

Repeater: Composite Place (A Sculptural Score)

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"Hello?"

Ring ring, ring ring... No answer.

Tries again.

"Hello?"

"Can you hear me? Signal's bad."

"How are you?"

"Hey you!"

"Where are you?"

"How are you doing?"

"I spoke to them but they said, OK"

"So I bought one"

Shoots from above and below

"There is no before or after only through"

Invoke/mediate

"Yea it hurts. Shopping market, cutthroat, haircut"

"Hello, Can you hear me?"

"Where are you now?"

"I'll come and get you"

"Will you?"

"Don't move, I'll come and find you"

"What was it like?"

"It was like the surface of the moon, there were people all around walking in different routes. We just stood there on the craters for 5 minutes listening."

The rumble of engines, the silence, people looking.

"A guy stopped with us gave me eye contact a gesture, thumbs up."

We shake hands

"I was alone"

"We were together."

"Thanks to you. We danced. We drank."

"The tractors, the puddles, I looked deep into them and saw the insects, they were giving birth to multiples, small red bodies contorting, swimming, dancing. I looked up, the buildings were starting to gain momentum, moths ascending."

Diptera flying landing on the petals. Hot summer and the watermelons by the sea.

At the start, mornings punctuated by cold breath; huddled onto chairs peering out of the window into a grey fog. Below us a triangle, a concrete love letter to the car. Secluded, inaccessible, its tunnels boarded over. Routes curtailed by dead ends, fringed by an audience of plants. Until you saw a body pass through a gap in the fence, walk across the lanes naming destinations... west... east...central... west... east...central. Those standing orders, lazily evaporating behind a fence.

On the other side of the city are messages sent to Russian friends. In a museum vitrine is placed a box from Stalingrad, dated 1969, made from synthetics and textiles catalogued as object number SH.2005.46. Containing earth taken from mass graves, stained with blood from the fiercest fighting of 1942-43. This symbolic object presented to the Coventry Trades Council, as a gesture of peace. Following the afternoon light, we walked to the Garden of International Friendship, out over the city.¹

A Collective Navigation of the city centre

6th of October 7pm: Composite Place (A Sculptural Score)

To experience the built environment is to enter a collage that shifts across time, a space in which one can envision the future, past and present. Existing within this structure of the city are spaces that are transitional, that mark a division. As an outcome of their residency Repeator will lead a walk that traverses zones present across Coventry. Leaving the CET building at 7pm the walk will rejoin the Biennale opening evening at Fargo Village for approximately 8.15pm.



7:30pm, 6 October 2017 (Photo: Repeator)



Repeator: *Composite Place (A Sculptural Score) Mapping Document, 2017*. Design Keith Dodds.

A Residency? Time to map - Let's walk!

In January 2017 Repeator, led by Laurence Price and Cathy Wade, was invited to take up residence at [The Office for Art and Design Technology](#) in Coventry in collaboration with curator Ryan Hughes. During our year-long period at the facility we engaged in walking, deep listening, deep mapping and in-depth archival research at the Coventry History Centre.² Our residency provided us with time and a fixed location; a hub to explore our practice in the context of a motor city. We set about walking Coventry, a layered site of historical significance and a centre of peace and reconciliation that has been recognised as an International City of Peace. Conducted within the newly advanced context of the Brexit referendum result, we embedded ourselves in the complex political, social and economic identities of the city through walking.

Mapping as...

Orienteering, technology, GoPro, selfie stick, iPhones, drones, VR Green Screen, talking, sonic scapes, layering, listening, recording, conversation, photography, filming, drawing, print, walking, deep mapping, writing, stream of narrative, tape loops, performative actions, Internet, ubiquity, phone conversations, driving, field recordings.

The Levelling Stone on the Upper Precinct, is a slab of slate depicting a Phoenix rising from the flames. It is a city surrounded by a ring road that functions as a wall containing a bricolage of post-war development and medieval remnants, accessed through subways and walkways that are facing renovation and removal in the 21st Century. We focused on moving past the initial responses one would make when first arriving in the city, to discover the elements hidden from sight and seldom navigated. Through walking, we found the access points to the city's history: the sections of motorway no longer accessible by car, the sections of pathway between or above buildings, past commissioned public artworks from the millennium that were devolving into new foliage-covered forms. We recorded the city on our phones, on zoom players and with a go-pro. We walked to embody the environment through the plurality of collective navigation, shared encounters to become language and image, to be mapped and made accessible to others. As we sought companionship with others in our activities, we found an empathy with Coventry unearthing its identity as a city of peace and reconciliation through twinning with other cities that had experienced the trauma of warfare. This twinning is evidenced in the architecture of the city: in Volgograd Place and Belgrade Square, on the ground outside the Transport Museum, which is peppered with the names of global cities set into the ground as a series of scattered discs.

Transmitting in the language of the city

Work needs to be open to curiosity and freedom of movement: Aleatorical practice, chance, encounter.

Interference, intervention, temporality, overwriting, listening, broadcasting. Electricity.

Creative Professional <Prosumer> Consumer

Algorithms.

Materiality, Concrete, White Noise, Post-War infrastructure, modern forms of communication, radio, snapchat, skype, instagram,

Broadcasting, Borders of communication, walking the city.³

Tracing, immersing, layering

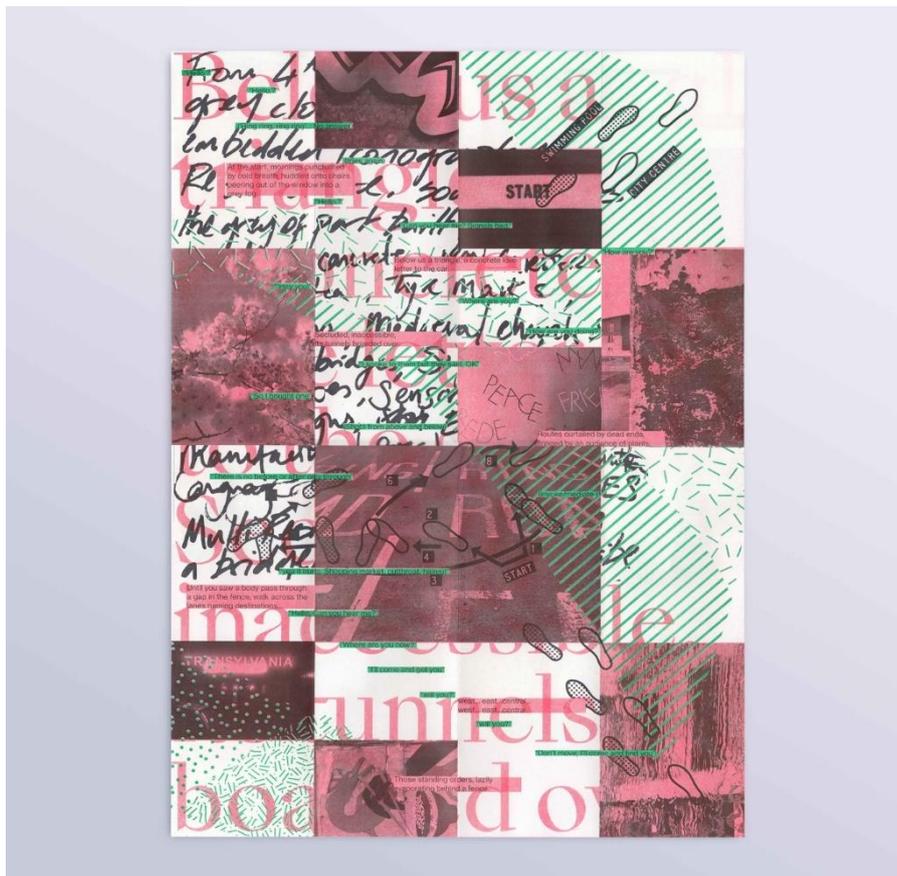
Composite Place (A Sculptural Score) (2017) materialises our research into twinned cities. It echoes elements from an EU funded Arts Exchange community project that inhabited the structure of Volgograd Place. Volgograd Place is a memorial to the optimism of the concept of the twinned city. The hand-shaking murals created for that project are currently still installed to celebrate Coventry's place within the world and the diasporic communities who pass through it. A civic plaza placed under a flyover, the space feels beset by water damage to its murals, slow erosion, and lack of light. It is undergoing the slow disintegration that happens when repairs stop. It is an environment that has lost its gloss—circular mounds in which fountains once flowed are dormant. As an article in the Guardian notes, '[o]n a grimy concrete pillar you can still just about read the explanation for their existence on a scratched and faded plaque'. This location, blighted through neglect and lack of upkeep, became an important location for us to explore the post-war identity of Coventry as a city of reconciliation, and the role of community arts projects in public space once the commissioning process is over.

Here we dwelled...

We looked to expand our encounters with the spaces and legacies of Coventry through our archival research into post-war international relations and the memorial site, creating new conduits between the archive, the map and the city. Critical to this was the opportunity to look at how others saw the spaces we investigated. We met with academics and discussed holes, desire lines and access points, and the histories and traumas present in the cities' fabric.

We responded to the social, political and cultural experiences of the city through documenting the layers of the past/present/future. We retraced our steps to Volgograd Place, St Mary's Guildhall and the Lower Precinct shopping centre (one of the country's first pedestrianised shopping experience's and 'a pioneering example of its kind'). We revisited the city's numerous public artworks and its post-war civic reconstruction, able to see them anew each time. This process of re-tracing and re-walking, and vocalising what we encountered, gave us the need for a plurality of conversation in the manifestation and design of the final map.

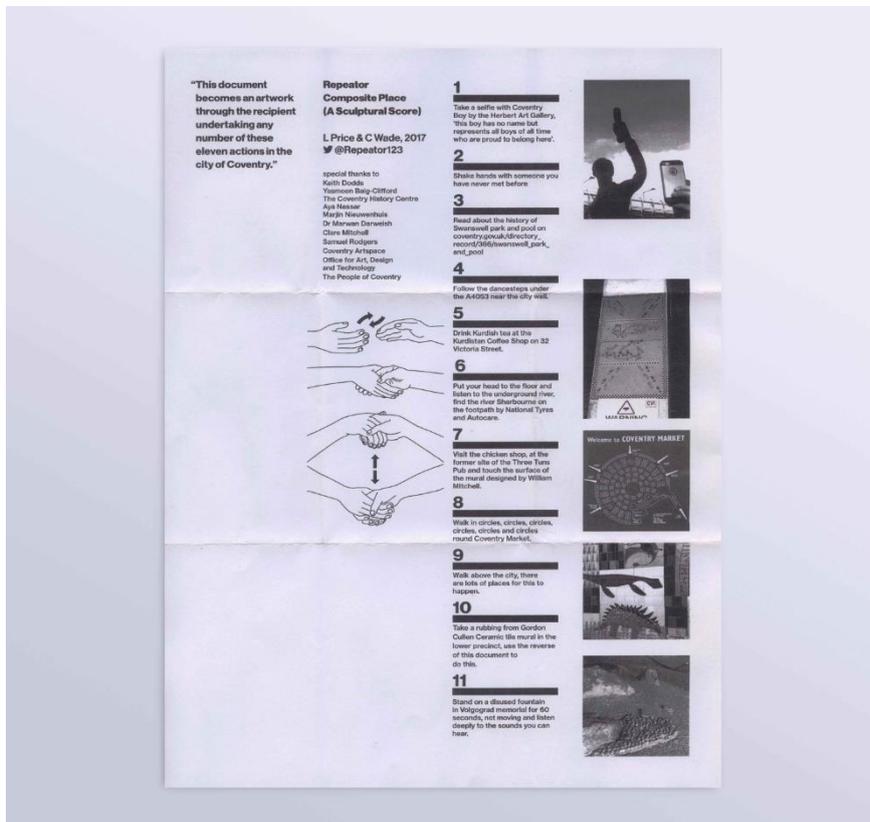
Throughout the residency we focused on discussion of our concerns with others in the city. Through a programme of events, we looked to make active and open relationships that could impact and critique our work. We wanted to rethink the map as a dialogical tool that could be navigated via a set of instructions; a score by which we could continue our engagement with the aesthetics of collaboration, conversation and time through walking and sharing space in the layers of our environment. To share these discoveries and make them accessible, and for others to walk the routes we had taken and engage with the activities, would enable them to discover the city and its layers. Designed by Keith Dodds, it was presented to visitors at the Coventry Biennial, 2017 as an outcome of the research developed during the residency.



Repeater: *Composite Place (A Sculptural Score) Mapping Document A3 Unfolded*, 2017. Design: Keith Dodds.



Repeater: *Composite Place (A Sculptural Score)* Mapping Document folded, 2017. Design Keith Dodds.



Repeater: *Composite Place (A Sculptural Score)* Mapping A4 Document Unfolded , 2017. Design Keith Dodds.

¹ Text piece from the A3 component of the map as a conversational script for the city we walked.

² Bloom, B and Sacramento, N. 2017. '*Deep Mapping*' Aburn, IN: Breakdown Press.

³ Notes developed on iphones during the residency.