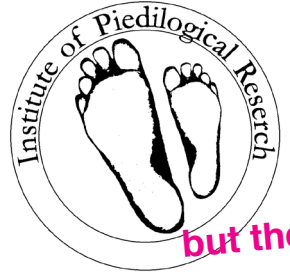


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TIME: OCTOBER 2022
SPACE: REAL/VIRTUAL
AUTHORS: IPR, INSTITUTE FOR PIEDIOLOGICAL RESEARCH

TUTORS: Angelo Ciccaglione, Diana Ferro, Jack Prendergast
PARTICIPANTS: Aleksandra Stemplewska, Ana Vučeta, İrem Pırsıl, Kitty O'Loan, Ömer Faruk Seçim, Pierfrancesco Lisi, Saskia Krautman, Teodor Uzunov, Vasil Todorov with Diarmuid Wolfe, Edgars Plocins

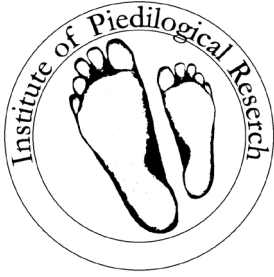
OBJECT: DOPEOPLELIKEYOURFEET? EASA 1:1 ROMANIA POST-WORKSHOP REPORT

The first workshop held by the Institute for Piediological Research aimed to question basic assumptions at the foundations of spatial practice such as how we orient in space, what is the ground we stand on, how we move through space with our feet and so on. As xenofoot researchers, we have proposed an intensive training schedule alternating between walking practices in the territory of Calarasi and reflective/ making/transcendental moments on the grounds of the EASA community. As walking is really close to doing nothing (Solnit, 2000), it opens up a world of possibilities for the participants that allow encounters with local inhabitants, found material, conversations, random observations and visions of other dimensions to affect what they make or write or perform or preach throughout the time of the workshop.



fig.1 IPR morning training

no
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but the
of many
“Causing a
physical or social
disorder, deviation
to be concentrated in a sp
virtual” Tiqqun – The Cyb
“The city layer is perhaps
for sorting users in transi
the urban platform, and th
other” -Benjamin Bratton
“Your footsteps follow no
eyes, but what is within.
Calvino Invisible Cities
“Rhythm is originally t
Every human being w
walks on two legs w
the ground in turn a
moves if he contin
whether intention
rhythmic sound
Canetti
“when the map
territory, some
principle of re
Simulacra and
“Movement vi
of a precisely
-B. Tschumi
“Architecture
about space
about event
happens in
Manhattan
“we begin
movement
mechaniz
mechaniz
a contrib
history
“there



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OUTCOMES OF THE WORKSHOP: THE TOETEMS

“Causing a change in state in a physical or social system requires that disorder, deviations from the norm, to be concentrated in a space, weather real or virtual”

Tiqun – The Cybernetic Hypnotises

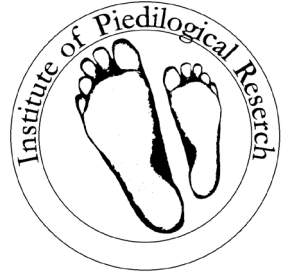
From the very beginning of the conceiving process the workshop has been a reflection on the endless possibilities that you have when you are not set in reaching an outcome, a theme which is crucial both in the educational system than in the designers’ profession during these years and can be applied from a sociopolitical scale to an intimate one. Why don’t we do nothing, why don’t we just walk? Are you open to unknown encounters? How could you gain awareness of your body and possibilities without setting yourself boundaries? Delving from a fixed map deep into the unknown within a safe and playful space, so real that it is almost fictional, provided by being into a group and into a community has triggered many different reactions and reflections within the people involved in the process. From the outset there was a general fear of the unknown city of Calarasi on behalf of the participants, of its no go zones and inhabitants. By setting moments of “vibe check” during the two weeks and splitting the day into indoor creative exercises and random



“ i c o n i c ”
outdoor walks
(sometimes set
to a target,
s o m e t i m e s
guided by
chance), a
feeling of safe
space has been
created within
the group. This

fig.2 IPR researchers

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has given an impression of collective support that allowed a surprising multiple lines and scale of outcome to actually take space and time to develop. The range of outcomes (or let's say in-comes), as a shade of litmus papers, goes from a sociopolitical wider scale, referring to a better perception on the urban layers of the city and car addictions, to a community scale reflection about connections and concentric impacts and spreading of an experience to the whole EASA community, about this constant dialogue from smaller to bigger communities¹ and how this human space could be depicted as a place in itself. Delving into a "human scale" perception and regaining space for questions of embodiment, from the general presence of the body within a space to the thinner detail of the toe on a surface, has created a shared sense of energy, and awareness into the subjects involved². This reconnection to primitive physicality and touch as a "ground zero" of our relationship with the world³ has generated, in the psychological inner scale of the singular person, renovated thought processes and better control over it, resulting in a general sense of empowerment against fear and future choices. We as tutors acted only as facilitators in this process, leaving participants free to propose and carry out their proposals and leading the group sometimes. We all agreed, however, that this process needs a simple set of inputs (the simpler the better) and a specific number of people (around 7 to 12 - the less people, the stronger the inner bonds, the more people, the stronger is the impact on the rest of the community) and their continuous faith in the experience and involvement in order to be activated, even though it seems to be effectively spreading outside via peer to peer experience.

1.
"As soon as you join, you are partaking in the Institute. There is to be no breaks, the process is never ending «...» Every time you occupy territory and utilise your feet you are partaking in the workshop", IPR Manifesto, point 1

2.
"Walking is about embeddedness and responsiveness to the territory, in real time". IPR Manifesto, point 2

3.
"The IPR invites the researchers to listen to their own feet but also to other people's feet, as they are our teachers in escaping from the map". IPR Manifesto, point 7

“it is not the line between points but the point is the intersection lines” - Deleuze, Poirpalers



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“Causing a state in a physical requires that disorder, from the norm, to be ce, whether real or virtual”
 etic Hypnotises
 Perhaps foremost a platform
 ansit, who intern reprogram
 nd through it resort one and
 tton, the Stack
 ow not what is outside the
 within, buried, erased.” - Italo
 ally the rhythm of feet. Every
 lks, and, since he walks
 th which he strikes the
 and since he only moves
 es to do this, whether
 or not, a rhythmic
 s” - Elias Canetti
 map covers the whole
 something like the
 f reality disappears” -
 and Simulation
 nt violates the balance
 sely ordered geometry”
 mi
 cture is not simply about
 nd form, but also about
 ction, and what happens
 .” - B. Tschumi, Manhattan
 rpts
 egin with the concept of
 ment, which underlines all
 anization” - Sigrid Gideon
 anization takes command: a
 ibution to an anonymous hi-
 /
 ere has been a shift between
 ure’ to ‘flow’ generating new
 onfigurations to urban spa-
 ce born out of the networks
 that increasin

REMARKS ON FACILITATION WITHIN YOUR WORKSHOP AND RELATIONSHIP WITH PARTICIPANTS, AS WELL AS REMARKS/ FEEDBACK ON COLLABORATION PRE- AND DURING THE EVENT WITH THE 1:1 ORGANISING TEAM

Among the main tenets of this workshop was that everyone is a participant, tutors and the entire community included. This implies that we framed our role as contributors to this workshop at a virtually equal level with everybody else. If the regular role of a tutor is to give a clear structure, determine the objectives and tasks, we decided instead to step aside and admit that there is no clear structure, there is no precise object or task that must be done. We instead provided the participants with a series of possibilities that range from the material to the theoretical and some possible tasks. Every participant was virtually free of taking on any of the possibilities we offered and potentially create more for oneself and others. By this structure, our role was established as “core” members of the group, who infused energy and ideas to the disordered nature of a non-hierarchical group.

The organising team supported us in a valid way before and throughout the event. Responding to the requirements set to organise the workshop, we (as tutors) were challenged to think of every single aspect of the workshop in a very concrete way. This helped us ground our ideas within the conceptual and logistical framework of the EASA community. On top of that, during the event the organisers were our contacts to support our activities logistically, with food and materials for instance. We appreciated a lot collaborating with the organising team.

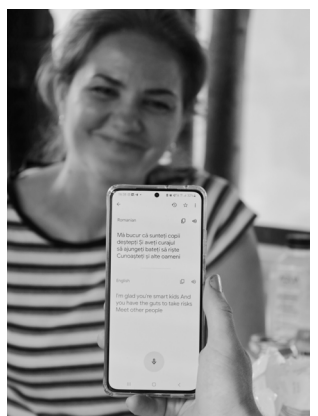
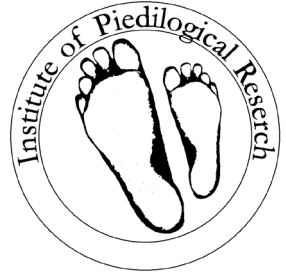


Fig.3 IPR after crossing the border on foot and walking to Bulgaria
 Fig.4 IPR local encounters

DO PEOPLE LIKE YOUR FEET?

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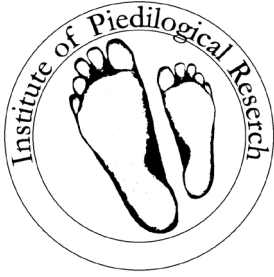


FUTURE OF THE WORKSHOP RESEARCH AND HOW DID EASA 1:1
INFLUENCE/AID/CONTRIBUTE TO IT

The IPR office is open for future collaborations,
further projects and residencies. EASA 1:1 has been
the ignition key of the feet engine.



fig.5 transcendence: expected [future](#) of the workshop



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* The exercises may
 have varied from the
 original plan.
 All good.

ANNEX 1: TEAMBUILDING - SELFBUILDING - WORLDBUILDING EXERCISES*

Activities conducted by the IPR during the workshop.

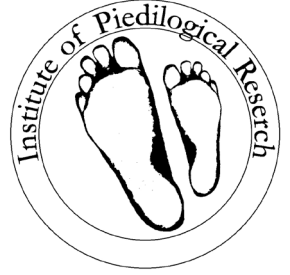
KEYWORDS AND THEMES:
 presentation [to de-feet any hesitation]
 post-truth
 embodiment
 orientation and perspective
 invisibility to map
 urban exploration and engagement
 process and instructions
 drift and derive

BEGINNERS

name	what to do	what to bring	keywords	reference
fake news	bring barefoot fake news into the world		post-truth	IPR
accidental art	find an object or visual element on the street that can be art but it is not intended as art	camera/ phone	urban exploration and engagement	wicked arts assignments
zeno walk	walk towards something but never arrive		urban exploration and engagement	
spirit of the law	break into your neighbor's home and tidy up the place	your neighbor	urban exploration and engagement	wicked arts assignments
where do you orient yourself	choose your direction		presentation	IPR
Tinder foot	Footmatching by similarities	feet	Presentation	IPR
The Fractal foot	Draw a foot on your foot. Expand your drawing on the outer space.	foot paint	embodiment	IPR
Get lost	walk around freely for an amount of time at night , then send your position on the whatsapp group.	phone	orientation and perspective	Diarmund Wolfe
Cowalking	stop. Have a look around. How are other creatures walking?	eyes	embodiment	IPR
Get in touch	In pair, standing in a space, as each other questions and get closer until you touch each other		Presentation	IPR
feetYoga	lead a yoga session on a squared cloth			IPR Aleksandra Stemplewska
feetStretching	lead a stretching session on a squared cloth			IPR Ana Vuceta

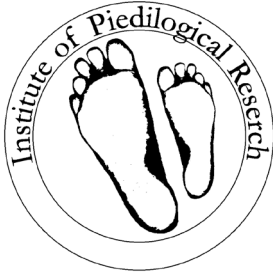
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<u>drifting</u> <u>derive</u>	“a mode of experimental behavior linked to the conditions of urban society: a technique of rapid passage through varied ambiances.” It is an unplanned journey through a landscape, usually urban, in which participants drop their everyday relations and “let themselves be drawn by the attractions of the terrain and the encounters they find there”	<u>feet</u>	<u>Derive</u>	<u>IPR</u>
<u>drift and mind map</u>	walk without following a map. explor. stop after some time. and draw a map recreating the path you have taken. then compare with others to see commonalities and differences in your journey.	<u>feet</u> <u>sketch-book</u> <u>pencil</u>	<u>drift</u>	<u>IPR</u>
<u>barefoot</u>	While barefoot, dip your feet in paint and start walking. Walk until your footprints disappear. Sit down, dip your feet in paint again and continue.			<u>IPR</u>
<u>Walkie Talkie</u>	<u>guide someone via walkie talkie</u>	<u>walkie talkie</u>		<u>IPR İrem Pısıl, Kitty O'Loan, Ömer Faruk Seçim, Saskia Krautman</u>
<u>Brand new home</u>	<u>Spot the Versace house</u>			
<u>Count the surface</u>	<u>Barefoot, count the surfaces your feet go through. Repeat the experience blindfolded.</u>			
<u>Footnotes</u>	<u>Take notes on your leg</u>			
<u>Crossing borders</u>	<u>Draw on someone else foot</u>			
<u>Toehoroscope</u>	<u>Explain the whole easa community their feet personality</u>			
<u>Shadow derive</u>	<u>walk only on the shadows</u>			
<u>Wind derive</u>	<u>tie a strip of paper on your arm and follow the wind route</u>			<u>IPR Ömer Faruk Seçim</u>
<u>the dotted map</u>	<u>Join the dots of the dotted illness and follow the map</u>			
<u>Greetings</u>	<u>Shake each other toes</u>			
<u>magenta world</u>	<u>colour the world in magenta</u>			

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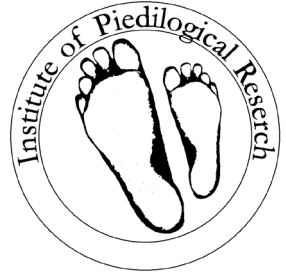
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ADVANCED

name	what to do	what to bring	keywords	reference
speed-teaching	teach someone something in 5 minutes		presentation	wicked arts assignments
talk to a stranger	create an intervention in public space that invites strangers to talk to you about a specific topic		urban exploration and engagement	wicked arts assignments
Made in X	produce artifacts for a society that has never existed		post-truth	IPR
conspiracy theories	create a conspiracy theory about your institute. Make a IG page about it		post-truth	hands society
data analysis	count the feet in the city		urban exploration and engagement	IPR
The art of everyday	choose an object, a place, a person or a thing that you can follow for 7 days. observe and document the changes		process	wicked arts assignments
moving the city	find new ways to move through the city or re-think one that already exists. Try to go from one place to another using different strategies and/or devices.		urban exploration and engagement	wicked arts assignments
Resistance	Tie a series of long strips of cloth to your body and start walking. Anybody can pick one strip and hold you back. Keep walking until the strips stop you.		embodiment	
Be professional	Buy lab coats. Dye them in magenta.			IPR
Local identity	Lose your clothes. Replace them with romanian ones.			IPR Pierfrancesco Lisi
Barefoot derive	Walk barefoot in the street			IPR
Map of thoughts	Draw a map of your thoughts			IPR Ana Vuceta
regenerative research	Injure your feet. Document your healing process.			IPR Edgars Plocins
Feet jenga	in circle, move one foot each turn to touch someone else foot.			
in your feet	walk on someone else foot. Walk with someone else foot			IPR
deplaced	follow another city's map			
my lord	make a sacrifice to the lord of the feet			IPR
fictional	walk in a place describing another one			IPR

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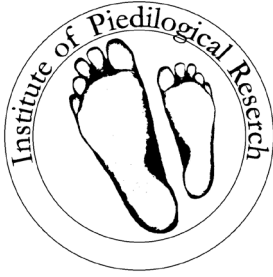
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PROFESSIONAL

name	what to do	what to bring	keywords	reference
post-truth lecture	create a post-truth radio show of no less than 10 minutes. Debate, trying to persuade your audience of the content's truthiness, and then engage into Q&A session		truth	IPR + hands society
Computational invisibility	design a way to become invisible to a computer vision algorithm		invisibility to map	wicked arts assignments
timeout	declare a timeout from something you are required to do. Do it and document what happens.		process	wicked arts assignments disseminart collective
Lose it	Start walking in the morning. Keep walking until you reach an unfamiliar place, far from where you started. Take turns whenever you can and don't keep track of them. Keep going to make sure that you get lost. Continue walking until you get hungry. If you have a snack with you, eat it. Resist the temptation to find your way back until the evening. When it starts getting dark stop and try to understand where you are to get back. If you don't manage, sleep under a tree and get back in the morning.		drift and derive	IPR
The (dotted) illness	walk to the hospital multiple times			IPR Vasil Todorov
Walk to Bulgaria	Walk to Bulgaria crossing the border barefoot	feet		IPR Vasil Todorov Teodor Uzunov
Toe ID Cards	Provide each EASA member with a personal ToeID Card. Make it mandatory. Collect data.	feet		IPR Pierfrancesco Lisi
Toeoffice	Set an office for the IPR. Build an office for the IPR.	toe ID card		IPR
Shoecrifice	Sacrifice a pair of converse by burning them in a public ceremony.	petrol		IPR
Bonfire	Gift the fire to the community.	water		IPR Ömer Faruk Seçim

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ANNEX 2 : RESEARCH WORKOUT PLANNED ROUTINE (SEE WORKSHOP PROPOSAL)*

	D1	D2	D3	D4	D5	D6	D7	D8	D9	D10	D11	D12	D13	D14
	30/07	31/07	1/08	2/08	3/08	4/08	5/08	6/08	7/08	8/08	9/08	10/08	11/08	12/08
ANTE AM		Scale energy bar	mas-sage		Scale energy bar		Tran-scen-dental meditation (adv)	Mas-sage		massa-ge				Toe-tems te- sting
AM		Pre-sen-tation exer-cises (beg)	Legs (beg)	Min-dful-ness (beg)	Legs (adv)	Col-lecti-ve legs	Min-dful-ness (adv)	Legs (beg)	col-lecti-ve biofe-etback	legs (adv)	legs (pro)	Min-dful-ness (pro)	Foun-dation of toe-tems	Tran-scen-dence (pro)
PM	Pre-sen-tation exer-cises (beg)	Legs (beg)	Legs (beg) + aliens	Legs (adv)	Min-dful-ness (adv)	Col-lecti-ve legs	legs (pro)	Min-dful-ness (adv)	col-lecti-ve biofe-etback	legs (pro)	Legs (pro) + aliens	Foun-dation of toe-tems	Foun-dation of toe-tems	Final report
POST PM	Scale energy bar		pedi-cure	Scale energy bar	pedi-cure		Scale energy bar		Scale ener-gy bar		Scale energy bar			Scale energy bar

The schedule is seen more as gradient. Where the initial structure is provided by the institute/[tutors] and as the process progresses the participants will have more control in forming their own path. Defining their own maps, setting their own personal/ collective objectives.

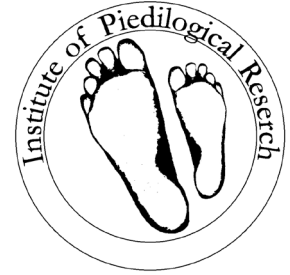
There are cycles which alternate between individual walking and intuitive feet actions (objectsforwalking, performances, speculative walking novels...) and moments for reflection.

*

Schedule may adjust according on the scale energy bar (How far can you walk today?) of the participants [and of the tutors - and of the organizers].

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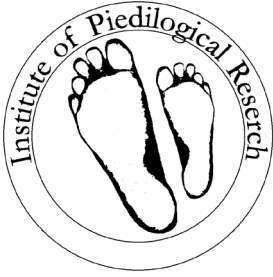
ANNEX 3 : RESEARCH WORKOUT PRACTICED ROUTINE

	D1	D2	D3	D4	D5	D6	D7	D8	D9	D10	D11	D12	D13	D14
	30/07	31/07	1/08	2/08	3/08	4/08	5/08	6/08	7/08	8/08	9/08	10/08	11/08	12/08
		Scale energy bar		training			Transcendental meditation (adv)	Mas-sage			mas-sage	massa-ge		
AM		Pre-sen-tation exer-cises (beg)	training yoga (beg)	Min-dful-ness (beg)	Mind-ful-ness (adv)	Col-lecti-ve legs	Min-dful-ness + toeof-vice (adv)	Mind-ful-ness (adv)	legs @church (adv)	vibe check @restau-rant (adv)	mindful-ness (adv)	legs @ Bul-garia (pro)	Min-dful-ness (beg)	Tran-scen-dence (pro)
PM	arrivals	Legs @bar (beg)	Legs @city (beg)	Legs @city (adv)	Legs @beach (adv)	Col-lecti-ve legs	legs @city (beg)	legs @city (beg)	legs @waste-land (adv)	vibe check @pub + lost and found	mindful-ness feet vs hands debate (pro)	legs @ Bul-garia (pro)	Founda-tion of toe-tems	Final report
	arrivals	EASA opening	vibe check	Scale energy bar	vibe check @beach		Scale energy bar		Scale ener-gy bar	collective biofe-etback: EASA FORUM			shoe-cri-fice + bonfire	Scale energy bar



fig.6 7 8 IPR research process. Toeoffice collecting data and providing ToeID Cards.

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fig. 9 10 11 12 13 14
IPR field research.

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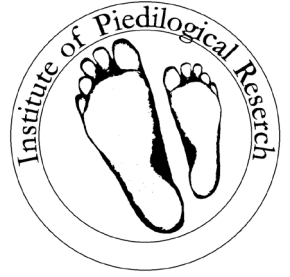
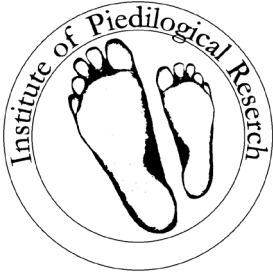


fig. 15 16 17 18 19
IPR theoretical research.



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ANNEX 4: IPR MANIFESTO

1 The Institute for Piediological Research (IPR) is a very serious think-tank about spacemaking through walking practices. There is no outside from the workshop, as soon as you join you are partaking in the institute. There is to be no breaks, the process is never ending, people are continuously participating whether they like it or not. Every time you occupy territory and utilise your feet you are partaking in the workshop.

2 The IPR advocates for the collapse in scale of the map unto the hiker/explorer/truth seeker's body within and without the act of walking. Walking across the map is beyond thinking of location, beyond placing a dot on a flat piece of paper and beyond planning a trip. Walking is about embeddedness and responsiveness to the territory, in real time. The walker transforms each spatial signifier encountered in the territory into something else (De Certeau, 1980) that is beyond any rational expectations.

3 The IPR does not believe in cartesian, objective, geometric maps. We aim at an altogether obliteration of the current typology of map which is meant for improving the efficiency of the capitalistic system. Each one's feet make a new map. Our feet can think! We want to use the brain in our feet to free ourselves from the disciplinary rule of the

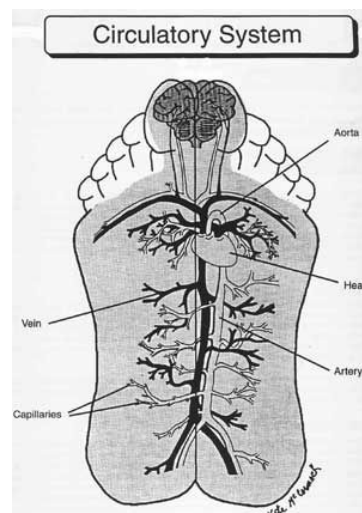
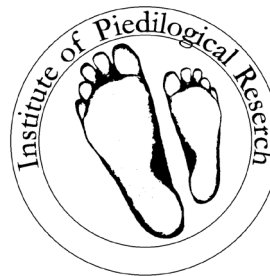


fig.20 how feet do think

map. We want to find our own territory beyond the simplified diagram of the map, in between the pixels of the digital map.

4 The IPR is looking at the multiple potentialities of utilising walking as a tool for research and escaping from the normative productive cycles of spacemaking. Walking can revolutionise the way we design! Walking is an immersive practice which allows us to get outside from our own brains and take part in the territorial context

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at ground level, in 1:1 scale. When we get out from our “projecting” mind and we start receiving the 1:1, when the map is the entire territory, the principle of pre constructed reality disappears (Baudrillard, 1981), to reveal a different state of things.

5 The contemporary young designer, architect student, “creative”, feels the need to produce. Even in your off time you are pressured to “up skill”. Learning new computer programs on your days off or entering unplayed competitions with your friends late at night just to get *one leg up*. THE IPR SAYS NO!!! What if there was a way to escape from all this? What if there was a way to escape for this path that seems to be mapped out before us? Walking is the way to break the patterns of production inscribed in us by the university system! What if we just do nothing? What if we just walk? We just choose to WALK! We let our feet create our sense of autonomy, in fact they might even be free from our own control. We want to regain our creative freedom through one of the most primitive gestural acts of humanity.

6 The IPR uses the feet in all its beautiful nuances to destroy the presence of the map as a discipline and control tool. Walking while absolutely focusing on the feet triggers an obsession on the foot, on its image, on its own skin map, on its own smelly territory. The foots hijack the researcher’s brain and takes over hacking any totalising vision of the territory with images of feet with smiles and toes with noses. All the piedilological nonsense completely floods in and overwrites any mapped order. It’s a total anarchy of the feet.

7 The IPR acknowledges the anarchic rule of the foot and its role to territorial and thus spiritual transcendence. The foot is a map by itself which contains morphological and topographical information, which possesses a system of sign and significant, which contains information and symbols on the whole body. But the foot can’t just be read like a standard map, with your eyes, it’s not a passive device. The IPR invites the researchers to listen to their own feet but also to other people’s feet, as they are our teachers in escaping from the map.

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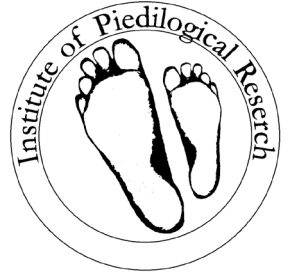
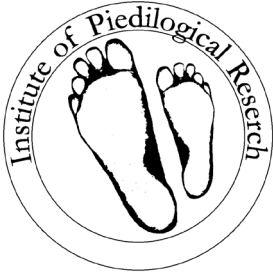


fig.21 final presentation

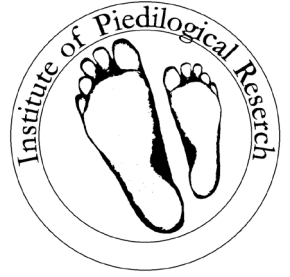
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1 Don't take anything for granted, neither PhD grants provided by the institute of piedilological research.

Nor footnotes.