

# PROCEEDINGS OF THE PERFORMING SPACE 2023 CONFERENCE

(2025)

## PERFORMANCE & SPACE II. PROCEEDINGS OF THE PERFORMING SPACE 2024 CONFERENCE

PS

### PERFORMANCE & SPACE II

PROCEEDINGS OF THE  
PERFORMING SPACE 2024 CONFERENCE

Edited by  
Pablo Berzal Cruz, Athena Stourna, Tyrone Grima, Alba Balmaseda Domínguez



University of the Peloponnese

2025

### Kinesis: Intangible Geometry Between Body and Place

*Andres Garcés Alzamora, Ingrid Skåland Lia*

doi: [10.12681/ps2023.8363](https://doi.org/10.12681/ps2023.8363)

## 6

# Kinesis: Intangible Geometry Between Body and Place

**Andres Garcés Alzamora &**

School of Architecture and Urbanism, Pontifical Catholic University of Valparaiso -  
Amereida Group - Open City. Chile.

**Ingrid Skåland Lia**

The Oslo School of Architecture and Design, Norway.

### **Abstract**

This workshop explores the interactions between body, movement, space, light, and sound in three distinct phases. It begins with bodily expression, where participants engage in poetic movements in diverse environments, both indoors and outdoors, natural and constructed. Subsequently, the properties of light and colour are investigated, delving into chromatic relationships and complementarities among primary, secondary, and tertiary colours.

In the following phase, strips are introduced, painted in an orderly and sequential manner, while incorporating Ingrid Skåland Lia's improvised music, generating a second poetic act aimed at connecting bodies with places and the sound of the environment. These processional experiences evoke rituals, festive movements, and games with passersby.

The workshop progresses towards an exploration of the geometric body, an intangible and internal geometry that emerges from the perception of the body within its environment. The integration of all these elements is directed towards the creation of a final scene where body, space, sound, light, and colour converge, with a spatial choreography.

From the outset, participants demonstrate total commitment, immersing themselves in the experience and allowing themselves to be carried away by sensory experiences. The workshop's approach moves away from purely methodological aspects to immerse itself in direct experience, allowing students to experiment, receive, assimilate, and synthesize experiences from their own bodies and in relation to the surrounding space.

*Keywords:* Body movement and space, radical pedagogies, perception, human events

## Part 1

The School of Architecture and Urbanism, of the Pontifical Catholic University of Valparaíso, Chile, was founded 74 years ago by a group of Latin American architects, artists and poets. This school has a way of thinking about architecture based on three concepts: the observation of human events, the act of inhabiting, and the architectural form that accommodates these acts of inhabiting. Fifty-nine years ago, in 1965, the founders of the school embarked on an artistic and poetic journey across the continent, questioning the social and political issues of America, starting with the question of "What does it mean to be American?" and performing poetic acts, installations and performances as they travelled from Patagonia in the south, to Bolivia in the north.

### Figure 1

(From left to right and from top to bottom). A. Outings to draw in Valparaíso, with the students of the school; B. Inverted maps of America from the *Poema de Amereida*; C. First crossing of 1965 in Patagonia; D. Crossing of the students of the school in the Andes Mountain range.



From this trip, a poem called *Amereida* emerged, which is the founding poem of the group and of all its work to this day, incorporating the practice of travel in all the workshops of the School of Architecture and Design of the PUCV for the last 40 years, including more than 300 trips.

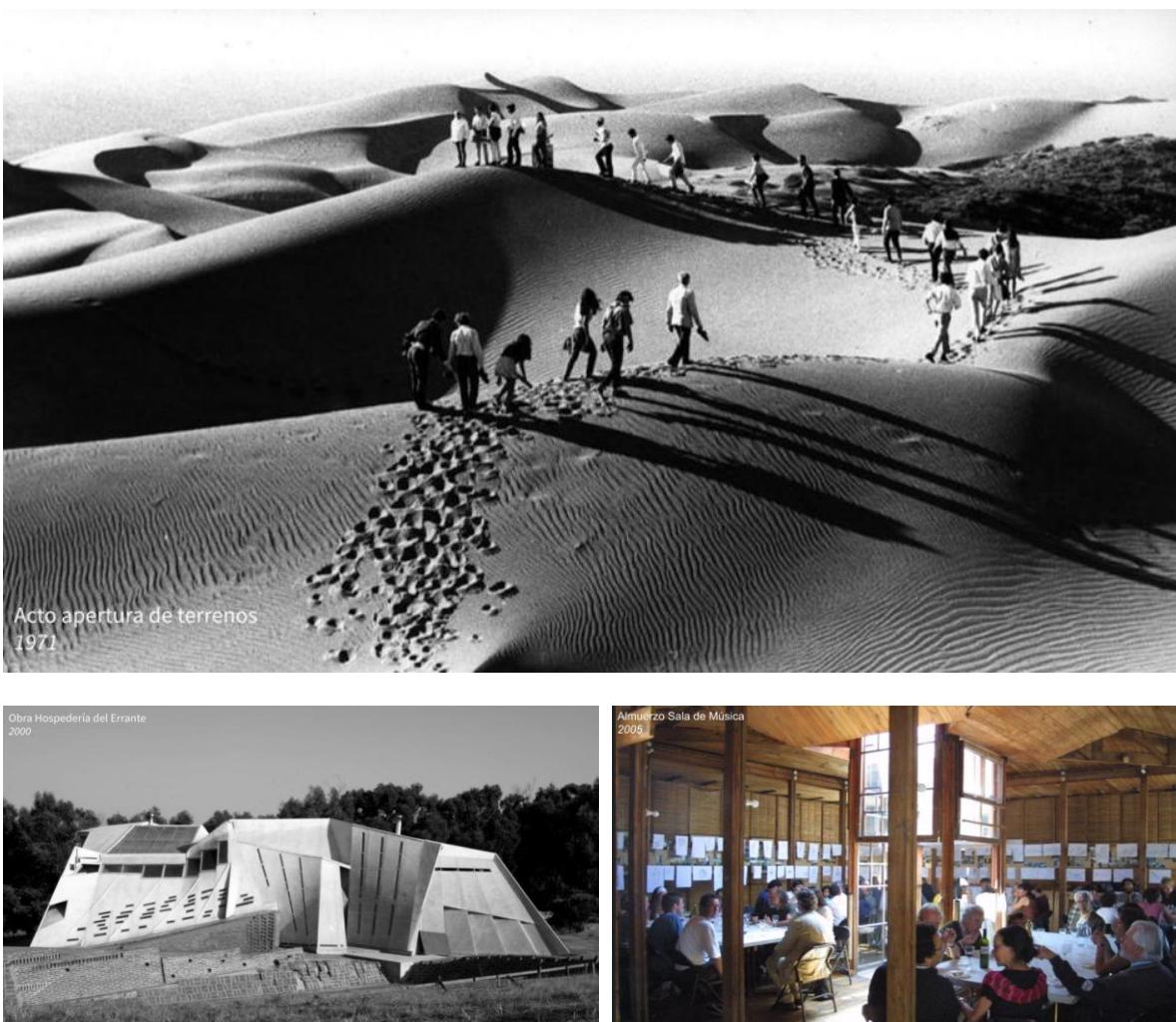
Later, in 1970, a group of professors and students founded *Ciudad Abierta*, as a way to fully embrace this way of thinking in relation to poetry. On the shores of the Pacific, several

members of the group moved with their families, beginning a process of constructing works inspired by Amereida poetry in conjunction with various disciplines.

Since then, for more than 50 years, in Ciudad Abierta we have carried out acts that allow us to organize our collective life and generate the works that we inhabit. We do this through poetic acts, tournaments, games and performances. Members of the community, visitors and national and international students participate in them. Here we live, without private property, sharing dinner every Wednesday and experiencing the poetic way of seeing life.

### Figure 2

(From left to right and from top to bottom). A. Poetic act in the grounds of Ciudad Abierta; B. Hospedería del Errante; C. Lunch for the entire community in the Music Room in Ciudad Abierta.



Poetic acts are a kind of game that intertwine the relationships that happen in the present between a place and the people involved. They usually culminate in the creation of a poem, which establishes a collective identity between all participants, not because it is the

work of a single artist, but of all those present collectively. It is a poetry made by all and not by one.

This way of living, thinking and making architecture has allowed the group to participate in international exhibitions, such as the Reina Sofía in Madrid 2010, the São Paulo Art Biennial in 2012, Documenta 14 in 2017 in Kassel and Athens, and the Bauhaus Festival in 2019 in Dessau. Today at this congress, we will present our ongoing project that arises from the ideas of the school and our community.

### Figure 3

(From left to right and from top to bottom). A. Amereida workshop held by A. Garces on the grounds (dune fields) for all the students of the school; B. Tournament, game invented by the architecture and design workshops; C. Poetic act with the first-year students.



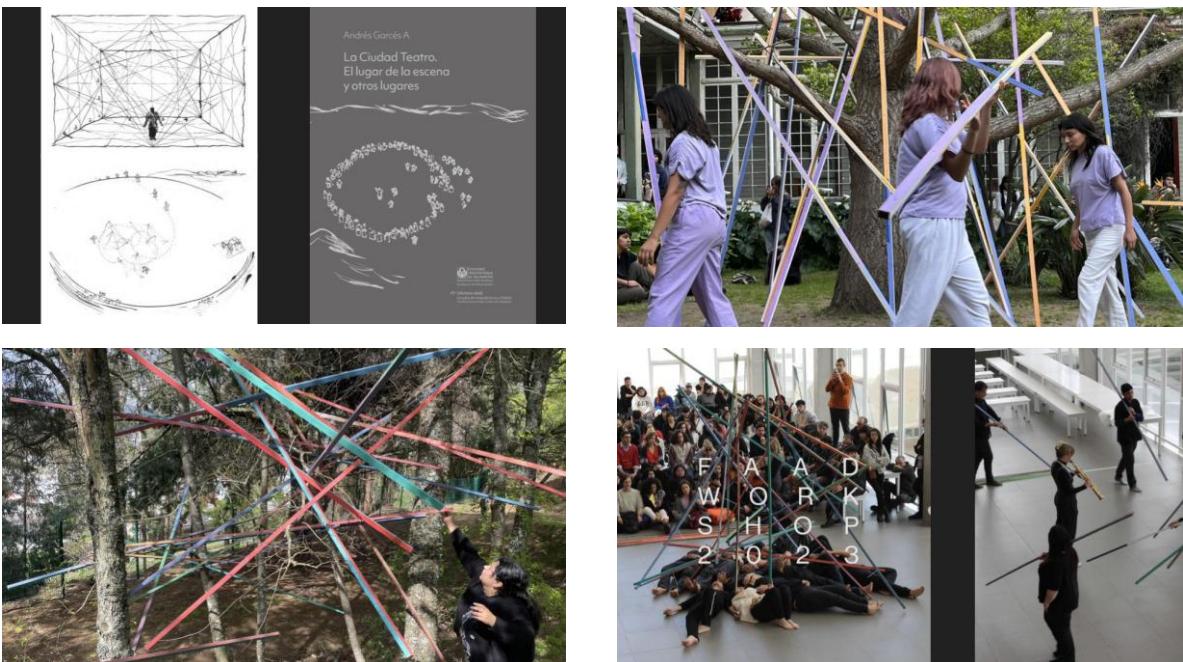
Our proposal and exploration have aimed to bring architects closer to questions of the body, its own perception and its relationship with the collectively created space. This is what is maintained in the *Ciudad Teatro* workshop of the Valparaíso School, where choreographers, sound poets, musicians and actors are invited to lead processes of

reflection and creation with students, which culminate in spatial choreographies and subsequent workshop projects.

It is a pre-formal process, prior to the project, which seeks to break with the syntax imposed by the Cartesian and Euclidean tradition of form. It positions the human being as an activator of the form in movement, moving through a place, perceiving and feeling what happens there. In a certain sense, we want to reveal the geometry underlying that intersection, which is not visible but which we believe exists in its intangible condition.

#### Figure 4

(From left to right and from top to bottom). A. Cover and drawings of the book: "The City of Theatre, the place of the scene and other places"; B. Performance "Intangible Geometry" presented in Valparaíso; C. Performance "Intangible Geometry" presented in the city of Temuco, south of Chile; D. Performance "Intangible Geometry" presented at a workshop at the Catholic University of Temuco.



Together with other artists and architecture students, we proposed this research and participated in three workshops held in 2023 in Temuco, in the south of Chile, in Valparaíso, and in events created in *Ciudad Abierta*.

These performances arise from a collective that co-creates a scenic space through four moments of perception and creation: matter-body; light-colour; time-sound; and scenic creation happening in real time, guided by music, which sets the rhythm and creates the sound atmosphere to build and dance.

We believe that by discovering the intangible geometry between body and place, people will be given a new way of thinking about space, which arises from this choreography of living.

## References

Perez de Arce R. & Perez Oyarzun F. (2003). *Valparaiso School Open City*. Modena, Logos.

Garces Alzamora, A. (2019). “*La Ciudad Teatro*”. *The Stage Location and Other Venues, Valparaiso*, e[ad] editions.

Alfieri M. (2000). *The Open City. A Community of Architects an Architecture Made in Common*. Editrice Librerie Dedalo.

M. Pendleton-Jullian, A. (1996). *Road that Is Not a Road and the Open City, Ritoque, Chile*. The Mit Press

Buttazoni, O. et al. (1971). *Fundamentos de la Escuela de Arquitectura de la Universidad Católica de Valparaíso*.