

prepackaged must-see tourist attraction which does not connect to the city of Sydney at all. Earlier research has shown that the local population, known as Sydneysiders, avoids the headland where the Opera House sits. The interaction of Sydneysiders with the Opera House has become limited to concertgoers hurrying to the box office. While the Sydney Opera House is known among locals as “The House,” it clearly is not a home to them.

## 6 FRAMES

Based on these three themes—“liveliness/rejuvenation,” “spiritual uplift,” and “the sense of place/home”—many frames were created and explored over the three-week period of the project. Some examples:

### *Example 1:*

*If the problem situation of the Opera House podium is approached as if it is a problem of providing liveliness and rejuvenation, then the podium should be ...*

To bring life to what is a public space outside the city center, and make it function as a city square for Sydney residents, there should be a reason for them to come here, again and again—the space needs to be programmed to attract the desired segment of the population. Attracting local young people is especially important, as they bring a lively culture and could connect with the younger tourists (backpackers) visiting the site. They are also an underrepresented audience category for the Opera House. Attracting these young people could be accomplished through temporary exhibitions, pop-up events, light art, etc.

### *Example 2:*

*If the problem situation of the Opera House podium is approached as if it is a problem of providing contemplation or spiritual experience, then the podium should be ...*

To bring stillness and a sense of peace to this outside space, one could work with the natural elements and subtly enhance the natural lighting to create spaces where the audience experiences a special effect—and make the experience of walking to the end of the podium (when you are drawn toward the view of the harbor) really different from the journey back toward the city. One could try to create a sense of dematerialized lightness, or weightlessness, in tune with Jørn Utzon’s original sketches for the Opera House, in which the white sails have an open, cloudlike structure.