

Stupid Togetherness

WAYS OF SPATIAL IMAGINATION



DESCRIPTION

As hierarchical structures and exclusion dynamics exist in the production of spaces, we seek to question these spatial mechanisms while exploring collaborative engagement within the urban space. Drawing inspiration from various relational theories of space and related artistic approaches, such as those focused on embodiment, affect, and urban hacking, we call our approach stupid togetherness. We define it as an embodied ex-

CONTEXT

Our workshop invites the participants of the SHAKIN' projects to partake in exploring our environments and challenge our inflexible routing in the interaction with urban space. After a short primer explaining our concerns of exclusion, urban care, and solidarity, the group heads out to the town to investigate these questions through multi-modal methodologies and approaches, such as photography, video, sketching, diary of feelings and found objects. The goal is to uncover mechanisms of spatial production, identify possibilities and openings for hacking and interventions. After exploring the lived and embodied spaces of the city and urban hierarchies, the workshop returns to the initial starting point to take part in the act of stupid togetherness – sharing our findings and writing funny,

INTERNATIONAL AND INTERDISCIPLINARY, OUR GROUP CONSISTS OF STUDENTS OF ARCHITECTURE, CULTURAL MANAGEMENT, MEDIA STUDIES, AND URBAN STUDIES FROM FOUR DIFFERENT COUNTRIES. THE MEMBERS SHARE A COMMON, YET MULTIFACETED INTEREST IN THE VARIOUS STRUGGLES AND NEGOTIATIONS WITHIN THE CITY SPACE AND TERRITORY.

perience of space, which in unexpected and ironic ways subverts existing spatial power hierarchies and creates the feeling of commonness and belonging. It proposes seeing the space as continuously open to experimentation and interaction. As an absurd and evolving concept, stupid togetherness is a provocation raising questions about our relation to space and the human and non-human others in it.

MANIFESTOS

utopic, and serious manifestos together. Manifestos have been historically employed by architects, social theorists, and urban planners as instruments to envision the city and question existing ideas about it (for instance, Le Corbusier's Five Points of Architecture). However, this form of manifesto writing is an exclusive practice in urbanism, amplifying voices in power. In the workshop, the manifesto is re-appropriated as an instrument of spatial imagination for everyone. Not strictly and formally defined, but seen as empowering performative practice of togetherness in space, it becomes a tool to change the spatial arrangement. After the workshop, all student-produced materials and ideas are collected and later presented at the summary in Weimar.

15 / 03

18 / 03