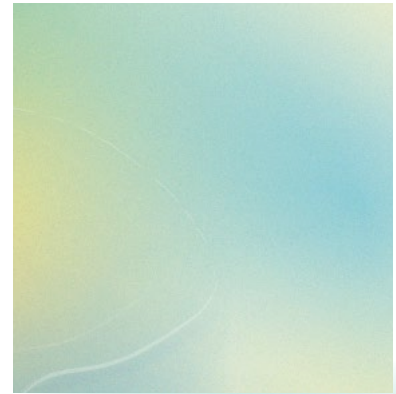
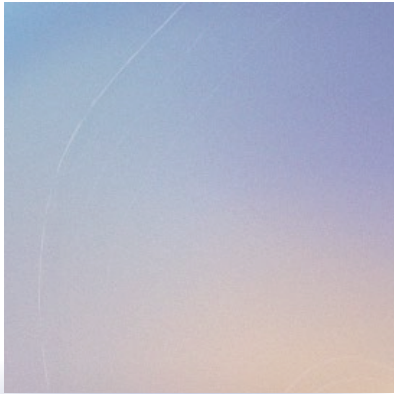


ARCHITECTURE AS FACILITATING AGENT

What is architecture's role in the spatial production of festivals and how can it facilitate the dialogue in re-imagining spatial relationships?



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To look at itself a society must cut out a piece of itself for inspection. To do this it must set up a frame within which images and symbols of what has been sectioned off can be scrutinized, assessed, and, if need be, remodeled and rearranged. (Turner 1979, 468)



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Design Booklet

To see design development and visual process, see the accompanying Design Booklet

Behavioural Booklet

To see the observational and behaviour studies conducted, see the accompanying Behavioural Booklet Booklet

Introduction

Festivals are among the oldest forms of organised human gatherings. Archaeological findings at Göbekli Tepe (inhabited during Mesopotamian times around 9500 BCE) in modern-day Türkiye tell a strongly suggestive story of ritual feasting and ceremony through its architecture and spatial layout, stone engravings, animal bones, and cooking utensils.¹ Like Göbekli Tepe, there is a vast variety of historical and contemporary sites dedicated to communal gatherings of a festive or ritualistic nature all over the world: Persepolis in modern-day Iran (where Nowruz, a Persian New Year's festival, was celebrated)², the Germanic festival of Yule in Uppsala and Lejre³, and Holi in India.⁴ These are a few examples of a growing archive of celebratory gathering sites. They may vary in reason, community, culture, time, and geographical location, but not in their nature: the need to reserve time and space to mark a moment, obscuring the existence of the everyday for a fleeting moment. This suggests that festivals are not only an important and integral part of the human experience but have also played a fundamental role in shaping social and cultural life throughout history.

Interestingly enough, these sites show resemblances in spatial layout, pointing towards a relationship between architectural expression, collective experience, and meaning-making. The disruptive effect of festival space promotes experimentation with space and how and by whom it is shaped. These collective spatial appropriations of existing spaces open up the dialogue between space, people, time, and society, which allows reflection on the present, recollection of the past, and shaping of the future.⁵

There is a broad body of research into the legacy these spaces leave behind in terms of economic, sociological, and cultural aspects, but there is a lack of research on how this legacy is shaped and the role each actor plays in shaping these legacies.⁶ This legacy, and how architecture can facilitate its shaping, is based on the suggested relationship between architecture, collective experience, and meaning-making: between architecture and festival spaces.

Studying this relationship questions architecture's role in defining spaces, its tolerance for events to occur within its remit, and architecture's traditionally more permanent role in defining space. Festival spaces have three characteristics that make them interesting subjects for questioning spatial and social relationships: temporality, co-authorship, and performativity.⁷ Temporality allows for the disruption of everyday space with its existing social and spatial relationships and creates opportunities to develop, dismantle, or criticise existing relationships and norms. Examining these relationships allows for a dialogue between time, place, and the built environment to be constructed. Festival spaces exist outside the everyday – but are connected to it – through place, time, and association, giving them the ability to engage with the past, present, and future of the location and the society to which it is tied.

Co-authorship refers to the way in which spatial relationships are organised. Because festival attendees are the main drivers of the unfolding of the festival space, co-authorship allows for re-imagination and redefinition of the space by its users. Performativity describes the way in which this space is then re-imagined, pointing towards the unique and immersive atmosphere of the festival and the interactive manner in which attendees engage.

To understand how the festival environment is produced, Henri Lefebvre's theory on the production of space explores the fundamental elements of how our built environment is constructed – mentally, socially, and physically.⁸ The theory posits that space is constructed through the dialogue between spatial actors and is continuously under (social) construction. This theory can be applied to spatial production in festival environments, as they function as temporary, fast-paced parallel images (or microcosms) of society under the influence of the three characteristics of festival spaces.

From this perspective, architecture's role and influence in the production of these festival spaces can be questioned.

The main aim of this thesis is to investigate the role and relevance that architecture has (and can have) in facilitating the spatial production of festival spaces. It aims to demonstrate that festival spaces serve as ideal locations for experimenting with spatial relationships and architecture itself – through its expression and collective appropriation – which can have transformative effects on spaces of the everyday, guided by the disruptive nature of the festival. To position the role of the architect in this discussion, the main question of this thesis is:

'What is architecture's role in the spatial production of festivals and how can it facilitate the dialogue in re-imagining spatial relationships?'

Introduction

The intention is to construct a designbrief for a permanent festival terrain in which the dialogue between people, place, society, and time can be constantly re-imagined through its fluid architecture—offering fertile ground for discussion on architecture's role in the facilitation of festival spaces, how they inform the design, use, and organisation of everyday spaces, and how they stimulate collective design processes. Ultimately, this project seeks to enact architecture as a facilitator of dialogue, a medium for questioning and reshaping spatial relationships through the lens of festival spaces.

This research leads design considerations consisting of layers spatial interventions (the permanent, the fluid, the communicative expression and the invitation) guided by the found spatial and festival characteristics important in creating festival environments, and people's motivations for attending, guiding the design of a testing ground capable of hosting festivals all year round.

Introduction

The central research question is explored through a series of sub-questions that structure the thesis chapters:

I. The importance of appropriating spaces of the everyday: the value of festival spaces for people, place and society.

This chapter explores the relevance of spatial appropriation and reveals the broader value of festival spaces in contemporary society.

II. What challenges does the festival industry face that architecture can address?

This chapter introduces the main issues currently faced by the festival industry and investigates how architectural intervention could provide solutions. It also positions architecture within the sector.

III. Investigating the production of spaces of the everyday: what elements play a role in its spatial production?

This chapter introduces Lefebvre's theory on the production of space and uses it to reflect on the spatial roles of various actors, particularly the architect. The theory is then applied to the urban context of Melbourne.

IVa. What is the role of architecture in the production of space and what is its relationship to spatial behaviour? Investigating Melbourne. and, IVb. How does spatial design affect our interactions, experiences and behaviours?

Drawing on the literature discussed in Chapter III, this chapter investigates how architecture influences spatial use. Melbourne, a city with a highly planned structure yet unpredictable spatial appropriation, is analysed and compared with existing literature on spatial behaviour (e.g. Jan Gehl and W.H. Whyte). It considers the various roles architecture can take in spatial production and introduces a case study to test these theories in **IVc.**

Observational case study: Birrarung Marr, Melbourne, Australia which is a park in central Melbourne.

V. How is space produced in festival spaces and what is the role of spatial design in this production?

This chapter shifts focus from the everyday to the festival space, using literature to examine the relationship between design and user interaction in these environments. It identifies the spatial values that enable festivals to unfold. These insights are tested in a second case study: Meredith Music Festival in rural Victoria. By comparing everyday and festival spaces, this chapter uncovers how their spatial dynamics differ, intersect or inform one another, and explores the range of events that architecture can facilitate.

These chapters inform in the final conclusion:

What is architecture's role in the spatial production of festivals and how can it facilitate the dialogue in re-imagining spatial relationships?

This concluding chapter positions the architect as a facilitating agent—taking an active yet non-imposing role in shaping the unfolding of space. The architect's role is understood as one that embodies the core values offered by festival spaces to people, place and society, while operating across four layers of intervention: the permanent, the fluid, the communicative and the invitational.

The thesis proposes a set of design principles and spatial interventions to support the creation of a testing ground for a permanent festival terrain. This serves as a platform to reflect on how architectural strategies can influence festival space design, and, by extension, reframe the way we think about everyday public space. Temporariness and disruptiveness are identified as essential architectural qualities that allow for re-imagining spatial relationships in a contemporary context.

Notes – Introduction

¹Dietrich et al., "The Role of Cult and Feasting in the Emergence of Neolithic Communities. New Evidence from Göbekli Tepe, South-Eastern Turkey."

²"Nowruz, Persian New Year, the Oldest Festival in the World."

³"Eldridge, A. "Yule." Encyclopedia Britannica

⁴"Holi," in Wikipedia

⁵Foster, "From Urban Consumption to Production."

⁶Moss, "A Phenomenological Exploration of Music Festival Experience."

⁷Robinson, *Music Festivals and the Politics of Participation.* & Quinn and Wilks, "Festival Heterotopias."

⁸Lefebvre, *The production of space*, 1991.

Problem statement

Contemporary research into the effects of festival attendance on people suggests that festivals grow individual and community wellbeing, foster social inclusion, and develop cultural identities.⁹ They have long served an important role in empowering and building communities through protest, play, and exhibition. Festivals offer an important ground in which people can find commonality and camaraderie through shared experiences.¹⁰ Their growing demand in recent years is therefore easily linked to current societal issues such as social isolation and loneliness, which stem from shrinking household sizes, the disappearance or deterioration of adequate public spaces, and the isolated years of the Covid-19 pandemic.¹¹ People are seeking social encounters and community more and more outside their homes and in public places.^{12/13} Festival spaces offer relief from isolation and allow people to connect with others who share common values, as the range of genres, arts, and goals that festivals offer is almost limitless.

Other societal shifts that have boosted festivals' popularity include globalisation, the general shift from consumption economies to experience economies, and the need to establish new civic identities.¹⁴ These developments have led cities to turn to their own resources: their histories, creative energy, talent, and spaces. More and more cities are using festivals as strategic tools to stimulate local economic, cultural, and social capital, as well as to regenerate the urban fabric. Some cities have even labelled themselves the 'event city of the world' (Melbourne, 2006) and 'one of the most eventful cities of the world' (Seoul, 2006). The creation and promotion of events such as festivals, fairs, and exhibitions have become significant components of urban development strategies worldwide.¹⁵ Attendance at festivals and live music events has grown in the face of declining recorded music sales, driven by the Internet and the same technologies that have reduced those sales.¹⁶ The benefits for artists in displaying their work in a centralised location to a large audience, along with the rise of social media, have transformed the public image of festivals—from sanctuaries of rebellious counterculture in the 1950s to gentrified weekend breaks full of culture, music, and art; of connection and disconnection, of emergence and inclusion.¹⁷

How festivals have acted as agents of social change and their socio-economic and cultural impact on local economies has been well documented. There is a broad scope of research into the legacies they leave behind. Broadly speaking, the body of event research has tended to address business-focused questions: what motivates people to attend these music festivals, and how can the quality of their experience be enhanced? Of course, these questions are logical—without attendees, there would be no festivals. Without enhancing the attendee experience, festivals would struggle to be sustainable or have a positive impact. But this business focus also neglects the broader scope of knowledge that can be applied to event research. It is therefore interesting to address this gap from an architectural point of view—how this legacy is shaped, and by which actors.¹⁸ As Stevens argues, festivals are shaped not only by distinctive behaviours and social interactions, but also by physical settings.¹⁹ Investigating the role of architecture in shaping this legacy—and how it can address environmental issues faced by the industry—is therefore a legitimate question.

Combining the research gap concerning how the design of the environment can facilitate the unfolding of the festival space in a more sustainable way, and how architecture can embody the values of temporality, agency, and performativity that create the unique atmosphere of festival spaces, raises the question: can architecture itself serve as a nurturing discussion ground—a facilitator—for the ongoing dialogue of spatial creation?

To gain an understanding of how architecture influences how a festival space unfolds for its time being, it is important to understand which actors play a role in the production of space and what their dynamics are. By investigating the relationship between these actors, we can explore how architecture can position itself within these dynamics.

This can help define architecture's place in the festival industry: what its role is in facilitating a festival space that embodies the values shaping the importance of these spaces. The festival industry is currently coping with climatic, financial, and organisational challenges that architecture might help address. It should not come as a surprise—much energy is concentrated in one location for a short time, only to be dismantled again. People, equipment, and artist travel currently account for 41% of the European sector's carbon footprint²⁰, while in Australia this number rises to approximately 80%.²¹ This does not even include the tonnes of waste left behind on-site. Many festival organisers also report difficulty running their events due to rising operational costs and increasingly complex regulatory or security requirements, making it harder to remain viable. Architectural interventions can offer relief from these pressures: reducing waste, improving efficiency, and fostering long-term resilience.

Problem statement

The goal of this research is to develop a strategy to guide the design of a permanent festival terrain which offers infrastructure, equipment, and necessary spaces for hosting a variety of festivals planned by organisers or managers. This will be done by creating a prototype or blueprint and implementing it on a specific site. The intention is to construct a theoretical space in which the dialogue between people, place, society, and time can be constantly re-imagined through its fluid architecture—offering fertile ground for discussion on architecture's role in the facilitation of festival spaces, how they inform the design, use, and organisation of everyday spaces, and how they stimulate collective design processes. Ultimately, this project seeks to enact architecture as a facilitator of dialogue, a medium for questioning and reshaping spatial relationships through the lens of festival spaces.

Notes – Problem statement

⁹Edensor and Andrews, "Walking the Creek."

¹⁰Ballantyne, Ballantyne, and Packer, "Designing and Managing Music Festival Experiences to Enhance Attendees' Psychological and Social Benefits."

¹¹Greenberg and Gordon, "Lockdown Singing."

^{12/13}Gehl, "Cities for People" & Richards and Palmer, *Eventful Cities*, p.30

¹⁴Richards and Palmer, *Eventful Cities*.

¹⁵Richards and Palmer, *Eventful Cities*, p.2

¹⁶McKay, *The Pop Music Festival: History, Music, Media, Culture*

¹⁷Stevens and Shin, "Urban Festivals and Local Social Space."

¹⁸Stevens and Shin, "Urban Festivals and Local Social Space."

¹⁹Foster, "From Urban Consumption to Production."

²⁰A Greener Future 2023, AGF Festival Carbon Footprint Report 2022/2023

²¹Sims, Jack. "The Devastating Waste Problem Behind Australia's Festival Circuit." *Coastal Waste Management*, September 4, 2020.

Methods

To conduct this research and formulate a response to the main question 'How can architecture act as a dialogue for questioning and reshaping spatial relationships through festival spaces?', the following questions have been subdivided into chapters with their used methodology.

I. The importance of appropriating spaces of the everyday: the value of festival spaces for people, place, and society

This chapter delves into why festivals offer good conditions for spatial appropriation and why they are valuable spaces for people, place and society. This will be done through literary review on how festivals have impacted their place, cities and people and what enabled them to do so, which is supported with survey data from Creative Australia's research into the appreciation of arts, culture and music at events. The results are visualised in a map.

II. What challenges does the festival industry face that architecture can address? This chapter introduces the issues faced by the festival industry and how it can be tackled through architectural interventions. Grey literature (like newspapers and interviews) has been reviewed and statistical data on CO2 emissions has been used to construct the issue. Issues faced by the industry are reviewed through data from Creative Australia and grey literature like interviews is also used. The found data is visualised in a map.

III. Investigating the production of spaces of the everyday: what elements play a role in its spatial production?

This chapter introduces theory that allows for deconstructing what actors play a role in the production of space, which is essential to positioning the architect in this research because it offers a framework and method to question this role. The theory used is Lefebvre's Production of Space (1991), which allows space to be seen as a process instead of a static entity. The theory will be explained and how the theory is useful for this research will be analysed through literary review of Lefebvre's book and others that have reviewed his theory in an urban context.

IVa. What is the role of architecture in the production of space and what is its relationship to spatial behaviour? Investigating Melbourne

Based on the theoretical framework introduced in Chapter III the city of Melbourne as planned city and its unpredictable appropriation will be reviewed through this framework to introduce the relationship between spatial design, people and its interpretation and use.

IVb. how does spatial design affect our interactions, experience and behaviours?

The analysis of Melbourne will be tested to literary review in which studies by scholars in the field of urban design and architecture on the relationship between spatial design and (human) interaction and interpretation are revised. This literary review has been schematised into spatial characteristics, which are accessibility, props, enclosures, edges & thresholds, linkage & familiarity, natural landscape, comfort and liveliness that affect our interaction with our environment and will be used for conducting observational studies later on in this study.

IVc. Observational study: Birrarung Marr

The gathered body of knowledge will be tested to the case study of a public space: Birrarung Marr, Australia. The observations will be compared to the found spatial characteristics of accessibility, props, enclosures, edges & thresholds, linkage & familiarity, natural landscape, comfort and liveliness and a conclusion on the relationship between spatial design and the mentioned characteristics, our interactions and our experience will be made. The observational studies will be executed through behavioural mapping: which is a way of displaying people's activities (like sitting, walking) on a site map. This will be done in combination with photography, highlighting people's interactions with the space and some survey data.

V. How is space produced in festival spaces and what is the role of spatial design in this production?

The found spatial characteristics in the previous chapter will be analysed through the lens of a festival space. This chapter questions how a festival space is shaped and functions differently from an everyday space through Lefebvre's theory and additional literary review on the unfolding of festival spaces, what qualities make good festival spaces and how they are designed. The found similarities and differences that create the conditions for a festival space to unfold will be tested in the case study of Meredith Music Festival - Meredith, Australia.

Vb. Observational study: Meredith Music Festival

The found similarities and differences that create the conditions for a festival space and how these similarities and differences manifest in a festival space: Meredith Music Festival - Meredith, Australia. The observational studies are conducted the same way as at Birrarung Marr, to obtain similarities and differences. Behavioural mapping, photography, and interviews are applied. These findings will be compared to the literary review, leading to a conclusion on how the spatial characteristics of accessibility, props, enclosures, edges & thresholds, linkage & familiarity, natural landscape, comfort and liveliness take on other roles in festival spaces or if there are any other spatial characteristics that are important for the unfolding of festival spaces and which qualities influence these differences.

Conclusion 'What is architecture's role in the spatial production of festivals and how can it facilitate the dialogue in re-imagining spatial relationships?'

This concluding chapter combines the gathered body of knowledge to position architecture as a facilitator through the investigation of spaces of the everyday and festival spaces, and how festival spaces have inherent qualities that influence the unfolding of space and allow for questioning and reshaping (spatial) relationships. It will delve into how this research of festival spaces or micro-societies can inform spaces of the everyday through considering our interaction with spaces through temporality, co-authorship and performativity. Combining the knowledge retrieved from the literary review and case studies with the challenges faced by the festival industry this chapter offers a positioning of the role of the architect in the production of festival spaces and introduces design principles to create a testing ground for festivals which embodies festival spaces' values.

I. The importance of appropriating spaces of the everyday: What is the value of festival spaces for people, place and society?

As temporary and liminal experiences, festivals create safe spaces for risk-taking and the collective transgression of social norms. They serve as catalysts for reshaping structures or environments (through place-making, for instance) as they bring people together to discuss the changes needed for their environment. Appropriation is a largely neglected aspect of people's experience of the urban fabric and is often unanticipated by designers, managers and other users.²² Focusing on how festival spaces function as spatial appropriations, this chapter provides a counterargument to the instrumental pragmatism that rules everyday space and its design, by offering the value these appropriations create for people, place and society. Festivals' value originates from their temporality, potentiality and performativity, giving people the ability to appropriate normal spatial boundaries and societal norms to co-create the festival space anew. This allows for the forging of meaningful connections through affective, embodied and playful experiences with each other and the festival space.²³ These temporary collective spatial appropriations of existing spaces open up the dialogue between space, people and society, allowing for reflection on the present, recollection of the past and shaping of the future.²⁴

People

In today's hyper connected world, people are constantly in search of meaningful real life experiences which allow them to show up as their authentic self - festivals and live events offer this self expression. The rise in popularity of impermanent festivals show how the younger generations - Millennials and Gen Z - value experiences and connections over things. Festivals are important settings in which people can connect with each other through shared experiences and have been shown to help young people shape their identity and sense of self.²⁵ They give people a sense of control over their environment and lives as they shape this 'art form' through their own participation: The festival's value is only generated through its participants engagements and actions.²⁶ There are a multitude of reasons why people attend festivals and what we gain from attending them. One of the theories in the field of event studies suggests that people are motivated to attend festival because they need to balance their need to escape/seek, otherwise known as the push/pull theory or the escape-seeking dichotomy.²⁷ It suggests that there is a constant dialectical interaction: Recreational travel is an interplay of two forces: to escape one's daily environment and to seek recreational places for certain psychological rewards. certain push to go to festivals in order to escape and be distracted from everyday worries. There is a certain push motivation (usually internal) - to escape their daily environment for instance - and a certain pull motivation (usually external): the festival's music or something new they can learn that appeal to the attendee. A number of studies reported that the "seeking and escaping theory" has been largely confirmed by research among festival visitors²⁸.

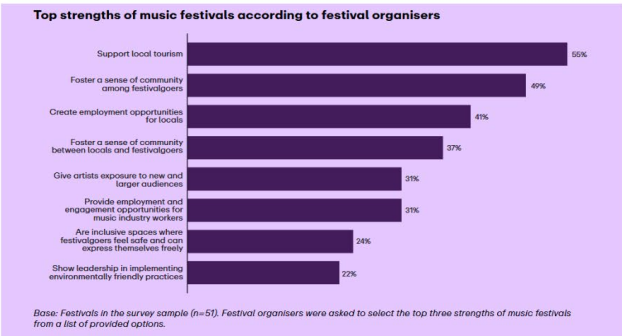
In a survey conducted by Creative Australia on how big of an impact art has on their lives many people say that the arts have an significant impact on their ability to express themselves, that it stimulates their minds and helps them understand other peoples and cultures.²⁹ 68% of the questioned people say that arts give them a more meaningful life. When asked about live event attendance the main reasons given for attendance were: to be entertained or have fun, to socialize, to understand other cultures and perspectives and develop skills. Based on the gathered body of studies on the subject displayed in fold-out map 1 and 2 it can be argued that the value generated from attending festivals originates in our need to balance 'seeking and escaping', derived from the theory mentioned before. We seek environments that can offer relieve from our hectic daily lifes by offering escape and relaxation, but also give us new experiences, perspectives or skills, which correlates with the main reasons for attending, which are:

- **Escape and relaxation,**
- **Socialization,**
- **Novelty**
- **Cultural enrichment,**
- **Education,**
- **Hedonism and co-creation**

This balance between seeking and escaping and the main motivations for people attending can be stimulated through design considerations. How this can be done through design is explained in chapter V including how these motivations are considered in designing a festival terrain can be seen in the design booklet.

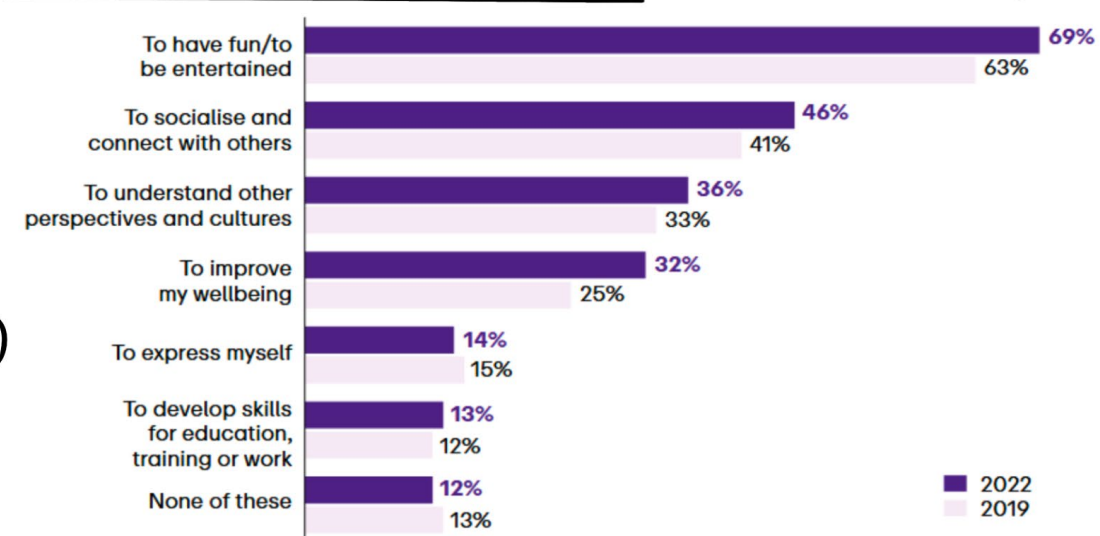
Mapping the Festival Industry

In response to this survey, festival organisers most commonly say a major strength of music festivals is that they **support local tourism** (53%). Almost half of festival organisers say music festivals **create a sense of community among festivalgoers** (45%). More than two in five festival organisers say that a key strength of music festivals is that they **create employment opportunities for locals** (41%). Nearly two in five festival organisers say that a key strength of music festivals is that they **foster a sense of community between locals and festivalgoers** (37%). Nearly one third of festival organisers say that a key strength of music festivals is that they **provide employment and engagement opportunities for music industry workers** (31%). More than one quarter of festival organisers say that a key strength of music festivals is that they **give artists exposure to new and larger audiences** (27%).



Why they are valuable

Reasons for attending music festivals



Encouraging social interaction and a sense of belonging

Cultural participation at music festivals benefits Australian audiences by providing avenues to **connect with others, to socialise and to have fun**. The vibrant atmospheres combined with communal experience of singing and dancing together can help us deal with stress, anxiety and depression, improve our wellbeing and help foster a sense of belonging and community.

↑ **VIBRANT ATMOSPHERE + COMMUNAL EXPERIENCE**
stimulates well-being, sense of belonging & community

Music festivals have unique characteristics compared to other forms of live music events. They can offer a wide range of entertainment in one event and can be attractive to demographic groups who may not feel comfortable attending other types of musical performances, such as opera or musical theatre.⁸¹ Music festivals also have some

- A DISRUPTION OF THE EVERYDAY
- A COLLECTIVE SHARED & IMMERSIVE EXPERIENCE RESULTING IN:
 - SENSE OF BELONGING & COMMUNITY
 - AGENCY / CO-AUTHORSHIP / PARTICIPATION
 - IMPROVED WELL-BEING
 - SOCIAL COHESION
 - EXPERIMENTING WITH NEW WAYS OF DOING

Data from the National Arts Participation Survey shows that one fifth of Australians aged 15 and over attended music festivals in 2022.⁹⁶ For many of these attendees, the joy of connecting with like-minded others and opportunities for socialisation are among the primary motivators for attending a music festival.⁹⁶ Music festivals create new temporary communities which unite and connect attendees, briefly transcending social inequalities such as class or ethnicity.⁹⁷ Away from the expectations and demands of everyday life, attendees can immerse themselves in the festival's culture and experiment with new identities.⁹⁸ This sense of connection and collective emotion can continue long after the festival has concluded, as attendees share their memories and experiences with each other on social media.⁹⁹

Some music festivals can also connect people across generations. A popular sub-genre of festival is known as a 'nostalgia festival' – those that focus on music and other accessories from a particular time period.¹⁰⁰ Australian examples include the Parkes Elvis Festival and Cooly Rocks On. These festivals bring together old and young rock 'n' roll fans to celebrate the sights and sounds of the era.

'Music festivals broadly create this sense of community that in my mind is unmatched across any other events space. You know, it's a completely non-judgmental space. It's a space where people can express themselves in any way that they want. And especially in this post-COVID world that social cohesion is really, really important. It's also a bit of a rite of passage for out of high school and before you become a fully-fledged adult.'

(Logistics/operations)

Mapping the Festival Industry

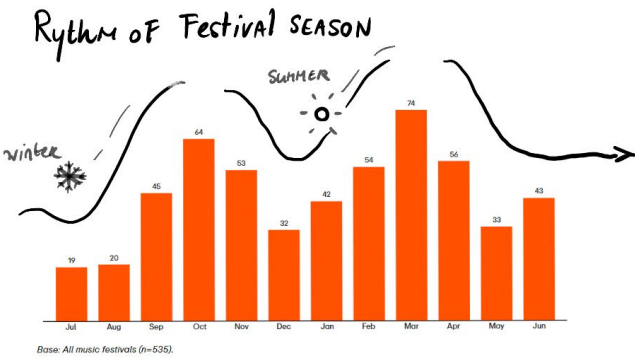
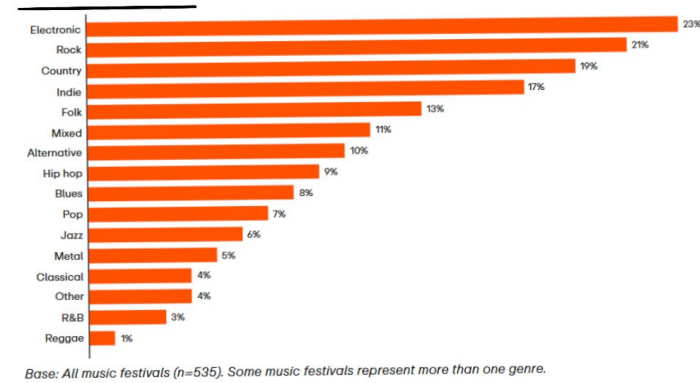
535 music festivals were held in the 2022-23 financial year, including ticketed and free, commercial and community-run.

That is ~1.5 A DAY

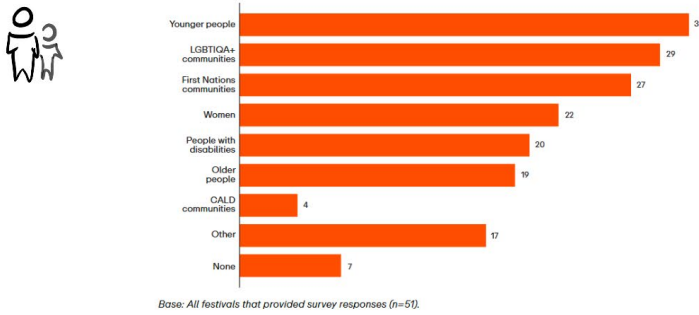
23% of music festivals feature electronic music, making it the most popular genre. Other popular genres include rock, country, indie and folk.

AN INTRODUCTION TO FESTIVAL SPACES

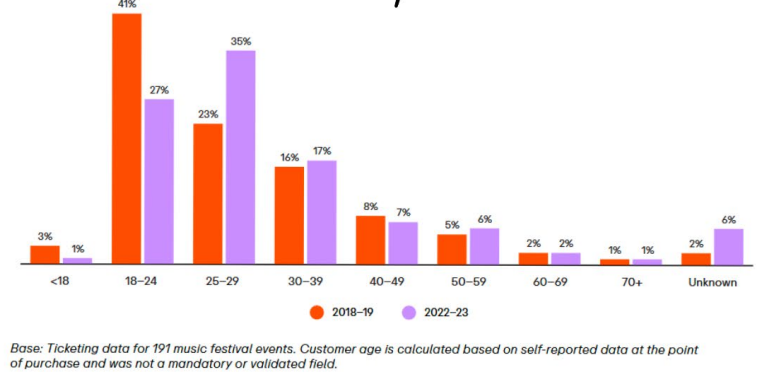
GENRE BREAKDOWN



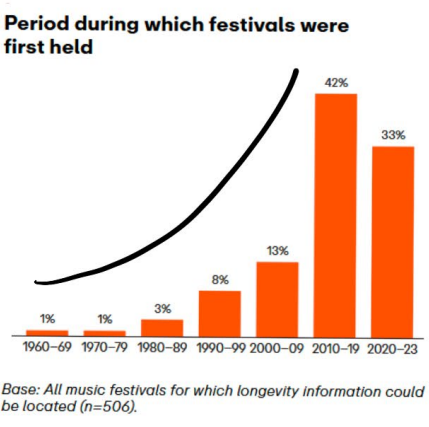
AND WHO THEY TARGET.



AND HOW OLD THEY ARE



... AND ITS RISE IN POPULARITY



Most of them have 1-2 stages, followed by 4+.. AND most of them last 1-3 days

Performance stages

Music festivals are uniquely designed based on factors including the genre and number of acts, locations, expected attendance, and overarching theme of the event. Some tend to present acts on one large-scale stage, while others might cater for multiple stages of differing sizes and experiences where audiences pick and choose which artists to see and when.

- In 2022-23:
- most music festivals had one stage (55%)
 - one in five had two stages (20%)
 - one in ten had three stages (9%)
 - the remaining festivals had four or more stages (17%).³⁹

‘...we have small local acts right through to big internationals, all on the one stage. All get presented the same way, in the same format.’
– Festival organiser

Place

Festivals support the redefinition, rediscovery and expansion of local public life and the meanings of place.³⁰ The disruption of the spatiality of the everyday can have transformative effects as they have the potentiality to change mobilities, uses of spaces, appearances, atmospheres and policies – to name a few.³¹ People seem to have a different attachment to festival spaces than to spaces of the everyday. This is because festivals differ from other cultural events like theatre because of their participatory, interactive, and immersive qualities. The festival's need for participants' engagement to create its unique experience, giving people a sense of agency and control over their environment and its unfolding – like the act of making a piece of art that truly belongs to you: a piece of your own identity. This control stimulates attachment to place and thus responsibility and care for it. It sparks the the discussion about other ways of doing and being – with people being just as big a part of the discussion as the planners of the festival environment. It stimulates these new behaviours and power dynamics in that area, spreading further, grasping new behaviours in the entire neighbourhood, city or state.³²

Society

Because of the rise of the 'symbolic economy' and the 'experience economy', culture has become the main driver of economic consumption of the city.³³ Zukin concludes that festivals are the ideal representation of modern accumulation through spectacle and consumption in a time of flex and shift. Festivals therefore are an easy contemporary answer to generating cultural and economic capital, attract local tourism and revitalizing urban areas³⁴. It is thus no surprise that festivals are used by cities to stimulate cultural consumption as it dominates the image of place as well as its urban life in general. Some cities like Edinburgh and Melbourne have transformed themselves into public stages, hosting events all year round to stay on top of global developments and reap festival's benefits for their locality. Thus the term 'festivalisation' came into existence to describe cities that have subjected themselves to the power of events. This shift in how cities understand the value of festivals reflects a broader concern about the instrumentalisation of culture and arts-led gentrification.³⁵ The festival can indeed be used as gentrification or 'place-making' or place reviving tool, but it should not be forgotten that governmental or municipal implementation strongly opposes the long tradition of festivals as grounds for opportunities: for participants to engage with festivals as creative, oppositional, liberating and spontaneous events through which their everyday life experiences can be enhanced³⁶. Developments in the music industry have created a climate that stimulate musicians to participate in music festivals which subsequently creates a growing incentive for consumers to have an 'all-in-one' experience from bundling of artists into curated line-ups. Other factors that contribute to the growing demand for festival spaces is that streaming services have made it hard for musicians to earn a living, and festivals make it easier for them to maintain their career, resulting in more offers and multi-genre festivals for the public.

Notes – Problem statement

²² Brito and Richards, "Place Making and Events."

²³ Foster, "From Urban Consumption to Production."

²⁴ Foster, "From Urban Consumption to Production."

²⁵ Creative Australia "Creating Value: Results of the National Arts Participation Survey"

²⁶ Szmigin et al., "Socio-Spatial Authenticity at Co-Created Music Festivals."

²⁷ van Vliet, "Why Do We Go to Festivals?"

²⁸ Getz "Event tourism: definition, evolution, and research."

²⁹ Creative Australia "Creating Value: Results of the National Arts Participation Survey"

³⁰ Stevens and Shin, "Urban Festivals and Local Social Space."

³¹ Kociatkiewicz, City festivals: creativity and control in staged urban experiences.

³² Ballantyne, Ballantyne, and Packer, "Designing and Managing Music Festival Experiences to Enhance Attendees"

³³ Pine II and Gilmore, "The Experience Economy."

³⁴ Richards and Palmer, Eventful Cities.

³⁵ Foster, "From Urban Consumption to Production."

³⁶ Foster, "From Urban Consumption to Production."

Figures – Problem statement

Figure 1. The top strengths of music festivals - Creative Australia in "Soundcheck: Music festival report"

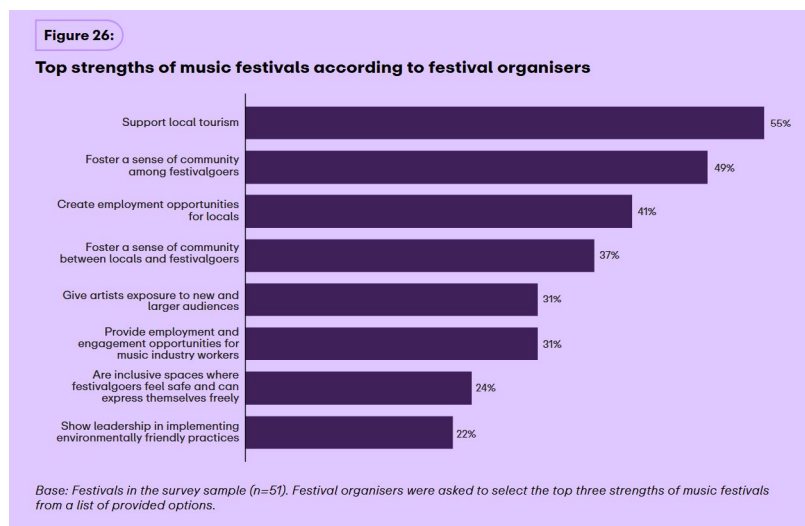


Figure 1. The top strengths of music festivals according to organisers, Creative Australia in "Soundcheck: Music festival report."

II. What challenges does the festival industry face that architecture can address?

It probably doesn't come as a surprise that the festival industry is a wasteful sector. Australia's events industry's environmental impact is often overlooked. Events of all sizes – conferences, festivals, community fairs and the like – generate significant waste, much of which ends up in landfills. Up to 40% of catered food at Australian events goes uneaten. Travel to site by visitors, artists, materials and equipment is the largest contributor to emissions. Accounting for about 58% of all emission generated at festivals in Europe,³⁷ whilst travel to site can rise up to 80% of emissions when looking at Australian events, considering the vastness of the country and sites being poorly connected to public transport.³⁸

So a lot of time, energy and resources are put into these short-lived events – putting up a pretty facade for just one day, and leaving it looking like a ghost city the other. Multi-day music festivals in the United Kingdom offering camping sites produce 24261 tonnes of CO₂ and generate 25,800 tonnes of waste annually.³⁹ Almost half of festival organisers report having difficulty running their music festivals due to rising operation costs and more than a quarter says complex regulatory or security requirements are issues they're dealing with. 22% of them also mention that their festival is often threatened by extreme weather events, making it harder to keep their head above water.⁴⁰ 39% says that the lack of funding available has major impacts on their festivals. The issues are displayed in Fold-out map 3.

Due to these rising operation costs, ticket prices are very high and result in people being hesitant with buying tickets. Most people surveyed from the same Creative Australia survey report that the main barriers for attending live events is the cost of entry (57%), the events being too far away from where they live (42%) and have difficulty finding the time to go (either to travel all the way out or staying for a few days. 86% of people in another survey regarding festivals report that they would attend if a discount is offered.⁴¹

Concluding from this data, it can be argued that architecture can offer relief by facilitating spaces equipped with all necessary infrastructure and equipment, thereby reducing operational costs and easing the burden of complex regulatory requirements. When architects work together with governmental or municipal bodies, they can determine the necessary measures to ensure a festival space meets official standards and safety codes. Addressing these needs early on can save significant time, money, and energy.

Designing from a sustainable perspective also encourages sustainable behaviour among participants.⁴² Through place attachment and co-authorship, people develop a sense of care for their environment, which can lead to more positive environmental actions. Providing durable, weather-resistant structures not only improves safety but also mitigates the risk of cancellations due to extreme weather. While storms or heavy rain may be unpredictable, resilient infrastructure allows events to continue or at least offer some form of shelter and entertainment despite unfavourable conditions.

Placing such a festival terrain within or near city centres makes it accessible via public and active transport. This, along with lower operational costs that allow for more affordable ticketing, directly addresses key barriers to live event attendance;

such as high ticket prices, distance, and time constraints—and supports greater engagement with public space.

The challenge in designing a 'generic' festival terrain lies in its ability to accommodate the diverse needs of different audiences while imposing certain constraints to ensure the sustainability of the site. These constraints and values are needed to guide the unfolding of the space in a certain direction and create a common value system between people, as the festival space functions as an ephemeral society.

Notes – Chapter II

³⁷Creative Australia, *Soundcheck: Inside into Australia's musicfestival sector*
³⁸Rixon, Anna. 2024. "Festivals and Footprints: Australian Music Festivals Confront Environmental Impact | UOWTV

³⁹Creative Australia, *Soundcheck: Inside into Australia's musicfestival sector*

⁴⁰Creative Australia, *Soundcheck: Inside into Australia's musicfestival sector*

⁴¹Creative Australia, *Soundcheck: Inside into Australia's musicfestival sector*

⁴²Alonso-Vazquez, "The role of place attachment and festival attachment in influencing attendees' environmentally responsible behaviours at music festivals."

Mapping the Festival Industry

Lack of industry voice to government

Avenues for industry to speak to government are critical to ensure effective government responses to industry needs.

However, more than half of music festivals identified a lack of industry voice to government as having a moderate to severe impact on their festival (55%).

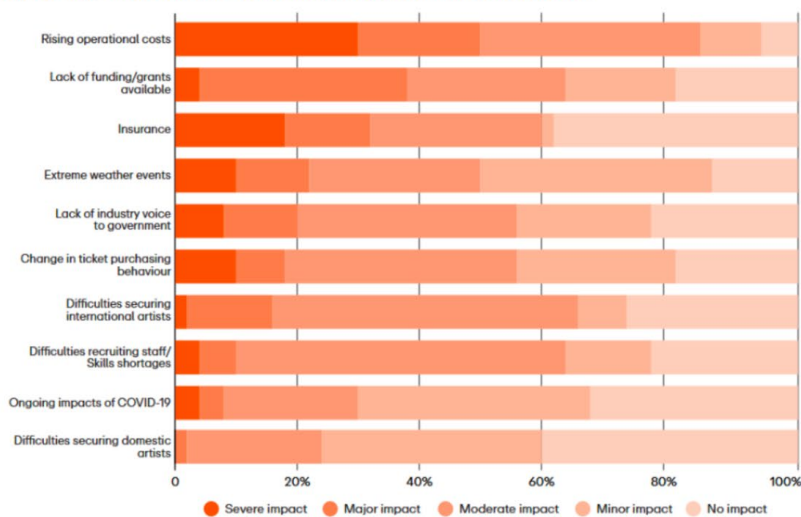
'We don't really have a voice to council and a voice to government. We've got the Australian Festivals Association who are great. But as a sector, I don't feel like we get given the time of day that is commensurate with the amount of financial impact that we have across the board. [...] That key voice the government is really important for us.'

(Festival organiser)

CHALLENGES & NEEDS

47% SAYS RISING OPERATION COSTS ARE A MAJOR ISSUE

Impact of general barriers to running a music festival in Australia



Base: Festivals in the survey sample (n=51).

Behind the scenes

Costs, profit, loss and turnover

Costs to run a music festival

The scale of costs to run a music festival varies widely across the music festival industry. Music festivals can require significant budgets for infrastructure and equipment such as staging, sets, light and sound technology and utilities and waste disposal; for operational costs such as marketing and ticketing, insurance, permits and licences, and site hire; for artist fees for musicians, including flights and accommodation; for staffing costs, such as for lighting and stage designers, bar staff, security, photographers and videographers; user-pays policing; and much more.

The average running cost to run a music festival is \$3.9 million. The median cost is \$3.3 million.⁵²

'Wages have gone up incredible amounts for labour. All of a sudden, if you're spending 30 grand to put a stage up and have it run, it's gone up to 40, 45, 50 grand just to have enough crew and hands on deck to manage the stage. [...] Transport to and from events is going to kill our punters this year. We haven't yet released it, but prices have almost doubled for us. We put on buses, like coaches, because we are out of town. So if you were paying your \$15 to get to our event from a small country town, you're absolutely paying \$30 [this year]. And I suppose this is just across the board, like inflation is very real. But I think it is still coming down to those hard labour costs. And there's a lot of people involved in putting together a festival. It's not something we can get robots for.'

(Festival organiser)

Architecture can offer relief through permanent interventions

One organiser raised the difficulty of securing venues for outdoor festivals, noting that supply is frequently limited, and spaces are in high demand. Severe weather can further hamper availability of green spaces, and alternative spaces can be challenging to locate.

'We're always looking for those kinds of opportunities, you know, we're always contacting commercial developers and landowners and councils and seeing who's got space available. Because in a time where grass is quite limited, and when it has been raining for so long, you don't want to come in and tear everything up and make it a mud pit. So, hardstand opportunities [festival venues on a hard surface as opposed to grass] for us are really exciting. But they are few and far between, they're really, really limited.'

(Festival organiser)

'Operational costs have increased significantly post-COVID. We have seen an increase of 40-50% on some supplier estimates between the time of drafting our initial budget for the event to the time the event was on sale. Equipment and resources have become more difficult to source due to a number of reasons, such as companies folding and skilled workers leaving the industry during COVID, as well as having to compete with the construction industry and equipment required to manage extreme weather events. Insurance costs for outdoor events have also been heavily impacted due to the 2022/23 weather events. The greatest challenge continues to be the growing list of requirements and associated costs for key stakeholder groups such as health, licensing & police.'

(Festival organiser)



'Overall in our festival, 70% of the waste that went to landfill came from our campgrounds and of that, I think it was something like 14 tons of scrap metal. And that is essentially more or less people leaving over discarded camping gear - camping chairs... tents, discarded tables and things like that [...] we're working with Camping Buddy this year to really educate our patrons on leaving no trace. We do a lot of sustainability messaging throughout as well, the campaign to highlight the Leave No Trace aspect that we want. You know, it really does come down to individual responsibility as well. We feel like we have to educate our patrons on that a lot more.'

(Festival organiser)

Sustainability AND Diversity & cost issues

of living in Australia. Contemporary music festivals had the highest average ticket price of all arts events in 2021,⁵⁰ and many come with additional costs for patrons such as travel and accommodation costs. While many Australians are keen to attend more arts events and festivals, the cost of tickets remains the most common barrier to attendance, impacting more than half of Australians (55%).⁵¹ A third of music festival goers say they have not attended events in 2022 because of price increases (33%), and three in ten note that events are more expensive now compared to before the COVID-19 pandemic (58%).⁵²

Some organisers expressed concern that rising costs could lead to the loss of smaller and more niche festivals which are less financially able to weather increasing costs and unable to compete with bigger and better resourced festivals.

'I think that the biggest players in the market, the international conglomerates, are going to potentially phase out the more boutique and smaller events. Because they're going to have the deeper pockets when it comes to these costs that are rising astronomically.'

(Logistics/operations)

III. Investigating the production of spaces of the everyday: What elements play a role in its spatial production?

To gain an understanding how space is produced and how architecture relates to spatial production it is important to understand what elements play a role in this production of space and how they relate to each other. In 1974 the Philosopher Henri Lefebvre wrote the Production of space as a response to how space was being treated in the fields of philosophy, urban planning, and Marxist theory. He believed space was an overlooked element or was treated as a passive backdrop. He suggests that it is deeply tied to social relations, politics, and power.⁴³ It was treated like something absolute and fixed, disconnecting it from the lived experience. In his theory he opts for a way of viewing space that helps question power dynamics and reclaim space for more democratic and playful purposes. He critiques that there was a disconnection between form, function and structure in the ways of producing architecture in his time and that their relationship should be re-imagined, hence his theory came forth from observing the relationship between these three elements. His theory encapsulates how societies produce space in the age of capitalism. Lefebvre's argues that space is a social product, or a complex social construction (based on values, and the social production of meanings) which affects spatial practices. He proposes that space and our present (built) environment is produced through the interaction and production of three types of spaces: Conceived space, perceived space and lived space.⁴⁴

Conceived space (mental space): This space represents the space of planners, architects and (governmental) decision-makers. It is shaped by knowledge, ideas, idealism, concepts and ideologies. It's physical representation are drawings and maps for instance - a space of intentions.

Perceived space (physical space): This space represents spatial practice. It is constructed space through various actors: the state or architects, but used in the everyday by every living being. This is the physicality and materiality of space and how we generate and use it: streets, buildings, and environments as they are shaped, ordered and used in everyday life - a space of use.

Lived space (social space): This is the lived experience of space with its cultural, social and symbolic meanings given by its users. It is the space of imagination, memory and social connections. According to Lefebvre this is where people form their identities, create social relationships, and express their individual and collective creativity. It is relational and its physical manifestation are (social) connections and relationships - a space socially constructed by the lived experience of the people who interact with it.⁴⁵

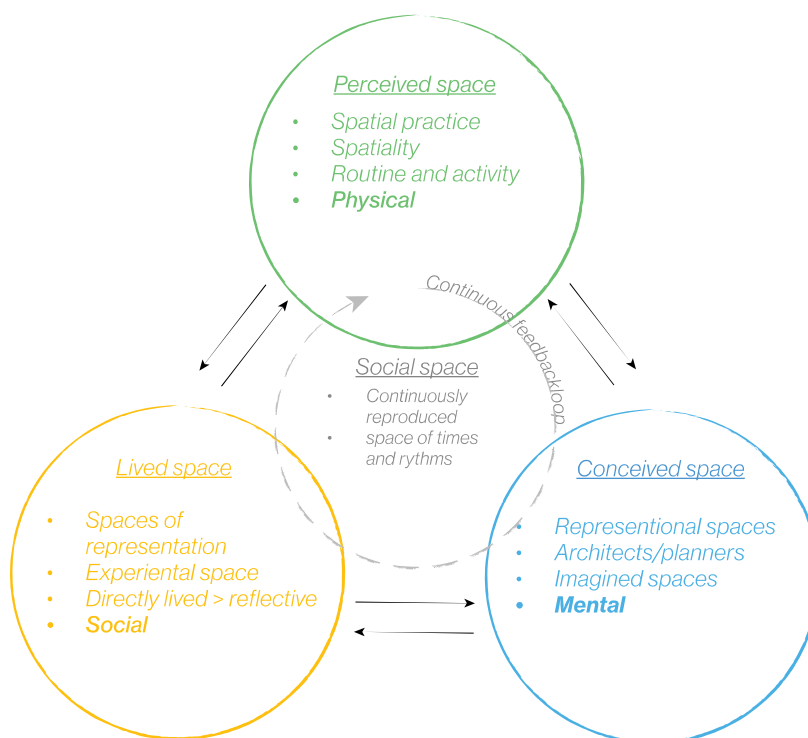


Figure 2. A display of Lefebvre's theoretical framework on spatial production, own work

Figure 2 shows a diagram displaying the spaces of his theory. These spaces combined produce (social) space. By dissecting social space into these segments of space exposes the relationships and dynamics between these spaces to be studied.

By dissecting these elements, his theory facilitates an opportunity to question the status quo of spatial relationships between people, place and environment, and offers a method to study how they can be challenged and rearranged. This triad constitutes the production of social space - an intersubjective space - whereas space is also experienced subjectively - by every individual person. It can be argued that this process of producing space happens in every individual as well, creating our subjective experience: affecting us **mentally, socially** and **physically**. And this subjective experience affects our thoughts, behaviours and contacts. The proposed framework is a combination of Henri Lefebvre's spatial production and the individual spatial production. This framework will be used in the literary review and the observational case studies to observe the relationships between **physical (the (built) environment)**, its **interactions (the experience)** and its **conception (the intentions and concepts)**.

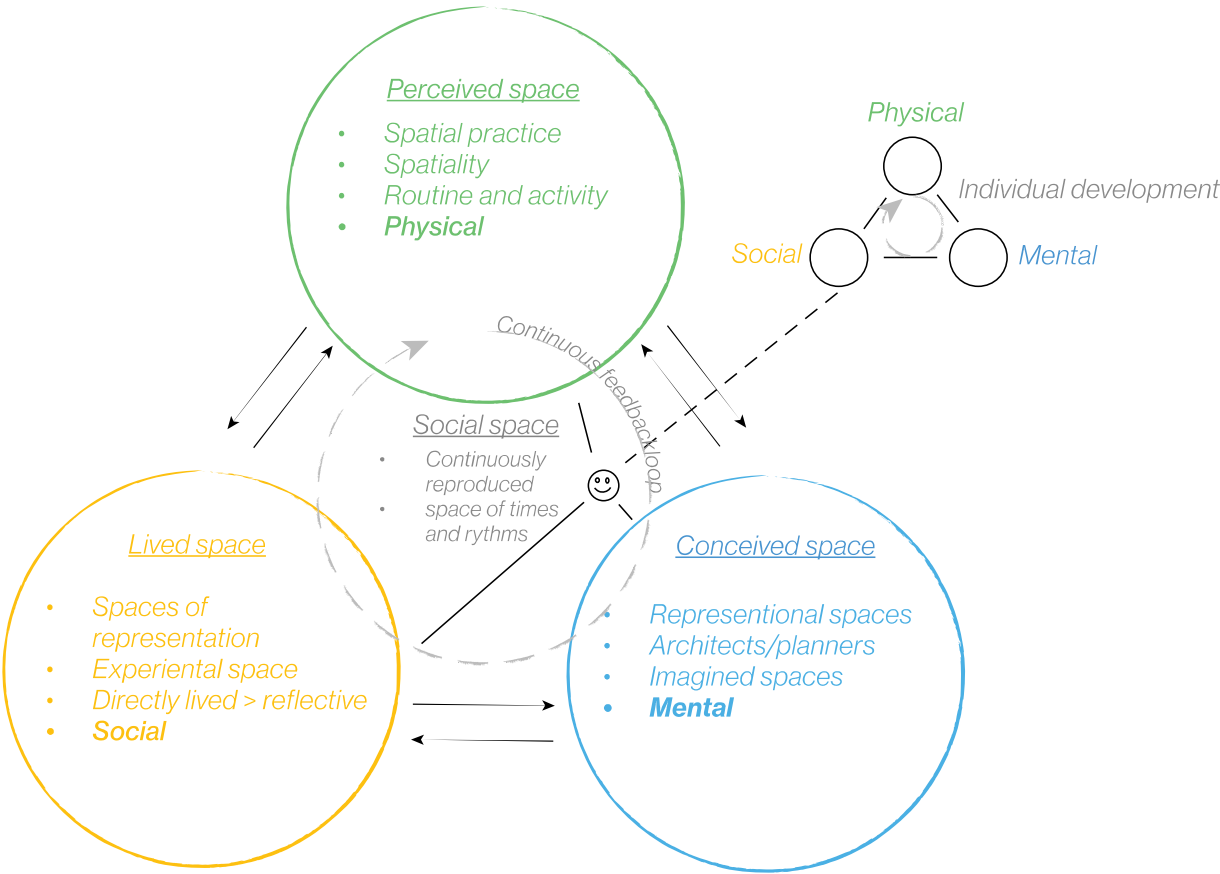


Figure 3. A display of Lefebvre's theoretical framework on spatial production, including the physical, social, mental. self made figure.

The relationship between the built environment, its lived experience and its intentional use will be investigated in the city of Melbourne through this framework and a set of spatial characteristics which will be introduced in the next chapter to conduct observational studies in the city based on literary review from scholars like *Jan Gehl*,⁴⁶ *W.H. Whyte*⁴⁷ and the group of *PPS*⁴⁸. Their studies research how people interact with each other and their built environment. In the next chapter the city of Melbourne will be introduced and the city's spatial design ,how people interact with it, and with each other will be investigated. Leading to an answer on how spatial design can affect our experience, actions and behaviours and how lived space, conceived space and perceived space relate to each other.

Figures - Chapter III

Figure 2. A display of Lefebvre's theoretical framework on spatial production, selfmade figure.

Figure 3. A display of Lefebvre's theoretical framework on spatial production including the physical, social, mental. selfmade figure.

Notes - Chapter III

⁴³Wikipedia, "Social Production of Space."

⁴⁴Lefebvre, *The production of space*, 1991.

⁴⁵Zieleniec, "Lefebvre's Politics of Space."

⁴⁶Gehl and Svarre, "How to Study Public Life."

⁴⁷Whyte, "The social life of small urban spaces."

⁴⁸Project for Public Spaces, "Placemaking."

IVa. What is the role of spatial design in the production of space and what is its relationship to spatial behaviour? Investigating Melbourne



Figure 4. An aerial photograph of the city of Melbourne, Vic-committee, "Aerial Photos of Melbourne's Growth, 2018."

Melbourne (or Naarm, its original name given by the Wurundjeri of the Kulin Nation) was founded in 1835. Its layout embodies British colonialist planning principles. Its central grid layout, divided in blocks with wide streets and public parks was heavily inspired by London's urban design.⁴⁹

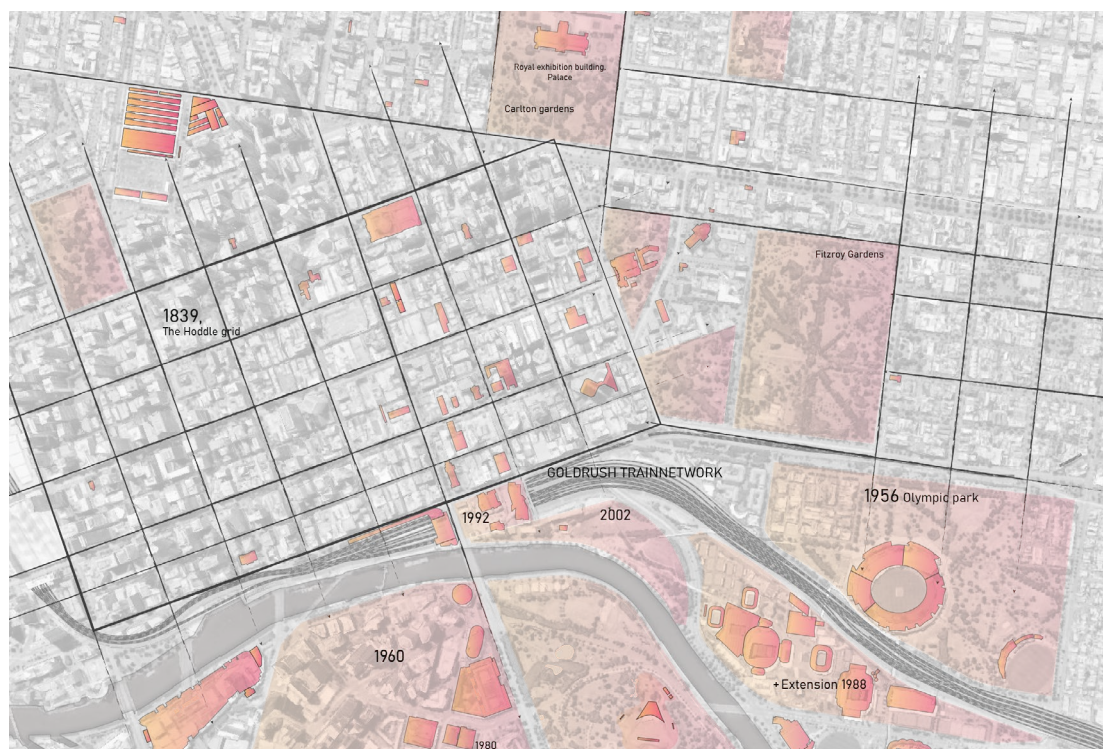


Figure 5. A map of the inner city of Melbourne showing its historical development, the hoddle grid, and planned event spaces and parks, selfmade map.

During the gold rush the settlement generated a lot of wealth and city rapidly expanded, leading to many of its iconic buildings that became symbols of wealth, power and cultural influence. Currently, Melbourne has a population of 5,2 million grown from 1,3 million in 1950.⁵⁰ Melbourne's planners have provided its people with public sector buildings with cultural functions such as libraries, museums and concert halls based on modernist zoning principles. The public management of cultural festivals and events became an extension of these facilities. Since leisure time has increased since the post war prosperity of the 50's, cities and their inhabitants have started to create spaces for events - both in planned and unplanned places. This allowed events to manifest itself in less centralized and managed spaces, so they could challenge traditional programs. As the number of events grew and grew, they took on more and more different roles in the city and lots of places became centers for events and performances - both planned and unplanned.⁵¹ Melbourne has even labeled itself as 'the world's event city' in 2008.⁵² The amount of planned events held during the year, 8000+ according to the municipal website, a map of festivals hosted by the city can be found on p.17 with their allocated places.

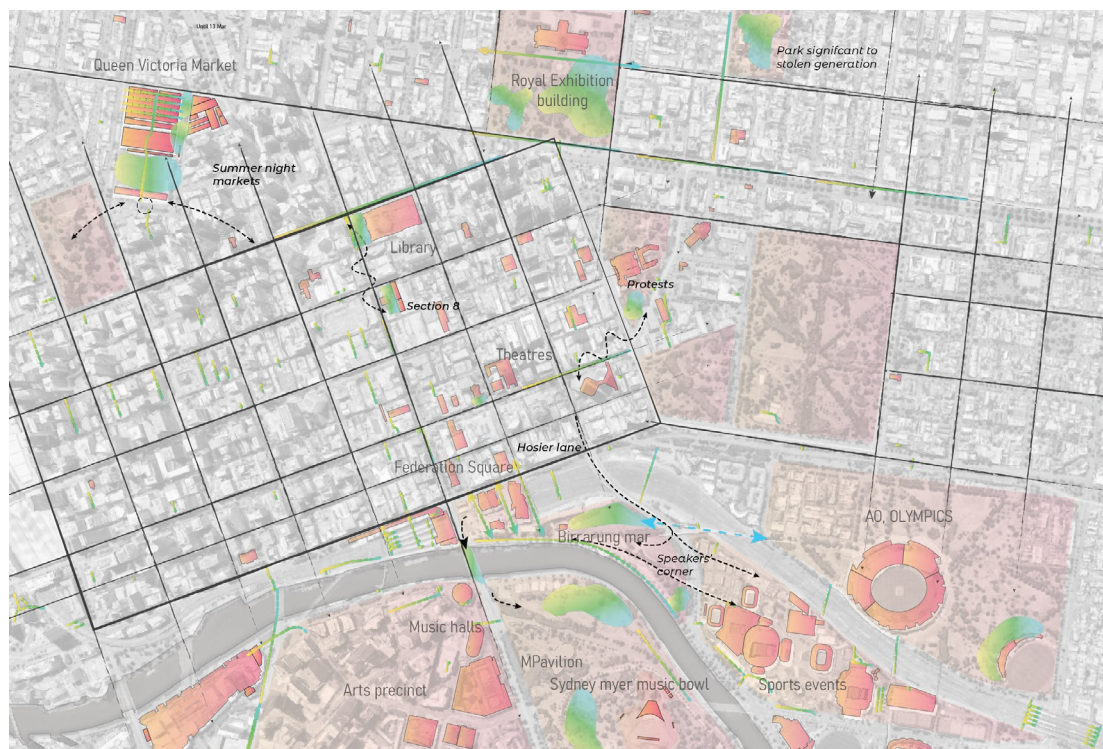


Figure 6. A map of the inner city of Melbourne showing its planned event spaces versus its unplanned event spaces and parks, selfmade map.

Both spaces for planned and unplanned or spontaneous/unregulated events started to arise. Figure 6 displays spaces for planned and unplanned event spaces; Melbourne's lane ways seem to be an attractive space for unplanned business. As there are events all year round throughout the city, it also allows people to respond to leftover memories of these events. The city is also known for its major tolerance for street art, which seems to stimulate people's interaction with their environment. This might be due to the enclosure of the lane way, offering a safe space to express one's self without being visible to the public eye or a controlling body. They are inner city invitations for subcultures to find means to express themselves.

Figure 6 and 7 show a correlation between the appropriation of spaces where inner city festivals take place and where spatial appropriation or claiming space for public use takes place. It can be argued that this is due to the fact that festivals enact new ownership or spatial hierarchies to be imagined and apparently have permanent or long-lasting transformative effects on these spaces.

Figure 8. Melbourne's event/festival calendar with events organised or approved by the city, City of Melbourne "Melbourne Events Calendar."

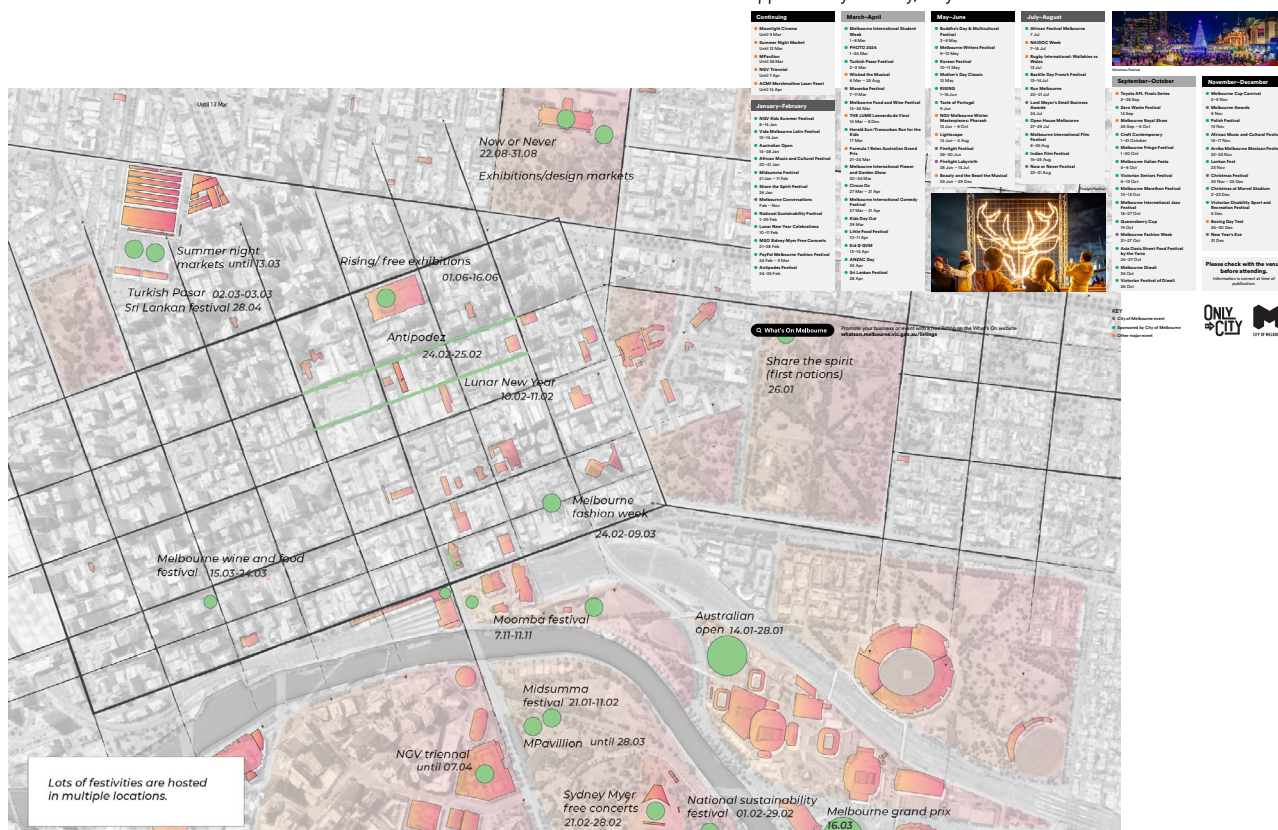


Figure 7. A map of the inner city of Melbourne showing a few places for its planned events throughout the year; showing the correlation between these 'disruptive' festival spaces and how they seem to have long-lasting effects on the perception and ownership of these spaces, selfmade map

MELBOURNE EVENTS CALENDAR

JANUARY–DECEMBER 2024

Continuing

- Moonlight Cinema
Until 9 Mar
- Summer Night Market
Until 13 Mar
- MPavilion
Until 28 Mar
- NGV Triennial
Until 7 Apr
- ACMI Marshmallow Laser Feast
Until 14 Apr

January–February

- NGV Kids Summer Festival
8–14 Jan
- Vida Melbourne Latin Festival
12–14 Jan
- Australian Open
14–28 Jan
- African Music and Cultural Festival
20–21 Jan
- Midsumma Festival
21 Jan – 11 Feb
- Share the Spirit Festival
26 Jan
- Melbourne Conversations
Feb – Nov
- National Sustainability Festival
1–29 Feb
- Lunar New Year Celebrations
10–11 Feb
- MSO Sidney Myer Free Concerts
21–28 Feb
- PayPal Melbourne Fashion Festival
24 Feb – 9 Mar
- Antipodes Festival
24–25 Feb

March–April

- Melbourne International Student Week
1–8 Mar
- PHOTO 2024
1–24 Mar
- Turkish Pazar Festival
2–3 Mar
- Wicked the Musical
6 Mar – 25 Aug
- Moomba Festival
7–11 Mar
- Melbourne Food and Wine Festival
15–24 Mar
- THE LUME Leonardo da Vinci
16 Mar – 8 Dec
- Herald Sun/Transurban Run for the Kids
17 Mar
- Formula 1 Rolex Australian Grand Prix
21–24 Mar
- Melbourne International Flower and Garden Show
20–24 Mar
- Circus Oz
27 Mar – 21 Apr
- Melbourne International Comedy Festival
27 Mar – 21 Apr
- Kids Day Out
29 Mar
- Little Food Festival
10–11 Apr
- Eid @ QVM
13–14 Apr
- ANZAC Day
25 Apr
- Sri Lankan Festival
28 Apr

May–June

- Buddha's Day & Multicultural Festival
3–5 May
- Melbourne Writers Festival
9–12 May
- Korean Festival
10–11 May
- Mother's Day Classic
12 May
- RISING
1–16 Jun
- Taste of Portugal
9 Jun
- NGV Melbourne Winter Masterpieces: Pharaoh
12 Jun – 6 Oct
- Lightscape
14 Jun – 4 Aug
- Firelight Festival
28–30 Jun
- Firelight Labyrinth
28 Jun – 14 Jul
- Beauty and the Beast the Musical
29 Jun – 29 Dec

July–August

- African Festival Melbourne
7 Jul
- NAIDOC Week
7–14 Jul
- Rugby International: Wallabies vs Wales
13 Jul
- Bastille Day French Festival
13–14 Jul
- Run Melbourne
20–21 Jul
- Lord Mayor's Small Business Awards
24 Jul
- Open House Melbourne
27–29 Jul
- Melbourne International Film Festival
8–25 Aug
- Indian Film Festival
15–25 Aug
- Now or Never Festival
22–31 Aug



Christmas Festival

September–October

- Toyota AFL Finals Series
5–28 Sep
- Zero Waste Festival
14 Sep
- Melbourne Royal Show
26 Sep – 6 Oct
- Craft Contemporary
1–31 October
- Melbourne Fringe Festival
1–20 Oct
- Melbourne Italian Festa
5–6 Oct
- Victorian Seniors Festival
6–13 Oct
- Melbourne Marathon Festival
10–13 Oct
- Melbourne International Jazz Festival
18–27 Oct
- Queensberry Cup
19 Oct
- Melbourne Fashion Week
21–27 Oct
- Asia Oasis Street Food Festival by the Yarra
24–27 Oct
- Melbourne Diwali
26 Oct
- Victorian Festival of Diwali
26 Oct

November–December

- Melbourne Cup Carnival
2–9 Nov
- Melbourne Awards
9 Nov
- Polish Festival
10 Nov
- African Music and Cultural Festival
15–17 Nov
- Arriba Melbourne Mexican Festival
22–24 Nov
- Lankan Fest
23 Nov
- Christmas Festival
29 Nov – 25 Dec
- Christmas at Marvel Stadium
2–23 Dec
- Victorian Disability Sport and Recreation Festival
6 Dec
- Boxing Day Test
26–30 Dec
- New Year's Eve
31 Dec

Please check with the venue before attending.

Information is correct at time of publication.

Firelight Festival



Q What's On Melbourne

Promote your business or event with a free listing on the What's On website
whatson.melbourne.vic.gov.au/listings

KEY

- City of Melbourne event
- Sponsored by City of Melbourne
- Other major event

**ONLY
IN THE
CITY**

M
CITY OF MELBOURNE

Fold-out map 4- Melbourne's event/festival calendar with events organised or approved by the city, City of Melbourne "Melbourne Events Calendar."



Figure 10. A photo displaying a casual evening at section 8. It showcases the interaction between people and spatial design. selfmade analysis



Figure 9. Zoom in of map: unplanned events vs. planned events previously shown, self made map.

Section 8

One of these inner-city laneway venues is Section 8. It opened in 2006 and was Melbourne's first open-air bar. Its centre is a shipping container, and a structure of steel trusses forms the bar and dancing area, with equipment for performances available on site. It operates from 12 p.m. until late everyday. The only rule is that you're not allowed to enter in work attire (that generally means suits). Graffiti, stickers, plants, and edgy-looking elements give the place its character and allow people to form a connection to the space and express themselves.

Because of its hidden location (an inner-city laneway), there is a tension in the unknown and unexpected nature of the venue, as the view is blocked by tall buildings. When observing the lived experience of the space, it becomes clear that the enclosure of Section 8 pulls people inward. The inner courtyard, as seen in observational photographs, is used for chatting and resting, while the laneway stimulates movement through linkage, visibility, accessibility, and direction. People are either moving through or dancing in place.

The elements in the laneway are connected through plants, orientation, and a familiar aesthetic. As the space disrupts the atmosphere of the CBD, it creates an open, experimental playing field, reflected in the venue's layout. Almost all spatial elements are tagged and layered in appearance. Buddha statues, murals of fairies, and shopping carts have become permanent residents of the space.



Figure 11. A photo displaying a casual evening at section 8. It showcases the interaction between people and spatial design. self made analysis

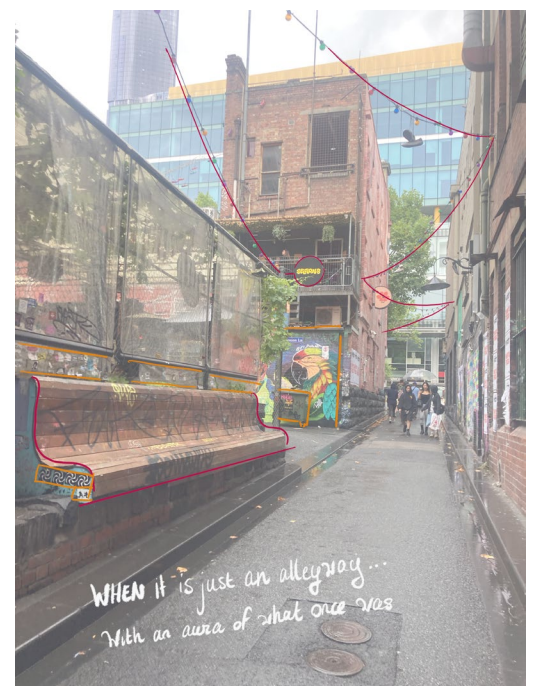


Figure 12. A photo of section 8's alleyway, selfmade

When looking at Section 8 and other locations in the inner city dominated by street art, their effect on spatial use becomes clear.

Spatial appropriation or unexpected use often occurs in spaces that are either hidden or located near buildings of cultural or political significance. The State Library, the Old Treasury Building, Parliament House, and similar sites are prime examples. These are places where buildings symbolise authority or societal values and function as centres of 'control'. For instance, the neoclassical architectural style of Parliament House is often associated with democratic ideals and the ancient world, making it a fitting backdrop for protest. Alternatively, appropriation happens in places where no one appears to be in charge. These sites embody values that invite a counter-narrative or a collaborative response—such as the tension between authority and spontaneity, or between control and free-for-all expression.

More 'unplanned' events tend to arise in places that feel lively and where objects seem out of place. The next chapter will explore the theoretical framework behind why some spaces attract co-creation whilst others do not.



Figure 13. A photo displaying the legacy left behind, the juxtaposition of symbols of culture, selfmade map.



Figure 14. A photo displaying the legacy left behind, the juxtaposition of symbols of culture, self made map.



Figure 15. A photo of an Rose St in Fitzroy, Melbourne, now the entrance to the Rose St Artist market every saturday. Own photograph



Figure 16. A photo of one of Melbourne's artists' residence and car. The appropriation of walls invites the appropriation of other elements. Own photograph.

Figures - Chapter IVa.

- Figure 4. An aerial photograph of the city of Melbourne, Vic-committee, "Aerial Photos of Melbourne's Growth, 2018."
- Figure 5. A map of the inner city of Melbourne showing its historical development, selfmade map.
- Figure 6. A map of the inner city of Melbourne: planned event spaces versus its unplanned event spaces and parks, selfmade map.
- Figure 7. A map of the inner city of Melbourne showing a few places for its planned events throughout the year, selfmade map.
- Figure 8. City of Melbourne "Melbourne Events Calendar."

- Figure 9. Zoom in of map: unplanned events vs. planned events.
- Figure 10-14. Selfmade photographs with analysis of alleyway section 8.
- Figure 15. A photo of an Rose St in Fitzroy, Melbourne, selfmade.
- Figure 16. A photo of one of Melbourne's artists' residence and car, selfmade.

Notes - Chapter IVa.

- ⁴⁹Wikipedia, "Hoddle grid."
- ⁵⁰Wikipedia, "Demographics of Melbourne."
- ⁵¹Freestone, and Mills, "The Renaissance of Post-War Metropolitan Planning in Melbourne, Australia 1949-1954."
- ⁵²Richards and Palmer, Eventful Cities.

IVb.how does spatial design affect our interactions, experiences and behaviours?

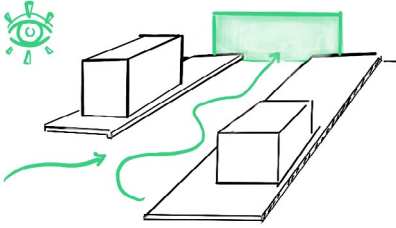
Like the weather, life is difficult to predict. But Meteorologists have developed methods which give them a chance to quite accurately predict the weather, and over the years their methods have become so refined that they can make forecasts with greater accuracy and reach. This might also make sense for the unfolding of public space and how we interact with it. It can be argued that architecture and spatial layout affects our interactions, experiences and behaviours interaction in public space. As after design, architects and planners often overlook how the space is experienced.⁵³ This chapter investigates literary review on how space is produced in urban surroundings, iterating a set of spatial characteristics that affect how space is used and experienced. *Figure 17* showcases spatial characteristics that have been found to influence people's interactions, experiences and behaviours in public spaces. Some clear similarities between the literary review can be found, resulting in the following characteristics:

Accessibility, props, enclosures, edges & thresholds, linkage & familiarity, natural landscape, comfort and liveliness

Scholars	Maki, (1964)	Norberg-Schulz, (1984)	Whyte, (1984)
Spatial characteristics	<ul style="list-style-type: none"> • To mediate • To define • To repeat • To make functional paths 	<ul style="list-style-type: none"> • Centers • Paths • Enclosures 	<ul style="list-style-type: none"> • Edges & Thresholds • Water features • Trees & Landscaping • Sunlight • Triangulation • Food availability • Street access
Scale	Linkage (in collective form)	City	Public spaces
Objective	Linkage uniting layers of activity and resulting physical form	Phenomenological perspective of the city	The social life of public spaces
Scholars	Stevens, (2007)	PPS, (2007)	Gehl, (2010)
Spatial characteristics	<ul style="list-style-type: none"> • Paths • Interactions • Boundaries • Props • Thresholds 	<ul style="list-style-type: none"> • Accesibility & Linkage • Comfort & Image • Sociability • (Activities) 	<ul style="list-style-type: none"> • Comfort • Delight • Protection
Scale	City	Public spaces	City
Objective	Re-evaluation of Lynch's elements in interactions	Succes of public spaces	Succesful public spaces

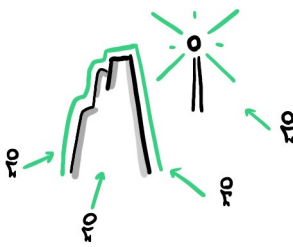
Figure 17. map of spatial elements that have been found to influence people's interactions, experiences and behaviours in public spaces, own work

Accessibility



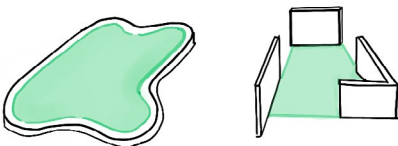
How does accessibility and visibility influence the business of the area?

Props



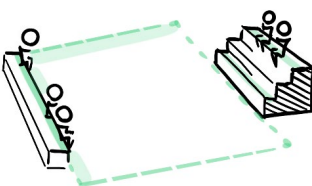
How do people interact with props and elements that give them orientation?

Enclosures & Areas



How do people experience enclosed spaces and areas?

Edges & Thresholds



How do people interact with edges and thresholds? Does it prolong their stay?

Accessibility - Accessibility is a major contributor to the experience and liveliness of a place. Norberg-Schulz emphasises the importance of paths as spatial elements that have direction and continuity. Through a series of incremental experiences, accessibility contributes to the development of a sense of place through visible as invisible paths.⁵⁴ It is promoted through **visibility, linkage & familiarity**.

Props - Props are spatial elements that give identity to a place or a sense of location within an area. They are highly important for orientation and familiarity. Props serve as signposts of activity and draw people towards them. They stimulate spatial relations between people through triangulation for instance, and lend meaning to people's performances in space. Some props are intentionally representational and act as catalysts for play in public space. As Stevens mentions in *The Ludic City*, props are challenging physical landscapes that invite close exploration with the body, whether deliberately designed or not.⁵⁵

Enclosures - Enclosures limit people's choices in terms of what they can see, what they can do, and where they can go. However, they also define opportunities within the enclosed area. Enclosures form distinct boundaries from other spaces, creating atmospheres that encourage certain activities while discouraging others. They provide structure to social relationships, allowing people to perform different roles, for instance as audience or performer, and define levels of exposure (from very private to very public) and types of exposure, such as solid boundaries like walls or softer ones like columns.⁵⁶ People's movement across boundaries can raise or lower their potential for interaction with others.⁵⁷

Edges & thresholds - Edges of public spaces are where most people situate themselves during their leisure time. These spaces offer protection or comfort while allowing controlled exposure to outside stimuli. People use edges and boundaries within spaces to manage their level and type of engagement with others and activities, helping to establish a comfortable balance. Boundaries limit visibility, communication, contact, and movement. They restrict one's experience of other people. For these reasons, the edge of the public realm is often a more secure place to engage in playful activities.

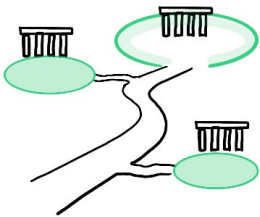
NATURAL LANDSCAPE



What is the influence of natural elements on peoples' experience and stay?

Natural landscape - Natural landscapes have a significant impact on how we experience space. Not only do they generally improve mental and physical wellbeing, but they also promote the creation of place attachment and stimulate time spent outdoors as well as social participation in activities. Green spaces seem to have a strong influence on community attachment and can foster social bonds.⁵⁸ The implementation of natural elements in spatial design, such as trees and water bodies, stimulates activity and encourages people to remain in the area. A study by Zhu et al. (2017) concluded that the placement and shape of green open spaces have a strong impact on community attachment, with centralised green space layouts having a greater effect than multiple smaller green spaces, for instance.⁵⁹

LINKAGE & FAMILIARITY



*How does linkage contribute to liveliness?
What does familiarity mean to peoples' exploration of space?*

Linkage & familiarity - Strong linkage provides a good sense of orientation and mental and emotional security, as it creates a clear connection between elements in the built environment. Without linkage, spaces may feel fragmented and unfamiliar.⁶⁰ Familiarity arises through repetition, symbolism or narrative. Through architectural expression, it allows a place to anchor in memory and build attachment in people's minds. Familiar elements such as local materials, cultural symbols, and personal memories foster meaningful connections.⁶¹

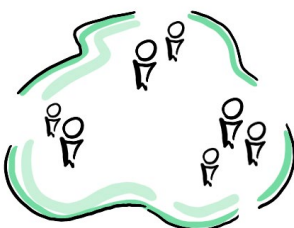
COMFORT



*Does comfort promote interaction and experience?
In what way and how important is it?*

Comfort - Comfort refers to the presence of enough opportunities to sit, stay, stand, observe, and find protection from climatic aspects. It is reflected in several of the spatial characteristics discussed above. Comfortable design can be considered in three aspects: physical, mental, and social. Physical comfort might come from seating, while mental comfort may come from familiarity, making people feel at ease. The more comfortable we feel, or the more people we know in a space, the more likely we are to interact or take risks. Comfort encourages exploration. This is why liveliness is also an important aspect of public space quality and use.

LIVELINESS



What is the influence of liveliness? How does it influence interaction, creation or the place itself?

Liveliness - From a social perspective, liveliness provides opportunities for unplanned encounters and shared activities. It is linked to rhythms and can be programmed through activity, seating, usage patterns, and lighting. Through mixed use, places can remain lively throughout the day. How spatial design affects liveliness can be analysed through behavioural mapping⁶². Montgomery found that livelier areas foster stronger emotional attachment and higher usage across demographics⁶³.

Conclusion: how does spatial design affect our interactions, experiences and behaviours?

The observational case study at Birrarung Marr confirms the conclusions drawn from the literary review: spatial design significantly influences how people interact with each other and their surroundings. The spatial characteristics **Accessibility, Props, Enclosures, Edges & Thresholds, Natural Landscape, Linkage & Familiarity, Comfort, and Liveliness** are central in determining how a space unfolds, how it is used, and how people connect within it. Birrarung Marr demonstrates how people move through space, where they linger, and where interactions take place. Edges, enclosures, and natural features consistently draw people in, offering comfort and the opportunity for interaction, while undefined open spaces tend to repel or confuse.

Spatial design not only influences movement and behaviour but also has the potential to foster attachment to place and shape our social experiences. When people feel comfortable and familiar with a space, they are more likely to engage, explore, and take social or creative risks. This reflects the importance of the built environment in the production of lived space, as Henri Lefebvre argues. Architecture, through its spatial settings, can direct mental, physical and social behaviour.

This chapter shows that architectural design is not just a setting but an active agent in shaping how we live and interact in space. Understanding how spatial characteristics influence human behaviour can inform the design of spaces that are not only functional but also socially vibrant and inclusive. These findings serve as a foundation for analysing festival spaces in the following chapter.

Figures – Chapter IVb.

Figure 17. map of spatial elements that have been found to influence people's interactions, experiences and behaviours in public spaces, own work

Figure 18. 1/2 diagrams of guiding spatial characteristics, own work

Figure 19. 2/2 diagrams of guiding spatial characteristics, own work

Notes – Chapter IVb.

⁵³Stevens and Shin, "Urban Festivals and Local Social Space."

⁵⁴Stevens, *The Ludic City*.

⁵⁵Stevens, "The Shape of Urban Experience."

⁵⁶Stevens and Shin, "Urban Festivals and Local Social Space."

⁵⁷Stevens, *The Ludic City*.

⁵⁸Stevens, *The Ludic City*.

⁵⁹Zhu et al., "The Impact of Green Open Space on Community Attachment –A Case Study of Three Communities in Beijing."

⁶⁰Zhu et al., "The Impact of Green Open Space on Community Attachment –A Case Study of Three Communities in Beijing."

⁶¹Zhu et al., "The Impact of Green Open Space on Community Att

⁶²Lynch, "The Image of the City"

⁶³Norberg-Schulz, "Genius Loci: Towards a Phenomenology of Architecture"

⁶⁴Gehl and Svarre, "How to Study Public Life"

⁶⁵Montgomery, "Making a City: Urbanity, Vitality and Urban Design," p.93–116.

IVc. Observational case study: Birrarung Marr, Melbourne, Australia

Conclusion: how does spatial design affect our interactions, experiences and behaviours?

Figure 20. Floodstudio website, "Birrarung Marr."



Green, public space

Intended use
different open recreational
space from other
innercity gardens, can
also host events

**Infrastructural
knot**
Train, cars, and waterways

Context
Oceanic climate (little to
no rain, relatively hot)
next to highly dense area,
important to first nations

Birrarung Marr is located on the northern bank of the Yarra River between Federation Square and Melbourne Park. Its name is derived from Woi Wurrung and Boon Wurrung culture: the original inhabitants of Melbourne. Birrarung is the name of the river and means 'river of mists and shadows', while 'marr' refers to the side of the river, together reflecting the name of the park: the river of mists. This river's edge was, and still is, the largest gathering site of the Central/Eastern Kulin Nations, who are the First Nations people of this area. This large gathering, called Tanderrum, was held to settle politics, share Creation Narratives, reinforce affiliations, trade, feast, sing and dance. It has not taken place for over 185 years due to the trauma caused by colonisation, during which language, culture and families were fractured by European invaders. The parkland was long used as storage space for railway lines and yards, but in 1992 the Victorian Government repurposed this area of Federation Square, which is adjacent to Birrarung Marr.⁶⁴

Birrarung Marr was intended as an active urban space, capable of hosting community festivals and major events such as Circus Oz and the Moomba Waterfest, while also providing opportunities for passive recreation at other times. The park is part of the City Trail, a continuous bike route along the Yarra River. It lies between the city centre and the sports precinct of Melbourne (MCG and Tennis Centre) to the south-east. The park features a variety of native flora, sculpted terraces, pedestrian and bicycle paths, and is used for numerous festivals and events throughout the year. However, its cultural, historical and political significance remains strong. This is now often marked by Aboriginal sculptures and by Speaker's Corner, a place where people—most often First Nations voices—have historically gathered to speak about politics, spark discussion and encourage protest.⁶⁵

IVc. Observational case study: Birrarung Marr, Melbourne, Australia

The observational framework

Figure 21. Behavioural sitemap of Birrarung Marr 16:00 – 18:00, selfmade map

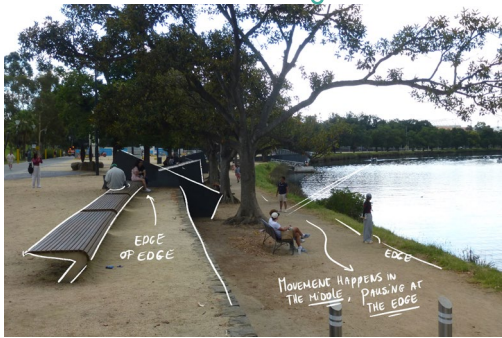
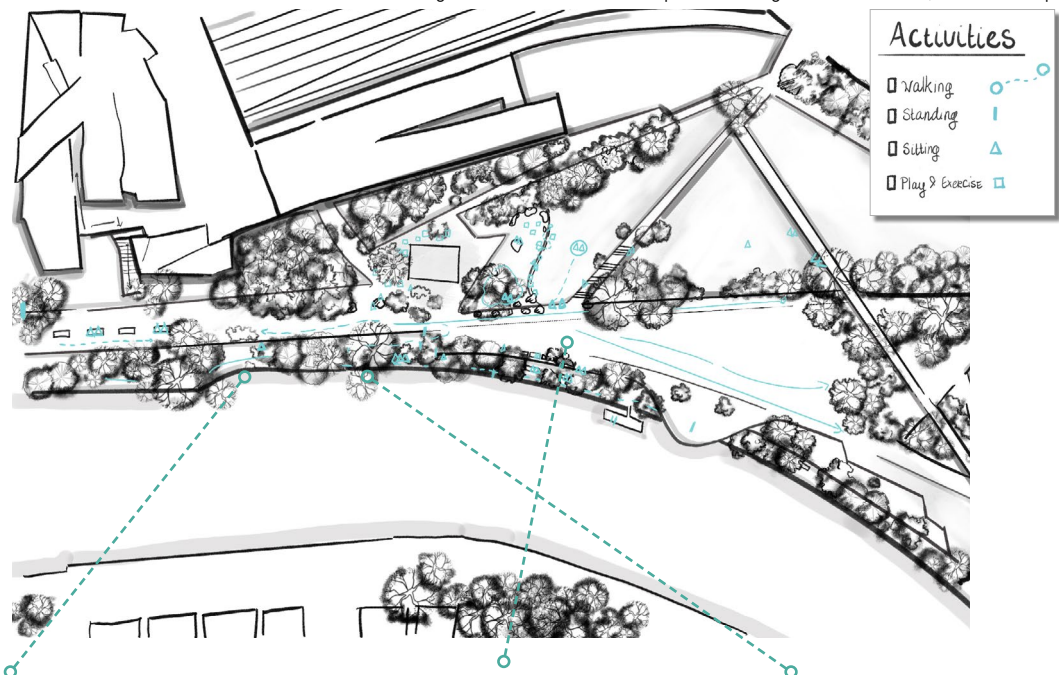


Figure 22. Selfmade analysis, own photographs



Figure 23. Selfmade analysis, own photographs



Figure 24. Selfmade analysis, own photographs

The sitemap above shows where activities took place at what times at the site of observation. The photographs taken support the behavioural map visually and are used to explain what is observed. The observational studies have been conducted three times:
 at 10/12/2024 between 11:00 – 13:00,
 at 12/12/2024 between 15:00 – 17:00,
 and at 20/12/2024 between 16:00 – 18:00.

The observational studies shows that people are frequently found around edges. To be more precis, around the edges of edges. Edges and corridors both mark transitions and can be used to create a sense of hierarchy between more and less important spaces, highlighting movement and passage.⁶⁶ People also tend to stay longer in smaller, enclosed spaces. This observation is supported by studies suggesting that defining a smaller space within a larger area creates a more intimate and approachable setting where people are more inclined to linger.⁶⁷⁻⁶⁹ This often lead to social interaction, as people sharing a more defined space feel a greater licenceto engagewithoneanother.

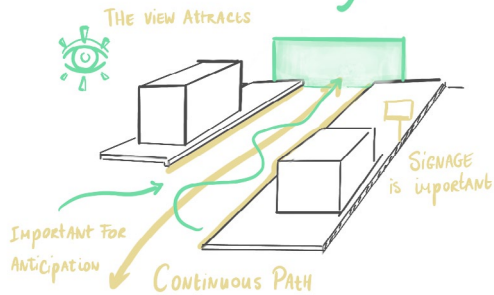
At Birrarung Marr, elevation plays a key role in differentiating how space is used. The large hill serves as a resting or observation point, while the lower terrace offers a path for walking and reflection. The middle terrace is where

IVc. Observational case study: Birrarung Marr, Melbourne, Australia

Conclusion: how does spatial design affect our interactions, experiences and behaviours?

The observational studies have given the following insights regarding the observed spatial characteristics:

Accessibility



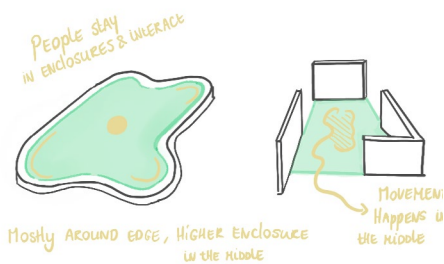
People take the path of least resistance, good accessibility and visibility strongly increases use.

Props



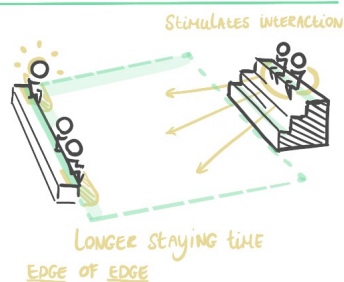
People use props as orientation points, or stops on their journey. When staying, they tend to stay a few meters away.

ENCLOSURES & AREAS



People use enclosures to organise activities, they stay at the edges or in the middle if its used for observatory purposes. Movement happens in the middle

Edges & Thresholds



People tend to use the edges of edges. Again, when observing from afar, they tend to chose the middle.

Accessibility is a major contributor to the experience and appropriability of space. Birrarung Marr is a highly visited location because it functions as a key connection point in the city between the CBD and the sports precinct. It is visible and accessible from all the busy surrounding areas, as it sits in the heart of the city adjacent to the river and close to Federation Square, the bridge, and the Yarra river precinct across the river. This makes it highly accessible. People appreciate its proximity to the river and the continuity of the path that flows along the river toward the outskirts of the city.

Props at Birrarung Marr are often provided by natural elements like trees or large boulders. However, the large open space in the centre lacks props or seating, making it feel disorienting and less inviting to stay in.

Enclosures at Birrarung Marr are defined by changes in elevation and the distinction between green spaces and gravel areas. Some zones are used for sports or play and are often marked by gravel and scattered boulders. The lower terrace, which sits about 1.5 metres below the middle terrace, is framed by a large stone wall and benches facing the water; clearly indicating a place to sit and enjoy the view. Rest tends to happen along the edges, while movement takes place more in the centre.

Edges & Thresholds can also be identified as areas of high activity at Birrarung Marr. These places encourage interaction through triangulation, and people often gather around the edges, staying longer in these zones. It is common to see people sitting quite literally at the edge of the edge.

IVc. Observational case study: Birrarung Marr, Melbourne, Australia

Conclusion: how does spatial design affect our interactions, experiences and behaviours?

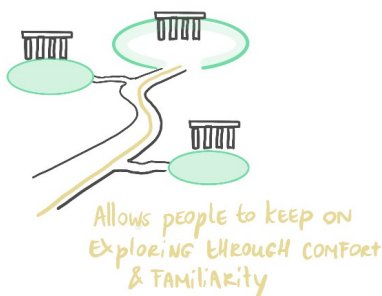
NATURAL LANDSCAPE



People stay in close proximity to natural elements. It extends their stay.

Natural landscape - strongly influences where activities occur. People tend to stay close to natural features. Trees are used as natural shading devices, and while people often sit about a metre away, they remain nearby. These features provide a sense of comfort. Grass patches are commonly used for observing, sitting, or lying down. The river is a popular visual anchor, with people often pausing to look out over the water.

LINKAGE & FAMILIARITY



Linkage allows people to follow the intended path. Familiarity keeps them comfortable so they can take more risks

Linkage & Familiarity - at Birrarung Marr are primarily shaped by the path that flows along the Yarra River, connecting the CBD to the outskirts of Melbourne. It is a continuous route where the visual experience rarely changes, and the river remains a constant reference point. Aside from this riverfront linkage, there is limited connection to other city areas. Internally, the site is connected through asphalt and gravel paths.

COMFORT



The more comfort is offered in the area in terms of safety, protection, comfortability of sitting/waiting place the longer people stay and the more comfortable they feel to interact.

Comfort - is provided through natural features such as trees, tree trunks, and grassy areas. People gravitate to these elements as places to rest or pause. The stone wall on the lower terrace is frequently used as back support for sitting. Even the bridge offers partial shelter, encouraging people to linger underneath.

LIVELINESS



The more people were in the area, the longer people stayed and the more people got attracted to the area.

Liveliness - at Birrarung Marr is consistent throughout the day. This can be attributed to its location, a quiet and open area within the noise of the inner city, which provides a welcome pause for people working nearby or walking along the river. Its open layout also enhances the feeling of safety, making the area more inviting. However, the large open gravel square remains largely unused. Its lack of spatial direction and clear function contributes to its quietness.

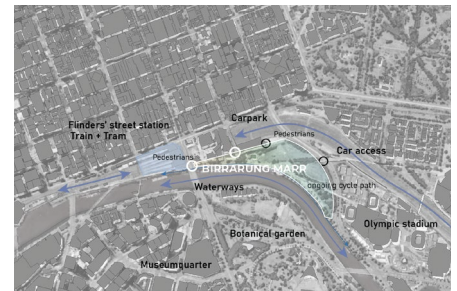


Figure 28. Birrarung Marr's accessibility, selfmade map

Conclusion

how does spatial design affect our interactions, experiences and behaviours?

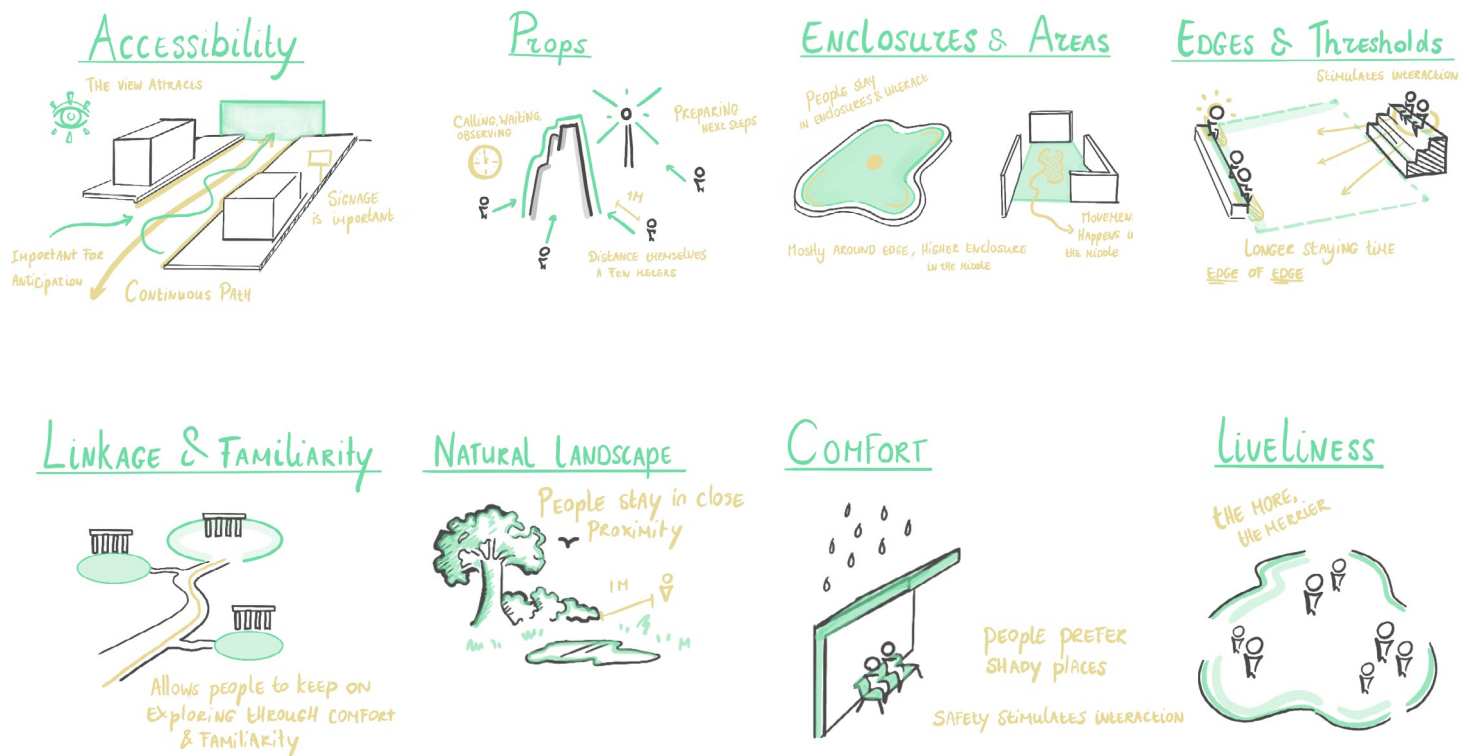


Figure 27. Spatial characteristics that determine public interaction: conclusions, own work

To return to the question: *how does spatial design affect the use and experience of public space?*

Having explored the city's spatial design and how people interact with it, and with each other, the following conclusions can be drawn about how spatial design influences our experience, actions, and behaviours in the built environment. Based on the literary review, the case studies in Melbourne, and the observational study of Birrarung Marr, the following can be argued:

The guiding themes of accessibility, props, enclosures, edges and thresholds, linkage and familiarity, natural landscape, comfort, and liveliness are deeply connected to where we perform certain activities, how we connect with others and the environment, and how space unfolds around us. These elements shape our behaviour in space and toward space. Some features naturally repel—for example, large open areas with no defined purpose—while others, like edges or natural features, encourage engagement. Analysing spatial design allows for predictions about how space is used, what types of social interaction are likely, and how place attachment can be formed, even down to how the size of open fields can influence our relationship to a space.

It is important not to overlook how spatial design invites us to respond to it. As seen in Melbourne, spaces develop not only because of their layout but also because of the values they embody.

When connected to the broader question of how the built environment influences the production of space, it becomes clear that spatial design plays a major role in shaping the lived experience. Through the lens of Henri Lefebvre's spatial triad, it is evident that conceived space (the space of planners and architects and our mental space) is the conversation starter in the development of space mentally, physically, and socially.

These spatial settings can be used in public space design to encourage people to stay, interact, and explore. There also appears to be a strong connection between people's comfort, physical, mental, and social, and their willingness to remain in a place, observe, move around, or engage in specific activities. This is directly linked to architecture's ability to foster exploration and interaction. The more comfortable or familiar a space feels, the more likely people are to take social or spatial risks.

To conclude: the interaction between people, space, and each other is what produces space itself. The built environment plays a key role in this unfolding.

Figures – Chapter IVc.

Figure 20. Floodstudio website, "Birrarung Marr."

Figure 21. Behavioural sitemap of Birrarung Marr 16:00 – 18:00, selfmade map

Figure 22–24. Selfmade photographs, behavioural mapping

Figure 25. Spatial characteristics that determine public interaction: conclusions 1/2, own work.

Figure 26. Spatial characteristics that determine public interaction: conclusions 2/2, own work.

Figure 27. Spatial characteristics that determine public interaction: conclusions, own work

Figure 28. Birrarung Marr's accessibility, selfmade map

Notes – Chapter IVc.

⁶⁴"Birrarung Marr | City of Melbourne."

⁶⁵Wheatley, "Indigenous Perspective."

⁶⁶Thwaites, "Experiential landscape place: An exploration of space and experience in neighbourhood landscape architecture."

^{67–68}Gehl "Cities for People, Anderton "The cosmopolitan canopy.", p.18

V. How is space produced in festival spaces and what is the role of spatial design in this production?

Spatial production in festival spaces works differently from spatial production in everyday environments, as conventional spatial use, production, and the relationships between people, planners, and the environment begin their cycle the moment the festival commences. In Chapter I, the motivations for attending festivals and the reasons behind these motivations were reviewed. The six motivations escape and relaxation, socialisation, novelty, cultural enrichment, education, and hedonism and co-creation are influenced by three main characteristics involved in the unfolding of festival spaces: temporality, co-authorship, and performativity.

Through their temporal existence, festivals create spaces that disrupt existing social and spatial relationships, opening opportunities to reflect on the present and establish new connections. This temporality also influences people's intentional use of space, as they are aware of the festival's finite existence. The motivations discussed in Chapter II already suggest that people's attitudes and anticipation toward space are different. They arrive specifically to explore these motivations and immerse themselves in the festival experience and atmosphere, which offers opportunities not present in everyday spaces.

This goes hand in hand with the performative character of festivals, providing participants the opportunity to experiment with self-expression and spatial relationships. The microcosm of the festival develops rapidly due to its limited duration and large crowd. Participants' spatial engagement and interactions with their environment and each other provoke direct and immediate responses, what Roxy Robinson refers to as "immediacy" in her book *Music Festivals and the Politics of Participation*.⁷⁰ This immediacy fosters a sense of responsibility and agency over the space.

Together, these characteristics can introduce new methods of spatial organisation and design. This occurs both through participants' actions and through planners' intentions. They spark questions about how space is produced, the role of reserving time and space to do so, and how festival spaces influence everyday environments by acting as testing grounds where people experiment with relationships to each other, place, and society time and time again. This raises the question: how do temporality, co-authorship, and performativity influence spatial production, and how are these dynamics affected by, and in turn affect, the built environment?

To do this, these values will be measured to what the goal of producing a festival space *is*. Falassi defines a festival as follows "it is an event, a social phenomenon, encountered in virtually all human cultures" ... There is vivid variety in meaning, historical significance, colour, intensity, choreography and aesthetic."⁷¹ This framing helps in understand why festivals, though temporary, leave lasting spatial and social impacts. As mentioned, people attend festivals for a range of reasons, but many of these are widely shared and often overlap. For instance, if 71% of people attending festivals say they want to have fun or be entertained or 57% say they want to socialize.⁷² These personal motivations create common ground between participants. Their shared goal, value or interest serves as the fertile foundation on which is temporary society is built.

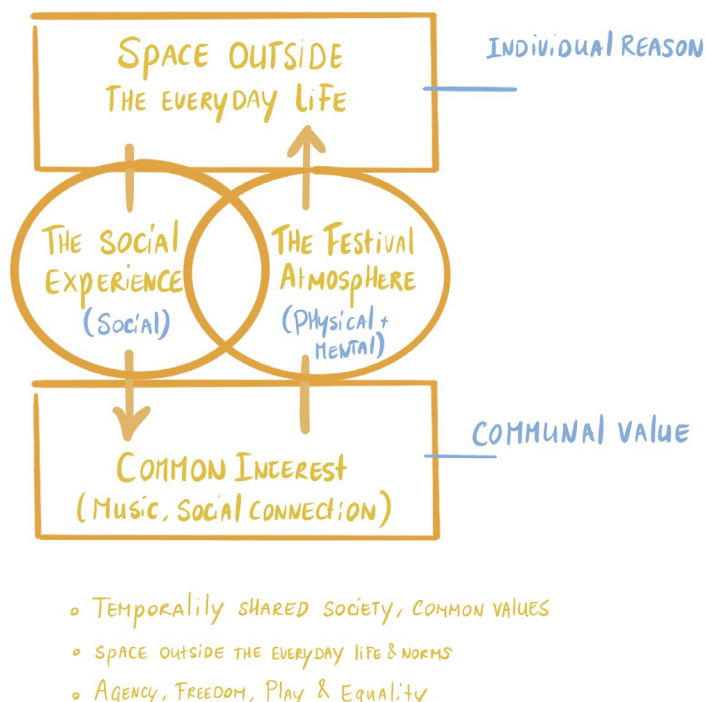


Figure 29. schematic display of values creating the festival environment, selfmade scheme, derived from Packer & Ballentyne
"The impact of music festival attendance on young people's psychological and social wellbeing."

V. How is space produced in festival spaces and what is the role of spatial design in this production?

The value of co-authorship gives participants a voice in the creation of the festive atmosphere and in how the space unfolds, as the festival's value is only generated through their engagement.⁷³ This immediacy stimulates both spatial agency and the performative character of the festival. Contemporary festival research indicates that these three values are the drivers behind the industry's growth and how these spaces unfold. Vicky-Ann Cremona, who investigated audience participation in Maltese carnivals, concluded that there is a vital connection between event design and patterns of theatrical or performative behaviour in audiences. This underlines how being part of the spectacle – a form of participant-produced content – can be shaped by seemingly minor elements.⁷⁴

Roxy Robinson writes that the collaborative forms of participation at music festivals have evolved over recent years, but that successful festivals today are primarily driven by immersive design, audience autonomy, and extreme participation, with particular emphasis on theming, narrative, visual display, and mixed programming.⁷⁵ She argues that these are now the key factors attracting people to festivals: “a festival produced by its audience. Not in a cerebral or symbolic sense, but actually produced, with ticket-buyers physically creating entertainments on site. The surreal environments of these spaces were the outcome of many hands. They were built by crews and collectives sourced from festival-goers, recreating the urban diversity of the world outside while subverting its norms and values.”⁷⁶ She concludes: “The festival generates a social praxis through synergising collective and participatory ideals with event production. Merging belief, discourse and tangible production.”⁷⁷ Understanding how temporality, co-authorship, and performativity shape the unfolding of festival spaces is key to designing environments that support these dynamics. These values not only inform how festivals are experienced, but also how they can be spatially facilitated. The following sections will explore how these values translate into spatial design principles, and how architecture can support the social, cultural, and performative potentials of festival terrains.

Temporality

Many social scientists support the idea that festivals serve to interrupt and offer a temporary release from the strictures and regulations of daily time.⁷⁸ The festivalised city offers a different rhythm, drawing from Lefebvre's notion of rhythm: a concept for understanding time and space that sees the urban not as a singular temporality but as the site where multiple temporalities collide.⁷⁹ This disruption of time is said to promote the exploration of a different social order, where public life functions differently in the flowing time of the festival, and a new form of social ordering must be constructed within festival spaces.⁸⁰ The finite duration of the festival acts as a catalyst for its intensity, spontaneity, and the willingness to engage in alternative spatial practices, turning time itself into an active design condition.

Co-authorship

As Hetherington argues, festivals open up liminal zones that disrupt existing orders, creating room for reflection, negotiation, and imagination.⁸¹ These disruptions show that time, space, and social relations are visibly and affectively transformed through the events happening at a festival.⁸² Festivals decentralise spatial authorship by empowering participants with a heightened sense of agency over their environment. Unlike usual urban settings, where spatial use is mostly pre-determined, festival spaces emerge through participants' interaction and participation. This co-productive quality gives participants a voice in shaping their collective story, fostering a sense of control and ownership that contrasts with the passivity they often feel in everyday urban life.⁸³

Performativity

Rooted in the live and embodied presence of participants, festival spaces are intrinsically performative. As Schechner notes for instance, performance is not merely representational but vital in the emergence of festival spaces.⁸⁴ Performativity produces meaning and identity through enactment. The festival environment becomes a stage where people actively experiment with new roles, aesthetics, and interactions, transforming space into a site of possibility and reconfiguration.

The same theoretical framework previously explored in Chapter IV is used here, with the addition of a literature review on the influence of spatial design in the unfolding of festival spaces and the elements that stimulate encounters within them. This framework will be applied to investigate how the values of temporality, performativity, and co-authorship influence the interaction between people and spatial design, and thus the unfolding of festival spaces. This informs how spatial design can be implemented in ways that embody these values.

Scholars	Maki, (1964)	Norberg-Schulz, (1984)	Whyte, (1984)	Stevens, (2007)	PPS, (2007)	Gehl, (2010)
Spatial characteristics	<ul style="list-style-type: none">• To mediate• To define• To repeat• To make functional paths	<ul style="list-style-type: none">• Centers• Paths• Enclosures	<ul style="list-style-type: none">• Edges & Thresholds• Water features• Trees & Landscaping• Sunlight• Triangulation• Food availability• Street access	<ul style="list-style-type: none">• Paths• Interactions• Boundaries• Props• Thresholds	<ul style="list-style-type: none">• Accesibility & Linkage• Comfort & Image• Sociability• (Activities)	<ul style="list-style-type: none">• Comfort• Delight• Protection
Scale	Linkage (in collective form)	City	Public spaces	City	Public spaces	City
Objective	Linkage uniting layers of activity and resulting physical form	Phenomenological perspective of the city	The social life of public spaces	Re-evaluation of Lynch's elements in interactions	Succes of public spaces	Succesful public spaces
Scholars	Morgan, (2007)	Ganji & Risbeth,(2020)	Stevens and Shin, (2014) // Yavo-Ayalon et al., (2020)			
Spatial characteristics in a festival environment	<ul style="list-style-type: none">• Centers• Paths• Enclosures• Abundant choice• Fringes• shared experience• Amazement	<ul style="list-style-type: none">• Change• Movement• Safety	<ul style="list-style-type: none">• Enclosure• Centrality• Axiality• Permeability			
Objective	User's experience/ activity at festivals	Designing for encounters and conviviality	User's activity and impact on festival and the city			

Figure 30. Spatial characteristics that have been found to influence people's behaviours, experiences and staying time in public spaces and in festival environments.

Morgan found that centres, paths, and enclosures direct the movement and flow of crowds, while fringes (or edges) create more intimate moments.⁸⁵ Ganji and Rishbeth, in their research on what stimulates encounters at festivals, link the importance of change, movement, and safety to the values of liveliness and comfort. People need to feel safe (comfort), but also stimulated by movement and activity, in order to engage with their surroundings.⁸⁶

Centrality relates to the subjective sensation of "here I am," a feeling people associate with central places, and is externalised as a point of reference for locating oneself.⁸⁷ In his analysis, Morgan refers to centrality as the spatial concentration of events at festivals.⁸⁸ This centrality can be compared to the previously identified concept of 'props' in Chapter IV.

Axiality refers to the paths along which users typically move, drawing from Lynch's five elements of the city, and relates to the theme of accessibility introduced in Chapter IV. Permeability refers to the freedom of movement, diversity of experience, and the degree to which urban design encourages exploration.⁸⁹ In the festival context, it also refers to the leakage of the festival's atmosphere beyond its designated time and space, and whether the spatial layout encourages free movement and interaction with the surrounding urban environment.

The findings from this literature review on spatial characteristics important to festival spaces will be tested through the Meredith Music Festival case study. This will be done in relation to previously identified elements of accessibility, props, enclosures, edges and thresholds, linkage and familiarity, natural landscape, comfort, and liveliness and examined through the lens of temporality, co-authorship, and performativity. The aim is to answer the question: *how is space produced in festival settings, and what role does spatial design play in that production?*

Observational casestudy: Meredith Music Festival, Victoria Australia Context

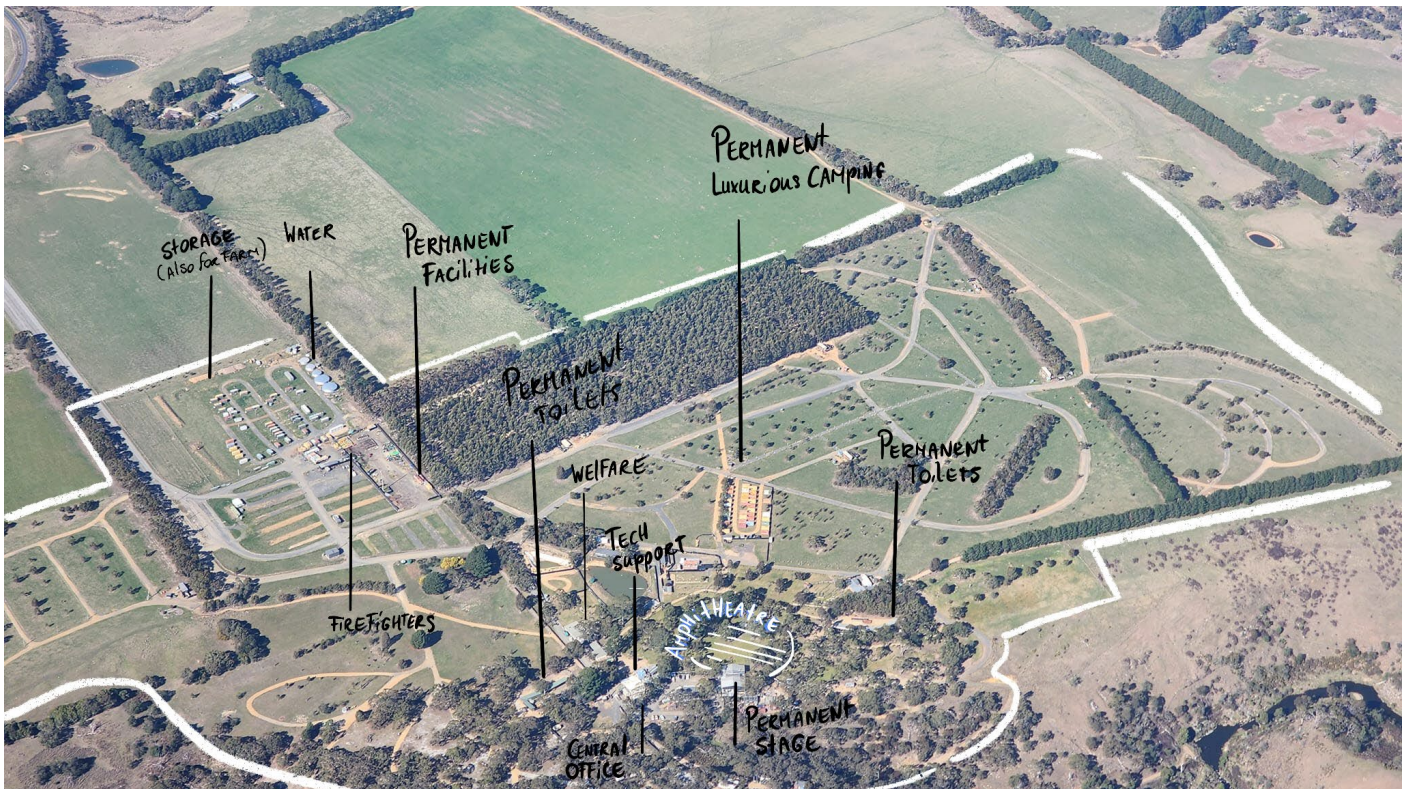


Figure 31. Aerial photo of Meredith Music festival and its layout including its permanent facilities, own analysis, image retrieved from Meredith/Golden Plains Ticket Swapping (unofficial) facebook group.

Meredith Music Festival is held twice a year: As Meredith in December and as Golden Plains in March - adding up to a more than 50 executions of the festival. The site plan has evolved over the years, although some permanent features remain on site throughout the year. The festival takes place on the Nolan family farm, and legend has it that when the festival is not in operation, the land is used for grazing the family's sheep.

Meredith is one of the most successful and longest-running festivals in Australia. It began in 1991, growing from a close-knit group of friends into a large-scale event with over 12,000 attendees. All interviews, photographs, and behavioural maps from the observational study can be found in the accompanying observation booklet. The study was conducted from the 7th to the 9th of December, and the results are presented on the next page.

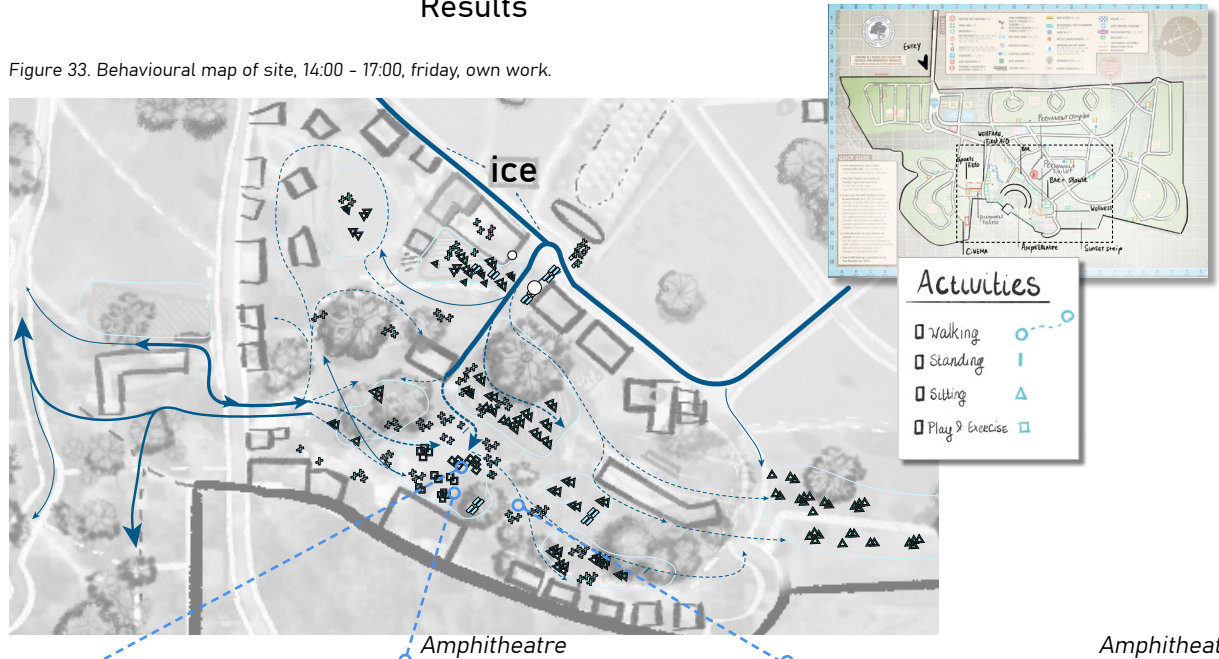


Figure 32. Decorated and 'co-created' bathroom stalls found at meredith, own photos.

Observational casestudy: Meredith Music Festival, Victoria Australia

Results

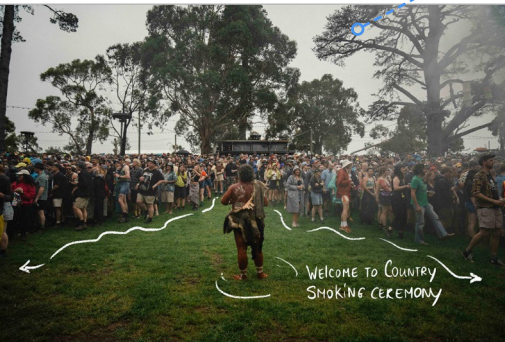
Figure 33. Behavioural map of site, 14:00 - 17:00, friday, own work.



Amphitheatre

Amphitheatre

Amphitheatre



Tradition; respect for country and environment
Figure 34-36, selfmade analysis, own photographs

Natural distribution over space; following amphitheatre

Fences in crowds are used as rest area, types of engagement; musical vs. social

The behavioural mapping and observational studies conducted have led to a some similarities in observations when comparing the festival casestudy to the public space case study of Birrarung Marr explored in chapter IV. The found observations are displayed below and visually explained on the next pages.

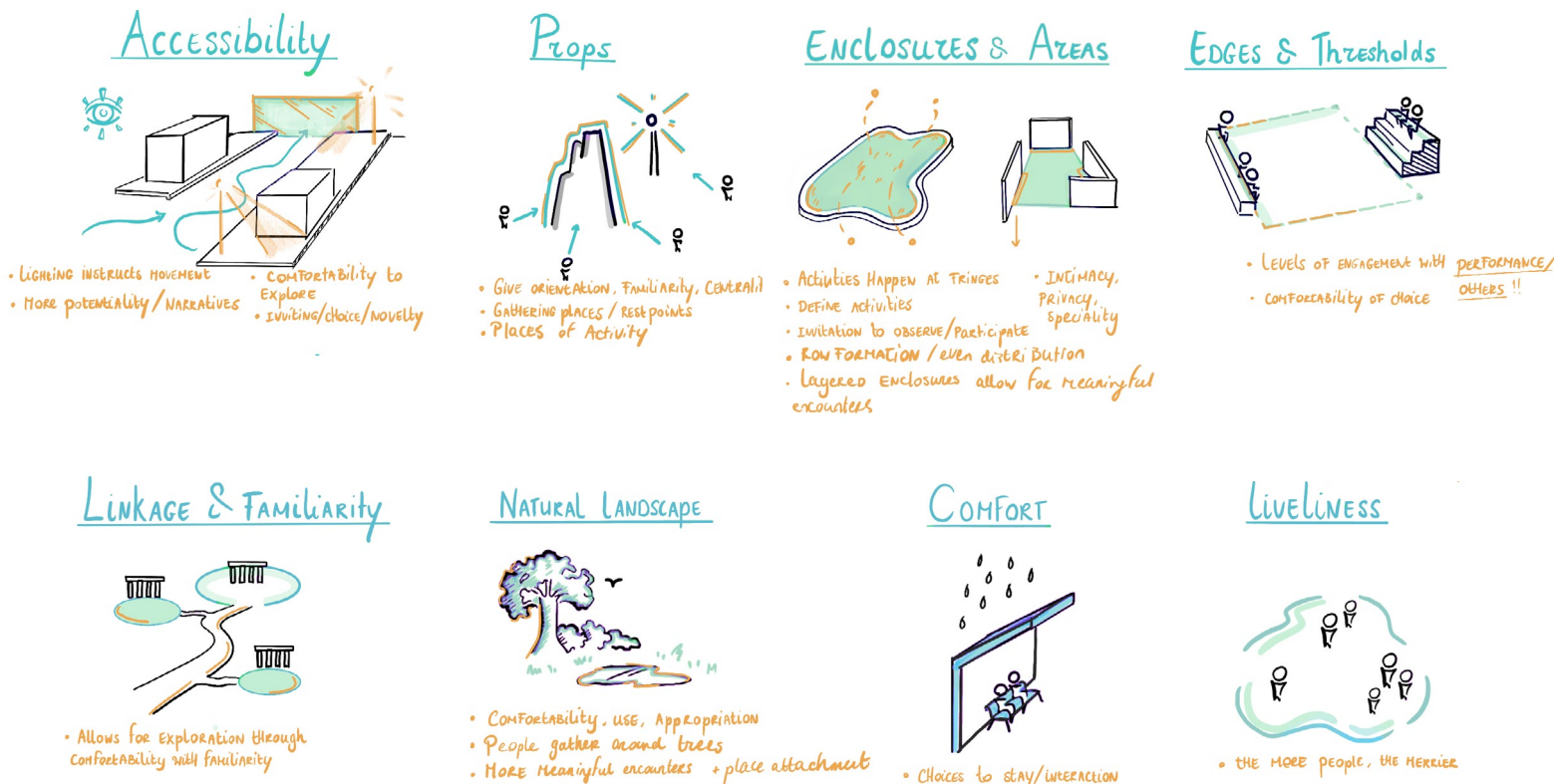


Figure 37. Spatial characteristics that determine public interaction: in festival space, own work

Observational casestudy: Meredith Music Festival, Victoria Australia Results



* figure 38

accessibility in lighting and visibility. Props instruct movement, the choices to explore should be offered in a wider variety of choices to stimulate potential and value.



* figure 39

Props should give a sense of familiarity and orientation, they should clearly identify what activity they are there for.



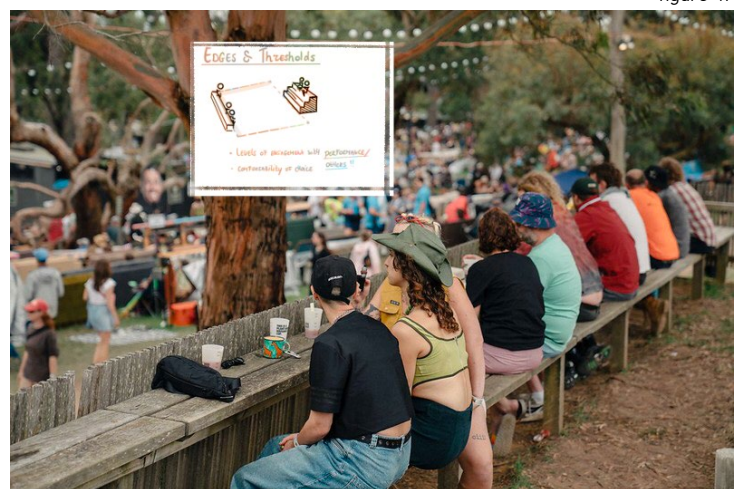
* figure 40

Enclosures should be layered to delicately balance comfort and exploration or play. This layered enclosure also blurs boundaries between areas in the festival terrain and allow for different levels of engagement with activities



* figure 41

Edges & Thresholds also allow for choice of engagement. They offer comfortability to make choices and allow for rest and intimate encounters. They offer meaningful engagement moments. Through familiarity, it stimulates movement.



* figure 42

Observational casestudy: Meredith Music Festival, Victoria Australia

Results



* figure 43



* figure 44

Natural elements define use, act as gathering places and are appropriated by users (trees are climbed, trunks are moved and carved in)



* figure 45

Linkage & Familiarity allow for movement through comfortability of the familiar, and linkage allows for differentiation and thus novelty,



* figure 46

Comfort has the same correlation, it allows for rest and reflection in between activities



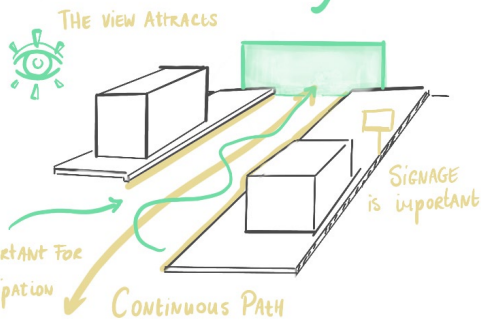
* figure 47

Liveliness contributes to people's sense of belonging and the shared experience, it stimulates people to co-create and participate.

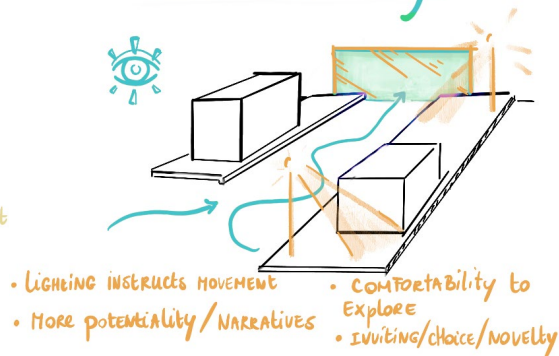
Observational casestudy: Meredith Music Festival, Victoria Australia

The investigated spatial themes are displayed below. Their role in festival spaces is explained as opposed to their role in public spaces

Accessibility

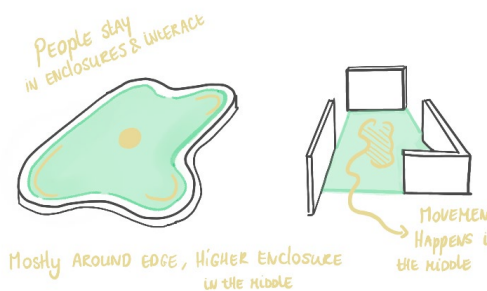


Accessibility

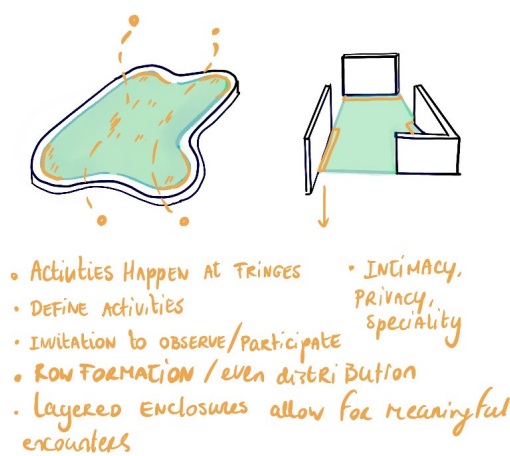


accessibility particularly in the form of lighting, becomes increasingly important in the festival space. Offering a broader range of choices to explore can stimulate engagement and enhance perceived value. The ability to overlook or view the surroundings is also crucial.

ENCLOSURES & AREAS



ENCLOSURES & AREAS

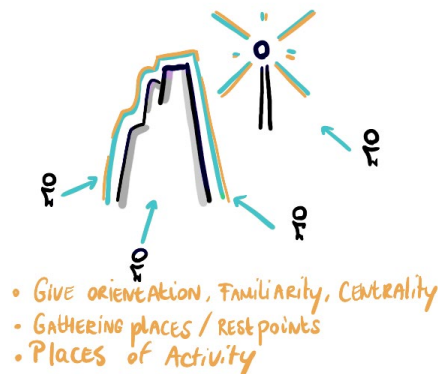


Enclosures should be layered to delicately balance comfort with exploration or play. This layering helps blur the boundaries between areas of the festival terrain and allows for varying levels of engagement with activities. Soft or dynamic enclosures encourage spatial appropriation.

Props

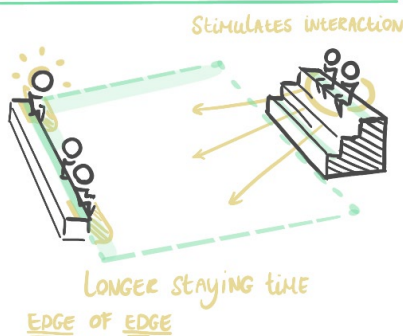


Props

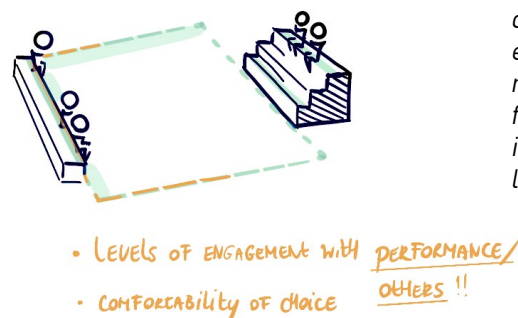


Props in festival spaces become important anchors for activity, orientation, and rest. Their symbolism often reflects the associated activity, and they tend to share a similar aesthetic.

EDGES & Thresholds



EDGES & Thresholds



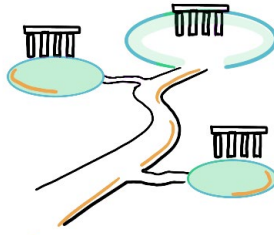
Edges & Thresholds allow for choice in engagement. They offer comfort and support rest or private encounters. These areas facilitate meaningful moments through fringe activities and stimulate both interaction and movement, much like in everyday spaces.

LINKAGE & FAMILIARITY



Allows people to keep on
Exploring THROUGH COMFORT
& FAMILIARITY

LINKAGE & FAMILIARITY



• Allows for Exploration through
Comfortability with Familiarity

Linkage & Familiarity support movement by offering the comfort of the known. Linkage guides exploration while allowing for variation and differentiation across the site.

NATURAL LANDSCAPE



NATURAL LANDSCAPE



- COMFORTABILITY, USE, APPROPRIATION
- People gather around trees
- MORE MEANINGFUL ENCOUNTERS + place attachment

Natural elements define use, act as gathering points, and are readily appropriated by users. Trees are climbed, trunks are moved or carved, demonstrating a more interactive relationship than typically seen in everyday spaces.

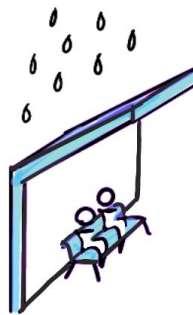
COMFORT



PEOPLE PREFER
SHADY PLACES

SAFELY STIMULATES INTERACTION

COMFORT



• CHOICES to stay/INTERACTION

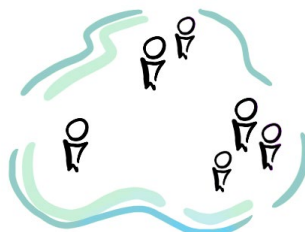
Comfort enables rest and reflection between activities, giving people the opportunity to stay longer and connect with the place.

LIVELINESS

THE MORE,
THE HERRIER



LIVELINESS



• THE MORE PEOPLE, THE HERRIER

Liveliness enhances the sense of belonging and shared experience. It encourages co-creation and participation, reinforcing the social fabric of the festival.

V. How is space produced in festival spaces and what is the role of spatial design in this production?

Conclusions

To conclude how space is produced in festival spaces and what the role of spatial design is in this production, it can be argued that the spatial characteristics influencing the production of everyday public space are also present in festival spaces, but are shaped differently through festival spaces' values of temporality, co-authorship and performativity, and people's motivations for attending festivals. Spatial production happens anew in festival space and thus allows for different dynamics between spatial actors the moment a festival commences: the way space is used, perceived, and experienced/lived shifts. These dynamics are partly determined by the mentioned values. They alter people's expectations but also their behaviours towards the festival space: encouraging risk-taking, participation, and playful engagement with the festival environment. These values are thus important in the design process of creating festival spaces.

Through the literary review and the case studies at Birrarung Marr and Meredith Music Festival, it becomes clear that spatial characteristics such as accessibility, props, enclosures, edges & thresholds, linkage & familiarity, natural landscape, comfort and liveliness still play a big role in the unfolding of festival space as they have key functions in spatial orientation and layout, but take on different functions, perceptions and symbols due to the values embedded in festival culture and the festival's theme or atmosphere.

At Meredith, it could be seen that comfort stimulated appropriation, and natural elements such as trees and shaded areas became gathering points and were repeatedly appropriated by attendees. People used trunks as seats, carved into them, or simply rested nearby the comfort of trees, showing how spatial comfort and the openness or ambiguity of the place and nature encouraged interaction and spatial agency. Props like the pink flamingo bar or the decorated toilet stalls served as orientation points but also as anchors of activity and identity, resulting in co-created toilet stalls which reinforced the immersive atmosphere of the festival. Comfort and natural elements encouraged rest, gathering, and spatial appropriation. Props, enclosures, and edges became tools for orientation, reflection, and interaction: spaces to observe, perform, or retreat.

These observations, together with the spatial framework established in Chapter IV, demonstrate that space within festivals is co-produced: participants continuously reinterpret and transform the built environment through their actions and engagement, supported by the allowance of the space to be changed and its ambiguity or openness, as well as the shared values of the festival. At Meredith, co-authorship manifested in traditions like bringing couches, wearing costumes, and carving in trees, behaviours that were enabled by the unprogrammed, open structure of the site. These findings highlight how leaving space open or unresolved can invite spatial appropriation and are thus essential in the design of festival environments.

In both case studies, edges and thresholds insinuated active zones. The 'edges of edges' were where people stayed the longest, engaged in rest or conversation, or simply observed others. This supports the idea that transitional spaces, when carefully layered or framed, hold an important potential to invite participation through comfort. It is important to note that this is stimulated through visual and physical permeability.

It was also found that linkage and familiarity guide movement and foster exploration. At Birrarung Marr, connectivity to nearby landmarks like Federation Square and the CBD influenced how people used and navigated the space. At Meredith, familiar structures like the amphitheatre and shared rituals created a sense of place which helped attendees feel at ease and empowered further exploration.

Temporality intensifies presence and stimulates immediacy, fast-pacedness and interaction.

Co-authorship empowers people to shape their surroundings, either through tradition, decoration, or spontaneous interventions. Performativity turns the environment into a stage, inviting exploration of new identities, roles, and relationships. These values stimulate a sense of collaborative authorship and kinship, which ultimately results in reshaping how people engage with space and each other.

As concluded in Chapter IV, the interaction between people, space and each other produces space itself. The built environment plays a key role in this unfolding and thus can invite or repel participation and enable or limit co-creation. The role of the built environment in festival spaces becomes less about defining functions and more about facilitating ambiguity. The goal is to facilitate flexible (infra)structures and a spatial layout using props, enclosures, edges, and landscapes that stimulate interaction and embody both festivals' characteristic values as well as leaving it open for the festivals' unique identity and production.

This research suggests that a carefully balanced combination of designed interventions and open-ended elements fosters co-creation, attachment, and transformation of spaces and places, offering lessons that extend beyond the festival to the design of everyday environments.

Figures – Chapter V.

Figure 20. Floodstudio website, "Birrarung Marr."

Figure 21. Behavioural sitemap of Birrarung Marr 16:00 – 18:00, selfmade map

Figure 22-24. Selfmade photographs, behavioural mapping

Figure 25. Spatial characteristics that determine public interaction: conclusions 1/2, own work.

Figure 26. Spatial characteristics that determine public interaction: conclusions 2/2, own work.

Figure 27. Spatial characteristics that determine public interaction: conclusions, own work

Figure 28. Birrarung Marr's accessibility, selfmade map

Figure 29. schematic display of values creating the festival environment, selfmade scheme, derived from Packer & Ballentyne "The impact of music festival attendance on young people's psychological and social wellbeing."

Figure 30. Spatial characteristics that have been found to influence people's behaviours, experiences and staying time in public spaces and in festival environments.

Figure 31. Aerial photo of Meredith Music festival and its layout including its permanent facilities, own analysis, image retrieved from Meredith/Golden Plains Ticket Swapping (unofficial) facebook group.

Figure 32. Decorated and 'co-created' bathroom stalls found at meredith, own photos.

Figures – Chapter V.

Figure 33. Behavioural map of site, 14:00 – 17:00, friday, own work.

Figure 34-36, selfmade analysis, own photographs

Figure 37. Spatial characteristics that determine public interaction: in festival space, own work

*figure 38-42: Analysis of spatial characteristics, own work, mix of own photographs and property of Meredith, Meredith Thirty Two.

<https://www.flickr.com/photos/auntymeredith/albums/72177720319468792/> Photographers: Mike ridley, Chip Mooney

*figure 43-47: Analysis of spatial characteristics, own work, mix of own photographs and property of Meredith, Meredith Thirty Two.

<https://www.flickr.com/photos/auntymeredith/albums/72177720319468792/> Photographers: Mike ridley, Chip Mooney

Figure 48. Diagrams of spatial characteristics that determine public interactions in festival space 1/2, own work

Figure 49. Diagrams of spatial characteristics that determine public interactions in festival space 2/2, own work

Notes – Chapter V.

⁷⁰ Robinson, "Music Festivals and the Politics of Participation."

⁷¹ Falassi, "Festival: Definition and Morphology."

⁷² Creative Australia "Creating Value: Results of the National Arts Participation Survey"

⁷³ Foster, "From Urban Consumption to Production."

⁷⁴ Cremona, "Carnival as a Theatrical Event." p.69-90

^{75/76/77} Robinson, "Music Festivals and the Politics of Participation."

⁷⁸ Quinn and Wilks, "Festival Heterotopias."

⁷⁹ Bakhtin, "Rebelais and his world."

⁸⁰ Quinn and Wilks, "Festival Heterotopias."

⁸¹ Hetherington, "Manchester's Urbis: Urban Regeneration"

⁸² Quinn and Wilks, "Festival Heterotopias."

⁸³ Duffy et al, "Bodily rhythms: Corporeal capacities to engage with festival spaces."

⁸⁴ Schechner, "Schechner, Performance Theory"

⁸⁵ Morgan, "Festival spaces and the visitor experience."

⁸⁶ Ganji & Risbeth, "Conviviality by design: the socio-spatial qualities of spaces of intercultural urban encounters"

⁸⁷ Stevens, "The Shape of Urban Experience."

⁸⁸ Morgan, "Festival spaces and the visitor experience."

⁸⁹ Stevens and Shin, "Urban Festivals and Local Social Space."

Conclusion

'What is architecture's role in the spatial production of festivals and how can it facilitate the dialogue in re-imagining spatial relationships?'

This research explored the potential of architecture in the spatial production of festival spaces and how it can facilitate a dialogue for re-imagining spatial relationships. Throughout the study, it became clear that festival spaces serve as ideal events or 'testing grounds' for this inquiry because of the embodied values of temporality, co-authorship and performativity. These values are catalysing ingredients for exploring new ideas with immediate results, creating a unique co-creative and collective environment. Because they are places outside the everyday, they allow for reflection on spaces and behaviours in everyday life. These values generate spatial behaviours that challenge existing norms and uses of public space.

In this sense, architecture plays a central role in producing space and facilitating the dialogue that unfolds within it. It functions as a representation of what once was and as an invitation for the present to respond to the embodiment of the past. As discussed, the finite duration and fast-paced nature of festival spaces help keep this dialogue alive. Architecture is thus the facilitator or mediator of this discussion. And as a facilitating agent, it must give all engaged actors a license to speak—by understanding their needs and providing them with tools and comfort to co-create their own space. It must be noted that as festival spaces are unique and the actors involved change from one festival to another, the architecture facilitated should also be able to adapt. This suggests that facilitating architecture should operate on different layers of intervention: a more permanent architecture and a 'timely' architecture. Separating architectural interventions across different temporal layers allows the accumulated atmospheres and experiences of these spaces to be captured in one ongoing space. These past temporalities can actively inform the unfolding of the next phase of this testing ground. During a festival, people appropriate, respond to, and leave traces on their surroundings, shaping the experiences of new users.

The combination of insights from the previous chapters on the role of architecture in the spatial production of festival spaces and spaces of the everyday results in design guidelines for architects to intervene in these spaces or create terrains shaped by these spatial characteristics. These spaces express the inherent values of festivals while providing room for both expected and unexpected experiences. Both the case study results and the theoretical framework showed that certain spatial characteristics like enclosures, props, comfort, liveliness, familiarity, and linkage can either invite or repel spatial dialogue. These characteristics guide how people behave and how they engage with others and their environment. The role of the architect is to choreograph the spatial layout and conditions that not only express these values but also adapt to shifting user needs, facilitating the way in how space is co-created, interpreted, and remembered. This can be done through form, concept, and materiality.

Combining this knowledge with the needs and issues of the festival industry resulted in a set of design interventions for a permanent testing ground for a festival terrain at Birrarung Marr, Australia: testing the position of the architect in the industry.

By embracing unpredictability, co-creation, and the symbolic power of festivals, architecture can reclaim its position as a cultural and social actor: enacting new spatial relationships. Not based on control and permanence, but on process, collaboration, expression, and care. Through festival spaces, architecture itself can also reimagine its own practice, as the temporaryness and fast paced-ness allows for shifting from permanence to process and from authorship to facilitation. These experiments offer fertile ground for influencing how we design, use, and co-create the spaces of the everyday.

Conclusion: the design principles for a permanent festival terrain

Layers of intervention and their role in spatial production

The permanent architecture

To form attachment to place, the place must have some form of continuity and a connection to its local context. A delicate balance should be constructed between the everyday public space and the festival space. The previously found experiential characteristics of spatial design: accessibility, props, enclosures, edges & thresholds, linkage & familiarity, natural landscape, comfort, and liveliness should be considered in both the permanent architecture and the fluid architecture. The permanent architecture should represent a place where temporalities collide and are connected to the ongoing rhythm of its local place. Therefore, it is important to construct architectural structures that are long-lasting and respond to the context of their position, while leaving space for people to leave traces and marks. This can result in a spatial design layout where some structures are porous, unfinished, or allow for people to carve in them without losing their structural integrity.

This layer of intervention also includes municipal requirements and programmatic elements like permanent bathroom stalls and vending stalls, making logistics and operations easier. Landscape interventions must also be considered in relation to weather conditions, experience, and safety. The permanent framework for creating different kinds of terrains is also an aspect of this layer and guides the adaptability of the terrain.

The fluid architecture

To encourage spatial co-authorship, performativity, assembled appropriation and, in general, the participation of the 'audience' or attendees, it is important to architecturally orchestrate the environment in such a way that it gives a sense of control or invites co-authorship through unfinishedness, movement, or tactile adaptability. Movable elements create the chance to alter spaces, for instance by creating more intimate or more open spaces. Adaptable components offer the opportunity to alter the use of the element or surrounding space (a bench as an arch, for instance), while appropriable elements allow users to respond to the architect's intervention by sticking posters on it, painting it, or carving in it. The role of the architect in this regard is to facilitate a starting point for the conversation between festival space, organisers' intentions, and attendees' wishes. These elements should be carefully staged around the area, guided by research on where people perform what activity, and it is the architect's task to create implementation points for these elements.

Attention to connections and material use is essential. When needed, strong bolts and screws should be used to create non-appropriable and non-moveable structures. But where flexibility is possible, easily adaptable connections can be implemented, such as pulley systems for curtains or sun protection. In terms of material use, the lighter a material is, the easier it is to move or break. It is important to remember that in designing this fluidity, a sense of linkage and cohesion should also be integrated through aesthetic and structural detailing. This fosters a sense of place- and with it, a sense of responsibility and belonging. Which enhances the festival experience and risk-taking behaviour.

Communicative architecture

This layer - which is more of an expression of materiality and concept of the the permanent and the fluid layer - gives space its voice and is initially curated by the architect. It tells stories, evokes memory, and creates shared symbolic value: it conveys meaning. It includes symbols and images, landmarks, narratives, materials, and spatial cues that guide people in orientation, connection, and understanding of the space's purpose or history. In a festival context, where participants arrive temporarily and without prior knowledge of the terrain, this layer becomes essential. Through materials, signs, and art, it connects people to place, memory, and each other. In festival spaces, this layer stimulates familiarity and shared identity. At Birrarung Marr, for instance, Aboriginal sculptures and the speaker's corner anchor the site in cultural and political history and invite reflection and interaction. This layer requires collaboration with organisers and attendees, but the architect needs to design the initial response through the decoration of spatial characteristics.

Conclusion: the design principles for a permanent festival terrain

The invitation...

This is the layer of invitation, open-endedness, and unpredictability. It invites the collaborative re-writing of space and place—a temporary reconfiguration and a catalyst for further discussion about the future of space. The invitation reveals the imperfections and possibilities of the terrain. Due to the immediacy, agency, and fast-paced nature of the festival environment, any shortcomings in the design can be resolved by its users. The architect's role is to spark discussion and inspiration: to design with anticipation (including a few extra columns, bases, etc.). It may also involve leaving instructions through architectural expression, offering tools (like blueprints or easily producible components), or co-producing with other actors (like a festival organiser). A place like this is most likely designed in collaboration with a municipal body, event organisers, or caretakers. To constitute a place like this is, inherently, to invite others to co-constitute it.

The four layers of interventions and the characteristics important in festival settings and how spatial design influences this have been found. To see how these interventions eventually fit into the bigger scheme of things (or the production of the festival space) is displayed in the diagram below, adapted from Kapferer's brand identity prism, illustrates the dual role architecture plays in connecting physical organisation, social interaction, and symbolic meaning. Architecture is positioned as a mediator that facilitates both personal experience and collective identity, addressing both operational needs and deeper cultural values.

How the research has influenced the design can be found in the designbooklet.

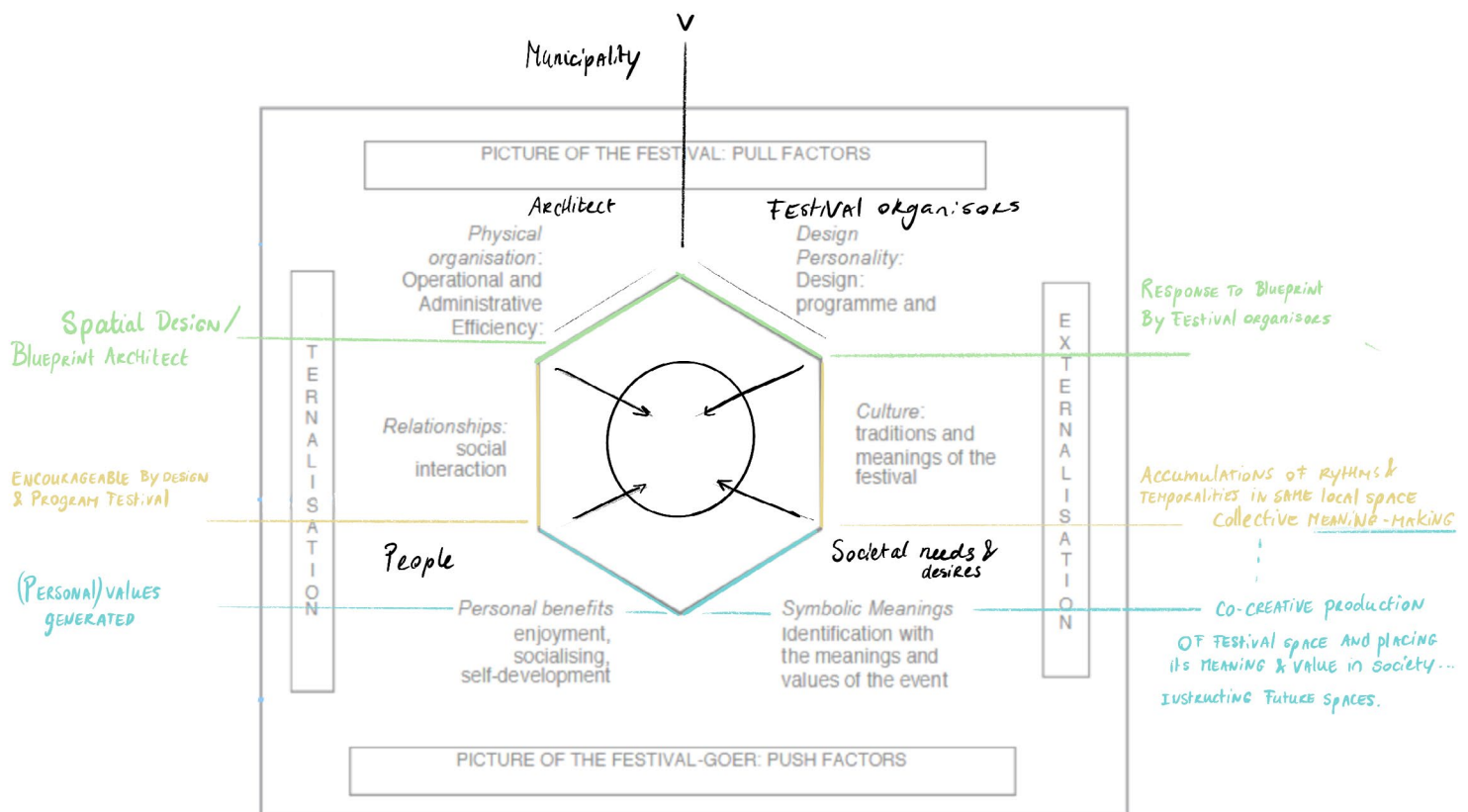


Figure 50. scheme of the spatial production in festival spaces, adapted from Morgan's prism in "festival and the visitor experience." own work

Designprinciples for a permanent festival terrain: the

The design principles developed throughout this research are the result of an iterative dialogue between theory, spatial analysis, case studies, and the embodied experiences of festival spaces. The final design proposal for a permanent festival terrain at Birrarung Marr reflects this layered understanding. It responds not only to practical and programmatic needs, but also to the experiential, symbolic, and social dynamics uncovered in this thesis.

By combining the permanent, fluidw, communicative, and invitational layers of intervention, the terrain becomes more than a functional site, it becomes an active agent in the spatial production of culture, identity, and community. Each layer contributes to shaping a space that is adaptable, participatory, and reflective of its local context. These design strategies are not prescriptive solutions, but open-ended frameworks that facilitate co-creation, engagement, and spatial evolution over time.

The architectural design draws upon spatial characteristics identified in earlier chapters like accessibility, comfort, familiarity, liveliness, and appropriation, reinterpreting them within the temporal and performative context of a festival. This not only stimulates immediate spatial interaction but also encourages a sense of belonging and responsibility that can ripple into the everyday use of public space.

As illustrated in the visual plans and interventions on the following pages, this terrain proposes a spatial and conceptual infrastructure where architecture is not merely a backdrop to the event, but an active facilitator of new spatial relationships. In doing so, it invites us to reconsider how built environments can enable experimentation, shared authorship, and imaginative uses of space, both during festivals and in the rhythms of everyday urban life.

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Notes

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Final Reflection

The study plan proposed at P2

In my study plan I offered to formulate an answer to what the role of the architect is/can be in the design of festival spaces by a.) investigating the value of festival spaces and appropriation of the everyday b). how spatial relationships work through Lefebvre's theory on the production of space. c.) How the (built) environment and people interact with each other to produce space d.) how this functions in the microcosm of the festival environment. e.) How architecture can embody the values that allow festival spaces to appropriate spaces of the everyday (slightly hinting towards my preferred role of the architect)

The methods used were a combination of literature review on public life studies and theories - to extract existing data and theory on the spatial relationship between the planned environment, its people and unplanned outcomes - and observational studies at festivals and public spaces, testing the extracted data and theory in the lived experience.

A theoretical framework was applied to position the literary review. The framework used is Lefebvre's theory on the production of space - which offers a perspective on the dynamics between actors in spatial production, including the architect and the built environment. Based on the retrieved literary data of public life studies, the role of elements that have been found to have a big contribution in this spatial production and their interaction with the other actors, will be reviewed.

The observational studies have been conducted through photography, behaviour-mapping (mapping the movement of people at certain times on maps), journalling and interviews. The design brief is located in Australia and it was therefore important to gain knowledge on site-specific context like culture, social relations and ecology. The comparison of spatial production in everyday spaces compared to spatial production in festival spaces has led to conclusions about the what role the architect can play in these spaces and how they can act as dialogues for questioning spatial relationships in spaces of the everyday, which resulted in a blueprint for implementation and experimentation with this blueprint - as it is an open-ended answer. In this reflection I'll offer a reflection on this proposed plan through a set of questions.

I. What is the relation between your graduation project topic, your master track (A, U, BT, LA, MBE), and your master programme?

My initial passion was to position the architect within the festival/event industry because I'd like to work in these environments as I'm fascinated by the high energy, fast-paced-ness, collectiveness, excitement, novelty and possibilities that they bring. However, the event industry is a fairly new and contemporary but growing field of industry and study. Because of its newness, it has a broad range of research in some fields (economics, business, leisure, and sociology for instance) but a limited scope of research in other fields, like the field of architecture and the built environment. I think investigating how architecture relates to this field and how it can be of valuable contribution to this industry is meaningful and in return the field of architecture can learn a lot from these fast-paced and disruptive spaces opposed to a more permanent view of architecture.

II. How do you assess the value of your way of working (your approach, your used methods, used methodology)?

I was trying to find common ground between the values and opportunities I see in both these industries, which resulted in finding overlapping conditions in terms of questioning spatial relationships in these environments and how architecture can facilitate the experience and unfolding of these environments. This part of my research worked to some extent: I investigated lots of public life studies and how people relate to- and create their environment and applied a notable theoretical framework for investigating spatial relationships including the architect's position to these 'festival spaces'.

This gave me answers to: **a**, how spatiality affects us and influences our behaviour and how the three aspects that 'produce' space according to Lefebvre's theory relate to each other and **b**, how this happens in the microcosm of the fast-developing festival space, leading to design principles to spatially design a festival terrain. If the research would've been done by then, I would've formulated a limited response to the question - for me to formulate a proper answer, I had to touch base with the current management, build up and organisation of festival spaces and implement this into the design project.

III. How did your research influence your design/recommendations and how did the design/recommendations influence your research?

After having 'finished' the research I could quickly implemented spatial elements that indicated certain actions and behaviours on site, but to understand what these spatial elements could actually become in a festival scenario I had to go through the process of designing a terrain like this with its broad range of knowledge and industries all playing a part. I noticed that designing a contained society that needs to facilitate buildings and structures but also water, equipment, energy, safety, entertainment management in general, etcetera etcetera, is far beyond the scope of just the architect. To deal with the broadness of the case, I created a design brief from my theoretical employer: the municipality of Melbourne (solving the organisational, logistical and financial issues of festival organisers) to start the design off. To gain an understanding of what the terrain should look like I delved into scenario thinking and tried to gain some (limited) information from my theoretical clients: festival organisers. All these questions regarding how to deal with all theoretical actors on site and what part of their expertise I should account for made me deepdive into their fields of expertise. I found myself reading many documents about safety at big events and delved into the world of theatre and stage rigging and have found many elements that can be designed by the architect to make the whole logistical process of festival set up, operation and break down easier, but there are also many aspects that can be appointed to other fields involved in the industry, as it is a major project.

Gaining knowledge on specific aspects like event design, scenography and dramaturgy helped me gain an understanding of how a festival is experienced and how it can be implemented in the design for my found value of performativity. Having touched upon a lot of aspects of the industry by reading and having tried to incorporate their needs in some way with my design, but definitely having learned that it is too big of a project so that it's best to outsource some aspects as well.

The architect can have 'festival sites' as their expertise and can have a mediating role in delegating all parties involved by designing spaces that facilitate certain implementation (Appointing places for power or bases for columns and rigging etc.) or having an understanding of crowd movement.

Going back to the design, I decided to create structure in the midst of all of this chaos and trying to shove so many aspects of the festival industry in to one person's hands, I decided to structure the terrain in layers of intervention and what my role as an architect can be on that specific layer (The permanent interventions, the fluid interventions, the communicated values, the invitation). However, in having done so I still created most of the festival terrain to reinforce the concept, even though a lot of infrastructural or landscape aspects could have been done by civil engineers or landscape architects.

This layering of the role of the architect per layer gave me many insights into how open-ended processes can be analysed. As my terrain is a plan and guideline for the unplanned to take place, structuring the open-endedness in terms of times, rhythms and values helped me to materialise and shape these durations into form, material and expression and how you communicate values through architectural embodiment. However, dealing with open-endedness, vagueness and the 'limitless' atmosphere of a festival space, it also made me realise how hard it can be to translate these characteristics into physicality. Some materials naturally express these values but cannot be made structural or demountable (or it is very costly to do so).

The feedback given by my mentors was often about the broadness of the project and not having to rationalise or put everything in boxes, which doesn't happen with open-ended and 'anarchistic' projects like this. I found this very hard as the task of the architect usually is to come up with a response to a brief or problem, whilst in this project I'm proposing others to come up with a response to the potential brief. I tried to incorporate this feedback in creating a generic terrain and formulating a design brief by both employer and potential client to fill in a response to my potential brief - I had to set boundaries in this limitlessness, but wasn't sure if these were the right boundaries to set. As the festival industry is an interdisciplinary field and boundaries are set by a lot of fields around the same table at the same time (in terms of expertise, time, money etc.) I had to decide what boundaries for which industry were set where, without expertise, and also all at a different time, which I could have prevented in some ways. The feedback was often also about the experience - that the project needs to be felt and not rationalised and I tried to incorporate this by creating festival 'scenarios' (A Bollywood festival vs. a punk festival)

The conclusions from my research, both in the field of architecture and urbanism as well as in the field of event studies helped me design the 'anticipated experience' and the initial layout of the terrain and what might take place. In my conclusion I have positioned the architect in the field of the festival industry as a facilitating agent of the festival space: pointing towards its active role in the unfolding and guiding of these spaces, but also in its more reserved role as an invitation for co-creation - doing so by trying to embody the values present in festival spaces.

IV. How do you assess the academic and societal value, scope and implication of your graduation project, including ethical aspects?

As the field of event industry is currently expanding and the role of the architect has not been defined in this industry yet I hope to have formulated a first response and direction that people can build on. Festival architecture deals with another rhythm than other fields of architecture. It's about temporariness and this opens up the discussion about the rigidity, the duration of architecture, spatial relationships in general and what its use might be. It's a reflection of the status quo and an invitation to reimagine it. This reflection of the status quo also positions architecture as a cultural mediator. An architecture that facilitates democratic expression, collective authorship, and care for the environment. The ethical aspects are already embedded in the value that festival spaces offer – fostering social cohesion, giving space to a range of (marginalised) voices, offering a space for equality, stimulating collectivity and understanding the other etc. But are hopefully embodied through the project by creating the right environment for this to come into existence through stimulation of co-creation (and of course giving the opportunity to experiment and imagine new futures!).

V. How do you assess the value of the transferability of your project results?

By offering a prototype/blueprint which integrates both the found influence of architecture on spatial relationships and how architecture can facilitate and organise festival spaces I feel like the transferability of my results – or the prototype – can be tested on other sites. As it is a site for experimentation as well, it can only result in more questions, issues and answers to arise.

I hope that designing through these festival values of temporality, agency and performativity can also extend to projects reaching beyond the scope of the festival terrain and can maybe also be implemented in more permanent projects.

The same goes for the four layers of implementation of the architects' knowledge.

I hope that offering a prototype embodying these values and layers of implementation is a clear starting point for the investigation of the profession of architecture (in the event industry). I hope to broaden the discourse towards a more participatory and interdisciplinary practice.

VI. What role did interdisciplinarity play in your project and what has it taught you about the boundaries of the architectural discipline?

Implementing different fields of discipline was something I was aware of from the start, I realised that designing a permanent festival terrain meant working within a broad range of field that extended far beyond architecture. Things like logistics, event design, cultural studies, crowd management, scenography, sociology etc.—all of which have specific expertise and needs that influence the use of space. It was tough trying to incorporate these fields, especially because of all the years of education I've had in the field of architecture. I see things through this lens and want to tackle certain issues through this lens as well. Having to delve into other fields of knowledge to position architecture was thus quite a hard task and maybe also a response to the position of our field in the event industry and has thus been useful in establishing our field in the conversation of event studies. It has taught me that by working with knowledge from other fields it can push the boundaries of what architecture does or can become but also introduced me to touching these

How did you navigate uncertainty and open-endedness in both your research and design, and what does this reveal about architectural authorship (co-creation – planned/unplanned etc.) ?

Open-endedness was a big challenge I had to work with. Festivals are inherently unpredictable and that is also part of the magic of the event. It is shaped by temporary communities, immediacy, audience/participant engagement, and collective appropriation of space. This process-basedness is what also was central to my exploration of how architecture can facilitate spaces that are designed to be incomplete and to remain open to redefinition. This reframing of the architect as creating a finished building to a facilitator of dialogue was part of the formulated response. Open-endedness doesn't mean a lack of clarity in itself, and open-endedness can be guided and predicted in a way as I've seen in designing through expression of a value-system. It does make it hard to conclude if my proposal would work at all. To tackle the vagueness of open-endedness I had to design for ambiguity and scenarios.

Endnote,

Reflecting on the research conducted, I learned that the values that create these festival environments are temporality, agency, and performativity that result in this open-endedness and a great amount of potential possibilities are what guided me towards questioning the role of the architect in these environments in the first place – It's a good feeling being able to pinpoint what values I wish to design for in the future and have learned what good implementation of these values can do for the world.

Broader reflection on end design when time allows

What does this research mean for the profession, what is next?

Conclusion needs to zoom more into differences of context and how this informs the design - add some sketches/pictures when design is ready.