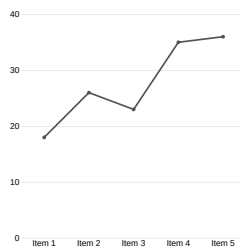


2-30 JUNE - 2019

# COPENHAGEN, DENMARK.



METROPOLIS RESIDENCIES  
NARRATING THE CITY

RESEARCH DIARY  
FRANCINE KLIEMANN



## BEFORE ARRIVAL

### My research project:

To use "WHERE IS WALLY?" as an inspiration to create a playful dialogue in the city and to explore the dramaturgical potentials of the urban space with the aim of dialoguing and finding new ways of experiencing the city as well as the blurring of the boundaries of public and private. Through that, find ways to "re-write and re-narrate the city and give place to other voices".

I am interested in the intersection between play and city: playing with meaning, co-creating meaning, questioning human constructs.

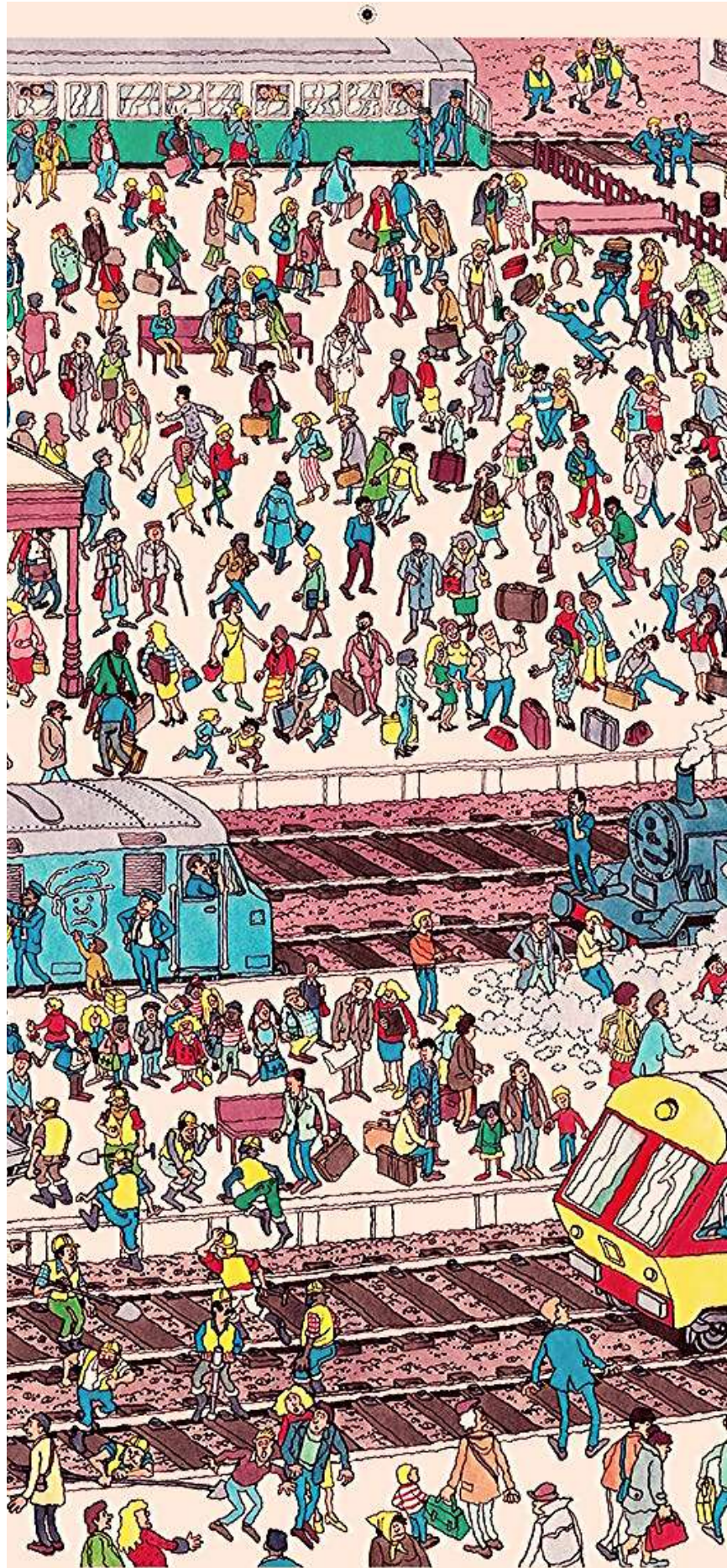
**WALLY** - Traveler, mobile, migrant. He frames the places. We look for him and through that we see the city, we encounter other characters, we create our own stories.

### Keywords

- Dialogue between place and spectator.
- Line between everyday reality and fiction.
- Multiple possibilities of layering and narrating space and experience.
- Limits of performative/ Dramaturgy of the experience.

*"The physical performance of urban pedestrians: The fictional text of the city is adapted, appropriated, improvised upon, innovated and/or disregarded through pedestrian performance, in much the way that dramatic text is treated in theatrical performance not as simply an iteration of text, but in an of itself productive of new meaning"*

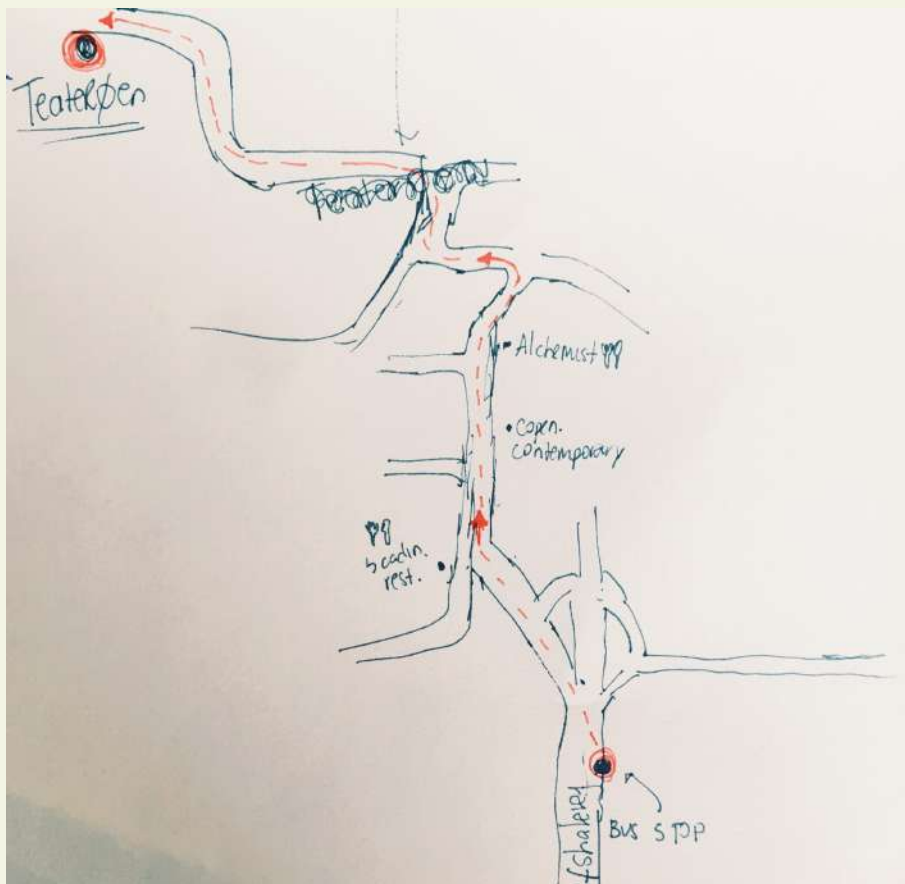
*"Pedestrians can step into the path walked by others, whose micro-narratives have long since ended".*





DAY 01 - SUNDAY 02TH OF JUNE

## ARRIVAL DAY



At the airport in Copenhagen - A sudden strike between the airport workers - the chaos and the disruption of the place. A simple baggage reclaim turned into a live music venue - what? Because people had to wait for hours, and did not know what else to do, so they started playing instruments.

It was not very exciting to wait for six hours for my luggage, and to leave without it, but I have decided to start my research on that day, so it was interesting to note: The game/play of power from the strike people. The random arrival of luggage with no order from the luggage machine "*It could be from any person and from any flight*". I ended up heading to Teateroen without any luggage, or information about it, no battery on my phone, and the above map.

I sent a message to Lucille from the airport saying that I had only 1% of battery and that I would try to get there with my handwritten map *"If I'm not there in 20 min it means that I got lost..."* "Ok, I will be awake waiting to welcome you" - she said.

I obviously got lost at Refshaleoen at 11pm and a bit scared. I walked back to the 9A bus stop and there was an electronic music party going on next to it. I approached two very drunk guys and asked for help *"Sorry, I am completely lost. I have just arrived in Copenhagen. I have no luggage, no battery on my phone and only this map and these phone numbers. Can you help me?"* They were a bit suspicious, but in the end they decided to walk me to Teateroen. By the time we started to walk, Lucille showed up. She noticed that I was lost, as that I took much longer than the expected 20 minutes and decided to walk to the bus stop to try to find me. Angel Lucille!! End of the night. I went to bed exhausted but still excited to meet everyone on the next day.

Ps: It was nice to get lost (now that I know that I found the way and arrived safe)

Ps2: It was nice to draw a map.

Ps3: It was not nice at all all the disrespectful waiting at the airport.

Waking up and realising where I was, and that I am by the river. The nice thing about arriving at a new place at night and finding out where you are on the next day.

We gathered at 9:30am at the living room upstairs. It started by Stine asking us to choose an image that represents our project/research.

I have chosen this one:



Keywords for my choice:

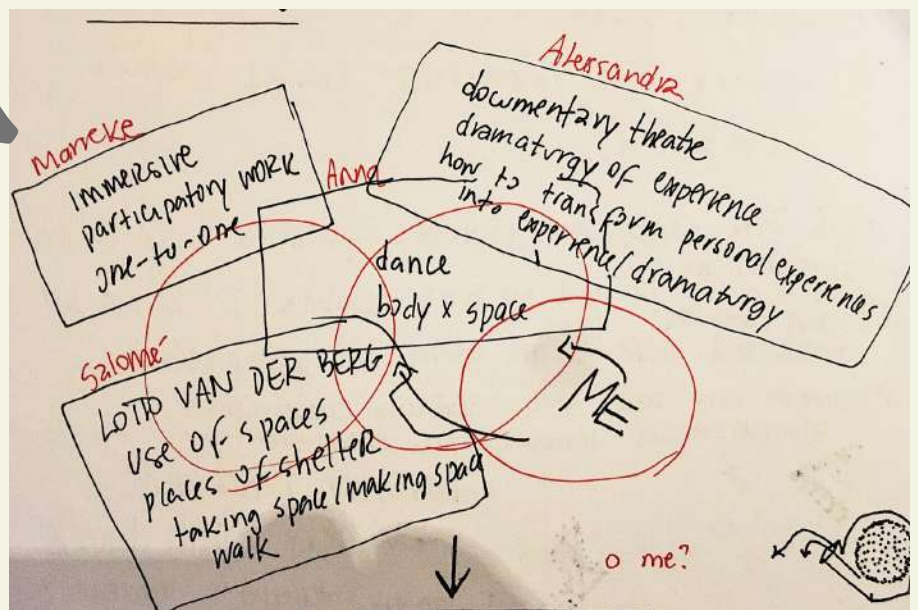
Playfulness/ Man-made city/

Micro/Macro/Miniature /

Belonging - Does this city belong to me?

We also introduced ourselves and our practices:

I skimmed through a book called URBAN INTERVENTIONS - Personal projects in Public Spaces. It gave me some insights for my project. It also helped me to understand a bit more about where I am going with my practice. The creative city/Brazil project started to pop in my head. I will talk more about this later.



DAY 03 - TUESDAY 04TH OF JUNE

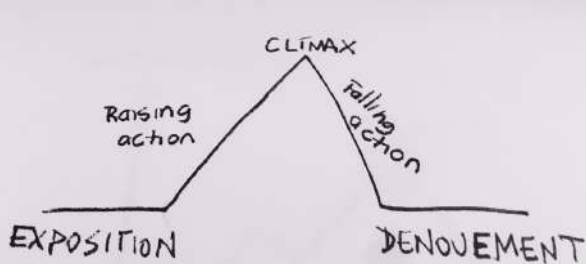
#1 WORKSHOP  
CIRCULAR DRAMATURGY WITH JOAN RANG  
#2 VISIT AT KOMPASSET.



Joan started the workshop talking about what is dramaturgy and making a parallel between Aristotelian dramaturgy (LINEAR) and Alternative dramaturgies (CIRCULAR)

**DRAMATURGY ---> How to structure stories or How to structure material (and the possibilities are endless)**

Aristotelian Model, or the linear model is the structure based on a plot, in which the action of the story is focused on one main character. Hollywood movies are the best example. It is based on a conflict and its resolution, and lead by one "heroe" against one villain, or one main problem. It is very easy to resume the story in one sentence as for example: "Unhappy love leads to death". The graphic line is more or less like this:

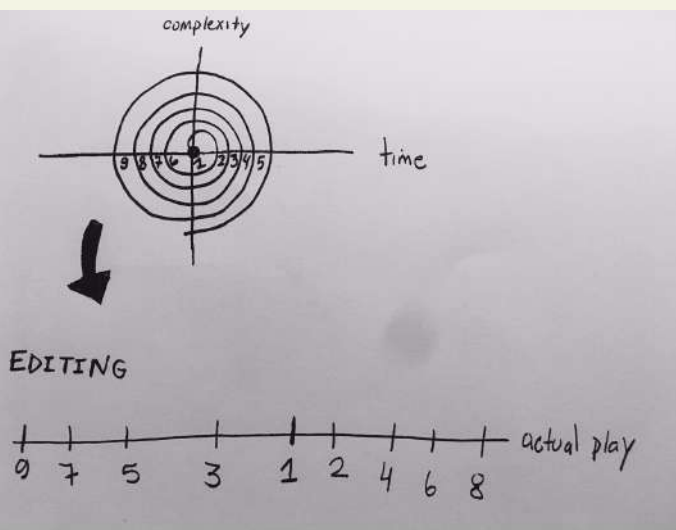


We discussed a bit about this model and made a parallel with city and society - society base in villains and heroes. We always need to have a villain and a conflict.

**Can't we not learn to live a life with no conflict? Circular, Cyclic?**

**What is the dramaturgy of nature when there is no human interaction?**

Then, there is the **CIRCULAR**, non-linear, inspired on female sexuality (cyclic). Here's the graphic:



- This model is based on a QUESTION and not on a premise.
- The centre (1) is your question - for example "My piece is questioning how do we acknowledge the other".
- In a circular structure you don't show plot, you show questions, possibilities, dilemmas, circling around the question.
- One scene can be a dance. Other can be an audio. An audience participatory action. A walk. A video (Collage)
- you start from the outside and get closer and closer to the central question (1) and once you approached that, you can go broad and out again.
- There can be jumps in time, location, action (sudden jumps)

How do I apply circular dramaturgy model in formats of work in which the focus is in the experience of the spectator and/or in the dramaturgy of space?

**Relationship between audience and space.(dramaturgy of space)**  
**Relationship between audience and action.(dramaturgy of spectator)**

How can we use this concept to composing work that plays with the idea of "fictionalizing reality" or framing the city/reality, adding fiction to it - the performative city? Rethinking the city and its inherent performativity through that, and offering opportunities to rewrite it.

City as **STAGE**  
Movement of the city as **ACTION**  
Citizens as **PERFORMERS**  
Use the MODEL as a tool to read it and to play  
with it in a performative way and having a central  
QUESTION to guide the process  
Ideas of how the city could be..

After that we did an exercise in which we had to choose one image and create a dramaturgy model based on that. We had 10 minutes and the result was very fun. I got excited and ended up creating more than one model. I found this workshop very useful and it gave me a very concrete tool for structuring material for performance.

Reimagining place as a situation, a set of circumstances, geographical location, historical narrative, group of people or social agenda.

ACTIVITY  
AUDIENCE  
PLACE

> articulations

- 1) Reciprocity - event and space are totally interdependent and fully condition each other's existence.
- 2) Indifference - when space and events are functionally independent or neutralise one another.
- 3) Conflict - when space and events are in conflict.

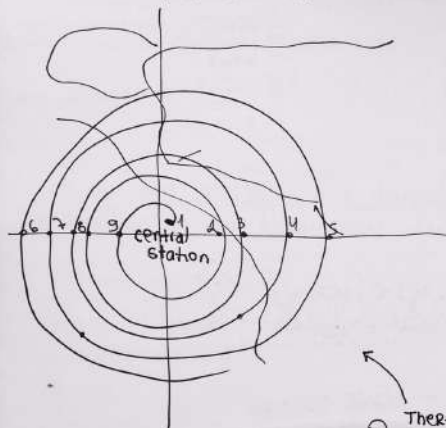
Performance practice/research as a TOOL to read and to play with the urban environment and its multiple possibilities.

The dramaturgy models I created on the exercise:

- Egg dramaturgy
- Finding Dramaturgy
- Dramaturgy of Space (this is not "new", but I drew a model for that)
- Quantum dramaturgy

EGG DRAMATURGY + CIRCULAR DRAMATURGY

MAP OF COPENHAGEN



- city as a stage
- movement of city as action
- citizens as performers

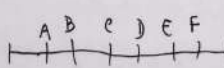
There is where I am going to throw the eggs.

WHAT IS THE EGG?  
WHERE IS WALLY?

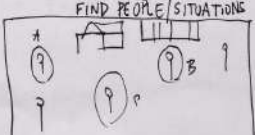
- Write a character that you see send it to:
- Find someone that is displaced.

collect it  
find the intertwin  
edit it

FINDING DRAMATURGY:



FIND PEOPLE/SITUATIONS





**IN THE MORNING****Meeting with Trevor - Copenhagen map, history and its narrative possibilities.**

Copenhagen:

**90's** - was losing population, bankrupt, harbour was inaccessible.

**After 90's** - started to kick back. Liveable city - public spaces, revitalisation.

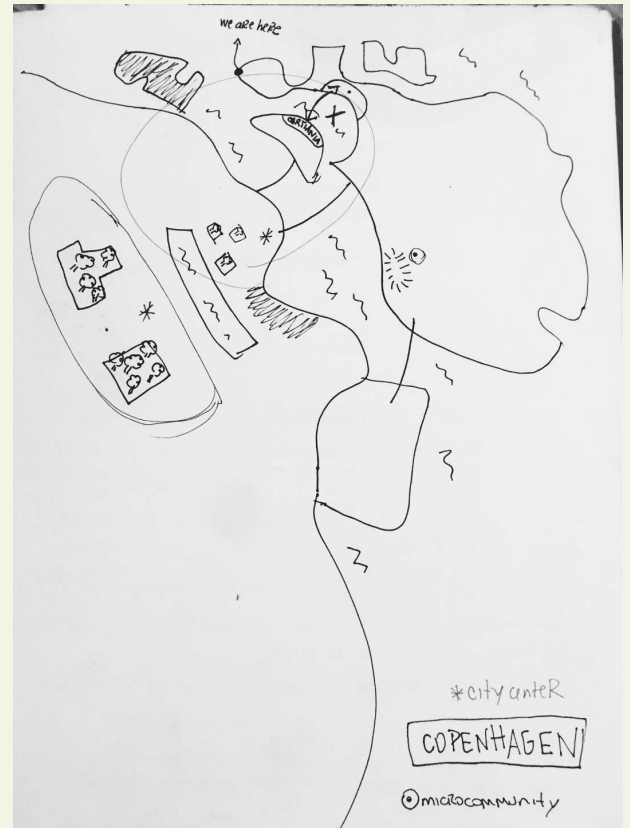
**Why Denmark do not like the other (international):**

- Religion - protestant, conservative.

- Village's culture in the city

"Danish culture is the best, we do not need anything else or anything that can destabilize what is already working" - society, health, education, freedom of speech. Denmark cannot loose its identity, so we do not accept global reality. Nordic is the reality where we belong.

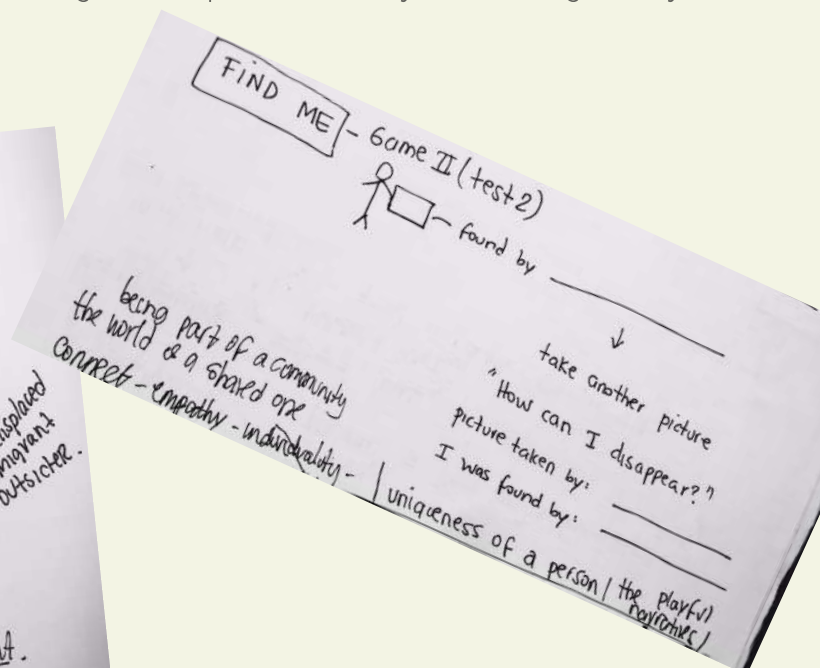
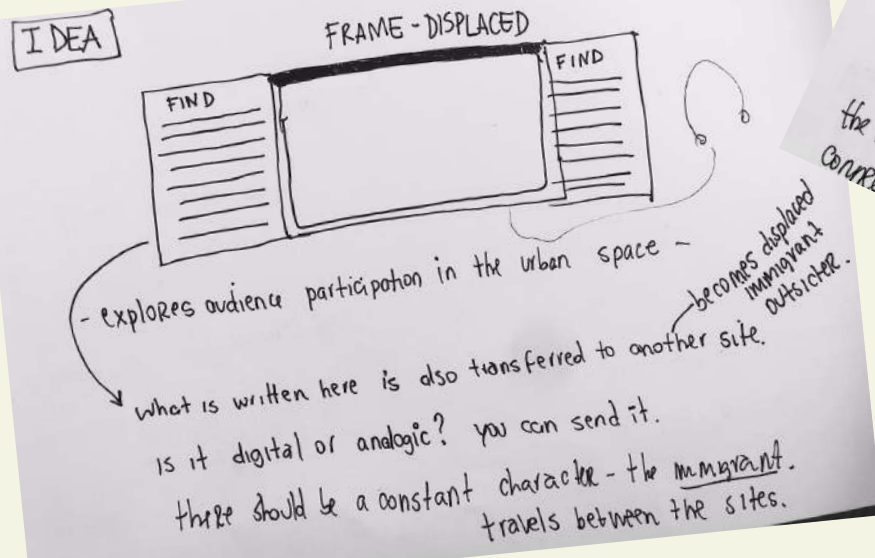
Reserved. Protected. Unsure.

**IN THE AFTERNOON**

I decided to explore the city and get some inspiration for my project, so I took one of the bus routes suggested by Trevor. The bus trip was a bit useless. It was very hot. All I could see was people outside having fun and swimming. All I could feel was a boiling bus, all I could hear was a girl sneezing. I realised that I was forcing myself to go on a bus trip and research. The experience made me realise that I needed more creative tools before going out in the city. So I went back to Teateroen, sat in the garden and started to read. Connect the dots. Get the tools.

**Direction for research:**

- Dramaturgy of space for urban intervention?
- SPACE as the product of interrelations, made by the meetings and assemblages and exchanges of people and things.
- Performance practice/research as a TOOL to read and to play with the urban environment and its multiple possibilities.
- I am more inclined to create an urban intervention. Something that we place in the city and that organically promotes and invites the audience to participate.



He started talking about the concept of CULTURE and divided it between: Counter culture and Mimeses

Then, the session was structured in the following way:

- 10 minutes individual presentation
- 10 minutes discussion between the others (as if the person that has presented wasnt there\_
- 2- 5 minutes - Person that presented can comment on what she heard from the others.

**Thoughts from the session:**

**I learn a lot from the others.**

**Not only the space to develop a research/project is valuable but all the exchange and new insights for my practice as a whole and brainstorming for future projects and ideas.**

## INTERESTING NOTES FROM THE SESSION

- The city as a body - "The past of a city is the line in your hands.
- Narratives of the past, intertwined with the present and the future.
- Narratives that are hidden - how to reimagine those narratives.
- To create an invitation to play in the city, to uncover those narratives.
- The big responsibility of inviting the audience and taking them out of it.
- Big intellectual ideas - yes, it is nice. But we should be more concrete!
- Artist - I have a question → I test it → I end up with another question
- Scientist - I have a question → I test it → I answer the question
- Taking space; Making space ; Naming space ; Holding space ; Hiding space ; Claiming space.
- Loneliness, solitude and everyday life routine: How do people do very mundane things: the way that they use the space in the city. How do you experience the public space when you are alone?
- Performer with no performers. Creating an experience for the audience.
- Curator of the city. Curator of everyday.
- When we do not know what to do - isn't it beautiful?





WORKSHOP WITH TORA BALSLEV - X ACT

**After doing a bit physical training in the studio, we went to the street and Tora invited each one of us to choose a specific location and to create a short 3-5 minute exercise/experience for the group.**

Hints about what I did:

- A performance that was orchestrated by me and performed by an insect walking in the concrete of the city. Invisible. Playing a music and watching the movements of the insect in the concrete of the city. Ways of looking to the floor. The place where we walk. Looking at the details. Clapping in the end.
- Adding fiction to reality.
- Theatre of the minimum.
- The audience had a starting point/ a task that brought them together to have a shared experience.

We have an expected/accepted way of behaving in the public space. When a performance create a community, a group that behaves differently, acts differently and breaks the normality of the everyday and bring new ways of looking, acting, and living together.

***As an art practice, interventionism may involve playful responses, critical actions or political commentaries, which in various ways insert themselves into the urban fabric to produce social spaces, demand public attention and challenge the accepted rules and social codes governing behaviour.***

**IN THE AFTERNOON** I went to the Central Station to observe and to take some photos and video. I was looking for crowds, movement, chaos, intertwining of stories and characters, communal narratives.

**How do you take private stories into the public space?**

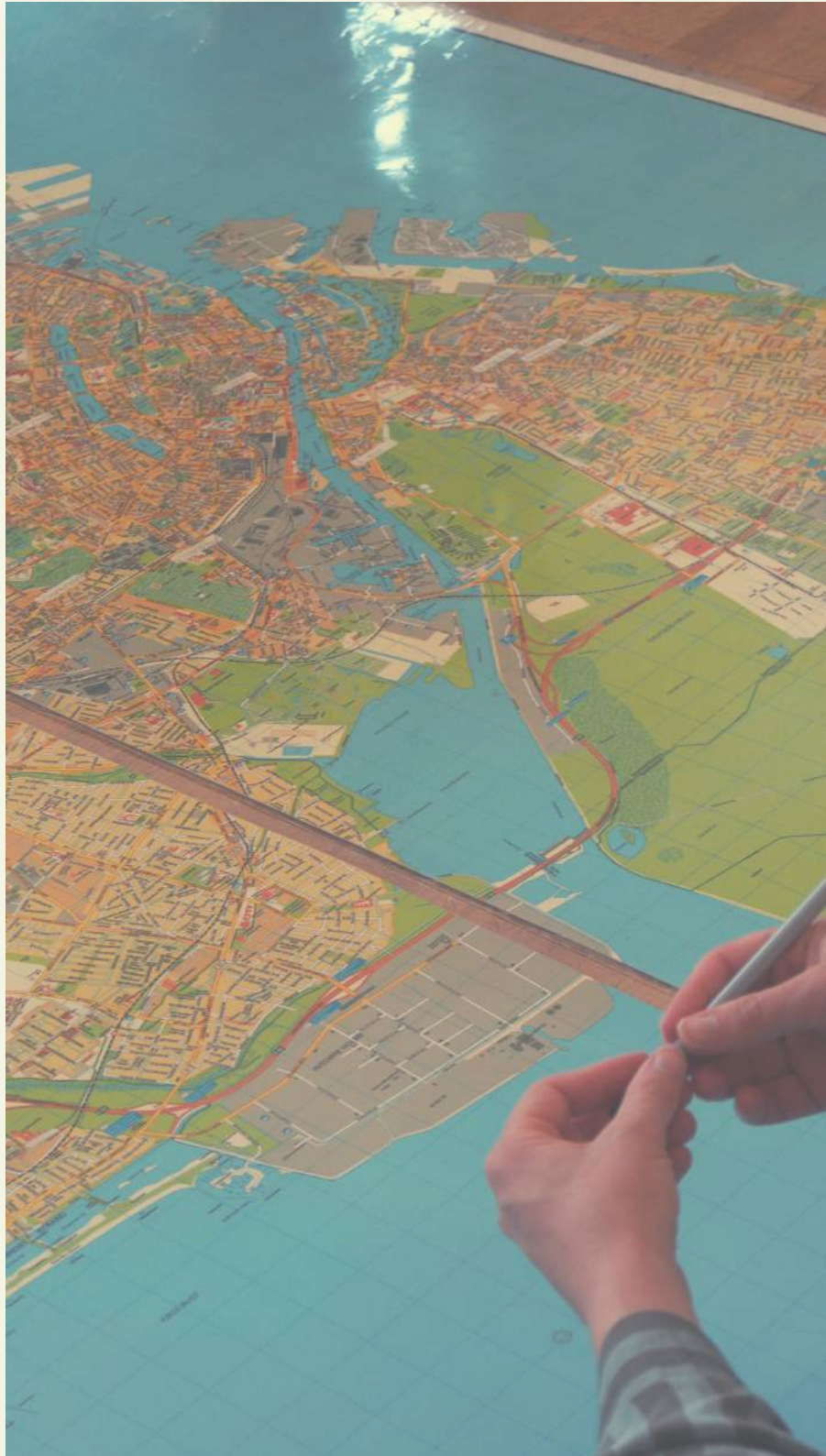
**WE HAD A CATCH UP WITH TREVOR** in the morning and we went to a performance event in the afternoon. Trevor helped us to think of other places we could go and people/artists we could meet according to our projects and ideas. The performance event was fun.

### INDIVIDUAL RESEARCH

Re-ritualization of the city  
Re-enchanting of the public space  
Re-thinking the relationship between  
performance/audience/place

**CITY** - unfinished.  
transitional  
Living organism

Reference:  
Communal experiences / short-term  
communities. - HELLO EARTH



**DISCOVER THE NARRATIVES OF THE CITY.** Sharing practice and testing ideas between the residents.

Only me and Marieke decided to test things.

We went to a big square in the city centre.

## MARIEKE

She first introduced a bit about her research into sensorial theatre. She divided it into some important elements. (she also addresses this type of work as “immersive”)

1. Body memory - *Merleau Ponty* - We experience the world through our body
2. Synchronicity - mimeses/mirroring - *Proust cookie* - on perception and memory.
3. Game - Invite for game and see how the game goes. Set of rules for engagement.
4. Space - Space as another actor. Poetic potential of a certain space - *Poetics of Space* - *Gaston Bachelard*.
5. The invitation. Performer - inhabitant and invites the audience (traveller) into that space. You work with archetypes. You build a world.

## THE EXPERIMENTS:

**1. HYDE AND SEEK:** She hides in the square. We close our eyes in a circle and count to 30 together. We start seeking for her, individually. Whoever finds her, hides with her, until the last person to find the whole group.

Personal note about this exercise: It is nice to start noticing the people from our group, one by one, start to disappear. It creates a fiction, in a very simple way, through a simple task/ through a game.

**2. BLIND TRIP:** You first choose a place/location that you like the most in the square. You then take a colleague on a blind trip to this place. Whilst your colleague is experiencing this place with closed eyes, you can describe, tell a story, explain why it is important to you. You come back to the meeting point and swap.

**3. THE OTHER:** You receive a small book with instructions to play a game with “The other” (a building). You find a place to sit where you can see “the other” very well. You start the game. The game is basically questions in each page of the book to relate with the building with a different perspective.

“Who is the oldest, and who will die first?”

“If the other hold a secret, what would that be?”

**4. SHARED EYES:** Similar in a way with what I experimented later on. We sat together in two rows. Three people in the front row. Three people in the back row.

*1 min - We should say everything we were seeing in front of us.*

*1 min - silence.*

*1 min - We should say everything we couldn't see.*

*1 min - silence.*

*1 min - We should say everything we would like to see.*

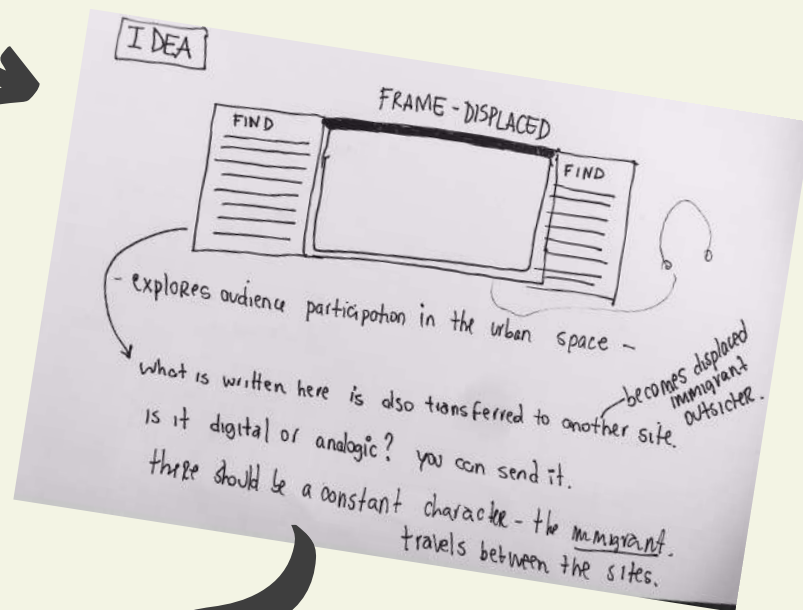
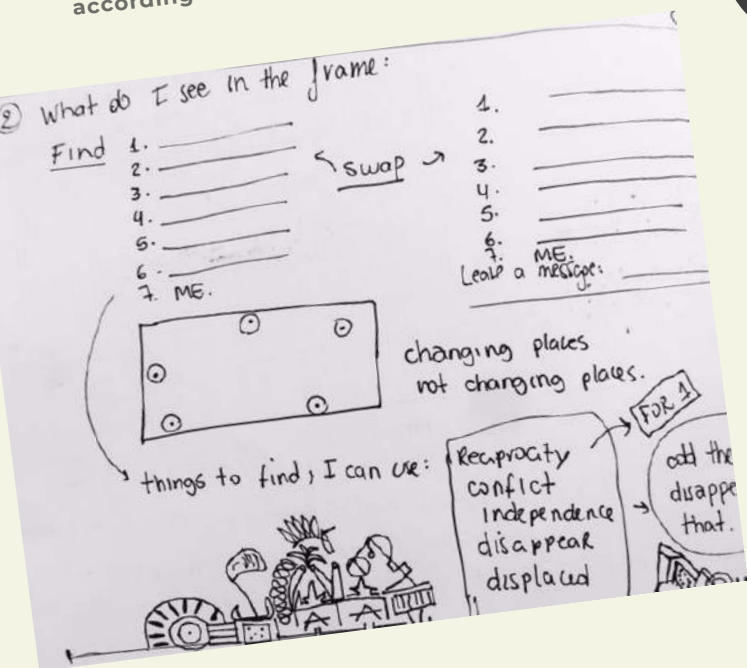
*1 min silence.*

*1 min - Free association - the back row would be making free associations with what they were seeing and whispering on the ears of the colleague in the front row.*

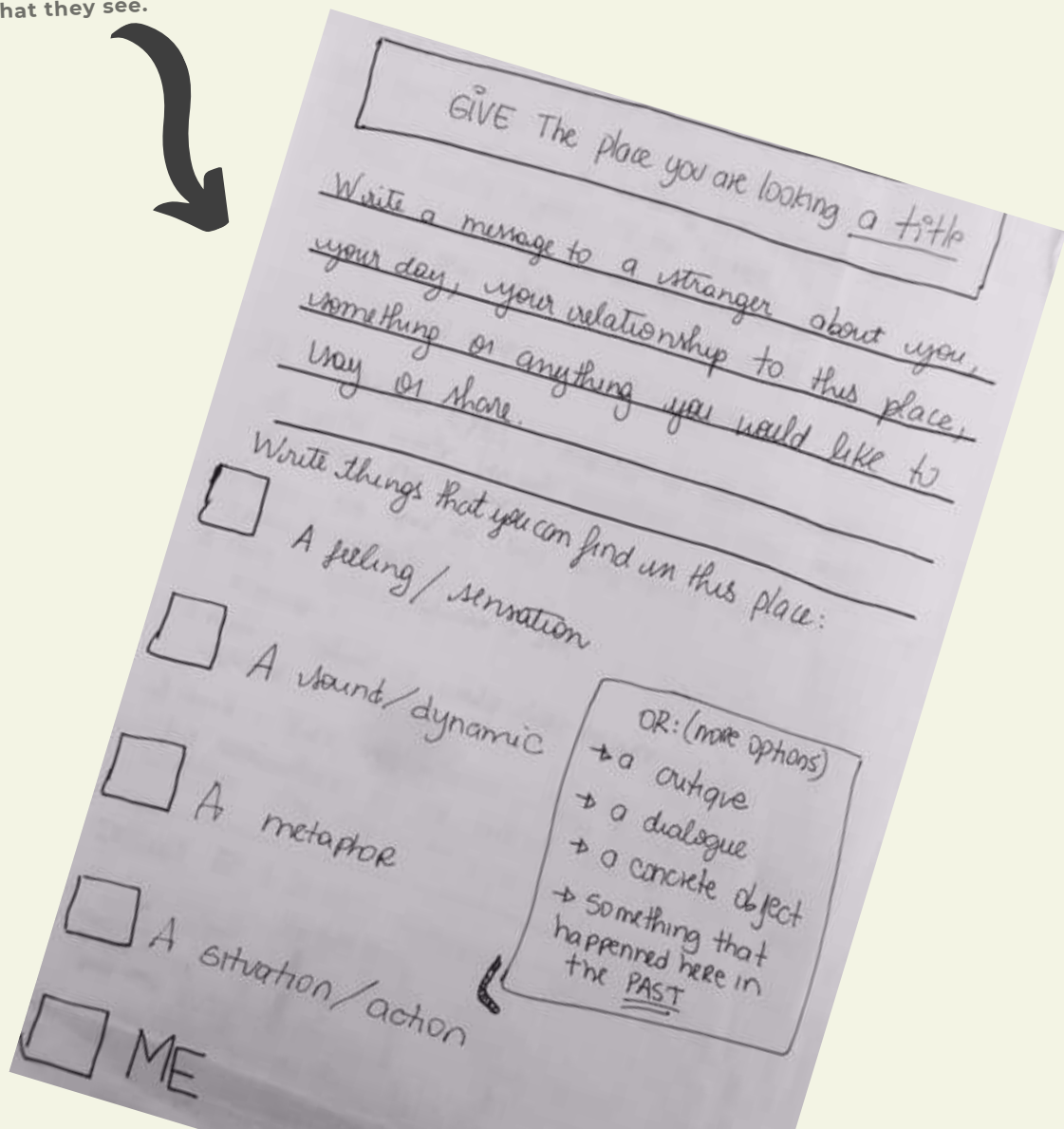


## MY EXPERIMENT

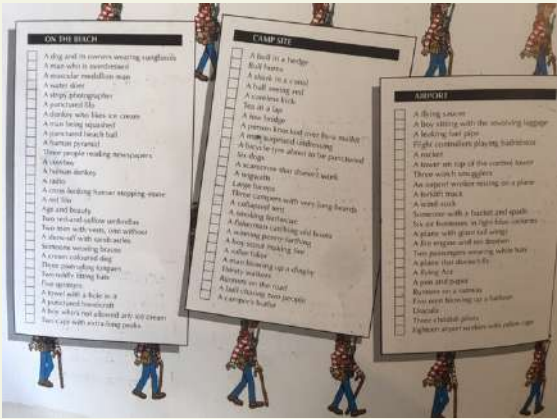
Note from the day before: "I need to come up with exercises to text some of my ideas with my colleagues on Sunday. I will decide the exercises according to what I have done so far":



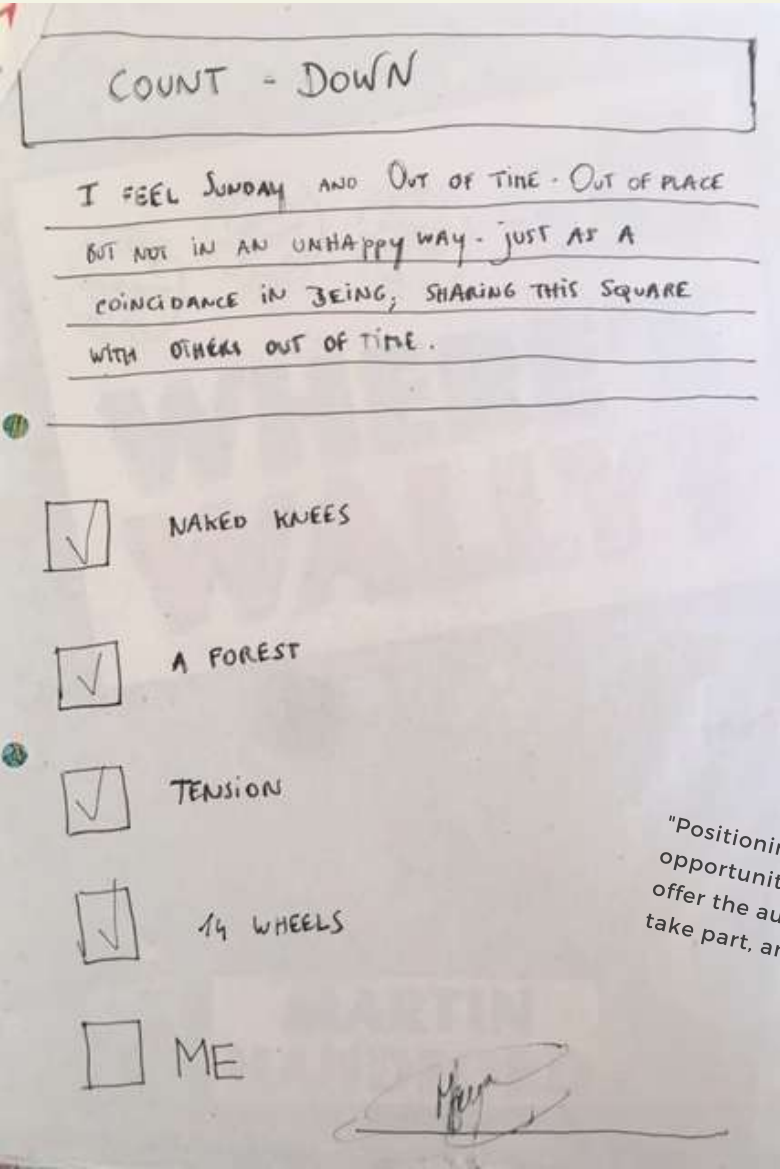
So, I gave the template above to the girls and asked them to choose a place in the square and fill the sheet according to what they see.



This idea was inspired by Where's Wally book, and I came up with that to try to kickstart my practical research, and do some concrete experimentations:



Then they paired up and swap the sheets. "A" would sit where "B" did the exercise, and try to connect and find what the other asked them to find. Then, when they got to number "5" (ME) - they would have to try to find "B" that was camouflaged and hidden in the location. That was an exercise to practice this idea to find things on the street, guided by the perspective of the other, and the unfolding of the narrative of the other through this game. It was very practical and exercise-based, but very interesting to test this dynamic and get feedback from my peers. Here's an example of what one of the girls did:



Some other "things" that they've written and asked the others to find:

- An uncomfortable smell
- Two fragments of the city
- Ice creams that are not for sell
- Naked knees
- 14 wheels
- Tension
- ✓ Your feet on the strong ground
- Three words you don't understand
- Eyes that are watching you
- Lonely object
- A person that does not want to be here
- Power structures in work
- Twin objects

"Positioning the work between the real and the imagined, creating an opportunity to not only create situations, but also creating opportunity to offer the audience a possibility to step into a real (constructed) world and take part, and to take command of the performance."

#1 MEETING WITH MUHIBO - REFUGEE  
FROM SOMALIA  
#2 FEEDBACK SESSION WITH TREVOR

## #1 MEETING WITH MUHIBO

**WE MET AT NORREPORT STATION** and sat for a coffee. I introduced myself and work. She introduced herself.

It was beautiful to meet her and to hear about her story. Also her philosophy of life and the way she understands territory, life, death. Before meeting her, I was very careful about the "invitation". How to invite her to collaborate without it being an exploitation of her story for the sake of "doing art". She came to Denmark at the age of 7, after her father was killed in the war. "Life goes on" she says. She doesn't want to own anything, she doesn't want to belong to any place "I won't take anything with me when I die. Maybe the people here think that this is not my country. That I don't belong to this place. Maybe. But I don't care. Because I don't have the need to belong to a place. I belong to my body. My body is my house, my place". **I asked her to play the same game that I asked the girls on the day before but with some variations:** I did not ask her to do it on the spot. I invited her to do her exercise later on and on her daily routine. The instructions.

***"During your normal day and routine, stop in a place that you are passing by/working/strolling and if you feel like, do the exercise. Before or after doing it, send me the pin with your location. So I know when/where you did it."***

### NOTES

- How to create this invitation, bring her in, so that she feels engaged and comfortable to participate/ co-create?
- She got very excited in the end. And we arranged to meet on the following week so she could handle me the exercises and we could discuss the next steps.
- I did not know exactly what I was going to do with the material. I was improvising and playing with that, letting the material speaks. I did have some ideas in terms of how to move on: one would be more like a poetic urban intervention, another would have more performances elements on it.
- She calls herself a writer. She wants to write more and share it with the world. I found this coincidence very interesting.
- How to connect with the OTHER? Share eyes with the other? Get to know about the other through a shared experience in the city? (I had this in mind by then)

## #2 FEEDBACK SESSION WITH TREVOR

**I shared with him what I've done so far, and the meeting I had with Muhibo on the same day.**

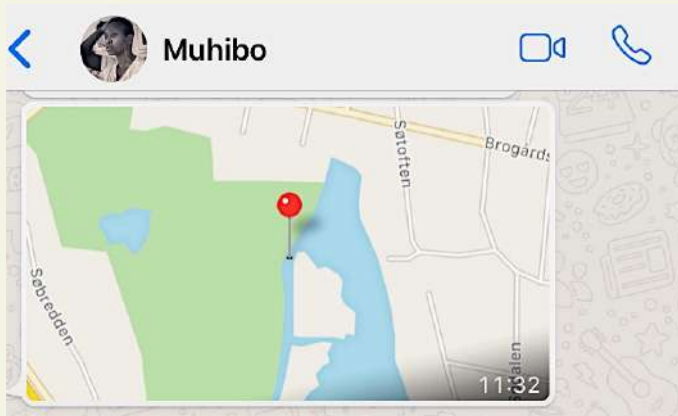
### Trevor comments on my project:

- Refugees (Muhibo) - Places have no meaning to them. This, in a way, is an exercise asking them to give meaning to a place.
- How do you tease people through questions in the public space?
- References: [Mariano Pensotti - Parallel City](#)  
[Invisible Playground](#)

### Notes from the group discussion:

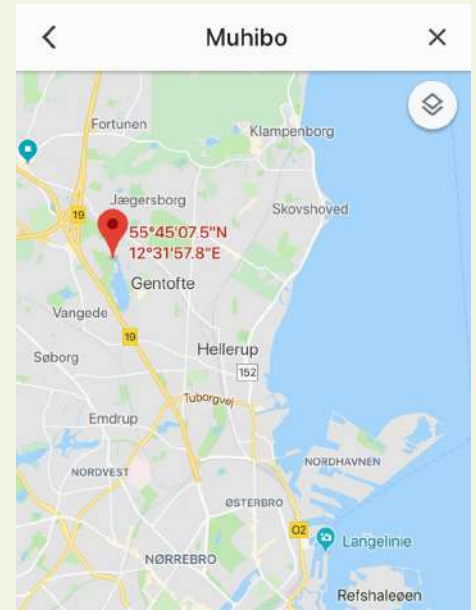
- How to create a work that discuss the possible narratives of the future. (*Insight for Brazil Project*)
- The way the city is divided and the policies of territory and power.
- The materials that compose the city (stones): The post-human and the agency that you give to materials - decentralising the narrative from the human being.
- Research into the city - the target groups, the way they use the spaces, their perspective to the places, the meanings, the hopes, the habits - AND to find new ways and alternatives through performance (the performative/creative city) (*Insight for Brazil project II*)
- Walking as an art/social practice - How can you make the city a more walkable city. A city for people. (*Insight for Brazil project II*)
- City/Urban planning - How can artists participate on projects to develop an area in the city. **Ex: Bureau Detours - they create temporary places and temporary situations in a specific location.** (*insight for Brazil project III*)
- Conflicting areas - How to negotiate living together. How can you build communities with people that are different? (*Insight for Brazil project IV*)





I received Muhibo's "first pin". I got excited to think that she was on that exact location, and exact moment doing the exercise. I decided to visit the location on the next day without telling her, and to do the same exercise.

I have two more meetings arrange for this week - one with Hussein, a refugee from Somalia, another with Nawras, from Iraq.



### Insights of the day:

- The idea of creating an experience in the city that is created by one stranger (*Muhibo or someone else*) to one audience member.
- Mapping the city through the journey of a real character and playing with intertwined narratives, drafting possible fictions.
- To be invited to visit a "gifted location" and to travel to this place, guided by the other, by their choices.
- City as a durational performance. Durational game. How to change the rules? How to create new situations?

**The never ending dance - a city is always in a state of limbo, placed between completion - in form of buildings and infrastructure - and becoming - in the formless, continuous mutations of use taking place in space. City and culture are inevitably intertwined in a never ending dance.**

### IDEAS FOR FUTURE PROJECTS:

One person lays down and tell story with eyes closed. There is a music guiding. People around the circle draw it. They give it a title.

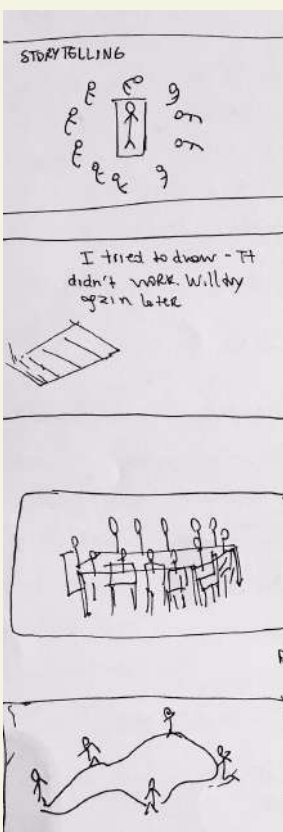
#### IN AND OUT

A performance that starts outdoor in the city. Audience sitting in an outdoor auditorium. Little by little the actors/stage managers start bringing the walls. It become a black box. Also the other way round could work.

**CIRCULAR, REPETITION STORY** with little variations (this is not just an idea. We actually did it during the Kontakt storytelling workshop.

Performance about loneliness - menu - breakfast, lunch and dinner

Performance as research. As mapping. Through creating situations.

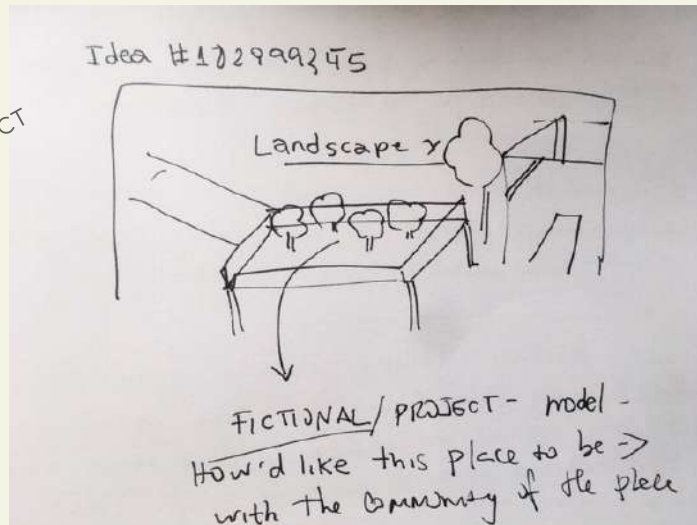


DAY 11 - WEDNESDAY 12TH OF JUNE  
VISIT - KOS MUSEUM - MUSEUM FOR ART  
IN THE PUBLIC SPACE.  
VERY INSPIRING.

### PARK LEK - Kerstin Bergendal

is a utopian art project as well as a concrete intervention in the urban planning process.

IDEA FOR BRAZIL PROJECT



### NOWHERE ISLAND - Alex Hartley

What if an Arctic island was sailed into international waters and declared a new nation with citizenship open to everyone willing to contribute to its constitution?

**I really liked this project. Here's the main reasons:**

- It creates a fiction through a real event and thus this provokes discussion and the realisation that we NEED NEW WAYS OF THINKING.

-IN OTHER WORDS: The creation of a fiction, or of an OBJECT that interferes reality to re-think it, and that creates a movement, a festivity, a myth, and new way of thinking about the world, nation, territory, urban space.

-The "dramaturgy" that this event creates - The idea of a place in which the laws of sovereignty does not reaches but it is still a place. A place that doesnt belong. A place to be.

**AND** How can we start to think of how can we be good ancestors. No man is an island. Nationhood.

### Katie Peterson - Future Library (2014-2114)

**Outside Oslo, a young forest is growing. A thousand trees that will supply the paper to print an anthology of books one hundred year from now.**

The artwork a time capsule, a gift that offer us an imaginary leap into a future otherwise beyond our grasp.. But most of all is an act of faith in the world and the people that will come after us.

**IDEA A museum of today** - What if we created a Museum about now. As if we were already 1.000 years ahead, looking at the past (present)? How would we describe us?

**ON OUR WAY BACK TO THE STATION** we bumped into a performatic afternoon tea event set in a square by the station and in front of an outdoor auditorium. They set a dining table in the public space and invited the public to sit and have an afternoon tea. They would be facilitating performatic exercises and games with them - situations, meeting places in the public space, that re-thinks it, and connects a community of a place.

**How can we open space/conversations in which trigger people to share unusual personal stories.  
How do we re-narrate it? How do we turn it into a myth?**







**I VISITED MUHIBO'S PIN (the location she sent me via whatsapp when she was playing the game)**

Lucille came with me. It was very interesting to visit a place that was gifted by someone else, and to be surprised by it. It was a long journey (around 45 min cycle) and we did not know where we would arrive. Also the journey to get there, the places we cycled by - we would not visit if it wasn't her.

When I arrived I wondered why she has chosen that place, what was she doing whilst she was there. A shared lived moment between two people, past and present, through sharing an experience of a place, and to meet a new location through the eyes of the other.

We did the game. We enjoyed the nice bridge and park.

DAY 13 - FRIDAY 14TH OF JUNE

#1 PETER ELSASS 2ND SESSION

#2 MEETING WITH NAWRAS (REFUGEE FROM SOMALIA) AND HUSSEIN (SOMALIA)

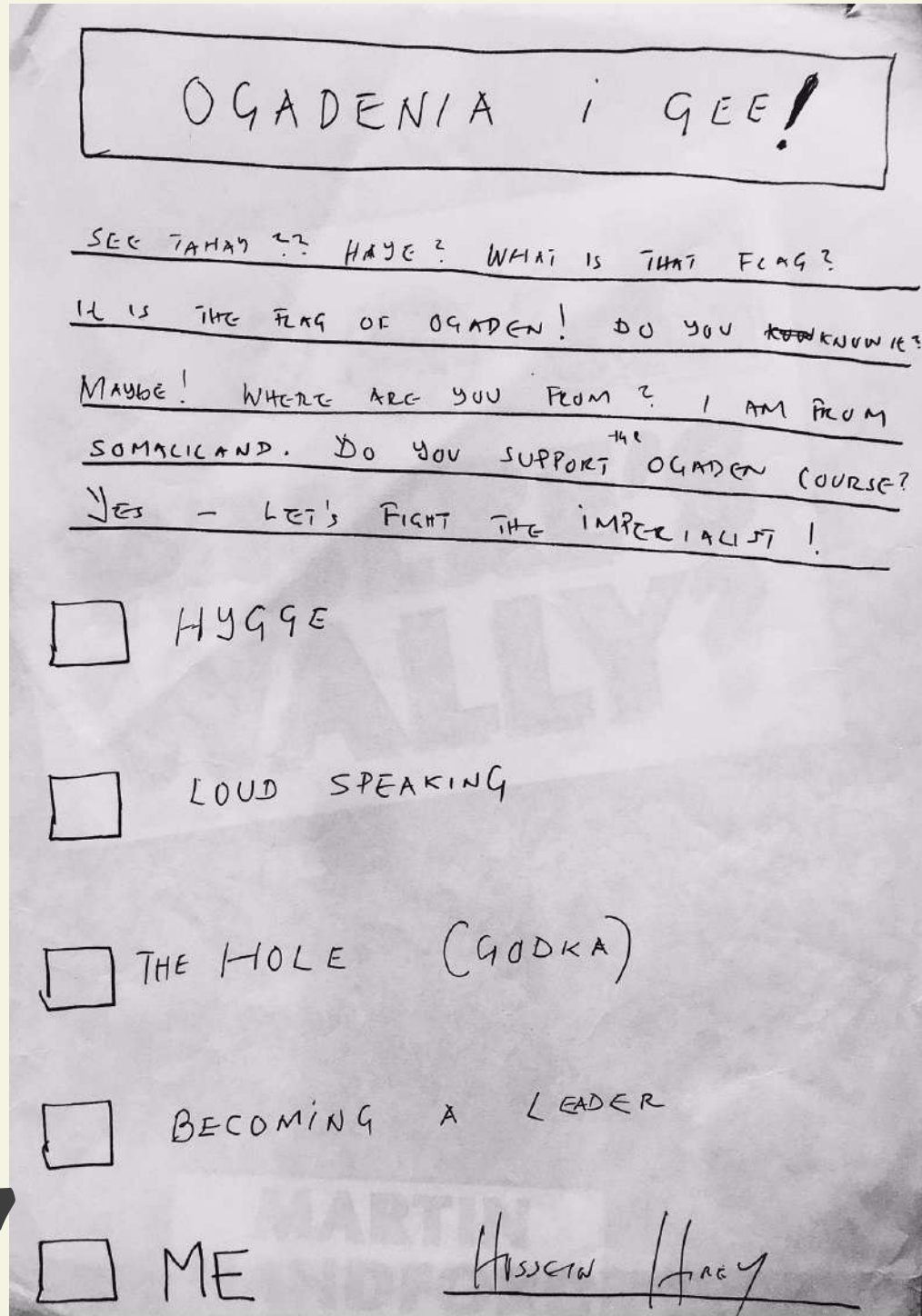
### #1 PETER ELSASS 2ND SESSION

Discussion about my project and where my project is heading to:

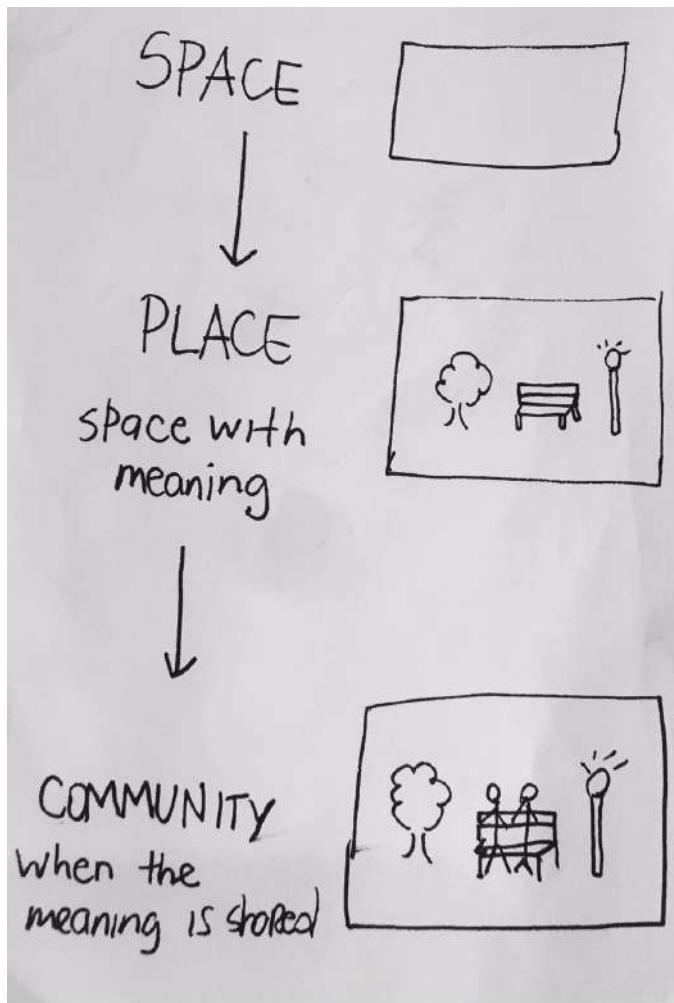
- To give meaning to a place through theatre/performance.
- To create and experience for an audience - with no performer
- Archiving things to find in a place.
- Poetics of the ordinary

**#2 NAWRAS - Iraq** - I met Nawras at a cafe near Central Station. He is a social pedagogue. He said meditation was crucial and took him out from a deep depression. He said that this game/exercise was a sort of meditation for him and he liked it. He promise to send me some pins.

**#2 HUSSEIN - Somalia** - I met Hussein at a library and he took me to a Somalian hidden place next to it "There will be only men. Dont be scared. You can come, because you are with me." I arrived at this underground Somalian place, with men drinking tea and coffee, being loud, discussing politics, watching sports. He offered me a Somalian tea and we sat in a quiet area. He was very playful and he said that he wanted to do the exercise/game right there, in front of me. "This is a meaningful place for me. This way you can also help me." So I guided him. He wrote this:



## ONE TO ONE SESSION WITH TREVOR



We brainstormed together possibilities for translating what I have done so far into an experience:

Trevor shared with me a very interesting definition about the meaning of community in relation to SPACE and PLACE:

This was very inspiring for my project and to the direction I want to take with it.

We discussed the idea of:

- Accumulating narrative
- A permanent object in the city that accumulate narratives and that tell the stories of people that were there - through the metaphor of "things to find" on that place.
- How to connect with the other and to create a common narrative.
- Chain reaction narrative
- Re-writing the story of the city



WORKSHOP WITH GRITT ULDALL JESSEN



A demolished site. What is left is the stories of the place. What is there now is an empty space. Ruins. In 200 years, would anyone still know what this place once was? Think of your past. Your childhood. The important sites for you by then. Would you like it to be forgotten? What does that mean? Forgotten by whom?

**“PESTICIDE CAN TOUCH THE SURFACES BUT WILL NOT DESTROY THE ROOTS”**

DAY 16 - MONDAY 17TH OF JUNE  
DAY 17 - TUESDAY 18TH OF JUNE  
WORKSHOP GADEN STEMMERS

DAY 18 - WEDNESDAY 19TH OF JUNE  
INDIVIDUAL RESEARCH

## FEEDBACK SESSION WITH STINE

**STINE: IN WHAT PART ARE YOU BEING CHALLENGED RIGHT NOW?**

**ME:**

In how to create a dramaturgy without the normal tools (stage, actors, etc).

In how to translate the materials that came up from my research into an experience.

Which direction should I take? in terms of language, format, materials, etc.

**STINE: HOW DO YOU WANT THE CITY TO BENEFIT FROM YOUR RESEARCH?**

**ME:** *(Ambitious. But I will try to answer)*

How the narratives of a place is/can be built together. You continue writing it from the point someone has stopped it. And the responsibility we have, with this writing. How do we acknowledge the other? How do we share space? How do we share the meaning of this space? And how can we tell narratives of the other through this. Also, to make sites more playful and creative. Thus the city more playful and more creative.

DAY 17 - TUESDAY 18TH OF JUNE  
WORKSHOP GADEN STEMMERS

DAY 18 - WEDNESDAY 19TH OF JUNE  
INDIVIDUAL RESEARCH



## READING REFLECTING

The city as a mask  
The mask is the public front:  
→ Objects in the public sphere  
→ The institutions  
→ Expected Behaviours

This "front" hide all sorts of things:  
→ Traces of the past  
→ Private dark corners  
→ Vulnerable social groups

Citymakers want to display what they are proud of and hide what is considered as unimportant, shameful and downgrading.



DAY 19 - THURSDAY 20TH OF JUNE  
DAY 20 - FRIDAY 21ST OF JUNE

#1 INDIVIDUAL RESEARCH  
#2 GUIDING THE AUDIENCE AT THE  
PERFORMANCE FROM METROPOLIS FESTIVAL

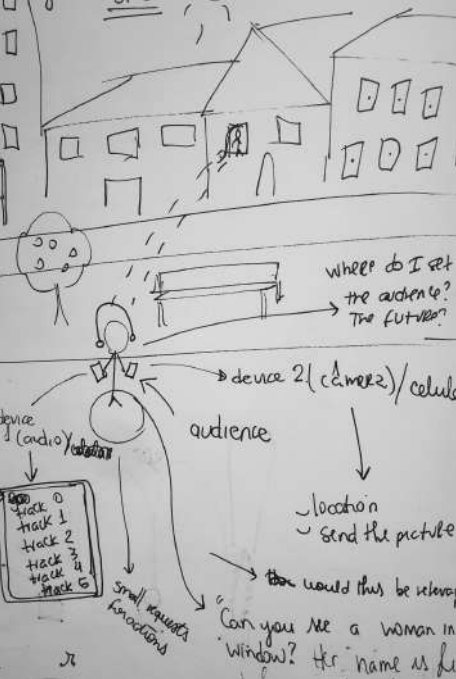


**THE CITY IS TRANSFORMED  
INTO A SOUND STAGE. THE  
AUDIENCE EYE IS THE LENS  
OF THE CAMERA. AND THE  
SPECTATOR IS THE EDITOR**

#### INDIVIDUAL RESEARCH

I am interested in the audience as key-player/ co-creator of the dramaturgy...

*"..engaging their imagination and creativity in improvised actions, world-making, involving them as citizens and decision-makers."*



DAY 21 - SATURDAY 22ND OF JUNE  
DAY 22 - SUNDAY 23RD OF JUNE

#1 INDIVIDUAL RESEARCH  
#2 GUIDING THE AUDIENCE AT THE PERFORMANCE FROM METROPOLIS FESTIVAL  
#3 BUILDING CONVERSATIONS (THINKING TOGETHER GUIDED BY SALOME MOOIJ)

## SCORES TO READ THE CITY

### SCORES TO READ THE INVISIBLE

I had this idea of using a music stand and a "score book" with instructions of things to find, alongside with the audio tracks.

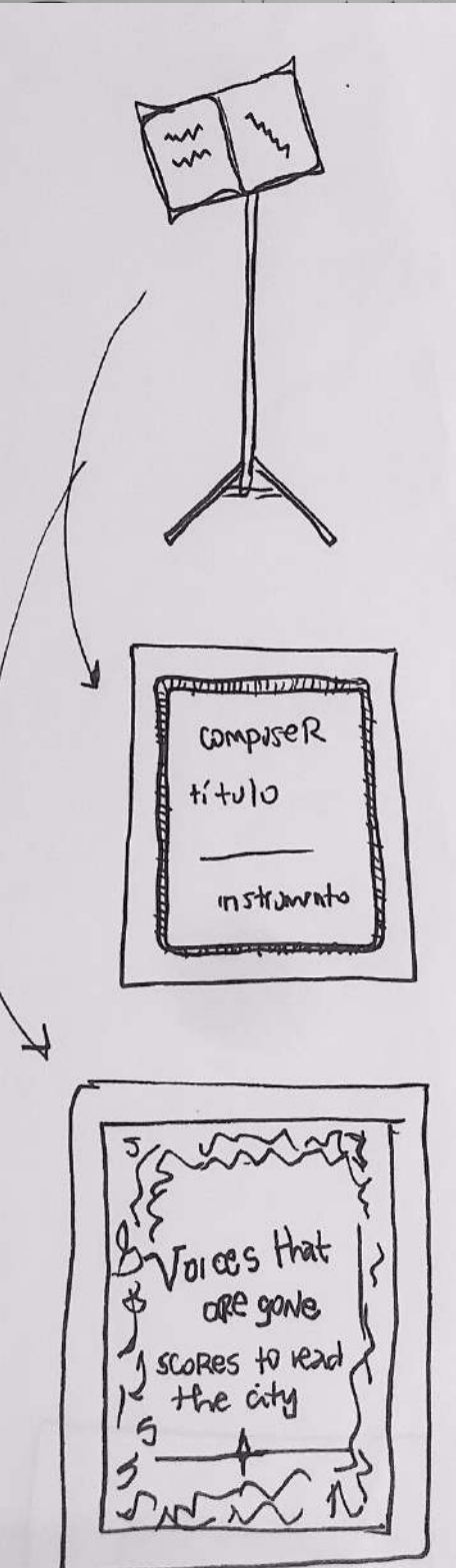
I like to have a physical object placed in the city.

### the dramaturgy:

...to consider 4 or 5 layers of the site

How can each be navigated?

... to create a framework for the experience- a narrative to follow, a persona to play, a report to compile and deliver, etc



### FIRST IDEAS FOR THE "FIND'S":

- A place to sleep
- It was here before 1997
- A place to dance.
- Direction for home.
- A place to hide
- Death
- A border
- The horizon
- Something that you do not understand.
- Your shadow.
- Power structures in work
- If you were 10x smaller
- If you were 10x bigger
- Tension
- Eyes that are watching you
- A person that doesn't want to be here

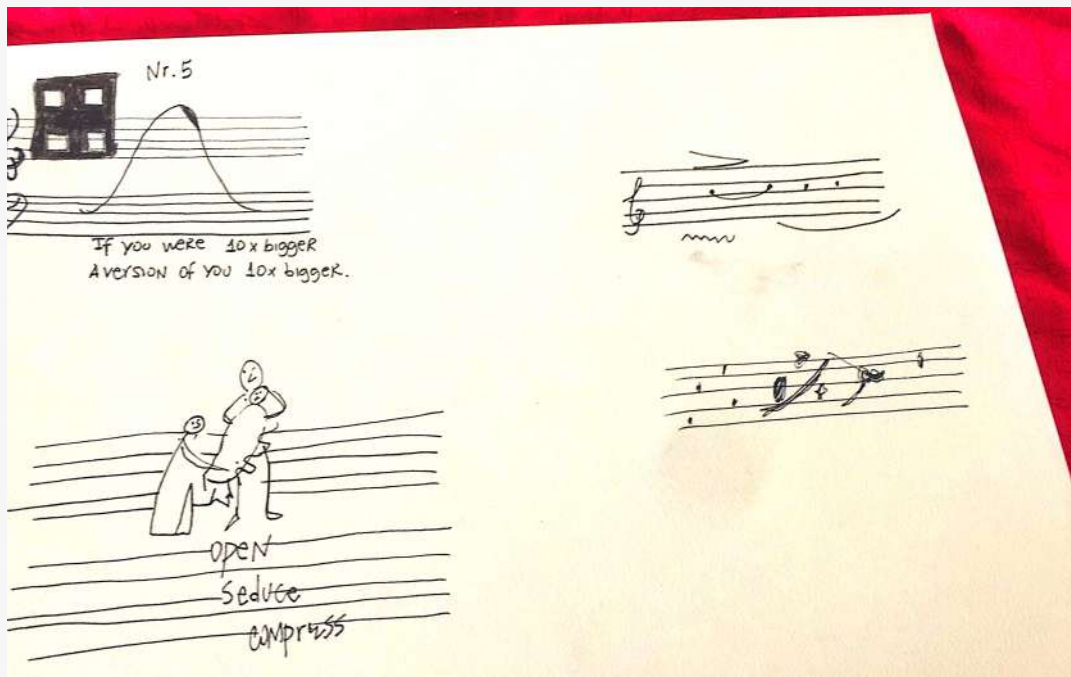


the location for the trace - Norreport Station

## FOR THE TRACE, I DECIDED TO FOCUS ON MUHIBO'S STORY AND IT WILL TAKE PLACE AT NORREPORT STATION...

...doing only one will allow me to deepen my research about how to tell stories that are revealed/unfolded through this idea of an orchestrated experience in the city (score of things to find). This would be a first experiment to test the idea of building a common narrative through this "orchestration of the everyday" and the interconnectedness, intertwining of lives that crosses a specific location, everyday.





I spent most of the day researching and structuring a dramaturgy - in order to come up with the right "FIND'S": metaphors for the audience to find in the city and that would dialogue with the unfolding of the story that they would listen whilst observing the "thing" they've found.

Part of this was also preparing for tomorrow's interview with Muhibo's: Which questions to ask her that would relate with the FIND'S and help building the dramaturgy?

I have been reading Species of Space and other pieces from Georges Perec and its been crucial for this stage of my research:

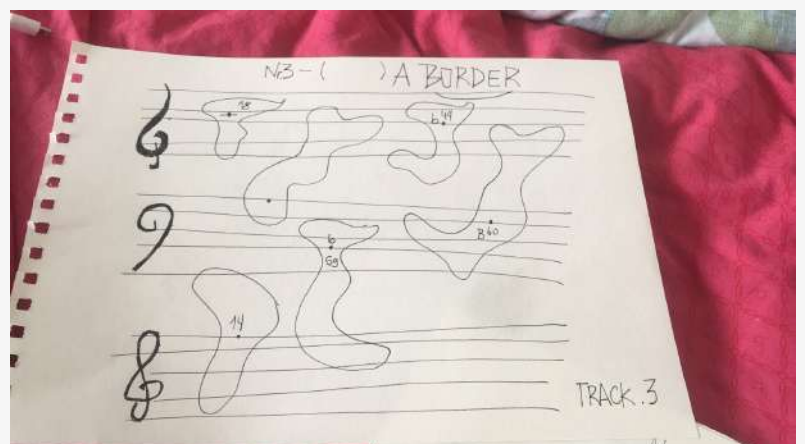
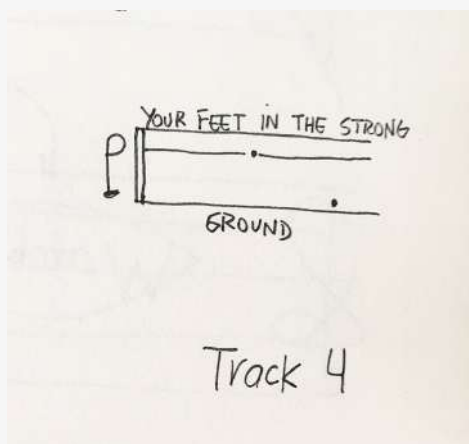
*"And with these, the sense of the world concreteness, irreducible, immediate tangible, of something clear and closer to us: of the world, no longer a journey having constantly to be met, nor as the one pretext for a despairing acquisitiveness, nor as the illusion of a conquest, but as the rediscovery of a meaning, perceiving that the earth is a form of writing, a geography of which we had forgotten that we ourselves are the authors"*

I've also started to draft a design for the score book:



#### SOME NEW "FIND'S":

- THE INVITATION
- LIVING SPACE
- LACK OF SPACE
- WHAT IS IN BETWEEN US
- A PLACE TO GO AFTER 10PM.
- A PLACE TO GO AT 6PM.
- A SPACE WITHOUT A USE.
- A PLACE SERVED TO LISTEN TO HAYDN'S SYMPHONY NUMBER 48 IN C.



#1 Muhibo's interview

#2 Writing the dramaturgy: a collage between some of the "FIND'S" and fragments of the interview.

#3 Audio editing.

On dramaturgy:

*HOW and WHY - actions and events connect with the unfolding of the narrative. What begins as a series of fragments is arranged in performance: dramaturgy as an act of assemblage. The combinations of narratives, tracks or stratas, produces new meanings that are not inherent in any of the elements if viewed separately. Not one forward moving story, but a cluster of parallel, intersecting, juxtaposing, colliding stories and narratives, producing new narratives from their collision.*

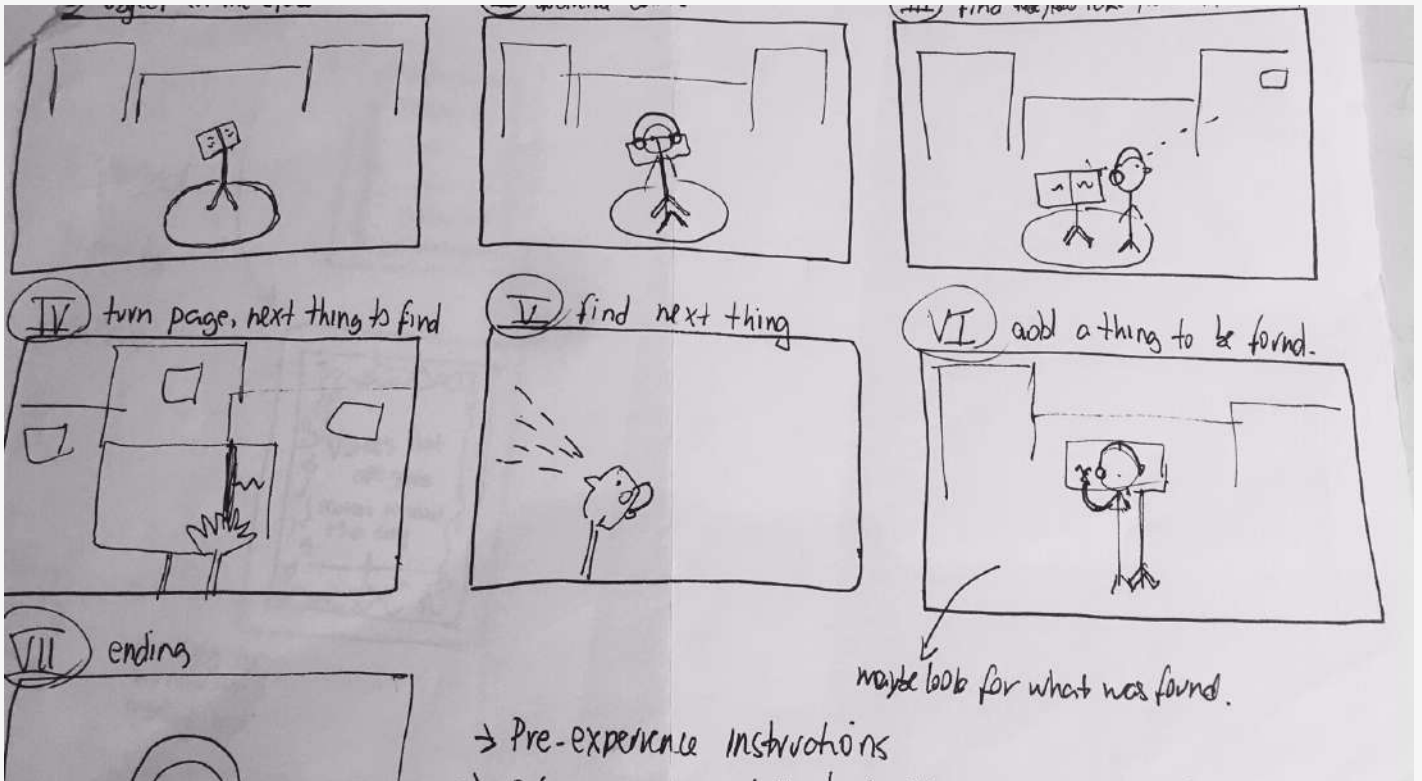
*The dramaturgical society - social events have a dramaturgy. Society have a dramaturgy. To use the materiality of the cityscape as a stage for the re-narrating the story of citizens*



**MORE "FIND'S":**

- WHAT ALLOWS ME TO ENTER
- THE LINK BETWEEN WHAT IS BEHIND AND IN FRONT OF THE WALL
- THE IN-BETWEEN
- SOMETHING TO CLAP
- SOMETHING IGNORED
- HOME - SOMETHING THAT WILL SPLIT
- WAIT FOR SOMEONE OR SOMETHING
- WAR - SOMETHING OR SOMEONE TRYING TO OCCUPY THE SAME SPACE.
- WHAT GIVES THE NIGHT OR WHERE THE SUN LIKES TO HIDE.
- A PLACE WHERE ALL OF US SPENT THE FIRST 9 MONTHS OF OUR LIVES.
- THE OTHER SIDE OF THE PEACE
- SOMETHING THAT IS NOT IN PEACE.
- NO VACANCY
- A SPACE BORDERED BY HOUSES. WHAT ENABLES YOU TO GET FROM ONE HOUSE TO THE OTHER BY EITHER GOING ALONG OR ACROSS.
- RULES
- LIGHTS THAT MAKE YOU STOP. THEN MOVE AGAIN. THEN STOP.
- IT KEEPS AN EYE ON WHAT IS GOING ON.
- BEING BLIND
- THE MOST OBVIOUS. NORMAL. SOMETHING OF NO INTEREST.
- THE ABSENCE OF SOMETHING AND SOMEONE WAITING FOR IT.
- THE MOST BEAUTIFUL THING THAT YOU CAN READ.
- SOMEONE SLOW.
- SOMEONE WAITING.
- BIRDS.
- SOMEONE THAT IS NOT FROM HERE.
- A PLACE WHERE NOTHING IS HAPPENING. →
- WHERE WOULD YOU CELEBRATE YOUR BIRTHDAY PARTY?
- A TRACE OF AN ACTION IN THE FLOOR.
- SOMETHING THAT NO ONE ELSE HAS FOUND, AND NO ONE ELSE CAN SEE BUT YOU. SOMETHING SMALLER THAN YOU, WEAKER THAN YOU, AND THAT YOU CAN CLAIM BY SAYING - I FOUND IT. I DISCOVERED IT. SO IT IS MINE.
- A TOURIST.
- A LINE (IN YOUR HAND?)

THE PERFORMANCE IS ONLY VISIBLE FOR THOSE WHO ARE AWARE THAT THIS IS HAPPENING.



## SCORES TO READ THE INVISIBLE

FIND: A CHILD

**Link for audio:**

<https://soundcloud.com/francine-kliemann/track-01-a-child>

FIND: YOUR SHADOW. OR SOMEONE ELSE'S SHADOW.

**Link for audio:**

<https://soundcloud.com/francine-kliemann/track-2-a-shadow>

FIND: COLOUR THAT MAKE YOU STOP. THEN MOVE AGAIN. THEN STOP.

**Link for audio:**

<https://soundcloud.com/francine-kliemann/track-3-colours-that-make-you-stop>

FIND: WHERE THE SUN LIKES TO HIDE. THE HOUSE OF STARS.

**Link for audio:**

<https://soundcloud.com/francine-kliemann/track-4-where-the-sun-likes-to-hide-the-house-of-stars>

FIND: SOMETHING THAT WILL (PROBABLY) STILL BE HERE AFTER YOU DIE.

**Link for audio:**

<https://soundcloud.com/francine-kliemann/track-5-will-still-be-here-after-you-die>

FIND: A PLACE TO DANCE.

**Link for audio:**

<https://soundcloud.com/francine-kliemann/track-6-a-place-to-dance>



DAY 27 - FRIDAY 28TH OF JUNE

08:30 SALOME TRACE - REFSHALEOEN

11:00 ALEKSANDRA TRACE - FREDERIKSBERG

13:00 FRANCINE TRACE - NORREPORT STATION

16:00 MARIEKE TRACE - CITY HALL - CITY CENTRE





DAY 28-SATURDAY 29TH OF JUNE

#1 FEEDBACK SESSION

#2 JOHANNES BELLINKX PERFORMANCE - REVERSE

#3 COMMON DINNER AND SWIM



Common dinner and swim

Feedback session:

About my project:

**Positive:**

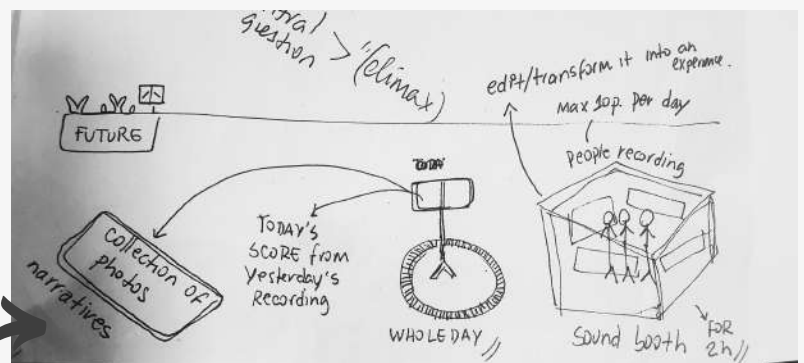
- Intimacy - looking through other people's eyes
- Sharing the voice - place abstract
- The story got visible through the city.
- Curating the space with tasks of things to find

**Needs/gaps**

- Disappointment - I didn't find a new stories (and more voices)
- The task (FINDS) and the voice (STORY) were a bit disconnected
- Task more interesting than the voices
- Too many inputs

I explained a bit what are my future plans with the project:

JOHANNES BELLINKX  
PERFORMANCE WAS A PERFECT  
WAY TO FINISH THIS ONE MONTH  
JOURNEY. IT WAS A TRULY  
INSPIRING EXPERIENCE.



DAY 29- SUNDAY 30TH OF JUNE

GOOD BYE!



*Urban transformation through Arts and Culture - Conference in Kiel, Germany - 04th to 06th of July*

Travel day - back to London. Good bye everyone.

I had a chat on the day before with Trevor and with Stine about the project that I am creating in collaboration with Brazil and I asked for support and advice.

I am creating a interdisciplinary laboratory/incubator for a creative city, in partnership with UFRGS (Porto Alegre, Brazil) The idea is to team up recent graduates from different disciplines and to create projects that respond and dialogue with issues around the city. I would be there with my background as a theatre maker and also curating/coordinating the project. We are planning to run a prototype between December 2019 and February 2020.

Trevor invited me to attend a conference on the following week

*"Urban Transformation through Arts and Culture"* in Kiel Germany, and the Visioning LAB in Copenhagen in September. I am very excited to have this space and opportunity to build connections, meet people and get inspiration for the project.

The residency was a very valuable and amazing experience: to develop my artistic project, to have insights for new artistic projects, and to learn more about art in the public space and how to re-think the city through theatre and culture.

**FOR BRASIL PROJECT:**  
**RE-RITUALIZATION OF THE CITY**  
**RE-ENCHANTING OF THE PUBLIC SPACE**  
**RE-THINKING THE RELATIONSHIP**  
**BETWEEN**  
**PERFORMANCE/AUDIENCE/PLACE**



## CONTACT

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