

## **Relationscapes Practice\***

**Description:** Through a series of experiments and exercises participants use their bodies as primary investigators to define and examine the larger political, social, and organizational choreographies already at work in public spaces. Together participants increase their awareness of the ways their own and other bodies are informed by systems such as architecture, urban planning, transit, behavioral norms, surveillance, as well as their own expectations, in order to investigate how improvisation might work as a tool to increase awareness and agency within these intersecting systems.

### **To Begin:**

Arrive at your location with your partner. Find a place to sit.

### **Contemplative Practice: 10 minutes**

- 5 minutes of meditation
- 5 minutes of writing and/or drawing alone

### **Movement in/with your location:**

### **Choreographic Viewing: 20 minutes**

Consider the following questions while moving in/with your location for 20 minutes.

- What are the choreographic instructions we receive when using public space?
- What information/guidance/directives do we observe? How are they transmitted? How is the space structured to direct activities? How is the space structured by activities?
- How do people respond to the way that the space is structured?
- How does “nature” influence the use, structure and function of space?
- You might want to think in terms of space, time relation, unison, groupings, dynamic, orientation, direction, repetition, phrasing, tempo, patterns, contrast...

**Choreographic Action (appearing/disappearing): 20 minutes**

Experiment with the scale of your appearance or disappearance in your location for 20 minutes.

- What can you do to increase/decrease your visibility?
- What feels risky? What returns you to safety?
- You might think of this as expanding/decreasing your audience.

**After exploring your location:**

Return to the spot where you sat to begin.

**Harvest experience: 10 minutes**

- 10 minutes of writing and/or drawing alone

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\* Developed by Zena Bibler, Katie Schetlick, and Brandin Steffensen. The original practice has been modified for purposes of this assignment.