

A SMALL WORLD
OR
A PLACE IN BETWEEN US

NICOLÁS PARIS

MENTAL EXPERIMENTS, EXERCISES BY DEMONSTRATION,
WALKS IN THE FOREST, INCOMPREHENSIBLE WORDS,
SILENCES WITH RHYTHMS, INTERMEDIATE PLACES,
CONVERSATIONS WITH INSECTS, INVISIBLE SPACES,
UNSTABLE BALANCES, AND UNPREDICTABLE PROCESSES.

INTRODUCTION

THIS BOOKLET IS THE RESULT OF THE ONGOING RESEARCH ON DRAWING AND PRACTICAL EXPERIENCE BY THE ARTIST NICOLÁS PARIS. MADE IN THE CONTEXT OF THE EUROPEAN PARTNER PROGRAM *SENSE SQUARED*, IT IS A VISUAL AID TO A WORKSHOP, A SUGGESTION TO DEVELOP TOOLS, AN ENCOURAGEMENT TO INSPIRE, SHARE, AND SPEND TIME TOGETHER. YOU CAN USE IT IN YOUR DAILY LIFE, AND ALSO READ AND ENJOY IT AS AN ARTIST'S BOOK.

OVER THE PAST SIX YEARS, MARRES' EDUCATION DEPARTMENT HAS MADE NUMEROUS PROGRAMS DEVOTED TO ARTISTIC PRACTICES AND SENSORY KNOWLEDGE FOR SCHOOLS AT ALL LEVELS OF EDUCATION. AT MARRES IN MAASTRICHT, WE HAVE EXPLORED MOVEMENT, VOICES, DRAWING, AND PLANT WORLDS, EACH TIME FINDING NEW WAYS TO ENHANCE EDUCATIONAL METHODOLOGIES WITH A MORE CREATIVE APPROACH WHILE FOSTERING WELLBEING AND SELF-REFLECTION WITHIN SOCIETY. PARIS' WORK IS A NATURAL SUPPORT OF THESE EXPLORATIONS.

MARRES AND NICOLÁS PARIS IMAGINE AN EDUCATIONAL SYSTEM THAT IS NOT CONFINED TO ONE LOCATION, BUT DEEPLY ROOTED IN AN EXTENSIVE ENVIRONMENT. AN ENVIRONMENT WHERE YOUNG AND OLD LEARN TOGETHER, HONING THEIR SKILLS WITH CURIOSITY AND A SENSE OF DISCOVERY. AN ENVIRONMENT THAT ENCOURAGES LEARNERS TO DEVELOP THEIR TALENTS, FOSTERING CREATIVITY AND EXPLORATION. AN ENVIRONMENT WHERE EACH QUESTION CAN YIELD MANY ANSWERS.

ILSE VAN LIESHOUT
MARRES EDUCATION

THIS PUBLICATION IS A WORK
IN PROGRESS, AN EXPERIMENT
THAT IS HAPPENING.

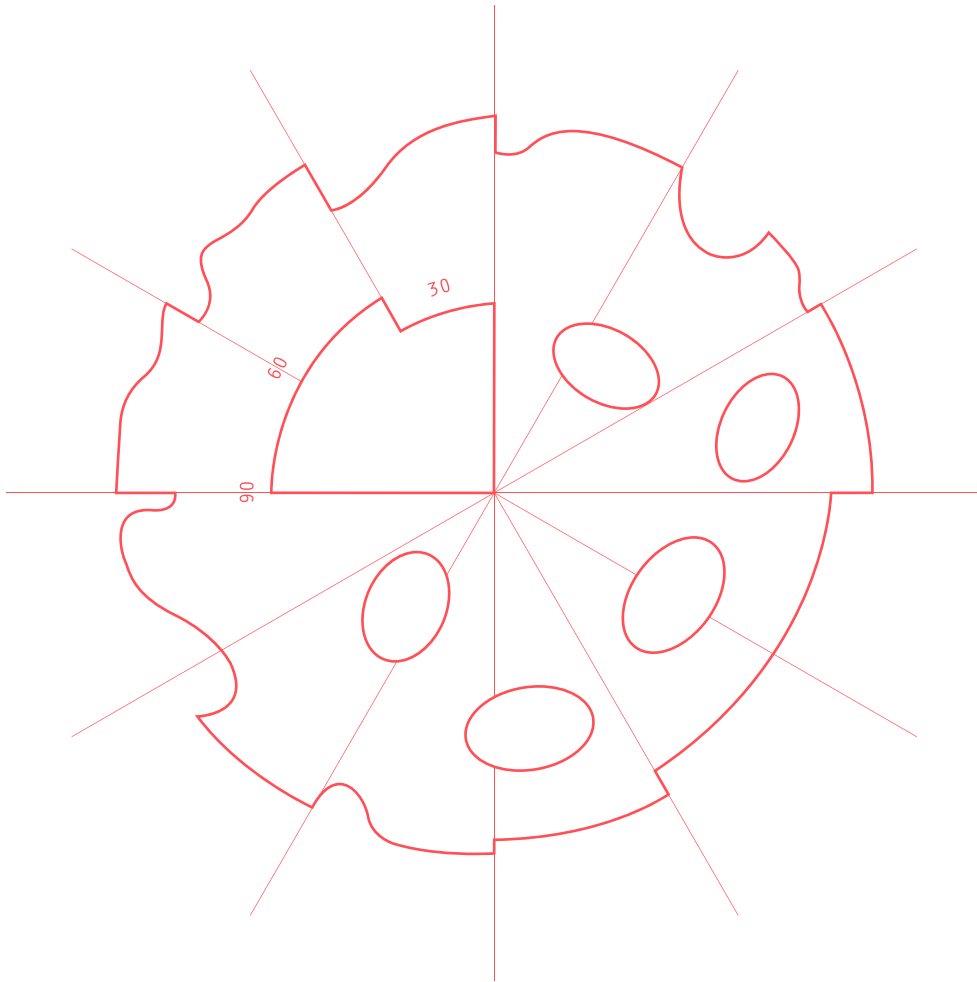
IT IS A PUBLICATION
TO INHABIT THE UNIVERSE
AS IF IT WERE A SCHOOL,
WHOSE CONTENTS ARE THE ENCOUNTERS,
PARTNERSHIPS, ACTIVATIONS
AND SHARED TIME.

THEY ARE EXERCISES THAT
TRY TO USE WORDS AND REFLECTIONS
AS PLASTIC MATERIAL,
TIME AS A CONTAINER,
LEARNING AS A SYSTEM OF THOUGHT
AND ART AS A LIEU.

IT IS AN OPPORTUNITY TO EXPERIENCE HOW
LISTENING, AWARENESS AND SILENCE
CAN ALLOW US TO CONCEIVE
THE ENVIRONMENT AS A THIRD TEACHER.
WHERE WE CAN LEARN BY WALKING
-AS IN A PERIPATETIC SCHOOL-;
OR FROM THE INNER STILLNESS.

IT IS A POSSIBLE DETOUR
TO BE AMONG TREES
AND SHARE THE SAME GROWTH SYSTEM.

IT IS A LABYRINTH TO BE CURIOUS,
AN INVITATION TO LEARN TO LOSE ONESELF
IN ENVIRONMENTS OF EXCHANGE AND LEARNING
BASED ON AFFECTION, SOLIDARITY
AND THE CREATION OF BONDS.



WE ALL WANT TO TALK ABOUT
WHAT WE LEARN AND KNOW;
IT IS ONE OF THE MOST COMMON
MECHANICAL ACTS.
BUT ONLY THOSE WHO REMAIN SILENT
WHEN NECESSARY
CAN BECOME THEIR OWN TEACHER.

WALK AND TALK

GIVE FREE GUIDED TOURS
IN YOUR ENVIRONMENT.

BETWEEN 10:00 AND 12:00
AND 2:00 AND 5:00

YOUR SURROUNDINGS ARE
THE PERFECT MUSEUM.

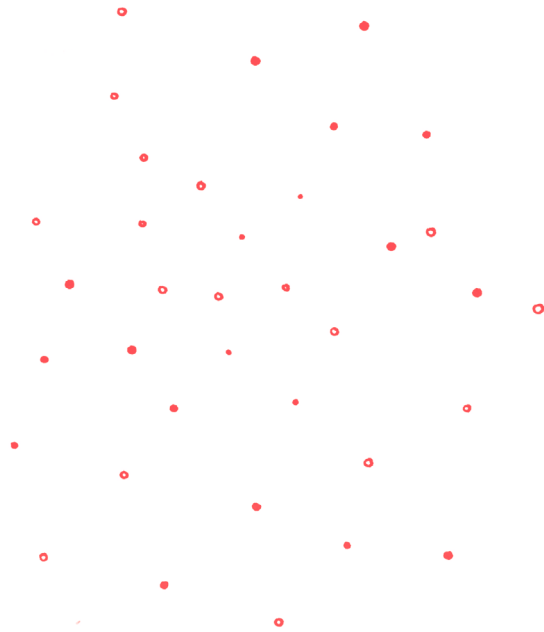
COLLECTIVE GEOMETRY

LOOK AROUND YOU.

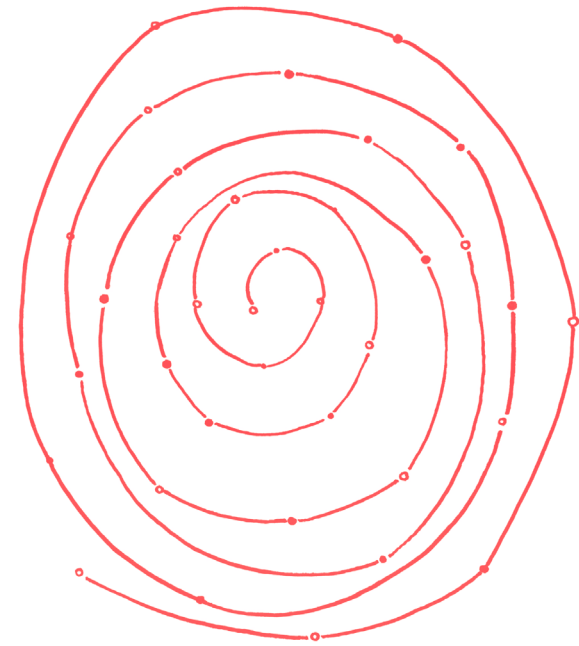
TRY TO SHAPE THE SPACE BETWEEN US.
PLACES THAT ARE BUILT
FROM THE TIME THAT WE SHARE.

COLLECT THOSE SPACES AND FIND
THEIR POSSIBLE GEOMETRIC SHAPES.

THE WAY WE RELATE CAN BE A GEOMETRIC SHAPE...



THESE DOTS
WERE DRAWN RANDOMLY.



THIS SPIRAL WAS NOT DRAWN RANDOMLY.
CONNECTING THE DOTS
ENABLES US TO FIND NEW LINKS
AND CREATE RELATIONSHIPS IN A FLUID WAY.

CONNECT THE DOTS

NATURE OFFERS MANY PUZZLES THAT MAY BE SOLVED (OR SIMPLY ENJOYED) BY ENHANCING ITS PIECES AND SHAPES.

FIND A FALLEN TREE BRANCH, BOUGH (LARGE) OR TWIG (SMALL).

IDEALLY, ONE WITH MANY THINNER TERMINAL BRANCHES, IN RESEMBLANCE TO THE TREE IT CAME FROM.

KNOT A THREAD (CORD, STRING, YARN OR ANY FLEXIBLE STRAND AVAILABLE), TO A TERMINAL BRANCH OF THE TWIG OR BOUGH.

THIS WILL BE YOUR STARTING POINT OR STARTING 'DOT'.

CONTINUE KNOTTING THE THREAD TO ANOTHER BRANCH OR ENDPOINT, AS IF BUILDING A NET OR SPIDER WEB, ONE AFTER THE OTHER.

CONNECT ALL TERMINAL BRANCHES OF THE TWIG.

WHEN A LINE IS DRAWN CONNECTING THE DOTS, THE OUTLINE OF AN OBJECT IS REVEALED.

WHICH SHAPES OR FIGURES DID YOU FIND?

PORTABLE GARDEN

THERE'S A GARDEN IN YOUR POCKET.
THERE'S A GARDEN BETWEEN YOUR FINGERS.
THERE'S A GARDEN BEHIND YOUR EAR.
THERE'S A GARDEN AT YOUR FEET.

HOW MANY RIVERS FIT IN A BLUE PENCIL?

TOPOLOGY

DRAW AN EQUILATERAL TRIANGLE
WITH THE COMPASS ON A SHEET OF PAPER.

CUT OUT THE TRIANGLE WITH THE SCISSORS.
FOLD THE CORNERS OF THE TRIANGLE SO THAT THEY MEET
AT A CENTER POINT.

YOU HAVE JUST TRANSFORMED AN EQUILATERAL TRIANGLE
INTO A HEXAGON.

NATURE USES THE HEXAGON AS AN EFFICIENT
FORM OF CONSTRUCTION.
FOR EXAMPLE, IN THE BARK OF TREES AND IN BEE HIVES.

NOW, ROLL UP YOUR HEXAGON.
TURN IT INTO A BALL.

YOU HAVE JUST TRANSFORMED THE TRIANGLE INTO A
SPHERE...

NOW TELL ME,
WHAT IS TOPOLOGY?



BODY
RULER

WHY ARE RULERS 30 CENTIMETERS LONG?
WHAT IS 30 CENTIMETERS LONG?
WHO MADE THESE RULERS?

IF YOU SEE THE WORLD
THROUGH YOUR OWN EYES,
VALUE IT WITH YOUR BODY.

MEASURE BOTH SIDES OF YOUR DESK
WITH YOUR THUMBS,
MULTIPLY THE NUMBERS TO FIND
YOUR WORK AREA.

QUANTIFY THE PERIMETER OF
YOUR CLASSROOM OR WORKPLACE
WITH YOUR ARMS OPEN
(MEASURE THAT IS EQUAL TO YOUR HEIGHT,
GIVE IT A TRY!).
CALCULATE THE SHARED SPACE OF THE MIND.

COUNT THE STEPS FROM YOUR LIVING ROOM
OR YOUR HOME WORKPLACE.

FIND THE DISTANCE OF YOUR IDEAS.

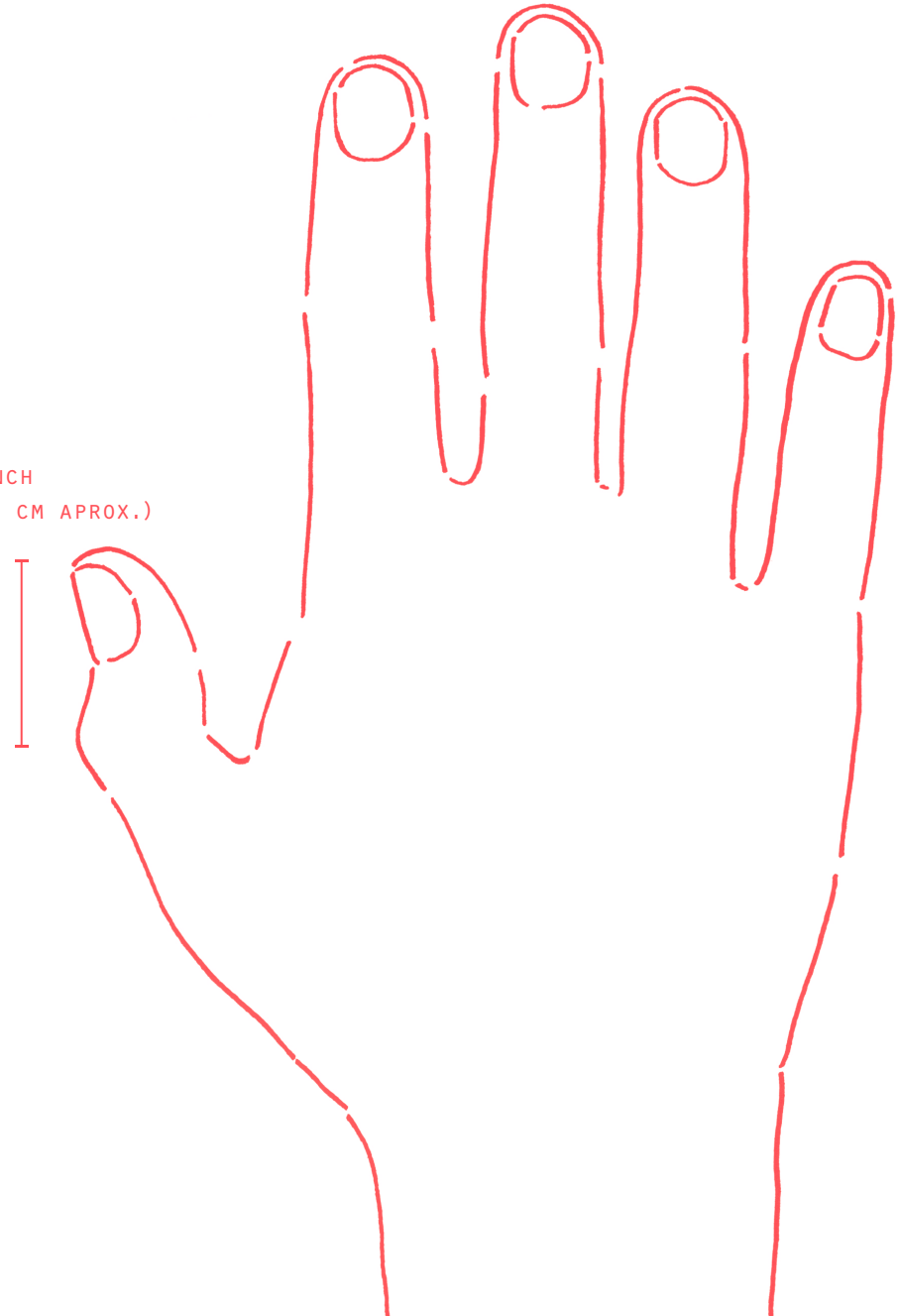
AS THE OPERATION GETS LONGER,
THE WORDS GET SHORTER.

YOUR BODY IS A RULER.



EMIT ELECTRICITY
THROUGH YOUR
FINGERTIPS.

1 INCH
(2.5 CM APROX.)



"A TREE IS A SLOW EXPLOSION OF A SEED"

BRUNO MUNARI

WOULD YOU BELIEVE IF I TELL YOU THAT EACH SHEET OF PAPER HAS THE CAPACITY TO BECOME THE TREE FROM WHICH IT WAS MADE?

YOU NEED: SCISSORS AND A PAPER STRIP

MAKE A CUT IN THE MIDDLE OF THE PAPER STRIP STARTING FROM THE TOP MARGIN, ALMOST TO THE CENTER OF THE SHEET.

IN THIS WAY, WE HAVE A TRUNK AND TWO LARGE BRANCHES. FOLD EACH BRANCH OUTWARDS AT AN ANGLE OF PLUS OR MINUS 30 DEGREES.

NOW CUT EACH BRANCH IN HALF; IN THE SAME WAY AS WITH THE FIRST CUT, BUT WITH A CERTAIN DISTANCE ABOVE THE END OF THE PREVIOUS INCISION.

CONTINUE CUTTING THE BRANCHES IN HALF (IN TWO) AND BEND THEM AS FAR AS YOU CAN, AS MUCH AS THE PAPER ALLOWS.

THE PAPER HAS BECOME A TREE.

DEPENDING ON THE TYPE OF WIND THAT YOUR TREE RECEIVES -FOR EXAMPLE, IT IS ALWAYS WINDY ON THE SEASHORE- OR ACCORDING TO YOUR MOOD -IF IT IS PERHAPS A WEeping WILLOW-, DRAW THE MOVEMENT OF ITS BRANCHES BY FOLDING THE STRIPS OF PAPER IN DIFFERENT DIRECTIONS.

YOU HAVE SEEN A TREE GROW!



TREE



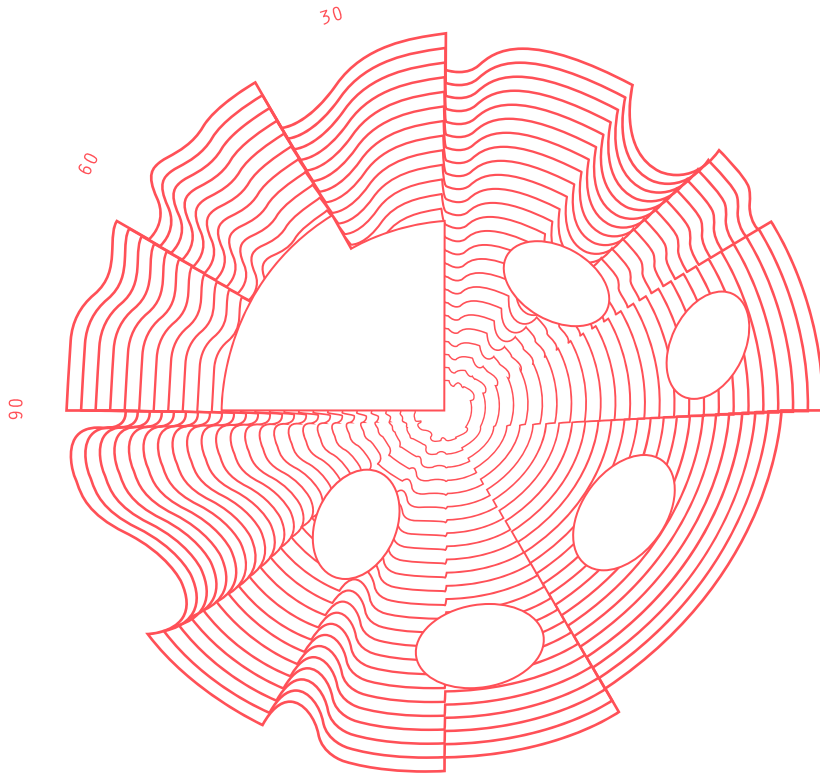
SUBJECT

PHENOMENON

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THE ANGLES BETWEEN THE BRANCHES OF
A TREE (LIGHTNING, HAND, LUNG...)
ARE A CONSTANT.
30°, 60°, AND 90° IS A SUGGESTION.
OBSERVE, MEASURE AND COMPARE.



EPILOGUE

NICOLÁS PARIS WOULD LIKE TO THANK LINA HERRERA FOR DEVELOPING THE ORIGINAL DESIGN AND DANIELA ROJAS FOR HER GUIDANCE AND REVIEW. ALA YOUNIS, MADHUSREE DUTTA, JAN KRYSZONS, AND THE TEAM OF THE AKADEMIE DER KÜNSTE DER WELT (ADKDW) IN COLOGNE, FOR SUPPORTING THE BEGINNING OF THIS PROJECT.

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THIS PUBLICATION BRINGS TOGETHER IDEAS, EXPERIENCES, AND INTENTIONS THAT BEGAN SEVERAL YEARS AGO. NOW, I HOPE THEY WILL CONTINUE TO GROW AND CHANGE TO FIND NEW DIRECTIONS AND FERTILE SOILS.



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SenseSquared
Towards an artistic attitude
in education and society



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MARRES DEVELOPS A NEW VOCABULARY
FOR THE SENSES IN COLLABORATION
WITH ARTISTS, MUSICIANS, DESIGNERS,
AND PERFORMERS. MARRES ALSO
OFFERS A LARGE PUBLIC GARDEN
AND A WONDERFUL RESTAURANT.

MARRES RECEIVES STRUCTURAL SUPPORT
FROM THE MINISTRY OF EDUCATION,
CULTURE AND SCIENCE, THE PROVINCE
OF LIMBURG, AND THE MUNICIPALITY
OF MAASTRICHT.

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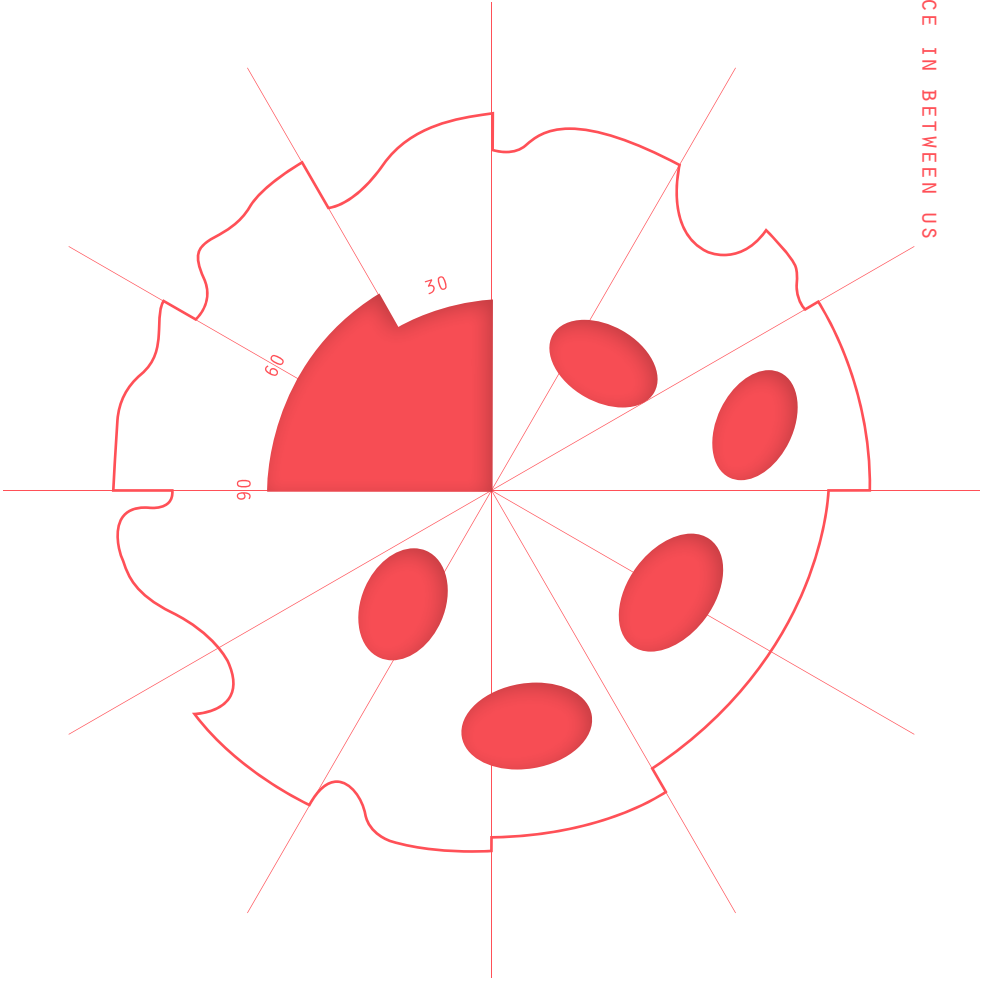


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