

Artist project

WORKSHOP PROJECT: COLLABORATION TO "THE WALLED OFF HOTEL" OF ARTIST BANKSY, IN THE CITY OF BETHLEHEM, PALESTINE, PROPOSED IN MARCH 2017

-An original artist project of Natalia Miranda Y. -

(This project paper was originally published in French in September 2009 in Paris, France, as part of her investigations, and also self-managed, self-financed and self-published by artist-researcher Natalia Miranda Yupanqui herself.)

The imaginary City * or the construction of a promised land. **The city as a dynamic system of emerging experiences.**

"When you design a masterplan Like example you see the new city as an accessory of the existence, you see beyond the building, you see whole field, you see the street, you see the landscape, and you try to build a large site, like is over time (...) something that is inherent in ancient archeology (...) try to understand the living space in a city is still a big challenge "

Zaha Hadid, *CNN Principal Voices* 27-03- 2008

HYPOTHESIS:

Creating an imaginary city * : The question is: what is the imaginary city * and what is the purpose of his creation? How to articulate postmodernism while establishing the link between a possible city from our own illusion? How is it possible to create and construct an imaginary future from quotidianity, while using concepts opposed to concept of high-tech (robotics)?

CENTRAL OBJECTIVE:

Propose the creation and construction of the Imaginary City *, taking into account the notions of quotidianity and high-tech understood in a perspective of ludic and illusory future.

SECONDARY OBJECTIVE:

Propose the notion of "imaginary city *" as a dynamic system of **emerging experiences**

articulated, an "amicable system": the city from the periphery.
Empowerment of the citizen-man as a man-creator and director of his own work of art.
(Change of status from viewer to creator).

JUSTIFICATION

This proposal will go beyond just the aesthetic look, beyond technology, combining the artistic perception and construction of two diverse worlds with OPPOSITE PRIORITIES: The world of advanced technology and the world of the earth , and quotidian . In generic terms, this project also proposes the use of new technologies in a little explored territory in contemporary art as are robotics and sound construction in connection to the art of quotidian . He is ready to incorporate these new axes and give them a message own, proper, hybrid, an autonomy.

Methodologically, the fact that I propose and conceive this imaginary city * as a replica to reduced scale, allows me the use of robotic waste technology. The imaginary city * contributes to understanding the contemporary world in its diversity. Thanks to this we will arrive at to build this hybrid and intercultural universe. Precisely the universality of art is its interculturality, as such it has the possibility of being understood by all.

Symbolically, it is called "city by all" and "humanization of robotics", that is to say that despite the differences, all we have the opportunity to realize us in this place where the city is possible.

METHODOLOGY

Experimental Artistic and Modeling. This model will allow the opportunity to grow and establish other phases depending on the self-generation of new and imaginary diverse experiences and complex depending on the mentalities of the participants.

TECHNIQUES

Mixed

Observation, sensitization and experimentation: 1. Exploration and sound recording, 2. Exploration and registration of others process (recollection of data).

3. Interviews .

Constructive: Manual, mechanical, robotics, assemblage , accumulation.

Visual and sound: superposition.

STAGES:: - Explorations, recollection of data in an approximate way,

- Selection, depending on the proposal.

– Transcription of the design: Prototype.

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MODEL AND CONCEPTION OF DESIGN:

Sketches, drawings ..., capture of specific data. Prototype.

The imaginary City * or the construction of a promised land. **The city as a dynamic system of emerging experiences.**

*"Learning to live in chaos does not mean learning to control or predict it. On the contrary (...) we are part of chaos, we can not consider ourselves as separate elements.
(Theory of chaos)*

The "emerging" concept explains the qualitative totality of changes that are generated spontaneously by a system. The properties of this behavior are due to interactions between all the different parties in the system, that is, they can not be reduced to individual components.

An emergent behavior is more than the addition of its parts. This type of discourse comes from science and in particular from research on complexity. Also we can use this concept from a socio-cultural perspective when we refer to a new knowledge that arrives as an irruption into our context. For example, when we observe regions or countries that were not in the contemporary cultural cartography and which are beginning to shine by themselves, we define them as emerging areas or processes? (See excerpt from my proposal "Imaginary City" in Peru*)

Distribution of knowledge

Local recognition creation. The generation of cooperative structures challenges us to looking for new collective sensors with which we are allowed to perceive our behaviors and dynamics as self-organized networks. In this sense it is fundamental to look at us from the macro, to visualize our relationships as a interacting organisms, which will allow us to read our changing states and nurture new mental attitudes to understand our emerging processes, which is "more than the addition of its parts".

Approach a field of delocalized nature contains several difficulties and different levels of contradiction. So why talk about art and technology in Latin America and Europe at the same time ? Because the self reference from the geographic parameters implies, not only the recognition to determine the conditions of life (and production) but also the possibility of build identities that allow us to interact in specific ways with others spaces and of the other actors. **

• All of my proposals are grouped under the term *Imaginary City* * .

** My artistic research is based on an approach to the cultural complexity of my home city, Lima, the South American capital city, of Peru. She approaches the complexity that we cross there and that one crosses in the streets and the different districts, she is interested in the various ways to build a culture and in particular a culture of of quotidian when we are in constant need to adapt, to transform and to find a place and a legitimacy in the economic precariousness and the complex history of miscegenation and exotic

colonialism. This urban history, linked to process of migration, requires the invention of a quotidian subsistence dynamic. It generates reflex artistic strategies: we let us continue to be absorbed and developed, happily, by postmodernity while generating a multiplicity of hybrid processes.

Imaginary City * proposes an identity and identificational re-construction of the city based on material, human and visual constructions that address the sustainable development issue based on ethical values and aesthetics of recycling. It's about seeking freedom and plurality, based on a re-construction based on fragmentation and difference, a reconstruction from precariousness.

My journey in Peru started working with children who practice recycling, this one is a way to survive where the need push to create quotidian survival strategies.

Imaginary City * is the city of our dreams and our fears.

*My proposal is close to the societal reality of the inhabitants of the city, reality in a particular sense, **heterogeneous, personal, utopian** but and more than that, **concrete**, not too much speculative, nor 'relational' or 'at large sense', but **with vision**, as usual . it can*

reveal the needs and practices existing and oddment by the inhabitants, and act, in its own way, at the heart of the re-construction process generated by themselves .. "Imaginary City" is the city of our memory, personal and collective memory, it is the city of our history, of our parents, our sons, the next generation, our future. She is our construction. More than a gesture, it is our story, that of our neighbors, our friends, that of dense, complex and charged lives that we leave so that others like us can use in their own way and transform it. The imaginary city is the culture.

*According to Michel Foucault , the conception of the subject (individual) and his experience is based in the knowledge of through the societal layer in which he is immersed. The subjects, its dependencies and societal necessities do not exist as pure facts, they are constructed in a politico-societal discourse as categories and forms of knowledge by administrative politics and economic spheres historically constituted. (Foucault, Michel Control and Punish Edit, Siglo XXI, 1985, Madrid.) The task of the artist is to assume the responsibility of the world of the symbolic, which is not only subjective. It is an active intervention of the man in the future of his community, that Foucault called the "**micro-engaged strategies** "*

FOETUS project

Project FOETUS born as a strategy of exchange of ideas around experiences, perceptions, expectations of a community. It is a platform for dialogue and evolutionary artistic practice but also of critical reflection, thus creating a ground for creation by assuming the contradictions of the contemporary world, teaching and learning in diversity and cultural citizenship.

The main objective of the FOETUS Project is to give visibility to the main actors of a city under construction: its inhabitants, and among them, the most vulnerable: children, young people . Those who are excluded from active participation in the life of the city for different reasons, be it socio-economic, racial, gender or religious, but currently also **technological**.

The aim is to encourage the creation and local reflection that incorporates in dialogue with main societal actors previously mentioned.

Guiding axes, Keywords :

Intervention, evolutionary art, multiculturalism, citizenship, technology, interactivity, robotics, illusion. Periphery.

BACKGROUND

FOETUS PROJECT, Lima 2005

Project FOETUS: X-ray of an urban childbirth (premature) is a project that has been started and it was done in Lima-Peru at the end of 2005 in which I approach the topic of identity, identification, and exclusion asking questions about the apocalyptic dimension and the bodily condition of my home city.

Project FOETUS raises questions and opens perspectives about the relationship of the city of Lima in itself and its inhabitants: a relationship of dependence and primary need for self-consumption cannibal growing, as a foetus who remains in the womb, in the uterus of its mother, without being born. She push and grows up. She is moving in its amniotic fluid to not be drowned.

She swells, she transforms herself another time but she is not born. She does not come into the world.

It translates the links of a urbs in mouvement. This city is gluttonous and viscose like a foetal being who will have to see the light sooner or later, living or aborted.

Today, Lima is a self-generated city, self-managed, self-built and self-regulated by and for it even. It is a city in which once the Criollo-Hispanic urbs was planned and clearly classified in the XVI century.

My plastic proposal is an intervention in a public space: at the Tacora market, (symbolic place of the survival as illegality), an ephemeral sculpture of urban character will be the analogy of a foetus filled

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of garbage, which turns on itself over and over again in a garbage container like a amniotic bag where he "lives but will never be born". It can rather "annihilate", strangle with its umbilical cord.

The FOETUS is a sculpture made of transparent polyester resin, filled with inorganic waste (plastic material) compressed with two moving parts: a head and an arm, a mouvent central axe, a rotation motor, and leds. In Electronic terms

This is a detection system of mouvement, started by a manipulation of sequence of **actors**: 2 DC motors and a water bomb. The control of the project is based on a PIC microcontroller (16F84). The programming language is a macro-assembler (based on Assembler), which has been adapted exclusively for the project with simple instructions from a single code-word (move head- turn-back head, move arm- turn-back arm, check-in PIR). All this from recycled elements. It refers to **recycling robotics**.

"Technological and cultural changes generate new types of discrimination or exclusion also in our own society. We are redefining studies on identity and interculturality, (...).

The metaphorical foreigners related to geographic foreigners, renew aesthetic debates and debates on the culture-technology-society interaction. "Néstor García Canclini.

The Imaginary City in Europe: Clichy sous-Bois 2009 -France

Clichy: Fragmentation, desire, the imaginary future.

Clichy, is a city, of the suburbs (outskirts) of Paris, which has been affected and stigmatized by the events that had place in 2005 when two adolescents , Bouna and Zyed, died electrocuted in an electrical transformer box , where they had taken refuge after a chase with the police. This event was the trigger for the urban revolts of autumn 2005. -This event was quite famous and analyzed on the TV news channels and journals in Lima, where I watched for the first time- After this event, the inhabitants of the city of Clichy begin today to create and believe in themselves, This project thinks of them and invites them, from simple tools, to develop and reclaim the local political space, in an open process, the creation of the city in its quotidianity of its hopes and its desires to occupy a place in the world. It is an immeasurable intangible heritage. Its development networks can be potentiated. Who analyzes the reality as potential to think about the future? Research that relies on the identification of several identity systems and mutations who come into interaction, goes to meet these hybridizations and collective necessities. Between these data are born events.

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Exists a social and psychological relationship between the person, his environment, his present, its history, the emotional relationships that the individual creates with a space, an object, a moment, a territory, that he must humanize and animate.

Robotics represents the **opportunities open to a future where anything is possible**, but also it represents the limits of the nature of the technique, in research and the desire for what is unapprehensible, indeterminate. The enormous manufacturing of technologies of point for the man represents at the same time distrust in himself. Starting from project, he must regain confidence in himself, become again the creator man from the creation of more simple , and give it a " own life", a possible future, create an illusion.

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*It is when a small change can drastically change the behavior to Long distance of a non linear system: "**Butterfly Effect**" - Theory of chaos.*

EXPERIMENTAL WORKSHOP OF LUDIC CREATION IN BASIC ROBOTICS, "RECYCLING ROBOTICS", FROM HERE TO SPACE

PRIMARY OBJECTIVE :

Give tools for learning and experimentation in recycling robotics and art new technologies: DISCOVER, OBSERVE, EXPERIMENT, from illusion.

"Labyrinthe City" is a project of a ludic approach to children based on the experience of the trajectories of children from the city.

It will be an experimental workshop of research, creation, conception, design development, and put in value of produced initiatives and creative processes around the topic of the **near future** ,

continuum identity, cultural and techno-social mutations.. From the concept (notion) of low-tech, using the concept of recycling as an approach to sociocultural reality of the most excluded sectors of society, it re-signifies their territory, asking questions on these apparently contradictory rationalizations of the world, where living, hybrid cultures look and work towards the future.

It is not a research on art and technology but a **living document** about process of creation, a "territory of projects being built", directed to processes and content of significations that have concrete results.

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We expect to produce more reflections around an **imaginary future** than technology in itself even. We can show a text, an explanatory animation or a diagram of an imaginary system, a sequence of "sketches" on the wall, a "power point" or documentary video, and if this take place,, why not some interactive installations on site.

We start from a **sound research** of the space to intervene, recording opinions, unexpected sounds, the words of the inhabitants: their memory, their dreams, their contradictions, their desires, or simply their silences.

It is for the flexibility of the expected results that participation in the workshop does not require essential knowledge in the field of technical tools. On the other hand, a special interest and the curiosity of the participants in the subject of their own collective future, and in the report socio-cultural technology is desirable.

During the development process of the workshop, we will develop conversations, tutorials technical, and self-organized collective support for production, as needed.

Thematic references

The Future, the futurity : Creating the illusion.

"The Helio Oiticica's objects called Bolides (Fireballs) reflect what he deemed necessary "the constructivism of the favelas "- the structures and colors of the unplanned architectural landscape of Rio de Janeiro's low-income neighborhoods ... "
Helio_Oiticica - Quasi Cinema

Robotics

"A robotic system is a mechanism endowed with means of perception, reasoning and action that allow him to interact with its environment. Twenty years ago, robotics developed initially in the manufacturing sector in the form of manipulator arms for welding, painting, handling, assembly. This robotics, called industrial, allowed a significant increase in the productivity and flexibility of production facilities by relieving hard work.

Beyond manufacturing activity, robotics has spread in many other areas where the environment is less well known, even uncertain or even hostile. This is the case for example in robotics where robotic tractors operate in a poorly structured natural environment with very variable adhesion, but also in the fields of nuclear, automated road, space robotics and underwater, not to mention humanoid robotics ... " - Ecole des Mines de Paris.

The workshop poses as a reference some free topics for reflection and development towards a perspective of an **imaginary future**.

It will be necessary to emphasize the subject of the imaginary future, constructing from personal dreams the expected future city.

We will start from a participative space from which will emerge the singularity of the answers (expected results) which will redefine it as territory. It is reconquered and showcased. This development of low-tech, or "guerrilla technology" gives more solutions for problems to solve quickly by making dreams achievable.

We take **recycling** as a cultural way of being and to confront the world. The re- use of the fragments that we throw to build and create a new world, find a new territory, building an opportunity, it is a process of self - construction.

The proposal to follow is the collective creation of a robot (automaton) in a context of a subject for the construction of an imaginary City on a scale built for the inhabitants, from its main objective group: **children** , and its main resource: **hope** .

The theme of the proposals must be linked to the "possibilities of technology to unleash magical perceptions ", or" the use of technology as a tool to develop illusion ", and why not to "possible criticisms against the use of technology as a tool for the persuasion "and a whole ludic , reflective or critical perspective against the intersections between technology and illusion.

"How does culture (popular?) Lose to graft on the highest technologies? The man-made, can become very easily NASA? !! "

TAKES THE CONFRONTATION OF WORLDS TO OPPOSED PRIORITIES: the world of advanced technology and that of the earth , the work , the quotidian

How to do :

... ..

1. The city: The Labyrinth.

Ludic **-technological installation**

Classify the pieces of recycled waste chosen (in color) and overlay them, for create an open composition that looks like an urban microcosm of the place, creating a sequence of open sequences (the "umbilical cord").

2. The sound: Orality

The street, the inhabitants, the sellers.

Daily sound recordings of locals, words, whistles, opinions or silences.

Construction from "sonifications" of quotidian spaces.

It is an empirical approach of linguistic change in its diachronic dimension, diatopic and social

We expect a "music" *free, quotidian and collective.*

" *Free*, compared to music, because it is produced without intention, without musical will.

Quotidian

because it is the sound expression of a quotidian activity, work, sellers. *Collective*

because, even though

each individual sound is musical (the individual is not denied), it is the whole that makes

sense

musically. "Kristoff K.Roll.

Sound box . From the construction of a sound box, we will create a piece to the half-buried box that records the auditory memory of the chosen space and invites the audience to participate with its senses: hearing, sight.

This creates a mental trajectories , of open auditory random sequences, and the

mix for recreate it as you wish. Diameter: 3 meters.

3. The **FOETUS-BOT** (City) has an umbilical cord, it has a trajectories, a journey :
Its development generates:

- 1) A state of no birth (future city)
- 2) Dependence (physical) / independence (structural)
- 3) A form: Surprising birth?

The **FOETUS** as a micro-daily inhabitant of the city.

Promised Land: we are talking about a dream (hope) we are waiting for.

Antecedents:

"TIERRA PROMETIDA 0.001" (2005) is a sonic and visual exploration of the infantile urban routes of children of the Human settlement Tierra Prometida (little favela) from a playful look of the desert. My sound proposal builds facilities in which the exploration and reconstruction of urban sounds generate emotional journeys from specific events. In this sense, I am interested in the development of self-generating systemic urban processes. in such particularly lively cities like Lima or Paris, this constant exploration of new ways of being created and self-destroyed in one and another time express a vital necessity of self-affirmation and self-denial even which lead me to ask hypothetical questions about possible ways of survival in a future . At the moment I realized "Me-moria *" which is an interactive installation, a spatial auditory construction in which I work with some clichés of the collective memory through simultaneous constructions of sound and light.

References:

My musical proposition has a relationship with generative processes, and the application of these to the sound generation and own composition. (See: Markov chains, randomness functions, chaotic functions, stochastic systems, and techniques developed by Xenakis.) (See also Iannis Xenakis, Olivier Messiaen or Pierre Boulez)

Activities to develop in the workshop:

- Introductory discussions on proposed guiding topics. Opening at new subjects, axes ..
- Exposure sessions of ideas for each participant. Discussion and group commentary.
- Assisted research. Sketch of what to do. Content evaluation, studies of feasibility.
- Production .

Basic Robotics Workshop.

We will see the application of electronics to simple robot projects as are:

1. Robot that avoids and dodges obstacle for contact. Uses sensors based on microswitch and antennas.
2. Light follower robot based on double configuration photoresistences, the first seeks the light, the second escapes from the light. Uses sensors LDRs.
3. Robot follower of line, who makes a course. Uses a CNY70 sensor that is a self-reflexive (sending and receiving its own light). Still without brain.
4. PIC microcontroller programming with Macro-Assembler (based on Assembler) with instructions in a single code word. In this robot we will prove that

printed, electronic,

Audiovisual

6. Organization and
data processing

7. Information and sensitization
around the project.

8. Resumption of experiments
successful promotion of ..

9. Training plan

10. Organize 1 Workshop in robotics
as a Pilot Plan

11. Proposal and implementation
work of the Network.

12. Monitoring and evaluation of Project.