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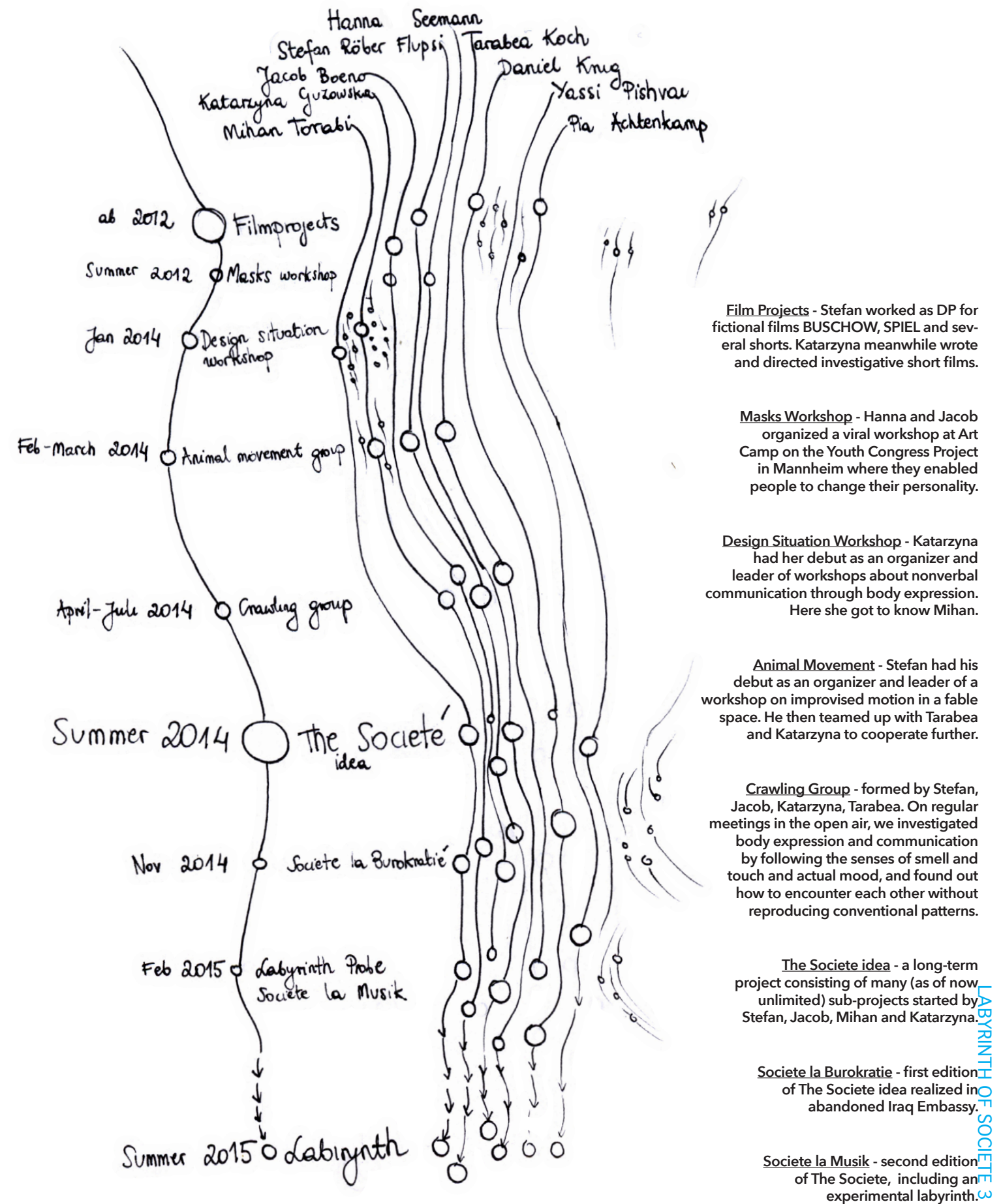
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where we come from



core group

We are beings who seek different ways of ‘encountering’ a person. We therefore intrude into spaces and invite people to join us devise such channels and means.

Stefan Röben - film author and DP, organizes workshops on collaborative filmmaking, founder of Crawling Group. Studies at Udk Berlin. In Labyrinth, he investigates the formula of labyrinthization (functors L_n) and the aesthetics of a suspended space.

Mihan Torabi - Experimentator, Explorator, Expeditor mostly in the subject of scenography and costumes. Studies at Udk Berlin. She chronicles the Societes and makes costume pieces for the Labyrinth.

Jacob Boeno - Occupied with building, experimenting and inventing on Wood, Metal and Sound. For the Labyrinth, he devises spread musical instruments, architectural structures and means of diffracting space and joining bodies.

Katarzyna Guzowska - Creator of situations in public space, organizer of workshops, author of short documentary films. Studies at Udk Berlin. In Labyrinth, she contributes her sensitivity and community experience.



Jacob preparing the space for the Bureaucracie Societe (2014).



Mihan and Daniel during the first Societe (2014)



story

In a city without surroundings, a child is looking for the sky. He walks stairs and hallways, doors and elevators, and in every room she enters, there is a SOCIETE. He asks each about the sky—

‘Don’t look above you. The world is below’ say Societe of Pedology.

‘Why are you looking around? The sky is here, invisible, among us!’ say Societe of Savants.

‘If you need a sky, build your own’ say Societe of Engineery, ‘for there is no end to the city.’

With the help of the societe of strays, he finally finds a room where plenty of photographs of the sky have accumulated, and decides to become Archiver of these photos.

We are the SOCIETES: groups of people sharing an ideology, or a will, or a fear, or a feeling, or a body movement.

All Societes emerge from people in a given space. The Labyrinth is a space transformed to give birth to a new, transformed Societe.

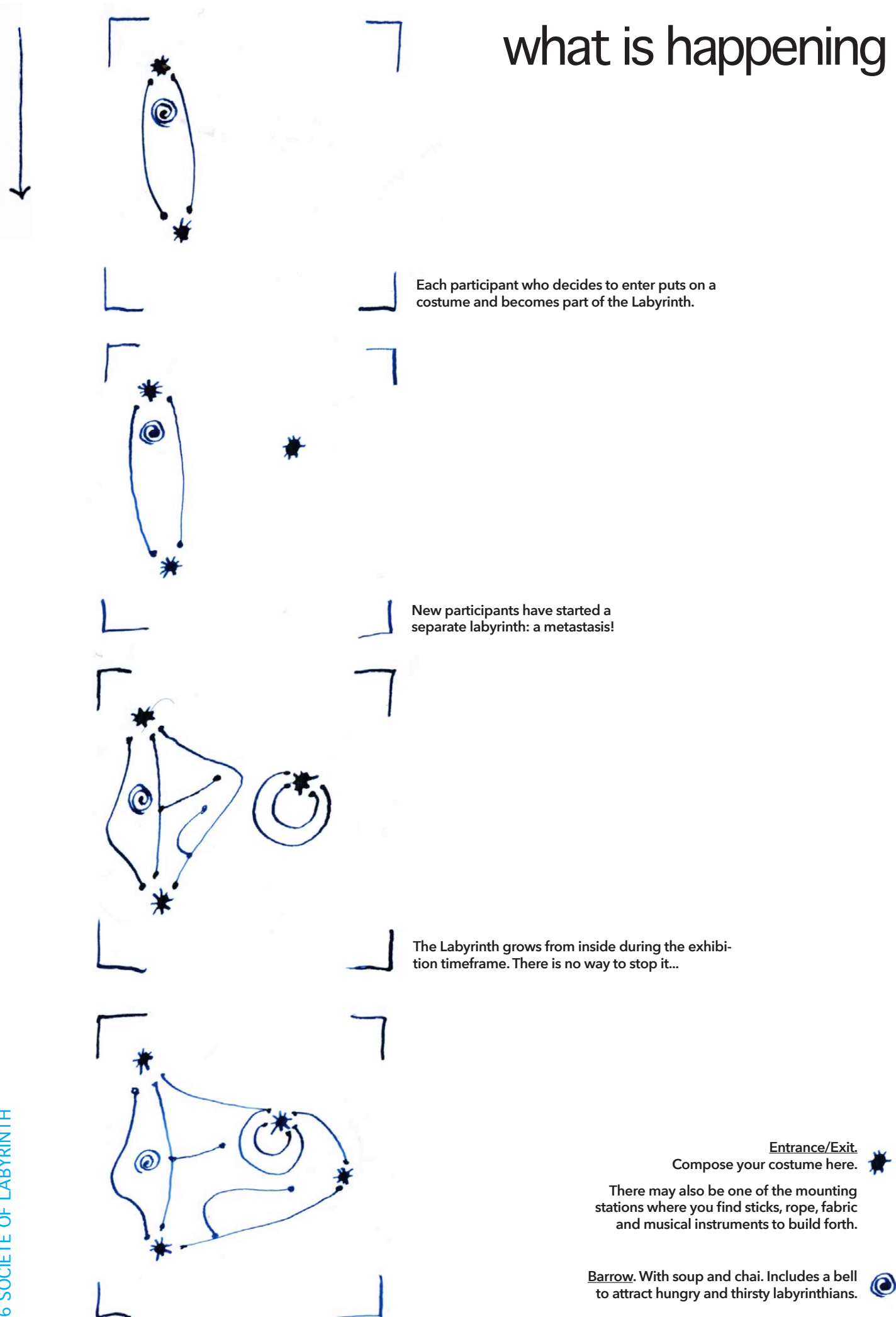
Mihan, Jacob, Katarzyna and Stefan at the former Iraq Embassy, waiting for the Bureaucratic Cycle to begin (2014).



part of the city without surroundings (2014).

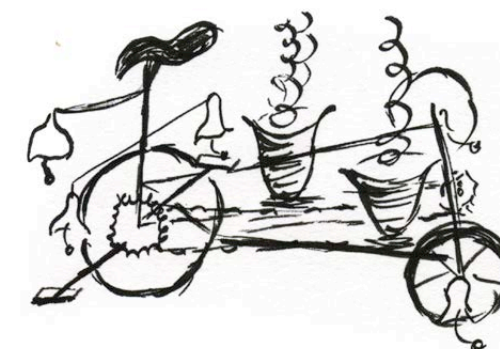


what is happening

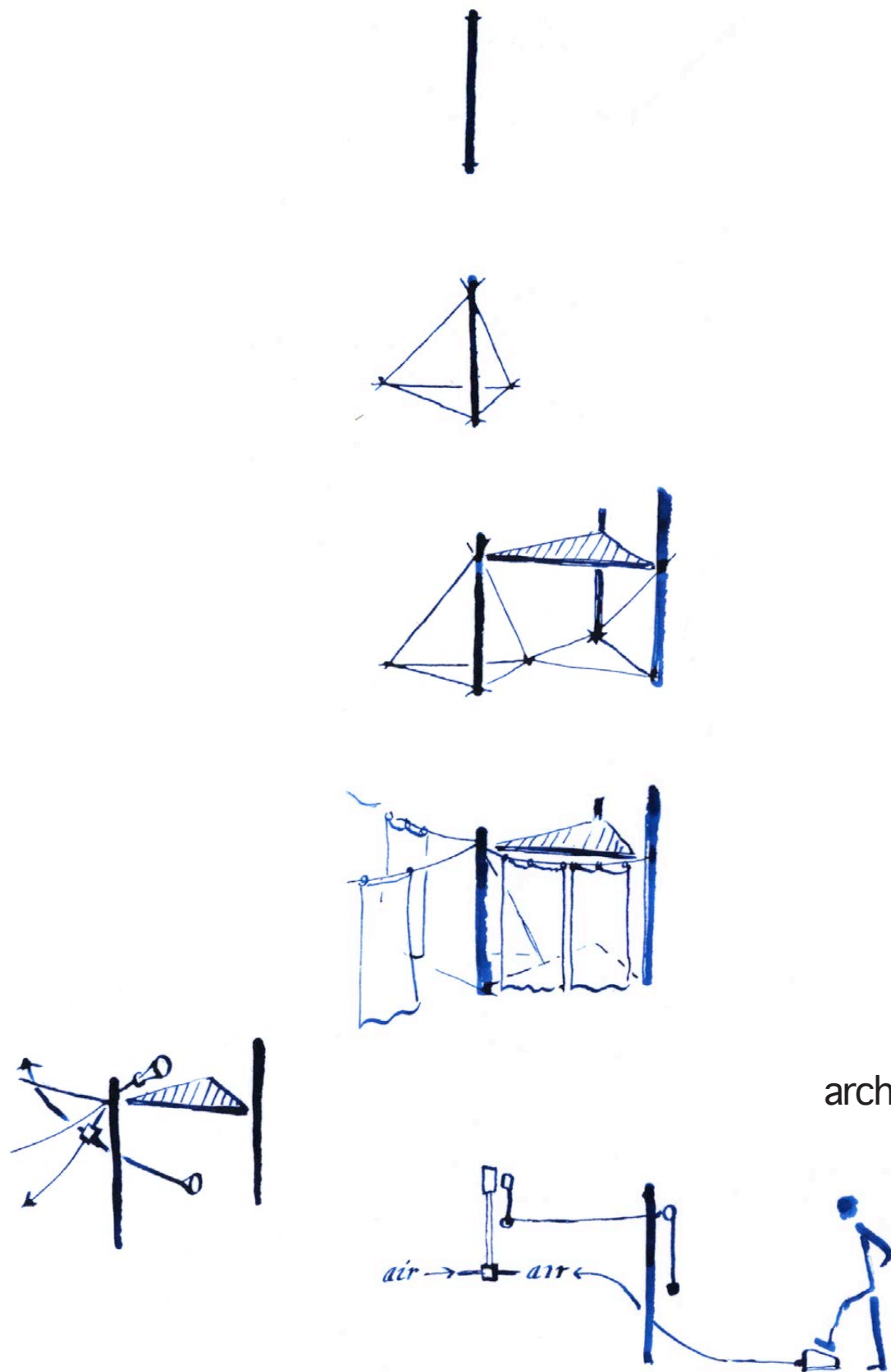


The growing labyrinth imposes a topological displacement. It separates people from each other or exposes them in a surprising way. It makes you more sensitive to the sound. Use of music instruments and pipes transferring the sound enable communication independent of the labyrinth's layout, thus creating a separate layer where loud sound cannot overpower a whisper.

movable platforms:
for costume pieces,
building material,
chai and soup.



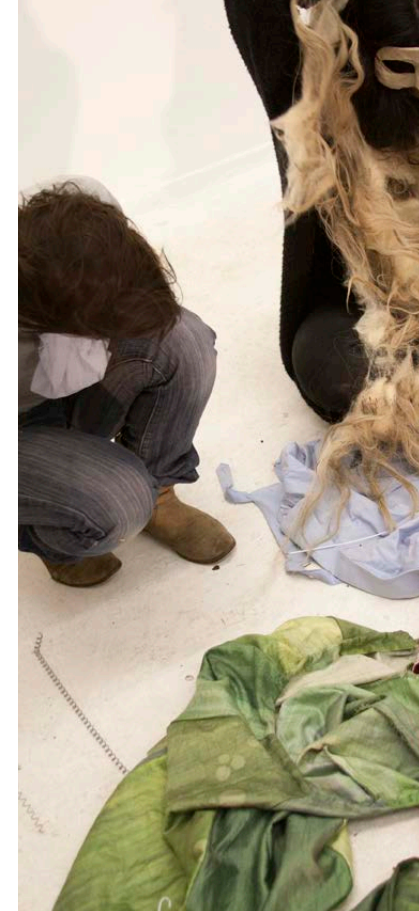
how to build it



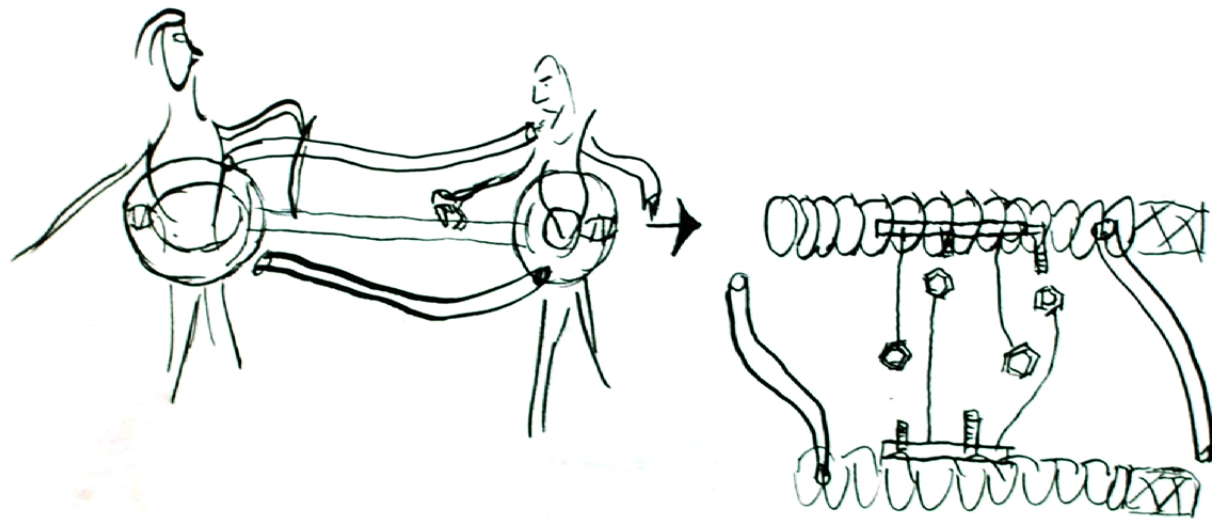
architecture

costume

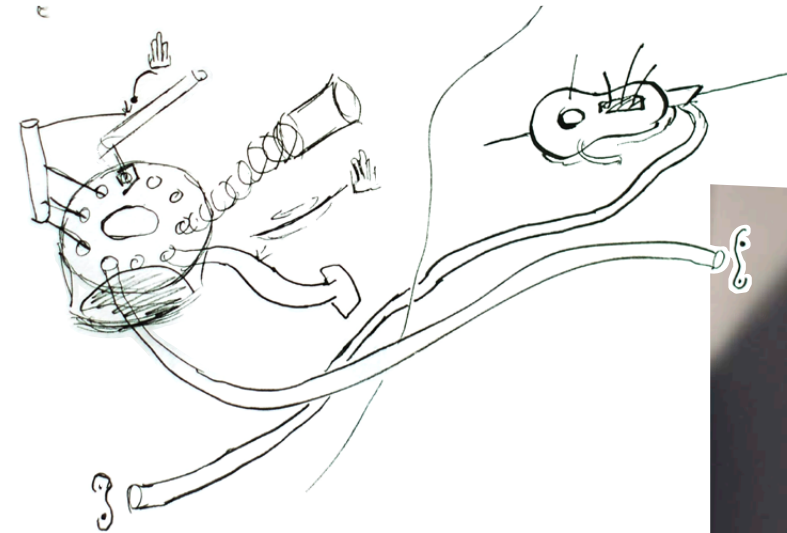
No matter who you are or where you are coming from, you leave your history behind as you enter the labyrinth where past does not exist. You choose the personality that you want to live in the labyrinth through diverse wearable pieces. This personality can always change as you pick up a piece or leave one behind.



musical instruments

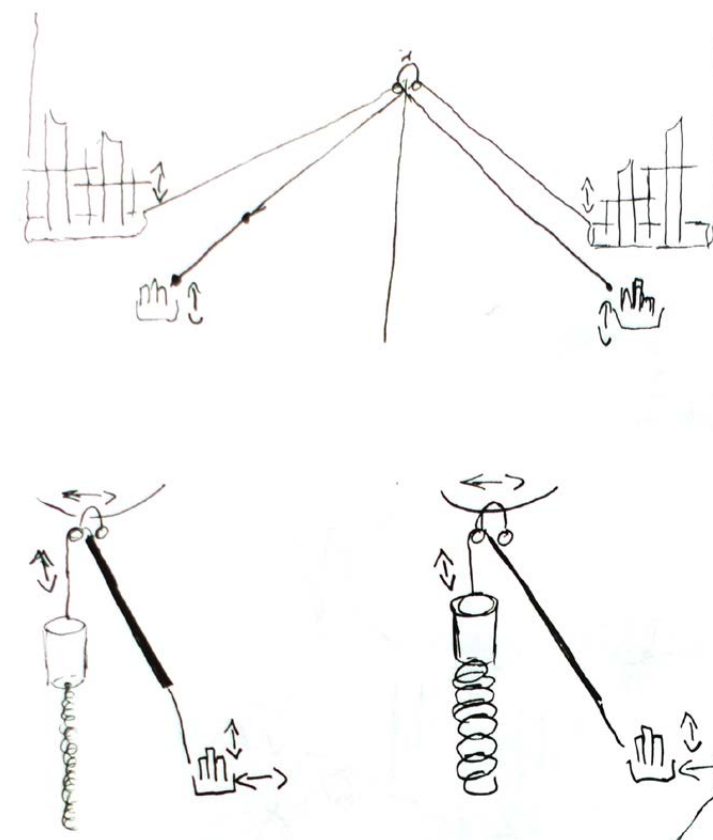
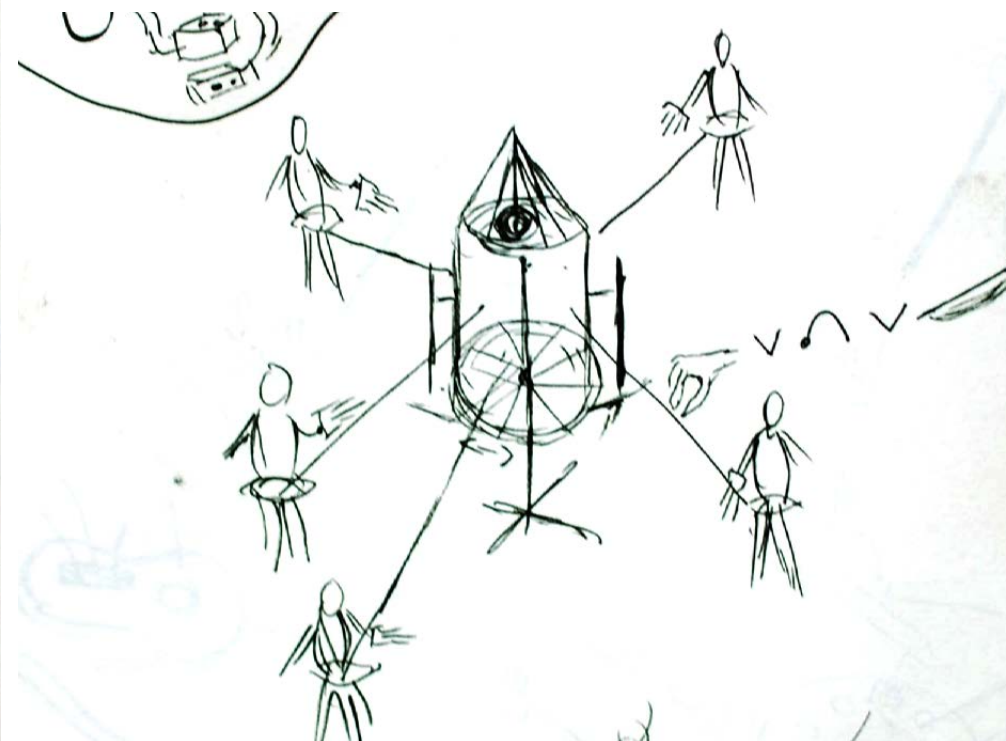
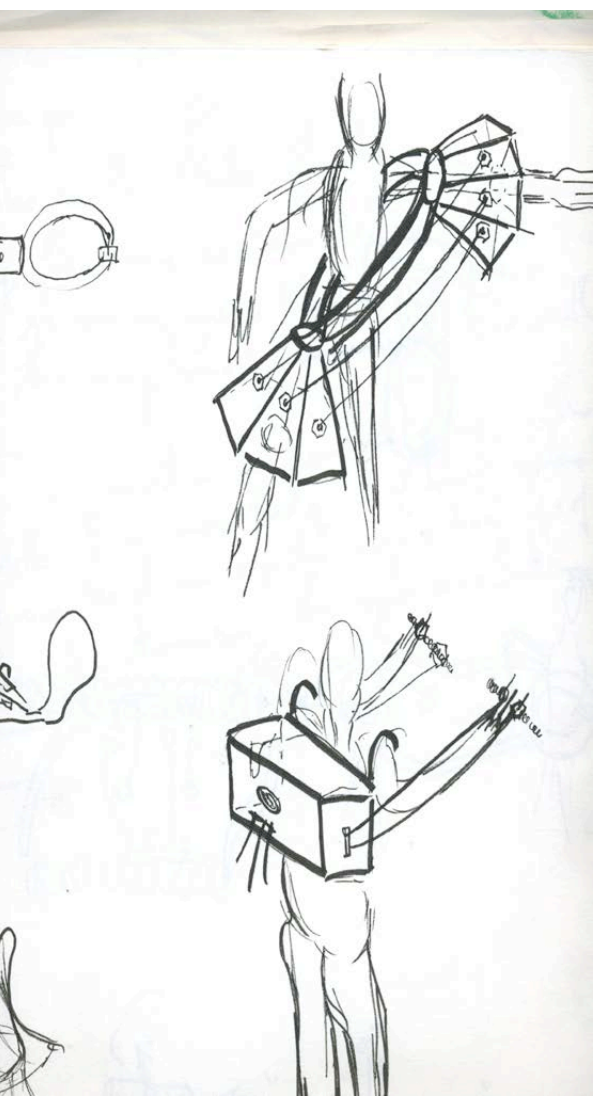


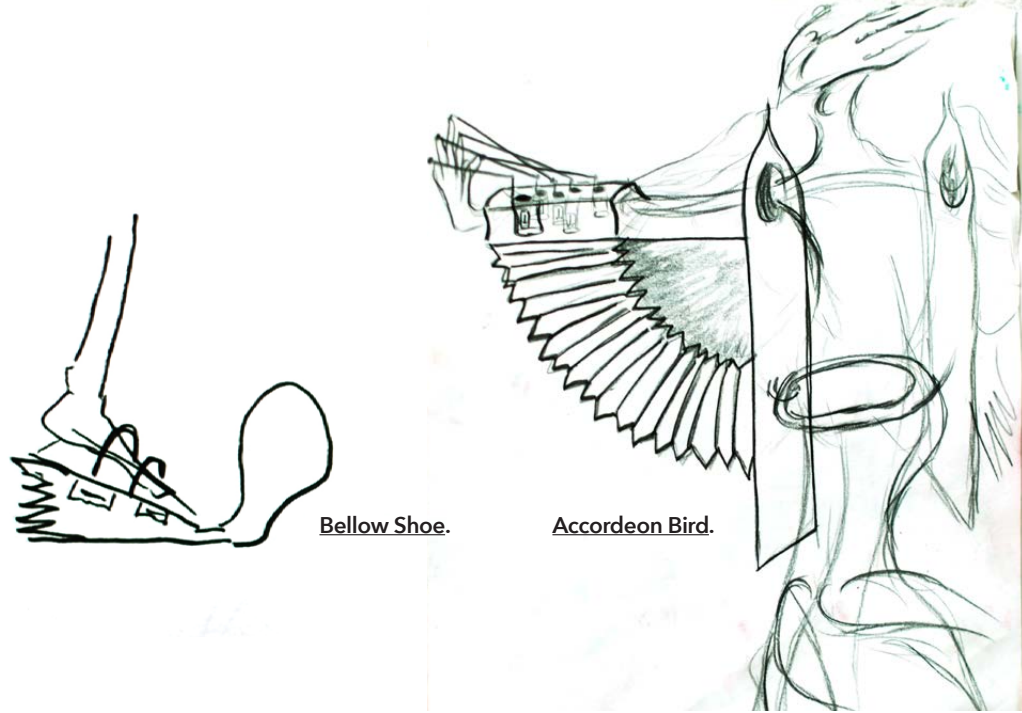
A resonance body can be part of a costume.
Or it can be attached to a spinning wheel. It can be turned by the connected people. While it is turning, the spokes are hitting some tuned metal bars.
It can be made of food cans, rim, pipe, cardboard, or any other kind of trash.



Each string is attached with a nut. The string can be connected at any screw. each resonance body is equipped with a screw.

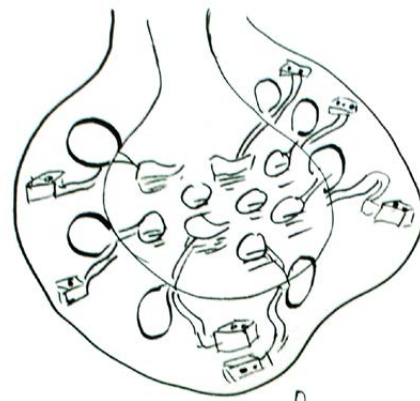
Below: Block and Tackle Proposition.





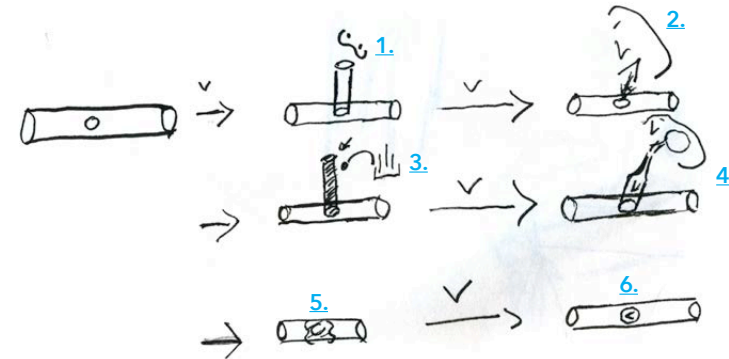
Bellow Shoe.

Accordeon Bird.



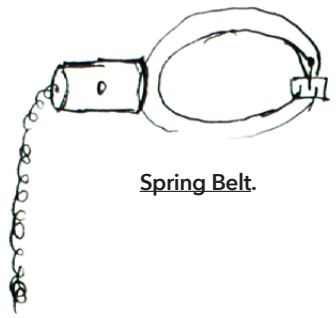
Room with Bellows as Paving.

Blowing in balloon and box with free reed aerophone inside. Boxes on the surrounding pathway.



Hole in a pipe.

1: Hearing. 2: voice. 3: Bifurcation or bar. 4: Mouthpiece. 5: mirliton (plastic film on it). 6: free reed aerophone fixed with wax. Trough pipes, a whispering can be heard at the other end of the labyrinth.



Spring Belt.



Dresses that are filled with leaf, metal, wood...

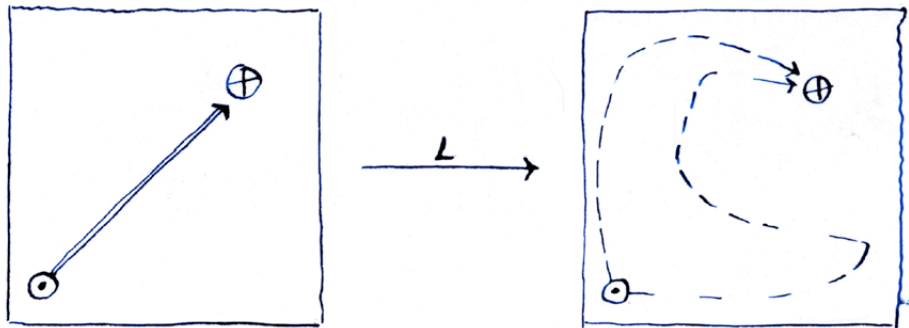


Hat is filled with leaf, metal, wood...

when a labyrinth transforms a space

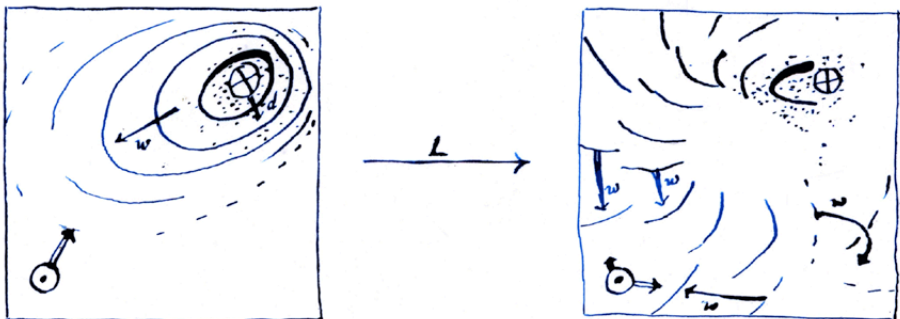
In order to know what a labyrinth does to a space, we imagine an observer \odot and a target \oplus . Now, we analyze just some relations between them. The double-line arrow denotes a perception.

walking distance:



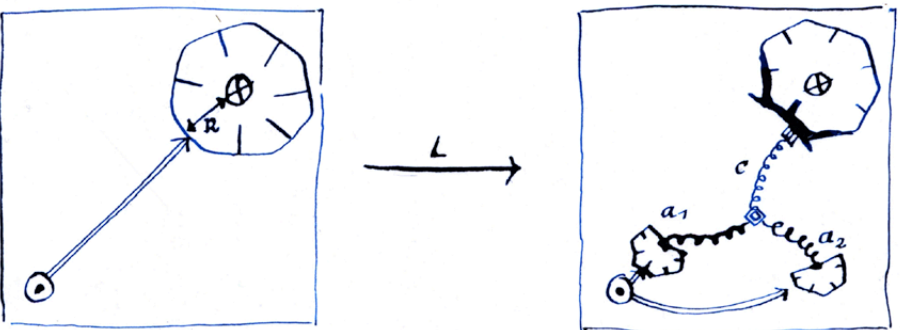
scent:

w=wind
d=diffusion



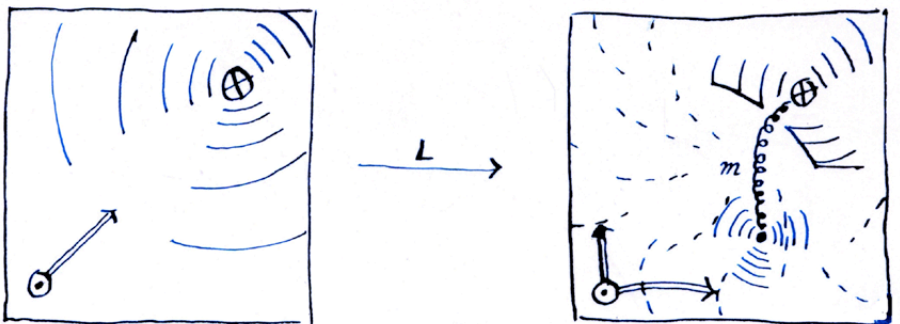
touch:

R=action radius
c=mech. connector



hearing:

m=tube



labyrinth:

geometry

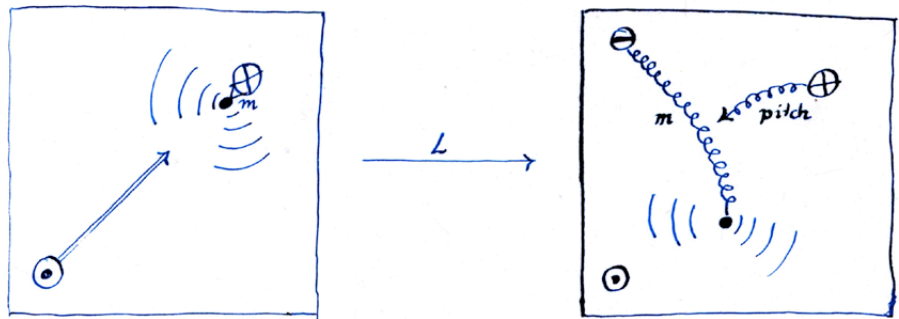
individual sensation

\xrightarrow{L} denotes the transformation between normal space (left) and labyrinth (right). Can you detect a recurrent pattern? That pattern is the functor we call 'labyrinthization'.

As we define this functor mathematically, we can then apply it to anything! How would labyrinthized musical instruments play? How would labyrinthized clothing feel?

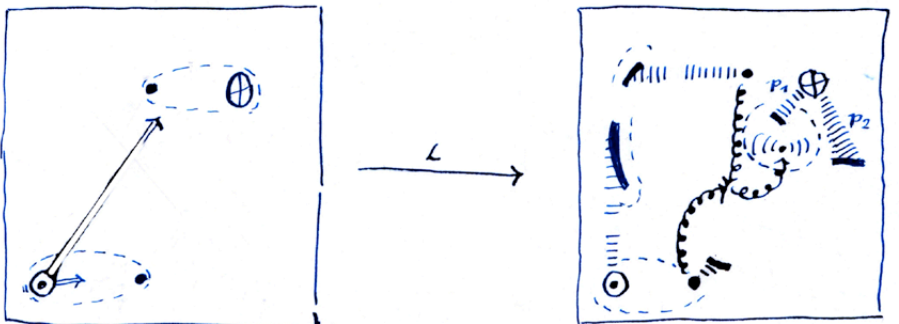
making music:

m=mechanism of
tone production

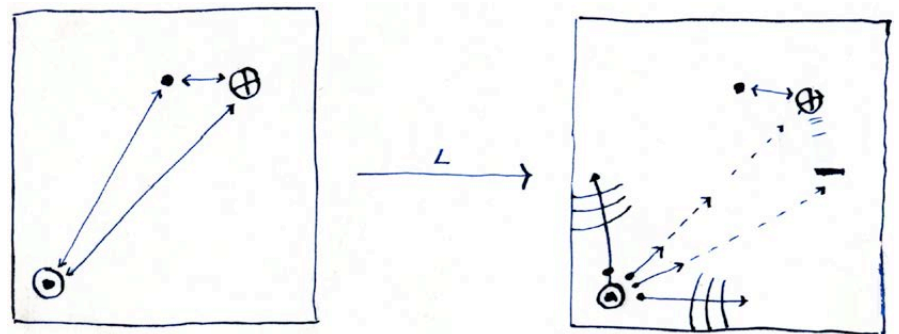


group perception:

p_n =projection

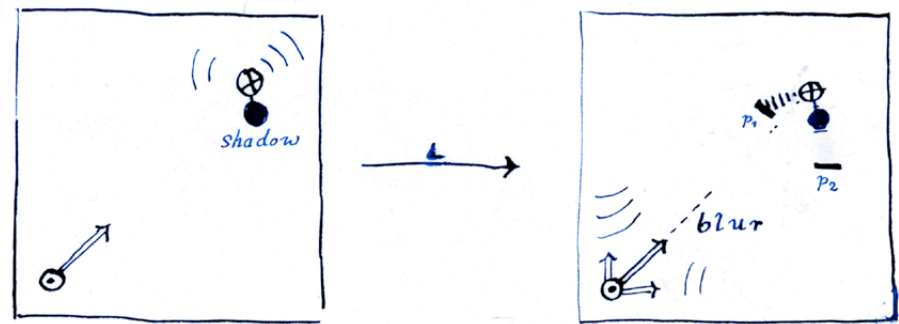


distance:



directionality:

p_n =projection



interaction

perception