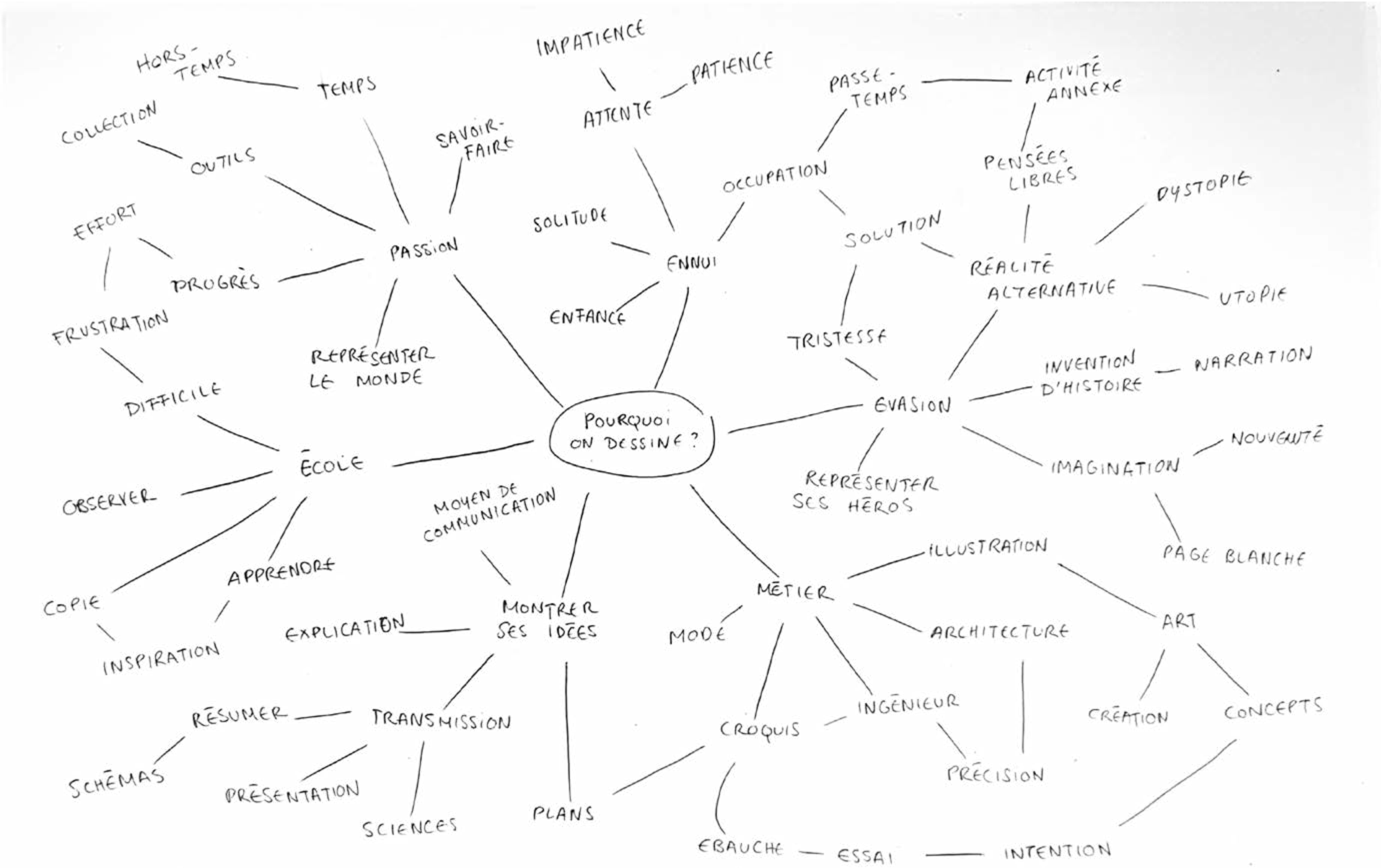


Mindmaps



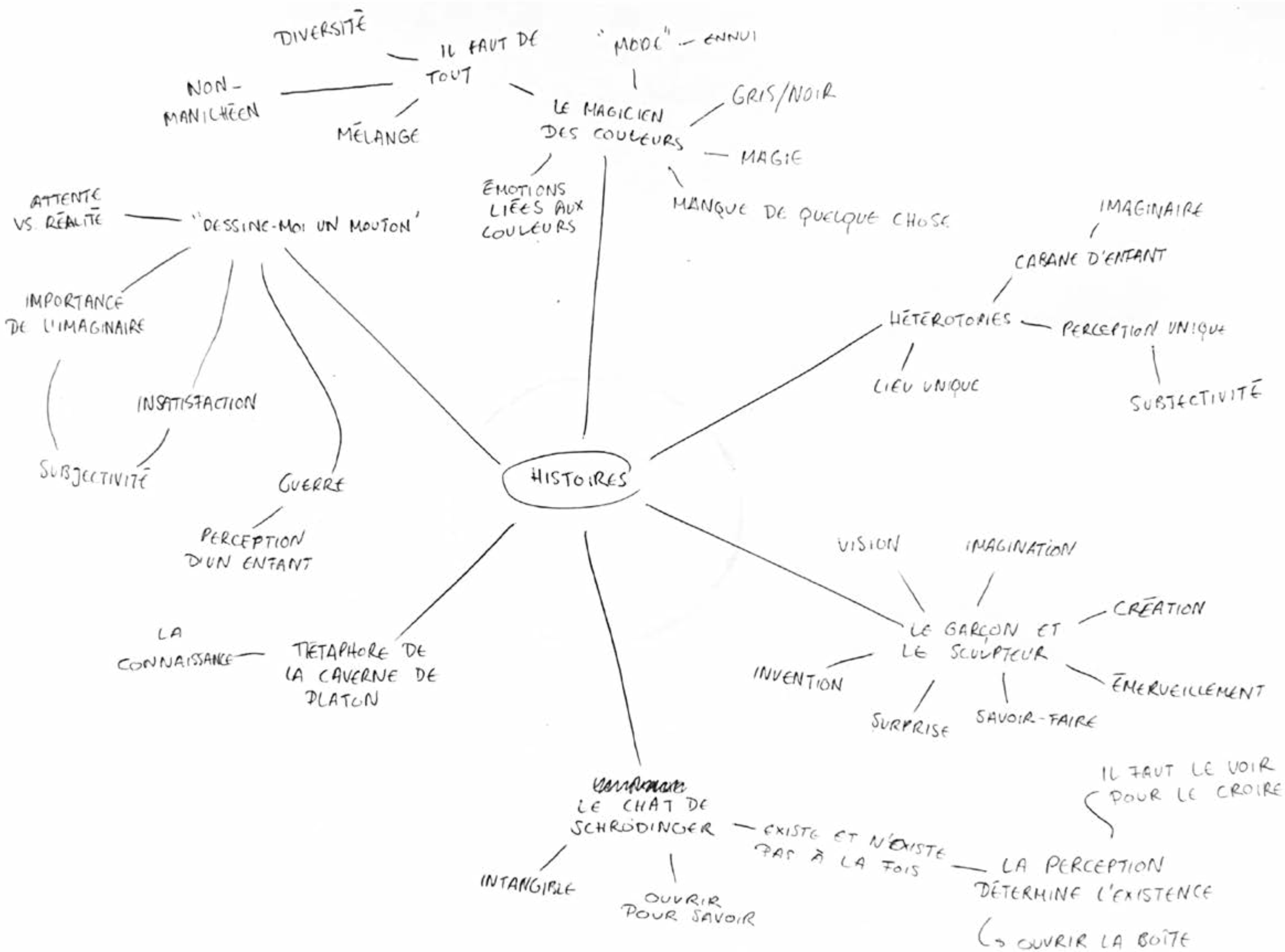
Mindmaps



Mindmaps



Mindmaps



Observations

Tuesday evening, a classroom of adults, they are here as part of their adults' high school cursus. They are in a middle of a project.

We watch them draw, they are very quiet and focused, they all listen to music with headphones. They ask advices to the teacher, some of them show insecure feelings about their drawings.

It gives an impression of deep silence and introspection.
They all seem to be totally absorbed in their work.
Almost not here.

Discussions - Two opposites

My friend S. uses drawing as a journal, she draws alone to out her emotions, then throw her drawings away. She can't stand to see her past drawings by fear to feel those feelings again.

My friend M. uses drawing to work as an engineer, she never draws for herself, but she loves to draw when she has to. She keeps all of her drawings to give them to her grandmother.

They both spontaneously said that drawing gives them a fulfilling impression of deep concentration.

Discussions

FR

Ma maman est fille unique, elle a grandi à Genève dans les années 1960. Son père était souvent en voyage pour le travail et sa maman était mère au foyer. Elle passait des heures à dessiner dans sa chambre. À sept ans, elle a su qu'elle voulait en faire son métier, pour pouvoir dessiner tout le temps. Aujourd'hui, elle a soixante-et-un ans, elle prend sa retraite à la fin de l'année, après trente-sept ans d'enseignement du dessin. Elle raconte :

Je dessinais des routes, qui filaient à travers les pages d'un grand carnet. Au crayon, je traçais des paysages, des villages, des rivières. J'étais complètement envahie, absorbée, je disparaissais dans mon truc. J'étais sur les routes, je faisais partie des décors et des personnages. Quand on dessine un univers, on est dans cette réalité, et tout le reste devient comme flou. Je n'entendais pas quand on m'appelait, je dessinais des petits bagnards et j'étais parmi eux, dans une autre dimension, comme dans de la ouate.

EN

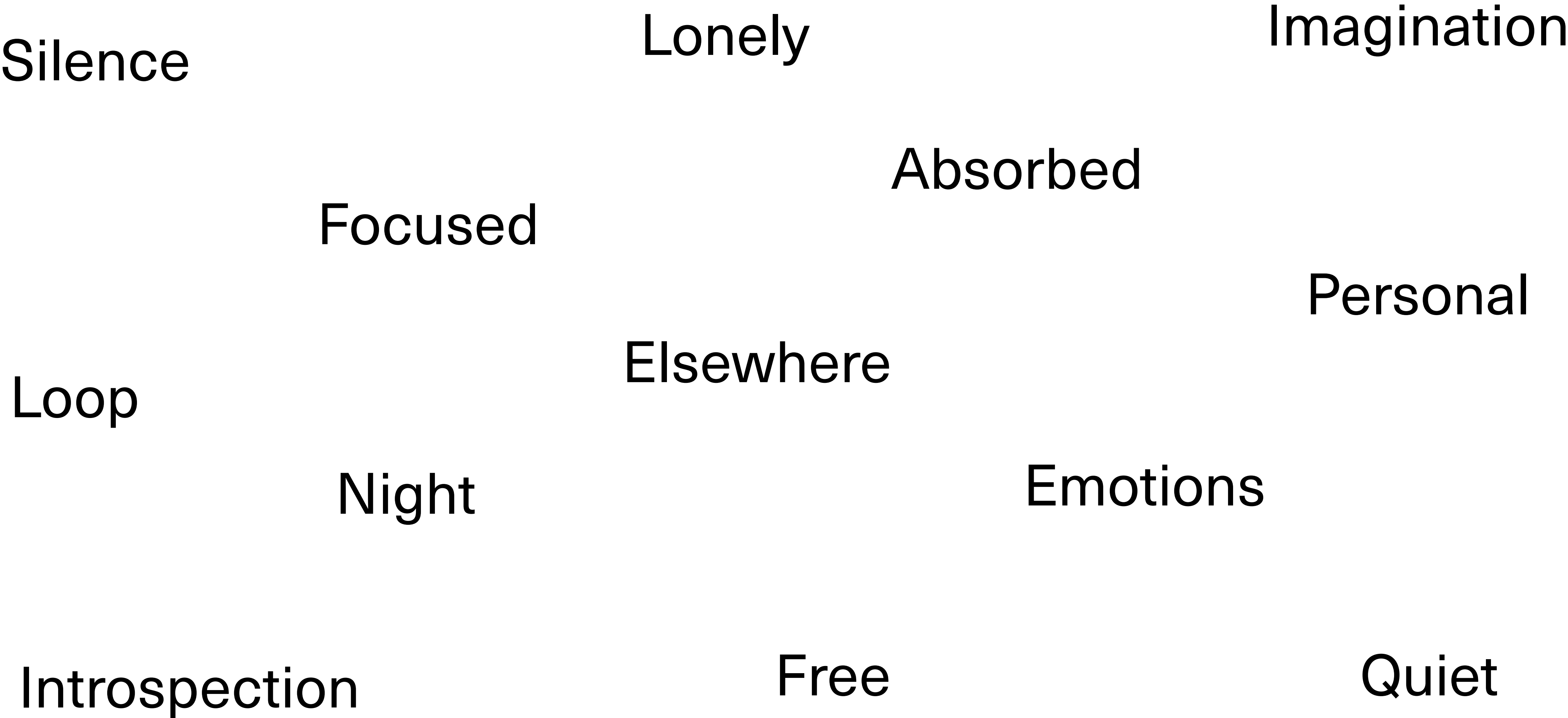
My mother is an only child; she grew up in Geneva during the 1960s. Her father was often away on business trips, and her mother was a housewife. She spent hours sketching in her room. At the age of seven, she knew she wanted to turn it into her livelihood, to be able to draw all the time. Today, at sixty-one, she is retiring at the end of the year, after thirty-seven years of teaching art. She reminisces:

I used to draw roads that meandered across the pages of a large sketchbook. With a pencil, I'd sketch landscapes, villages, and rivers. I was entirely consumed, entranced; I disappeared into my own world. I was on those roads, an integral part of the scenery and the characters. When you draw a universe, you dwell in that reality, and everything else becomes like a blur. I couldn't hear when someone called me; I was drawing little fugitives, and I was among them, in another dimension, like a dream in soft cotton.

My mother's bedroom as a child



Observations and discussions



Movie extracts

Le Petit Prince - Mark Osborne - 2015

Mary Poppins - Robert Stevenson - 1964

Mary Poppins - Robert Stevenson - 1971

Le Tableau - Jean-François Luguionie - 2011

Dreams - Akira Kurosawa - 1990

Spellbound - Alfred Hitchcock - 1945

Philosophy inspiration

FR

L'hétérotopie est un concept forgé par Michel Foucault dans une conférence de 1967 intitulée « Des espaces autres ».

Il y définit les hétérotopies comme une localisation physique de l'utopie. Ce sont des espaces concrets qui hébergent l'imaginaire, comme une cabane d'enfant ou un théâtre. Ils sont utilisés aussi pour la mise à l'écart, comme le sont les maisons de retraite, les asiles ou les cimetières. De façon plus générale, ils peuvent être définis dans l'emploi d'espace destiné à accueillir un type d'activité précis : les stades de sport, les lieux de culte, les parcs d'attraction font partie de cette catégorie. Ce sont en somme des lieux à l'intérieur d'une société qui obéissent à des règles qui sont autres.

EN

Heterotopia is a concept elaborated by philosopher Michel Foucault to describe certain cultural, institutional and discursive spaces that are somehow 'other': disturbing, intense, incompatible, contradictory or transforming.

Heterotopias are worlds within worlds, mirroring and yet upsetting what is outside. Foucault provides examples: ships, cemeteries, bars, brothels, prisons, gardens of antiquity, fairs, Muslim baths and many more. Foucault outlines the notion of heterotopia on three occasions between 1966 and 1967. A lecture given by Foucault to a group of architects in 1967 is the most well-known explanation of the term. His first mention of the concept is in his preface to *The Order of Things*, and refers to texts rather than socio-cultural spaces.

Intentions

When we draw, the drawing becomes our reality.

Many artists, filmmakers and writers have tried to represent the power of imagination.

In the future, could we imagine a space where what we draw would modify our reality?

What's next ?

Conceptualise an installation in which a person who draws sees the surrounding space getting modify depending on the drawing.

Giving a new way to display our heterotopias.

Idea of space: a typical occidental children room, with objects such as a table, a lamp, a radio, a chair, a mug, a window...

Idea of interactions: the light turns on, the sound changes, the view in the window moves...

Sketch of what might perhaps, maybe, eventually be done

