

A Dinner Story

A feast on tableness and visceral hands

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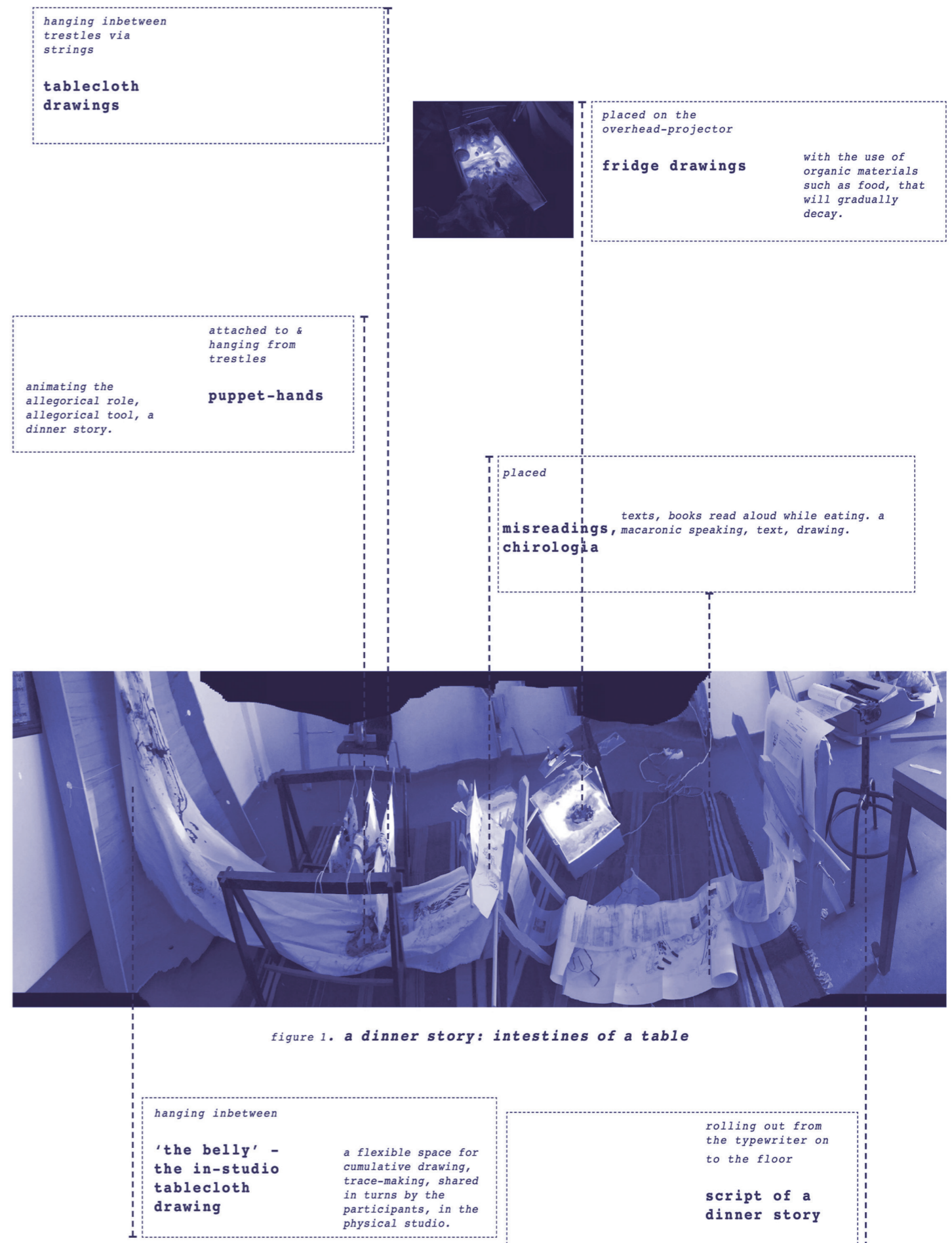


figure 1. a dinner story: intestines of a table

Fig.1 - The non-table Table (2021). Collective work by Amr Khabbaz, Arın Aydın, Ayşegül Oruçoğlu, Bahar Avanoğlu, Beshr Jemieh, Damla Dinçer, Ezgi Kaya, Gülşah Pelin Arı, İpek Avanoğlu, Mohammad Alsharabi, Naz Nar, Pelin Takımcılar, Rana Güzeldir, Sila Avar, Sundus Al-Nakhif, Yasmin Alhalees.

Bu hikaye, Covid-19 tedbirleri nedeniyle çevrimiçi ve yüz yüze olmak üzere, hibrit olarak, 16-27 Ağustos 2021 tarihleri arasında, on dört katılımcıyla gerçekleştirilen *Masa olmak ve İçsel Eller üzerine bir Ziyafet* başlıklı atölye çalışmasının bir sonucu olarak ortaya çıktı.

Atölye, katılımcıları, yemek yeme, konuşma ve çizim arasındaki muğlak ilişkiler üzerine çeşitli deneyler aracılığıyla 'mekansal içsellik' keşfetmeye ve ardi ardına yapılan 'ziyafet' ve 'masa-sofra'lara dair rüyalara dalmaya davet eder. Yiyeceklerin bedensel alanı ile 'sözcük'ün entelektüel alanı arasındaki geleneksel karşıtlığı yansıtan yemek yeme ve konuşma arasındaki ikilemi sorgulayarak başlayan atölye, eleştirel olarak makaronik konuşmanın özgürleştirici yönlerini keşfetmeyi önerir: yemek yerken konuşmak, metinleri kusurlu okumak ve ağızın içsel sesini yazıya dökmek.

Manuela Antoniu'nun (2017) belirttiği gibi, "makaronik yaratıcılık", bir dilin sabit biçimiyle oynar ve onu, metnin anlaşılmasında çeşitli gecikmeleri teşvik eden oyunbaz, sınırsız bir anlatıya dönüştürür. Bu 'geciktirme' eylemi aynı anda yazarın sınırlarını kırar ve çeşitli kusurlu okuma ve kusurlu yazma eylemlerine olanak sağlar.

'Ziyafet'lerimiz, makaronik eylemleri mimari çizim alanına sızdırır; çizimlerin, ellerin, sofraların ve sohbetlerin içsellik üzerine spekülasyonlar yapar ve maddi ile maddi olmayan arasında eğlenceli bir alışveriş başlatır. Bu niyetlerle yemekleri, ağızları, yazıları, çizimleri, masa örtülerini, buzdolaplarını, elleri, karınları birbirine harmanlar.

Bir akşam yemeği öyküsünü "anlatının olasılığından kaçın" (Cixous, 2013) büyüü bir kusurlu kurgu olarak ele alan 'ziyafet'ler, masa dışı olasılıklara ve eleştirel bir çizim pratiğine alan açıyor.



Fig.2 - Exploring the possibilities of macaronic inventiveness also through the projective audio-visual, haptic juxtapositions of online and face-to-face participation, the set transformed into a spatiotemporal act that welcomed a polyphony with no systematic order: moving cameras, moving projectors, delayed network connections critically challenge the boundaries of drawing, hand, body and table. Beshr Jemieh interacting on the collective table (2021).



Fig.3 - Extending the macaronic actions into the realm of architectural drawing, we opened a playful exchange between the material and the immaterial through hands-on speculations on the viscosity of drawings, hands, tables and table talks. With these intentions, foods, mouths, texts, drawings, tablecloths, fridges, hands and bellies were blended together. Sila Avar's drawings of the Non-Table Table (2021).

This is a dinner story that has emerged as an outcome of a hybrid workshop¹ titled *A Feast on Tableness and Visceral Hands*. The workshop invited the participants to venture into a dream of consecutive feasts and its tables, exploring 'a spatial viscosity' through variegated experiments on obscure relations between eating, speaking and drawing. Commencing with challenging the dilemma between eating and speaking, which reflects the traditional opposition between the bodily realm of food and the intellectual realm of the 'word', the workshop critically suggested exploring the liberating modes of macaronic speaking: speaking while eating, misreading texts and transcribing the visceral sound of the mouth.

Manuela Antoniu draws our attention to the fact that although macaronic languages, specifically macaronic Latin, is closely related with kitchen Latin, *ars macaronica* could also be interpreted as another quest for a "non-Latin Latin" (Antoniu, 2017, 38). She writes, "exploiting the etymological proximity between Latin and Italian, macaronic Latin poured the former into the mold of the latter while also using words common to both languages, yet perverting them semantically, to comic effect" (Antoniu, 2017, 39). Thus, this "macaronic inventiveness", plays with the fixed-form of a language and transforms it into a playful, unconfined narrative that encourages several delays in understanding the text. This 'delayful' act dissolves simultaneously authorial boundaries and opens a variety of interpretive acts of mis-reading and mis-writing.

The feasts as gatherings became the spatiotemporal set for these inventive acts. As Michel Jeanneret points out, "The symposiac ideal reconciles the angel and the beast in the human, and it renews the interdependence between the mouth that eats and the mouth that speaks" (Jeanneret, 1991, 2). Extending the macaronic actions into the realm of architectural drawing, we opened a playful exchange between the material and the immaterial through hands-on speculations on the viscosity of drawings, hands, tables and table talks. With these intentions, foods, mouths, texts, drawings, tablecloths, fridges, hands and bellies were blended together.

Thus, as we proceeded with each feast, all these aforementioned ingredients appear in the hybrid workshop-studio, sometimes as sites, sometimes as tools and sometimes as materials to bear visceral explorations of the macaronic speaking with regard to architectural drawing.

The consecutive feasts asked participants to develop allegorical roles with the intention to question our modes of making and drawing in architectural design practice. Acquiring a simultaneity of multiple meanings (Haralambidou, 2007, 225) and playing with the construction of text (Bloomer, 1993, 21), allegory calls for an indecisive multiplication, a re-narration and mis-construction in its critical nature. Following personal explorations in macaronic experience, the participants looked for a multiplication of possible authors, readers and texts of a drawing by re-narrating their macaronic personas embodying the mis-constructed double of their hands through a macaronically-skilled tool.

The workshop was conducted both online and face-to-face in a physical environment as a response to the Covid-19 precautions. Rather than splitting the group into two distinct groups, we aimed to create a hybrid collaboration between the two seemingly separate realms through several projective montage

techniques, with the hope to set a critical drawing practice in architecture.

Exploring the possibilities of macaronic inventiveness also through the projective audio-visual, haptic juxtapositions of online and face-to-face participation, the set transformed into a spatiotemporal act that welcomed a polyphony with no systematic order: moving cameras, moving projectors, delayed network connections critically challenge the boundaries of drawing, hand, body and table. Thereby the feasts become a venture for a 'non-Table Table' that breaks the fixed-form of architectural drawing into a playful, delayful dinner story.

Entailing a dinner story as a magical mis-construction that "escapes the possibility of narration" (Cixous, 2013, 185), the feasts open space for possibilities of a non-Table and call for a critical drawing practice.

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NOTES

1. This workshop was organized by Bahar Avanoğlu and İpek Avanoğlu as a part of Arts Letters Numbers' exhibition in the CITYX Venice Italian Virtual Pavillion of the 17th Venice Architecture Biennale in August 2021 with 14 participants. The participants of the workshop: Amr Khabbaz, Arin Aydın, Ayşegül Oruçoğlu, Beshr Jemieh, Damla Dinçer, Ezgi Kaya, Gülşah Pelin Arı, Mohammad Alsharabi, Naz Nar, Pelin Takımcılar, Rana Güzelidir, Sila Avar, Sundus Al-Nakhif, Yasmin Alhalees. The following link displays 10 consecutive feast performances recorded formerly during the workshop: <https://artslettersandnumbers.org/10-feasts-on-tableness-and-visceral-hands/>



Fig.4 - Speaking while eating, misreading texts and transcribing the visceral sound of the mouth. Arın Aydın, Ezgi Kaya and Naz Nar's macaronic mis-readings and mis-constructions (2021).

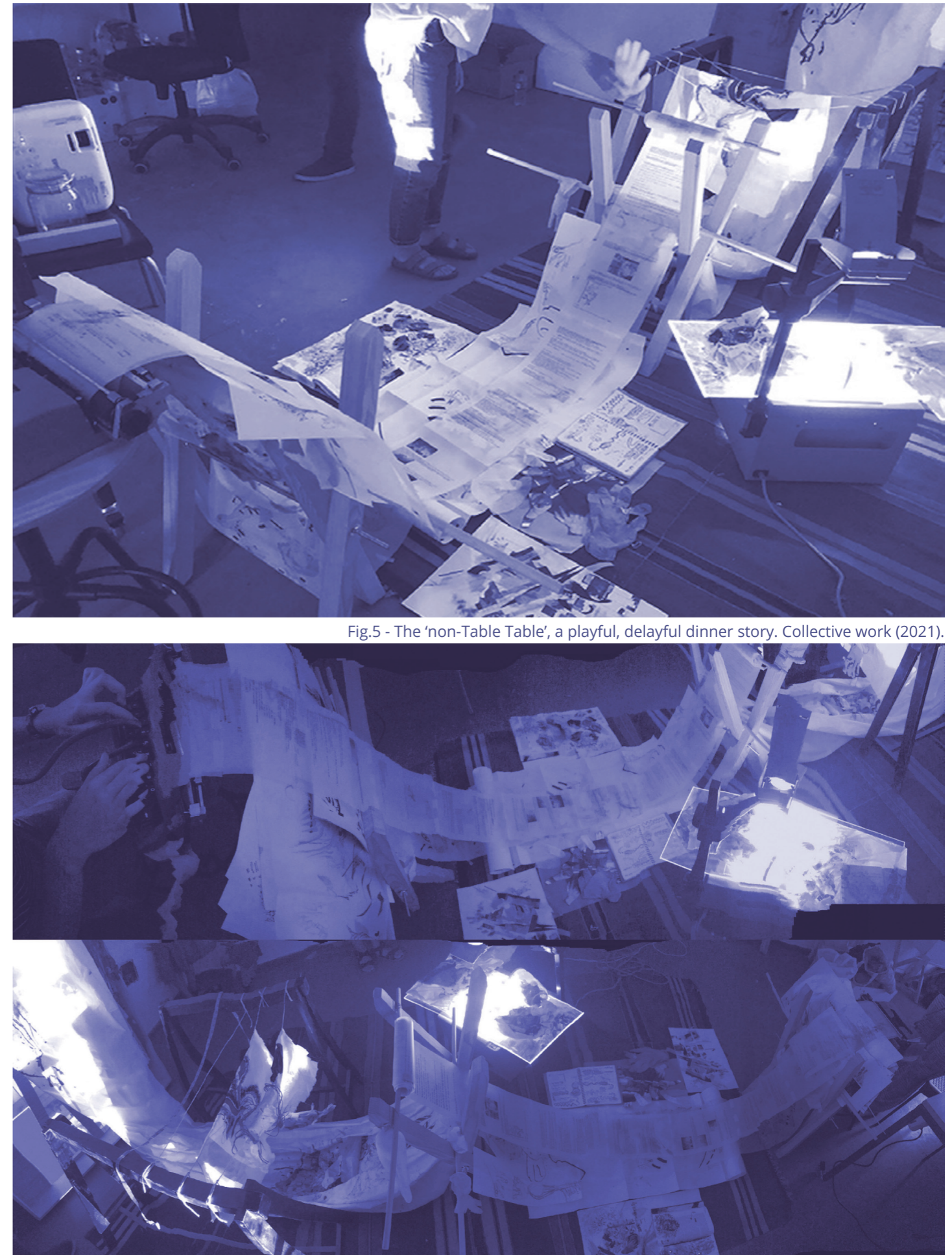


Fig.5 - The 'non-Table Table', a playful, delayful dinner story. Collective work (2021).

Fig.6 - The feasts become a venture for a 'non-Table Table' that breaks the fixed-form of architectural drawing set into a playful, delayful dinner story. Gülşah Pelin Arı engaging through the typewriter with the collective work (2021).