

George



*a normal study of
George's position on
earth*

We met George by accident and sought for radical elements hidden in the daily life of a common place. We chose to tell this story at first, in a way that it could be told back and that implicitly includes the research domain, and both main and sub questions. Then we put at disposal our research methodologies and artifacts.



HOOFDSTUK EEN



Introduction and Operationalization of concepts



Big space



Rich activities



Problem



HOOFDSTUK TWEE



Observation



Object-space-elicitation



In-depth interview



Research experiments



LAATSTE HOOFDSTUK



Postal cards



Objects of george



Breugel

Hoofdstuk Eén

Introduction

George's land is easy to miss. One passes nearby when leaving Eindhoven towards the countryside, or the other way around. It is encased between various infrastructures. There is a golf course open since 1984 that meet a big community of members. Crossing the highway, one can find former 1998 philipps R&D offices turned into a huge technological campus now holding more than 220 companies responsible for 40% of all Dutch patent application, gathering 12 000 researchers and thousands of clients from all over the world, and that is aiming for sustainability in 2025. Along the dirt road leading to the house stands an electrical transformation plant featuring a direct industrial landscape of massive metallic pylons and low sheds that gather electricity coming from the south and supply a part of the city energy needs. Nearby are different farmlands selling milk and other local products and typical dutch houses providing air bnb services for tourists and workers. George is content with all of that, he doesn't mind as he arrived here in and never thought about leaving.



Operationalization of concepts

Private space as /// the legal space and its content someone owns and the personal space and its content someone is constantly carrying along.

Radicality as /// effective aspects and strong specificities that enable an entity to be itself and self defined. Radicality also embodies a certain idea of movement, as it designates the actual characteristics of an organisation as well as the idea of these characteristics, their projection in the future and the strive to obtain them. Radicality is an actuality as well as a virtuality, a potential.

Interstice as /// non radical spaces. They are direct results of indirect aims as they are unplanned artefacts of planned projects and parallel evolutions. Interstices are defined by their surroundings. They have not been constructed but rather emerged through their 'unconstruction' and their activity.

Language as /// every organised means of a person to express himself and communicate (surrounding objects, body, words, voice...) in confrontation with outer constraints.

Trajectory as /// the chain of behaviours, their nature, the fashion in which they are individually accomplished, and the manner, the rhythm, with which they are followed one after another. Meaning can be extracted from these trajectories, in the better case, a direction can be overseen.



Big space

As the environment around looks greener and greener, one gets into George's space by passing the front wooden barrier that is closed by a rope and a rug hanging between the two doors. Walking a bit around, one would find itself surrounded by organized chaos, somehow admiring a tower of hay bots under a white and green plastic tarp, offering protection against rain and humidity. Some bricks are attached with thin ropes at each corner of the tarp to make sure it isn't blown away by the wind. But right above, one of the house's wall doesn't exist anymore and is leaving a whole room open to the fresh air, and standing there in this unique terrace, an old fridge.

George owns a large space that allows him to own a large amount of objects, to store them, and potentially forget about them. Bricks, corrugated sheets, scraps, wood and logs, car wrecks and rusty parts, miscellaneous and subsidiary tools constitute an enclosed instrumental world from which the handymade George can build new forms (mostly repairing old ones) from scratch, with 'the means at one's disposal'. There is no academic science in George's life but a science of the concrete, where things 'can always be useful' and therefore are kept. The war, that his parents might have known, may also have had an impact on these behaviours. Those mostly come from friends, from what was here even before George, and items gathered throughout the years, found and bought. They're stored as piles, a form of organisation that easily minimizes the bulk of each item while being a simple way to add or subtract item from the pile. The classification logic is material based, the metal with the metal, the wood with the wood, the bricks with the

bricks, the engines with the engines next to the metal, and the car parts next to it. A pile of miscellaneous material stands here to store other people's stuff, directly outdoors, under tarpaulin or a crude shelter. Food is kept inside in a dedicated room, as well as most of the electrical tools and horse equipment.

The value of George's possessions can't be seen from the outside as it is merely raw and old materials, that can only be useful and valuable within George's space and habits. Even the chickens that used to be desirable goods, nobody wants to capture, kill, cook or even nurture them for further egg production, and therefore are not stolen. The value is relative to the context. Also, big space means hard to take care of. George lives alone in the house, and some friends and people are passing by sometimes to hang out or help in. Still, he wakes up at 6 am to feed the horses. Eventually there is a cost in energy, dedication and time to nurture personal values, autonomy and independence that may be goals he does not report specifically.

There are ways to understand a place, to occupy it, and owning a land of rather comfortable dimension changes George's habits. He possesses a limited amount of persons he can remember, and a maximum amount of space to operate. When reaching certain substantial dimensions, the space he knows would be generalised, averaged, and categorised as: the horse field, the wood, the garden ; not only to ease communication but also for himself to conceptualize it. Certain parts of his land would eventually be abandoned, which in this case refers to a more or less small portion of property George doesn't look at anymore, that he doesn't see. Therefore, he doesn't use or even talk specifically about it, and is temporary but long enough to leave traces



of this treatment. Furthermore, he is not alone in it, the grumpy old guy works here as well and therefore participates indirectly in the space management ; throws things away, brings back new things, shunts things. All changes they don't seem to have established agreement upon in terms of organisation or communication. Maybe those tasks have always been accomplished the same way for a long time, hence are commonly ruled and done in a way that when the task is over, George knows where things are. Maybe these tasks are done at a given and identical time everytime so that George also notices a disruption in the placement of things using the time as a tool. George's mental representation of space is becoming more or less precise with size, time, independence, and repetition.

His property gathers and concentrates structures, practices and items from different places and times, that are therefore defined by different temporal referents. George took elements of his early life while adopting new things, like a smartphone for example. He doesn't particularly nurture an interest in technological development, but some external factors can push or convince him to use its artefacts, like his daughter, whose technological endeavours are examples to follow. To acknowledge one's stand upon contemporaneity and the occupied array in time, one can look at the first and last thing acquired and bought, the oldest and the newest technology and service used, the oldest and the newest practice acquainted with, etc. Eventually, George participates on his own fashion to contemporaneity, that he somehow got to extend. He also participates to its surrounding at different levels and scales (personnal/interpersonnal, the land, the interstice, the region), from different points and of different manners. He developed his own relation

to those spaces (structuro-functional/socio-affective, discourse) and created links between different entities, therefore he has a special place in the network. George occupy space in an emotionally detached yet functionally rich way.

Rich activities

As George is retired and has a peculiar personality, it is hard to characterize his different types of activities, whether it is for himself or in a more general sense. He mainly goes outside his terrain for grocery shopping to the nearby supermarket, checking on his business at the coffee shop, or visiting his daughter's house. Inside his house, he watches television, drinks alcohol, receives friends to watch television and drink alcohol. Activities in his life are flattened by the same type of apparently detached adherence he completes them with. Even though he identifies hobbies, like collecting mostly cars, gathering them, and storing them in the garden, he doesn't use them so they get rusty and unusable. As for other 'hobbies' he doesn't communicate significant joy doing them. The relation to necessity or pleasure is not that simple, but multiple aims and interests are intertwined and thus create knots of attractions, importance and dedication. Maybe this is the reason why he is that constant in his relation to things: he understood multi-layered realities of this world and equally split, spreading his energy into all those fields and sides.

George's own contradictory pragmatism can be seen in the magic cubes habit. Every morning George is drinking a soup consisting of a magic cube and some boiling water in a paddington branded cup of tea. George enjoys cooking and discovering new products, in locations such as Amazing Sang Lee and halal slagerij woenselmarkt, two local stores for oriental products he often goes to. He also usually gets away from sugar saturated products, as he would refuse an apple crumble for instance. He drinks this soup because he loves the taste, because it is handy, quick and easy to prepare and because he says it is healthy. He also cooks fries in a dusty and greasy airfryer, goes to the

saturday market on kruisstraat, and to Stichting Wereldhuis Eindhoven every Thursday. Besides, nurturing the animals is a matter of life and death. Luna the dog is old and domesticated, it cannot survive on its own. Neither do the horses and ducks that only a mere grass diet could further nutritional deficiencies. The horses represent a money income, the ducks are used to cook lavish meals when gathering friends and family and Luna is also protecting the property. Therefore, cooking also represents both a necessity and a hobby. The simple repetitive activity of cooking can be turned into a ritual when it comes to killing the duck, an activity that engages both body-mind, space-time, in the action and the planification. Because it represents an expense, George doesn't kill ducks on the spur of the moment. He got used to do it in his family back in time when it was a more frequent and common practice and kept doing it since then. He then taught it to his daughter, who also engages in this activity sometimes.

George is wearing a woolen jacket, an old pair of jeans, green rubber boots with elastic stripes, a long and thin knife with a blue plastic handle hooked on his belt, and a landing net with left over feathers. He approaches the duck that seems to peacefully waddle to the shed they're sleeping in. Ambushed, the duck is grounded in the net. George handles the whole head in his hand, that escapes several times, and finally pulls out the net. With a swift and decisive move, he slits the duck's throat in silence. George then waits for the duck to stop moving. The meat needs to sit for a few days (according to George, in Turquiey they hang the birds to a drying line). The skin is removed with the knife, the pieces spread, the wings are used to make brooms, and the inedible parts are kept to make stock. The rest of the *meat is of course kept to be eaten.*



Problem

George doesn't take care of things yet for instance he is aware of the value the local government has given to his house, that he can't alter it that easily as it is part of the national patrimony of belgian attached style farm, but he does plan to implement double glazing. He knows the state of the smoke damage of the fireplace accident, knowing how to get rid of it, but not yet acting on it, and he knows that his spoon could be a bit dirty; as he said it is a 'man's household' here; and something such as a not perfectly clean spoon would be expected in this environment. However the replacement of the double glass seems to be an individual choice, though the option of going for subsidies for a protected property seems to be a bureaucracy of paperwork that he just doesn't want to bother himself to do. A media influence can be the roleplayer in this idea, where a show called Zondag Met Lubach, on average well known in the Netherlands, covered the plans to stop heating on gas in the Netherlands. Arguments were made that the focus should be laid upon making all houses being energy efficient first, instead of making the ok ones very good. Where a movement from the B ecolabel to A will be made, meanwhile the focus should be laid on moving the D labeled houses towards B, where the money would be more beneficial. This is media that could have possibly influenced his behaviours. Indeed, only few activities keep George aware and connected with the 'outside world' as he is mainly minding his own business and yet keeps reading the daily newspaper, eindhovens dagblad, and receives the weekend edition, including the ED magazine. Television can also be seen as a bridge to cross the interstice, as well as his numerous observations while hanging in the city ; narratives are told and George is creating his own.

George is the embodiment of his place, expressing the problematic aspect of it. He can be defined by contradiction, being complex and simple at the same time, detached yet dedicated, in between ages, neither old nor young, as floating in a certain misty grey zone in space, time and society. One could easily think George is inhabiting Netherland's countryside because of space, nature and animals, but he is only 15 minutes far from the city by bike, and used to have a coffee in the city, developing tight connections with a lot of students. He is geographically and objectively close from the urbanity (spatial-distance-wise), but eventually resides in a traditional rural style house, (spatial-dimension-wise) that can be assimilated as the one of the suburbs, in between country and city. He concentrates knowledge and practices from different generations and types of societies and socialities. He is merely grabbing things, and moving them around, with brutality or tenderness, seemingly directionless. But the huge pillow for Luna the dog is here, those duck trachea remains are thrown away for the ducks, shouts to the dog are often heard, as he would ignore the ducks. Yet there are edges somewhere, emotions, radical endeavours and stand in a network. There are some power structures that strive for centrality, to enforce their own perspectives, from which things are defined. There is the interior and the exterior, a middle and a center, hence peripheries, artifacts and interstices. There is a radicality somewhere, and a direction, qualitative specificities to be that much in the middle.

George apparently grew up in a less urbanized area. He worked as a mechanical engineer, repairing office typewriters, where he represented the working class in this urban, white collar



executive realm. As technology kept evolving, computers came in to replace typewriters, and George moved on to cars. Later, he left the handwork to start a cafe business and rental houses management. The cafe heightens his awareness towards urban lifestyle, while still leaving room to greatly different people than him. The fact that his daughter makes him aware of the meetings he has for the place, the renovations, his age, makes it seem that there is a social network around him, and in the end nothing seems fully organized by George himself.

George's ways of expressing himself embody those ideas. He has a raucous voice that starts at the bottom of the mouth, faintly smoothed by holding the words back in the back of his throat. He has a great use of interjections, yet his particular expressiveness and excessive loudness give off a strong feeling of mutual understanding even though it might not always be the case. He uses his hand, but not more than other people. Although he smiles a lot, and one can hear by the melody of his sentences ending with a higher interrogative pitch, he looks for approvals of comprehension, although without reacting if he does not notice any. George might seem to be a confused person who here and there rambles a lot of 'euh, aghr, hmm, heuu', searching for the right word. He owns a particular dutch accent you might find back in the smaller towns, further away from the city. He speaks in a dialect, (Plat praten), his words come through an exhaust pipe of a motorcycle, with a motor running language and a few puffs here and there. As one gets to talk with George... The exchange of words had its flatter levels for the first visit, however a more relaxed pose came into place after our breakfast. It was not the language itself that had changed, but the setting where we could have coffee and a seat, which brought

some kind of deeper interaction with the language, where we could touch some of the personal peaks of his mountain of personal knowledge. Where the top of his mountain is 'it's just a hobby' and the bottom of the mountain 'I used to be a mechanic, I converted citroens, this is why I have them'. In his house, George owns some decorative items. In the living room, few frames stand on the chimney displaying pictures of jazz trumpeter. In the kitchen, cinnamon sticks and other commodities stored in glass jars. In the Garden, uncanny faces statues.

Interstitial spaces are often defined as peculiar artifacts of the urban sprawl, yet George's land stands out from its norm. It did not emerge from less controlled urban planning, but rather has been left there, and step by step surrounded by modern constructions and organisations, now topped by the nearby city of Eindhoven. It represents an ambiguous and multifunctional space in opposition with the usual residential trend of suburban landscapes. It has been left there as more or less disconnected, frozen in a deteriorated state, faint trace of those landscape memories. In order to survive social and cultural smothering, it has to make its specificities surface and include them into a newborn network. George's participation and openness toward his land, neighbourhood and society can be seen as strategies to define and activate this interstice. Those strategies organise the interaction with the hazy outside and represents, not in George's mind, but in general terms, strategies that people could have developed to strive for spatial and social existence, attempts to empower interstices inhabitants. Eventually, interstices offer buffer zones to handle communication without total exclusion from opposite sides. It also tackles a lot of today's issues with making old practices and new technological *environment cohabiting, even proposing solutions for autonomy with food, work, dwelling and transportation. There is still much to do for room to be left for interstitial spaces in collective narratives, for it to inhabit language and become a support for imagination.*



Hoofturk
Swee



Observation

The first visit, 4th of October, 2020

«Oh c'est du hareng»

«SOUP!»

The first visit with George has been recorded with a video camera. While watching the videos, it appears that sounds, words and language were in the middle of the exchange between George, his surrounding and us.

«Ja»

«83»

Every words appear in the middle of nowhere, following nothing, in between a je ne sais quoi. Fragments of words and sounds, we can't reach any continuity. The communication is based on impalpable ideas and images.

«Dousekeneuu»

«...»

Even the silences are in the middle of nowhere.

«Heeeeeyryy»

«Wasldelokdaouu»

Of course, there is a lack of understanding due to Language. George wasn't always

talking in English, so Ward was the only one to understand and respond. It leaded us either to a certain boundary, either to a funny situation.

It seems that George doesn't care about logical situations: he would talk to us in Dutch while being aware that we don't understand a single word. Language is the main tool to understand someone, but also a surrounding. The sound of the voice, the emotions in it, the silences, the use of vocabulary, the mother-tong, etc. lead people to be seen in a certain way. It encloses them in an image. Thereby if the languages are different, the preconceived image might be different as well.

To illustrate what Language can model and transform, I could talk about the word qui pro quo. In French, it means misunderstanding, but in English it can mean exchange of good practices. In a way, that is the main focus of our researches: how the misunderstood exchange of George and us through sounds, words and langauge could become a gain.

How the non understanding can lead us to see and invest George in a certain way.



We allowed ourselves to take our research into the ‘scientific realm’, meaning the need to conduct experiments without any specific result in mind, but some questions. Our main direction was to research about the forms of expression of George, his language (as every organized means of a person to express himself and communicate (surrounding objects, body, words, voice,...) in confrontation with outer constraints). After our first visit at the house we came back with audio and visual content, and used the video as a research tool. For the conception of visual and audio content, the structuration of the elements are more important than the elements itself, so we needed to experiment with the same elements in a different structuration to make things appear in a new way. After a while striving to get the most out of the big amount of raw informations we got from our several viewing at George’s house, we ended up experiencing some restrictions and limits in the theoretical tools we were using. To get new insights from different perspectives, we decided to try practice based research and therefore started playing with the only currently available material we had ; video clips. It means we started using editing as a research tool, not to deliver a proper video but rather to look at our topic through a new lens. Eventually, looking at the same scenes over and over again, looping littles dialogues, and listening to them in a more formal way gives a special feeling that brought us closer from our protagonists. We met them again, differently, and were fascinated by those voices, this use of language, and the relation we saw with this surrounding of old broken machines, televisions and motors, and animals. Linguistic became a source of inspiration, in the spaces it opens through exhaustive and subtle classification, with which we played and composed close ups and sound montage.



1. George showed the food he made earlier during the day, a bouillon soup.



2. We were welcomed to join George in the living room where he and his friend were watching a competition where one of George his horses participated in.





3. Right in front of George his entrance fence is an empty field and a power transformation plant.

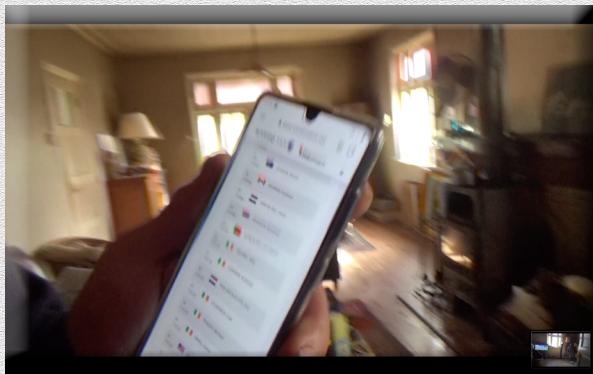


4. George and his friend were concentrated when his horse appeared on the television.



5. George his house consists of two parts, a living area and a farm area, here we showcase the farming side of his residence. Traces of former extensions of the building can be seen.

	k	t	d	g	z	θ	ʒ	ʃ	χ	ʁ	v	w	β	ð	ɣ	ɸ	ɸ̪	χ̪	χ̪̪	χ̪̪̪	χ̪̪̪̪
most likely word	42	42	40	40	72	84	96	96	94	94	94	94	94	94	94	94	94	94	94	94	94
Total words	100	100	100	100	100	100	100	100	100	100	100	100	100	100	100	100	100	100	100	100	100
Most Accurate Sound	g	g	g	g	g	g	g	g	g	g	g	g	g	g	g	g	g	g	g	g	g
Most Inaccurate Sound	χ̪̪̪̪																				
Most Common Sound	0	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1
Most Uncommon Sound	χ̪̪̪̪																				
Number of 1x common	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0
(Total % Correct)	10%	10%	2%	2%	2%	2%	2%	2%	2%	2%	2%	2%	2%	2%	2%	2%	2%	2%	2%	2%	2%
(1% low accuracy)	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1
Number of 1x uncommon	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0
Number of 1x rare	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0
Number of 1x very rare	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0
Number of 1x extremely rare	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0
Number of 1x impossible	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0
Number of 1x impossible	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0
Number of 1x impossible	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0
Number of 1x impossible	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0
Number of 1x impossible	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0
Number of 1x impossible	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0
Number of 1x impossible	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0
Number of 1x impossible	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0
Number of 1x impossible	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0
Number of 1x impossible	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0
Number of 1x impossible	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0
Number of 1x impossible	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0
Number of 1x impossible	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0
Number of 1x impossible	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0
Number of 1x impossible	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0
Number of 1x impossible	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0
Number of 1x impossible	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0
Number of 1x impossible	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0
Number of 1x impossible	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0
Number of 1x impossible	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0
Number of 1x impossible	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0
Number of 1x impossible	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0
Number of 1x impossible	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0
Number of 1x impossible	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0
Number of 1x impossible	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0
Number of 1x impossible	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0
Number of 1x impossible	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0
Number of 1x impossible	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0
Number of 1x impossible	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0
Number of 1x impossible	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0
Number of 1x impossible	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0
Number of 1x impossible	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0
Number of 1x impossible	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0
Number of 1x impossible	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0
Number of 1x impossible	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0
Number of 1x impossible	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0
Number of 1x impossible	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0
Number of 1x impossible	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0
Number of 1x impossible	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0
Number of 1x impossible	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0
Number of 1x impossible	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0
Number of 1x impossible	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0
Number of 1x impossible	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0
Number of 1x impossible	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0
Number of 1x impossible	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0
Number of 1x impossible	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0
Number of 1x impossible	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0
Number of 1x impossible	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0
Number of 1x impossible	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0
Number of 1x impossible	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0
Number of 1x impossible	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0
Number of 1x impossible	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0
Number of 1x impossible	0	0	0	0	0</td																



7. George looks on the timetable when his horse will appear. He is using the smartphone to also communicate to his daughter, who is trained to ride on horses by his friend.

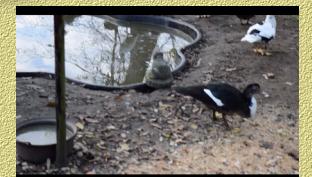
The research question varied from time to time, where it's once stopped with language and sounds. There an idea came up, to locate george on a painting I had in my room, The flemisch proverbs. How can we index George his actions by language and proverbs? A first attempt was to place the painting on the website next to the audio files we made at George his place. Overlapping recordings are creating an atmosphere that pleases the work of our eyes combined with the ears in experiencing the painting. Next to that is the Flemish part, the idea to go back in time, as seen in the first video experiment. The time of the dinosaurus, maybe a bit too far. However, George lives in a landscape that used to be 'the Flemish lands', using Breugels work to merge it with George his actions we observed, his artifacts. The work turned out in an interesting merge where George could be lost in the painting, fitting right in.



1. The freshly killed duck is being unskinned on the table. The lack of hygiene was unoccasional, as George told us. He said he does it way more clean when he is alone.



2. One day a missing duck returned with a lot of babies. This is why the pond is overpopulated, there will be plenty of duck meat to serve in the coming months.

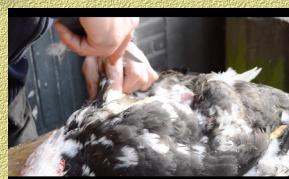




3. If you actually read this dear teacher, i owe you a drink. George told us more about his ducks, then we returned to cut our duck apart.



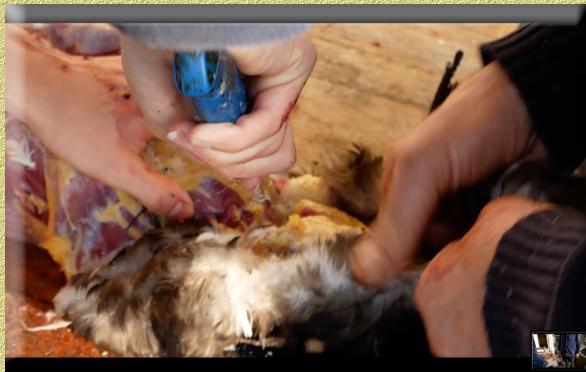
4. After a while we started to participate in the ritual to extract the meat of the dead body.



5. The fat and meat appeared after we successfully removed the skin of the duck. A duck his skin has to be cut off, because the feathers are harder to remove compared to a chicken.



6. George shares his view how modern society lacks a basic knowledge of the source of food and dairy products. His body language clearly shows an active engagement in our interview.



7. Removing the skin was not always easy, together with George we positioned the dead duck in various positions. The situation to have four hands came out very positive in some occasions.



9. We drank another cup of coffee after we finished cutting up the meat. The meat has now to rest a few days in the fridge. George told us he will install double glass in his house.



8. And here he is. Our feather coated friend has thrown out his jacket. We were now ready to cut the pieces of meat from the duck.



10. Hereby we reflect on our labour we had to put in to the production of a few pieces of meat. We went to the supermarket after our experience. Seeing shelves filled with factory processed meat was a intense experience.

Retranscription of the interview conducted during the object-space-elicitation with George (translated from the Dutch).

How do you take the skin of the duck?

Yes, sure, look I cut here, you cut him open nearby the but, or yes it does not matter, you can also do it over there.

Where did you learn this?

We had chickens running around as a kid, I was the one then who killed the chicken once.

Then the entire family could enjoy eating chicken?

Chickens were there for eggs back in the day, but the chicken themselves became something to eat after a period of time. Look at the situation here, we are with 15 ducks. One duck sat on an egg on a certain moment, resulting that I lose one of my ducks for a certain period. And then one morning, a duck arrives in the garden with 15 babies walking behind him. You do see the difference, the woman and the girls, this is a guy, that there is the mother. But this one is already bigger than its mother, it is a boy. One cock can hold an average of ten chickens, he can fertilize them. *Dog starts barking* That will be the newspaper-guy, he should have arrived here at seven, but he only arrived now at nine. He arrives only at ten on saturday.

Not on time?

No, i should have finished the paper by then. ... So there are plenty of babies born this year, the half of them are guys, you dont get anything from them. On a farm, they make a check after one day of birth if the babies are guys. The guys then get sent to a breeding place. ... The skin is very tight to the body.

Are normal people too far removed from the slaughter ritual?

Well yes no (NL nja) there is more fuss being created around it. The best is that there is as less stress, the meat would become chewy.

Does this need to go fast, the removal of the skin?

No no no no, you have to let the meat die for two three days. You leave it somewhere, hanging.

To let the blood clot?

No no, it is as you let the meat die. Some animals hang for two weeks. Meat from South-America is so tender, because it has been there in a temperature of zero degrees for three weeks, in a vacuum. There is a sort of rotting process, a certain dissolution. This is making the meat way more taste. In turkey they hang the chickens on the clothes washing lines. You could see it sometimes back in the time. But not anymore nowadays.

Isn't that a pity that people don't slaughter their own chickens anymore?

Yes yes, people do not keep animals anymore. A farmer, he keeps a pig to slaughter it once a year, to divide it over the family. It still happens in Belgium I believe. There in the towns, where you have a home service butcher (NL slachters aan huis). But they can't anymore, they have to have infrastructure, put tiles on the walls up to the roof. With all these regulations, it's not going to work anymore. All these requirements are becoming fatter and bigger.

Is this something that you would teach everybody?

You do learn something off course, but it would be more fun to do if everybody dares to do it. My children didn't dare to do it in the first place, but I simply pushed a chicken in their hands. And now my daughter dares it to do it.

Is she happy with it?

Yes of course, look, it's a question to give up a habit at a given moment. If you live in a city, some children do not even know, they know an egg, a chicken. But how it works, that world, they barely know anything about it. And there's more, how that milk comes to an existence. Look he will become a butcher soon.

Do you believe that there would be a return in this action?

This? No, no no that can't. You cannot even slaughter a pig, i don't really know that we even could slaughter this duck. There

will be probably some animal organisations that would be against what we are doing here.

Did you ever have trouble with an animal organisation?

No, my animals aren't fat, but they aren't underfed either.

Is it important that people can provide their own food?

You never know what will happen, an example of its own is covid.

How many days can you eat from this?

Hoo, no, I can show you. * Cuts one half of the breast lose from the bone structure*

So a full replacement of your windowframes?

I only do the inside frames, these will be taken out and I'll let make some that have double glass, that fit in here.

Do you receive grants?

It is a historical building, it has to stay the same. Yes yes yes, that is also complicated that you would not do it. (Spoken in a certain way that it seems that he won't apply for grants).

In-depth interview

*Elina Chared is a French documentary filmmaker who produced *Les voix du dedans*. This short 20min movie is an immersive film portrait on a voice listener Marianne, her moments of intimacy and daily life. The meeting took place virtually. Doing this interview allowed us to compare the field research we conducted, concerning George's world, with the analysis method of a documentary filmmaker. The discussion mainly deals with the observational approach she followed through videos to achieve her movie, closely linked to the object-space elicitation.*

Louise.- To start writing your intention note you must have been threw several visit on the site.

Elina. -Yes, first of all, to start writing, the idea is to make scoutings. Scoutings are the first part of meetings : on the field, meaning the environment in which you want your movie to be filmed, but also the characters and the people who will be displayed onscreen.

L. -How long did this scouting period last?

E .-The scouting can already be filmed, so I brought the camera with me quite soon. We started the filming in October 2018.

L .-How did you meet Marianne (the main character of the movie)?

E. -With Marianne, we first exchanged emails, then I came to see her directly at her place.

L. -So everything was build up around Marianne, it was after meeting her that you really could project yourself.

What were the different steps you followed to develop your analysis?

E. -From what [my] teachers say, a documentary is made of three steps of writing. The first one is the dossier, created in order to be well prepared and anticipate situations.

This writing phase allows you to say: When I'll be onsite, I'll pretty much know what to do, and if it doesn't go exactly as planned, I will still have anticipated something.

Then you have the filming, there is a considerable amount of unexpected which surely will change the writing of the film. In last comes the editing, when you look at all the material you gathered and you realize some shots are a complete blur or overexposed.

L. -The input of your theory classes surely must be relevant for those phases of writing the film and analyzing the subject. Can you give an example of a class you go to?

E. -Yes, we have film analysis classes. A bit of thematic.

A teacher had a whole cycle on post-war german cinema. We also studied the different ranges and apparatus you can esta-



blished in a film, but also the relationship between reality and fiction.

We went through the different types of existing apparatus. It can be for example the conversation; the conversation in itself can already be an apparatus. You often can have a person facing the camera, answering questions from the director.

E. -In a master's degree, you learn to make movies where you feel the perspective of the person who initiated this encounter and is really interested in the subject. That's what we call 'cinéma d'auteur' (=arthouse cinema). The idea is to really feel the viewpoint of the auteur in the movie.

But in fact, I wasn't the one filming. There was a full team around me : someone taking care of the sound, someone for the image ; It mostly allowed me to have some hindsight, to take care of with my relationship with Marianne, of the conversations. I didn't take care of anything too technical.

L. -Ok, so in general, you were pretty much free to do things your way.

E. -The whole relationship you create with the person you are filming, that's what we took care of. The teachers never came on shooting locations. The idea was to make the person you met comfortable, so the presence of a teacher would have created a different setting, which may have created a distressing situation for me.

To come back to the method, because we had four different mo-

vies to shoot at the same time, we had four different ways to make the movie. Everything is really based on your sensibility, the things you notice. 'Oh, I really like this little object she has in her home, or this way she has to do things'.

L. -When you talk about all of this analysis, of the person and her ways of being, to move in space, do you realize it after being on site or during your conversations? Is it when you write or when you watch all the filmed material again and again?

E. -Yes, it is because of the repeated viewings, while making sure that the images are good.

New things can appear. First, you use the observation, and the listening. If you already have the listening and observing, you can make a movie. To make a movie, the idea is above all to serve yourself, but it is not absolutely necessary to direct one.

Research experiments

George's use OF THINGS:

Horse :

1. Money generator.
2. Social complex : friends, users (jockeys), employees, daughter.
3. Hobby, to take care and to watch, on television or in real life.
4. carpet between the clay court, the cement tiles and the parquet creak
5. Objects to occupy the land one has in his portfolio.

Dog :

1. Luna

House :

1. Related with patrimony, a legally constrained dwelling that is not alterable
2. huge place, is it ?

Land :

1. Big space to store one's items and friends' items

Horse truck:

1. can contains 6 horses
2. former second place of life

Friend :

1. Someone you saw once that give you things to store in your garden, hence creating a somewhat connection.
2. People to watch television with and drink coffee.

3. mysterious old discreet man feeding the horses
4. people offering hunted feasant

Habits:

1. Newspaper guy at 7
2. magic cube soup in the morning
3. feeding the horse
4. feeding the ducks
5. cooking soup

Cars :

1. Hobby, that you used to drive and that is now standing more as a collection.
2. garden item

Bikes:

1. house item
2. collection
3. friend's leftovers

Motobikes:

1. Something convenient, that you do not need licence to drive it

Hobby :

1. Everything necessary or not, that you do willingly yet without a great sense of importance.
2. Something pleasant.
4. fragment of time



Importance :

- 1. Things that turned into habits.
- 2. bouillon kub

Duck :

- 1. Garden item.
- 2. Food, diner, gathering.
- 3. Reminder of family, entity that gather family.

Garden item :

- 1. head statue on the floor
- 2. vintage agricultural machinery
- 3. let it go

Cafe :

- 1. job
- 2. life project

Animal :

- 1. family
- 3. friends
- 4. food
- 5. hobby

Slaughtering :

- 1. activity part of the cycle of nature
- 2. knowledge
- 3. Praxis

Knowledge :

- 1. doing things yourself
- 2. reading the newspaper
- 3. watching tv horse show
- 4. cooking
- 5. taking care of horse
- 6. slaughtering

Goods :

- 1. objects, animals, materials
- 2. Physical matter
- 3. Emotional goods in the mind

Lifestyle :

- 1. the magic cubes is the deal!

Speaking :

- 1. Communication...???.?

Race identification :

- 1. A liblit chisjinese? A biti schinese?
- 2. The white red duck! the with the red thing
- 3. My daughter looks like a pony, her face is like it, this is how i learned her how to ride so i coud see a horse riding a horse

Smoke :

- 1. eternized on the walls
- 2. house joke and pride

Kitchen ventilation:

- 1. non-existing

- 2. black sticky stains on the wall
- 3. kitchen's window

Cinnamon:

- 1. kitchen decorative item
- 2. used for stroopwaffle

Stroopwaffle:

- 1. some residue for duck food
- 2. none in the kitchen because it makes you swell

Soup :

- 1. Average meal when one is lacking of idea and/or will
- 2. pan filled with soup scattered in the kitchen

Washing Line:

- 1. Where to dry wet clothes.
- 2. Where to hang dead chickens for the meat to die.

Table:

- 1. In the kitchen, handmade object, wood on 4 legs.
- 2. Around what gathering happen
- 3. Elevating the ground floor towards a higher level, (social class?).
- 4. A center of things that can happen, fights, rituals, conversations, news-papers.

The act of taking a seat, to rest for a moment:

- 1. (Effe neerzitten)
- 2. Using elements mostly common known as chairs or resting upon a surface, with the butt or using hands to rest upon a matter.
- 3. Taking a break as a / an 'maybe un planned' action from the ongoing life.
- 4. A sense of meditation, unknown mindfulness.

Heat, warmth :

- 1. Physical created by a faster movement of atoms in matter
- 2. A possible goal of lighting a fire in a furnace
- 3. The purpose of an electric boiler hanging in the bathroom
- 4. The mental feeling by seeing your loved one after a long period
- 5. A mental pleasure, slightly overwhelming sense

Remains, surplus :

- 1. (Een overschot)
- 2. Leftovers of the supermarket used to feed the animals.
- 3. Elements not being used as frequently anymore because their use has been something from the past.

News:

- 1. daily reading

Shopping:

- 1. turkish supermarket to buy bread for ducks
- 2. asian supermarket to buy dumplings

Problem :

- 1. something not important that you solve in an easy way devoid of direct consequences
- 2. procrastination
- 3. accumulation

A big nice welking plushy feeling carpet with sharp elements that occasionally hurt you, this wont happen if the walking carpet gets dirty dog food, they sell this at the supermarkets. Also, give the dog a name of a luxemburgish danish crossed girl, as example, LUNA. LUNA WAF WAF, come here luna,

WAF WAF WAF I LIKE FOOD.

Here are **greasy** meat chuncks from the store WAF WAF AIE FUCK YOU, You BITE MY HAND PUTAIN.

WAFWAF OUI WAF, POURQUOI TOI **PIECE DE MERDE**, JE DOIS ALLER A LHOPITAL MAINTENANT, ET MES PATES SONT PAS DEJA FINIT DANS LA FOUR, WAFWAF JE PEUX FINIR LA PLATE DANS LA CUISINE.

Later the eveningn george returns from the hospital. luna in the other hand, she cleaned the house, got rid of all the trash and called al george his friends who placet stuff in the second floor of the house to save it while

they are moving, they all cleaned and got rid of it, re-planted the broken grass of this ducks, gave the ducks a jacuzzi and an electrical gate to leavethem, and luna also finished the potatoes WAFWAF andall george his friends came to eat. WAFWAF FINIT end



Hoofdstuk
Drie



Postal cards

The farmhouse, named Hoeve Velddoorn is a registered city monument. The current state of the place and the care that has been taken over it is not to us to judge. However, the object has a value since it has been recognized as a monument. The value can come from elements that date back in the past, that makes the now not less valuable. Making sure that this history of the place and it's environment is being captured has a beauty and an interesting energy towards the future.



Objects of George



1. Hot sauce
2. Crate filled with potatoes, personal consumption.
3. Maggi cubes, bought at Amazing Sang Lee. George drinks these as if it was tea.
4. Light switch.
5. Pot of herbs.
6. Tea kettle, positioned on the coal stove in the kitchen.
7. Pot of herbs.
8. Wheelbarrow with dried grass, for the horses.
9. An old Citroën car in the garden, in an unusable state.
10. A plate and a spoon of George.
11. An old Philips microwave, a model with no turning plate.
12. A brick that functions as a weight to keep a tarp in it's position.
13. One of the horses George is taking care of.
14. Cinnamon, staying upon the stone above the stove in the kitchen, ornamental.
15. A cup of coffee with a bloody fingerprint, made in a espresso pad machine.
16. A piece of wood, used to make fire to heat the house, there is a boiler for hot water.
17. A portrait of George in front of one of his former cafés.
18. The head of a duck that George slaughtered together with us.
19. A light switch.
20. A hood standing unused in a room.
21. Luna, the dog of George.
22. A kitchen cabinet, the entire blue kitchen is the old one of George his neighbor.

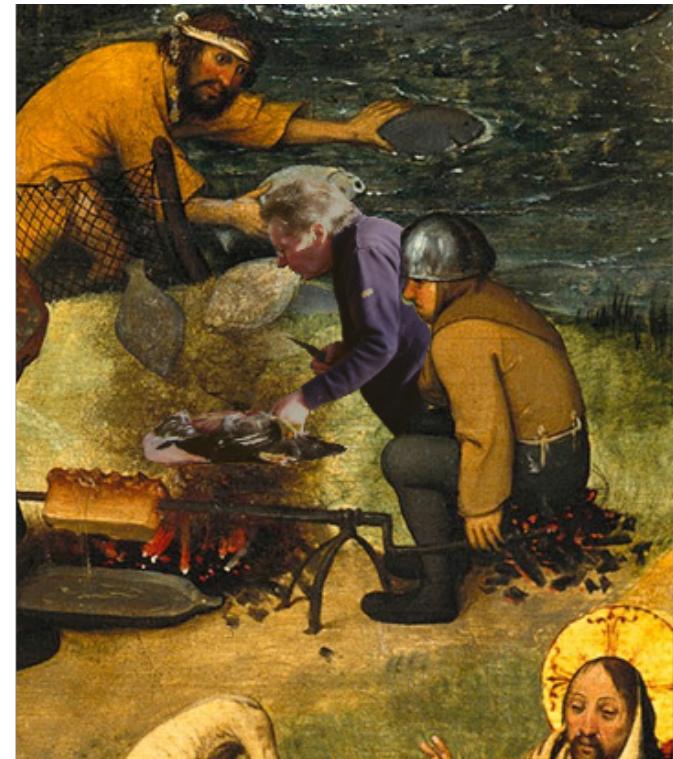


Breugel



George talked about the market he goes to and the items he bought at the oriental store. The words dropped about his many ducks made the idea fell, he slaughtered them by himself. Can we do this with you? «You want to do this? Its just cut the throat and voila!» Something like this, but he said we could do it after asking again to make clear we are really having an interest. So we left on the breakfast day and told him that we will meet again to slaughter a duck. The moment was there a few weeks later. An interesting yet strange experience. The labour that is putted in it was hugely contrasted when we saw shelves full of meat in the supermarket afterwards. We then decided to buy a piece of supermarket duck and ate it at home. We also brought some parts of the duck with us, we cleaned them, we putted them in salt. The head was one of them, the skull was still filled with brain, it had to be removed. The job got done, but a feeling of stress and anxiety came up, together with my hands burging where the salt irritated tiny wounds on my fingers. This emotional feeling was also appearing when rewatching the footage we've shot on the computer. As it was all less hurtfull by seeing it in real life. I still eat chickens, cows and pigs on occasions. Somehow it makes sense if I deciede to continue that that I should see them too, another project prehaps.











Bibliography

Marc Augé, Non-Places: An Introduction to Anthropology of Supermodernity, Le Seuil, 1992, Verso, p. 122.

Michel Lussault, Hyper-lieux. Les nouvelles géographies politiques de la mondialisation, Paris, Seuil, coll. « La couleur des idées », 2017,

Utopie ou utopies interstitielles, Du politique au domestique, Michel Maffesoli, Dans Diogène 2004/2 (n° 206), pages 32 à 36

DU STATUT DE L'INTERSTICE DANS LA DYNAMIQUE SPATIALE : LE PAYS DE HERVE COMME CAS DE FIGURE Jean REMY Jean REMY Université Catholique de Louvain Département des Sciences Politiques et Sociales Unité de Sociologie Place Montesquieu 1 / bte 13 1348 LOUVAIN-LA-NEUVE, BELGIQUE

The interstitial spaces of urban sprawl: unpacking the marginal suburban geography of Santiago de Chile', in N.H.D. Geraghty and A.L. Massidda (eds.), Creative Spaces: Urban Culture and Marginality in Latin America (London: Institute of Latin American Studies, 2019), pp. 55–84. CC-BY-NC-ND license.

*Bernard victorri and Marc Marti's intervention in [ANTHROPOLOGIE #2]
La nécessité du récit de
StoryTANK
at https://www.youtube.com/watch?v=k_ao3Gbn_QU&t=4s*

