

# LJUDJE SREČUJEJO ARHITEKTURO/ PEOPLE MEET ARCHITECTURE

**Neodvisno od samega procesa za predstavo, v katerem iščem jezik, forme, gibe, besedila, zvok ..., se v določenem trenutku oblikovanja koreografije (ali pa režiranja elementov predstave) vedno najdem pred praznim prostorom, ki ga moram naseliti.** Naseljevanje prostora vključuje tako vse scenografske elemente in rekvizite kot tudi izvajalce. Torej, prostor želim napolniti z izbrano vsebino, ki naj bi na edini možni in jasni način natančno povedala, kar želim. Tako se mi postavi vprašanje, kako v prazen prostor umestiti vse razvite, pripravljene, pa tudi še ne pripravljene, spontane elemente, ki se bodo ob umeščanju zgodili, tako da bodo zadostni. Teme, ki me zanimajo, so vsebine, ki so na različne načine vpisane v telo in telo s svojim vpisom tudi definirajo. Včasih zgolj te zadoščajo, da določijo sebe v prostoru. Že samo golo, preprosto telo v

mirovanju ali gibanju določa sebe in s tem v odnosu do prostora določa tudi prostor.

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Navdihuje me pristop h koreografiji s preizkuševanjem soobstoja elementov v prostoru, in pri tem mislim elemente v najširšem pomenu besede: tako vsebine, ki so nastale v procesu, kot predmete, rekvizite, telesa, odnose ... Navajam citat Eve Kosofsky Sedgwick (2007), v katerem je avtorica utemeljila predlog ZRAVEN: "Zraven je zanimiv predlog tudi zato, ker ni nič kaj prida dualističen; številni elementi so lahko razvrščeni drug ob drugem, vendar ne v neskončnem obsegu. Zraven obsega širok razpon želja, istovetenja, predstavljanja, odklanjanja, vzporejanja, razločevanja, rivalstva, naslanjanja, obračanja, posnemanja, umikanja, privlačevanja, napadanja, izkrivljanja ter drugih širokih odnosov."

Dejanje sopostavljanja elementov koreografije v prostor zame resnično temelji na razvrščanju in upoštevanju tega soobstojanja glede na vsebino, ki me zanima. Zato si zastavljam naslednje vprašanje: "Koliko je ravno zadosti?" V zapisu o tem delu koreografiranja lahko edino rečem, da je vprašanje, kako zamejiti količino elementov v "ravno zadosti", tisto vprašanje, ki ima svoje odgovore v delu, v trenutku nastajanja, v poslušanju in opazovanju transformacije prostora, ki ga naseljujem. Tam/tu je prazen prostor, v katerega postavim telo, dodajam mu lahko objekte, več teles, ki so lahko mirujoča, gibajoča, govorijo, pojejo, gledajo, se naslanjajo ..., vzpostavljajo odnose. Neskončen obseg tega življenja izziva, privlači, vabi in dela nered. Takšnega gledam, poslušam, tipam, zaznavam in nanj reagiram.

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► ENGLISH TRANSLATION

Independently from the process for the show, where I am searching for language, forms, movements, texts, sounds..., I always come up against an empty space which I have to occupy at a certain moment when designing a choreography (or directing elements of the show). Occupying the space involves both stage elements and accessories as well as performers. So, I want to fill the space with a chosen content, which is the only possible and clear way for me to express what I want. This raises the question of how to fill an empty space with all the developed, ready-prepared, and even the yet-to-be-prepared, spontaneous elements, which will be introduced so as to be sufficient. Topics which interest me are contents which are written into the body in various ways and also define the body through their inscription. Sometimes these are enough to define themselves within space. Even a naked, simple motionless or moving body defines itself and thus

also defines space through its relationship with the space it inhabits.

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It is inspirational to approach a choreography by pre-examining the coexistence of elements within this space - and with this I mean elements in the widest sense of the word: contents which were created in the process, as well as objects, props, bodies, relationships... Here is a quote by Eve Kosofsky Sedgwick (2007), where the author substantiated the proposition BESIDE: "BESIDE is an interesting proposition also because there is nothing dualistic about it; a number of elements may lie alongside one another, though not an infinity of them. *Beside* comprises a wide range of desiring, identifying, representing, repelling, paralleling, differentiating, rivalling, leaning, twisting, mimicking, withdrawing, attracting, warping, and other relationships". To me, the act of helping to introduce elements of choreography into space is truly based on classi-

fication and due consideration of this coexistence with regard to the topic that interests me. Which is why I ask myself the following question: "How much is just enough?" In a record on this part of choreography, I can only say that the question of how to limit the quantity of elements to "just enough" is a question whose answer lies in the work, the moment of creation, listening and observing the transformation of space, which I am occupying. There/ here is an empty space with which I occupy a body; I can add objects, more bodies, which can be still, moving, talking, singing, observing, leaning..., they are establishing relationships. The infinite limits of this life challenge, attract, entice and cause confusion. That is the life I observe, listen to, touch, perceive and react to.

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Vir citata/Source of the quote: Eve Kosofsky Sedgwick, Dotik občutka: afekt, pedagogika, performativnost, Zavod Emanat, Ljubljana 2007.