

NORDES 2013-EXHIBITION: ‘AN ARCHITECTURALLY BRICOLAGED NARRATIVE OF TRANSIT’

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ABSTRACT

Nordes2013-exhibition gives me the opportunity to present a part of my on-going PHD research. The research project ‘Wandering off in the urban: to move towards being moved’ is practice based, experimental and situated on the intersection of architecture and visual art. Through the production of multisensory impressions I wonder how we can set up a dialogue with that spatio-temporal entity, what we call ‘the environment’, that subjects us to an -all too often unnoticed- palimpsest of spheres. For Nordes2013-exhibition I will present part of an artistic/design communication-model that includes the communication of its reflections on: *how to deal in the perception of an urban environment with the silence in the audible, the invisible in the visible, the absence in the presence?*

DESCRIPTION

‘An Architecturally Bricolaged Narrative of Transit’ is a specific artistic/design communication-model developed for my research in order to test and communicate how we can experience, notice and discuss ‘absent aspects’ of the urban environment.

Since ‘the absent’ is not given ‘as such’ it is to be understood as a potential and hard to grasp process of ‘becoming’. This process of becoming is part of the fundamental architectural experience of traversing and moving, wandering through space. The natural pace of wandering allows to perceive the changes in the surroundings and to react upon them. Hence, *walking* in particular seems an appropriate way to study absent, sensory phenomena.

Therefore this communication model starts from a collection of responses (as drawing, notes, video and photo captures...) made while walking through the city of Charleroi (Belgium).

‘An Architecturally Bricolaged Narrative of Transit’ combines and mixes autobiographical, fictional and

documental perspectives on ‘the experience of transit by walking’ in order to bring multiple points of view together.

The model operates different media (i.e. drawing, writing, photo, video, sound, animation, modelling, video performances) and is a form of low-tech assembling and analogue-poetic thinking (see fig.1-2).

Above all the model is elaborated in order to bring more sensuous, tactile, ephemeral and imaginative aspects of the urban environment into account through dialogue with an audience.

For Nordes2013-exhibition I would like to optimize the model and present it in a research context. The model develops a concrete artistic/design event (see fig.3) in the form of video-performance of 20 minutes. During these 20 minutes I’ll invite the public to wander freely through four intertwined parts of my performance:

- **the textual part** is present by the visual projection of written text versus spoken words through speakers. This text is as a dialogue between myself and a critical alter-ego on ‘the experience of transit’ by walking through the urban (see fig.4);

- **the screened-performance** part consists of live made collages and drawings under a video camera. This performance is a visual improvised reaction on the textual part and the ‘here and now’ of the event. In other words this performance is exemplary for ‘acting on the spur of the moment’ which is a key element in responsive walking (see fig.5);

- **the video-fragment part** displayed on a small monitor will show a collection of images made during walks through Charleroi as a search to ‘the invisible in the visible’ (see fig.6);

- **the animation part** also displayed on a small monitor expresses a meta reflection on the communication model as a whole by a new set of drawings (see fig.7)

AFTER THE ACT

This bricolaged environment is based on 'spatial montage' (Huberman, 2010) as: a spatial and knowledgeable form of space. Developing a moving and walking mind-set (for the public) in this spatial montage aims to intensify the experience and consequently understanding of the environment. The public is challenged to enhance an architectural awareness of the possible transit(ions) of space and will be asked to express its impressions after the presentation.

My presentation considers a changed notion of 'experiment' in art and architecture. Experiment is understood as being above all relational. The experiment lies in the perpetual comparison between 'what is created' and what is 'the reflection (reaction) on the created', which the public can acknowledge and sustain during the dialogue after my presentation.

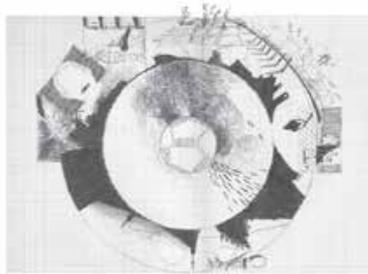


Figure 1

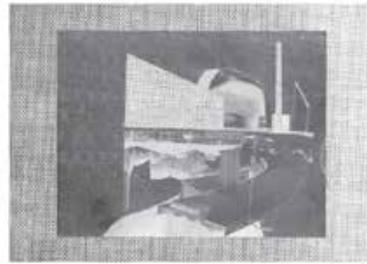


Figure 2

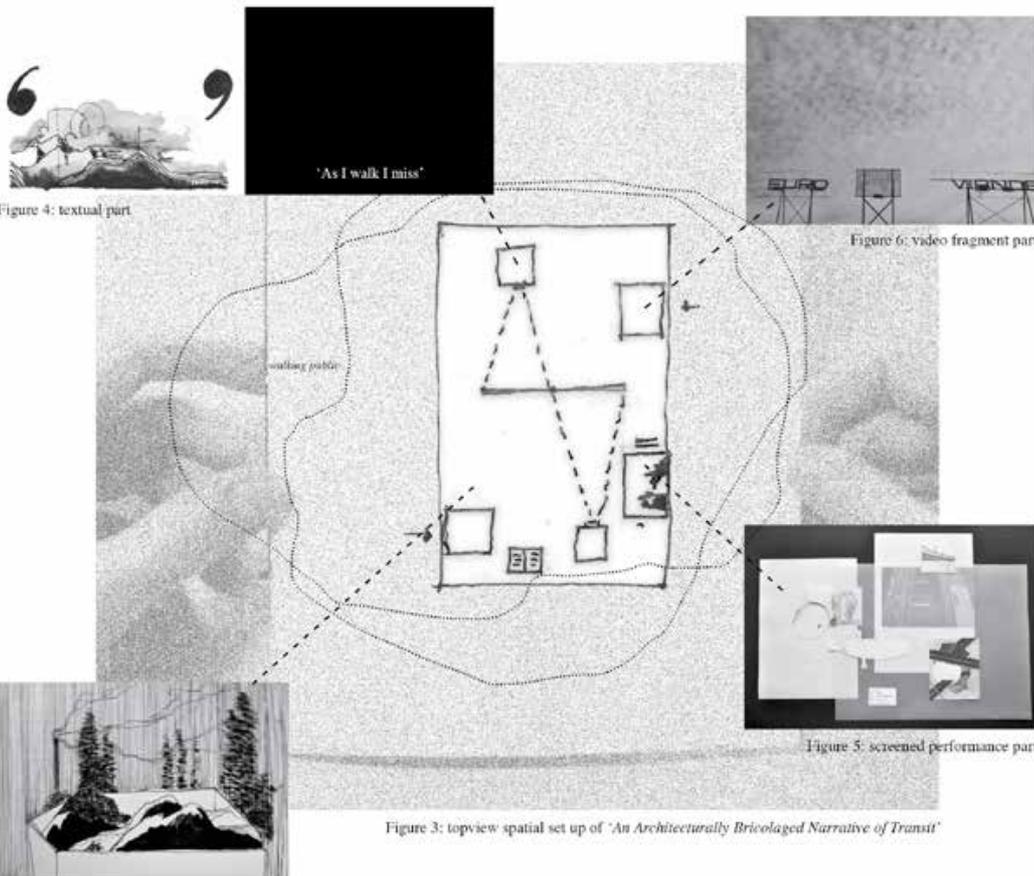


Figure 3: topview spatial set up of 'An Architecturally Bricolaged Narrative of Transit'

Huberman, D. 2010, 'Atlas. How to Carry the World on One's Back?', MNCARS, Madrid