

MAP



the Corbusier  
living museum

# OUTLINE

Artist's perspective:

Le Cité Radieuse, nearly 70 years since its construction began, now in 2018 declared UNESCO protected. It's an architectural monument to one of the world's most celebrated architects. Le Corbusier's vision of easy living for the working class, taking problematic aspects of architecture into human ratio laws and making the 'bad things' in architecture less possible. His Utopian vision now appears archaic, museum-like. Perhaps it's possible to categorise it as a 'living museum', the activity within the building consists of real people working and living in their 'cellules'. A boulanger in a string vest who haplessly creates odes to 'Modular man' Le Corbusier's sketched version of The Vitruvian Man.

Within 500m door to door, lies O'brady's Irish pub.

The departure point for a project, I am interested in the geographical proximity between these two buildings in correlation with the architecture. More specifically their intended purpose, their actuality and unique production of social space. There are particular juxtapositions between high and low architecture, reproduction of interior to produce a continuity which is tied to a history of working class culture. In the case of the pub, there are all the signs of 'Irish culture' exposed on the walls, all of this however is an export and an appropriation. I find that the question of authenticity is obsolete, something that is rejected by our society because we produce spaces which go beyond the original design of architecture.

With these considerations in mind, I have begun to develop a narrative. Originally imagining alternative representations of the pub interior. I used written descriptions of existing Irish pubs around the world with the aim of combining architecture with the human form. This series was titled 'Man dressed as pub'. So far a series of digital drawings using 2D and 3D design programs. Following my own discovery of Le Corbusier's 'Modular man' drawings there began a stronger correlation and reason to direct a project between these two buildings.

I hope to produce something that will involve further research, which will at some point be organised and structured into something more concrete. Such as a film or even an installation in the pub itself. To fulfill this desire I propose a collaboration. After watching his most recent film DAT LIKWID LAND I approached artist Jacob Dwyer, with the proposal on collaborating on such a project... Reasons for approach: Jacob, for his transitional methods. Imagining a solid product, which deals with the language and an environment in a transient way; where the choice between imagery and narration will give form to our explorations. These are formal considerations which I feel could be appropriate with the subject. Our roles will be a negotiable during the process of making one or more collaborative works.

In response to this proposal Jacob has written:

A central component of my practice is the utilisation of the position of the outsider. Thus for me the prospect of moving into unfamiliar territory, both in terms of geography and subject, is an exciting one. Contributing to Liam's ideas from such a position will hopefully provide each of us with a level of impunity. In regards to my contribution, my initial thoughts are born from the experience of producing my most recent work: DAT LIKWID LAND. Whilst conducting research for the film in New Orleans I visited the Atchafalaya Basin and went on a swamp tour. As I floated through the waters of a cypress swamp, my gaze guided towards its "highlights" by a man named John, I was reminded of an essay by Allan Sekula entitled Fish Story. In the essay Sekula talks about the deliberate submission of the world into panoramic spectacularity. As our bodies float through man made landscapes our eyes casually decipher the highlights from the lowlights. In short, the world had become a swamp tour. Approaching the city of New Orleans with this in my mind I could both investigate/portray contemporary human movement whilst simultaneously referencing the cities geographical origins as a swamp. To do this I created a point of view that not only mimicked the gaze of someone on a swamp tour but legitimised the steadicam shot; a Segway rider. It is through this rider's thoughts and vision that the narrative unfolds.

The reason I explain all of this is because this was the first film in which I so deliberately responded in form to the geographical nature of a space. It is in this vein that I aim to approach the specific, combined and incongruous architectural sites of the project laid out by Liam.

# Extra notes

Man dressed as pub:

Reflects the old fashioned masculinity of the Pub being a central place for male social affairs. The nature of this Irish pub (O'brady's), as for most others too, invites people to engage in a false narrative of place in one sense. Which is obscure, negating the outside world, but at the same time isn't exclusive, because the human exchanges reproduce even when the 'pub rules' are less determined than elsewhere, i.e. cultures that have the tradition of a pub.

NARRATIVE:

The man dressed as pub -

The modular man undergoes a transformation, he departs from his modular cell, he is let loose, a fanstatic equation amongst the contemporary city, just like terminator coming out of a time portal into stinking L.A. amongst the street punks and vagabonds. But even more like some DNA scraping from the end of the line of some forgotten species of man. His strides are long and elegant. A first encounter at less than 50m, a tennis court. Bit of a rusty old cage but the markings on the inside seem intriguing. At the next 20m a car park, it's system of cells easy to navigate, much similar to the inside of La Cité.

Alternate ; Modular man is able to escape cité radiuse by seeming invisible, he can enter reality through hetrotopic, hetrotypic.. doors, he has a similar transformation as a carmeleon. In the Garden, his appearance is like a bad stamp tool ( photoshop) Tennis court, Just as important as the celebration of a union of families was the delocalisation of the «woman's deflowering» — which was carried out by the man» — and which was something that would preferably take place on a ship, in a train or in a hotel room; non-spaces in relation to her or his home-society.

In his dilluded (?) state the world outside might appear like the ocean for brief periods

CROSS THE ROAD AND INTO THE PUB .

Journey compared to irish myths, sea and boats.

Another character- Boat builder/technicien from San Fran, DAVID, Stereotype of an

Irishman (eventhough it's not true) + his trade fits with the historical migration of the irish, there is a possibility to talk about how the Corbusier was conceived with strong architectual reference to a cruise ship, triumph of modernity, David lives in the past + short and ginger aswell.

Possibly with no need to act, but to be sure that he hangs around and that his conversations reach far and wide to every corner of the Pub. Leaky french/english

Camera moving between modular man opening the door/ like the wind it's carried through the bar/ band/ barman telling bad joke / people playing welsh chess.

Pub space= inner/outer observer /observed reality/virtual

Cognitive jumps :

Deviation & Crisis — Depends on the narrative ; is Mandap escaping from something, a fire forexample or is it that the rigidity of time/structure (architecture/reality) has become too forced( with pressures which could force on reality) creating a rupture or tear. Just like concrete when it has been left to weather.

INSTALLATION :

Actors interspered with other people, create the mis-en-scene.

Actions/ diagrams : beer mats will have instructions.

TV x 3 : Animations of the modular man dressed as pub Are Interruptions.

Bar staff : Tell jokes (!bar man walks into a man dressed as pub /A pub man walks into a pub/a mandressed as pub walks into a pub/ A man dressed as pub walks into a paradox/ Modular man dressed as a pub walks into a paradox, the barman tells a joke)

Cigarette cards : Literary references

LIVE MUSIC : Parodic folk music. Marseille folk ?

PUB collage : subtle interventions with scarfs or t-shirts

Chess play.

Livefeeds and panoramic '3D'

# PUB PLAN

Tape Measure (TIME)  
A conversation starter.



Slogans on screens provide prompts for conversation and ritualesque actions. Slogan could also be on drapes.

Native  recognized by its childlike freshness and "amateurish" qualities

## RITUALS

off the chart?

Leaning on the bar, typic ballism, mouth opens and pint of best is yer man, beer mats on coat hooks, T.V. swearing.



TRIST  
on architecture  
jargon FR/EN/  
TW

CONVERSATION

INSTALLATION

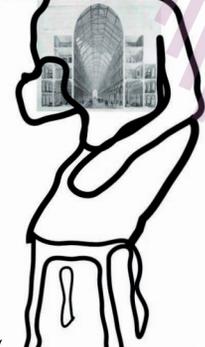
unknown



Marseille Folk  
GPB? new songs/sounds  
en franglais!



Welsh Chess - (cultural conversion/quirkiness/misappropriation)



MANDAP (man dressed as pub)  
like a corbusier utopic sketch,  
dressed up to go to the pub.

BRIAN  
on clowning and not  
drinking

'Roller Dave' on any  
thing! confusion of the  
senses.



I need to change the barrel  
bar man tells franglais  
joke:  
What would you call a bad  
mushroom dish in franglais?  
'mushroom C'est-trop-gone-off.



HETERO-TOPIC  
that's so anti-gay!



CARDS OF IDENTITIES -

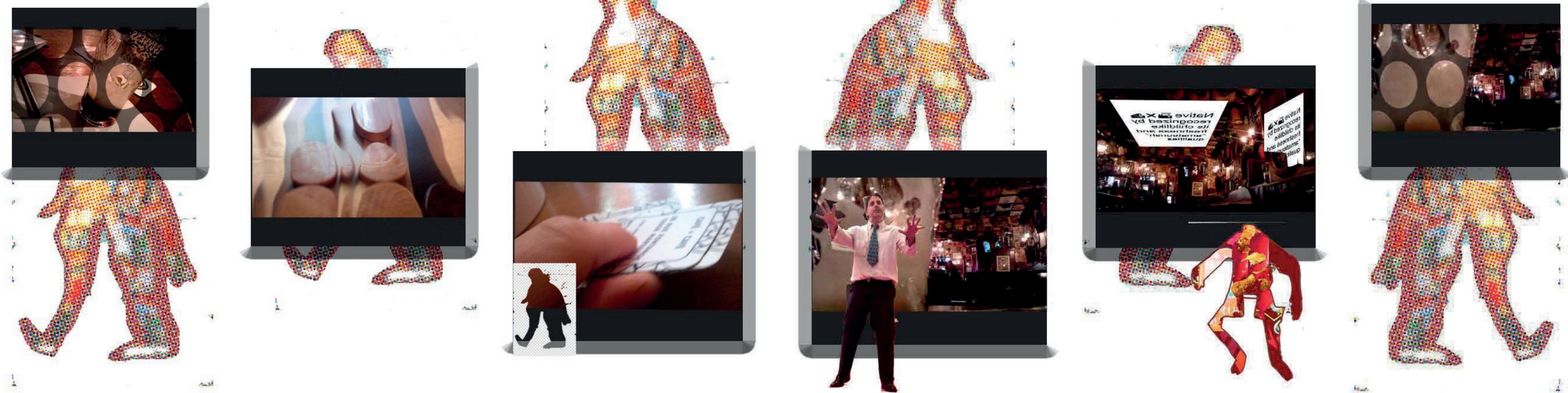
did i show you my card it's got a map inside of it.

( just for IDENTITY and TERRITORY) story interlocking MANDAP

, CARDS, META-VISU-NARRA-PHYSICAL transformation when leaving pub

\*Speech

# PWB STORYBOARD



Scenario mandap

Material morphing

Shapeshifting camera

Head cam ends up in pint glass which rolls. After ex between otsum and dots rolling. (morphing of mandap)

Other morphs into ceiling football jerseys.cloth vision.

Beer mats jumping with the hands of people

Welsh chess pi ces

On the instruments of the folk band

The bell for last orders.

Coat hooks.

little dog barking next to re like the start of some fucking Disney im

Stop animated chalk board.

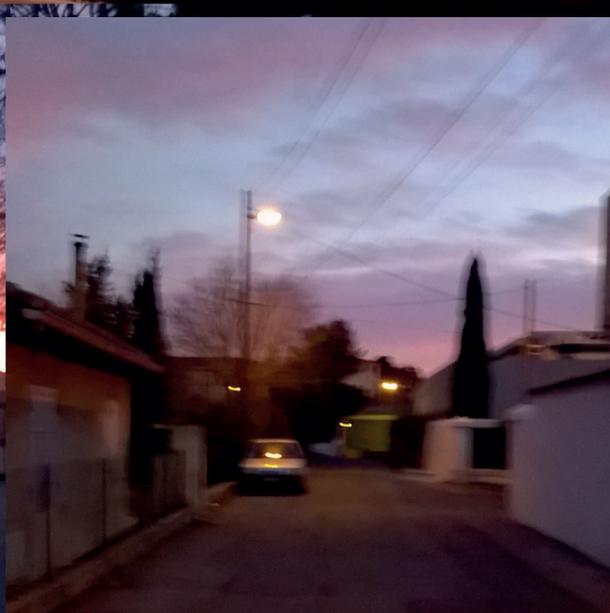
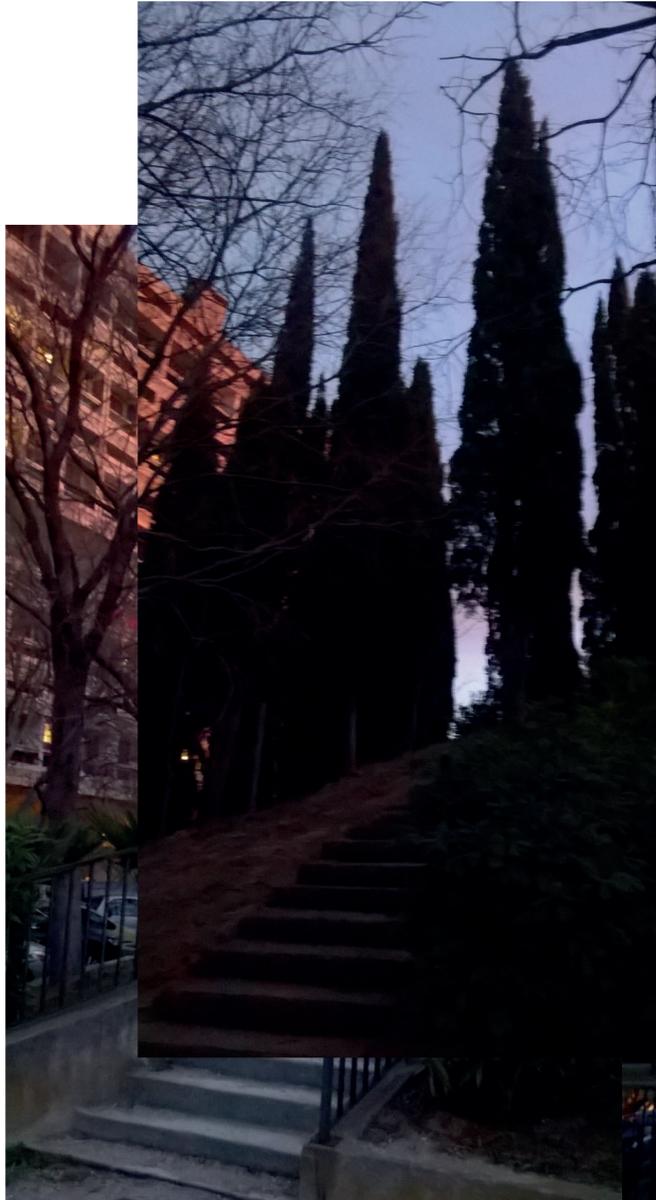
TV pixelised

Need to nd clever aesthetic for the conversations.

A grandiose echo

Imagine the jouers as politicians/ambassadeurs

OUTDOOR PLAN



# REFS/BIBLIO/Jouers

Flann O'brien, third policeman, at swim two birds  
James Joyce, Dubliners

Pub conversation refs:

Fishing with John

Coffee and cigarettes

Cet arrivé près de chez vous (man bites dog)

Le Corbusier

Co-production and writing: Jacob Dywer

Image permission Permission from O'Brady's

and actions/conversation from

Brian, Tristan, Roller Dave...