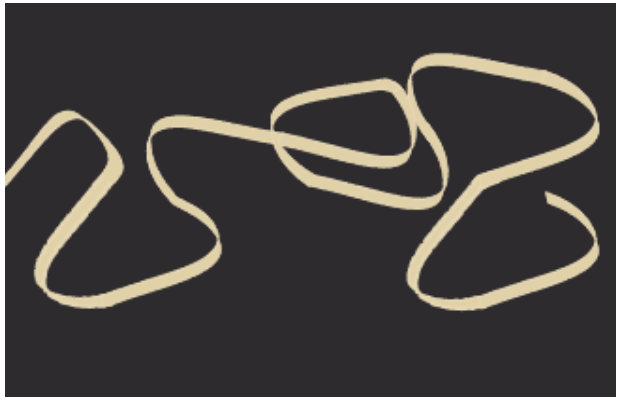


Programming Im; Passivity Handbook

"Whatever is presupposed in the faculty of thinking as such, belongs to mind; whatever belongs to the faculty of sensing as such, and is immediately in the senses, belongs to body."

- A.W. Amo, *On The Apatheia of the Human Mind*

Amo's philosophical stance on the relationship between mind and body may seem peculiar to 21st Century readers for any number of reasons. From the general principles of dualism alone to the eclectic array of seemingly contradictory philosophical influences on Amo's work, his texts may easily leave even the most astute bibliophile in a twist. ' Programming Im; Passivity ' is a project that asks participants, audiences, practitioners, and onlookers to uncover Anton Wilhelm Amo by positioning themselves within his life and work. There are three inter-related spheres to this approach, one of which is the 'Spatial Sphere'. Taking a 'process-led design' approach, Resolve Collective have used a dual method of processing a number of reclaimed local materials in Braunschweig transforming them into 'spatial currencies' that reflect Amo's specific theory of mind-body duality. The processes themselves are each inspired by an aspect of his argument for the nature of the mind-body exchange (Amo, 1734, 1738). The spatial configuration of elements in the space will follow a concept of spatial proofs and expositions, mirroring the argumentative style of both Amo's dissertations 'On the Apatheia (πάθειο) of the Human Mind' and 'Philosophising Soberly and Accurately' but in form and space.

This handbook is the attempt to help its reader channel their inner designer; creating, shaping and manipulating materials through the different processes we have mapped out for the space. In doing so, it hopes to place you not only within our material interpre-tations of the life and work of Anton Wilhelm Amo, but more emphatically into physical and figurative proximity with a world of desirous exchange and bodily submission, of mnemonic performance and sensory reciprocity: a world built of passive and active substance.

3/Fabric: Fabricks (Passive)

For this you will need: a 'fabric mould' (or multiple), gloves, a sharpie, scissors, fabric offcuts, jesmonite two-part mix, patience.

i. Wearing gloves, mix your two-part jesmonite (see preparatory diagrams for ratios and mixing) to make 500g of the liquid. Once mixed thoroughly, pour the jesmonite into the mixing bowl.

ii. Fill the mixing bowl with fabric offcuts from the Impassive process. Roll, kneed, and squeeze these into the jesmonite mix, ensuring each fabric offcut is thoroughly soaked. Use more offcuts to soak any excess jesmonite mix in the bowl but be quick and don't let the jesmonite set!

iii. Cut one label from an offcut.

iv. Take your 'fabrick' mould and fill with the soaked fabric offcuts. Put the label in last and leave it poking out the top of the mould when you cover it.

v. Compress the fabric in the moulds tightly, either using the supplied clamps or the hydraulic jack to do more than one at a time.

vi. Excess jesmonite will leak from the top of perforated top of 'fabrick' mould and sit on the surface. Once a minute, for 5-7 minutes, carefully release the clamp or jack compressing the jesmonite-soaked fabric to meet the markings inside the 'fabrick' mould. This will allow excess jesmonite to re-soak in the fabric before it has set.

vii. Wait between 15-30mins. Start another process or go to the Impassive Room to soak yourself in the materials there.

viii. After this time, your 'fabricks' will be ready to remove from the cast. Using an available sharpee, write your first/given/nick- name followed by the word 'AFER'. If you are able, use the language/script you are most comfortable with to write this name (spelling 'AFER' phonetically if possible). Over the next day the 'fabrick' will fully harden and be ready for use. You can either come back and collect it or leave it to be part of the exhibition.

i.

ii.

iv. - vii.

viii.

For this you will need: a recycled t-shirt (any size), a rotary cutter, a metal rule, a cutting mat, sharp scissors.

i. To begin with, take the t-shirt and lay it flat, face up, landscape on a cutting mat.

ii. Fold the t-shirt in half vertically (one sleeve on top of the other). However, leave the top half 5 cm away from the seam of the half underneath. It should be folded almost perfectly in half but with the seam of bottom half is poking two inches above the seam of the top half.

iii. With the rotary cutter and metal rule, cut underneath the armpit of the t-shirt to take the sleeves and neck off. Do the same with the hem. Leave these sections for those making the 'Fabricks'.

iv. Align the remaining t-shirt material so that its folded seams are perpendicular to vertical lines on the grid of the cutting mat. These will determine how thick your yarn is and where to start cutting from.

v. Taking your rotary cutter and metal rule, cut vertically towards the seam of the top half of the t-shirt (nearest to you). Cut this seam all the way through but stop before cutting any further.

vi. Repeat this cut all the way along the folded t-shirt. Use the lines of your cutting mat to determine the space you want to leave between each cut. Make sure your widths are consistent throughout.

vii. Once complete, hold the seam of the bottom half of t-shirt (the only remaining seam) to let it hang. You will see it is now cut into ribbons and should look a little like a hula skirt.

viii. You will now need to wrap the t-shirt on your arm for the final cutting step. To do this, take the hand that you don't want to cut with and place your finger beneath the remaining seam (that you were previously holding to let the t-shirt hand). Run your finger underneath and through it, separating the t-shirt at the seam, and moving your arm slowly and carefully through the ribbons, which should hang like large rings of fabric from your arm (see diagram). Make sure all these rings are hanging off your arm and you haven't missed any out!

ix. Now, take your scissors and cut at the seam resting on your arm. Your cut should start from the point between the bottom ring and the ring second from bottom, on the side closest to your cutting hand. This cut should run diagonally upward towards the point between the ring second from bottom and third from bottom on side furthers from your cutting hand. (See diagram, this bit if tricky!)

x. Repeat along the shredded t-shirt, cutting diagonally upwards from the points between the rings (see diagram) and gathering the material you have cut infront of you. As you cut, you should see that you are turning the hula skirt into one continuous strip of fabric.

xi. Before the final step of the process, take a look at your strip to see if there is a label still attached to the material. If there is, take an available sharpie and write your first/given/nick- name followed by the word 'AFER' on the label. If you are able, use the language/script you are most comfortable with to write this name (spelling 'AFER' phonetically if possible).

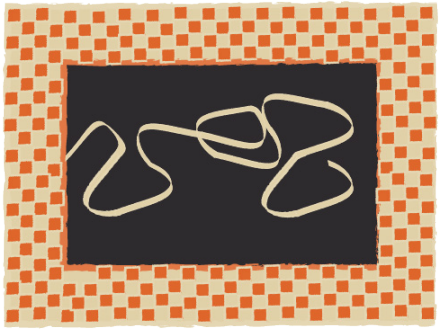
xii. For the final step, take an initial section of your continuous fabric strip between both hands, no more than 30 cm apart. Then pinch the material between your finger and your thumb on both hands and gently pull it. apart As you pull it, tugging lightly rather than long extended pulls, you should see the material fold in on itself and become tube-like.

xiii. Repeat this across the whole material and the whole fabric strip has been pulled into yarn, roll up into a ball ready to take home or to be left as part of the exhibition.

21/Fabric: Fabric Yarn *(Impassive)*

i. - vi.

vii. - x.



proof x.

xii. - xiii.

32/Plastic: Plastic Joints *(Passive)*

For this you will need: a heat gun, a facemask, gloves, a selection of plastic materials, a selection of wooden beams, scissors, Stanley knife.

i. Place two or more wooden beams that you wish to conjoin in your desired position.

ii. Use the plastic material to join the points where the beams meet. This can be done in a variety of ways, depending on the time of plastic you have:

a. *Plastic Bottle:* pre-cut these to make a tube-like shape, varying the length of the tube depending on how much of each wooden beam you'd like to cover. To connect pieces at angles, cut an extra hole in the side of the plastic tube.

b. *Plastic Wrapping:* wrap your joint with the plastic wrapping, cutting off any excess material after tying a tight double knot where the joint will sustain most of its pressure (see diagram).

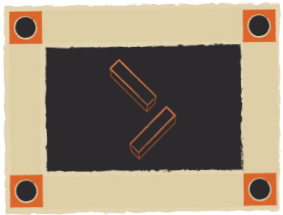
c. *Others:* experiment with different types of available plastics. Remember, the thinner the plastic, the more you will have to wrap and tie it round the joint for reinforcement!

iii. Using the heat gun, set to 300 degrees Celsius, apply heat slowly and evenly to the plastic joint. Use slow circular movements where there is more material to melt and apply short bursts at 600 degrees where necessary.

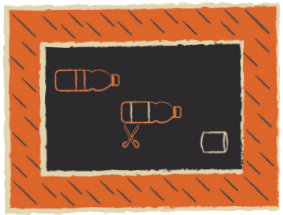
iv. The plastic will melt differently depending on the material. The wrapping should look a little like molten lava or a viscous goo, whereas the bottle should appear stretched but not liquidised. Once this state has been achieved, leave the joint to cool for a few mins.

v. Once the joint has cooled apply a small amount of 600 degree heat at the edges of the plastic bottle or wrapping section to tighten.

vi. Using an available sharpee, write your first/given/nick- name followed by the word 'AFER' on your invention. If you are able, use the language/script you are most comfortable with to write this name (spelling 'AFER' phonetically if possible). You can either take your work home to show to your friends and family or leave it to be part of the exhibition.



i.



ii.

iii.

iv.

32/Plastic: Plastic Fusing *(Impassive)*

For this you will need: a gallery attendant to assist you, PVC plastics or polyethylene plastics (ask attendant), baking paper, a soldering iron, a facemask, gloves, a selection of plastic materials, a metal ruler, scissors, a Stanley knife.

i. Think of a shape or form you'd like to make, bearing in mind the thickness and rigidity of the material and where you'd like different parts to join. Mark on your plastics materials, with lines or crosses, the points at which two or more flat sides will be joined.

ii. Using your marks, overlay two of your plastics at your first chosen point.

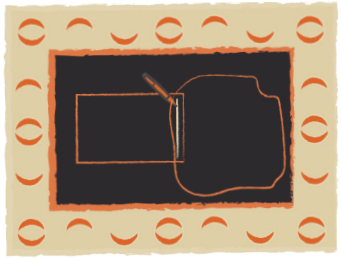
iii. Once in position, cover your overlay with baking paper.

iv. Ensuring the soldering iron is sufficiently hot (between 180 and 400 degrees), run the iron over the overlay steadily and evenly. Higher heats work better with thicker plastics or alternatively for running the iron quickly over the overlay.

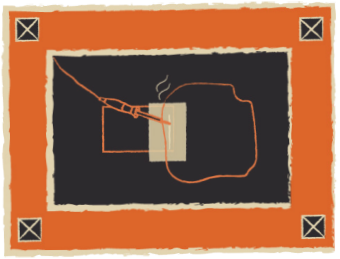
v. The plastics will melt together where you have run the soldering iron across. Ensure they have melted evenly across where you've marked and give each melting point or side a few minutes to cool solid before moving your fused plastic.

vi. Continue this process across all your markings.

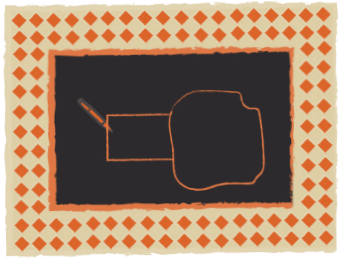
vii. Once finished, using an available sharpee, write your first/given/nick- name followed by the word 'AFER' on your invention. If you are able, use the language/script you are most comfortable with to write this name (spelling 'AFER' phonetically if possible). You can either take your work home to show to your friends and family or leave it to be part of the exhibition.



i. - ii.



ii. - vi.



vii.

For this you will need: as much newspaper as you can get your hands on, an electric shredder, a very large bucket (40 Litres minimum), wood glue, saw dust, a wide paddle for mixing, a water supply, a briquette maker (also the hydraulic jack in the workshop).

i. Use the electric shredder to shred the newspaper available in the workshop. This might take a while as the shredder overheats but persevere! If/when your shredder does overheat, you can continue with the next step (using the available pre-shredded newspaper) until it has cooled down.

ii. Put five or six large double-handfuls of shredded newspaper in your bucket and add water until the shredded paper is fully submerged. The shredded newspaper absorbs water, so if you put too much water in, you can just add more newspaper.

iii. Add sawdust to the mix. Roughly a handful should do but add to your discrepancy, noting that the more sawdust you add, the drier the eventual brick will be.

iv. Stir the mixture vigorously with the paddle, combining the water, sawdust, and newspaper. There is an electric paint mixer in the studio that can be used for this but only under supervision from a gallery assistant.

v. Add the wood glue liberally to the mixture and continue to stir. Each briquette may contain between 200 ml to 500 ml of wood glue.

vi. Continue to stir vigorously for between 2 to 5 minutes until the materials are well blended. When you have finished stirring, the mix should have the consistency of thick porridge. Feel this with your hands. If your mix is too watery, add more newspaper and sawdust until you can feel the correct consistency.

vii. Leave your mix to soak for around 15 minutes. Start another process or go to the Impassive Room to soak yourself in the materials there.

viii. On your return, take an available briquette maker and open it by unfolding the levers and taking out the lid, which has a perforated surface and is used to press down any contained material with the downward force of the levers.

ix. Take the now-soaked mix and fill the briquette maker with it until it is overflowing. As you fill the briquette maker, press the mix down to get as much in as possible.

x. Once filled, press the lid of the briquette maker into the top of the mix and close the levers so they are once again folded in on each other and resting on the lid (see diagram).

xi. Now that the briquette maker levers are crossed over, put your briquette on a sturdy surface and press the levers as hard as possible so that water rings out. Pour this water back into your bucket and repeat pressing until the water stops.

xii. At this point, with up to three briquettes you can place them in the hydraulic jack for extra press. This must be done under supervision from a gallery attendant, who will show you how to operate the jack.

xiii. Once pressed, open up the briquette maker once again and remove the top so that the briquette maker is open. Remove the shell of the briquette maker by squeezing the two ends of the inner holder together and popping it out of the bottom. You may need someone to help you do this. It should contain a compacted grey brick.

xiv. Take the contents of the inner holder to the drying rack in the workshop and leave to dry. This will take up to 10 days but a well pressed brick can be held straight after making.

xv. Once finished, take a square of newspaper, supplied in the space, and using an available sharpie, write your first/given/nick- name followed by the word 'AFER' on it. Keep this on top of your invention whilst it dries. If you are able, use the language/script you are most comfortable with to write this name (spelling 'AFER' phonetically if possible). After 10 days you can either take your work home to show to your friends and family or leave it that day to be part of the exhibition.

23/ Paper/Cardboard/Wood: Briquettes *(Passive)*