



Vimeo Trailer

Slow Playground

Immersive journey through multiple terrains with formats of interviews, film screening, movement exploration, sound immersion walk, spatial installation, screening of the compilation of interviews and reporting of experiences onto a live digital board.

by Cecilia Pez and Jolene Lee from the Laboratory of Intelligence Culture



Laboratory of
Intelligence
Culture



Zooz Approach

Slow Playground is a proposal of a journey which engages with all our senses to navigate, question and reflect upon the tool of scale. We want to raise the awareness of the simultaneous cycles, patterns and rhythm of different scales surrounding and affecting us. By living in the state of 'Slow Playground', we will open our minds to be confronted with moments of liminality. The key into this space is to allow ourselves to slide in with naivety.

Collective experience as a learning mechanism through different formats is used to capture the abstractness of the theme. Sprouting from the petri dish of the 'Laboratory of Intelligence Culture' (<https://thelabofintelligenceculture.com>) and 'Zooz Approach' (<https://www.zoozapproach.com>), the concepts of

'Navigation in uncertainty' – as the fundamental experience of being alive. Not knowing is the norm upon which we explore anew, when we succeed. Questioning what is at the base of our beliefs.

'Reflective autonomy' – claiming the basic capacity to operate the power of one's own reflective sense–thought and intuition, at times within and at times without the main stream.

'Body follows mind' – exploring a wide arch of untouched emotions and unmediated immersive experiences. Glimpses of fresh and acute states of mind may emerge and infiltrate forms.

are used as the main lines of exploration.

“Look at the moon, what is our relationship with it? The moon orbits around the earth, the earth orbits around the sun. Day, night, seasons – the most significant biorhythm for all organic life forms. This rhythm has guided humans for thousands of years. The earth and the moon are engaging in an axis of relationship. There is an invisible connection through gravity. The moon’s gravity pulls at the earth, causing tides – the ebb and flow of life. It is the pull of the moon’s gravity on the earth that stabilises the tilt of the earth and holds our planet in place. The gravitational influence, this tension, helps regulate the earth. Within all the interconnectivity from the scale of our body to the celestial bodies, we are in suspension.” Scales, Journey into Time (2021)

Through the many corridors of the Lab, the theme of ‘Scales’ was opened within a larger theme of ‘Time’ in 2021. It was observed that juxtapositions of living bodies could open a door into grasping the technology of scale. The most concrete form of an example of scales and the nearest celestial body to the earth is the moon, hence a journey into the theme arises from this standpoint. We ask ourselves, what can we learn from the relationship of the earth and its moon? What phenomena are the source and result of the tension which holds these two bodies?

We can only begin to understand the multiplicity of realities, how they come about and how they continue to co-exist within an algorithm of synchronicity which is invisible to the naked eye. Although we may not be able to plainly see it, these systems shape our perceptions and help us navigate the world. Therefore, it is important to understand this process of how we perceive the world.

“They, who recognised cycles and studied them for their benefits.
They, who used intuition and abstraction to navigate uncertainty.
They, who before language used rituals to teach metaforms and how to recognise them.
They, who managed to be conscious together, to know together, to strengthen a sense.”

Door into Abstraction, Letters to the Modern Mind (2021)

It was learnt that synchronicity has been an important part of humans since the late stone age through archaeological findings, how it was used as a survival response and how it became an advanced technology. Synchronicity was taught through rituals as a process of learning where a process of distinction where a change of consciousness is created through it.

Arriving to today, in our data crazy society, there is extensive amounts of information constantly buzzing. This information suggesting synchronicity is often seemingly as a default and something we cannot choose. In fact, we should be asking ourselves, what is our agenda, as syncing is happening only as a byproduct of other agendas within the layers.

Let’s tune out of all synchronicity we are aware of until all falls silent and further until we sense the sound of our biorhythm. When we are able to sense our status quo, we can recognise the fictional rhythm and therefore choose which of them we would like to dial back up. The idea is to take a stance and create a chance to suspend. (See image ‘Field of Perception’)

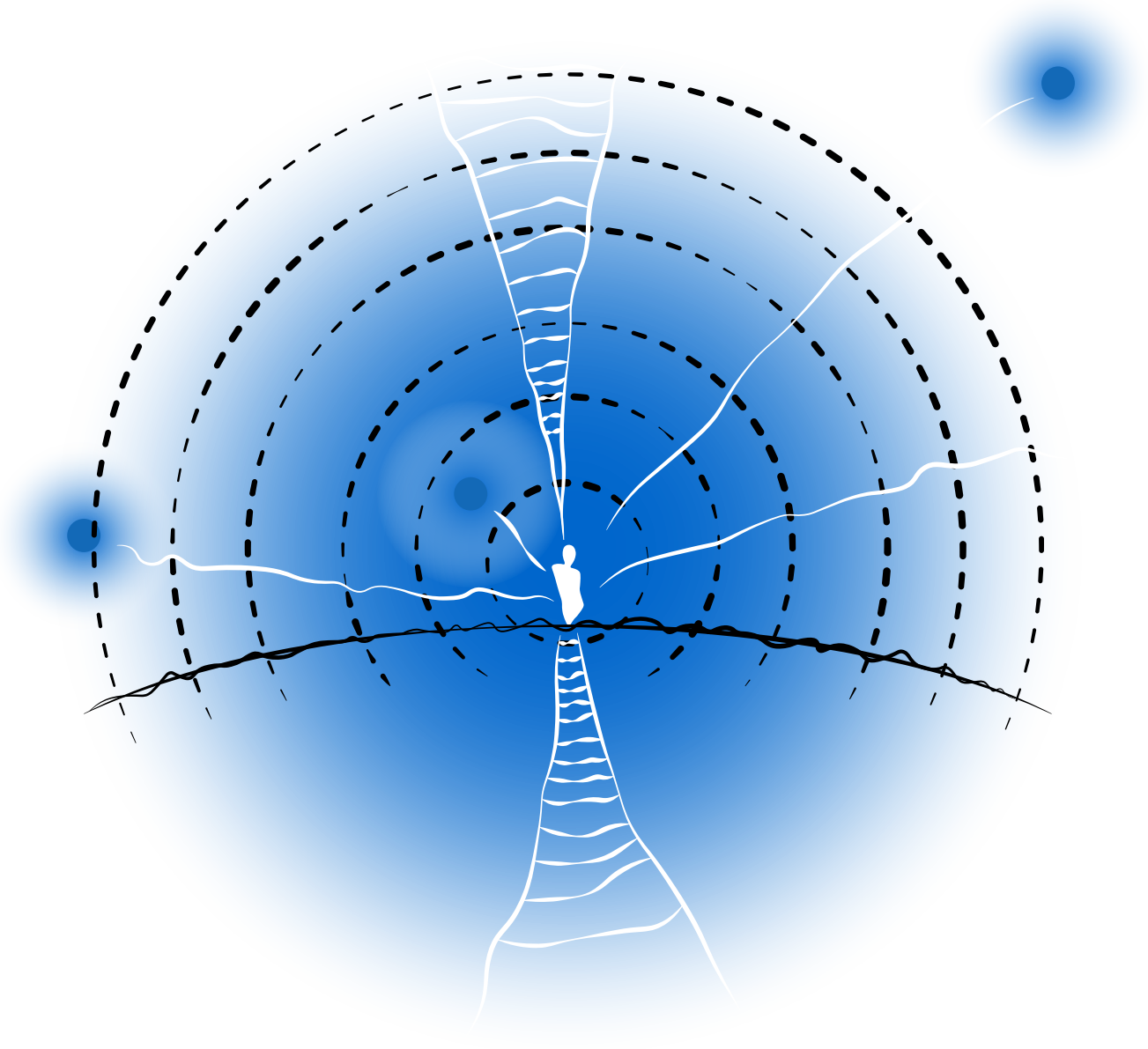


Field of Perception
Scales, Journey into Time (2021)

The earth is rotating at a speed of 1.670km/h and the moon is orbiting the earth at the speed of 3.683 km/h thus creating the most significant bio rhythm for all organic life forms – suspension and interconnectivity. Why don't we feel it? The reason is simple – us, the earth, and everything else inside it is travelling at the same speed. In order to perceive the movement of the earth, we have to glance at the clouds outside.

With the same intelligence, if we try to synchronise with a cycle in order to locate the origin, we would be just caught in circles and we will not be able to trace a thread or pin point it. Instead, if we stop and take a stance between the webs of the cycles while leaving a slight gap from each and every thread, we might meet a possible subjective dialogue.

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The Future is Present

Inspired by the excerpt from 2038, The New Serenity, for the German Pavilion at the 17th International Architecture Exhibition – La Biennale di Venezia, the future is present.

Within our trained field of perception by our immediate sphere of bodily senses – touch and taste, directly using the outer layer of our bodies – smell, hear and see, expanding from the outer layer towards the peripheries of our bodies – we are able to navigate a simple stance. However, we can still stretch the skin of our mind through the tool of scale to expand our field of perception through the composition of our senses.

We can transport ourselves to a coordinate in the future by throwing a magnet towards the direction today and thus changing the present. A repeated cycle of back and forth of this act weaves a continuity of our being and enriches our intuition and experience of this navigation tool to travel through scales.

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As we are bodies, who are connected to other bodies, who are living on a celestial body, who is connected to other celestial bodies – there exist layers of biorhythms which are the constant cycles of our beings. Furthermore, they are being driven by another axis, the time vector.

“The future is not a time. It’s a tool to deal with time and as such it is the most openly discursive and democratic narrator we can deploy to actively engage with the present. The future is anchored in our present as a narratological tool, which connects individual and collective experiences of the past with each own’s and societies’ expectations of the coming times. Thus, a story about the future is always also a story for the future.”

Inspired by the excerpt from 2038, The New Serenity, for the German Pavilion at the 17th International Architecture Exhibition – La Biennale di Venezia, the future is present. (See image ‘The Future is Present’)

The Lab comes together as a multidisciplinary space of inquiry as a means of reclaiming our ‘space of mind’. In a world which is ever more fragmented in terms of flows of information, technological manipulations and interfaces, and ever more occupied with marketing content and streams of resources, our meeting point becomes a ground to re-occupy both our personal space of mind and the mind we share as a last stronghold of a collectively shaped public space of sense-making and a central heritage to humanity.

We operate and build on this notion and carry the question of how do we want to shape our relationship with our bodies? How can ‘Slow Playground’ construct an alternative and parallel embodiment to our functional reality?

Slow Playground can be firstly experienced through an immersive journey of a closed group of active participants as an event marking the start of the festival. The journey consists of 7 stages, themed – ask, screen, perform, walk, reflect, replay and report. (See image, 'Diagram of Stages')

We ask,
what do you gravitate towards?
what is this invisible tension line made of?

We screen,
a glimpse into the tool to scale your field of perception through the composition of your senses.
(See video, 'Slow Playground Trailer')

We move,
a movement exploration with 'Zooz Approach',
with a reading performance as a guiding line,
and accompanying live musical interpretation by 'Badecima'.

'Zooz' in Hebrew has a double meaning: it is a short verb, used to motivate motion in the world of forms, and it describes the agility required to flow between experiences in a less visible, yet very real sense. Within 'Zooz', we wish to find ourselves in a condition of receptivity towards difference-making occurrences that we cannot name or be accustomed to, where beholder and performer are woven as unison into an indeterminate, yet gravitating space of transformation.

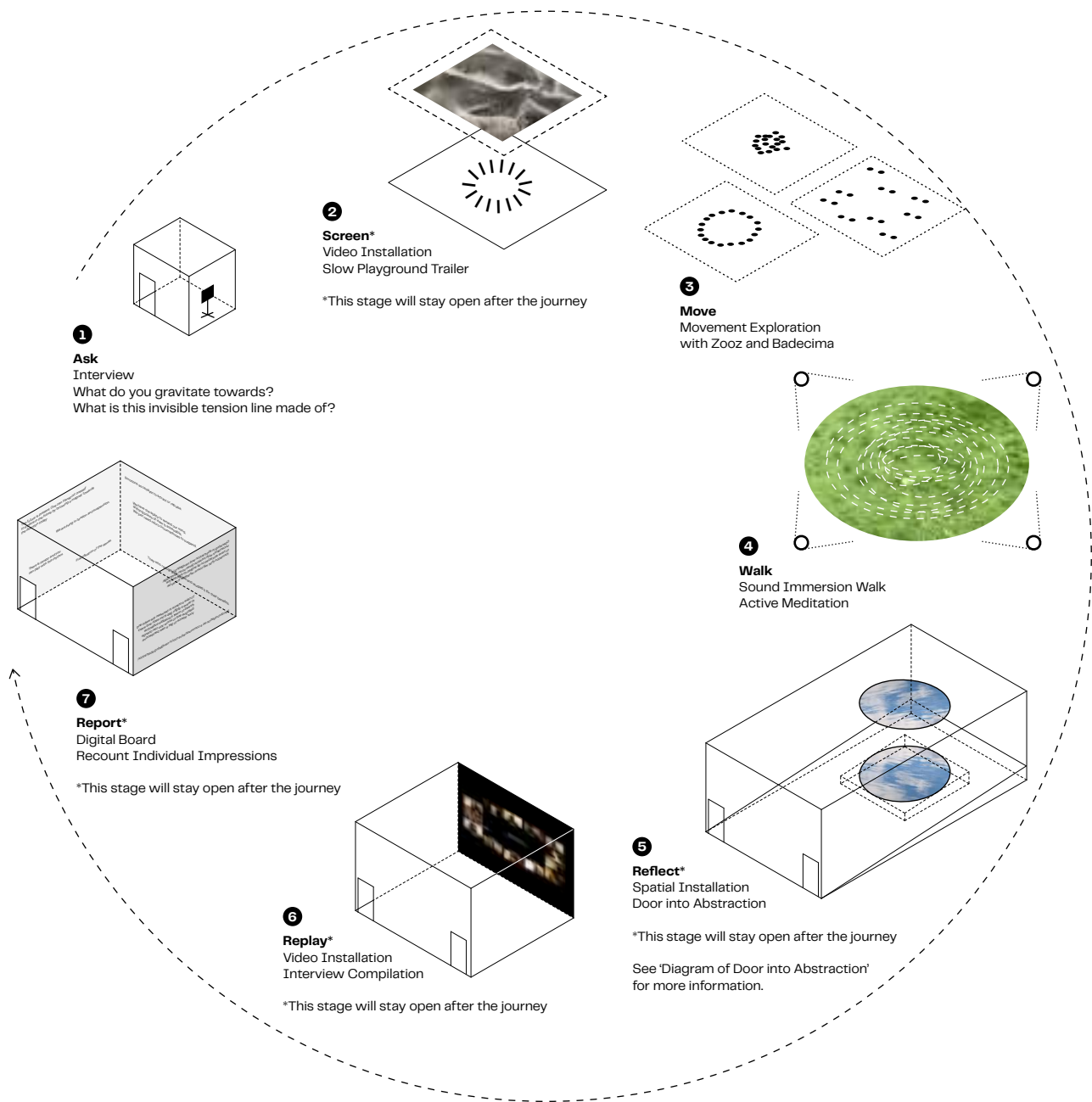
We walk,
an active meditation with audio guidance,
while we actively observe our body, within the bodies, and celestial bodies around us.

We reflect,
an augmented space, a door into abstraction,
with plays of elements of water, reflection, sound, perspective, scale, and balance.

A white box of 16:9 ratio with a 6% inclined ramp, entering from a door and walking up to a circular cut out with an infinity mirror box of water vibrating at 12Hz below. Above, the circular cut out appears as a mirror, hung at a mirrored angle to the floor. Multiple spotlights installed near the cut out to create reflections using the two reflecting bodies – water and mirror. (See image, 'Door into Abstraction')

We replay,
the answers to the questions we asked in the beginning,
what is this invisible tension line made of?
what do you gravitate towards?

We report,
writing individual impressions onto a canvas,
to recount what we have experienced,
what we have learned.

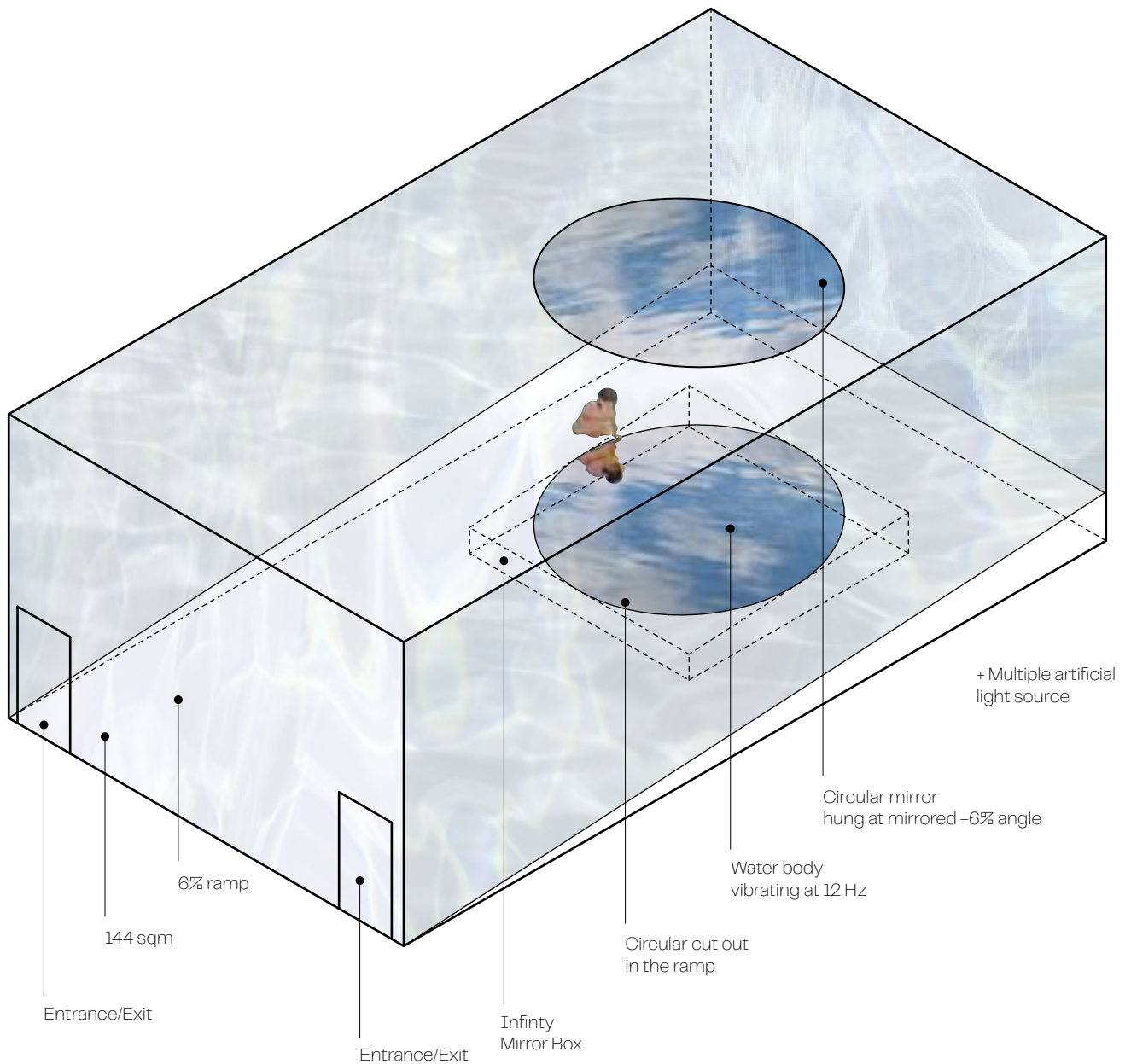


Slow Playground Diagram of Stages

Slow Playground can be firstly experienced through an immersive journey of a closed group of active participants as an event marking the start of the festival. The journey consists of 7 stages, themed – ask, screen, perform, walk, reflect, replay and report.

4 out of 7 stages, screen, reflect, replay and report, are open to all after the event until the end of the festival as a spatial experience and video screening as the pre and post product of the immersive journey event. These stages will be guided in the one ear, an audio guide, and in the other open to environmental sounds of the installation.

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Door into Abstraction Spatial Installation of Slow Playground

We reflect,
an augmented space, a door into abstraction,
with plays of elements of water, reflection, sound, perspective, scale, and balance.

A white box of 16:9 ratio with a 6% inclined ramp, entering from a door and walking up to a circular cut out with an infinity mirror box of water vibrating at 12Hz below. Above, the circular cut out appears as a mirror, hung at a mirrored angle to the floor. Multiple spotlights installed near the cut out to create reflections using the two reflecting bodies – water and mirror.

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The event will invite curious people who want to understand the multiplicity of concepts and explore the ability to use the mind, imagination and body to cross the invisible lines of 'consuming' the event and enter into the sense-making process with us. We wish to bring an instance of the practice of coming together acquired along our journey, as an open laboratory into 'con-scious', 'to know-together'. A window into the technology of scale through a collective immersion in a reflective event.

The event lasts 90 minutes with a capacity of 15 participants. It starts with an interview of the participants individually which will be used as a guiding entry into the themes at play followed by a screening of the Slow Playground trailer.

With these two sleeves in mind, the participants will engage with a movement exploration with the 'Zooz Approach' then into a sound immersion walk as a form of active meditation. These 2 stages take flight in the natural outdoors with a view to the open sky and on the tunes of live musical interpretation by 'Badecima'.

After the movement and mind explorations, the participants are guided to reflect, a space installation to recollect their thoughts for the next stages, replay and report. Replay consists of the compilation of interviews by the participants in the very beginning of the event and report will allow the participants to document their experience which will be projected live into the space.

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As all of the stages hold a certain interrelationship between another, the programming of the physical space connecting the stages should also be considered. The sequence of the stages should be experienced in a seamless and well flowing journey and at the same time the stages that will continue to stay open should be accessed individually.

**Image in collaboration with ©Studio Pabst
by Cecilia Pez and Jolene Lee from the Laboratory of Intelligence Culture**





Image by ©Neil Hoare

Cecilia Pez and Jolene Lee from the Laboratory of Intelligence Culture

Jolene Lee is a Berlin based architect with bplus.xyz. As a laboratory member since 2019, she is interested in the technologies and cultivation of the mind and self. With conceptual and installation experience, she uses her architectural training to express laboratory concepts in formats of maps and performative installations. Her commendable installation projects include Fenster zu Fenster 2019 at BDA Galerie Berlin and Forecast Festival 2018 at HKW Berlin with FAKT Office for Architecture.

Cecilia Pez, is a multidisciplinary artist based in Berlin with a practice that combines elements of architecture, public space, scenography, body and sound. With a DAAD scholarship she studied MA in Arts at TU Berlin. She received the INITIAL scholarship by the AdK and currently explores her voice, funded by the Musik Fonds. Highlighted by projects such as: Fonópticos, FAV, Badecima musical project, Zouz Approach as part of Lab, Silence – sound installation at SSI, HU, CTM Fest, amongst others.