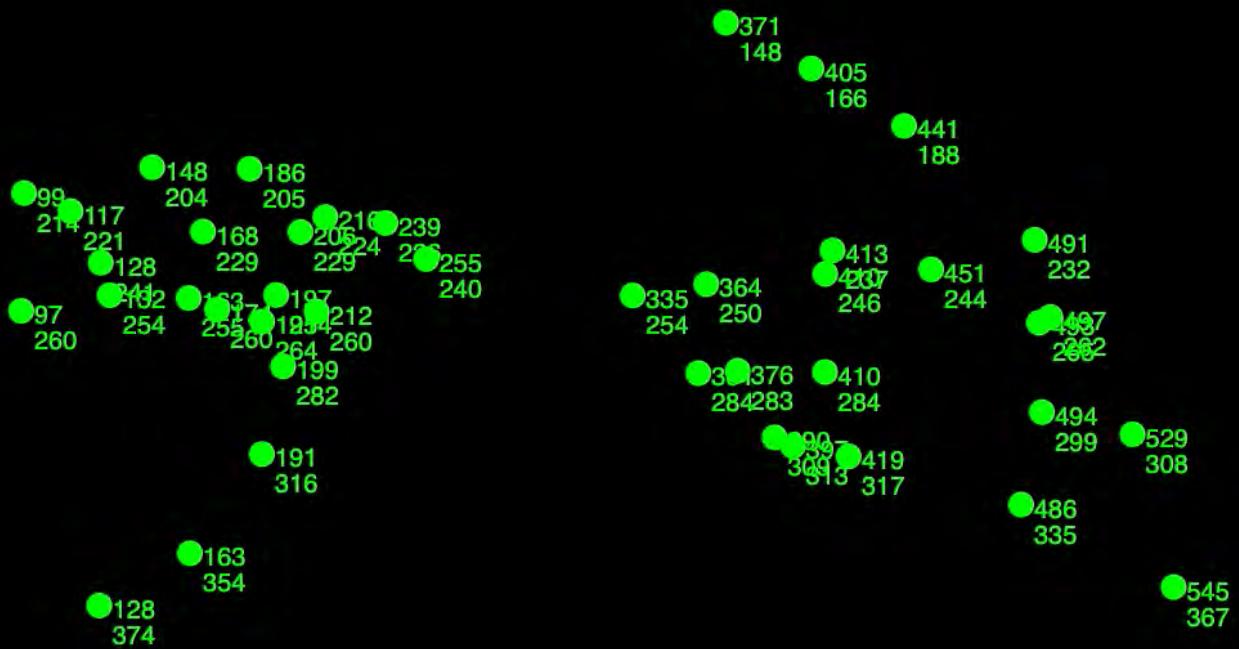
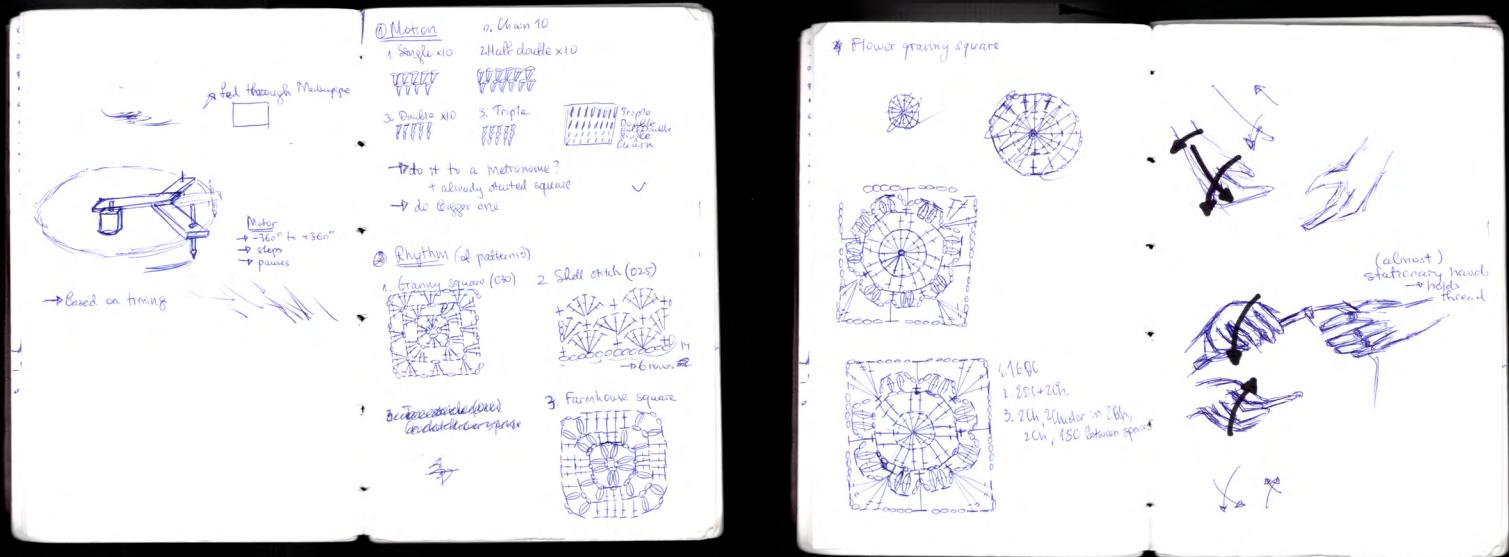


Automated Bodies

(2024–ongoing) visual research

Exploring the dynamics between human and machine within handcraft and unveiling the automation of the crafter's body— from steady pace and measured hand movements to unpredicted fluctuations and fatigue.



Fraternal Echoes

(2025)
sonic performance

In collaboration with Nai-Syuan Ye, Tijmen Lohmeijer and Sue Kim
as part of Tactology Lab, Sounds Like Touch for Rewire Festival



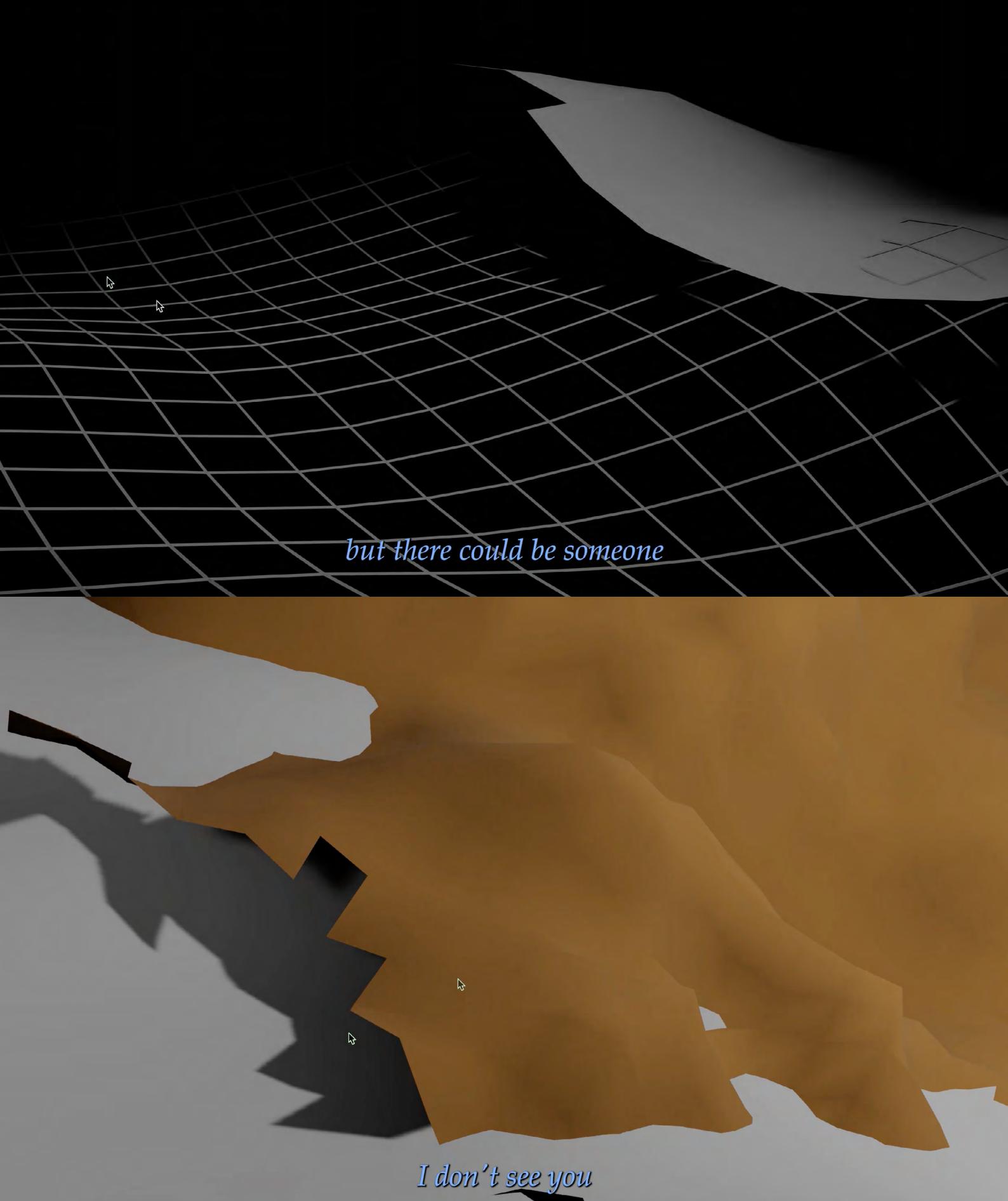
Together Apart

(2021)

short film, duration: 3'1"

[\[link to video\]](#)

A video fiction that explores the possibility of physical touch within the digital realm.



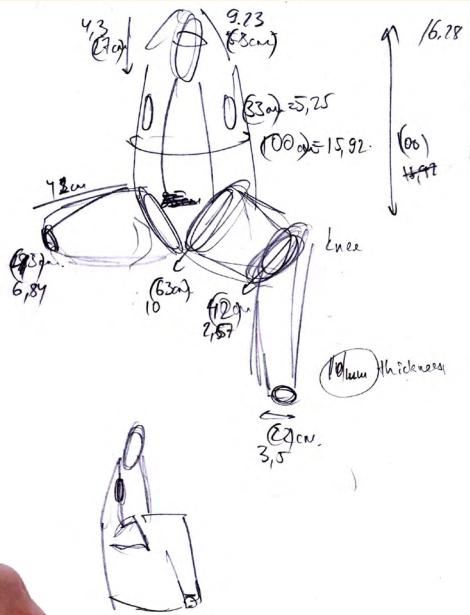
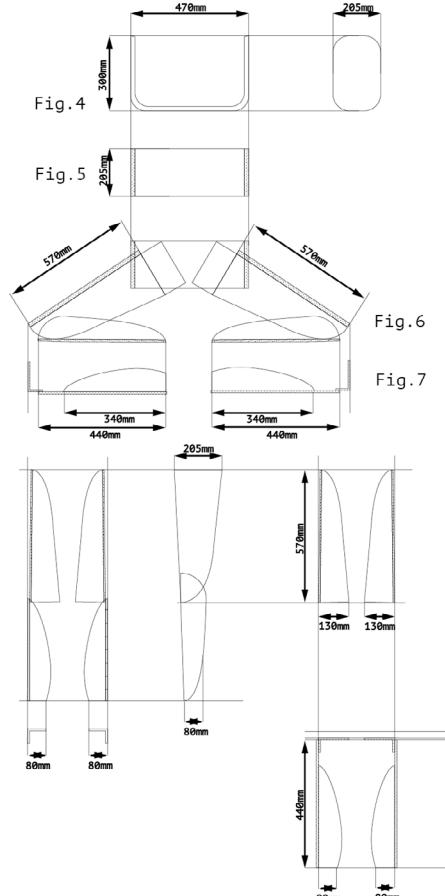
but there could be someone

I don't see you

Speculative Chair

(2020–ongoing)
visual research
// video, drawings, ceramics

A speculative study on interactive chairs, formed around the idea that furniture should support each individual based on the personal demand and increase their cognitive function.



Watching movie		SOURCE FILES														
Effect	Motivation	#Motivation	#Focus	#Analytical Abilities	#Research	#Creativity	#Motivation	#Focus	#Analytical Abilities	#Research	#Creativity	#Motivation	#Focus	#Analytical Abilities	#Research	#Creativity
Start	0:00:05	0:00:26	0:04:00	0:05:14	0:05:25	0:05:25	0:04:18	0:07:24	0:12:02	0:13:23	0:21:53	0:21:53	0:21:53	0:21:53	0:21:53	
End	0:00:15	0:02:54	0:04:15	0:05:15	0:05:25	0:05:25	0:04:18	0:07:24	0:12:02	0:13:23	0:21:53	0:21:53	0:21:53	0:21:53	0:21:53	
Duration	0:00:10	0:02:49	0:00:10	0:00:05	0:00:05	0:00:05	0:00:05	0:00:07	0:00:08	0:00:09	0:00:09	0:00:09	0:00:09	0:00:09	0:00:09	
Type	sitting	sitting	sitting	sitting	sitting	sitting	sitting	sitting	sitting	sitting	sitting	sitting	sitting	sitting	sitting	
Average time in a position	0:00:10	0:00:10	0:00:10	0:00:10	0:00:10	0:00:10	0:00:10	0:00:10	0:00:10	0:00:10	0:00:10	0:00:10	0:00:10	0:00:10	0:00:10	
Longest time in a position	0:00:10	0:00:10	0:00:10	0:00:10	0:00:10	0:00:10	0:00:10	0:00:10	0:00:10	0:00:10	0:00:10	0:00:10	0:00:10	0:00:10	0:00:10	
Shortest time in a position	0:00:05	0:00:05	0:00:05	0:00:05	0:00:05	0:00:05	0:00:05	0:00:05	0:00:05	0:00:05	0:00:05	0:00:05	0:00:05	0:00:05	0:00:05	
Total count of position	10	10	10	10	10	10	10	10	10	10	10	10	10	10	10	
Notes:	2 channels of information visual and audit enable the frequent change of positions less obligation to follow my eyes up to focus in my thoughts, when I change seat															
Editing video																
Effect	Motivation	#Motivation	#Focus	#Analytical Abilities	#Research	#Creativity	#Motivation	#Focus	#Analytical Abilities	#Research	#Creativity	#Motivation	#Focus	#Analytical Abilities	#Research	#Creativity
Start	1:07:10	1:07:10	1:07:10	1:07:10	1:07:10	1:07:10	Buffort	Motivation	Focus	Creativity						
End	1:22:13	1:22:13	1:22:13	1:22:13	1:22:13	1:22:13										
Duration	0:15:03	0:15:03	0:15:03	0:15:03	0:15:03	0:15:03										
Type	sitting	sitting	sitting	sitting	sitting	sitting										
Average time in a position	0:00:15	0:00:15	0:00:15	0:00:15	0:00:15	0:00:15										
Longest time in a position	0:00:15	0:00:15	0:00:15	0:00:15	0:00:15	0:00:15										
Shortest time in a position	0:00:10	0:00:10	0:00:10	0:00:10	0:00:10	0:00:10										
Total count of position	10	10	10	10	10	10										
Notes:	more motivation to work=> more time spend in 1 position no search of creativity in movement; change of position only with purpose of physical comfort															
Coding																
Effect	Motivation	#Motivation	#Focus	#Analytical Abilities	#Research	#Creativity	#Motivation	#Focus	#Analytical Abilities	#Research	#Creativity	#Motivation	#Focus	#Analytical Abilities	#Research	#Creativity
Start	1:07:10	1:07:10	1:07:10	1:07:10	1:07:10	1:07:10	Buffort	#Motivation	#Focus	#Force						
End	1:22:48	1:22:48	1:22:48	1:22:48	1:22:48	1:22:48										
Duration	0:15:38	0:15:38	0:15:38	0:15:38	0:15:38	0:15:38										
Type	sitting	sitting	sitting	sitting	sitting	sitting										
Average time in a position	0:00:15	0:00:15	0:00:15	0:00:15	0:00:15	0:00:15										
Longest time in a position	0:00:15	0:00:15	0:00:15	0:00:15	0:00:15	0:00:15										
Total count of position	10	10	10	10	10	10										
Notes:	more motivation to work=> more time spend in 1 position no search of creativity in movement; change of position only with purpose of physical comfort															

Mimesis: The Non-Standard Poetry Book

(to be launched in 2025)
publication

concept, text, images: DuctTape Collective (Polina Slavova & Nai-Syuan Ye)
graphic design: Doga Gonullu

(Not) Jammed is an interactive installation consisting of a dot-matrix printer (Scott) that records speech and prints it on the spot. It was first exhibited at Not Just A Fair (NJAF), Platform POST in Arnhem in March 2023. Printed outcomes from this event were published later that year in a publication under the same name (*(Not) Jammed*). Ever since, the installation has taken on many forms.

When we, DuctTape Collective, first started developing *(Not) Jammed*, Scott wasn't yet named 'Scott.' His name came from a song lyric we heard during development: "Oh, for fuck's sake, Scott / I can't deal with this right now".¹ The frustration expressed in the lyric mirrored our own struggles in dealing with an outdated dot-matrix printer.

Initially, for exhibiting at NJAF, we designed *(Not) Jammed* to allow visitors to interact directly with Scott. They could choose fonts, font sizes and the placement of text on the page.² This setup emphasized Scott's role as a responsive tool, with visitors maintaining primary control and authorship over the output. At this stage, we, the makers, described the project as 'experimental', 'fast', 'on-site vernacular printing' or 'layout design using an old printer'—and not as 'a machine that talks'.

Initially, with the development of *(Not) Jammed* we wished to break the norms of graphic design, become increasingly polished and generalized as a result of the industry standardization of advanced design software.²

However, in the process of printing Scott's quirks began to break through. His misspellings, selective recognition of voices and tendency to ignore

or emphasize certain sentences made the installation unexpectedly humorous and engaging. These quirks changed the focus of *(Not) Jammed*. We began introducing Scott as a character using the sentences he created, transforming Scott from a tool for design into a stand-alone performer with a unique, playful personality.

This character further evolved during Poetry Night at Limestone Books in Maastricht in June 2023, where seven multilingual poets recited their work, while Scott (operated by us) printed his interpretation of the recitals.³ The prints were chaotic yet poetic, a mix of human intention and mechanical unpredictability. As an English-based model listening to (not only) English but Spanish, German and Dutch, Scott's outputs were a mix of abstraction, new connotation and unusual word clusters.⁴ This specific event blurred the line between tool and collaborator, as Scott's errors became integral to the meaning behind *(Not) Jammed*. Scott's role was both illuminating and disorienting.

This naturally occurring evolution happening in Scott's interaction with live poetry parallels Walter Benjamin's reflections on mechanical reproduction in art and Hubert Damisch's interpretation of Walter Benjamin's insights on photography. Damisch suggests that "the essence of photography (or any mechanically mediated process) lies not in its origins

1 "Broke" by Scott Lavene, Meat Feast, (2019).

2 By 'advanced design software', we refer to professional graphic design software such as Adobe InDesign, Illustrator, or other industry-standard programs that prioritize precision, consistency and automation. Because of this baked-in preference, these tools are able to streamline design workflows, but also often result in a more uniform and standardized aesthetic outcome in contemporary graphic design.

(39)

(40)

Mimesis

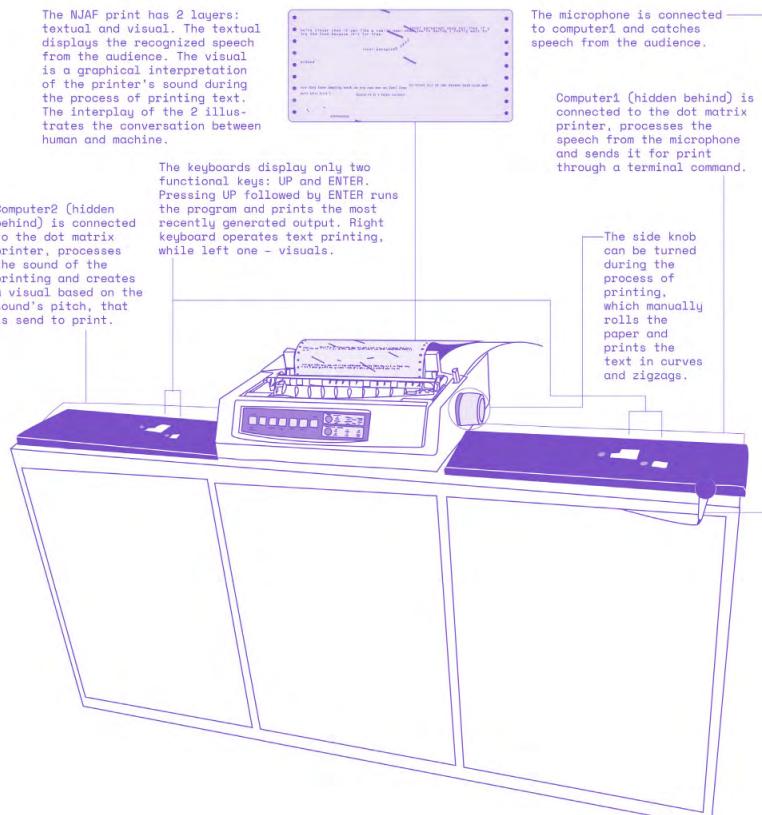


Fig.2 (Not) Jammed setup at Not Just a Fair, POST Platform Arnhem.

The Omnipresent Seat Where Time Stops

(2023)

essay, published in

Mapping Eastern European Design Histories

essay:

graphic design:

concept:

Polina Slavova

Polina Slavova & Stefan Dobrinski

Designers Thinking

The omnipresent seat where time stops

Polina Slavova

[01/09/2018, 16:38]

Mom: When can we skype?

[01/09/2018, 18:49]

Me: Well, whenever is convenient for you.

Me: Whenever grandma comes home.

Mom: She is out on the bench now.

Me: I thought so.

(I walk the streets of my hometown from my own memory, and I can remember the places where someone's eyes were fixed on me, the place where I was sitting, asking where I'm headed. I remember the places where I have waited to meet, or stood up from to leave. The same place right outside our door, where I have walked my grandma to, so she can enjoy her afternoon with other old ladies from the neighbourhood.)

(I try to remember how the bench in front of my home looks, but I can't picture it fully. I remember it grey, with a rough surface, the wood getting old and brittle, but not old enough to feel unsafe. You know the wooden object is, the sturdier and long-lasting is. I don't remember it not being there, it has always been, leaning on that apartment building's facade, right at the entrance to the yard, the right of the fence.)



{But maybe I remember it completely wrong. I can mostly remember the bench as a place, rather than a specific idea, encapsulating stories, memories and emotions of the people coming and going.}

The main purpose of a bench is not sitting whatsoever, but rather stepping away from the crowd and observing the surroundings. For that matter, the overview, the sensory command of a large and diverse scene is highly valued.³ The opportunities of seeing other people are, as has been discussed, a question of distance between observer and observed, if the distance is wide and the spaces too big, the opportunity to belong to view, from one place, the space and the events going on is more or less lost.⁴ Benches tend to appear at the margins of public squares, to the side of walking paths, in parks, or as in this case, in front of residential buildings, shaping the space as recreational, while creating the opportunity to connect with the surroundings. Furthermore, benches in residential areas, by their mere existence can mean a sense of community, create a greater value of the same functions. Repetition in the conversational exchanges establish and solidify connections, moreover, build local communities.

3 Gehl, J., *Life between buildings*, 163.

4 ibid.

Chapter 1: An architectural element

(Each bench [...] should be preferably placed where there is, for example, a small space within a space, a niche, a corner, a place that offers intimacy and security and, as a rule, a good microclimate as well.⁵ Designing public spaces involves studying the public, in a biological and sociological way, in order to understand what are their physical and social needs. Public spaces are not just walking paths and squares, but spaces to meet, separate, pause, observe and connect. For that reason, public spaces become a crucial and fascinating element of urban planning, where the placement of benches is done with the intention to create a sustainable and well functioning ecosystem. 'The most popular places to sit can be found at the edges of open spaces, where the sitter's back is protected, the view unobstructed, and the local climate is most favourable.'

5 Gehl, J., *Life between buildings*, 157.

To the side of the bench, as part of the facade, there is a metal sort of a door. Its only function is to display obituaries, the faces and names of people who used to also live in the neighbourhood, perhaps they also used to walk past the bench, sit on it, meet up with others and share their stories.



Mom: Genuinely.

Grandma: ...it came from their heart.

Mom: Yes, but don't forget that you were in the village, you didn't know how they treated each other in the city. The village is a small community and people used to respect each other.

5 George L., *Our Identification with the European City*, 2007, 26.

6 Popova, D., 'Do-it-yourself park architecture between the prefabricated concrete housing in Sofia' in Magazine of BAS, 2018, 48.

ibid.

Chapter 2: Historical context

The existence of the so familiar bench in an Eastern-European (and for the most part particularly Bulgarian) context is based on the historical context, where the occupation of the common man was work in the fields. The hours of physical labour were isolating from society, the workers didn't produce anything, nor did they actively or receive any information whatsoever. This lack of active communication gave birth to the bench at the front of every house, where one can sit and work, observe the passers-by and have a place to answer their thousands of questions.⁶ This functionality of the bench conditioned it as a space for connecting and information exchange.

The bench was shaped as a vehicle for communication, which creates freedom both in its physical form as well as in its locality, easily changing its location whenever necessary. If a house is away from the main flow of people, the bench moves to the main roads where people pass by.

The reason for this phenomenon is that the bench is a self-made creation by (Bulgarian) people, a result of the extension of the body and a tool for expression of the national mentality. In the contemporary urban environment, the same bench is still to be found in front of almost every apartment building, visually contrasting to the previous image of the age of the Soviet housing architecture, while at the same time existing in resonance with it.

This recognisability in a typology signals for a cultural prototype⁷ which can be traced back to Bulgarian 19th and 20th century literature, where the appearance of the bench established its symbolic value. 'In the short story collection 'Under the Monastery Vine', Elin Pelin places the narrator and his interlocutors sitting around a table in the courtyard of the monastery and the patriarchal Ivan Vazov, the patriarch of Bulgarian literature [], in the novel 'Under the Yoke' (1894) describes a key scene, where the family gathers to dine in the courtyard of the house around a table under the vine, in the shade of the bushes.' These examples showcase the bench as more than just a space for in-

5 George L., *Our Identification with the European City*, 2007, 26.

6 Popova, D., 'Do-it-yourself park architecture between the prefabricated concrete housing in Sofia' in Magazine of BAS, 2018, 48.

ibid.

7 George L., *Our Identification with the European City*, 2007, 26.



formation exchange or storytelling. In this case of narrative, a space more in the sense of nurturing, creating a safe space, reconnecting and preserving culture. It reveals itself as a form of national identity, reinforced during the Soviet era—something one can define by analysing identity in the context of trauma.

Chapter 3: National Identity and trauma

'Bulgarian Revival residential architecture from the 19th century, which was influenced by the East of the Ottoman State and the Mediterranean climate, is recognized as national Bulgarian, because it was built, financed and inhabited by Bulgarians'. The traditional residential building, the architecture of which came from the West through the Soviet Union, has not yet been accepted as national Bulgarian architecture, even though it was designed, built, financed and inhabited by Bulgarians.⁸

This has to do with the different mental and social experiences attached to either of the architectural concepts. The Revival residential architecture, where the bench itself, were indeed influenced by the Ottoman Empire, an oppressive and destructive five-century lasting state, that deeply scarred the Bulgarian nation. However, those elements were redefined towards the late 20th century, as in all the times of the bench, created space for storytelling, and with that, for community building and preservation of culture. In contrast, Soviet panel architecture was also brought through an oppressive regime, but its purpose was to further dehumanise, oppress and educate, creating a sense of uniformity, treating them as a common mass. This sense of lacking identity forms a traumatic experience (which was only pushed to the side through political propaganda) and forced people to leave the country to seek methods for escapism. The bench reappears in the cities, at the entrance of panel blocks, and so it is reestablished as the extension of the self. The bench in the prefabricated concrete housing in Sofia⁹ is realised through the aestheticization of the place, [...] the creation of networks of places in the panel neighbourhoods that create a positive emotional atmosphere. The remnants of the socialist recent past, represented in the architectural heritage, is blocked.¹⁰

8 Popova, D., 'Do-it-yourself park architecture between the prefabricated concrete housing in Sofia' in Magazine of BAS, 2018, 48.

9 Capital and largest city of Bulgaria.

10 Popova, D., ibid.

On a fresh summer evening, after school hours, I would walk with friends, holding hands, talking on the way and wishing for the moment to never end. We would sit on the bench and go on for hours on end, filling the air with chatter and laughter, with the joy of youth, fun and innocence. We would sit there until we eventually got up and went our separate ways.

5 George L., *Our Identification with the European City*, 2007, 26.

6 Popova, D., 'Do-it-yourself park architecture between the prefabricated concrete housing in Sofia' in Magazine of BAS, 2018, 48.

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11 George L., *Our Identification with the European City*, 2007, 26.

12 Popova, D., 'Do-it-yourself park architecture between the prefabricated concrete housing in Sofia' in Magazine of BAS, 2018, 48.

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13 George L., *Our Identification with the European City*, 2007, 26.

14 Popova, D., 'Do-it-yourself park architecture between the prefabricated concrete housing in Sofia' in Magazine of BAS, 2018, 48.

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15 George L., *Our Identification with the European City*, 2007, 26.

16 Popova, D., 'Do-it-yourself park architecture between the prefabricated concrete housing in Sofia' in Magazine of BAS, 2018, 48.

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17 George L., *Our Identification with the European City*, 2007, 26.

18 Popova, D., 'Do-it-yourself park architecture between the prefabricated concrete housing in Sofia' in Magazine of BAS, 2018, 48.

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92 Popova, D., 'Do-it-yourself park architecture between the prefabricated concrete housing in Sofia' in Magazine of BAS, 2018, 48.

ibid.

93 George L., *Our Identification with the*

May contain traces of...

(2023)
tableware collection / installation
// digital print on textile, ceramics

concept & research: Polina Slavova & Giulia Pompilj
graphic design: Polina Slavova
ceramics & textile: Giulia Pompilj
commissioned by: Designalism



May contain traces of...

// personal archive of rice varieties and folk stories, collected from readings

A	B	C	D	E	F	G	H	I	J
1 RICE	type	LINK	TITLE	TEXT	year	extract	edited		
		https://historiaagr.it	Maat, H. and van	The periods correspond with major historical events, the first period		clear division of the period of rice in	x		
3		pdf	Carney, J. (2005) 1	The Atlantic economy first gained a foothold in the Canary Islands and	1460	The Atlantic economy first gained a foothold	x		
4 Oryza glaberrima		pdf	Carney, J. (2005) 2	Seed rice – the grain with its husk still attached – was deliberately	1530	The rice seed was first introduced to Bahia	x		
5 Oryza glaberrima		pdf	Carney, J. (2005) 3	By the 1550s, rice is listed as a marketed item in Brazil, with the sale of the	1550	3	x		
6 Sativa		https://historiaagr.it	Maat, H. and van 4	Rice is one of the crops introduced to the Americas and Caribbean through	1550	The first written accounts from the Spanish,	x		
7 Oryza glaberrima		pdf	Carney, J. (2005) 5	There is unambiguous reference to the cultivation of rice in Brazil in 1587,	1587	5	x		
8		pdf	Carney, J. (2005) 6	The Atlantic contours of the region where rice was available for purchase,	1590	Gold coast and expanding European	x		xvi
9		pdf	Carney, J. (2005) 7	The Dutch presence in the African Atlantic had strengthened when they	1612	7	x		
10		https://historiaagr.it	Maat, H. and van 8	The plantation economy of Suriname was primarily run by the West Indies	1621	The Dutch government granted the West	x		
11		pdf	Carney, J. (2005) 9	A Dutch report in 1626 provides further insight into how the external demand	1626	The external demand for food affecting the	x		
12 Oryza glaberrima		pdf	Carney, J. (2005) 10	At the end of the 16th century the cultivation of glaberrima was no longer	1640	10	x		
13 both		pdf	Carney, J. (2005) 11	One corridor of introduction is associated with the expulsion of Dutch	1644	The two corridors of rice introduction: Brazil	x		
14 Oryza glaberrima		pdf	Carney, J. (2005) 12	In the 17th century no other area along the West African coast experienced	1650	Along a mere 300 miles of coastline, the	x		17th
15		pdf	Carney, J. (2005) 13	Rice was introduced to Suriname early in its settlement history. By the end of	1650	Early archival documents refer to the	x		XVII
16		pdf	Carney, J. (2005) 14	When the Portuguese reasserted control over Brazil, not all the Dutch	1654	Sephardic Jews of Iberian origin relocate to	x		
17		pdf	Carney, J. (2005) 15	Key features of the Brazilian plantation system transferred to Suriname (an	1654	Key features of the Brazilian plantation			
18 Oryza glaberrima		pdf	Carney, J. (2005) 16	When the cereal was sold in the husk to slave ships, African women on	1667	Female ancestors of the Maroons brought	x		
19 Oryza glaberrima		pdf	Carney, J. (2005) 17	The grain's arrival in the Americas as surplus provider provided the first	1667	The African expertise and efforts laid the	x		
20		https://historiaagr.it	Maat, H. and van 18	About a quarter million slaves were shipped to Suriname, a Dutch settlement	1667	Dutch gained control over Suriname and	x		
21 Oryza sativa	Sééi	https://assets.res	Andel, T.van, Maat,	In 1690, there was a revolt on a plantation along the Cassewinica creek,	1690	Revolt on a plantation along the	x		
22 Oryza sativa	Sééi	https://assets.res	Andel, T.van, Maat,	Lánu escaped around 1685 and, guided through the forest by a forest spirit	1684	Maroon escapes from plantation Waterland	x		Sééi's daughter Yáya
23		https://historiaagr.it	Maat, H. and van 21	Slaves who ran away from plantations, not rarely after a revolt, created	1693	The newly settled Maroon communities	x		
24 Oryza Sativa	Paáńza	pdf	Carney, J. (2005) 22	Richard Price places Paáńza's birth in the colony about 1705 and her	1705	22	x		
25 Oryza sativa	Sééi ar	https://assets.res	Andel, T.van, Maat,	On 4 March 1712, the Jewish plantation owners Nassy and Cardoso	1712	Jewish plantation owners discovered a	x		
26		https://historiaagr.it	Maat, H. and van 24	The harsh and violent plantation regime may suggest that plantation owners	1718	24	x		
27 Oryza glaberrima		https://www.ncbi.nlm.nih.gov/pmc/articles/PMC2840666/	African Rice 25	Not long after their escape, Maroons started to grow rice as a staple food	1720	The rice cultivation as a food staple for the	x		xviii
28				Geijkjes (1954) listed 21 local rice varieties grown by Paramaccan and	1720	Cultivation of "forest rice" or "wild rice" ("mátu			
29 O. sativa	Paáńza	https://assets.res	Andel, T.van, Maat,	The Saramaccans had settled along the upper Suriname River some 25	1739	27	x		
30 both		https://assets.res	Andel, T.van, Maat,	Little is known over the history of rice in the Aluku community. One of the	1755	The rice village of the Aluku community and	x		
31 Oryza sativa	Sééi ar	https://assets.res	Andel, T.van, Maat,	Some Saramaccan women said they had abandoned the variety because it	1760	The Matawai community grew a similar	x		
32 Oryza sativa	Sééi ar	https://assets.res	Andel, T.van, Maat,	Sééi's daughter Yáya, also known as Jaja Dandé, became an important	1762	Yáya's spiritual convinced the Saramaccans	x		
33		https://historiaagr.it	Maat, H. and van 31	Early plantation and Maroon settlements were towards the east,	1800	Asian rice farmers' settlements. 31	x		
34			Maat, H. and van 32	In Suriname, like in other countries in the Americas, rice gained in	1810	In Suriname rice gained in significance as a	x		
35		https://historiaagr.it	Maat, H. and van 33	After the abolition of slavery in 1863, the colonisers recruited labourers from	1863	Abolition of slavery and recruitment of	x		
36			Maat, H. and van 34	The first ship with Indian contract labourers, mostly men but also women,	1873-1890	The arrival of the first ships with labourers	x		
37		pdf	Carney, J. (2005) 35	By the early nineteenth century, the lowland areas surrounding Paramaribo	1880	Emerging focus of commercial rice	x		xix - xx
38		https://historiaagr.it	Maat, H. and van 36	With the recruitment of labourers from India and Indonesia, the colonial	1880	36	x		
39		https://historiaagr.it	Maat, H. and van 37	From the early 20th century, the British and Dutch also started to exchange	1900	The British and Dutch started to exchange	x		
40		https://historiaagr.it	Maat, H. and van 38	The colonial administration estimated that total rice production in 1904 was	1904	Increase in rice production in Suriname. 38	x		
41			Maat, H. and van 39	The colonial agricultural reports of Suriname of the years 1904 until 1907	1904	Report on the rice varieties in Suriname. 39	x		
42			Maat, H. and van 40	By the early twentieth century the Dutch agronomists in Suriname worked on	1906	The Dutch agronomists in Suriname worked	x		
43		https://historiaagr.it	Maat, H. and van 41	1906	The Dutch agronomist Boonacker reported	x			
44			42	The knowledge about rice varieties and the mechanisms of reproduction and					
45		https://historiaagr.it	Maat, H. and van 43	A last phase in the creation of a Surinamese rice gene pool came with the	1910	The emergence of a large mechanised rice	x		
46 sativa	Kindja	https://historiaagr.it	Maat, H. and van 44	The varieties that performed well and were appreciated by the farmers were	1911	Javanese rice varieties. 44	x		
47 Oryza glaberrima		https://www.ncbi.nlm.nih.gov/pmc/articles/PMC2840666/	"African rice 45	There are strong indications that Maroons have continued to cultivate	1930	Maroons have continued to cultivate African	x		
48			Maat, H. and van 46	In 1933 the agronomist Stahel, Director of agricultural research from 1919,	1933	46	x		
49	SML	https://historiaagr.it	Maat, H. and van 47	After the Second World War the Dutch government initiated a more	1949	After WW2 the Dutch government initiated a	x		
50		https://historiaagr.it	Maat, H. and van 48	Halfway the 20th century the overlapping scientific and trade networks	1950	Rice produced in Suriname became a major	x		
51	SML	https://historiaagr.it	Maat, H. and van 49	In 1950 the SML initiated the implementation of rice polders, starting with	1950	49	x		
52		https://historiaagr.it	Maat, H. and van 50	Van der Meulen brought seed of about 19 Indonesian varieties to Suriname,	1951	More Indonesian rice varieties brought to			
53		https://historiaagr.it	Maat, H. and van 51	The rice breeding strategy of the Green Revolution arrived first in Suriname	1960	The rice breeding strategy of the Green			

1 Oryza glaberrima	Matu Alisi	African Rice (Oryza glaberrima Steud.); Lost Crop of the Enslaved Africans Discovered in Suriname2	https://www.ncbi.nlm.nih.gov/pmc/articles/PMC2840666/	African rice has short, rounded ligules, simply branched, erect panicles with small spikelets that have an olive or reddish-brown to black husk, and a bran color that shifts from reddish-brown to purple. Some varieties have a long, straight apical awn. Because of its dark bran, O. glaberrima is often called "black" or "red rice."		botanical features			
2 Oryza glaberrima	Matu Alisi	African Rice (Oryza glaberrima Steud.); Lost Crop of the Enslaved Africans Discovered in Suriname9	https://www.ncbi.nlm.nih.gov/pmc/articles/PMC2840666/	A Forest Spirit's Rice Field Around 1800, one day when hunting on the Upper Pilkilo, near Kwamianango, Gbagidi discovered a mysterious swamp surrounded by tempting bananas, wild rice, and various other crops. After cutting samples and setting out for home, he was horrified to see his favorite hunting dog being swallowed up by the swamp's quicksand.		story about swamp	x	1800	
3 Oryza glaberrima	Matu Alisi	African Rice (Oryza glaberrima Steud.); Lost Crop of the Enslaved Africans Discovered in Suriname11	https://www.ncbi.nlm.nih.gov/pmc/articles/PMC2840666/	This legend tells how a Saramaccan hunter accidentally disturbed the garden of an extraordinarily powerful "apuku" forest spirit. It bears a remarkable resemblance to the story my Saramaccan informants told, independently from each other, on how their ancestors discovered Oryza glaberrima. The fact that the rice field was made by a spirit of the deep woods may have led to the name "mátu alisi" (forest rice) and the strong claim that the plant was growing wild before Saramaccans started to cultivate it.		specifications; yield			
4 Oryza glaberrima	Matu Alisi	African Rice (Oryza glaberrima Steud.); Lost Crop of the Enslaved Africans Discovered in Suriname3	https://www.ncbi.nlm.nih.gov/pmc/articles/PMC2840666/	The Maroons are divided into six "tribes" (Kwinti, Aucans, Saramaccans, Boni, Paramaccans, and Matawais), each with a different language and culture. Due to the scarce influence of Christianity, Maroon culture and religion are often considered the most "African" of the Americas.		It was cultivated by Maroons, descendants from enslaved Africans that escaped from plantations in the 17th and 18th centuries.			FROM :Maroon women still grow rice varieties named after their ancestors who hid seeds in their hair when they escaped slavery in
5 Oryza glaberrima	Matu Alisi	African Rice (Oryza glaberrima Steud.); Lost Crop of the Enslaved Africans Discovered in Suriname6	https://www.ncbi.nlm.nih.gov/pmc/articles/PMC2840666/	After surviving in relative isolation for hundreds of years, Maroons now form Suriname's third largest ethnic group. Despite their recent migration to Suriname's capital Paramaribo, French Guiana, and the Netherlands, most Maroons continue to live in traditional forest communities in Suriname.		specification, storytelling, "was handy for the Bush Negroes because they needed food quickly."		1938 1770s	Rice was first mentioned as their(marons) staple crop the
6 Oryza glaberrima	Matu Alisi	Carney, J. (2005) "Rice and memory in the age of enslavement: Atlantic passages to Suriname," Slavery and Abolition, 26(3), pp. 325–348.	pdf	They collected the panicles from this "natural rice field" and took them to their own gardens to plant the seeds. It was a rice species that matured in three months which, according to van Troon, "was handy for the Bush Negroes because they needed food quickly. They had little time to wait, since they had to escape further in the forest."		rituals			17th century
7 Oryza glaberrima	Matu Alisi	African Rice (Oryza glaberrima Steud.); Lost Crop of the Enslaved Africans Discovered in Suriname8	https://www.ncbi.nlm.nih.gov/pmc/articles/PMC2840666/	Through ritual offerings of the grain to their ancestors, Maroons symbolize and commemorate the gifts it conferred: freedom from hunger and freedom from bondage. Each handful of rice recalls the legend of Paáńza and the founding generation of African women, whose smuggled seeds made that hope possible. But perhaps the underlying significance of the Maroon narratives is that across each social and environmental frontier, women provide the bridge to Africa and African identity, as agents of culture as well as agriculture. Maroon women, in the manner of generations before them, continue to plant rice in the African way: by sowing the seeds directly, performing the weeding, harvesting the panicles with a small knife, hand milling the cereal with mortar and pestle, and cooking it so that all the grains are separate. Such are the key features of African rice culture wherever the cereal was planted in the Black Atlantic.		lack rice only milled by hand			2000

Light is a trace of speed, water— of fragility

(2022)

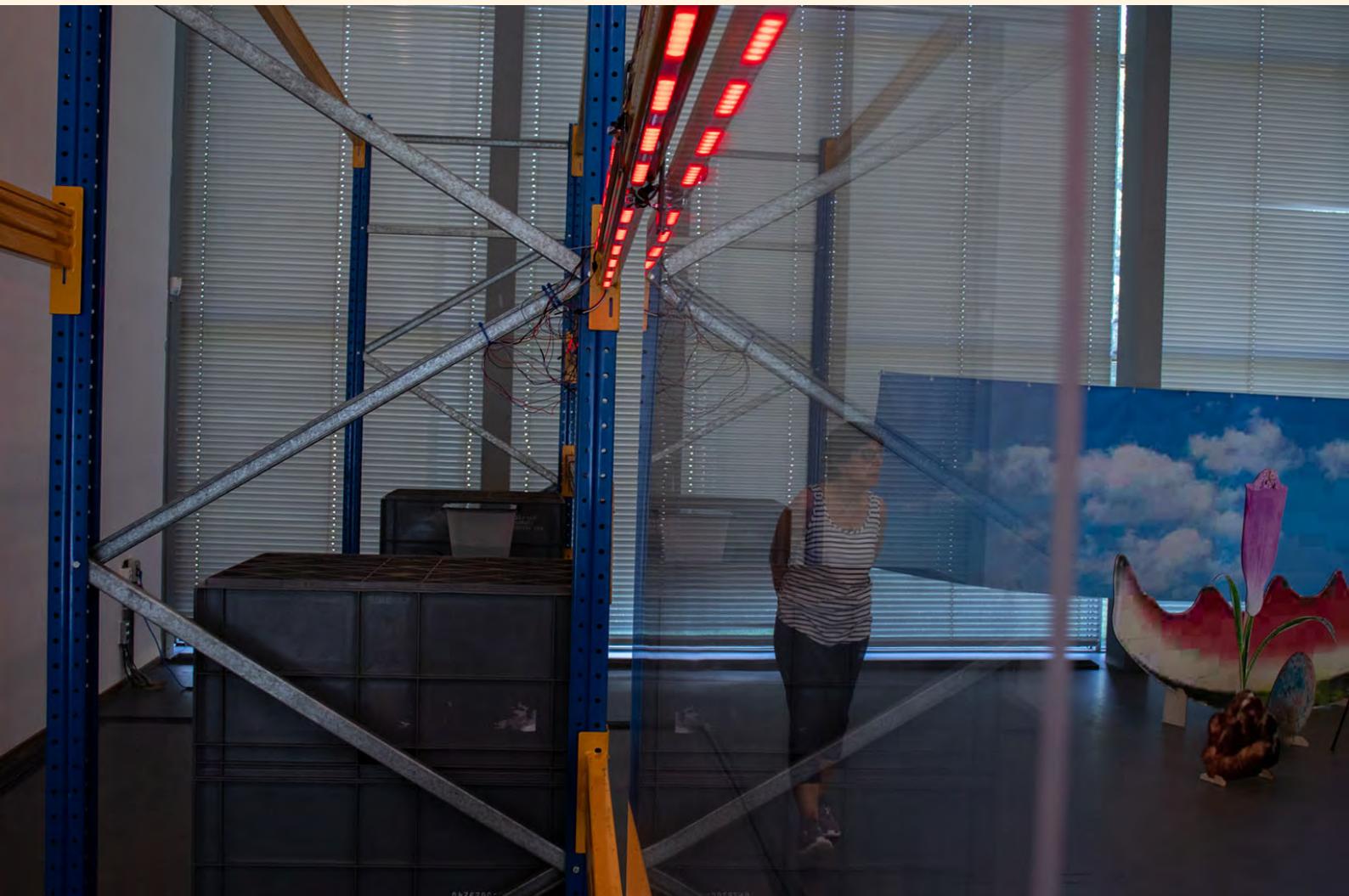
audio-visual installation

// soundscape of automated landscape

//audio narratives of the workers

[\[link to video\]](#)

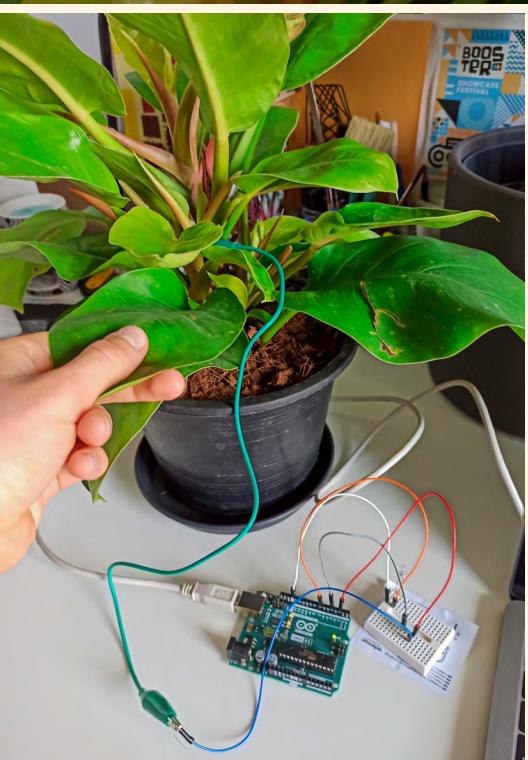
The work conveys the tension between human and machine force by reconstructing the noisy, flashy and stress induced environment of manual labour spaces. It narrates the perpetual cycle of exploitation, exhaustion and despair, and the disposability of workers, as the paper cup.



RE-LEAF

(2021)
interactive installation / tool
// Arduino, plants

RE-LEAF is a reinvented office space that subverts conventional behaviours and hand gestures in response to technological devices and aims to challenge our understanding of and approach to technology.



(Not) Jammed

(2023) interactive installation

‘(Not) Jammed’ is an interactive installation that explores the process of instant printmaking. The work invites the visitor to engage with a dot matrix printer named Scott and in this way to actively participate in the production process behind printmaking.

