

6 PERSONS in an emergency island
1 st session

26th of June 2013
53°34'00"N 10°01'42"E
Hamburg
12:27 to 12:59 GMT+1
14° C Windy/cloudy

Joe Joe Orangias
Marjetica Portc
Johan Ronne
Amalia Ruiz-Larrea
Richard Saxton
Nuriye Tohermes

//This is the transcriptior of the conversation which took place.

1 JOHAN So are we gonna go far out, or?

Marjetica Laughs

2 MARJETICA We are deserting them. It's super nice.

3 AMALIA Yeah, now we are really far away

1 All right

3 We have to paddle a bit

1 We have to?

4 NURIYE Yeah, lets paddle a bit...should I paddle?

Paddle, water, laughs

4 It's super hard to paddle

3 It's super hard ,no?and now we are gonna go like...super far out

4 Yeah

2 Amalia is professional

4 Yeah, maybe we have to pump already, no it's fine

3 We can though...

Marjectica laughs

1 So, why is this not used anymore?

Laughs

2 Maybe we will know in like half an hour...

5 JOE JOE Is there a firegun?...A firegun?

4 No, we didn't took it, we have it but we didnt took it. So this is, ok..this is a little...but i think we will not...

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2 So lets paddle a little bit more,
no?

4 You want me to do it?

1 Yes, there you go

Paddle

3 Talk, can you say something?

4 Should we start?

3 Talk a bit...

2 Yeah yeah yeah, lalala

4 Hello hello, test 1

2 It's ok?Should we begin?

3 Yes

2 Ok, we have 20 minutes

4 Ok

3 We were thinking about maybe
starting with a little presentation
thing even though we know each
other, just to start something for
the recorder

All say ok

2 Richard?

6 RICHARD Yeah, so, i'm Richard Saxton, i'm
from Denver, Colorado. I'm here
on this emergency 6 persons ship

1 I'm here too, i'm from Denmark,
usually I grew up there, and eeh i'm
a student by Design for the Living
World and i'm having a present
project in Hamburg where im in a
garden building a platform for this
ehh..this exchange knowledge thing
aswell, talk about it later i guess

1 Johan Rohme
2 Marjetica Portc
3 Amalia Ruiz-Larrea
4 Nuriye Tohermes
5 Joe Joe Orangias
6 Richard Saxton

2 My name is Marjectica Portc and
i'm an arstit and architect but
also currently professor at Design
For The Living Worlds and enjoying
sitting in a boat for 6 Persons in
the middle of the lake

5 I'm Joe joe Orangias, originally
from Kentucky, and i'm an artist
who's visiting Hamburg, i'm also
a visiting student here, and i'm
enjoying the water, hoping it doesnt
rain

4 Laughs..I'm Nuriye Tohermes, i'm
also a student at Desdign For the
Living World, i bought this security
island on ebay, because i thought
its a really nice object in itself,
and because i had this idea of a
friends university in mind, in my
mind, for a really long time, and
i thought this island could be the
right place. The first idea was
that i buy an island for ten people
so that would mean that ahm when
you have ten people sitting on a
boat its chanching knowledge, like,
yeah, just exchanging, and then they
could invite, each one could invite
10 more people, so after like,
theoretically it would be possible
to have every person in the world on
this boat because its 10 x 10 x 10 x
10 so this was my first idea, and now
were are here, yeah, to discuss how
this could work or...

3 I am Amalia Ruiz-Larrea, i come
form Spain and i'm also student in
Marjetica's class in Design For The
Living World and i joined somehow
Nuriye on this project because i
thought it was interesting as a
format and to start some contents
form inside like, to start talking
and to see what possibilities this
could have, talking about education
in an artistic environment or in a

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design or whatever we wanna call it,
and yeah, really enjoying being here
and see what can come up

Laughs

4 We have to paddle, do you want me to
do it?

3 Yeah, we are heading to the trees

6 What is the name of the canal?

4 Am, oh, i think it's...

6 What are our coordinates?

3 What are our coordinates?

4 I'm not sure of what is it called,
i think something with auhmule,
auhmulenteich, or something like
that...

3 Yeah, Alster is right there so we
are not far away from the lake

6 Ok

3 Big lake

Water noise

4 It's, ok so...it's.. coming back to
the questions we just talked about,
if if you need a curriculum and if
yes, what kind of curriculum, or
how, how open should it be, or, the
question is maybe is, this object
itself is framework enough for
inviting friends and friends and
friends so you are, all welcome now
to invite 5 different people than
us, and start of, start to continue
this kind of use of this island, the
question is if this is enough or do
we need something like a theoretical
ground or something that, what
what maybe it's very close to
you, you are also saying Emergency

pedagogies, like, does it, should
it be something related to art or
should it be some sort of a theme...
work, that is discussed here?

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6 For me it's ok right now, in this
moment, that this is the class room,
we make our own curriculum right
now for 20 minutes and that's the
moment that becomes the school, for
me that's ok. But i also don't know
your larger structure or mission,
you know, like if you want something
more, for me it's enough
NYeah, i think for me it's also
enough, this is ...

1 What i find really interesting is
sort of like...aaa...that we are out
of the normal context, and now we
are sitting in the middle of the
lake and this, i'm not saying that
it has to ehm sort of eh provoke
or ah intrigor a like a certain ee
discussion but it could

4 Yeah

1 This kind of eh meeting in another
place and in another context and
this in itself can sort of ah, be,
be yeah, be the means of whatever,
knowledge, exchange

4 Yeah. I thought of what i would like
here since this what you also just
said like all the things were there
already, it's also that you are, ok
now we are getting pretty close to
the tress(laugh)

Laugh

4 But the idea was to, mm. to be here
really separated from everything
else and of course really on a stage
but..ehm.. no mobiles, no, i don't
know, not really discussions to the
outside but just us..

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- 6 So what kind of a class can we have?
- 4 Yeah, this is what we have to figure out now
- 6 Today?What can we want to exchange?for me it's interesting because I don't ever go on boats
- Nuriye Laughs*
- 6 I'm scared of boats
- Laughs*
- 6 Of water, but i do this because, it's you know, it's an interesting project so for me the learning becomes maybe something about fear but also a .mmm...also...safety with, there's a dinamic i play with the idea of emery and safety with six people...that for me, i say..ok, i go on a boat today. So..yeah
- 1 hmm
- 2 It's a team, no?Together we are stronger...
- 3 We help you survive...
- Nuriye Laughs*
- 2 What?
- 3 We can help him survive...
- 5 Alrgiht..it's interesting what you said, we are totally separate right know, but i feel, for me just make me feel like actually how separate the classroom actually is,
- 4 Yeah
- 5 Cause i feel like we're more, we are experiencing outside, so, the

contact is yeah. But is guess the framework is this like curriculum like...yeah, something is happening here...with you know this sitting on a boat..

- 1 It makes me also think about all the means we have in the classroom as we have the projector, we have the computer, we have the things we need to go through a normal kind of aaa...its often needed. But is it really needed?And would it maybe be interesting to, am, have, class meetings that takes place, other places in the city in a way, or just like this, and you know, because it's really, it is really great to sit here...
- 2 But in a way this is exactly what we do in the class, we go to other places...
- 1 Yeah yeah yeah, but we also have every wednesday when we meet in the class
- 2 Yeah
- 1 But its true, yeah we have this local, mm..what is that?...
- 6 So, can we exists completely outside of the formal
- 1 Formal space
- 6 The formal space,because it's sotmehing i talk about with my classes to, i think our question is, can we be, can we learn more about how to be artists and to be creative outside of the studio, that says, this is the space, where you're supposed to be, creative, this is the space where you make art, but, for right now this is our studio, this is our place of production,

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i'm thinking, so i think its more interesting that being in a...in a... it's like a nice room what that you have there for painting, you know, if you wanna be classical...artist, but maybe we have to grow our insitutions with our practices

3 Now we are super near

Laughs

1 But i think its pretty strong, the rubber...

6 What if we try to get away?

1 *Laughs*, we will just end up there... *laughs*...maybe we are supposed to be there

4 Should we paddle a bit more?

3 But i think it makes sense from both sides, if not we just go around

2 Yeah

3 Yeah the idea of coming here was also to make this happening, eeeh... moment, like to make this other framework, and i think what you said about the feelings was really important, like you really become a subject of feeling here, like your aware of the wind, and of the noise, and of being really near there, and like another type of affections eee... come to round in between us and we start laughing a lot by being really near the shore, and its like another type of building knowledge aswell from that super...eee...experiential way of sitting here, no?...like i'm not super comfortable here, and and, i feel my shoe against my knee and it's like super..

6 Yeah, we are also very close

3 Touchy, yeah

6 Everyone, we have connection points

3 Yeah

6 You know we are all touching somewhere. If we were to do that in this inside..

3 It's weird, to do this inside..

6 Yeah

3 So suddenly you change the space and the time frame, and it's like 20 minutes, ok, we say, this is were we start talking about something, and we are in a in an island, and its like, the whole..

Johan Laughs

3 Yeah

1 But this is again like, this is the only epic right now which relates.. makes this kind of thing not so... informal..it's framed already by the interview

3 Yeah

4 Yeah

3 I guess

1 But still

2 But the whole idea of going out and be together in a group, this is , eeh..exactly what we do, when we go to, like projects in cities, no?And then we learn from people who are in this totally different situations.. and, so..it's actually my question to you: how do you see the knowledge that you gain in this situations?I mean because, my passion is to

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do this kind of knowledge, to do,
to learn from people outside, and
from situations there, but not from
books...my idea is that eventually
you can learn all...you don't need
the books, of course you can, you
can look at them and you can...
check the knoweledge you would do
research and so on, but basically
the quality learning it also comes
from a particular situation and
people who are there...What do you
think?..i mean, it's just like, it's
interesting because we are doing
this projects...on different locations

1 Yeah

3 ...mmm...

5 Yeah i think it's somehting about
somehow being collective, even if
it's not about the books, like,
you know showing the projects in
an exhibition, or like making a
publication like Tromsø Report...
there's always like this collection
sharing of the experience, so that
yeah, i mean you collect things in
a classical studio aswell, but, it's
just more...hands on

1 It's very memorable, this
experiencie, right...whenever we go
somewhere, to..yeah, it seems, it
seems like the natural way, to like,
when you sit with a book and you...in
a in a in a rexperienced place, its
sort of that, the knowledge that you
gain it's harder to mantain, it's
also...having a talk to a person

3 But i think it is because..it
engages feelings again..like it's
much more powerfull that knowledge
because it makes you move inside
from another point, no? Like, it's
not like you read and you, when you
read it also moves you of course,

but it's another like intelectual
or whatever...but when your talking,
you feel the other person and you
get angached in another level, and
i think that makes you experience
from...eee from somewhere else

1 Hmm

5 Yeah and i think it's also shearing
the knowledge, you also came with
the newspaper idea which is really
hands on, kind of way of also
reading, it's different phisicality,
which is, i don't know, when i think
it's interesting as a mediator the
idea of the structure is mediating
and like directing, you know...our
situation

4 Yeah

6 Yeah it's the same...with our
school it's only called rural
experience, only focus on the
experience and that's, that's the
important place that you start,
and from there..what happens you
direct the curriculum..yourself..but
it's only, it has to come from the
experiences..only, which is very,
it's a different way of learning,
you know..than..

4 Yeah

6 Because already when you go to the
studio or to the univeristy you go
to the classroom your experiences
are already lade out, it's given to
you the first day of class, right...
you get hand of this so and so..
and it tells you exactly what you're
going to do for the next three
months, and its..there is no room
for this experience, so this is a
great example, we start with this
experience , and know we build..
somekind of curriculum, or maybe

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there's no curriculum, maybe it eh.. like with our school, they started a curriculum based on..ee..traking this towns that i showed you, so.. then e..it follows that, then the students follow that curriculum, but at some point someone would make an intervention in the town, and then the curriculum would change and they would follow that.. and it so that experience.I think what would be interesting, one thing that could be interesting about your classroom here, and as you think about a curriculum, each time you do it, how how do you..you, because there are some limits, there always will be six people, you'll always be in the raft, you'll always have this kind of smell, maybe sometimes it will be cold, maybe sometimes it will be warm, but after you get passed that initial point, of..the the conecction that becomes sort of step one, how do you expand, the curriculum, how do you expand your experience to be..aaa..something else or do you just let it, do you just let it..you know, let it happen..one group comes and says ok we need to paddle to the bridge, and then the next group , says ok they paddled to the bridge so now we have to go..

4 Further..laughs

2 Also in the , you know like, the projects that we visit in different cities it's the same, it really depends on locatjon, on, on and, the group of people that you are in..so, this always then curriculum actually changes..and ah..yeah, this is also what is said before that i think its really important that you,,to.. that when you are in situation then you develope curriculum, but it's very hard to do it before, you can

do research before, but eh, to know what you will do and to learn from the side, you cannot do it before hand

3 And you were talking before about being organic and letting things be really organic, and be movable, also not only the projects, but laso..like you were comparing it to communities, and i think it was a very good comparison, like letting come people into the M12 and letting that make something, that's happened, and be very aware of this organicity..whatever..

6 Yeah

2 But i think this situation is really extreme to show..it's the people and the location, no?, this the..what we are experiencing today..

3 And what i also like coming here, that i think, we were talking about this before, like, what would happen..we were spending the morning together and what can happen if you come here, does this change really the relations between us, like does this change, kind of, we were talking about the roles, also about the text it talks about the roles, does it change the roles of the teacher, i mean with you we don't have that feeling of such a teacher but we do in a way, that you are our teacher. But does being here change really this like, does it become another reationship, and i think it does, like..

6 Yeah, this just becomes..

3 Like we just met you but you were giving a lecture..

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- 6 And this becomes very important...
- 3 Yeah
- 6 With this type of learning..
yeah, because i come, or Marjetica
is your professor, i come as a
special, a special guest, to come
and speak, but this type of learning
also, based on experience it about
exchange, so that the teacher-
student relationship becomes one
thing, its not, its not, a dinamic
that's working against each other,
i' s not a direct, i'm not directing
information one way
- 3 Yeah
- 6 And that, and now information is
flowing in all different ways, so
it becomes more ciclycal that way,
which is a beter way to exist, it's
a better way to learn...because you
only get one perspective when you
go with the formalized methods of
education
- 3 And you have the feeling that
there's one right answer, that's
really dangerous aswell. I think
that's also why we wanted to talk
about education and art because
we thought that could permit this
subjectivity of not having one
answer..and that's why the framework
is that
- 6 Yeah, and this is why in the US
the arts are being cut from all
the curriculum early on because
you don't want to have, it's very
difficult to test music, our project
is called unstandarized pedajogies
since, it is a reaction, and attact
on standarising this educational
practices, cause, ah, what happens,
is you, you loose the things that
are not easily filled in with the

bubble, there arts, all of them,
they become useless in that system,
so that's, it is an emercy broadcast
because without, without creative
thinking and innovation your culture
beg, it dies, it becomes dead..so...
the...yeah...so...and now we make
and emercy broadcast

- 2 Yeah, you know, this is when you are
Learning from books you are always
trying to objectify, but when you're
a new situation and the cultutre is
different so you have to, ah, you
have to be gentle to become a part
of it
- 4 Yeah
- 2 You can't study it from far
away
- 4 Like in St Lambrect there where so
many projects of, we had so many
predujice...
- 2 Yes, before we came
- 4 Yeah...of rural, i don't know if you
have the same, of the rural people
or of this, yeah what you said,
that the culture is not, that the
culture is in this sense like that
and...because we put it also from
this, yeah, it was impossible to do
a project with not letting this
go..i don't know if that's, if
that's the same in here, that, i
don't think this here is about
prejudice, that you have prejudice
of roles or something like that,
it's more, there are roles in this
to work, in the way of working
together and so you have to deal
with it, and this is just trying to
get us..

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6 And what's another thing that makes your, vessel a nice metaphor for the project because its moving...

Laughs

6 We know, if the wind was going in the other direction maybe we would be way over there and then it becomes very difficult, you know.. ah..so, it's a wonderful metaphor for the title, you want to do.. am..yeah, so i think you do it many times and maybe also it's interesting to invite people that spend time in this areas, this part of residents of this neighbourhood to come and share their knowledge aswell, about what do they do, what do they find important, how, this kind of thing..am, so the exchange opens up and your network becomes, you're curriculum becoes complete based on this, start this lounching point, but then you know, maybe where the place where it stops is where the new class begins, or somehitng, you know, i dont know... MBut for us today also the class opens to the M12 collective, and you're practice and somehow we feel like we are in the same boat, of what we think what is art, design, what is our role in the society, and yeah, it would be wonderful if we keep on discussion, i dont know in what way

4 And with the picture you showed in the class with the red cross that was also super nice because we already know like three or four of these institutions you also have there so that already there's so many overlaping things...it's like, it seems like a really small circle of people who are doing design in this way

1 Or maybe a big circle

6 Yeah, we don't know

2 Yeah

6 Today we are six people or say it's more, this is, we are , we are yealding our curriculum..thinking here in this space now, but maybe someone else in the world too, theres six other people who are also challenging their pedagogy

2 Yeah but maybe it's just the big problem is with academia, academical learning, so i think what we are doing is something that is very down to earth learning, that everyone does in live, no? But we so..when we are saying we are not so many i think it's wrong, we are one of many..

6 Yeah

2 Who are aware of...but yeah it so..

1 But i think you maybe not aware of it, right, this is the thing, right?That this is so, actually, important, this exchange, without, eh, the institution, the formal ways that we are supposed to learn everything..that everybody really does this all the time but maybe don't really appreciate this moments as much as they could and really see the..the benefits of just getting together whatever we know.. eh...as individuals, and yeah, this creations of communitites that actually exists, but we are also not aware of it..are we supposed to be aware of it or just suppose to acknowledge this as a really important factor? This also...or maybe..hhmm..

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- 4 But i think you are a really good networker...
- Johan Laughs*
- 4 In person
- 1 Well thank you...you too
- 6 Also it's different because it's focused on cooperation..we all had too coop..since..when you picked up the boat from the room, that moment became a moment of cooperation.. all the way until we get the thing into the water, so it's also very different, it's all about a group, it's about group learning, and we have to cooperate to get back cause i don't know how are we gonna get back...
- Nuriye Laughs*
- 6 Right, so we have to.. we all have to work together but...this is also really important part of changing strategies for..learning in academia, yeah
- 1 It's actually very, it's quite interesting this thing about..i've been looking a little into self organisation, and..that there's often a certain point that has to trigger something that will grow by itslef, and now we sit here and..i could ah, i imagine this kind of ah..action that we take getting the boat back, is required..its definitely requiered, and then we have to, we just have to organise ourselves to do this, and, the self organasitaion is happening in so many places aswell..which is.Now, it's just an image on that, i think its, yeah...

- 2 But i think that we all love to, we all love to..to learn in a group, this is actully, it's natural, in your family you also learn from your parents, it's a..small core group, and ah, yeah as i said at the begining together you are stronger..i mean it's interesting also like eh..also i now have questions for the class..because students come and go but still it's super interesting for me all the time...it's not that a knowledge would stop, we just transform the knowledge, and we build on it, constantly, like Joe Joe will go...
- 5 Yeah
- 1 Yeah, sometimes i feel a little bit that you could be interesting also to trace everything that, like we've been talking about relational art, do something for example, if we all, if we all say that this is a starting point, and from this, spreads, what has been started, but this experiences, this experience is now incorporated in me, and whoever is here..and, it's really a, a far reaching sculpture..
- 2 Yeah, so you are talking, Richard was talking about social sculpture, but we were talkind with Nuriye about performative actons, so basically this situation puts us, ah, like it's a statement, and performative actions also to tell others that what we are talking about today ah..is something of an importance that they should also be..aware of..so i'm actually also looking forward to do next trips, i think that is actually super important with the legacy of the project..maybe we should make on the website another...

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- 4 Timetable...
- 2 Haha..yeah..it's 5 to one, is there any like, closing statement?...
- 4 I would just like to thank you very much to climb into this boat, and i hope we get back...

Laughs

- 2 Now lets paddle...

1 Johan Rohme
2 Marjetica Portc
3 Amalia Ruiz-Larrea
4 Nuriye Tohermes
5 Joe Joe Orangias
6 Richard Saxton



6 Persons is an emergency island which will be used as a platform for conversations. The 6 persons involved can rotate, the topic starts from our interests on education in an artistic environment.