

## Negotiating Neighborhood

(A micro-residency for participatory research | #NN1)

Please feel free to drop by - you are most welcome to experience the language of negotiation with #NN1.

(Last 72 hours, our in house 2 collaborators tried to map the hidden marginal understanding with reflection and observation - from the city's everyday conversation. the tentative journey covered-30-35km:72hours)

Last 96 hours recap: In terms of our curatorial interest- we engaged with non-eventual dialogue along with the city's subcultural working spirit - we walked, cycled, stopped and rewalked again; like an intertwined loop - our journey was as important as our collection of narrative, in the process of this observation, we're able to grab the nerve of our own city's cultural departure(it is like re-read the combination of space-time and rapture in context of understanding the interest regarding the neo-society cultural existence).

what we experienced, like this -

1. How do you negotiate, or come to terms with, the freedom of rapture?
2. Are we slowly moving towards unconditional polarization in terms of understanding the neighborhood?
3. "Negotiating " isn't part of our everyday decision making no matter creative or random, let's rework on the culture of rapture," and see the possibilities of making friendship!
4. Image is not always true as it is - until we trust the time of the post-truth cycle where the image is a reflection of parallel 'fact'
5. sound does not reflect as experience always until we admit the history of amnesia as an internal part of experiential sonic feelings.

for more reading please feel free to read- [tracingacity.blogspot.in](http://tracingacity.blogspot.in)

TAC initiative

(text moderated by kaurc.)

## Negotiating Neighborhood

(A micro-residency for participatory research | #NN1)

Let's observe these two terms separately, from our local context - the word negotiation has long collective understanding especially in connection with the migrated memories around the partition history (especially historical border between two Bengals). On the other hand, the city(for this edition, Howrah) where we are planning to start up this program is a space which fundamentally a city which is known as the city's for the working class with a culture of a vibrant neighborhood. (For various reasons, the idea of neighboring is becoming an inclusive quality this cityscape hold for many centuries - we can relate this nature with subaltern livelihood and also possibly because of the culture of leftist diaspora. ) But when we are approaching this idea as a collective phase ('Negotiating Neighborhood')- then we found there are other opportunities over there in terms of exploring the post-truth cultural realism and future possibilities of collective negotiation.

some key areas-

- It also comes as curatorial mapping of the neighborhood from the extension of cultural composition.
- We also like to see it is as tracing of unseen possibilities of socio-cultural ecology.
- It will create new marginal aesthetics, also it is a subtle response to the ongoing culture of urban public-art practice.

We are not going to determine any medium, practitioners are free to choose the format and timeline. From the curatorial point of view, this project is designed to encourage participatory research and allow practitioners to able to connect back with the local eco-system. Tracing A City will only play the curatorial research support system - rest we have to finalize as a collective unit

Chapter 1 with Milton B.(visual artist) in collaboration Pramukho R.(sound composer-music producer)

#NN1 | [hastac.weebly.com](http://hastac.weebly.com)

## *Negotiating Neighbourhood*

*Milton B. and Pramukha Rupan, we - two individuals are trying to start our negotiation from the point of acceptance in terms of 'collective restriction' within the discourse of language and collective individuality.*

- 1. We have some idea where we will push each other creative boundaries - and intervene with plural understanding.*
- 2. We will see various cultural tangents and observe multiple polarized points where the point of view will play the principal factor.*
- 3. We would like to explore the possibilities as a form of exercise\* - But very significantly, we will not try to attempt to reach any final concrete ending point.*

*\*(...understanding is like experience life in a mundane exposure mode, they are so vibrant but uniform as well.)*

### *Perspective:*

*I, Milton will observe ' The "urge of doing" as a tendency of 'making' - the new mentality of making urban symbolic form. So what if there are multiple void in-between my primary understanding and expected outcome, can we expose the cultural gap!!*

*<The method of viewing (excluding sleeping cycle) from the mundane eyesight is always coming with the dilemma regarding the need for addressing especially in the context of utilization and acceptance. )*

*footnote - The idea of the 'need' to the surplus of needs; thus appears an agreement in between.*

*I, Pramukho ' As a multidisciplinary art practitioner, ( Majorly interested to explore life from sonic and music production)- felt a contrast during the preparation for this residency - that we completely overlook the term negotiation as an everyday habit\*- as if it is an external need but from my pov it is/was/will be as an internal matter that is there as an infinite loop for longest time.*

*\* habit has a figurative structured life where certain memory does exist there with some cause and condition - they are like an internal component.*

*My journey will be tracing the conversation from lost and found spaces- they will represent the fragile memories as sonic format. - 1. remembering dialogue from urban reverberation. - 2. let's see the progress as political humor, so what if it is absurd and challenging. (As an example when a composer trying to composed <rather articulate> they try to manipulate the emotion through a subtle negotiation between 12 musical components\_or\_sound. Isn't an urge to reach towards the absolute political correctness - but my curiosity actually began from this very point, my question is very simple! why we need to always correct in terms structure social recognition. Do we need to follow the aesthetic as a pre-defined theory then I am sorry I will like to stand the other side? let's start the exercise with this point that we need to accept the spirit of negotiation? )*

*footnote: .... when the word 'Neighbourhood' came to me as cultural terms, I was thinking that my journey is very close to the interest of observation reproductions and it is more or less translucent and wide in terms of acceptance.*

Tracing ideas & Methods :

We see ourselves as a point A & point B. Each day we will interact and reach another new departure point, we named it as point C. The next day we will follow the same method and it will cont, until we will reach up to point I.

*Methods of practitioner 1 :*

- a) A random site oriented dialogue-based study to document the impressions.
- b) Locating texts and literary documents to understand the gap position as a parallel study.
- c) Generate the urge of doing on the documented materials.
- d) Share the variable materials to run these actions in a loop.
- e) Plan the loop of actions {a - i}.

*Methods of practitioner 2 :*

- a) Continues interaction and observation with space and with the process.
- b) Record and intervene soundscape of the site.
- c) Share the variable materials to run these actions in a loop.
- d) Rerecord and design the soundscape with a more intimate way upon a translucent memory.
- e) Plan the loop of actions {a - i}.

Break up of the timeline : (27<sup>th</sup> Dec to 31<sup>st</sup> Dec)

Day 1: Observation day

Day 2: Loop one ( up to point C )

Day 3: Loop two ( up to point F )

Day 4: Loop three ( up to point I )

Day 5: Open day for Interaction

#NN1URGEOFDOING

Milton B & Pramukho R

#NN1

(text intervened by TAC)