and also made collages myself. In the collages that I worked with, I tried the unfolded section-collage, which uses a brief rhythm-figure to draw a section line and then traces its way through the built elements with which it interacts. The unfolded section attempts to make connections between architecture, the architect's tools and the more or less legitimized social lives in public space. These have been presented in the text as visualizations and also as imagined sections – but what if instead of being drawn or imagined, they were written? In the previous sections, small attempts have already been made in the descriptions of rhythm architectures. Would the text open up for conveying the spatiotemporal extensions that are difficult to fit in to a drawing, the overlapping of temporalities and the connections between the present, the past and the future? Written architecture was explored in a second workshop with master's students from Lund's architecture school. The following paragraphs will focus on the second workshop and also look deeper into what more temporally slow or lasting rhythm-figures do. Among the more lasting (in contrast to brief) rhythm-figures are the bench, the rubbish bin, the low wall, bollards, lamp posts, walls, the entrance, interior spaces, to name a few.

Workshop II

When I was an architecture student, I did not think much about writing, probably in part because the curriculum was focused on sketching, drawing, presentation and discussion. In my fourth year as an architecture student, I attended a lecture entitled "The Future of Architecture", held by a sociologist whose name I unfortunately do not recall. Contra-

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ry to what my fellow students and I expected, it was quite philosophical and engaged us as an audience. What has stayed with me particularly what the lecturer's conclusion: perhaps the future of architecture is written architecture? As is so often the case, I began to see evidence of this everywhere. As students, we read texts by le Corbusier, Bernard Tschumi, Peter Eisenman, Gaston Bachelard, Jorge Luis Borges and many more. We had studied the "plano piloto", the masterplan proposal for Brasilia that Lucio Costa had presented as a text in the end of the 1950s. My fourth year as an architecture student was also the year that Katarina Bonnevier published her doctoral dissertation *Behind Straight Curtains: Towards a Queer Feminist Theory of Architecture* (2007), and it was the first thesis on architecture that I read. In this book – which has been mentioned earlier in this thesis – Bonnevier sets up her research as a written, fictional role play that not only investigates the subjects in which she is interested, but also performs spatialities associated with her studies at the same time. This book showed ways in which architectures could be constructed in text and also how experiences and sentiments could be incorporated into architectural projects. Most importantly, it shows how norms and values in society are built in to architecture, but also how we as users of architecture encounter the built world highly influenced by preconceptions about what it is.

Like its predecessor, the second workshop that I conducted shared methodological characteristics with a focus group in which I asked the 22 participating students to explore whether writing could be a method for working with rhythm architectures. The workshop extended over two full days, with a week in between for the students to work. A few weeks before the first day of the workshop, I distributed a booklet with excerpts of texts to be read in advance: an excerpt from the chapter about Selma Lagerlöf's home Mårbacka by Katarina Bonnevier (2007); a text called "The Wall, The Column" by Louis Kahn (1979); "Kissing Historically, A Performance-Lecture" by Mara Lee Gerden (2014); the essay "Snow/ Tracing Paper" by Daniel Persson (2012); and an essay that I had written entitled "The Skateboard" (2015). Earlier in the course, the students had also read Bruno Latour and Georges Perec. In the morning of the workshop's first day, we met in a classroom at the school in Lund and the students were paired up two by two. Everybody was given a plan and the assignment to write a text that described the

plan, and after thirty minutes the students exchanged texts and were instructed to sketch the plan that their co-student had written. After lunch, the group met in the shopping centre adjacent to Värnhemstorg. I gave the students a quick introduction and then they were sent out to the square and the surrounding neighbourhood. The exercise of the afternoon was to conduct a small field investigation following an object such as a cigarette butt, a soda or a coffee, and then write a short text about it that focused on the built environment. When two hours had passed, we reconvened and walked together to the calmest place we could find nearby to read the texts that the students had written out loud to each other in small groups. Reading out loud was inspired by a conference that I had recently attended where some of the contributors had prepared readings that were performances rather than simple reading of papers, and also by the words of bell hooks, who writes "To hear each other (the sound of different voices), to listen to one another, is an exercise in recognition." (hooks 1994:41). After the reading, the group split up and the students had a week to prepare a text of maximum 1000 words for the following week. These texts were supposed to provide an opportunity to contemplate the ideas introduced on the first workshop day. The students were free to continue work on the texts they had started on-site, but could also choose something else to write about, as long as the focus was on materiality and spatiality. They were asked to print their texts for the final reading and to not bring computers, telephones or other digital technology to the reading. We met back in the school again, sat in a circle and read the texts out loud one after the other. I had also written a short text that I read myself. This workshop was an experiment on many levels and the shorter writing exercises in particular went well. Initially, I had the ambition of flattening out hierarchies, which in the end I do not believe that I did, partly due to the fact that I had asked the students to test some of my research issues and also given them many instructions, which automatically created an authoritarian researcher/ teacher figure. I was very grateful for their willingness to collaborate, and it felt wrong to not lead them in that exploration. Reading out loud proved an interesting experience, however. Architecture students are accustomed to presenting their projects and talking about their ideas to an audience, but this way of presenting was different and definitely something to come back to. In the

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following paragraphs, I will present some short excerpts from texts that students have written that address rhythm-figures with more lasting temporal presences.

The platform stairs

The first slow or lasting rhythm-figure presented here is the platform stairs, the largest built element on the square apart from the block of buildings that borders the square on the southeast side. One finding from the students' work in the first workshop (collage) – that perhaps did not come as a surprise, because it has also been central in my work – was the recurrent presence of the platform stairs. It is by far the most dominant material figure in the students' work and also a protagonist at Värnhemstorget, whether or not one's interests lie in architecture. In the second workshop, the platform stairs did not appear in text, but some of the students were observed walking around them during the field study part of the exercise, and during the reading it was the place where we gathered and also where the students read their texts out loud. In the words of the architect Herman Hertzberger, the platform stairs can be seen as a polyvalent (Hertzberger 2009:147) rhythm-figure that stabilizes rhythm architecture, not just of a specific kind, but rhythm architectures of different varieties. Sometimes brief rhythm-figures encounter lasting ones. A free newspaper in itself has a brief existence because it is made of paper that dissolves easily and it appears momentarily in the square. When the free newspaper is repeatedly placed on the low granite wall that separates the platform stairs from the bicycle lane and the bus stop and protects the human body from the cold stone, this is a reoccurring phenomenon. Rhythm architectures of for example waiting or chatting or resting are activated. The fleeting existence of the paper and the slow, semi-permanent existence of the granite wall together repeatedly produce architectures that relate to slowness and specific activities. The platform stairs are crossed on foot, but they are also often used as a seat. Someone might sit down to eat a salad on the platform stairs, and someone else might sit down to smoke a cigarette or to drink something. It often happens that containers with food, half-smoked cigarettes and half-empty cans are left behind. In the eyes of the city and many people, this is garbage left behind by negligent citizens. But this "garbage" becomes the food, smoke or drink of some-



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one else on a regular basis. The platform stairs and their slowness open up for the brief duration of a fresh salad's time-frame to be extended and transform a chain of *product – garbage to product – product – garbage*. The street adjacent to the square, Kungsgatan, runs all the way to the city centre, and there is a traffic island for pedestrians and cyclists running down its centre. The traffic island itself resembles a park and is linked with the square, starting just a few meters away from the platform stairs. This is where the reading of the first day of workshop two took place; there are also park benches that are frequented by groups of people drinking alcohol throughout the day; this is also a place where, according to informants, some of the drug sale takes place. The granite tiles and cobblestones meet the gravel path, which has a promenade character; next to it there is a bicycle path with a smooth asphalt surface. In the borders and cracks between these different tiles and materials, weeds grow and little pieces of paper and plastic, small stones and cigarette butts lodge themselves in. The human eye perceives the platform stairs and the floor tiles are by as standing still. Focusing on the slow rhythm-figures instead of the brief ones raises awareness to movements.

In the tracing of brief rhythm-figures in this text, the rhythm architectures described have stayed close to the square or to the neighbourhood around it. The lasting rhythm-figures in focus here relate to rhythm architectures that expand over larger time-spaces. The themes about which students wrote in their texts are for example coughing, hiding, or waiting, and they focused on which built elements play important roles within these themes. A collage can show spatiotemporal extensions by juxtaposing images or working with sizes and scales. The written text can do the same things, and some of them are easier to access in some ways. Reading a collage requires a degree of visual literacy that might come easier to someone trained in visual arts or visual communication, while a text might be accessible in a different way – although reading also requires training, and readers always associate to different things. Connections of events in the past for example might come across more easily and less symbolically in a text than in a collage. For the final assignment in the second workshop, I did not give any restrictions to stay in Värnhemstorget, and the texts that were read in the final seminar therefore played out in different places.



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The bench (rubbish bins and lamp posts)

The bench is one of the most common elements in public places like the square, the bus station, the shopping mall, etc. There are many types of benches; sometimes they have designated programmes and sometimes their intended use is more open. The bench in itself is slow, giving an impression that it always has been and will always be there – almost like trees in a forest. In the southeast area of the square are a number of benches that have become the meeting point for people with free time during the day who seem to enjoy talking, alcohol and/or cigarettes. Another common element in public space are bins; in Malmö, they are most often made of metal and appear in various sizes and designs. There are several of them placed around the square: by the benches, adjacent to the bus stops, or outside the entrances to some shops. The most traditional use of bins is for throwing away things one doesn't need, such as empty coffee cups, napkins, chewing gum, etc. They can also be a place to look for empty cans that can be brought in for a refund, or to find other useful, discarded things. Birds look for food in them – particularly the birds that have developed techniques for entering them. It varies with the design of the bin. Some bins have integrated ashtrays, and if they don't, cigarettes seem to accumulate around them. As one student group in workshop one remarks (fig. 32): "you will not throw your used cigarette in the bin because you do not want to be accused of arson". Although the placement and design of the bins are continuously being developed and negotiated, the duration of a rubbish bin is relatively slow, and the bin itself is indispensable in a consumer society. Apart from being part of rhythms and the production of rhythm architectures, these obstacles or things also tell stories about regulations and ways that society think public life is supposed to be lived.

Inside – Outside

The brief rhythm-figures transgress the boundary between inside and outside carried by someone in temporary assemblages. The more lasting rhythm-figures exist both indoors and outdoors, and the materials may differ depending on the setting. The relation between inside and outside is one of the core areas in which architecture operates; the connections, separations, possibilities, impossibilities, protections, rejections that this relation offers can as implied be contested areas. In the

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second workshop, one student wrote a text about her struggle to enter the "Fondazione Prada" in Milan with her friends:

We left the hall and found ourselves outside, reflected once again in the mirror-façade. To the left, there was a squat, brick building, which we tried to enter six times through six different doors, all of which were locked. Very discouraged, we continued up the ramp stretching along the brick building's façade. The ramp took us to a higher level, from which we could enter another big hall, located around the corner of the brick building, opposite the glazed hall. It looked like it used to be a machine hall, or a warehouse of some sort. We entered through a door that did not look like a door through which we were supposed to enter. What we did was met with a very emotional reaction from a security guard, who came running towards us, shouting in Italian. It sounded a lot like singing. (Karolina Pajnowska, 10/3, 2016)

The above excerpt very calmly tells the story of a rather turbulent event. When the architecture student arrived to visit the OMA-designed Fondazione Prada, she had trouble finding the entrance of the building. This excerpt conveys one of many possible stories of access to a building, but it also highlights how the enforced separation between inside and outside is common in public spaces. In this case, it takes the shape of a guard. Inside and outside are sometimes equivalent to interior and exterior, but both ways of expressing these different modes are fluid.

Since this project started in 2011, I have returned regularly to Värnhemstorget. Initially it was a study site for testing ideas and collecting data, and in the second half of my doctoral studies, it was a site for conducting workshops with students to deepen my knowledge about ideas and try new techniques. I have used the square as a study site and the shopping centre next to it as a temporary classroom. I wrote about this experience in the text that was my contribution to the reading session in the second workshop:

Earlier that day, the teacher had arrived ten minutes early to an appointment in the shopping centre located adjacent to the square. On her way to the meeting point, she passed some students who had already arrived. Being a teacher without a classroom reminded her of what a material life teaching is. She found a spot outside the clothing chain H&M that was calm enough

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to assemble the group of students and make her voice heard while addressing the group. She decided to stand in front of a temporary wall blocking access to some future shops. Opposite her was a large circular pillar where she could put down her bag to take out the list of participants, the instructions for the next assignment and her notes. Because of the physical circumstances, she made a last-minute change to the schedule and decided to give an introduction to the first people that already arrived and send them off to work in the shopping centre or around the square, and then do a second presentation if more students showed up. – I'm relieved the guards didn't interrupt our teaching session; maybe teaching isn't mentioned in their guidelines. (Paulina Prieto de la Fuente 10/3, 2016)

This fragment reflects on the rhythm architecture of teaching that not only connects insides and outsides around the square, but also makes larger connections, such as for example to the school in Lund. A rhythm architecture of teaching would here expand in time and in space much more than in the examples of for example smoking and reading the newspaper. In this example, guards are also present, but here they only walk past and do not interact or impose restrictions, and they were only present during the teaching situation when we were inside; outside in the square it was different. The two examples presented here show quite sharp contrasts between inside and outside, but this relation of being both indoors and outdoors is present in more of the students' work. Thus it appeared to be a crossing of boundaries that came easily; in many of their texts are also connections to places further away in time and space.

The entrance

One of the architectural elements that regulate the passing between inside and outside is the entrance, a natural movement for some and – depending where this entrance is located – an impossibility for others. The entrance to a building steers access, changes of pace or tempo, transitions between different climates and atmospheres. One student followed coughing – he searched for it quite some time and, since it was early March and one might reasonably expect that some people would have a cold, he was initially surprised by the difficulty to find it. This excerpt is a part of that journey:



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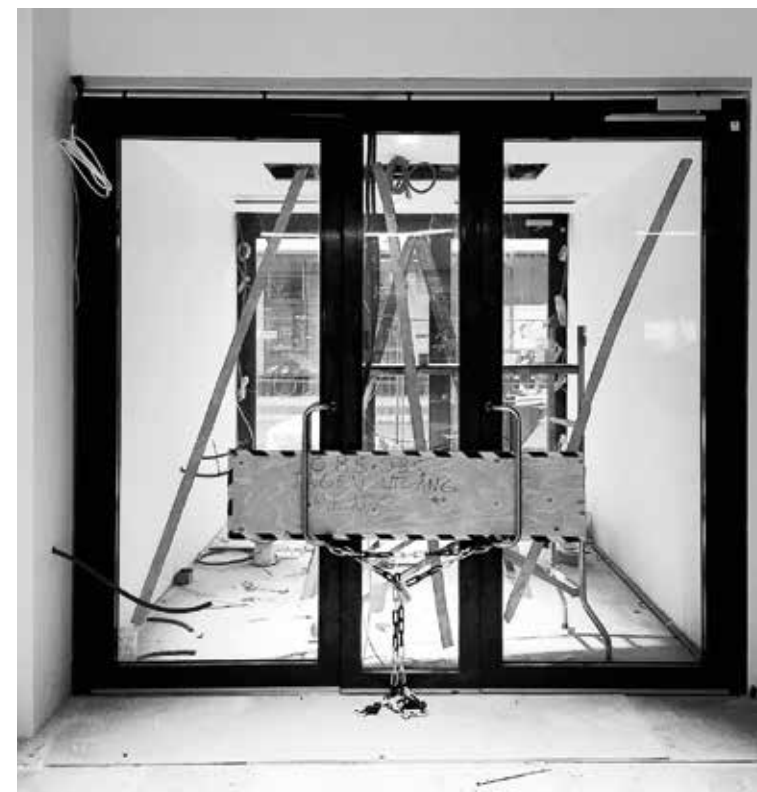


Figure 38. Closed entrance inside the shopping centre close to the square.

I walk towards the entrance of a COOP store [a supermarket chain]. There's a lady enjoying her cigarette and two gentlemen having beers for lunch. You can feel the warm stream of air blowing from the entrance resulting in people sitting on the closest benches to the entrance. Yet again it is not really an inside or outside situation. Maybe it's my prejudicial view of where to find people who might cough that is letting me down.

The entrance, it's the place where people congregate. They are exposed to the heat coming out of the shop, battling with shivering cold spinning circles around one's neck, that is where the human body should adjust itself to the new climatic condition and make that throaty sound.

I stand there for a minute. Nothing. (Joris Šykovas, 10/3, 2016)



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The text mainly revolves around the entrances of some of the public buildings in the area. The entrance is a lasting rhythm-figure that regulates access to a building, the door opens and closes. The entrance is fundamental to architecture, so in a way it has a permanent character – but on the other hand, an entrance can always be moved; it can always be closed up with bricks or covered with wood panels (fig. 38). The regulating device of the entrance is most commonly the door, which can in turn have many different features; it can be solid or transparent, it can be single or double; there are safety doors and revolving doors, automatic doors and gates (cf. Latour 1992). Entrances are places where smokers and spent cigarettes tend to gather. There are usually both ashtrays and piles of cigarette butts on the ground outside the entrances of shops, shopping malls, restaurants and bars.

Another student wrote a text related to his childhood. It also circled around entrances and gates; the text was about accessibility and most of all about finding ways to escape or to hide from other people.

Acquiring gate codes expands territory and personal prestige. Knowing a lot of codes means opening up escape routes from dangerous individuals such as big brothers or parents looking for you. It opens shortcuts through large blocks which often include a much more interesting path from A to B. Climbing on bike sheds and roofs, jumping fences between courtyards, while at the same time staying low to avoid angry old people who live there. Yes, the courtyards are much more adventurous than the streets. (Henrik Rosenqvist 10/3, 2016)

Writing from the point of view of a child conveys clear limitations in access. Because he is a child he is not allowed to enter, but also because he is a child he knows how to access codes that open up gates to places where he is not supposed to be. The resulting assemblages are thus of a somewhat different character than the ones with brief rhythm-figures that are engaged in the activity; the lasting ones can also be active, but have this slowness built into them, even though they may take part in something extremely brief, like opening and closing for someone they also work inbetween these moments, forming part with the wall and the ground. The entrance is a rhythm-figure that relates to rhythms of movement, and it is often a sequence of entrances that work together.

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er: *gate – door to home – door to my room*, or *entrance – gate to the supermarket – the dairy aisle – check-out counter*. It also relates to accessibility in synchronization with work hours, nightlife hours and so on, but also to social norms, e.g. you do not live here, you are not dressed properly, you are drunk, or something else. In many of the students' written contributions, the built environment was classified as accessible or as being an obstacle, perhaps because it is easier to write a text about an event, or perhaps because it often interferes with decisions, desires and doings.

The good example and the bad habit

By following rhythm-figures and looking for rhythmical architectural appearances, uses/ users and activities have been studied in-depth and some users that are not as commonly addressed in planning and design have emerged; connections between architectural elements that usually go unnoticed have thereby also been brought to the fore. As mentioned before, when architecture is discussed among architecture students, teachers, practicing architects, planners and urban designers, there is frequently a – sometimes tacit – consensus about a few good examples. A good example could for example be that there are many people, preferably different by appearance, i.e. of different ages, genders, with different occupations, skin colours, etc. Another supposedly good example is when an architectonic idea or visualization shows many parallel, diverse activities. There is nothing wrong with setting the intention to make things better, and aiming to improve could be considered a prerequisite for the introduction of new plans and design. A conclusion that could be drawn from this investigation however is that despite the ambition to strive forwards, it might be well judged to accept that some things are not yet resolved and will perhaps never be, but that they will continue to exist regardless. Grappling with this is indeed a challenge, but closing one's eyes or pretending not to see should not be an option. In this sense, rhythm architecture has chronopolitical implications: *-political* because it engages in questions concerning accessibility and legitimacy, and *chrono-* because the potential lies in the rhythmical, the repeating temporality.

Rhythm architecture consists of discrete elements that sometimes take discreet form. In the workshops, the students spent a half-day in

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the square identifying and then following rhythm-figures such as cigarettes, alcohol, cell phones and free newspapers. The discussions that followed the presentations of the groups' works were largely about situations that perhaps are seen as bad examples in relation to the good example, which is often conveyed as a clean, harmonious place. Smoking and drinking are two activities that generated the most open discussions in the square, addressing and discussing both personal matters as well as political matters, even with strangers. This open debate or dialogue is an ideal often referred to in relation to public space, but not necessarily connected to what society considers bad habits, like smoking or drinking. One group followed cell phones and made a collage of pictures taken from the point of view of the phone holder. The pictures showed the phone screen on a small area of the ground. They resembled a traditional "material" or "surface" study, where different kinds of floor surfaces were lined up for comparison. Through interaction with their phones, cell phone users in the square created small personal spheres in which possibly important democratic matters were dealt, but in a public and more tacit way than the discussion on the square.

The built environment's relation to society, the discreet assemblages of users and things together, and the repeated activation of discrete elements shed light on questions such as: What is the ideal of urban life and design, and why? Cullen, Whyte and Gehl stress the importance of multitude and also romanticize the unexpected event, as long as it is relatively controlled. John Law calls for openness to messiness, but perhaps it is Yaneva's heterogeneity that most operatively describes the importance of not validating in advance, to seeing what architecture does rather than what it is, or what it is supposed to be. A richness in terms of users, dwellers and activities in public space is a fair goal, but if it is only an argument for selling a project and will remain a goal that is never accomplished, then perhaps it has become more of a bad habit than a good example?

Through my time-lapse studies, I found that certain objects on Värnhemstorget seem to be enrolled in different kinds of urban rhythms that I call "rhythm-figures"; they appeared rhythmically on the square, i.e. they were produced rhythmically, but they also seemed to be important actors in the production of the urban rhythms in which they took part. In this chapter, I have narrated a series of experiments and

workshops focusing on a series of different rhythm-figures, including the free newspaper, the hamburger, the beer can, the cigarette, the entrance, the platform stairs, etc. A rhythm-figure can have a slower or more rapid rhythm and connect to several actors, as in the case of the (slow) platform stairs, where a variety of actors juxtapose it and produce rhythm architectures, and in the more rapid rhythm architecture of smoking where the actors are gathered around the cigarette. This way of studying and producing architecture relies on activity, and these activities can have long or short, brief or enduring life cycles. In a sense the temporary assemblages perform this architecture. It wants to get to something that Karen Barad called *agential realism*, which along the lines of Judith Butler means that reality does not lie within the things; it is not inherent in them, but rather it emerges as a phenomenon of intra-actions within the world (Barad 1996:188). The reappearing assemblages of rhythm architecture follow that argument; the built environment does not always turn in to something just because we say it should.

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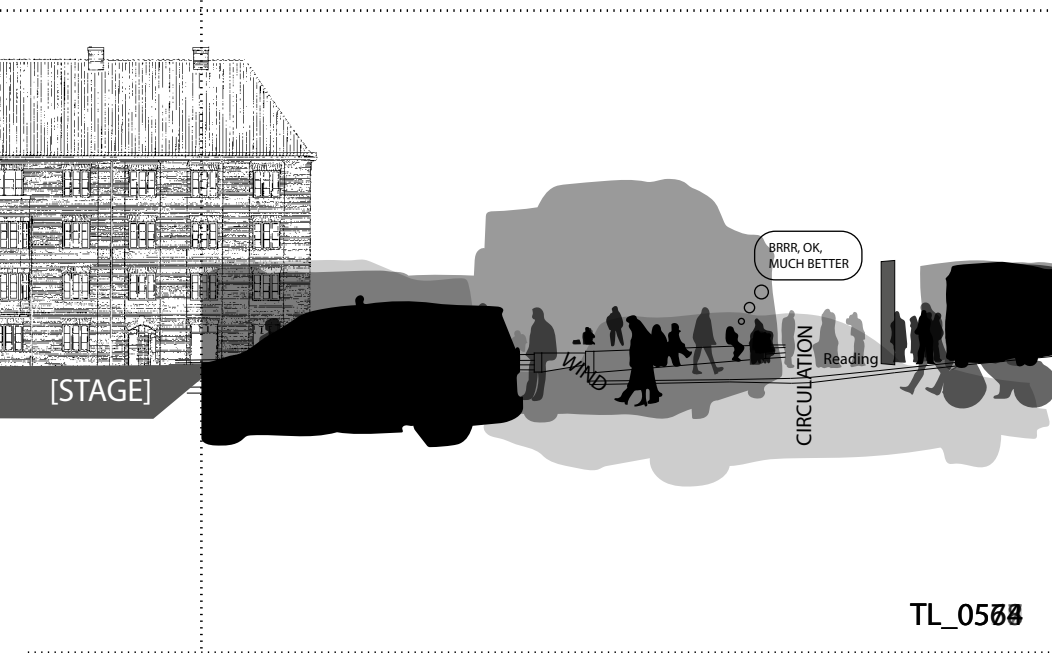
The following pages show examples of collages and diagrams that I have worked with. In a way, they represent a parallel track to my field notes, since drawing them was an exploration of the square and its activities. At the same time they are very different from field notes, because they were made on a computer in my office some time after the observations. In some of them, material from different fieldwork weeks appears in a single sequence.

Figure 39.

Figure 40.

Figures 39-42.

The first four pictures (figs 39-42) were drawn as a whole, but they have been split up in order to fit into this book. I have called them sequential collages, and in these pictures, the sequentiality goes in two directions: firstly, within the picture frame, which consists of compilations of layered drawings that are based on photos selected from time-lapse sequences, field notes, drawings of nearby façades, labels that indicate shifts between activities and moods, and also speech bubbles. Secondly, the four frames are sequential in terms of their relation to one another.



People walk about, they wait and the buses are still. A person sits on a newspaper on the steps. (I have seen many do this before, the free newspapers)
Monday 26th of March, 2012, 11.30

Somebody has left a half full beer can on the stairs. A man picks it up, shakes it easily, looks around, takes a zip and keeps on walking. I don't think it was originally his.
Tuesday 27th of March, 2012, 11.00

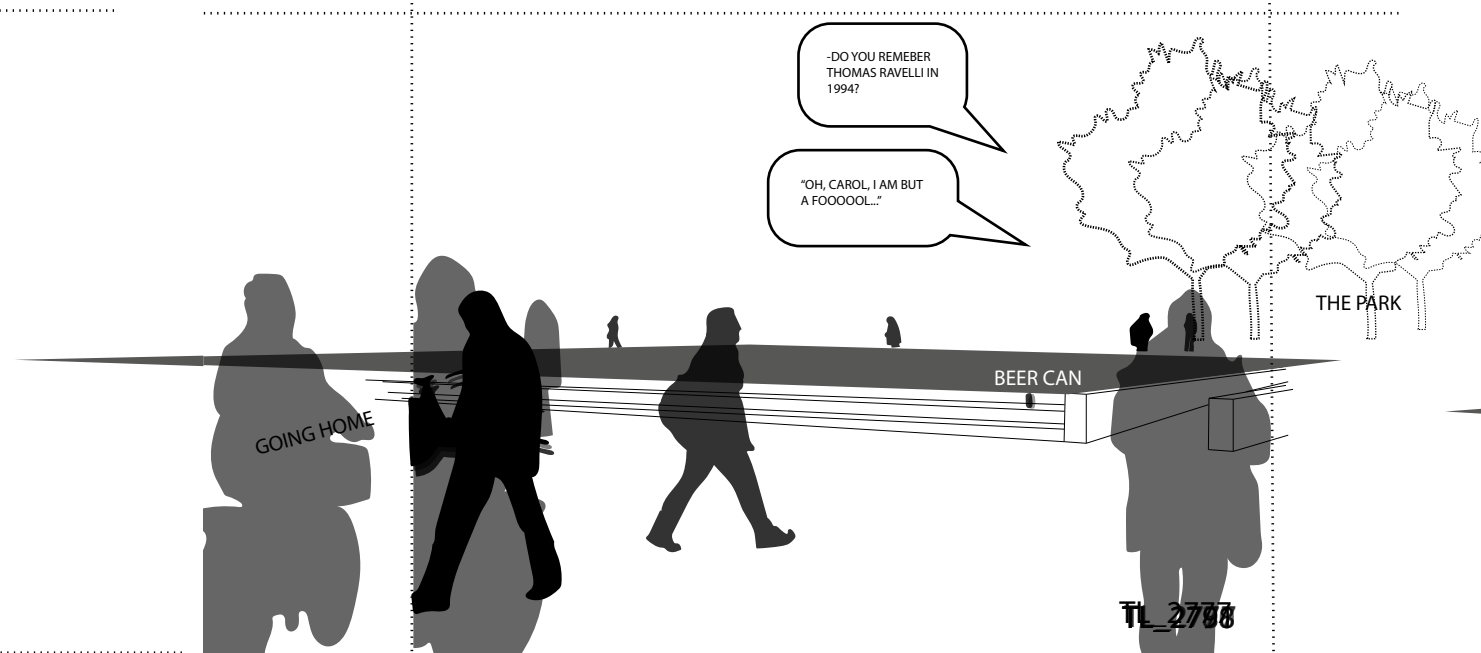
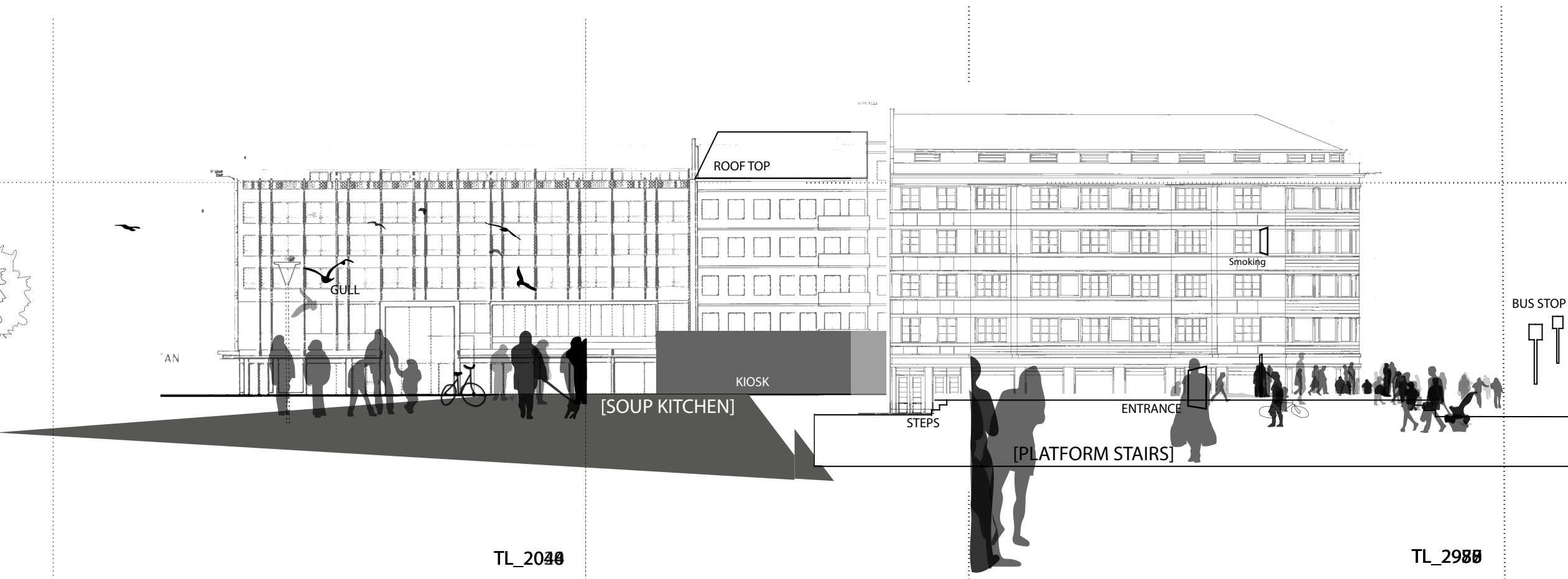


Figure 41.



TL_2040

TL_2980

The soup kitchen is installed on the platform. The manager invites me to come and have some soup, I tell him that I am not allowed to leave the camera but that I might come later. Then I say that I have tried to get the men drinking alcohol on the benches next to me to go and have some soup but that they did not want to. He says that they do not like vegetables. The younger men eat soup, they say that they are happy to have free food but that it does not taste very good.
Saturday 13th of April, 2013, 12.00

I sit down on my old observation spot (dec, march, 2012-13), the sounds of traffic, gulls, people drinking alcohol, beer or soda cans that are opened and bikes blend. Suddenly the girls leave their spot (on segways), one of them smokes as she rides. One of the beer-drinkers sing. People sit on the steps to wait, smoke, alone or together with someone talking to each other.
Tuesday 4th of June, 2013, 14.30

Figure 42.

Figure 43.

Figures 43–46.

The following four pictures depart from the layered drawings from the sequential collages and are an attempt to draw an unfolded section by trying to imagine important cuts in the juxtaposed frames. I abandoned this technique quickly because I felt that was imprecise in a number of ways – both in terms of where to make the actual cut through the built elements, but also in terms of deciphering what was going on in the picture frame.

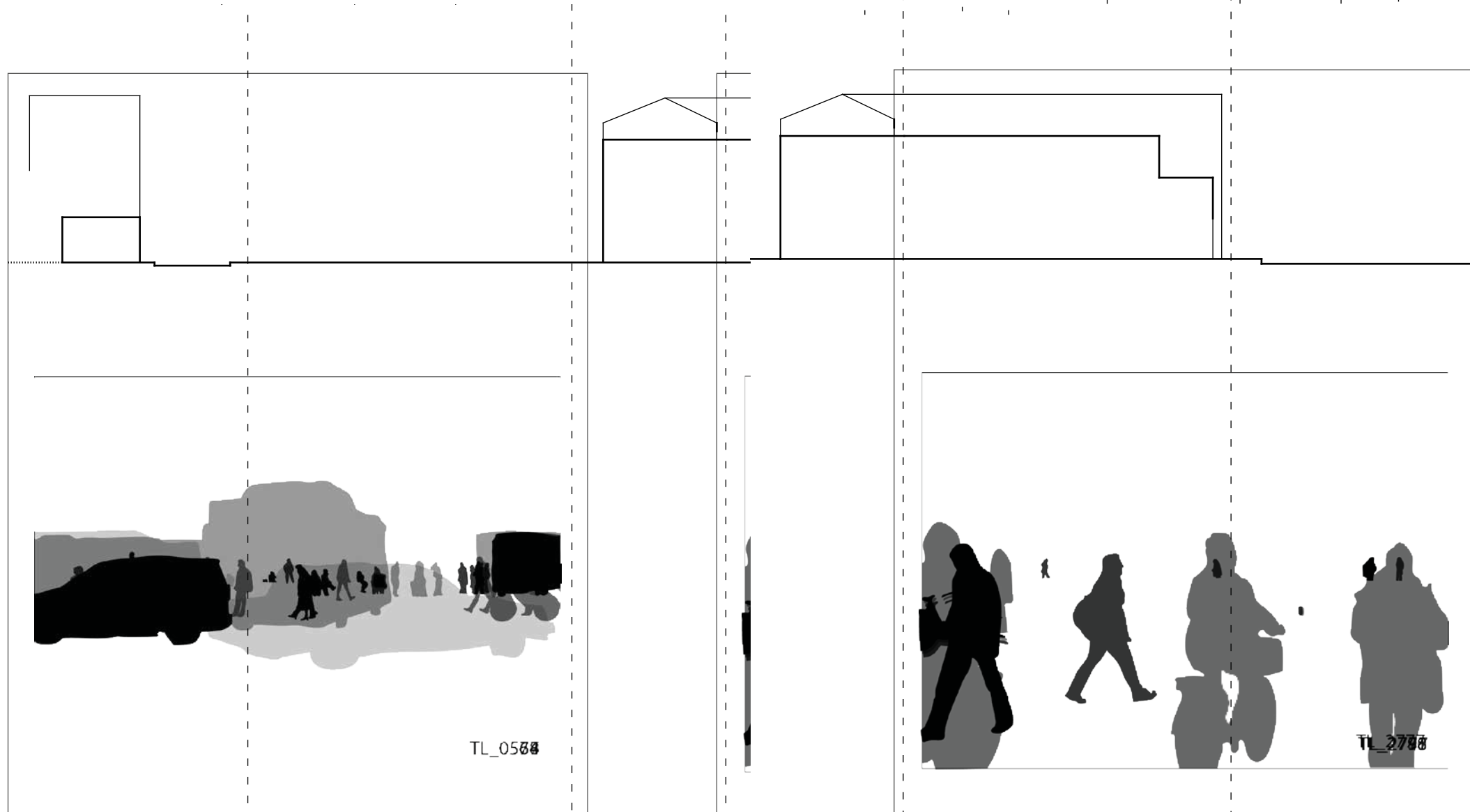
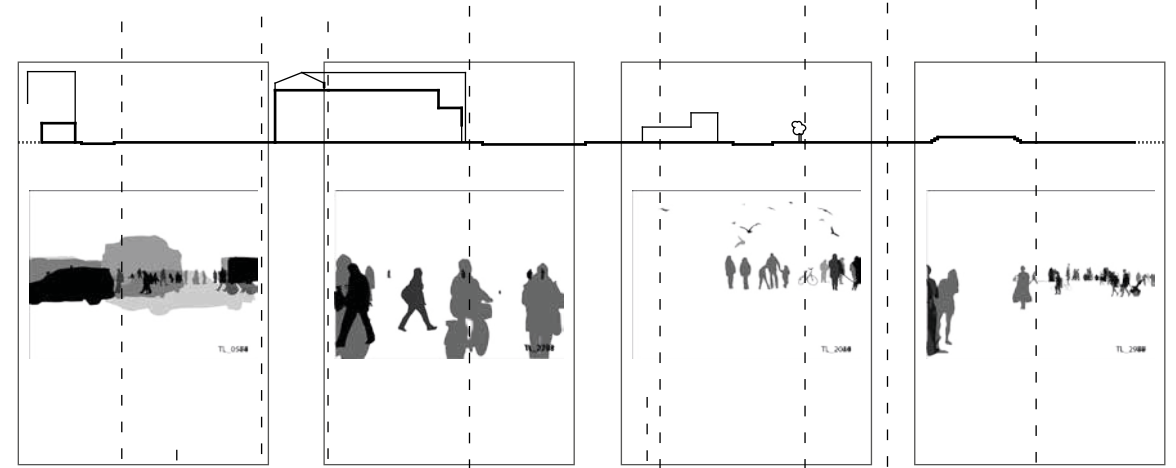


Figure 44.

Figure 46.

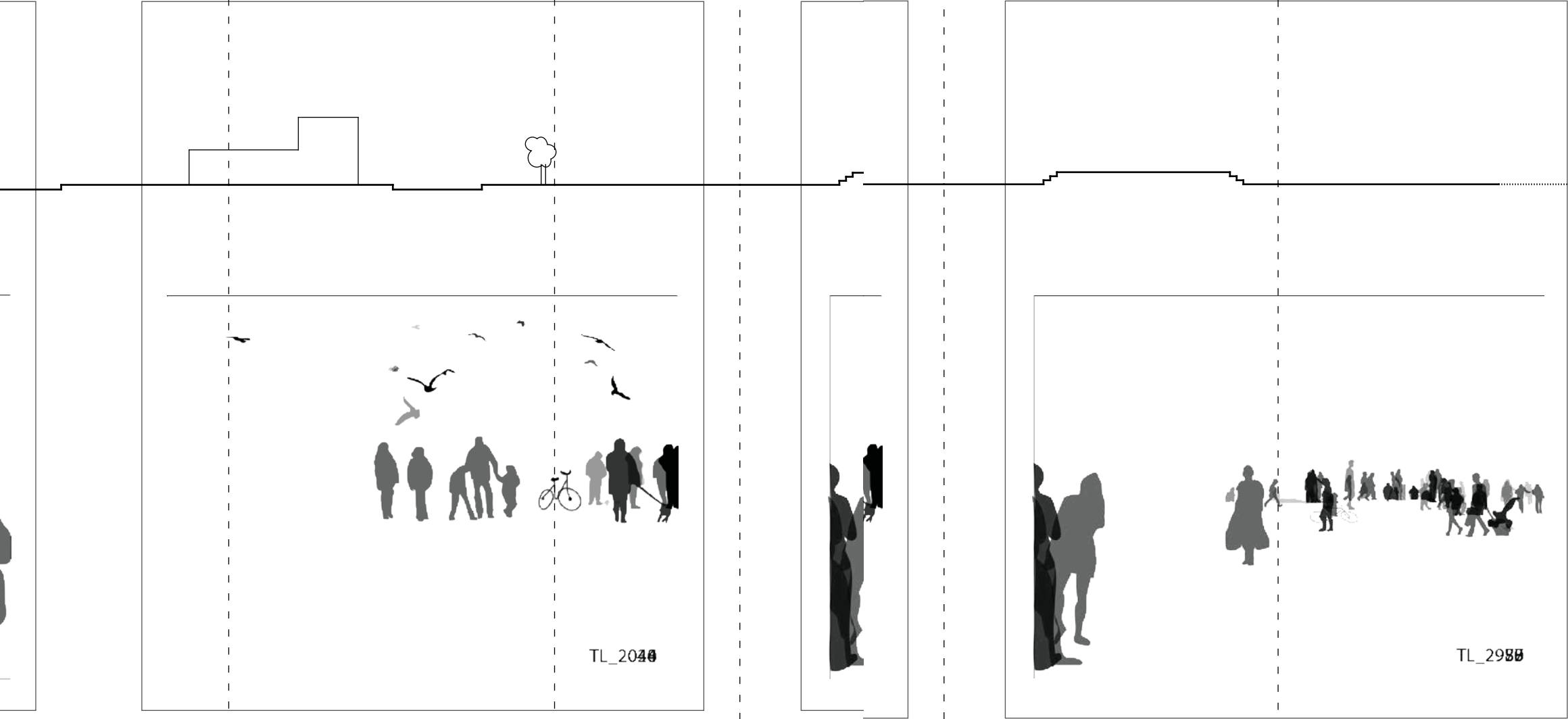
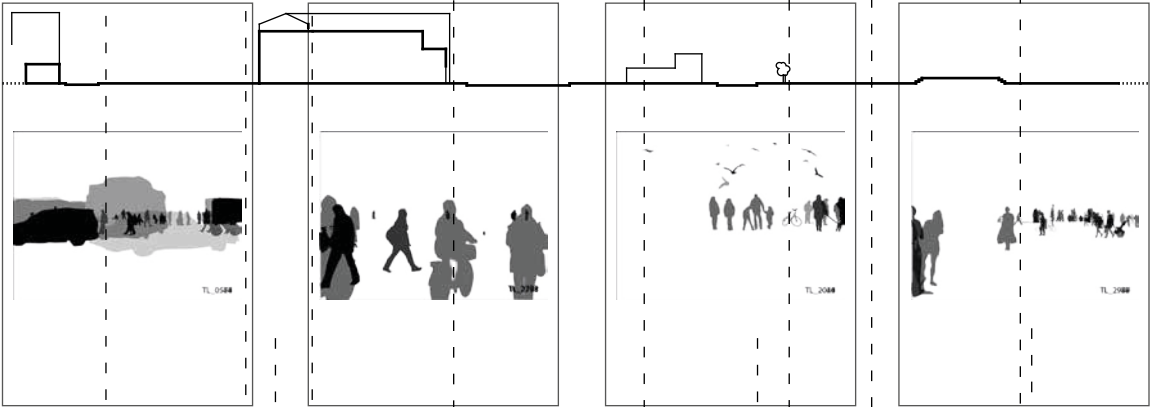


Figure 45.

Figure 47.

Figure 47.
Local rhythm architecture. This diagram adds architectural element + human actor + free newspaper and then multiplies this assemblage. The objective here is to explore and to think about what a possible category or type of rhythm architecture could be and to show that there can be many simultaneous categories.

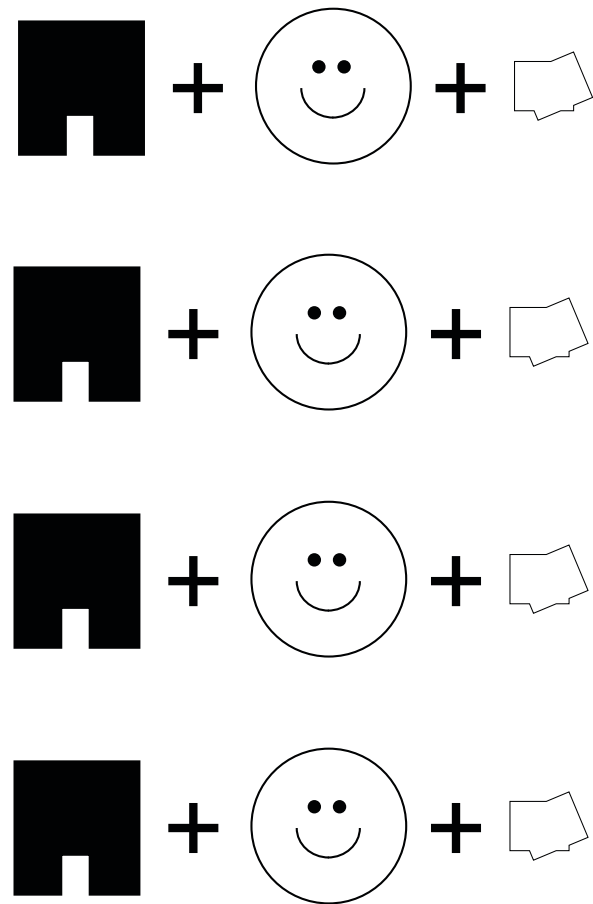


Figure 48.

Figure 48.
Stretchy rhythm architecture. This diagram explores the transitions between assemblages of human and non-human actors that expand in time-space. The series of different assemblages might not all play out in the square in the here and now.

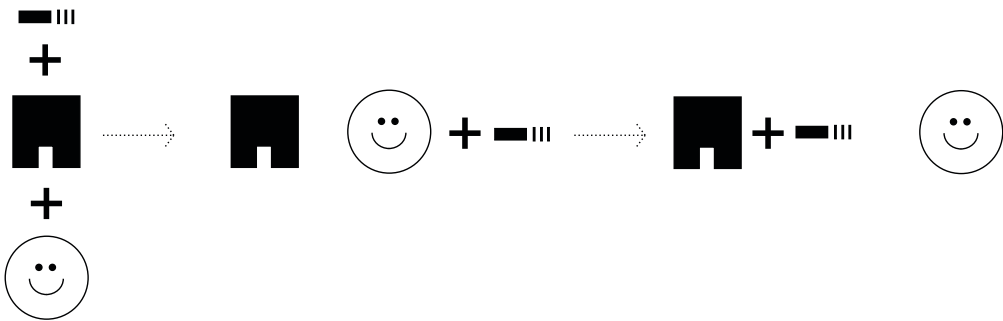


Figure 49.
Vertical rhythm architecture. This diagram was made to study and illustrate combinations and connections that work vertically, such as e.g. when a seagull picks up a piece of leftover bread from the square and flies with it to a rooftop.

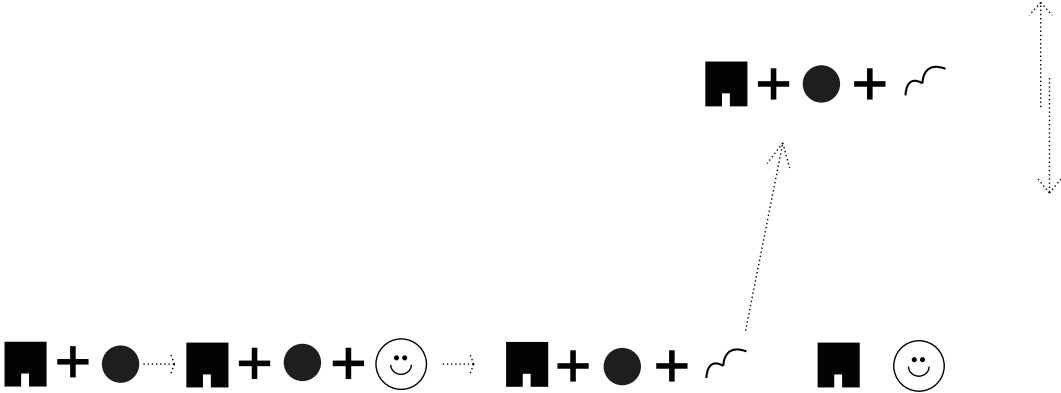


Figure 49.

Figure 50.

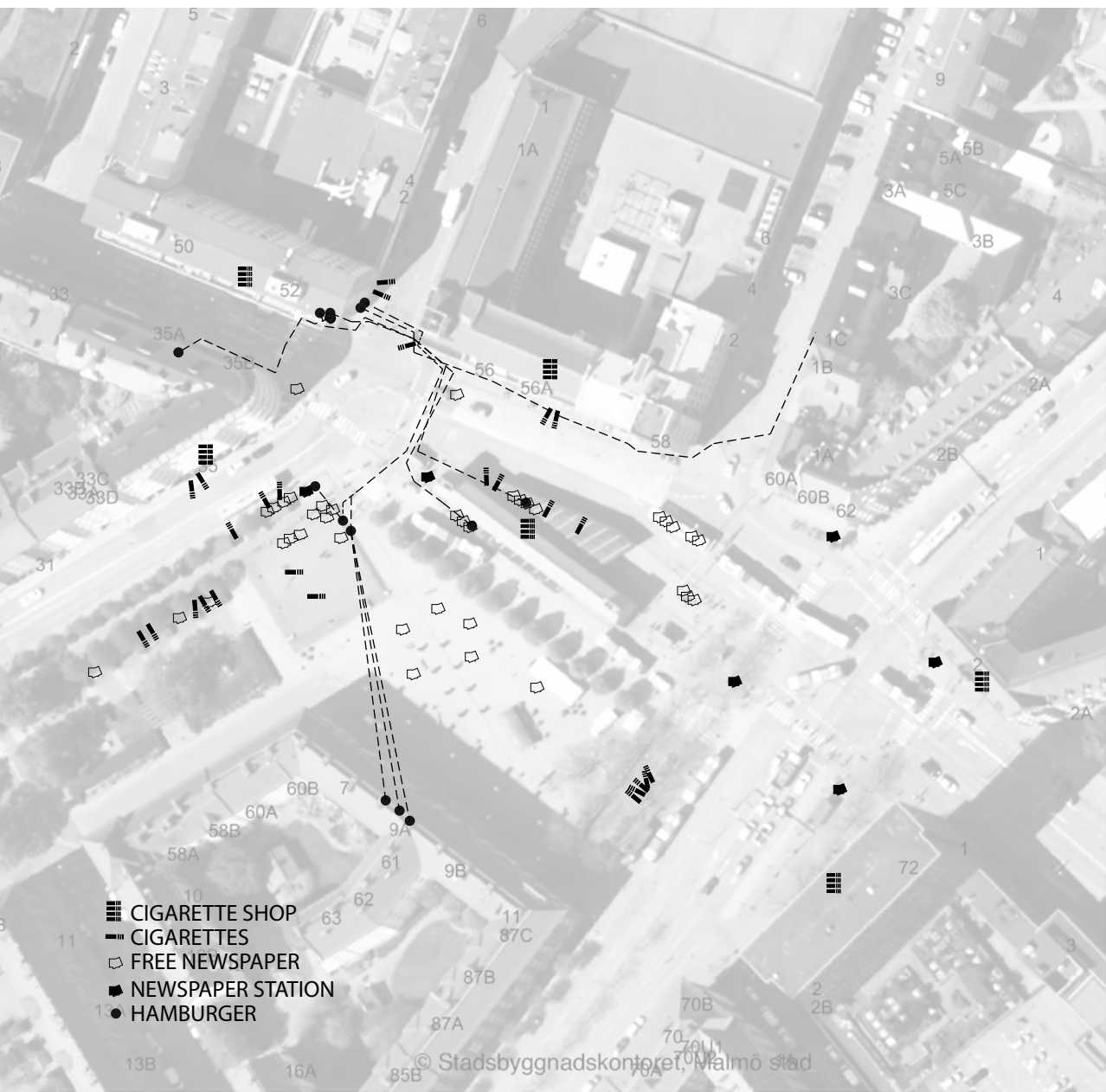


Figure 50.
This map of the square illustrates typical paths and gatherings of rhythm-figures. It shows how there are clusterings of various rhythm-figures around for example the platform stairs, by the bus stop, and close to entrances.

Figure 51.

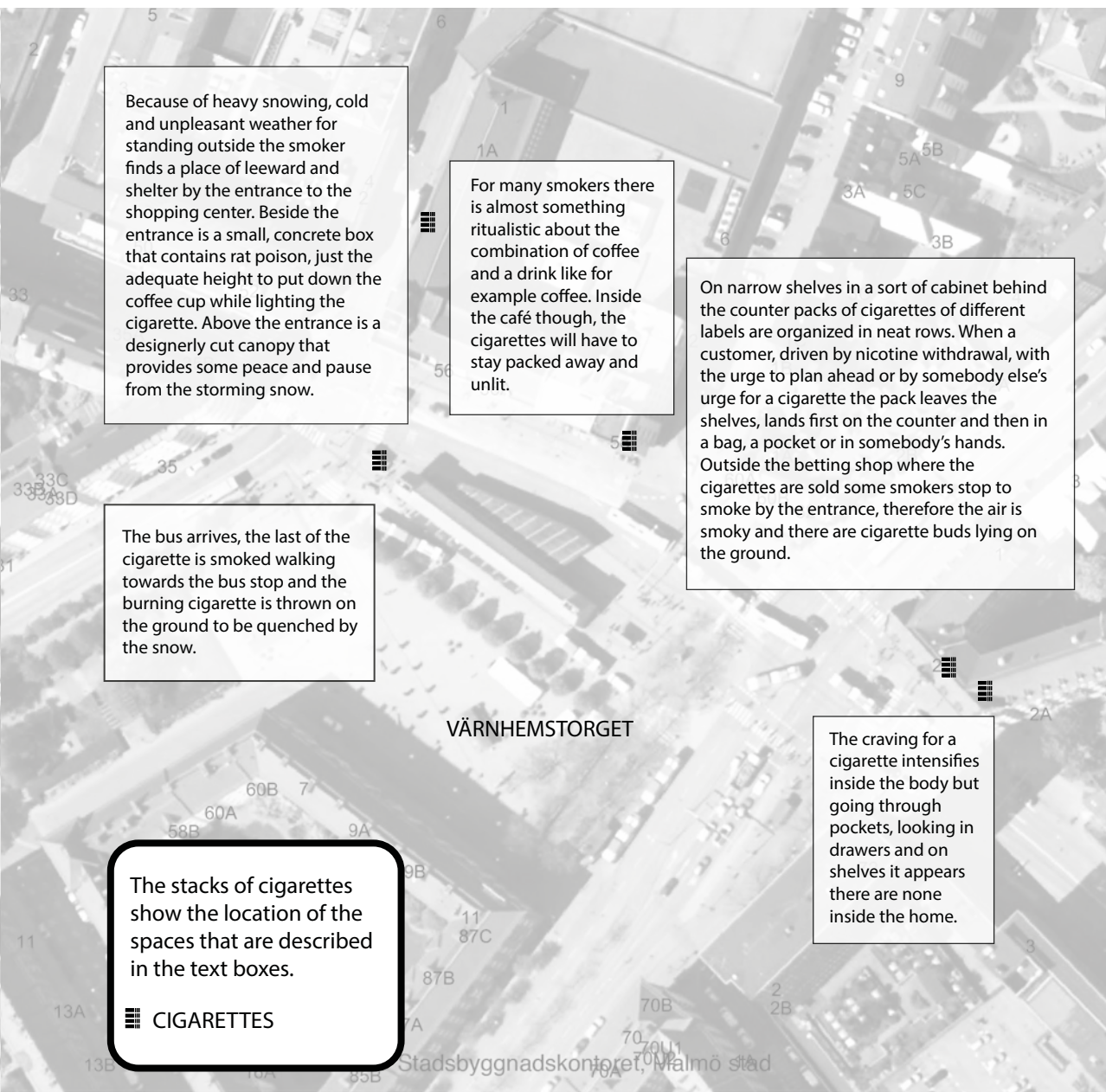


Figure 51.
This is a mapping of typical observations related to cigarettes and smokers. The narratives in the text boxes are placed according to the geographical locations in the square where they play out.

Figure 52.

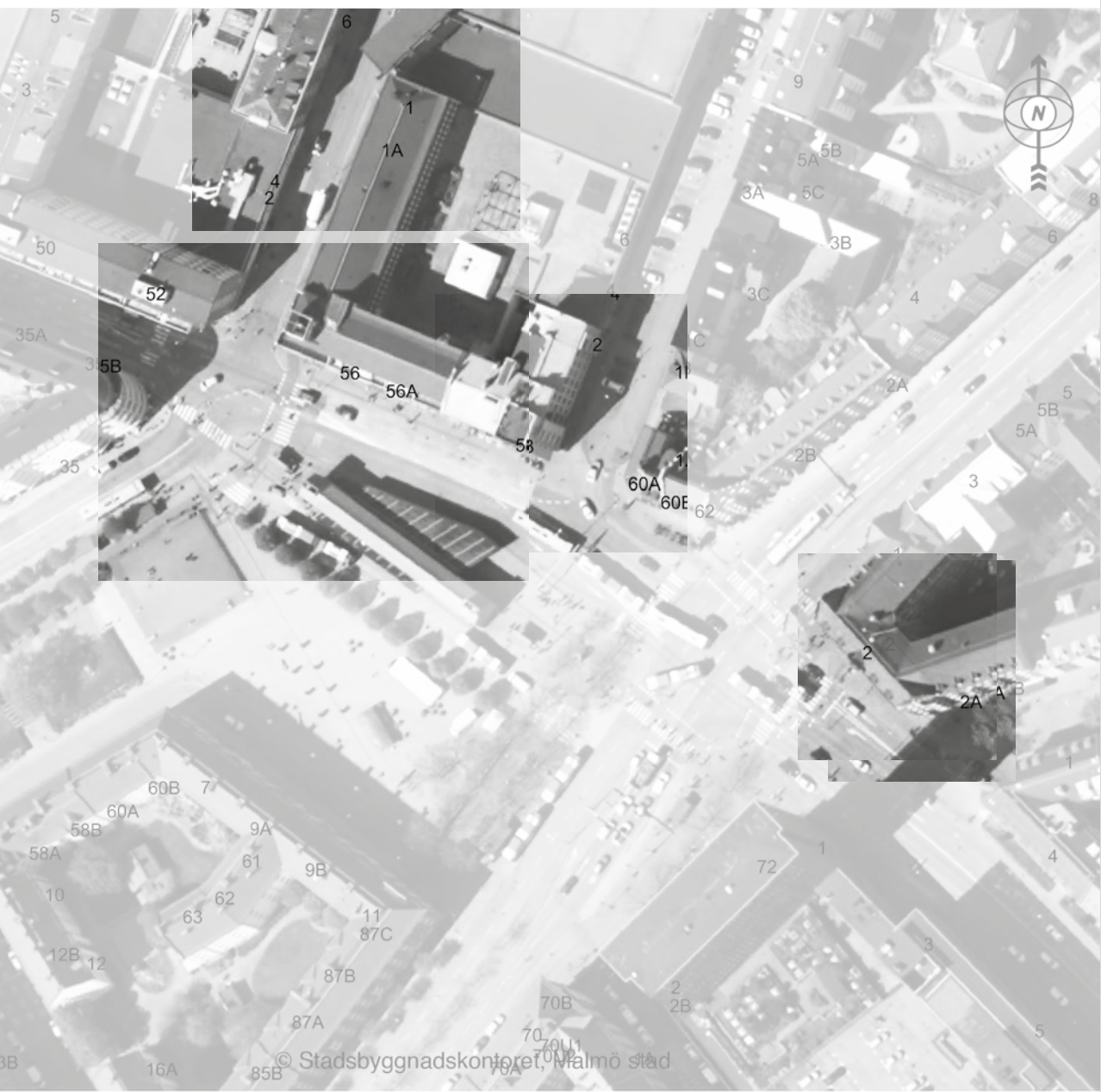
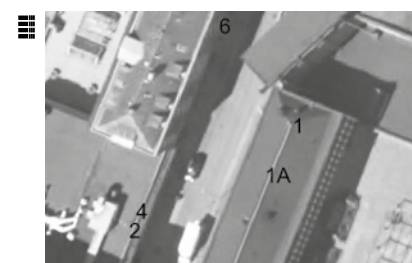
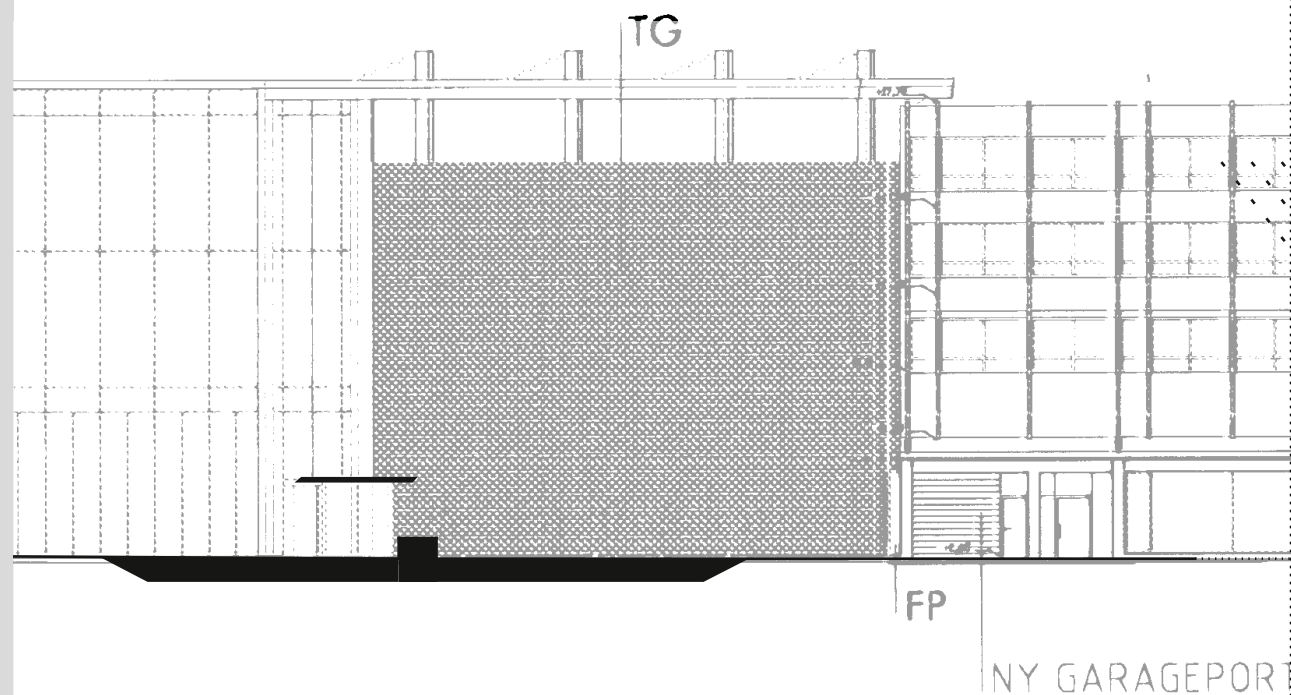


Figure 52.
The satellite pictures show the physical layout of the places described in the text boxes in figure 50.

Figure 53.

Figures 53–57.

The following five frames are a new attempt at making an unfolded section, based on the mappings of figures 51 & 52. The main idea here was to avoid following the trajectory of a single cigarette/ smoker and to take multiple cigarette stories as a point of departure for the section cut. The section deals with different rhythmic appearances as were drawn in figures 47–49, and also with distances and with boundaries.



The cigarette, the building and the elements around the entrance together form a small DA



Because of heavy snowing, cold and unpleasant weather for standing outside the smoker finds a place of leeward and shelter by the entrance to the shopping center. Beside the entrance is a small, concrete box that contains rat poison, just the adequate height to put down the coffee cup while lighting the cigarette. Above the entrance is a designerly cut canopy that provides some peace and pause from the storming snow.

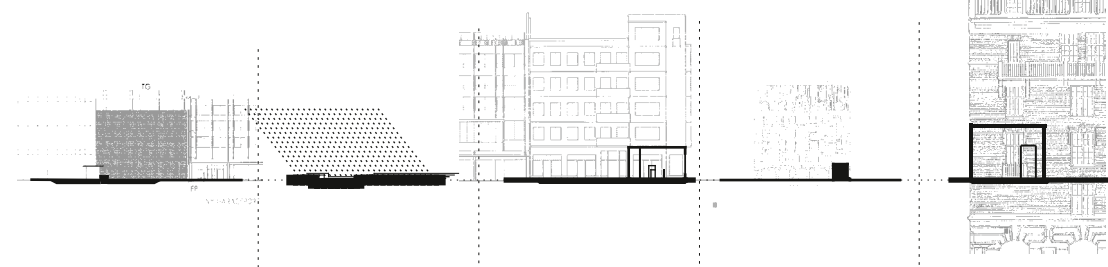
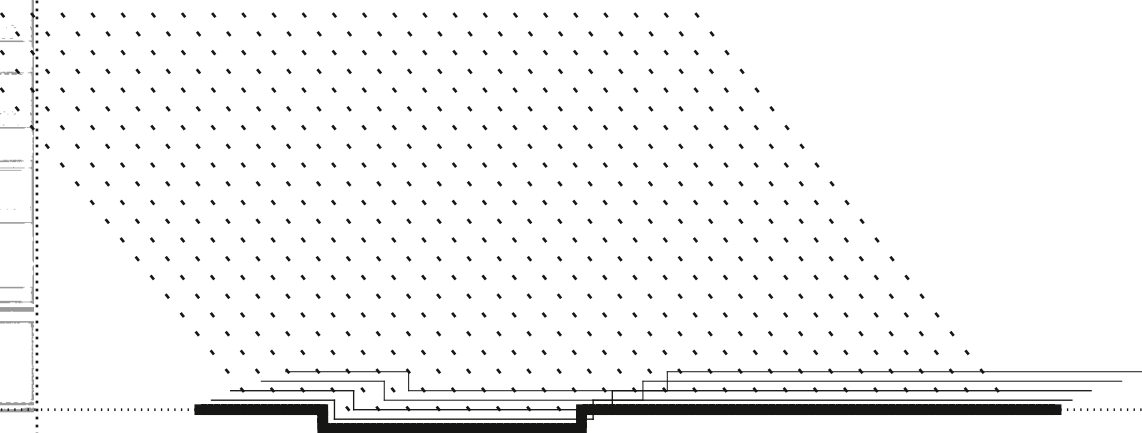


Figure 54.



The cigarette activates interior and exterior spaces and stretches over spatiotemporal distances.

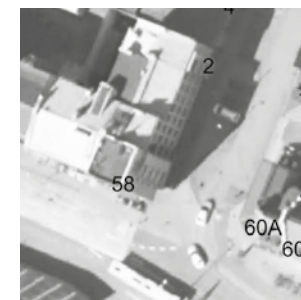
The bus arrives, the last of the cigarette is smoked walking towards the bus stop and the burning cigarette is thrown on the ground to be quenched by the snow.



Figure 55.



Following a cigarette does not necessarily mean being true to one subject but can involve multiple subjects



For many smokers there is almost something ritualistic about the combination of coffee and a drink like for example coffee. Inside the café though, the cigarettes will have to stay packed away and unlit.

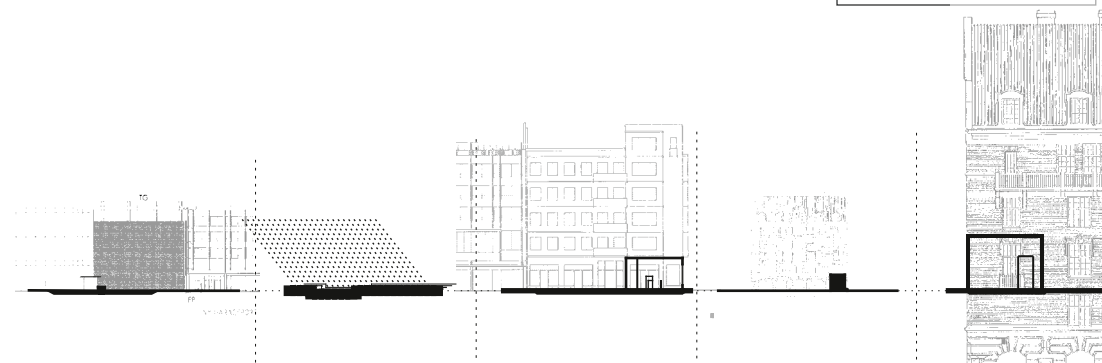
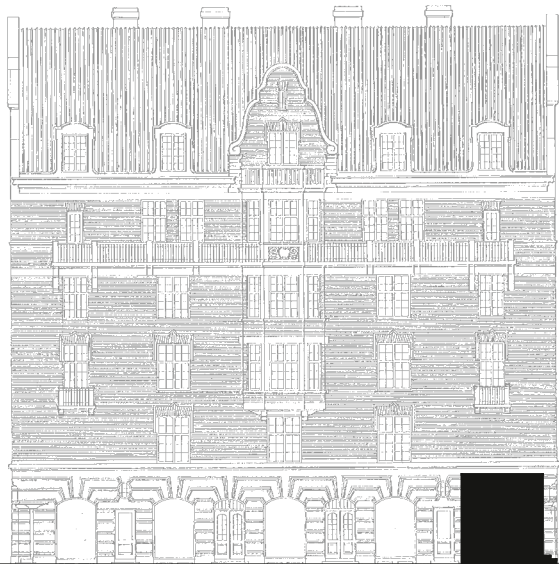


Figure 56.



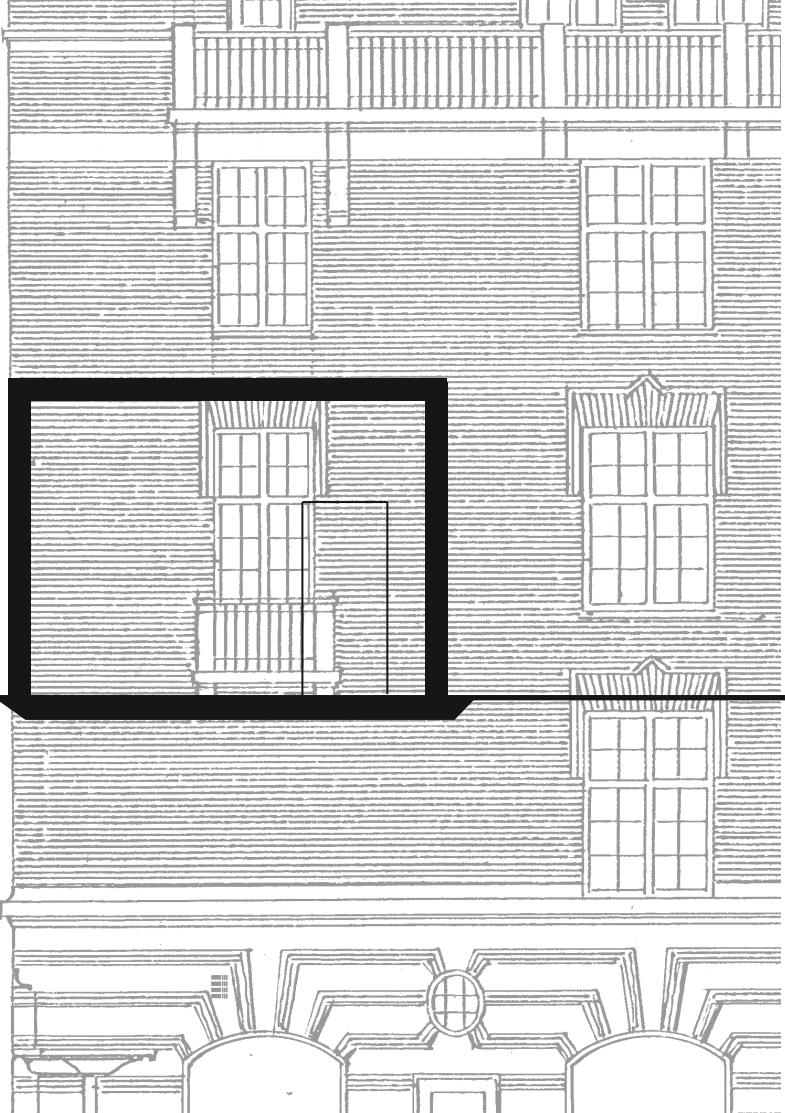
FACAD - VÄT - DALLERODVÄGET



Sequences rather than trajectories

On narrow shelves in a sort of cabinet behind the counter packs of cigarettes of different labels are organized in neat rows. When a customer, driven by nicotine withdrawal, with the urge to plan ahead or by somebody else's urge for a cigarette the pack leaves the shelves, lands first on the counter and then in a bag, a pocket or in somebody's hands. Outside the betting shop where the cigarettes are sold some smokers stop to smoke by the entrance, therefore the air is smoky and there are cigarette buds lying on the ground.

Figure 57.



The craving for a cigarette intensifies inside the body but going through pockets, looking in drawers and on shelves it appears there are none inside the home.

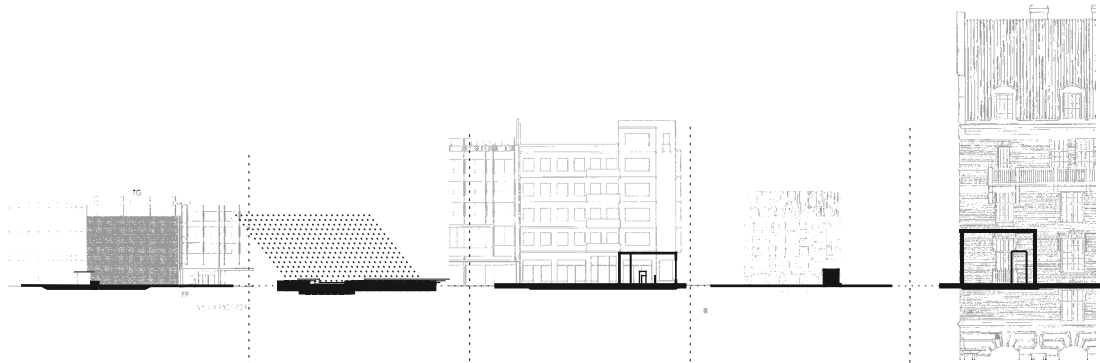
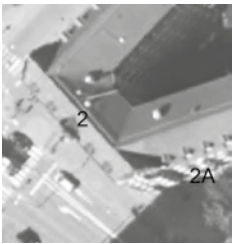


Figure 58.

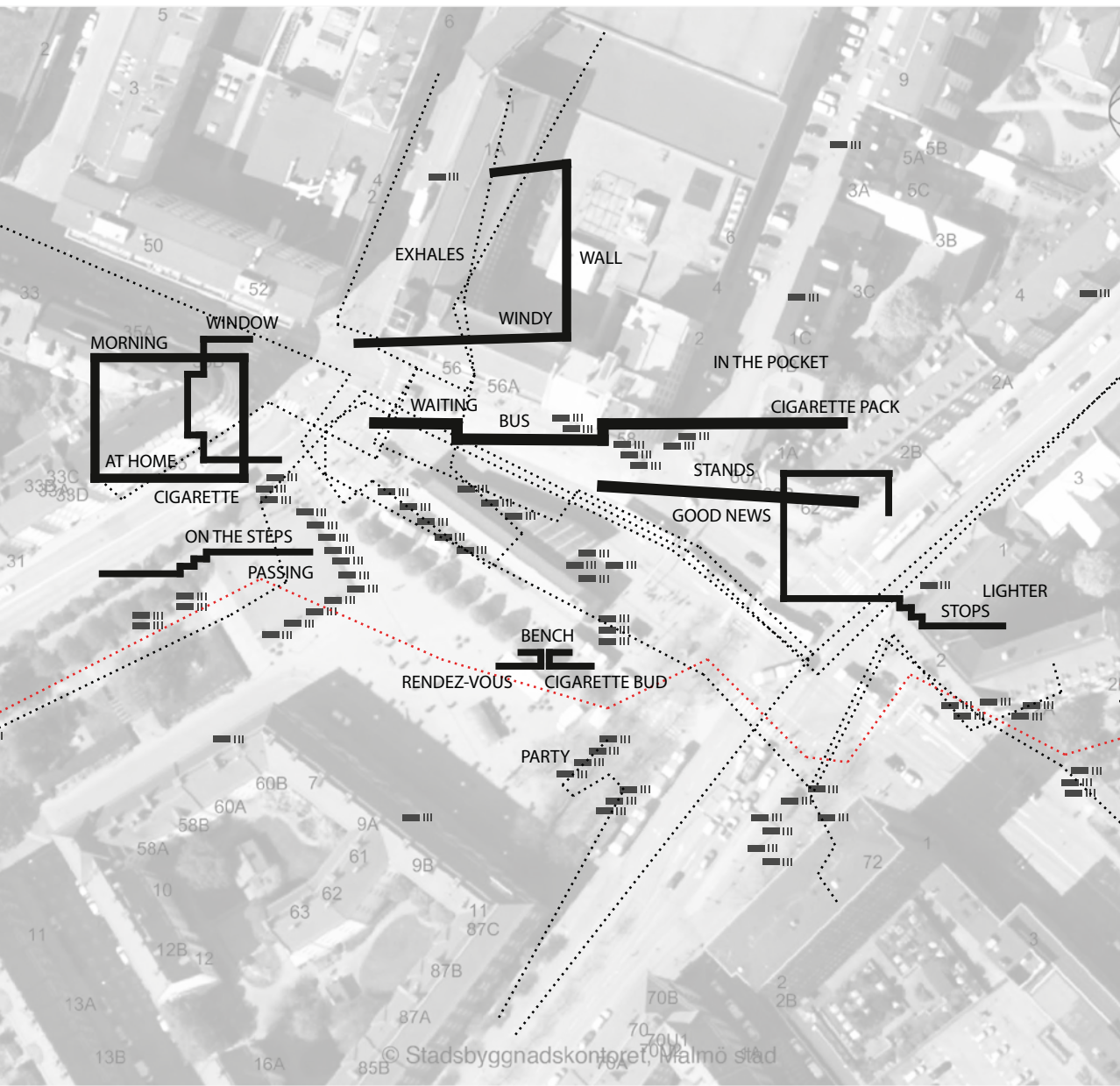
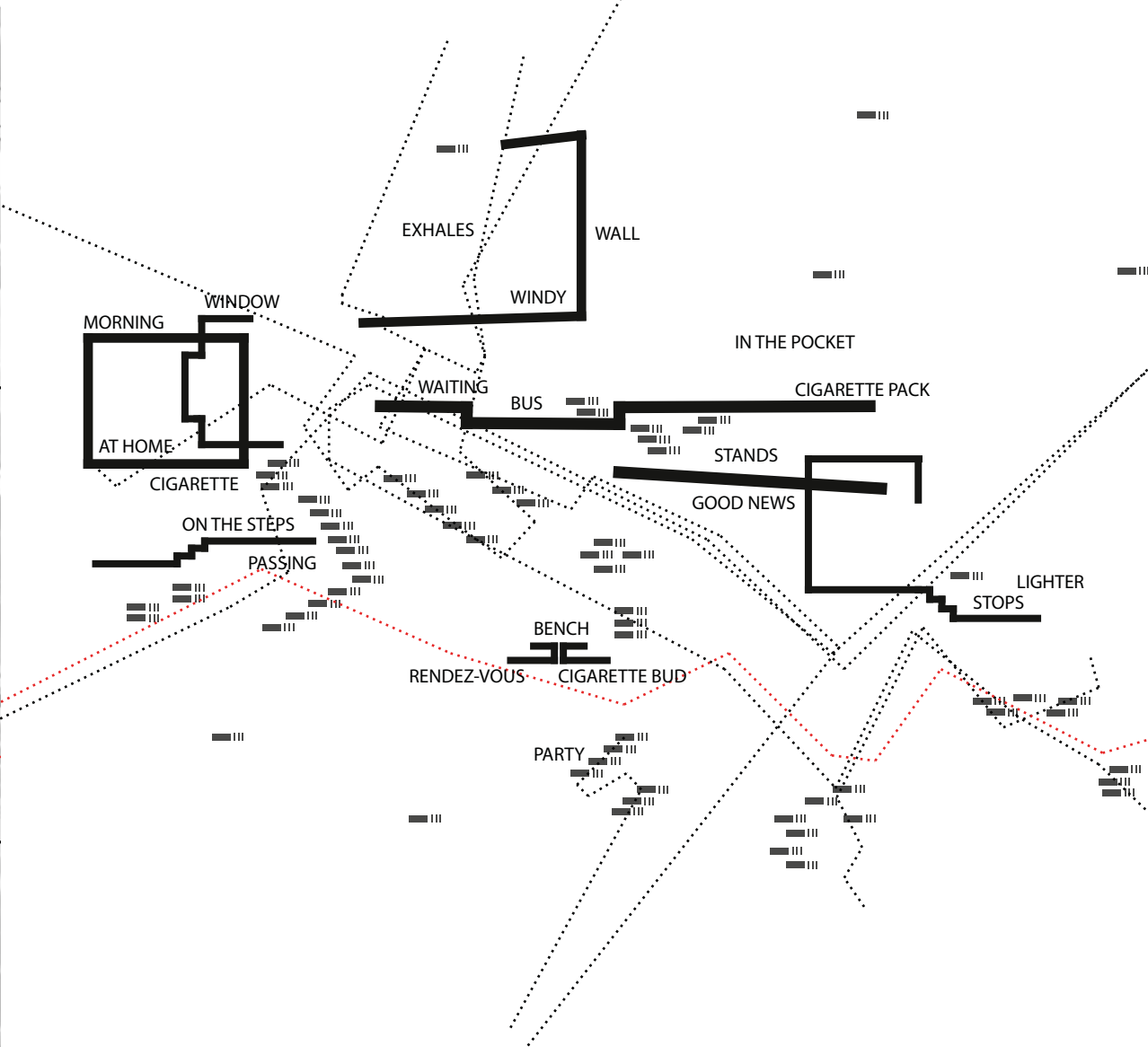
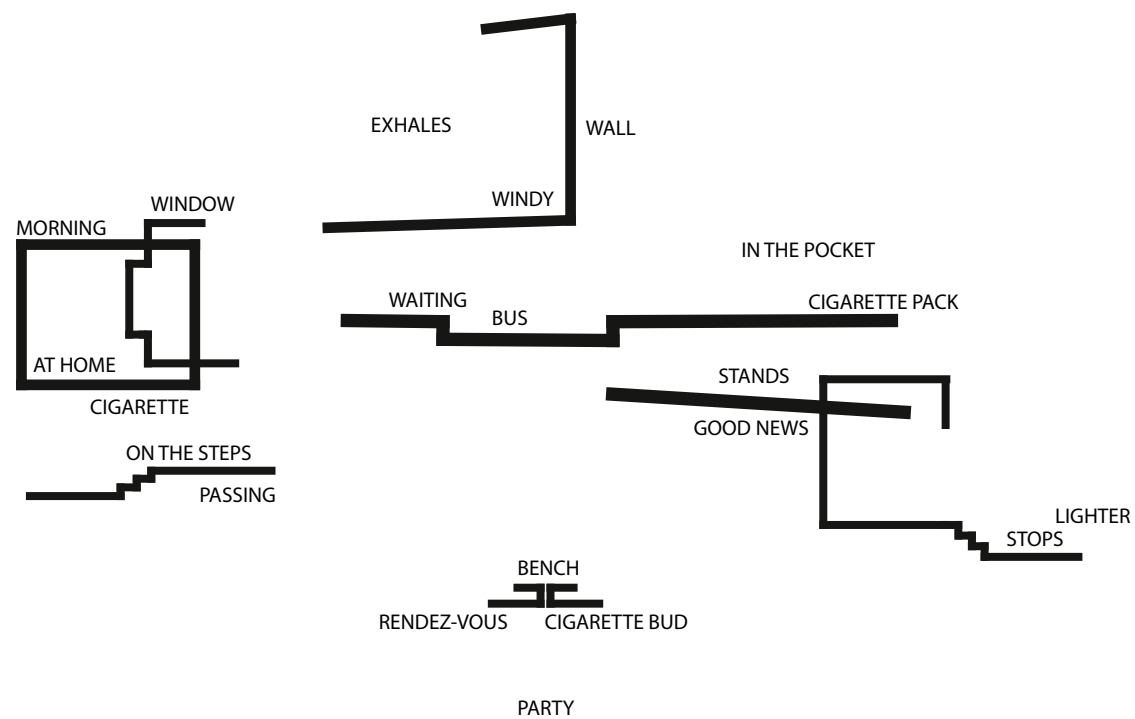


Figure 59.



Figures 58–60.
The first picture (figure 58) shows cigarette trajectories and places where cigarettes gather in the square. Drawn on top of this are simplified section cuts that are placed in proximity to the actual place on the square where they would be situated. The fragmented sections are also labelled with typical events, actions or locations for cigarettes in the specific “cut-situation”.
The second and third pictures (figures 59 & 60) show step-by-step how the abstracted sections are taken out of the geographical context of the square.

Figure 60.



Figures 61–62.

The two last pictures are experiments in drawing diagrammatic sections. The first one is the same sequence of section cuts that are repeated and moved slightly. The second one works with juxtapositions of the same section cuts, but here they have been moved around randomly. The idea behind these was to explore repetition and rhythm through drawing and to test ideas about typical architectural terms like distance, scale, size, depth, boundary, etc. It was also an experiment with ways to hold on to field observations and social implications like sharing, talking, walking, waiting, and so on.

Figure 61.

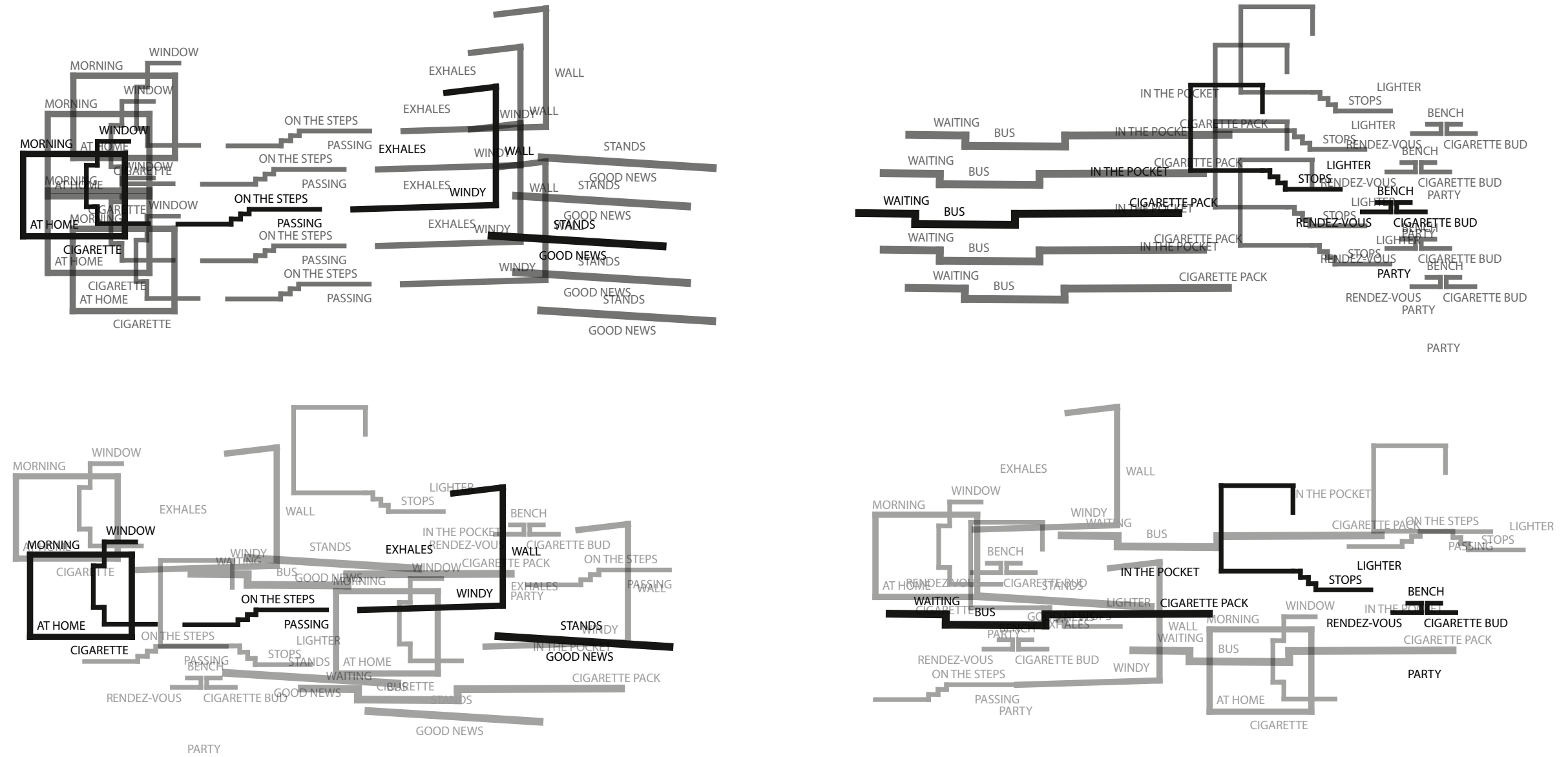


Figure 62.

6. RHYTHM ARCHITECTURE

THIS FINAL CHAPTER concludes the work that has been described in this thesis. It summarises and reflects on the kind of data that can be collected by following rhythm-figures. It also makes some concluding remarks on how representation and conceptualization have developed through making cuts through the square, and how they can contribute to broader discussions on temporal aspects of architecture.

Rhythms were part of the initial phase of this PhD project. The rhythms of Värnhemstorget that initially caught my attention were the public transportation and commercial rhythms, but because I wanted to focus on architecture and architectural elements, the focus quickly turned towards smaller movements that belong to activities of the everyday, such as the rhythms of e.g. the consumption of food and drink. I will take as a point of departure the overarching categories that Lefebvre sees emerging in rhythm-analytical fieldwork – secret, public, fictional and dominating-dominated rhythms (Lefebvre 2004:18) – and also rhythms that intersect in different ways with the concrete rhythm-figures on which I focused in the previous chapter, namely foods, cigarettes, and free newspapers.

According to Lefebvre, secret rhythms belong to the memory; they can be sensed and conceptualised as both physiological and psychological. They were important in terms of directing attention to things that

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might not appear instantly. While there remain many “secret rhythms” at Värnhemstorget of which I am not aware, of the rhythms that I observed, I argue that the hidden or secret ones (from the perspective of other citizens) are primarily those related to bodily systems; i.e. the ones associated with food, beverages, drugs and cigarettes. These rhythms not only indicate corporeal presence, but also tell about the sociological as well as psychological aspects of that presence at a place: of societal norms, where and when eating, drinking and smoking are acceptable; of use as well as abuse; and of bodily drives in close contact with both interior and exterior space. However, the rhythm-figures that connect to these rhythms are highly visible and also relate to Lefebvre’s second category: public rhythms, or social rhythms. These concern calendars as well as festivities, but also the expressions we share about tiredness or hunger. The rhythms in the square change with the weekdays; Sundays are much calmer than Thursday afternoons, for example, and there are seasonal differences, such as when there are school graduations in June and flows of people move from the schools in the neighbourhood to cross or stay on – even briefly inhabit – the square in new ways. Expressions of tiredness, happiness, boredom and so on are often witnessed in the square throughout the day and may put their marks on the sensed atmosphere. These expressions in themselves do not form rhythm architectures, but they might be explain why someone picks up for example a free newspaper that becomes a rhythm-figure that forms rhythm architecture. The third category – fictional rhythms such as codes, rituals, verbal rhythms, eloquence and also rhythms of the imaginary – becomes important in several ways in relation to the built elements in the square. For instance, the platform stairs have different meanings for different users: they may be seen as steps to get from one level to another, as a skateboard obstacle, as a place to sit, as a barrier to straightforward movement. The stairs have thus become part of many rituals like drinking coffee, waiting, using a phone, and they are sometimes used exclusively for skateboarding. By remaining the same and taking so many semblances in different contexts, these fictional rhythms become apparent, like for example when and for whom it is acceptable to drink a beer on the steps. Neither of these categories are very useful as separated in relation to rhythm architecture, but as I have tried to describe, rhythm architecture connects them sequentially;

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from a secret rhythm – to a public display, etc. A sandwich for example passes from one category to another; the categories might help here to open up for larger connections to the societal scale and might facilitate discussion of how architecture forms social space – provided, of course, that one agrees that rhythm architecture can become architecture.

The possibility of connecting the secret, the inner, and the intimate to larger questions lies in the sequentiality of shifting between different spaces or categories. The shifting happens in movement and following, but this does not mean that one has to move between a point A and B. For example, the platform stairs challenges the imaginary of many everyday urban activities by standing relatively still, and they also connect to the fourth category, which Lefebvre (ibid) calls dominating-dominated rhythms. These rhythms are made up, or materialized, in the everyday, but are more long-lasting and have effects that go beyond the rhythms themselves. These exist in the square in the relation between the function and programme of the built environment and on the one hand, how it is being used, and on the other, whether or how the intended programmes are enforced. There is, in short, a constant, ongoing struggle between different rhythms, where some often turn out to be dominated and others to be dominating.

As an example, some park benches in the part of the square that connect to the park/street Kungsgatan are periodically appropriated by a group of people who drink alcohol throughout the day. Most of the time they sit and talk and drink, and occasionally there is a fight or a police intervention. The group’s presence is driven by sequences of recurring rhythms of the urge to drink, the wish to do so in company, and the possibility to do so. This activity is not planned or programmed into the square, and although it is forbidden by law, it is tolerated for a time. This repetitive coming together is disturbed or driven away for some time and then returns again. Many adjustments have been made to change it, such as relocation of the liquor store Systembolaget, restrictions on drinking in the bus shelter, police presence at the site every afternoon, etc., but the activity continues to reappear as if it was built into the square. The built environment is often used as a tool to encourage some rhythms, a built prescription of appropriate behaviour, such as: walk here, don’t walk here, sit here, look here etc. (cf. “deontic spatial modalities”, in Certeau 1984; Sandin 2003, 105).

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The connections that are made between different rhythms and architecture help designers understand what imagining a certain design in a certain place can mean and also to make connections between societal questions like access or legitimacy in public space. The advantage of Lefebvre's categories is that they don't work by dividing the users into traditional categories like gender, age, profession, etc., and therefore facilitate seeing the double- or multi-sidedness that is often the case in design and architecture. By looking at rhythmic- rather than more stable social categories, the aspect of socio-material movement and change come to the fore. However, Lefebvre's categorisation is still a division into different fields of content (secret, public, etc.). My conceptual ambition has instead been to focus on, study and follow pre-categorical uses in order to catch sight of connections, and discuss them as architectures in their capacity as hosting or forming activities, and to be able to shift between them.

Rhythm-oriented concepts of architecture

Throughout this thesis, I have tried to develop concepts to describe and capture an intermediary architecture. The concepts derive from literature, but are also a theorization of findings throughout the empirical work. To briefly recapitulate, they are: rhythm-networks, rhythm-figures and rhythm architecture. They appear in this order because each is a consequence of the previous one, and they are sequentially dependent on each other to describe this perspective on architecture.

Rhythm-networks

The concept of rhythm-networks here denotes how sequences in the everyday activate spaces, including elements of buildings, built things and mundane objects, to rhythmically reappear in connection to use in public space. The rhythm-network is produced by a reappearing series of associated actors (where different entities can take on several actor roles) and is used to describe rhythmically recurring sequences. It is as such an analytical tool to find and also to describe how rhythmic effects are produced through the interaction of different entities, as well as to investigate the different actor roles that these entities take on in these situations. Rhythm-network is also used here in order to describe the fluidity of temporality in architecture, and to emphasize the impor-

tance of not fixing categories, and instead to try to anchor the analysis empirically in order to be able to discuss these matters.

Take as an example a person eating a hotdog in the square. This is a recurring activity that involves different subjects and different hotdogs each time it happens, and neither the purchasing of the hot dog, nor the place where it is eaten are necessarily exactly the same. Nevertheless, it can be seen as a rhythm-network; that is, hot-dog eating and its material associations produce a rhythmic effect on the square, an effect that keeps being produced and reproduced by a similar set of actors or actants (even if these actor roles are played by different subjects or entities in different situations). It connects interior spaces like that of the small kitchen in which it is cooked with outdoor spaces like the square. Typical built elements that are activated are the ones separating different territorial borders, such as the threshold of the entrance, the counter in the shop and perhaps the platform stairs or a wall, which is a common place to stand by while eating, as it offers protection from the wind or sun. In relation to this architectural rhythmicity are connections to other sorts of rhythms such as the physiological ones that drive hunger, or perhaps a personal schedule that facilitates an individual eating at that moment in time. Latour writes of time's gradual attachment to space as a way to describe the amount of work invested in an activity, and especially the recurring ones (Latour 1997). In this case, it could describe the difference between a life that is completely adjusted to society's eating norms and the number of synchronized efforts that lie behind it, and the amount of work invested in maintaining it. In the above example, where the different measures are smooth and happen in direct relation to one another – such as for example, a person is hungry and therefore buys a hotdog – time might be seen as more disconnected from space. This is evident in the example: 'It is lunchtime, should I go to the cafeteria or to the food stalls?' On the other hand, if the person felt hunger but was without means and had to spend an hour scraping together the money before eating, then both time and space would intensify and intermingle, and there would be a battle of hunger and finding food, against time. Both time and space might seem unsettled as one scouts the outdoor spaces for the possibility of finding money or cans to return. The rhythm of buying food becomes less stable if one lacks the means. This destabilisation of a certain rhythm often comes

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with a certain intensity that can over time develop into arrhythmia or a full-blown crisis (in this case, starvation). Furthermore, it shows how eating as an activity or a way to “use” the square is not neutral or just an activity or a programme, but part of a chronopolitical reality. This aspect would not surface if one settled for seeing the activity of eating as something that simply happens in public space.

We can take smoking as another example. A man arrives at the square and lights a cigarette while waiting for the bus – this is another typical activity or use of the public space in the square. The cigarette actually figures in many different activities, such as when people are drinking coffee or alcohol, standing or sitting and talking to each other, and simply in people walking by or walking a dog. But for now, the focus is on the man who is smoking while waiting. The architectural elements that are connected here circle around the waiting place; at Värnhemstorget, that may be standing next to the bus stop sign by the wall to the kiosk, sitting on the low wall, sitting on a bench inside the bus shelter or simply standing at a distance, but with visual proximity to the bus stop. The smoker takes a step to the side or to the back, in order to distance himself from the other people waiting. This is a rhythmically reoccurring sequence on the square, where the cigarette, as well as the smoke, plays an important role. Looking deeper into the rhythmical networks of smoking, it seems as if it belongs to more private spaces such as the home, or to the directly public realm, like an open space of a street or a square, and this process of finding locations is directly connected to national legislation. Smoking happens outside entrances to stores, restaurants and cafés, in open-air cafés, when standing, sitting or walking, and also inside private homes and on balconies in the buildings adjacent to the square, and it relates to similar architectural elements as waiting for example. It connects to, and draws on, other rhythms, such as nicotine cycles, hunger and thirst, and in the past few years in particular, to rhythms that come from rules such as those prohibiting smoking in public, indoor spaces. Smoking can easily be a smooth spatiotemporal experience, just as it can, like eating, be one of withdrawal and circumstances that hinder the body from responding to these urges. Contemplating the smoker as a user of architecture is one of many ways to think away from the default categories that are often considered in programming, categories that are defined by for example age

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or gender. The smoker sequentially transcends these categories, but is more than a one-time, isolated user. User categories are often defined territorially rather than rhythmically, and a lot of more rhythmically dependent activities, such as smoking or waiting, repeatedly transgress these functional zones – for example, by stepping out the waiting zone of the bus stop to have a smoke (the user still belongs to the group waiting for the bus, but also to the smokers).

An important part of my analysis is the transition between the different elements that make up the rhythm-networks, for example, *smoker + cigarette + low wall*, and the relation that the rhythm-network has with the human subject who acts in architectural space. A smoker feels the urge to smoke; another subject feels hunger, a third wants to take advantage of the wait to read the newspaper. All of these scenarios and many more set certain and different assemblages like in the example above in motion so that becoming architectures can appear (rhythm architectures). The sequential assemblages relate to time and space with varying intensity, by combining architectural elements and spaces, these becomings allow us to reflect on how architecture takes part in social spaces and how separate architectural elements can act differently or mean different things in the context of different users. The temporal perspective – the rhythmical, the time of the day, the repetitions and also the *durée* – thus raises questions such as: is time smooth, and does it go by unnoticed? or does it appear as very present through the amount of work invested in a specific situation? The built elements convey paradoxical roles, by for example being at once protecting and shielding as well as separating and unpleasant. Smoking a cigarette is an activity that connects the spatiotemporal here and now and makes connections that stretch out in time-space. Although intrinsically linked, time and space are not in a constant and smooth relation. The sequential assemblages of the rhythm-networks open up for focus on more subjective and qualitative aspects of time in relation to architectural use, function and programme.

Rhythm-figures

Rhythm-figures are built objects or things that can be identified to play an actor or actant role within the rhythm-network. They have been described here in terms of being brief or lasting. The former category in-

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cludes paper cups, plastic bags, cigarettes etc., and the latter includes benches, lamp posts, walls, entrances, the inside of a café, etc. The rhythm-figures thus form a part of rhythm-networks as actors, with varying roles, perhaps being instigators of networks but also simply being elements of them. In the workshops and in the analysis described in the previous chapters, they were identified as the figures that connect the subject with a specific set of spaces and elements through how they are used or through the activity in which they participate as elements. In this study, rhythm-figures have been limited to non-human actors.

Already at an early stage of this study, when the time-lapse material was collected and the more open fieldwork was conducted and before the possible outcome of the observations was conceptualized or theorized, the rhythm-figure was set in motion. I started making small compilations within the full time-lapse sequences very early. I labelled these sequences e.g. “the hamburger” or “the beer can”, based on situations that I thought activated the built environment in interesting ways. Thus, in the beginning, the rhythm-figure, without having been given a name yet, was one way to sort the many variations that I explored in my data. After a while, it became a more stabilised path that I chose to follow, guiding further fieldwork thus that I would go to the square and decide to direct my full attention to, for example, edges or food/ eating. However, I stopped doing this when I discovered that this resulted in the field notes becoming so controlled that they missed other important things that were happening at the same time, like for example connections to rhythms. A methodological consequence was that I started to approach the problem of rhythms in other ways too. However, the rhythm-figure was invented and useful in further steps, in analysis of the work, and so it remained a valuable concept throughout my work.

In relation to the visual work, the photos, the collages – both the ones that I made and those made by the students in the workshops, the rhythm-figures have been important elements. In my own collages, they have appeared as simply drawn or tagged with “cup”, “window”, “edge”, etc. Although they are not visible, they might be the point of departure for the image frames. In the workshops with students, they were the point of departure for the whole assignment. The students were encouraged to undertake their fieldwork with rhythm-figures as the thing that held their investigation together. Later, in the stu-

dents’ collages, the rhythm-figures are in focus along with small texts or quotes, and sometimes even with an imagined “voice”, such as in the example of the free newspaper. In the collages made in the workshops with students, the focus was on tracing rhythm-figures in an attempt to visualize the discrete connections that are made in the rhythmic architectures. In the unfolded sections or diagrams, to which I will return later in this chapter, the rhythm-figure is also the element that determines the section cut.

So why are rhythm-figures important? They are important because they tie all the other actors of the rhythm-networks together with an activity or a user and thereby describe the emerging rhythmic architecture. The chosen rhythm-figure becomes an actor that one follows, and thus facilitates the tracing of a rhythm-network and all of its associated actors. In this sense, the rhythm-figure (like e.g. the lit cigarette) has a key role in the analysis; it helps us to define the end and the beginning of a certain rhythm-network. The rhythm-figure also opens up for a reflection on the user, since the user is often quite entangled with and even delegates certain tasks to the rhythm-figures, as well as to other non-human actors. An important point of departure is here that a use or user are connected to a subject (and the distributed entities that enable its agency) rather than to a certain function or predetermined category. The aim is to see use as something brief and dynamic, something that surfaces through an activity, like smoking or waiting, rather than to start from the more abstracted perspective of user categories like gender or age in order to see what people do and how architecture participates in that.

Rhythm architecture

Rhythm architecture is an architecture on the move. It develops through presences and absences, and takes on a shape-shifting form defined by recurrent and rhythmical instances of activation. Its presence is evanescent – like that of the fog, or humidity, which is always there but only accumulates as small water drops in certain relational moments between the earth and air. Rhythm architecture is a fluid stabilization (de Laet & Mol 2000) of discrete elements, of rhythm-networks that reappear and are set in motion via rhythm-figures. Rhythm architecture may consist of discrete elements, but it is discernible over time



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as more or less conventional connections between these discrete elements slowly become detectable. In its fluid stabilization, or its temporal and rhythmical attempts at taking forms, rhythm architecture can also be seen as a discreet architecture; elements such as the bench and the newspaper that are recurrently connected through somebody reading in a ‘waiting for the bus-situation’. As discreet architecture, it also opens up to appeal to a discreet architect (cf. the minor architect in Stoner 2012), one that is less salient and more open to taking unexpected things into a project. An important element of rhythm architecture is repetition; Lefebvre has identified repetition as a crucial element that justifies rhythmicity, and it is also seen in Butler’s notion of performativity, as the capacity to incorporate new identity elements through being exposed to them again and again in different contexts. In that sense, rhythm is political; it is what keeps hegemonic ideas on top, but also a possibility to impose a change (cf. tactics in Certeau 1984). On the whole, rhythm can be seen as an altering force that can legitimize something that is going on but is not (yet) accounted for. This capacity of major as well as minor rhythms may help us see a wide variety of different architectures. At Värnhemstorget, we saw for instance the case of the repetitive and cumulative appearance of the cigarette as an actor that organizes a particular rhythmic architecture, a materialized rhythm among rhythms.

To briefly sum up the concepts that have been developed, I will attempt to discuss them through an example of the possible forms that rhythm architecture can take. In the observations and workshops of this thesis, we have seen that rhythm architecture may appear in several modes of form-taking, in relation to the geometric, or Euclidian space of the architectural definition of public space. We have seen this detached, rhythm-based form-taking in modes that could briefly be described as local, stretchy and vertical (see figs. 47–49). The local form-taking (fig. 47) appears for instance in scenarios where someone reads a newspaper; this could consist of the assemblage *reader – newspaper – wall*. This combining of a corporeal body/user with a brief but still lasting rhythm-figure is the type of locally and spontaneously created chronotopic space that appears all through the day, and that might involve a particular (set of) human actor(s) and physical elements like cigarette, window, niche, cell phone, bench, etc.

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Retaining the cigarette as an example, but instead following how it moves on the square would describe a stretchy form-taking (see fig. 48). In this case, the rhythm architecture describes the chain of events of the smoker: feeling the urge to smoke, finding a place to smoke, smoking and then discarding the cigarette butt on the ground and moving on to the next destination. The stretchy form-taking is thus less bound to one spot, but connects instead several semi-localities into one fluid user-space. It describes a curve in a space still defined by human activity.

The vertical rhythm architecture (see fig. 49) is a “formless”, but articulated, version of space moving out of the reach of humans, a move that takes the rhythm architecture away from a typical human, corporeally-situated user-space. It is illustrated here by following a piece of bread or a roll, it describes the connection between first *roll + store*, then *roll + store + buyer*, then *roll + bread eater + square*, then the chains break into *roll + rooftop + bird and*, *bread eater + square*.

These three examples of form-taking materialise repeatedly and rhythmically, and they connect to supposedly “non-architectural” corporeal rhythms like hunger and nicotine cravings. They are also connected to and sometimes driven by the materiality of rhythm-figures. The chronotopic spaces that appear as a result of these connections often act on different scales and interfere with each other; for example, the cigarette forms part of larger, stretchy chains that might be related to waste, trash or disorder, and at the same time form small rhythm architectures supporting spaces for individuals’ relaxation or contemplation. These examples could be called discreet architectures, existing within and borrowing from the surrounding buildings and built elements. One aspect that separates them from the building in which they take part is that they cannot be considered neutral. They emerge from a fluid process and combine fragments; they are closely linked to users and activities. Playing with the idea of the discreet architect, then – who is (s)he? The professional architect has her own subjective experiences that to various degrees are activated in her professional surroundings. As the years of a working career accumulate, the professional subject also accumulates experiences, observations, etc., that contribute to and influence the projects that the architect takes on. The discreet architect would follow rhythm-figures and be aware of her own subjectivity and the way it potentially influences the investigations and

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exercises that (s)he makes, and would be open to more transient aspects of the building and thinking beyond the conception of architecture as something neutral. As we see, rhythm architecture consists of temporally conducted, and temporally connected, discrete elements, and I have shown some examples here of how time and space connect in this formation. In order to show how they have been discerned in this work, in the following section, which is also a final section, I will reflect upon the visual and textual methods used here.

Visual and textual methods

The methods that I have used in this work belong both to research and also to architectural practice. In my PhD project, the methods have both been the means and ends, whereas in practice they are more often used as means to an end. In architectural practice, a visualization might have embedded purposes, like to convey a certain imagined lifestyle, a societal value or an identity. While this might also be an unintentional consequence of my work, the priority has been to open-endedly investigate the relation between activities and materialities via photographs and collages, where the visualizations have been means rather than ends. Practising architects often do field work; they make site visits, conduct place-analysis, and so on, and to the best of my knowledge, this part of the process is generally executed in a way formulated by the studio or by trends within the profession – such as has been exemplified in earlier chapters with for example Bernard Tschumi and muf architecture. In Tschumi's case, by following either a story or a character, the notations try to relate different visualizations and fragments of architecture into a “cluster drawing” which shares both interests and problems with the time-lapse technique that I used in relation to rhythm. It cuts time up and disconnects the depicted moments from the natural flow or rhythm. At the same time, by putting frames together, it also intensifies moments and thereby perhaps also unfolds things so that the transitions or shifting of agency in different spatio-temporal settings come forward. Tschumi and muf architecture both experiment with the visual and use it as a way to document their process as well as to research the conditions for their projects, but also as a way to visualize and present these to a client. I share many of the aspects of the visual methods that architecture studios typically use,



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like being intuitive whilst having an agenda, or being speculative as a part of the process of putting information together, but in my case, there is no clear client. Furthermore, Tschumi also notes that making the notations is one thing but looking at them also means constructing them (Tschumi 1981:9). Those words are particularly important: for me, what might seem like finished products, collages or diagrams are to varying extents works in progress; the purpose was never to make a finished product, but to use them as tools for reflection, contemplation and experimentation.

The visual and textual methods here are not only illustrations, but have been a part of my work process from the beginning. The time-lapse sequences are at the core of my research because many of the main ideas in this investigation depart from them. Together with the field notes, the collages, drawings and texts are to a large extent based on the time-lapse sequences, and so in a sense, one could say that what I have presented here is a series of time-lapse or time-lapse-related methods. Taking photos has been a way to see the square from another point of view, and taking notes has also been a way to try and organize observations and thoughts, and making collages, diagrams and sketches a way to try and work through ideas that would emerge from looking at pictures or reading a text. The different techniques have, in their own ways, been a way to ask questions and perhaps also to answer questions throughout the work.

Time-lapse photography and field notes

Time-lapse photographs have been a recurring theme throughout this book, and I have already shared many reflections on the role they played and problems that have arisen and been overcome during the investigation. First and foremost, the picture sequences contributed with a way of slowing time down and intensifying moments so that the built environment became visible. In the short films where I elaborated with time between frames for example, my focus centred on the films as a whole. Therefore, after some time I realized that to keep the focus on the square and on architecture, they would be more useful if I could flip back and forth through them, and I made small, themed compilations. It is important to note here that apart from being used in their original format, they are also the background to most collages, and as a data



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source in this work they have given guidance and revelations in different constellations. For example, the themes like eating or smoking that recur throughout the work are activities and elements that became salient when stepping out of the natural rhythm in the square and into the cut-up time of the time-lapse sequences. Its sequential feature, though, is a way of thinking about time as moments with specific characters that connect to other moments in a perhaps messy way, and not an analytically clean (in science terms) or programmatically clean (in practice terms) set of events. Although they cut up time and rid the frames of movement (contrary to what film would do), the sequentiality is the property that prevents the pictures from simplifying and clearing up the messiness excessively; I do realize however that I also do that to some extent. Nonetheless, the time-lapse sequences have been a way to be able to see and to work with rhythm architectures.

The first source of textual methods is the field notes which were collected in the square. Throughout the fieldwork, the weeks have had different focus. The time-lapse photos in this work would not be the same if they were not accompanied by observations and field notes. The notes from my first week in the field are the most extensive, mainly because I was still very open to what temporality and rhythmanalysis in the square would be. The poorest notes are from a cold, snowy week in December. During one of the fieldwork weeks, my notes were focused on eating and food, and I also tried to take pictures of people eating as much as I could without interfering in people's personal spheres. What I extracted from that week were many quotes on food/ eating and many pictures of people eating, but it provided me no greater depth on the matter compared to the weeks in which I took notes and photographed more freely. Concerning the photos of people eating, I haven't been able to present them properly in the thesis much because of the plain fact that even though I shot them at a distance, they are of people who have not given their consent to being photographed while eating. While browsing through the time-lapse pictures, the field notes have sometimes worked as parallel reading, and sometimes I have read through them to test or formulate ideas and thoughts. Rather early in the process, I started inserting field notes as a parallel voice in my text – especially in the section that dealt with methodology, but also in the empirical findings. Working with the field notes like this has been a

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way for me to let the reader stay close to in the reading, and also a way to tell about how I have moved around the square, that I am in no way neutral, and that on some days more than others, I brought moods to the square. I have also used time-lapse sequences as background ideas or starting points for the collages. Field notes are also present in them, both visually and as inspiration. The second workshop with students was about writing, about working with spatiotemporal connections between architectural elements and spaces in text, and exploring the possibility to make connections geographically and temporally that were very distant to the physical location that was the square. Throughout the regular writing of my PhD thesis, I have experimented with writing styles, in some parts very deliberately, and in others in less conscious ways. I have struggled with being personal in the text and letting my voice through whilst still being able to discuss the matters that I was investigating. In a way, I have worked with what one could call an ethnographical writing style, trying to stay close to the square and to share reflections throughout the chapters, including in the more theoretical parts. This way of trying to stay close to my process has resulted in a writing style where I repeatedly come back to the same examples from different angles, rather than more strictly staying with one empirical phenomenon at a time and exhausting it before going on to the next. In this way, the theoretical idea and content of my work has also been allowed to have an impact on form and the way in which this thesis is written. The work with field notes has given depth to the photographic material. It has been a way to stay present on the site, and also a way to assess the openness of my presence; sometimes I did not feel comfortable writing and had to write about situations afterwards, and sometimes I wrote extensively and openly in the square. Another important aspect of the field notes is their quality, as tools to reflect on the process at different levels, from the direct stay in the square to larger methodological thoughts.

Sequential collages

The sequential collages and the unfolded sections mix visual and textual methods, and in this section I will share a few reflections on how I have worked with them. The sequential collages depart from a half-day of fieldwork with the students, whereas my own collages have been

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made parallel to field work and writing throughout the work; thus, an accurate time estimate is difficult to make. The students' method of collecting fieldwork differed somewhat from my own; I worked more openly and inquisitively than they did, as they were given my conceptualizations and encouraged (by me) to follow rhythm-figures. In my collages, the time-lapse sequences are the background; in some of them there are also photographs that I took with my phone. Although there are differences, one might say that the fieldwork resembles a way of mapping, a way of collecting data related to a place, but as a way of mapping it is subjective and does not aim to be neutral. One element of the workshop was to follow rhythm-figures as a way of delegating subjectivity to objects, the students lending their professional understanding of the built environment to the things that they followed, and by that then perhaps seeing new connections or alternative uses. In some of the collages, this was visualized as for example a talking free newspaper. In this exercise, the focus shifts heavily towards the non-living things; they are animated and express opinions and thoughts on aspects of design. This delegation exercise could be seen as a way to be pushed out of one's comfort zone, as a way to put on a different pair of glasses so to speak, or perhaps also as another take on a participatory design process where the interaction is mainly between human and non-human actors rather than between different subjects. As a participatory design process or just a way to undertake a field investigation, perhaps it demands of the person conducting it a substantial pre-understanding of both how the built environment works as well as of society, inequality, etc. Yet, delegating one's subjectivity can be a way of finding common denominators that can be very different, and it allows place-analysis and fieldwork to be pointed out as something that is tightly bound to norms and culture, despite the intention usually being an open-minded approach. Working with collages has been a way to come closer to the possibility and the impossibility of form-taking mentioned in the previous section. The collages can capture rhythm architectures in ways that are difficult or even impossible to do through time-lapse photography, free photography or filming. For me, working with collages was thus an opportunity to extract and visualise ideas from my material, both empirical and theoretical, in a new way. It was also a way to investigate specific connections, and to try to push the understanding of use

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and function of things and spaces further. One limitation of the collage is its illustrative role; it can convey an idea quickly and concisely, but it does not have the ability to discuss and deepen a line of thought in the same way as perhaps a text has.

The unfolded section

The unfolded section as a drawing technique is used to follow a line through a building that resembles a path more than a straight line usually does through a building. Another way to explain it is to call it a *phenomenological section*, as it, in addition to showing connections between spaces through the built environment, sometimes also displays more qualitative layers to the built than the rather sterile, technical section would. I have aimed to expand the unfolded section here by combining techniques, drawn and/ or written, and by making the section cuts based on the rhythm-figures rather than on one single subject. This way, the section cut symbolizes different subjects that interact with the rhythm-figure rather than none, as in the case of the traditional section, or with one subject, as in the case of the phenomenological version. It is possibly a way to capture an architecture on the move (Latour & Yaneva 2008), to show how one building also connects with other buildings or built elements. However, this capturing is only momentary, a hint at the multiple contexts that are at play simultaneously. The unfolded sections that I have worked with have been expressed in words or drawing/ collage, and when tracing them backwards, their themes or ideas come from fieldwork, the time-lapse, and field notes. The time-lapse pictures are limited to one frame, so the unfolded section adds to that frame in a way, perhaps describing some of the things that are not present in a picture sequence. Discussed alongside the unfolded section are also the diagrams that illustrate my attempts to describe different ways that rhythm architecture takes form. The unfolded section might be more appropriately termed the *theoretical section* due to its shape-shifting expression moving between the written and drawn, and also transgressing typical boundaries such as inside and outside. Here, it works as a way to investigate as well as represent the connections that are made to other buildings, but importantly, if it was just about the connections no section would be necessary; it has a designerly element or something inherently architectural, which is the way it describes clo-

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asures and openings, distances, volumes, sizes and other such relations. It could thus be put forward as an important tool both for the researcher but also for the discreet architect. Neither the sequential collage nor the unfolded section are precise tools with delimited functions, but one might roughly say that the sequential collage conveys the connections between elements and spaces, but focuses on the rhythm-figures. The unfolded section also works with connections, but the aim is also to relate to distances, sizes, volumes, openings and closures. The following of rhythm-figures and the cutting through the square have been important in the development of the time-lapse-based methods and will perhaps, in the future, lead to an expansion of the architect/designer/ planner's toolbox.

Chronopolitical implications and speculations on future research

Chronopolitical questions are important when temporal aspects in many cities have risen on policy-makers' agendas and attention has been directed at time as an indicator of wealth; some people have more time than others, and time can be bought in the form of, for example, household services (Mückenberger, 2011). In this study, the chronopolitical implications do probably foremost follow from the focus on in-betweens, the view on use, user, activity in relation to for example functionalism and programming of public space, i.e. from my ambition to investigate and present complements to established sorts and perspectives in architecture. The rhythm perspective contributes to the chronopolitical by introducing time as repetition and intensity, the growth – peak – decline pattern instead of that which can be measured in hours, minutes and seconds. It seems reasonable to think that the connections between urban form and social space could be found in between the controlled and programmed space and the free, unpredictable space, in the everyday. Rhythm architecture can offer a line of flight, a temporary destabilisation, because in the interstitial, where architecture is “social” but also material, i.e. neither completely an effect of a strategy nor completely controlled by society, a place that can potentially be addressed by the rhythm-figure. To push the boundaries of what counts as use or activity away from predefined categories and to allow for “new” users to partake and be recognized are both impor-

tant elements of moving towards a more just public space that is accessible to many citizens. One way of doing this is to think about ideal sorts of spaces and building types. In this work, a free newspaper was caught dancing in the wind in the open space of the square, making associations to a culturally established sort ‘the theatre’, ‘the stage’; on the contrary, a cigarette has yet to make any such associations. They both challenge a conventional view on what architecture is, and in between them still also establish distances and perhaps evoke different ways of imagining what architecture can be. Thus, rhythm architecture can be chronopolitical by challenging hegemonic practices and ideas by introducing unstable sorts that rely on the temporal, the rhythmic, and introducing qualitative aspects of time in architecture, connected to built elements and to materialities that might seem fragmented and dispersed.

Future development of rhythmic architecture should deepen the connections between for example how architecture and planning relate the built environment with social space. The purpose of architecture and planning is to make things better – but when, and for whom? Rhythm-networks/ -figures/ architecture can hopefully help to open up these discussions and perhaps also to think through whether this is the path to pursue; is it even possible to make things better for everybody? ‘The user’ has been addressed mainly through the concept of the rhythm-figure, which adds the possibility of not only focusing on the human actors, but also the non-human ones (and perhaps especially on how they interrelate); this way, architecture can operate on more levels and perhaps tease out new users. The methods may be of importance to the practising architect or planner in considering the professional self-image, how one relates to one's own subjectivity, and to the awareness of an accumulated professional subjectivity that comes from experiences that one gathers over the course of a lifetime and a career. Some practitioners work alone, some in teams, some in participatory projects, and the perspectives that rhythm architectures present might shed some light on that. Perhaps there is already a discreet architect within one's practice, be it drawn or written. I present some glimpses of interior spaces, but the major focus has been on the exterior space of the square, so in the future it would be interesting to focus more on the interiors and the connections between inside and outside. I have grap-

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pled with binary modes and one of the aims with this study was to look into the interstitial spaces, the weak zones, but since architecture is by nature forcefully separating, so openly and often proudly excluding, it would be interesting to keep working on that track, possibly providing a deeper look into the paradoxical relation that arises, along with the questions of accessibility and the goal of making spaces for everyone.

I have hopefully highlighted some possibilities for how temporality and architecture can be studied and represented. On the one hand, I have emphasised how important it can be to look for and to find evanescent, weak and non-acknowledged activities, and even though they are often not accounted for, they are not difficult to find if we have the right tools. On the other hand, temporality can also be a strong force; it can be something that through repetition produces and upholds certain power relations, as well as a force that presents a true possibility for change. For the future, it is important to let go of the idea of architecture as neutral and static and to instead focus more on its double- or multi-sidedness.

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SWEDISH SUMMARY

RYTMARKITEKTUR – materiella och sekventiella aspekter i stadsrummet

Kan en cigarett fungera som arkitekt?

Detta är en av några viktiga frågor jag ställer mig i min undersökning av tid och arkitektur på Värnhemstorget i Malmö. Undersökningens utgångspunkt är att testa vad som kan räknas som arkitektur och därmed ifrågasätta två vanliga föreställningar om vad som definierar den. Å ena sidan idealet om arkitekturen som tidlös och därmed statisk, ett objekt att beundra eller förfasas över med en enskild avsändare, en arkitekt. Å andra sidan finns en relativt vedertagen bild av ”det goda exemplet” inom stadsbyggnad, om det exempelvis finns många olika människor och aktiviteter på en plats så är den per definition lyckad, eller idén om ”mötesplatsen”, det ställe där främlingar skall mötas och föra dialog.

Eftersom fokus inom arkitekturen under en period varit på rummet relativt frånkopplat från tiden har det här arbetet koncentrerat sig på tiden, det temporära, dock inte frånkopplat rummet utan med utgångspunkt i idén att tid och rum hänger samman och inte kan separeras. Att arbeta med det temporära i arkitekturen har gjorts och kan göras på olika sätt. Det kan vara genom att lägga till temporära aktiviteter på en plats eller tillfälligt tillåta en användning som inte är den en plats eller en byggnad är programmerad för. Det kan även vara att man arbetar med termer som flexibilitet för att främja arkitekturens möjligheter att användas på alternativa sätt i förhållande till dess programmering. Diskussioner omkring dessa ämnen identifierar ofta en binär relation mellan det funktionella, programmerade och det romantiserade oväntade och spontana.

Jag valde istället tidigt att arbeta med rytmanalys (Lefebvre 2004). I den hänger tid och rum samman och den är uppbyggd på repetition och rörelse. Den inkorporerar både cyklisk och linjär tid, alltså både det som kommer från naturen och det mätbara. I mina studier på Värnhemstorget har jag varit ute efter det flyktiga, vilket snabbt ställde till

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problem. Hur fångar man det? Detta är också en viktig del av undersökningen, hur får man tag i det svårfångade, hur relaterar arkitektens typiska verktyg som ritningen, diagrammet, collaget till det tillfälliga och flyktiga?

De empiriska studierna på Värnhemstorget samt det teoretiska arbetet har utvecklats relativt parallellt och jag har låtit dem vara avhängiga av varandra längs vägen. För att kunna hålla fokus vid vad arkitekturen gör hellre än vad den är har jag arbetat fram tre begrepp, rytmfigur, rytmnätverk och rytmarkitektur. Rytmmfiguren har i dessa studier använts för att beteckna ett materiellt objekt som återkommande använts på torget, såsom en papperskopp, en cigarett, en gratis tidning eller en lyktstolpe, en bänk, en trappa. Dessa saker har jag följt på deras väg genom olika rumsligheter, i kontakt med olika arkitektoniska element på olika sätt, genom att observera dem, genom att låta studenter följa dem och genom att fotografera. Rumsligheterna och sammankopplingarna av t.ex. människor, djur, ting och arkitektoniska element ses här som återkommande sekvenser och dessa sekvenser har jag beskrivit som rytmnätverk. De kopplingar som då uppstår är inte kontinuerliga utan typiskt för dem har varit att de just är återkommande, därav begreppet rytmnätverk. I och med att dessa nätverk repeteras menar jag att det uppstår formlösa, svaga men likväl förnimbara rytmarkitekturer, element som aktiveras om och om igen men som inte är tänkta eller byggda som arkitektur. Rytmarkitekturerna skapas av aktiviteter kopplade till vardagen såsom att dricka kaffe när man väntar på bussen eller genom att passera på väg till jobbet. I första omgången av undersökningar på Värnhemstorget tillbringade jag en vecka i taget i fält, då jag försökte täcka in säsongerna, vår, höst, sommar och vinter. På plats arbetade jag med fotosekvenser tagna med en timelapsekamera som monterades på en lyktstolpe samt med fria observationer. I andra omgången av fältstudierna tog jag hjälp av fjärdeårsstudenter på arkitektprogrammet i Lund och arrangerade två olika workshops, den första där de arbetade med collagemetoder och i den andra i ett försök att skriva arkitektur. På egen hand har jag satt samman timelapsefoton till utvalda sekvenser, arbetat med collage samt undersökt möjligheten att beskriva de fenomen jag studerat genom en utvikt sektion, ett sätt att arbeta med ritningen som är mer subjektivt än vanligtvis.

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En sak som blir tydlig när man följer rytmfigurer är att nya användare och användningar dyker upp och är förvånansvärt starka i förhållande till hur sällan de nämns i stadsbyggnads- och arkitektursammanhang. Här dyker cigarettens upp igen, rökaren och rökning är ett exempel på detta. Det finns självklart naturliga förklaringar till varför rökare, tiggare osv inte diskuteras så ofta, de är samhällsproblem som skall lösas i andra instanser. Arkitekturen kan inte lösa dessa komplexa sociala problem men den är inte heller helt neutral, istället är den på olika sätt delaktig i dessa processer. När en aktivitet som tiggeri eller en användare som rökaren är bland de mest dominanta inslagen på en plats så är de delaktiga på samma sätt som en skateboardåkare, en familj som väntar på bussen eller en torghandlare men de är likväl osynliga. Rytmmfiguren möjliggör att komma åt medskapare som inte nås i de kanaler som är etablerade idag. Rytmarkitekturerna visar på kopplingar, både småskaliga och långsträckta mellan byggnader, rumsligheter och arkitektoniska element som kan vara viktiga att ta hänsyn till i en analys av arkitekturens sociala betydelser, men också vid mer konkreta projekt såsom vid om- eller nybyggnation. I arkitekturen finns inbyggt öppna eller dolda agendor, dubbla syften. När man pratar om att bygga för att bjuda in till olika saker så stänger man alltid något eller någon ute, det finns alltid en separerande dimension av arkitekturen. En dörr öppnar upp men stänger ute, en trappa leder till något men fungerar även på motsatt sätt. Tanken är att med hjälp av begreppen och metodutvecklingen i detta arbete bidra till att kunna stanna till vid mellanläget, för att undersöka och diskutera det som varken tillhör det renodlat goda eller det renodlat dåliga, att fundera över det som ofta byggs bort men ändå blir kvar. Tanken är att kunna utmana funktionstanken som är en viktig byggsten i arkitekters utbildning och praktik och att ge möjlighet till arkitekter, planerare och designers att låna en annan blick än deras egen, mänsklig och icke-mänsklig. Tanken är att en cigarett på ett sätt, om än tillfälligt, kan vara ett slags arkitekt.

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ABSTRACT

EVEN THOUGH ARCHITECTURE often might be conceived of as timeless, there has always been different ways of dealing with time in architectural discourse and practice. Since the early 20th century the temporal activities that goes on in and between buildings has, for example, been addressed by concepts such as function, flexibility and program. Architecture is of inevitable importance in our everyday social lives and has a political role to play also in its mere factual claiming and changing of space. But architecture is also a kind of delegated, or materialized, representation and manifestation of political powers in society, powers we generally don't know completely, but still need to acknowledge. My investigation departs as a personal reaction, originating several years ago, to the still widely held notion of architecture as atemporal, well-designed built objects striving towards aesthetic perfection and created by a single author. A plausible way to capture, i.e. to experience and represent architecture as a less stable and more situated phenomenon would be through the study of various rhythms of urban life. In this study it is more precisely the micro-rhythms that connect everyday life situations with the built environment, placing architecture in between the subjective experience and the objective experiential frame that is being examined. I am thus interested in how mundane activities such as eating, walking, shopping, smoking, waiting, etc., brings different kinds of materialities together in a sequential and rhythmical fashion. How are these events architecturally enacted and articulated? How are different materialities put into use, and how can this use be conceptualized and represented? The methods are based in a series of timelapse photos and observations in Värnhemstorget, which is a square in Malmö in the south of Sweden. The project also entails more experimental studies and exercises, including two workshops with master students in architecture. Three main concepts have been developed – rhythm figure, rhythm network and rhythm architecture – as well as a series of methodological explorations and different forms of representations. Together, these become tools that enable a discussion of the more transient and fluid aspects of the built environment.

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Newspaper articles:

<https://www.sydsvenskan.se/2014-12-07/en-busschauffor-tjej-med-glatt-humor>
<https://www.sydsvenskan.se/2016-05-31/protest-mot-att-fangelset-blir-forvar>
<https://www.sydsvenskan.se/2016-06-16/stor-skatetavling-i-malmo-i-helgen>

Workshop I, groups members:

Group 1.
 Kristina Nygård
 Jenny Andersson
 Sigurlín Rós Steinbergdóttir

Group 2.
 Lisa Grubb
 Robin Petersson
 Anonymous

Group 3.
 Klara Bengtsson
 Georgia Forbes Smith
 Fei Chenyi

Group 4.
 Fredrik Thornström
 Caroline Theux Lowen
 Polina Moroz
 Matthew Wilson
 Zandra Valencia

Group 5.
 Maria Aneljung
 Petter Hultqvist
 Margo Neemela
 Margaret Metchev

Appendix I & II:

I, Workshop 1 "Discrete architectures in Värnhemstorget in Malmö"
 II, Workshop 2 "Writing architecture"



Friday 7th of June, 2013



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Appendix I & II

Workshop "Discrete Architectures in Värnhemstorget in Malmö" Performing Theory, LTH

12/11, 2015, 9.00–12.00

13/11, 2015, 13.00–17.00

Teacher: Paulina Prieto de la Fuente

Assistant: Johan Wirdelöv

Objects to follow:

Coffee cup

Free newspaper

Shopping bags

Bicycle

Hamburgers

Cigarettes

Or other if you want to.

Your assignment.

In groups of 3–5 students you will spend time in the morning of Thursday the 12th of November on Värnhemstorget in Malmö. On site you will look for discrete architectures. Each group will be handed a drawing with a panorama of the facades of the buildings surrounding the square. The facades are the background to a collage that you will make and present in the afternoon of the Friday the 13th of November.

What is discrete architecture?

To give you an introduction in to what I mean with Discrete Architecture I have copy-pasted an excerpt from a text that I have written about a skateboard.

The skateboard rides on the granite tiles, it runs along or jumps on the stony steps, it accumulates speed in order to jump and slide along

granite blocks, it might also jump and slide or turn on the edge of a flowerpot. It slips, takes a flight and lands on the ground. The skateboarder sits down to catch his or her breath on a stair in the entrance to one of the facing buildings. Departing from rhythmanalysis as introduced by Lefebvre (2004) and coupled with Actor Network Theory (Latour 2005) I have been tracing rhythmnetworks at Värnhemstorget looking to capture temporal aspects of architecture. These networks show how rhythmical sequences interrelate and create reappearing architectures that are, what Bataille (1995) would call formless, and compared to formalized architectural projects, authorless or of more informal character. The reappearing architectures, or discrete architectures, consist of different architectural elements that recurrently work together. The discrete architectures are produced through the interaction between formal and more informal practices such as between the stairs, the skateboard, the flowerpot and the skateboarder as accounted for above.

On the square

You will be assigned an object to follow. You can be active or passive meaning that you can either try and look for the objects and document them or you can insert them along with yourselves on the square. If you want to you can also ask somebody about an object or invite somebody to share it. Please be careful if you decide to follow an object and thereby a person. If the person that you follow becomes aware of you have to stop the following immediately.

The collage

The background of the collage are the facades, maybe you will actively use them or maybe they become the background. The idea of the collage is to use techniques that you have learned in this course to present your findings from the field day in Värnhemstorget. What needs to be in the collage are the critical moments from the object following, where the object meets the architecture. It may contain small texts, quotes, photographs, drawings, speech balloons, facts, colourings or other. The collage is meant to be crafted in the time between the first workshop day and the afternoon of the second one.



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When and where?

The first day of the workshop is on Värnhemstorget in Malmö, we meet inside the shopping centre entré at 9.00 (sharp), outside H&M.

The second day is at the school in Lund.

What do I do?

I will be on the square the entire time to help you out if you have any questions or problems, during that time I will also take notes and maybe pictures as a documentation for myself and for my research. I will ask each one of you to fill in a consent form before we start to allow me to use your material in my research, if I use it I will state clearly that it is produced by you with the date of the workshop and your names.

Presentation

On the afternoon of Friday the 13th November each group will present their work and receive feedback from me and the rest of the group. You will have 10–15 minutes to talk, use that time to tell us what you have crafted but also to reflect on the day in the field (Värnhem), how was it?

I look forward to working with you!

Paulina



Friday 7th of June, 2013

Workshop WRITING ARCHITECTURE

Course: Architecture as temporal landscapes AFON30

March 2016

Teacher: Paulina Prieto de la Fuente

This workshop is divided into three different exercises that will be executed in different ways and locations as follows. I expect you to read the texts in the handout before the workshop starts.

This work is an opportunity for you to learn and at the same time a part of my data collection for my research project. I will ask each one of you to sign a release form to allow me to use your material in my research. If I use it I will be sure to clearly state your name next to it.

For this workshop no laptops are allowed, bring pens and paper. I am no opponent of technology, in fact I love it, the reason for this rule is simply that you pay attention in a different way without a screen in front of you.

Thursday the 10th March:

10–12, in room A:1009, exercise #1

13.15–15, in Värnhemstorget in Malmö, exercise #2. After grabbing a quick lunch we meet in the shopping centre “Entré” just outside H&M and depart with the second exercise from there and also decide on where to meet again at 15.00.

15–16, we gather to read our texts to each other in a place on Värnhem where we can all fit,

depends much on the weather.

Friday the 18th of March:

10–12, in room A:1009, the lecture on rhythm analysis that was missed in January

13–17, in room A:1009, we will meet and read to each other the texts from exercise #3 that you have prepared in the week in between. I will ask you to hand them in after.

Why do we want to write architecture?

There are many reasons but the focus in these exercises will be to explore the different contexts that architecture inevitably is faced with



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and that sometimes are difficult to draw. Through writing we can explore different times simultaneously, the now, the past and the present. It also enables us to relate to the state of something in a different way than if we draw, if something is old, new, in a good state, rough etc. It also allows us to connect experiences or events to architecture and to embody the very abstract notion of tempo or flow.

Instructions on how to write

You are rather free to explore the way you want to express your written architectures but there is one rule, you are not allowed to evaluate in the way you do when you want to sell something to someone, like for example saying “the beautiful collection of materials are positive because they induce the social mix in the neighbourhood”. I want to encourage you to explore, be interested and curious and describe, if there is a beautiful collection of materials you can instead describe them, what they look and feel like and what they do and in which situations they take part. If you want to present an opinion about something do so by describing circumstances rather than state what is good and bad. Before you write think about which voices are important, is it your voice, can you make a bench talk etc.? And finally, keep your focus on materialities and spatialities.

Exercise #1

You work in pairs, A plan of a building is handed out and you are expected to describe the plan in words, starting from outside, going in through the/ an entrance and then making your way through the floor. When the time is up you read your texts to each other. After that we exchange texts and read through them and then quickly make a sketch of the plan/ layout that is described in the text. After, just for fun we compare the sketch with the original plan.

Exercise #2

We start by working individually in Värnhemstorget with a field investigation where we look for discrete architectures, a concept that I am developing within my own research and that you have been familiarized with in the text “The skateboard”. The most hands on way to begin is to follow an object, like a cigarette bud, a soda, a plastic bag etc.



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You can be active or passive meaning that you can either try and look for the objects and document them or you can insert them along with yourselves on the square. You can go inside or outside. If you want to you can also ask somebody about an object or invite somebody to share it. Please be careful if you decide to follow an object and thereby a person. If the person that you follow becomes aware of you have to stop the following immediately. You need to be quick enough to find time to write a text that departs from the material environment at 15.00 when we meet again to read the texts to each other.

Exercise #3

In the time between the two workshops you are supposed to write a piece of architecture. You can either develop the texts from exercise 1&2, you can choose to go deeper into an old project of your own or take on a building or a public space that you have longed to explore deeper. In the afternoon each one of us will read our texts out loud. Bring a paper copy that you will hand in after. I repeat, no laptops. The texts should be around 1 000 words.

This workshop is about exploration rather than doing right or wrong.

List of texts:

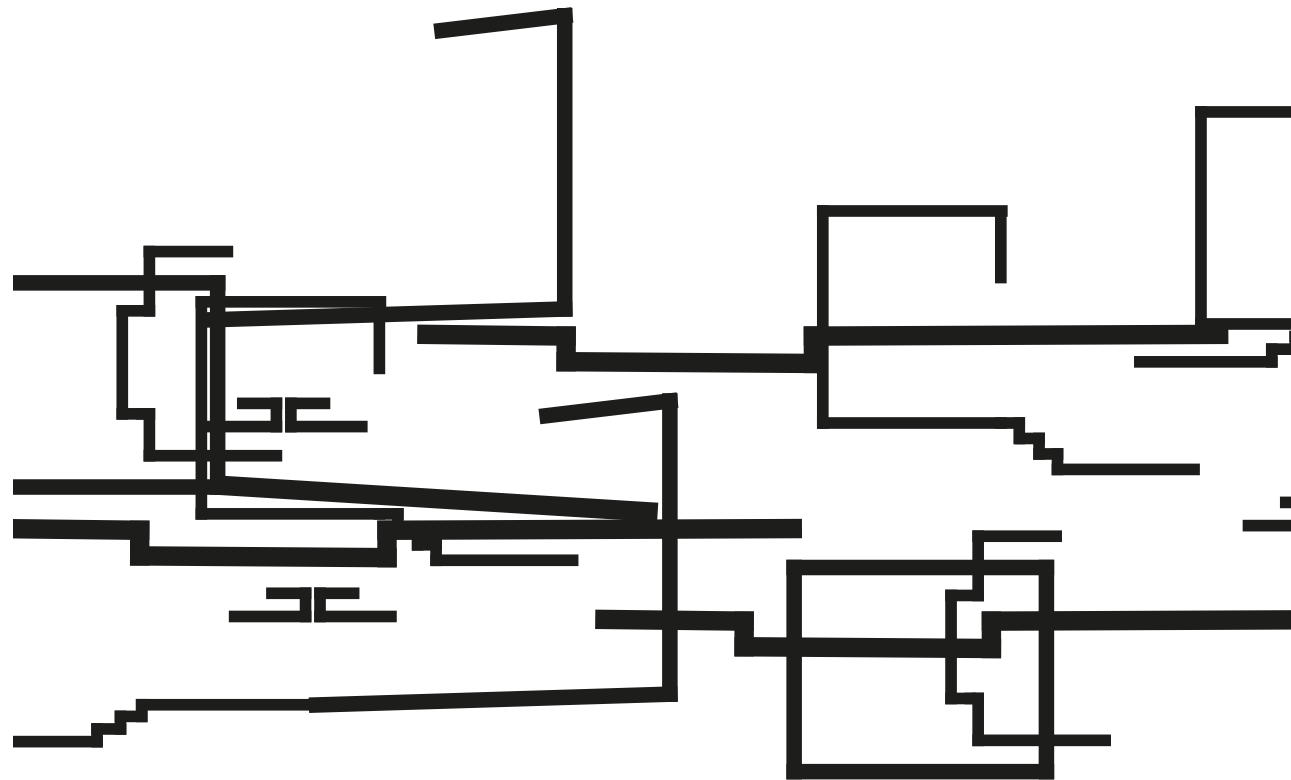
- George Perec (that you already read)
- Bruno Latour (that you already read)
- Katarina Bonnevier, an excerpt from her book *Behind straight curtains*
- Louis Kahn, “The wall, the column” from *Between Silence and Light*
- Mara Lee Gerden, “Kissing Historically, a performance lecture” from *Not now! Now! Chronopolitics, Art and Research*
- Daniel Persson, “Snow/ Tracing paper”
- Paulina Prieto de la Fuente “The skateboard”

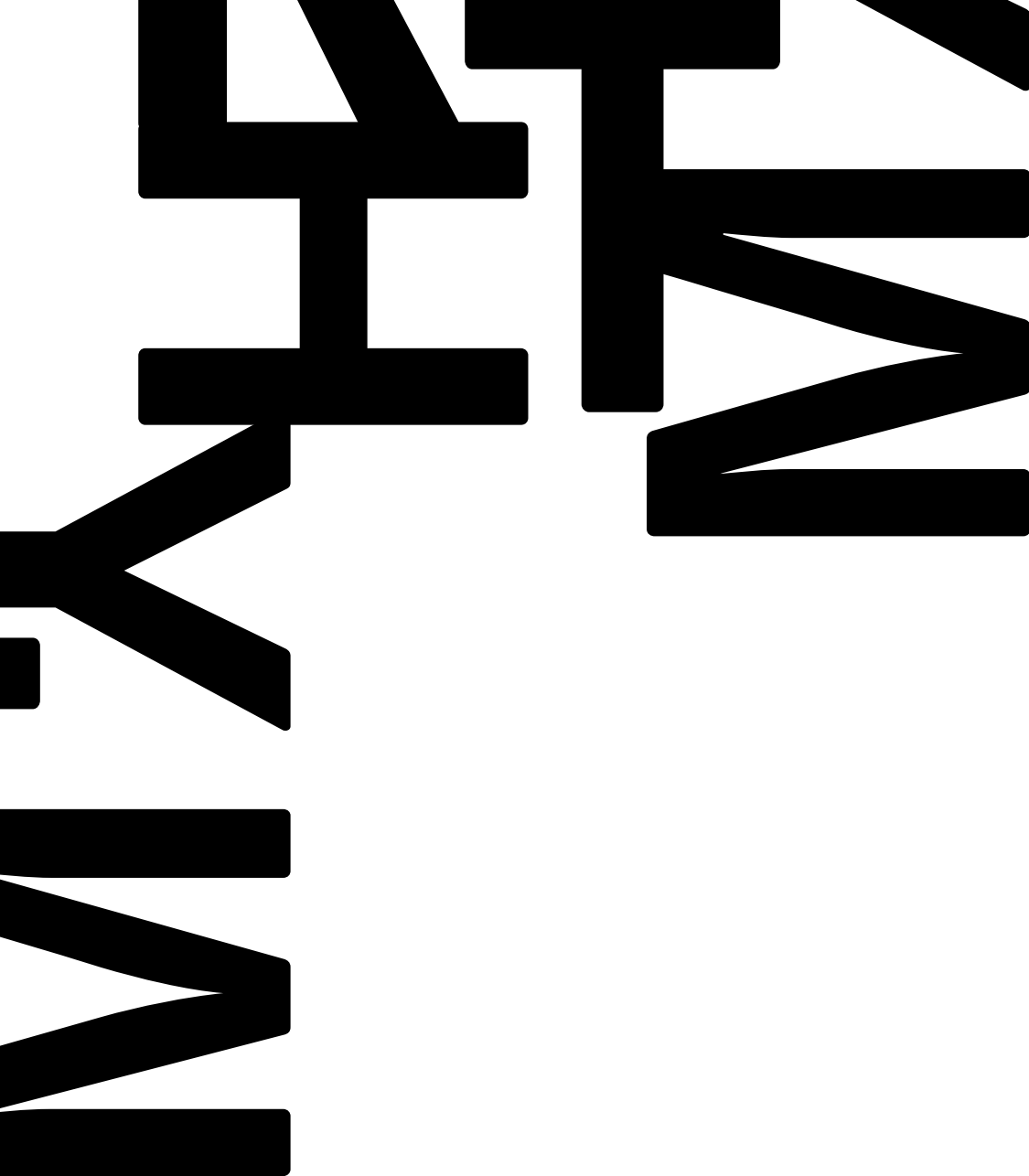


Friday 7th of June, 2013



Friday 7th of June, 2013





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