

Week 3 - Assignment

Threshold Behaviour: A Long-Durational Performance... at the Main Door

For this Week 3 assignment I chose Option 2, using my home as a stage for a performance.

Rather than staging the body inside the domestic space, I activated a very specific architectural element of my apartment: the main entrance door of the central corridor, which contains an unusual feature. Built in the 1940s, the door has a pivoting internal window, a small hinged frame with frosted glass and a fixed metal grille behind it. It was likely designed for ventilation during the hot summers, for drying floors in winter without opening the whole door, or as a secure interface for speaking to people outside.

This hybrid element, door, window, threshold, barrier, became the core of my performance.

On Thursday, 27 November, I opened this inner window at 7:32 AM and kept it open until 8:00 PM, without interruption.

For the entire day, anyone passing through the building, the neighbours, construction workers renovating the third floor, delivery visitors, and casual guests, could look directly into my home.

Some stared.

Some glanced away quickly.

Some slowed down, confused.

Some asked questions.

Everyone witnessed something, even if for a fraction of a second.

Meanwhile, I behaved as I normally would in my daily routine.

I filmed with my smartphone from inside outward, documenting only the moments when I was at home myself. You might have seen:

- me crossing the hallway in pyjamas just after waking up,
- me passing by in underwear after a shower,
- cleaning the house because I was preparing for an important studio visit the next day,
- moving artworks from room to room,
- leaving and later returning home in the evening.

The house, in a sense, also performed alone during the hours I was outside. I do not know what happened then; the architecture continued the work without me.

The reactions varied widely.

Some neighbours pretended not to notice.

Others gave brief, embarrassed glances.

Of course, the curious neighbour, the same one who a few days earlier had commented on the “danger” of the floor map I had placed outside, immediately asked why I had the window open, and as she looked inside she noticed the smartphone on the tripod. She asked if I was filming, and I told her, to avoid starting a discussion, that I was only photographing the door’s metal grille for an art project. She immediately warned me about privacy!!!, using exactly that tone one reserves for threats disguised as advice.

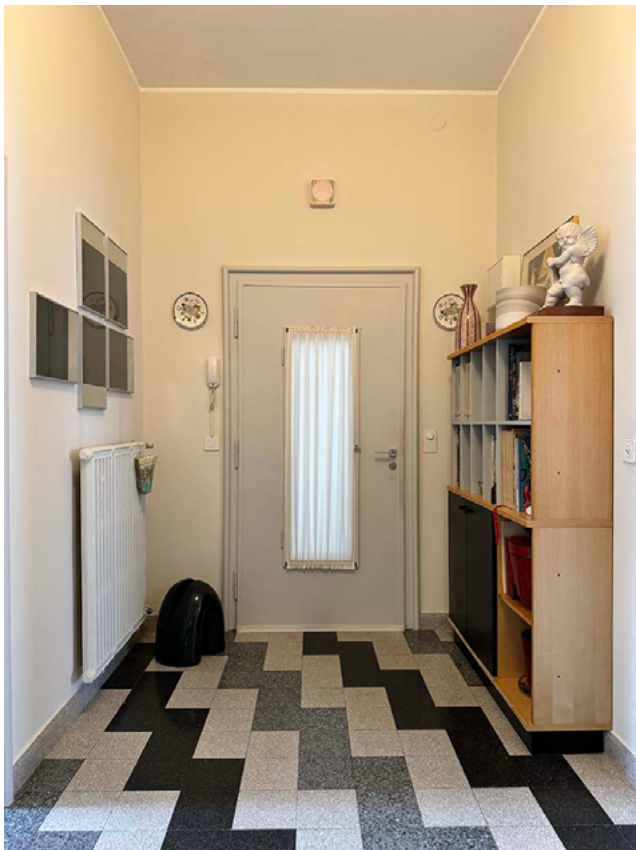
This action sits between:

- extimity in real time and voyeurism and self-exposure
- domestic transparency and social anxiety
- home and architecture as an active performer
- the body becoming part of the home’s threshold mechanism
- the inversion of the “safe interior”

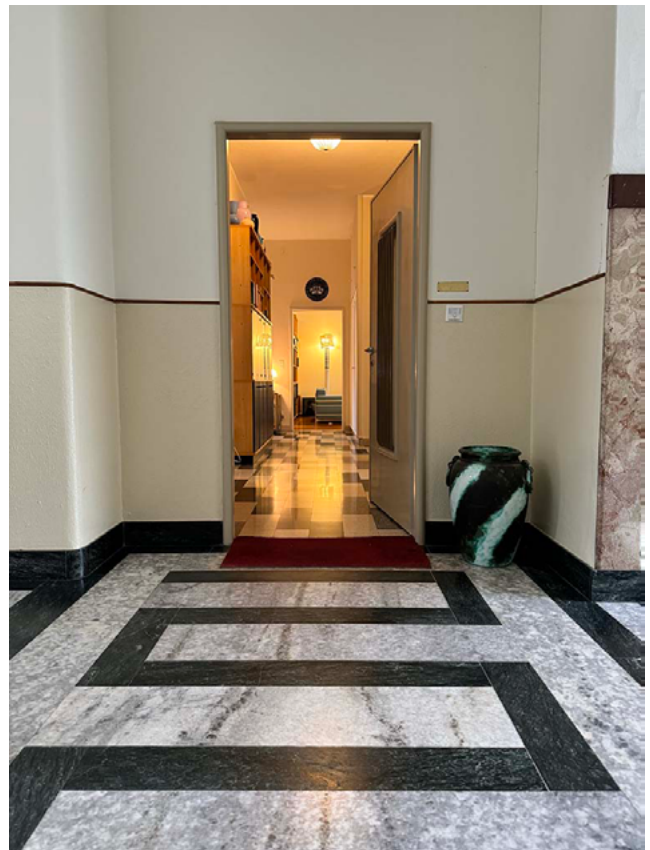
The open window created a permanent puncture in the border between home and public space. It revealed how fragile and how performative the concept of privacy becomes when a simple architectural hinge is activated.

Note: I staged three moments that do not correspond to the actual footage. I included them to convey the sensation of letting the house “perform” during my absence. The three staged moments are: the instant I opened the window as seen from the outside, the moment I left in the morning, and the moment I returned in the evening. I added these scenes solely to evoke the atmosphere and to frame the opening and closing of the performance.

Performance video: <https://www.youtube.com/watch?v=n4SN2jfBZyI>



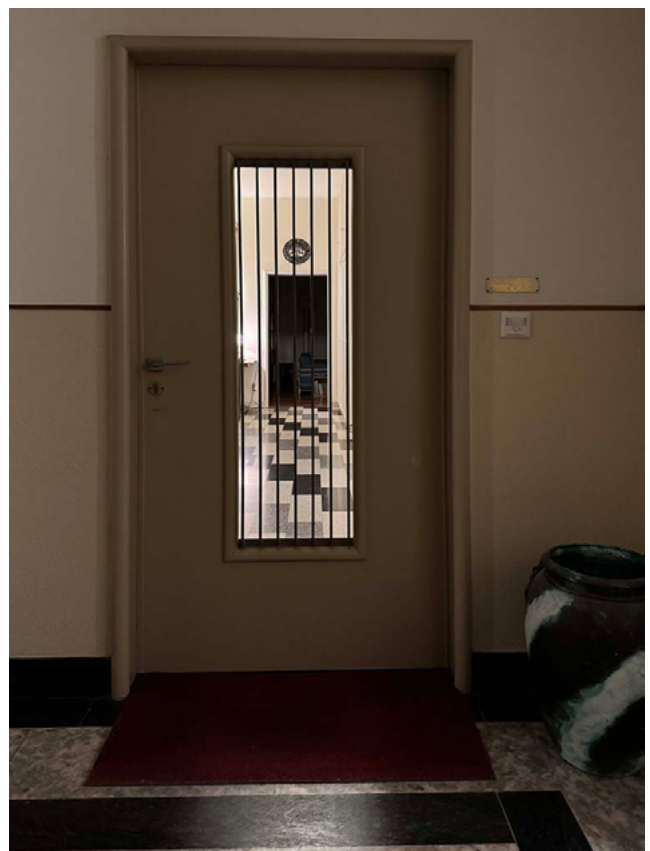
Entrance door from the inside.



Entrance door from the outside.



Entrance door from the inside, with the window open.



Entrance door from the outside, with the window open.

Some moments from the performance, capturing external glances and myself in action.

