

The construction of performative space

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Projects:

'Guided Tour'

'Manual: on ways to inhabit this table & other issues'

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Key words:

Inhabit – habits – border – private/public – performative space – gathering – body behaviour – daily life events – buildings of public access – envision – speculate – storytelling – mediation – trajectory – use of space – production of space – space regulations – body knowledge – orality

Introduction

The development of this research through the process in a.pass can be defined as an operation of scaling, it has gone from macro to micro, from the focus being in the city, the public space and its behaviour; to public buildings and their inhabiting; to the objects that are part of those buildings and their performativity. Trying to be more and more specific in the questions launched, I developed some tools that link body movement with architecture using performance as the main medium.

I started a.pass with this statement: 'My work always begins wondering about the place, tracking it, asking questions about things that are not visible at first sight, about those daily events portraying what makes up the habitat in those places. I'm interested in making the invisible visible, in working with the intangible.' The trajectory in a.pass was an effort to develop those tools to reveal the invisible, finding different tactics and strategies to give value to those intangible forces.

When I entered, I had started to develop what I called spatial practices, 'small performative actions that are invisible in many cases, and in which the roles and borders between performers and audience are blurry. Their purpose is to relate the body that performs them with the surrounding architecture.' Through all the process I continued working on them, developing different ways of sharing and using them to question the performative space.

Based on the experiences of these practices at some point I started to define trajectories to be performed within the format of guided tours at several buildings. These tours served as a format where I could place in the space all the questions of the research related to the specificity of each place, and also work with the choreography that appears while moving together. In the exploration of each building I make several interviews to the people that works there, where I collect the information. The tours are designed making a connection between the trajectory of the discourse and the trajectory of the movement in the spaces we go through.

At the end of the a.pass parkour it appeared the necessity to materialize the principles that I was using in the tours to a book, to expand the role of mediator outside myself so that any person could experience these trajectories. For that I decided to create a manual, a kind of manual for inhabiting spaces.

In the first block I started working with the site under construction at Port Ninove. To do so I developed a character, a character to embody a story, to tell a story from different perspectives. I defined this character as an archeologist of the future. I made a presentation where I put all the elements I had found in the site on stage. By describing those elements and stories linked to them I tried to draw the site and speculate about it. Using the theater space as a laboratory I put all the questions that had appeared related to the different elements, such as borders, monuments, etc.

In the second block I reduced the scale and focussed on the building where a. Pass is located, the Bottelarij Building. I interviewed Moustafa, the building keeper, about his work to get to know the place through his experience of it. I developed a guided tour in the building where I shared the stories he had told me at the same places where they had happened. After this experience I was asked if I could do the same in other buildings, so after I did it in PAF building

and also in a theater outside the a.pass context.

In the third block I continued developing the guided tour project, and also I started making the first attempt of the manual. I decided to reduce the scale to a daily object and focuss in the performativity of it. I chose a table that is in the corridor of a.pass building to write an 'Express manual: on ways to inhabit (or perform) this table & other issues'. The manual was written for that specific object in that specific context. We read the manual in a collective reading.

In the End Communications I will be sharing those two outputs of the research: the Guided Tour and the Manual. The guided tour in Decoratelier has its focuss in a hidden space that is behind the building. The manual is a version for a generic table that can be used in any context and any table and will be shared also in the format of a collective reading.

In the next pages you can find all the scores and the texts from the most relevant presentations I did in a.pass that built what will be presented in the End Communication. They are divided per blocks with the Key words and key questions that appeared in each of them.

There is also a formulation about the manual and other elements that appear in the research that is taken from the Score Writing practice we did for the End Communications publication. There I develop the definition for a manual that follows the principles of the tours.

In the last pages the *Guided Tour* project is formulated and an annex of the Index Cards with the information of the characteristics of the buildings where it was/will be carried on. These are public access buildings (either public or private), which have changed their use. I pay special attention to those areas of the building which are not open to the public, finding ways to make them accesible for the tour, trying to make visible the private-public borders.

Brussels is under construction

Block 1

Key words:

MOMENT OF VOID – EMPTINESS – PAUSE – VACUUM - BORDERS/LIMITS/PERIMETER –
CIRCULATIONS – TRANSFORMATION – ENTRIES – APROPIATION – UNCERTAINTY - THEATER
SPACE AS A CIENTIFIC LAB

Key questions:

HOW CAN WE EMBODY CARTOGRAPHIES?
HOW IS A/THE BORDER MADE? HOW DO WE ADDRESS A BORDER?
HOW TO GATHER AND EMBODY STORIES FROM DIFFERENT PERSPECTIVES THAT INFORM THE
RESEARH?
WHAT DEFINES A MONUMENT?
COULD THIS SITE BECOME A MONUMENT AND COULD I ORGANIZE GUIDED TOURS?
WHAT IS THE RELATION BETWEEN RULES/LAWS AND THE PHYSICAL BORDERS?
HOW TO USE THE STAGE TO ADDRESS BODY REGULATIONS OF THE URBAN SPACE?

End Week presentation

Score and text



(this presentation happens in the 4th floor of Bottelarij Building, at the a.pass space, using the frame of the linoleum that is there as a stage)

Trajectory: Border – stories – monument – open space – stage

Hello, I must say first that I don't really have the need right now to present something or to be more precise: this is what I found out I need to present right now as an exercise or invitation to introduce you and to think together about my research and the questions I have been through this month. This is not a performance but I tried to organize it in the space as an attempt of what I'm interested to work here in the stage. I have been thinking about how to use this space, this frame, I left the idea of presenting something closed and I decided to spread out the process of my research, to put all the materials that I'm busy with on the table, so I advise you, it's gonna be messy and complex. But I invite you to follow me in sharing this process I have gone through these months in my research. You can decide where to place yourselves in the space, I invite you to follow me if you want.

I started with the relations between body and architecture, between stage and urbanism. I had a first question **HOW CAN WE EMBODY CARTOGRAPHIES?** And I was doing some practices that I called choreocartographies. So, with this idea I started searching a place to work with, a place, or a site that I'm affected by, and the site that I found, that kept my attention was port ninove, because I was passing by everyday I was affected by the fact that it was under construction, that was my main interest in working there, as I was in that period, under construction. I felt in love with the site, not knowing why exactly. It was dirty, useless, bothering, it was an ambiguous site, a site where all the rules that regulate the urban space were broken. So I wanted to spend time there to see how that was working. So the first thing related to my research that I found there was the border

1. Border

In the site I found a border. It makes a division between the inside and the outside, the inside has some rules that regulate the space.

The border is a fence that is one meter and 80 cm high and is blue and yellow, it has openings at some points, some openings were there and others were made by a need of the people to pass through. Sometimes you get in but you don't know where you are gonna be able to exit, because the paths are not defined inside. It is an open space. So in this site came the question of **HOW IS A/THE BORDER MADE?? HOW DO WE ADDRESS A BORDER?**

Not only because of the fence but because the site itself is placed in a border, it used to be the wall of the city, the site itself used to be a gate to the city.

(images of the city)

(you can stay there or place yourselves wherever u want)

2. Stories

So trying to understand what does it means to have a border there, how does it affect the daily life of people I tried to recopilate stories from the site. And there another question arised **'HOW TO GATHER AND EMBODY STORIES FROM DIFERENT PERSPECTIVES THAT INFORM THE RESEARH?'** I found four ways of recopilating these perspectives: history of the site, anecdotes from people, my own experience and speculating about the future.

Here there was a woman she entered the site and she was trying to pass to the other side but she had to cross the tracks and she had a trolley with her kid, so for a moment she stoped to think what to do, she decided to take the kid in her hands and hang the trolley, she walked along the tracks until she found a pathway to pass through, it took her a while. And at this point where she crossed there used to be a canal, where the tracks are now, but in 1930 there was a big change, and the path of the canal changed to where it is now, because the lock, the sluice gate were not adapted for the size of the boats. And here now is where there is a interjection between the tracks, where the workers have been working mainly these months, in the intersection, and the tracks continue...

3. Monument

And here beside the tracks there are four mountains of sand, with a stick driven into it, and each stick has a flag with letters, different letters in each flag. I wondered what was the story behind this ephemeral construction, if that could be a monument. A monument is sth, a type of structure that has become important to a social group as a part of their remembrance of historic times or cultural heritage, so i wondered who decides that some of them are important and some of them are not, and i had the question of **WHAT DEFINES A MONUMENT? COULD THIS SITE BECOME A MONUMENT AND COULD I ORGANIZE GUIDED TOURS?**

And I made a character for myself, an archeologist of the future, looking for treasures that are not visible yet. I made a character for being able to be in the site under constructions, but I didnt know, I dont know still what are the tresures that im looking for.

4. open space- vast amount of sand with no rules

And here there is vast amount of sand, here they are gonna build a park, with trees and grass and a kiosk and paths for bikes but now this is just an open space whith no rules, well, there is only one rule, u are not supposed to be there, it is forbidden. So I was here, in this open space, staying with that, I cannot be here.

And here in this space, where it is forbidden to be, to stay, I bring a guy called Anders Varveus, and a quote of him:

'First, it's a question of personal freedom. How you want to move your own body is not a matter for regulation [...] Finally, it's very hard to keep this law functional. What is the definition of dancing? Once you start moving, how do you know when you've crossed a line? It's funny, really.'

Anders Varveus

He said this in relation to a demonstration he convoqued in 2012 in Sweeden against a law that existed that prohibited any kind of spontaneous dancing in a public space without having a permision/paper.

So, I was also working paralelly in this solo that talks about laws that regulate the act of dancing in different places, and I also talk about Tokio that has an specific law that had an specific law since 1948 that prohibited dancing in bars, discos, clubs and all public spaces from 12 midnight, and last summer, the same month as in Sweeden it was abolished, because they wanted to be more open regarding the Olympic games in Tokio, but with the condition that there will be enough light.

(the begining of the dance)

And then at some point in the solo i Say that:

*Lately I have been wondering which is that first step,
What's that first move that once you have made it you can't stop dancing,
What's that very moment in which you can say you are dancing,
that moment when one hip falls down the other and then... then you can't stop it.
And i have been fantasizing about the idea of building that space, the disco space,
In any other place starting from that first gesture.
And after, but much more after the rithm would come,
and the music, yes,
and the lights, yes,
and the people, yes,
and everything else, yes.
And u will be all here
And at the end of the solo i would say that
Maybe this is not a solo but rather an invitation,
An invitation to dance, yes,
Or a disco
Or a disco in this
Here by the moment it is allowed to dance,
Here, this moment this place,
And here,
And here also,
And here
And here...'*

So I had all this information about laws that regulate the act of dancing at different public spaces, **WHAT IS THE RELATION BETWEEN THIS RULES/LAWS AND THE PHYSICAL BORDERS?**

5. stage/theater

I posed all those questions in here using the stage, the dispositive of the theater, for you to help me understand and organize, I'm using the theater and the last question that arrived is HOW TO USE THE STAGE TO ADDRESS BODY REGULATIONS OF THE URBAN SPACE. URBAN SPACE REGULATIONS OF THE BODY-----THEATER AS THE PLACE TO POSE THAT QUESTION AS A MAKET/MODEL - **THEATER SPACE AS A CIENTIFIC LAB**

Feedback End Presentation

Juan: Can I make a landmark of the cartography?

- How can we dance together, in which moment can I dance with u if im part of the landscape?

- Actualizing. How do we actualize the landscape?? When do u allow me?
He says that at some point he felt when i said here there is a mountain with a flag, and he was standing there, he said what would happen if suddenly i become the mountain.
HOW CAN OTHERS ENTER THERE, IN THE PLACES THAT ARE BEING BUILT?

Seba: dancing-talking--- tension between

- the performance itself being a monument -----moved through
- sth temporary/precarious inside an active thinking

Lilia: - what are the different strategies

- Character: important, archeologist of the future -----Past and memory
- **EMPATHY WITH THE SPACE AS METHODOLOGY**-----speak-feel-sense-feel

Marialena: - Listening to the space, **what has the space to say??**

- happiness—belonging to somewhere

Model which u inhabit ----- resist of overing point of view-----**What is my definition of freedom** --- Sina

Sana: way out to transform

- freedom--- transform-----give new definitions

Sina: - what does it means to embody a question?

- what kind of questions provoke answers?
- How do you talk to the border/stage
- Rearrange the questions

Juan: empowering -----**TOOL- URBAN DESIGN ACTUALIZING—ENVISIONING THE FUTURE**

Lilia: the possibility of the space---

- Quite specific—I HAVE TO BE THERE TO POSE THESE QUESTIONS--- BE ON THE SITE
- Do a derive in the theater and do the same in the site. How do u do the derive in the site, that is a space with things, not as the stage that it is empty

Juan: **PENSAR EL ESPACIO DESDE EL MOVIMIENTO DEL CUERPO**

POSIBLES FICCIONES DEL LUGAR----→ colocar los elementos muy concretos y a través del storytelling me meto en el paisaje, cómo llevo los lugares desde la memoria



How movement generates knowledge?

Block 2

Key words:

BODY BEHAVIOUR IN (PUBLIC) SPACE - BEHAVIOUR AS STRATEGY – DISPLACEMENT -
INTERRUPT A CERTAIN REGULARITY – BUILDING AS A CASE STUDY

Key questions:

WHAT ARE THE RULES FOR MOVING TOGETHER?
HOW DO PEOPLE GATHER?
WHAT ARE THE POSSIBLE PLACES FOR GATHERING?
WHAT IS THE HISTORY OF THE BUILDING?
HOW MANY STORIES MAKES THIS SPACE NOW?
HOW THE BODY INHABIT SPACES?
HOW DO OUR BODIES FIT IN THIS BUILDING?
WHICH IS THE ARCHITECTURE WE CREATE?
WHAT DOES IT GENERATE A GROUP OF PEOPLE MOVING TOGETHER IN A SPACE LIKE THIS?

Guided tour at Bottelarij Building. Half Way Days

Score and text



(This tour happens at Bottelarij Building. We gather at the 4th floor outside the elevator, I invite them to take the chairs with them through all the tour. The tour is limited to three people each time, because of the elevator capacity with the chairs)

Trajectory: 4th floor - elevator way down - elevator hall - entrance - elevator way up

1. 4th floor- outside the elevator

Here we are gonna take the elevator the way down, it takes 35 secs if there are no stops, so i invite you to gather here and take a bit more than 35 sec to seat and share about **the first time that you arrived to this building**, how was the encounter, the people you crossed by, what were your thoughts, what were your impressions.

I chose it because as far as i know it is part of our collective memory of our first encounter with the building.

2. Elevator way down

(Conversation around the questions: what was the impressions that you had the first time you arrived to this building? How was the trajectory that you did? Who did you encounter?)

3. 0 floor – in the entrance of the elevator

(sitting in the entrance hall of the the elevator)

So here, this is a space for waiting, it could also be a space to guard, so here now we could be guards of the building, we could keep an eye on the persons that enter and leave the place.

So here is the situation: Mustafa enters the scenario while we are sitting here, he ask us what are we doing here, we tell him, we r sitting observing. He is sweeping. He tells us sth about the boss of the building, he may come and we r not supposed to be here he says. We dont speak french so its difficult for us to get the whole meaning. He tells us that he doesnt speak english, we tell him that we dont speak french. We laugh. Espagnol someone sais. Marrakesh, he says. We r friends he says. Comme tu tapelle, someone says in a very bad french. Moustafa he answers. Jemabelle ... and says the name. Both smile and shake hands. How many years are you here? Asked with some words and mimic, 20 years, and in the building? 15 years. He complains because the elevator is dirty with some stuff that the students from the ritz have been carrying meanwhile. He sweeps it. Enchante we say, enchante he says and smiles and disappears outside the door.

4. Going to the entrance

That was our first encounter with moustafa so what im doing now is trying to get to know from his perspective what are the hidden stories of this building, stories related to his work, so we went there, with Zoumana to talk with him and to ask him **what are the things that makes his work difficult from how the people use the building**

5. Entrance

So then we gathered some stories from him, Zoumana translated to me, and I will try to share some of them with you:

Story of the beton

Of the access to the parking

Mesages

Detective-toilet

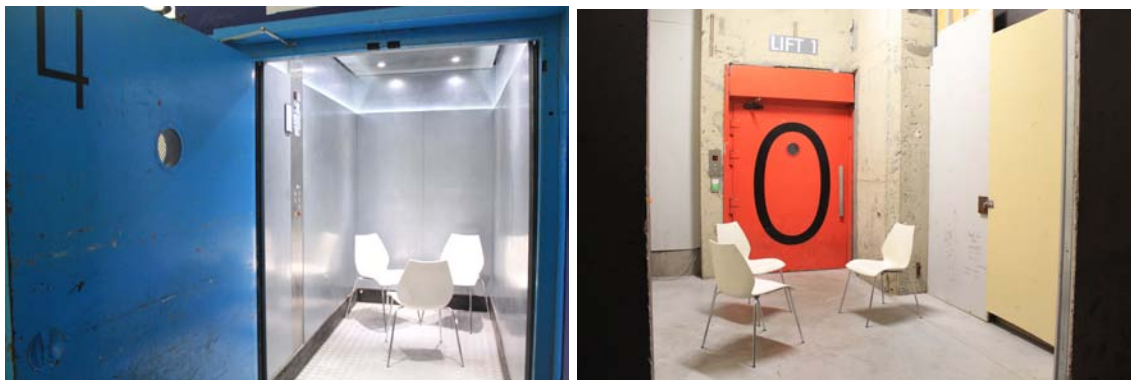
Evangelic church (3) 800 people sundays-coordination

Antic factory (1000 bottles?)

6. elevator way up

So my last question to you that im curious would be: **How does your research fits in this building?**

(Conversation)



Feeebak Half Way Days

Zoumana:

Close to the elevator two chairs. How do we relate with the building?

4 stations → outside, elevator, inside elevator, outside elevator. First encounter with the elevator

FICTIONAL MOMENT – very important!!!! (I thought it was true)

Present-----past

The fact that Moustafá entered the scene created sth, he became an actor.

Elen:

Change relationship – take the chair, experimenting other possition

All the users of the space through the stories of Moustafá

Lilia:

- Practical exercise --- how architecture influences the way people live
- How do we cross people – spaces of the private
- Sequences of spaces till you get somewhere (going away from the building)
- Limits and permability – unknown dialogue
- Playfull anarchy – leading to an uncomfort place
- How do u perform what u are doing? State. A LOT IN A VERY SIMPLE WAY

- How is that operating – zones of other kinds of politics – awareness of this
- what would happen to the environment of a pass if we move?

DO U THINK THAT COULD WORK IN ANOTHER BUILDING?

IT's working in two ways :

- putting the chairs is doing sth → disturbance of the normal functioning
- conversations

Me as a documentarist --- giving a kind of document – what should I do with this stories??

What means the recording there? THE ROUMOR IS A RECORDING

- How the actors play a role in the story? **Moustafá is activating the space →**
Antagonist, he brings the conflict → who is Moustafa? Is he part of the building?
Moustafá becomes architecture → he is embodying the arch

Roumor- Moustafa- Zoumana-Me

IT WAS LIKE BEING IN A FILM/MOVIE

Guided tour at PAF. End Presentation

Score and text



(This tour happens at PAF. We gather at the attic, I read a text and I invite them to move being very close to each other while I talk about the history of the spaces we go through. They are invited to edit the story being told by adding stories they know or they have heard about. It is a tour for 19 people)

Trajectory: Attic –
Meditation room – Attic
stairs – Corridor rooms 162 –
Green room – Main stairs –
Old main entrance

1. Attic

(Read this text-situation text)

The absence of the present body

This is the attic of this 'house'. In the attic we can always see the structure, it appears to us naked in a sense. In topoanalysis it is meant to be linked to the rationality, in the attic all the thoughts appear to be with clarity, it is where the structure reveals itself and the strength of it is visible, it is revealed as it is. It is far away from the basement, which belongs to the onirics

and the deepness of the unconscious and irrationality. So here in the attic I bring one of my concerns of the past month that has to do with the absence and presence.

During the past months I was working with stories, specific stories that are linked to real events in the daily life, events that happened in an specific moment and specific place. And then I was trying to build up those stories linked to those events in other places or other moments, to generate different situations. I was looking to the spaces that hosted those events. I was gathering stories refering to diferent places, some of the stories where from my own experinece, from me being present, and others were from other people, from them being present and then sharing them with me. So I was working with presence and absence, combining the two.

At some point in this month i got these questions, What is to be present? and what is to be absent? It is said that absence is not being physically present. When we say that someone is absent, it usally means that the person is not at the same place and moment as we are, her or his body is not there, it is somewhere else. But somehow absence is a misterious way of presence, it has the power to invoke others just by naming them and by bringing their stories with us.

I was also working with situations in the public space, situations where the body behaviour was interrupted, creating situations of disruption. Somehow, I ended up with an event that interrupted and knocked my body out. And it affected all the people in my surroundings, people who were there, present, and others who were not. Mostly sure you were also touched by it in a way. So I also take this space to thank you for holding it.

From my perspective in this story the pronoun I is no longer I, because there is no conciusness of being, the pronoun I thus no longer exist, it is suspended for a while, in fact there is not I am or I was, I was not and I was. I can only know that I was there because they told me, they told me about me being there, about what happened around, about the event where I was acting even though I cannot remmember it, I cannot remmember anyhting from those days. Therefore I cannot tell it from my own experience but just by patching stories that the others have told me and still there are blank spots, moments of vacuum which will be never filled. That is what I have been doing this month, what I've been busy with, collecting the stories to reconstruct that event. Somehow this is not my story, the story belongs to those who where there, present.

I became a kind of ghost in this story. I feel still I am. Just partly present.

And in this patched story there were many different points of view, many versions, and sometimes the different versions didn't match. I got confused sometimes. At first I wanted you to help me to reconstruct this event, from the stories that you heard but after, I realised that it was not needed.

Somehow it had created a rumour, an orality, elements that I was working with from before. That was a bit scary.

Also I don't ~~want~~ need to remmember.

I know it was real because it left a trace, not only the stories but a physical trace, a physical trace that is always present with me, each time that I move I feel the device, after the event they implanted a device inside my body, it is quite big and it has cables. The device is connected to the hospital so they know what my body does, if I run and my heart goes fast they know, if I rub a bank and my heart goes fast they know. I am trying to addapt to this intruder. I am a kind of cyborg now. It is kind of paradoxical.

The question that i have now is about how this is affecting my research, where do I place myself now.

I didn't know where to place this event, I still don't know, but I decided to place it here in the attic to see if it could give me some clarity and then move on. So I invite you to come with me in this tour through the building and move on together.

2. Attic stairs

We are gonna go through some parts of the building, we are gonna go from the oldest part, where we are now to the newest part where the main entrance is.

3. Meditation Room

So this building has gone through many different uses, it has always been a place for hosting. A place for hosting it has always the notion of a house, each space that is in fact really inhabited carries the notion of house, of home. The house brings a notion of verticality implied on it, it goes from the basement to the attic. This kind of space is a space defined by the people that inhabit it, the architecture is not in the shape of the building but in the way people inhabit it.

And The space is made by the events that it host.

So let's say that for these 6 days it has been our house, we, as a group are changing the space and we are changed by it. So I got some questions in relation to that during these days: **How does our bodies fit in this building?** Which is the architecture we create?

What does it generate 19 people moving together in a space like this? What is a tour with 19 people?

So I will ask you to do the rest of the tour as close as possible, let's say that we have an elastic band that is surrounding us so we have to kind of maintain the same distance And move together.

4. Attic Stairs

I'm gonna tell a bit of some events that made the space as we see it now, you can edit this story by adding events that you know are part of the spaces that we will travel through, events that you experienced, stories that you know or you have heard.

5. Corridor rooms 162

Here where we are now it used to be a house for single mothers, my grandmother could have been here, it was first built in 1830

1930 they built the other part of the church

6. Green room

And in 1875 they built the front side, in the green room Iron beams and wood beams, hybrid building, it was one of the first experiments of building with Iron, at the same time as the Eiffel tower, to make a convent with a school for girls, and there there were the rooms for the nuns and the side where the peacock is were the classrooms and above the teachers slept.

7. Main stairs

They stopped at 1946, only 100 years, and after it was occupied by the Germans, who were kicked out by the Americans. And after that a priest took it, they were a kind of sect, they had it until 1995, then they were closed because they said they were doing experiments with brains with kids, because they published a book on brain research, and they were kicked out because a girl that was treated with acupuncture here caused a mortal accident in traffic after this, and they used this as a reason to stop it. And then they sell it to an ice hockey player, he was a

famous photographer and wanted to make an archive of ice hockey, he wanted to make apartments, Jan apartment is one of them, but then he lost all his clients and left. And after that Jan bought it and made a residence for artist in 2005.

8. Old main entrance

Paf started in 2006. It cost him 660.000, and the surface is 6.400 square meters, so it was 100 euro per square meter. The building is illegal, if they wanted to make it legal they would have to pay 5 million.

Feedback End Presentation

ART OF MEMORY – placing memories in a structure?

Facts?? Psychodelic -> inventing facts as the war in 1975

Environmental theater → big space for improvisation based on history of the building but
sense of being producing history-----PAST PRESENT

WAY OF MAKING THE BUILDING

MOVEMENT←→AWARENESS

Technology → getting us standing together allows collaboration

Absence of things in history → language as the building

ABSENCE NEEDS TO BE FILLED OUT → traces of time stays in the language

Ref. EDURNE RUBIO → stories and spaces

Position people in past and present

What would it be to do it with people that is not attached to the building?

Absent layers became present at the same time → COLLECTING ALL THE GHOSTS-→ Evocation
becomes a part of it→KNOWING THE PAST IT BECOMES
MINE

Pay attention to the stories that are there → gratitude → inhabitation

WE ARE NOT VISITORS (TURISM) → NOT CONSUMING THE SPACE BUT **GET TO KNOW IT**

Tell the stories of the space

Think about other ways to tell stories that are not based on the origins



How to unfold this toolbox?

Block 3

Key words:

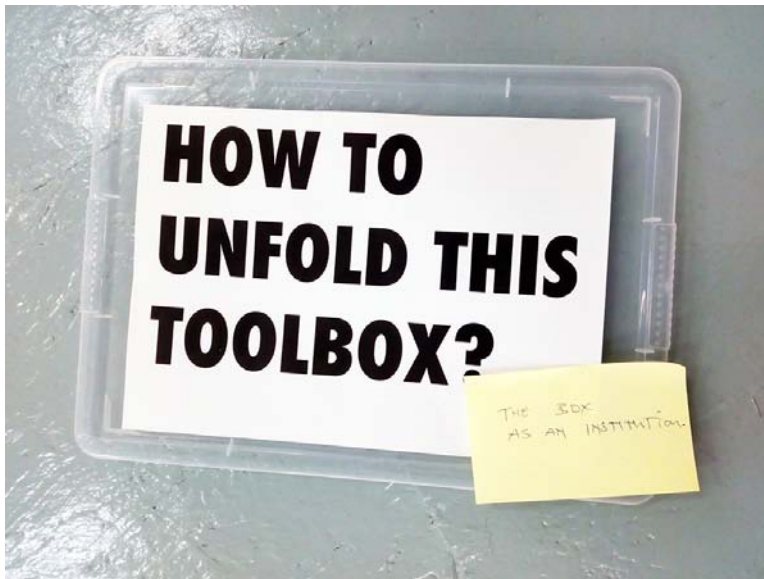
GUIDED TOUR – MANUAL – INHABITING – USE – USEFUL – USEFULNESS – BUILDING – ENTRY
POINTS – HOW....? – TOOLBOX – PERFORMATIVITY OF SPACE & PLACE –
INMATERIALITY/MATERIALITY

Key questions:

HOW CAN WE REALLY GET TO KNOW A PLACE? HOW TO MAKE ENTRY POINTS ACCESIBLE?
HOW DO OUR BODIES FIT IN THIS SPACE/BUILDING?
HOW BODY MOVEMENT/DISPLACEMENT CREATES ARCHITECTURE?
HOW TO DO MEDIATION BETWEEN THE BUILDING (OR ANY OTHER CONTAINER), THE
INSTITUTION THAT IT HOSTS, THE USERS AND THE VISITORS?
HOW TO IDENTIFY THE BEHAVIOURAL PATTERNS OF THE DIFFERENT SPACES THAT CONFORMS
EACH PLACE?

Guided tour at a.pass 4th floor. Opening week presentation

Score and text



(this presentation is a trajectory in the 4th floor of a.pass. I go through different spaces in the room and I put a poster in each specific spot. People can move freely)

Trajectory: box – door – tent – open area – mezzanine – toilets – entrance door

1. Toolbox

First I must say that I'm very bad at explaining what I do, in an intellectual way, I rather do and then read or listen what happens.

I have been wondering about how to share my research in this moment that I'm now, how to try to have a response to that questions about the assets and the materiality of these aspects.

I found out that what is important for me and I have been busy with is the how. And what I have been doing all this time is finding/inventing/stealing different tactics and practices to share the questions of the research by placing them somewhere specific, in an specific place and then see what happens by doing so. In this sense my research is a tool.

Lets say that I find the materiality IN the places that I am in. So this research is nomad, what I have is a tool box that I bring to each place that hosts me and then I unfold what is inside.

So this is my toolbox. It's a container for the institution that hosts my research, it's full of papers. It is a kind of container for questions, I'm gonna display them and I invite you to follow me. Normally, I don't have them written although I started using the space as a 3d model, this time I decided to write them in order to have a 'material'.

So my first basic question would be: How to unfold this toolbox?

(Put a poster on the box with the question: **How to unfold this toolbox?**)

2. Blocked door

Yesterday I came here, on Sundays there is always this evangelic church, which is in the second floor. They were singing and praying and you could hear it very loud, so I decided to go downstairs to the second floor to see what was going on. When I opened the stairs door at this floor there were some children at the other side, when they saw me they ran downstairs and then they disappeared in the second floor. I entered the second floor and a girl was entering the church. I follow her and then I stay on the other side of the door trying to imagine how would it be the situation at the other side. The reason that I'm able to be here is because I have a card that gives me access to this building and key that gives me access to some areas. I have them because one day I sent a proposal to an institution called a.pass which shares the same building

as the evangelic church, to become part of its community, they called me for an interview to check if they were really interested too and if my presence would match and I got accepted. But standing here outside the evangelic church how would it be if I entered. Would they notice? Would I feel out of context? What would they think of me being there? Would I be a stranger?

(Put a poster on the door with the question: **How can we really get to know a place? How to make entry points accessible?**)

3. Tent

When I first arrived to this space on Friday I was surprised because that it has changed a lot this period, more than usual. There is no linoleum anymore and it's cleaner now somehow, the floor is painted and it smells paint. And there is a tent, which if you stand underneath feels as a kind of shelter, protected, a shelter for 12 people.

(Put a poster on the tent with the question: **How do our bodies fit in this space/building?**)

4. Middle of the space

And if we go outside the shelter we are inside a container, an open and free space, which doesn't have a defined use. An open space is associated with flexibility, you can move things and change them and move freely around the space.

(Put a poster on the wall with the question: **How body movement/displacement creates architecture?**)

The majority of cultural places and art spaces nowadays are under the concept of a container, its content and functioning is independent from its architecture, the traditional notion of architecture linked to the building and material. To say it simply, it depends on a group of people and the institution that it hosts.

(Put a poster on the wall with the question: **How to do a mediation between the building (or any other container), the institution that it hosts, the users and the visitors?**)

5. Mezzanine

And I wonder if to be so much inside makes it more difficult sometimes to see things with clarity, when you are so closer to something that you cannot distinguish anymore what it is. Sometimes I need to have a panoptic view in order to comprehend or embrace what's happening, but there is always the risk to become so much controlling. Heights gives you a powerful position from where to observe. But I can't stay here so long, I become nervous.

(Put a poster on the ceiling with the question: **How movement generates knowledge?**)

6. Toilets

It's good to be outside the container but at the same level, where you can say hello world what's going on, there in the common areas. I remember that story that Moustafa told me about someone in a pass who was stealing toilet paper.

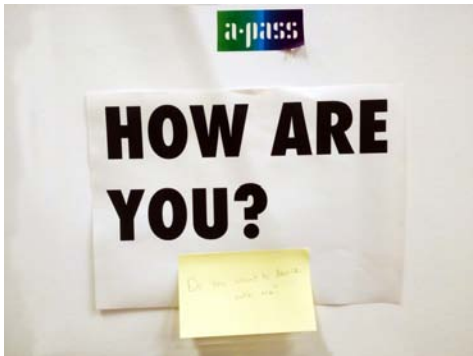
(Put a poster on a frame on the wall with the question: **How to identify the behavioural patterns of the different spaces that conform each place?**)

7. A pass main door entrance

And then the last question that I have is a question that addresses you as an audience: how can this toolbox be activated?

How are you? How do u feel? Do u feel confused or curious or maybe bored..? Does any of these things or questions resonates with u?

(Put a poster on the door with the question: **how are you?**)



Collective reading of the manual. Half Way Days

Score and text



**Express manual:
on ways to inhabit (or perform)
this table & other issues**

**Guided tour for 12-14 people
around a 500x120x100 cm table**

(Preface: For some time now, as many of you already know, I have been doing(atypical) guided tours at different places, mainly buildings. In order to do so, I have been also working on the role of 'media-tor'. At this moment the research asks me to go one step further to see if this role can be transferred to a publication, in order to do a kind of manual for inhabiting spaces (or sth like that). So that it can be performed while reading)

**Hello dear visitor,
Welcome to this table**

This is an invitation to do a tryout on inhabiting (or performing) this specific table.

So... here we are around this table.

Here we are, standing up in this corridor. Just looking around... As if we had never been here before.

()

Us, a group of people a group of people coming from different places. this group of us

And we start walking through the space. Just looking around... as if we had never walked in here before.

some things are in your range of vision: the main door, other door that you don't know where it goes, the stairs, a door with a label that says 'apass' and 'how are you?...

and some others you leave them behind: the sofas, the window, the treadmill..

()

and this table, what is it doing in the middle of the corridor?

From here, a bit from the distance, it seems a bit useless to me, too heavy and too high to be used as for what it is meant to be used.

It feels it doesn't belong here. You have seen it. Normally people leave their stuff on top of it and gather around it but not for much long, just passing by. But it does seem a kind of place for gathering.

So you come a bit closer to it, just to see the material from which it's made..

()

And then, from here, you can see those stairs going up... and you change place again just to see all the scratches

And again...

And again... Exploring all the possible angles.

Maybe the person closest to you is now wondering who had the idea to build it.

She may start to think that it was just a tryout on the act of building it. She may think that maybe what was interesting about it was the mere fact of making it, just that.

That meanwhile it was being built, the table brought some people together; just to make it. She may also think that it is a pity that nobody was using it for what it was designed.

And suddenly someone enters the space through the main door, looks at us and asks what are we doing around the table.

And we say that we were just wondering who took the decision to bring this table here and who can take the decision to remove it.

By the way, she thinks you look nice today.

Then she tells us that the table was taken from an exhibition space. It was used to exhibit things.

She ask if we have lost something.

We tell her 'no', that we are just looking for things that were here before we arrived, that maybe we need to check inside the table. To look for traces, you know.

So we go to check those holes. The holes that are in the lower part. We look through the holes from above, to find those things.

()

Would any of those materials be useful for your research for any reason?

If the answer is yes, you can keep it but you should leave sth in return.

If the answer is no, What materials do u need? What materials do you use? You know, for your research

Do you buy them? or find them? or collect them? or maybe steal them?

Do you think that being immaterial in the work is a symptom of precarity of these times?

If the answer is yes, maybe you would like to say it loud

Or do you think that it is rather a statement for strength?

If so, maybe you would like to continue reading lying or sitting on top of the table...

Or do you think sth else? or both?

If so, maybe you would like to write it on any of the papers that are over the table to share it...(you can ask for a pen to the person with the box)

()

What is the first thing you do when you arrive to a place? and when you are planning to spend some time there?

Maybe you would like to think about that lying or sitting on top of the table...

()

By the way, Andrea Fraser was here, on top of the table, too

The person that cleans enter the space. We are cleaning the lower part of the table.

S/he tells us that the table is dirty because some times they use it as a bar.

Sometimes they make performances at the theater and then set a bar outside. I am wondering how can they move it. S/he says she doesn't know more about it.

()

Are you having any problem with your research at this moment? Which particular problem?

Do you want to find an opening to look through it and find an answer?

Maybe you would like to lie down on the lower part of the table (where the holes are) so that you can see it, the answer, i mean, floating above your head.

()

Did you find it? Did you find it the answer?

If yes, Would you like to celebrate it?

Would you like to make a tribute to this table for providing that answer? THE answer

Would you like to make a tribute to this table for being here so many years?

for standing still, for not had been thrown away, for supporting so many cups, so many beers, and jars, and boxes, and notebooks, and arms and legs and heads, and people, and pencils, and pens, and backpacks, and clothes, and hands, to sum up, for just being...

Then, maybe you would like to get on top of it and stand there for a while...

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And then, maybe, if you find other people there, on top of the table, people from ofthis group of us, make a line with them and salutate.

()
()
()

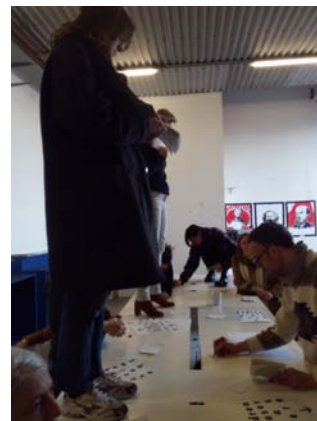
This is the end of the visit.

Before you leave, we will be very glad to know your opinion:

Did you find this manual useful? For what exactly? Would you recomend it to anybody? Do you think you could use it for your research? and for your life? Would you pay for it? How much?

There is a person hanging around, hopefully with a box in her hands. Please don't hesitate to share your feedback with her, or, if you prefer, you can write it, **to put everything on the table.**

Thanks for all your atention and support.



Guided tour at PAF. End week presentation

Score and text



(This presentation is a trajectory through the research. We go from the main entrance to the green room. In the green room I invite them to arrange the room moving the things that are there to make space. When we move them, questions arise in the format of posters. After I propose a spatial practice to be done with eyes closed)

1. Stairs Main Entrance – personal statement

Hello, welcome to this presentation. Welcome to this stairs in PAF. This is my 9th presentation in a pass. I always come with sth prepared, sth in which i had invested time to work, some preparation. Lets say that i was very productive. I was working a lot, and work is sth nice, sth respectful, one feels good. Lets say that I make a research of the place and then I share what i find with you. But this time I really had to think of what to share or test so that i can use it later in the End presentation.

I have presented in many different states of being (and im talking about my body): being disoriented after moved into a city that i dont know, being with the energy that leaves a strong discussion, being in crisis with the work, being very sick, being reborn after recovering from an accident where I literally died, being happy, strong and motivated about life and being alive, being in love with the work and with who iam becoming...

I say this because as i put myself, my body as the medium through which the work is presented, it means that i have to deal with these states of being in order to become that medium. I had to find strategies between leaving aside what my body was going through and integrating somehow these different states of being in the work itself.

being committed to sth that is much bigger than I, sth that goes beyond myself.

That means a feeling of vulnerability each time. Each time arriving to a place i was trying to erase this self to let the place speak to me and through me. Each time starting from a 0 point, jumping into a void of the unknown, arriving somewhere without knowing what im gonna find and making sth with what i found that i didnt know beforehand. That implies a lot of effort and energy. It made me feel exhausted and wondering from where to nurture and to take this energy back.

So in in the last presentations I had the need to extend the work outside my body, to detach from this medium, i was trying to find strategies to spread it out, so that it could exist without me being there, without me being present. So I took this toolbox, that I presented at the beginning of the block, where I could actually put all the tools and resources that I have, and bring it to each place that i visit, as a kind of buddy or co-conspirator. (now is not a box, its just a folder)

2. Tool box

Inside you can find a list of buildings where I am making tours. (talk about buildings)

I am a very bad tour guide, if we think of what is commonly understood as a tour guide, I forget dates and big names so I erase what constitutes the most important facts for history. I took that format as a key to access places and other kind of information that is hidden. I use that format to propose an access to other kinds of knowledge.

There are also the scores that I have been using for the tours. Each score of each tour is composed by several tools. And what I'm doing now is identifying them in order to build a new version for the manual, but also to build up the next tours I will be doing. Some of these tools that I have been using now are: trajectories, actions, questions, stories and descriptions that are combined in different order.

But there is a step before that, before making the tours, from where the content is taken, this process is composed of spatial practices, that are done to put myself in relation to the place, these practices require a performative state, and a way to relate with what is there and also with what is invisible.

Operations like: decontextualization, visualization, displacement, disruption...

So this time I thought I could try a hybrid between the tour and a spatial practice. So we are gonna go up through this stairs that have more than 100 years, to go to the room that is upstairs.

3. Green room door

where are we entering? We are entering a performative space

Before we enter: How are you feeling, how is your body, is it relaxed, or bored or...

When we enter I am gonna invite you to have a walk around and just see what is there, inside.

4. Green Room

So before I share with you a spatial practice, I need to arrange a bit this room, to make a bit of space. Can you help me to move the things that are around?

(we move things, and posters appear behind them with questions.

Under the sofa 1: **why did you moved me?**

Under the sofa 2: **what I am made of?**

Behind the door: **What is behind me?**

Under the mat: **Where you lying on me?**

Under the carpet: **How do you think I look like?**

Behind the extension cord: **How did I arrive here?**

Under the chair: **How do I perform?**

Under the puff: **Could you move me to another place?**

Under the some cotton: **For what do you think I am useful?)**

5. Spatial practice –trajectory with eyes closed

Choose a spot, a spot that you are attracted to, you don't have to think it so much just let your body go where it wants and when you feel it, stop and stand there for a while.

And when you are standing in that spot just look around you and notice where other people are and how is the composition created.

Now I will invite you to close your eyes and stand with your eyes closed, and try to sense where is your body in the room, if you can perceive if there is a wall close to you, or maybe a door or a window or another body, or if you are in the middle of the room and there is nothing around.

To try to remember how was the room when we entered and how is it now, which elements changed, which elements stayed the same.

And after that i will ask you to demolish all the boundaries that conform or shape this room and just try to imagine that you are in an infinite space without walls and ceilings that extend along. And at some point in that extended space you find a door, standing still in the middle of that space, and you can stand in front of it and slowly hang the doorknob, if it has one, and before you open it you can think about the space you are going to enter, and choose any room or space from this building, from all the spaces that we have been visiting these days, the one room you are attracted most. Maybe is the one you chose for your presentation or another one. And enter, and once you have entered notice everything that is inside.

And from that space you can start moving to other rooms, trying to find the exact trajectory needed to come to this room where we are now.

And if you feel confident with your eyes closed you can, very carefully, start walking through this building following that trajectory. Following the corridors and walls that conform it and going through the different rooms or elements that are part of that trajectory. Trying to be the most accurate as possible. Being aware of what surrounds you here in this room and at the same time being aware of that other space you are building in your imagination. Maybe you can think about the people you encounter, if it is crowded or there is nobody, if you feel comfortable or disturbed here, if there is any rule that you need to follow... And slowly pass from one space to another and see the differences, for what is it used, if it's a narrow space or wide, dark, cold or comfortable, if it has light, if you need to open doors or close them.

And once you have arrived here again to this room, you can slowly open your eyes and see what is happening now here, where are the other people positioned. And you can come close to someone that is near you and visit together the questions that are written in the room, while you tell the other person the room you chose, and the trajectory you did.



Texts from the Writting Score

Gift 1. *How to unfold this toolbox?*

Dear reader,

For some time now I have been thinking of the idea of a manual for inhabiting spaces, taking experiences of the guided tours I've been doing as a point of reference. I fantasize about this as a way of sharing the methodology of the research and also as a potential to document the guided tours and activate them each time and perform them so to speak. I have been fantasizing of a trajectory that can be done while reading the manual as a game with cards, and the cards as input. I divided this input into three categories: spaces, actions and questions.

The research project 'Guided tour' I have been developing lately is a performative tool for "space thinking." It is a tour, rather, for inhabiting, or a spatial trajectory. Or perhaps, just an encounter with the non-visible, with what is behind, with what we are unable to name as of yet. 'Guided Tour' aims to make one think/name/inhabit/move space from within the body, in order to affect and be affected by the bodies/ objects/ limits/ dimensions/ stories/ speeches and rules shaping it. They are designed using choreographic, performative and architectonic principles. Their purpose is to form a relationship with the body that performs them to the surrounding architecture.

There might be a contradiction in trying to fix the tours by making this manual as they have their own life, but I would rather think of it as a way to expand and transfer that knowledge.

Also I want to work around the idea of presence. In order to guide the tours I adopt the role of 'mediator' so the proposal is to transfer this role to the manual so each person that takes it can perform it.

This score is media to build this. The first thing that comes to my mind in order to do so is to really understand what is going on in the tours. This might sound banal. What I mean is that there is something inherent to the tours that has to do with a way of perceiving, looking, visualizing and envisioning things. In this way, I guess, it crosses two different approaches of understanding space.

On the one hand, a training in architecture makes one 'think in 3d' meaning you develop the ability to envision and build objects, such as buildings, to be inhabited by others. In this process, a division is established between subject and object and space appears as something to be modelled, designed and somehow consumed.

The other approach is the knowledge of space that appears with movement. When you move, for example while dancing, one of the things that happens is you activate the peripheral glance (not only through dancing but any sport develops this). This particular perception allows you to measure distances, to establish a relationship with what surrounds your body. Your body is affected by the surrounding environment and the environment is affected by it. It's in this space, which in proxemics would be called dynamic space, where relations can be established. Marina Garcés would say 'peripheral glance belongs to an involved eye: involved in the body that looks and involved in the world in which it moves' (my own translation). In other words, it allows you to create space with your movement. What it doesn't allow you is to control, and this is where it breaks the traditional approach from architecture, which usually uses a panoptic view. Maybe what I want to do is an analogue 3d modelling design software where the main tool is your own body and perception.

One of the tools used for the tours are questions related to space. As a step in-between the guided tours and the manual, I did a tour where I placed the questions at the spaces where they belonged or they were related in some way.

Tools

The toolbox is a container for the research. It holds, in a smaller scale, the concept of a building. Something that contains. I took the box in order to distance myself from the research, and try to create outcomes, procedures and methodologies. To materialize the immaterial. As you said, toolbox refers to tools, to something manual, to something for fixing or building. So what does it fix or build? This remedy is supposed to enlarge the life of something, the utilitarian life. What is the life of a building? What is the life of a common object such a table?

A tool that is contained in the toolbox is the manual. Last week I wrote the first draft for the manual. It was written for a very specific object and a very specific situation. A manual on ways to inhabit or perform a 500X120x100 cm table. A table which is in the main corridor at the 4th floor of the Bottelarij Bellevue building. The manual was designed to be read in a collective reading for 12-14 people around that table. I called it 'Express manual' because I wrote it very fast. I spent four days at that table, doing several actions and practices and from there, the material for the manual arose. It is not a common table, it is not the table you would have at your house. It is bigger than normal, so it is difficult to find its functionality. The manual is a medium to find ways to relate to the useless characteristic of that table. It's a tool itself, but

for what? The same as the table, it is a table, but for what? I guess that relates, on a larger scale, to the role of functionality in buildings and architecture. Also, to the different uses of the areas of a building. So, the manual reflects upon the relationship between materiality and what is behind this and poses the question of useful-useless. Maybe the manual is a side effect itself. The users would get the ability to make things perform i guess, a way to enlarge the life of things...

Manual definition

In the begining, the idea and the concept of the manual was pure intuition. I didn't check any manual as a reference, I know most manuals are also a kind of guide to get some knowledge about something, so there is a goal to achieve after you use it (because manuals are for using them), you will get certain knowledge and abilities. The idea was to hack this concept of efficiency somehow, and also, the same as the tours- to challenge the notion of what kind of knowledge is legitimate. That's why in this manual you won't find a solution for anything, but rather an invitation to 'think' or 'feel' as an object you would be supposed to learn how to use. But through this manual maybe what you get doesn't have to do with that but with a kind of empathy. For the moment the manual follows the structure and the principles of the tours.

It is not by reading it that you learn, but by establishing a relationship with the thing itself, by going to that thing over and over again to try to understand its language. Somewhere I read the procedure by which our brain learns is that first comes the motivation, then comes the attention and then the memorizing. We need to get excited to be able to learn. This manual speaks to the irrational side of learning. How can I get excited about something I am really used to? How can I look to the table on another level so I can understand its language? And then what is it really telling me?

That's why in the manual there is an invitation to read lying on top of the table, for example it is not something random, it is because the action makes a difference in attention to what you are reading. Your attention is shifted, as by doing (or envisioning) that action, the habit of using the table the way you usually do is broken. When you break a habit you start to experience other emotions. That process consequently opens a new space for encounters and other relations to appear.

I chose the word manual and not just book because manual appeals to learning and to action, learning through action. It appeared as the most coherent step to take and I followed it. It is now that I am giving meaning to that choice. I couldn't formulate a definition of what a manual is (for me) if I didn't have that experience before and even now, I feel a resistance in doing so. As if by defining it and trying to fix it, everything that makes it alive, would disappear. With that 'everything,' I refer to what is unspeakable, what is unknown, what makes us get excited. I am afraid that if I fix it too much it will lose its purpose. I know there is a contradiction here, since the mere fact of making a manual expresses a desire to fix something. Maybe what i'm trying to fix are just tactics to not take things for granted, to relate with the being of things. Tactics for opening a space where things can be revealed or can appear. I find the manual is fixing these tactics but what happens after, that cannot be defined? What I propose through the manual is an attention to other kinds of knowledge, that cannot be defined in rational terms. This knowledge comes from a sense that builds up through experience. So when someone says 'I know' in those terms it means something completely different, it means that you can feel it even if there is no evidence, there is a sort of intuition.

After that first draft, I started to work in another version of the manual that maintains the table as the object, but instead 'specific table' I would say 'general or standard table'. If you think about it, a table is just a horizontal surface separated 75 cm from the floor where we can do exactly the same things we do on the floor. The chair was invented first and then came the need for a horizontal surface at the height of the hands. I'm writing this while I'm having a nap on top of a general table. It feels weird to be lying separated from the floor actually. But maybe there is not such a difference between lying on the floor of the first floor of a building. Both are separated from the ground. It is just a matter of height.

Presently, I have a clearer idea of what the manual is for me and why is it called a manual. What it proposes inside is, in fact, a tour, since it has a timeframe and a trajectory and leads an experience. The trajectory is a sequence, a choreography that builds up an approach to the object. If I would be 'correct' about the content, the name for it wouldn't be manual but Guide. I choose the word manual. I do it to address or redefine the notions of use. In fact, the mere concept of it is a bit absurd, since you don't need a manual in order to know how to use your table, you already know it. What is proposed to be shaken is that preconception, the fact you already know how to use it. At some point, in the book 'Queer Phenomenology' by Sara Ahmed, she says something about the connection between the words habit and inhabit. I am constantly using both and I had never thought that one contains the other. After, I was thinking in order to inhabit there is an operation to be done that entails breaking, or more precisely, bringing an awareness to the habits that are already there.

If the manual is too general it loses that small information, specific to the place, that 'colours' it, as you said. I had some problems dealing with site-specificity in this general manual. That small information appears in the relationship between the living environment that surrounds the object and the object itself. The situation in which the table is placed turns important. There relies the contradiction with the idea of doing a manual for a general table. I guess the answer would appear trying to create different situations 'at' the manual. That is to say if the specificity of the table comes with the situation in which its inscribed then how can I draw or envision different situations 'through' those small stories in the manual? To clarify it a bit with an example I would say that it's not the same as a table placed in a cafe, for example, as the same table placed at your house. So i would have to attend to the multiple possibilities of how a table can be (regarding to shape) but also the multiple contexts in which it can be inscribed.

I need to clarify the same i do with the table i would like to do it with each element of a building so i can observe how each element performs. This operation, to look very close to each element by reducing the scale will inform the guided tours by telling the common patterns.

In order to write the manual I decided to spend some time at several places that have tables-these places have different characteristics. I designed a methodology to follow at each place that involves doing several actions with the table. I chose five different places: a cafe, a library, an office, a house, a workspace. Some of them are public spaces and some are private. For the private I ask someone if I can go to the place where they work and spend three hours at their workdesk.

Methodology for writing the manual:

(Actions to be done: Sitting, writing, sitting on top of it, lying on it, sitting under it, standing up on it)

(During all the time you are open for encounters)

1. Go to the place
2. The moment you enter the space you are performing
3. Select a table
4. Observe the context
5. Make the actions (after observing the context, decide the procedure, sometimes the actions come first sometimes the drawing)
6. Draw the table (note the characteristics such as size, materials, elements...)
7. Write the impressions about the actions performed
8. Perform more actions if needed
9. Write what is happening at the space and continue performing actions until you come to a question
10. When the question appears, find a strategy to find an answer (if there are books around choose one, open in a random page and read till you find a possible answer; if there are people there ask them; the answer can also be an action)
11. Transcribe the answers

Guided Tour

With regards to the question on the guided tours, all the tours are site specific. I learn the place (history, context, where it is placed socially and politically, how it is inhabited or used...) and then I organize the information regarding affects. Events that affected the place, how does it affect me and how can I affect it, or move it, and how can this be expanded to other bodies. This notion of affect is taken from Spinoza which refers to the body as it is capable to affect or be affected by. A transition is taken from one state to another. He says that what defines a body is what this body can do as it moves forward. These states of being are continuously changing, and the abilities or capabilities of the body referring to what it can do are redefined in each step as it moves.

When I study the place there is a part that belongs to site-specificity, each building is different and has its own way of 'speaking' and its own potentialities on how to be performed. But there is also something about standards when we reduce the scale and go to the elements that conforms each building (basic ones: wall, floor, window, door). I would like to also study the performativity of each of those elements to find out patterns between them in the different buildings.

I am interested in buildings that have been renovated and their use changed, that are spaces of public access (either private or public character) or workspaces. I am interested in making a topography of these changes through different cities. To track the changes that configure that topography during the real state bubble years and after. For example, buildings that used to be factories and have turned into cultural spaces. For the moment here is a list of some buildings

where I've already done a guided tour or I have plans to do one in the next months. I am working in index cards for each building and tour where all the information is gathered.

Bottelarij Building – Brussels -Leal Theater- Tenerife- Decoratelier – Brussels - Centro Cultural Conde Duque- Madrid - La Casa Encendida – Madrid - Centro de Arte Dos de Mayo – Madrid - Sir Henrys – Cork

Audience

There is a blurry line for me between audience and the frame of the performance in the guided tours. There is no separation actually. If I call audience the people who are doing the trajectory with me, then the audience is part or inside the performative space. For me, the audience wouldn't be the people that are doing the trajectory but, the ones who are completely outside. The performative space is being built as we move forward. We, as a group, build it. We become a group by moving. For this, for becoming a group moving together, I have to give them the necessary information so that I can have their trust, so that we can go together.

I guess that my responsibility is to build a safe space so they can follow me. Not only in the discourse but also in the moving. I always try to think what the necessary information is that you would need in order to be able to follow me. For this I try not to take things for granted. So, I give all the information. What is important, is something underneath that information that has to do with the situation created.

This implies a very vulnerable position. I always try to think of the worst scenario that can happen. I think that everything can fail and then if that happens, what should I do? Lets say I always try to think of a plan B if everything fails. For example, if ask to help me move sth and nobody answers. Or what other possibilities of engagement can exist. I have an idea of what might happen but I always get surprised by what appears. I guess that is what I'm looking for- to actualize again and again the capacity of getting surprised by what is already there, of being curious, and that is what I try to communicate.



GUIDED TOUR

A performative tool for space thinking

A project by Esther Rodríguez-Barbero

Introduction

‘Guided Tour’ is not a guided visit. ‘Guided Tour’ is rather a tour for inhabiting or a spatial trajectory, or perhaps, just an encounter with the non-visible, with what is behind, with what we are unable to name as yet. ‘Guided Tour’ aims to make one think/name/inhabit/move space from within the body, in order to affect and be affected by the bodies/ objects/ limits/ dimensions/ stories/ speeches and rules shaping it.

This project started seven months ago -maybe a bit earlier, by doing a spatial practice. Such practice was simple: sitting on a chair in the middle of the entrance hall, in front of the elevator at the Event Brewery Building in Brussels, and guard the area. The initial idea was to stay there for an hour to register all the movements at the entrance and exit of the building. Half an hour later, Moustafá, the building keeper, showed up. He asked me what I was doing there. I told him I was sitting on a chair; he told me I could not sit there because if the owner of the building saw me, he would scold him. I asked him about his life, how long he had been working there, where he came from, and so on, after which, he asked me questions about myself. We both communicated in broken English and French, since he can hardly speak English and I barely speak French. After this encounter, I decided to interview him with the help of a translator this time. I asked him about aspects related to how people use the building, which made his work difficult. He told me some stories. I then designed an itinerary through the building combining the stories he had told me and the different practices I had already carried out. In this tour I acted as Moustafa's medium. He became an 'absent actor' by joining and leaving the performance, both physically and through the stories where he was the protagonist. We revisited those stories at places where they had happened. Along the tour we also talked about the trajectory we made the first time we entered the building and the first impressions we got from it. At the end, we discussed how the configuration of building was affecting our artistic practice.

Since then I continued developing spatial practices in different buildings. I call them 'spatial practices' to refer to small performative actions that are invisible in many cases, and in which the roles and borders between performers and audience are blurry. Their purpose is to relate the body that performs them with the surrounding architecture. I also kept on interviewing different people and designing 'atypical guided tours' as a tool for getting to know and exploring space. I have reflected upon how long it takes me to know each building from a different perspective, how long I need and in which ways I can access non-written information, how I can use this format as a tool to produce other contexts that are different to the established ones, how I can 'break' daily usage rules in certain spaces through small actions. All these questions were framed into theoretical and practice research.

I envision those buildings as a place where all the questions addressed in the project can be 'placed' and formulated. I would like to spend some time there so as to become immersed and be affected by what is going on there.

Maybe this project is after all –expressed in the most honest and intimate words I can find-, a way to pay tribute to those places and buildings I am attracted to.

Description

The research reflects on how space is produced depending on the architectonic context in which it's inscribed. In order to develop and make this reflection visible I design and perform a spatial trajectory by borrowing the format and the name of a guided tour. In a guided tour there is usually one person, the guide, who has some knowledge on a site/building and its history. This person guides "visitors" who request him/her information about the place. This term has been taken by the tourism phenomenon, thus producing a reality of consumption of the public and private space. The project Guided Tour seeks to generate gaps in this consumption of spaces. It poses the question of whether we can become, not merely visitors, but inhabitants of a particular place, to perceive it 'from' the body. How can we really get to know a place? What kind of knowledge is legitimate? How can we subvert it? What are the

tools needed? Is it just a matter of transferring information and data? Or is it rather about opening and developing new ways of engaging in the context we relate to?

The difference with a conventional guided tour is that the sources of information given aren't ruled, but based on spoken language and are subjective in the sense that information can be questioned, edited and complemented by the 'visitors', i.e. a reflection is displayed on how the spaces we travel through are used; an invitation is provided to move in space in a particular way; attention is drawn to how the body is placed; and finally, 'visitors' thus become the performance itself.

In a wider sense, its aim is to produce and transfer knowledge about different places we inhabit from a senso-perceptive approach. In practice, it is a mediation between the building, the institution hosted, the users and the visitors. In these guided tours, the building is taken as a case study to relate to the complexity of the reality that inhabits it.

Methodology

Traditionally, the different typologies of architecture that conform the city have been inscribed into a 'linear perspective'. This abstract representation tends to erase the complex society from where it arises. Taking Lefebvre as a point of reference, and what arises from his book 'The Production of Space', knowledge is in fact produced from the experience of social space. In this sense, 'Guided tour' aims to enlighten awareness of the fact that we are constantly producing social realities of the abstract representations we inhabit. In practice, fulfillment of this idea comes through identifying the behavioural patterns of space in the first place. Secondly, by the design of subversive practices that break the established modes of 'using' the places we encounter in daily life. Once this has been achieved, a possibility of a 'new space' of relations appears.

In 'Guided tour' I am interested in the space produced by the interaction between physical movement and the movement generated through reflection on space. I start from the assumption that movement generates knowledge. The way we receive information changes when we are aware of our body movement. This awareness influences our perception of space and the way we can access data and memories. So, the subject matter of this research is to develop practices that allow us to think about space from a corporal experience.

The 'Guided tour' project needs an immersive approach in order to be developed. In order to develop each tour there is a previous study of the place and the media. I have identified at least three phases needed for its conception. The first stage is to analyze the parameters and the context in which the building or place is inscribed. What characteristics does it have? Is it private or public? Where is it located? Who uses it? Where is it placed in the collective memory of its context?

The second stage is the proximity to the place, the coming closer and becoming immersed in its reality. How can one actually get inside? How is it used? At this stage I 'use' the place as it is supposed to be used. I become a 'user' by spending time there.

There are many layers that appear here and many ways to become a user. Each layer informs or gives access to a different perspective from where to look at, perceive and take into account socio-economic factors. Becoming a user means getting in touch with the other people who work there and/or use it. I get in touch with at least one person that 'knows' about the place. It must be someone that has been there for a long time, who knows about the history of the

place, how has it changed and how it works. I collect those stories from that/those person/s and I also ask them about their role and job there.

In the third stage I 'carry out' a series of practices that break a certain regularity of a common space at that place. This practice is subtle since it involves observation; awareness of the body and it needs the state of performing. It normally opens up the possibility of encounters. When this happens, reality enters the performative space and a third space appears in-between.

The tour is designed after all these previous studies have been concluded, and its final 'shape' depends on the information gathered. The tour is scripted by a score of actions, a series of patterns designed, taking on account the number of people that will be part of it and the specific characteristics of each space we will move through. Each action is linked to a particular space (e.g. conversation inside an elevator around a specific question) taking into account the typology of each space and its daily usage. (Further information about the details for each score can be found in the annex document, along with the specific score used for each building or place).

In this study of space, the long-term goal of the different performances is to develop a manual for space thinking. The fulfillment of each experience (tour) will set the parameters needed for this reflection to take place. A collection of spatial trajectories in different buildings and places, with common and particular characteristics, will be the result of this study, and the parameters found will be classified in order to create a manual for 'producing spaces'.

Documentation

In 'Guided tour' there is constant orality that creates a rumor that is, ultimately, the performance itself –the event produced- and its documentation. So this documentation doesn't have a fixed place or media, it has to find its own way to be 'told' and performed each time through new storytelling. It is the core of this research to find possible ways of documentation that correlate to the idea that daily events can't be fixed, nor these performances, as their nature is to be re-written each time. In order to do so, I am collaborating with the artist and researcher Shervin Kiarnesi (PhD Researcher Saint Lucas University Leuven), who is currently carrying out research on 'Invisible Performances' and their documentation. 'Guided Tour' seeks for a contribution in developing new formats of documentation for performance research.

Calendar

Throughout 2017 the project was developed in some buildings with different uses and characteristics, either private or public, but all of them with general public access at several locations. Some of them are: Bottelarij Building, Brussels; PAF (Performance Art Forum), France; Leal Theater, Tenerife, Spain.

In 2018 it will be carried out at the following places and venues:

May | Decoratelier. Brussels, Belgium.

June | Conde Duque Cultural Center. Madrid, Spain

August | La Casa Encendida. Art Center. Artist in Residency Program. Madrid, Spain.

September | CA2M. Contemporary Art Museum. Artist in Residency Program. Madrid, Spain.

February 2019 | Sir Henry's. Quarter Block Party Festival. Cork, Ireland.

I will develop these spatial practices these environment, so that these experiences could contribute to the creation of this 'manual for inhabiting spaces'. To do so, I will invite other artists to collaborate in their development; I will also open the process to a broader audience through a specific guided tour around the building by means of a specific ongoing exhibition.

Data

Creation: Esther Rodriguez-Barbero

Documentation: Shervin Kiarneshi

Mentors: Lilia Mestre, Veridiana Zurita, Kobe Mattys, Caroline Godard, Edurne Rubio

Collaborators &/or story generators: Zoumana Meite, Moustafa, Montse, Javier Cuevas, Jan Ritsema, Stevie G

Supported by:

a.pass (advanced performance & scenography studies)

Laboratorio de Artes en Vivo LEAL.LAV Tenerife

PAF (Performance Art Forum)

Acción Cultural Española AC/E

Quarter Block Party Cork

Artists in Residency Program. La Casa Encendida y CA2M

GUIDED TOUR

LIST OF BUILDINGS

INDEX CARD
&
DOCUMENTATION



BOTTELARIJ BELLEVUE BUILDING

Building data:

Location: Rue Delaunoy 58, 1080 Molenbeek-Saint-Jean. Brussels (Belgium)

Web: <http://bottelarijbellevue.be/en>

Current use of the building: multidisciplinary (temple for corporate events, offices, theater school, Evangelic church, architecture studio, artist studios, apass)

Past uses of the building: beer factory

Character: Private - (general public use)

Other: In 2007 the building was bought by the Sacha S.A. group and started to be renovated.

Stories data:

Stories generator: Moustafa – building keeper - and stories from the audience

Characteristic of the stories: stories related with Moustafa's job (what makes your work difficult from how the people use the building?); stories of the audience about their impressions of the place at their first encounter with the building.

Tour data:

Space trajectory of the tour: from the 4th floor to the entrance, through the elevator and the waiting areas

Movement score: people are invited to sit on a chair, as we change space they are invited to move with the chair to the next space. We make a circle and sit with the chairs at the common areas.

Storytelling score: When we sit either we have a conversation (elevator) or I share the stories of Moustafá (waiting area, entrance). The questions for the different conversations where: how was the first time that you arrived to this building? How was your trajectory, impressions feelings? Who did you encounter? ; How does your research or art practice fits in this building? (audience where artistic researchers).

Date of the tour: 13-14-15/06/2017

Number of people: 2-3 people each tour (limited to the capacity of the elevator)

Duration: 40'

Time spent there: 6 months

Documentation: Audio recording



PERFORMANCE ART FORUM

Building data:

Location: St Erme, 150km north-east of Paris, France, between Reims and Laon.

Web: <http://www.pa-f.net/>

Current use of the building: residency for artists

Past uses of the building: house for single mothers, convent, school for girls, monastery

Date of construction: 1830

Character: private (general public use)

Other:

Stories data:

Stories generator: Jan – PAF owner - and stories from the audience

Characteristic of the stories: stories related with the history of the building and the different uses from Jan's perspective; stories of events that the audience shared in relation with the different space we went through.

Tour data:

Space trajectory of the tour: from attic, through the narrow stairs, the dormitories, the big green room, the entrance stairs, and the main entrance (not in use now) outside.

Movement score: people are invited to move being together as close as possible, not separating from the group.

Storytelling score: Audience can edit the history being told with data of events or memories they know that happened in the exact spots we travel through.

Date of the tour: 1/07/2017

Number of people: 20 people

Duration: 30'

Time spent there before: 5 days

Documentation: Pictures



LEAL THEATER

Building data:

Location: Calle Obispo Rey Redondo, 50, 38201 San Cristóbal de La Laguna, Santa Cruz de Tenerife, Spain

Web: <http://www.teatroleal.es/> <http://www.leal-lav.com/>

Current use of the building: theater

Past uses of the building: private social center (theater), dance hall

Character: public (general public use)

Date of construction: 1915 (Arq. Antonio Pintor Ocete)

Other: Listed building. Closed for more than 10 years, it was closed in 1990, refurbished in 2001 and reopened in 2008.

Stories data:

Stories generator: Montse – stage manager – and Javier – director of Leal.Lav

Characteristic of the stories: stories related with Montse's job, the history of the building, the different changes it has gone through.

Tour data:

Space trajectory of the tour: From the entrance hall to the chamber hall in the terrace, through the main aisle surrounding the auditorium, the backstage, the stage, the back entrance, the dressing room area and the elevator.

Movement score: When we walk through the main hall and aisle, they are invited to be as close as possible as way to care the listed building. In the stage we make a dance as a tribute to the dance hall it used to be. The dance consist of making a line facing the empty auditorium and stand there, then make a salutation.

Storytelling score: Audience can edit the history being told with data of events or memories they know. In the elevator they are invited to have an elevator conversation around the question ¿what can our bodies do here?

Date of the tour: 14/09/2017

Number of people: 30 people

Duration: 30'

Time spent there before: 10 days

Documentation: Pictures

Facade image credit: www.teatroleal.es



DECORATELIER

Building data:

Location: Rue de Liverpool 24, 1080 Molenbeek-Saint-Jean, Brussels, Belgium.

Web: <http://www.damagedgoods.be/en/decoratelier>

Current use of the building: workplace for artists

Past uses of the building: carpet factory

Character: Public (in cession till 2019)

Other: It will be demolished in 2019 to build a park

Stories data:

Stories generator: In process

Characteristic of the stories: In process

Tour data:

Space trajectory of the tour: In process

Movement score: In process

Storytelling score: In process

Date of the tour: 24-15/5/2018

Number of people: -

Duration:-

Time spent there before: 2 Weeks



CONDE DUQUE

Building data:

Location: Calle Conde Duque 11, 28015, Madrid. Spain.

Web: <http://condeduquemadrid.es/>

Current use of the building: Cultural center

Past uses of the building: military headquarters, female police brigade

Character: Public - Madrid Destino/ City Council (general public use)

Other: Built in 1717. In 1869 the building caught fire and was partly destroyed. The City Council of Madrid buys it to the Army in 1969 and in 1973 there are plans to be demolished. Finally, after many changes, it was totally refurbished from 2005 and reopened again in 2011.

Stories data:

Stories generator: In process

Characteristic of the stories: In process

Tour data:

Space trajectory of the tour: In process

Movement score: In process

Storytelling score: In process

Date of the tour: 4/2018

Number of people: -

Duration:-

Time spent there before: 10 days



LA CASA ENCENDIDA

Building data:

Location: Ronda de Valencia, 2. Madrid. Spain

Web: <https://www.lacasaencendida.es/>

Current use of the building: Social & cultural center

Past uses of the building: bank office

Character: Private - fundación Montemadrid(general public use)

Other: Built in 1911. It was refurbished in 1999, and reopened again in 2002 as we know it today.

Stories data:

Stories generator: In process

Characteristic of the stories: In process

Tour data:

Space trajectory of the tour: In process

Movement score: In process

Storytelling score: In process

Date of the tour: 6/2018

Number of people: -

Duration:-

Time spent there before: 1 month



CA2M

Building data:

Location: Avda. Constitución, 23–25, 28931 Móstoles, Madrid, Spain.

Web: <http://ca2m.org/es/>

Current use of the building: Contemporary art museum

Past uses of the building: La Casona

Character: public - Comunidad de Madrid (general public use)

Other: Built over a XIX traditional listed building 'La casona'. Opened to the public in 2008.

Stories data:

Stories generator: In process

Characteristic of the stories: In process

Tour data:

Space trajectory of the tour: In process

Movement score: In process

Storytelling score: In process

Date of the tour: 11/2018

Number of people: -

Duration: -

Time spent there before: 1 month



SIR HENRY'S

Building data:

Location: South Main Street, Cork.

Web: https://en.wikipedia.org/wiki/Sir_Henry%27s

Current use of the building: Demolished, now a backyard.

Past uses of the building: Nightclub, restaurant

Character: Public, City Council (not accesible to the general public right now)

Other: It was closed in June 2003 and demolished soon after.

Stories data:

Stories generator: Stevie G – Dj – and Eileen Hogan – Sociologist -

Characteristic of the stories: In process

Tour data:

Space trajectory of the tour: In process

Movement score: In process

Storytelling score: In process

Date of the tour: 2/2/2019

Number of people: 30 people

Duration: 60'

Time spent there before: 7 days

LEAL THEATER

*A tour for 20 people in a
listed building*

Hola bienvenidas y bien-
venidos al teatro Leal



Le he preguntado a
Montse, que es la
regidora si había algún
documento donde esté
recogida esa normativa
(...) Así que voy a hacer
un poco de Montse



Os invito a hacer un bai-
le Homenaje a un teatro
cuando esta vacio



PERFORMANCE ART FORUM

*A tour for 20 people in a
'big house'*



In the attic we can
always see the struc-
ture, it appears to us
naked



You can edit the story
being told



It was one of the first
experiments of building
with Iron, at the same
time as the Eiffel tower



Paf started in 2006. It
cost him 660.000, and
the surface is 6.400
square meters

EVENT BREWERY BRUSSELS

*A tour for two people
with chairs in a multicul-
tural building*



I invite you to gather
here and share about
the first time that you
arrived to this building



So here is the situation,
Mustafa enters the
scenario while we are
sitting here



what are the things that
makes his work difficult
from how the people
use the building

"A documentation of a performance" it is not anymore a docu-
mentation itself. First it becomes a part of the performance, the
"whole". It starts where the performance is started and it is never
finished but then comes apart in order to be itself as such.

Shervin Kiarnesi

Documentation of the tour
Event Brewery Brussels Building

a.pass End-Communication appreciations

Esther Rodríguez-Barbero Granado

This report was written on the basis of the End-communication of the researcher, the portfolio reflecting her/his trajectory at a.pass and a discussion with the Visitors. The visitors were **Marcus Berger** (experimental film maker and sound poet) **Mette Edvardsen** (choreographer and researcher at the Oslo National Academy of the Arts), **Germaine Kruip** (visual artist) and **Lilia Mestre** (a.pass artistic coordinator and co-curator). The research presentations took place at Decor Atelier the 24 and 25 of June 2018 > a publication was launched the 26th June 2018 at Brew.

General appreciation on the event from Marcus Bergner

An Overview

Here I provide an outlined overview of certain factors that were important in my encounter with the works overall. Since these factors played a role in various ways within my encounter with each work I mention them only generally before addressing the individual works.

The impact that each of the six works wielded was strongly determined by qualities of site-specificity and staging manifested on various levels and in different ways. Some works actively brought attention to the environment in which they appeared whereas others drew attention to the place by excluding it in various ways, bracketing it out, either partially or entirely. Another important factor that influenced the way each work was experienced was in the order that they were encountered. Parallel to navigating through the spatial and temporal aspects of the exhibition site I also was aware of having to develop a methodology or pathway for navigating through and engaging with the large amount of linguistic material that was either heard, read and absorbed before, during or after encountering each work. This linguistic material required different strategies of readability and applicability in terms of accessing the different artistic and aesthetic potentialities of each work. For instance, I found myself deliberating about what linguistic material to draw from when considering the work in question or alternatively what material to try to ignore or bracket out. All of which raised questions in regards to the kind of role or influence that written research material presents both as facilitators and inhibitors to accessing all that which must remain truly unexpected, and, also, in a sense ineffable, or inexplicable, within the experience of any work. Also after reading all the written research material that was generated by these works it suggested to me that there was a underlining tendency of aspiring to become or inhabit the function/role of a work of contemporary poetry. This was manifested in the writings by levels of self reflectivity regarding the material or medium issues arising from each work, and also simultaneously that the works wished to appear as documents or representations of a special kind of knowledge that can only be accessed through and by the work itself.

Significantly the research material generated by all these works questioned and argued against standard modes of documenting artworks, and particularly this in regards to participatory and performative works. An issue that caused me to recall the security catch phrase now being plastered all over the UK railway system. It states: See it. Say it. Sorted. Implying that if specific senses are set against each other, or in tandem with each other, more effective ways of using the senses occurs. This switching back and forth between senses provides a way to confirm, consolidate upon or validate observations and experiences. The action of transference or translation between different sensory realms accordingly brings to the surface otherwise unrecognizable or overlooked factors Vigilant and nimble acts of observation and plasticity of thinking across different senses according to the security formula might offer a way of escaping the

kind of stagnation and stolidness produced by the document dementia over taking the art world. All of which were lines of thought prompted by thinking about/ through the different questions generated by each of the six works at a pass

Appreciation Marcus Bergner

That the participants gathered on the pavement outside the building, and on what felt like the threshold of worlds, posed a poignant and suggestive beginning to this work. Also the sense of hesitation and tentativeness that arose around/within the introductory comments coupled with the seeming accidental or improvised nature of what was about to occur added an intriguing slant in terms of any expectations of what was about to occur. Immediately I felt quite excited by the prospects of the guided tour that would traverse in regards to the history of the building, and, in so doing, attend to the little things usually overlooked or forgotten in terms of such spaces. Usually I find any type of guided tour tedious and awkwardly didactic, but here I was immediately willing to follow with full compliance and commitment to this tour. Perhaps a reason for this initial excitement and anticipation was that I was reminded of the strategies of quotidian observation/ anecdote in the work of George Perec and other contemporary writers. In for instance Perec's 1973 piece titled *The Infra-Ordinary* where he explained: "How are we to speak of these 'common things', how to track them down rather, how to flush them out, wrest them from the dross in which they remain mired, how to give them a meaning, a tongue, to let them, finally, speak of what is, of what we are."

We spectators participants of this piece moved en-mass and like a flock of sheep being shepherded via old signs and markings in the building's entrance. But gradually I began to feel a sense of slight disappointment by the diminishing amount of observational and fictional details being provided. Then after reference was made to the secret room and the reasons it was out of bounds my focus quickly shifted and changed. As the reasons given for the existence of the secret space and for having to be blinded to traverse it seemed implausible and doubtful. But also and as it turned out the act of being blind folded and moving with others in the way we did through such a space generated a great plethora of very fascinating and strange sensory or perceptual side effects. But unfortunately or fortunately these effected and dampened my capacity to satisfactorily follow the stories being told. Except for moments when the artist's voice was heard very close up as she moved around the space, the spoken aspects of this part of the work were quite difficult to follow and took on a secondary role. Experiencing the voice of the artist up close manifested brief and welcomed moments of relief within varying levels of disorientation or frustration in being blinded and captive for so long. This blinded stage of the tour involved many physical repercussions and indicated that the guided tour of the building might be divided into two quite distinct parts or realms. First there was the participatory and active 'derive' type wandering of participants who were all in a sense collaborating if not directly but imaginatively as both actors and witnesses of the work. And the second part within the so-called secret space in the future and that involved levels of forced passivity, sensory deprivation and captivity. Both parts suggested quite contradictory and opposite aesthetic and artistic outcomes or concerns. The first part of the tour involved reinventing the present via markers and sediments of the building's past. But the second part activated a sense of entrapment via verbal and audible enactments or suggestions on the future of the space we were lost/and captive within. Varying degrees of panic and disorientation seemed a central factor in how the future was presented and experienced. Being entombed and being pulled along pathways of imminent ruination turned into a fantasy of a Utopian beyond. All of which caused me reflect on the social and political applications or aspirations of such participatory works. Certain theatrical and poetical features that arose from first part of the tour might of been expanded and intensified so as to really leave a strong after effect and counter weight in the participants for when being immersed within the blinded stage of the tour. Perhaps this would facilitate a certain vocabulary of resilience and of balancing to counter the claustrophobic and constrictive effects of the tour.

But by the time we moved onto the table I was quite exhausted and still under the influence of the guided tour. For this reason it may of been best to place the table work first or quite separate from the guided tour. I found it hard to properly concentrate and reading the manual was difficult due to the aftermath of feeling disoriented and overloaded. But it made me think of 'The Sabotage Manuel' by the Swedish poet Ida Börjel

<http://www.manipulations.info/miximum-ca-canny-the-sabotage-manual/>

Appreciation Mette Edvardsen

In the context of presenting your research at Décor Atelier you chose different formats; the guided tour and the manual/ reading. These two proposals could be independent of each other, and be thought about separately. In the conversation we had together in a pass you were well reflected on the different questions and what it had produced in the context. The manual could be considered a finished work. It was gentle how it was set in space, and allowed for a reading/ interaction, which could also stay internal. It was not about producing action, in my experience, but more sensing and taking the space (and the people) in, to open something in me in my way of being/relating to the environment. The guided tour being an approach more in development for each specific place, was also one where some of the choices you were still reflecting about and finding out from doing it what it produced. Where the manual operates 'by itself', we are 'free' as visitors/ readers to engage with it as we wish, the guided tour opens also some new questions or problems in how to relate to the visitor/ audience and in what way this interaction is important for how we experience the work/ proposal. There was a lot of potential in the guided tour, both in staying close to the realism of the (past) place, and its possible future, but also seeing how fiction and fantasy is easy and difficult to construct. What is the possibility of fiction, where is the border between fiction and reality, how do we relate to past and future as part of this construction, what are we able to imagine?

In your reflection about your experience of presenting your research these two evenings, you were covering all the questions that came up, and also taking in possible 'blind spots' that the proposal uncovered. This conversation was a pleasure to have!

*The book I mentioned (an important reference for me), and thought could be of interest for you: Here by Richard McGuire (graphic novel, 2014)

Appreciation Germaine Kruip

Brussels, June 5, 2018

Esther

Your background in Architecture & Choreography reflects nicely in the concept of a tour where the body moves through a space and reads it at the same time with all its senses, consciously and subconsciously. In your tour & work, you try to detangle the mechanism that creates the choreographies of (daily) life. Our lives are directed by the created spaces (architecture) that we inhabit. Not only through their design and function but also through the history and the memories that they create.

Your tour was introduced as a way of time travelling from the past, the present to the future.

Our memories and imagination construct our lives and we could wonder if we still encounter the real.

The past is dead, the future is not yours, today is a gift and that's why we call it the present.

Your in-situ work, reacts to the spaces you inhabit: A.pass, the exhibition space. It could also be your home or a shopping mall or other public or private spaces.

Instead of spaces, you applied the same concept to an object like a table. The tour-book on the table was in itself presented on a table. This created a kind of loop. The book rested on the table while reflecting on the object of the table at the same time. This made the space, the object and tour, intrinsic. Which I felt as a whole was very interesting. The public was more autonomous. The book could be read in your own time. Although this work compared to the architectural tour was smaller there was more freedom to experience it.

The tour as a concept possesses a lot of potential. The simplicity of the medium: you guiding people around and opening other scenarios and creating all new worlds and perceptions is very effective. But it stands (or falls) based on your concentration in the moment.

I missed this concentration in the tour. It's important to focus on how you bring across your reading of the space. Are you reading from a paper? Or do you know your text by heart? Do you reflect on what you see in the moment or are the reflections a result of a thorough research? Is the work interactive/participative? Could you find a way to guide people and still give them autonomy to experience?

This is mainly a reaction to the last part, where I felt the choreography was too forced and therefore limited my openness to experience the tour.

This can motivate you to fine-tune and go deeper into your research but not to forget the form. The form is the carrier of your work, in this case the medium is you. I feel that you have a lot of potential to do so. To find a nice balance between the informal and the formal, between the directed and the unexpected.

I would like to share a book with you:

The History of Forgetting: Los Angeles and the Erasure of Memory by Norman M. Klein. Part of his practice as a researcher is giving tours on sites and buildings that disappeared. Los Angeles is where his research is based, which creates a perfect background to also blur the boundaries between fiction and reality.

I wish you a wonderful continuation of your work. Stay focused, go into the deepness for the moment...don't search too far it's all there already.

Kind regards,
Germaine Kruij