

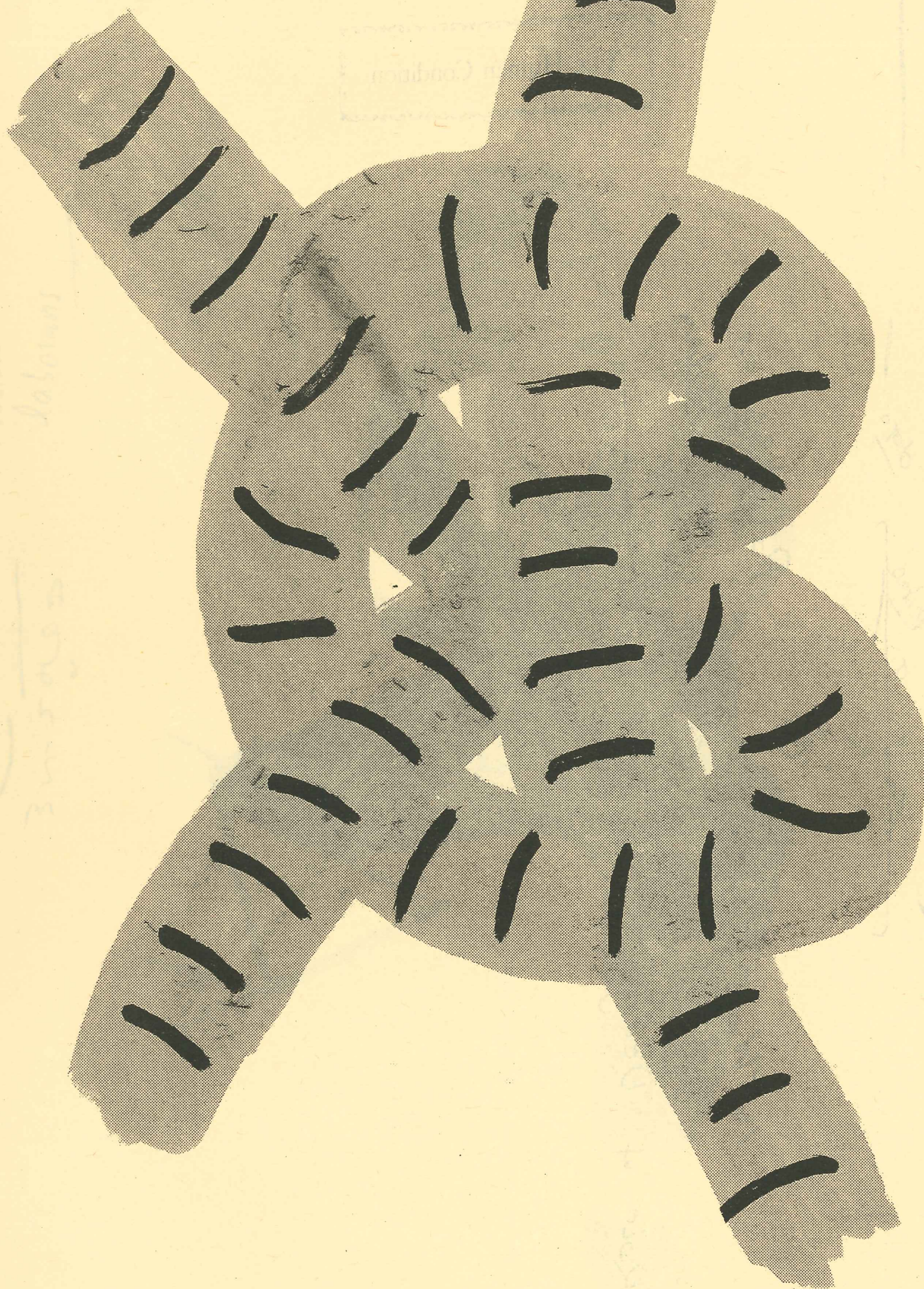


THE ØBLIQUE ØBSERVER

N.K. — P.S.B. — The Others

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longer

the storytelling shows who has been
living well

INFRA

The Human Condition

Politics as
it is today

new beginnings

Role of Design

FRILITY
of
ACTION
POLIS

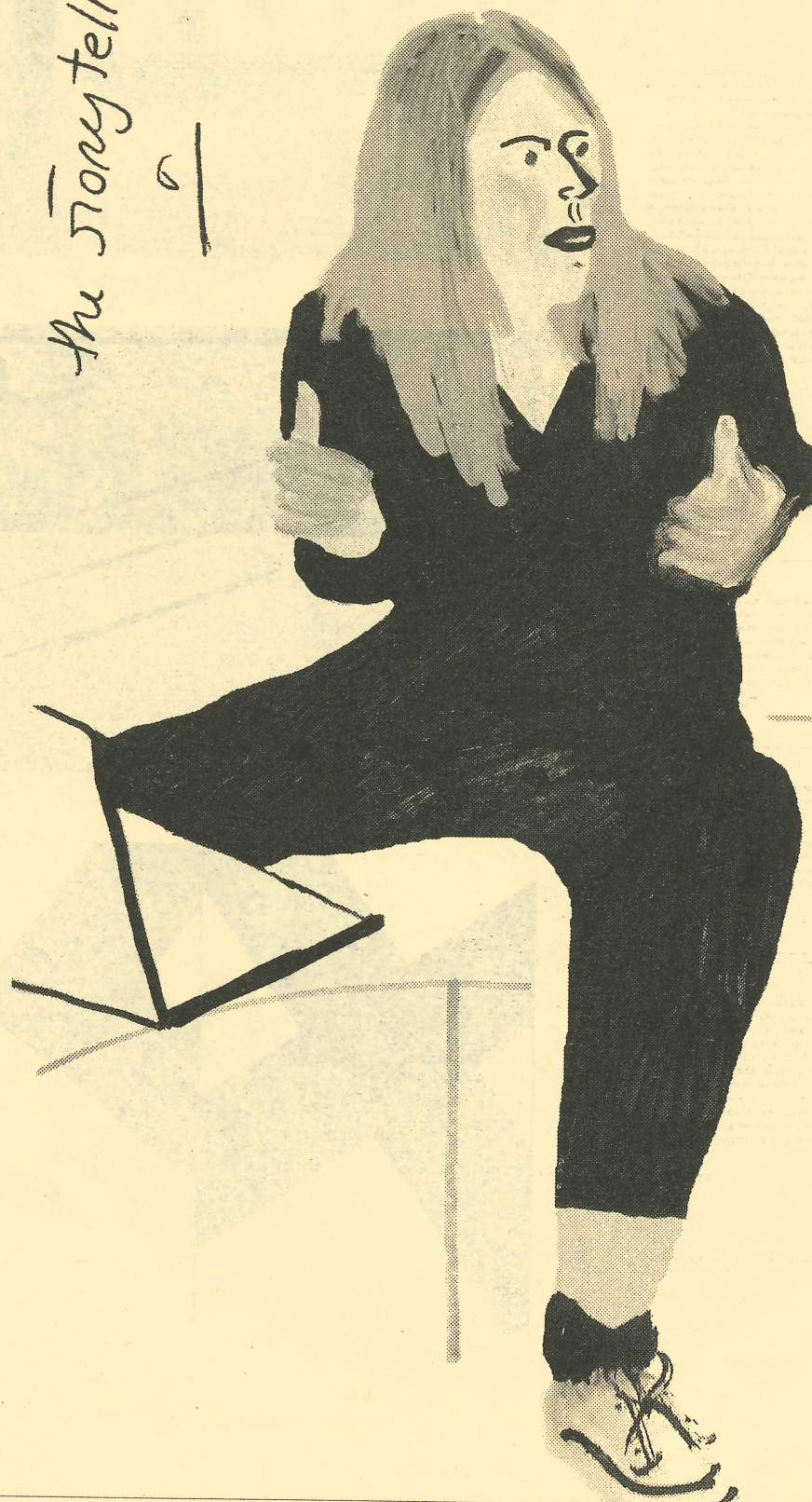
POWER
PUSHING
down

loss of the public realm

Butcher

homo
laborans

the Storyteller



35509A

Stories & Discussions from The Archive by G. Casanova

PABLO CALDERÓN SALAZAR
Thank you for your contribution Paolo and Giuditta. I consider it a great exploration of making the invisible in public space (laws and regulations) visible through 'embodiment'. I have one question, though: You say "The experience of the urban environment grants citizens a degree of agency when the resulting mental maps can be operationalised, to enable reprogramming, hacking, and deconstructing". This sounds great, for it offers an opportunity for jumping from mere 'representation' (visualization) of the laws, to actual tweaking and interfering in the operations; but how do you see this happening? Was it already a case that the embodiment or (re)enactment of the scripts triggered a change that affected the behavior (or even the norms) on a long run? I think of Jaume Van Heeswijk who organized around 100 interventions that 'exposed' the ridiculousness of market regulations in Rotterdam (getting a few thousands € in fines), which eventually resulted in progressive change of some of them.

10.06.2016 - 12:58 YES (3) NO (0)

PAOLO PATELLI

Thanks for your questions Pablo, spot on! Laws are human-made artifacts, they are given shape by man (or rather by a group or person in a position of authority), but are hard to grasp, to see, to discuss. By contrast, when we visualise the ways they literally "take place" in the space we inhabit — the actual shape they assume on the surface of a public space — passers-by are confronted with the possibility to literally "act on" them. They have to choose whether to literally walk-around the law, break it, or comply. This approach lacks the long-term community-specific commitment needed to produce sustained change on a tangible level, but nonetheless attempts to go beyond representation, by putting a (briefly) emancipated public before a choice. It requests to interact with law. It is playful, but interfering with the flow of everyday lives, it tries nonetheless to go beyond the emphasis on plain opacity. The atlas is on the ground. Moreover, Friction Atlas has provided us with the opportunity to encounter many different kinds of practitioners, locally. Lawyers, activists, police authorities, planners, choreographers, event producers have been involved in workshops and conversations, exposed to each other's perspective. In our research, in fact, we look for and acknowledge more organised efforts, to reference them and in some cases feature them in our "atlas". To tackle specific questions and work with more clearly defined contexts and groups, we would need a "spin-off" project, for which we are ready! Jaume Van Heeswijk's work would be a beautiful example to follow.

20.06.2016 - 00:20 YES (3) NO (0)

PABLO CALDERÓN SALAZAR

And I have one more question, in fact: how do you see your role(s) as designers / artists / architects in this project?

10.06.2016 - 13:00 YES (3) NO (0)

PAOLO PATELLI

You say "designers / artists / architects". Indeed, we shift positions. Maybe through artistic practice we try to rethink certain relationships, or to produce a more emotional kind of affect; as designers we then look for opportunities and developments. Also, if as an architect I tend to focus on space, as a citizen I am concerned about its politics. It is probably in between these roles that we try to reformulate, in this project for example, the delimitation of the visible and the invisible.

20.06.2016 - 01:45 YES (3) NO (0)

MICHAEL KAETHLER

I took an interest in this after seeing it in Ljubljana and wondered what became of it. What struck me most about it is how thin the veil is between our conscious and unconscious acts in space. One element is the set of cultural norms that guide our behaviour but perhaps more interesting is how quickly we accept and internalise the legal impositions, which arise suddenly in situations of 'crisis' (as in the case of Cairo that you outline). Do you differentiate between individual and collective 'unwilling' or awareness raising? Do you see the choreographies as political statements? And, similar to Pablo's question, I'd be curious to hear how you see your own role and identity within this?

13.06.2016 - 15:42 YES (3) NO (0)

PAOLO PATELLI

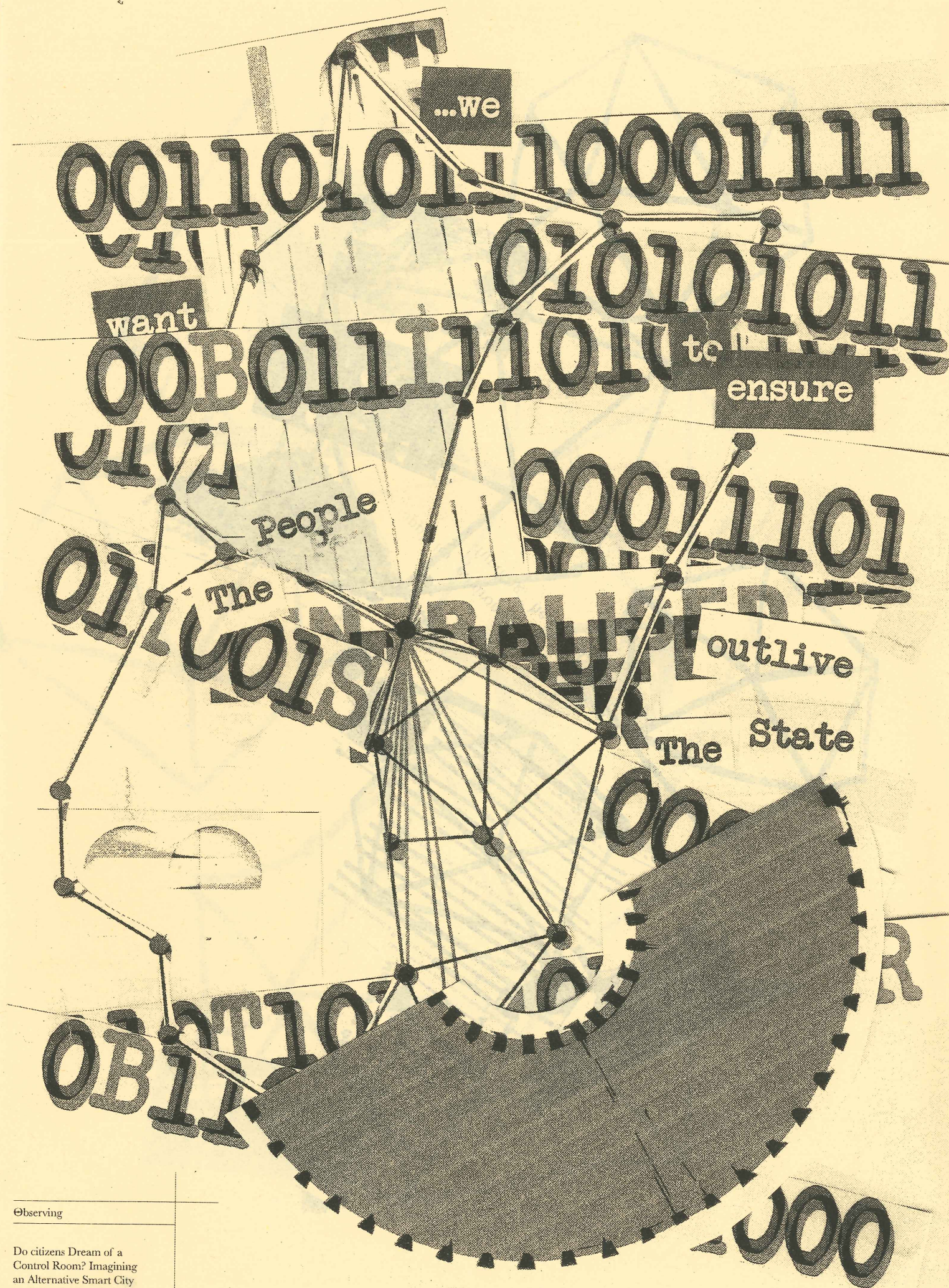
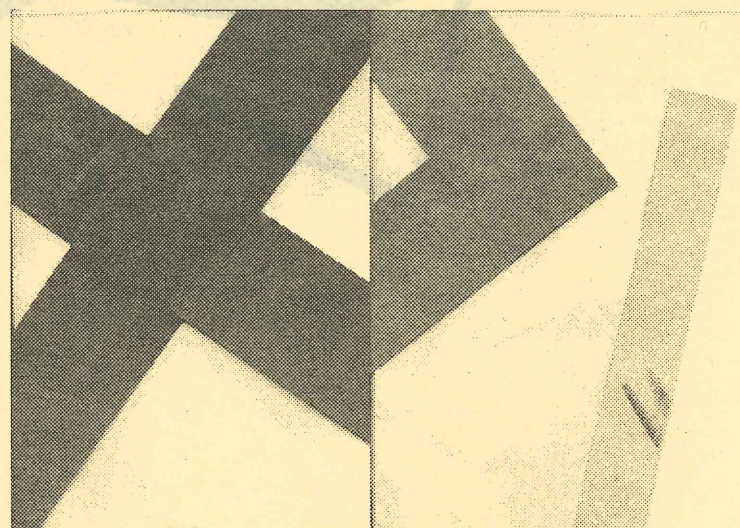
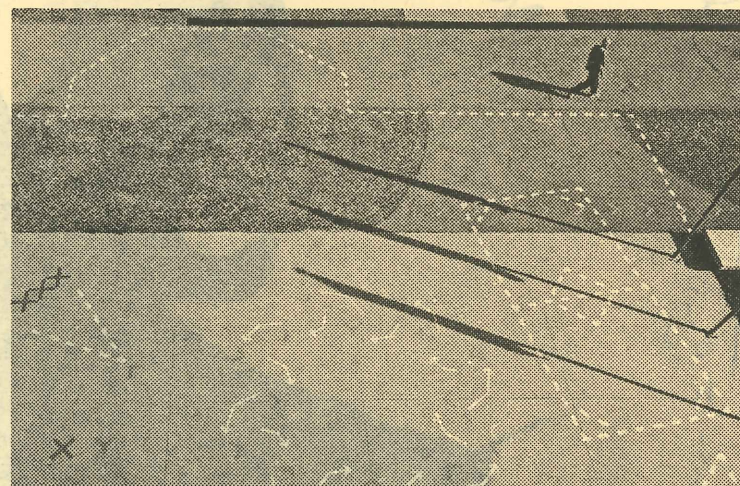
Thanks Michael, very interesting questions. By allowing more to be seen than is usual of the often occluded, background processes and structures that regulate the ways we can assemble, we can potentially reveal our own occluded cognitive and cultural processes, and consciously observe them at work simultaneously, functioning as one. This "unveiling" can be individual or emerge from conversations. What is markedly political in this project, though, is in between the assembling bodies. Although in this project we look more at what bodies do — or can't do — than at what they say, choreographies become political statements when, by representing — or rather, performatively uttering — public assembly, by always counting, naming, including, or excluding someone, they question dimensions of the political.

20.06.2016 - 01:18 YES (3) NO (0)

MICHAEL KAETHLER

Great, you describe it with such richness. It's a simple but profound project. Thank you.

20.06.2016 - 16:16 YES (3) NO (0)



Observing

Do citizens Dream of a Control Room? Imagining an Alternative Smart City by Pablo Calderón Salazar and Saba Golchehr



Overhand Knot.

Running Knot.

Eight Knot.

Square Knot.

Fisherman's Knot.

Observing

The Car Wrestlers: Trading Rules, Changing Roles
By Annelies Vaneycken

What is the role of ambiguity as enabler for the negotiation of rules and roles when designing and performing Participatory Design workshops with children.

Lexicon

Annelies Vaneycken

Play (noun)¹

"Activity engaged in for enjoyment and recreation, especially by children."

"Behaviour or speech that is not intended seriously."

"The state of being active, operative, or effective."

"Scope or freedom to act or operate."

Play is an activity, restricted in time and space and shaped through a set of mentally fixed rules, that allows us to act and think in ways that go beyond the concrete here-and-now. It generates new, hands-on situations and imaginary worlds in relation to how we operate in daily life. Following Roger Caillois (1961), play is situated in the transformation between two types of play; the type of play where players perform a set of rules that are laid down by others (*ludus*), and the self-chosen and self-directed play where players define their own rules (*paidia*). In my research I refer to paidia-oriented play as 'free play' since the players themselves are 'free' to create, reform, and break their own rules within the limited constraints of its social, cultural, economical, and political context. In line with Caillois' theory, Augusto Boal developed theatrical techniques such as *Theatre of the oppressed* (1979) where the spectator shifts roles from 'ludus' towards 'paidia', and becomes an actor him/herself. The empowered 'spect-actor' (Boal, 1979) thus takes a pro-active stance in co-constructing the design project.

¹ All definitions in this lexicon (unless referenced otherwise) are retrieved from Oxford Dictionaries, available at <https://www.oxforddictionaries.com>

My research, which inquires how socially engaged design can contribute to children's participation in society, allows them the opportunity to engage in public debates, adopt the 'free play' approach and the 'spect-actor's' role as a departure point for questioning 'roles' and performativity in participatory design. Who are the players in such collaborative design processes, which role do they play, and what agency and power do they possess? Who defines and controls the rules of these roles, and who performs? Rather than assigning the actors of the design process a fixed task, we may understand such collaborative design processes as an inter-play between the giving and taking of these roles, agencies, and powers.

Examples

Postcards from the Desert Island (2011)

Adelita Husni-Bey

<http://www.vdrome.org/husnibey.html>

In the Postcards from the Desert Island project, the artist invited a group of pupils to turn their school hall into a new territory. The project revealed children's organisational methods, their approaches to the critical issues raised by self-governance and by the possibility of imagining institutions and social relations from scratch.

Playful Rules (2014)

Annelies Vaneycken

<http://www.officeforpublicplay.org/departments/playful-rules>

Playful Rules is an artistic walk in which children guided an audience through their local park. Through a series of 'performances' the children re-enacted and presented how they perceive, experience, and deal with socio-culturally conditioned norms that define their social behaviour in

BUILDING
DOWN.

NEED
ORDER

NEED TO
CRITICAL
TOWARDS
CONTROL
TO THE AC

SECRET SH



Observing

• Herd / pack / swarm
movement workshop
by Azahara ubera Biedma

No previous dance or
performance experience is
required.

IMPOSSIBLE ESCAPES

EVASIVE STRATEGIES,
ELUSIVE PROCEDURES &
EVACUATION PLANS

MARCEL MARIEN
& LES LÈVRES NUÉS
22 MAART - 7 JUNI 1998



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2000 ANTWERPEN

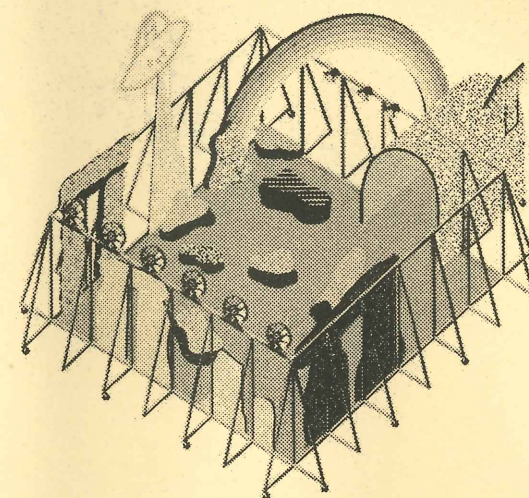
WOENSDAG T/M
ZONDAG, 10-18U

Surf naar de slip site!
<http://www.pyf.be>

NEW
AGE

Abanderado
UNDERWEAR

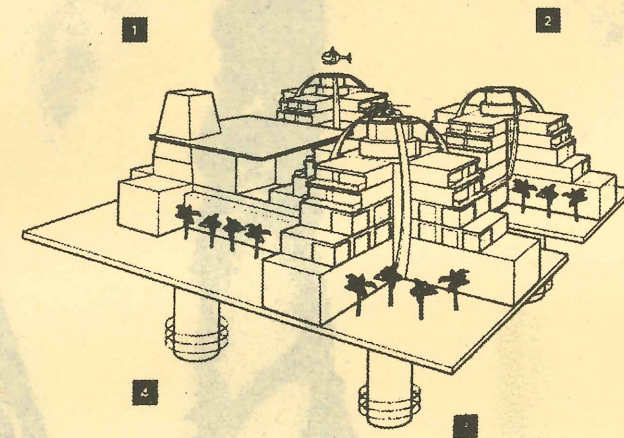
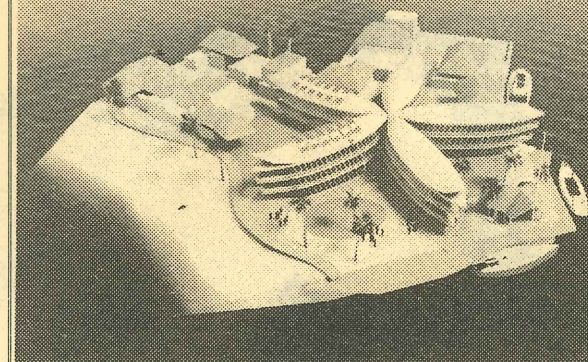
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