

## **Home:**

The house as a meeting point for all the artists and collaborators. As a space where research, meetings and workshops were held. There the resident was taught how to model and work with models, the measurements used in the plans and how to put them into practice, such as the model of the cube - the future project - and the studio. One of the factors to be taken into account in this space was that of personal space, as it was a home, which had to be respected. \*Important when it comes to inhabiting a space.

## **Margarita Germanos:**

*First meeting* → After the resident's presentation of her project, the invited professional gave her a series of topics to reflect on what she had understood from an architectural point of view, in order to show the resident different ways and ideas to take into account in order to continue with the project.

- Phenomenology and points of view - Perspectives
- Choices - Paths
- Manipulation of objects - Dialogue
- Skin - Space
- Visual - Sound - Sensation
- Duality - How many things can you do with X? What is the intention of what you do?
- Restricting - Freeing - Negotiating
- Inner space - Outer space

*Second meeting* → During this session, the practitioner shared her working method for creating through architecture. She focused on the theme of possibilities, more specifically on the possibilities of the cube [structure on which the resident was working and which will be dealt with in chapter X], what else could the cube be? On the other hand, the concept of feminism, freedom and restriction was worked on, choosing Frida Kahlo as a reference to investigate.

*Third meeting* → Visit to the installation created by Vicky and Alejandra to finalise details. What were the meanings of the objects and the positions they acquire, what was the meaning of the order used, why those colours, were some of the questions that were asked, to understand that everything has a reason.

## **Olu Taiwo:**

*First workshop* → As with Germanos, the workshop began with the presentation of the resident's project, which was followed by a reflection by the guest artist. In this case, the concepts to be taken into account for the research were:

- Emotional need for physical movement

- Animated/inanimate - Soul - Spectrum
- Room - Mini-installation
- Relationship between art therapy and circus
- Emotional intelligence is worth more than IQ - Conscientiousness
- Renegotiation - How to create a dialogue
- What is your body of sensations like?
- Importance of object placement
- Geometric patterns.
- Creating situations without building situations - What is the intention? - How does the context arise? - Actions with emotions -> context
- Trial and error - Playing with space -> Experimenting
- Choices - Paths

#### Workshop of 8 steps of gestural expression:

Gestures can speak unconsciously. The eight steps were placing, leaving, dragging, throwing, pulling, pushing, tearing and ripping 2.0. Relates space to movement through five ways of looking at the relationship to space: physical body, living, external world, existing and creative.

*\* The body can be a narrator.*

What moves people, why do they move, how do they feel? Non-verbal communication.

You dance - you move

Abstract movement - storytelling

Mind -> body -> experience -> emotion

This work was done in order to connect actions with the mind and emotions, because emotions can move and can be interpreted in different ways. The body can speak without the need for words, and with just movement you can create a story.

*Second workshop* → The work on the 8 steps of gestural expression was transferred to a rope between two people, Spanovangelis and me, under the premise of "how can we transfer the 8 steps to the dialogue with objects?"

For this it was necessary to trust the other body, to listen with the body, to observe with the body. Contact was made through the rope, which became another body as a means of communication and the possibility of movement. Learning to read gestures and their meaning without the use of words. Theatre of wit and improvisation where action and reaction had to be performed spontaneously. The female gaze. Two women who communicated with their body gaze.