

02	PROJECT NAME	Psychogeographical Exercises / Radiophonic Imagination		EXHIBITION HISTORY	2000..... Radiophonic Exercises, Turku, Finland
	LOCATION	Radio Turku (YLE Finland), 94,3 MhZ / Distribution in Helsinki and Tampere	DATE	2000/2001	2001..... Booklet of Exercises, Helsinki and Tampere, Finland
	MEDIA	Radiophonic Sound Work / Booklet	DIMENSIONS	City-wide	
	ADDITIONAL INFO				

Psychogeographical Exercises were the first phase of the intended City Guide Project. The idea was to make radiophonic interventions to people's everyday life. Iconoclast wrote mental exercises that were then broadcasted unannounced in the midst of the program flow through the local radio station. The exercises, intended for a city-dweller, encouraged listeners to perceive and think differently, in completely new ways. The object was to estrange the listener from the familiar environment so that s/he would become a tourist in his or hers own city. The psychogeographical exercises broke the surface of the uninterrupted flow of events.

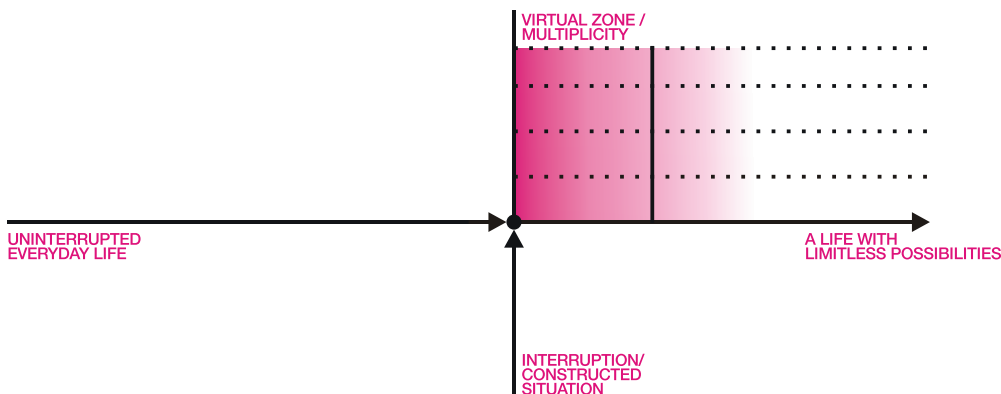
Radio was chosen for the medium because its ability to cross the boundary between private and public the radio provides a soundtrack for everyday life, for the morning, for the bus, the car and the workplace. The idea was to transmit the psychogeographical exercises suddenly, without a warning, to prevent the listeners from "adjusting" themselves to the wavelength of art. The thematic of the exercises spawned from the structure of the city to globalisation, from ecology to politics and from capitalism to traffic.

In 2001 the exercises were compiled in a pocket size booklet. The booklets were distributed in Helsinki and Tampere as part of the Dispensing with Formalities project.

01. CHART: CONSTRUCTED SITUATION

02. CONSTRUCTED SITUATION

BASED ON THE SITUATIONIST INTERNATIONAL AND THE CONCEPT OF VIRTUALITY BY GILLES DELEUZE  
CHART © ICONOCLAST 2000.



02. BOOKLET LAYOUT: FRONT AND BACK COVERS + A DOUBLE PAGE FROM INSIDE



03. EXERCISES, EXAMPLES

84-B  
As you walk the streets of the city, you constantly spot corporate logotypes. When interpreted in a new way, these signs can function as a choreographic map that gives instructions as how to move. For example, you can alter your way of walking in the following way: Nokia - two hops; H&M - jump on one foot; Shell - swing round and clap your hands together; Coca-Cola - jump on one foot and hop; Ford - two jumps on one foot, then land standing astride; Microsoft - swing round and touch your forehead with your right hand; McDonalds two jumps on one foot and simultaneously clap your hands, then clap your knees with your hands. Proceed in this fashion and develop new moves as you walk. When you encounter several signs at once, perform the moves in a sequence. This way moving about in the city gets meaningful, athletic and personal importance.

234  
In a shop, pick any commodity. Try to imagine its journey to you, the hands that have touched it and the place where it's been packed for the first time. Who has packed it? S/he lives somewhere, but is his or hers life similar to your own? How much is s/he paid and how s/he spends his or hers free time? Finally, imagine all the people who get their living out of the commodity's journey to your hands.

313  
Point A and point B are located in the far corners of the city, approximately 3 kilometers apart from each other. There are two alternatives to cross the distance between the points. Alternative one: avoid being spotted by any surveillance camera. Try to use as direct route as possible. Whenever you get caught in the picture, start the exercise anew. Alternative two: select a route where you are constantly being under surveillance by the cameras. Which of the two alternatives is faster to accomplish? Finally, draw a diagram depicting your route on the city map. If you had to go through buildings, make a more specific written report. Don't use the sewerage.

97  
Let it go, wander, drift. Forget about your normal routes and let your associations lead your way in the streets of the city. You might end up anywhere? Afterwards, reflect: which of your turns were caused by your own intuition, which by the surrounding city itself. Was your aimless voyage predestined, after all? Finally, draw your wanderings onto a map that tells the time consumed, all the stops and all the places you directed your attention to.

150  
You are standing in the traffic lights. The hypnotic rhythm of red and green takes you over. Imagine how the light posts connect to all the other light posts with invisible strings, how the cables and the messages travelling inside wind under the asphalt and over our heads; how the whole city pulsates in the rhythm of its changing traffic lights. How is this system built? It gets its energy from somewhere, and somewhere there is someone overseeing it all. Try to communicate an image of this network to your imagination.

7  
Amuse yourself by imagining that you are being shadowed in the style of old gangster movies. You constantly feel the eyes in your neck. The shadower can be anybody. Make quick glances behind you, stop abruptly, seek cover in a gateway... Now, change this fantasy a bit: you are being followed. You can't escape those countless eyes in your back even in the darkest alley. You can't mislead them, nor run away or hide in the crowd. You aren't safe even at home - this is no longer a fantasy.

200  
How would you orientate yourself in a city without traditional landmarks? Imagine you are a cat, a dog, or a hedgehog. The squares and parks transform into vast deserts, the surfaces of the buildings and the streets turn into hieroglyphs of singular but meaningful cracks, holes and scratches. What if your way through the city was instructed this way? Draw a route from the city center to your home by tracing the paths of ants, crow's nests, cracks and chinks in the stone, holes in the fences and moss in the trees.

03. BOOKLET: PSYCHOGEOGRAPHICAL EXERCISES

