

Place of Protest: Designing for Discourse in Public Space

by

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Dalhousie University is located in Mi'kmaq'i,
the ancestral and unceded territory of the Mi'kmaq.
We are all Treaty people.

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Abstract

The act of protest exists publicly as a demonstration of opposition to an idea, judgement, or subject. Within the city, these demonstrations occupy public space and disrupt the prescribed event of a given environment to highlight the subject of the discourse itself. The event of protest, as defined in this project, is either intentionally disruptive or structured within public space. This thesis will address these two protest typologies through design implementations along a proposed march path and a new protest park in Ottawa, Ontario, directly across from the Centre Block of Parliament Hill. The design expresses both permanent and impermanent additions to the cityscape support and promote the act of protest within public spaces. Inflatable installations, permanent stages, and community space all tie together as a cohesive plan for the event of protest. The project ultimately aims to improve the immediate effectiveness of protest events while reflecting the importance of democratic, engaging, and powerful design.

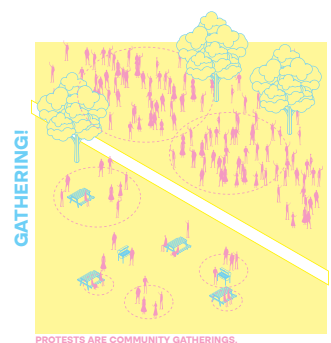
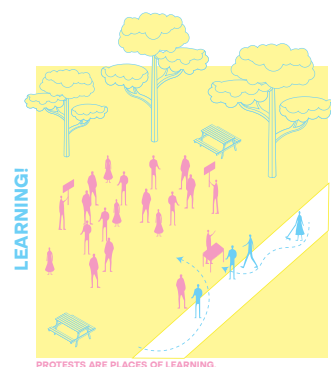
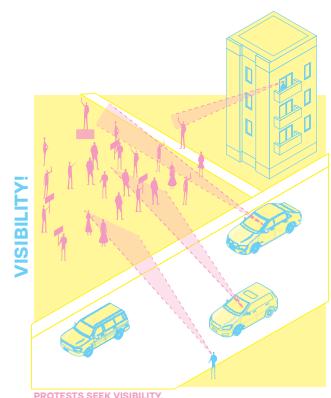
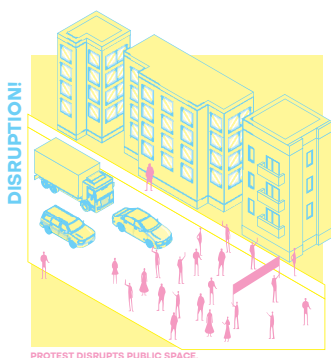
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This project would not be possible without years of love, support, and encouragement from my parents Paul and Michelle. Thank you.

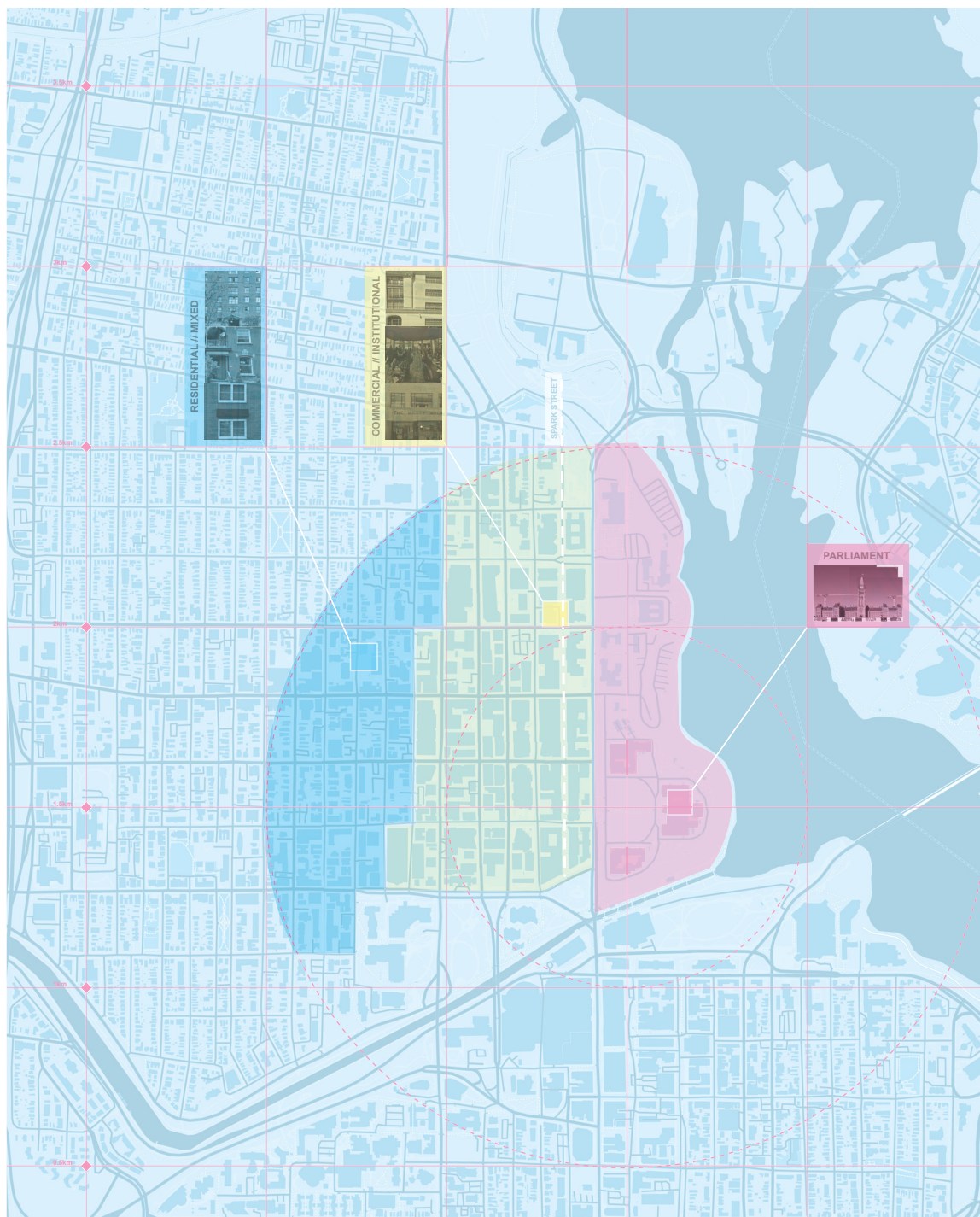
Chapter 1: Introduction



Diagrams identifying key elements of protest and how they happen in space.

As an event that happens uniquely across varying contexts, protest is not programmed for through design. The premise of protest rests on a calculated series of disruptions to an environment. Protest is in search of exposure and the sway of public opinion towards a cause. These disruptions, or the events of protest, operate in public spaces of all kinds materializing as marches, occupations, and rallies. In searching for a methodology to design for this event, it needs to be seen as an essential item to be programmed for. Through an analysis of public spaces, their design, and elements within them, we will understand how protest is seen as a thing to mitigate and control. A space designed for protest can adapt an existing public space to serve the event, encouraging its success both socially and politically through architectural design. This is with consideration to architecture as simultaneously a space and event.

Ottawa is the Capital City of Canada and one of the most protest active cities in the country. Parliament Hill, built in the mid-1800s, is the manifestation for Canadian democracy. The vast area along Wellington Street is made up of the House of Commons, the Senate, the Library of Parliament, and many other administrative sectors. It borders the downtown core of Ottawa, with the Hill experiencing tourists year-round, peaking in the mid-summer. Cities like Ottawa offer a high population density and diversity of inhabitants. On average, cities tend to be more liberal and politically active than rural areas. Larger populations encourage the development of public spaces for gathering, providing protests a place to exist within. Importantly, the nature of cities and population-dense areas is that they are heavily



Map of Ottawa, Ontario, identifying the three main 'districts' and their predominant building use/type. The residential/mixed area is noted in blue. Commercial/institutional is noted in yellow, and the Parliament block is pink. This gradient of use type is important in realizing the essential aspects of the city which are required in protest, and can help formulate intervention plans. Addressing Parliament exists ideally at an important intersection of these three typologies. Residential provides the protesting body, commercial and institutional areas exist around the downtowns public space. Parliament provides the opposition.

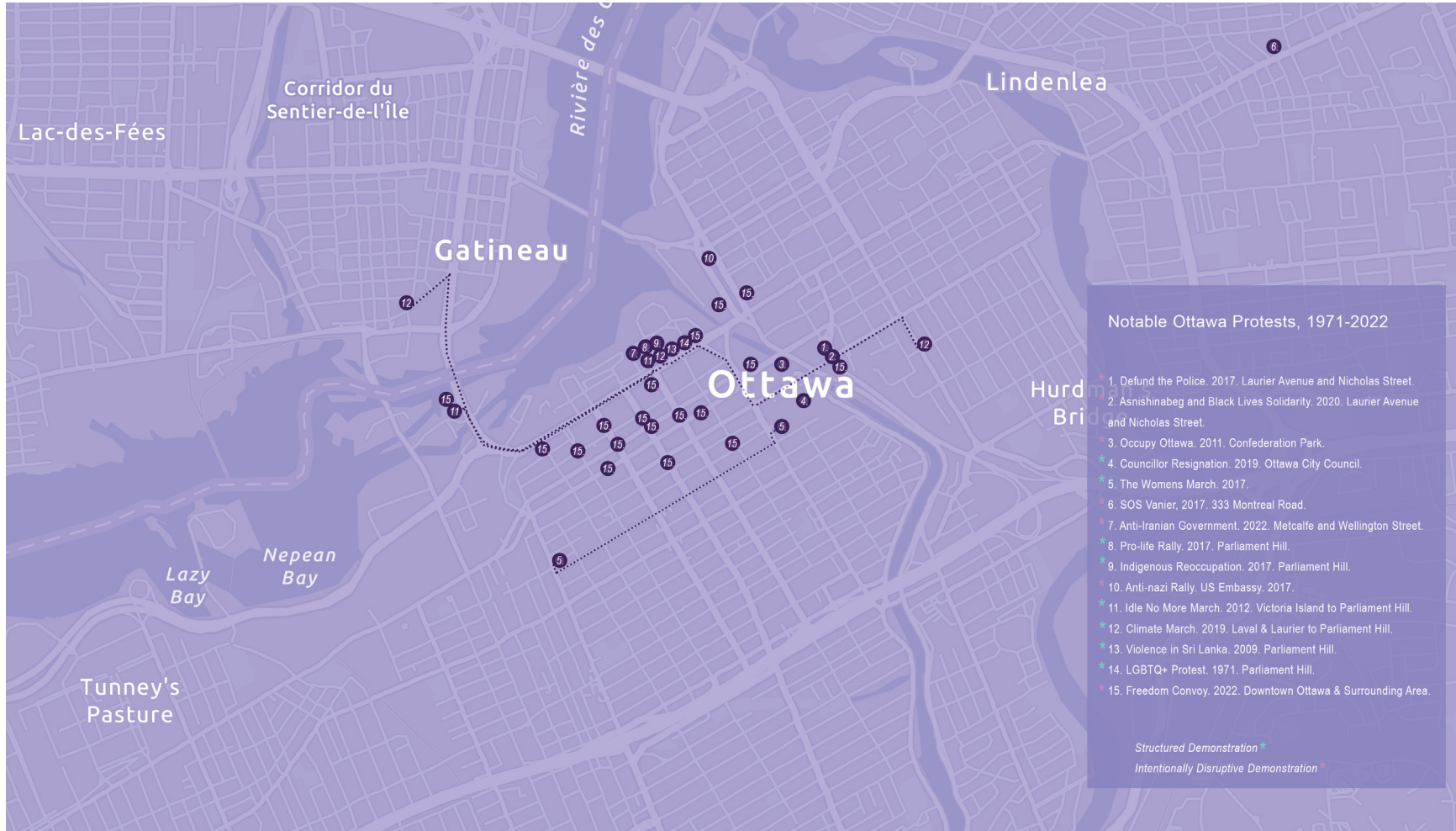
media-centric, relative to rural areas. This provides a protest with the most essential aspect: visibility. These reasons are why urbanization is correlated with protest-activity, with many of the notable protests in Canada happening in cities like Ottawa.

In 2019, the government of Canada decided that the city block directly across from Parliament Hill was to be the future annex of Parliament, fit with offices and government amenities. The National Capital Commission, or NCC, held a design competition where architectural firms across Canada were invited to submit proposals for their vision of the new lot. In 2022, the NCC named Zeidler Architecture as the winner in association with David Chipperfield Architects. The site currently awaits development. As of mid-2023, the area houses a small park-like corner along Wellington Street amongst a few government organization buildings.

This thesis argues, in part, that this lot can be designed in consideration of the event of protest. In response to one of the most detrimental protests in Canadas history---the freedom convoy---this thesis recognizes a need to plan for the event of protest. The site, named Protest Park, borders both Parliament Hill and the downtown area of Ottawa and represents more than what offices and administration buildings can provide. Protest Park can represent an important intersection between the public and government bodies. It can exist as a middle ground where the public can exercise their right to opposition, enhanced through design, and visible to all.

Bernard Tschumi's Conception of Architecture

Bernard Tschumi's conception of architecture as simultaneously space and event is essential in framing this



Map of Ottawa, Ontario, one of the most protest active cities in Canada. Data shows some of the most notable 'structured' protests (marches) and 'intentionally disruptive' protests (occupations).

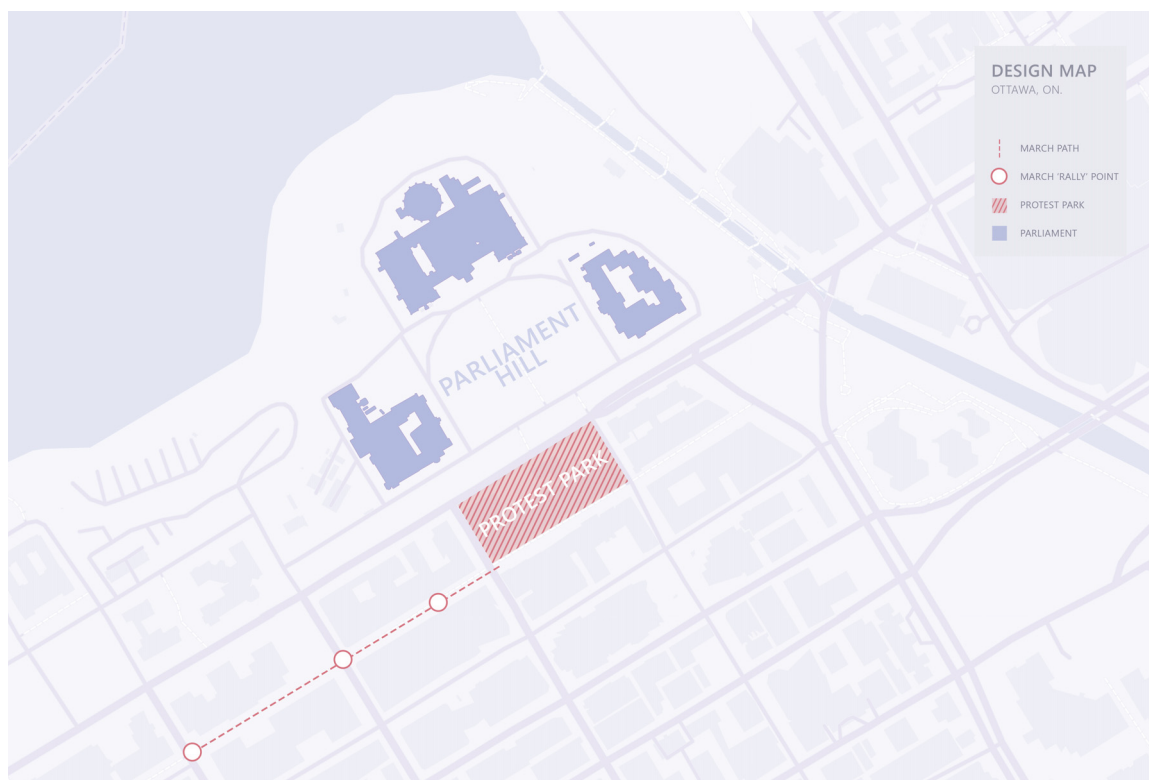
project and the idea of protest within a city. He recognizes space as a series of conjunctures, where events and circumstance uniquely shape an environment at any given time. Public space often recognizes conjunctures in limiting ways, allowing actions to happen individual from one another without consideration of the overarching event of the space. A city square represents overlapping programs (circulation, rest, market, etc.) through a design which allows for these to happen simultaneously. The real value, as Tschumi believes, is when we forget about the way we condition designs to foster individual aspects of program and seek where the condition of architecture can exist. Understanding space as a sum of individual parts is an issue of architectural conception. Developing a space should recognize a human action as a series of conjunctures which form an event, in this case, protest.

Space is “produced” by specific groups that take over space in order to exploit it, to transform it with profit, to manage it. Such an exploitation has led to contradictions between the interests of a power structure and the everyday life of the city inhabitants. (Charitondou 2020, 9)

In the context of this project, it means understanding the complexity of historical precedence in protest and spatial design, yet recognizing these as influential, but not limiting, frameworks. Architecture has the ability to enact societal change but the importance resides in its ability to accelerate society’s transformation through careful agencing of space and events (Charitondou 2020, 14). Space is meaningless without event, and the program alone in public space does not necessarily consider all conjunctures which form events. We must carefully deduce which parts of public space contribute to protests and which do not to develop a place entirely in consideration to an event. This thesis reconciles



Beginning wish image collage for this project. Understanding Tschumi's conjunctures concept of space through the physical built world, not events and actions. Space here is seen as a series of manipulations of the environment which contribute to product, just as event is uniquely created through conjunctures.



Diagrammatic map of the areas adjacent to Parliament Hill and how the design is organized around it. The designed event of protest exists as a portion of a march path leading to the protest park, directly across the street from Parliament. The march path, leading down Spark Street, a pedestrian only roadway, represents two distinct sides of Ottawa. One side is largely composed of government buildings towering over the street. The other holds many small businesses including shops and restaurants. This march path identifies two important sides of Ottawa, with the greater public between, and frames the march as unifying action. Rally points exist along this pathway offering aspects to the march through impermanent design. Inflatable structures give presence to the movement in space through an archway, provide rest stops through seating, and inform participants with information. Protesters arrive at protest park to congregate and take part in the greater occupation of the city block, listening to speech, learning more about the movement, or resting and enjoying food and drink.

public space and protest through redesign, allowing the precedence of the event to dictate spatial configurations.

A Society of Protest

Protesting as an action reflects disagreement between the public and those which hold a type of power over them. Marches through the street and rallies in the park often reflect complex societal discussions through disruption of activity and program.



Collage of protest understanding the feelings which are evoked within a public space as a demonstration happens.

The contextual basis of protest is that it exists as an idea, an event, and an action. The three realms of protest are bound by different rules yet unite to shape demonstrations as we have seen them throughout history. This thesis will understand protest as an event to be designed for, but consideration of how protest exists outside of the architectural realm is essential in developing a design-based solution.

Protest as an Idea

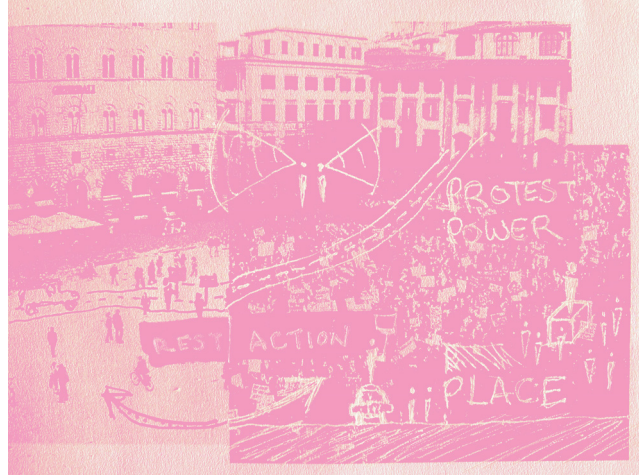
The idea of protest exists simply as a disagreement of an individual and something external from themselves. It is not bound by a site or societal regulation as it exists internally within any given person. It is how all protests begin, an internal objection to the action or inaction of other parties.

Protest as an Action

Protesting action is the active expression of this objection. This exists as an action with the intention of affecting the parties who hold responsibility of whatever is being protested. We can see it as spreading awareness to a cause or personally boycotting a brand. It is not bound by a site, but regulation and law control how it can be expressed.

Protest as an Event

As an event, protests demonstrate publicly as a collective action of objection. This event binds a disagreement to law and order within a specific site and context. It uses public space as a stage of expression, disrupting by-standers and the overall public space to spread awareness.



Collage realizing the action of protest as event in space as it truly develops: juxtaposition and disruption.

The Design Against Protest

Architecture and urban design have historically played a role in the repression of protest. Urban environments can directly oppress and control protests through certain design decisions which favour controlling parties, such as governments and their sub-bodies. These design decisions within public space can manifest as strategic modifications to city layouts to thwart riots, as is the case in Haussmann's Paris and the New Administrative Capital in Cairo. They can also exist as the ever-present surveillance of public spaces, using the threat of accountability to frighten demonstrators. Both anti-protest aspects of public space relative to protest, the physical and the digital, must be analyzed. Through analysis, we can wedge design between the event of protest and the Governed public space to encourage success of protest against anti-protest ideologies currently ingrained within society.

Haussmann's Paris

In the early 19th century France, streets were made wider to allow for easier control of protests within the narrow-street slums (Rossem 2022, 8). Civil servant Baron Haussmann, who oversaw the Parisian urban renewal project, spoke of this in 1855 saying:

To break through this habitual center of riots so as to cross the rue de Rivoli at a right angle with a new strategic roadway; to bring air and light into the midst of this human anthill; to replace these nearly uninhabitable constructions with healthy and spacious houses, doesn't that respond to the triple needs of security, circulation, and good health? (Tomasi 2014)

Exercising political control over urban spaces was as easy as widening streets in Paris. This removed a protest's ability to protect itself through barricades, allowing for easier intervention by the military during times of social unrest. It reconfigured a public space to ease the government's exercise of power under the guise of public good. This public good, in the case of 1848 Paris, was for the ruling classes, or the bourgeoisie.

The imagery previously applied to the dangerous classes no longer clung not only to the laboring classes but even to their defenders, like Blanqui. Furthermore, everyone knew where the barricades had been erected, what part of the city belonged to "the other." A barricade makes for a simple dividing line. The experience of 1848 lived on in simplified, polarized representations of social and physical space. (Harvey 2003)

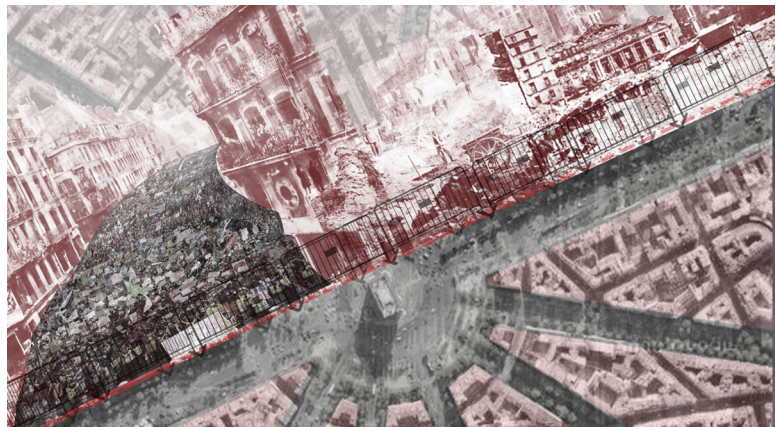
The simple dividing line Harvey speaks of is the make-shift barricades created during the Paris revolution in 1848. Conflict between classes, the working and the bourgeoisie, saw cobblestones taken from the street and constructed as barriers. The barricades littered the west side of the city where the economically disadvantaged Parisians were located. The barricades represented a social condition in the built world. Design in the case of Haussmann's Paris was a pre-emptive solution based on prior events. It targeted



Photo of a makeshift Parisian barricade made of cobblestone from the street, 1871. (Harvey 2003, 436).

public gathering through the reconfiguration of spaces to achieve the desired affect: suppression. It is expletive of design as a response to protest intended to prevent its evolution. They could not take the cobblestones from the road, but they could make the road wide enough to prevent the construction of cobblestone barricades.

In the decades following Haussmann's renovation of Paris, they dissolved protests as intended. In the protests of May 1968, police intervention thwarted the beginning of demonstrations at Sorbonne university where mass arrests occurred (Wolin 2017). The suppression of protest at this stage was simple through the integration of police forces into the Sorbonne courtyards. What they did not consider was this police action as a catalyst for the whole movement, where these arrests only fostered more support for the protesting students (Wolin 2017). Immediately following the first demonstration at Sorbonne, over 40,000 protesters had begun gathering in the streets of Paris, only to be barricaded and blocked by the heavy police presence throughout the Parisian boulevards near the Right Bank and Office de Radiodiffusion Television Francaise (ORTF). This resulted



Contrasting action of Paris prior to widening of many boulevards. Implicit limitations being created for public demonstration under the guise of architectural factors such as symmetry, sun exposure, 'beautification'.

in mass hospitalizations due to the use of brute force and tear gas against the protesters, who also attempted to protect themselves by barricading. The barricades were now built structures, designed in tandem with architecture students. They were made up of “cars and buses set on their side at the bottom, flat tree grilles to gain height, lots of cobblestones to fill in the gaps, and a few street signs on posts for verticality, along with the flags planted in the mass” (Bonnemaison 2008). In part, the Governments success in suppressing the first few demonstrations was due to the accessibility of the boulevards to large numbers of police who could erect barricades and block access of streets. They successfully exercised their power through violence, dictating the protests evolution.

Hausmann’s Paris had lasting effects on both sides of the barricade with the demonstrators and the authorities. During times of protest, many European cities adjusted to wide boulevards using burning cars and dumpsters as make-shift barricades (Scholl 2013, 41). As noted by Harvey:

You cannot make an omelet without breaking eggs, the old adage goes, and it is impossible to create new social configurations without in some way superseding or even obliterating the old. So if modernity exists as a meaningful term, it signals some decisive moments of creative destruction. (Harvey 2003)

The decision intended to prevent the barricading of streets in Paris only incentivized protesters to adapt their tactics with street confrontations. As Parisians did in 1848 by way of tearing up cobblestone to divide space, we see cobblestones in present day protests through garbage cans, bike racks, and automobiles. Space in the event of protest exists as an understanding of use types. Cobblestones lay the road, garbage cans sit on the sidewalk, and cars park along curbs. Deconstructing public space and the elements within it is

how protests are able to function in pre-determined public spaces with no protest programming. This deconstruction exists through the change of use. A protest is an event existing in space trying to find its foothold. It does not need to be an event in space grasping at elements to create essential programmatic elements, as we can create a space which does it for them [protesters].

With cars and dumpsters now being strategically removed by authorities during times of social unrest, protesters are being forced to innovate. The dialogue between protests and governments must conclude with an understanding that movements will evolve regardless of social control tactics. Public space and the objects within them will be used to exercise free speech through protest. As an event rooted in rebellion and opposition, protests will disregard objects intended to suppress them and adapt the event accordingly. During the 2007 G8 summit in Heiligendamm, they erected kilometers of fences to prevent demonstrators from accessing 'red zones', which were areas deemed too close to summit meetings and Government officials for protesters (Scholl 2013, 115). This metal barricade became a type of playground where demonstrators began playing "carnavalesque Olympic games" with the fences, making light of the barbed wire riddled barricades shielding officials (Scholl 2013, 115).

The street constitutes an important context for understanding how dissent operates through the creation of conflicts. As opposed to policy research where problems only exist when they can be defined and demarcated, antisystemic initiatives make social problems visible through conflicts that question the legitimacy of hegemonic social relations. The street matters because it provides a context in which hegemonic power relations can be contested in a non-representational way. (Scholl 2013)

Those in power drew the figurative line in the sand between the protester and official with the hands of city planners in the form of streets. In the context of protests, the street is as an opportunity to demonstrate the power of the people vis-à-vis governing bodies. It is a pathway of essential travel and visibility within the city, both of which demonstrations wish to use.

This festivity of protest was present in Paris, but seen through a different lens. Students from the Ecole des Beaux Arts created posters, cladding schools and factories alike (Bonnemaïson 2008). It was a method of retaking spaces through an impermanent means, furthering a movement through the arts. Potent phrases covered these same spaces through graffiti, with commentary on politics, class structure, and social issues. This expansive unrest in Paris skipped across many spheres and affected hundreds of thousands through the riots, posters, graffiti. It solidifies protest in history as an impermanent event. Much like concert posters across a city, or graffiti on an overpass, protest relies on the impermanent for acknowledgement as it is an impermanent action. To gain traction and gain visibility it is the most important and accessible tool. It questions existing normalcy literally through the opposition of protest, and figuratively through the changing of environment (ripping up cobblestones as barriers, coating walls in posters, covering buildings in graffiti). Protest is ever-present in society yet often lacks a programmed space. Both the impermanent and permanent have a role to play in designing for protest, as the event itself will always start and finish, but the idea of protest can not end.

A space for protesting should be free of senseless barricades intended on controlling demonstrations for no other reason

than to assert social power over protesters. Barricades, bollards, and monolithic elements have a place in protest design but only where it acts in protection of the public protesting, not their repression. A design solution will need to recognize the kind of space which we intend for protests to exist within. They must be entirely of the public, with all aspects in consideration of the public good during the event of protest. A barricade with no basis rooted in the safety of the public serves no function other than the demonstration of social control. In design, we will see streets for their intended function: a plane for circulation and transportation. The barricade will only serve as an enhancement of the event of protest.

The Modern Day Panopticon

Designing against protest does not need to consider the event in action as Haussmanns Paris project did. It can attempt to control the way protests develop or not develop. The philosophy of Panopticism, a central internal surveillance system, intends to mitigate unwanted action such as riot and protest. It does this through constant surveillance where the public is unaware of if or when they are being watched, so that no unlawful action occurs. Traditionally, the panopticon is a concept of prisons with a central watch tower. In the modern-day city, the central watch tower is present through social media, photography, and CCTV. CCTV uses surveillance as a tool to thwart protest under the threat of accountability. CCTV attempts to ensure public safety but during surges in protests, governments deploy these cameras, which directly influence the action of the public in public spaces through surveillance. In various countries it is present throughout the year regardless of protest events. In some countries which tend to oppose

the usage of government CCTV, governments implement the technology during periods of social unrest. In Victoria, BC, CCTV systems are non-existent year-round, but the Victoria Police Department deploys them during times of protest (VPD 2021). In the US and Britain, two states which have expansive systems of CCTV to provide security and accountability in the case of crimes do the opposite. The populations of these two countries disproportionately fear crime than other parts of Europe and the world, and security increases the fear and distrust between people (Minton 2018, 86). In building movements strictly based on a cooperative cause, we cannot tolerate passive fear towards each other or officials. The opposite end of the spectrum to CCTV in public spaces, complete anonymity, must be thought of carefully. The consideration of anonymity in design is important to allow protests development unhindered by the threat of accountability or mutual fears, yet an essential aspect of protest is being a part of the collective movement.



CCTV operates on the same principal as panopticism, acting as a limiting factor of protest development in public space.

Collective behaviour is an unstructured action that operates on the premise of individuals (or groups of individuals) influencing one another until a cooperative action is achieved. Behaviour studies of individuals within a crowd indicate that most people do not want to be anonymous within the crowd, as it contributes to a collective behaviour (Neal 1993, 105). A collective behaviour in protest guides the individual to function as part of a collective, where anonymity within the crowd can be exclusionary, resulting in individuals acting against the interest of the group. A march uses anonymity through an inability of bystanders, or people external to the action to identify protesters passively. Demonstrators have a guise of privacy through a blending of one into the crowd, constantly moving with positions



Collage diagram exploring the ability to manipulate visibility with materiality, specifically fabric used within inflatable architecture. In the event of protest, design should encourage collective behaviour. The unadulterated cooperative action which is reinforced by the crowd is protest. Design which encourages collective action must also demonstrate against anti-protest realities in infrastructure and governance similar to surveillance. In designing a space like protest park, visibility cannot be compromised, thus providing an opportunity to design an additional space. When designing an additional, impermanent structure adjacent to the park, visibility can be warped and skewed, creating an environment which disguises users. The space can also still provide presence to the movement at large through materiality choices, where the crowd is visible throughout the inflatable. It subtracts through addition, removing a portion of the crowd from the 'public eye' for a brief moment while they enter the structure, yet it retains the collectivity of protest through translucent materials.

interchanging. This retains the familiarity required within the collective of the demonstration to contribute to a collective behaviour. It removes the feeling of being policed. This passive anonymity does not affect the action of protest but can be seen as contributing to individual involvement. If we see anonymity as a factor to design for protest, external to the demonstration itself, it begins to form a basis of design. The challenge is now applying passive anonymity seen in the march to stagnant movements such as occupations. This is where architecture can contribute.

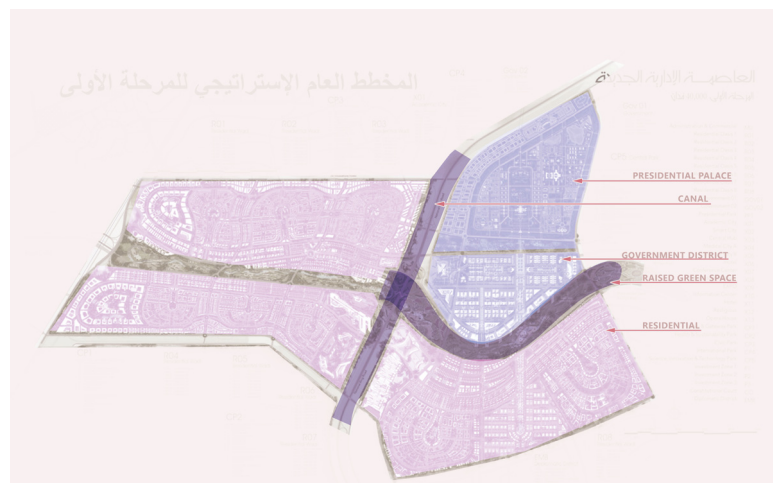
A design intending to help all protests succeed must consider anonymity as an essential factor as surveillance is ever present across public spaces. We can see the event of protest as anonymous to those looking in yet retain its collectivity. Demonstrations can have a presence in public space while seeking anonymity to foster true action. It must exist outside of Government surveillance to suppress development.

Power through Design

In June 2013, Egypt experienced the largest number of demonstrators occupying public space across all recorded history. (Abaza 2014, 180) The mass public demonstration was a response to diminishing social services relating to poverty and ongoing inaction towards Islamist terror attacks in Cairo. After the protests and riots, some twenty-two million Egyptians signed petitions to oust Mohamed Morsi from his position as President of Egypt. Less than two years after this, Egypt announced the development of the New Administrative Capital (NAC). This proposal intends to create a new capital city just 40km outside of Cairo, the

current capital, fit with parliament buildings, ministries, the supreme council, and a new president's palace.

The NAC has been deemed undemocratic and its organization directly influenced by the uprisings in Cairo just years prior. Government entities in Cairo which host essential public services like the Ministry of Social Solidarity and the Ministry of Health and Population have declared they are moving to the New Capital even though they “did not need to deal with the citizens on a daily basis” (Loewert and Steiner 2019, 72). Some thirty other Government ministries declared their migration to the NAC as well. The President's palace, currently situated in central Cairo bordering dense residential boroughs, is being relocated as well. Its placement is to the northern-most border of the

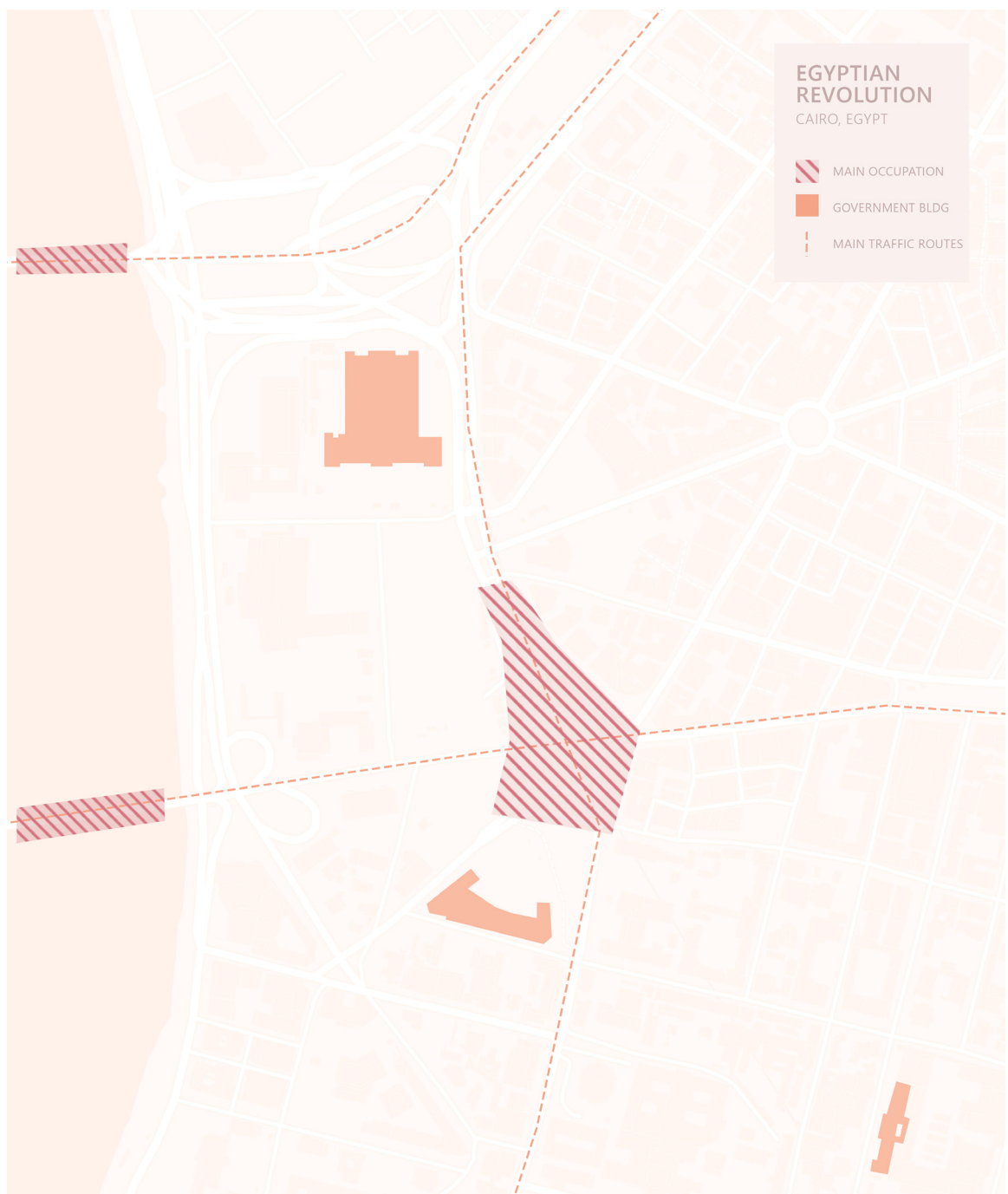


Overlay diagram of the New Administrative Capital outside of Cairo, Egypt. Seemingly in direct response to the revolutions in Cairo just a few years prior, Egyptian officials proposed the moving of many administrative buildings to a new capital district outside of the city limits. Inaccessibility to government buildings and infrastructure removes a protests fuel. The new district is designed in an undemocratic, anti-protest manner. Calculated borders are created all throughout the space, existing as raised green spaces blocking off residential districts, or waterways doing the same thing. There are levels of protection segregating the presidential palace from the government district, and the residential districts, and Cairo in its entirety.

NAC, surrounded by the Government district and kilometres away from the nearest residential area.

What does this mean for the relationship between design and protest? The strategic placement of high-profile buildings and the presidential palace is directly responding to the lack of perceived safety during the revolution in Cairo. It seeks to seclude officials and their places of work, indirectly affecting how a city can protest effectively. Removing government entities from the city where much of the population resides makes meaningful protest within public space impossible. It widens the gap between the majority and the minority, preventing the act of protest from affecting those in power and the event from occurring. The axial design of the NAC is of power creation, allowing the government to exercise control over potential demonstrations if they even made it to their doorstep.

The event of protest is about objection towards a governmental body who holds power of the public. In designing for the event, we must understand how important public space is in bridging the gap between institutional power and the public. It offers us a place to gather and demonstrate, yet when we remove the institutions we oppose from the context, we remove the most important audience. With the creation of a new place for protesting, proximity to all essential building types and their inhabitants is relevant in creating a stage with the relevant audience members. Successful protests demonstrate to acquire traction amongst the public and recognition of the problem from institutional powers. We need to consider the proximity of the public in designing a place for protesting as well as essential government buildings.



Diagrammatic map of Cairo, Egypt, during the revolution in 2011. The revolution which took place in the downtown core of Cairo paralyzed the whole city for multiple days. Occupations took to city squares and main roadways, making travel inside and out of the city impossible. As many cities, Cairo's essential government buildings are located within the city limits. Protest at the doorstep of government infrastructure provides a demonstration with power. It provides the movement with an audience, whether that be metaphorical or literal. Breaking down a cities movement patterns by occupying roadways, bridges, and squares, reinforces the power of a movement. It ignites a protest while inciting fear in governing bodies.

Chapter 2

A Design Effect on Protest: Structured and Intentionally Disruptive Demonstrations

In analyzing how design suppresses protest directly and indirectly, we can begin to build a framework to design within to foster the success of protest. Movement, expression, and gathering are essential factors which shape the event of protest. Public space and its design dictate how protesting happens through a relationship between event and space. Designing a place to foster the success of protest requires an understanding of the limitations of design and designed space on the event itself. These principles have fundamentally different meanings when related to the type of protest that is considered structured demonstrations and intentionally disruptive demonstrations. These two differ based on how protest uses space to further push the agenda of the movement, either working with a designed space or working against it.

Movement

The public moving throughout public space is reflective of community, its organization, and design. Contemporary common spaces within urban environments are reflective of their context as a human settlement. The city is a complex series of pathways to be travelled by car, bus, train. A city, as a settlement, has historically signalled the end of 'human wandering' where now technological advancement provided us with the means to branch out, relying on internal movement within the city (Akama and Pink 2018, 305).

The pause of movement. Settlements signalled the end of wandering, the end of nomad existence – a choice to come together. These were societies defined by the choice to stop, rather than to move. Traditional public spaces reflected this.

Today, however, people are on the move; to urban centres, from troubled areas, to other places – for short and long term. Increased mobility has become a factor of contemporary society and one that also directly affects the role and shaping of public space. (Akama and Pink 2018, 305)

City design considers movement in every way --- intertwining sidewalks, roundabouts, train lines. These prescribed movement paths create indirect boundaries in the public spaces of cities. They ultimately affect how people use and don't use movement paths.

The road and its curbs represent a stark difference of scale in public spaces. Both the sidewalk and roadway act together to provide flows for people and vehicles to follow side by side, yet they must act independently, only crossing one another when the design intends for it. It decides how movement must happen, otherwise it would be chaos. People and vehicles comply with and ignore these boundaries during protests, using the spaces for intended and unintended movement. Seen in the march, protesters carefully following the flow of roadways and sidewalks, or



Collage of public space being understood as a combination of parts, each creating a type of boundary affecting how it is experienced during different actions. The boundaries of private and public, person and vehicle, built and open, can all exist under the broad events of public space. In protest, these barriers are ignored and used against a cities intended spatial event. It disrupts through crossing borders.

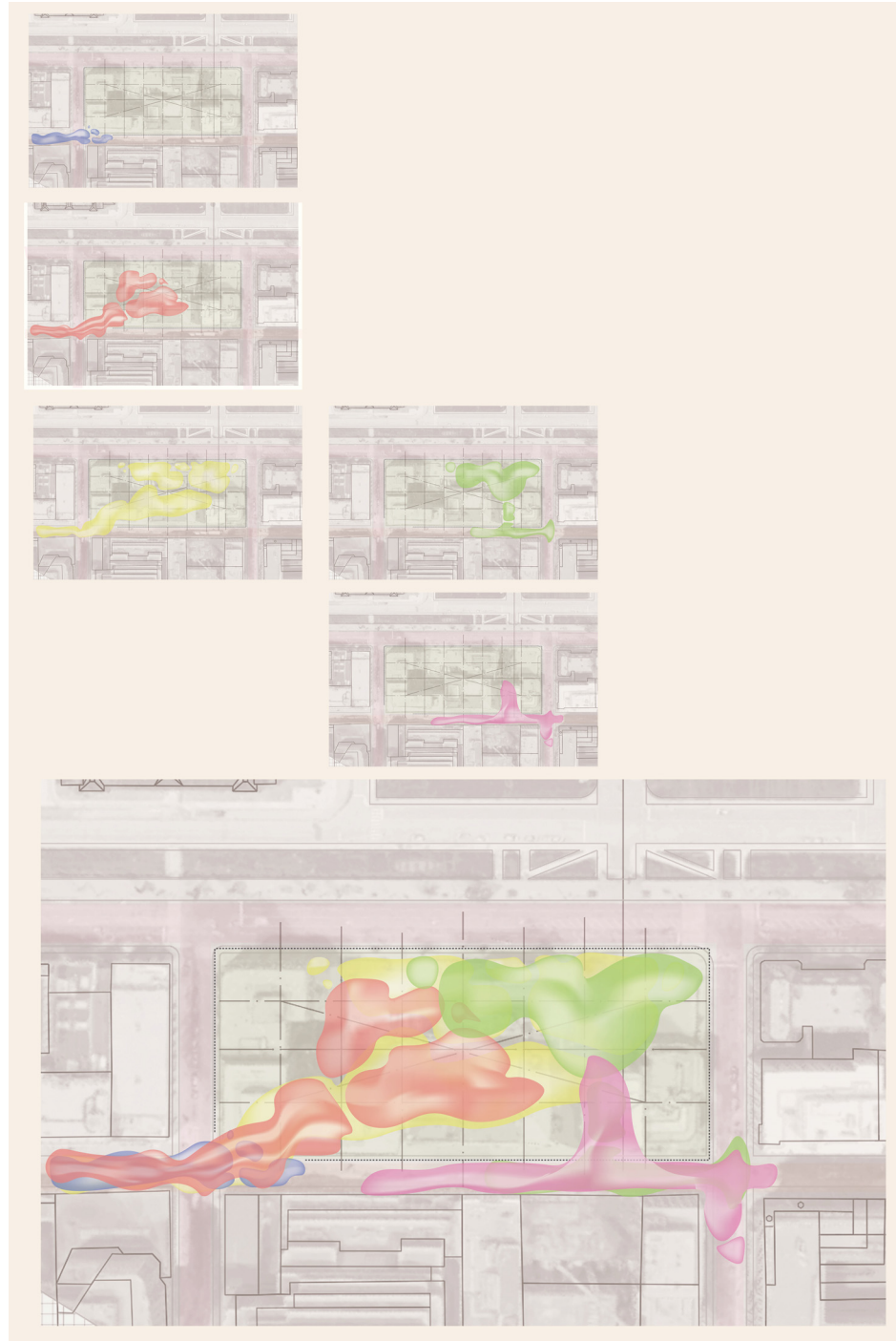
in the occupation where movement comes to standstill and existing flows halt.

The end goal of the demonstration as well as the symbolism of the movement influences the location of protests. In Ottawa, various protests occupy the spaces on Parliament hill because it symbolizes our democratic process and the most absolute governmental site in Canada. As various movements are addressing systemic issues, it is clear why they tend to congregate here. Social protests, like the Solidarity Occupation in Ottawa, seek out important street intersections to disrupt spatial uses to achieve awareness to a cause. Regarding the creation of a space for protesting, we must realize these basic protest principles before we can design for them. When a demonstration is structured, it attempts to align with the use of a space. A demonstration can also be unstructured or intentionally disruptive, attempting to halt the use of a space.

In use of an existing public space, protests must decide to adapt or ignore the obstacles of movement, such as curbs, barriers, and cars. In designing a space for protest, movement needs to be considered as an entity of the space, unbound by the limitations of existing nearby spaces. We need to consider the event of the space simultaneously with the design. Uncontrollable factors of the city, such as roadways should not affect the movement of people; the movement should exist without limitation from factors of existing urban spaces.

Expression and Topography

The way a protest expresses its cause is through the visibility of the movement. Congregating people within a given space offers those otherwise uninvolved an opportunity to see and



Diagrammatic plan of the proposed site in Ottawa. The event of protest here is understood as fluid, as a movement of people in stages. If a central stage sits on an axis with parliament, it is in a way a magnet of the space, drawing the crowd closer. The protesters, seen as fluid, naturally funnel into the corner of the site from Spark St, the march path, being pulled across the park diagonally. The 'fluid' is allowed a moment to wrap around the stage until it is released and allowed to flow back out of the park. This study tries to understand people and circulation as a mass rather than an individual, which can help inform 'dry' patches where we can integrate other program for the event and park.

experience the discourse of a protest. The topography of a space during protest is essential in expressing one's views and intentions of the given movement through things such as speech. It provides the protesters with a stage to exist upon and the bystanders a place to place their attention.

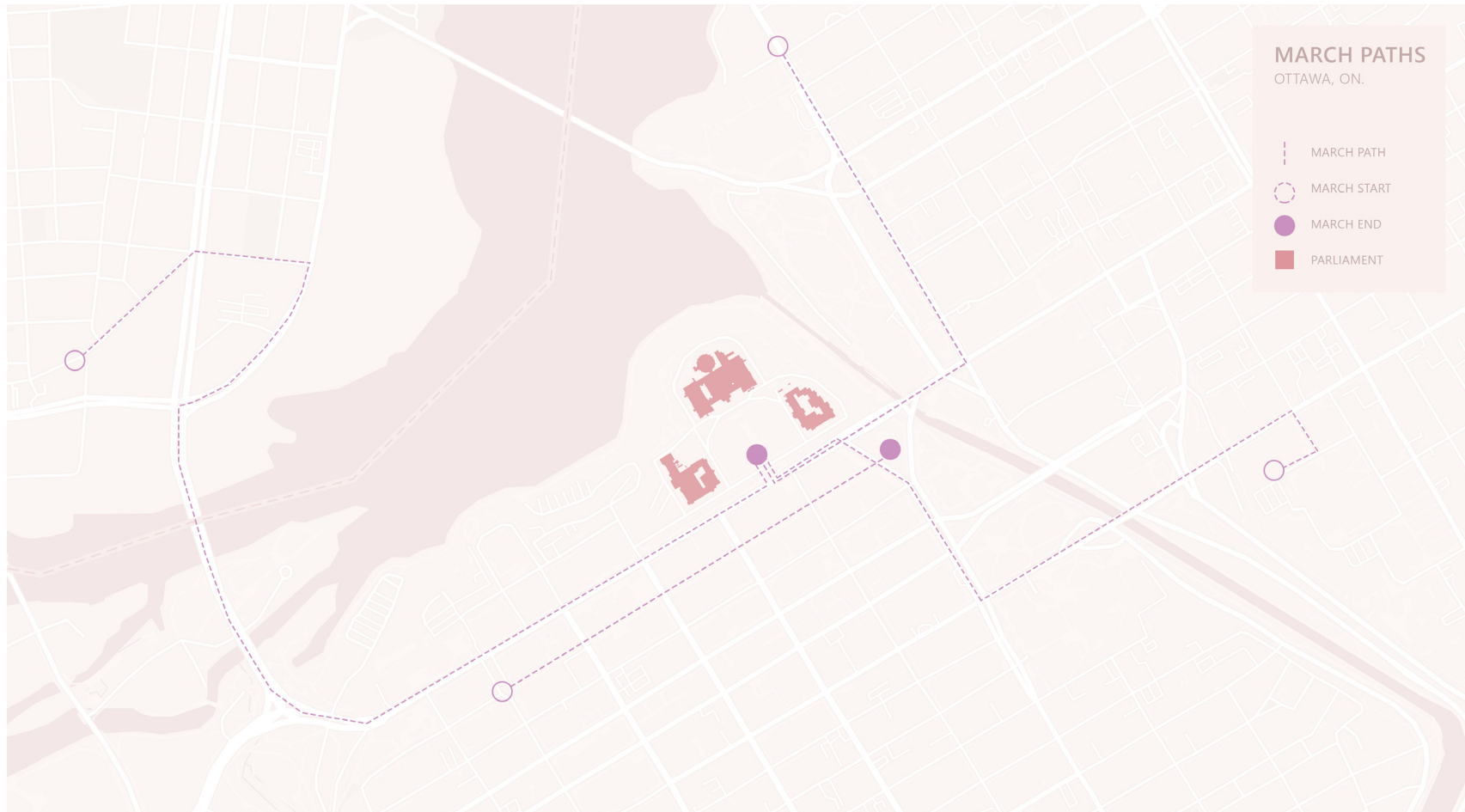
Edmund Bacon recognizes topography as a unique, natural opportunity to highlight elements within the city. (Bacon 1976, 35) It suggests the placement of objects within the city of significance in relation to topography; significant buildings and monuments should be as visible as possible, aligning with the natural topography of the site. The technique of using topography to highlight an object in a specific context is not new and is seen in various contexts. We see cities use their flat topography in the development of city squares to highlight central monuments. Natan Altman's installation, the First International, combines this idea of topography and visibility juxtaposing existing spatial fabrics in St. Petersburg. While ridiculed as futurist and non-relevant to the state of St. Petersburg in 1918, it reflects the power which a simple square holds in exemplifying monuments. Uritsky square represented the governing state through its central monument. Altman's futurist installation, however, clad the existing statue in abstracted forms and geometric shapes. It reflected a new age of modern-day St Petersburg through artistic means. This entire space became of the proletariat simply because the most important central monument was. Monuments find their value through their presence in a space, especially when they contrast appropriately with its surroundings. The protest also finds its value in contrasting itself as an event of opposition with those who are actively opposing it. We can apply these same principles of visibility using topography and presence in space to contrast to



Spatial reconfiguration in light of protest is partly about recognition of design against the protest, intentional or not. In creation of space to supplement the event, breaking down the frameworks which design has historically suppressed protest through is essential. Identifying where the existing urban form can aid protest through topography, nearby buildings, etc.

the design of a space for protesting. The event of protest enhances their presence through the design of a space which uses topography to increase visibility and contrasting its location with the institutions they oppose.

The built facades which bookend many public spaces offer unique contrast towards the flat ground. This dialogue between the object and the user across different planes of topography offer important connections, both visually and physically. It provides a way to control the perception of a space or event, which adapts the use of a space, developing it for protesting. In providing a protest with the ability to highlight a speech, discussion, or action, we provide it with an ability to express itself as a monument within public space. A march exists as a moving monument, less affected by topography through its mass. On the other hand, an occupation relies on topography much more to express



Map of downtown Ottawa, Ontario, depicting common paths for marches, their departure points, and where they end relative to Parliament Hill. Many protests congregate around Parliament Hill largely due to its stature as the architectural association of government in Canada. Marches use it as an end point to rally also because of its space, as it is one of the only visible, expansive, and accessible open spaces in the downtown core. This is why marches also end at the National War Memorial, as it has all the same characteristics as Parliament. In designing a space which responds to the local context of protests, it needs to respect the natural form which marches have taken in Ottawa. In planning for the whole event, march and occupation, consideration to existing paths and rally points is necessary.

itself due to its stagnancy within a space. Topography is important regardless of movement typology to create other dimensions within public space, allow varying expressions, and increase visibility.

Structured Demonstrations

We can define a structured demonstration as a protest event in which existing spaces influence the development of the demonstration. It [structured demonstration] allows both the space and governing organizations to, partially, dictate its progression. A march uses the roadways, in cooperation with governing bodies, as a demonstration procession. It does not intentionally disrupt as officials coordinate and police road closures to ensure the greater public is aware of the event. All protests tend to disrupt some aspect of urban life, yet structured demonstrations use a space in a prescribed way.

The 2019 Ottawa climate march had specified routes throughout the city centre with two planned departure points finishing on Parliament Hill. They began in downtown Ottawa and Laval, converging at one location to finish the march as a rally. This route required street closures and a police presence along each segment of the procession. The conventional routes for marches provide structure to the demonstrations, disrupting the city in the most rational way through consultation with officials.

In the analysis of the march as a societal procession, Hatuka states: “This spatial choreography for events seeks to be etched in the collective memory or to achieve a consensus regarding a particular societal discourse.” (Hatuka 2018, 177). At its core, the march as a structured demonstration seeks to align the values of the greater public



Wish image collage of the structured protest, the march, exists in action within public space. Consideration to how contrasting existing spaces along a procession is done successfully through materiality, form, colour. Understanding the march as an event of time (beginning, during, end) and responding to each segment, adapting the path people are following. Using the breakdown of urban form to frame and introduce an ideal space during the protest.

with the cause of the march. It intends to disrupt the order of power, not the overall public, and it does so in agreement with governing bodies. In beginning and ending the march at important geographical locations, it symbolizes the reduction of distance between protesters and institutional power. The march uses structure in all aspects to achieve a goal through symbolic gathering and procession within the city. We can structure most types of protests in this way, but it relies on reaching an agreement with the groups most demonstrations are actively opposing.

Intentionally Disruptive Demonstrations

Intentionally disruptive demonstrations bastardize a space's use to acquire movement traction through forceful inclusion. The occupation of essential public spaces (square, park, road) disrupts the space's function to spread awareness to the cause. It forces the public to be aware of the demonstration and determine how to adjust their actions accordingly. Intentionally disruptive demonstrations force the public to adapt to their use of a space, whereas structured demonstrations try to adjust their demonstration to a space.

During February 2022, the Freedom Convoy arrived in Ottawa and led to a surge in protesters demonstrating against public health mandates due to the COVID-19 restrictions. These protesters occupied close to twenty locations in the downtown core of Ottawa, leading to a gridlock and the essential closure of nine main artery streets for multiple days. Their intention was to disrupt the city's function through occupation of spaces to protest. There was next to no consultation with officials, leading to spatial disruptions in public parks and roadways. This was



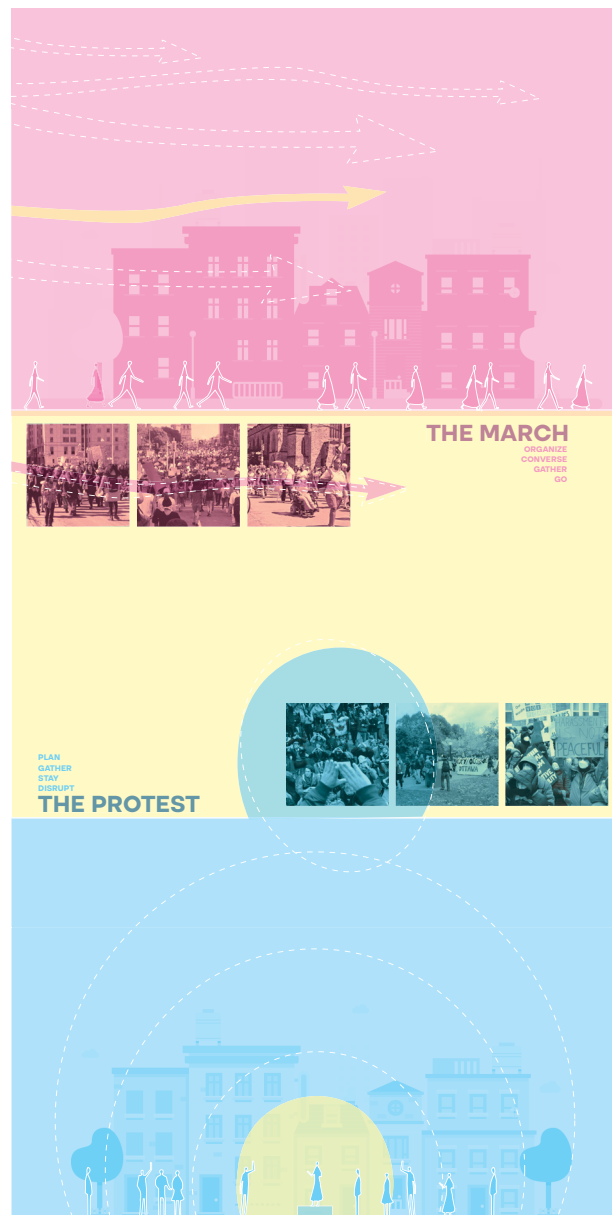
Wish image collage of the intentionally disruptive demonstration, the occupation, exists in action within public space. Identification of segments within public space, each having something to offer to the ideal space for protest. Considering the event as foreground, overshadowing yet recognizing existing power structures and context.

partnered with disruptions to the citizens of Ottawa, who experienced constant sound pollution at all hours of the day.

The intentionally disruptive nature of some demonstrations lies within a play of power between the public and institutional power. Hatuka speaks on public spaces in protest saying: “These daily spaces are the “calculus of force relationships,” motivated by political power and based on scientific rationality. However, the obedience to these spatial rules is fragile and mutable. People, like the ruler, are also able to think strategically about spaces, and they do so when they grapple with discontent.” (Hatuka 2018, 26). Through disobedience of spaces’ intended use, any group can exercise a type of power over them [institutional power]. Intentionally disrupting a use-space in the occupation, social and political groups cross boundaries. It shows discontentment of the people, however small the group may be, through a new forced narrative of a space.

With an understanding of these two principles of protest—the structured and intentionally disruptive—a design should address these independently. They are innately different methods of demonstration and as such they should be dealt with in consideration of them together, within the event of protest, yet separate, as two different expressions. This can manifest as a series of non-obstructive elements added to march routes intended to enhance the event of protest when it happens. It can contribute to the ideas of movement, expression, and gathering through the idea of structure. They can exist as nondisruptive additions to the city. Regarding the intentionally disruptive demonstration, we can identify an essential space and design it for such actions. Important city-wide circulation patterns can converge to a standstill and topography can adapt to the demonstration. We can consider

anonymity within the square to invite collective action. It can be located adjacent to the essential infrastructure protests often demonstrate against, and we can ensure we design it with the safety of the public in mind. The design will address the two independent types of demonstrations throughout the city as one collective event of protest.



The March and The Protest abstracted as two single actions: moveable and immovable.

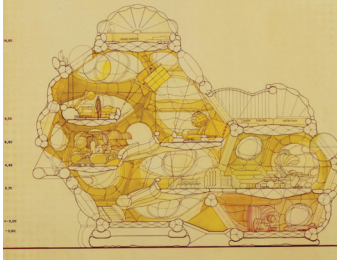
Chapter 3: Designing for Protest

Temporary Design for the Impermanent Event: Inflatable Architecture

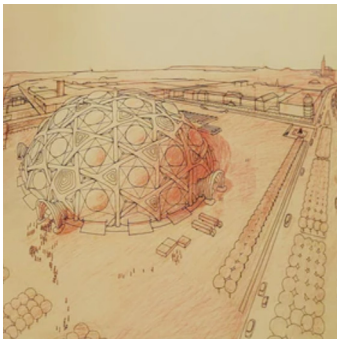
Event and impermanence often go hand in hand. When thinking about an impermanent event in a broad context, a festival in the street or concert in the park may come to mind. There are overlooked processes involved in events to create these impermanent spaces. Scaffolding represents a temporary event of construction and is taken down as quickly as it is brought up. The temporary event of construction is supported by an impermanence, leading to the creation of something lasting: a structure. This same principle can be seen in protests, where the event of a specific demonstration is using space and the objects within it temporarily. This happens in search of something permanent, like systemic change or policy reform. This is similar to how many architects and designers responded to the social and political climate during the late 1960s with inflatable architecture.

Pneumatics and revolution agree well. Both are fueled by wind and the myth of transcendence; as the balloon enraptures the child, they animate and transport us on the promise of imminent passage into perfected future. (Dessauce 1999)

The essence of daily life and specific social conditions influenced the design of inflatable structures by architects like Jean-Paul Jungmann. His diploma project, titled the Dyodon reflected a unique take on pneumatic or inflatable architecture. It represented the bourgeoisie condition as “escapist and reclusive, impervious to any surrounding but adaptable to all” (Dessauce 1999). This fleeting, adaptable structure encapsulated the concept of dwelling in an impermanent manner. Whether it sits under the snow,



The Dyodon inflatable project by Jean-Paul Jungmann, 1967; drawing by Jean-Paul Jungmann (Dessauce 1999, 91).



Jean Aubert's travelling inflatable theatre, 1967, drawing by Jean Aubert (Dessauce 1999, 85).

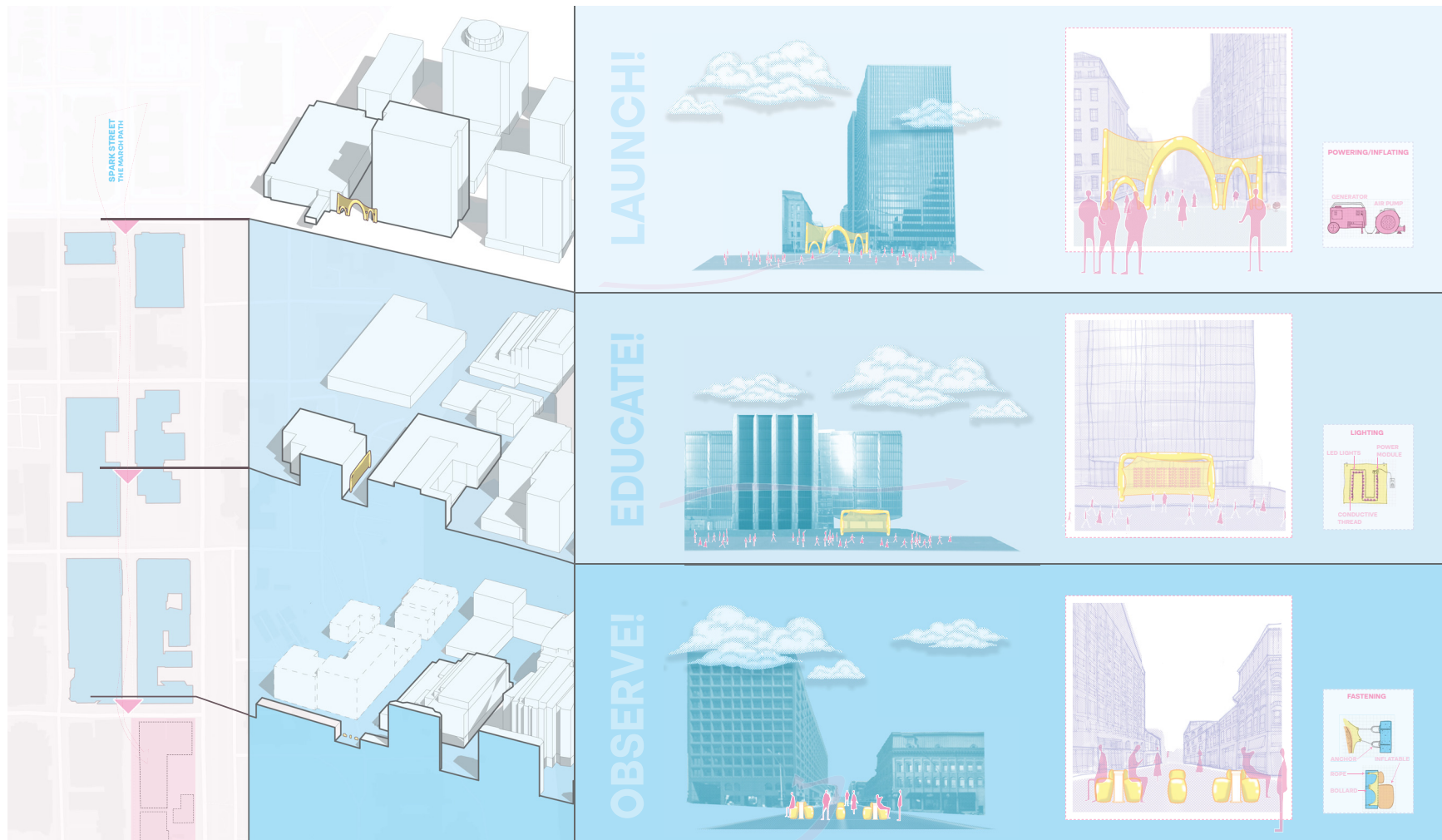
floats downstream, or sits at the base of a mountain, it can be packed up and shipped elsewhere at a moments notice. This commentary by Jungmann is of dwelling being flipped on its head, existing as a thing which is fleeting or reactionary. This 'house of pleasure' seeks to reflect a new dwelling condition of impermanence through adaptability for a singular lifestyle. It is about exclusion, privacy, and singularity---offering a space free of contextual constraints, like nearby riots or noisy neighbors. Impermanence in the Dyodon is pay to win.

Jean Aubert's Travelling Theatre did the opposite. The program of his diploma project speaks of inclusion and understanding of urban conditions at the time. Aubert's inflatable travelling theatre, capable of housing upwards of 5000 people and moveable through the use of 31 trucks, acts as a "social condenser" (Dessauce 1999). The structure uses an air-inflated corseted structure to support the whole dome. It reflects community and fosters inclusion through its design as a space for collective event. The private dwelling is just that, private, reserved, inaccessible. The theatre is democratic, inclusive, and encourages collectivity. Impermanence for Aubert is not the ability to flee as it was for Jungmann's Dyodon. It was not attempting to condition a space free of external constraints or act as self-sufficient. It uses the medium of pneumatics and its inherent impermanence and weightlessness to transport an event of community across different contexts. These two vastly different approaches to inflatable design do have similarities with one another. They address a social condition which can benefit from the characteristics of air-based structures, like adaptability, impermanence, weightlessness, presence.

A March on Air: Structured Protest & Inflatable Design

Inflatable architecture provides a method of designing which can acknowledge social issues through impermanence. As culture shifts through time so do the interpretations of things associated with our society. Human rights and class struggles are two examples of social conditions which have drastically changed overtime. Permanent architecture generally reflects a social condition frozen in time and eliminates its ability to adapt. Whether or not Paris sees the same quality and number of protests as it did before Haussmann is irrelevant. The renewal of Parisian streets could have worked or social conditions could have changed, but the status of space does not change. Permanent, hard architectural responses guide urban design, dependent on the social (and non-social) conditions of the time. We live with architecture as responses in time, some of which are timeless interpretations, some adaptable through the years, yet some not.

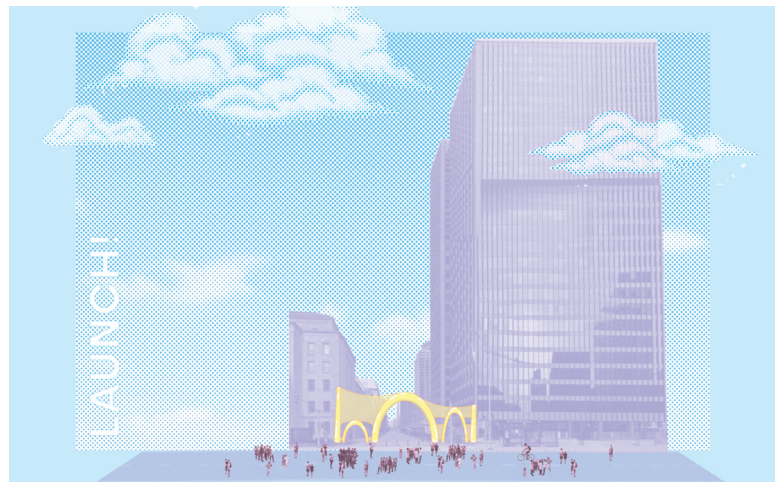
The importance of inflatable design in protests is that it lacks this permanent response. It can aid to the event of protest and if it does not serve the event in ten, twenty, thirty years, it can change. The fabrication, installation, and deconstruction of inflatable design is arguably one of the quickest ways to create or enhance space, as seen at a birthday party with a bouncy castle. In consideration of inflatable design as enhancements to space and not the creation of it, this process can get more streamlined. This meaning if the driving principal is impermanence and ease of construction, use, and installation, we need to exercise design through objects in space. Design in the case of



Inflatable interventions along the proposed march path on Spark Street. LAUNCH, EDUCATE, and OBSERVE are inflated in the time leading up to the protest and attach to nearby buildings/objects through anchors. The necessary equipment (small generator, air pump) can be set up on location. These interventions lead to Protest Park.

the structured demonstration, the march, can reflect these characteristics through additive elements to the event.

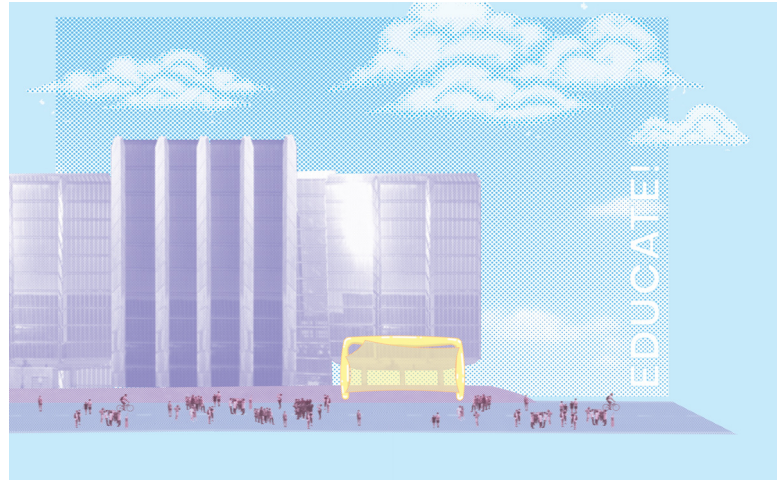
The proposed march path along Spark Street, the pedestrian only roadway in Ottawa, is parallel to Wellington Street. Wellington hosts the Parliament buildings as well as the site of Protest Park. It connects these two distinct sides of Ottawa together through public space free of cars. The northern side closest to Parliament hosts many government and institutional buildings whereas the southern side is largely mid-rise mixed use. The street unifies the institutional and the commercial aspects of the city through spaces for rest, circulation, and shop. The inflatable design intends to add to this already functioning public space.



Collage of the 'LAUNCH' inflatable at the beginning of the march path in Ottawa.

The first implementation towards the beginning of Spark Street is titled 'Launch'. Launch is a series of inflatable arches attached to nearby buildings which signal the beginning of the demonstration. It rises over the street and acts as an entry point to the event, inflating in the time leading up to the protest. It provides presence to the impermanent event through an impermanent means, creating a symbolic

manifestation of a protests starting point in space. It is the threshold to the march, and uses design to pull people into the event of protest.

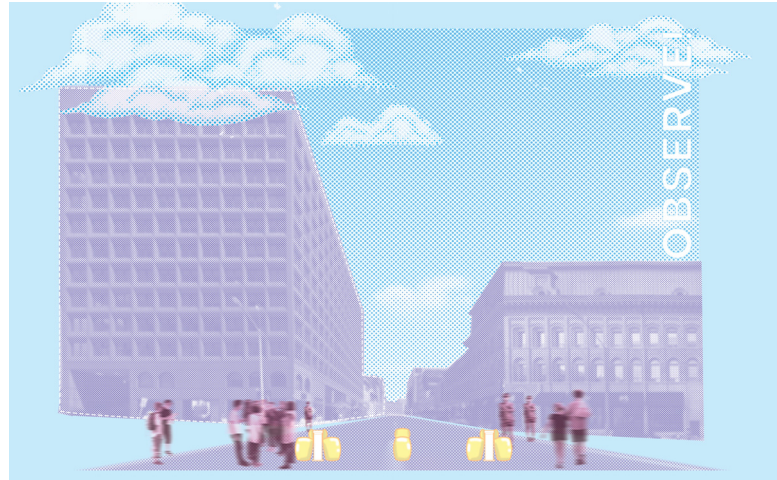


Collage of the 'EDUCATE' inflatable along the march path in Ottawa.

The second implementation on Spark Street is titled 'Educate'. Educate clads a government office building in a large inflatable screen. This inflatable uses interwoven lights within the fabric to display information relative to the protest. In the case of this project, it displays information about climate change, sea level rise, and relevant resources to educate. It offers protesters perspective outside of the event, as it displays information about the protest topic, history, and importance. It uses design to briefly pull people out of the event while providing greater context to the subject matter of the protest.

The last implementation is directly adjacent to Protest Park and is titled 'Observe'. Observe reconstructs bollards as the base of inflatable furniture. Intended to prevent cars from entering pedestrian only spaces, it now acts as a part of a design for perspective. It creates and encourages a unique act within the event of a march: rest. The design intends

to provide those who require or would like to rest during a protest to exist within, not at the sidelines. It creates a perspective otherwise unseen, as protesters can sit and observe the masses of people marching down Spark Street. The seating cuts between the crowd, using design to force one's perspective towards the event in progress.



Collage of the 'OBSERVE' inflatable at the end of the march path in Ottawa.

Each of the three implementations attempts to add to the event uniquely. Launch gives an event which otherwise has no distinct presence in space a marker. It notifies protesters and the unknowing public of the event. Educate provides real-time facts about the protest and empowers demonstrators with relevant information regarding the subject matter. It reinforces an event's importance through knowledge. Observe uses the movement of the event and stagnancy of rest to provide a new perspective, showing the significance of the protest to the protester. It reinforces the collective action of the march to the individual.

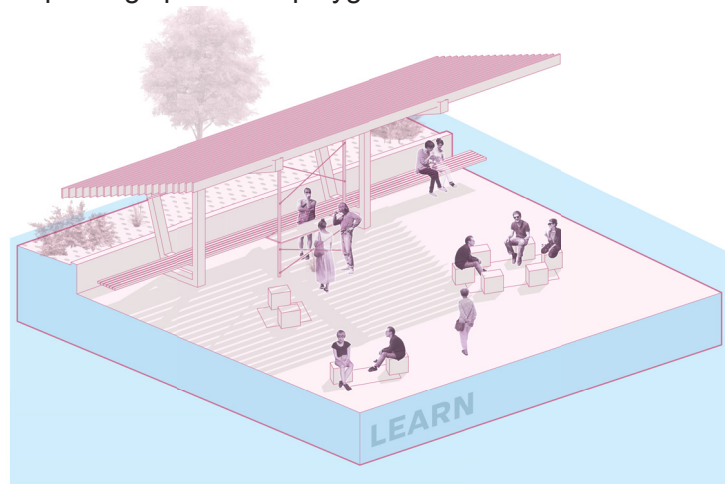
Choreographing Event: Designing Spaces

Protest is similar to a theatre production, as it is made up of moving parts, each of which contributing to the plot of the demonstration. Marches congregate at a finish line where protesters exist in a less fluid fashion, occupying public space relatively stagnant to the march. In the march, movement and visibility is the program. Through the inflatable interventions along Spark Street, a more complicated program unobstructive to the main plan of the march is introduced. This event of movement and visibility turns into one of stagnancy in Protest Park, providing an opportunity to inject program. In the march, consideration was predominantly to the event as fluid and the interventions reflected this. In the occupation, we can use this idea of relative stagnancy in protesters to frame program. The intention is to reflect the event, specifically the status of the demonstration as fluid or stagnant, in the design. A billboard along the highway lacks complicated phrases and uses imagery in acknowledgement of the function of the highway and its users. Its design is influenced by the reality of highway driving. A bus stop shelters from the elements in acknowledgement of a required stagnancy. You need to stop and wait for the bus, so there is an opportunity to rest comfortably through design. These simple principles can be adapted to the design of a park for protesting, where

Learn

The “LEARN” section of the park segments of the quieter corner of the Protest Park, shrouding the space in raised green spaces and foliage. Bollards reinforce the very real aspect of protection within the space from Wellington Street. A canopy covers an area intended to host pop up information

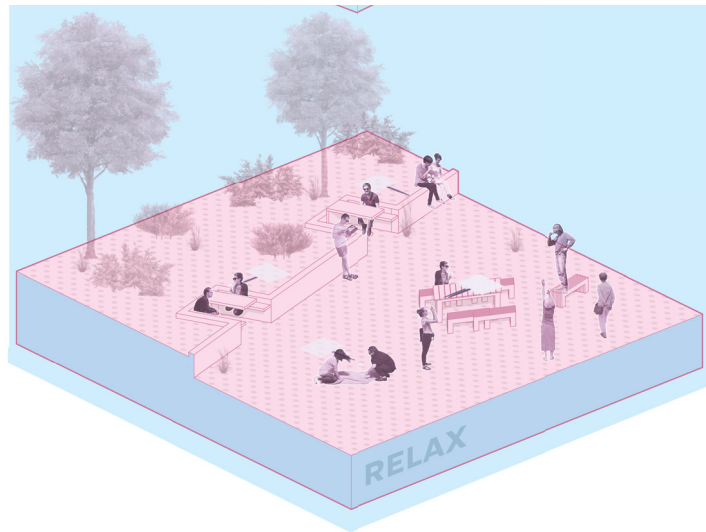
booths, where non profits and organizations can come and set up in the time leading to the protest. The canopy structure doubles as protection from the elements and as the host of deployable booths, folding out from between the beams. People are encouraged to come and learn about the subject matter of a protest and most importantly, discuss. Various seating arrangements are littered around the space for people to gather and learn from one another. One side hosts a metal mesh play area which doubles as a cart-parking space and playground.



Section model of the learn portion of Protest Park.

Relax

The “RELAX” section provides a place for people to sit and decompress after the protest. It is located along Spark Street, in an attempt to connect to the greater public and fluidity of the pedestrian only Spark Street. The green space is imagined with food trucks parked nearby and tables littered across the area allowing people to enjoy food and drink. The designed picnic tables can double seating capacity by folding outwards, increasing the seating of the area. The raised green space has sections cut from it, creating places to rest within, surrounded by greenery.



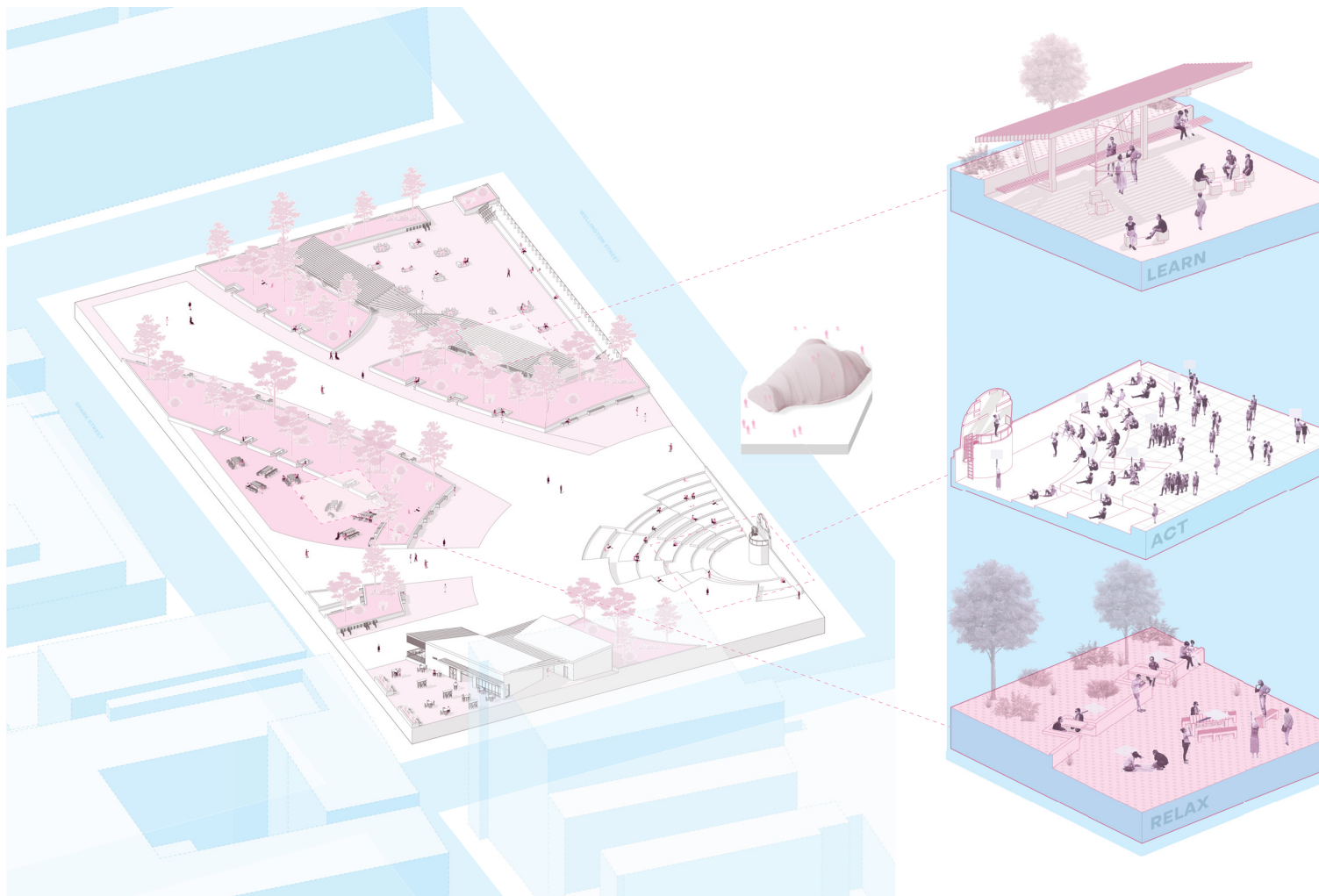
Section model of the “RELAX” portion of Protest Park.

Disrupt

During the protest in the park, an inflatable connector blows up and joins the park and Parliament Hill. It inflates and covers Wellington Street, disrupting the use of the street. As the park itself does not necessarily disrupt, an element is added which embraces the temporary nature of the protest and embodies the essential element of disruption. It halts the flow of traffic and offers demonstrators an object to execute the disruption of space safely.



Physical model of the ‘disrupt’ inflatable structure on Wellington street, overlaid with texture and scaled people.



The whole of Protest Park seen in axo. The three sections (Learn, Act, Relax) are located in the context of their larger context of the park.

Act

One of the main drivers of occupations are speeches. It is an essential aspect of protest, often seeing participants stand on cars and use elements within public space to supplement for the event. It is an opportunity for demonstrators to speak, listen, and oppose. As such, a space dedicated to this within the Protest Park is essential as it gives the space a prime event. It provides an element of program which draws people from the march into the square. It gives the square meaning during the event.

Ancient Greece, Democracy, and Theatre

Designing a space intended to foster the event of protest requires a consideration to the context of society, and to the frameworks in which protest has and will exist in. Ottawa and the Parliament buildings represent Canadian democracy. The Canadian Parliament has crafted its own image and associated feelings of democracy since its creation as the use of these spaces has been directly tied to functioning democracy. In protest park, I am attempting to create associations with democracy but in a dissimilar way. The spaces should pay homage to democracy, the right to protest, and the function of protest through their use and design. This meaning that like Parliament a space can be programmed to functionally relate to democracy and protest, but can also be designed in relation to democratic history.

The former city-state of Athens is seen as the birthplace of democracy. In Ancient Greece, the Athenian democracy emerged during the 5th Century BCE and was formulated on the idea of citizen participation in state decision-making processes. The Athenian democracy allowed and encouraged citizens to vote on relevant issues and laws

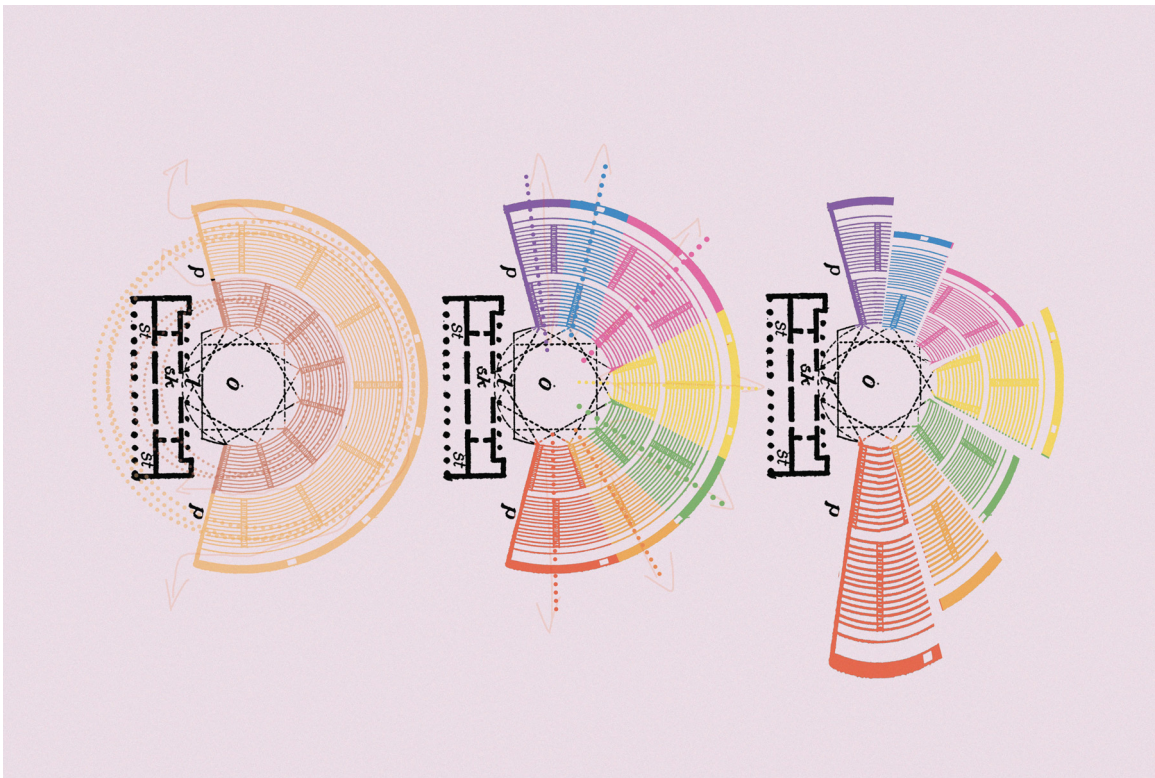
through the Athenian Assembly, where all citizens were free to express their opinions without fear (Lanni 2006, 21). The public court systems allowed citizens to participate as jurors in legal disputes, ensuring that peers of the accused participated in serving justice. This reinforced the fairness of the Athenian laws, providing the citizens with an ability to affect the workings of the legal system (Lanni 2006, 17). These democratic practices were noted as revolutionary, helping establish the framework for modern day democracy as we know it. The Athenian democracy is an essential symbol of equality and freedom, both the fundamental pillars of democracy today (Ober 2008, 267).

Athenian democratic culture promoted an ideology grounded in values of freedom, equality, and dignity. It also promoted the critique of democratic failings, thus pushing back against the tendency to ideological rigidity and conformist groupthink. The culture built and sustained a background commitment to democratic values; that background commitment allowed the democracy to survive periods of infrastructure destruction, demographic catastrophe, policy failure, civil conflict, and institutional collapse. (Ober 2008, 267)

Ancient Greece's significance extends past the development of democracy, but into the arts. The Greek amphitheatre existed as a place for artistic expression, but was an essential ground for demanding critical thought on political and social issues. Various stories performed on the stages of Ancient Greek theatres turned to tragedy and fiction, and some referenced recent historical events. Aeschylus's *Persians* illustrated the Persian wars and success of the Greeks in battle (Scott 2021). As noted by Scott, the intent of Greek theatre was that "the audience was taken on a journey of deliberation and decision-making within the 'safe' confines of the theatre and of myth, and they could apply the lessons they learnt to everyday lives" (Scott 2021). The important connection here is that these myths were not

always thought experiments existing outside of reality but in the case of Aeschylus's *Persians*, depicted historical events. It encapsulated history and dramatized it to educate through theatre. It combined the joyful expression of the arts with critical commentary about social and political issues that Ancient Greek faced. The portrayal of virtuous characters with flaws allowed the audience members to reflect on the real life implications of these actions. Greek theatre was, in part, about the promotion of self-reflection and personal development in ones daily life.

Drama did not simply 'reflect' social reality in a one-to-one process; members of the social cast of Athens, its acting families, poets, and amateur chorus men, collaboratively created fictions in their communal spaces that in turn had a dialectical impact, whatever metaphors we use to define it, not only on themselves but throughout their community—the real, social beings who gathered together to watch them in the



Reconfiguration diagram of the typical Ancient Greek theatre plan. Studying the implicit borders which radial plans create at the stage, seating rows, and destroying them. Pulling apart sections to emphasize the connection of sections to the stage, creating different seating conditions for various use types.

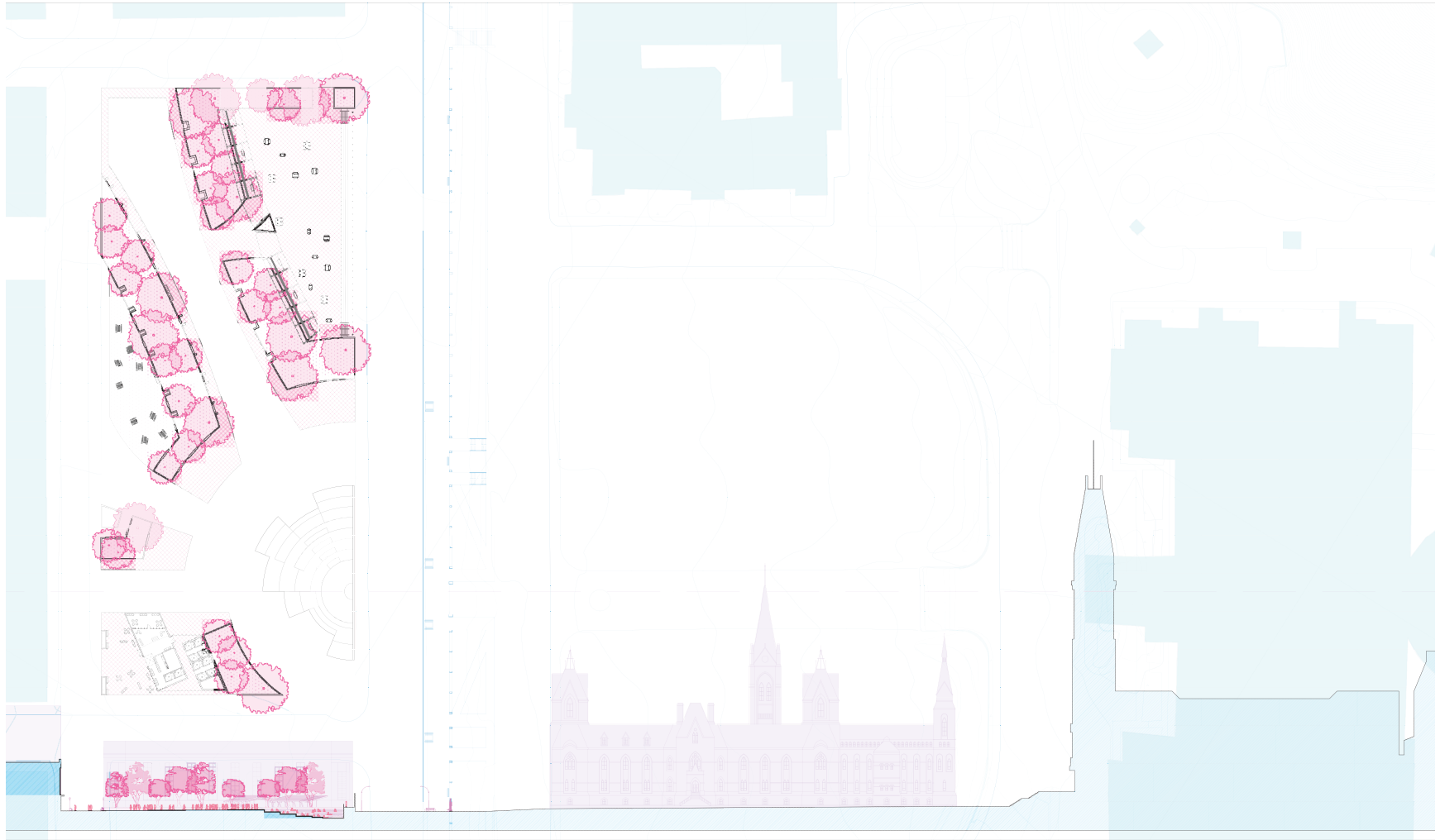
theatre. (Hall 2006, 2)

As an event rooted in democracy and the will of the masses, protest related design can draw inspiration from Ancient Greece and Athenian theatre design. In responding to the intentionally disruptive protest—the occupation—space is required for future speakers and their audience. As a space for opposition and learning, the need for a type of stage and seating is clear. Traditionally protests use changing urban topography to highlight a speaker or speech, yet we need not rely on external factors to the square.

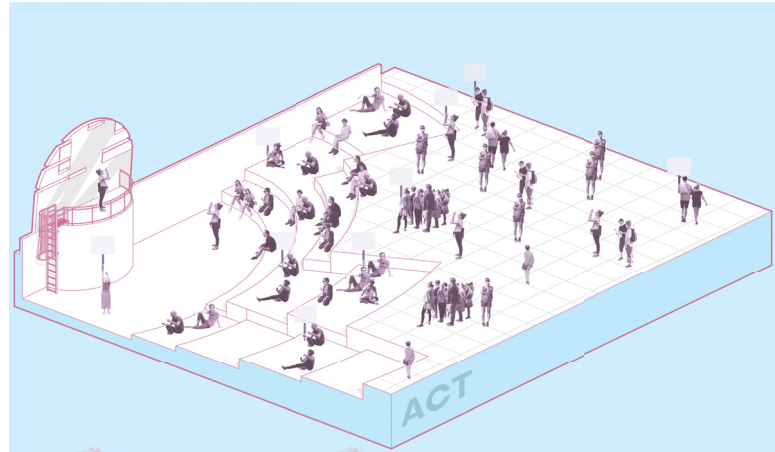
The Theatre for Protest: Designing Space for Speech in Protest Park

Protest Park is on a direct axis with parliament hill and centre block, providing a powerful and unique opportunity for using context as a backdrop for protests. We locate the stage so that parliament sits behind it, contrasting the event and speech of the protest. Understanding context is essential in the function of a stage and seating during protest and of the site at large. Protests are often gatherings of hundreds or thousands of people. Meaningful seating for protests will need to consider potential masses of people. This square borders important streets and intersections in Ottawa. It is relatively flat, and should remain as accessible as possible. How do you address these factors while considering the use of a stage for a speech and the respective seating associated? Sinking the seating into the ground can allow the stage to remain just above grade and the seating is unobstructive to the rest of the protesters.

For the design of the amphitheatre, we can draw inspiration from the Greek theatre and hopefully create implicit connections. The form of the amphitheatre is radial and



The whole of Protest Park seen in axo. The three sections (Learn, Act, Relax) are located in the context of their larger context of the park.



The “ACT” segment of protest park showing the permanent theatre space, fit with stage and backdrop.

creates clear lines connecting the audience to one another through repeating rows, stopping before the stage. We can abstract this in plan, pulling apart sections of the seating. In doing this, we create unique sections with varying heights and width, providing different opportunities for seating aside from the classic step. Long and gradual steps allow groups to sit together and listen, while the short and steep steps allow individuals to sit solemnly. The sections, pulled apart, break up radial border of the seating at grade where protesters are to enter.

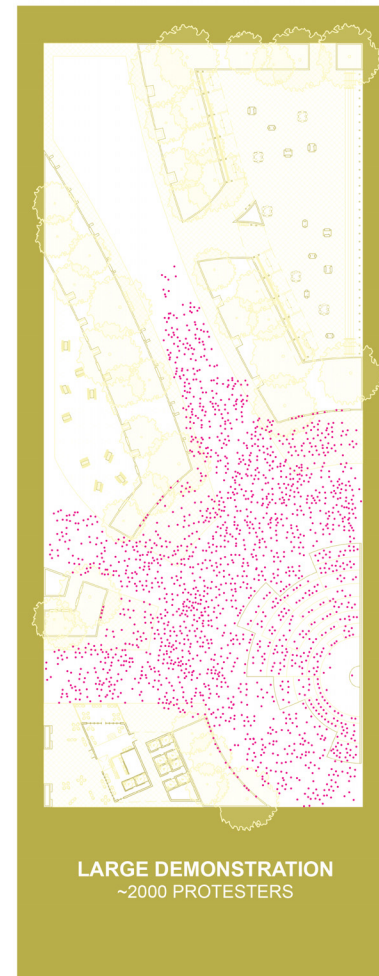
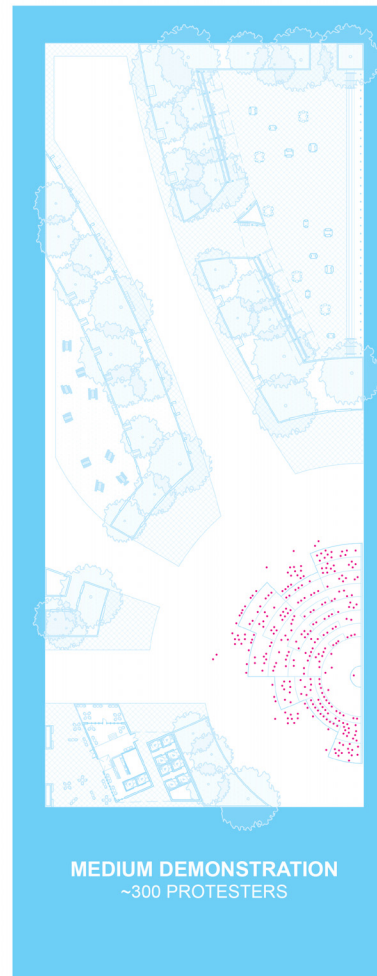
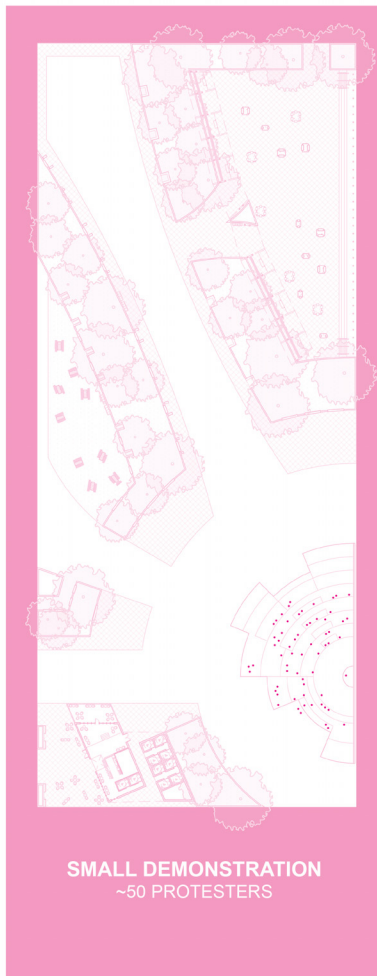
With the seating sunken into the ground, we are able to reinforce the speaker’s connection to the crowd. The speaker is completely visible to all on the Protest Park with only a minor height change in the stage—approximately three feet higher than the sidewalk behind. The background of the stage is a solid form replication of the seating layout, slightly askew and tilted towards the crowd to function as a type of band shell. Drawing from the techniques used in the painting *Las Meninas*, an attempt to address the three main

subjects of the event is present. Michel Foucault speaks about the painting saying:

A mere confrontation, eyes catching one another's glance, direct looks superimposing themselves upon one another as they cross. And yet this slender line of reciprocal visibility embraces a whole complex network of uncertainties, exchanges, and feints. (Foucault 2002, 5)

This is related to the use of juxtaposition in characters within the painting. The mirror represents three essential subjects of the painting: the painter, the viewer, and the King. It is a unique combination of subjects, all depicted based on intention. It uses one element, the mirror, and creates a space for connection to all subjects separately. The mirror tries to invite the viewer of the painting within. Upon deliberation, the viewer realizes that their point of view must represent the artist who painted the scene. Finally, closer inspection shows that the mirror reflects the subject of King Philip IV. This painting uses perception and varying scales of detail to showcase the essential subjects in the painting. Through design, we can use this same strategy to address the three main subjects of the event of protest within the protest park: the speaker, Parliament, and the protesters.

On the stage will sit the speaker, performing their speech in front of the solid band shell-like background. Along this solid backdrop are cut outs with parts of the parliament buildings peaking through. It provides the protesters with a connection to the opposition, the physical manifestation of those they are protesting. Dotted between these openings in the background are calculated mirrors positioned adjacent to the openings. They play with the perception of openings and transparency across the solid backdrop, connecting two elements and perceived as one. Upon further inspection, we can recognize the void as two different parts: the opening to



Protest Park during three different sized protests, showing how the spaces are filled with demonstrators. The three sizes of protest show how crowd expands and circulates around the central stage element.

parliament behind the stage, and the mirror reflecting the protesters in the crowd. By using this design strategy, we attempt to draw all the key figures in protest to the forefront. The prominence of the stage highlights the speaker, using its height and the topography change of the seating to signify them in the park. Parliament covers the background of the site aside from the stage, where the background strategically opens to identify it as omnipresent. Mirrors reflect the protesters back into the crowd, reinforcing the individual as part of a whole, fostering the sense of cooperative action.

Chapter 4: Conclusion

The Limitation of Design

Designing a space intended on aiding an event rooted in disruption comes with a large caveat: there is a place where design cannot serve. Relinquishing ones control and agency of design within a space, specifically a public one is a tough reality. It involves identifying a hierarchy of action within the 'program' (protest) and extracting elements which can be supplemented through design. Some of these actions within the protest are disruption, rest, and visibility. Unlike a home or cafe, Protest Park represents a complicated series of intersections of people and their demonstrations, representing these actions differently. Only some of these can be directly supplemented through design such as movement patterns or seating spaces, and it must be the actions most protests share. Amplification of actions within the event is how design can simply respond to a protest, but this strategy only identifies commonalities between protests.

It relinquishes agency and avoids over programming of the space.

In response to the limiting nature of protest design, design can plan the event around actions which offer more opportunity for program. This is why I have programmed for events generally uninvolved within the protest but can supplement them. “LEARN” and “RELAX” encapsulate the loss of design agency through adapting the whole design strategy. Instead of identifying where design can exist, I can think about how design can exist. How can design contribute to an event intertwined with disruption? This manifests as the choreographing of protest before and after the main demonstration. This provides a way to vary experience through design which would otherwise be impossible in a space intended on hosting ten to two thousand protesters.

The importance of this work is not only in its intention to supplement protest, but reflect the event in space. Reflecting the event means addressing the realities of protest, which vary from chaotic to peaceful. Perhaps there is a way to address this gradient of protest through design, but this thesis uses commonalities between all demonstrations and supplements those. It is difficult to consider all junctions of action in public space, more so during protest. The reality of design is that some actions like protest require one to relinquish agency, where opting to contribute to event subtly is most effective.

Too much inflation

The inflatable installations along Spark Street have the mos. Their design was intentionally simple in consideration

to those who would be setting it up and taking it down. Ease of construction is important to ensure if this object was bought or rented for a protest, it could be put up with little to no hassle. Equipment requirements are minimal and can be easily transported. The difficulty in this process was determining the line of design. Where does design stop? These concepts, the arch, the screen, and the seat, are all relatively simple. The form is not complicated intentionally but this is again a question of agency. Design is spectacle, it is artistic.

I contemplated design's role in protest. I questioned how to apply more architectural aspects to the design across the whole project and each time met with the same thought: this isn't a normal piece of architecture. Protest is not a normal event in the sense that it isn't static, and while fluid, it often holds sensitive subject matter. Design is an opportunity to supplement, but can also take away from the spectacle that is protest. Understanding that a designed thing, in this case the inflatables, do not need to be complicated to sufficiently function was necessary. There are more important things to consider above intricate designed objects. Intricacy prompts questioning, invites confusion in construction. If the goal is aiding a protest or march, inflatables need to answer the most important questions. Does this help the event? Does this take away from the event? Can anyone set this up?

A regular chair works just as well as a designer chair. A tired person does not seek luxury, but rest. A protester does not seek engagement with art, that is not the intention of the protest. Architecture in this thesis expresses the principle of function over form as form can take away from the event. When considering the context of the march and its inflatables, the importance lies in how they [inflatables] can

be easily set up and dismantled, and how they can aid the event. Form in this thesis is a result of designing for function.

Designing for protest is largely about agency and how to recognize the position I can play in an event that transcends a single action. It isn't one person marching, nor a group of people speaking. It is an ever-changing series of conjunctures occupying space differently each time. Design should not take away from the most important aspect of this thesis: the demonstration.

Rent-a-protest

This thesis is not only a design proposition, but a proposal of concept. It provides the framework for implementations anywhere protests can happen. These ideas of choreographing event through program can be made adaptable, encapsulating the ideas seen in "LEARN", "RELAX", and "ACT" sections.

The March: 1 Day Delivery

As stated previously, the inflatables for the march were always designed with the intention of moving. One of the sites for this thesis was Spark Street, but the concepts used in the designs are relevant for marches anywhere. This means that as designed objects, the arch, screen, and seats can be fabricated and sent to demonstrations whenever requested. Equipment requirements are little to none. Construction is a matter of tying knots and turning on an air pump. This has been a test run for the concept of adaptable, ready-to-use objects in protest. Moving forward, the ideas shown in each intervention can be adjusted to address more universal protests.

The Protest on Wheels

Protest Park is a permanent park proposed in Ottawa. The ideas of choreographing though are not site specific and hold merit in other avenues. Each of the sections (“LEARN”, “ACT”, “RELAX”) can be consolidated into universal, impermanent implementations which can pop-up for protest. The “LEARN” section can transform the idea of info booths and seating into something more versatile in any city. Info booths can perhaps be info carts, wheeling their way around the city and popping up on street corners. A stage structure can be designed on this cart system, allowing a speaker to stand atop of the cart, speaking to the crowd. Seating can be built into the cart as well, offering protesters a place to relax. The cart can be parked permanently in the city like a bike rack.

Adaptability & Out-ward Programming

This thesis asked the question: can design aid the event of protest? It analyzed various aspects of anti-protest design in search of the ideal qualities of protesting spaces. Haussmann’s Paris was studied to shed light on intentionally disruptive design, throttling the development of protest. Cairo’s New Administrative Capital represented restructuring at the city scale, removing essential elements required for the protest to function & succeed. CCTV identified the need to design intentionally for the public, exclusive of suppressive control.

These functioned as antitheses of the project, framing the design strategy not as what we can create, but what we can destroy. In search of a design framework intended on supplementing an event overtly designed against, breaking down the existing barriers was thoroughly investigated.

I've learned design is not necessarily about creation -- especially when existing suppressive elements are so commonplace today. There is no need to overly design spaces in search of meaning through program or spatial configurations. I believe this principle can be thought of throughout all design practice as less can mean more, and more can be less. More structured space often limits what can happen within it; less structured space provides freedom for the event and the people creating it. Public space is a careful line between proposed program of space and actual function, often lacking any structure. All public space design should consider how intricate the actions are within them and design appropriately. The design of Protest Park is as a place for protest, but when protests are not active it must function as a city square. Elements within the square address anti-protest design through doing just the opposite, unobstructive to the event and daily function of the park.

Another aspect I've learned, titled "out-ward programming", is something I will carry through my design processes moving forward. Similar to the ideas of subtractive design mentioned previously, "out-ward programming" developed through an intent to not diminish event, while enhancing its characteristics. Visibility, information, disruption, are all aspects of protest essential for its existence. Many events within public space operate similarly, like the marathon through town or frisbee game in the park. These events have limitations, where design can not actually be injected within the timeline of the event. If it was, any element would likely take away from an essential aspect of the event. There is no opportunity for design within a game of frisbee, nor a marathon. "Out-ward programming" creates program and

subsequent design outside the borders of the event, whether they are literal borders (marathon boundaries) or timelines (before/after a game of frisbee). Supplemental design can be creation of elements outside of predetermined boundaries to supplement event. This is exactly the process I took while choreographing the March installations (“LAUNCH”, “EDUCATE”, “OBSERVE”) and the sections of Protest Park (“LEARN”, “ACT”, “RELAX”). Moving outside of an event in search of program is a successful way of approaching design in public spaces and can be applied across other fields of design.

The ideas presented in this thesis are relevant outside of the context shown, and the design methodology has merit in other fields. Designing for protest is not only about going against the historical anti-protest rhetoric seen in public spaces. Designing for protest is designing for event, expression, and ultimately, the good of the people. Design serves protest and other events through abandoning some agency, addressing and subtracting suppressive frameworks, and programming through addition. Design is protest.

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