

TITLE

EPICURUS GARDEN

THE PERFORMANCE AS ARTEFACT AN OPERATIC PIANO PERFORMANCE

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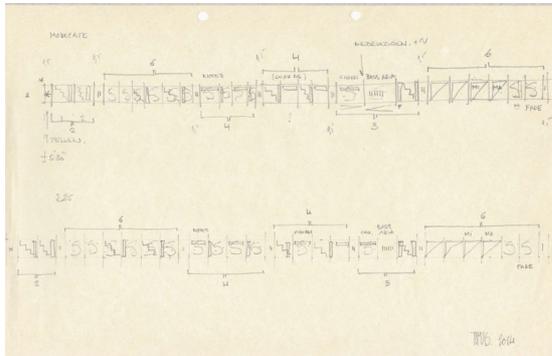
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ABSTRACT



Dialogues for Piano Solo, performance score (2014)

“Between this complex sound - so strong that it can stand alone - and that point of intense silence preceding it, called ‘ma’, there is a metaphysical continuity that defies analysis... it is here that sound and silence confront each other, in a relationship beyond any objective measurement.”

Toru Takemitsu

EPICURUS GARDEN

The garden of the Epicurus (341-270 BCE). Different from other philosophers that practiced in public, Epicurus created an enclosed space in which a more inclusive school could be established. One could argue that the enclosed space of the garden was more public than the open space of the Painted Stoa where Zeno practiced. In the area around EPICURUS’ GARDEN, figures are meandering in a landscape of fragments. The spaces they explore, are constructed as an enfilade, it is a suite. A strange loop, a garden of forking paths, develops between Yard and World...

THE PERFORMANCE AS ARTEFACT

The performance is a combination of a performed text and a piano score performed live. It becomes operatic. It is an experiment to explore the (musical) performance as research practice with the goal to test the ‘performance’ as a new vantage point on the author’s practice research, and from within this practice research. Epicurus Garden searches for ways to induce the practice research. The performance is designed as an enfilade that unfolds in the discursive space

between: ‘Place, Moment, Relation’ and ‘Sound, Space, Wor(l)ds’, between Yard and World.

DRAWN INTO A STATE OF DISTINCTION

The performance is an outlet of the design-driven research that examines the manifold of the authors’ practice. This manifold is an ecology of practices composed out of four ‘studios’: The Faculty Studio, the Office Studio, the Research Studio and the (Music) Composing Studio. The design driven research explores the mechanism of the ‘operationality’ of the form of re-entry. The real interest lies in the ‘spaces’ between the practices.

Drawn into a state of distinction.

The paradoxical situation of distancing: being separate from, and at the same time embedding: being part of, is a poetic (?) tension and ambiguity that is at the core of the manifold practice. The body of work is built of fragments that reach a state of distinction, a distinction that is not detached, but embedded, the fragment and the whole are in a continuous negotiating (mereology) of the enclosure that defines them. There is a continuity and a continuous awareness that the fragments are in a state of distinction: distinct, yet embedded and whole. The fragment, the whole and the relation that exists between them are threefold. What exists between the fragments and hence between the practices is at the same time a moment, a place and a relation. Transposed to architecture, is this a state of space we are in continuous pursuit of.