

Urban Anatomies Teleport

DRIFT 2

(Jingle)

Sound design by Oula Rytönen

Skin's Memory

Written by Jussi Ulkuniemi & Pietari Kärki, edited by Tarleena Laakko

Performed by Jussi Ulkuniemi

Sound design by Oula Rytönen

Look for things to touch: things that invite you to touch them in some way.

The touch can be brief.

...

How long does the memory of this touch last on your skin?

...

Walking, touching, observing the fading touch memory.

...

Mega Meta : U2BUndiscovered

Composed by Leissi

Lyrics by Riikka Laurilehto & Pietari Kärki

Performed by Riikka Laurilehto, Leissi & Pietari Kärki

This one, this here

This fella, this friend

The one I send to -

...

Hacker, tracker, stalker, specter

...

Comrad, co-op, contact, kin

Sym-thing

With a wing, a limb, one that can sing, swim

...

Kin-thingy,

clingy,

shimmy,

...

shaky shake

shake me awake

...

...

I go mega meta for you,

You to be undiscovered,

Lingual potential,
to both,
point and fuze,
I want to use language,
to broaden your place,
I'll orbit here,
so you can escape - if you need,
I know I might sound protectionist,
but I'm also dumb enough - to be tricked.

...

So trick me if you will,
I cannot cage you,
I know that I don't know you,
I know that I don't know,
you

...

Can you follow?
Do you copy?

...

Don't copy me
Fool me
I'm a facilitator
I'm a fool.
What are you?
This is a tool.

...

Cool.

...

I want to use language to broaden your place,
you to be undiscovered.
I know that I don't know you

...

State of a Chemical Reaction

Written by Pietari Kärki with contributions from Riikka Laurilehto, Tarleena Laakko and Oula Rytönen

Performed by Riikka Laurilehto

Sound design by Oula Rytönen

Place your attention to what is around you.

What's in this air?

...

Consider everything as a state of a chemical reaction.

...

Processes that are going on.
(Going on, fast and slow.)
(Invisible, visible, hardly noticeable.)

...

Oxygen, carbon, different kinds of substances...

Them touching one another and reacting, combining, decomposing, burning, mixing,
evaporating, moving, dancing...

...

How do the different kinds of substances feel like, when they pass through your body?

...

Hydrogen, nitrogen, helium, silicon, sulfur, neon
Oxygen, carbon...

...

Consider everything as a state of a chemical reaction.
Processes that are going on.
Breathe with these processes.

...

Every now and then take a break to rest your attention. And then, you are ready to start again.

...

Boring

Written by Veera Snellman with contributions from Riikka Laurilehto & Jussi Ulkuniemi

Performed by Riikka Laurilehto & Jussi Ulkuniemi

Sound design by Oula Rytönen

(This is a boring practice for getting bored.)

...

(Take a moment to notice where you are.)

(What really does NOT inspire you?)

(Is there something really, really boring?)

(I repeat. What really does NOT inspires you.)

(At all.)

(Get a little closer to that booooooring thing.)

(Touch it, if you can, and let yourself get full of boredom.)

(Indulge in having absolutely nothing interesting to do.)

...

(Stop when your too bored to continue. That's it, I'm bored, good bye. Good bye!)

...

Teleporting

Written by Pietari Kärki with contributions from Tarleena Laakko, Riikka Laurilehto and Veera Snellman

Composed by Leissi with contributions from Jussi Ulkuniemi

Performed by Pietari Kärki

Sound design by Oula Rytönen

Let's teleport,
a tiny bit.

...

But first. Let's situate.

So. Take a moment to stay here.

Take a moment to take in things moving around you.

...

Where and how are you situated?

Notice for yourself the things that are important in your situation.
Without them this would be a different situation and you a differently situated self.
Just notice the things that situate you.

...

Ok. Now you are situated here.

Let's teleport.

This is how:

Inside this situation, place yourself a bit differently.

Place yourself a bit differently in relation to one or some of the things you noticed; these things
that situate you.

Just place yourself a bit differently.

A bit is enough.

...

Sometimes this happens without you doing much.

You might just shift your weight or your focus or then time will shift the situation...

Wait that you feel a shift inside.

...

Do you feel a shift, of some kind?

(There!)

(You have teleported!)

(A tiny bit.)

...

(Take a moment to take in where you are now.)

...

(This is how you teleport.)

Anatomical Glitch

Composed by Leissi

Anatomical glitch

Push your device

...

What the glitch

...

Locate yourself by noticing the things that situate you

Relocate within this situation by placing yourself a bit differently

You have teleported when you have teleported

...

Anatomical glitch

Push your device

...

Sound Glide

Sound design by Oula Rytkönen

Diary II

Contribution from Riikka Karjalainen
Edited by Pietari Kärki
Sound design by Oula Rytönen & Pietari Kärki

This is Riikka, next to Senaatintori. Doing a diary.
I'm sitting on a street that goes from Senaatintori to the market square and it's pretty busy, but I feel safe because I'm sitting on a bench, that is located kind of in between of some boxes of flowers. There is a little, tiny tiny oasis for bees.

...

And people are kind of looking at me in a strange way because I have a microphone. I kind of feel quite strange. Because I'm simultaneously here and probably people can hear me pretty well and I try to speak in a quiet voice so that I wouldn't be in other people's attention in too much.

Anyway.

...

So, the score I was doing today on my walk was an old score from Pietari and I took parts of it. So, I was following where I wanted to go. And listening if I really wanted that or how I wanted that. And also what my body wanted to do without me being too conscious or too careful about it.

...

So I started with very much following where my steps wanted to go. Kind of how the weight was distributed in my body and I was like going in curvy patterns or circles or slightly tilted or not going straight to any direction. That was guided by the architecture, curvy pathway or something like this. I ended up in the cathedral or at the dome. And there were many beautiful surfaces to touch. And I would caress a lot of things in my hands, and also, I would be quite sensitive where I wanted to go with both of my hands and my feet. And I guess I would have started to put stuff into my mouth or would have laid down if it didn't feel inappropriate. Not inappropriate because of where I was, but because of the people I was there with. So.

...

And then, all of a sudden, I got struck by this sadness and I almost started to cry, because I realised that I was being maybe quite intrusive with my touch. Or I wouldn't know, or I couldn't know if I was violent or too straightforward. I didn't know how to negotiate with the wooden bench or a flower or a plant or the stairs. But with the seagull it was already more apparent that they could move away. They didn't want me to stare at them. And now I'm here attracted to this really specific place with the rare plantation which is very constructed and composed.

Tyhjiöön

Composed by Leissi
Lyrics by Pietari Kärki
Performed by Pietari Kärki and Leissi

Ei tää meekään tyhjiöön
Mä soin sun korvassa
Miltä kuulostaa aaaaaa
Mitä kuuluu

...

Mitä kuuluu X 6

...

Ei tää meekään tyhjiöön
-hmm- Sun tilaan

Koitan mieltii sua
mut-

...

Mitä kuuluu X 6

...

You and me

I won't know you

You won't know me

that's how it has to be

For this thing to be something

I let go of this

this thing to be

something for you

That's-how-it

has to be

That makes me-a-bit

sad

But I trust an unkown ear

How does this feel?

I'm sounding in your ear

...

Mitä kuuluu X 6

...

Ei tää meekään tyhjiöön

Mä soin sun korvassa

Miltä kuulostaa mm-mm

Mitä kuuluu

...

Koitan mieltii sua mutta

Koitan mieltii sua mutta

En saa luulla että tiedän sut

...

Mitä kuuluu X 6

...

(Jingle)

Sound design by Oula Rytönen