



PICTURES AND TEXT FROM THE PARALLEL UNIVERSE OF ACORN FALLS AT THE THIRD IN100Y-SEMINAR: "Hi, my name is Pamela, or rather, I'm better known as Pam here in Acorn Falls. I study fictions. Yes, really - it's what I do. Right here in The Hourglass Inn. I just love them. Why? I'll tell you. You see, I've found that what makes a great narrative is a significant event in the life of the main character. A specific moment in time and space where everything changes. Where the life path of that person is turned upside down. A u-turn. A moment of clarity. A striking point. A significant event. So before this day, life has passed, hour after hour, day after day, year after year 'like sand through the hourglass, such are the days of our lives'. But it happens, that moment. And life no longer goes on as before. Something has changed. Now, one of the great mysteries of our lives is that we all know that something needs to be done, but no-one does anything about it. And I've also learned that all of you Reisende are here because you actually do something in this great world of ours. Now, that gets me curious. Curious to learn something about that point in time where you decided to act. That significant event of yours. Now, do you have a moment in time like that, that you would like to share with me?"

## THE SIGNIFICANT EVENT. ESTABLISHING UNIVERSES, CREATING MOVEMENTS

ZOOMING IN ON THE RELATIONSHIP BETWEEN THE EVENT, A UNIVERSE AND A MOVEMENT AND HOW TO CREATE SIGNIFICANT AND SUSTAINABLE EVENTS. WITH THE EVENT CULTURE AS A BUZZ IN THE EXPERIENCE ECONOMY THERE IS A DANGER THAT THE SIGNIFICANCE OF THE EVENT DISAPPEARS.

BY GRY WORRE HALLBERG, FICTION PIMPS/  
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The event is a moment in time and space, in which life itself unfolds between us. The significant event allows this to happen and thus holds the potential to change the course of history on the individual level as well as on the organizational, societal or universal level. Much of the event culture that we see today, consumerizes and commercializes the life lived as the significant event that it is. The experience economy associates itself with what has become known as the cultural economy and suggests a dissolution of the dichotomy between the economic and the aesthetic spheres. In this respect, the experience economy provides space for an alternative existential and experiential mode in everyday life, a mode that can be desire, sensory or emotions based rather than being based on the economic basis of terms such as effectivity, discipline, delayed gratification and rationality, which otherwise dominate our everyday lives.

Working towards framing or creating a setting for the significant event to take place within has become an in-

dustry in the experience economy. The experience economy has given rise to an event culture, where the secrecy and unpredictability of any event has been put aside in order to fulfill the expectations of the event buyer or participants. When the event becomes a pre-planned product or piece of merchandise which you can order or consume and of which you have specific expectations, it rarely creates significance.

The significant event fails at precisely the moment at which expectations become too specific. This happens, because part of the potential for a significant event to take place is that one meets it openly. When you are open to an event, you also allow it to influence you and in your meetings with others. It is especially in the meeting with the other participants at an event that significant potential can unfold.

When the setting of an event provides space for the unexpected, the unexpected might happen. On the contrary, if the event is 'closed' from the beginning, it is much harder to create significance. This openness remains absent with the specific expectation. The event can easily become a cliché, without a deep and meaningful impact, and many of the people involved will be more concerned with assess-



Agent Pam in conversation with a visitor in 'Acorn Falls', and agent Armstrong looking for more visitors interested in visiting the Hourglass Inn.

## A TRIBUTE TO THE EVENT. WE ARE THE VICTIMS OF TIME

BY OLE FOGH KIRKEBY

In us, the event is living, just as much as we are participating in the event. We are "evented". In fact, we are incorporated into a complex system of events forming a variable and unpredictable system of matryoshka dolls. Every event is a result of former actions and surroundings, and thus just a particle in the enormous waves of history, where the past permanently battles with the present over the fate of the future. And events might appear with a force, intensity and an precision, which forces memory to adapt to new modes of becoming.

Consequently, even if the event both constitutes the container of self-reflection and its conditions, as well as the subject of the theoretical and practical reason employed in every specific action and in every particular discipline, it is also the space of creation 'par excellence'. At least it looks like that from the perspective of the individual subject of the event. However, since we are seldom alone in the event, the will, power, planning and actions of other people interfere in every event. It is always tempting to try to reconcile contingency and necessity, the inherent forces of the event, by using narratives. Also, narratives usually delimit the contextual infinity of the event, fixing its horizon and hence, reducing ambiguity. However, this might be a betrayal of the openness of the event, and a way of making it the hostage of the audience, binding it to its most spectacular effects. We must honor the event by guiding its secret. Only very able narrators are able to accomplish this. The event is the point at which contingency and necessity meet, it is the battlefield of restoration and revolution, of utopia and evolution. The event is cosmological abundance, presenting everything in one moment – an organic being mirroring the universe from its particular perspective. This is possible, because the event incorporates a process of universe-creation. This process cannot be controlled by any individual. We can challenge the event and compete with it by creating universes, even if this, unfortunately can never be anything other than just another way in which the event appears.

The real sense of the event is the feeling of significance. Such significance can be experienced as expectations, hopes and plans, however, the more they are elaborated and emphasized, anticipated and pre-moulded, the more we betray the soul of the event, its inherent force of transformation. To stay true to the event, to be worthy of it, is to locate oneself within very place of transformation.

If there is an ethic to the event, it is generosity in the form of hospitality: To invite to the eventing of the event. Let the event be a surprise party, a moveable feast, and let the force of surprising be the unexpected power of your own capacity to imagine. The genuine event creates the observer perceiving it, and the universe it gives birth to is always the echo, the Fata Morgana, and the brilliant phantasm of the way it verbalizes the invisible.

It is correct to say that the event has been forever, but also that it never was, because it has no particular beginning and no definite event. Like the light from a star, it emits almost infinite beams of light, and to every beam there is a new, corresponding reflection, an alternative perspective of it. It can never be finished, never be properly defined, and it can never be caught in our desire to transform every verb into a substantive. It breaks the fetters of the conquerors, the ones who usurp the right to give names. It is the quintessence of freedom.

The generosity of the event is always to give at least one new perspective of what is happening, could happen or should happen. It is the task of every human being to make the event last forever. The event must be both – what the philosophers of the Middle Ages called "nunc permanens" and "nunc stans", the eternal moment covering eternity and an eternity pressed into one moment of an unimaginably compact intensity, respectively.

*Ole Fogh Kirkeby, Professor Leadership & Philosophy, Copenhagen Business School. Read the article "A new Reason of Becoming" (including the six ethical modes of being in an event) based on his lecture at the second In100Y-seminar at [www.in100y.dk](http://www.in100y.dk)*

ing whether the event lives up to their expectations than to opening up to its potential significance.

There is a risk of consumerizing the experience itself - the heart of the event - and thereby an essentially phenomenological basis for people. This danger is connected with the risks that are involved in the event culture. You want to consume the experience and the event without bearing in mind what your own contribution should be to making the experience accessible. Over the past few decades there has been a shift on the arts scene from sender dominated works to works that occur in the meeting between the sender, who to a greater extent, establishes a framework for the event, and those who step in as co-participants in the situation. It is a journey for the co-participants to open up to the event and contribute to providing significance. A way to frame a potential significant event is to establish a universe, where the event can unfold.

### ESTABLISHING UNIVERSES

In the performance agency Fiction Pimps, which I co-founded, we work with establishing universes by inviting people to join in within a fictional framework. We create Universes in the form of imaginary rooms or spaces. These consist of fictional narratives, images, soundscapes and virtual interventions. Our work is based on a participatory design and meetings are framed in alternative or balancing modes of being. Modes opposed to the mindset of the consumer capitalist society, which governs our everyday life in almost every respect. We aim to challenge any fixed idea about how we should be together (for example the seminar) and/or balance the dominating paradigms. Our contribution lies in manifesting 'cracks' in everyday life - sensory fictive parallel universes, which aim to activate the aesthetic and poetic dimension of experience and modes of being and to enrich the given situation and the persons involved in it.

Framing and creating universes for the significant event to take place, is about addressing people's expectations, but not about trying to fulfill them. Our 'universe-creation' often invites people to sense with the whole of their mind and to navigate in unknown or unfamiliar settings. This kind of universe never serves, it only exists as a physical room or space of opportunities. Participants or co-creators must want and have the courage to step into the universe and live out the new logics of this particular universe. Trust that you will be able to navigate just as when you are a traveller in a foreign country. How do you react or respond in such a situation? What do you think and feel? What moves inside you and why? Traveling in a remote, foreign country gives you the opportunity to open up to new experiences, the meetings with a different culture, mindset, system or narrative and your open position might allow for a transformation of your inner landscape. It is the difference between a strategic relation and the

relationship - that you are actually willing to be part of the event, and to let it change your mind or heart! You and the event are in a relationship based on the give and take principle. This creates a much more powerful impact than the traditional experience economy event.

An example of a universe is Future Mind Tours, which was created to resonate together with In100Y, and which is described several times in this number of ISSUES. The travel agency was manifested at the four In100Y-seminars from June 2011 to January 2012, and it still resonates as you read this text right now. A universe is not limited to the event that it plays out. The universe lives for as long as it moves itself a little in someone's consciousness. And if it has resonated there first, then it can continue its resonance for a very long time. It has the potential to make room for a series of significant events. The vibration that the universe can start to spread, is akin to circles in water and changes the circumstances. That is why its imaginary space and the fact that the universe moves around, is of crucial importance. Because when this cause, the quasi universe, vibrates enough times, you have a movement.

### THE CAUSE OF THE MOVEMENT

Thus, the common cause is at the root of the movement. In contrast to a network, one gathers in a movement around a cause. The cause is shared by those who meet, as ultimate participants to support and further the cause. A sustainable cause will not disappear, but will continue to draw new life into its system. It is a cause that keeps itself open, does not stagnate with specific expectations and spreads because its own vibrations have created value. When you have a cause and create a vibration centered in a universe and manifested in events that inspire others, the world will move in an assured and desired direction. The motivation to work with and perhaps even live and breathe for a cause, creates a deep inner motivation. The universes, that we create, offer landscapes, where new dreams can be projected and transformed into actual manifestations of the desired future. And to me, the project 'In100Years' is a step on the way to a new and more sustainable era in the history of mankind. It has the potential to become a movement. Please feel free to join in!

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