

BULDING IDEAS

LOGBOOK

This is not an index

I Daydreaming.

Studios.

Daydream in 2nd hand.

II University.

Student proposes reflection devices creating new knowledge.

III Dare to be naïve.

Begginers mind.

Proposal

Conecton place - project.

Unity - collective.

Daydreaming + experimenting + questioning.



This is not an abstract

Diary, fragments.

Relationship thoughts & existing cabins

Hidden thoughts in facts of shelters

Objective – subjective

To create discourse means exchange. How to present things.

Format=disclaimer. Handwriting and sketchlooking.

Reader needs to understand the project.

Guiding people.

Challenge myself.

Questions? Add layers.

Erase the word cabin. The 'C-word'.

Coming up with a new term.

Give it a name (like Atlas – is not boat)

Journey.

PUT A LAYER – ADD A VOICE.

Paralel stories

Anotated.

Blueberry.



RESIDENCIES
ARE THE
NEW **BLACK**

This is an introduction

My main focus is research on the power that a setting has to give shape to our thoughts, memories and daydreams, consequently to our work. Isn't the work somehow a materialization of a thinking process?

On the last year I have moved 4 times, changing my home as well as my studio where I work. This nomadic experience of space (to put it nicely) has made me approach my self-reflections -reflections about my own work- in a new way. Making me wonder what's the impact that a setting has on my own practice.

I realized and valued more and more the importance I give to my notebooks and diaries. I put a lot of care and thought on them. I craft them as if they were a magazine or book – only for me. These notebooks were a constant throughout my work regardless of the place I was in. And looking back I came to realize that I had filled them up with what Bachelard would call “the HUT DREAM” (natural attraction towards an enclosed center)

Therefore I decided (encouraged by some reading on the topic) to dare and create my own cabin. Research it by experiencing it. Using my body and mind to create this place (draw and build).

Now it is only sketches, but my intention is to build it and tell the story that led me to it (its haul?), the stories that it will bring, and the potential it has of encouraging other people to build themselves a place of their own.

In what way will you research this?

Mine is always a passion driven way of research. I'm involved on this project in a very personal level and I can't distinguish the limits of life and work. Its one only extraordinary sphere for me. Therefore my constant challenge is to keep narrowing down.

Im curious and critical and the world is my classroom. From every experience I can get a lesson, input and output. I gather everything mi interested in -attracted to- and save it on my diaries. This leads into a beautiful chaos wherefrom I extract pieces to reassemble them into a new device.

I plan on researching into, through and for my own practice.

Experimenting in studios and workshops.

Appropriating other research techniques (mom and dad)

Text based traditional research

Documentation and exploration of other peoples cabins and work.

Positioning myself as an anchor.

RESEARCH PROJECT



Try to narrow it down.

Formulate a series of questions to get you somewhere else.

Contemplate on the methods.

How can we share this kind of knowledge?

Im interested on the narrative processes involved in these perceptions.

What are the visual culture and learnings involved, and how can we shake them off?

I come from Madrid, where we have obviously a very different experience, culture and history of space. From the top of my head I can think of the difference between the loudness there and the silence here in Sweden. I feel sometimes like the snow and the cold is a mute button, and I feel dragged to this calmness.

But this is not an aesthetic attraction: it goes beyond. It is an opportunity for me to rethink my spacial perceptions and learnings. And this differences make me able to shake off my narrative processes and challenge my own practice.

- ⊕ Formulate a series of questions that can take me somewhere else.
- ⊕ Research $\left\{ \begin{array}{l} \text{into} \\ \text{through} \\ \text{for} \end{array} \right\}$ my own practice
- ⊕ Experimenting in studios and workshops.
- ⊕ Appropriating other research techniques (mom & dad).
- ⊕ Text based traditional research.
- ⊕ Documentation & exploration of other people's cabins & work
- ⊕ Positioning myself as an anchor.

✱ C H A L L E N G E M Y O W N P R A C T I S E

Cabin Porn

'CABIN PORN WILL MAKE YOU WANT TO BUILD YOUR OWN CABIN'

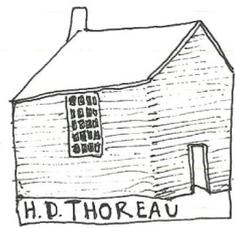
'Not since Walden has a book made us want a cabin more. The guys behind the website Cabin Porn have decided to take their idea and offer up a hardcover. Not only will the book feature hundreds of photographs of drool-worthy cabins, but it will also include an in-depth look at the stories behind more than 10 of them. It won't just make for a great coffee table book, it will inspire you to start rounding up supplies, drafting blueprints, and begin building your own quiet abode. No release date is set yet, but you can sign up to receive an email for updates.'



Cabin Club

Associated with the cabins on trees, the privacy of a club and the adventures a book can give you. Related somehow to the Cabin Porn, platform, where you can submit your own cabin.

Picture a club (a group of people) who got together to talk about cabins. To visit some of them or to discuss they're likes and dislikes on the topic.



H. D. THOREAU



A. STRINDBERG



D. JARMAN



M. POLLAN



V. WOOLF

Atlas Tito Pérez-Mora

'Once I decided to design and build a wooden boat.

It was time to start a new journey.

The design and construction of a wooden boat, the rowing voyage performed with it in the Atlantic Ocean/Galicia, and its subsequent transport on our shoulders and burial in a forest, closed a project of which work processes, the challenge and the beginning of a personal journey were the soul.

A personal project, in collaboration with various artists and designers, which each contributed his personal vision. A limited edition of 100 copies, reproduced logbooks used in the process of design and construction of the boat.

Metaphorically it marked a beginning of a new life direction, where experience and work processes would form part of the successive artistic proposals.'



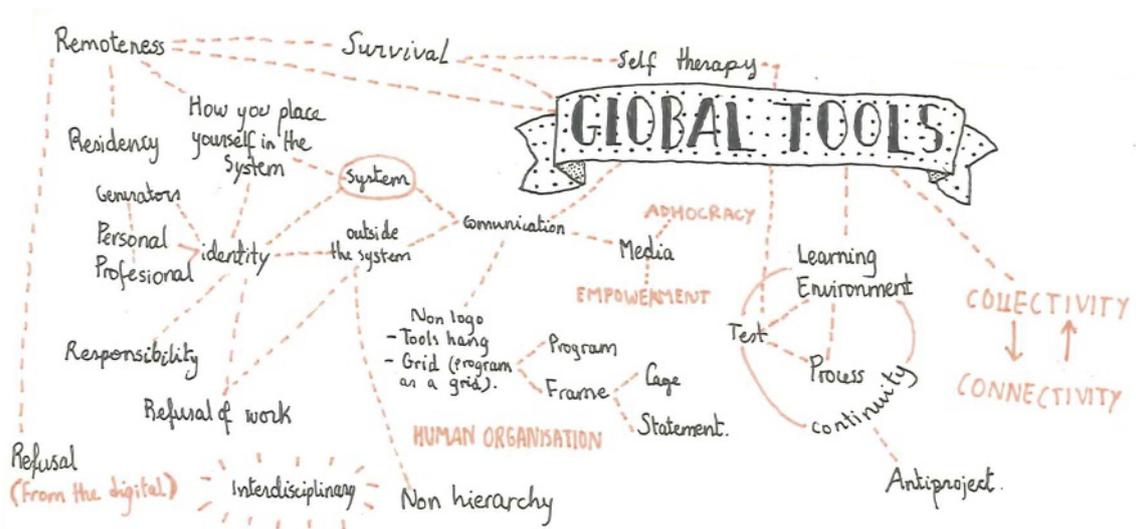
WHOSE HAND IS DOING?

Atlas Didi-Huberman

'The Atlas doesn't detach objects according to pre-established categories, rigorous definitions, or ideal hierarchies: it satisfies itself collecting, that is, respecting, the great "fragmentation" of the world'

From Didi-Huberman's perspective, the Atlas is not only a collection of images, but a 'form of visual knowledge' and an infinite archive which gains meaning through the concept of montage.

Imagine a book. A logbook. In it a few different texts and images come together. But the magic of it, its power, relays on the relations that happen in between them. Apparently unrelated facts or reflections challenge the reader into creating its own connections.

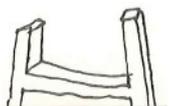


The story of the reclusive writer. By being out of the picture he is in the picture. Is that an intentional paradox?

There is a stillness that comes from not publishing.



INGEN
RISK
INGEN
UPPTÄCKT



Gus 26/4

Hello Marina!

Welcome to the world of the cabins. I am very glad to know a inhabitant of this world is interested in cabins. I had read your blog (skimmed it) and I like your interest and investigation. To me the topic was born from the vital need of getting out of the city and meet again the nature. Therefore, to me 'the cabin' has a philosophical and socio-political level. You talk about 'yearning' and it is the grounding piece. You call it 'desire', as something more elaborated through time.

I enjoy hearing you speak about 'yearning' because it is the fundamental thing in any artistic or not artistic work in this disgusting world. Yearning and beauty. I also introduce, from Heidegger, the concept 'build, inhabit...'. Inhabit is a fundamental concept in my research. Inhabit a cabin, nature, the ungrowing, the simplicity, the ground. In the cities we don't inhabit, we survive. And overcrowding architecture is very relevant in it.

Your cabin project is movable over a stream? Heraclito of Efeso?
Your cabin project doesn't have roots, territory?

I admire you for having found your personal yearning in your project. This is what an artist should do and their work as well. Congratulations. I hope you never loose your yearning and you work on it permanently. I think you have what it takes. You did a very good start.

Where does your yearning come from? Should I tell you about mine?: In my first childhood I remember making a cabin out of reed in the countryside and then it started raining. That was my first feeling of inhabiting a small cabin.

Your blog is very nice, I still ignore the tumblr., perhaps the next time. I can capture your romantic dimension about the cabins. I myself am also a hopeless romantic, just like Goethe. The cabin is related to 'dare being' in this globalized world, so simple it's scary. The cabin offers solitude and contemplation and a different dimension of time.

I put your blog in my link list. I like your passion.

My cabin, my windmill is available for your yearning, for your research or for your inner life...

Don't hesitate getting in touch with me if you wish. Normally I am moving in between Barcelona and my own cabin in Teruel.
I'm gonna stop here, otherwise I'll go on and on

A hug
Agustí

How much output
is shaped by the input?



In Mladen Stilinic's video, Potatoes (2001), we see the artist as a peddler (or beggar), sitting in a immense and bleak snowed on landscape. He is squatting and in front of him there is a precarious wooden box with several cake pieces on it.

A peddler selling cake pieces?

The odd thing is that he is shouting his head off shouting in Croatian «Potatoes!!!! Potatoes!!!!» Is he selling potatoes or cake pieces?

The circle is closed when we glimpse behind him, indeed, a potato sack.

Potatoes for cake, pig in a poke. Duck or rabbit? Just as in the optical illusion used by James Coleman in Duck-Rabbit, the choice is in the eyes of the beholder.

The issue is that we cannot see at the same time the duck and the rabbit. We need to choose. We need to choose if we are offered a cake or potatoes. The beholder has to take a position that isn't predetermined by anyone.

I like artists who compel the viewer to make a choice, to take a position. I like artists that present duck-rabbits with whom we have to decide if we see a duck or a rabbit.

I like the artists with whom, once we made the choice of seeing a duck, we however know that at any moment we can start seeing a rabbit.

GARCÍA, DORA. *Lecturas para un espectador inquieto* (Ed. Yayo Aznar y Pablo Martínez, Madrid, CA2M, 2012) P.76

ART IS FOR EVERYBODY

BUT ONLY A FEW KNOW

Gus 2/5

Hello Marina!

The cabin, and living in it, allows you to see a tree growing, the grass... feel their scents and colours, feel a bit more alive and connected to nature. This is a rough compendium to my own cabin philosophy and a few other things. It is an epistemology, mine, that overtakes a permanent construction.

To create symbols and metaphors is very important (I would even say its necessary). For this matter the art is a very good way to go. This means that as an artist you are in a very good position to do this.

As greeks used to say: to travel is necessary. The idea I want to communicate to you is that what you are doing is a journey, you are making a metaphor of your life. And the idea of the journey introjecting it in your own subjectivity is the basic thing. And what I feel attracted to from your proposal. Your project has its roots in your own yearning and it passes on freshness and excitement. Something from your subconscious is blooming in the choice of the subject. LET YOURSELF BE CARRIED AWAY BY THIS RIVER!

A deeper topic is to build (building) your own cabin with your own hands to inhabit it later. Inhabiting is a process that one can not achieve fast. It is a continuous of interactions and experiences with the house (the cabin), a mix of coexistence and feelings with the object-cabin. The cabin, then, becomes alive. You take care of it, you beautify it, you maintain it... and you love it because it is something that belongs to you from the beginning of times (the origin of the habitat). It is like watering a plant or hugging a tree. Grounding!

About the *souci de soi* (It was long ago since I read it) and I don't know if I am right but the only thing I can tell you about is my own experience of it. I agree with the cabin being a building/making of oneself. Long life to Foucault, a genius.

To me the concept of a cabin entails building your own subjective technology from a yearning. Get away from the city-control-overcrowding, getting back to nature. A change in the lifestyle towards something more simple and the return to the way of the heart (ungrowing, breathing, zen...) Political action: Practising a healthier lifestyle and get in touch with the roots. Orientate society and take awareness that the actual crisis is the moment to abandon the unsatisfying 'urbanite' lifestyles and populate with new criteria the abandoned fields. A work curriculum that is not alienating but creative...

Therefore it means a transformation of society, a change in the paradigm. Not so much as a social adaptation to the system but more as a rupture with very structured shapes by the contemporary capitalist society. In this sense, it is indeed a social responsibility, an ethic.

Now you are making an ephemeral project of a cabin, but maybe in a few years you will have your own real cabin. Nevertheless, the most important thing is your own subjective elaboration. I don't know the importance of it being ephemeral and real. Thinking about you I insist that the most important thing is your own subjectivity and courage (shelter) captured in the project.

Thank you for making me think. Thanks to the cabin!

Heidegger captured it very well: Build, inhabit, think... and I added 'feel'

Thank you for your biscuits and your lemonade, and your passion in life.

Two hugs
Agustí



PEOPLE SHOULD NOT QUOTE
OTHER PEOPLE
THEY SHOULD QUOTE THE WORLD *

* Is this a quote?

