



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.

KKI ROYSTON

BECCA MILNER

RY BARNES

VID SLATER

RRIE WALS

D. SEEPU

CHARD T

VE JOR

Thanks to:
Idges
Bartocax
Coope
xdan
an
ghty
urvey
ddings
family and
explorers



trace.

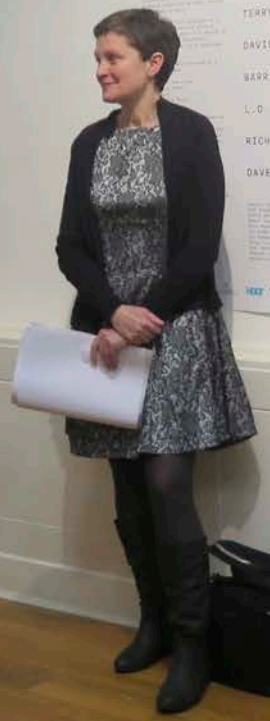
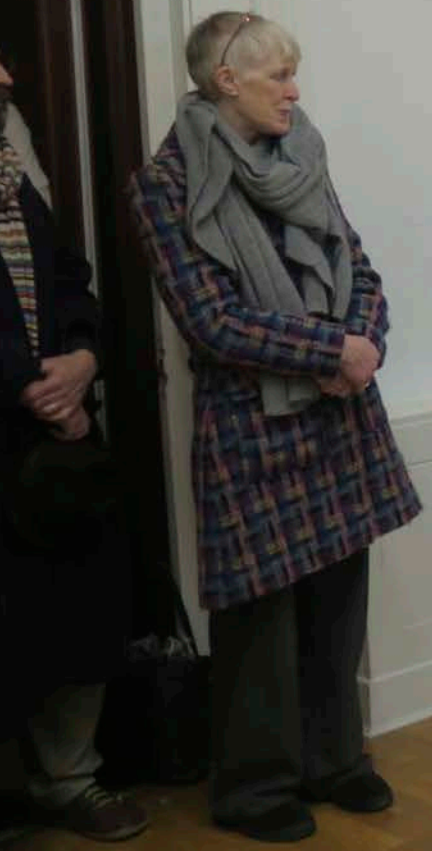
[instructions for mapping space]

TRACE

WIKKI ROYDTON
REBECCA MILNER
TERRY BARNES
DAVID SLATER
BARRIE WALSH
L.O. SEEUJAK
RICHARD TAYLOR
DAVE JORDAN



HEAT





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.



STON
MILNER
RNES
ATER
ALSH
PUJAK
TAYLOR
DAN



being heard

The workshop participants had the chance to share in context, both physically and metaphorically. Family, place, culture and language of their everyday life.

They were then asked to consider their individual responses to the location and document it in their work. By combining words, objects, images, building sculptures, making sketches, taking photos and making maps.

Each affects the behaviour and the choice and what we seek to understand and build the story of our lives.

By representing their elements of their surrounding built environment and contributing to their well-being and by making their voices heard, the participants engaged a more collective way of thinking, negotiation about space and suggesting a more participatory way of planning space.



© Architecture Workshop on Participatory Planning

trace 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:

1: Spirit of the Place, 2: Sculpting Paths, 3: Dice Walk, 4: Scavenger's Hunt, 5: Map Making.

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.



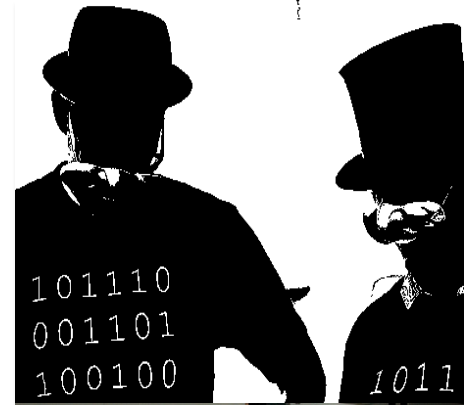
Meet The Artists

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.



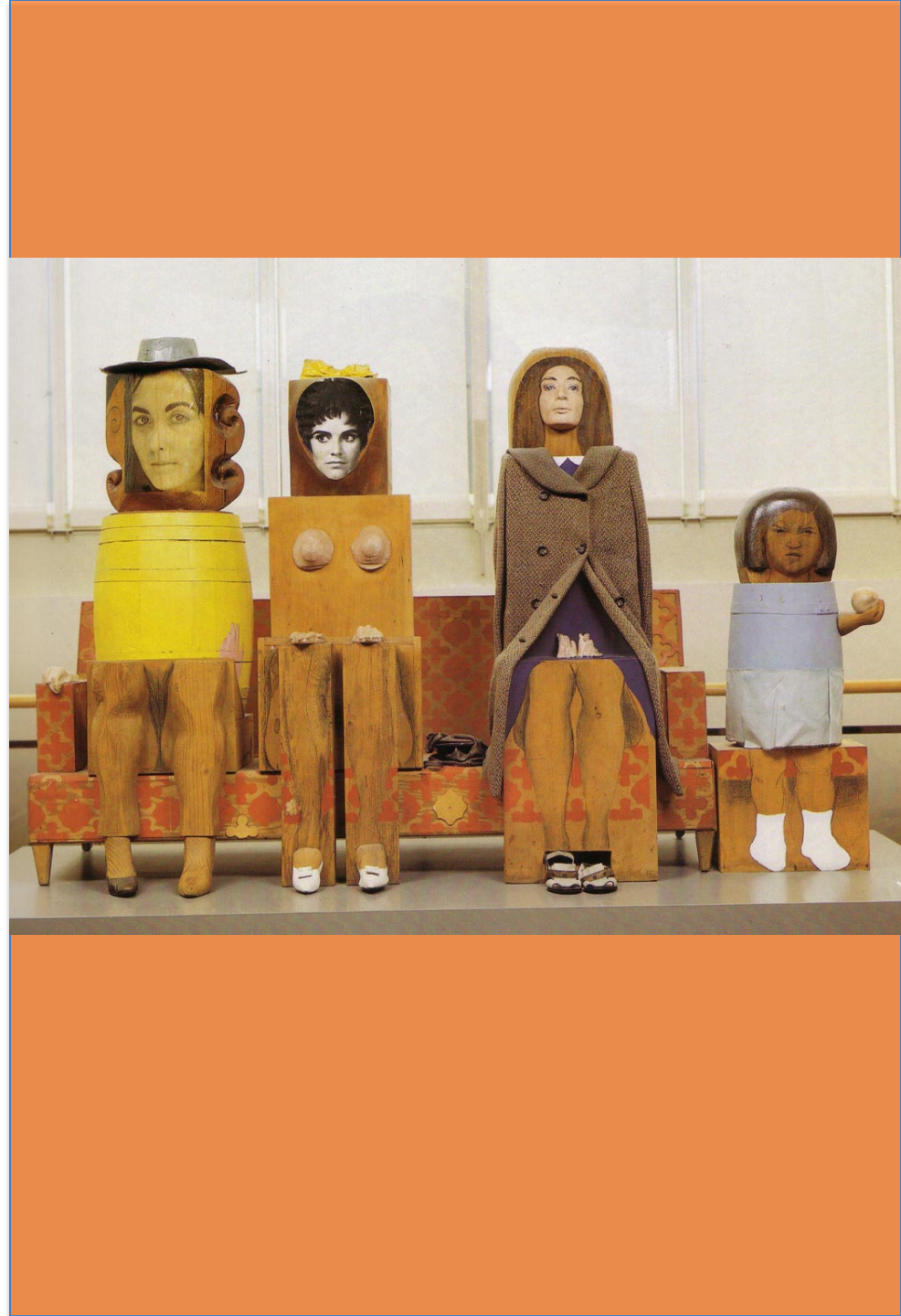
Meet The Artists

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"

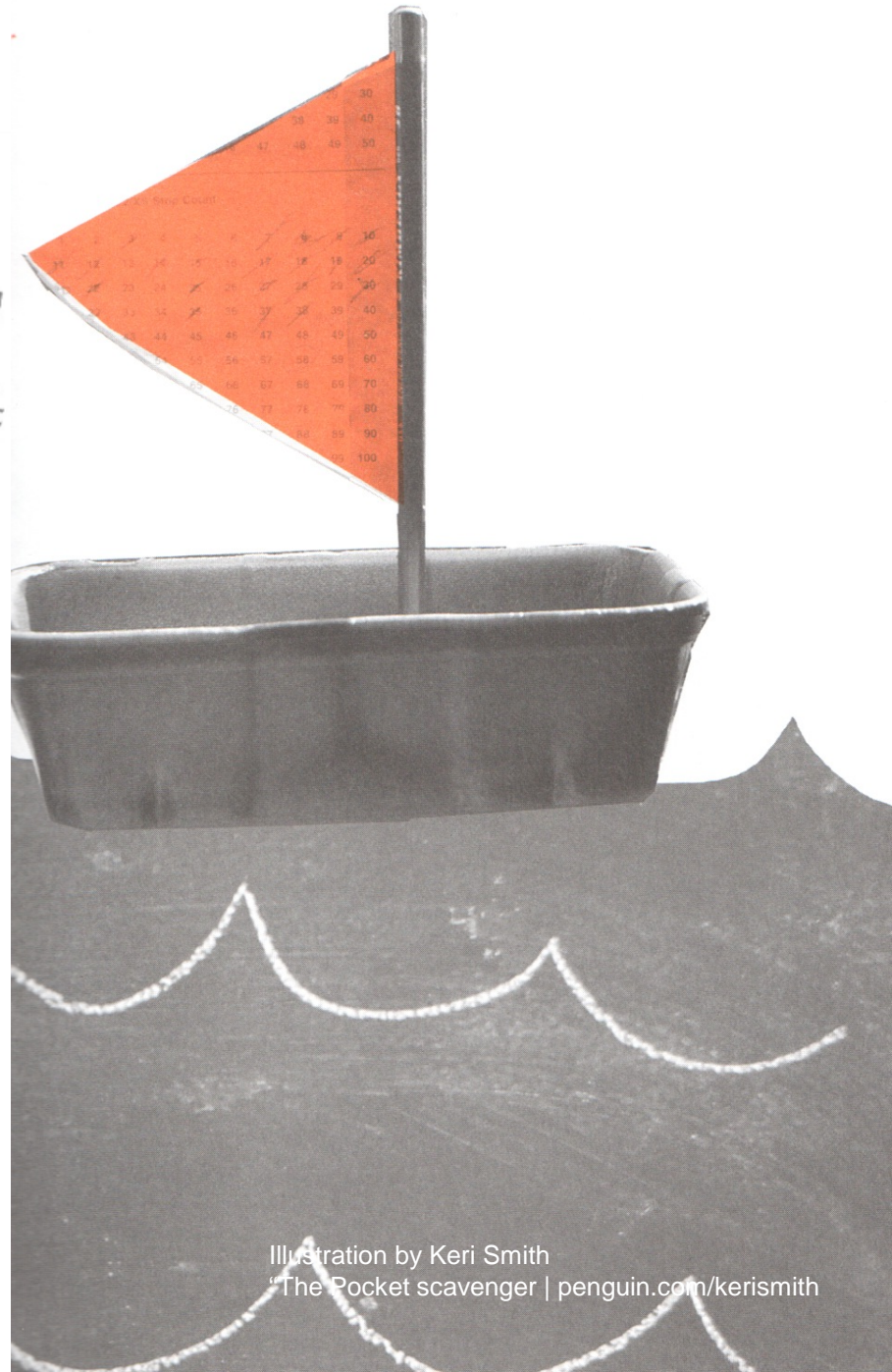


Illustration by Keri Smith
"The Pocket scavenger" | penguin.com/kerismith



EXPLORATION 1: SPIRIT OF THE PLACE

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ARTISTS

RIKKI ROYSTON

REBECCA MILNER

TERRY BARNES

DAVID SLATER

BARRIE WALSH

L. DEVI. SEEPUJAK

RICHARD TAYLOR

ALEX BRIDGER

DAVE JORDAN

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.



LOOK WITH ALL
YOUR EYES,
LOOK.
- JULES VERNE

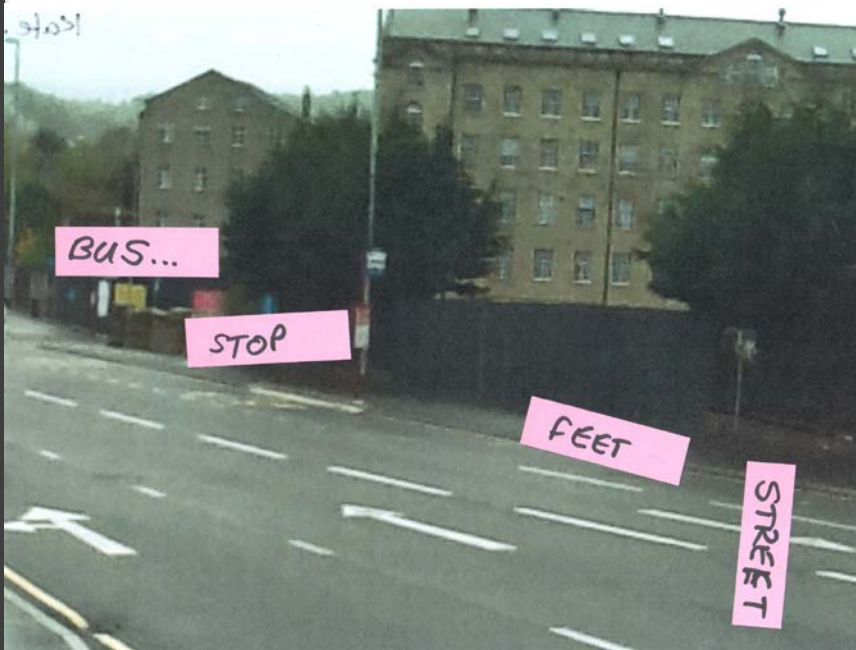


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- ALEX BRIDGER
- DAVE JORDAN

Towel, CUP of TEA, RELAX, JEANS + T SHIRT
Feet, Trainers, Metal Steps, Glass frontage, Shrubs,
Leaves, Sky, Trees + Fields, Bus, Traffic, People
Newspaper, Bus Stop, Street, **BARRIE**, HOOT!!



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COFFEE AND LEAVES (MAYBE)

PORRIDGE AND HONEY

SOUND OF THE DUSTBIN WAGON

SWEEPS OUT THE SOUNDS SWIRLING INSIDE MY HEAD
RACE TO THE BIN + THROW ON THE FILTHY DIRT

RAVING THE LEAVES ON THE WAY BACK IN

LOOKED AT THE TREES THINKING WHERE HAVE THE
LEAVES COME FROM. REMIND ME OF APPLES

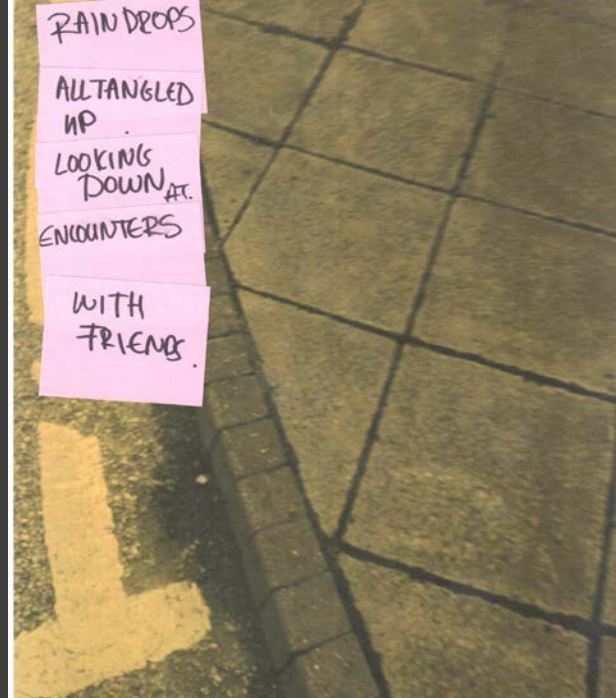
HOW STUPID - THEY'RE GROWING ON MY WALL
COULD I TAKE SOME WITH ME TO HOOT?

COUNTED THEM - 15.
QUICK SHOWER
JUMP IN THE CAR (NEVER THE TIME TO WORK.
JUMP THE RED LIGHT
PARKING NO PROBLEM TODAY
LOOKED UP

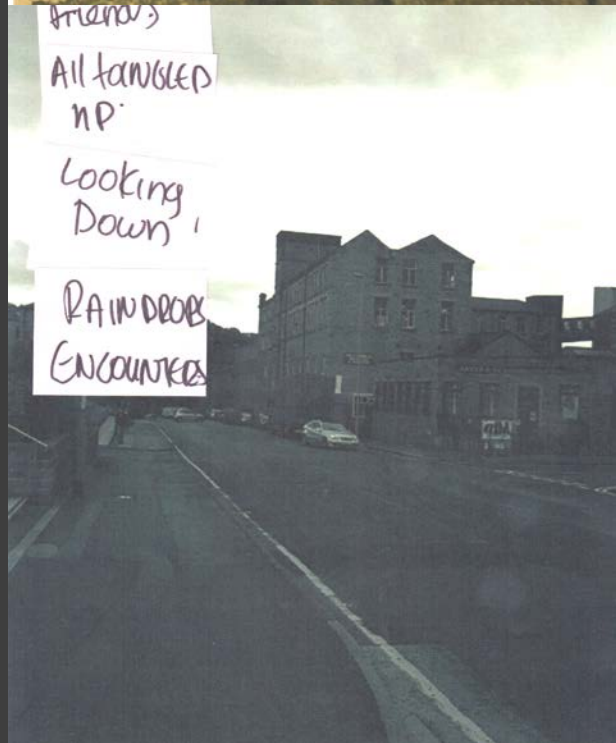
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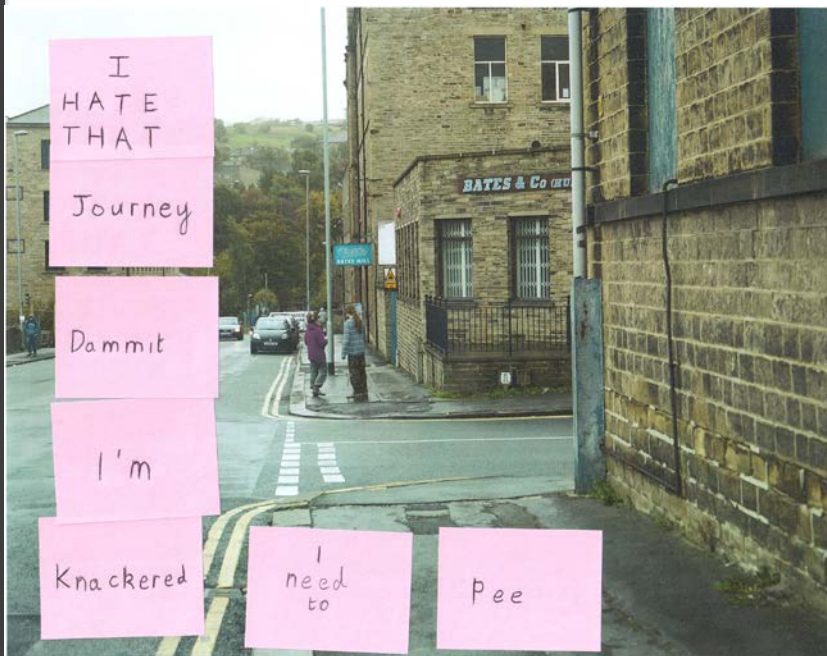
Tea leaving in hurry. Not great mood.
Seats all taken on train. Smells from
a little one. Happier encounter. Tools
missing. Wait. Wait. Looking down. Rain drops
Sun is shining. New People. New friends
Coming together. Music.
Not the same route. Coming through the
market. Looking for faces. Big faces.
small faces. Smelling bacon. I'm hungry
→ People shopping. Halloween. Xmas. Tools
Too late. All tangled up. Grated.
Same route. to Uni. to canal. With student
like friends...



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The journey here

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 got sorted out and left the house before I could change my mind. As I was locking the door behind me the bus went past.

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. He was behind me and walking the same speed as me.

I HATE THAT I pretended to look for something in my pocket so he could overtake me. He did. When I got to the bus stop the bus came almost straight away. So that was good.



The bus was quite full but I found a seat. The journey was uneventful apart from a twitchy man who sat near me. Someone I knew got on. I didn't want to talk to anyone, neither did he. So we both pretended not to notice each other.

When I got off the bus I was hungry. I smelled bacon. I bought a B.S.E. butty. I ate it on the way here. I thought I was late. I wasn't, **I** was early.

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Having the meditation made
realise how
journey has
some route
never through
the texture
or the pavement
is so much
to smell the
a problem
Sensitive
feel + touch
different w
thought of





EXPLORATION 2: SCULPTING PATHS

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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.



LOOK WITH ALL
YOUR EYES,
LOOK.
- JULES VERNE



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EXPERIENCE DOCUMENTATION LOG

Date: 2013

Time: NOW

Location: EARTH

Subject/Event: ROD'S REVELATION

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

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

Additional Notes:

Fieldworker's initials:



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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.

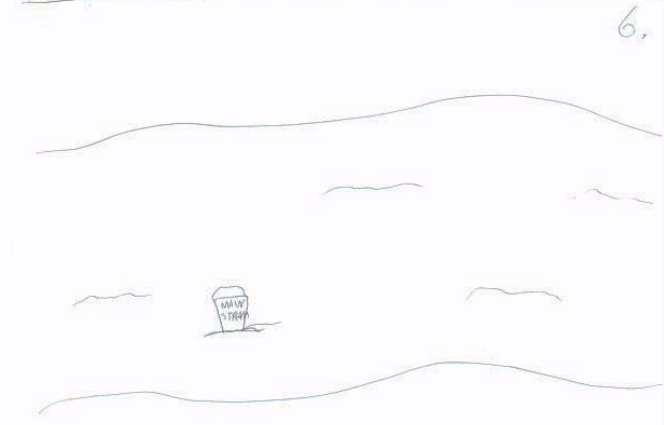
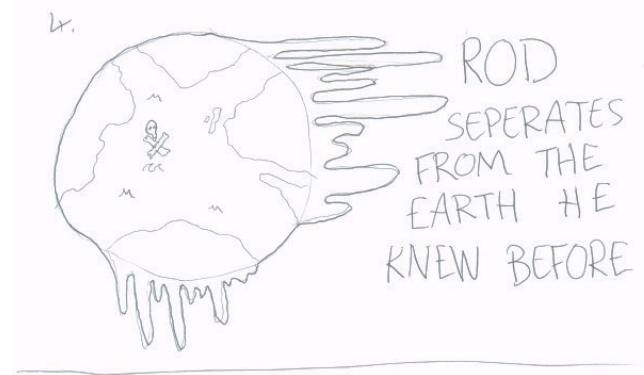
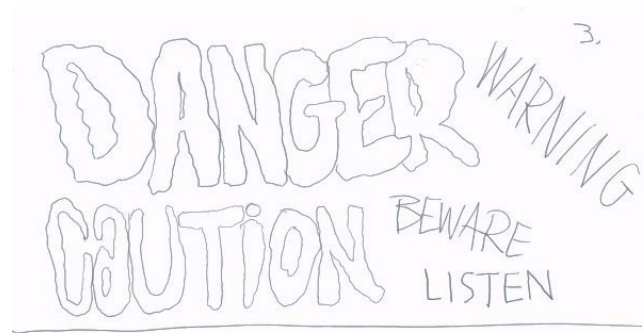
He lets mainstream society float past him and the rat pack.



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EXPLORATION 3: DICE WALK

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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.



LOOK WITH ALL
YOUR EYES,
LOOK.
- JULES VERNE



EXPLORATION 3: DICE WALK

ARTISTS

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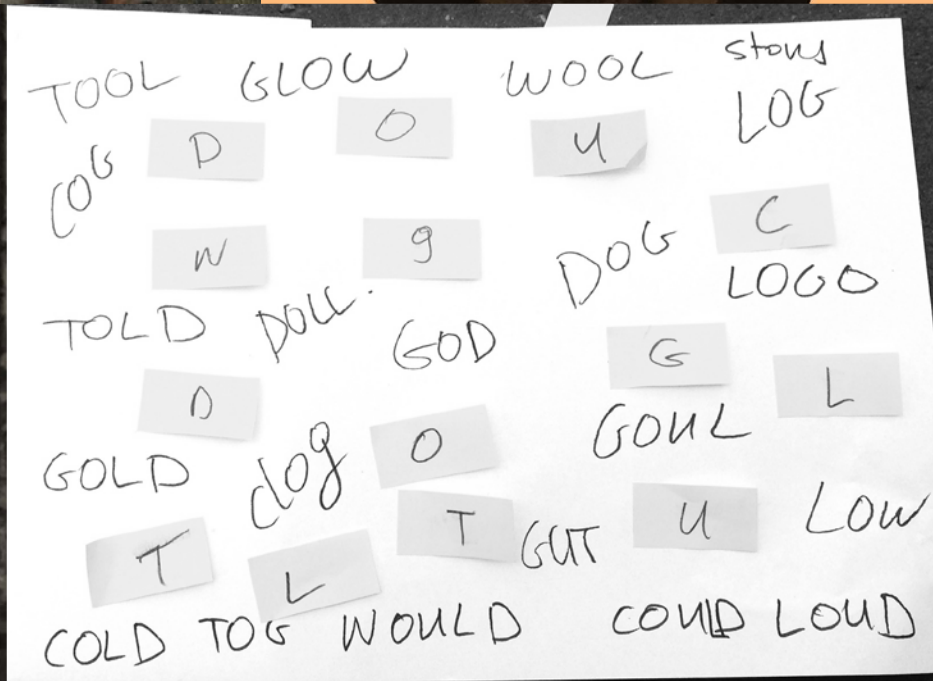
DAVE JORDAN



EXPLORATION 3: DICE WALK

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EXPLORATION 4: SCAVENGER'S HUNT

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ALEX BRIDGER

DAVE JORDAN

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.



LOOK WITH ALL
YOUR EYES,
LOOK.
- JULES VERNE



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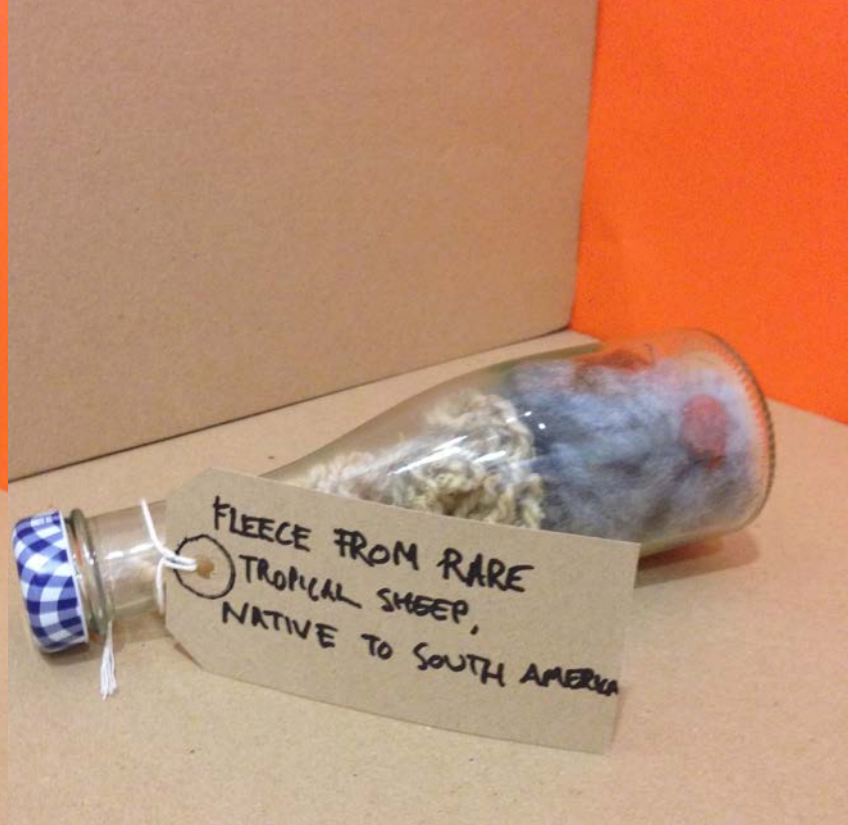
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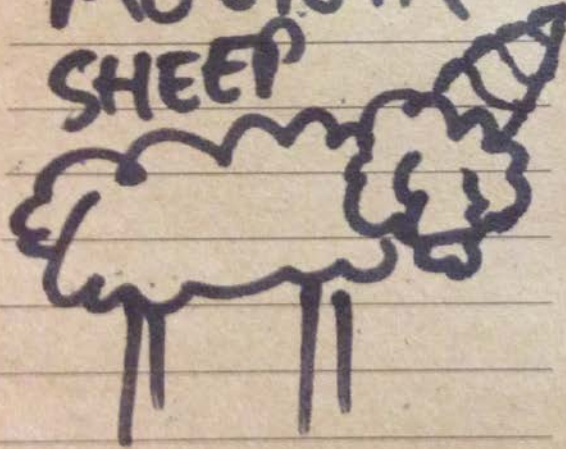
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DAVE JORDAN

TROPICAL
MOUNTAIN
SHEEP



PERU



THESE WOOLS WERE
COLLECTED IN
PERU FROM
TROPICAL MOUNT-
AIN SHEEP.
INCREASINGLY
RARE, THESE ARE
THE FRIENDLIEST
OF ALL SHEEP
AND OFTEN HAVE
A HORN ON THE
FOREHEAD!



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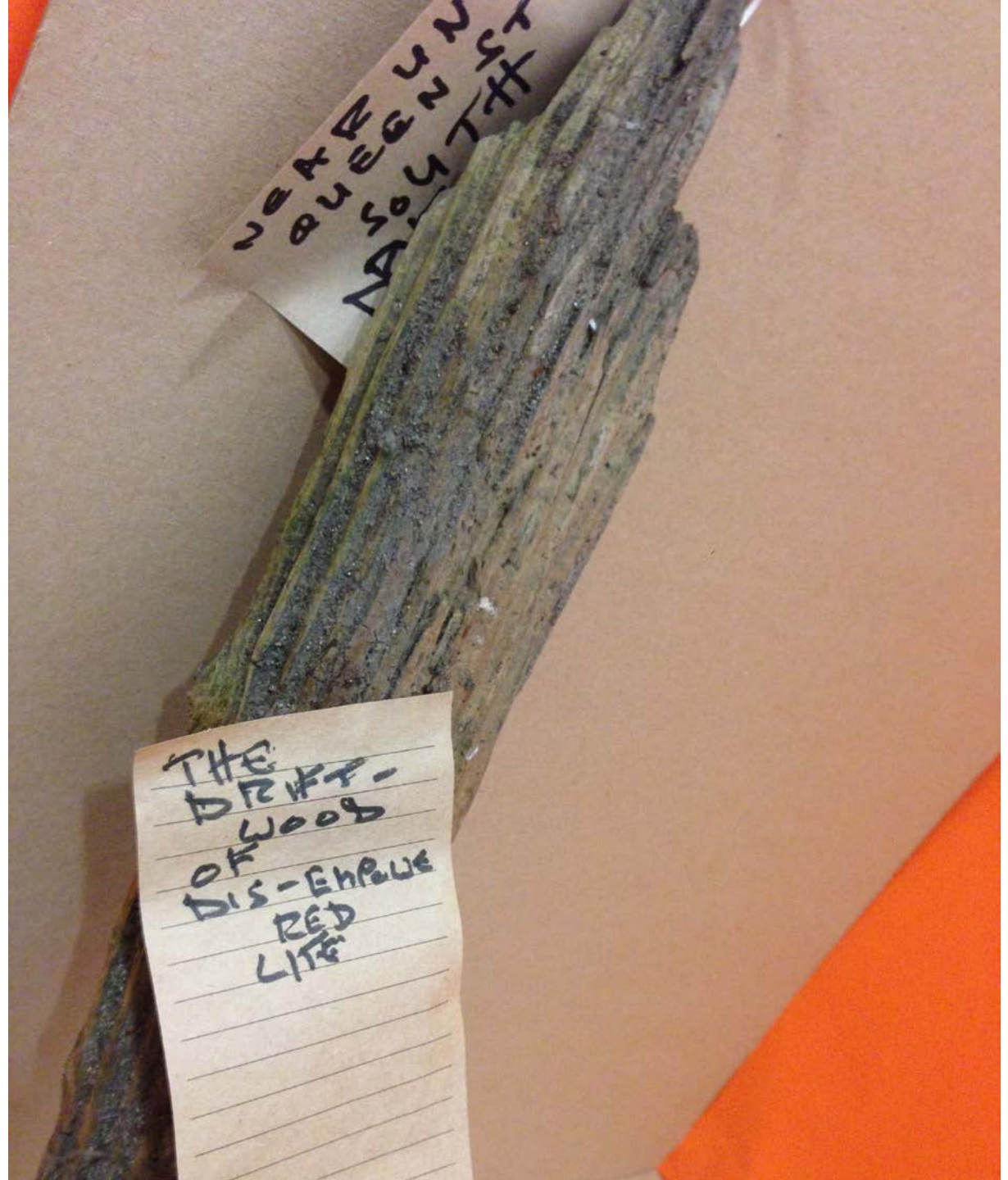
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MODERN LIFE
CREATES-
SO MUCH
"RUBBISH"
THE CREATIVE
CHALLENGE
IS TO RE-USE
IT IN CREATIVE
WAYS

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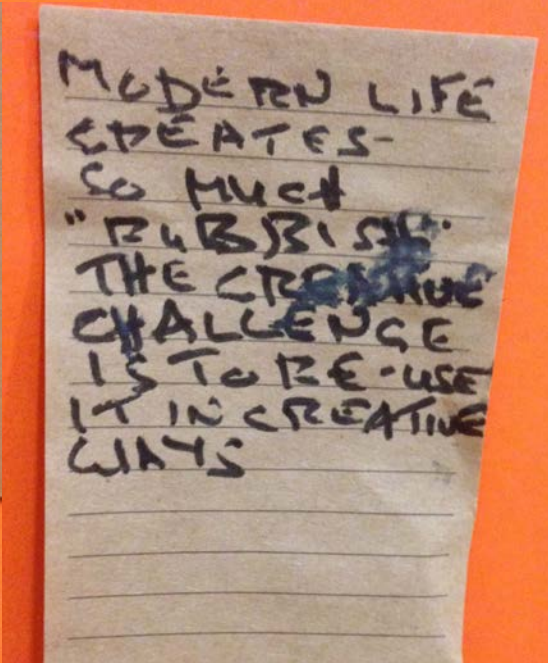
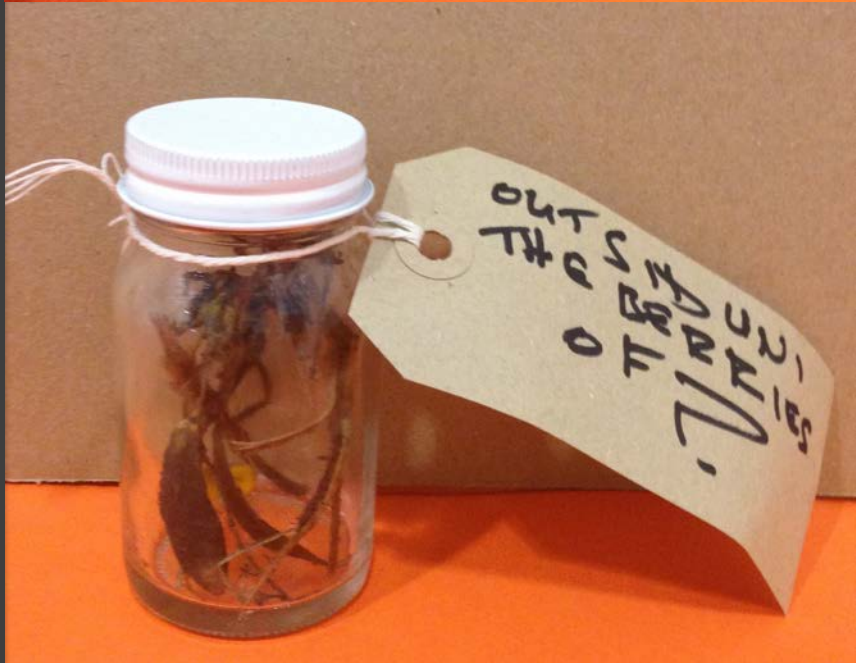
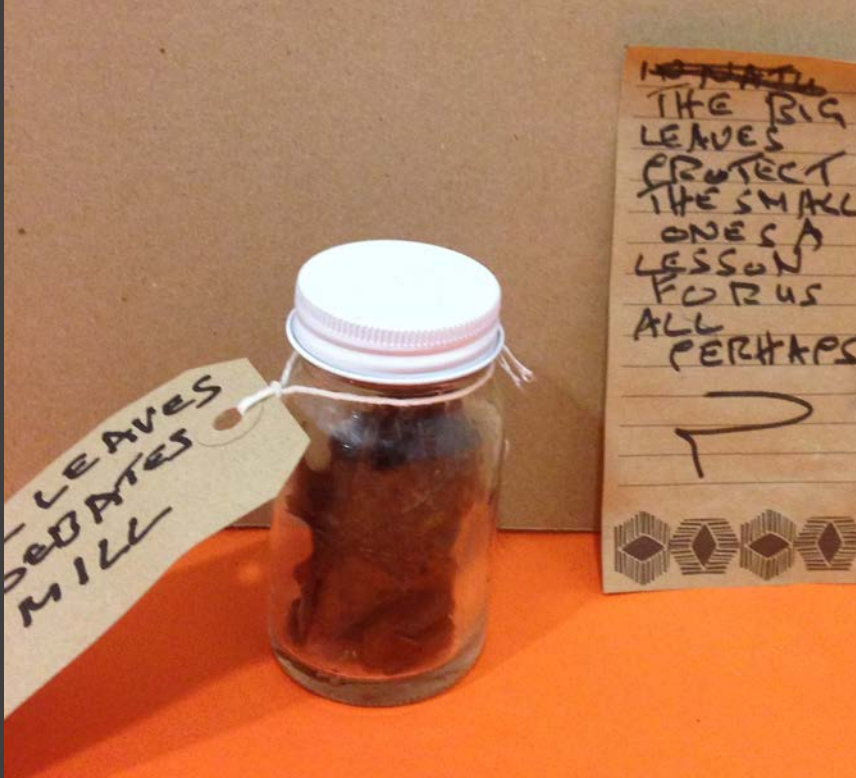
DAVE JORDAN



EXPLORATION 4: SCAVENGER'S HUNT

ARTISTS

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



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TERRY BARNES

DAVID SLATER

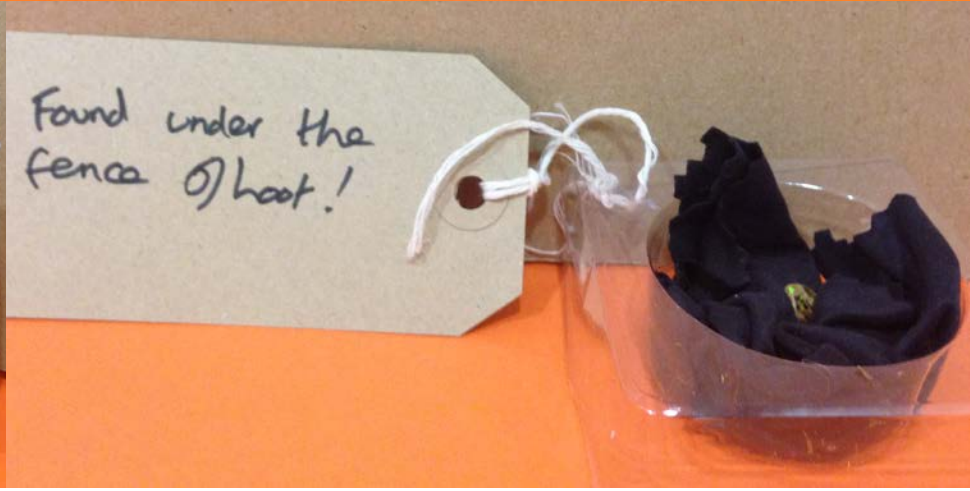
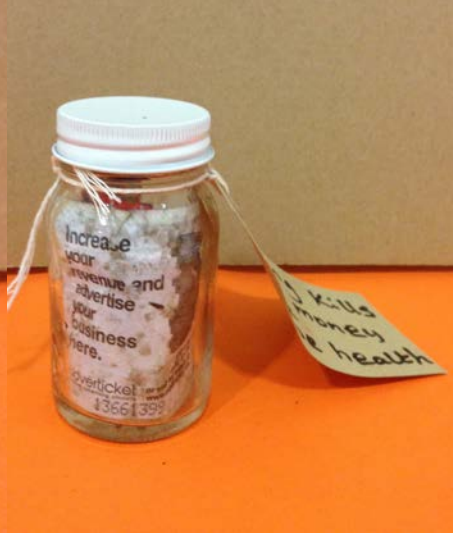
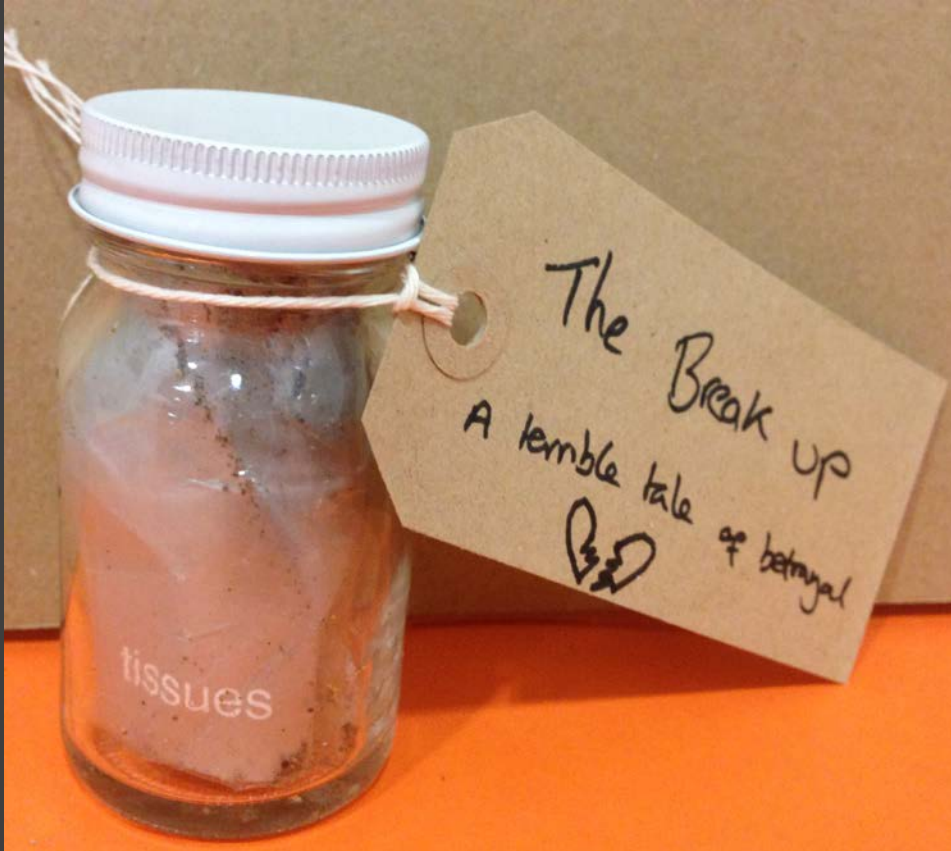
BARRIE WALSH

L. DEVI. SEEPUJAK

RICHARD TAYLOR

ALEX BRIDGER

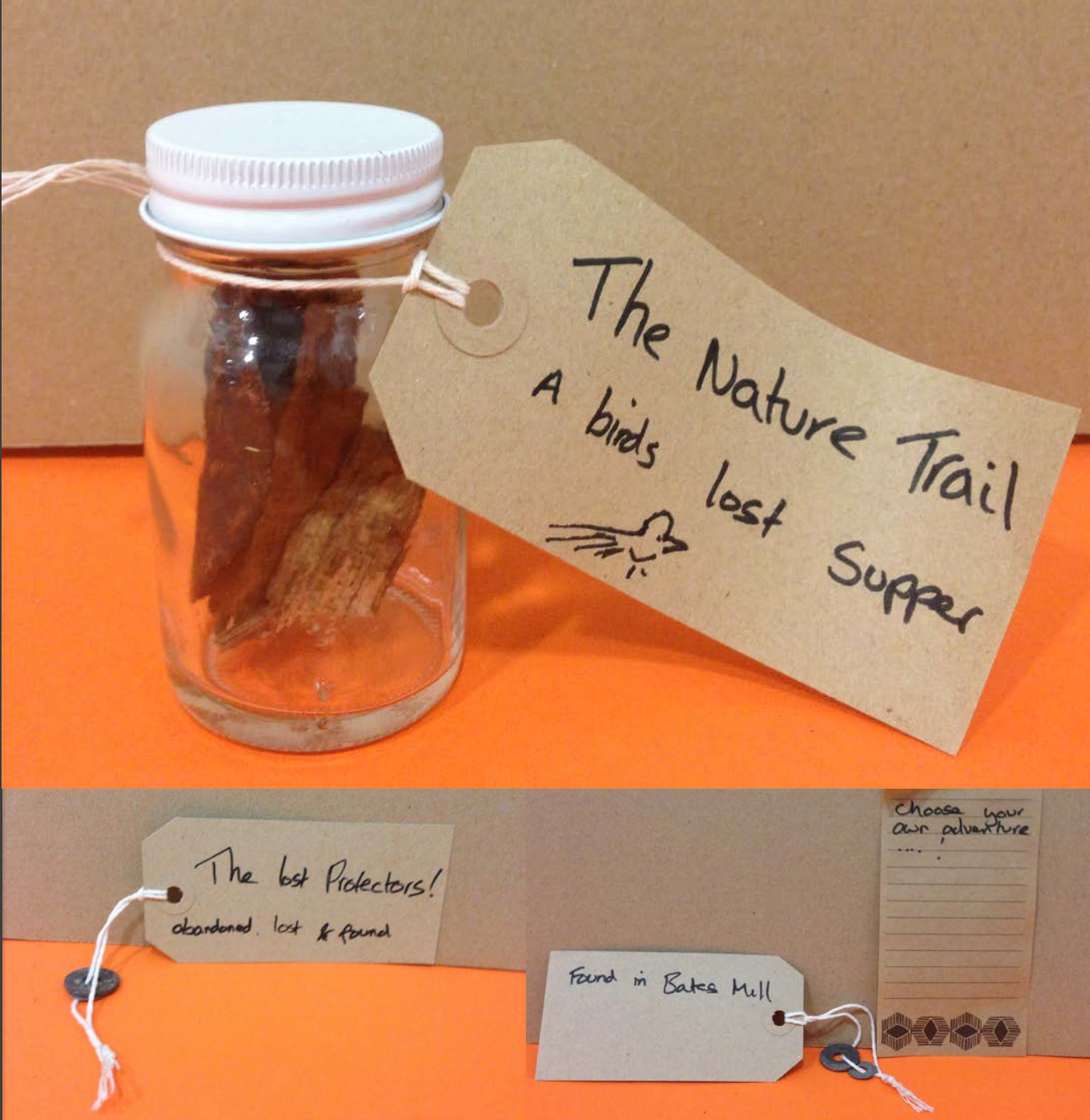
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ALEX BRIDGER

DAVE JORDAN

It was a
blustery day
+ poor Pete the
Sparrow kept
dropping his
berries. In the
end his brother
Cheep helped
him + the family
were fed.



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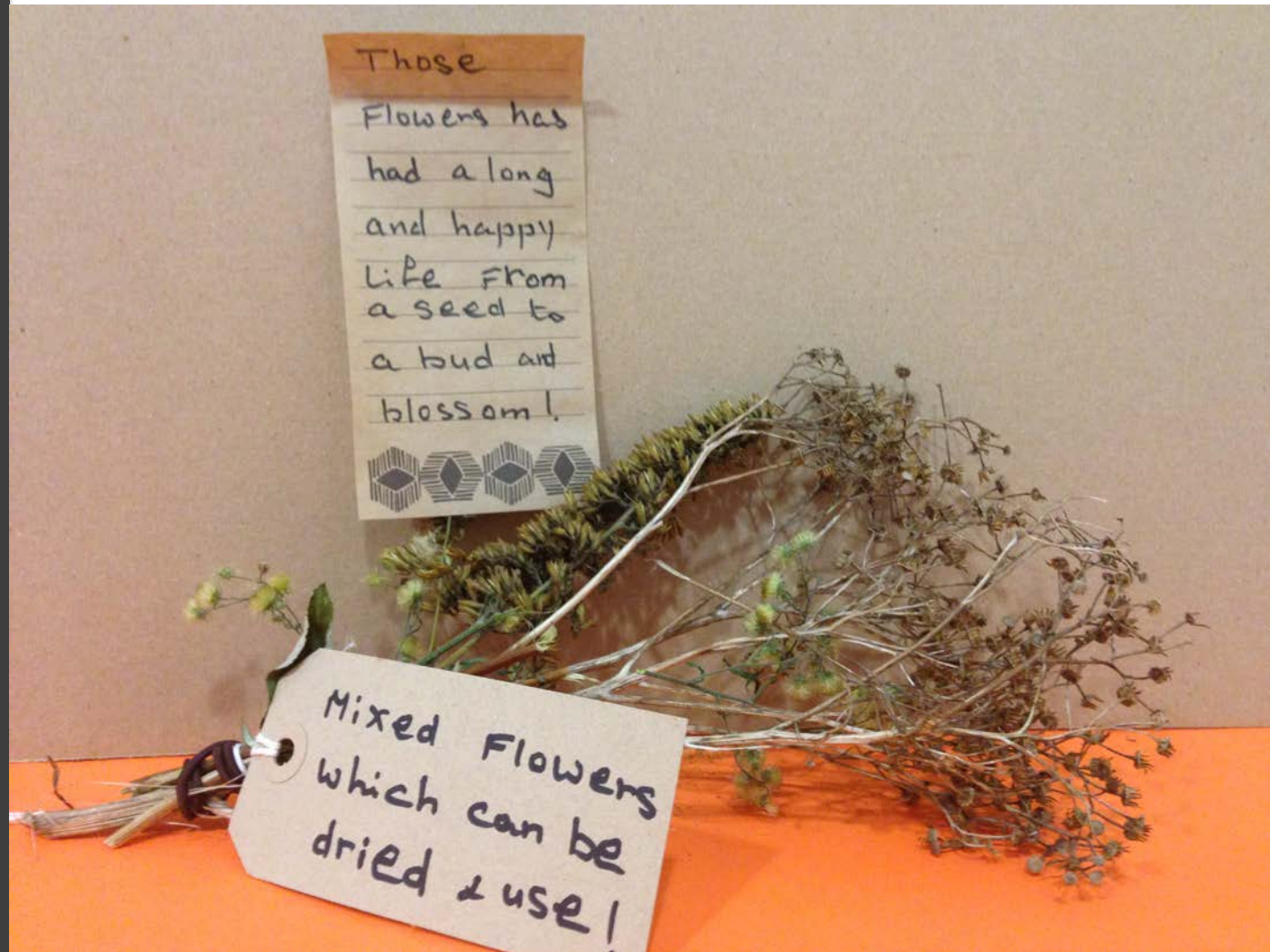
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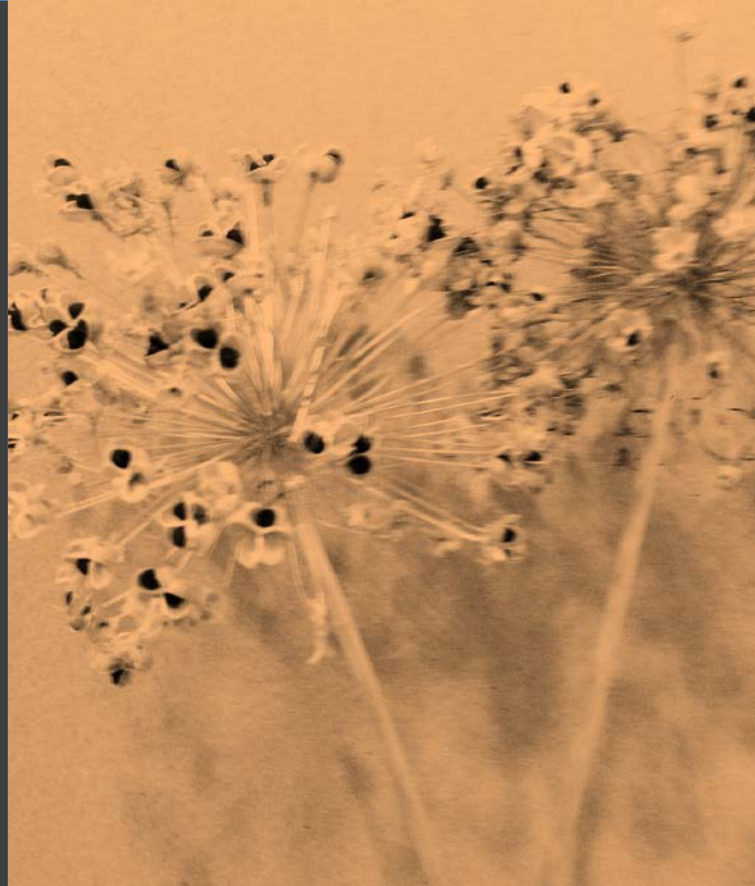
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EXPLORATION 5: MAP MAKING

EXPLORATION 5: MAP MAKING

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REBECCA MILNER

TERRY BARNES

DAVID SLATER

BARRIE WALSH

L. DEVI. SEEPUJAK

RICHARD TAYLOR

ALEX BRIDGER

DAVE JORDAN

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. Super impose 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.
7. Exhibit. Discuss. Reflect.



LOOK WITH ALL
YOUR EYES,
LOOK.
- JULES VERNE



EXPLORATION 5: MAP MAKING

ARTISTS

RIKKI ROYSTON

REBECCA MILNER

TERRY BARNES

DAVID SLATER

BARRIE WALSH

L. DEVI. SEEPUJAK

RICHARD TAYLOR

ALEX BRIDGER

DAVE JORDAN

The sudden change of ambience in a street within the space of a few meters; the evident division of a city into zones of distinct psychic atmospheres; the path of least resistance which is automatically followed in aimless strolls (and which has no relation to the physical contour of the ground); the appealing or repelling character of certain places — these phenomena all seem to be neglected. In any case they are never envisaged as depending on causes that can be uncovered by careful analysis and turned to account. People are quite aware that some neighborhoods are gloomy and others pleasant. But they generally simply assume that elegant streets cause a feeling of satisfaction and that poor streets are depressing, and let it go at that. In fact, the variety of possible combinations of ambiances, analogous to the blending of pure chemicals in an infinite number of mixtures, gives rise to feelings as differentiated and complex as any other form of spectacle can evoke. The slightest demystified investigation reveals that the qualitatively or quantitatively different influences of diverse urban decors cannot be determined solely on the basis of the historical period or architectural style, much less on the basis of housing conditions.



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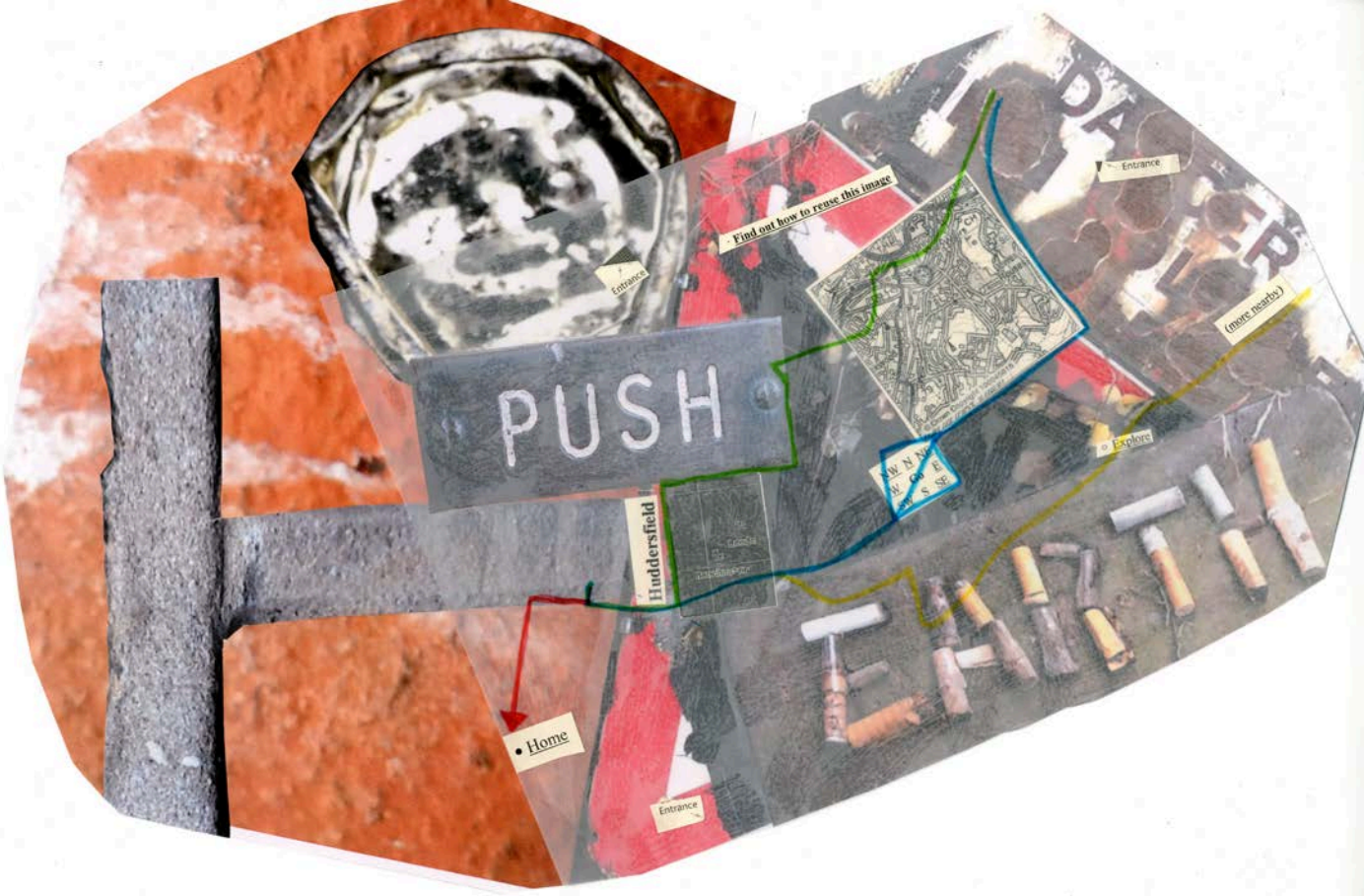
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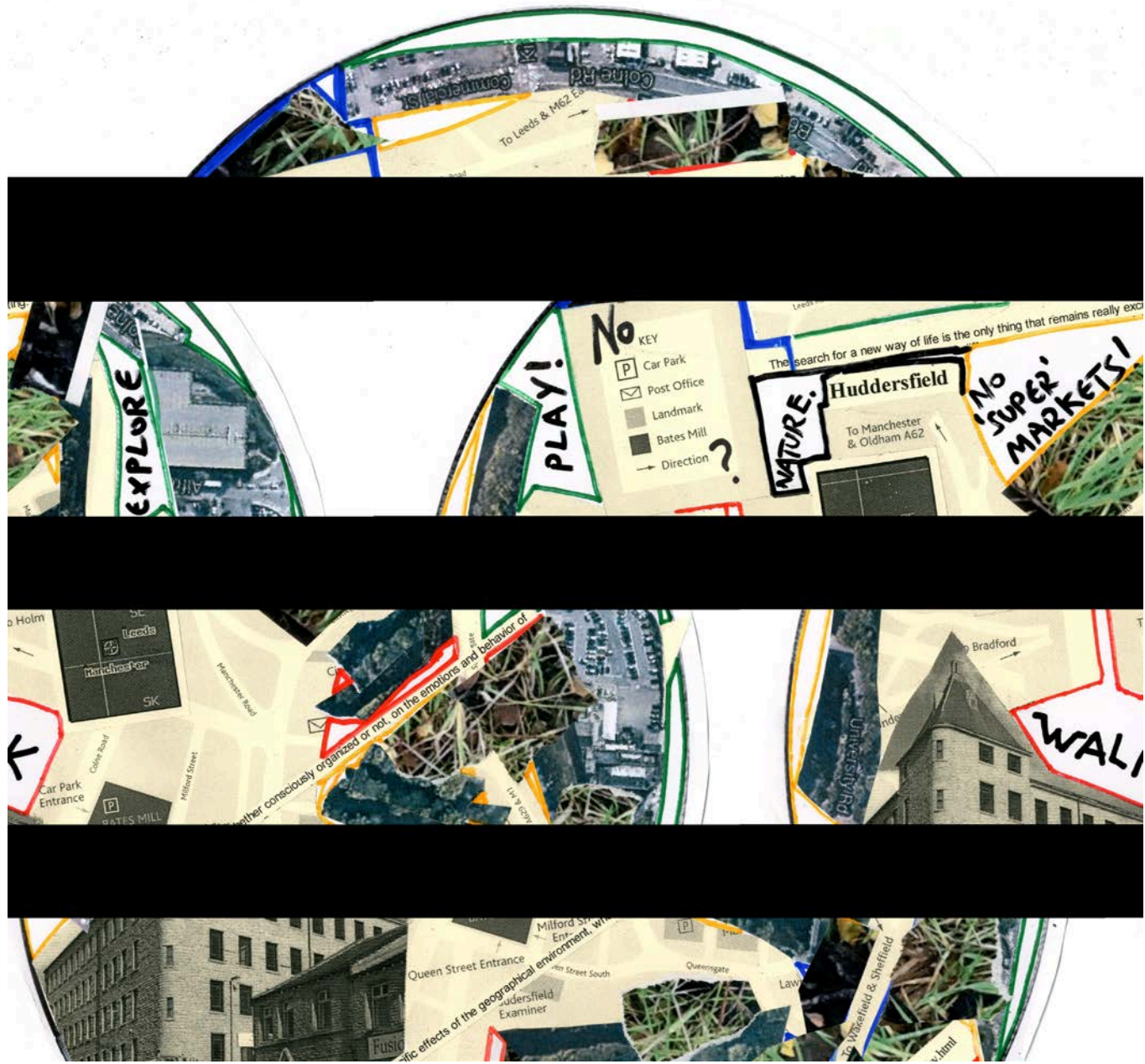
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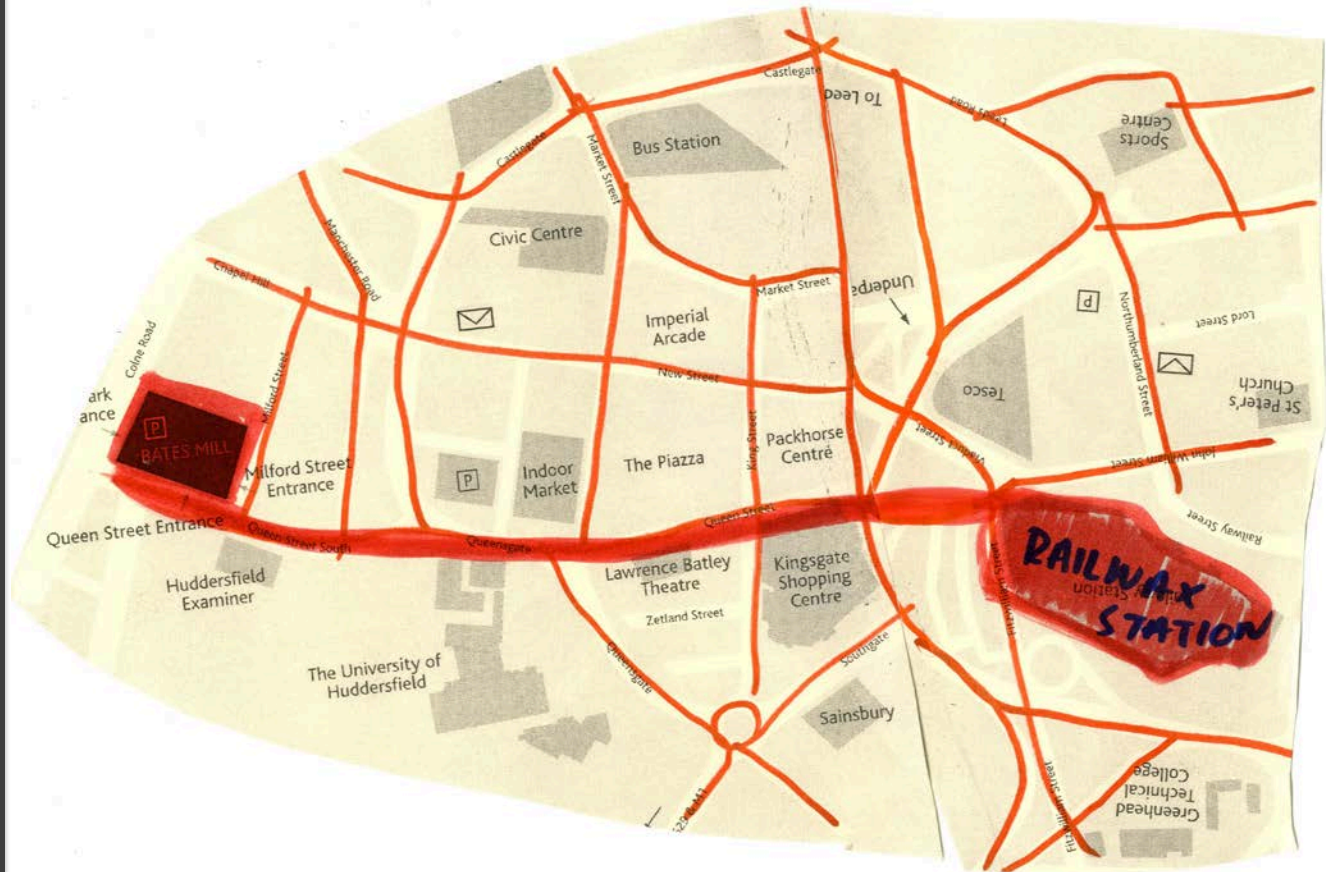
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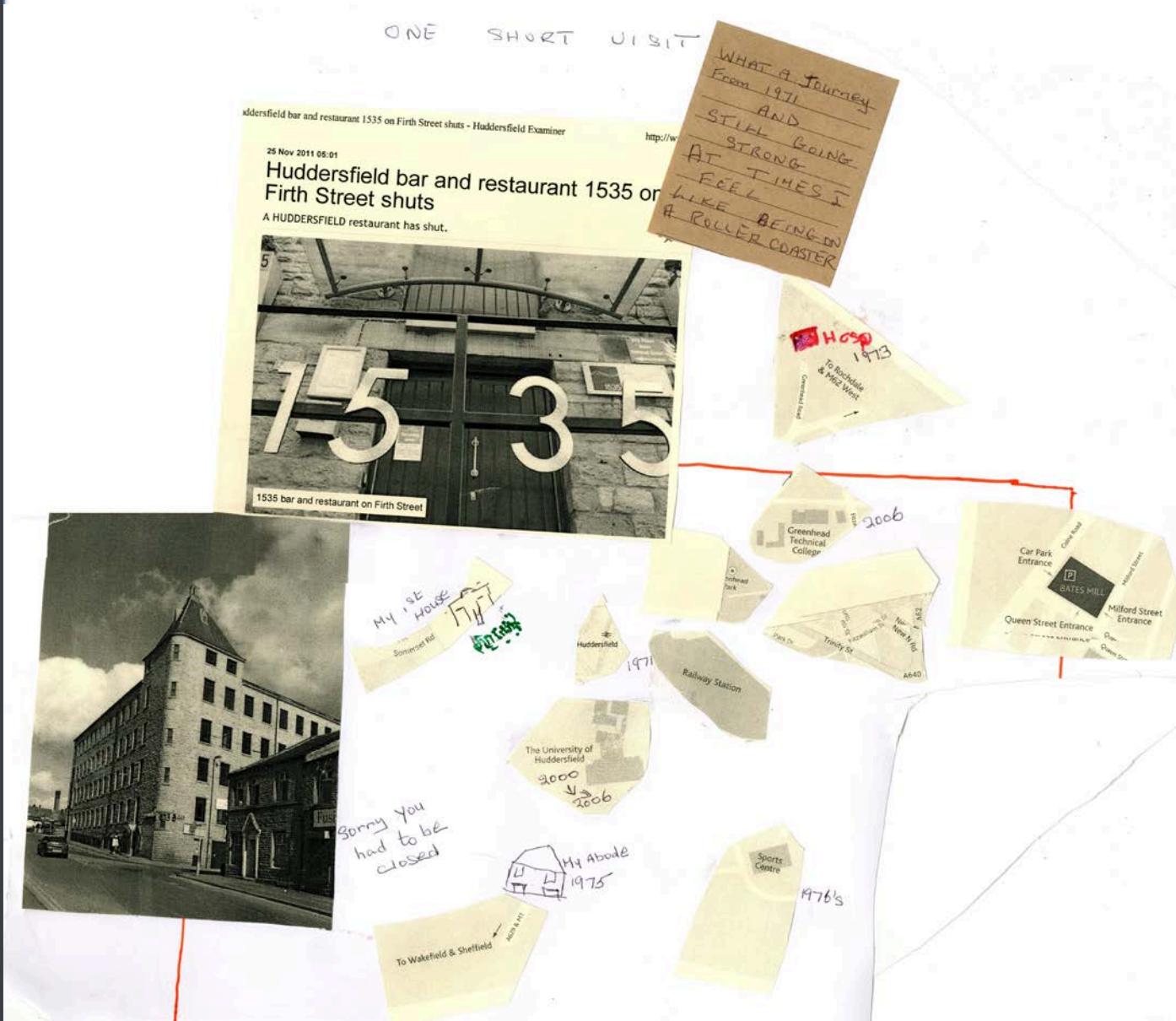
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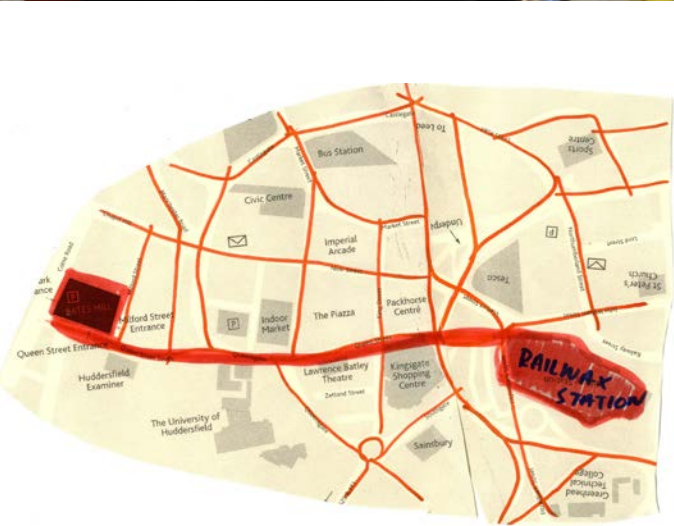
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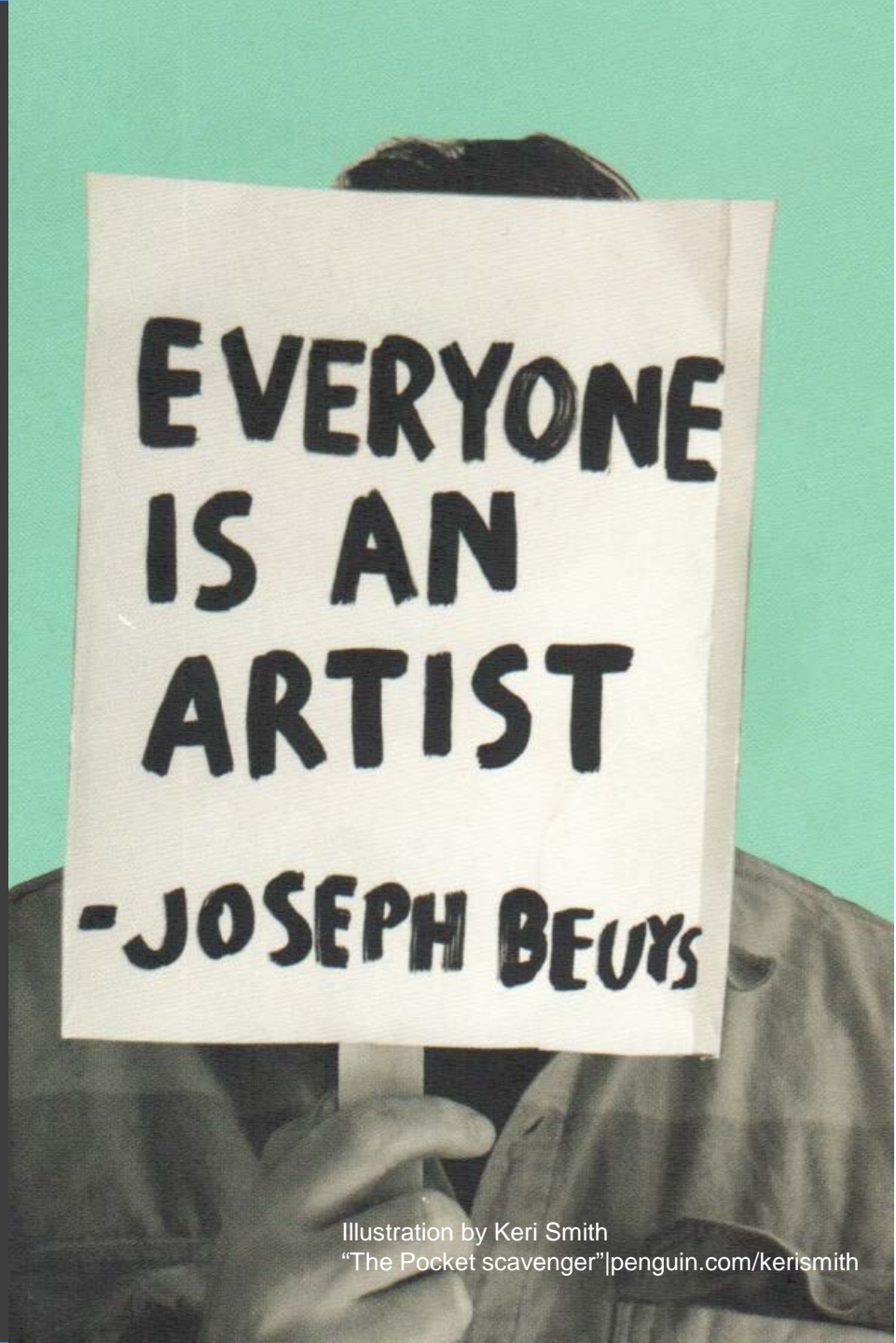




Being Heard

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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- Inclusion**
- Transformation**
- Liberation**
- Connection**
- Curiosity**
- Generosity**

Illustration by Keri Smith
"The Pocket scavenger"|penguin.com/kerismith

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ROTORA



