

Conversations about Everything¹

Assembled² by Kim Judge³, Pawel Tomaszewski⁴ and Mark Ingham⁵

A Plateau⁶ of introductions [2019]:

[The footnotes in this text will act as introductions to the concepts that helped organise and construct this text. The way it was formed, between the three of us, echoes Gilles Deleuze and Felix Guattari's idea of the Rhizome introduced fully in the introduction to their 1980 book, *A Thousand Plateaus*, Deleuze & Guattari (2005/1980: 3-25)⁷. As they say in this introduction, 'Since each of us was several, there was already quite a crowd. Here we have made use of everything that came within range, what was closest as well as farthest away (Ibid: 3). We have in a minor way tried to do something similar with this article. It will be fragmented and disjointed in parts and have deliberate repetitions.]

'The multiple contemporary innovations of digital and virtual technologies are undoubtedly creating a massive shift in human knowledge acquisition, interaction and inter-communication' From the **Velocity** exhibition in the Lower Gallery at LCC during LDF18 **Alex Cooper & Tim Hutchinson** (2018)

'Can you create your own clever phrase. No. You can't! Can you? I'm Sorry, but don't worry. I can't either' - **Josh Curran**⁸ (2018)

¹ **Conversations about Everything** is based on a three-way conversation about a performative educational project called *Mapping Strange Assemblages*. This was a part of University of the Arts London/London College of Communication contribution's the 2018 London Design Festival (LDF) and the Design School's Public Programme 2018. It rhizomatically maps out the interventions by a group of students and alumni who were named the Band of Animateurs (BOAs). As an assemblage it attempts to create a visual and narrative affect that mirrored the performances during the *Exhibition, Everything Happens So Much*. The website for *Mapping Strange Assemblages* can be found at: <https://bit.ly/2IUtZ8K>

² **Assemblage** (from French: *agencement*, "a collection of things which have been gathered together or assembled") is an ontological framework developed by Gilles Deleuze and Félix Guattari, originally presented in their book *A Thousand Plateaus* (1980). Assemblage theory provides a bottom-up framework for analysing social complexity by emphasizing fluidity, exchangeability, and multiple functionalities through entities and their connectivity. Assemblage theory asserts that, within a body, the relationships of component parts are not stable and fixed; rather, they can be displaced and replaced within and among other bodies, thus approaching systems through relations of exteriority. From: <https://bit.ly/2YfvvYK>

³ **Kim** is Managing Director Conscious Cosmos, and MA Applied Imagination, Alumni, University of the Arts London: Central Saint Martins (CSM).

⁴ **Pawel** is a Theatre, Screen and Costume Interpreter, Alumni, University of the Arts London: Wimbledon College of Art (CCW).

⁵ **Mark** is a Reader in Critical and Nomadic Pedagogies at University of the Arts London: London College of Communication (LCC).

⁶ **Plateau's** are used by Gilles Deleuze and Felix Guattari in their book *A Thousand Plateaus* (1980). 'That presents itself as a network of "plateaus" that are precisely dated, but can be read in any order? From the forward by Brian Massumi the translator: Deleuze (2005/1980: ix)

⁷ "**A Thousand Plateaus** is conceived as an open system. It does not pretend to have the final word. The authors' hope, however, is that elements of it will stay with a certain number of its readers and will weave into the melody of their everyday lives. From the forward by Brian Massumi the translator: Deleuze (2005/1980: x)

⁸ **Josh** has just graduated from the MA Dramatic Writing at University of the Arts London: Central Saint Martins

is a tweet from **Horse e-books**, it was supposedly a twitter bot but later revealed to be run by humans.

I'm looking into lining up some core contributors - Parrr¹¹ being hopefully one of them. She is available in early July so let's definitely get a meeting in the calendar soon for that. However, as I mentioned I am limited to my IDA¹² channels for participants. Otherwise, I'll mention it to course leaders and see what might come from that. It would be good to know how many I'm limited to, once you've sorted budgets etc.

We'll have to move pretty quickly once the core group has been confirmed - in terms of setting them up on Artstemps¹³ etc. So the budget rundown is the most pressing thing I need from you at the moment.

Also, if you could forward some mood board style visuals of similar things - perhaps from your days at the Whitechapel that would help to get a sense of what the band might materialise as in the LCC spaces.

All the best + thanks,

Rosie Allen

Industry Liaison Coordinator

Project Manager for Public Programme and LDF 2018

Thu 17/05, 14:35

Dear Rosie

Very good to meet you today and very useful and thoughtful.

On the way back, I thought on one of my favourite exhibitions the **Martian Museum of Terrestrial Art**¹⁴ which presented contemporary art works under the fictional rubric of a museum collection conceived by and designed for extra-terrestrials.

What I really like about it was that it thought about the exhibits in a way that was fun and imaginative. It also chimes with some of the ideas in the 'Thinking Design'¹⁵ project about thinking about how we think.

So here are our 'fluvial' initial thoughts? [*If the scholia are inserted into the demonstrative chain, it is therefore less because they form a part of it than because they intersect and re-intersect with it, by virtue of their own nature. It is like a broken, chain, discontinuous, subterranean, volcanic, which at irregular intervals comes to interrupt the chain of demonstrative elements, the great and continuous fluvial chain*¹⁶]

¹¹ **Parr Geng** is a performance artist and an Alumni of BA Interactive Design Arts University of the Arts London: LCC. <https://parr.net/>

¹² **IDA** is BA (Hons) Interactive Design Arts course at LCC

¹³ **Artstemps** is University of Arts London's internal recruitment service providing temporary work across all UAL sites. The service is open to UAL staff looking to hire a temp and UAL students looking for temporary work.

¹⁴ **Mars Collects!** <https://bit.ly/2JLP7yT> and Martian Museum of Terrestrial Art <https://bit.ly/2LYto9G>

¹⁵ More about the **Thinking Design** project can be found at: <https://bit.ly/2LXuwbB>

¹⁶ From: Gilles Deleuze's text, "Spinoza and the Three 'Ethics'", in *Essays Critical and Clinical*, trans. Daniel W. Smith and Michael A. Greco (Minneapolis: University of Minnesota, [1993] 1997), pp. 138-151.

1. A conceptual 'map'¹⁷ of the exhibition as a gallery guide, made before the work is in the exhibition as a way of exploring spaces of the exhibition and possibly other spaces in and outside of LCC. Produced by the 'Band of Students' [BoSs] (***Bande à part*** (French pronunciation: [bãd a paʁ]) is a 1964 French New Wave film directed by Jean-Luc Godard. It was released as *Band of Outsiders* in North America; its French title derives from the phrase *faire bande à part*, which means "to do something apart from the group"). This could be a physical analogue fold out type thing? We can workshop this with the core group of students in July?
2. Some sort of Audio/app/AR/MR guide(s)/toolkit(s) conceived and produced by the core BoSs? These could be both static and mobile
3. Daily/weekly performances, interferences, workshops by the core BoSs and others again conceived and produced by the core BoSs?
4. Think about who our audiences will be and tailor the delivery accordingly.
5. Use Comms channels as both a way of giving out information and being a part of the educational programme.
6. T-shirts for the BoSs with 'Everything Happens So Much' on front and listing of events on the back? Or another sort of 'uniform'?
7. Next meeting at the beginning of July?
8. Where does the title come from? <https://pitchfork.com/features/ordinary-machines/9474-everything-happens-so-much/>

A Plateau of initial participants [July 2018]

Will Durrant (Games, MA Games Design UAL/LCC):

Gabi Bertin (Performance + Exhibitions, IDA Alumni UAL/LCC):

Parr Geng (Illustration + Performance, IDA Alumni UAL/LCC):

Abbie Freeman (Graphic Design, UAL Camberwell Alumni):

"This event will be based on the idea of the rhizome as opposed to the root-tree are botanical concepts employed by Gilles Deleuze and Felix Guattari (1980) in their second volume of Capital and Schizophrenia: A Thousand Plateaus. In their philosophical thought, arboreal structures grow and multiply in relation to a central guiding structure. For their image of thought, the rhizome is a free expansive movement, constantly connecting random and infinite points. Root-tree structures can stifle this movement, diminishing its expansiveness and potential. Rhizomatic movement can trouble such seemingly static structures." (Ingham 2019)

¹⁷ 'The rhizome is altogether different, a map and not a tracing. Make a map, not a tracing. The orchid does not reproduce the tracing of the wasp; it forms a map with the wasp, in a rhizome. What distinguishes the map from the tracing is that it is entirely oriented toward an experimentation in contact with the real. The map does not reproduce an unconscious closed in upon itself; it constructs the unconscious.' Deleuze & Guattari (2005/1980: 1)

[17:55, 3/18/2019] **Kim:**

The plateau effect is a force of nature that lessens the effectiveness of once effective measures over time

Ok from what I see, Mark is helping us to see the connections that lead to the developments of BOAS¹⁸ last year

[17:56, 3/18/2019] **Pawel:** Ok I think I get it :D

[17:57, 3/18/2019] **Pawel:** Yes that was my feeling as well

[17:58, 3/18/2019] **Pawel:** and I do like these ideas, because altogether with the things we did it creates a nice story

[17:59, 3/18/2019] **Kim:** Yes I am getting that feeling too

[18:01, 3/18/2019] **Pawel:** I just remember that meeting where we were coming up with questions and one of them was along sides of

"How to make people care enough to remember the exhibition?"

and this is basically relating to the Martian Museum of Terrestrial Art

[18:02, 3/18/2019] **Kim:** Yes! Plus we spoke about how do we archive it, the memory of the performances etc

[18:03, 3/18/2019] **Pawel:** Exactly!

[18:04, 3/18/2019] **Kim:** I am listening to Josh's tour...¹⁹

¹⁸ **BOAS** = Band of Animateurs, the name given to the group after they started performing during the 2018 London Design Festival at LCC in September 2018

¹⁹ Listen to **Josh Curran's** audio tour of the exhibition at: <https://bit.ly/2XLj2Rz>

UNSURE WHAT THIS EXHIBITION IS ALL ABOUT?

Listen to the unofficial guide to 'Everything Happens So Much'



Stream or download now by scanning the QR code, or heading to:
soundcloud.com/msalcc/sets/the-unofficial-guide-to-everything-happens-so-much



Josh Curran's Unofficial Guide to Everything Happens So Much

It's such a good way to have the exhibition archived! I guess it helps trigger the memory

[18:06, 3/18/2019] **Pawel:** Yep! I'll do so in a min, I am reading the "Everything Happens so much" article on pitchfork.com <https://bit.ly/2SnZtZv>

[18:14, 3/18/2019] **Kim:** Are we the event that the people suffering with FOMO²⁰ are thinking about?

[18:15, 3/18/2019] **Pawel:** what 😊

"In the translators forward to the Fold: Leibniz and the Baroque by Gilles Deleuze they look at the idea of an event by arguing that, 'In the vision of Alfred North Whitehead, a philosopher inspired by Leibniz. an event can be seen in the duration that produces the site of a pyramid, an avalanche of snow, or the jagged edge of rifts in a block of ice. For

²⁰ FOMO = Fear Of Missing Out

*Deleuze an event unfolds from the union of our perception and the duration of a fan - of the kind Mallarme describes in his occasional verse - that unites and disperses a word (an event) and an object (an éventail) when it swirls the atmosphere.*²¹ Deleuze (2006/1993: xii-xiii)

started wondering this late last year, after reading Alexis C. Madrigal's thought-provoking [piece](#) for *The Atlantic*, arguing that 2013 was "the year 'the stream' crested." "[N]ow the Internet's media landscape is like a never-ending store, where everything is free," he wrote. "No matter how hard you sprint for the horizon, it keeps receding. There is always something more." At first (2009 was the year that many platforms started presenting instantly-refreshing online content reverse-chronologically), this sense of infinity was thrilling. But by last year Madrigal (and anyone who'd been diagnosed with a case of FOMO) noticed a certain exhaustion, and even a kind of sadness, setting in. "Who can keep up?" he wondered. "There is a melancholy to the infinite scroll."

I know exactly what he's talking about. These days, my daily internet behavior is depressingly predictable: Every morning I'll click on more articles than I'd ever have time to read, clutter my browser with tab after tab after tab, and then at some moment every afternoon I'll

[18:15, 3/18/2019] **Kim**: I think the topics we look into in our interventions are very new to a lot of people

Invoking different ideas in people who are not coherently aware of the effects, don't know what they will be missing out on

[18:16, 3/18/2019] **Pawel**: I have a feeling that the eternity of what we did was basically a FOMO manifestation

[18:16, 3/18/2019] **Kim**: May they will have a synchronous realisation when they are elsewhere and think of our event/space simultaneously agreed

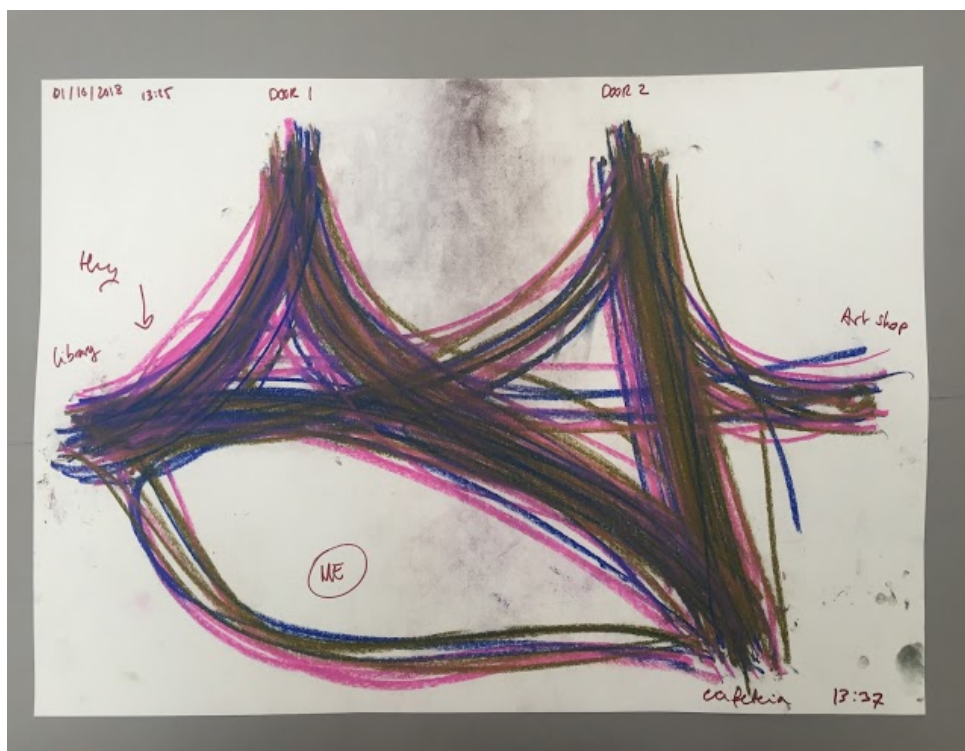
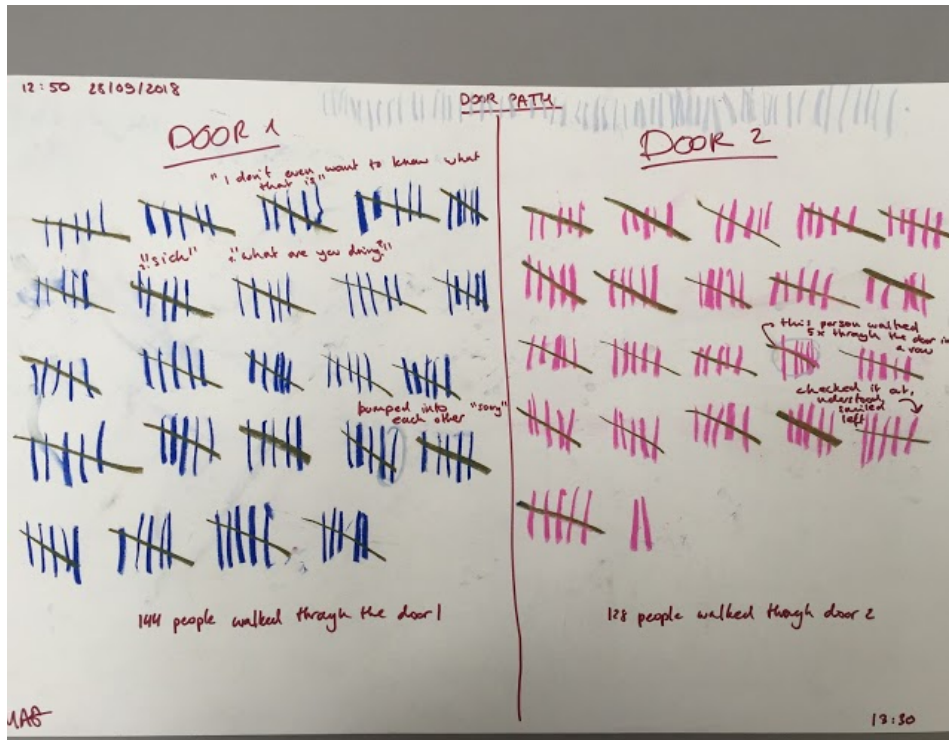
I feel it is unfinished and will remain a continuous stream of consciousness
A quote from the article

"There is a melancholy to the infinite scroll."

²¹ From: **The Fold**: Leibniz and the Baroque by Gilles Deleuze (2006/1993)

Date: 26/09/2018			
Place: Gallery			
Time: 2:55 - 3:00 PM			
WHO	FROM	TO	DOING WHAT
Me	chair 11	chair 11	notating
Animateur	chair 10	chair 10	sitting
Animateur	chair 9	chair 9	sitting
Person	gallery	ramp	looking intently
Staff member	stairs	ramp	passing by
Staff member	stairs	ramp	passing by
Student	stairs	library	passing by
Staff member	bridge	gallery	looking around
Student	stairs	library	passing by
Student	ramp	stairs	passing by
Student	bridge	library	looking around
Student	ramp	gallery	looking intently
Staff member	stairs	ramp	passing by
Student	library	stairs	passing by
Staff member	ramp	bridge	carrying chairs
Staff member	stairs	library	passing by
Staff member	library	bridge	
Staff member	ramp	bridge	carrying chairs
Staff member	stairs	ramp	carrying box
Student	stairs	library	looking around
Staff member	stairs	ramp	looking around
Staff member	stairs	ramp	looking around
Student	stairs	ramp	looking around

Performative research data collection spread sheet



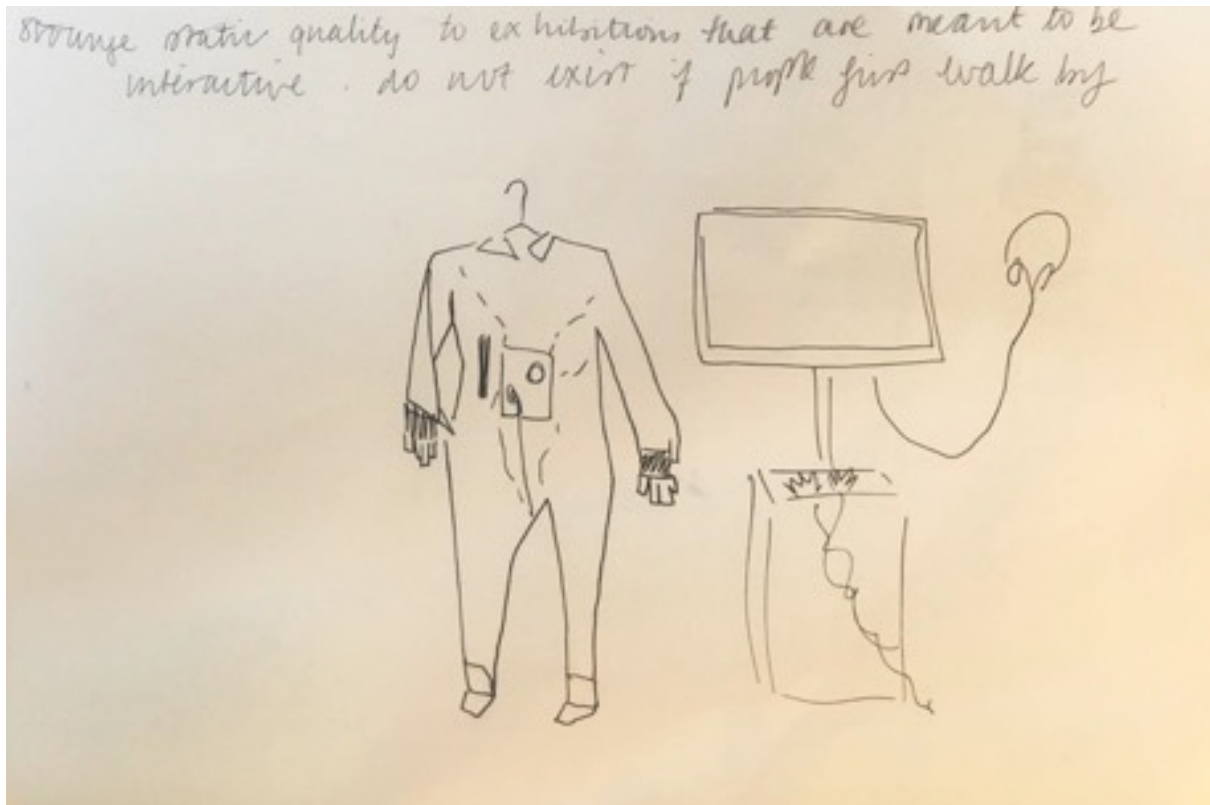
Drawings by Marco-Antonio Grubben²² rerecording the flow of visitors to the exhibition.

²² See Marco's evaluations of MAPPING STRANGE ASSEMBLAGES at: <https://bit.ly/2Smx6er>

Comments and drawings by Florence Low

Sometimes we were mere observers:

'...students excited to start uni holding sandwiches. 8 students enter the cafeteria. Blond boy thinks he recognises me [and smiles]. Builder and UAL staff chat in front of the wet paint. 3 old men pass without looking [at the exhibit]. Chinese girl forgot her student card. It was in her bag all along. The cleaning lady I see everyday passes me. Girl on her phone barely notices exhibition. Man talks on phone with coffee wandering around exhibition.' (Florence Low²³)



Josh's work – tour guide

Pictures from Mapping strange assemblages (maybe with some annotations)²⁴

[18:18, 3/18/2019] **Pawel:** So you're saying we have to either do lots of explaining and context or that maybe we should just give fewer examples and elaborate on these more?

[18:19, 3/18/2019] **Kim:** I don't want to interfere with people's mental intimacy. I think we have to remain somewhat illusive

That defeats the purpose and engagement of the BOAS

²³ See Florence Low's evaluations and work at: <https://bit.ly/2xQwfcf>

²⁴ For more images see: <https://bit.ly/2JElyiE>

^ the over explaining

[18:20, 3/18/2019] **Pawel:** Definitely! I think it is torn between being a continuous development and "rescue from oblivion"

[18:20, 3/18/2019] **Kim:** Which is perfect

[18:21, 3/18/2019] **Pawel:** agree

[18:21, 3/18/2019] **Kim:** I think we can create an article that is a collage influenced by all of us

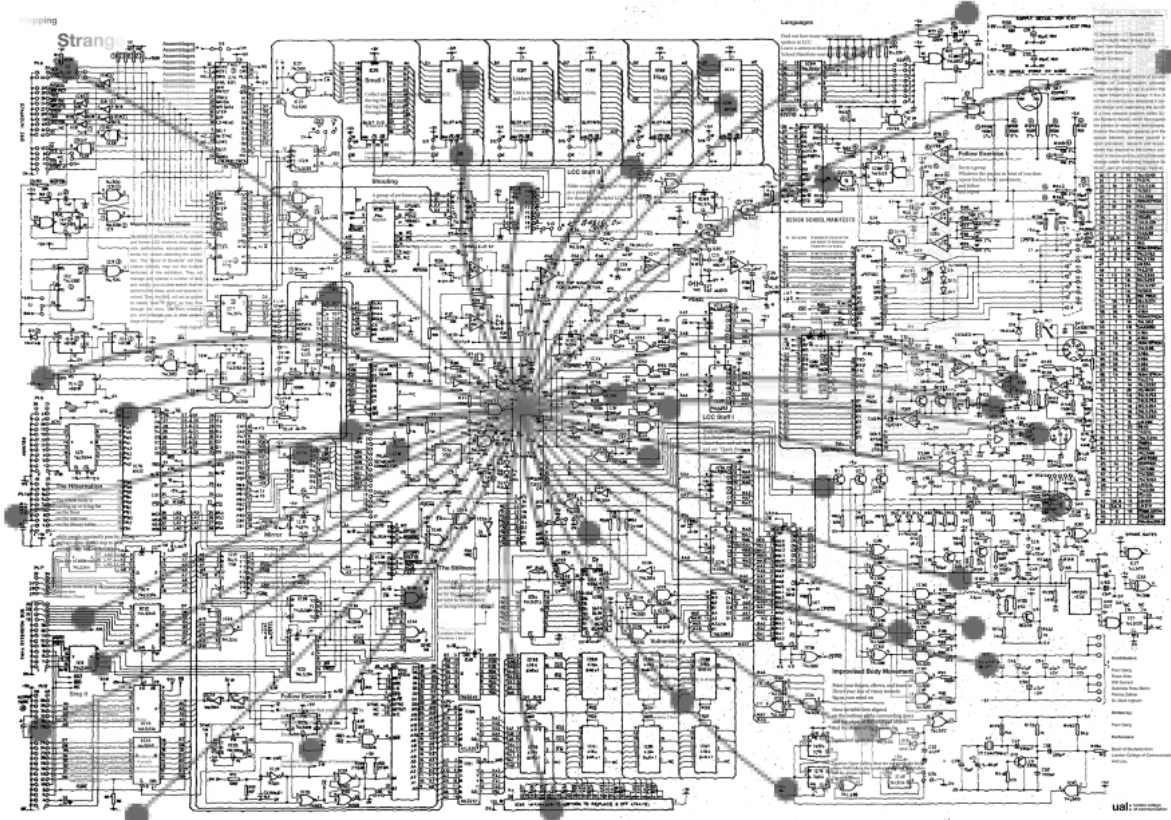
A collage of statements, quotes, instructions and inspiration

[18:22, 3/18/2019] **Pawel:** That would be cool! Excerpts of different parts that influenced us and the documentation

[18:22, 3/18/2019] **Kim:** Very abstract
Yes we

[18:23, 3/18/2019] **Pawel:** I love that. It leaves lots of space for people to draw their own conclusions.

[18:24, 3/18/2019] **Pawel:** **Actually, it's perfect, because the entire idea of the BoAS was that it was ephemeral and didn't have defined boundaries**



A Map for Mapping Strange Assemblages – Mark Ingham

'The map is open and connectable in all of its dimensions; it is detachable, reversible, susceptible to constant modification. It can be torn, reversed, adapted to any kind of mounting, reworked by an individual, group, or social formation. It can be drawn on a wall, conceived of as a work of art, constructed as a political action or as a meditation.'
(Deleuze & Guattari 2005/1980: 1)



Rhianna Moritz – Preforming ant the Ministry of Tax table during LDF18 and LCC

“Initially I didn’t understand why we as amateurs were needed to make the exhibition come to life – it already seemed to me to be living as it was, living within the communities it was addressing, living in the worlds beyond LCC.” (Florence Low²⁵)

²⁵ See more from Florence at: <https://bit.ly/2xQwfcf>

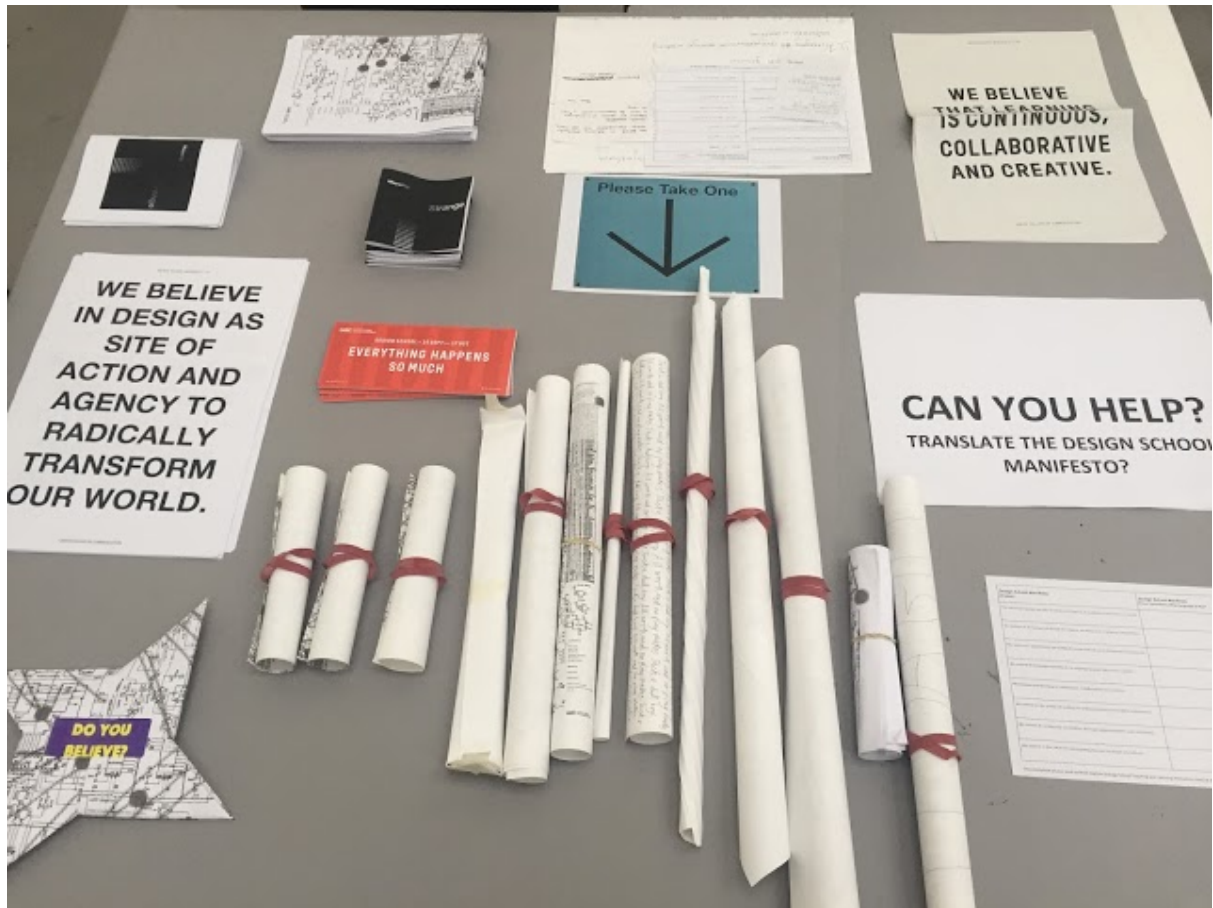


Table use for translating LCC's Design School Manifesto²⁶, during LDF18 at LCC

[18:24, 3/18/2019] **Pawel:** I probably misspelled boundries , I don't have autocorrect on my laptop xD

[18:24, 3/18/2019] **Kim:** It would be nice to keep it that way so when we get feedback or responses....then those people become part of it unknowingly
Idc about spelling

[18:25, 3/18/2019] **Pawel:** ^this ❤️

[18:25, 3/18/2019] **Kim:** Okay, we need a bit of structure....
I think it would be nice to start from the Martian museum and then through stuff together until we finished

[18:29, 3/18/2019] **Pawel:** We can maybe end with a question?

[18:29, 3/18/2019] **Kim:** YES!!!! ❤️

[18:30, 3/18/2019] **Pawel:** Because it would be almost like us giving the readers the clues and then asking them that given these things,

²⁶ Design School Manifesto can be found at: <https://bit.ly/2S8yX4N>

what do they think the project was?

[18:31, 3/18/2019] **Kim:** Yes, this is a good

[18:32, 3/18/2019] **Pawel:** quick question, do you know if this will this be printed? Or can we insert videos?²⁷

[18:32, 3/18/2019] **Kim:** I think we can include videos and sound

VIDEOS AND SOUND HERE MAYBE?

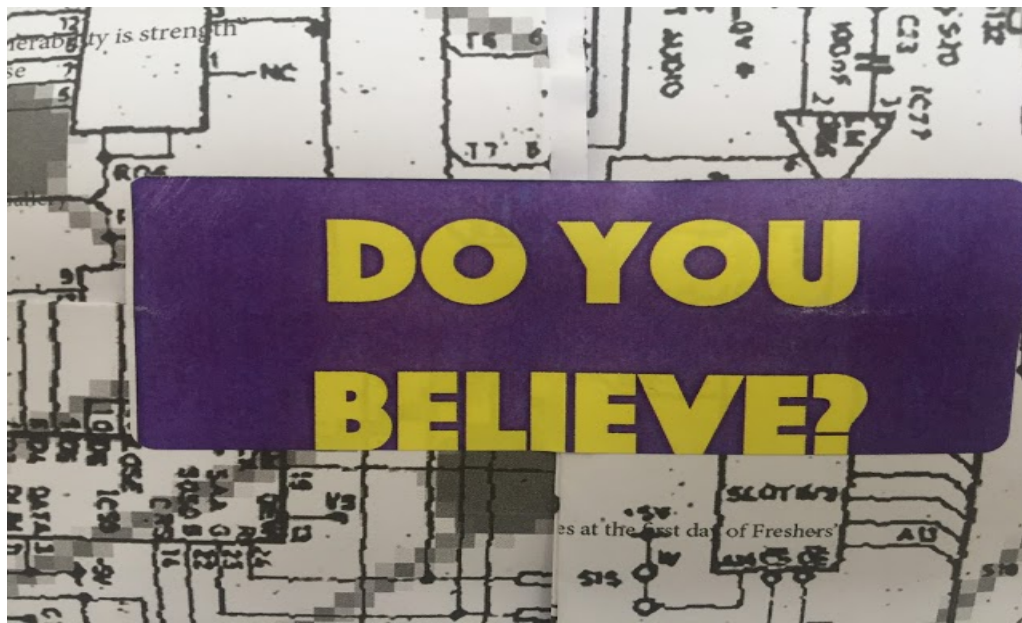
Mapping Strange Assemblages Spy Cam by Humble Cassettes²⁸

<https://vimeo.com/294566385>



²⁷ '...cross-media responses; for example: sound as a response to an installation, textual work as a response to a visual exhibition, moving image as a response to a textual work.'

²⁸ This video as made by **Beatriz Lacerda** and her evaluations can be found at: <https://bit.ly/2Y8G4kG>



Collaged poster for the Hidden Treasures element of the BoAs interventions at LDF18

[18:32, 3/18/2019] **Pawel:** Okay, let's do that, but I really want the picture of the "Everything happens so much" tweet somewhere in there :3

[18:33, 3/18/2019] **Kim:** from Horse_ebooks? Hahaha

[18:33, 3/18/2019] **Pawel:** Yes!!

[18:33, 3/18/2019] **Kim:** lol, i'm checking if the account is still active

[18:34, 3/18/2019] **Pawel:** no it discontinued after something

[18:34, 3/18/2019] **Pawel:** it has it's own wikipedia page

[18:34, 3/18/2019] **Pawel:** https://en.wikipedia.org/wiki/Horse_ebooks

[18:37, 3/18/2019] **Kim:** LMAO....an interactive video about the 2007 subprime mortgage crisis

WHAT!! ☹️

[18:40, 3/18/2019] **Pawel:** Did you see the video that is on there? "How to pronounce horse_ebooks"?

[18:44, 3/18/2019] **Kim:** Idk what tab the link is on
Haha

[18:45, 3/18/2019] **Pawel:** oh we can attach an excerpt from my excel file

THIS ^^^^^^^

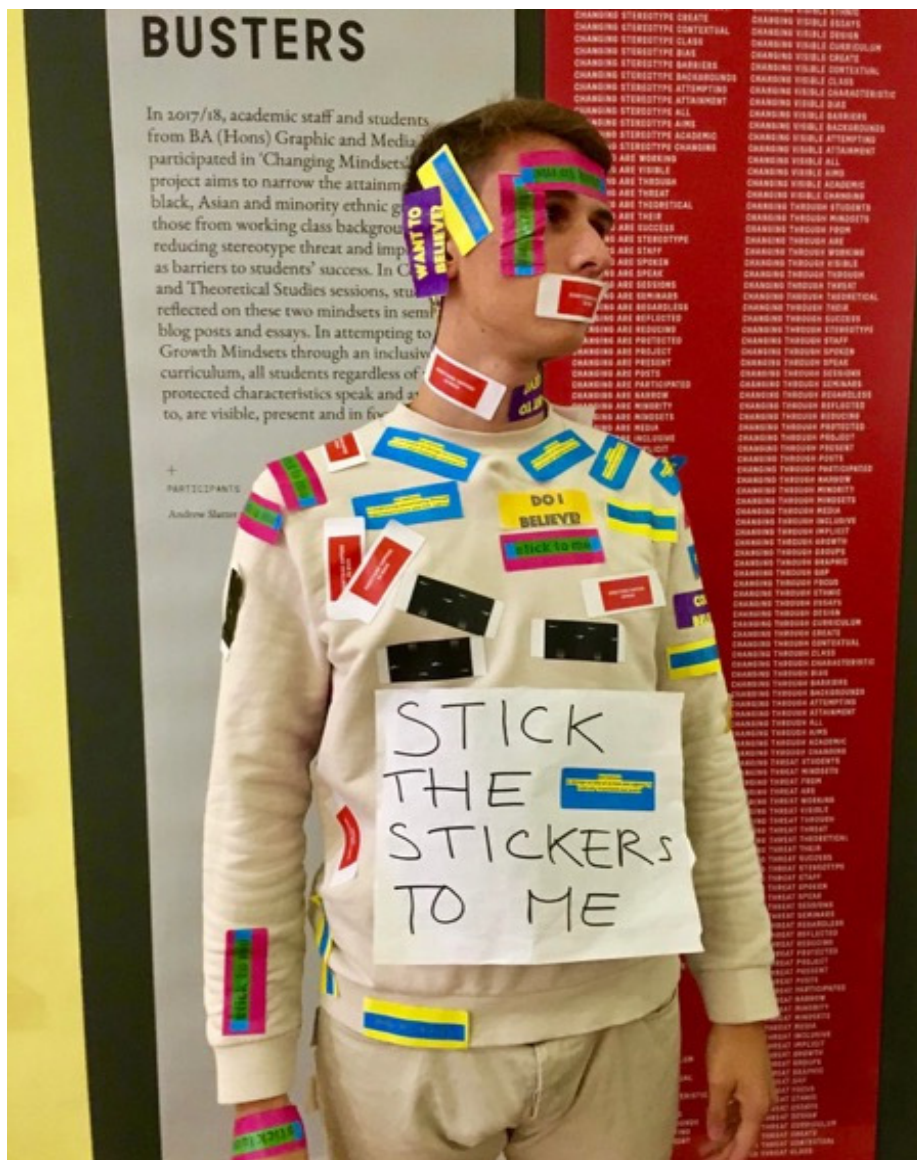
[18:47, 3/18/2019] **Kim:** Yep definitely

Another quote from the article

'there's something about traveling to another country that also taps into that sense of everythingness, but in a way that inspires wonder and possibility instead of fatigue.'
This made me think of the spaces or the recurring exhibitions, even though the space is the same the information and artwork is different.'

Is there a sense of fatigue rising in the students who are not new anymore? It is just the everythingness that causes them to lose interest?

[18:52, 3/18/2019] **Pawel**: that is such a good question



Marco-Antonio Grubben²⁹

²⁹ More from **Marco** at: <https://bit.ly/2Smx6er>

"A simple idea: I asked people to stick stickers on any part of my body. When I performed this I had astonished, reluctant, indifferent, excited, surprised and perplexed looks. They did not understand why I was doing this, they were hesitant about doing it, which is understandable."



Josh Curran, Pawel Tomaszewski and Kim Judge performing at LDF18³⁰

[18:54, 3/18/2019] **Kim:** I was listening to the song that was mentioned in the article, and YouTube took me on a music journey for the past hour, taken me through a band called Hideous Town, then to Sunflower Bean and now Kelsey Lu

³⁰ See more performances at: <https://bit.ly/2JElyiE>



Personally it makes me think of the ambivalence of it all, mapping, resources, taxes, geometry of choices, power of words, social design, equality etc

Just a quick overview of the things that have still stuck with me since LDF 2017
I remember listening to this last year....

<https://www.youtube.com/watch?v=4Vpln9rrsDI>

[19:00, 3/18/2019] **Pawel:** Oh so are these the things you've been listening to last year?

[19:01, 3/18/2019] **Kim:** So yes last year during the exhibition time, I listened to [Sunflower Bean](#) and [Vryll Society](#)

I liked that the article on Pitchfork spoke about the music and how this was linked to the everythingness and melancholy of infinite scrolling.

There were a lot of undertones edging towards political activism in the exhibition and that maturation seems to be quite full on this year

[19:04, 3/18/2019] **Pawel:** Ambivalence in what way?

[19:06, 3/18/2019] **Kim:** It gave the impression that nothing was connected, but actually it was all one ecosystem

The uncertainty of sub ordinance

[19:18, 3/18/2019] **Pawel:** "Too often I feel paralyzed and overwhelmed by history, by all that I don't know." I like that quote. I did highlight something else as well but I've lost it 😊

[19:19, 3/18/2019] **Pawel:** I see what you mean. So this way the exhibitions are actually interconnected but without really realising that

[19:20, 3/18/2019] **Kim:** Idk if it is done intentionally or if this is part of the realisation

[19:22, 3/18/2019] **Pawel:** "Napster, which arrived when I was 13, was liberating, but only in comparison to what had come before. My family still had dial-up at the time, so I'd usually download singles rather than entire albums, given how often someone in the house would accidentally pick up the landline."

there, that's the other one. It made me think about this year's exhibition and the sustainability. Maybe we'll be striving to achieve sustainable solutions now but who knows what is waiting around the corner? Maybe it will become like the internet?

[19:25, 3/18/2019] **Kim:** Do you know what I love about Josh's clips. He gives the impressions that he is confined to an audio studio and cannot give his written response or is allowed to interact properly with exhibition in its entirety

The current recycling schemes can be compared to downloading one track on a dial up internet

You think it's making a difference but really the London stock exchange already had 3G internet in the year 2000 and were probably trading plastics by the tonne!

I sense that this relates to the melancholy of everythingness

[19:47, 3/18/2019] **Pawel:** And I see what you meant. He is dropping hints about that constantly, referring to his producer not allowing him to do or say certain things

[19:47, 3/18/2019] **Pawel:** I think this is the thing we'd like to achieve with our response maybe?

Quotes from Josh

'Look around you, look at all the pretty colours, pretty letters and pretty words'

'You are there when you hear table tennis being played on a glockenspiel'

'There are also four benches for you to sit on, in case you're tired...of the exhibition'

'Well this whole exhibition is a strange assemblage and what you have maps that'³¹

Also he has the other sounds pieces of five seconds in one minute! I think this is a great idea

INSERT THE SOUNDS? ³²

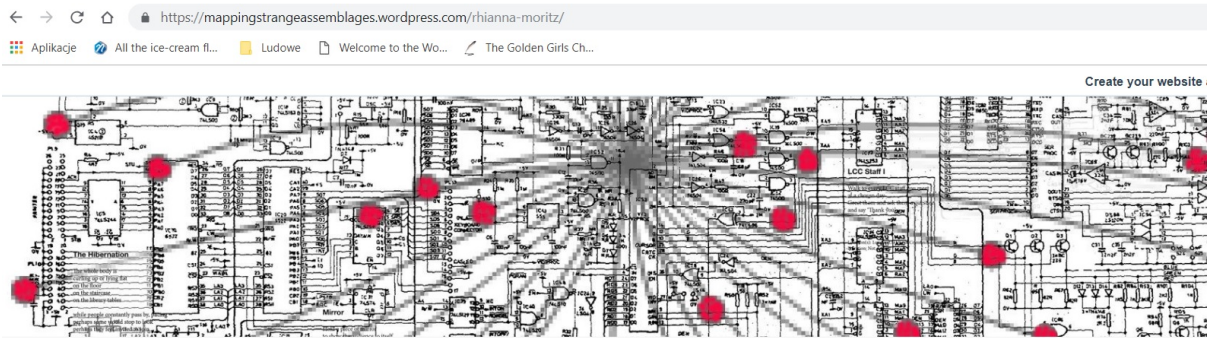
Design School Manifesto Sung <https://bit.ly/2xS4gcj>

[20:04, 3/18/2019] **Pawel:** I like how Mark keeps the messages at the end of the evaluations

³¹ From: Josh Curran's **The Unofficial Guide** to 'Everything Happens So Much' <https://bit.ly/2XLj2Rz>

³² **Tones of the Exhibition** audio tracks at: <https://bit.ly/2SkR0q1>

[20:04, 3/18/2019] **Pawel:** Alle the "Hi Mark, thanks for everyting here's my evaluation" stuff



Rhianna Moritz

I'll definitely try and work on an evaluation soon, work is chocca right now but will try to asap!

Thanks

Rhianna

Teach yourself this: "my next one is my favourite one". It not only helps you move one from successful and unsuccessful performances, it pushes you to do better. Always, always, always say that what is coming is better, because why would you want it to be worse?

[20:07, 3/18/2019] **Kim:** ^ from Marco

Florence:

'Sometimes we embodied the manifesto, sometimes we embodied the wider community that the exhibits were designed for.'

'The whispering voices reminded us that forces unseen were shaping our lives, though we might not see them. In many ways, it was hard to not feel helpless in the exhibition, surrounded by so many visuals of immense power and magnitude and fear'

[20:13, 3/18/2019] Pawel: Josh:

"While during some of the weeks there I found that people simply did not want to engage, I found that persistence and experimentation created a better environment for participants to engage."

[20:14, 3/18/2019] Kim: okay I'm going to start putting this on a google doc - we have two hours worth of chat!

WHAT DO YOU THINK THE PROJECT WAS ABOUT?

Epilogue:

Mapping Strange Assemblages - LDF18

One Beginning One Plateau - The proposal {February 2018}

Design School LONDON DESIGN FESTIVAL 2018 Proposal

Agents, Agency, Agencies in Assembling Liminal Learning Spaces for LDF18 will be series of pop-up interventions that help investigate the types of learning landscapes we have at LCC. It recognises that the more involved all participants in the hosting, delivery and acquisition of teaching and learning become, the more likely we are to have learning spaces that deliver world class teaching and learning. These interventions into the events, exhibits and galleries at LCC during LDF will create, learning objects, pop up spaces and places, physical, virtual and representational that fully allows for learning gain using what we chose to exhibit as a Design School.

These assemblages of encounters will interrogate questions such as 'What do we want our learners to become? The Learning Spaces Collaboratory (LCS) has given a number of answers to this question based on their research one of them is that our learners becoming 'Agents of their own learning'. This would then lead to the question. 'What experiences make that becoming happen? One answer could be that we create access to "laboratory" 'hack' 'maker' 'prototype' spaces to experiment with innovative pedagogies or more temporary mobile spaces, which fill an urgent pedagogical need.

The idea of liminal learning spaces (landscapes) would be an overarching concept that drives the production of these interventions/learning materials. What might be called 'uncontrolled' informal spaces' that rub shoulders and be contiguous with all other teaching and learning places and exhibition spaces will pop up throughout the LDF exhibition. This project will strive to ask can we go beyond the metaphors of 'Blended Learning', 'Braided Learning' or even 'Woven Learning' to a model of learning spaces that are agencies of for our agents of change so they enhance, articulate and understand their own agency.

We used Parrr Geng's Performance Workbook as a starting point, Here are some pages from it:

Mapping

Strange

Assemblages
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Front cover of Parrr Geng's Performance Workbook

Written and Designed by:

Parrr Geng

Performers:

Band of Students from London College of Communication.
And you.

Examples of performative instructions.

Improvised Body Movement

Point your fingers, elbows, and knees to
Direct your line of vision towards Focus
your mind on

these invisible dots aligned
on the outlines of the surrounding space
and the edges of the exhibited objects and
the shapes of the passers-by

Again and again and again

Location: Upper Gallery, these two story walls,
the bridge above Well Gallery, the corridor
between the Well Gallery and the Atrium
Gallery

Duration: 1 hour

The Stillness

Stand still, blindfolded or eyes wide open, in
the middle of Upper Gallery,
or by the Lower Gallery, or
next to the entrance,
or facing towards a tall wall.

Location: Own choice

Duration: 1 hour

Sing it

Be it a single person, or a choir
sing out loud or whisper
a song of the Design School Manifesto

Location 1: By Lower Gallery, facing people as they enter
the building.

Location 2: The corridor between the Well
Gallery and the Atrium Gallery. It would be
ideal if 5-10 people stand at each side of the
corridor, so the audience has to squeeze past
the choir to temporarily experience some
intimate space.

Duration: 5 minutes

Listen

Listen to someone's first day of university,
and his/her breath while talking.

Location(s): Own choice

Duration: about 15 minutes at the first day of
Freshers' week

Hug

Choose a spot where you feel most connected
with the surrounding space.

Sit down and receive hugs, blindfolded.

Location: Own choice

Duration: 2 hours



BoAs performing with the Design School's Course Representatives at the end of the Public Programme exhibition and events.

Kim Judge - Evaluations³³

"So I conclude with a question, can our corridors, cubbyholes, hidden gardens, unused common rooms or dark rooms become meeting spaces where we believe in embracing uncertainty through experimentation and risk-taking?"

"I chose to sit on the staircase because it was the best place to point to the largely printed manifesto, which surprised most people as if they had by-passed unknowingly before the fortune teller intervention helped point it out."

" I had found that the necessity of engaging was not always led by curiosity. Most of the time, the psychology of group dynamics and social conditioning seemed to filter through to other people. One could speculate that this was due to the unconscious effects from our performances that were acting as 'lines of flight'."

³³ See more of Kim's evaluations at: <https://bit.ly/2Z7Nemg>



Beatriz Lacerda performing at LDF18

Evaluation by Beatriz Lacerda³⁴

"As a person with no experience in performance going into this project I wasn't quite sure what to expect. Therefore I found the guidebook really thoughtful, presenting us with a set of helpful examples for us to follow, or, at least, give us an idea of what being part of the 'Mapping Strange Assemblages' team meant. Mark was very explicit that

³⁴ See more of Beatriz's evaluations at: <https://bit.ly/2Y8G4kG>

there was no need to stick to the book so we could be as experimental and creative as possible, and also to enjoy and make the most out of it."



Pawel Tomaszewski performing



#1 – Where the manifesto greets you (jumbosize)

#2 – Where direction meets modern thought and typography

#3 – Where disciplinary boundaries meet at the gates and bridges

#4 – Where demons are summoned

#5 – Feeling isolated? Social care solutions are found here

#6 – Overcome humanities biological problems here

#7 – Discover the invisibility of curiosity here

#8 – Where you find the passion for changing mindsets and collaborative practice

References

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