

OTHERHEDRON / TOINENHEDRON

media works, expeditions, workshops, and symposia

Revised project description for Saunahedron

generated in response to meeting with Live Herring et. al

Otherhedron and its counterparts explore links between ancient and contemporary life. The project addresses actions and works of art in relation to inhabitation and consciousness through new media works, expeditions, workshops and a symposia.

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1 / What is Otherhedron?

Otherhedron celebrates life and media by combining geometry with workshops, expeditions and a symposia. The Event takes place outdoors in the forest and indoors at Kangas.

- a. Media works activate new spaces. These are time-based, performative and atmospheric in nature. They are spatial (installations, video, sound, curated expeditions), psychological (thought, perception, and research-based (lectures)).
- b. Workshops guided by Capsula and Pixelache over a period of time, beginning 09/2013.
- c. Expeditions between an artist and a researcher activate a new concept of time. The two expeditions we propose are between an artist and Michael Taussig; and, an artist and the architect Juhani Pallasmaa.
- d. Symposia in an academic setting will take place at the University of Jyväskylä (hosted by Raine Koskimaa) and the Aalto School of Arts, Design and Architecture (proposed Harri Laakso to host this component). The two invited speakers are Michael Taussig and Juhani Pallasmaa.

Otherhedron sits in the forest in close proximity to workshop areas and Kangas. Media works and research findings from the Event later move indoors.

"I have never regarded architecture as my profession. It has been a window through which I look at the world. Such an attitude immediately puts you in a different position in relation to your work. Architecture has always been my way of getting to know the world, myself, and other people. It has also served my sense of curiosity more than anything else."

— Juhani Pallasmaa

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2 / What does Otherhedron propose?

Otherhedron explores proximities and distances: as that which brings us together and set us apart. Emphasis is placed on the qualities of sensed space, its structural, phenomenological, emotive and psychological attributes (be it physical or mediated).

- a. These relationships are observed through the intersections between art, design performance, nature and technology, and extend themselves into the cultural, the biological and the political.
- b. The point of this project is to reflect and expand media by asking the question: What are the relationships between geometry ritual, and contemporary life?

How is Otherhedron structured?

Otherhedron celebrates life and Media through four main areas of Rresearch and artistic production that set the stage for collaborative works. These are: Design, Performance, Media and Philosophy.

- c. Design: and object acts as a trigger for the event. Geometry abolishes hierarchies between established practitioners, thinkers, and emerging artists in our and community.
- d. Performance: expeditions and related media works that are time-based and atmospheric in nature. These areas come together through the Event.
- e. Media: workshops engage the community in hands-on generation of work and research about these themes: Rituals, Time, Travel, Atmospheres and Scales.
- f. Philosophy: ancient forms of ritual and contemporary forms of ritual by placing media artworks around a stationary architectural object.

What does the object do?

Otherhedron is a media work that triggers a series of media works. The object hosts cultural inclinations of art-researchers through media and geometry. We combine a geometric solid with philosophy for the generation of media works.

- g. We juxtapose a geometric symbol with contemporary media to explore, or cross-pollinate notions of ancient rituals and contemporary life through art-based research. We propose a geometry devoid of hierarchies, open to all and yet as a structure closed on all sides.
- h. The Object is a giant geometric pebble that sits lightly on the land, like a butterfly or meteor in the Forest like an alien form. With Otherhedron, we layer the ancient and the new, the foreign and the familiar; the local and the international.
- i. The object may be made of lines of light. It behaves like a prism, combining ancient, austere and sacred forms of inhabitation through media and geometry. A large (i.e. 3 x 3 x 5 meter) polygon with penetrable planes. Otherhedron is a space of mediation, allowing exchange between people, forms, states of mind.

“A characteristic of Forests is to be closed, and at the same time, open on every side.”—

A. Pieyre de Madiaques, Le Lis de Mer, 1956, P.57).

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3 / How is media integrated into the event?

Works are experimental media interactions in space. They are time-based, performance and temporal and atmospheric in nature. Their role is to expand upon the notions of the ancient and the contemporary through media and performance art; and to activate new spaces.

- a. Spatially: in the form of installations, sound-scapes, video installations, projection mappings etc. Spatially in the form of travel. We consider travel to be a form of phenomenological exploration in space and cultural identity.
- b. Psychologically: in the form of thought and perception, state of being, state of mind. These works are divided into the themes of Rituals, Time, Travel, Atmospheres, Scales. We provide these as parameters, not as rules.
- c. Media reignites spaces by combining spatialized sound, video, performance art and installation into an Event. These artistic elements are not superfluous additions cast on an existing object, but rather, a diverse array of works constitutive of an expanded architectural proposition.

How are research and philosophy integrated into the event?

The ancient and the contemporary are addressed through the Themes of: Rituals, Time, Travel, Atmospheres and Scales. Octohedron frames specific research questions in a workshop setting, and through research findings presented at the Symposia lectures.

- possible research questions include:

- d. What does it mean for an ancient ritual to be addressed through media (a contemporary ritual)?
- e. How does it feel at once to be foreign and familiar?
- f. How are political and aesthetic acts embodied?
- g. What is the relation between thought and form?
- h. What are the political implications of occupation?
- i. Where / what / how does media participate?

Where does Otherhedron take place?

The Event takes place outdoors in the Forest. Workshops take place outdoors in the forest, in close proximity to the form, and indoors at Kangas. When the event ends, the artworks and research findings are relocated indoors as a Museum Exhibition.

“I could compare my music to white light which contains all colours. Only a prism can divide the colours and make them appear; this prism is the spirit of the listener.”

—Arvo Pärt

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4 / Who generates these works?

Otherhedron proposes two main collaborative pairings to research and create new media works. This process results in the generation of two thematic Symposia lectures and media works of Art for the Event. The artworks are experimental media interactions between performance art, sound, video and installation.

- a. Lucy Pullen designs the initial media work to trigger the event.
- b. Carolina Trigo creates a performance work to initiate the series.
- c. Juha executes a research expedition with Taussig, to generate a media work.
- d. Lea Turto executes an expedition with Plassma to generate a media work.
- e. On-site workshops generate artworks and research throughout the year. Workshops led by Capsula and Pixelache.

What is the collaborative method?

- e. We pair up Taussig with artist Juha or Capsula to explore the theme of *Travel, Ritual & Time*, through a curated expedition with Anthropologist Michael Taussig
- f. Capsula may select three Finnish artists to generate artworks in a workshop setting (for the event) that respond to the Theme above.
- g. We pair up Pallasmaa with artist Lea Turto or Pixelache to explore the theme of *Atmospheres & Scales*. Pallasmaa presents his thoughts on architectural Atmospheres and Scales. An additional lecture is planned at The University of Jyväskylä.
- h. Pixelache may select three Finnish artists to generate artwork in a workshop setting (for the event) that respond to the Theme above.

What are the symposia lectures?

There are two lectures in Forest as part of Event, and two lectures in an Academic setting.

- i. ***Travel, Rituals & Time: Findings from the expedition between Michael Taussig (New York) and an emerging Finnish artist (Juha) or Capsula (Finland) are presented in a lecture*** exploring Travel, Ritual and Time from an anthropological, political, biological and aesthetic points of view.
- j. ***Atmospheres & Scales, Findings from a collaborative investigation between Juhani Pallasmaa (Finland) and an emerging Finnish artist (Lea Turto) or Pixelache (Finland).*** The lecture explores the Theme of Atmospheres & Scales from an architectural, environmental, and socio-political point of view. Emphasis is placed on the influence that hapticity, psychology and transgressions play in modes of mediation (communication) and co-habitation.

How is knowledge of the project disseminated?

- i. The event is broadcast live online.
- j. The project has a constant online presence. (in the form of live-feed, online documentation, online dissemination of project, and possible course component.
- k. The Event and lectures are documented, transcribed and edited into a catalogue.

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5 / who participates?

The project was conceived by two artists, Carolina Trigo and Lucy Pullen, as a way of making beautiful, relevant work within and beyond Finland. After months of work the revised list of participants includes a Finnish architect, Juhani Pallasmaa; an anthropologist, Michael Taussig; two Finnish artists Juha and Lea; and possibly two Finnish media arts organizations, Capsula and Pixelache. Early on, the project was offered to Live Herring as a celebratory ‘grand finale’ and has grown to include an architectural historian, Teija I.

- a. **Carolina Trigo** is an artist and co-director of project. As an artist her role is to create a performance / installation work for Octohedron. As a researcher she unites language, people, subjects and sites philosophically. As co-Director she looks at the budget, venues, proposes and invites collaborators, establishes links with visiting speakers and artists and looks for sponsors, locally and abroad. Recent performances include Nectar (2011) at Tempere Festival in Finland; The Fiction of Fullness (2011) at Performanifestista in Finland; and Geometric Ritual #1 (2011) at Las Cienegas Projects in Los Angeles, California. Recent video works include Ergo (2011) at Tempere Festival in Finland; and video for architecture (2009-2010) with SLAP! HQ in Los Angeles (SCI_Arc). Previous research (2007-2010) was gathered in a book called Aural Ousia: Sound as Architecture (self-published: 2010) pp. 130. Aural Ousia is an autobiographical study of being under the lens of geometry and mathematics. It begins with an exploration of the geometric art of Islam, tracing the co-resurgence of dimensional mathematics of antiquity to contemporary geometries in quantum mechanics and their relationship to sound. Trigo is a lecturer at the UCLA, Design and Media Arts Department (2007-present); and a former faculty member / critic at SCIArc: Southern California Institute of Architecture (2009 - 2011); Art Center College of Design (2003-2011); Tama Art University in Tokyo (visiting professor, 2009). Trigo holds degrees from Art Center College of Design (BFA 1998) and the European Graduate School (MA 2010). She is a Candidate for the Degree of Doctor of Philosophy at the European Graduate School (2010-2014 / expected) <http://thisother.com/>
- b. **Lucy Pullen** is an artist co-director of project. As an artist her role is to make iconic media work for Octohedron. As a researcher she unites imagery media, language and concepts. As a co-Director of the project her role includes strategic planning, proposal development as well as cultivating and supervising relationships between fabricators, venues, partners and collaborators between the US and Finland. **Lucy Pullen** works in a diverse array of media. Recent projects include two detector-sculptures made in collaboration with Dr. Justin Albert and the department of Physics & Astronomy (UVic: 2011) that contain specific atmospheric conditions to reveal passing cosmic rays from outer space. Solo exhibitions include *Hue* (Romer Young Gallery San Francisco: 2012); *The Cloud Chamber and Related Works* (Henry Art Gallery, University of Washington, Seattle: 2011); and *A Thousand Miles of Dust and Ashes*, Contemporary Art Gallery, Vancouver Canada: 2003). Recent commissions include *Blind Spot* (Artspeak, Festival of Independents Tate Modern London UK: 2010) and *I Would Prefer Not To* (Artspeak, Vancouver

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Canada: 2010). Pullen acknowledges continuing support from the Canada Council for the Arts. Published works include *Marks and Angles* (Publication Studios, Portland: 2011); *Being Event* (Issue #5, The Thing Quarterly, San Francisco: 2008). Pullen holds degrees from The Nova Scotia College of Art & Design (BFA 1994); and Tyler School of Art, Temple University (MFA 2001). Pullen is an assistant professor of Visual Arts at the University of Victoria in British Columbia, Canada. She Studied media and philosophy at the European Graduate School in Saas-fee, Switzerland (ABD), which is where she met Carolina Trigo.
<http://www.iamthevariable.com/>

speakers

1. **Michael Taussig** is a medical doctor from Sydney who has been teaching cultural anthropology at Columbia University in New York since 1993 and been writing about writing, violence, terror, the abolition of slavery, shamanism, mimesis and alterity, color, iconoclasm, Bataille, and Walter Benjamin's grave. His books include *What Color Is the Sacred?* (Chicago: University of Chicago Press, 2009); *Law in a Lawless Land* (New York: New Press, 2003); *Defacement: Public Secrecy and the Labor of the Negative* (Stanford: Stanford University Press, 1999); *The Magic of the State* (New York: Routledge, 1997); *Mimesis and Alterity* (New York: Routledge, 1993); *The Nervous System* (New York: Routledge, 1992); *Shamanism, Colonialism, and the Wild Man* (Chicago: University of Chicago Press, 1987); and *The Devil and Commodity Fetishism in South America* (Chapel Hill: University of North Carolina Press, 1980). He has just finished a book on drawings in anthropological fieldwork notebooks.
- m. **Juhani Pallasmaa**: "*I see the task of architecture as the defense of the authenticity of human experience*" (J. Pallasmaa, *Encounters*). Juhani Uolevi Pallasmaa (born September 14, 1936, Hämeenlinna, Finland) is a Finnish architect and former professor of architecture at the Helsinki University of Technology and a former Director of the Museum of Finnish Architecture (1978-1983). He runs his own architect's office – Arkkitehti-toimisto Juhani Pallasmaa KY – in Helsinki. He is also the Ruth & Norman Moore Visiting Professor at Washington University in St. Louis, U.S. as well as the current Plym Professor at the University of Illinois at Urbana-Champaign in Champaign, Illinois, U.S. His exhibitions of Finnish architecture, planning and visual arts have been displayed in more than thirty countries and he has written numerous articles on cultural philosophy, environmental psychology and theories of architecture and the arts. Many of his articles are first featured in ARK (The Finnish Architectural Review). His books include *The Eyes of the Skin. Architecture and the Senses*. (John Wiley: New York, 2005), *The Architecture of Image: Existential Space in Cinema*. (Rakennustieto: Helsinki, 2001), *Encounters. Architectural Essays* (Edited by Peter MacKeith. Rakennustieto: Helsinki, 2005), *Archipelago. Essays on Architecture* (Edited by Peter MacKeith. Rakennustieto: Helsinki, 2005), *Hapticity and Time, Notes on Fragile Architecture* (Gale, Cengage Learning, 2008), *The Thinking Hand* (Architectural Design Primer, Apr 28, 2009), *Questions of Perception:*

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Phenomenology of Architecture (by Steven Holl, Juhani Pallasmaa and Alberto Perez-Gomez, Jul 15, 2007), Elainten arkkitehtuuri / Animal Architecture (Finnish and English Edition 1995)

Finish artists & collaborators

- n. **Juha** is an artist we will pair with Tausig for an expedition. Juha took part in Silakka, one of Capsula's Curated Expeditions are dedicated to observing and experiencing fascinating earthly phenomena through artistic investigation. In parallel, Capsula wants to revive leisurely traveling experiences, which have been cast aside by the frantic pace of modern day life. Walking, bob-sleighbing, swimming, hitchhiking, rowing, sailing, trains and submarines all personify the Capsula Philosophy of Voyage. The project is an initiative of Ulla Taipale.
- o. **Capsula** will be invited to host a workshop focuses on the meeting point between art, science and nature. Capsula's main mission is to build bridges for dialogues between different disciplines and to stimulate critical thinking through exchanges of knowledge about subjects of contemporary debate. It was launched as a curatorial research group in 2005 in Barcelona, Spain by two independent curators Mónica Bello Bugallo (ES), BA in Art History, and Ulla Taipale (FI) , B.Sc in Environmental Engineering and Communications, whose principal interest lays in the relation between art and natural sciences and in environmental culture. Bello and Taipale have developed together several long-term projects that engage artists, scientists, thinkers and cultural agents internationally.
- p. **Lea Turto** is an artist based in Jyvaskyla we would like to pair with Pallasmaa for a curated expedition.
- q. **Pixelache** Helsinki is a transdisciplinary platform for experimental art, design, research and activism. Its aim is to challenge mainstream standards and conventions, not only related to media and technology, but in contemporary society at large. Pixelache's fields of interest encompass: experimental interaction and electronics; renewable energy production and use; bioarts and art-science culture; grassroot organising and networks; politics and economics of media/technology; alternative economic cultures; VJ culture and audiovisual performances; media literacy and engaging environmental issues.

Coordinators

- r. **Live Herring:** Project Sponsor and Co-ordinator Live Herring supported this venture from the start. As main project sponsor and co-ordinator. Live Herring works closely with Pullen and Trigo to secure funding, venues and collaborators for the project. Their role involves production, strategic planning, organization, networking, grant supervision, budgeting and promotion. Live Herring is an art and media group based in Jyväskylä, Finland. Its aim is to get people to know media arts more closely by producing, organizing and finding innovative methods and venues to showcase Media Arts, including workshops and exhibitions. Live Herring workgroup launched by organizing the *Live Herring Nordic Net Art Event* in 2005, with a second event following up in 2006. In 2007 Live Herring continued its work

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by organizing open-to-all workshops (for example a workshop titled *Bazaar of Banalities* by media artist Outi Kotala) and by organizing art and media lectures. In 2008, the 3rd Live Herring Media Art exhibition was organized in the Jyväskylä Art Museum, and in 2011 another event took place titled *Live Herring'11*, which spanned all over Central Finland. A Live Herring exhibition is organized every three years. At the beginning of 2009, The Arts Council of Central Finland nominated Live Herring (Päivi Hintsanen, Ilkka Kuukka and Soile Ollikainen) as distinctive regional artists working with film and media-art. Their support of Live Herring continues until the end of 2013. <http://www.liveherring.org/>

- s. **Teija Isohauta:** Curator and co-ordinator for the project. As an architectural historian and curator, has been invited by Live Herring to apply for grants and assume the role of coordinator over the arc of the project.

Intended audience

Citizens, artists, anthropologists, art students, architects, designers, environmentalists, sauna enthusiasts, family members, activists.....

Nouns name the world. Verbs activate the names. Adjectives come from somewhere else. The word adjective (epitheton in Greek) is itself an adjective meaning "placed on top", "added", "appended", "imported", "foreign". Adjectives seem fairly innocent additions but look again. These small imported mechanisms are in charge of attaching everything in the world to its place in particularity. They are the latches of being.
-Ann Carson,
The Autobiography of Red, Vintage: 1998