trace. {instructions for mapping space}

Sophia Emmanouil – Alex Bridger
LCCT | London | June 2014
trace:
instructions for mapping space.
The following is a presentation of work produced after Sophia Emmanouil got together with artists Juliet Macdonald and Rob Lycett in order to respond to the ROTOR call for proposals in Huddersfield.

Through discussions in the summer of 2013 we discovered common ground and cohesive threads which united our practices.

In particular, we discovered a shared interest in exploring concepts of place, location, mapping and drawing.

The exhibition **trace.[instructions for mapping space]** was born of a common desire to question the ways in which people impact upon, and respond to, their environments – and vice-versa.
WHO IS TO SAY THAT PLEASURE IS USELESS?
-CHARLES EAMES
Alex and myself, worked in collaboration with members of the health and arts organisations HOOT and OOB.

This presentation, showcases the inspiration and references behind the trace project, introduces the groups that took part and the methodology-instructions followed during the workshops.

Indicative work from the participants is also demonstrated in this document.

The findings of the explorations of the trace participants, were exhibited alongside the art projects of Rob Lycett and Juliet McDonald in Huddersfield Art Gallery, from February till May 2014.
workshop participants had the chance to visit or revisit, both physically and metaphorically, some places they already know quite well, routes, journeys of their everyday life.

They investigated modes of mapping based on personal experience and memory, and initiated activities such as walks as means of enacting a sense of belonging and re-location.

They were then asked to consider their emotional response to each location and document it in various ways, by composing poems, creating collages, building sculptures, making sketches, taking pictures and making maps.
The workshops were divided in 5 different themes:


After the gentle movement and warm up exercises, participants were briefed about the task of the day and a short walk was followed in order to conduct the tasks given, following a set of playful instructions.

Discussions about consumerism, built environment, sustainability, politics, emotional well being, art, relationships, urban life and creativity were brought up during the walks and participants engaged in a series of interesting reflections.

The findings of the explorations were documented, after discussion and arrangement with the participants based on ethical conduct agreed by both parties.
Meet The Artists

Hoot is an arts & health organisation based in West Yorkshire. Hoot’s purpose is to make the arts accessible to everyone as a means of improving health, enhancing wellbeing and achieving creative and personal potential.

From their base in Huddersfield, they bring people together from all sections of the community to build confidence, encourage creative expression and help people find their voice.

Their belief is that everyone has a creative capacity that can help them grow and develop, and that through supporting people to flourish as individuals and groups Hoot can help communities and wider society to grow too.
Students of Architecture were introduced to the workshops as part of their design communication module.

Those who agreed to participate, as this is by invitation, they were asked to conduct the explorations based on a set of instructions they got.

Their findings were documented in their sketchbook journal as a narrative and reflections.

As architecture students are often asked to address issues of urban design for their studies, this sort of experiments allowed them to engage in a more creative way with their urban environment and develop their creative skills of sketching, writing, reflecting, documenting and narrating.
WE SHALL NOT CEASE FROM EXPLORATION
AND AT THE END OF ALL OUR EXPLORING
WILL BE TO ARRIVE WHERE WE
STARTED
AND KNOW THE PLACE FOR THE
FIRST TIME.

—T.S. ELIOT, “THE FOUR QUARTETS"
EXPLORATION 1:
SPIRIT OF THE PLACE
INSTRUCTIONS

• Recall your journey. What brought you here today. Both literally and metaphorically. Did you come by bus, cycling, walking? Did you take the train?

• Recall the starting point of your journey. Is it a large urban area? A city? A small town? A countryside? What do the buildings look like? What about the textures? The materials? The smells? The colours? What about the roads and paths?

• During your journey what did you encounter? Did you meet different people? Recall what they were wearing, how did they look.

• Arriving and entering the building, how does this feel? Whom do you meet and greet? How is this building making you feel? Are you warm, cold? Is there enough light and air? What is the spirit of this place?

• Now start writing. Keep your hand moving for 10 min. Don’t pause to reread the line you have just written. Don’t cross out. Don’t worry about punctuation, spelling, grammar. Don’t care about staying within the margins and lines on the page.

• Circle the words in coloured pen that speak most to you. Use a black marker to write each word on a post it note.

• Stick them on a photograph you took earlier during your journey, to compose a short poem and composition.

• Take a picture. Rearrange. Exhibit. Discuss.
EXPLORATION 1: SPIRIT OF THE PLACE

ARTISTS
RIKKI ROYSTON
REBECCA MILNER
TERRY BARNES
DAVID SLATER
BARRIE WALSH
L. DEVI. SEEPUJAK
RICHARD TAYLOR
ALEX BRIDGER
DAVE JORDAN
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DAVE JORDAN

EXPLORATION 1: SPIRIT OF THE PLACE

COFFEE

COFFEE AND CROISSANTS (MUST)

PORRIDGE AND HONEY

SOUND OF THE DUSTBIN LID SLIDING

SWEETS ON THE TABLE, SWIRLING INSIDE MY HEAD

RACE TO THE BIRD'S THROAT ON THE FUTURISTIC VEGETABLES

RAVING THE LEAVES ON THE LION BACK IN

LOOKED AT THE TREE THINKING WHERE HAVE THE LEAVES COME FROM, REMIND ME OF APPLES

HOW STUPID - THEY'RE GROWING ON MY WALL

COULD I TAKE SOME WITH ME TO HUSBAND?
EXPLORATION 1: SPIRIT OF THE PLACE

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EXPLORATION 1: SPIRIT OF THE PLACE

I HATE THAT
Journey

I'm

Knackered

I need to

Pee

The journey

I woke up this morning needing to pee.
I was knackered. I thought about having the day off, staying in bed, all day. But then I decided to come here instead. So I quickly got out of bed, grabbed something to eat and left the house before I could change my mind. As I was leaving the door behind me, my legs went weak.

I HATE THAT
I pretended to look for something in my pocket so he could overtake me. Well, when I got to the bus stop, he has come almost straight away, so that was good.

The bus was quite full but I found a seat.
The journey was uneventful apart from a bully man who sat near me.

Dammit that meant I had to walk down to the bottom as I was walking down the hill, someone came out of his house and walked down the road.

I'm Knackered

I'm

Journey

Pee

I HATE THAT

Barrie Walsh

L. Devi. Seejujak

Richard Taylor

Alex Bridger

Dave Jordan

Artists

Rikki Royston

Rebecca Milner

Terry Barnes

David Slater

Barrrie Walsh

L. Devi. Seejujak

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EXPLORATION 2: SCULPTING PATHS
INSTRUCTIONS

• Go for a walk. Collect objects that you see and find on your walk. You decide what the connection between the objects is (could be based on shape, colour, texture, size etc). Look for teabags, leaves, fabric, grass, water, pebbles and stones of different sizes, driftwood, timber, bones, feathers, bottles, glass, pieces of rope etc

• Use the bags provided to store your found objects. Make sure, if you work in pairs that you recognize your objects.

• Choose a location for your sculpture or installation. The way you can choose your location will arise from your ability to see things from many angles. Sight, sound, texture, smell, movement, light, function, symbol, contrast, colour might inform your decision.

• Now create 3 sculptures with a partner. Document all 3 sculptures in location by taking 3 pictures each using the ipads or cameras provided.

• Write a short story based on the experience of the day, a short score, create a collage or a poem. Use pictures of your sculptures and your writings to document and log the experience. You might want to use one of the experience logs provided to help you with your short story.

• Make a 5 min sketch of the location map as you can remember it, without trying to be precise. Think where you have created your installation and put a note there.
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EXPERIENCE DOCUMENTATION LOG
Date: 2013
Time: NOW
Location: EARTH
Subject/Event: ROD’S REVALATION

Visual Description/sketches, colors, textures, smells, shapes, materials:

- DOG POO
- BROKEN GLASS
- COFFEE
- ALCOHOL
- LIQUID
- RED YELLOW
- GREEN
- DECAY/GROWTH

Additional Notes:
Fieldworker’s Initials:
Rod's Revelation

Rod decides he can't handle the pressure he is having in his life, he packs his little possessions and sets off to find a new way of life.

Whilst walking through the city, it confirms his decision. He sees people wasting away, not giving a care about the world, not giving a care about themselves or anyone else.

Rod, with his last bit of energy he has to spare on this way of life, tries to warn the people, but they do not listen.

This is the final straw for Rod, he moves on separating himself from the world he knew before.

Finding the rats have a better way of life, he settles with them. He writes on all the poisonous boxes to warn them.

He lets mainstream society float past him and the rat pack.
Exploration 2: Sculpting Paths

Artists
Rikki Royston
Rebecca Milner
Terry Barnes
David Slater
Barrie Walsh
L. Devi. Seejujak
Richard Taylor
Alex Bridger
Dave Jordan
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EXPLORATION 3: DICE WALK
EXPLORATION 3: DICE WALK

INSTRUCTIONS

• Go for a walk with the dice provided.

• One player throws the dice with directions on it. All group to follow that direction.

• The next player throws the dice with an activity written on it.

• Change. Follow instructions for the activities.

• Document. Exhibit. Discuss.

Activities suggested on the dice:

• Take pictures of 2 letters formed by cracks on the street, shapes and patterns of nature. Write down words that start from that letter. Put all words together/make a story that reflects the environment and spirit of the day. Change order of words.

• Say something nice to the person next to you.

• Follow something red. Take a picture.

• Hug or handshake the person next to you

• Sing a tune that comes into your mind and captures the spirit of the place you are standing.

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EXPLORATION 4: SCAVENGER’S HUNT
INSTRUCTIONS

• Take a walk.

• Collect 10 things you find. You could collect: different kinds of wild plants, rubber bands, tickets, stamps, driftwood, plastic bits, leaves, grass, acorn hats, candy wrap, coins, buttons…

• Document them on a map.

• Exhibit them in the jars provided and use the tags to label what it is and where it was found.

• Write a short story about your found items.

• Exhibit. Discuss. Reflect.

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Fleece from rare tropical sheep, native to South America

Big leaves Queenst of dates Mill

Autumn leaves
EXPLORATION 4: SCAVENGER’S HUNT

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TROPICAL MOUNTAIN SHEEP
PERU

TROPICAL MOUNTAIN SHEEP.
INCREASINGLY RARE. THESE ARE
THE FRIENDLIEST OF ALL SHEEP
AND OFTEN HAVE A HORN ON THE
FORE HEAD!
EXPLORATION 4: SCAVENGER’S HUNT

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TROPICAL MOUNTAIN SHEEP
PERU

THESE WOOLS WERE COLLECTED IN PERU FROM TROPICAL MOUNTAIN SHEEP. INCREASINGLY RARE, THESE ARE THE FRIENDLIEST OF ALL SHEEP AND OFTEN HAVE A HORN ON THE FOREHEAD!
ARTISTS
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EXPLORATION 4:
SCAVENGER’S HUNT
EXPLORATION 4: SCAVENGER’S HUNT

MODERN LIFE CREATES SO MUCH “RUBBISH”. THE CREATIVE CHALLENGE IS TO RE-USE IT IN CREATIVE WAYS.

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EXPLORATION 4: SCAVENGER’S HUNT

These pieces of wood and metal used to be part of a Romanian Gypsy caravan. They were excavated from a site in Yorkshire where Romani Gypsies had a camp periodically.

Remnants of a horse drawn carriage.
EXPLORATION 4: SCAVENGER’S HUNT

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The Nature Trail
A bird's lost supper

The lost Protectors!
abandoned, lost & found

Found in Baker Hall

Choose your own adventure...
It was a blustery day and poor Pete the sparrow kept dropping his berries. In the end his brother Cheep helped him and the family were fed.
EXPLORATION 4: SCAVENGER’S HUNT

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Mixed Flowers which can be dried I use!

It is quite relaxing to watch the leaves change of colour...
EXPLORATION 5: MAP MAKING
INSTRUCTIONS

1. Gather the items you collected and created during your scavenger’s hunts. Poems, pictures of your sculptures, writing, sketches and collages.

2. Explore the above items further. Where did you find them? Recall their origins. Trace their stories. Or make up new stories.

3. Create subverted maps based on the memories of the places you visited during your explorations. Recall smells, textures, sound, patterns you encountered.

4. Superimpose the maps and use images, notes and your imagination to alter the conventional maps in order to create some sort of narrative.

5. Change rules of mapping.

6. Create maps based on emotions, memories, and instinct.


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EXPLORATION 5: MAP MAKING

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EXPLORATION 5:
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EXPLORATION 5: MAP MAKING
Space affects our behaviour and is the canvas upon which we draw our itineraries and unfold the string of our lives.

By recognizing which elements of their surrounding built environment are contributing to their well-being, the participants of the workshops engaged in a more subjective way of recording information about space and suggested a more participatory way of planning space.
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Illustration by Keri Smith
“The Pocket scavenger”|penguin.com/kerismith

Inclusion
Transformation
Liberation
Connection
Curiosity
Generosity
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