

# Portavilion 2010 Transcript

0:02 Audio

[Music]

0:19 Emma Underhill

This behind me is Rosy (the Ballerina) which is a commission that we've developed with raumlabor Berlin.

0:26 Matthias Rick

Emma asked me maybe nine or ten months ago to participate in *Portavilion 2010*. To build the kind of mobile structure based on a project we - we made in 2006. So we started in 2016, it's a mobile bubble, mobile inflatable structure.

0:48 Emma Underhill

And the idea is that it's a mobile event space that will move around lots of different parks and host a variety of different cultural activities with other dance organisations. But also partners like the Tate Modern and Round House, so we're trying to kind of make cultural activities more accessible, and engage people who might not normally go into a museum or gallery or dance space. And today, it's an event that is part of Big Dance. And that's really inspired the shape of Rosy.

1:18 Matthias Rick

We invented this kind of story about Rosy. This girl with a sad story, which was it's a dream to be a ballerina, but it was not possible and there was a bubble which is a symbol of this dream.

1:31 Siobhan Davies

I am utterly delighted to be in this building. To me, it seems like an act of choreography in itself. I mean just look at how all those scenes work in different ways. Look at the rhythm of it, look at the texture of it, look at the space of it. And Siobhan Davies Dance is one of the hubs that deals with Big Dance in London, and we are working with seven boroughs. And this was the launch of our part of this in this bubble. So, we have commissioned Fevered Sleep to make something in the bubble with workshops all throughout the day, as a way of bringing dance into Potter's Fields and then seeing how much further it can go.

## **2:11 Suzanne Thomas**

Basically, she asked us to explore and respond to the space kind of architecturally and in terms of surroundings and context and what space is used for.

## **2:20 Speaker 1**

The textures and what is to be inside and to be outside. And to change the feelings - bringing the inside to outside, and outside to inside in terms of movement, for example.

## **2:33 Speaker 2**

Bringing a little piece of choreography ourselves and then learn each other's and as a group come together and make something in a short space of time that's really responsive to the space.

## **2:42 Audio**

[*Music*]

## **2:43 Jacqueline Rose**

I'm very proud really that you know we've done it, I feel that there's an extraordinary partnership here.

## **2:50 Coral Flood**

We've got it in Southwark three times. It's part of London Festival Architecture at the Tate in July and we've also got it at The Mix which is a sort of younger person's festival in Burgess Park in Peckham it'd be interesting to see how the space works with them different kinds of setup and different audiences in different environments.

## **3:09 Audio**

[*Music*]

## **3:56 Audio**

[*Clapping*]

**3:58 Ruby Ireland**

Fantastically that you can see inside. I think that's really nice that you know if people can't get in because obviously it had full capacity you can see inside and dance was a different feel to it from the outside as well.

**4:11 Audio**

[*Music*]

**4:16 Interviewer**

So what did you think of it?

**4:18 Audience Member**

I thought it was ice skating [*laughter*]. It's lovely, really nice, something different,

**4:25 Audience Member**

It's very dreamy and it feels like you're in the clouds.

**4:28 Audience Member**

You're inside but you're actually outside as well because it's translucent.

**4:32 Audience Member**

It makes you look to be beautiful.

**4:34 Audio**

[*Music*]

**4:47 Amanda Lwin**

in general, I think that projects like this are really important for cities and all scales. So, from the level of very small local community spaces to the scale of you know the story of London, in general. You know that I think sort of contributes to telling stories and creating stories and creating this sort of mythologies, if you like, of what it is to live in a city, I think it makes sort of public spaces really exciting.

**5:10 Audio**

*[Singing]*

**5:21 Audience Member**

I think it's a really cool idea. It brings people together, we've never met before, we're just playing, laughing and everything.

**5:30 Audio**

*[Distinct children's voice]*

**5:34 Robin Turner**

Absolutely, I think it's brilliant. When I walked in here today I couldn't believe it. I've never seen it before. I've ever seen pictures of it and sort of thought, you kind of envisage how it might be. And then it's just, I love it.

**5:45 Audience Member**

I'm running a project called Rome. And we've been very, very, very, very kindly. We've been donated this space to run our thing tonight.

**5:55 Audience Member**

Because I'm really into music. And to me, it looked like perfect nightclub portable nightclub space. And if you look up close to it, it actually does look like it could be a giant glitter ball. Like, it's fantastic.

**6:07 Josephine Bamford**

I think it's lovely. And it's a great space. It's been, it's a really nice workshop space, best when it's a little bit cloudy, so it's not too hot. So hopefully today, it'll be really nice, because we can fill it up. We're doing a big drama project today.

**6:19 Judy Nadel**

It's been really interesting. And it's nice, because the projects have been starting off in the bubble and then kind of taking place around kind of the park as well. So I think it's a good attraction to kind of bring people over and to have a look to see what's going on.

**6:30 Audience Member**

I believe it's very, very good. It's helping kids to enjoy themselves to sort of to open their inner abilities.

**6:35 Audience Member**

And they learn from other cultures and learning different things. So, it's fantastic.

**6:41 Jacqueline Rose**

And find yourself a space apart from each other. Don't talk. And then you just sit down and record what you're thinking, yeah?

**6:49 Audience Member**

I don't know how to put into words. But like, we have like, you know the whole of Regent's Park is so green, you've got trees, we have parks, we have playgrounds, but then we just have this just sort of stands out compared to everything else

**7:00 Audience Member**

It's like a cloud high up in the sky, because it kind of makes them feel like I'm flying an aeroplane.

**7:08 Audience Member**

I feel kind of safe with it. Being inside, it just feels very protective and snug.

**7:13 Audience Member**

I don't know what heaven's like, but feel like you're in heaven.

**7:16 Audience Member**

You're still in a really open space, but yet, you're really confined in a whole different world.

**7:24 Matthias Rick**

So, we are not bubble architects. So, we're really not specialists in this kind of inflatable architecture. So, we are also not experimenting with shapes and with colours or with kind of fancy things. We are interested in building a kind of usable

space for all kinds of social functions. The bubble is for us is more a tool to discover or magnifier to discover potentials of public space.

**7:53 Sam Collins**

The raumlabor's agenda of kind of social inclusion and stuff like that, I think it's really it's really great and really interesting in the idea of it and the being able to take various arts projects into public spaces. And the structure itself being a transparent bubble that you know, it's very portable and appears is fantastic.

**8:14 James Stephenson**

And we turn up, we lift the back of the caravan up unroll that bubble wrap tie the straps down the pink straps, it all represents ballerinas shoes, and then we inflate it once we've put some water in the waterways. And once we've inflated it, we have to fix the door so people can come in and out it's an airlock will carry the floor in and lay that down. And finally, the last thing we do is all the water weights; it has 80 little water weights inside.

**8:43 Sam Collins**

And we've got two technical assistants that come and help to put it up and take it down. So, there's five of us that put it up and take it down that load.

**8:52 Laura Harford**

Oh yeah, loads of amazing volunteers. There's usually about seven. It's been sort of - it varies for each event, but between five and seven volunteers who are literally invaluable, we couldn't do it without them.