

Interdisciplinary Narratives
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Layers: fragmented, collapsed, reassigned, re-appropriated, smushed back together and voila! Interdisciplinary Narratives takes on the zingy shape of pure energy. Naturally, not every presentation can be spoken of in quite such lively terms. Amongst the chaos and disorder lurk mysterious plot lines, stories of darkness and intrigue. The seductiveness of the gothic, the tragic, and the shadowy lay heavily on the work of Inter Unit 2. Here, one is plunged into a world of atmospheric, moody, 'traditionally made' handcrafts. "Are we winning the battle with the drawings on the wall?" asks one dexterously stenciled project. Presumably the drawings on the wall are computer generated. There are certainly no CNC machines or laser cutters present. And one can almost hear the sighs of relief: ah, hard earned graft. Both projects depicted would feel very much at home in the dark and gloomy worlds of Angela Carter or David Lynch. But, coming away with the slightly uneasy feeling of being manipulated produces the question: can one overcome the seduction of gothic, hand-made, labor-heavy craft? Or if overcoming is not desired, can they harness this seduction to produce more physically present objects, which dance the line between one state and another, rather than producing mere representations of ghosts?

This ever-alluring darkness of the gothic hangs around the work of Inter Unit 5 as well. Musty underworlds are excavated in projects constructed to 'reanimate the environment' in parts of the city where the entropy of chaos, the borderland, enables the potential for change. Energy is spoken of in terms of a physical construct: matter and form. In this sense, the small prototypes successfully capture the essence of transformation and movement: an obelisk topples, half submerging itself, grave-like, in the soft ground; the malleability of woven hessian is frozen, entombed, in concrete. This is the in-between-land of matter and energy, the most exciting and transformative state. However, it will stand to be seen if they can keep the 'energy' of the first term prototypes once they are translated to the North Italian site where more subterranean interventions are planned. Energy-as-matter found through the removal of matter - the loss of matter; one could almost say this negates the opening statement of energy as form, bringing us back to the logical conclusion that energy is a process of change from one state to the next - the *act* of excavation rather than the hole left behind.

In another transformation in state: turning away from the shadows, coming back out into the light, and the Interprofessional school was a breath of fresh air. Its energy comes from the positivity of shared creation. A short, poignantly sweet performance by two of the dance company just goes to show that the beautiful and unexpected are always appreciated. The structural element to be created will be partially inspired by this body movement. Though in its early stages, the form chosen seems likely to be predictably cellular: the go-to when portraying organically based movement and growth. Much like Inter Unit 5, the endeavor is for the energy of transformation, potentially portrayed as cellular inflatables, to be frozen in space and time. Captured, it will formally represent this state of in-between or flux. And this is no small feat. The difficulty lies once they leave Madrid, when they are left with only structure, for it is

that direct interaction and influence of the performers with the construction which produces poetics.

Instead of physical, time-based movement creating the dynamics of transformation, Diploma Unit 11 works within the static, but richly minable, world of collage, a technique which has created pretty spectacular, if slightly confusing, results. Sections of the ever-in-flux East London borough of Hackney are examined, collaged, re-collaged, reassembled and collaged again. The wonderful beauty of Hackney being its very basis in a multi-layering, multiplicity, of history, built environment, cultures, and transitory populations, it is, therefore, difficult to know how to 'improve' this through architectural intervention without simply producing more of the same. Saying that, the conversation with chaos in the language of chaos, might just be the only way to address the wonderful complexities found in such areas. It certainly isn't the often-implemented total destruction and rebuild so popular with redevelopment schemes. Of course, the trouble with using the technique of collaging a collage – fragmenting the already fragmented – is that one ends up with an indiscernible homogenous mess; an exciting mess, but one where it becomes difficult to differentiate a distinct individual approach. The Interprofessional school, on the other hand might suffer from losing its obvious multiplicity. Here, it is perhaps less evident whether the subsequent re-use of these dance-led structures when they are re-contextualized, without dancers or music, in Cologne, as simply a space maker, and subsequently in London, as a pavilion, will be as successful.

Though they were divided in two (Inter Units 2 and 5 operate in the shadows of narrative, while AAIS and Dip Unit 11 walk and dance in the sun) all four groups attempt to capture the transformation of the in-between. With this act of change, it seems it could almost be said they address neither one thing or another. But, in fact, the harnessing of transformative power, though a slippery, illusive, condition, is exciting and liberating. These four groups might just manage to turn this shift in being into a creative buzz, a state of potential where possibilities are endless.