

'Pace' in Presentation

Let's talk about this word 'spectator'

20th November 2013



TRANSMISSION SERIES 1 – ARTISTS' TALKS

THEME: SPATIALITY, HOMELESSNESS & ANXIETY, AND PERFORMATIVITY, REPETITION & ACTING

1 OCTOBER 2001 - 30 MARCH 2002

Site Gallery, [online] Available at <<http://www.sitegallery.org/archives/2265>> [accessed 20th November 2013]



Pecha Kucha Night was devised in February 2003 by Astrid Klein and Mark Dytham of Tokyo's Klein-Dytham Architecture, as a way to attract people to Super Deluxe, their experimental event space in Roppongi.

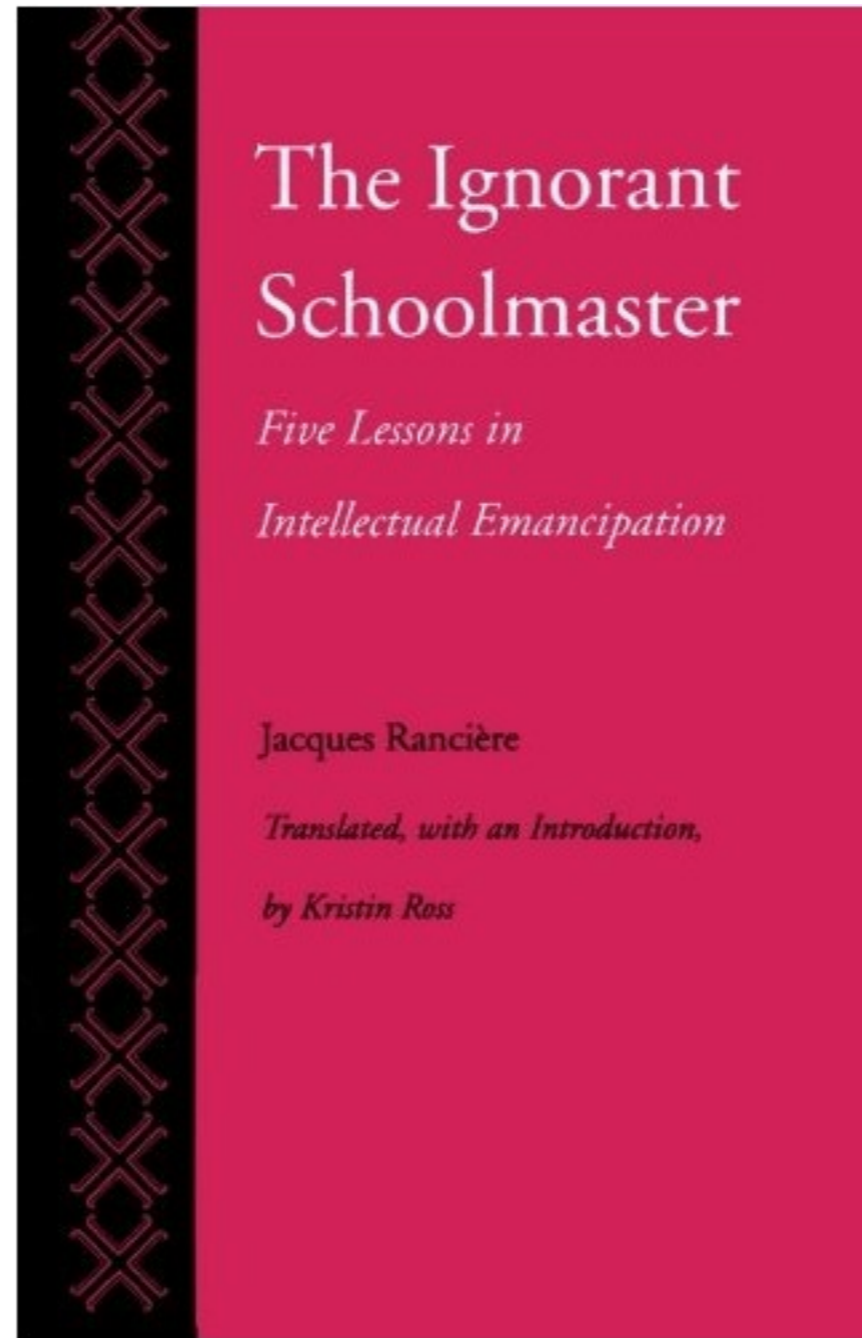
Pecha Kucha Night events consist of around a dozen presentations, each presenter having 20 slides, each shown for 20 seconds on a timer. Thus, each presenter has just 6 minutes and 40 seconds to explain their ideas before the next takes the stage. Conceived as a venue through which young designers could meet, show their work, exchange ideas, and network, the format keeps presentations concise and fast-paced.

IATEFL Conference 2012, [online] Available at <<http://www.englishman.kz/?p=1287>> [accessed 20th November 2013]

Ranciere, J. (1991) *The Ignorant Schoolmaster: five lessons in intellectual emancipation*, Kristin Ross (trans), Stanford, CA: Stanford University Press

Ranciere, J. (2004) *The politics of aesthetics*, London: Continuum

Ranciere, J. (2009) *The emancipated spectator*, London: Verso



This extraordinary book can be read on several levels. primarily, it is the story of Joseph Jacotot, an exiled French schoolteacher who discovered in 1818 an unconventional teaching method that spread panic throughout the learned community of Europe. Knowing no Flemish, Jacotot found himself able to teach in French to Flemish students who knew no French; knowledge, Jacotot concluded, was not necessary to teach, nor explication necessary to learn. The results of this unusual experiment in pedagogy led him to announce that all people were equally intelligent. From this postulate, Jacotot devised a philosophy and a method for what he called 'intellectual emancipation' - a method that would allow, for instance, illiterate parents to themselves teach their children how to read. The greater part of the book is devoted to a description and analysis of Jacotot's method, its premises, and (perhaps most important) its implications for understanding both the learning process and the emancipation that results when that most subtle of hierarchies, intelligence, is overturned. The book, as Kristin Ross argues in her introduction, has profound implications for the ongoing debate about education and class in France that has raged since the student riots of 1968, and it affords Ranciere an opportunity (albeit indirectly) to attack the influential educational and sociological theories of Pierre Bourdieu (and others) that Ranciere sees as perpetuating inequality.

The Ignorant Schoolmaster

Five Lessons in Intellectual Emancipation

Ranciere, J. (1991) *The Ignorant Schoolmaster: five lessons in intellectual emancipation*, Kristin Ross (trans), Stanford, CA: Stanford University Press

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... lines of fracture and disincorporation [are introduced] into imaginary and collective bodies ... They form in this way uncertain communities that contribute to the formation of enunciative collectives that call into question the distribution of roles, territories, and languages. In short, they contribute to the formation of political subject that challenge the given distribution of the sensible. (Ranciere, 2004: 39-40)

Emancipation begins when we dismiss the opposition between looking and acting and understand that the distribution of the visible itself is part of the configuration of domination and subjection. It starts when we realise that looking is also an action that confirms or modifies that distribution, and that 'interpreting the world' is already a means of transforming it, of reconfiguring it. (Ranciere, 2009: 277)

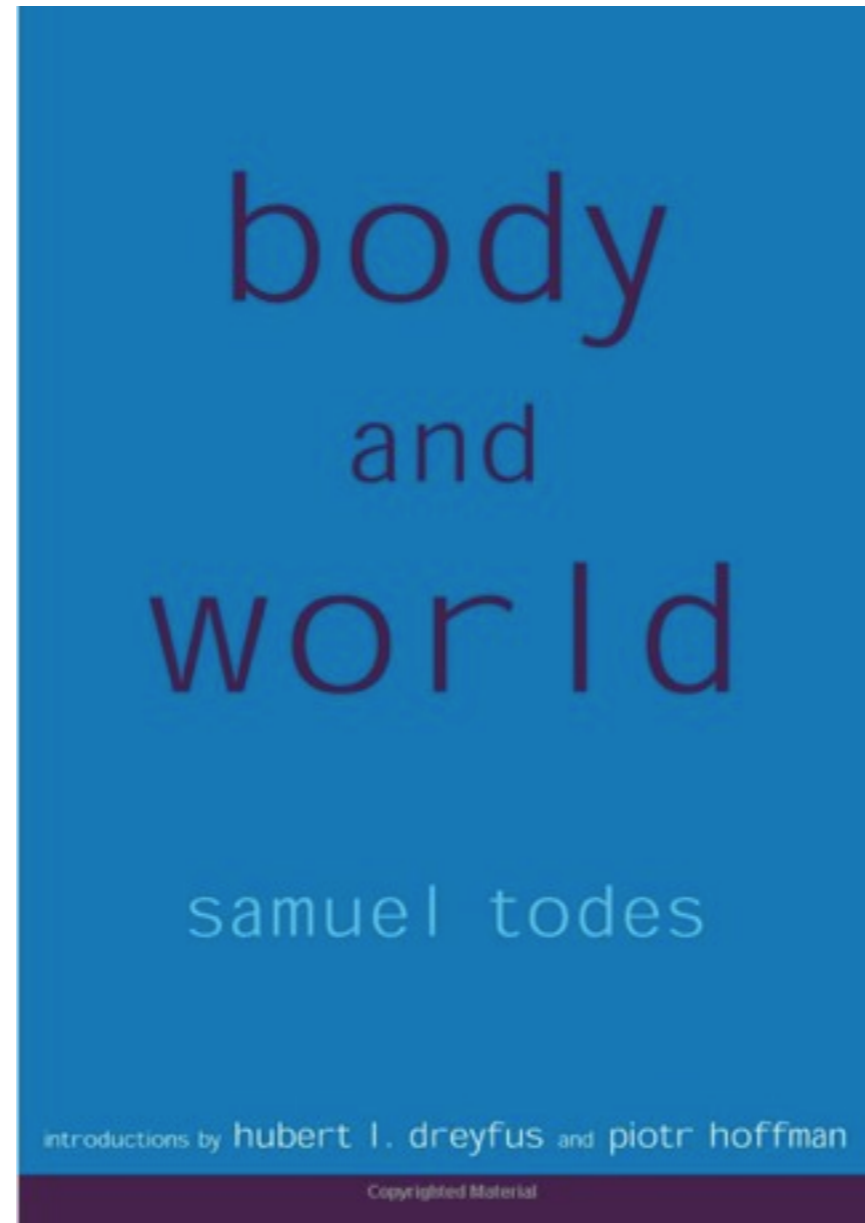
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Quaker Origins, [online]
Available at <<http://www.midsexquakers.org.uk/quaker-origins.php>> [accessed 20th November 2013]

Fox's aim was to inspire people to hear and obey the voice of God and become a community "renewed up again in God's image" by living the principles of their faith. Fox believed that everyone should try to encounter God directly and to experience the Kingdom of Heaven as a present, living reality. He objected to the hierarchical structure and the rituals of the churches of his time, and rejected the idea that the Bible was always right. But Fox went even further. He argued that God himself did not want churches. Churches were either unnecessary to get to God, or an obstruction (Fox often referred to churches unkindly as "steeple-houses"). Since believers should have a direct relationship with God, no one (priests, for example) and nothing (like sacraments) should come in between. Not surprisingly, these views infuriated the mainstream churches, and Quakers were persecuted in Britain on a large scale until 1689.

Todes, S. (2001) *Body and World*, Cambridge, MA.
& London: MIT Press



Body and World is the definitive edition of a book that should now take its place as a major contribution to contemporary existential phenomenology. Samuel Todes goes beyond Martin Heidegger and Maurice Merleau-Ponty in his description of how independent physical nature and experience are united in our bodily action. His account allows him to preserve the authority of experience while avoiding the tendency toward idealism that threatens both Heidegger and Merleau-Ponty. Todes emphasizes the complex structure of the human body; front/back asymmetry, the need to balance in a gravitational field, and so forth; and the role that structure plays in producing the spatiotemporal field of experience and in making possible objective knowledge of the objects in it. He shows that perception involves nonconceptual, but nonetheless objective forms of judgment. One can think of Body and World as fleshing out Merleau-Ponty's project while presciently relating it to the current interest in embodiment, not only in philosophy but also in psychology, linguistics, cognitive science, artificial intelligence, neuroscience, and anthropology. Todes's work opens new ways of thinking about problems such as the relation of perception to thought and the possibility of knowing an independent reality; problems that have occupied philosophers since Kant and still concern analytic and continental philosophy.

body

One cannot successfully argue that the illusion appears ... the same as the real object *so long as* one does not ... so move as to discover what is illusory about it. For this is to reify the appearance; to identify 'it' as divested of its temporal dimension. This temporal dimension is, however, essential to it as taking place in the world of active experience. Every illusion is an illusion by virtue of some difference, discoverable by movement, between itself and what it seems to be. To divest the experience of its temporal aspect is to transform it into a purely passive experience, spectatorially regarded. Once the appearance of a thing is regarded as 'a momentary of that thing' rather than as 'that apparently still to be further revealed thing momentarily appearing', there is indeed no difference between the appearance of the 'actual' and the merely or seemingly apparent thing. But that is because the umbilical cord of body movement which binds apparent things to the unitary spatiotemporal field of experience, has been cut. What remains is a spectator's 'object', but not the 'object' of the active man. To be a spectator is to 'have' experience of objects differently than when one is active, and this difference involves a difference in the kind of 'object' that is experienced. It involves a different sense of what it is to be an 'object' of experience. To deny that both kinds of 'object' exist, to insist one is really the other, is foolish. The interesting problem is to explore the relationship between the *two*. My conclusion will be that the actively felt object is primary and the inactively regarded object is phenomenologically derivative. (Todes, 2001: 53)

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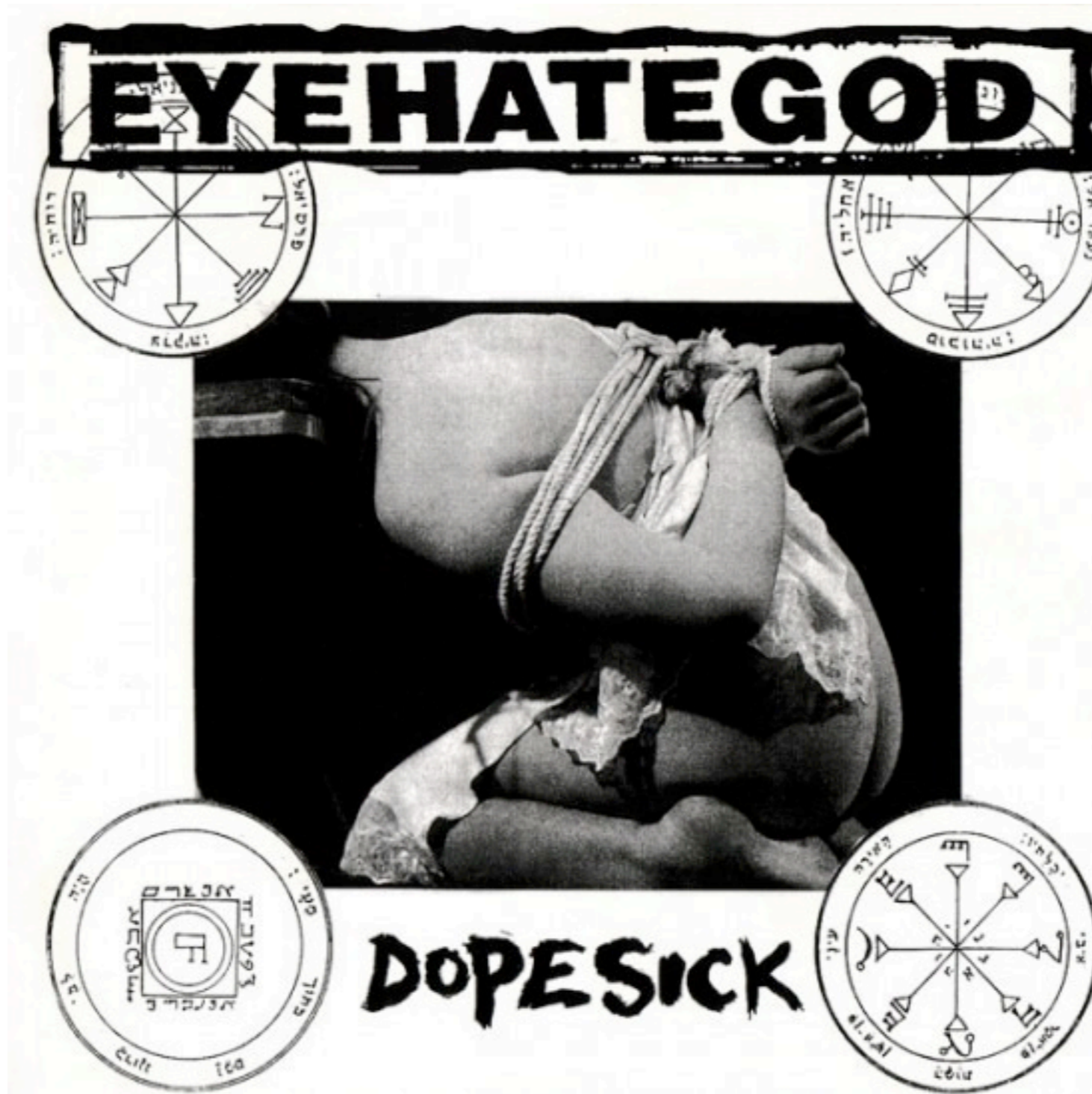




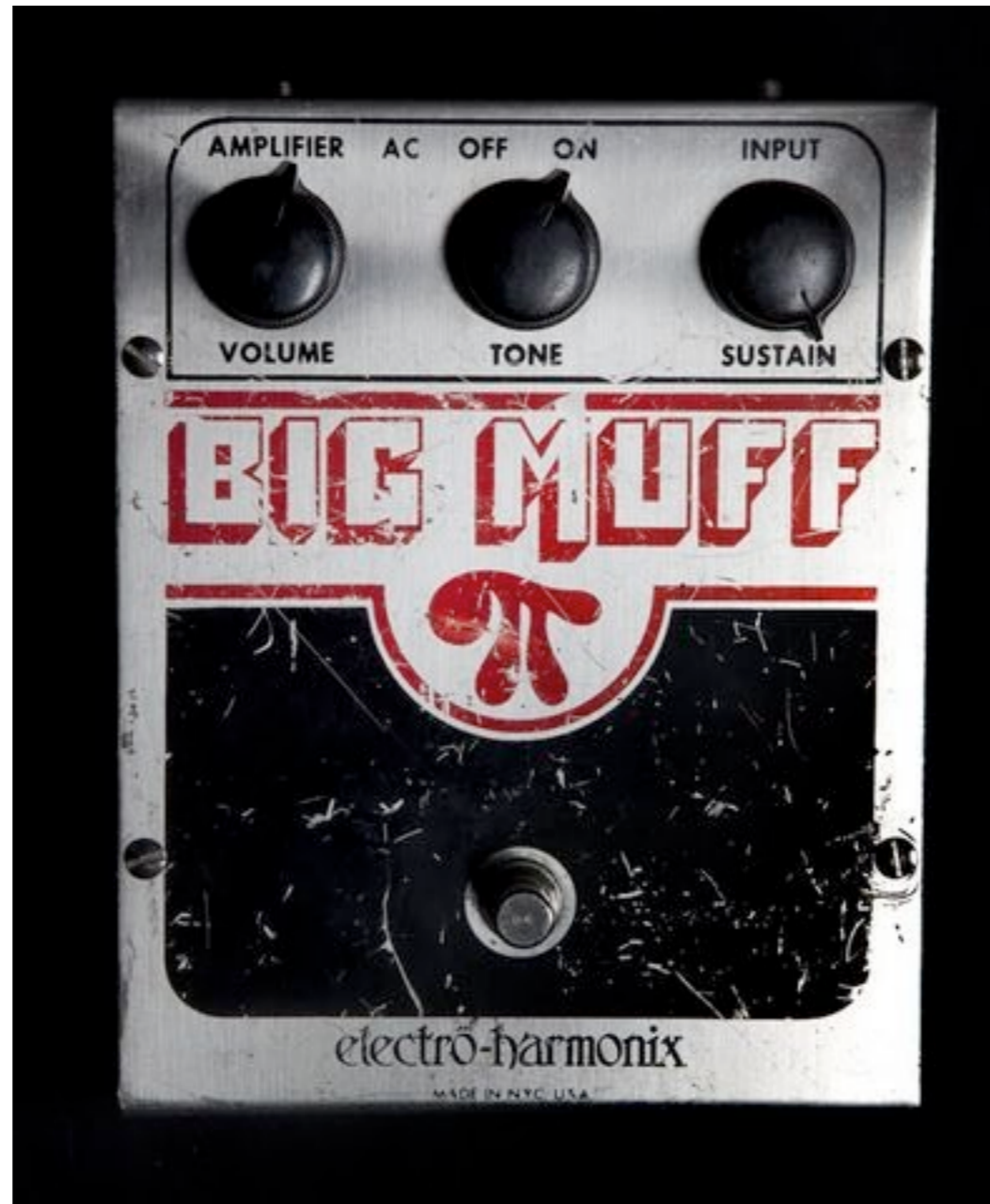














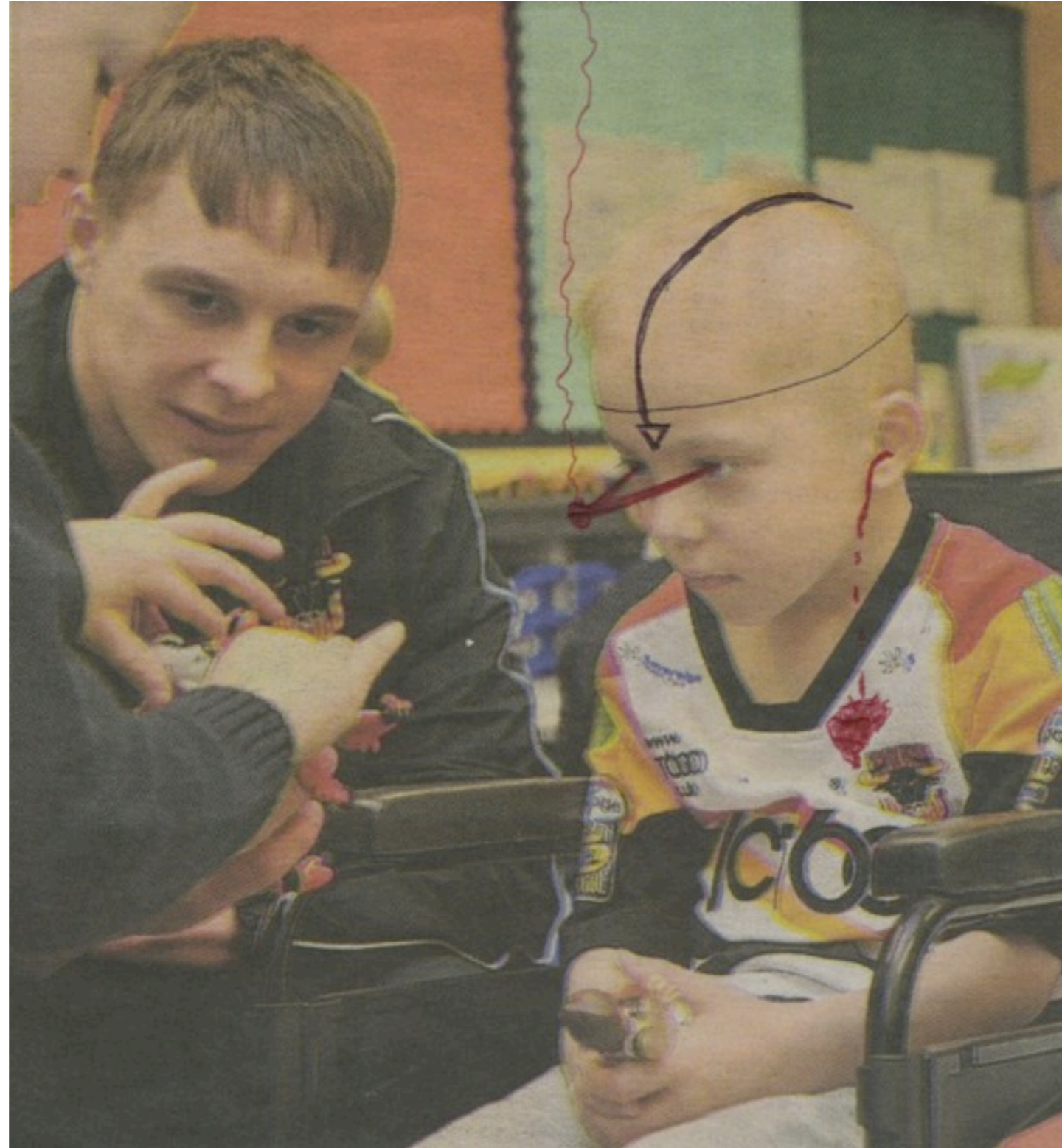


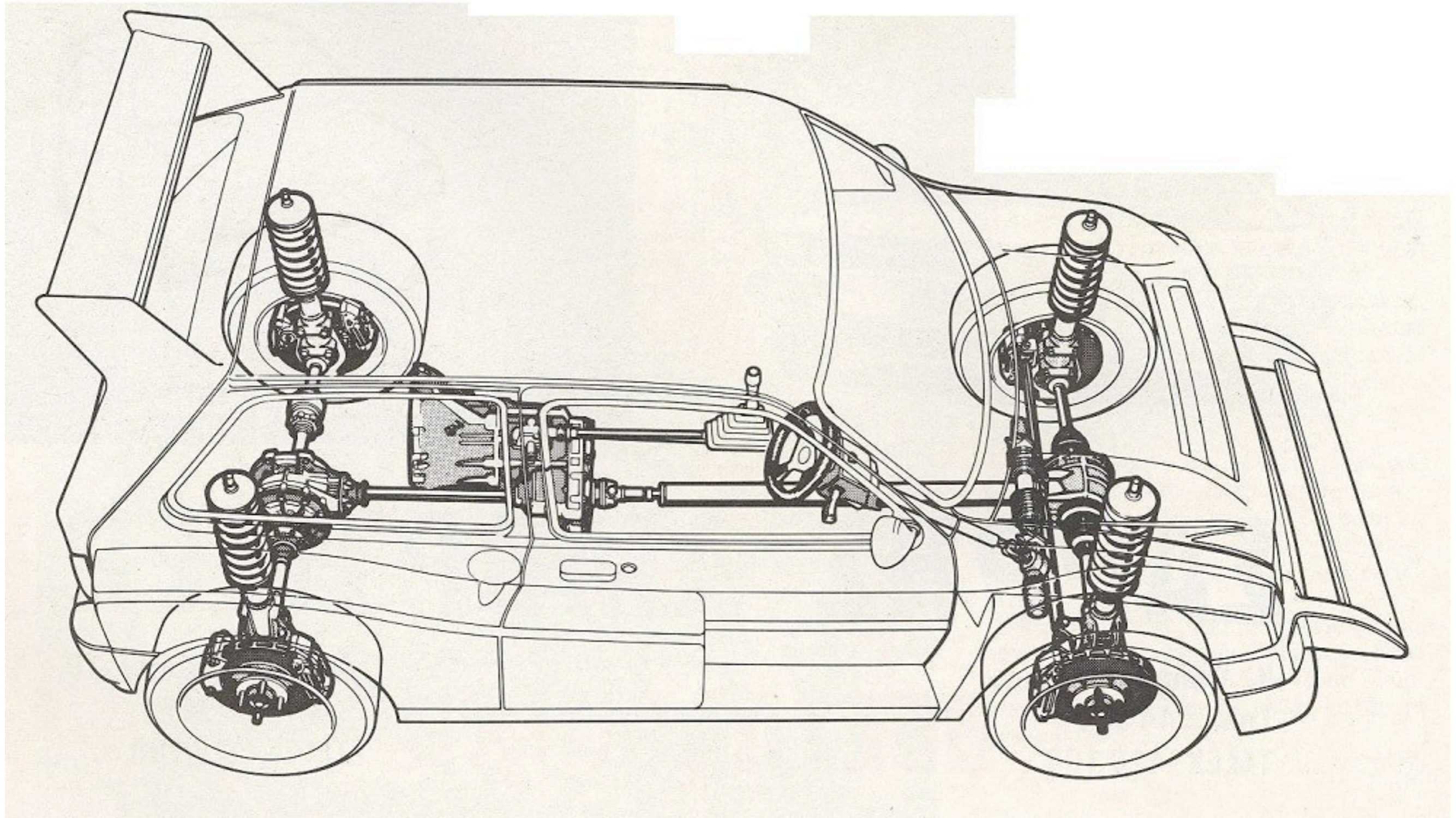


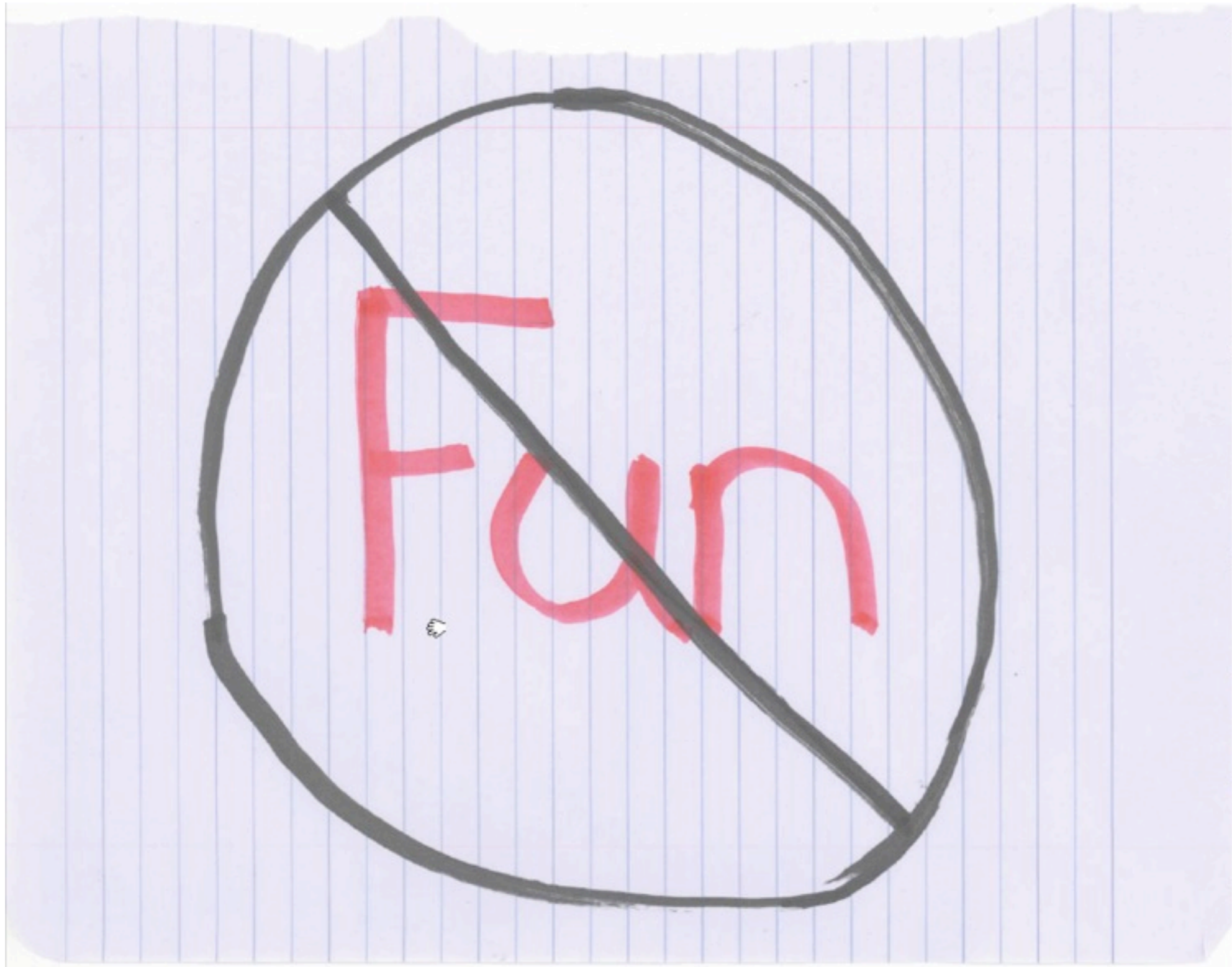




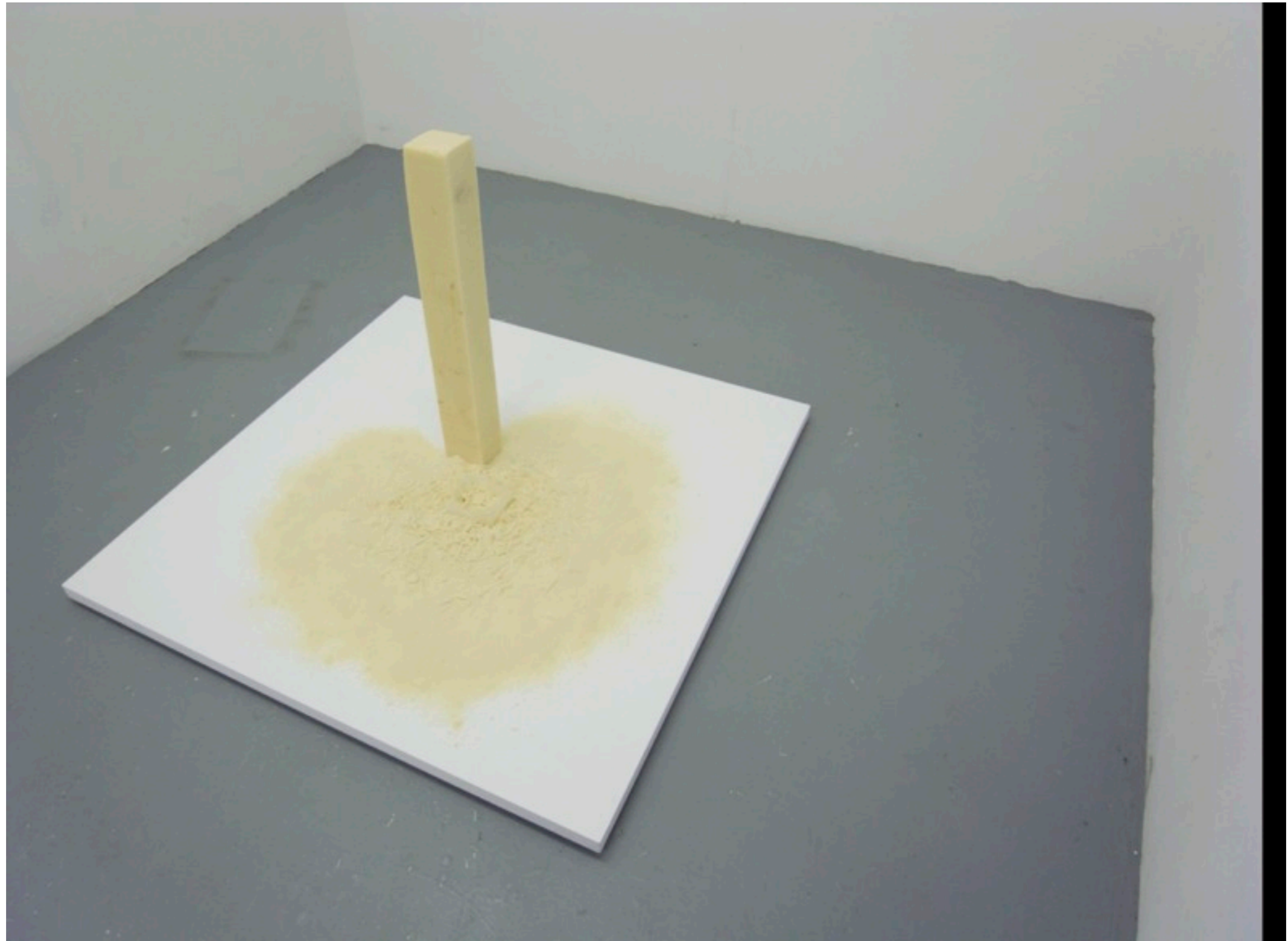












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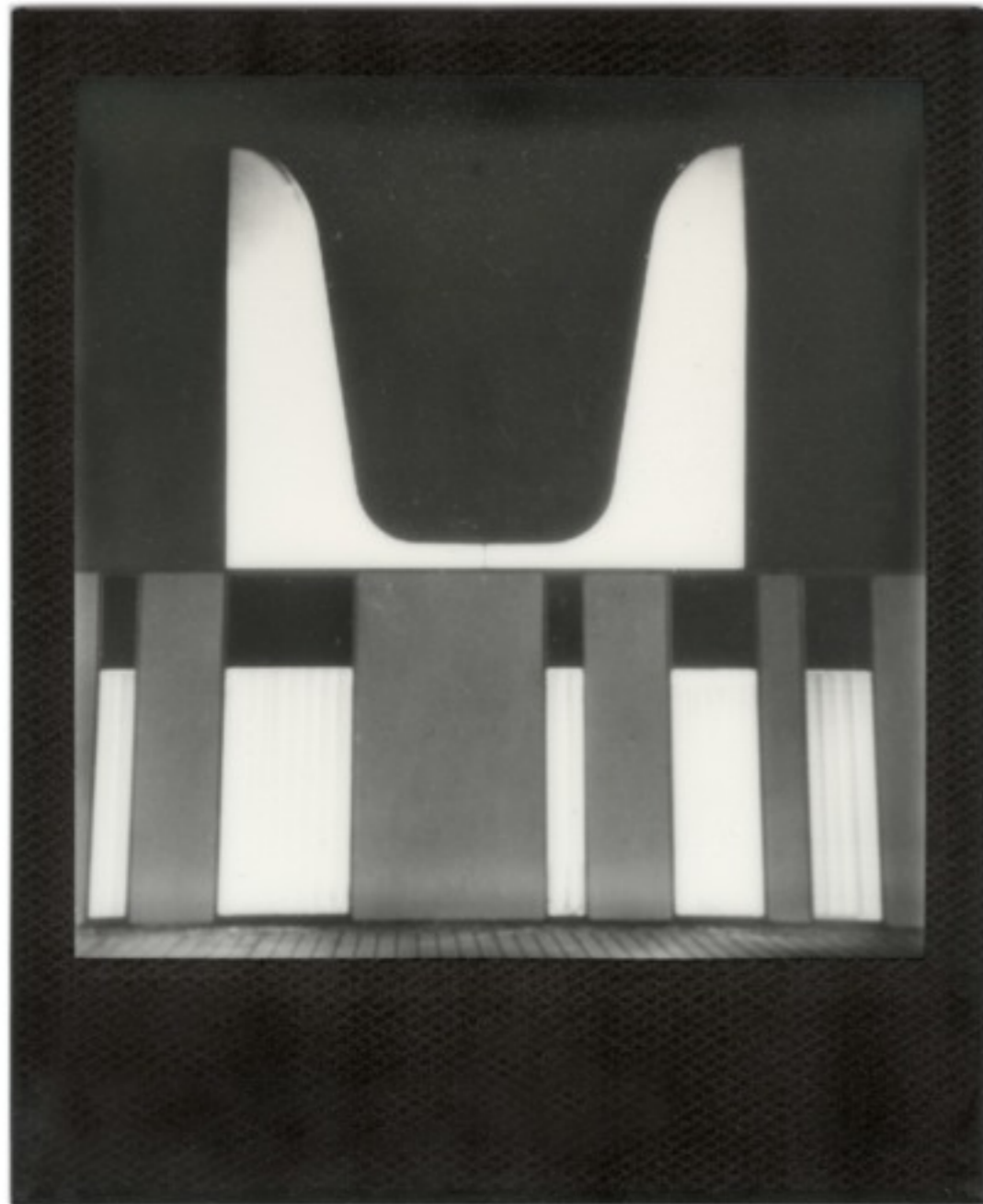








Photo: PHILIPSON STUDIOS, NEWCASTLE

Housing at Kenton

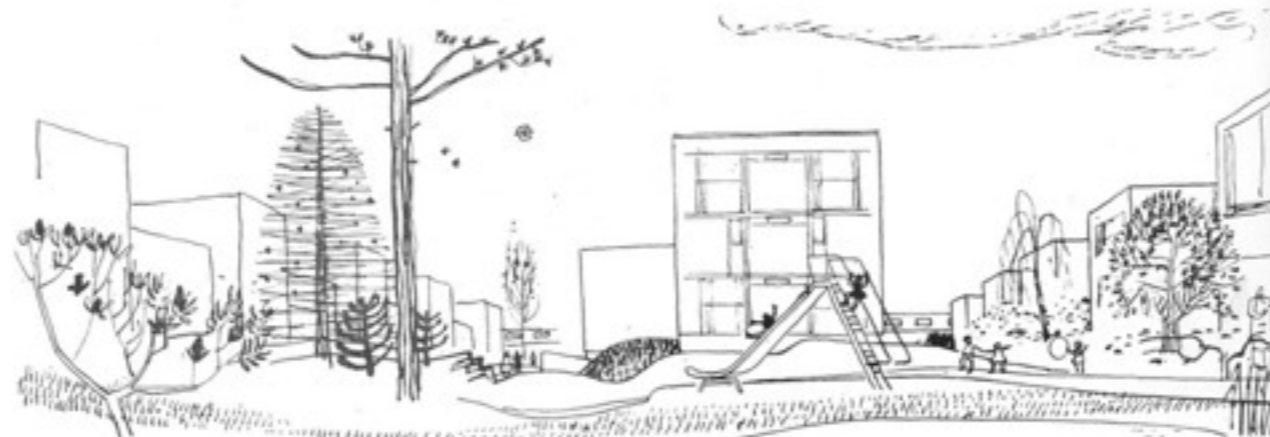
for the City and County of Newcastle upon Tyne

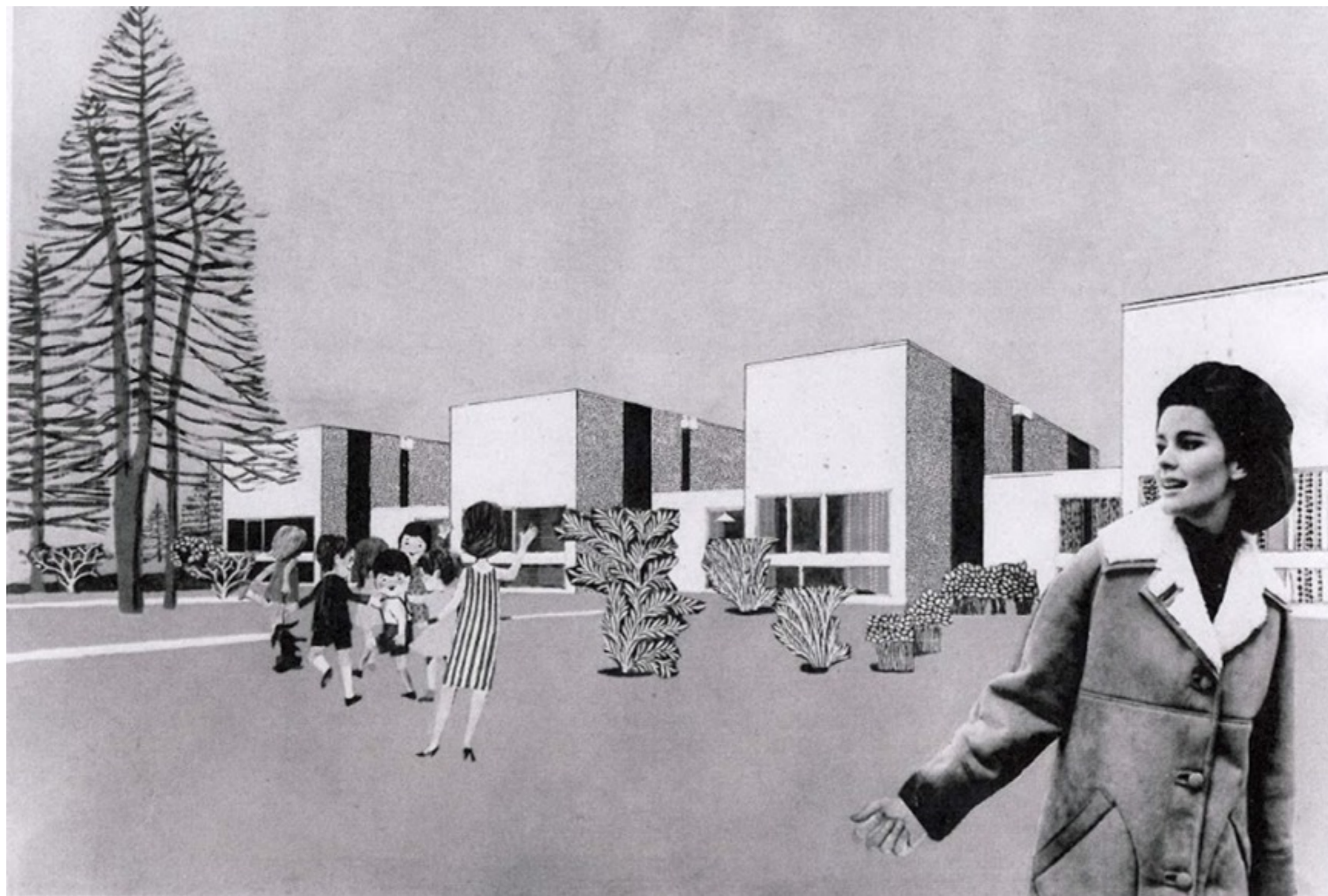


The development of 81 acres of land to provide housing, shops, schools, public house and open space.

Ryder and Yates and Partners, Architects and Engineers, in collaboration with the City Architect.

The site is on the western edge of the main built-up area about 3½ miles from the city centre. The main axis runs north-south, and falls in two planes, steeply (1 in 11) to the north, apart from a fine central plateau. There are excellent long views of the Cheviot Hills. This north slope creates interesting problems with its conflict between orientation and aspect. The road and pedestrian framework has been designed to provide shorter paths for pedestrians, while the roads feed radially from the perimeter. An area of 17½ acres of additional playing fields was required and this was placed so as to draw pedestrians through the open square where the public buildings are grouped. At this point, the two form entry primary school and two nursery schools are so placed as to be within ¼ mile of any dwelling on the site. A variety of play areas for different ages are scattered throughout the scheme and in the central square taller buildings containing flats shelter the shopping centre. Each house has its own garage and 50% hard-standing is also provided. Parker Morris standards apply throughout the 632 dwellings and the density is 70 persons per acre.

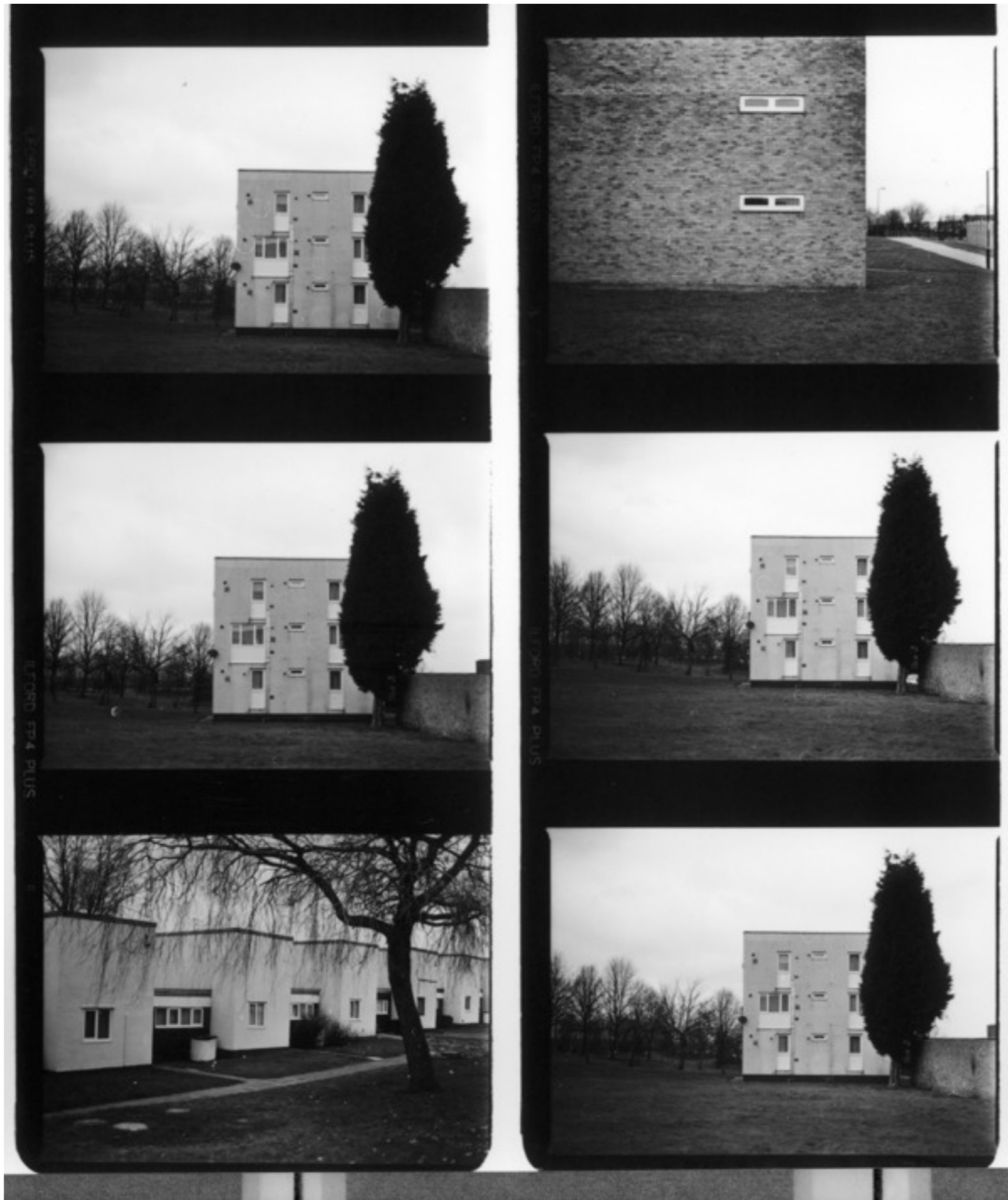














David Bilbrough

In Pursuit of a Total Modernism

A Collaboration between David Bilbrough and Ryder Architecture

I regard the relationship between painting, sculpture and architecture, considered as a synthesis, as being of two kinds:

1. That of free forms functioning as complementary and activating forces.
2. That of complete integration whereby all three factors abandon their particular identity and unite as a single operation.

The development of pure form in painting and sculpture does open the way for a new kind of collaboration between artist and architect. Whereas in the past artist and architect combined as specialists in their own particular media: today they can function in terms of the same formal language. Collaboration is possible, Therefore, at all levels of development. The implications of this are far reaching.

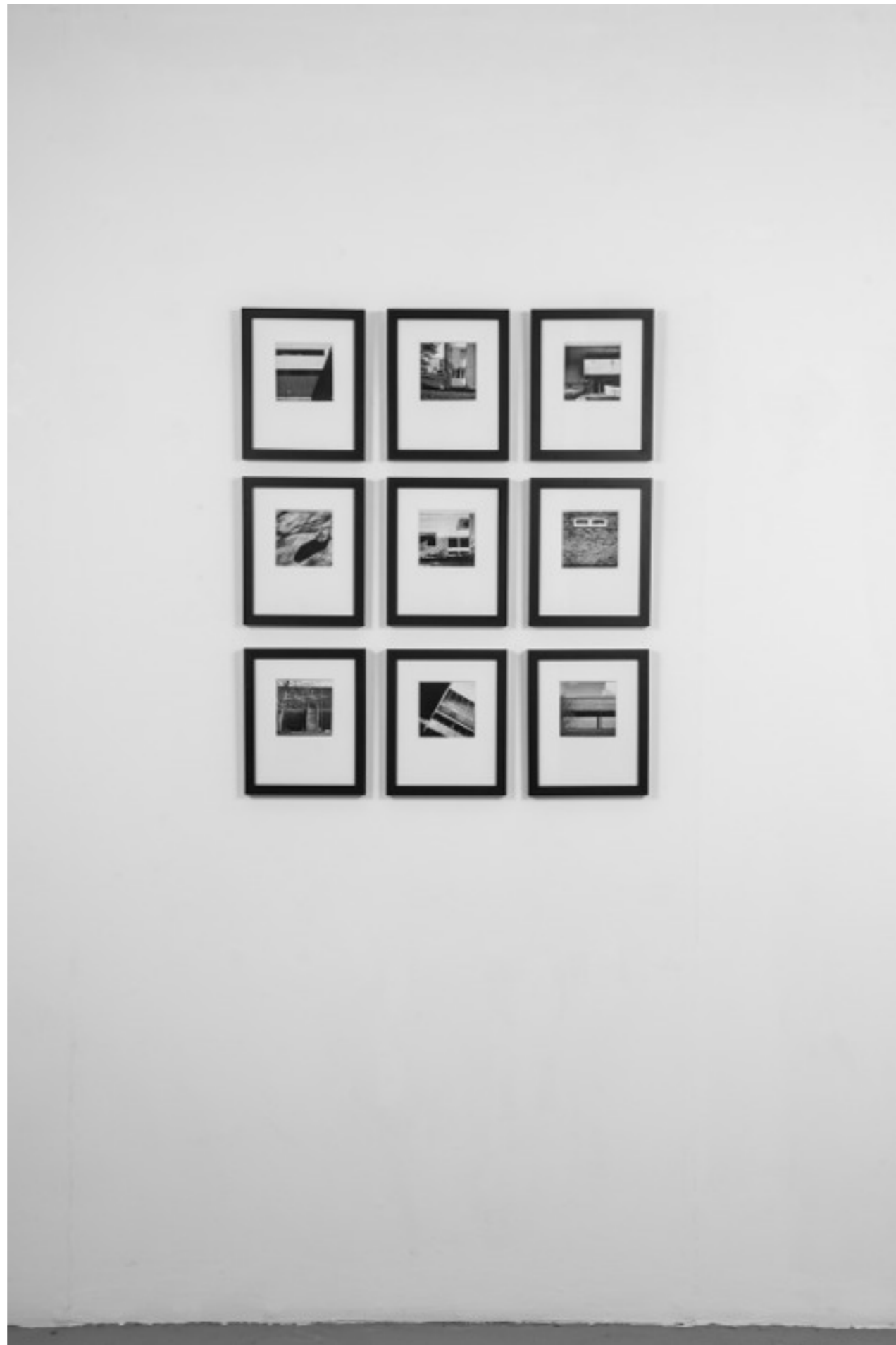
Victor Pasmore 1957

Ryder NICKLIN|U









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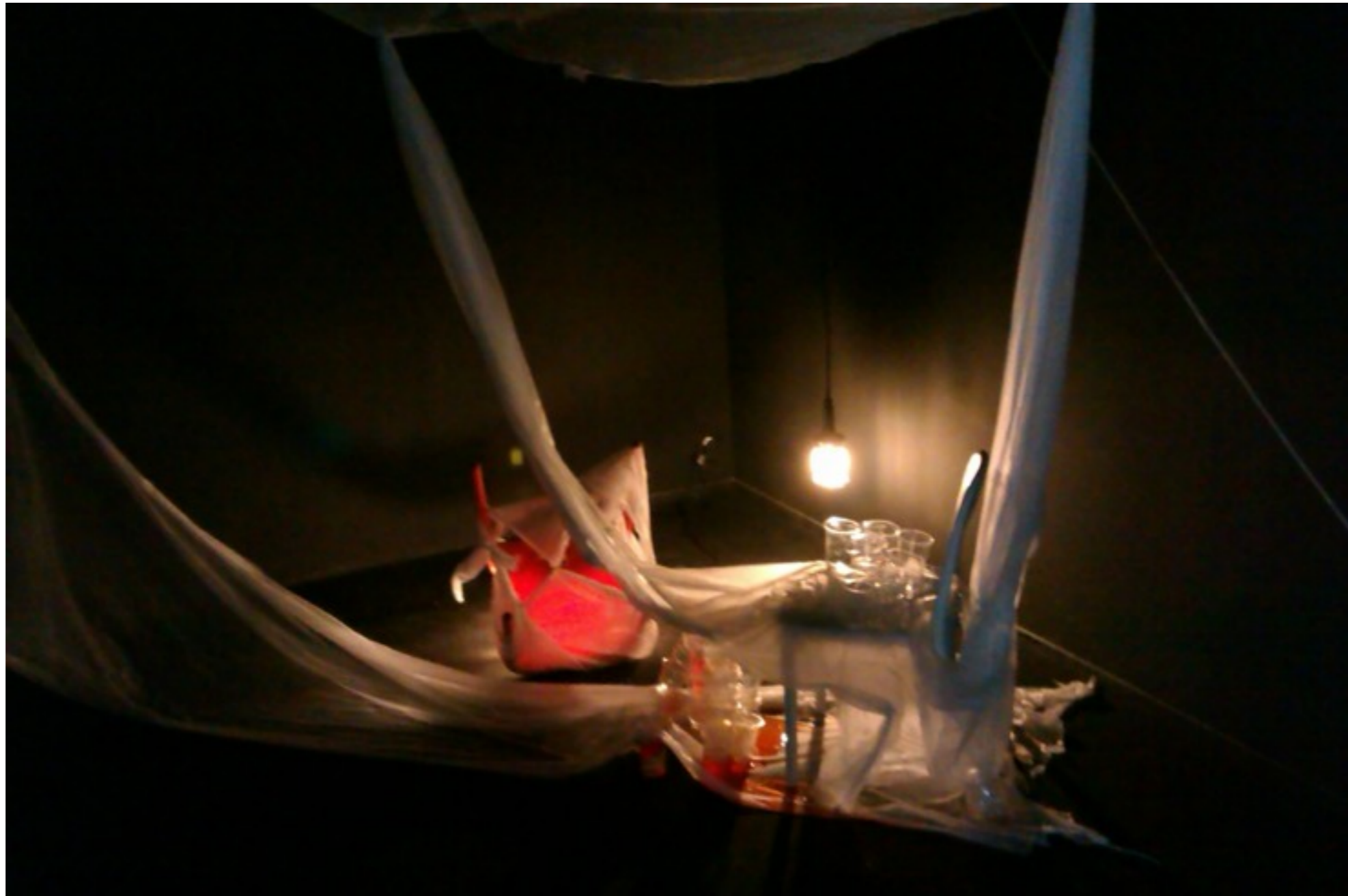










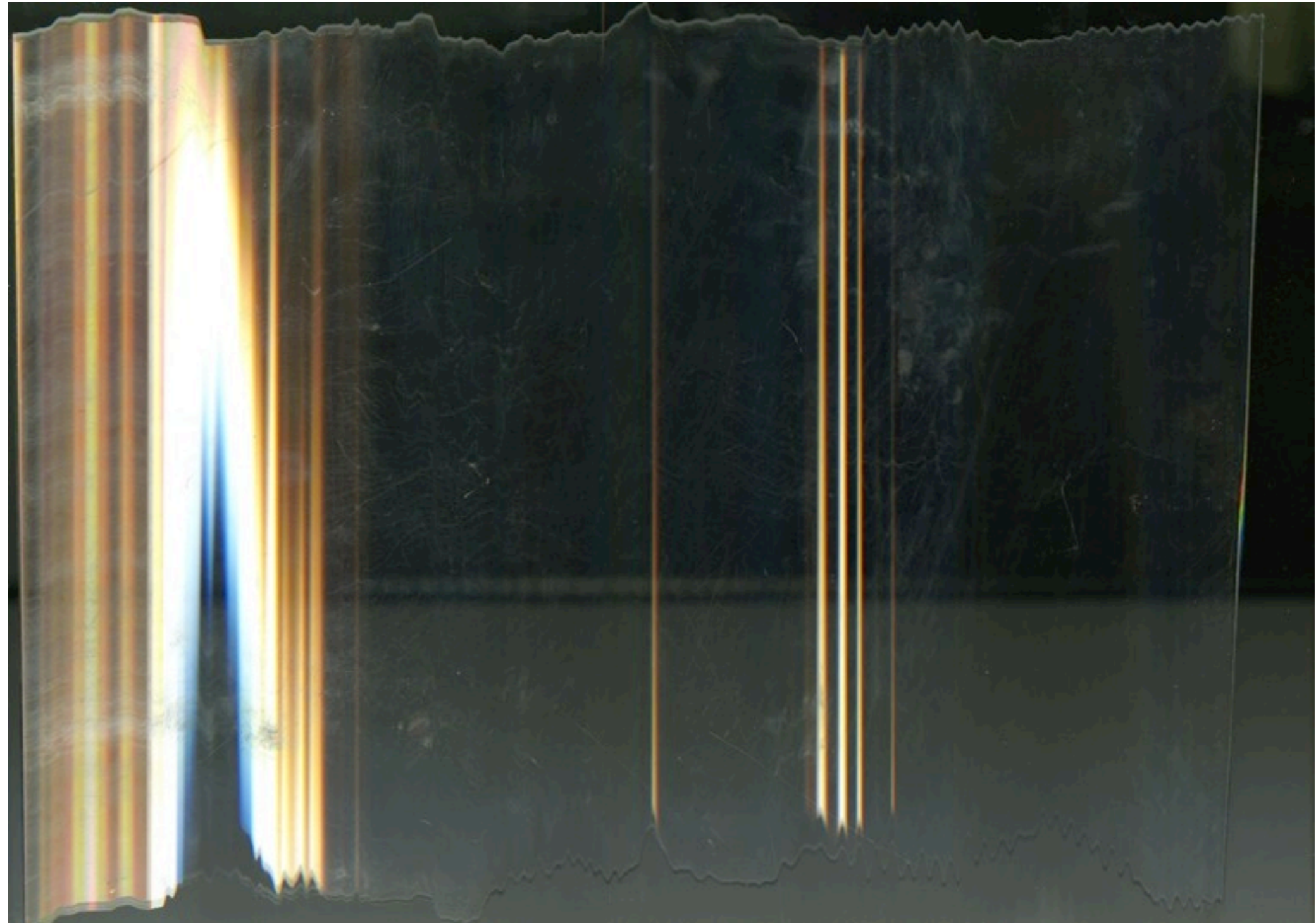


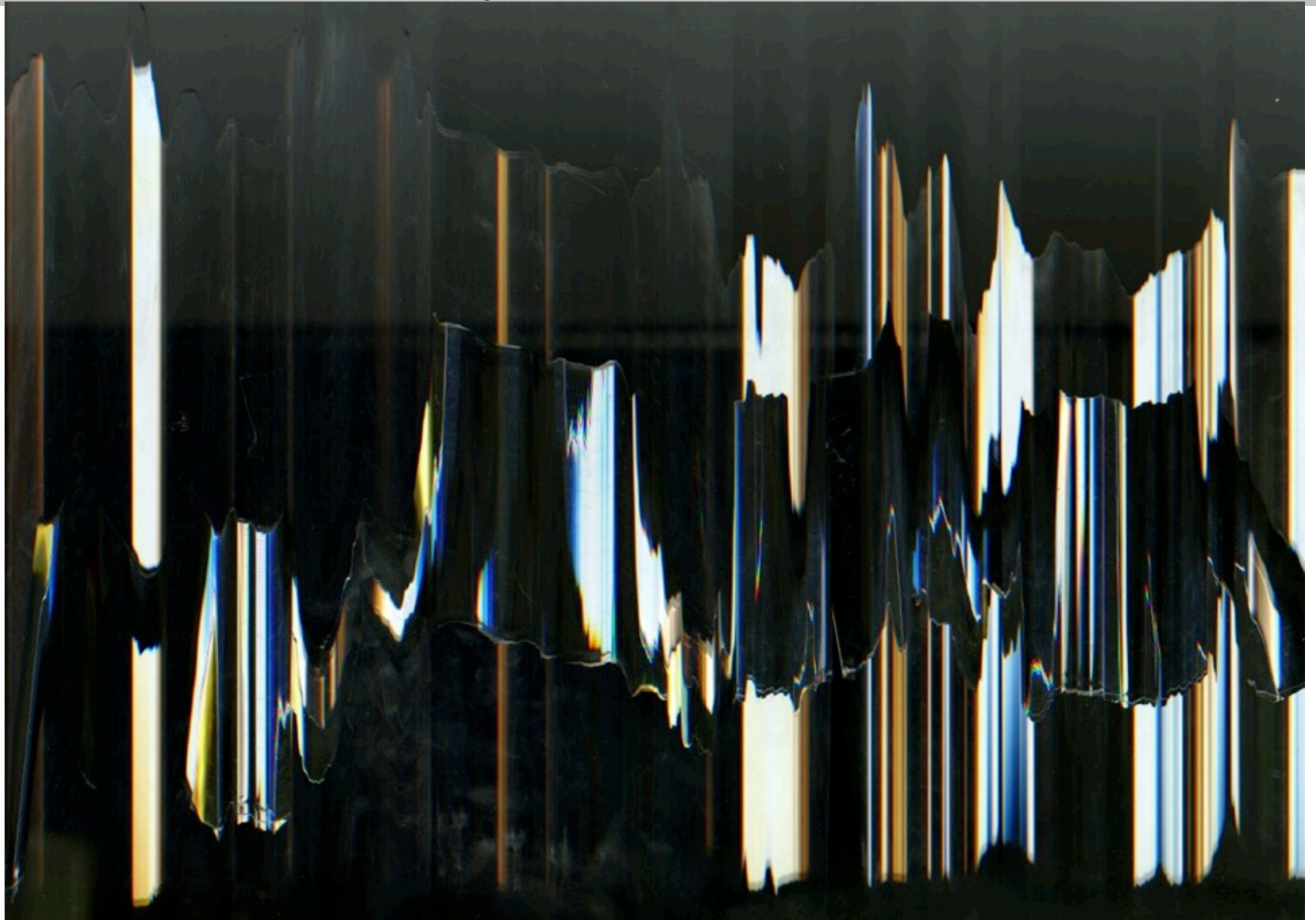














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