





Room Ser



Room Service (1962)







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## Riverplay

**In this performance, participants navigate a rectangular designated space.**

**-They must remain within the defined area.**

**-They cannot step on the fabric with both feet.**

**A piece of fabric is placed on the floor, its position and dimensions shift. In response to these changing spatial conditions, participants adjust their movements and interactions. By engaging with constraint and adaptation, this performance explores human interaction with the environment. The evolving placement of the fabric becomes a challenge for participants to negotiate space through movement in dynamic and unexpected ways.**

Since the emergence of the first industrial buildings in Ennenda, nearly all have been constructed along the Linth River. Positioned in the narrow space between the canalized riverbed and the railway lines, these structures reflect the historic relationship between industry, infrastructure, and the natural environment. Over time, these physical barriers have shaped the separation between the industrial zone, the village, and the surrounding green riversides. The Mühlefuhr follows this same pattern.

Early in Glarus' industrial history (insert date), a decision was made to canalize the Linth. This intervention served two primary purposes: to harness the river's energy for textile production and to protect the valley's lowlands from frequent flooding. The controlled flow of water became a defining force in shaping the built environment, dictating both the placement of factories and the movement of people and goods through the region.

**...e, bound by two simple rules:**

**...ing with each turn. As the performance progresses, participants respond  
...rpretations accordingly.**

**...ow imposed limitations influence bodily movement, perception, and in-  
...comes a catalyst for continuous reinterpretation, inviting participants to**

The work of Trisha Brown and her contemporaries in the Judson Dance Theater offers a compelling lens through which to examine these industrial landscapes. Brown's choreographic explorations—such as *Man Walking Down the Side of a Building* and *Rope Piece*—engage directly with architectural forms, gravity, and the unseen forces that shape movement. Her practice of adapting to, reimagining, and responding to built environments provides a framework for investigating the physical and historical forces at play in Ennenda.

This research draws on the Judson ethos of exploring the interplay between static and dynamic forces—between industrial infrastructure and the movement of bodies within it. By visualizing the unseen forces that shape the site, this project invites new interpretations of the industrial landscape, activating fresh perspectives on how history, space, and movement intersect.

## **Soundscape**

**Soundscape explores the auditory environment of the site by rearranging pants respond through movement, visualizing the soundscape in either a**

**By embodying the rhythms and textures of the site, the performance transforms experiencing the environment through movement.**

John Cage's exploration of sound, chance, and perception had a profound influence on Judson Dance Theater. His ideas, introduced through Robert Dunn's workshops, expanded the dancers' understanding of composition and presence, reshaping their approach to movement and space.

At Mühlefuhr, Cage's work offers a lens through which to examine the site's sonic environment—its rhythms, absences, and intensities. What sounds define this place? What remains unnoticed? By listening as an act of inquiry, we uncover the layered acoustics of Ennenda, where moments of near silence contrast with bursts of industrial and natural noise.



**g its natural sounds, altering their intensity and frequency. The partici-  
n expressive or neutral manner.**

**nsforms listening into physical interpretation, revealing new ways of**

The performances and experiments conducted here seek to trace these sounds, questioning how they influence movement and, in turn, shape the design of space. In urban environments, we have grown accustomed to the constant hum of activity. In contrast, Mühlefuhr's soundscape presents an interplay of quiet and sudden intensity, inviting a reimagining of how we experience and respond to the sonic textures of a place.

## **Fabrication**

**Participants are asked to respond to a given scenario by constructing physical objects within a given context. The materials provided are limited in quantity and nature.**

### **Individual Structure Construction and Reaction**

**-Each participant constructs a structure using one object. Afterward, in response to the structure, they either move or alter it in response.**

### **Sequential Movement and Scene Creation**

**-One participant begins by introducing a movement in relation to their object. The other participants then respond to the initial movement and creating a scene together.**

### **Scenario Creation with Given Objects**

**-Each participant creates a scenario using the given objects in the space. The scenarios are then shared with the group and a narrative is created.**

One of the works Yvonne Rainer presented at the first-ever concert in the Judson Church sanctuary was Room Service. This piece utilized the minimal stage elements provided by collaborating artists to initiate a game of follow-the-leader. Throughout the performance, two assistants continuously rearranged objects on stage, while Rainer and her fellow performers interacted with them in evolving ways.

Room Service served as a foundation for exploring key themes in Rainer's early Judson work—improvising with “ordinary” movement, embracing task-based actions, and engaging in a constant reevaluation of structure and space.

**ysical scenes, either reacting to or interacting with elements within the  
to encourage creative problem-solving.**

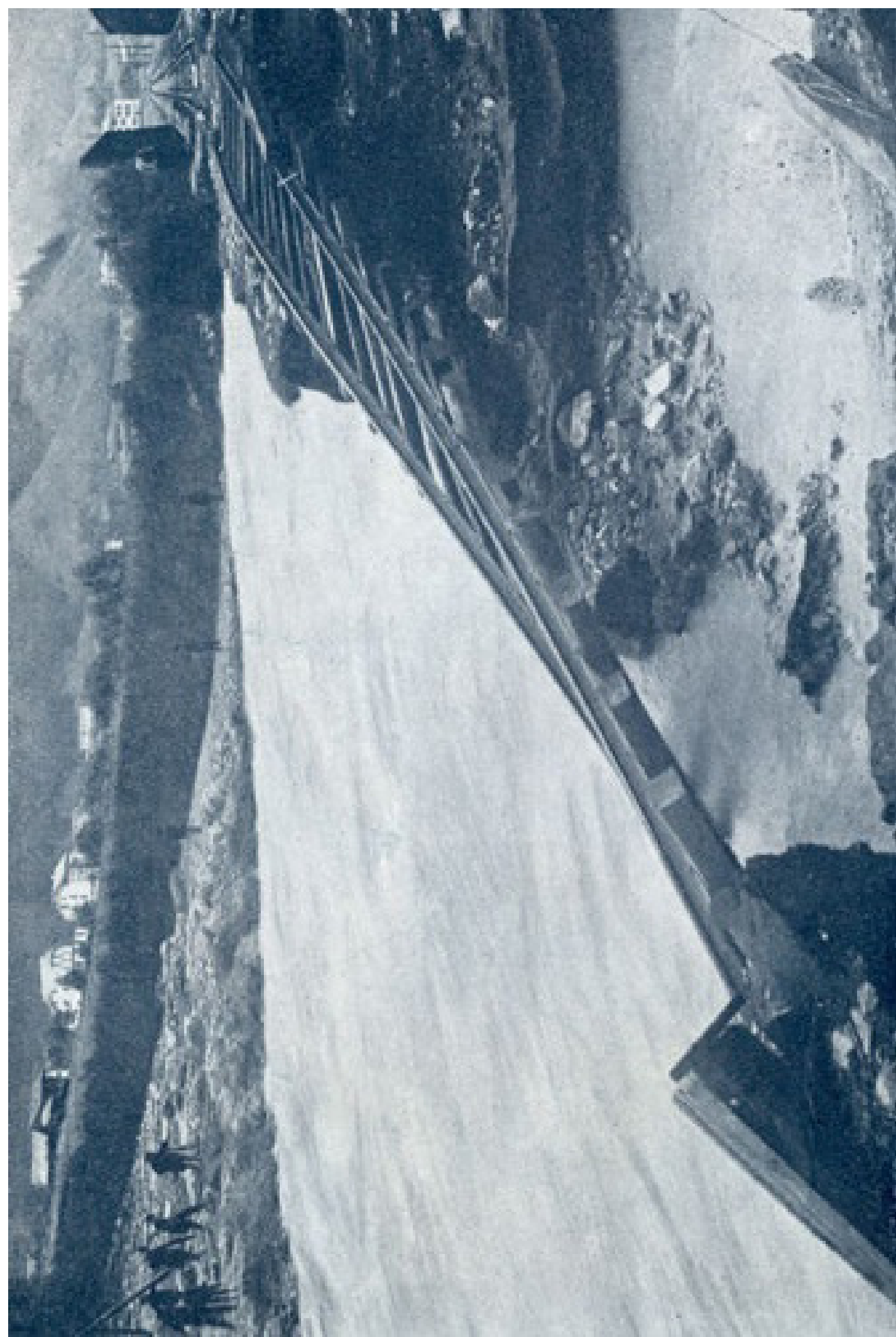
**sequence, each participant reacts to the resulting structure by adding**

**object. The other participants then join in one by one, building upon the**

**They are free to use the objects creatively to form a cohesive scene or**

The site at Mühlefuhr has undergone numerous additions throughout its history, resulting in a complex network of interconnected buildings. Rainer's approach offers a new perspective on engaging with these remnants. Rather than constructing a narrative first and then designing a stage, her work suggests that the space itself becomes the inspiration, with movement emerging in response to it. This approach invites us to reimagine Mühlefuhr from its remnants rather than through a predetermined program, allowing the site's layered history to shape the choreography of experience. Product to production.





















1544 Ennenda



Flugaufnahme Glarus





**Cruss aus Ennenda** Generalansicht  
 Einem hohen Bergspitzen & ein  
 Glück & Tugend bringendes neues  
 Dorf rühmt sich & seinen  
 herrlichen Gärten in vorzüglicher  
 Lage.  
 Id. J. Tr.  
 ARTIST, ATTELIER H. GUGGENHEIM & CO., EDITEURS, ZÜRICH No. 7268. Dép.















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