CHARLEROI / ELECTRABELLE
Comparative readings of a collaborative experience

Pali Meursault & Jérémie Faivre, published in A/R n°01, Brussels, 2018.

This article is not really an article. It is more like a construction site laid open: no one has come to clean yet and the tools are still lying about. Seizing the opportunity provided by A/R to reflect on our practices, we decided to open up our questions without closing them into conclusions. The main question, which we will split here into several topics, is that of working in collaboration. By seeking to describe the dynamics of collaboration, by visiting its different practical and theoretical aspects, we are also prolonging and reactivating a collaboration of our own. And so we see this text as new stage in our shared work, a more reflexive phase.

We met in 2014 at the request of Jérémie Faivre, then a student at the National School of Architecture in Grenoble, who was researching sound and field recordings as tools for the architect to understand a place and its memory[1]. The exchange grew more concrete with an experiment conducted in Charleroi between February and April 2016. There we sought, at least initially, to use our respective tools to explore a former coal plant *in situ* and compose a sound piece that would then inform the design for a fictitious architectural project at the site of the cooling tower.

Our hypothesis was that the sound experience of one location could be transposed to an architectural experiment,

The initial hypothesis was that the sound experience in one place could be transposed to an architectural experiment, insofar as a dialogue could be established between these two spheres, since their visual and sound essences were *a priori* separate.

The initially planned protocol did not limit itself to the time period defined by the research paper in architecture, nor did it stop after the first public presentation of the sound composition *Electrabelle* (in May 2016 at Ygrec gallery, Paris)[2]. And while new forms continue to emerge for both parties involved in the extension of this first collaboration, the following text, written as a duet, is an opportunity to examine the experience of collaboration, how it shifted our concerns and the issues related to our practices. We chose to structure our proposition along six axes of reflection: terrain, vocabulary, skills, tools, time and form.

Jérémie Faivre [architect]   [sound artist] **pali meursault**

1/ TERRAIN

While visiting the cooling tower at the Electrabel plant in Monceau-sur-Sambre, I was struck by the gigantic size of this concrete chimney, reinforced by its 85 meters of height and a 60-meter ground diameter. The silhouette is visible well before you arrive at the plant, which has been

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1   The experiment is part of a research thesis defended in June 2016, directed by sociologist Cécile Léonardi and made possible by the research lab CRESSON (Centre de Recherches sur l'Espace Sonore et l'Environnement Urbain – Center for Research on Sound Space and the Urban Environment), member of UMR CNRS "Ambiances Architecturales et Urbaines" (Architectural and Urban Ambiances).

2   An excerpt from *Electrabelle* can be heard online: http://www.palimeursault.net/electrabelle.html.

abandoned since 2007. It echoes other landmarks of waste and industrial ruin in Charleroi, all testifying to the progressive decline since industry left the city.

Once inside, surrounded by such a vertiginous volume, it's difficult to imagine the din the tower once made when it was still in operation: The boiling water spurting through a central well, pouring like a waterfall back down onto the foundations or escaping in characteristic white smoke through the oculus at the zenith, without any need for a turbine.

Today the plant, like other buildings that have fallen into disuse, is the theatre for a new form of alternative tourism: urban exploration, or *"urbex"*. Visitors from around the world come through its gates, sometimes accompanied by a guide, and enter these ruins in search of impromptu treasure—old signs, abandoned objects, etc.

By selecting this site—an iconic monument to the industrial imagination—for our experiment, I was hoping it might lead us to investigate notions of *cultural heritage*, of *place* and of *terrain*.

— Illustration 1: Electrabel cooling tower, Charleroi. —

> The notion of *terrain* became central to my practice little by little, and gradually replaced the predominant notion of *place*. This was because I had grown tired of my tendency to personify a Place, to give it a capital-letter identity that would correspond to its unique character. The notion of place opens up a poetic, spiritual relationship, but it comes at the price of instilling a kind of affective hierarchy between places, in my view. When we search for *the* Place, we miss a multitude of *places* that have no specificities that slip by our perception unnoticed and undefined. When we name *this* place, we often do so in order to confirm what we have projected onto it. We discover something that we anticipated, without being able to name it, reinforcing that magic-affective character that we attribute to that place, bringing it to the forefront and sending whatever surrounds it to a flattened background. And the fabric of relations that the place might sustain within its larger environment tends to be ignored, even destroyed.

For my part, I try to cultivate a vertical reading of a place, like a set of semantic layers perpetually transforming along time spans more or less perceptible to human beings: geological layers, biological and climatic layers, successive urbanizations, etc. In this regard, the subtle transfer to the notion of terrain happens, in my opinion, in that fundamental time of surveying the land, that is, going beyond its simple measurement. The time needed to explore a place, from afar and *in situ*, reveals what is at stake there, exhausts it and grasps its deeper structure.

The notion of a place's memory, in particular as put forth by Sébastien Marot, is a primordial matter in my work, essential to understanding a terrain its architectural interpretation[3]. To this end, I associate the experience of a terrain with a path littered by objects that activate our memory for shared or intimate reasons. By meticulously exploring the terrain, the architect digs into the heart of this mnemonic matter to reveal a discrete set of elements that form the basis for analysis and a subsequent architectural project.

> The notion of terrain also leads one to consider a place through its various singularities, but rather than personify and fetishize it as a *place*, it's about approaching it as an environment, as a network of relations, a crossroads of perspectives and a system of affordances[4]. The terrain itself

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3 Sébastien Marot, *L'art de la mémoire, le territoire et l'architecture*, Paris, Éditions de la Villette, 2010.

4 James J. Gibson, *The Ecological Approach to Visual Perception*, Psychology Press, 1986. His "theory of affordances" posits that perceived objects are not units in a system of representation but poles in a system of interactions.

is not delineated; rather it shows us that our own perception is limited. Rather than attempting to inhabit the ideal view of the place, we are invited to move through it, to survey it. By materializing these limits to our perception, the relationship to the terrain involves a reflexive dimension, because it situates us as bodies in space and agents within an environment. I exchanged my approach to place for researching the terrain by rebuilding a vocabulary that borrows from sociology or anthropology. One piece in particular set me on this path: when I was invited for a residency in Portugal in 2008. There I chose to avoid the contemplative relationship imposed by the landscape by adopting a random system: I drew a straight line through the map of the area and considered my sound recordings as a way to plot the terrain[5]. This allowed me to trade my "neutral" position as an observer for a more active role in relationship to the environment: my walking became sound material in itself, and the environment revealed itself through something functional rather than through contemplation.

The way I approach the notion of terrain (and this "transecting" technique in order to sense the variations in an environment by cutting through it with a straight line) surely paved the way for me to consider collaborating with an architect! It's true that we ended up exploring one of the more prominent Charleroi landmarks; one that was both a pure heterotopia and a major reference point for the local *Urbex* maps. But I think our common taste for researching the terrain helped us to deconstruct the obvious about this place that has already received so much attention. We had to get to know its more symbolic nature, its impermeability, to see what still manages to pass through it and what aspects are in dialogue with the outside. I think that you hear this in the sound composition, that despite the walls and narrow entrance, the acoustic agitation not only evokes the architecture's volume, but also the passage of many presences (ours and those of some nocturnal visitors) and sketches out some of the site's rare porosities with outside elements (the wind rushing in, rain beginning to fall).

2/ VOCABULARY

A vocabulary is much more than just the jargon that accumulates throughout a project. The construction of a common language and terminology occurs on a backdrop of the very notion of the commons itself. And on the backdrop of a vocabulary of gestures, of ways of walking and seeing, of relationship to time and space. In a collaboration, the basic urgency to understand one another means we must borrow from one another's vocabulary, we must adopt another way of looking, a relationship to the environment. We delineate the scope of the work through conversation. And by using language, we produce an object that begins with our own terrain in the usual sense of the word, that is: we produce an abstraction by extracting the point and idea of our work from the physical territory we are in. Words, gestures and looks create a kind of triangulation that allows us to perceive, after a while, that we are indeed talking about the same thing.

In the end, isn't this question of vocabulary directly addressed in the form of dialogue itself, in how we approach these different topics, in the terms we choose, in the references?

Extending the collaboration into text form, like any other occasion to present the forms that emerged from this project, is an opportunity to communicate our shared vocabulary. But I also observe that this document (written using an on-line 'pad', at different times and intervals) oscillates between dialogue and establishing a parallel between two monologues. We remain in a triangulation: with the distance and reflexivity possible through text, a collaborative space is

5   pali meursault, *Walk(s)*, sound films created at Binaural Media, Nodar, Portugal, 2008.

implicitly defined, in the gaps, and we mobilize a vocabulary and references perhaps less to define axes than to establish contours.

3/ SKILLS

It would be useful to mention here that this experiment initially started in a university context: a Master's thesis on a self-elected topic that I was writing within a heavily supported scientific framework. I was also motivated quite early on by the idea of collaborating with a sound artist in order to create architecture. And so I built and elaborated a scientific argument defending the expectations for such an experience to my colleagues—who were for the most part architects and sociologists. I naturally formulated these expectations in terms of producing forms. So I was looking to finish with sketches and architectural plans (ideally drawn by both of us) that could be compared, using different analytic criteria, to other projects conceived by architects alone. My hypothesis shows just how firmly anchored I was in the norms and traditional mechanisms of architectural design and conceptualization. As an architect, I expected a design process to produce a constructive form, that is, a building that responds to a coherent function with the surrounding territory and that could be represented at various scales by a plan, a section, a perspective and a model. These reflections, however, shifted throughout the collaboration. By progressively taking my distance from the requirements of architectural production, I grew attached to describing and manifesting the levers that were enabling me to transform my practice, my language and tools. The jury, of course, reacted to my defense with a kind of stupor and lack of understanding when they saw there was no "project" in the research results I was presenting.

> Some skills are clear-cut; they can be defined by a diploma or a professional category. In many other cases, things are blurrier; skills might be crosscutting several domains or are acquired along the way. As for me, I always hesitate between defining myself as fundamentally multi-versed or, on the contrary, specialized to an extreme; at the crossroads of many disciplines and embracing many kinds of know-how, or else an inventor and custodian of a very unique skill. The two viewpoints intersect when we try to find a single label to cover a heterogeneous many: "environmental electro-acoustician in post-industrial environments" or "sound sculptor of rain drops"?
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> Of course, when it comes to finding administrative labels at the end of the month, things get more restricted; you have to return to the certified categories.

This collaboration did not occur as a way to remedy the lack of specified sound skills that might accompany the predominantly retinal nature of an architectural concept. It came first and foremost from a desire to block a production-centered mechanism in order to rethink the entire model from scratch. This same desire can be seen in the project *Emscher Park* in the Ruhr region, where the dialogue between artists, architects and urbanists about the damaged industrial territory brings attention in particular to the conceptualization process and its temporalities, rather than to a final result[6].

The decision to explore sound came from a personal choice. It became a very fertile terrain for exploration, despite the expectations I harbored prior to the experience and certainly thanks to the collaborative work, which contributed to breaking down those expectations every time we had an exchange.

> One of the virtues of collaboration is that skills are performed over and over again. It allows one to renegotiate them in temporary constellations. At least, this is the ideal case in an open

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6   Pierre Lefèvre, « L'art du paysage à Emscher Park : Génie hydraulique et ingénierie culturelle », in *Les Annales de la recherche urbaine*, n° 85, 1999, pp. 190-195.

collaborative form, that is, in forms that are not only concerned with determining a hierarchy of know-how within a codified system of production (the distribution of roles on a film shoot, for example). This ideal collaboration reinforces how in addition to a *complementarity* of skills, there emerges a kind of *supplementarity*. But the most important thing is the "emergent" nature of this: the new skill belongs as much to the collaborating group as to the situation in the field, it cannot be configured or predicted. It is unexpected, elusive and resists any qualification. When we try to find forms for testing, experimenting or investigation, this is easy to do: there is no urgent need to define things, on the contrary, we might be concerned with delaying the moment when we scale down what is possible in order to find efficient forms, and the supplementary gestures are channeled into acquired skills. From this point of view, I feel that collaboration can and must retain this sense of suspension. Is it because of its relational aspect, its interactivity? Something like hesitation, an expectation that the other person should first confirm my intuition? Whatever the case, it seems that creative collaboration maintains the question mark a little bit longer before any answers are fixed. Maurice Blanchot talked about the evils that answers do to questions[7]. By delaying answers and definitive statements, collaboration opens up a space for things to branch out in new directions.

Our capacity to branch out, to follow paths we couldn't have foreseen at the start, was in part determined by the synergy of our skills. But this is not in and of itself a skill belonging solely to our association, since this capacity is neither guaranteed nor reproducible, it cannot be appropriated or transmitted. "Branching out" is possibly nothing more than what managerial language might call "getting out of one's comfort zone", flattering those who are able to navigate between "skill sets". Are we really escaping the normative, restrictive concept of work and productive efficiency? François Deck's work might be able to help us run the other way, his experimental pedagogy founded on "sharing competence and incompetence" led him to re-examine the "work of conceiving" as something that "leads to forgetting learned skills in favor of accommodating the improbable"[8].

Rather than concentrating solely on the new skills we picked up along the way, it is also about considering what the collaboration led us to leave to the side. This involves at the same time agreement (to leave one's zone) and sometimes an effort (to undo one's habits). And that we temporarily become the assistants to somebody else's skills or that the situation imposes that we acquire skills neither of us has, this puts us in a position of learning and receptivity.

In the early stages of our collaboration, I really anticipated a graphic approach that would bring clarity to how to develop the architectural project, its structure, function and scope. And so I limited my investigation to the skills I'd acquired through the vacuum of school. As our exchanges progressed, and then in a long period of solitary work, my reflection increasingly spilled out of the framework fixed by my work habits and oriented itself toward creating new tools for the architect.

— Illustration 2: "Instruments" schematics. —

4/ TOOLS

I have a rather ambiguous relationship to tools. On the one hand, I cannot escape the techno-masculine caricature of being a sound editor: my profession and skills must involve equipment

7   Maurice Blanchot, *L'entretien Infini,* chapter 2, « La question la plus profonde », Paris, Gallimard, 1969, pp. 12-35
8   François Deck, *L'École erratique, brouillon général,* voir : http://ecolemutuelle.fabriquesdesociologie.net/lecole-erratique/.

and technical mastery. On the other hand, at the heart of my artistic research I seek to deconstruct and subvert technology. On one hand, specific tools and know-how, on the other, the do-it-yourself background of the self-taught artist. On one hand, a dependence and fetishism of all things technology, on the other, critique of technology and building an ethic that separates means and ends. It would be tempting for me to keep the poles separate—working for a living vs. creative work—but obviously it's never that simple. As a "media artist" I cannot avoid my tools nor satisfy myself with naively maintaining a positive outlook about my own technological economy. Conversely, the strictly technical part of my work might also afford opportunities to take critical distance from the tools and invention of new processes. In fact, I believe that we are always dealing with this technological schizophrenia; we establish our spaces and temporalities between rejection and adoration, critique and naivety.

— Illustration 3: Microphones placed at the center of the tower. —

After the first exploration phase in Charleroi, it quickly became apparent that my arsenal of tools was not entirely adapted to the terrain. The tower is a very acoustic space (the echo is incredible) but also generates little sound (without any acoustic impulse, it remains silent). So it was impossible to simply rely on passively recording the sound environment, I needed to generate an initial sound that would then dictate the entire hue of the creation. I was also aiming for a rather high quality of sound, yet the system required an independent energy source while remaining easy to transport. It's important to realize to what extent the economic conditions of a project determine everything: if we had worked in the context of a financed, official residency, perhaps we would have considered an electric generator and sound system. In any case, clearly it was the lack of technical solutions and the fact that we had no pre-established approach to solving the situation that pushed me to invent and set up an entirely new configuration, at least for me: 8 megaphones from the Charleroi football team, transformed and manipulated to produce occasional or continuous feedback that would inhabit the sound space. While the actual gesture of recording the sound was succinct—simply placing a couple of microphones in the middle of the space—the process to produce electroacoustic material for the future sound composition ultimately involved apprehending a new tool and learning new gestures…

For me, my first question about tools was rather practical: how can an architectural rendering, and more specifically a written thesis, take into account a sound experiment?

Amongst the solutions implemented by other authors, one device in particular stood out: battery-based systems embedded in sound books for children. I seized upon this device as a support for our conversation in our experiment. From the purely functional problem of finding a mobile reader, I found myself designing an entire architectural model.

The model shows the cooling tower from two of its geometric perspectives: a circular shape, and divisible into eight identical sections. The *Electrabelle* composition was also broken up into eight fragments so it could be integrated into the sound book, echoing the eight configurations of megaphones to activate the tower. Each fragment corresponds to a drawing that deforms the circularity while also operating as a touch sensor connected to an Arduino-type electronic board.

— Illustration 4: The Electrabelle sound book. —

As we conceived the sound book, that's when we started to realize the scope of the questions that come when you hijack the traditional tools of architecture. Later, I thought about the

possibility of an architectural program that would read and interpret the site: a climbing wall developing along the inside walls of the tower. This opens the possibility for the space to tell a story through a simple and completely flexible structure. The possibility of playing on the three parameters that compose a climber's upward trajectory (the density and position of the grips, the curve of the wall and the materials) led to designing a machine that could transcribe a gesture into an architectural form in real time.

— Illustration 5: Machine for architectural improvisation. —

The set-up is composed of potentiometers, distance sensors and push buttons connected to two electronic boards that are themselves connected to architecture-specific software. The goal of this makeshift electro-digital configuration is to enable a kind of architectural improvisation inside the tower space while the music is being played. Inspired by the gestures of the electronic musician, the architect conceives and defines the pathway for a wall climber, as a visual interpretation of the sound piece.

The idea was to transpose the *smooth* space of the sound piece to this striated space of architecture software by mobilizing notions such as perceiving the space's volume, sound texture, grain, etc.[9] However, it required a lot of time to acquire fluid communication between the gesture and the software, the immediacy of the execution is at the cost of a very lengthy preparation.

5/ TIME

The collaboration is organized around a multitude of different and successive temporalities. The moment shared on site is without a doubt at the core, but it is preceded by a time for conceiving and followed by less-structured stretches of time, often unshared and ultimately much longer.

The time dedicated to architectural creation is, in a professional practice, segmented into a series of phases that correspond to the various degrees of precision in the drawing (from the schematics all the way to a detailed construction plan) and to the technical and economic expectations that come with managing a project. The architectural gesture is therefore broken down into various derivations and distilled throughout all the phases, from visiting the site to delivering a finished building. As for our experimentation, the traditional partition of time was completely displaced and distended. The first sketches of the architectural project's intention only emerged one year after the start of our collaboration, long past the initial period fixed by the university context.

My personal process when composing sound is marked by the dichotomy between time spent on site, in a place, and time spent in the studio. The sound artist Éric La Casa expressed it wonderfully by saying that, "in the field, we are faced with infinite possibilities in finite time, and once we enter the studio, we have limited possibilities during unlimited time"[10]. This variable also applies to collaboration itself. When working on location, it creates a moment of intensity, an event during which everything is proliferating and open, and afterward, you have to pull on the research strings in order to formalize things. Our approach to the Electrabel tower shows this idea rather clearly: we worked at night in a particularly isolated and restricted place,

9   Gilles Deleuze and Félix Guattari distinguish between the striated space of orthonormal coordinates that can be measured, from smooth space that rests on probability, the density of occurrence, without number and without measure. See: *Mille plateaux*, chapter 14, « 1440 : le lisse et le strié », Paris, Éditions de Minuit, 1980, pp. 592-625.

10   pali meursault, interview with Éric La Casa for http://www.soundsofeurope.eu.

for an amount of time that was actually rather short in the end but completely suspended. Same for when the rain started to fall: the megaphones were placed on the grid that covered the central drainage ditch. I put plastic cups over the megaphone microphones and whenever a raindrop fell into one of them, it set off a short round of feedback that resonated in the tower. This situation, impossible to recreate elsewhere or at another point in time, was a truly suspended moment. We became spectators of our own working situation, literally taking distance in order to stay dry under the covered part of the tower…

That temporality, those suspended moments that punctuate an action or a process in progress, is quite present in the sound and musical work. In the tighter version of the sound, it's the guitar 'sustain': we only generate the attack, give a sound its character, and then we listen to how it develops, sustains and finally decays. For the instrumentalist, this moment is infinitely short, because as soon as a note is played, he must already think of what comes next. This undoubtedly also when working with other media, but certainly working with sound involves a very special layering of excerpts in time that go from the infinitely immediate to the infinitely continuous. Inside the architectural volume of the tower, "sculpting" the sound space with the megaphones also became a way of sculpting time. The briefest sounds, with their reverberating echoes, evolved according to the temporality of the space's acoustics and revealed the dimensions of the space. Inversely, the continuous sounds erased the three-dimensional sensation, as though the frequencies generated themselves directly inside the ear. This produced a rather disturbing sensation of 'elsewhere' that sometimes made it hard to localize the megaphones, which were abandoned, screaming, in a corner of the tower. In a way, the temporal quality of these sounds in particular didn't appear until the moment they were cut. In this case, an interruption is the radical and random gesture that emphasizes the existence of the entire process leading up to that moment.

Following pali's sound creation, I carried on for a long period of time on my own, working alone on a design for a machine that could establish a synchronous dialogue between music and the conception of architecture.

In some regards, this device to improvise architecture resembles the *flat-writer* presented by Yona Friedman at the World's Fair in Osaka in 1970[11]. Visitors could use her typewriter, with its altered keyboard, to compose their dream apartment and then a computer program generated the map of an ideal city. The main point of this machine was for the user to be at the center of a new conception of architecture, one where the architect is more of a technical consultant. But it also questions the tools of architecture (well before information technology became omnipresent in the field) and, through them, the machine also questions the time needed for designing, which segues into the fabrication and instruction process.

In order to be able to improvise architecture within the cooling tower space, I had to instruct the software, I had to open up a universe of possibilities, as one might prepare scales and finger patterns in preparation for the much shorter time of improvisation. The longer period of traditional architectural conception therefore shifted to a long period for creating a tool whose parameters were determined by exploring the tower and by the sound creation.

6/ FORM

A multitude of possible shapes and forms emerge when you work directly on site. Then, in the

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11   Yona Friedman, *Pour l'architecture scientifique*, Paris, Éditions Pierre Belfond, Collection Art-Action-Architecture, 1971.

studio work phases that follow, you concentrate on defining, lengthening and showing just *one* form, which appears little by little. It is joyful because it constitutes finality, and at the same time, maybe this form also reduces the infinite possibilities of researching into *one* piece. By stopping at a form, we eliminate the multitude of other possible choices. If I notice that I'm stuck, rather than return to the studio, I often prefer to go back out into the field, back to the site. This way of working generates a special kind of pulse: short moments of openness that slowly close in to create unique forms, until it is time to re-open to a new situation again, etc.

— Illustration 6: pali meursault, screen grab from the sound-video installation "Electrabelle". —

In this process which, described this way, might seem heavily pre-determined, collaboration offers moments to deviate from your regular practice and branch out with your work. It is often what allowed me to arrive at new forms. By transforming all of the parameters that make up a process or research or a piece (much like those we visited here in these 6 chapters, but there could be many others) from the start, collaboration invites you to "dare" to re-structure your own practice.

In this regard, my long-term collaboration with Collectif Ici-Même (Grenoble) has led me to completely overhaul my relationship to my tools as a musician and sound recording artist. With *Concerts de sons de ville* (*Concerts of city sounds*), I could participate in a performative form of environmental listening that was completely free from the technology that had become my main tool[12]. It didn't make me shelve my microphones, but I revisited all of my gestures, how I approach the terrain, and the forms that my personal works tend to take. The work in Charleroi was a similar chance, over a more condensed period, in the way that it led me to revise my protocols. What I first envisioned might be a recording project finally gave way to a video installation, which is a more unfamiliar form for me.

We often hear that the drawings made for an architectural project are never completed because of the possibility of extending an architectural idea into the very last detail. If this state of incompletion was manifestly replayed in our experimentation in Charleroi, I certainly did not perceive it as a fatality, but more as a starting point for other, similar experiences, or even to embrace an alternative design and drafting process. As I now pursue the idea of a machine to improvise architecture in a specific place, I have the feeling of emancipating myself for a while from the authoritarian requirements of an architectural form determined by the eventual construction site.

Here, incompletion has to do mainly with the tools and the gesture, whose interactions I am constantly honing. The mode of representation for this form of perpetually re-constructed architecture makes me wonder further: is this approach reserved solely to a performative rather than constructive form? Our collaboration profoundly transformed the way in which I see my own practice of architectural design. The constructive demands of the architect-builder shifted toward the possibility for an architectural project to be at the service of an exploration, of artistic experimentation and to help open an interdisciplinary dialogue.

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12 Ici-Même [Gr.], *Concerts de Sons de Ville*. Blindfolded guided walks through the sounds of a city, initiated by the collective in the early 2000s. See: http://www.icimeme.org.