

## MANIFESTO

# THE PLAY

by  
QIWEN LU

### Move the Real Events on Stage

Architectural events usually shows to people in the form of news (a formal serious way). The eternal space and value engineering is an innovation in the way architectural events presents. These two plays bring architectural real events to the stage. It is the actual theatrical dramatization of architectural events.

Based on observations of differences of the two plays, I consider that there are three elements to dramatize the actual architectural events on the stage, story, cast team and stage design.

Words are easy to make people feel boring and become inattentive. It is just a visual experience. The play can show real events vividly. It is a combination of actors, background music, scenes, and lighting, providing the audience with multiple experiences of hearing, smell, vision, and touch, which can catch the audience's attention. The play expresses these words through the dialogue of the characters in the story. When the words combine with the actions and expressions of the actors, they are no longer just serious words. When move these words on the stage, each word can have emotion. Because of this, words in the play seems to be more interesting than those in the news, even they tell the same event. And In normal opinion, news is serious, while theatre is entertainment. People are more likely to do things etertainment than serious.

Architects can be actors.  
Architects can be directors.  
Architectural events can be plays.

---

A **manifesto** is a short, punchy declaration of desires and demands, provocations and protests: a call to action and/or a call to pause, think and act differently.  
Theatres of Architectural Agency - Research Topics in History & Theory - Prof. Lisa Landrum, Winter 2022

## MAELSTROM

# GRENFELL FIRE

by  
QIWEN LU

### Grenfell Tower Fire

Each real event is made up of various stories. The same architectural real event can have bunch of different stories. Each story can serve as a starting point to present the event, and people can get new ideas every time. It shows each side of the real event.

In the Grenfel Tower Fire, Nicolas Kent used the verbitam theatre method to show the inquiry of the fire after the event to catch the public attention. But it can be another sstory. In this Maelstrom-theatre, I want to show the Grenfell Tower Fire by on person's own experience in the fire which would also be a great way to express the event. Try to show people's fear, trepidation and despair in the fire. To remind architecs of their responsibilities by people's fear in the fire. To achieve the goal of improving the architcture industry.

Un like the director Nicolas Kent's Verbitam theatre, the story of this short video includes parts fictional and apply some artistic treatment. The video shows the story in the form of animation. The scene where the story takes place is in a room. The protagonist is a university student. The story follows the timeline of the grenfell tower fire. The student didn't believe it at first, but when she realized the seriousness of the matter and asked for help from outsiders and friends, but no one could save her. She began to become desperate, and finally died in the fire. The behavior and psychology of the characters in the short video are from interviews with survivors of the disaster.

---

A **maelström** is a powerful whirlpool – a dangerous swirling of the sea that sucks everything down into its watery spiral. In this seminar, the maelstrom is a model for architectural theory, imagination and agency – an integrative and creative force – a risky and revelatory mode of panoramic vision.