Ephemeral Architectures

towards a process architecture

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For My Mother

Declaration.

I certify that except where due acknowledgement has been made, the work is that of the author alone; the work has not been submitted previously, in whole or in part, to qualify for any other academic award; the content of the thesis is the result of work which has been carried out since the official commencement date of the approved research program; and, any editorial work, paid or unpaid, carried out by a third party is acknowledged; and ethics procedures and guidelines have been followed.

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Of song in forms and hues forever changing.
Novalis

introduction: exclusions
1.1 Of Exclusions and Inclusions

The Western metaphysical tradition possesses an almost ineradicable idea of the existence of permanent, unchanging essences behind the world of appearances, and that such essences universalise themselves in fixed geometries and timeless typologies. This static conception of the world has governed nearly every aspect of Western culture; its metaphysic underpinning its dominant paradigms of form, representation, and knowledge.

This philosophy of appearance, which can rightly be called a theory of morphogenesis, conceives of an eternal stockroom of images and construes the world as already given, as a kind of endless repetition of approximations of the same. This essential Platonism is the basis of representational thought itself, a thought which is incapable of anything except “pouring the whole of our experience into preexisting moulds.” In such a world, architecture is a static, timeless framework against which time unfolds and nature is a malleable given available to be approximated to certain ideals.

This metaphysics then is a series of enclosure acts, it: divides continuity, arrests movement, defines categories, delineates taxonomies, and establishes hierarchy. This is the western epistemology which attempts to reign in and corral the “ceaseless pullulation and unfolding” of the phenomenal world; a project of territorialising knowledge, of assigning place, and of disentangling the dangerous and monstrous ‘mixtures’ of non-hierarchical thought.

Of Topics

This epistemology, which is the very form of this PhD, is a mode of knowing and understanding based on acts of exclusion and enclosures of the mind. One of the first enclosures is the assigning of topics. Topics narrate the topos in advance. The work is thus expected to represent the topic and not to embody it, or to discover it, or indeed to pass it by on its way elsewhere. Thus defined by topic, such thinking can only be a kind of ossuary or mausoleum of reproductions.

Of Openings

Beginning with topics, such works are predicated upon an opening which enacts in advance the end and the closing of the work. As already opened, they can in fact only be closed. That is, everything proceeding from an opening can never actually be opened: it can only institute a labour of closing down. Again this constitutes a tomb; a tomb being the place driven by a completion date that fulfils the logic of opening/closing.

Of Polyphony

This demand for topics and openings, for titles, is then a framing device which this work wishes to eschew, or at least beginning to disperse. This is to say, this work does not necessarily cannot proceed from acts of exclusion and enclosure but only from acts of incorporation and inclusion.

Consequently, over the course of this project its title has found various expressions. Shifting and moving about, it has variously articulated the inherent restlessness and fluidity of process discourse. The current title of this work is Ephemeral Architectures: Towards a Process Architecture. This is to be understood as a kind of temporary moment of poise achieved within an on-going dynamic. Previous articulations and current alternatives maintain the initial phrase Ephemeral Architectures but develop various alternate secondary descriptors, for example: Materialising Time, Interstitial Practice, The Space of Appearance, Designing Time, Ideas of the Temporal, and Ecologies of Practice. These various iterations can be seen as indicative of the terrain of the work. This movement and slippage between terms and across this field of potentials inaugurates a process discourse. That is, as well as summoning an area of study and initiating its vectors of interest, it also enacts the very ideas, dilemmas and tensions which characterise process discourse. In this way, the evolving title is an indication of what could be called not so much a dialectical method but a procedural polyphony.

This polyphony though, it should be noted, is not necessarily synthetic or harmonic. It is not a pure, pleasing, totalising unity. It is not a pure, pleasing, totalising unity. Instead it is constituted by dissonance, noise, contingencies, incompatibilities, shadows, flux, and unexpected transformations. It is a kind of impure, open, proliferating monstrousness.

This polyphony can be seen to have had two significant ‘key changes’. These can be briefly articulated through the following questions:

01 from Camille Flammarion’s L’atmosphère: météorologie populaire (1888)
1. What is the nature of the in-between? Can design/thinking be understood as an interstitial activity? What are the consequences of such interstitial thinking on the configuration of space/place, on the creation of form, on the practices of representation, and on the practices of design and their fields of operation?

2. What is the nature of Time? Can design be conceived as primarily a temporal practice rather than a spatial practice? What are the consequences of such temporal incorporations together with the concomitant phenomena of movement and change, on the configuration of space/place, on the creation of form, on the practices of representation, and on the practices of design and their fields of operation?

Subsequent to review, critique and development, these two articulated phases now sit within a third ‘key’. This third modality can be seen as the overall research question which is articulated as follows:

3. What is process? What constitutes process thinking and what are the consequences of such thinking on conceptual paradigms, the structures of thought and upon the associated spatio-temporal practices of design/making? What are the consequences of process thinking on the configuration of space/place, on the creation of form, on the practices of representation, and on the practices of design and their fields of operation? How can the thematising of process contribute to the design of the constructed environment, as well as reconfigure the practices of design? Can a form of process architecture be seen as emerging from such a consideration of process?

This thematising of process involves a necessary address to the constitutive and interrelated characteristics of process: time, movement, change, space, form and matter. Such an address also necessarily problematises the status of the object, the paradigms of representation, the modes of creation or production, the economies of exchange, and the structures of community. Indeed, this thematising of process quickly brings to mind Sanford Kwinter’s four requirements for approaching the problem of the new which he posits as: “redefine the traditional concept of the object; re-introduce and radicalise the theory of time; conceive of ‘movement’ as a first principal...; and embed these latter three in a politics of the event.”

4. 1.2 Of Problems

The look and feel of cities reflect decisions about what – and who - should be visible and what should not, on concepts of order and disorder and on uses of aesthetic power. Sharon Zukin

The metaphysics of representation, of statics and of essential, timeless forms does not only configure an epistemology of enclosure and exclusion it also constructs our relation with the world as one of detachment and estrangement. This is a world where nature is a malleable given available to be approximated to certain ideals and where architecture is a static timeless framework against which time unfolds.

Dividing the world into distinct categories, into clearly defined subjects and objects, is then, a structure of power and domination. The world lays supine, pliant and empty, ready to be filled and waiting to take the impositions of our will and desire. This engenders not only a fear of the void and an assumption of the world as tabula rasa, but, as Papastergiadis has noted, a kind of ‘totalitarian ambition to regulate spaces’ and “a fear of contamination and ambiguity.”

In this way, exclusion suppresses or erases those dimensions of the made world, its engravings of time that afford us a sense of belonging. Indeed, these enclosures can be seen to constrict our modes of encounter and exchange with each other and with the world. For in our idealized representations, nothing moves, and we ourselves are removed as are all sounds of life and the changing world. Thus, our exchanges are circumscribed events, ones in which the rate of exchange is fixed, closed and one directional. As such a closed, steady-state equilibrium, what is exchanged is used up or exhausted in the exchange, leaving no left over, no surplus, no excess. Thus, our representations inevitably reduce the world’s wild proliferation and mummify its dynamic character. Indeed, in this way, our very symbolic environments (our landscapes, our architectures, our places of exhibition) are reduced to the semiotic; that is, things always have to mean something, they are never allowed to be and to become. This denial of quiddity and of openness is the tyranny of the representational paradigm, of all closed, totalizing systems. It is against this closure that the open work, modes of part-object-hood, process, weak architectures, etc., take their revenge.

Thus the problem of the western episteme is not just an aesthetic or philosophical one; it is a cultural, political and sociological one. It engenders a sense of social anomie, of disengagement from others, and a distancing of our inner lives from the external environment. This can be seen as contributing to an impoverishment of our living space, of what Arendt termed our “space of appearance.”

This problem demands a response from artists and designers, who have designs on the world; it demands a moral responsibility for effect and affects of design, an ethics of design. Indeed, the failure of our cities to respond to or accommodate what Bauman calls the fluid modernity of our contemporary lives, surely demands a new modality of thought and practice. Such a modality would re-imagine the forms of social exchange to offer an ethical alternative to the tyranny of supply and demand, and thereby reconfigure the potential for dwelling: for being at home in the world.
1.3 Of Process: A New Paradigm

\[ 1.3 \text{ Of Process: A New Paradigm} \]

We should learn to live more on staircases... But how? \[ G. Perec \]

Process, now often only identified with new sciences and high end computer software, can be understood as a paradigm of the in-between, the mobile locus of creativity. As Jeff Malpas describes it, process thinking is "a thinking about being on the way AND also a mode of thinking which itself is always on the way." As such process thinking is an ontology but an ontology of becoming. Inhabiting the in-between, process abandons "preordained relationships between representations and objects" and articulates discursive practices which, embracing continual transformation and the dynamics of change, escape the enclosures and "static norms of conventional material process." As a situated vitality of mobile relations and incorporations, the practice of process can be conceived as a kind of carnal knowledge, a know how: a knowing and making which is an embodied and affective entanglement or perceptual 'mixity' of self and world. Consequently, embracing ephemerality and immersed within duration, the discourse of process moves around and between or indeed, weaves together, the many related ideas from current design discourse, particularly those of liquid architectures; of the virtual and the actual; of emergence and evolutionary models of openness, chance and unpredictability; of multiplicity, hybridity and monstrousness; and of complexity and intricacy.

In this way, process thinking itself can be conceived of as a thinking of movement-forms, of contingent and relational part-objects and non-forms. This is a kind of thinking which moves amongst debris and tatters, bits and scraps, establishing a kind of rhythm of coherence through acts of gathering and dispersing, of heaping and scattering. In this way, through various assemblages, agglomerations, agglutinations, bricolages, superimpositions, matrices, webs, networks, rhizomes, montages, and iterations - that is, through a kind of wild procreation, process thinking recognises and intuits 'form' as moments of poise or still-standing poise within an acknowledged dynamic of continuous transformation and proliferation.

Process thinking then, avoiding the enclosures of representational paradigm, thinks place as an affective plenum and achieves what could be called sensible forms rather than pictures.

1.4 Of Structure, Organization, Method

I would like the work to be non-work. This means that it would find its way beyond my preconceptions. What I want of my art I can eventually find. The work must go beyond this. It is my main concern to go beyond what I know and what I can know. The formal principals are understandable and understood. It is the unknown quantity from which and where I want to go. As a thing, an object, it accedes to its non-logical self. In its simplistic stand it achieves its own identity. It is something, it is nothing.

Eva Hesse

Rather than begin at a starting point, this thematising of process opens by situating itself as always already within a particular milieu. This milieu or initial conditions of the research project is extensively narrated in Chapter Two. Focusing in particular on a series of works entitled dis/appearance, this chapter introduces and begins to tease out an understanding of process: its times, its spaces, its forms, its operations and its representations. With a close attention to the notion of the continuum and the cut, this chapter articulates the various Domains of the processual, identifies its characteristic Dispositions, Tendencies and Orientations, and gathers an assortment of Procedures and Operations into a propositional processual tool box.

In Chapters Three and Four these investigations of process are explored, extended, returned to, elaborated, tested, refined and perhaps even coarsened or indeed abandoned, through a series of interrelated projects. In Chapter Three, the projects are grouped in order to introduce notions of the movement-form, the time-form, the transformational-form, and the geometry of encounter. Chapter Four, addressing one project only, marks a shift from the notion of the ‘cut’ to that of the ‘score’, as that which configures process. Together, this ensemble, aggregate or ecology of projects, itself enmeshed within a wider discourse of theoretical discussion and material practices, articulates process thinking through the making and demonstration (or exercise) of what can be called a poised thinking. Thus, by engaging with ephemerality, this work evokes the potential of process architectures and configures a kind of processual tool box for the practice of process architecture in the built environment. Some of the implications of this are outlined in the concluding chapter.

The explicit aim of this work is then, to reconsider not only the products and production of design, but also the architectures and organisation of the design practices themselves: to propose a design on design. Consequently, the architecture of this research work itself is problematised, and accordingly, reconceived as a material expression or enactment of the research thesis.

How are we to think multiplicity without reducing it through unity? How are we to think time and movement without dividing, enclosing and arresting? Indeed, how are we to think and present process without re-imposing
regimes of stillness and linearity, without performing a taxonomy and without stratifying? For process thinking requires, to quote Manuel De Landa, the presentation of “a practice as a non-linear system displaying emergent properties.”

Thinking and thematising process thus necessitates a form of presentation or exposition which avoids the normative traps of academic epistemological discourse. Consequently, it has been my ambition to construct the PhD as a thinking organisation which honours process: which lets process be. Conceived as a thinking structure, the work of the PhD is in part an effort to achieve a discursive presentation of non-linearity. As such it proceeds by drawing correspondences, similarities, and likenesses, rather than through an analytics premised on sundering and decomposition, and difference. Consequently, it becomes characterized by circlings and spiralings, tangents and oblique lines of flight, chances, mistakes and misreadings; and by mix, rather than by step by step sequential development, with all its issues of linearity, progress, and purity which characterize the rational, colonising and exclusionary project. Thus the work of the PhD grows to be an argument for a process poesis.

It is perhaps impossible to think this letting be of process without utilizing particular spatial models. In the way that Panofsky understood the Gothic Cathedral as built expressions of a whole mode of thought and system of belief, what would the spatial formation of process thinking be? Staircase? Spider web? Rhizome? An organism? A body with or without organs? An abstract machine? A mesh? An ecology?

Continually producing difference across strange adjacencies, this form would have a mutant or hybrid consistency, not one stable identity. Indeed, such a formation would be more of a species than a type. Thus mutant and hybrid, the work of this PhD, in its multiplicity and proliferation, comprises many part-objects but is non-synthetic; it does not cohere some kind of general theory. Nor does it perform a dialectic of an either/or. Something irreducible, it is also something unsummable and contradictory. As a form of in-commensurability, it is, as Alain Yves-Bois would have it, “monstrous.” This monstrousness is then in the very nature of a presentational practice, for, as John Rajchman points out, to “show (montre) things which, since they can’t be said, appear incongruous and untimely.”

Eschewing gestalts, this monstrousness of the process form is the outrage of its impurity, its promiscuity of form and lack of clear delineation. Uninterested in similarity of form or in a steady-state equilibrium, this process form is a kind of formlessness. As a kind of informe it is more than simply a disturbing form, it is a form which disturbs and provokes.

In this way the method and organisation of this PhD has been conceived as an assemblage of proliferating projects which operate as a kind of generative data base. As such, it affords diverse visualisations and configurations, and shifting orderings or forms of coherence. What is more, this data base is itself entirely unstable. For the ‘data’ itself moves and is dynamic, it variously waxes and wanes in significance, it grows, persists, it fades away. In short, it is timely, and its orderings and spatialisations are its various timings and syncopations.

This is thinking form as a dance, a continual swerving which, in its stepping aside, makes room.

Proceeding as a lively assemblage and not via the reductions of purity and clarity, the PhD configures a process form which is one of multiplicity, complexity and divergence. But its multiplicity of works is NOT to be taken as the one thing said in many ways but rather each thing diverging onto and into many others. It is this movement between the multiple elements and amongst the intervals and inconsistencies which in part constitutes the meaning, or the work of the work.

In this way, the form of the work is very much an architecture of passage, and the work of the work is the creation of paths, crossings and intersections which activate the movement of thinking in-between. As Michel Serres describes it, this is the space/time of knowing as
a scattered archipelago, configuring and configured by various straits and passes, channels and indeed, vortices! This process is then, the form of thinking itself and of creation; of “architecture as a possibility of thought.”

Mesh, tatter, web or rhizome? What is this architecture as a possibility of thought? I am here reminded of Francis Bacon’s ‘Manipular’. As described by Paul Carter, a manipular means “formed in maniples or handfuls, (which) Bacon used to describe significant groupings that could act as a mnemonic.” Poems are maniples, as are most forms of song or story.

I find a serendipitous affinity with this idea of the manipule and the creative research that this PhD is attempting. Accordingly, each of the following chapters of this PhD is a kind of manipule: a loose handful of works, a momentarily significant and memorable bunching of material, which summons or convenes the process-form as indeed, an off-cut of infinity.

Agglomerating a complication of weak connections, associations, simultaneities, adjacencies, non-sequiturs, incongruities, and memories... Could the process form, or the manipule, also be considered a kind of dream work? If so then what follows is not so much an interpretative or analytical act in the classical tradition, as a kind of doubling, through the re-telling of stories. For “to wrap something in stories rather than theory is to let words work at its strangeness rather than its credibility.”

Consequently, the project works are approached as thinking forms themselves, and not as illustrative representations or extruded theories. As they are thinking forms they are discovered to be situated within a milieu of diverse discourse, and to draw around them into their ambit a particular cluster of associative references. Thus, as forms of living dynamic systems, the works are seen to emerge from a diverse discursive terrain and to constellate particular configurations of reference, association, and interconnection. But these patterns of relationship are not here articulated in order to solidify, re-stabilise, and re-stratify. Nor are they performed in order to reinstitute unities of signature style or of ouch. Rather they are momentary, improvised and timely glimpses of mobile arrangements, what could be called porous categories or volatile taxonomies.

To use another metaphor, the multiple, proliferating convocation of voices orchestrated here constitutes as a kind of ‘supporting cast’ or chorus to the unfolding drama/exposition of the work. Or, to put it yet another way, “I’ve scavenged freely..., as Montaigne says somewhere, not to form my ideas but to prop up the opinions I’d already formed.”

1.5 Of References, Associations, Stories and Volatile Taxonomies

... fragments are like the musical idea of a cycle [...]; each piece is sufficient, and yet is nothing but the interstice of its neighbours; the work is made of nothing but outside-text.

Roland Barthes


4. Ibid. p. 11.


v²
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2.4.9 The Domain of the Work: Presentation

- Of Immanence - Of the experiential - Of non-visual modes - Of the full sensorium - Of Kinaesthetics, Haptics, Proxemics, etc. - Of the non-pictorial - Of the non-gestalt - Of no unifying hero-shot - Of Non-representational peripatetic vision - Of elevation, in view, emplaced design - Of presenting - Of diagrams and biograms

2.5.0 Of Disposition, Inclination, Tendency and Texture of the Work

2.5.1 Of Being for the Other: Being Alongside, Reciprocity and Nearness - Of Inclination and Horizontality

2.5.2 Of Different Kinds of Exchange: Generosity

2.5.3 Of Attentiveness

- Of Waiting and Attention - Of Lingering, Tarrying, Abiding - Of Lingering and the Flaneur - Of Lingering and Particularity: Ethics and Justice - Of Waiting, Convenient Rhythm, Coincidence and Simultaneity

2.5.4 Of Playfulness and Transitional Objects - Of Vagrancy - Of Iteration and Sfumato - Of Poise, Kimeru and Contrapposto

2.5.5 Of Coherence

- Of Organisation, Structure; Parts and Wholes; Form/less - Of Incorporations and Contagion - Of the Heterodite and Connective Tissue - Of Bits and Scraps, Formlessness, Heaps and 'Strict Agglomeration' - Of a New Economy

2.5.6 Of Time

- Of Being Under-Construction

2.5.7 Of Against Projects: the Open Work, Metrical Thinking and Crystals

- Of Metre and Rhythmic Thinking - Of (conceptual) Art Practice

2.5.8 Of an-Architectures

2.6.0 Of New Generational Methods

2.6.1 Of a Repertoire for Poised Thinking


2.6.3 Of Interstitial Attentiveness

- Of Attending to the overlooked - Of Lingering, Tarrying and Waiting - Of Delaying, Pausing, and Hesitating - Of Un-framing and Un-focusing

2.6.4 Of un/Cohering


2.6.5 Of Generative Notations and Procedures

- Of Tracing: tracing the passage of time, the process of change - Of Trace and artificial design process - Of the ideogrammatic v. diagrammatic - Of Figures, diagrams and scripting - Of Mapping: Make different maps - Of Scores (rather than diagrams) - Of Scoring, choreography and ‘motivation’ - Of Drawing (and the analogue) - Of Drawing as an eldetic operation - Of Wall drawings - Of Drawing: visual drift, distillation and mediation - Of Scaling - Of Rotating and intersecting - Of Shifting and displacement - Of casting - Of Projection - Of Blurring, merging and morphing - Of Simultaneity and complexly - Of un/Folding - Of Extending - Of Imploding and Exploding - Of Montage, mise en scene and juxtaposition - Of Layering and superimposition - Of Projective geometries - Of Vertical and horizontal offsets - Of Subtraction, Addition and multiplication - Of Repetition, iteration, versioning and variation - Of Scripting (the digital)

2.6.6 Of Kinesis and Discourse

- Of Collaborating and Interdisciplinarity - Of Performing, Enacting, Exercising - Of Walking and Wandering - Of Improvising and playing - Of Choreographing and Chrono-graphing - Of Narrating and Mytho-poiesis - Of Teaching

2.6.7 Of Non-Representation

- Of Regarding not picturing - Of Non-visualist regimes: Of No-hero-shots - Of Presenting

2.7.0 Operations and Procedures Chart

2.8.0 Of Endnotes
2.1.1 Of Initial Conditions

The starting point is always the problem. Smith, Daniel

...but of the origin / One thinks with difficulty.... Friedrich Holderlin

The origin can be nothing but a difference. Elizabeth Groz

...there is no beginning as such that can be pinpointed and no end that we can be certain of. As everything changes all the time, there is never a fixed state. Necdet Teymur

The first task of this PhD, which could be argued should apply to all philosophy, is the task of properly orientating or re-orientating itself to the situatedness out of which it arises. Consequently, this chapter proceeds by outlining where the work comes from, where it was at the commencement of the PhD, and where it seemed to be heading. The following is an exposition of and reflection upon the characteristics of the practice from which the explorations of the PhD work emerge and develop. In the manner of a genealogy, these musings flesh out what could be called the lineaments of a processual practice and establish a techne, method or toolbox for the processual.

To do this however, it is necessary to speak in a manner which is in accord both with the work and with the overall argument of the PhD. Accordingly, my mode of exposition will be pre-positional, that of an essay, a try out, a movement outward, toward and around. In this way I hope to talk of the work and not for it: if the work truly ‘works’ then it speaks for itself and needs no textual glossing from me. Perhaps this is best understood as a way of speaking the work which lets it be there. This is an approach to the processual which attempts to avoid the entrapments of western metaphysics, a way of thinking which eschews modes of knowledge which ‘freeze time’ and ‘solidify matter’, ‘both of which are the products of the intellect’s tendency to think time through space, to make the ingredients of mobility immobile, and its inability to conceptualise duration as ceaseless change.’

Letting the processual be there constitutes then not only a topological practice but a practice shaped by an ontology of becoming. In this way, to think the processual and to fairly encounter the processual means to conceive of a kind of mobile situatedness. This requires an abandonment of ‘origins’, ‘beginnings’, ‘foundations’, and ‘position’, and an embrace of contingency, relation, orientations, and a kind of temporal embeddedness.

In an effort to escape this constitutive projective and enclosing singularity and linearity of ‘origins’, I do not want to speak of beginnings and endings. This is a considered way of avoiding the concomitant projection of ends and also encompasses a similar avoidance of a teleological (instrumental) mode of thinking and making.

Somewhat paradoxically then, I wish to begin by not beginning. In lieu of positing a starting point (origin) for this research, I wish instead to proceed by locating my practice/research work and myself as being always already on my way.

Nothing comes from nothing and a beginning is never singular. Instead of a starting point, I have in mind a kind of simultaneous plurality. This is more akin to a starting region, locale, environment, or milieu, something I term ‘initial conditions’. To speak of initial conditions is to acknowledge that works in general and this research work in particular doesn’t begin at a singular starting point (with all its connotations of abstraction, atomisation, fixity, statics, temporal succession and discontinuity, emptiness, purity, endings, etc); but is always already implicated, always already has a trajectory, that is, is always already on its way, enmeshed in and emerging from, a system of ongoing dynamic relations.

This conception of work emerging from a particular set of initial conditions has direct affinities with contemporary discourse of the event. Like ‘the event’, this research does not occur upon a tabula rasa but comes from within complications: it is situated ‘at the intersection of multiple lines that can never be disentangled in a single transparent plane given to a fixed external eye.’

So, instead of beginning with the clearing and enclosure that constitutes the positing of origins and starting points, I wish to find my way instead through a process.
of incorporations, and inclusions; a sign of a practice which is necessarily expansive, complicated, ‘messy’ or inconsistent, and open. This ‘coherent heterogeneity’ if you will, puts the work and its exposition at odds with the reduction, exclusion and totalising closure which constitute the traditional academic PhD. This work then is a tussle with and critique of these constraints.

It is particularly the demand, inherent in the academic PhD, for a “fixed eternal eye” (the researcher) that I wish to critique and avoid. Consequently, important to this work is the acknowledgement of the implication of both the work and myself. That is, to admit not only the incorporations of the milieu but the unquantified personal histories. Therefore the PhD proceeds as the work itself does, by putting myself, my body, back in the picture. I do not stand at some point outside the work, I do not have an abstract empirical distance from the work. Instead, I am involved with the work, we exist in a kind of mobile amorous embrace. Consequently, I wish to argue the thinking of the work is not some kind of illustration or application of abstract knowledge.

In many respects this notion of the work arising from initial conditions suggests that an evolutionary model would be more appropriate for the consideration of origins and beginnings of a project/re-search work it is more suitable to consider process work as possessing a descent or genealogy.

This correlation of research process with an incorporative milieu and with evolutionary processes and its genealogical systems of pedigree, filiation, inheritance, etc., is a way of articulating the constitutive contingency and situatedness of the project work of the PhD and of that which ‘precedes’ it. This has direct implications for how the project work itself is conceived, organised understood and made. (This is elaborated in Chapter 3.)

Indeed, I wish to discuss the work which precedes and generates the PhD project in the same manner in which the work itself conceives of the relationships between past, present and future and the generation of the new. That is, to attend to the past in a manner that does not imply that the past is ‘used up’ in the present or that the future is exhausted in the present. This is an attitude to the prior work which presumes that what is past is not ‘finished’ or ‘sealed off’ from the present, but rather is that which can reinvigorate the present and help generate the new. However, the nature of this newness is unpredictable and its relation to the past is not one of strict resemblance: it does not represent the possible.

This way of relating the preceding work with the work of the PhD is a way of arguing or demonstrating that ‘the processes of process’ is analogous to the dynamic of the actualisation of the virtual (as opposed to the realisation of the possible). Thus an exposition of the initial conditions of the PhD in no way projects forward, or forecasts, or predicts the emergent work in the following chapters: ‘the event’ of the project work cannot be equated with, reduced to, or deduced from the situation from which it arises. The event actualises but is constitutionally unpredictable. This conception of the virtual and actual engenders a non-representational, open ended, proliferating paradigm incorporating the dimension of uncertainty and struggle, as opposed to the notion of the possible and the real (a smooth, seemingly inevitable process of realisation based on procedures of resemblance and limitation which make it seem to be ‘given rather than made’; to preexist or be only a rehearsal of the real. This ability of the real to seem inevitable preordained, to be a realisation or post-rationalisation if you will, is precisely that which derails design practice and production and which I wish to avoid in the exposition of the PhD work.

2.1.2 Of Milieu

...the act of painting intercedes with the always already fullness of the white canvas.

Gilles Deleuze

Things and thoughts grow or grow up through the midst of (milieu), and it is there that one has to be, it is always there that things are folded (que ca se plie).

Gilles Deleuze

The French language defines this word milieu as a point or an absent thread, as a plane or variety with no thickness or dimension, and yet all of a sudden, as the totality of the volume where we live: our environment. New reversals: from the half-place [mi-lieu], a small excluded locality, insignificant, ready to vanish, to the milieu [mi-lieu], like a universe around us.

Michel Serres

In finding ourselves ‘in’ the world, we find ourselves already in place, already given over to and involved with things, with persons, with our lives. This is no ‘abstract world of ideas, not a world of sense-data or ‘impressions’, not a theoretical world of ‘objects’ nor of mere causal relation.

Jeff Malpas

So, instead of the enclosure act of defining origins, of delineating beginnings and endings, this work ‘begins’ by being orientated within a milieu. This work does not exist in some abstracted or distant and distancing relation to itself. Instead it proceeds by granting its placed, situated, entangled, embedded, and engaged character.
This admission of the work to be there amidst the world, to be always already ‘thrown’, is a characteristic of its proceeding. That is, it is an acknowledgment of one of the characteristics of process based practice to be a mode of practice/philosophising which is always already entangled in the world.

The peculiar understanding of ourselves, that our existence always precedes us, that we find ourselves already in a situation, is the same understanding I claim for this work.

This situatedness, of self, work, and world, is the moment of phenomenology wherein aesthetic comprehension presupposes the situatedness of our bodies in the world, our “being-in-the-world.”

As Derrida notes, even at the level of simple perception, apprehension already implies something like a “lived evaluation” or “aesthetic comprehension” of a unit of measure, and “this primary (subjective, sensory, immediate, living) measure proceeds from the body.” Indeed this embodied situatedness provides us with a “corporeal or postural schema” on the world. It is the condition of this PhD that this relation with the world is one of an incarnate, mobile and non-situating situatedness and that this is also the condition of knowledge itself. That is that thinking and knowledge and thus practice is likewise situated, carnal, temporal mobile, and a spatialised difference.

In this respect it is an argument for an immanent, materialist, non-transcendental, situated and relational concept of truths. As Daniel Bensaid argues: “Truth takes place.”

My practice then can be characterised as a practice which attends to the presencing of things in the world, which, by establishing a ripeness of circumstances, gives rise to events and allows truths to take place. These truths, however, cannot be predicted.

2.1.3 Of Ungrounding Grounds

... ‘unground’ no longer means off-the-ground but rather has to do with a kind of form-giving movement prior to the ground as understood in autonomous up-down structures. John Rajchman

To make a beginning I have had to not begin. This eschewal of ‘origins’ also entails a shifting of grounds: an abandonment of foundations. To establish the work requires a necessary ungrounding, a reconfiguration of ground.

Projects usually begin with initial acts of clearing which variously ‘ground’, ‘establish’, or ‘found’ the work. Indeed, it is this ‘grounding’ that seems to ‘constitute the initial moment of the cognitive process’ itself. It has long been recognised that this foundational thinking has been the bed-rock of the architectural project for centuries, rendering it as a strictly autonomous object, timeless, static, immobile, erect, and divorced from ground, place and environment. Indeed, this notion of architecture has conceived ground as the (supine) other, or a kind of wild formlessness to be overcome by the force of form. Thus is born the division of horizon line, and the enclosures of regularity, proportion, harmony, unity, and a paradoxical off-ground placelessness. Witness the leaving of the ground enacted by the various modernisms of the 20th Century.

Initial conditions, then, is a different mode of thought. Contrary to the fixity and timelessness of grounds, it inaugurates a mobile and temporal terrain or territory, a kind of reorganisable surface or ‘topos’ of elements in play: something akin to Deleuze’s effondement: a layer of sense prior to reasons and grounds, a timely fullness rather than an eternal emptiness.

This concept of initial conditions as an intensive, situated, plural, and mobile matrix, as pregnant swelling rather than as extensive void, embodies an embrace of the formless rather than an overcoming of it, and as such undoes the fixed vanishing points and strict dialectic of figure-ground relationships instituted by Alberti and Vitruvius. Such a dissolution of the dividing horizon line I would argue, institutes not so much a seamless unity but rather a new territory of differential continuity.

Thus initial conditions institutes new territories and initiates new relationships and orientations between surfaces; between forms; between the past and present and future; between virtual and actual. As such, this concept of Initial conditions is a re-eroticisation of the ground. This is the topos of Claude Parent and Paul Virilio’s ‘oblique function’ the “/”. This is the new ground of the contemporary world and of this project. It is from this intensive place, this community of differentiation that the PhD emerges, which “constructed by superposition or juxtaposition rather than by development or progress”, is something like the contemporary subject: an “original without origins.”

// Erwege, 1989

// Erwege, 1989
2.2.1 Of dis/appearance: the cut / cleave and the continuum

When
The
Spirit
Wanes
Form
Appears

Charles Bukowski

What we call forms, whether they are natural or artificial, are only the visible trading posts of integrating and disintegrating forces mutating at low rates of speed.

Frederick Kiesler

Get into the scene late, get out of the scene early, tell the story in the cut.

David Mamet

So what are the initial conditions of this PhD? What are the many intersecting lines that constitute my practice?

The work of the PhD grows out of a practice that was already consciously construed as a matrix of constellated activities. This federation evolved through a series of periods convened around various interests or thematic questions. In the 1980’s this conceptual frame work was pursued under the rubric of ‘nexus’. This term covered a series of works which understood space – both the space of the picture plane of a canvas and the space of the world - as constituted by the dynamic intersection and performative interaction of multiple trajectories and activities. These works, a combination of paintings and floor works, were titled either ‘Nexus’ or ‘Meeting Place’, or ‘Spirit of Place’.

By the late 1980’s the structuring principal of the practice matrix shifted from ‘nexus’ to ‘dis/appearance’. ‘dis/appearance’, was a term coined in an attempt to articulate an ongoing meditation upon the evolution and devolution of form, or more accurately, the ‘happening’ of things in the world. This was an exploration of how things came to be and not to be in the world; of how things came in and out of form; of the processes of their appearance and disappearance in the world. In many respects this is obviously indicative of an interest in: the question of being and becoming in the western philosophical tradition; the notions of transience and ephemeralicity from the various eastern traditions; and the nature of the creative process itself. Indeed, this question of appearance and disappearance can be seen as pivotal to the philosophical and spiritual traditions of both traditions, as well as to the understanding of evolution itself. Certainly in the west the problem of appearance predates Plato, but following Plato it becomes the foundation of western metaphysics, of which immanence forms the counter tradition of embodied presence.

Influenced by both the Frankfurt School of Adorno and Walter Benjamin and the post-structuralism of Derrida, Foucault and Deleuze & Guattari, the intention of the dis/appearance coinage was an attempt to reconfigure, reconceptualise, rearticulate or perhaps side-step governing dualities; to co-joint or morph a conceptual duality into a simultaneous being and becoming at once, to reconvene the creative process as a differentiating continuity, but to do so whilst maintaining the movement and work of a dialectic.

Consequently, the gathering significance of the term dis/appearance is in its tripartite composition. Since its coinage it has been in particular the nature, function and import of the ‘/’ which has grown in significance. To some degree the project work of this PhD grows directly from this meditation upon the ‘/’ as the signifier of the generative spatial and temporal process of creativity.

The dis/appearance project clearly participates in and evolves from a particular moment in Western philosophical, cultural and socio-political discourse, which, in contradistinction to the past millennia in which the project of western culture has been to transform the transient into the permanent, construes the present as liquid, as fluid, as a place where the desire for stability and memory flow into nothingness. The work of dis/appearance directly engaged with and was located at this place of flow, this threshold between being and becoming, between memory and forgetting. The work of the dis/appearance project was both of that place and at the same time some kind of talisman of that continuing transformation. These works then, had a different status and temporal address than the trace, relic, souvenir or memorial.
Intimately engaged with issues of time, memory and forgetting, the work did not so much make “monuments to the fury of disappearance”\(^{27}\), as recognised and ‘allowed’ those very things “distinguished by their being in a state of becoming, ambiguously between appearance and disappearance”\(^{28}\) and posited this shadowy, smudged and never wholly commensurate transitional matter as time itself, as “the form in which time exists, the means whereby time is materialised”, the very stuff of memory and as such the actual “creative ballast”\(^{30}\) that enables re-membering and informs the associated practices of place making.

2.2.2 Of Scopic Regimes

The dis/appearance project, engaging as it was with the thinking of appearance, also embraced within its ambit the concurrent critical discourses of ‘scopic regimes’. With its critique of visuality and contestation of Cartesian perspectivalism, this discourse formed part of the wider critique of modernism: a critique found in much of the cultural discourse of the time from Martin Jay, Rosalind Krauss, Norman Bryson, Jonathan Crary, and Hal Foster in North America; to John Berger in England; to the continental philosophy of Foucault, Derrida, and Deleuze; and the renewed interest in the phenomenology of Merleau-Ponty, Bergson and Bachelard. Michel de Certeau’s description of an ascent of the world trade centre in New York, clearly expresses this critique of modernism’s pure visuality:

> His elevation transfigures him into a voyeur. It puts him at a distance. It transforms the bewitching world by which one was ‘possessed’ into a text that lies before ones eyes. It allows one to read it to be a solar eye, looking like a god. The exultation of the scopic and Gnostic drive: the fiction that knowledge is related to this lust to be a viewpoint and nothing more.\(^{31}\)

This critique of vision and knowledge as that which renders the world composed of removed, vertical and disembodied viewing subjects and equally distant but supine viewed objects, together with what could be called the return to the body in 20th Century philosophies of vision “with its dream of meaning laden imbrication of the viewer and the viewed in the flesh of the world”, \(^{32}\) plays a powerful role in the dis/appearance project. Indeed, my developing practice grows out of and continues a commitment to this critique of the dis-embodying power of ‘pure visuality’. As such, the dis/appearance project can be understood as work which acknowledges ‘space’ as always already inter-relational, carnal, and textured – by language, gesture, gaze, economics, race, gender, sexuality, etc. The work of dis/appearance was to repopulate and enliven ‘space’, to thicken it, to mess it up and agitate it.

With this reappraisal of visuality came a renewed interest in the baroque, its ‘madness of vision’ and especially what Buci-Glucksmann described as “the palimpsests of the unseeable.” This last was especially compelling for me in relation to the dis/appearance project and its engagement with the dynamics of the seen and the unseen and its consequent explorations of temporal orderings (history) and the development of spatial operations such as the palimpsest.\(^{33}\)

Associated with this critique of visuality and my investigations of other ways of seeing was an intense interest in Dutch painting and in particular Vermeer, der Hooch, Sanraedam and the so-called genre painters of still lifes and interiors. What was especially compelling with these paintings was their attention to a profusion of small things, to the nature of light reflected off the surface of these things, to the textures of the world rather than forms. With their seemingly unframed compositional technique these works did indeed seem to “savour the discrete particularity of visual experience.”\(^{34}\)

Indeed, as Svetlana Alpers argued in her ground breaking book, \(^{35}\) these works with their emphasis on “the prior existence of a world of objects... a world indifferent to the beholder’s position in front of it”\(^{36}\) seemed to offer an alternative mode of visualising to the hegemonic essentially narrative driven ‘scopic regime’ of the Italian Renaissance. These works provided an example of a way of drawing near to the world, of seeing which did not allegorise, typologise or categorise what it sees.

Embarked upon in the late 1980’s and still in train, the dis/appearance project, by thematising process as articulated by the ‘dis/appearance’ coinage, begins to flesh out the beginnings of what a process based practice might entail, what ‘true’ process work may ‘look’ like.

As a practice, the first thing that characterised it was its always already constellationed condition. That is, the dis/appearance thinking was performed across a series of simultaneous ongoing projects. These were named: Anatomy Project, dis/appearance, and dis/appearance: waiting room. Following is a brief overview of these three entangled projects to allow a more comprehensive overview of what I call the Domains of the project, its Tendencies and Dispositions, as well as its characteristic Operations and Procedures.

2.2.3 Of Works: The Anatomy Project

The Anatomy Project was a collaboration over a number of years between myself, theatre director Russell Wash and a number of performance makers. This collaboration began not as a means to achieving a prescribed end but as a collaboration; that is, as a conversation, the establishing of a milieu from which work (unforeseen to us) would emerge. In this respect, one could say that the work of the collaboration was the process of collaboration itself rather than any specified theme or projected destination. Such an ‘enterprise’ (for want of any other word) is a quintessential open work; an early example perhaps, of what has become known as “relational aesthetics.”\(^{37}\)

What emerged within this collaborative process was a lively discourse concerning: art history; architectures of knowledge, power, and display; visuality; scopic
regimes and its counter traditions; linear perspective and non-linear geometries; the body, horizontality; phenomenology and haptics; and modes of performance and installation as practices of engaging with time, place and embodied experience.

This discourse then, began to engage with the history, and indeed practice, of the anatomy lesson as depicted in the Rembrandt’s painting ‘The Anatomy Lesson of Dr Nicolaes Tulp’, 1632. Understanding this painting as emblematic of the birth of modernism, and finding many of our interrelated concerns constellation there, we adopted this painting as the project’s major frame of reference. Indeed, at the time, we saw the work generated by the Anatomy Project as itself performing a form of anatomy upon the painting and by extension, upon modernism itself.


2.2.4 Of Works: dis/appearance

A museum devoted to a different kind of emptiness could be developed. Robert Smithson

The work of dis/appearance grew from a prolonged meditation upon the “/” as a designation of ‘the in-between’, that gap between delineated position and differentiated form, the transitional space of becoming and transformation. Traditionally in Western metaphysics this space of the solidus has no status, it is not seen, it is empty, it is the void, it is nothing. The dis/appearance project begins by conceiving the in-between not as an emptiness but a fullness, a plenitude. It maintains that the in-between is not empty because of lack of differentiation but is instead the plenitude of the continuum. The middle is not empty because there is no distinction, rather it is a fullness of potentiality.

Various termed ‘solidus’, ‘cesura’, ‘clinamen’, ‘hiatus’, ‘chiasmus’, the “/” does not so much as stand in the middle as it does inaugurate and orientate ‘space’ itself, and institutes the middle as both spatial and temporal.

The “/”, then, signifies both the cut which cleaves the continuum (that is, a happening of differentiation and embrace) and the spacing and timing of this cleaving. The dis/appearance project begins then with attending to the disposition and performance of the “/”, of the cut or cleave itself, in the spatial, temporal and experiential nature of the in-between configured by the cut, and in the family of materials, structures and ‘behaviours’ that populate, articulate and enliven such places. For, far from being ‘empty’, these places are discovered to be home to a whole class of ‘things’, silent expectant polyvalent offerings, as well as redolent with the presence of absence – an absence on its way both into the past and from the future. The time of the in-between then is duration, experiential time. The cut may institute differentiation but its temporality is not that of the clock - chronological time that dismembers and dissects time into even regular occurrences – it is that of experiential time – time which compresses or dilates, which flies by or seems never to end. A waiting room, places conceived because of clock time in an effort to properly synchronise our lives with others’ routines, are paradoxically the very places that reinstate this experiential mode of time: they are places where duration is unavoidable, where being comes pressing. No wonder then that places of waiting, these places in and out of time, these ‘other places’ of modernity, have attracted much recent attention.38

The dis/appearance project investigated this place of waiting, with a particular focus upon the hospital ward, the doctor’s surgery, the refugee centre, and places of recuperation and recovery. These places of appearance were understood as the place where our selves, normally transparent and absent, have become troublingly opaque and present.39 Thus waiting rooms became identified as not only the ‘places of making and unmaking’ but as the collection points of brokenness, of things and people who have succumbed to time and paradoxically fallen out of time. This suggested a different kind of place of collection to that of the museum, a place where things that have withstood time are collected. In relation to the normal museum then, a place of waiting would be a collection of nothing, or more precisely a collection of those very things that are held to be nothing in relation to the things that are accorded the status of things proper. These are not only those things that falling out of time have been spatially displaced, but are also the non-forms needed to make form, a kind of design supplement and or transitional ‘functionary’. These are the necessary contingent ‘other’ of the first world order, which, however, can never go away. It is this stubborn persistence in their appearance which renders them doubly problematic and troubling to the smooth flowing of the world.

Thus the in-between of the cut is inhabited by a whole support cast, or an archeology of forms and materials.

This includes:

- discarded and abandoned material, broken things, abject material, dust, stains, a whole class, of second, third, fourth order of materials, of traces, remnants, artifacts, evidence, things, places and people out of phase or out of time (rubbish, vacant lots, the ill, the homeless, etc.).

- design supplements, the ‘rubbish of right
thinking, moldings, scaffoldings, attendant structures, mistakes, errors.

. part objects, incomplete, contingent, delayed and transitional forms.

. non-forms, abject and formless substances and materials which in their arrangement are suggestive of fugitive but stubborn persistence, migrancy, impermanence and temporary place making; contingent, underdetermined forms vulnerable to interpretation, which mimic architectural wholes but in their practical weakness also mock it.

. bandaged objects; wrapped and bound forms; wounded and convalescing things on their way to recovery or on their way somewhere else altogether. Seeming ready to depart at any time or to be variously configured without loss of integrity, this is a class of things perfectly at ease where they are: their repose is not pose.

. bundles, mysterious misshapen parcels, improvised wrappings of belongings and odds and ends necessary for passing the time

. luggage, suitcases, packing cases and boxes and other multifarious signifiers of beginnings and endings, of "mobility, displacement, duality and the overwrought emotional climates in which they circulate." These projects include:

. dis/appearance: h Z(n) 1990
   A work exploring the spaces of collaborative process and the technologies of translation, mechanical reproduction and migrancy. (With text by Paul Carter)

. dis/appearance: vector space 1990
   A performance flooring: a choreographing or configuring floor for performance.

. dis/appearance: a kind of displacement 1991
   In the spirit of Tarkovsky and Bergson, a poetic temporal displacement of interiors and exteriors. A kind of tableau spatializing duration.

. dis/appearance: study 1991
   Another spatial displacement or rearrangement of outsides and insides, this time reconfiguring the spatial relationships between the subjects and objects of study.

. dis/appearance: silence 1991 (Anatomy Project)
   This was an Anatomy Project collaboration with performer Jane Longhurst. A performed installation, this work performed time: interstitial time (dawn), chronological time (duration), and memory. A deployment of interstitial space, this work was an exercise of accumulation and emptying, of aggregation and disaggregation; a work which made a clearing. This was a work celebrating and presencing silence not as a metaphysical fact but as a physical event: of silence as the precondition of sound, of the happening of presence.

. dis/appearance: viewpoint – vanishing point 1992
   An installation of a disused oncology ward, this work narrated the relationships between the body in pain and the architectures of the medical gaze. (With text by Paul Carter)

. dis/appearance 1992
   A museum devoted to a different kind of emptiness. (With text by Paul Carter)

. dis/appearance: surplus, 1993 (Anatomy Project)
   An Anatomy Project collaboration with performer Faruk Avdi. This was an installed performance occurring over a period of two weeks which, taking time as both a medium and a thematic, explored working time, working place, and the coordination of lives within the schedules, timetables and places of work, leisure and entertainment.

. dis/appearance: repatriation 1993

. dis/appearance: exhausted 1993
   An installation, in a piece of prime Tokyo real estate, of exhaustion – both corporeal and material. This was a strange simultaneous evocation of death, sleep and dreaming: an underworld, no-mans-land, dormitory, hospital ward or waiting room of the broken, the worn out, the used up, and the recuperating.
2.2.5 Of Works: dis/appearance: waiting room

The ongoing dis/appearance: waiting room series grew from within the overall dis/appearance project. This represented a more direct address to the timing and spacing of ‘the gap’, as well as a more openly articulated musing and on the various phenomena inhabiting this ‘in-between’, and the forms of encounter its ‘roominess’ allowed. It also underscored in a more pronounced manner the modality of collaboration that characterises the ‘the in-between’. For the work itself was brought about through the ongoing conversation and collaboration between myself and Paul Carter.

In 1996 Paul and I composed the following overview of the project to date. I quote it almost in full as it serves to clearly articulate our understanding of the dis/appearance project at that point:

Since 1990, Charles Anderson and Paul Carter have been engaged upon a series of collaborative projects which embody an ongoing mediation on spatial history and the problematic of ‘the in-between’.

In addressing the interstitial, the liminal and peripheral, our project rethinks the production and construction of space, providing a critique of dominant linear and binary thinking and modeling. It furnishes an understanding of the “gap” as an opening to the other, a place of becoming, of transaction, negotiation and improvisation across / upon unseen, folded ground. The “gap” is thus a site of architectural investigation but the inquiry proves to involve an erotics, an harmonics, and even an historically mediated proxemics.

Our collaborative work has explored alternative notations of living space: in making site-specific works of different kinds, we have meditated on the permanently ephemeral aspects of room, on the neglected “cement” of the built environment, on the cryptography of places, on the neutrality (and neutralisation) of materials. We have made our task the notation of these left-out and left-over perceptual zones, in this way mounting a critique of prevailing architectural and urban planning discourses. The recuperation of in-between states, the refusal to visualise and be visualised at the expense of other modes of knowing (listening, walking, remembering) is tied to sites, to specific instances; it addresses the contradiction that the siteless site of the gallery awaits the artist to lend it a perhaps spurious specificity.

Awareness of this contradiction obliges us to embrace a kind of theatre: Kantor advocates a theatre of the cloak-room; we prefer the waiting-room, that zone of bandaged objects ambiguously poised between disappearances (Dis/appearance: Waiting Room 1, Anna Schwartz Gallery, Melbourne, 1994). It also pushes us back into the streets, that ironically-named domain of real estate (Dis/appearance: Waiting Room 2, Wollongong Art Gallery and surrounds, 1995). Recuperation of the public space is not undertaken nostalgically but in a spirit of alternative construction, as a negative design intended to keep available other spatio-temporal trajectories.

Our work is centrally, then, about communication; about the direction and notation of a social space where different, less brutal forms of exchange (of passage, of met and missed desire) are conceivable – and practicable. Evidently, then, it is exclusively at home neither in the gallery nor in the abandoned sites of the post-industrial city. Engaged in marking forms of eventfulness, an art of poses, orientations, arrangements, it is opportunistic, in a good sense parasitic on environments currently in a state of dis/appearance. These it may be said to colonise in a different way - in the process implicitly reflecting on the brutalism of urban renewal programs that stigmatise the in-between as ruin, void, in effect a tabula rasa for the engineering mind.

We conceive of the artwork as analysis and critique, as a design on design. Evidently, therefore, its vision is a double one: towards a site-specificity that is generically different from those conceived sculpturally or monumentally; and towards a migratory, lightly-grounded mode of dwelling or site marking, which avoids the moral ideologies of place and placelessness which equally cripple our capacity to site ourselves mobilely and flexibly.

Since this was written five other waiting rooms have been conceived. All five are presently at different stages: two have been concluded; one is published, but waiting to be grounded; one is ongoing and ‘formless’; and another one is taking shape. These are:

dis/appearance: waiting room #03, 1996
This was a design studio in at RMIT exploring the narration, articulation, disposition and orientation of place; a rethinking of the configuration of encounter.

dis/appearance: waiting room #04, 1998
Musing upon dust and end rolls of film, waiting room 04 attends to the Parmenides fragment, “For never shall this prevail, that things that are not are” and explores the meaning of and gives being to ‘nullbild’, or that ‘non-form’ outside history, the namelessness of nothing that is something.

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dis/appearance: waiting room #05 (Flughafens), Ongoing.
Exploring viewing platforms and the trümmerberg of Berlin this project poses alternative temporal spatialisations to those of normative historical projects.

dis/appearance: waiting room #06 (Ongoing)
A holing of the world.

dis/appearance: waiting room #07: Abandon (Forthcoming)
A work of abandon, configuring my entire archive of interstitial materials: more of a looking askance than a kind of retrospective, more of a swerving aside from within than an over view.

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Our collaborative work has explored alternative notations of living space: in making site-specific works of different kinds, we have meditated on the permanently ephemeral aspects of room, on the neglected “cement” of the built environment, on the cryptography of places, on the neutrality (and neutralisation) of materials. We have made our task the notation of these left-out and left-over perceptual zones, in this way mounting a critique of prevailing architectural and urban planning discourses. The recuperation of in-between states, the refusal to visualise and be visualised at the expense of other modes of knowing (listening, walking, remembering) is tied to sites, to specific instances; it addresses the contradiction that the siteless site of the gallery awaits the artist to lend it a perhaps spurious specificity.

Awareness of this contradiction obliges us to embrace a kind of theatre: Kantor advocates a theatre of the cloak-room; we prefer the waiting-room, that zone of bandaged objects ambiguously poised between disappearances (Dis/appearance: Waiting Room 1, Anna Schwartz Gallery, Melbourne, 1994). It also pushes us back into the streets, that ironically-named domain of real estate (Dis/appearance: Waiting Room 2, Wollongong Art Gallery and surrounds, 1995). Recuperation of the public space is not undertaken nostalgically but in a spirit of alternative construction, as a negative design intended to keep available other spatio-temporal trajectories.

Our work is centrally, then, about communication; about the direction and notation of a social space where different, less brutal forms of exchange (of passage, of met and missed desire) are conceivable – and practicable. Evidently, then, it is exclusively at home neither in the gallery nor in the abandoned sites of the post-industrial city. Engaged in marking forms of eventfulness, an art of poses, orientations, arrangements, it is opportunistic, in a good sense parasitic on environments currently in a state of dis/appearance. These it may be said to colonise in a different way - in the process implicitly reflecting on the brutalism of urban renewal programs that stigmatise the in-between as ruin, void, in effect a tabula rasa for the engineering mind.

We conceive of the artwork as analysis and critique, as a design on design. Evidently, therefore, its vision is a double one: towards a site-specificity that is generically different from those conceived sculpturally or monumentally; and towards a migratory, lightly-grounded mode of dwelling or site marking, which avoids the moral ideologies of place and placelessness which equally cripple our capacity to site ourselves mobilely and flexibly.

Since this was written five other waiting rooms have been conceived. All five are presently at different stages: two have been concluded; one is published, but waiting to be grounded; one is ongoing and “formless”; and another one is taking shape. These are:

Since this was written five other waiting rooms have been conceived. All five are presently at different stages: two have been concluded; one is published, but waiting to be grounded; one is ongoing and “formless”; and another one is taking shape. These are:
2.3.1 Of the Domains of the work

The Greeks called Art and the work of art techne, which also includes the meaning Knowledge. Art was art not because it was produced but because through it Something becomes visible.

Martin Heidegger

But poetry that thinks is in truth the topology of Being....

Martin Heidegger

Both art and philosophy, unlike science are concerned with the eventful expression of singularity. Philosophy presents singularity as virtually expressing....Art re-presents it as actually expressed....They both present the singular as the qualitative transformative movement it is: as affective rather than objectified. But they present it in different modes. Philosophy presents affect as thought-sensed; art, as sensationally performed.

Brian Massumi

Of Art and Philosophy

The initial condition of this PhD is avowedly an arts practice. But as should be evident through this exposition, it is an unquarantined vagrant ‘artfulness’. That is, it is a way of knowing which incorporates a mode of knowing how as well as a knowing of. It is embodied, involved and performative. In this respect it is a mode of knowing which is also a mode of being: a kind of ontological epistemology, perhaps,

Massumi seems to perhaps unintentionally reinscribe art and philosophy into a binary relationship once again. Perhaps it is more helpful to think of them as cloven, that is, as held apart together, as an embracing separateness? The dis/appearance project, the practice of which it is an expression, is conceived as a thinking art. To be more forthright, this practice argues that art is thinking, a thinking in things, a thinking with matter. Joseph Beuys called this plastik denken, a term which finds its echo or direct translation in Paul Cartier's "material thinking". As such, art works need to be understood not as objects but as 'works', that is, they are performative, they do things, they happen and make things apparent. And as Jeff Malpas argues, “What appears in art is the happening of the event; the single, simple, happening of world, place, of being.”

Of Art, The Fungible and Exchange: Particularity and Strangeness

'Works of art are plenipotentiaries of things beyond the mutilating sway of exchange, profit and false human needs.'

Theodor Adorno

Such an art which brings forth the world in its very particularity, strangeness and placedness protests against fungibility and demonstrates by example the possibility of other forms of exchange. As Adorno contends, such an art “on behalf of the unexchangeable .... awaken(s) a critical consciousness toward the world of exchangeable things.” This address to the fungible is further explored in Chapter 3.

Of Art as a way of Tarrying

The time of a work of art is a delay of duration, a certain hesitation, the tarrying of time, the detour of the sweep of historical time where the historical admits its injustice to the moment and to the particular thing.

The artfulness of this practice, is then, not its address to ‘waiting’ but its actual procedural delay and hesitation. Lingering and tarrying, pausing and waiting upon simulaneously is the ‘’ which opens the place of non-equivalence, and is the modality of the in-between itself. Furthermore, it is in this waiting place that objects appear in their impenetrable particularity, in their non-equivalence and unexchangeability. Indeed, such a tarrying makes us and the world manifest in our strangeness.

2.3.2 Of the Millieux of the dis/appearance Project

All that is solid melts into air.

Karl Marx

During the past century, art itself changed from "solid," paintings on the wall and sculpture on pedestals by individual artists, to "liquid," flowing information conveyed in media appropriate to the concept by collaborative teams of authors. "Intermedia," a term coined by artist Dick Higgins in 1962, came into being during this era, denoting the combination of existing media to create a new form of art that did not previously exist.

Despite appearances, the trajectory of the art object in the late Twentieth Century has been one of disappearance. In fact it could be argued that the art object has performed a double disappearance. On one hand it has become totally commodified and defined by the market. The artfulness of this practice, is then, not its address to ‘waiting’ but its actual procedural delay and hesitation. Lingering and tarrying, pausing and waiting upon simulaneously is the ‘’ which opens the place of non-equivalence, and is the modality of the in-between itself. Furthermore, it is in this waiting place that objects appear in their impenetrable particularity, in their non-equivalence and unexchangeability. Indeed, such a tarrying makes us and the world manifest in our strangeness.
Fungible and exchangeable, it vanishes according to Marx’s dictum. On the other hand, performance, happenings, actions, site specific installations, collaborative authorship, and the many other practices from the early 1960’s to the ‘relational aesthetics’ of contemporary practice, are all tactics deployed to protest this fungibility and are enacted to demonstrate other kinds of exchange. But perhaps paradoxically, these methods have also staged a similar disappearance.

Contributing to this vanishing object was of course the rethinking of the status and nature of the (art)object and the mode of its making, found in the developing discourse and practice of the conceptual art movement. As defined by Sol le Witt, art was conceived as a “chain of development that may eventually find some form”, but “need not be made physical.” 51 A position echoed by Robert Morris who observed that sculpture “need not arrive at the point of being finalised with respect to either time or space.” 52 This notion of the object as a zone of perceptual speculation wherein a conclusion is deferred, and of a practice which could include “the time and space to either side of the merely physical manifestation of art” 53 can be seen not only to influence my practice but to locate its region of enquiry.

My practice (at the beginning of the PhD) participates then, in the extended spatio-temporal definition of practice particularly pioneered through conceptual art. However, the PhD work drawing upon Sol le Witt’s single finite process path, diverges from this path into a practice which does not run along one finite route but operates between several processes. This collaborative, interdisciplinary mode, this process of intermingling, crossing and concatenation makes the work, and is indeed the work of the work.

In this way, the milieu of the work is that of the expanded field first discussed and diagrammed by Rosalind Krauss. 54 Cognisant of the famous debate stirred by Tony Smith’s reflections on visiting the New Jersey turnpike 55 and Michael Fried’s response in his essay of 1967, ‘Art and Objecthood’ 56, my work is an unbounded mode of practice which problematises boundary and explores indefinite boundaries of movement, duration, experience, and materiality. Thus, not making absolute distinction between the world of art and that of artifacts, this practice was part rejection of the Kant of Book 1 of his ‘The Critique of Pure Reason’ 57, and also part rejection of Hegelian idealism. As such, this is a practice which is an advocate for things as we experience them rooted in the world, and which similar to such practices of Smithson, is a way of seeing as a manifold of ongoing relationships, not as isolated objects. 58

Roving across boundaries, taking things of this world as its material, this practice obviously draws on the practices of Arte Povera. Attending to and, in a certain way, performing base materials, debris and detritus, rubbish, bits and pieces, and remains, this practice also tips its hat to such artists as Joseph Beuys, yet manages to avoid his drive toward the transcendental, his recovery of materials. Materially vagrant, this practice is similarly promissious in its field of operations and accompanies Daniel Buren 59 (and the many, many others since) out of the studio and into the world as the site for the production of work. Consequently, the work becomes a function of topography/site and is not pre-planned with an a priori geometry; this is a work which attends to the insistence of place and its always already difference; rather than neutralise site, it intensifies, underscores, and notates in such a way as to exhibit place rather than exhibit in a place. 60

2.3.3 Of Poised Thinking and its Domains

The theory of appearance (or morphogenesis), based on the notion of ideal forms, of some ideal substrata of which the real is an approximation, resemblance, shadow, or representation is a theory of statics and of repetition - this is the metaphysics of the Western tradition. The work of this practice engages with an alternative tradition: one of immanence and temporaliy, of actualisation, of differentiation which is invention rather than the realisation of the possible. This is a practice then that thinks time, movement, and change and incorporates these as part of the work. This is process work, a work which is then, characteristically generative and proliferating. As a discourse of the complex and the singular, this a practice of the multiple, the impure and the informe. Allowing ‘nothings’ to be ‘somethings’, it gives place to non-forms and debris, through operations of dis-aggregation and of non-coherence. Thus heterodite, it speaks of a place that is not composed so much as organised to be available. This is a narration of place not as a unity but as a patterning or ordering of fragments. If this in-between place of dis/appearance is indeed the place of becoming ever different, then to engage with it, indeed to inhabit this requires what could be called a poised thinking. Poised thinking is constitutionally: interstitial, chiasmatic, contingent, and relational; migratory, vagrant and fugitive; mobile, ephemeral, and transformational; multiple, abundant, and superabundant; ‘deboritic’, broken, and fragile; plural and complex; heterocite, disaggregated, and incommensurate; bundled, heaped, declined, inclined, and reclined; material, carnal, embodied, performative, and erotic.

Of Incantations

These characteristics of poised thinking are of course the very domains of its inhabitation. What follows is an overview of the nine entwined domains of the work. This has the form of an enigmatic incantation, each canto or stanza of which is accompanied by a variously brief or extended annotation or elaboration. This has been done according to a kind of impromptu, or makeshift reasoning, which tries to summon or present the various characteristics of the work, rather than to explicate it. This proliferating text, in the manner of an invocation, proceeds by a rhythm of association, repetition and what could be called a kind of conceptual rhyming or assonance.
2.4.1 The Domain of the work 1: the “”, the interstitial / the in-between

‘Space itself will need to be based on things, in relations between things and between durations...’

Gilles Deleuze

The primary domain of this practice is the interstitial. It not only inhabits the in-between, it conceives the in-terstitial as the articulating and generative principal of the world: the in-between is pregnant and textured, the topos of creativity. Not an abstract void but substance itself, space is an “affective plenum.”

Of in-between as non-Euclidean Topology

The domain of the interstitial, a continuous, multiple, transitional dynamic configuration, is in all respects non-Euclidean in the sense that it does not accord with the classical Euclidean intuition of space as “a triple-axis, coordinate box that contains things.”

Of Ma

This notion of the in-between is somewhat of a repressed tradition in the west. However, that which the west struggles to conceive is to be found ingrained in Japanese thinking. In Japanese language space is denoted by the character \( \text{間} \) (read as ‘ma’). Ma is the place of the gate, that which takes place between two posts, in a coming and going, a movement between and a passing through. ‘Space’ then, is an opening, that which is inaugurated by the happening of a gate. In this manner space is the happening of a place which is constitutionally relational, transitional and temporal.

This temporal aspect of ‘space’ is profoundly reflected in the Japanese word for time \( \text{jikō} \) (read as ‘jikan’) which literally translated means ‘time-place’. Certainly, this thinks time as space-in-flow, and suggests that the ‘spacing’, the opening of the gate institutes a space/time of place rather than a divided space of successive nows.

Of Mono-ha

The domain of the interstitial then, extends a concern for the significance of the interrelations among things rather than in things themselves. This attention to relation rather than object is the basis of the Mono-Ha movement in Japanese art in the late 1960’s: a movement with profound, if unacknowledged influence, on succeeding generations of artists both Japanese and those from the northern hemisphere. Certainly their practices – of using recombinations and slippages in existing materials, of entertaining chance combinations and incorporations and contributions of other artists, and of “posing places, not objects” resonate deeply with mine and could be said to offer a kind of exemplar of the process practice I am advocating.

Of Relational Aesthetics and the Dematerialisation of the Art Object

Indeed, since the 1960’s, within art there has been a move away from the ‘finished’ object to an engagement with the dynamics of process, and, following Deleuze, with what the work does rather than what it means. Consequently, building upon such ‘movements’ as Minimalism, Performance, Fluxus, Happenings, Conceptual art, and Installation work, contemporary art practice has extended the dematerialization of the object to embrace a range of ‘inmaterial’ practices which conceive the links between things as being more important than the meaning of an object in isolation. What is more, such work can also be seen to develop notions of the open work and of decentralised or dispersed authorship to pursue strategies of making which configure ‘the work’ as collaboratively, collectively and/or communally made.

In this way, contemporary practice locates itself within the social as embedded, situated, and in connection with others. To speak of this work, Nicolas Bourriaud has coined the term “relational aesthetics.” Proposing that the art object is no longer materially or conceptually defined, but relationally, Bourriaud argues for practices which configure events of sociability: which facilitate gatherings, dialogue, and other forms of exchange. Such a practice and work could be regarded as a kind of performative democracy. However, as Claire Bishop has recently argued, such a practice should maintain the movement of discourse, the to and fro of dialogue across or between difference. Critiquing the work of artists such as Liam Gillick and Tiravanija, Bishop argues that “a democratic society is one in which relations of conflict are sustained and not erased” in what she describes as the “total harmony, and endless openness of
relational aesthetics.” Rather than “a smoothing over, a feel good togetherness, or transcendent human empathy” she contends that a true relational art is “expressive of boundary, and awkwardness and non-identification.”

Similarly shifting from a discourse of the discrete, to the domain of the interstitial, the work of this PhD attempts to conceive a discourse of continuity. This could be called a movement-form which is a differentiated continuity. The sign for this is the “/” of dis/appearance.

Of the “/”

Michel Serres argues that we no longer need ontology but desmology (desmos = link).

The domain of the in-between is then the domain of the “/”, the crucial third term of the dis/appearance term or formation. What follows is a kind of reference compendium for thinking the “/”, for fleshing out a potential “desmology.”

The “/”, in English, is the solidus, caesura, separatrix, clinamen, hiatus, chiasmus, interval, virgule, slant, diagonal, cut, cleave, wedge, slash, score; in French, it is the ligne, barre oblique or trait. As Jeffrey Kipnis observes the “/” marks “ratios and fractions… simultaneity, choice, opposition, and all manner of constructed relationships.” The sign of the relational, it is also the incision of decision. As Kipnis goes on to say, it is this cut that provides the possibility of “rendering complexity manageable, of keeping things in line, keeping things straight.” As such the “/” is the cut of logos, that cut of the continuum which creates, invents, spatialises, temporalises, and categorises.

Taking a lead from Derrida’s project, which Kipnis in the same essay describes as being “an attempt to destabilise the separatrix”, the “/” of dis/appearance doesn’t destabilise the separatrix so much as to conceive it as, by definition, unstable, uncertain, ambiguous and formless. It is not so much that which “establishes the grounds upon which the foundations of discourse rest” but the actual interstitial movement, discourse between that establishes grounds. As the third thing in a binary system, the “/” of the dis/appearance formulation articulates time, flux and interstitial relation as constitutive of things/place. Similar to the idea of chora then, the “/” constitutes relationship, it “is a matrix for everything” but itself never changes disposition.

Of “/” and the spacing of difference

The “/” is then that which differentiates: it does not render the same, categorise or type. As with Derrida’s differance or archi-trace, the “/” is simultaneously spacing and temporalisation. To quote Derrida:

> An interval must separate the present from what it is not in order for the present to be itself… In constituting itself, in dividing itself dynamically, this interval is what might be called spacing, the becoming-space of time or the becoming time of space. And it is this constitution of the present as an “originary” and irreducibly non-simple synthesis of marks, of traces of retentions and protensions… that I propose to call archi-writing, archi-trace, or differance.

Such is the “/”.

Of “/” and Chora, Milieu and the Trajective

Chora as a nourishing milieu of the beings of the sentient world is not itself a substantial being, but is called by Plato a third genre, between absolute being and relative being, and is compared to a dream. As a dream, “chora, or the space of the “/”, is not a substance per se but rather a tissue of relations, a traumatic or matrix.

Of “/” chora, dis/appearance and maintenant

The place which the “/” institutes and marks is analogous then to chora, the spacing which is and which gives place; the matrix of becoming; that “tissue of relations” and nourishing milieu that is not a substance; that which is precisely what cannot be built but which makes building possible. This chora which is, as Jeffrey Kipnis notes, “the meeting place in which things are not together in time or space (but) nevertheless participate in one another in time and space, the place in which others co-inside” is indeed something that can only be apprehended by a sort of bastard reasoning. Kipnis calls this the law of analogy, accident and error. Perhaps it is also the reasoning of the in-between.

Of “/” and the Maintenant

As marking the spacing of chora, the “/” is the separatrix which is the happening of the now AND a holding together, a maintenance of that event. In this way it is both a gathering and a holding; an abiding holding open.

Of “/” and the Movement Form

The “/” then, marks this always already instability of place. Indeed, rather than a scene of stability, “the boundary zone, the chiasmatic chasm, is not a void, it is the zone of ceaseless becoming, the incubating movement form of the chora.”

Of “/” and the Clinamen

the clinamen is the operator that marks the passage from theoretical to the practical: it is the birth of existence. Things come into existence due to the tiny deviations of atoms from a laminar flow, the ecart a l’équilibre.

The “/” with its inclination, instability and non-alignment introduces ‘the swerve’, that minimal deviation from a given trajectory or course that Lucretius proposes as the principal of causeless cause. “The clinamen,” Kwinter writes, “interacts with a milieu; the real is nothing more than the product of this interaction but is not reducible to either member of the interaction.”

Of “/” and Fibrillating Cuts

The “/” is the cut which severs chronological time to reveal vertical time. That is, it is an intervention in the...
singular instant which draws the plural times flowing from different origins into one place. This cut then institutes ‘now time’ as a manifold time structure with gaps, overlaps, and contradictions which, contra Hegelian time, is NOT synthetic. This manifold time, constituting paradoxically a continuous transition, evokes a different kind of spatialisation of time, one suggestive of an un-stratified, non-layered, non-sedimentary, non-hierarchical archeology. Such a cut is, as Foucault theorised, perhaps more aptly conceived of as ‘less a cut than a constant fibrillation.’

**Of “/” and Chiasmus**
The “/” is fundamentally chiasmatic: both the space between and that which, in its crossing and recrossing, its constant negotiation between, produces space.

**Of “/” and Paths**
As an act of crossing, the “/” institutes a path, a way: a line which is understood as an architectural object and, of course, a narrative structure: the tale of a space crossed.

**Of “/”, Peripatea, Ambulation and Discovery**
Constantly on the move to and fro, crossing and recrossing, making tracks and establishing paths, the restless itinerary of the “/” is that of a peripatetic rather than Platonic disposition. Opportunistic and timely, dynamic and heterogenous, the “/” resembles Deleuze’s “ambulatory science”, a minor science of “approximate knowledge” and problematics rather than an axiomatics and categorising. In this way, the “/” is a method of discovery (Poincare) as opposed to a method of demonstration (Weierstrasse).

**Of “/” and Quivering**
The movement which constitutes the interstitial is the vibration of being and becoming, of discourse, of coming together and moving apart: this could be called the vibrancy of life. In this way the “/” is the “ecstatic movement of existence.”

**Of “/” and Pulsing**
The fibrillation of the “/” is a pulsation as distinct from mere movement. Opening and closing, expanding and contracting, moving together and moving away, this pulse of the “/” is the pulse of the carnal, of erotic discourse, of matter ‘coming into relatedness with things in their sameness and difference, in their unity and multiplicity.”

**Of “/” and Quivers**
Quivering, carnal, and ecstatic: the space in-between is the space shaped by Eros and a space similar to Eros defined as triangular: a set of relations constituted by the lover, the beloved, and the space between them.

This crossing-over place that does not cancel itself out, this boundary that creates a new milieu is therefore constitutionally erotic.

**Of “/” and Fragility**
There’s a crack in everything / That’s how the light gets in. — Leonard Cohen

The domain that is ambiguous, problematic, questionable, transient, is the domain of fragility, vulnerability, and exposure, of rupture, damage, injury, and falling apart. In the domain of the “/” everything is constituted by this frailty, by its wounds and by its permeability (inter-penetrability) and in this broken state it becomes newly visible. The “/” is an attention to the broken, a modality of curation, of care, renewal, reconstitution, an art which finds a non-site for ‘art’ to appear to itself as other, and to interrogate itself.

**Of “/” and Pain**
Places are in and out of phase. Places are not points but possible states of a system. Sometimes they are synchronous with the world, but at times they lag, they are delayed, discrepancies occur, and falling out of time, they appear. This is a phenomenon similar to our perception of our own bodies which, while healthy are transparent (peculiarly absent) to us but become opaque and present when injured or ill. Likewise the appearance of vacant lots, terrain vague, rubbish, and discarded objects is the becoming opaque/visible/present of the world and its immaterial processes which are usually transparent or unseen.

The “/” then marks this vector of delay, of becoming opaque, of being out of phase, out of time. As such this constitutes a fundamental critique of Modernism with its motivation for hygiene and its drive for transparency. Consequently, the work of the “/” and the dis/appearance project marks a ‘return of the real’.

The “/” then configures the world as a third term between the dualities:

<table>
<thead>
<tr>
<th>Absence</th>
<th>Presence</th>
</tr>
</thead>
<tbody>
<tr>
<td>The well body</td>
<td>The sick body</td>
</tr>
<tr>
<td>The well thing</td>
<td>The sick thing</td>
</tr>
<tr>
<td>The functional</td>
<td>The dysfunctional/paratfunctional</td>
</tr>
<tr>
<td>The Whole/ the seamless</td>
<td>The broken / part object / the fragment</td>
</tr>
<tr>
<td>The smooth / clean</td>
<td>The messy / the textured / the ornament</td>
</tr>
<tr>
<td>The timeless</td>
<td>The timely / Stains / patina</td>
</tr>
<tr>
<td>Transparency</td>
<td>Shadows / dapples / opaqueness</td>
</tr>
<tr>
<td>At home / Homelessness</td>
<td></td>
</tr>
<tr>
<td>Position / Transition</td>
<td></td>
</tr>
<tr>
<td>In time / In phase</td>
<td>Of time / phase</td>
</tr>
<tr>
<td>The present was</td>
<td>The past is</td>
</tr>
</tbody>
</table>

**Of the ‘/’ as Field of Emergence**
As a third term, the “/” pulls the absence of the world into presence. But it does not conjure this presence from nothing. Similarly, it does not make form as an effervescent afterimage. Rather the “/” marks a phase shift in energy like that of water turning to ice, or to vapour.
Of “/” as the Event
The “/” is the happening of place, it marks the appearance of time and space.

Of “/” as the Lingering of Place
The thing things. The “/” gathers into something which stays a while. Its lingering, its staying, is the opening of place.

Of “/” the happening of the world and iridescence
“The happening that occurs in the happening of the world is thus a constant play of revealing and concealing, in which a thing as thing, is disclosed – and in which the disclosedness of the thing as thing never means a restriction to just one mode of disclosure... what occurs in the happening of world is an “iridescence” in which things constantly shine out in different ways.”

Of “/” and the Experience of the ‘All-Over’
As the space between stasis and mobility, the “/” marks a moment of dilation and of the very slow, and opens a non-transcendent experience of the void as plenum.

Of “/” and the Duree, the Viscous and the Colloidal

<table>
<thead>
<tr>
<th>States</th>
<th>material condition</th>
<th>categories</th>
</tr>
</thead>
<tbody>
<tr>
<td>Solid</td>
<td>firmness</td>
<td>space</td>
</tr>
<tr>
<td>Viscous</td>
<td>ductility</td>
<td>process</td>
</tr>
<tr>
<td>Liquid</td>
<td>fluidity</td>
<td>time</td>
</tr>
</tbody>
</table>

As the state between space and time or indeed the state of space/time, the ‘solidus’ is process, and as such is viscous. As duree, the “/” introduces plasticity (viscouness) into spatial and temporal experience and it resists the resolution of space into time and time into space.

Of “/” as Montage
The “/” is the operation of montage, the logic of images.

Of Schema and Rhythm
The “/” is the figure of the movement-form. Rather than a schema which designates a “fixed, realisable form posited as an object”, a stable form, therefore a figure of Gestalt, the “/” is a rhuthmos - “the form at the moment it is taken by what is in movement, mobile, fluid.” Thus it marks a form that has no organic consistency. (See above: the duree, the viscous and the colloidal.)

Of the “/” as Glimpse and the in-between
The “/” allows a looking between things, an entrevoir, a glimpse.

Of the “/” as Ensemble
The “/” institutes number and qualitative degrees of difference as well as simultaneous quantitative differences in kind. This simultaneity is the gathering of ensembles.

Of the “/” and Indeterminacy
The “/” draws the movement of intertextuality, of nomadic functioning between different kinds of knowledge, and activates a discourse from within the diversity of “delimited positions, terrains.” As a non-linear communication this suggests the rhizome and an indeterminism of connections, heterogeneity, and multiplicity.

In this way, the domain of this work, the opening of the interstitial, is made:
- Of Movement, Parallax, Variety and Intricacy
- Of Multiple centres, moving centres and non-orientations
- Of Staircases and centres as thoroughfares
- Of Circulation
- Of Reciprocity and Mutuality
- Of Differential Fields: of change over time: 86/87
- Of Space in Flow (“Ji-kan”)

2.4.3 The Domain of the Work 3: Duration
Time gathers what space puts apart.

Jeff Malpas

Time is not a real process, not an actual succession that I am content to record. It arises from my relation to things. Let us not say that time is a ‘datum of consciousness;’ let us be more precise and say that consciousness deploys or constitutes time.

Merleau-Ponty

I know well enough what time is as long as nobody asks me what it is.

St Augustine

The domain of the interstitial, the domain of being in relation, of being in motion, is the domain of duration. Mindful of Bergson’s caveat that “language cannot get hold of [duration] without arresting its mobility”, this domain of duration can be apprehended, if we do not dwell for too long on any one part lest its “rhythm goes away”, as the place:
Of the Melody of Duration
Of the Continuous Present: the happening of being
Of the delay, Hesitation, Tarrying, and Waiting.
Of the delay of waiting on not for
Of Nick and Cut

2.4.4 The Domain of the Work 4: The Expanded Field
Constitutionally open, unenclosed and vagrant, the practice of the interstitial is configured in and configures a field. This is a field:

Of the Expanded Field: Krauss
Of the Opening of the “/” : the spatialisation of duration
Of “Ma” : Japanese space/time
Of the Clearing
Of Dispositions and Propositional Arrangements
Of Distributive Ensembles
Of Propagation and Proliferation
Of Field Conditions: stochastic motion, networks and gradients of intensities

2.4.5 The Domain of the work 5: Debris, Abfall
In history as in nature, decay is the laboratory of life.

Living means to leave traces.

George Bataille
Walter Benjamin

Attending to the processual releases or brings into focus a whole population of things, materials, spaces and forms that in the dominant Western schema are either out of focus, overlooked, repressed, accorded no status, or are literally ‘not seen’. This family of ephemeral, contingent and supplementary phenomena goes by many names and includes: abfall, debris, rubbish, waste, litter, left-overs, remains, the broken, the abandoned, the discarded, dirt, mud, dust, mould, spittle, weeds, shadows, the redundant, the informe, the lumpen, the abject, the nameless, artifacts, by-products, mistakes, errors, blind spots, margins, footnote, the liminal, the peripheral, etc. Importantly, the very condition of the in-between is itself of this population.

This debris is a kind of migratory form, ‘they are and they are not’, or ‘they are what they are not’. They evade taxonomy and as Paul Carter has observed “any attempt to reduce them to instances of ideal forms only serves to repeat their historical disappearance from thinking.”

Inducing a kind of conceptual or categorical vertigo they exhibit the properties of the multiple: “a set undefined by elements or boundaries. Locally, it is not individuated; globally, it is not summed up. So it is neither flock, nor school, nor a heap, nor a swarm, nor a herd, nor a pack. It invades the space or it fades out, takes a place, either gives it up or creates it, by its essentially unpredictable movement.”

This debris materialises and spatialises process and enables us to understand what it is. Some of these things are evidence of process, temporal materialisations such as traces, stains, blots, rust, etc: the stuff that allows us to encounter time through their ability to register change. Some exist as the structuring material of the world. These are the very things that shape the contingencies of the event and include such things as scaffolds, dependent and attendant structures, noise, molds, templates, etc. These forms are the support cast and chorus of second and third order phenomena which enable the happening of the world.

A large portion of these things is that stuff which resides between footsteps. This is the stuff we step over, avoid eye contact with; or that which we accord no status at all. This is hair, mud and dirt or any different thing that’s worthless and deemed lowly. This is the stuff which although is right here is not accorded a form in Western metaphysics. As Socrates pronounces in Plato’s Parmenides: “For these things are as we see them right here, and it would be grossly out of place to think that there is some form of them.” Indeed, as Paul Carter notes, this produces the paradox of Western thought: “to see what is merely in front of one’s eyes is to see nothing at all. The physical plenitude signifies a metaphysical void.”

These things that are not yet are, these non-forms, are multiples that don’t add up. There exists no collective noun to describe them that respects their fundamental disaggregation, their multiplicity, persistence, their evasion of collection, their refusal to be molded or mobilised or indeed to be exchanged or cashed in.

2.4.5 The Domain of the work 5: Debris, Abfall
In history as in nature, decay is the laboratory of life.

Living means to leave traces.

George Bataille
Walter Benjamin

Of Debris
This debris is what is produced by destructive acts, but it cannot be seen, described or located.

Rubbish can be cleared away, but debris is attendant on the very act of knowing. Unavoidable, debris, is then multiple, everywhere and here, persistent, it evades collection. Indeed, Walter Benjamin would have debris as that which configures the contemporary world blown apart by speed: “Our taverns and our metropolitan streets, our offices and furnished rooms, our railroad stations and our factories appeared to have us locked up hopelessly. Then came the film and burst this prison-world asunder by the dynamite of the tenth of a second, so that now, in the midst of the far flung ruins and debris, we calmly and adventurously go traveling.”

Of the Lumpen and the Informe
This debris is analogous to Mike Kelly’s lumpen - an interbeing coinage for kinds of “lumpy things, subjects, and personae that resist shaping, let alone sublimating or redeeming…” This is the kind of stuff that, unlike the plastique or the recyclable “refuses molding, much less mobilizing.”

This is the stuff Blois and Krauss refer to as base materialism, a non-hierarchised, of taxonomic disorder. It includes dirt, dust and Bataille’s spittle – a kind of liquid, colloidal, pasty substance which, occupying the horizontal and enacting gravity, defies stratification or articulation; and which, not so much due to the processes of entropy as
of expenditure, exerts a kind of generative disorder.\textsuperscript{103}

\textbf{Of Nuhlbildung}

The non-forms of the interstitial are a form of debris. They are a disaggregating non-form, untimely, out of place and out of step, possessing a kind of indiscretion. They appear at the wrong time and wrong place to remind us of what we have discarded or mismembered, of the violence inherent in our projects, productions, and business, etc.\textsuperscript{104} And it is the debris that paradoxically becomes present only when we ourselves become out of time with the present; that is, as Nietzsche suggests, as we place ourselves “outside the constraints, the limitations and blinkers of the present.”\textsuperscript{105}

Because of its ubiquity, its multitudinous breeding, this stuff permeates and percolates throughout our lives. Indeed, as dust, hair spittle, and ‘paste’, it is of our selves. Ever proliferating, this is the stuff:

\begin{itemize}
  \item Of Flux
  \item Of Entropy
  \item Of Time and Memory
  \item Of the Power of discarded objects
  \item Of Parts, Remains and Traces
  \item Of An-architectures and of Anti-architectures
  \item Of Corners
  \item Of Construction sites and Ruins
  \item Of Left-overs and Artifacts
  \item Of Terrain Vague
\end{itemize}

\section*{2.4.6 The Domain of the Work 6: Material Thinking / Carnal Knowledge}

\textit{Praise the world to the angel, not the unutterable world; you cannot astonish him with your glorious feelings; in the universe, where he feels more sensitively, you're just a beginner. Therefore, show him the simple thing that is shaped in passing from father to son, that lives near our hands and eyes as our very own. Tell him about the Things. He'll stand amazed...}

\begin{flushright}
Rainer Maria Rilke
\end{flushright}

\textit{The handling of things contains an element of groping.}

\begin{flushright}
Levinas\textsuperscript{107}
\end{flushright}

Situated, enmeshed, indeed entangled in our encounters with the world, this practice proceeds via and is constituted by an embodied thinking. Thus, this is a practice characterised by a return to the world of the Post-Husserlian phenomenology of Merleau-Ponty, Bachelard and Heidegger’s ontology. As Malpas describes it, this is “a return to things as they are given in place and in relation to ourselves. It is this concrete immediacy of existence out of which philosophical inquiry itself comes.”\textsuperscript{108} This then is a practice:

\begin{itemize}
  \item Of Change as Substance itself
  \item Of Facticity: of things and the thing
  \item Of Situatedness: of things, not subject-object schema
  \item Of the ‘rather than ‘a’: particularly and the temporality of everydayness
  \item Of Duration: carnal knowledge and embodied time
  \item Of the Duration and Transience of things: immanence and carnal knowledge
  \item Of Dynamic material Immanence NOT transcendance.
  \item Of Material Imagination
  \item Of plastik denken
  \item Of Material Thinking
  \item Of a Caressing Science
  \item Of Groping
  \item Of an Erotics of Encounter
  \item Of Teaching in Things
  \item Of Know-how
  \item Of Temporal Thinking
\end{itemize}

\section*{2.4.7 The Domain of the Work 7: Interdisciplinarity, Collaboration, Performance}

...\textit{intelligence lies in interaction...}

\begin{flushright}
Cedric Price\textsuperscript{109}
\end{flushright}

We ‘submerge time’ in representations of matter and space.... We spatialise and visualise temporal movement in terms of the transformation of objects when duration as such is capable of being experienced only directly, through its own temporal dynamics

\begin{flushright}
Elizabeth Grosz\textsuperscript{110}
\end{flushright}

Interstitial, mobile, and embodied; process work is by definition a practice:

\begin{itemize}
  \item Of Interdisciplinarity and Collaboration
  \item Of Collaboration with site
  \item Of Perforative Modes: Theatre / Dance / Performance / Happenings
  \item Of Play/Performance /Body
  \item Of Interference
  \item Of Interests and Desires
  \item Of the Hybrid and the Monstrous
  \item Of Community
\end{itemize}

\textit{// dis/appearance: viewpoint – vanishing point, 1992\textsuperscript{102}}

\textit{// dis/appearance. 1992\textsuperscript{102}}
2.4.8 The Domain of the work 8: non-signature style

...the work he produces are not in principal governed by pre-established rules...[These] rules and categories are what the work of art itself is looking for. The artist...is working without rules in order to formulate the rules of what will have been done. Hence the fact that the work...[has] the character of event

Jean-Francois Lyotard

Fundamentally a relational process, this practice refuses the repetition of the same and eschews singular or isolated modes of authorship demanded by the market of economic exchange. Such a practice is one:

- Of Non-signature style
- Of Non-media specific practice
- Of the De-centred author
- Of Processes and systems rather than objects
- Of Post-studio work in the world
- Of an Ecology

This practice constitutes a refusal to visualize and be visualized at the expense of other modes of knowing. As a practice situated in the flow of the world, and which ascribes value to that which cannot be represented, it eschews the enclosures of representation and chooses to find ways of presencing or showing. Inhabiting a non-mimetic paradigm, this is the domain:

- Of Immanence
- Of the Experimental
- Of Non-visual modes
- Of the full Sensorium: Of Kinaesthetics, Haptics, Prosthetics, etc
- Of the Non-pictorial
- Of the Non-gastalt
- Of No unifying hero-shot
- Of Non-representational peripatetic vision
- Of Elevation, in-view, emplaced design
- Of Presenting
- Of Diagrams and Biograms

2.4.9 The Domain of the Work 9: Presentation

A living system is always in process, incomplete, in play, whereas a system without play is functionally dead; doomed to perfect rational but lifeless exactitude because it has followed to its conclusion the structural impulse to foreclose play...the very idea of structure is essentially a rational instrument that has the goal of all putatively rational systems to...exclude play as much as possible, to the extent of achieving total rigidity.

Elizabeth Deeds Ermarth
2.5.1 Of Disposition, Inclination, Tendency and Texture of the Work

This then, is a practice conceived as a non-sedimentary model of process. As a non-platonic, situated, yet non-situating practice, as a practice moving between and variously at home in these numerous domains, the work demonstrates a certain disposition and exhibits particular inclinations and tendencies. The following can be read as a kind of poetic compendium of disposition.

Of Being for the Other: Being Alongside, Reciprocity and Nearness

As a practice which does not stand apart from life but which is deeply embedded in the nature of change and which, as such, is conditioned by the contingencies of its coming into being as well as the circumlocutions of its present ‘experience’, poised thinking can be said to possess an ‘orientation’. The key orientation of poised interstitial thinking is by definition an orientation towards the other, to alterity and the world.

This tendency, a movement which does not reduce the other to the same or attempt to drive the other from the field; which attempts to embrace the other without appropriating its strangeness, is something akin to drawing near or being alongside, “a matter of being given together with, motorcycles, wagons, woodpeckers, and so forth.” This being alongside is both a nearness and an orientation of uncircumscribed coexistence. It is a reciprocity between thing and world which allows the revelation of the interconnectedness of things.

Of Inclination and Horizontality

This orientation towards the other entails a kind of deportment. In this movement of drawing near, thinking is moved from the vertical. Poised thinking then, inclines to the other. Leaning to the other, moving in between the vertical and the horizontal, poised thinking puts our bodies back in the frame. Thus orientated to the world, poised thinking shifts the priority from the vertical and attends to the horizontal and the entropic processes of grounding and flooring: pooling, puddling, piling, heaping, etc.

The vertical, being the mode of visuality, is aligned with the enclosures of representation inducing distinct separation between subjects and objects. Horizontality is in contrast, extensive and unbound. The oblique or swerve of poised thinking is then a third cut, neither the longitudinal one of representation, nor the transect of horizontality. An oblique, it pertains to both.

2.5.2 Of Different Kinds of Exchange: Generosity

Drawing near, being alongside, and inclining to but not enclosing the other, poised thinking configures a different kind of exchange, one of conversation, of discourse. Neither one thing nor the other, neither here nor there but constantly in passage and in relation, this discourse of being of the in-between is constitutionally hybrid and constitutes a restlessness of becoming. But as Brian Massumi notes however, this hybridity is not “a middling”: it is not a settling middle way, it is the domain of continual differentiation in which things/identities/subjectivities are formed by an incommensurability or in excess of the sum of its parts. Thus, this leaning to the other opens the space of other kinds of exchange, such as the gift, surplus and excess, and even the potlatch. These are forms of action which do not ultimately return to the self, are not used up, or do not add up in the moment of exchange, but continue out from the self to the other. This is the disposition of generosity.

2.5.3 Of Attentiveness

Near to us are what we call things. But what is a thing?

Martin Heidegger

This orientation towards the other is a form of attention, a disposition to notice without the irascible desire for definition or for control; it is a being with the world. This is a kind of attention that attends to cycles of change and rhythms of duration. Waiting, attending, finding the grain, this is a form of notation of the left-out and left over perceptual realms which allows absences to become present.

This is a tuning of attention to the phenomenological world, an engagement with the overlooked dimensions of the act of living attention. This attending creates a moment, inhabits a moment, and lets the moment be. Restoring the focus of peripheral vision, it deterritorialises and releases ‘form’ from the coral of representation; it allows objects to regain their thingness.
Of Waiting and Attention
Waiting is attention. And this attention—that is waiting “waits without precipitation, leaving empty what is empty and keeping our haste, our impatient desire, and, even more, our horror of emptiness from prematurely filling it in.”

Of Lingering, Tarrying, Abiding
In a world which privileges speed, industry, utility, productivity, fluidity, this poetic attentiveness, this “lingering with the particular” that requires delay, stopping, waiting etc is both an irritant and a resistance. For Adorno truth depended on this tarrying, for Godamier it forms the “essence of our experience of art.” Indeed in this non-purposeful delay, in this non-directional tarrying, in these waiting rooms “the droll specificity of things can suddenly be seen; the detail of our own brief abidence – our tarrying in time – becomes visible.” Thus, this lingering is a being here and there; an abiding-for-a-while. This is a form of engagement not one of withdrawal; a form of wakefulness not a form of sleepiness; this is the very movement of hesitation that configures time.

Of Lingering and the Flaneur
The lingering disposition allows certain exchange relations to be sidestepped, in the mode of the flaneur who “must be available to time, to let it pass, to spend it without keeping count, to know how to waste it.”

On Lingering and Particularity: Ethics and Justice
The attentiveness of waiting, lingering, tarrying allows the particularity of the world to be encountered rather than the generality and universality which subsumes and erases particularity. As Proust observes: “All beauty and happiness,...take place only in the particular.”

On Waiting, Convenient Rhythm, Coincidence and Simultaneity
...my own duration, such as I live it in the impatience of waiting...serves to reveal other durations that bear to other rhythms that differ in kind from mine.

Gilles Deleuze
The waiting room is a place of synchronisation, of apprehending one’s own duration and of allowing/attending to other rhythms of duration. Thus the experience of waiting/delay is the experience of multiple, simultaneous coexistent durations, of “convenient rhythm” or coincidence.

This is the simultaneity of duration argued by Bergson against the successions of time: “...the delay of duration at instantaneity represents a certain hesitation or indetermination inherent in a certain part of things which holds all the rest suspended within it; in short, if there is a creative evolution, i can very well understand how the portion of time already unfolded may appear as juxtaposition in space and no longer as pure succession...”

Of approach to site
This tarrying with and attending to the particular allows what may be called a disposition towards ‘site’, one which like Smithson, “does not impose, but rather exposes the site.” Indeed, this disposition means a critique of site-thinking and the reinstitution of the always already difference of place. Engaging with pace, the work becomes something akin to a snow crystal, that which “creates itself in the middle of, and by means of the convergences of, flux.” This may indeed be a practice described as “Small gestures in specific places.”

Of Vagrancy
The constant hither and thither of the in-between, the pulse of discourse, the rhythm of dwelling and the restlessness... Indeed, process thinking, the thinking of the in-between could be said to demand a disposition that is constitutionally poised thinking then is constitutionally mobile: walking, adventuring. This incessant moving around though is aleatory; a kind of going astray, it proceeds via a wandering, erring and drifting. Indeed, if to dwell means to go astray, and that passage precedes position, then it is no wonder that errare humanum est.
Of Iteration and Sfumato

Poised thinking is iterative. It thinks in a rhythm of abandon and generation linked to the inevitability of the incompleteness of ‘finished’ products and the unrealised/actualised potentials in each work. As such, a prosessual practice achieves a certain texture according to the variation within repetition. This texture could be likened to the sfumato of Da Vinci and Giorgione: a movement or transition between things which is differentiated yet continuous, graded, indistinct, and softened.

Of Poise, Kimeru and Contrapposto

...at the still point, there the dance is, But neither arrest nor movement. And do not call it fixity, Where past and future are gathered....

T. S. Eliot 133

The movement of poised thinking, is the poise of the dancer; the poised moment of decision (“kimeru”) achieved in the gestures of Japanese Noh theatre; it is the stillness and flow of a tableau which, like a Morandi painting, both slows attention and gathers many durations. Rather than the snapshot of photography, it is a contrapposto of mobile, simultaneous still-standing forms as manifest in late Renaissance painting.

2.5.5 Of Coherence

There must now then be more description of the way each one is made of a substance common to their kind of them, thicker, thinner, harder, softer, all of one consistency, all of one lump, or little lumps stuck together to make a whole one cemented together sometimes by the same kind of being sometimes by the other kind of being, some with a lump hard at the centre liquid at the surface, some with the lump vegetable or wooden or metallic in them. Always then the kind of substance, the kind of way when it is a mediately fluid solid fracturing reacting substance, the way it acts makes one kind of them of the resisting kind of them, the way another substance acts makes another kind of them the attaching way of them. It and the state it is in each kind of them, the mixing of it with the other way of being that makes many kinds of these two kinds of them, sometime all this will have meaning.

Gertrude Stein 134

Poised thinking performs modes of coherence similar to that articulated by Stein. Poised thinking enacts a material coherence, a mode of substantiation rather than the imposition of a predetermined, ideal formal order. This is a coherence found or discovered but never finished or complete or perfectable, it is always already contingent and improvisational. What is more, as Ngal points out, as an active becoming it, such a coherence “points not just to the creation of new kinds, but of future meanings.” Such a coherence does not cohere through reduction, simplification, clarification, etc. but makes complex and proliferates, and does so in diverse and varied ways. This coherence then, is indeed “a vast combinatorial, in which new consistencies are produced through the mixing or hybridization of others.”

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Thus the coherence of poised thinking proceeds via assemblages, agglomerations, and agglutinations; through bricolage and montage; through seriality and multiplication. This coherence is a kind of dialectical tension between the mutable and the particular, between a radical contingency and the physical specificity of things.

Of Organisation, Structure; Parts and Wholes; the Form/less

This coherence is not the simplification and reduction of the gestalt. Its complexity invalidates the gestalt idea of good form, still figures and closure. Intricate, multiple, contingent and incommensurable, this is a coherence which involves a “variation of parts that is not reducible to the structure of the whole.”

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Of Incorporations and Contagion

Proceeding via incorporations rather than exclusions, the coherence achieved in the movement-form of poised thinking is discovered in the relationship of heterodite materials.

This work is like the Merzbau of Kurt Schwitters, it is “never about the object itself but in the dynamic relations that appear in the course of its making.” The cohering movement-form which appears, is a coherence which is similarly, “in principal, always in flux.”

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This practice of incorporative coherence stands resistant to the continuing enlightenment project which establishes master narratives with claims of totality and consolidation. Standing counter to modernism’s appeal to ‘purity’, and to exclusive categories, the coherence of the movement form is inclusive and impure, a kind of aesthetic contagion. Again, as with Schwitters, this restless expansiveness and hybridity produces something other than the “finely chiseled ultimate work,” a something other which also expresses a denial of notions of authority and originality and authorship.

This ‘something other’ is the inexpressible not represented, but showing itself. This is perhaps an Aufbau, a construction, an organization and structure of a living system. As such, the movement-form of poised thinking is a conceptual ideation which is not distinct from either materials or processes.

Of the Heterodite and Connective Tissue

This coherence achieved through incessant incorporations of heterodite materials, of various remnants or bits and pieces of the past and the present, has an operative effect similar to that which Walter Benjamin describes as configuring “the connective tissue, the primal continuum of time.” But this fleeting configuration is “not the process of exposure that destroys the secret, but a revelation which does it justice.”

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Of Bits and Scraps, Formlessness, Heaps and Strict Agglomeration

quaqua on all sides then in me bits and scraps try and hear a few scraps two or three each time per day and night string them together make phrases more phrases

Samuel Beckett

The coherence of the movement form in so far as it is a holding together, is more a kind of formlessness, a
kind of heap. That is, it is not so much firm and rigid as loose, wobbly, vulnerable, and liable to change. This is a gathering which refuses to establish strict hierarchies only interdependencies. As a dynamic dis-equilibrium, could this be called a kind of ‘strict agglomeration’?

Of a New Economy
This coherence, which does not forge “discrete totalities and stable meanings” from the flux of the world but generates “an immanent web of proliferating relations”, embodies a new economy of expansiveness, proliferation and complexity; of contiguity, similarity, association, metaphor and Metonymy; of redundancy and disorder as constitutive of communication and exchange rather than that which is excluded from exchange processes.

2.5.6 Of Time
Time ‘normally’ understood is the chronological time of successively ordered events, a sequence of discrete nows. This time is one directional and discontinuous. Thus this concept of ‘time’ spatialises and does so in a very specific linear and enclosing way.

The disposition of this work is to be in and of time. This is the experiential time of duration. If it can be at all, this is spatialised as simultaneity, differentiation within continuity. This is a complex, proliferating, non-linear conception with which metaphorical thinking necessarily has difficulty. The movement in this practice can be seen to be partly a struggle to articulate an appropriate spatial metaphor for this concept of experiential time. As such, it evolves from a notion of simultaneity and non-linearity which is spatially modeled as a geological layering or stacking, or as a palimpsest, a nest, or a marble cake, to an involuted, manifold, entangled one: a thick topology, a heterogeneous matrix of diverse interweaving, intersecting, interpenetrating trajectories.

Of Being Under-Construction
Being in time and of duration, the temporal disposition of this work could be said to be ambiguous and polyvalent. This orientation in time of process work, like the construction site, is to be under-construction. No wonder then that this practice can be seen to haunt this site of modernity, and to gather and improvise with the mundane and discarded materials of deconstruction in a manner similar to those playing children observed by Benjamin:

CONSTRUCTION SITE: ....For children are particularly fond of haunting any site where things are being visibly worked upon. They are irresistibly drawn by the detritus generated by building, gardening, housework, tailoring, or carpentry. In waste products (Abfall) they recognize the face the world of things turns directly and solely to them. In using these things they do not so much imitate the world of adults as bring together, in the artifact produced in play, materials of widely differing kinds in a new intuitive relationship.....

2.5.7 Of Against Projects: the Open Work, Metrical Thinking and Crystals
The orientation of this practice is not that of the project. In other words it does not begin with the prescription of beginnings and concomitant endings. Such a disposition is non-goal orientated. It does not begin with the setting of goals which one then “proceeds posthaste to achieve ... by the most direct method possible” – a process which flattens out or misunderstands the trajectory of creative process, which is arced and improvised like the flight of an arrow, the parabola of the soccer pass, the course of a yacht. My practice is then, one could say, non-teleological, in its orientations.

Instead, this constitutes a practice which sets a project in the manner of imparting a kind of momentum and orientation towards an unknown. It is however, the stuff thrown up by the project in its bow wave so to speak, which becomes the work. Thus ‘destination’ is never reached or obtained, so much as discovered through the process of the journey itself, and as such is never perfectible or finished. Therefore, this work, like the open work, is open to the future, open to all sorts of potential conclusions. Its very process of delay, postponement of resolution, its fo-ing and fro-ing, its improvisation, is what gives the work its very meaning.

Of Metre and Rhythmic Thinking
In this manner, the project establishes a kind of metre or tempo, (maybe even a key), and the explorations and the movements of the process making make a rhythm. It is what Deleuze calls a metrical thinking.

On (conceptual) Art Practice
In these dispositions and orientations of the practice can be seen the lineaments of conceptual art practices. For example, see Sol le Witt’s “Sentences on conceptual art,” from which I choose just three extracts:

1. Conceptual artists are mystics rather than rationalists. They leap to conclusions that logic cannot reach.
2. Ideas do not necessarily proceed in logical order. They may set off in unexpected directions...
3. the artist cannot imagine his art, and cannot perceive it until it is complete.

2.5.8 Of an-Architectures
In the tradition of Bataille, Matta-Clarke, and many others who have conceived of open, improvised and process orientated works, the disposition of this practice is towards not so much an anti-architecture as what Robin Evans has described as a “tectonic of non-control.”
2.6.1 Of New Generational Methods

Such a practice as this can be seen to be engaged with the generation of a repertoire of processes, procedures, and operations. As methods of creation and generation, these procedures can: attend to and engage with the temporal and ephemeral conditions of the interstitial, configure the movement-form, and arrange a mobile and abiding place.

Such a practice, engaging with systems of connections and interrelations and which, eschewing the univocal and determined image, suggests the potential of an architecture not necessarily of "Dis-measurement, Uprooting, Fluidity, Visceral nature, Virtuality," but of attention, situation, poise, and transformation. This is an understanding of the processual as situated, enmeshed, incarnate, and participatory. As a generative procedure rather than a method of reproductive procedures, the meaning of its process is unpredictable and as Gadamer argues, "surpasses its author not occasionally, but always." This could be a new poiesis of process which responds to the Lettrists' call fifty years ago, for "a new beauty ... of the situation, temporary and experienced... of absolutely new forms of behaviour and the means with which to be impassioned."

Of course, by definition, the actuality of such a practice exceeds such neat categorisation. What follows is a broad outline of the emergent range and variation of method of this practice. This constitutes a kind of processual toolbox of sorts which is variously (re)discovered, exercised, deployed, developed, honed and abandoned throughout the project work of the PhD.

2.6.2 Of a Repertoire for Poised Thinking

Of Third Order Things and Part Objects

Through the address to an order of material and forms that are several times removed from any 'original', this practice explores methods of generating new things that are entirely divorced from the search for origins. In part, this also involves dismemberment and decomposition, or the adoption of the broken and fragmented as a means of engaging the flow, materiality and spatiality of time. In particular, this involves the deployment and generation of part objects – those things which are not anxious to achieve 'wholeness' and which are at ease with their partiality, their plurality of directions, domains and poses.

Of Eido-Kinesis

People find their purpose by getting lost.

Eido-kinesis involves thinking as a movement of the body in space, as a throwing forward. This then is a form of thinking which does not partake of the representational but which requires participatory engagement, a performing of movement-ideas, movement-images, and movement-forms. This could be described as an art of poses. In the poise of the movement-form a different kind of coherence is achieved.

Of Staging Place: Staging the Transient

This poised thinking involves staging situations or place. Engaging directly with place as immanent and in the process of continual becoming, poised thinking attempts to construct a stage for the temporary to unfold, the 'form' of which is not defined in advance. Via this 'constructing' the ephemerality of things and events is "seduced into marking its passage."

This staging should be likened to creation rather than an acceptance of entropy. That is, the transience of things is staged not as an entropic process but as a transformative or procreative event.

Of Installation

Obviously this invokes a practice of reordering the world and with it, ourselves. Such a practice engages with what has become known as installation in contemporary art practice. Installation is a mode of exhibiting place, not of exhibiting in a place. As such it is by definition experiential, ‘interactive’, and temporal: it is not so much the making of objects as the making of timely relations between things, spaces, times and people. As such installation is based on notions of spatial histories, relational space and of the production of place.

Anne Hamilton describes the practice of installation quite eloquently as follows:
"I think the form, for me, of working in installation is one that always implicates you actively within it. So that unlike an object, which we are very comfortable standing outside of and looking at, to work in installation is to work in relation to a particular place and all of the confluences and complexities of whatever it is that creates that space. And so, as a viewer, to come in, it’s the experience the minute you cross the threshold: it’s the smells, it’s the sounds, it’s the temperature, it’s how all of those things have everything to do with the felt quality of ultimately what the thing becomes. I started in weaving, in textiles. I think that my first hand is still a textile hand in some ways, but I was very dissatisfied with the flatness that things actually had when they were done. It seemed like they were dead in some ways. And working, for me, in the form of installation in the way that I have, it’s that you’re coming in and you’re in some instances animating the space, and the process is often very social; for me, that part of it is very satisfying. There’s a way that if the installation has an ongoing life as it meets the public. Every moment that it’s up it’s different. It’s different from moment to moment, and somehow it’s that live time that’s just a factor of the form really, or something that is characteristic or inherent in the form is something that makes it continually interesting for me. It’s like there’s no real repetition in that time. Every day you’ll come in and every day it may be the same, seemingly, but within that there’s a difference and it’s only… I don’t know, I guess it allows that to be experienced and to be felt and registered."

The installations of poised thinking however, are not totalising worlds unto themselves. They are, like the works of Ilya Kabakov, seemingly shabby and makeshift; unfinished, under-construction or demolition; temporary, in-waiting: in some ‘fundamental’ way, incomplete, un-contained and contingent and consequently fragile and vulnerable.

Of Installation and Improper Histories
This sort of work then, in its ephemerality, possesses what Thierry de Duve has called a sacrificial logic. Contingent upon the shifting temporalities of the built environment and deliberately ruinous, such work sets in relief the social, economic, and architectural phenomena of the world. Embracing their own outmodedness such work enacts “improper histories.”

Of Work as a Form of Urban Ecology
In their gathering and improvised rearrangements of materials and spaces found at hand, in their impermanent staging of place, installation practice performs a reversal or intervention in the cycle of endless production and exhaustion of marketable material.

Of Arranging and Rearranging: Relation with World
And we
Spectators, always
Everywhere
Looking at all of that
Never beyond!
It fills us too full.
We set it right.
It disintegrates.
We set it right again
And we disintegrate too.

Who has turned us around this way
So that we’re always Whatever we do
In the posture of someone Who is leaving?

Rilke

Rearrange, reorder the world and we ourselves are re-arranged. Duration broken into pieces, separated into discrete sequential intervals: the echo of which is “time tearing itself apart.”

Of Waiting, Hesitating, Delaying, Tarrying
Thus the staging of transience requires an engagement with duration. This involves delaying operations and tactics of waiting on (not for), a kind a hesitation, a tarrying. Modes of delay include: binding, bandaging, storing, leaving/letting be, recuperating, swerving, rearranging, piling, poising, etc.

Rearrange, reorder the world and we ourselves are re-arranged. Duration broken into pieces, separated into discrete sequential intervals: the echo of which is “time tearing itself apart.”

Of Delay, Thickening/Making Opaque, Swerving: Bandaging
Bandaged objects are:
1. modes of showing one’s wounds and of paradoxically keeping them open.
2. convalescing, they are already on their way... in their un-wholeness and potential to be variously configured without loss of integrity. Their repose is not a pose.

Robert Morris

Poised thinking and the staging of transience requires operations which engage with time, and both entropic as well as open and transformational processes. This could be called a poised procedural. This includes procedures such as: learning, stacking, piling, mounding, balancing, collecting, gathering, scattering, pouring, congealing, staining, rubbing, etc.

The operations, in themselves a form of placing, produce a particular mode of arrangement. This could be characterised as a loose arrangement or assemblage...
which aggregates AND disaggregates. That is a kind of placing, arranging and forming which refuses submission to a totalising order, a commensurate ‘wholeness’, or formal synthesising coherence.

2.6.3 Of Interstitial Attentiveness
- Of Attending to the overlooked
- Of Linger, Tarrying and Waiting
- Of Delaying, Pauing, and Hesitating
- Of Un-framing and Un-focusing

2.6.4 Of un/Cohering
- Of Gathering
- Of Curating
- Of Collecting and Accumulating
- Of With-holding and Storing
- Of Leaving and Laying aside
- Of Neglecting and Forgetting
- Of Bricolage, Assemblage, Agglomeration
- Of Nesting and Entangling
- Of Formless reconstructions
- Of Leaning, inclining and resting
- Of Horizontal: flooring and bedding
- Of Bringing things low and dis-ordering
- Of Heap and Stacking
- Of Un-directed movement and chance
- Of the Dervic: drifting, doodling, and chasing
- Of Surrealist de-ambulation
- Of Aleatory walking: roaming, wandering and meandering
- Of Dwelling and groundling by movement
- Of Chance, Error, Mistake and Misreading
- Of Serendipity
- Of Souvenir
- Of Re-collection
- Of Memory
- Of Cryptography

2.6.5 Of Generative Notations and Procedures
- Of Tracing 1: tracing the passage of time, the process of change
- Of Tracing 2: directional tracing
- Of Trace and artificial design process
- Of the ideogrammatic v. diagrammatic
- Of Figures, Diagrams and Scripting
- Of Mapping: Make different maps
- Of Scores (rather than diagrams)
- Of Scoring, choreography and ‘rotation’
- Of Drawing (and the analogue)
- Of Drawing as an elidic operation
- Of Wait drawings
- Of Drawing: visual drift, distillation and mediation
- Of Scaling
- Of Rotating and intersecting
- Of Shifting and Displacement
- Of Casting
- Of Projection
- Of Blurring, Merging and Morphing
- Of Simultaneity and Complexity
- Of un/Folding
- Of Extruding
- Of Implooding and Exploding
- Of Montage, mise en scene and juxtaposition
- Of Layering and Superimposition
- Of Projective Geometries
- Of Vertical and Horizontal Offsets
- Of Subtraction, Addition and Multiplication
- Of Repetition, iteration, Versioning and Variation
- Of Scripting (the digital)

2.6.6 Of Kinesis and Discourse
- Of Collaborating and Interdisciplinarity
- Of Performing, enacting, exercising
- Of Walking and Wandering
- Of Improvising and Playing
- Of Choreographing and Chrono-graphing
- Of Narrating and Mytho-poesis
- Of Teaching

2.6.7 Of Non-Representation
- Of Relating not picturing
- Of Non-visualist regimes: Of no-hero-shots
- Of Presenting

Of Bricolage, Assemblage, Agglomeration
The operations of bricolage are therefore a ‘fundamen-tal’ tactic for engaging with displacement, mobility and home / place making.

Of the Makeshift and Contingent
Such processes have a natural proclivity to produce makeshift and contingent formations. As such this is a kind of work that has “an aversion to completion and a predilection to assume the air of a makeshift structure.”

A Ballad of the Processual Toolbox
In the spirit of poised thinking then, the following is an improvised assemblage of bits and pieces put together to present a semblance of a whole. As a compilation of headings or intentional notations, this can be read as a kind of aphoristic or cryptic poem in five ‘fits’ or stanzas through which the movement-form appears.

This then, is an intricate and proliferating connective tissue which, to paraphrase Walter Benjamin does not, in the process of exposure, destroy the secret but affords a revelation which does it justice.
### PROCEDURES

**D/A: REPATRIATION**

**UNTITLED PAINTINGS**

**NEXUS**

**Darwin**

**Recent Paintings**

**COGNITIVE MAPPING**

**RUBBISH: THINGS + SPACES**

**VIEWING PLATFORMS**

**Photos. Global**

**CEILINGS**

**Photos. Global**

**ATTENDANT ARCHITECTURES**

**ERWAEGE**

**Berlin**

**D/A: VECTOR SPACE**

**THE COINNOISSEUR**

**COLLABORATION**

**D/A: STUDY**

**D/A: A KIND OF DISPLACEMENT**

**D/A: SILENCE...**

**D/A: STILL LIFE**

**Sydney**

**D/A: PERMEABLE**

**D/A: SURPLUS**

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**D/A: EXHAUSTED**

**Tokyo**

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**THE OFFICES**

**D/A: WAITING ROOM 01**

**Wollongong**

**D/A: WAITING ROOM 03**

**A HOUSE FOR HERMES 02**

**Belpowera**

**A HOUSE FOR HERMES 01**

**The House of My Father**

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**DESIGN FOR THEATRE**

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**Tokyo iii**

**D/A: WAITING ROOM 04**

**FEDACOUSTIC**

**n+1 equals**

**Landscape Arch. Studio**

**GSCHNAS 01**

**NYC - Melbourne**

**PUNTO IN ARIA**

**QUIET CATASTROPHE**

**DISSOLVE**

**ID & ID Studio**

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**FIELD OF VIEWS**

**Interdisciplinary Studio**

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**FUNGIBLE**

**MEMORIAL PARK**

**MEMORIAL**

**REDEVELOPMENT**

**QUIET COLLISION**

**Iteration 02**

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**QUIET CATASTROPHE**

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**FMRL ACHITECTURES 08**

**Iteration 04**

**FMRL ACHITECTURES 08**

**Iteration 05**

**Landscape Arch. Studio**

**NINE PAVILIONS OF TIANJIN**

**Tianjin**

**Landscape Arch. Studio**

**Nanjing**

**Canberra**

**SPECULATIVE ESTATES**

**TEUFELSBERG**

**NATIONAL ARBORETUM**

**Canberra**

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18. This is not an argument for a new contextualism.


21. See also, of course, the dissolution of figure ground relations in the paintings of abstract expressionism, particularly de Kooning and Pollock.

22. “In contrast to a traditional dialectical understanding of ground being the ‘other’ of architecture, the mere ground for the figure of the building, contemporary architecture treats the ground and building as seamless parts of a new architectural territory which is no longer dissected by a unique horizon,” Ilià & Andreas Ruby, ‘Groundscapes’, in Daniela Colapietras, ed. (2007) Landscape + 100 words to inhabit it, editorial Gustavo Giò, Sti, Barcelona, p. 81-83.


25. A quip attributed to David Mamet

26. There is an echo in this operation of Derrida’s procedure of sous rature (of which I had in fact explored earlier as an image making operation). The process of under erasure played precisely with this kind of simultaneousness, presence of absence, etc.


although expressive of movement, this makes the western ‘dooring’

Schweizer, Harold (2008)

On Waiting

Augustine Berque quoted in Colafranceschi, Daniela (ed.) 2007,

Land-

Malpas, Jeff (2006)


Lytard, Jean-Francois (1991) The Intumian: Reflections on Time,


Paul Carter, in conversation with the author.

100. See Hal Foster discussion of Mike Kelley’s ‘art of lumpy things, subjects, and personalities that resist shaping, let alone sublimating or re-deeming...’ Foster, Hal. ‘Trauma: The Return of the Real, October 78, 1996, pp. 107-24, p 120.

101. Benjamin, Walter (1938) ‘The Work of Art in the Age of Mechani-


104. See Thompson, Michael. (1979) Rubbish Theory: The Creation and Destruction of Value, London: Oxford University Press. For his discussion on the categorisation of objects as rubbish according to the necessary phase of the commodity cycle.


115. Subjectivity ‘formed ’in-between’ or in excess of, the sum of the parts of difference.’ See Bhabha, Homi (2004), The Location of Culture, 2nd edn, Routledge, London.


121. “Thus the living being essentially has duration; it has duration precisely because it is continually elaborating what is new and because there is no elaboration without searching, no searching without out groping, time is this very hesitation.” Bergson, Henri (1946) The Creative Mind, (Trans. Mabel L. Anderson) Westport, C.T:Greenwood Press, p. 93.


141. ‘Stuplimity: Shock and Boredom in Twentieth-Century Aesthetics’ describes Belmond’s practice as ‘the creation of a repertoire that can engage the uncertainty and fluidity of the current moment’.


146. Daniel W. Smith, “Deleuze on Bacon: The Logic of Sensation,” in Daniel W. Smith Minneapolis:University of Minnesota Press. “In this sense, concepts are metrical: they give one the beat, but beneath the concept there is the rhythm. “Rhythms are always heterogeneous, we plunge into them in a sort of exploration,” an experiment, even if you have a concept, “you do not yet have the rhythmicity of the things which are subordinated to it. A concept, at best, will give you the beat of the tempo.” Beneath concepts, one always finds rhythmic blocks or complexes of space-time, spatiotemporal rhythms, ways of being in space and in time. The foundation of perceptual synthesis is aesthetic comprehension, but the ground on which this foundation rests is the evaluation of rhythm.”


Ephemeral Architectures
towards a process architecture

Charles Anderson
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3.0.0 the contents
The dis/appearance project, exploring the processes of appearance and disappearance, conceived the “/” as the cut which articulates the dynamics of being and becoming. As a cleaving or delaying, the intervening “/” was seen simultaneously to institute and to stand for the temporality, spatiality and disposition of the interstitial. This dynamic of dis/appearance and the restless ambiguity of the gap inaugurates the work of this PhD. Consequently, the work of the PhD further explores and extends this engagement with the processes of ‘creation’ but does so with a slight shift of emphasis which attempts to think the “/” as continuity as well as differentiation. In this manner, the “/” is thought in terms of signifying a phase shift in energy dynamics which is non-entropic and is not configured in a break or a discontinuity.

This can be seen as an adjustment of emphasis in engagement, from attending primarily to the space of the gap and of form itself. In turn, this can be understood as a shift between two interrelated conceptions of form derived from a thematising of process. This is a move from that which would have form or space as a corpse of time, as something made, as a effervescent after image, a kind of trace, artifact or remains left behind or shucked off from the ongoing activity or energies of life; to that which would see physical form as a perpetual becoming, an abiding mobile resolution of many forces governed by differing rates of change; that is, form as an in-movement pose occurring as a curve in space/time. The effects of this refocusing are perhaps threefold.

Firstly, the work can be seen to be pursued under the sign, so to speak, of ‘transformation’, ‘emergence’, and ‘evolution’. Subtended by these contemporary discourses, the project work can be seen to be substantiating a practice of emergence through the development of strategies, operations and methodologies for structure generating processes. This includes the investigation of various models of growth, morphogenesis, and of history and time, of time-dependent architectures and various related techniques of animation and projective geometry. This constitutes a practice which questions form not so much as a what but as a how and a when. By questioning the how and when of form, the project work can be seen to generate an open ended what.

Secondly, the work, explicit in its materialist understanding of ‘phase shift’, and of immanence, not only eschews a western metaphysic but avoids a Buddhist metaphysics of ‘nothingness’.

Thirdly, the work constitutes an argument for a new paradigm variously characterised as ‘complex’, ‘catastrophic’, ‘fluid’, ‘non-linear’, ‘transformative’ ‘emergent’, ‘cosmogenetic’, ‘animate’, ‘un-volumetric’, etc. This practice of the PhD understands this as a paradigm of heterogeneity. As such, ‘Less is more’ is supplanted not only by ‘Yes is more’, but by ‘More is different.’ Thus, operating within this paradigm of a differentiating continuity, the practice of process becomes the proliferation of new spontaneous patterns of organisation.

Indeed, taking up Bergson’s claim that “what is real is the continual change of form” the project work of the PhD can be seen as focusing more on the processes and dynamics of this continually changing form and upon methods of apprehending form other than as “a snapshot of transition.” In this way, the project work also constitutes perhaps a more considered attempt to avoid the foreclosures of representation and to delineate a mode which doesn’t ‘represent’ anything but which keeps open a place for continual negotiation, inclusion, and proliferation. This apprehension of things in their temporality and this refusal to represent, can be likened to a kind of negative capability, a variation upon the operations of seeing anew by not seeing, as proposed by Smithson and as developed in the dis/appearance work.

In this way the work of the PhD itself marks a moment of transition, intensification, and diversification. This propensity of the processual to proliferate difference and to be constitutionally vagrant, hybrid and interstitial becomes a defining characteristic of the PhD work and its method. Indeed, already engaging with the expanded field, always moving between disciplines and happily situated just as much outside the gallery as inside, the transition into the PhD does not so much represent a change in the practice and of its field of enquiry, as extensively discussed in Chapter Two, as it does an intensification and development through further diversification.
Consequently, the work of the PhD continues a discursive practice that does not so much exhibit in a place as exhibit place. Thus, by definition vagrant, hybrid and non-media or practice specific, this is a work which, although equally at home in the world as it is in the gallery, finds its inspiration in the parameters of the given and in a dialogue across difference and which is consequently more exercised by an address to the world outside the gallery – an engagement with the environment of the public realm.

Some would be tempted to construe this as a move from what has been called “para-architectural operations” to a more direct engagement with place making. Although this identifies a shift in the situational emphasis of the work it does so in a way that somehow demeans art thinking/practice in relation to the more ‘serious’ and ‘important’ business of architecture proper. This corals and diminishes both practices all over again. The work of this PhD does not leave the para-architectural thinking behind in order to make architecture. Rather it conceives of the para-architectural as that which not only makes the architectural possible, but which enables and enriches the making of other forms of architecture, other kinds of spaces and other kinds of places. Indeed, such work extends the offer that art makes to the making of public space. That is, just as “art does not serve as either a transcendental guide, or a mirror for revealing the world we are in, but offers the space of an interlocutor,” so too does the work of this PhD propose the making of place to be the offer of enmeshed experience, of sensuous encounter and dialogue.

Obviously this kind of practice has its fellow travelers and indeed its own long tradition. Indeed, the trajectory of my work can be seen to be echoed by the work of a legion of other artists and designers. This is seen not just in the move from the studio to a situational aesthetic and practice, from the gallery to the expanded field, together with the dematerialisation of the art object, but in the active collaboration across disciplines and engagement with other markets, other audiences.

The practice of Vito Acconci is of particular note for the work of this PhD. Acconci’s work between conceptual art practice and a hybrid design atelier engaged upon public art and architecture, tracks a similar course to mine. Indeed, it is Acconci’s practice seen as an expanded ‘impure’ practice rather than as compartmentalised into one mode or another that finds particular resonance. What is more, as both practices can be understood as “doing nothing but theorise continually on the myriad operations that can be carried out in (urban) space without ‘constructing’ in the traditional sense,” they can be seen to possess an overlapping and diverging repertoire of procedures and field of operations. Rather than, warp, add, penetrate, pierce, transfuse, I gather, delay, multiply, arrange, pose, scatter, fold, rotate, and intersect. It is this practice of attending to the world in process, and of intervening, arranging and relating rather than making objects per se which propels my work toward landscape architecture or urbanism and what could be called an architectonic of place, rather than generate an architectonic of form as Acconci has increasingly done. However, the characteristic common to both is the exploration of enmeshment: of practices, of bodies, of things and the world.9

Consequently, the work of the PhD, itself inhabiting the interstitial and enmeshed realms of transition, is manifestly fertile. Exerting a kind of creative capillary action, the thematising of process generates a manifold of different kinds and places and scales of work, of simultaneous and contingent investigations, propositions and makings.
The project work which comprises the PhD is not carried out according to the standard research procedures. Indeed, ‘thematising process’, this PhD addresses the modes and practices of creativity and ‘knowledge’ not only of project work but of the knowledge structure that is the PhD itself. Necessarily then, as an exploration and argument for ‘process’, the projects have not been conducted according to a linear trajectory along which an idea is advanced in a steady step by step manner through a succession pre-planned ‘experiments’. In contrast, a range of works have been undertaken which, variously timed, diversely located and non-media or discipline specific, have been conceived as a kind of generative matrix. Sometimes undertaken simultaneously, sometimes consecutively, sometimes taken up after long delays, and sometimes pursued seemingly in reverse as ‘antecedents’ or precursors, all works are considered to comprise the open and unconfined enquiry; a seemingly haphazard and sprawling body of work, but ‘a body’ none-the-less.

Indeed, it is this ‘body’ that allows ‘meaning/the new’ to emerge as a function of its structure; for the seemingly chaotic organisation does ‘shake down into pattern’ and the open and unconfined do lead to network and coherence.

Only those thoughts are true which fail to understand themselves.

The coherence, however, is formally restless and unsettled. More of an assemblage or agglomeration or concatenation, it is a coherence constituted by temporal and spatial fanning out, or continual proliferation, differentiation and transformation. In addition, similar to other emergent systems, this coherence is not essentially synthetic or commensurate. If it coheres it does so as the legato in music ties together a group of notes. That is, its parts do not necessarily ‘add up’; whatever ‘whole’ coheres it is not a sum of its parts, it is different or in excess. What is more, this coherence is determined just as much by its ‘noise’, its artifacts, mistakes, detours, and dead ends, as it is by any notion of equivalence, clarity, or transparency.

If the project matrix can be likened to an evolutionary model, then two other observations must be made which should serve as cautions or tonics for the reading of the overall project matrix.

Firstly, that as for natural systems where “life, dynamism, force entail that the origin of a thing is fundamentally different from its genealogy”, one should not mistake the matrix chart for the work or as an exhaustive historical explanation of the work, as there are forces outside this representation that have ‘seized’ the work to make it what it is. Nor should one see the project work as a logical unfolding of a plan from within itself but as a product of “continual rewriting, remaking, seizing of a thing, by something new, a transformation outside itself. Rather than a reconstruction of the past that helps explain the present, the project matrix diagrams the production of a continuous “understanding of the present, and its dislocations, that brings about unknowable futures.”

Secondly, if the project matrix does diagram a kind of self-organising, bottom up processual system then, like those systems which “solve problems by drawing on masses of relatively stupid elements, rather than a single, intelligent ‘executive branch’, each project must be viewed if not as “relatively stupid” then as relatively ‘minor’ or modest and contingent rather than uniquely and individually significant.

3.2.0 Of projects: the project matrix

Everything counts without the necessity of adding up. Everything matters without being essential.

Haphazard begins to shake down into pattern and the open and unconfined leads to network and coherence.

Only those thoughts are true which fail to understand themselves.

Everything counts without the necessity of adding up. Everything matters without being essential.

R.E. Somol

Haphazard begins to shake down into pattern and the open and unconfined leads to network and coherence.

Cecil Balmond

Only those thoughts are true which fail to understand themselves.

Theodore Adorno

The project work which comprises the PhD is not carried out according to the standard research procedures. Indeed, ‘thematising process’, this PhD addresses the modes and practices of creativity and ‘knowledge’ not only of project work but of the knowledge structure that is the PhD itself. Necessarily then, as an exploration and argument for ‘process’, the projects have not been conducted according to a linear trajectory along which an idea is advanced in a steady step by step manner through a succession pre-planned ‘experiments’. In contrast, a range of works have been undertaken which, variously timed, diversely located and non-media or discipline specific, have been conceived as a kind of generative matrix. Sometimes undertaken simultaneously, sometimes consecutively, sometimes taken up after long delays, and sometimes pursued seemingly in reverse as ‘antecedents’ or precursors, all works are considered to comprise the one open and unconfined enquiry; a seemingly haphazard and sprawling body of work, but ‘a body’ none-the-less.

Indeed, it is this ‘body’ that allows ‘meaning/the new’ to emerge as a function of its structure; for the seemingly chaotic organisation does ‘shake down into pattern’ and the open and unconfined do lead to “network and coherence”. This coherence, however, is formally restless and unsettled. More of an assemblage or agglomeration or concatenation, it is a coherence constituted by temporal and spatial fanning out, or continual proliferation, differentiation and transformation. In addition, similar to other emergent systems, the coherence of this ‘body’ is not essentially synthetic or commensurate. If it coheres it does so as the legato in music ties together a group of notes. That is, its parts do not necessarily ‘add up’; whatever ‘whole’ coheres it is not a sum of its parts, it is different or in excess. What is more, this coherence is determined just as much by its ‘noise’, its artifacts, mistakes, detours, and dead ends, as it is by any notion of equivalence, clarity, or transparency.

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As a diagram of a dynamic, implicated, and proliferating body of work, the project matrix establishes a field of operations, or ecology of practice rather than a practice envelope. Establishing a neighbourhood of relations in the manner of a loose federation of works, inclusive and extensive and eschewing the reduction of boundaries, the project matrix also resists the institution of a strict taxonomy. Rather than fall into clearly divided categories, the body of work can be seen to possess particular grains, textures, orientations and propensities which move through and configure the work. Accordingly the matrix can be variously navigated. Following the grain, particular threads, pathways or vectors can be tracked through the work, or cutting across the grain other consistencies and knots can be discovered and negotiated.

Rather than call these cuts, threads, and pathways, ‘themes’, I wish to characterise them as ‘interests’. For ‘to be between’ (inter-esse) seems to speak far more eloquently of both a relational and contingent dynamics of meaning, as well as what could be called a situated and motivated meaning, a kind of orientation and propulsion of understanding. In this way, unlike ‘themes’, which suggest predetermined meanings and clearly defined and demarcated routes by which they can be acquired, interests evoke a kind of discovered meaning and an eccentricity of approach.

For the purposes of this PhD, I have discerned six such interests that seem to be configuring the project work. These I have identified as:

- Moving/Spacing
- Moving/Mattering
- Moving/Timing
- Moving/Transformation / Performing – Bodying
- House/home/dwelling
- Place making: Art/Public Space, Landscape Architecture and Landscape Urbanism

As the diagramming of each ‘interest’ demonstrates this does not divide the work into a hierarchy of static and wholly separate layers but rather charts it as a field of variously overlapping intensities.

This manifold topological understanding of the project matrix is approximated in Fig.1.0

As quick visualisations these diagrams spatialise the non-linearity and contingency of the project work as firstly conceived as overlapping and variously opaque and transparent, that is variously ‘present’, and secondly as folded through each other. This last captures something of the dynamic complexity within the project work matrix. Here the matrix is more than a gradient field consisting of different degrees of simultaneousness and differentiation. More a trifle than a mille fois pastry or ‘thick surface’, the matrix rubs, intersects and folds into a consistency of discontinuity, irruption, and the unpredictability and suddenness of ‘catastrophe’. Animating this undulating and interweaving of the interests together with their relative waxing and waning intensities more fully registers the dynamism of the project matrix and perhaps allows the PhD to be gasped as one moment in an inflected, ongoing process.

This project topology consisting of these intensities of interest can also be seen to configure certain groupings or constellations of project work. These can be recognised as:

- dis/appearance: the interstitial form
- gschnas: the movement-form
- tableaux economiques: the time-form
- ephemeral architecture: the transformational-form
- Public Realm: making place

The previous chapter discussed the dis/appearance cluster. The rest of this chapter will discuss the gschnas, the tableaux economiques, the ephemeral architectures and a limited number of the Public Realm works. Chapter Four is devoted to House/Home/Dwelling, while Chapter Five develops the notion of Place Making by weaving together the various paths of interest.
Moving into the project work of the PhD I wish to remark briefly upon two transitional works in passing. One operates as methodological trope for the relationship and movement between works itself, while one heralds a field of operations.

Of Slip Form
The memory of what is not may be better than the annulment of what is.

Robert Smithson

Slip Form takes its name from the moveable timber form work constructed in order to cast vertical concrete structures such as columns and service cores. A slip form is then a constitutionally contingent and doubly transitional form; a mold which is itself mobile, it casts stable forms by moving on.

The work Slip Form is trebly transitional. Indeed, such is its provisional character that it could indeed be said to tremble. For Slip Form is itself the projective casting of the assembled and stacked non-forms of disappearance: waiting room 04: a 3D line drawing in timber of an interior geometry of a form which would mold or cast the stack of non-forms. However, as configured in the gallery, this transitional quality is quadrupled. Partly built or partly un-built, Slip Form is temporally and spatially ambiguous as all part-objects are. Indeed, alluding to those parts of itself that are yet to be or have been, such elusive or fugitive forms make us think of time and form as a movement of disappearance. Indeed, this contingency and transience of form in the present is even further intensified by the location of Slip Form in a gallery called ‘Spare Room’.

// Slip Form, reading and digital model

// 01 John Cage, Not Wanting to Say Anything About Marcel (plexigram), 1969
// 02 Latice and ken diagram // 03 Greg Moore, agents and traces // 04 marble cake

// Slipform Systems // 02 slipform // 03 timber framing interior // 04 timber frame house

Of transitional Work
The memory of what is not may be better than the annulment of what is.
// Slip Form, installation views
Of Quiet Catastrophe

Quiet Catastrophe was a collaborative project proposal generated in response to Regimes of Care, a curatorial brief developed by Leon van Schaik for the Ephemeral Architecture program at RMIT. Conceived by myself with Lawrence Harvey, this work addressed another ‘spare room’ of the city: the fly tower of the Capital Theatre in Melbourne.

‘Empty’, ‘dark’ and ‘silent’ for much of last century the Fly tower is apprehended as an aporia or blind spot in the city, but not one understood as a void but as a density. For not only is it historically dense it is poetically and metaphorically rich. The Fly Tower is itself a dreaming space. Historically and poetically full, the Fly Tower was also materially full: full of dust. Not just dust covering every available surface, but dust in motion, dust moved by the many thermal currents and drafts of air variably agitating the space. Indeed, the Fly Tower was not so much a void defined by its structural envelope as a turbulent column, a vortex of swirling, drifting, animated dust. Indeed given that dust is 83% human skin it could be said that the Fly Tower, far from being empty was indeed populated by the ghosts and remains not only of architecture but of human and animal passage.

The work of Quiet Catastrophe then, was to not so much exhibit in this space as to exhibit the place itself, to compose an encounter of this Brownian motion of place. Consequently, taking its name from Robert Smithson who once remarked that art was the "quiet catastrophe of mind and matter," and referencing the transformational spaces of catastrophe theory, Quiet Catastrophe was conceived as an event space proposition: that is as something ‘instanced’ in the relationship between a control space (in this instance the curatorial brief) and the event space of the Fly Tower. As I wrote at the time, Quiet Catastrophe was imagined as “a dynamic, transformational event; an unpredictable unfolding shaped by its adventure in time. Rather than creating a moment as if from nothing, rather than inhabiting a moment in the manner of speculative capital, Quiet Catastrophe is an attempt to let a moment be.” This letting the moment be was envisaged as an acoustic performance or sounding of the space which would evolve through a series of algorithmic iterations and feedback loops over a period of several days.

Quiet Catastrophe, signified a shift from space constructed from points in space (Slip Form) to space as produced in the interleaving flights of passage. Conceiving space and form to be thus emergent pattern, this project shifts away from the entropic understanding of process which conceives form and space to be the corpse of time, to herald the vitality of the movement-form as it expresses form and space as process, as continual generation through differentiation and transformation. This is the work pursued in the following projects.
Of Stains and Blots

Just as dis/appearance: waiting room #1 evolved from off-cuts and tracings, and dis/appearance: waiting room #4 from dust and discarded film, the Gschnas project investigates another stochastic system, that of stains and abandoned mattresses. Similarly, just as dis/appearance: waiting room #4 suggested a kind of architectural unconscious, the Gschnas project, conjuring the movement-form generates a ‘chronograph’ and choreograph of space, suggesting a possible topography or terrain of the unconscious.

Attending to stains, blotches and flecks, the Gschnas project inaugurates a kind of ‘Klexography’, an art of the blot.21 Noticing the processes of time and the tracings of lived experience, having a regard for the formless, seeing the overlooked, giving a place to the imperfect, and giving value to the valueless, the Gschnas protests against the clearing away of the tabla rasa and the shadowless hygiene of the modernist project.

Reincorporating the living body, with all its messiness into the ‘scene’ of architecture and place, an art of blots is not one of bounded forms, or coherent ‘blobs’ but one of spreading and creeping and seeping, of shifting and indefinite fuzzy boundary conditions. A kind of visceral sfumato, the Gschnas reinscribes the subject as one who “looked at from all sides”, is but a “stain in the spectacle of the world.”22

Such an art of gradation and transformation is an art of movement forms, of forms defined by many paths and trajectories folded together, that do not absorb or unify, but which bind and separate simultaneously. This is an art of place as a teaming heap, or an “in-distinguishable blot.”23 Such an art does not proceed via an aesthetic reduction and pairing away to fixed formal essences, but instead is an ‘impure’ art embracing the many and different, an art of expansiveness, proliferation, agglomeration and assemblage. In particular the Gschnas project, engaging with signatures of time – blotches, stains and smears – and their transformational processes of flow and movement generates a class of works variously called Process Forms, Movement Forms, something akin to Manuel
DeLanda’s, *Mesh Works*. However, unlike De Landa’s *Mesh Works*, the Gschnas works, although engaged with the entropic, are not sedimentary or stratified, nor do they stratify or re-hierarchialise time. As an art of process and the movement form, the Gschnas (the blot) is an art of folded and manifold time. Rather than apprehending patina and stain as the trace of everything “lapsing into oblivion”, of the world draining away, the Gschnas understands the blot as polyvalent phenomena, as which incubates the future as much as it marks its passing, for it is the process of the blot which generates forms the like of which we have never seen.

As a polyvalent chronotope, the Gschnas have affinity the John Hejduk’s ‘directional trace’: a marking which registers past events and inscribes potential futures. This is a tracing of the having been which embodies the potentiality of the having been, a ‘drawing’ which continually produces (itself); which is always open and propositional; which is directional rather than dimensional; which is smooth and moving, as opposed to striated and discontinuous.

Of the Gschnas Process: the Form of Time and Movement

You have to determine first of all that ‘movement is a transition from one state to another’…. Every painter or sculptor who accords movement to his figures creates a metamorphosis of this kind (of Daphne transformed in Ovid). He depicts the transition from one state to another; he shows how, imperceptibly, one state is transformed into another. In the work we can perceive a part of what existed before, and also a part of what is about to be born.

Similar to dis/appearance: waiting room #4, which began with the chance and timely operations of dust accumulating on a layered surface of off-cuts, the Gschnas project began with an unforeseen incident involving fluids and layers of absorbent waste paper.

The Gschnas project ‘began’ when water from a leaky roof spilled on to a stack of waste paper lying on my studio floor. The rusty water seeping through the stack of paper was progressively absorbed leaving a series of diminishing stains on the separate sheets of paper. This array of contracting stains suggested a sequence of ‘cross sections’ which when aligned would delineate a three dimensional form, a shape generated by the process of its passing and vanishing. This form struck me as a kind of temporal ‘stoppage’ or delay. This form when reconstructed would be like an inverted cone. Uncannily similar to Bergson’s famous diagram of duration, this cone would be a kind of materialisation of duration – the form of time.

This form, or Gschnas as I called it, would be simultaneously the form of movement itself. As each diminishing stain marks a moment of transition, a pause, a point of ‘rest’ within metamorphosis, it is not movement itself which...
remains elusively between each stain, between each ‘snap-shot’. The series of stains by themselves, model time and movement as succession and simultaneity, and consequently simply rehearse Xeno’s paradox29 and the representational problems of movement and time.30

The process of gschnas co-joins or ‘morphs’ the succession of differentiated layers into continuous surface. This gathered differentiation which is a kind of contrapuntal compression and looseness, effectively reimagines process moment as multiple; as a concrete unity of continuity and differentiation; as duration.

Of Delays in Wood
Inspired by the stain of the leaky roof, I began experiment-ing with a combination of medical staining agents, bodily fluids and a variety of papers to produce an extended series of these or temporal blottings. These stains were made as the graphic ‘analogue’ to the patterning of human fluids found on the abandoned mattresses that I had been photographing for the last decade.

Each of the stains was then in turn traced, and re-scaled to be in proportion to a standard double mattress. These drawings were then ‘thickened’ – by cutting each shape from standard sheets of wood. The result of this transformational process was an assortment of layered three dimensional concave ‘positive’ mounds and an accompanying group of layered, hollowed out, ‘negative’ hollows or introjections.

As ‘a delay in wood’, each of these now two-fold stain forms is a kind of stoppage, time thickened, time spatialised and configured as peculiarly contoured and doubled. In these stain forms the movement of time is suggested as producing place by ‘holing’ as well as by ‘forming’.

Stacked in layers they suggest: topographic maps, or toxic blooms and strange congealings; spread out they resemble modular templates for some possible new construction or the fossilised skeletons in an archeological dig. Thus they conform to a different temporal modality: apparently of time, they seem to be both ‘by-gone objects’ and ‘coming to be’ objects.

Consisting of a series of diminishing loose layers, each of the stain forms can achieve a multiple number of configurations which in turn suggest a concomitant number of potential reconstructions of time and space: stacked on the floor it inverts or reverses the cone of time, reordered it reorders time. Indeed, each stain projection can be unstacked or ‘dissolved’ into its individual layers and then variously scattered, grouped, leant, placed, reordered, pled ... This suggests a re-imagining of time/ space. At its most surprising this enacts a dissolution of the notion of time/space as constituted in depth and conceives instead of time as a proliferation of surface.

In so far as these stain forms invite this kind of potential for ongoing redistribution and re-arrangement, they belong to those kind of objects which refuse to achieve a permanent configuration, they invade the fixed image of stable sculpture with a counter image of process: they are objects redefined as events - things which exist as unfoldings. Inviting modes of play and improvisation they open out time. Indeed, as there is no ‘correct’ disposition or configuration of the work, there is no ‘end’ or finish to the work and the work is never used up in its multiple configurations.

Consequently, these stain forms have a kind of centrifugal energy; they generate not only proliferating configurations, but also proliferating meanings and associations. They are indeed a kind of Rorschach ink blot, a strange unfolding form producing an interpretive field of ambiguity.

This interpretive field reconfigured by the Gschnas is then a terrain of the mind, of fantasies, and projections. And in so far as it is a topography of trauma, then like trauma it is a return of the real, an event experienced but missed, - a terrain in which we are witness to our own absence, where we are ‘but a stain in the spectacle of the world’ 31
The Gschnas series becomes then an exploration of how time and event spatialise and materialise or finds form: of how material achieves forms of coherence as a process of time. Indeed, the making of the Gschnas seemed to offer ways of materialising the flow of duration and of demonstrating the process of becoming actual as a process of differentiation and segmentation. In this way the Gschnas seemed to be material duration or time itself.

As I developed these ideas through the fabrication of the wooden Gschnas I also began to model the Gschnas digitally. Whereas the wooden Gschnas played with ideas concerning the dispositions, arrangements and complications of time and how these accordingly spatialise and reconfigure the world, the digital Gschnas explored directionality and the forms of time.

If the Gschnas are productions of ‘the new’ from fragments of the present from the past, then the various models of time as a continuous line, as a one directional arrow, or a cone seem to be off the mark. The arrow of time should be pliable and knotted, and indeed, ‘a quiver’. In some fundamental way ‘the arrow of time’ should at least be doubled or two directional. For if the world/things seem to partake in the dynamic of dis/appearance: to emerge, dilate into fullness of presence, and then pass and diminish, then the form of should be a double cone, a kind of diamond or crystal. If the series of diminishing stains that inaugurated the Gschnas project had called to mind Bergson’s diagram of the cone of time, then this form was now necessarily doubled or mirrored to produce a diamond. This ‘diamond of time’, having perhaps redirected and elaborated Bergson’s diagram now seems to uncannily resemble the crystal-structure of Deleuze’s ‘time-image’, its crystal-form materialising the double movement of time: of contraction and dilution, of convergence and divergence, of actual and virtual. The Gschnas seem to argue with Deleuze that:

What constitutes the crystal image is the most fundamental operation of time: since the past is constituted not after the present that it was but at the same time, time has split itself into two at each moment as present and past which differ from each other in nature, or, what amounts to the same thing, it has split the present in two heterogeneous directions, one of which is launched towards the future while the other falls into the past... What became titled as Gschnas 01 was the digital modeling and production of one of these ‘crystals of time.’

Gschnas 01 was conducted and developed as a collaborative work. This collaboration was both ‘technical’ as well as ‘social’. That is, Gschnas 01 was ‘produced’ from within a developing collaborative working relationship with Jan van Schaik, and from within a relationship between the analogue and the digital.

Indeed, one of the drivers for this project was the process of generation, translation and transformation of ideas within the movement between people, and of ‘mat-
ter” between analogical and digital environments. In this manner the digital was not mistaken as a ‘passive’ tool, but as a medium: a medium of change and of sharing. As a medium of change, computing in this project was embraced as a generative process. The logic of the algorithm at the heart of the Boulean transformations, intersections and morphing pursued in this project (and in the following series of Gschnas works) enable formations which do not mimic from the outside so much as build outward, thus avoiding the enclosures of representational and visual habit. Importantly this computational method is, like the collaboration process itself, a process of ‘in-betweening’. This practice of in-betweening is the art of the blot, of process thinking itself.

The process of Gschnas 01 then, involved: digitizing the traces of each diminishing “blot” of the chosen stain, assigning each segment a thickness, stacking and then mirroring the stack to form the rough diamond. From this segmented crystal a meshed surface was generated. Whereas the generation process of the wooden gschnas emphasised the segmented and segmenting nature of time, it can be seen that the digital process enabled a materialisation of time as a continuous surface developing from differentiation/segmentation. This coherent crystal form was then sent to a 3D stereo-lithography machine and ‘printed’ in resin. This crystal of time, together with 2D prints of the modeling process and the original stains, were then exhibited at Monash University, Melbourne.
Gschnas 01 with its intimate, jewel-like scale, materiality and faceted form, together with its exquisite precision of detail yet lack of obvious orientation and recognisable shape, exists as a kind of strange attractor. Drawing you near, it is rich in association yet ultimately enigmatic in its otherness: it does not represent anything; a piece of time, a movement form, it is as a tree or piece of stone is.

As a delay in resin Gschnas 01 exists as a demonstration of the potential of form generation within temporal processes. It also seems to possess that quality which Richard Dawkins identifies as necessary for successful evolution (creative process): this is the evolution of evolutionary forms.

The Gschnas (the object and the process) seem to be constitutionally procreative, possessing a propensity for further transformation. The Gschnas itself seemed to suggest further potentials. That is, the work of the Gschnas seemed to suggest other ‘workings’. It is not that they are made to do things, but that they seem to unfold or expand out into other domains – a kind of drive of potentiality for actualisation. They possess a surplus of potential, they have not used up the potential in their becoming.

Given my ongoing association with Issey Miyake at that time, Gschnas 01 serendipitously seemed to offer a way forward with a collaborative textile project with the company. This began as an exploration of the possibilities of the stain process for the fabrication of materials and clothes. However, this was not by a process of literally staining fabric (as has been explored by Martin Margiela) but of ‘thinking fabric and garment’ with the Gschnas form. Consequently this generated two trajectories of exploration:

a. unfolding the gschnas surface to generate a family or ensemble of related pieces of fabric that could perform as anything from cloak, wrap or shawl to sock, and handkerchief.

b. the Gschnas’ encounter with the standard warp and woof of fabric, produced the potential for a ruffled, disturbed and distorted weave of a new textile or pleating.

Both of these projects remain ‘pregnant’ (rather than still born), as sketch modeling. The thinking of ‘garment’ and fabric architectures is pursued in later projects (see Ephemeral Architectures 07: NYC Garmentures), as is the connection with Issey Miyake (see Bowling Arm).
With Gschnas 01, the exploration of temporal trace generated a materialisation of temporal process itself. As a kind of temporal delay in resin, Gschnas 01 embodied something of the intimacy of the moment, as well as a preciousness and durability of duration.

Gschnas 02: kenchiku wa gomi no sei sei, the second iteration of the Gschnas project, endeavoured to extend the ruminations on temporal trace. In particular, Gschnas 02 sought to develop the geometries and procedures of temporal engagement developed in Gschnas 01, and to develop their generative potential and the available modes of temporal ‘capture’ or re/presentation.

kenchiku wa gomi no sei sei can be variously translated as: built form generated from discarded material, architecture made from rubbish, or shelter produced from waste. This articulates the continued interest in ‘rubbish’ and second order material, and its propositions of different modes of coherence, and its ability to in-form and structure the world. So rather than produce and exhibit the process of the Gschnas as Gschnas, as in Gschnas 01, kenchiku wa gomi no sei sei aimed to exhibit the workings of the Gschnas, the ability of the Gschnas to reconfigure place, to produce space/place. In a perverse irony then, this becomes a kind of reversal of the order of things whereby a second, even third, order form generates a first order form.

3.4.2 Of gschnas 02

kenchiku wa gomi no sei sei
Whereas Gschnas 01 engaged with museological display by presenting a process form as a precious ‘object’ or archeological memento within a vitrine, Gschnas 02 engaged directly spatial experience by building a process form as an architectural or tectonic proposition. Consequently the mode of making and presentation was that of intervention and site specific installation; the address of the project was the ARM Gallery in Flinders Lane, Melbourne.

In this work, Gschnas 02 - generated by computer modeling of another human body stain - was rescaled, animated and rotated through the eleven story car park and office space. As the Gschnas rotated through the building a fragment was seen to emerge into the gallery. Appearing momentarily, it reconfigured the space before moving on and disappearing out of the building. The exhibition of Gschnas 02 comprised one moment or ‘frame’ of this rotational intersection built in the space, accompanied by a small flip book of the rotational intersection, which visitors could use to re-animate the generational process and to locate the moment of built work.

As with all the works in the Gschnas series then, the presentation of Gschnas 02 renders the paradoxes of movement and its representations and materialisations, palpable. Experiencing the work, and reading between the work and its imaging, enabled a perception of built form as a moment of achieved poise: between potentials, between might-yet-be and...
could-have-beens, between one form and another, between inside and outside.

Contributing to this poise, was the materiality and mode of construction. In the spirit of the project this faceted billowing wall was assembled from recycled cardboard (donated by Vay) and white gaffer tape of the kind used in stage performances. This combination of precise geometry with standard everyday materials was crucial in enabling the work to speak of transience and impermanence, of a certain degree of improvisation, as well as a particular lightness, informality or careful casualness.

This tectonic fragment briefly materialised in the building made a surprising presence within the gallery. Seemingly comfortably in and of place, it seemed happily on its way. Contentedly whole it yet was obviously a fragment in parts. Apparently an exterior wall it fortuitously shaped interiors. A figure of movement it moves and choreographs. Its sequences of folding and inclined planes, its swellings and concavities, create a play of shadows and invite exploration and at times seem to proffer a suggestion of shelter.

Gschnas 02: kenchiku wa gomi no sei sei signals with its title an intentional relation to Japanese culture and in particular to its aesthetics and practices of ephemerality. Gschnas 01 consciously references the Japanese embrace of transience and impermanence as a mode of staging permanence. This can be seen most famously in permeable and reconfigurable traditional Japanese house as well as in the continual rebuilding of the Ise Shrine. Indeed this acceptance of transience and the contributions of time characterises an accompanying appreciation of materiality; all of which can be seen to be playing out in Shigeru Ban’s engagement with paper and cardboard houses. Indeed it is Ban’s use of cardboard and his temporary shelters that sit in the background to the work of Gschnas 02. As we may be likened to delays in flesh, Gschnas 02: kenchiku wa gomi no sei sei, generated from traces of human presence and of temporal process, a delay in cardboard, suggests that perhaps all the phenomena of the world are likewise, delays in matter.

Of After Images: Slip Wall
The generational procedures of the movement-form and the ensuing ‘performative wall’ as modeled or rehearsed in the making of Gschnas 02, found a kind of after image in an architectural proposition for the ‘facade’ of a porcelain museum in Shepparton, in Northern Victoria. Entitled Slip Wall, this project, referencing the material properties and the rotational and casting techniques of slip porcelain, produced a dynamic pleated ‘facade’ which re-choreographed the threshold of the entrance and reconfigured the internal foyer space and immediate external garden space of the museum into a series of moments of internal and external ‘rooms’ or alcoves.
Gschnas 01 presented the movement-form as ‘object’ and Gschnas 02 exhibited the movement-form as a tectonic reconfiguring of place. Gschnas 03: trailing endeavoured a more performative, less material, spatial and temporal articulation. As such Gschnas 03 proposed a kind of non-tectonics of the line, a wall drawing, a process where by space is drawn out and in, a gathering of place by the making of a performative line.

At the start there is a picture of a smiling woman. With a pair of scissors the woman is cutting a strip of paper into an ever longer continuous strip of paper. This paper seems to encircle the woman. Both woman and paper seem to be moving and dancing together. This Brazilian artist Lygia Clarke and she is making a work she called “Trailing”. Gschnas 03 begins with this picture and, by explicitly borrowing the title, is a form of dedication, variation or translation. Inspired by and yet trailing after Clarke, Gschnas 03 sought a similar engagement with the production of space as a performative entwined dance.

Gschnas 03 was initiated by an invitation by Arts Victoria to curate an exhibition within the light-wells in its Offices. Rather than empty containers waiting to be filled by exhibition objects, Gschnas 03 approached these spaces with the understanding that they were already actual material that could be made present.

3.4.3 Of gschnas 03

trailing
Gschnas 03: Trailing was conceived then as the making of space through a notation and a performance of temporal process, a way of acting in concert with rather than interceding in space which would draw out or make manifest ‘other’ spaces and times that were simultaneously present, that were always already here … and there.

Gschnas 03 was a further iteration of the operations and generational procedures developed in the previous two Gschnas works. In trailing the gschnas, a computer modeling of another in the series of body stains, was rescaled to become equivalent in volume to that of the middle light-well in the offices of Arts Victoria. The gschnas was then ‘poured into’ within the volume of the light well. Given the different shapes of the two equivalent volumes, part of the Gschnas was seen to be contained within the light well while some portions seemed to ‘spill over’ (exceed) the boundaries of the light well.

‘Filling’ (placed within) the light well the Gschnas was then ‘stirred’ (turned) through a series of rotations governed by a Fibonacci number series. In this swirling vortex, the light-well seemed to ‘thicken’ as the succession of places where the surfaces of two volumes intersected was traced, in the process generating an outline of a third intermediate or interstitial volume.

Using standard signage adhesive tape, each of the twelve intersecting rotations was progressively drawn, over the course of a three week exhibition period. This process instituting a daily performance of the work which would unfold via accretion over-time. Due to the disturbance to office procedure this entailed, partly a function of the degree of difficulty in making each ‘drawing’, only the first rotation was drawn. The complete ‘nest’ or woven space was however produced as a series of construction drawings in the foyer, accompanied by a computer animation of the space as viewed from tracking path of the line itself. This last, the animation of the room seeing the stain, seems to be highly suggestive of the world looking back at us; that existential moment of the self ‘as other’ described by Sartre and elucidated by Lacan.

In light of this, Trailing, by definition a process work, can be seen as a drawing of ecstatic temporality. Enacting the dynamic encounter of spaces and tracing the forms emerging from within this movement is a reminder of the intertwining of the flesh of the body and flesh of the world, and of the thickening which constitutes the happening of place.

For the nesting line-work in Gschnas 03: Trailing is more than an organising device. Also, more than that which articulates space, line marking, rather than constituting enclosure, can be seen to gather space, to open spaces, to make space happen. Such a gathering, nesting, and thickening of space while similar to the ‘trailing’ of Lygia Clark’s work, approaches the practice of ‘binding’ or ‘shime’ found
Geschnas 03, surfaces of Arts Victoria lightwell volume with lines of rotational intersections
in the Japanese Shintoism. Shime is the practice of opening a space for appearance (of the divine) by the gathering and roping together of space. In this manner space is fundamentally constructed, it is that which has been made room for, something that has been freed, paradoxically, within a boundary. And as it finds resonance in the western tradition, this institution of boundary is not the “boundary at which something stops, but ... the boundary ... that from which something begins its essential unfolding.”

Thus, the trace of the Gschnas, like the rope of the shime, the line of the boundary, by enclosing space makes an opening. By marking that which moves on, the trailing allows it to take place.

Of the After Image
When the work was un-taped and stripped off, and the space ‘unbound’ so to speak, all that was left of the work was an odd, misshapen bundle of crumpled tape. Momentarily forgotten in the light well, this mute haphazard formlessness, the sudden rubbish moment, perhaps speaks more eloquently than the formal work itself, of the transformational and temporal ambiguity of the movement-form.
Following Gschnas 03, Gschnas 04 sought to extend this exploration of ‘spacing’ via engagement with temporal processes and deployment of movement-forms. In particular it was the desire of this work to meditate further on the notion of place as produced by/within a network of intersecting movements, a mobile circumscription which constitute a kind of holding open.

Initially this work was to be entitled ‘The (W)hole Idea’. As well as a reference to the Warner Brothers cartoon of the same name, this was an intentional play and complication of the hole as negative space, of void, of nothingness, with the idea of hole as a whole fullness, as the gap which gathers, connects, spaces and situates. In many ways this was to be a demonstration that it is necessary to make a division or to make an emptiness in order to find the whole; that is, by making gaps (holes) connections are made and that it is this ‘holing’ of connection and not the making of volumes that we seek in places.

In part then, Gschnas 04 was to be an exercise in performing the ‘gaping gap’ of chora, that ‘bastard reasoning’ which posits a ‘pregnant pause’, a place-less place of ceaseless becoming as the fundamental categorical emptiness that ‘must remain so in order to welcome the event.

However, for Gschnas 04, I wished to emphasise this intersection, this ceaseless crossing and re-crossing...
as being constitutive of the chora. In this regard then, the notion of the (w)hole idea transformed into something like 'X marks the spot'. From this the title Chi was born as an expression of a "chiasmatic chasm" as "the incubating movement form of the chora."  

chi, is pronounced 'ky' to rhyme with 'sky'. Chi is the English pronunciation of the ancient Greek letter for 'X'. It is not the Chinese 'chi'. Chi is a particularly interesting letter – forming such words as chaos, chora, chasm, and the various words translating as gap, void, space and related concepts to do with crossing or bridging. It could be said that the Chi articulates the very notion of chora. Under the sign of Chi, Gschnas 04 becomes a staging of the event understood as a happening, gathering/belonging, and revealing/disclosing.  

This happening of place through intersection, as a crossing ‘point’, necessitated a conjuring of holing rather than a making of an object. If Gschnas 01 presented the movement-form as ‘object’, and Gschnas 02 exhibited the movement-form as a tectonic reconfiguring of place, and Gschnas 03 performed an articulation of space through an accretive thickening tracing, Gschnas 04 became a presencing of the hole by showing the locale of its making: a la Mandalstam, by exhibiting the remains of the donut and the process of its eating, the ‘hole’ appears.

As with the other works in the Gschnas sequence, Gschnas 04: chi commenced with the modeling of a new movement form from another in the series of body stains. This movement form was then scaled and aligned to a specific space: in this instance this was the Project Space gallery of RMIT University.

As in the three preceding works the movement-form was then rotated through the gallery space.

The intention at the beginning of this process was to again, in some way, ‘build’ one felicitous ‘moment’ of the intersecting. However what became immediately apparent in this particular case was that the dynamic of the animation seemed to be much more ‘revealing’ of the opening and closing of a space within the intersection of the moving forms, than the physical forms themselves. It was this evolution of a space through a continuous transformational clearing that became the ‘subject’ of the work.

What is more, it seemed that this ‘cleaving of space’ demanded an almost glacial tempo, the slowness of geological time, something akin to the pace and rhythm of duration itself. This could be called a presenting of the experience of change itself. Wherein change is so slow and proceeds by such infinitissimal aggregations and increments that it is only perceptible as a kind of sudden change after the fact.  

How is one to ‘make’ this ‘pregnant pause’ and this time approaching duration? Representation, which can only calibrate and hence spatialise time through segmentation...
Project Space
23-27 Cardigan Street

// Gschnas 04, Project Space Gallery installation
fails before both. Chi then refuses to build the work (ie represent it) and instead presents or stages it.

As both Carter and myself have observed, crossing places produce a new class of structures which attend the happening of place: huts, toll booths, sheds, look-outs of every species, scaffolding, construction site sheds. This architectural ephemera: shabby, improvised, contingent and slouched in contrast to the ered, smooth and shiny building usually seen arising adjacent, is in fact that which permits crossing, and oversees the coming and going of the place.

Thus instead of building the chiasmatic chasm itself, it 'made sense' to configure the gallery space as a place 'under-construction' by populating it with the attendant forms of common to construction site: a makeshift plywood shed with make shift awning, rubber mat and cheap plastic chairs, and accompanied by an odd assortment of tools and off-cuts of its own making variously leant or stacked. Within the dark interior of the shed the animation, projected on the rear wall, looped continuously, slowly evolving and devolving the space that outside was either about to be built or had just been demolished.

Indeed, the most successful stage of the work was in its dismantling, a moment caught as a kind of after image of the space with everything still 'in place' around the dusty footprint of the absent shed.
One of the great one-liners in Marxist exchanges has for long been ‘ah, but capital is not a thing, it is a process.’ Perhaps the same should be said also about places; that places are processes, too.

Doreen Massey

History isn’t the devastating bulldozer they say it is. It leaves underpasses, crypts, holes And hiding places. There are survivors.

Eugenio Montale

The dead are outside time, the dying and all the sick at home or in hospitals...

W.G. Sebald

Make a sick ready-made.

Marcel Duchamp

One of the great one-liners in Marxist exchanges has for long been ‘ah, but capital is not a thing, it is a process.’ Perhaps the same should be said also about places; that places are processes, too.

Of Tableaux Economiques

If the Gschnas project is to be understood as a pursuit of the processual through the exploration of the ‘movement or time-form’, the work that comprises the tableaux economiques can be seen to be an investigation of what could be called the techniques and characteristics of the ‘duration-form’. Both these terms, although independently arrived at, have much in common with Deleuze’s ‘movement-image’ and ‘time-image’ which he develops in his critique of cinema.

Modernism has repeatedly been characterised as the era of space, however it could just as easily be argued that the organising principal of modernism is the concept of time, in particular clock time geared to the movements of the economy. As Richard Beardsworth argues: the “logics of modernity require a reduction of the experience of time”; economically determined, experience becomes produced by the correlation between time and money; by the “precision of time pieces and synchronisation of timetables”. In modernity, when time is money what is lost “is the content of time itself.”

Indeed the history of modernism and post-modern life marked by the acceleration in the speed of money, of the flows of capital and cycles of economic exchange. This hyper speed of circulation has effected an accompanying ‘contraction of duration’ or loss of pause. If, as Virilio argues, we “wait for the coming of what abides” then we will be waiting for a long time. For in a system of pure accelerated circulation there is no room for delay, and as such events no longer arrive in time, they occur in a kind of evanescence, in the blinking and flickering and scrolling of stock-market LED screens.

Indeed in such a world things do not come to those who wait they pass them by. For someone who waits is out of synch with time, ‘estranged from the culture of money and speed’, they are simultaneously out of time and have too much time of the wrong kind, a currency they cannot exchange. In such a world the poor, repressed and marginalised are doubly suspect, in their waiting their time is worth nothing and at the same time it is an affront to the very modus operandi of the system. Consequently those who wait and the places of their waiting are twice removed: out of time they are also out of sight.

In this way the workings of the economy order the world while its visual regimes, as symbolic forms, reinforce it. As Samuel Edgerton observes, citing the rise of Renaissance linear perspective and the concomitant invention of double-entry book-keeping: the Florentine businessman “may have been more and more disposed to a visual order that would accord with the tidy principals of mathematical order that they applied to their bank ledgers.” As John Berger goes on to elaborate, Alberti’s metaphor of the window on the world – “a safe in which the visible has been deposited.”

The tableaux economiques series takes its name directly from the economic ‘mappings’ of Francois Quesnay...
made around 1766. As Sussan Buck-Morss, outlines, Quesnay’s ‘drawings’ as the first attempt to visualise an economy, constitutes the first effort at visualising and spatialising complex immaterial dynamic systems and forms the basis from which is developed a whole visual regime of relational graphics, supply-demand curves, charts, diagrams etc. The on-screen and the online market information displays of contemporary computer information systems are part of this continuing and developing tradition and as such can be seen to indeed be both expressions of and contributors to the super-fluidity of capital and its spatialisations in urban forms. Retaining the somewhat arcane or old fashioned term of the ‘tableau’ to apply to moving image technologies is a deliberate ploy intended to interrupt the smooth flow of images/capital/space/time. That is, the tableaux, unlike montage which provides an image of time/process as constituted through the movement between a succession of images, expands upon the time and disposition and techniques of the still, upon mise-en-scene, to offer an image of duration. In this way, the tableau/still ‘offers us the inside of the fragment’. And the ‘centre of gravity’ is no longer to be found between shots – the shock - but in the elements “inside the shot”. In this way, if the headlong rush of consecutive images can be said to constitute time spatialised as succession, as movement, then the technique of the still can be said to embody duration, the experience of being inside-time as an abiding moment, that for which chronological time does not wait. Unlike the time of the moving image then, which is directional and constraining, the time of the still, which is ‘free’ and non-linear, enables what Barthes refers to as the third inarticulatable or “indescribable meaning.” The art of the tableau is then an art of waiting and contemplation, of encountering and attending: an almost tangential art of pauses and ‘weak’ sensory connections. As an art of encounter, as with the films of Antonioni and Ozu, the tableau presents the real as ‘no longer represented or reproduced but ‘aimed at’. As an art which configures objects(meaningfully) poised, the objects it does assemble are themselves fragmentary and seemingly banal, a kind of excuse for the observation and composition of the spaces between the objects, of the gaps, the moments when nothing much happens, periods of everyday banality. This arrangement of ‘emptiness’ at the heart of the tableau then works to invite our attention not direct it. As transitional ‘empty scenes’ the tableau operates as a container of emotion not dischargers of it. Before, the empty scene of the poised moment, one must choose to continue to experience the empty scene which, standing still, moves us.

Of Poise and ‘Kimeru’

Thus the tableau like a Morandi still life or an Ozu still, is not a static art, it is a performative art, an art of dance, of moments of achieved poise, of arrangements of emptiness, silences, gaps and pause. This art of poises is then not one of immobile indecision or static reminiscing it is much that of ‘kimeru’ in Japanese Noh theatre: the moment of decision which gives pause, takes place and provides impetus.

The tableau then, situated in the mundane and in the immediate and continuous present, is then neither a nostalgic nor a transcendent art; nor is it a static art. Staging an encounter with the world the tableau moves.

Of Economy

The English word ‘economy’, derived from the Greek word ‘oikos’ meaning house, ties ‘house’ and ‘economy’ intimately together. Consequently, any visualisation of the spaces, times and processes of economic exchange then, necessarily means a visualisation of ‘house’ and of the spaces, times and processes that constitute ‘home’. Thus, beginning as an investigation of techniques for visualising and spatialising the transformational dynamics of capital, the tableaux economique project proceeds, by definition, as an exploration of the relationships between ‘body’ and ‘house’, of ‘dwelling’ and the hierarchies of economies of exchange. Both the tableaux that follow are then, as meditations upon the social body as it is produced by the global economy, become “elegies on the capitalist cycle of growth, deterioration and rehabilitation.”
L'Eclisse, Michelangelo Antonioni, 1962

Andreas Gursky, Tokyo Bourse, 1990

Tableaux économiques
Of Abandon and Appearance
The first tableau of the series was made for an exhibition of Australian art in Tokyo, Japan and in Melbourne, Australia. This work, continuing my engagement with the interstitial and the dynamics of the ephemeral, grew from a long meditation upon the social body and its ‘home’ as it is produced within the global economies of exchange. As an opening gambit, this work, which was part of an international exchange exhibition and which was conceived to be made in the contexts of two different cities, included its own economic exchange status as its initial conditions. Thinking about the in-between, this work defined itself as of the in-between and particularly as something produced within the spaces of dialogue/conversation, of translation, cultural exchange, and commodity circulation.

Consequently, it exchange-value and translation/meaning is a cyclic system of equivalence, this work mused upon what happens when there is no equivalence. Courierspeak, a phrase book for international couriers of museum objects\(^{66}\) and, as such, itself a product of and for this peculiar space of commodity circulation, indicates this space of linguistic non-equivalence thus:

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Where terms have no exact equivalents, a ------ appears.
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Tableaux economiques 01 asks the question: So what is this ------ which appears in the space of non-equivalence? What appears in this rupture? What is voiced in this silence? What is seen in this vanishing? Could what
appears in this space of non-equivalence - forms of abandonment, excess and the gift – be also that which forms the rift in the system?

At the first instance, what appeared was a process of etymological poesis through which the work itself evolved. This involved a series of translation explorations between Japanese and English.

Of Abandon

For this work, the abandoned, that which is discarded, thrown away, redundant and overlooked, was a key term.

In Japanese ‘abandon’ is written: 捨てる. This character combines readings of both ‘hand’ and ‘house’ acting phonetically to express ‘put down and leave’. ‘Abandon’ in Japanese has therefore, the associative meaning of to ‘put something down with the hand and leave it without shelter.’

Of the Wound

The space and action of ‘the wound’ was another important reference. In Japanese the full word for “wound” is: 創い. I employed this form because, as I understood it, 刃 signifies ‘sword’ or ‘cut’, and 蓋 is ‘warehouse’(!), here acting phonetically to express ‘wound’, but by association with 蓋 ‘storehouse’, it also lent loose connotations of ‘wounded person requiring harboring’. This associative meaning of 創い had obvious reverberations within the work I was planning, as it actually imagines the relational spaces between people, things and shelter. Importantly, it also reverberated within the space of Sagacho Contemporary Art Space – which itself had once been an old warehouse and rice storehouse.

Following these linguistic elaborations, this work then proceeded by incorporating the key phrase and words into its full title.

So, what is it that appears in this wound, in the overlooked space of non-equivalence? This work replies: homeless and wounded bodies, discarded clothes, riven objects, ‘vacancies’, forms of coherence which are improvisational, dynamic, and articulated within a provisional grammar of ‘poses’ and ‘relations’.

The work of tableaux economiques 01 firstly consisted of Courierspeak phrases: (4) Introduce me to the people here, please. (3) What is the contingency plan? (22) Do you know how to get to the museum? (42) Is this the police guard’s sight-line is obscured. (31) The press may photograph this object. / The press may not photograph this object. (Z) Mark the packing case “empty” with the date. (X) I will lend you money for tonight. The museum will give you money for living expenses tomorrow. ( ) At what time shall I return to unpack the objects? (15) Please may I have my money for living expenses? (10) Where is the assent? (9) What is inside these other packing cases? (7) When will the police officer arrive? (7) I’m afraid I cannot agree to leave the objects here under these conditions. May we talk with your doctor? (20) Is there some other way of doing this? ( ) Protect the corners of the object. (16) Can this room be locked? (23) Where will the objects be stored? (19) This object is weak at this point. (40) This object must not be left here unattended. ( ) I have lost it. ( ) Do you agree with my opinion?

// tableaux economiques 01, Courierspeak phrases

// tableaux economiques 01, sleeping homeless

// 01 discarded cardboard boxes // 02 homeless shelter // 03 looting clothing from a Nazi freight train // 04 discarded clothes

// 01 discarded clothes // 02 Koto Ku Pocket Map // 03 Sagacho map // 04 Japanese note asking for cardboard // 05 ‘jikan’: time, space-in-flow
of over a period of several weeks, walking the streets in the vicinity of the respective galleries, collecting a range of discarded materials. In each city this material was surprisingly different. This consequently led to interesting variations between the two iterations of the work. In Tokyo the material collected included: cardboard packaging, forsaken plastic umbrellas, single gloves, and a broken down bicycle. In Melbourne it was mostly abandoned clothing, blankets, wire coat hangers, old cardboard boxes and an old suitcase.

Brought into the gallery, this material was fashioned into an assortment of modest improvised forms resembling forms of makeshift shelter. In Tokyo these forms explicitly referenced the cardboard homes built by the homeless in Tokyo’s parks and subways, while in Melbourne they spoke the language of tents, humpies and lean-tos. In both the installations, these impromptu ‘constructions’ were carefully bandaged and internally lit by standard florescent fittings which, in some instances, seemed to pierce the ‘skin’ of the structure. A series of phrases in Japanese and English selected from Courierspeak were simultaneously ‘performed’ within the work: print-ed in adhesive sign-writer’s tape they wrapped the cardboard homes – speaking the language of advertising, cargo and circulation of goods, and as a pre-recorded soundscape spoken in five different languages. At the conclusion to both installations, the constructions were disassembled and their materials returned to the streets. This process of disaggregation, dismemberment, redistribution and recycle was documented and forms the basis of the first four Ephemeral Architecture works, (see following). Both installations were meant to include small electronic screens displaying currency exchange rates direct from the stock market. This didn’t transpire due to technical difficulties. However, the use of market data forms the bases of the next tableau economique.

Meditating upon the dynamics of the globalised commodity cycle and upon those spaces, things and people which ‘fall’ from grace, this work echoes Heidegger’s observation that ‘homelessness is coming to be the destiny of the world.”

Speaking a world haunted by the un-housed - both we humans as well as our attendant artifacts, tableaux economiques 01 foregrounds the problem of dwelling in a world that is increasingly mobilised and fluid.

Of Failure and Success of the Pre-Image

As a process work tableaux economiques 01, although a success ‘as art’, was for exactly for this reason a failure, a failure of courage on my behalf. As such it provides a valuable lesson regarding process. Tableaux economiques 01 was literally a missed opportunity, meaning, as a work it missed its moment of poise; my timing was off. In becoming discrete ‘sculptures’, the work collapsed back into the realm of representation with all of its closures and statics. The process itself, of walking the streets and scavenging the materials, of the repeated messy, inexact and improvisational
// tableaux economiques 01: appears, installation details, Sagacho Exhibit Space, Tokyo
Installation, Issey Miyake Design Studio, Tokyo
assemblages and configurations and reconfigurations of material finding form should have constituted the exhibited work, not the rather tight forms and tidied spaces that constituted the finished works. As was observed at the time by both myself and a Japanese colleague, the work was most successful either side of the actual exhibition: that is, in its making and in its unmaking.

Of After Life
Part of the ‘success’ of the work made in Japan, was the other extended life the ‘constructions’ enjoyed before they were disassembled and returned to the streets. This came in the form of an invitation to exhibit the work in Issey Miyake’s new design studio in the neighbouring suburb. Here, homeless again, the work huddled under a stair, retreated into a corner, or with its odd assortment of lights and inappropriate colour, forlornly contested the bright and shiny designer space. In such a clean, smooth and efficient environment, the structures regained their shabbiness and their awkwardness, as well as a kind of stubborn mute persistence. Indeed they did become as desired, the talking point for the Miyake employees as they made their way through the foyer or waited for the lifts.

// tableaux economiques 01: ------ appears, installation. RMIT Gallery, Melbourne
By uncoupling the economic features of an asset from its rigid, physical state, a representation makes the asset ‘fungible’ – able to be fashioned to suit practically any transaction.

De Soto

Whereas in the real world all particularities are fungible, art protests against fungibility by holding up images of what reality itself might be like. Consequently “…art – the image of the unexchangeable – verges on ideology because it makes us believe there are things in the world that are not for exchange. On behalf of the unexchangeable, art must awaken a critical consciousness toward the world of exchangeable things.”

Theodor Adorno

3.5.2 Of tableaux économiques 02 fungible

tableaux économiques 02: fungible is a variation upon and extension of the themes of tableaux économiques 01, with a particular engagement with the intimate spaces of the domestic home and its interior.

Similar to tableaux économiques 01, this work begins by asking what the economy looks like, but shifts the emphasis slightly, to ask: What is the shape of the economy? What are its spaces and its times? What does the economic production of space look like?

If one takes a quick overview of the shape of our cities, the dynamics of its evolution, and its attendant discourses in architecture, landscape urbanism, industrial design as well as economics, it would indeed seem to be the case that “form follows finance,”71 that our cities are the spectacle of capital. As is now commonly argued, not only do our buildings rise and fall, and sway in shape, scale, and program to the rhythms of the market, but the very fabric of our cities can be seen to open and close, to ruffle and tear and mend, according to the forces of capital, property speculation and the dynamics of economic cycles. What is seen at any one time is the consolidation or dissolution of economic flows into urban topographies. This incessant change and dynamism of the market produces a characteristic hybridity to the urban field. Indeed, if, as Alejandro Polo has argued, this hybridity is “the ‘quantum’ of urbanity,”72 then it can be seen to be both symptom and device of contemporary capital.
The hyper-acceleration and increased complexity of capital and its ‘instruments’ in the last thirty years did not just accentuate this fluidity and dynamic metamorphosis of our cities, it could be said to have liquefied all sense of, or ambition for, rigid spatial structures. What has become important is not so much hybridity but fungibility, the ability “to be fashioned to suit practically any transaction,” the ability to be hybrid continuously. With the notion of the fungible asset in economics, everything sold truly does melt into air.

If what has been called, turbo capital, produces hyper-cities of fungible spaces and objects then it also generates a contemporary design practice, which, in its rush to fashion a house, a place, an object ‘to suit practically any transaction’ is defined by its similar ability to produce fungible assets.

By appending the term ‘fungible’ onto the title of tableaux economiques 02 it was my intention to clearly orientate the project to this understanding of fungible economics and fungible urbanity.

Of Correction
If the first trope of this project was that of ‘the fungible’, the second was that of ‘correction’, as it is used in market economics to denote a change in the direction of the market. This is most often a catastrophic down turn or collapse. This ‘correction’ could be said to be the moment of non-equivalence as discussed in relation to tableaux economiques 01: a moment of de-acceleration,
a delay or hesitation in which the forces of gravity reassert themselves; a moment when things no longer add up. It is precisely at this moment when things become ‘un-fungible’, when the dematerialising processes of capital go into reverse. No longer virtual, no longer fluid and infinitely transformable and exchangeable, things begin to coagulate, to come out of solution and be deposited in awkward places for all to see: homeless people in city squares, refugees in leaky boats, repossed household goods on pavements and front lawns, empty shop fronts and vacant bits of land spreading like mold or rash, poo-marking urban fabric. This is the stuff that appears in the ⋯⋯⋯⋯ of non-equivalence. In a kind of return of the real, it is not that the poor and the abandoned are those who find themselves “trapped in the physical world of rigid, non-fungible forms.” They are the forms of abandonment itself.

Of the Work:

One is led, by studying its development, to conceive the social reality as a web of intangible bonds – a cobweb of invisible filaments – which surround and engage the individual and which thereby organize society ... And the process of coming to grips with the actual world we live in is the process of objectivising these relations.

The idea of tableaux economiques 02 was to model space as a function of rates of exchange, to materialise in some way this understanding of social life and urban form as expressions of economic forces, and to articulate the consequences of a moment of ‘correction’ in that system. The intended effect of this rendering visible of the immaterial and fungible flows of capital in a moment of non-equivalence would be to deliver these ‘virtualities’ that constitute the world open for encounter and discussion. Tableaux economiques 02 was envisaged to be just such an opening, and, unapologetically, as a work of art, to be a “plenipotentiary of things beyond the mutilating sway of exchange (and) profit.”

For the site of this exploration I chose the emergency exit stairwell at the rear of Building 8 at RMIT University Melbourne. This seemed to be ideally suited for the work as it was itself an interstitial place, a kind of non-place of transition. Hidden away and screened off as a kind of blind spot in or artifact of, the architectural program, its very ‘function’ as emergency escape route, meant that it was itself a kind of space in waiting. A place for transition, the stair well space was itself, paradoxically, a lingering place, a kind of spatial delay, hiatus or detour, a place of indeterminacy.

Such lingering indeterminate spaces of non-equivalence are the very spaces which open themselves for other kinds of exchanges and other kinds of inhabitation. These are the very spaces in which those who are themselves displaced, in transition, out of circulation, appear in their impenetrable particularity, in their opaqueness and their strangeness, and make their home.

To perform this work then required two quite straightforward procedures.

Conceiving architectural space as necessarily the trace or expression of ongoing transformative dynamics the first procedure was to locate, identify and model the space as being a function of rates of exchange, as a vector space produced by change over time. To do this modeled the stairwell ‘void’ positioned it within its urban context including the data flow streaming from the Melbourne Stock Exchange.

A data flow consisting of the international monetary exchange rates for a typical day in September was then projected through space, and ‘visualised’ at the moment of intersection with planes of ‘real world’. This arrest and materialisation of the immaterial flow in its intersection with the site is the loss of fungibility which generates the ‘fall out’ of physical space and the unexchangeable. In the delay of the fungible, in the text which wraps and bandages the stairwell, an opening is made for other artifacts and residues to ‘appear’.

This fall out comes in the form of an ensemble of bandaged domestic possessions which populate the space,
tableaux économiques 02, installation
making it appear as some kind of wounded interior. If all images of capital are ideals of order in relation to the flux, turbulence and chaos of human experience, then here was a tableau, not of frenetic savagery, but of the aftermath of the violence of exchange, a mise en scene of collapsed personal relationships and displaced living condition, of fragility, loss and recuperation. This was the second operation of the installation.

**Of the Erotics of Space: ‘Form follows Libido’**

If *tableaux économiques 02* commenced with an argument that ‘form follows finance’, then at its abandonment it would seem to be suggesting the possibility that “form follows libido.” That is, in its ‘moment’ the work seemed to reintroduce a libinal economy to the discourse of economics and urban habitation. Perhaps due more to bodily absence registered through the bandaged articles of intimacy and fragility – hand mirror, walking stick, bedside lamp, tourist souvenir, children’s chair - and their arrangement in a way reminiscent of domestic interiors, an erotic texture suffuses the work, suggesting that if economics makes space, then perhaps it is people who make place. Indeed it is no accident that the place chosen for this work is one of those lurky places in which all forms of ‘illicit’ behaviours find room; quite literally these places are the site for bodily trade and exchange. Falling out of one economic cycle of exchange the space reenters another.\(^{31}\)

**Of Failures and Abandonment**

If the first tableau involved a certain failure of timing, *tableaux économiques 02* could be said to be characterised by a certain failure of temporal mode, as well as by a kind of failure of handling.

By failure of temporal mode I mean that the mood or tense of the piece rather than being redemptive and at least temporally ambiguous, became too elegiac, so much so that it risked becoming nostalgic.

The failure of handling identifies a problem of approach and of ‘staging’. Rather than engage with the space via a ‘tweeking’ and a ‘nuancing’, the preemptive painting of the space seemed too much like the act of a coloniser. The whiting out of the space, emptied it of its specificness, made it allude uncomfortably to both the contemporary gallery and to the modernist interior. This erased the quality of the space as a space of dis/appearance, of a space for ‘things’ to be before they appear on display as commodities to be bought and sold. Thus, too much of an artwork, *tableaux économiques 02* put things back on the market. Again, perhaps it is as a work of abandonment, as a remnant trace or afterimage, that the work succeeds. Several years after the ‘show’ the space is out of circulation again (indeed it is even more physically removed). Uncurated, its exhibition readiness is now unkempt and dishveled. Badly lit, covered with a heavy patina of dust, cobwebs and wind swept detritus, it is once again off the market and open for a different kind of business.
"As dusk approaches in the hinterlands, a traveler ponders shelter for the night. He notices tall rushes growing everywhere, so he bundles an armful together as they stand in the field, and knots them at the top. Presto, a living, grass hut. The next morning, before embarking on another day's journey, he unknits the rushes and presto, the hut deconstructs, disappears and becomes a virtually indistinguishable part of the larger field of rushes once again. The original wilderness seems to be restored, but minute traces of the shelter remain. A slight twist or bend in a read here and there. There is also the memory of the hut in the mind of the traveler—and in the mind of the reader reading this description."

Leonard Koren 82

"Buildings are fixed entities in the minds of most people. The notion of mutable space is taboo, especially in one's own house."

Gordon Matta-Clarke 83

The ephemeral architectures series of works is one which explores precisely this notion of mutable space and mutable form. Conceiving the world of appearances and forms to be fundamentally temporal and in motion, the ephemeral architectures work is an exploration and articulation of exactly that: an architecture, a structure, an organisation that is transient.

Treading a by now well-worn path that critiques architecture predicated upon statics and enclosure, the ephemeral architectures work engages with a process architecture. This is architecture as open and incomplete, as about-to-be and having-been, as enabling and emancipatory rather than coagulating and containing, as contaminated and interconnected, as mobile, relational, and performative.

This is more than a rediscovery of Mallarmean spatiality of rhythmic movement and spatial scatter, or of the Futurists environment of motion, simultaneity, dispersion and fusion. It is not a revisiting of the open (free) plan of Corbusier or the dynamic spatial forcefield of DeStijl. Nor is it simply a rehearsal of the various practices of mobile architectures, un-volumetric architectures, animate architectures, evolutionary architectures, and inhabitable circulations; nor is it an exercise in anti-architecture.

Of Ephemeral Architectures 01 - 04

The first four ephemeral architecture works were made as impromptu and improvised installations as part of the process of dismantling or unmaking the first tableaux economiques works. Consequently, they are not so much works which appear in the wake of tableaux economiques 01, but are that work in a different tense or time frame. Whereas the exhibited work, as a configuration of the interstitial, was (at best) a pause and moment of poise in the ongoing evolution and devolution of form, then the ephemeral architecture work was that work back in motion; form and space configured as continual transformation. Each of these ephemeral architectures then, was not so much the staging of the disappearance and recycling or reabsorption of the work, as it was a performance of its phase shift. As such, these works seemed to demonstrate the reconfigurative energies of deconstruction and unfolding, and the potential of ‘building’ continuity through on-going process of construction and destruction.

What also became evident in the disposition of these works was a different kind of coherence, one not of ‘unity’ or ‘wholeness’ but that of a distributive field of interrelated fragments.
ephemeral architectures

Sagacho Bld, Tokyo, 1999
ephemeral architectures
Our thinking about anarchitecture was more elusive than doing pieces that would demonstrate an alternative attitude to buildings, or rather to the attitudes that determine containerisation of usable space. The attitudes are very deep-set... Architecture is environment too. When you’re living in the city, the whole fabric is architectural in a sense. We were thinking more about metaphorical voids, gaps, left over spaces that were not developed.

Gordon Matta-Clarke

3.6.1 Of ephemeral architectures #7

nyc garmentures

Of Holes

ephemeral architectures #7: nyc garmentures begins with a consideration of the fabric of the city and of its constituent voids, gaps and left over places. However, the ‘vision of the city’ entailed in the work is not that of a static object composed of more or less permanent ‘figures’ standing against more or less stable ‘grounds’. Instead, it is of a city conceived as a place produced within the confluence of vectors, as a kind of organism defined by ephemeral expressions of dynamic flows and continuous transformations. As characterised by Alan Berger, such a city, like an organism, is “an open system, whose planned complexity always entails unplanned dross in accord with the dictates of thermodynamics.” Consequently, as much as the city can be seen to try and fight this entropic proliferation of ‘dross’, it simultaneously generates it. In this way the urban fabric can be understood as being woven and, at the same time, rent by the movement of capital; a wrinkled, ruffled, folded and torn surface of ‘holes’ continually opening and closing according to the dynamics of economic forces including real-estate speculation, investment strategies, planning codes, policies and regulations. This ‘holey plane’ or fissured territory of the contemporary city, is more a ‘wilderness’ than a plane of consistency. Indeed, as Maria Palumbo notes, the urban phenomenon of dynamic ‘holeyness’ makes it impossible to maintain traditional limit conditions. With the continual irruption of holes, of internal margins so to speak, within the urban fabric, clear distinctions between ‘city’ and ‘wilderness’, between centre and periphery, between the stasis of the centre and the transformations at the margin, become no longer discernable.

Before such spaces of perceived disorder and deterriorialisation of the urban condition, conventional instruments of design fail. Indeed, confronted by the dynamic, open, conflictual and heterogeneous qualities of ‘rubbish spaces’, most architects and city planners have traditionally responded by conceiving these ‘openings’ as a kind of cancer metastasising within the body of the city, and have consequently sought to excise them, close them down, clean them up and fill them up. That is, to ‘stop’ them with the imposition of new forms of order.

However, these “hollow spaces of capitalism,” these “abandoned futures” produced in the slipstream of the real-estate market can be seen as not only the necessary other of the urban project, but the very places that revitalise the city. Thus the terrain vague, the “lurky place”, the “parafunctional space,” as an internal margin propagates the energies of the marginal. Permitting ‘other’ behaviours and ‘other’ economies, giving place to the displaced, inhabited and metabolised by flora, fauna, and...
humans alike, these “urban amnesias,”69 themselves nomadic, ephemeral, and elusive to the powers of control and order, provide a necessary looseness, unpredictability and roughness, an antidote to the tight restrictions, narrow program and bland smoothness of the planned prescribed spaces of the city.

This understanding of the urban dynamic requires a different mode of address and approach and engagement with urban spaces. Playful, mobile, ‘poetic’, operating from within, such a ‘thinking’ suggests new ways of dwelling and new spaces of freedom.

Of Attendant Architectures

The more buildings come to resemble complicated and self-contained pieces of machinery, the more certain meanings that can be traced back to the general and simple world of timeless architecture are transferred elsewhere, into infrastructural, residual and occasional constructions, or remain confined to certain stages in their erection, vanishing as the process advances.

Alberto Ferlenga 91

Thinking the world as impermanent and vagrant, attending to the voids opened in the urban fabric by the movement of capital and to the modalities of subsequent occupation, ephemeral architecture #7 brings into focus a strange transitional phenomenon: a form of structure which seems to forever hover at the edges of the ‘nothingness’ which is the vacant lot. As gaps and cracks in the natural environment nurture strange billowing forms of fungal blooms, so too, does it seem that the cracks and gaps in the constructed environment evolve its own eccentric forms. These contingent forms I have called ‘attendant architectures’. These are the temporary, make-shift and ephemeral structures that arise in construction sites, in vacant blocks, at transitional zones or crossing points. Operating as surveillance mechanism, sentinel, viewing platform, control point or economic engine – kiosk, casino, toll booth, car park booth, etc. - they are suggestive of a peculiar itinerant mode of shelter and habitation.

Populating vacant spaces all round the world, these impermanent, provisional and improvised forms, are of an idiosyncratic scale in relation to a ‘house’ or ‘building’ and as such have something in common with the ‘miniature’, the ‘folly’, the ‘pavilion’, the ‘shack’, the ‘cubby house’ and the ‘shed’. But such is their incompleteness that they do not serve as models for or even of anything. As Alberto Ferlenga movingly notes, much more ‘leftover’ than ‘forerunner’, they seem more like intimations of the attendant architecture, although a transitional form, reinscribes occupation of position, statics and stoppage at the very moment of opening.

As Julia Czerniak warns, it is no surprise that the nomadic city so often breathlessly described as an expansive landscape of oscillating stimulation and intensities amidst dross seems only inhabitable by the mobile, the well informed, the well heeled, the healthy and wealthy. For any chance of real fluidity or alternative rates of exchange is quickly closed down by the imposition of the ‘attendant architecture’ which becomes a kind of ironic or parodic, revenge of the immobile.

How can one live, act and engage with this fluid transformative environment while maintaining its open promise? What are the potentials for shelter and for dwelling?

Surfing may be too glib or too populist a metaphor to use here, but it certainly provides a clear and pertinent example of what may constitute a strategy of engagement with the world conceived as continuously and dynamically in flow. Surfing is a situated, mobile and improvisational rendezvous with the world of becoming. As a form of allo-plastic relationship it demonstrates a performative reciprocity between environment and people in which neither ‘stops’ nor ‘encloses’ the other, but sets in motion a continual process of opening, of unpredictable encounter and discovered ‘meaning’. This adoption of the open-ended, reciprocal relationship and the embrace of continuity, contingency and chance, as a tactic to escape the strictures of statics, can indeed be seen at play throughout the Twentieth Century. Certainly it underscores many of the innovative practices at the turn of this century: from Keister’s ‘Endless House’ and the “creation of architectonic axioms for poly-dimensional possibilities of human movement in a flexible, infinite space”;61 and the improvisational and reconfigurable living environments of Constant, Archizoom Associati, Superstudio, Archigram and Cedric Price; through the modular systems and transformational spaces of Colombo, Aconcici, Wexler, Leis van Hout, Andrea Zittel, to the temporary architectures of Ban,61 and the evolution-ary architectures of John Frazer and the non-specific-end-use-function ‘product’ of Droog. The idea that the essence of reality is manifest not in the thing itself but in its correlations to and interrelations with its environment speak of a mode of practice no longer driven by ‘form follows function’, by ‘form follows finance’ or even ‘form follows lidibo’. It is not even that ‘function follows form’, or ‘form discovers function’, but that form and function are discovered and negotiated in a system of open-ended and continually improvised relationships between bodies and environments and things, between the semantic, syntactic, physical and emotive processes.
Of Garmentures

If a man standing upright was the measure of all things for Le Corbusier, ... then for Wexler the measure is man in motion. Humans are dancers who create their space through rhythm and movement.

Bernd Schultz

Conceived and produced as part of an ongoing series of works exploring issues of shelter in the contemporary urban environment, *Ephemeral Architectures #7: NYC Garmentures* improvises upon the relationships between urban life cycles, architecture, garment structure and the human body. In particular, *Ephemeral Architectures #7* focuses on land use in Manhattan and the nexus between the real-estate market and the worlds of art and fashion to develop a kind of ‘propositional couture’ or a ‘hybridized architectural garment’: a ready to wear architecture.

With its folding together of urban, commercial and body space, and its engagement with the dynamics of the contemporary city, this work explicitly recalls the propositions of fluid city, walking cities, instant cities and plug in cities explored by Archigram and others in the mid-Twentieth Century. Operating between architecture and ‘fashion’ the work revisits those works such as Archizoom’s ‘cushicle’ and ‘suitaloon’ which explored structures which could be more quickly responsive to evolving needs, as well as works like Peter Eisenman and Silvia Kolbowski’s *Like the difference between Autumn / Winter / ’94’/’95 and Spring / Summer / ’95*, shown at Comme des Garcon, in Wooster St, SoHo.

Indeed, *ephemeral architectures #7* directly references a range of practices in art and design that, in dialogue with the transience and consumerism of post-modernity, have been exploring clothing as a form of sustainable habitation: as forms of modulating the relationships between our body and our urban environment. Thus, similar to the work of Hussein Chalayan, Lucy Orta and to Kosuke Tsumura’s ‘Final Home’, *ephemeral architectures 08*, investigates clothing both as dynamic structures, improvisatory and adaptive ‘minimum protection solutions’, as well as vehicles for social relation and pleasure.

Beginning with a series of photographs of vacant lots in Manhattan together with their attendant, temporary urban structures, I developed a range of architectural permutational models or structural patterns scaled to fit and to be cut and folded from invitation ephemera accompanying exhibition openings at New York Galleries and Museums.

Nine of these patterns were then transposed into the realm of fabric and tailoring. Transferred into templates made from the real-estate, art, and urban lifestyle sections of the New York Times, translated into garment patterns or ‘toiles’ made from calico, and then cut from a range of boiled wools, blanket material, felted transportation wools and raincoat plastics, these patterns generated a surprising series of propositional or hybridized urban street wear, a garment-architecture, or Garmentures.
ephemeral architectures

NYC Garmentures, booth models made from various exhibition ephemera

NYC Garmentures, rack of NYC Garmentures
Each Garmenture was then ‘performed’ by a range of Melbourne and New York friends, in whose hands, and on whose bodies, they became variously ‘wrap’, ‘coat’, ‘mantle’, ‘dress’, ‘skirt’, ‘shirt’, ‘tunic’, ‘surtout’, ‘pants’, and even a Jedi Knight cape!

The first iteration of this work was exhibited and performed at a special event at the Greene Street Studio. Here the work was presented as a new season’s pret-a-porter street wear. Invited guests, including a range of international artists, musicians, film makers, curators, architects and design professionals were encouraged to ‘model’ or ‘try the work on’. This improvisational play, this encounter between ‘garmenture’ and human body, which is the work, was photographed.

The second iteration at the VCA Gallery in Melbourne, Australia, comprised a showing of all moments and forms of the process, from initial photographs through to a second series of improvisations. This second series of performed work was filmed and screened in the gallery together with a computer animation of one structure folding and unfolding through a series of permutations.

Of Names and Namelessness

In both these iterations, the garmentures maintained their open, polyvalent characteristics. Their ambiguity facilitated the discovery of forms and functions through improvisation, play, and invention. This fluidity and transformative quality was highly suggestive of a possible ‘couture’: a product line of hybridising, multi-functional clothing. Consequently an experiment was undertaken to see what would happen when a garmenture was translated into the production processes of clothing manufacturing: that is, put into production. What became known as ‘Plaza Shirt’ was the first proto-type of the range of Garmentures. Complex and intensely intricate in its structure, patterning, and manufacture, ‘Plaza Shirt’ is a curious study in the enclosure of naming. For although in turn suggestive of a whole other trajectory and potential form, the act of naming the garmenture ‘shirt’ immediately disrupted its endless flow of potential. In becoming specifically ‘shirt’ it lost the openness of its namelessness.

Of Deltics

As a process exhibition, ephemeral architectures #7: nyc garmentures can be understood as an example of a deitic image. Like a William Kentridge drawing/film, it exists as an image or form that shows the process of its own becoming. Consequently, while humorous in its play between architecture and couture, ephemeral architectures #7: nyc garmentures, emerges as an acute observation of the life of the city and is extremely suggestive of possible strategies and modes of engagement, habitation and place making.
Far more of our deepest thoughts and feelings pass to us through perplexed combinations of concrete objects, pass to us as involutes (if I may coin that word) in compound experiences incapable of being disentangled, than ever reach us directly, and in their own abstract states.

Thomas De Quincey

matte come un corlo
Venetian saying.

Andare a zonzo
Italian phrase

For Italo Calvino, that great dreamer of cities, the city was a multifaceted structure which did not imply logical sequence or hierarchy, rather it was a network in which one can follow multiple routes and draw multiple, ramified conclusions. In the footsteps of Calvino, ephemeral architectures \#8 explores the contemporary network city. In the process of meditating on the phenomena of the city and our experiences of it, ephemeral architectures \#8 develops a strategy and tactic of engagement suggestive of a truly discursive practice, of a wandering discourse, not the straightening and purposeful monologue.

Following ephemeral architectures \#7: nyc garmentures, ephemeral architectures \#8 begins with an engagement with the city. However, where-as the previous work, conceiving the city as continually transformed by the flows of capital, concentrated upon the moments of opening and closing in the urban fabric and consequently envisaged a kind of mobile architecture, ephemeral architectures \#8 engaged with the city as passage, as continually transformed by the flows and entanglements of people within it. Consequently, this work envisaged an inhabitable circulation: an understanding of the city as mobile, discursive, and ramified.

It is perhaps interesting to note that ephemeral architectures \#7, engaging with particular located places delivered transformative, improvisational forms, while ephemeral architectures \#8, engaging with a kind of non-directed movement or peripatea, generated an ensemble of moments or still standing forms.

ephemeral architectures \#8 is a work of walking, remembering, mapping, and forming. As such, it is part of a series of city-specific performance works I have been making over the last twenty years. Made in Berlin, Tokyo, New York, and Milan, these works are acts of thinking and configuring the city through direct participation accompanied by a kind of generative re-membering.

As such, ephemeral architectures \#8 participates in a new resurgent interest in three interrelated practices: ‘walking’ as a mode of engaging with and of rethinking not only the city, but the world; psycho-geography; and concomitant modes of drawing, mapping or otherwise imagining the city/world and our relationship with it.

Of Walking
The mode of the walking in these projects was that of a mind-ful yet directionless exploration of the city. Consequently this investigative wandering is part of a counter tradition of movement in the city. The strolling of the Nineteenth Century flaneur amongst the crowds of the Parisien streets, the collage and accelerated fragmentation of the Futurists, the psycho-geography and playful engagement with banality of the Surrealists, the derive and detournement of the Situationists, the oblique function of Architecture Principe, the improvisational scaffolding of Constant’s New Babylon and Cedric Price’s Fun Palace, the nomadic mobile cities of GEAM and Yona Friedman, the walks of Nauman, Fulton, Stalker, and Alys to name but a few; all form part of a kind of genealogy of mobile engagement with the a world perceived to be itself constitutionally in motion.

As far back as Diogenes the Cynic who walked backwards through the agora, entered theatres when everyone was leaving, who slept in doorways, and variously roughened and irritated the structures of authority, wandering or apparently aimless movement has been at odds with, and consequently used as a critique of, the ordering of life/cities according to purposeful, goal-orientated movement: that is, the ordering, structuring and identification of public space by commerce, the populace doesn’t have so much a horror vacui as a horror curve linei. In this manner the governance of the straight and narrow chastises and corrects the erring way of the wanderer, criminalises the vagrant, quarantines the, is to be redundant, wasteful and out of line - wasteful of time and therefore money - a form of behaviour likened to mad warui, to be badly spaced (ma warui). In-deed, some languages, Italian and Japanese for example, define being uncomfortable itself as being out of line, out of place, (non e posto), to be badly spaced (ma warui).

In this manner, the adoption of wandering, of open-ended non-directed walking, is a kind of “nomadology” which...
contests the strict geometry of the state with the vague, vagabond geometry of the nomad; and the the wandering, continuous, erratic line which traces her movements protests against the tyranny and stratification of the straight line of commerce.

Roaming, strolling, drifting, lingering and waiting, are neither measurable nor marketable; as practices of delay and indirection, of the oblique and tangential averse, they permit a different kind of attention, a wandering gaze, an (un)timely and unframed noticing in which the particularities of situation and of ‘thingness’ come into view. As such, wandering and lingering demonstrate against the pervasive currency and rates of exchange that configure the spaces and times of the city, they deterritorialise and reinterpret the city according to different economies – of non-equivalence, of difference and incommensurability, of the excess of the gift and even perhaps the potlatch. If walking re-territorialises, then it does so according to a geometry of libidinal economy, an erotics of encounter which responds to the “needs of strangers.”

Such were the spaces of the passeggia and of the salotto in the medieval Italian city. These spaces now bear witness to the transformation of public space from places of strolling and meeting to spaces of business and distraction. Indeed, this can be seen in the naming of particular spatial forms. The Galleria in Milan on Piazza del Duomo was once called a Salotto or ‘salon’. A ‘salon’, like the places of the passeggiata which facilitated a turning to the other, was a place to gather, linger, and take pleasure in social en-
Walking as Bodily Engagement

Walking and wandering is then foremost a practice of bodily engagement with place; an “effortful experience of uncovering the shape of the world through bodily contact.” A walk does not set us apart but entwines and involves. An experience of the textures and grain of the world through the register of the body, an experience which takes time as well as place, a walk configures place as a complex mixture of experience, memory and space. This entanglement of world and body is Merleau-Ponty’s imbrication of self and world; it is the “perplexed combinations” of De Quincey’s “involute”.
As an act of delay and of going astray which entangles us with the world, the wandering walk re-discovers the original meaning of the word ‘dwell-ing’, which has its origins in the Old English word ‘dwellan’, which means “to go astray, to hesitate, to delay.” In this way, walking characterised as a wandering from place to place, as a lingering and going astray, allows us paradoxically to dwell, to make a home in the world, to make place.

Of Walking and Mapping and Dwelling

Ephemeral architectures #8 begins with a series of daily walks through the city of Milan, Italy. Embracing the potential of getting lost, open to chance encounters and in the spirit of the derive, each of these walks was performed without reference to any map, and had no preordained destination or pre-imagined route. It, as Frederik Stjernfelt argues, “attempting to make one’s way by constructing an inner map of the surroundings is … the primordial architectural experience, primary to any Heideggerian metaphysics of Wohnen (one dwells in a place only in so far as one has already constructed or been given a map thereof),” what is then, the map that is drawn from these walks, how do they configure the space of the city and what is the ‘architectural experience’ of these wanderings? What is the structure and shape of the involute that facilitates dwelling? This becomes the work of ephemeral architectures #8.

Of Memory Maps

Unlike the tourist who sets out with map in hand, and more like an explorer who navigates unchartered territory, these walks unwound not in relation to an abstract coordinate grid but to a multi-dimensional vectorial system of place, relation, desire, interest, attraction and time. However, unlike the explorer who, with the world before them, maps the terrain as s/he goes, I returned home and, after the fact, drew the memory, not of what was seen, but the trajectory of the walk itself. Drawn according to a sense of time rather than of ground covered, and from a kind of forgetting just as much as from a remembering, each drawing, with its wandering, wobbly, irregular and erratic line, traces the doubts, hesitations, detours, reversals, and swift advances of my passage. With only the starting point and return point being a given constant, the line loops out drawing together in its lasso nothing but itself and the spaces and manner of its going: a questioning without the pursuit of answers, a deferral of making sense - the very process of discovery and undirected enquiry, perhaps.

If they make sense, these drawings make sense of a way of knowing which is situated and mobile, careful yet imprecise and approximate, out of time yet timely, which re-members through forgetfulness, improvisation and inventiveness. The city that is figured in these ‘maps’ is not one constructed as a ‘memorial of itself’, like Rome under Sixtus V, but one that is perhaps sensuous, experiential and temporal.

Of the Conti

According to the logics of projective geometry, there is at the heart of the representational paradigm a dimensional reduction between visual information systems and the ‘reality’ they represent. Subsequently, any two dimensional map is necessarily a misrepresentation of the three dimensional space of the world. Following from this, is a three dimensional form a materialisation of four dimensional space/time? And what of involuted experience; how can this to be manifest? Ephemeral architectures #8, proceeds by addressing this puzzle and by reconfiguring the two dimensional maps through a series of temporal operations.

These initial memory maps were two-dimensional mappings of at least four dimensional ‘involute’ experience. To be more ‘accurate’, the 2D drawing needed to be redrawn in three-dimensions. To do this the drawing was digitised and redrawn three dimensionally by plotting the time of the drawing along the z-axis. Thinking about these twisting three dimensional lines and how they may in turn become four dimensional (i.e., incorporate time), I proceeded to ennoble the lines by putting them in motion in a variety of ways. Rotating the lines around their time (Z)-axis generated the still standing outlines of a series of potential forms. These forms seemed to be of family of movement-forms related to those of the gschnas. Even more suggestive though, was their similarity to the shape and deportment of spinning tops. This immediately found powerful resonance with a Venetian saying which characterises...
those who wander the city as ‘matte come un corlo’, as being ‘mad as a top’. What was the form of involuted experience I had asked. Here it was in the shape of the corli: not congealed or coalescing forms, not still-standing images, but truly temporal forms, poised forms generated by movement itself.

**Of the Corli and the ‘land’**
As made, the power of the corli as ‘things’ resides in their analogic imaging, that is, in their proliferation of reference, resemblance, association and suggestive-ness. This could be called their poesis. Not wishing to explicate or parse, the following is an assemblage of thoughts regarding this work of the corli.

**Of the corli as Materialised / Spatialised Duration.**
The corli are moments of duration; a class of form shaped in the detour and delays of wandering. As an ensemble, they are both singular and multiple, and thus demonstrate the simultaneity and proliferation of differentiation that characterises duration. However, their very spatialisation of duration has them teetering literally on the brink of becoming merely temporal objects: that is, objects differing in degree and not in kind.

**Of the Corli and Blobs and Animate Form**
The corli are indeed movement-forms, perhaps even animate forms. Off axis, tilted and reclined, their lips intermittently kissing the ground, they seem to have just this moment come to rest, to be doubly poised: on their rims and the rim of the world. Thus, although a kind of ‘blob’, they are not Euclidean forms of ‘blob architecture’, they are not enclosed forms left as static witnesses to their arrested dynamism.

**Of the Corli and Hinge Dimensions**
As process forms the corli are demonstrations of our body’s ability to generate form from movement. As material spatialisations of involuted experience they are “hinge dimensions” of folded experience; the space of which “is really, literally, physically a topological hyperspace of transformation.”

**Of the Corli and Diagrams and Biograms**
As hinge dimensions, as involutes, the corli are synesthetic forms, things which serve as memory aids and orientation devices. As a kind of talisman or lived diagram based on already lived experience, the corli approximate those synesthetic forms described by Masumi, as biograms. As previously experienced vector spaces, the corli compress and complicate time and its spatialisations. Within the corli, past, present and future are not strung out punctual presents but are smudged into forms of continuity.

**Of the Corli, Mobilaries and Tchuringas**
As involutes, hinges, or biograms, as material complications of self, place and time, as maps of journeys taken, as story-forms which fit in the hand, which can be picked up, turned over, and performed, the corli resemble the mobiliary stones of early human civilization and the tchuringas of the central desert indigenous Australians. A precious and sacred stone, they perform the story of place.
Of the Corli and Cones, Diamonds and Hourglasses
The corli perform a critique of the doubled cone of the gschnas which perhaps overly directional seems closed and possibly analogous to the mistaken notion of the past and the present as being different modalities of the present. By comparison, the cone-form of the top more closely resembles the form of time/duration proper (re: Bergson’s cone).

Of the Corli and Shuttles and Pivots
If the rapid shuttle is the perfect illustration of the constant feedback of our now globalised Time, the pivot of the pulley would then represent the axis of a time belonging to a reason that tries to disclose the hidden meaning of the event.

The corli resemble closely both this shuttle, and the axis of the pulley.

Of the Corli and the Whorl
The corli as involutes, as an intermingling of processes and experiences of a stroll round a city, approximate the whorl or the vortex, the centrifugal force of movement which coheres a stable form/image.

Of the Corli and Still-Standing Images
The corli, as a creation of a still-standing image/form from pattern in motion, suggest the city as the same. Together, as an ensemble of still standing images/forms, they suggest that the city is similarly discontinuous and simultaneous, multiple and unique.

Of the Corli and Photography, Drawing, Time and Space
The corli are not images (photographs) which could be mistaken for stills and within which everything is of the same time. They are both drawing and form, over which the eye must move and around which the body must move. Of time they make space by taking time.

Of the Corli and Molds and Casts
As molds and casts of temporality the corli can be seen to be both molds of events – that which shapes the event and the event cast from a mold. In this way the corli shape the event as a kind of retention and recollection.

Of the Corli and Balustrades
The corli resemble so many architectural details and ornaments, particularly those of balustrades. If we are to live more on stairs as Perec suggests, then perhaps it is with the help of these movement-forms that we will learn.

Of the Corli and Treviso and Milan
Is it a coincidence that the corli resemble the ‘closings’ or caps over the holes in the walls for ‘stutta’: the chimney pipes from wood burning heaters in Treviso? or the façade ornament on the Palazzo in Milan?

Of Matte Come Un Corlo
The overall process of the involute and the generation of the corli was itself ‘modeled’ as a computer animation. This animation is both a kind of process diagram and a work in itself. Made in collaboration with Tim Schork and Dag Thiess, this animation took as its title that very form/image.

Of the corli and Still-Standing Images
Venetian saying denigrating those who dare to wander ‘aimlessly’ with in the city. Taking a line for a walk, the animation enacts the movement-form and the transformation of the involute into an eccentric ‘madly’ spinning top which left to its own devices, wobbles off and out of frame.

Iteration 3: Surface
Both these first two iterations of the walking line constituted the involute as a work of interrelated parts. It comprises: the walks, the drawings, the corli and their process materials of templates and molds, and the animation. As an ensemble it configures a city as open and opaque, as continuous yet also differentiated, a city of different and simultaneous times, of discontinuous but connected events.

Iteration 2: Vessel
The temporal operations performed with the three dimensional drawings suggest a number of potential iterations of the involute. The first iteration is ephemeral architectures #8 as discussed above. A second iteration was also undertaken. In this variation the generated forms, resembling a kind of bowl, structure the involute as vessel. As such, place is configured not as an a priori container but as the very opening and offering constituted by movement. Could this be an intimation of the chora?
Milan Involutae, Installation
Place Making: Of Movement Forms and Eido-Kinesis

‘Theory’ is etymologically linked with spectatorship, sightseeing and procession, with speculation upon objective givens. It has as its setting for these activities the stable building and the steadfast placements of the urbs. A different kind of theorising of the city, a conception of the city as zones of heterogeneity emerging within a field of dynamic forces requires to be accompanied by a different kind of seeing and moving. Thus instead of the separation, distance and the enclosure of subject-object relations constituted in spectatorship, a situated embodied interrelation is called for. Paul Carter identifies this kind of attention as eido-kinesis. This is the world shaped according to the ‘throwness’ of the human body; of our continued imagining of ‘being there’ in and with the world. This being with the world encompasses a dialogical or inter-relational awareness, of a sense of the ‘mutual placedness of things as potential relations rather than as separate objects. Thus a place becomes such by providing a sense of ‘being there’ constituted by a sense of relation, measure and interval: of pacing and rhythm and cleavage in both senses of the word. This different way of attending to and of noting the environment brings into play a class of forms that fall in-between the enclosures of architecture and the extensions of urban space: these forms are the openings of the relational and chiasmatic. Arising or emerging where transition becomes milieu, these forms don’t so much take place as make place.

As transition becoming milieu, these forms brought into play through eido-kinetic awareness are the movement-forms, time-forms and transformational forms identified and explored through the preceding project works. These are the forms which were seen to configure place as the arrangements, intersections, and interweavings of vectors of time that open space and the possibility of encounter.

As such, the work of the gschnas, the tableaux economiques and the ephemeral architectures, is to be construed as a thinking of place, or the performance of a discourse of place through eido-kinetic attention and the movement-form. This work constitutes a true topology: an account of place, of what constitutes place and of how place is made.

This thinking of place is extended and developed through a series of integrated Public Art projects and Landscape Architecture works undertaken in tandem with these variously located works. Each of these projects, alert to historical processes, attentive to passage, and notating the registrations and inscriptions of time, conceives of places as always already movement-forms; as kinds of knots or entanglements of passage. Several generations now of architectural discourse have similarly identified the animate, the permeable, and the emergent as the new ‘grounds’ of architecture. Externally, this has led to a new formalism of fluid envelopes and ‘blobs’. Internally, although this has led to a porosity and blurring of boundaries and program, and encouraged a kind mobile subjectivity, these newly configured zones of heterogeneity remain isolated and have had, as Carter observes, “no consequence for the urban morphology.” The integrated public art projects and the Landscape Architecture embarked upon in this PhD embodies just such an exploration of the consequences upon urban morphology of eido-kinetic thinking and the place making potential of the movement-form.

Of Place Making: Public Art

These projects then conceive places to be woven from many historical strands, many physical as well as immaterial vectors, and imagines great places to be those that weave these strands into patterns that enable varied modes of encounter and dwelling or a being-at-home in the world. The best public art, as argued by the projects, proceeds by identifying and focusing these patterns in ‘knots’ of great beauty and resonance.

In this way, great public art creatively transforms a profuse heritage of local experience into a memorable figure. The figure can be a sculpture, a landscape design, a temporary installation - or a rich combination of these. But they also include...
the other mobile history of everyday life - that usually unremarked history of the mundane and insignificant: children playing, lovers canoodling, the passage of the sun across the sky, the dapple of light and shade, the textures and patinas of time.

Great public art is the gathering of these impressions into a strange new form in which a community can read the history of its own footsteps, and, by this, participate again in the process of place-making and remembering. Rewriting these in new pathways, meeting places and memorable sculptural events, the best public art lets the community participate in the experience of place-making.

Of Place Making: Integration and Differentiation

Each of these projects was conceived of as integrated art projects. That is, each of these projects did not proffer pre-conceived 'plonk down' sculpture but engaged in and, often guiding the overall conceptualisation of place, developed what can be termed a design thumbprint for the overall project. This thumbprint can be understood as an example of bottom-up planning, providing a template for the location and distribution of art works as well as a kind of genetic code for the growth of the art work itself. Thus, not seen as secondary, as ornamental, or as an amelioration of an a priori design, each of these projects sought to contribute to the syntax and to intensify the experience of place, and by so doing, to configure an osmotic two way flow between place and space. In this way, growing from an attentiveness to the kaleidoscopic human and natural patterning of 'site' and its setting, integration comes to signify a license to invent rather than the unlicensed inventions of most public art works.

This close attention to the site’s material history is the first degree of integration. The second is the collaborative and interdisciplinary dialogue with other design professionals, a process which is understood, not as compromise or restriction, but as the very means of releasing and focusing creative energy. In this way, the integrated art work, emerging from a relationship between disciplines and people, is not the product of a master builder or a magisterial subject. Embodying a shared, multiple or de-centered authorship, the work is both unpredictable, possessing the freshness of the unpredicted, and seemingly both free and of its place.

Within these projects then, the third degree of integration can be seen as being the first and last. This is the process of communication. To ensure that the new artwork is integrated into the community, becoming a significant gathering place of new associations and meanings, all of these projects are structured by a communication which allows the client and community to share in the process of the work’s development.

Taken together, these three degrees of integration are conducive of conditions licensing creativity, originality and vision: in short, as written in a number of project proposals, “the qualities of internationally-competitive work realised at a local scale.”
The FEDacoustic project was an integrated Public Art project for Federation Square, Melbourne. A collaboration between myself, Paul Carter, LAB Architects, Karres en Brands, and Tomato, the FEDacoustic project was commissioned to envision, in the manner described above, the site’s thumbprint. Conceptualising the site template, and identifying a range of moments, or opportunities within the evolving Federation Square project for integrated art works, FEDacoustic was also to propose a range of potential works and to generate schematic designs for them.

In this work, site is not regarded as a flattened, featureless, and supine ‘anywhere’ available for the imprint of the work. Already woven with story, already textured with memory and the traces of physical presence, already pulsing with multiple forces and flows, site is non-static: it is a kind of quivering palimpsest. In this manner, site is already a somewhere which is more of a happening than a thing. As a happening, as an ‘event’, site is more a place which gives room for things to happen. This eventfulness of place, constitutionally a movement-form, consists of, in Derrida’s words, an out-and-out “scenography of passage.”

**Of Attentiveness: Listening**

Modes of movement – “sequence, open seriality, narrativity, the cinematic, dramaturgy, choreography” animate and indeed create place. The FEDacoustic project began by thinking in particular about narration as a movement-form configuring place. Coining the
word mythopoesis, creation through story, FEDAcoustic proceeded by conceiving place making as an activity of materialising and choreographing narratives of place. The questions of course immediately arise: What narratives? Whose stories? As the name applies, FEDAcoustic conceived the site as a vibrating resonating body, and likened its approach to site as a kind of listening. This listening to site entailed an attentiveness to the entire chorus or clamourings of site: its rumours, murmurings, sighs, whisperings, and subtle asides, as well as its shouts, declarations, expletives and commands. This process of listening then, did not find the histories of site in sedimentation but in the tracing of the process forms of site, its ‘ephemeral architectures’, its fleeting forms of historical and cultural memory, of the unseen, overlooked and hidden, of redundancies, mistakes and elisions, of openings and closings, of voids and absences, and importancy of the design process itself. In this way, rather than compiling a history of site in the manner of excavating a quarry, or an archeological dig, FEDacoustic scored the site by tracing the interplay of continually changing flows of people, goods, and information; of mobile bodies in conversation, at play, work, rest, and leisure; by noting the fluid history of site registering its flowing, trickling, bleeding, welling and pooling. Its stains, blotches and blemishes; by mapping the transformations of the site and its architectural occupations; by tracking the design through its multiple iterations, charting its organisational evolution, following the design variations and detail development.

Through this witnessing and remembering of the process and multiple trajectories of the design project as it evolves and then ‘cools’ or slows down into its finished built form, FEDAcoustic can be seen to be that, which by melting or keeping available and in motion the process of site, maintains the fluidity and openness of site.

Of Interference Patterns, Ghosts, Dopplegangers
Consequently this scoring does not necessarily infer or conjure some kind of cohesive unity, it does not necessarily impose a unifying or synthetic structure upon the site; that is, it does not work to compose the site but to activate its complexity. As such it does not so much tune the site as retune it to hear dissonance, to make simultaneous band widths audible at different scales and proximities, to pick up delayed, and non-instantaneous voicings, and to perceive a kind of distributed, scattered, dislocated and disassociative concatenation.

This cohering heterogeneity of scoring is a kind of non-house thinking. An architecture of place which opens out and moves on rather than closes in or closes down, which performs and proliferates rather than reinstates foundation and hierarchy. Accordingly, scoring proceeds by way of overlay and superimposition rather than collage, and is characterised by simultaneity, incorporation, and thickness rather than sudden, unexpected, flat juxtapositioning.

Adopting hand drawing and black and white photocopying, the initial diagramming of FEDAcoustic was a conscious

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attempt to be, like the phenomena it mapped, fragile, light, provisional and fleeting. In this way, a certain inexactness, looseness, vulnerability and weakness was maintained as well as an openness or associative range particular to analogue translations and transformations.

Thus scoring, as a process of configuring, coordinating, superimposing, putting in relation a plurality of traces, notations, registrations and mappings, is itself a transformative procedure. Not only does it identify points and zones of overlap and contiguity, it also registers conflict, redundancy, miss-match and inconsistency, and in this decomposition breeds a shimmer of recognition and mis-reading.

In this way, scoring generates a kind of interference pattern, a strange ghost parallel or a doppelganger of the site. As a doubling, this scoring of site is an intensification which explicates, which folds and moves out; its lines delineating not spaces to be built but passages that must be kept open. FEDacoustic, as such a scoring of site then, spaces out Federation Square.

**Of the Western Shard, River’s Edge and Plaza**

FEDacoustic, listening to the multifarious stories of site, wove together a narrative of place which was conceived alternately as word ‘worm’, a text thread, or a textual river. As a many stranded text thread, this narrative wove into being; as a textual river or subterranean aquifer it flowed through the site grooving, shaping, and fissuring the site; as a word worm it tunneled through and ate
// FEDacoustic, plaza design, textual eddies, fissures and 'spicules'

// FEDacoustic, plaza design, textual braid
public realm
away at the site, breaking and holing the surface. Moving across and through the site, this animate and animating story was seen to variously manifest itself and configure three locations within the overall Federation Square project, these were: the Western Shard, the Riverside Edge, and the Plaza. In accord with the organising principal of the project, these works did not unify the site into a singular totalising vision, but rather worked as a federated form to choreograph the site as a loose arrangement of independent yet interrelated events of forms and places.

At the Western Shard the text thread was imagined to etch the surface of the building into a striated and anastomising geometry similar to that of the Australian ti-tree (*Leptospermum*). This tracery of interweaving lines and vectors was envisaged as a mobile light sculpture incorporating a system of LED screens configuring new readings of local writings and typographies. *Federal*, as this work was called, was conceived of as a network or meshed design which, with its overlap, redundancy, excessiveness of line, and lacework distribution, would further define and refine the project’s resonances between Lab’s architectural philosophy and the political theory of federalism.

Coiling and burrowing through the site the narrative would break surface at the Rivers Edge scouring and dimpling the surfaces into a series of hollows and mounds in which it was imagined that one could hear the whisperings and murmurings of place. Simultaneously, seeping from the wound of the site’s making and flowing towards the river, the narrative would interweave and reconfigure the edge conditions into a strange riparian landscape, an archipelago of pools and islands, promontories, jetties and inlets: a littoral of shifting relations between pedestrians, land and water, between architectural project, site, and the larger urban context. Entitled *Extruded*, this spill of memory and collision of story was conceived as enacting a polyglot rendering of the naming of place; a process by which myth becomes histories and futures.

Coursing beneath the Plaza, the narrative was envisaged as weaving and knotting in the space between the Plaza and the deck. Gathering into a large rippling and braided subterranean aquifer or cistern, the narrative would well up and break open the surface of the Plaza. Forming textual eddies within the overall narrative whorl of the Plaza surface, the site narrative would not only voice place, but in its inscription would reconfigure and rechoreograph place – gathering, moving and dispersing people across the plaza as they followed the intertwining distributive story.

Both the projects for the Western Shard and the Riverside Edge (*Federal* and *Extruded*) were lost in the vagaries of the project development. The plaza project however, went ahead. Developed, refined and completed by Paul Carter, the plaza, renamed as *neramnew*, has become one of the most successful urban places in Melbourne.120
Of Crossings and Places

Place, originally meaning a "broad or open way"\(^{124}\) denotes a particular location but one made by a widening passage, a path allowing a gathering of many people in transit. Such a widening place is most often the place constituted in the intersection of roads. As such, the opening out of place within a crossing of roads is the place of meeting and discourse, the place of exchange: the market place.

As a space opening in the meeting and intersection of paths, place is determined by a continual coming and going, not by a permanent staying, and as such may be a specific place, but one which originates elsewhere. In addition, as a crossing of paths, place inaugurates boundary as origin and terminus; arriving at an intersection one also departs. This crossing then constitutes boundary as the beginning of unfolding, just as much as it is an ending and foreclosing.

In many respects then, as passage is antecedent to place and paths predate the architecture of places—the crossing of paths becomes the architectonic of place. As Caren argues, architecture, as that which first appears along paths and at crossing points as way finders, ceremonial and celebratory markers, as rites of passage and wandering, is "not an invention of the sedentary world"\(^{125}\) for more or less permanent congregation, it is a structure of and for encounter.

Place then, is the weaving and knotting of many criss-crossing paths, of many comings and goings, of meetings and transactions and exchanges. A continual dance of becoming, place is a movement-form appearing and disappearing through the continual activity of passage.

Of Crossing House

Crossing House was an integrated Public Art and Landscape project undertaken by n+1 equals partners (myself and Simone LeAmon) in collaboration with Paterson and Pettus Landscape Architects, between 1999 and 2001.

Pursuing the notions of mythopoesis and eido-kinesis explored in FEDacoustic, the Crossing House project sought to develop this practice of configuring place making stories rather than making places tell stories. Such a practice would conceive place as truly discursive: non-didactic, non-representational but a performative and interpretive field of play and discovery. Consequently, Crossing House was inspired by the site’s name - “Salt-water Crossing” - and explored how place could indeed be seen to emerge from the narrative of its naming. In this way, Crossing House considered place and architecture as generated by the history and dynamics of crossing and proposed a performative and choreographed remembering of place.

Crossing House is located on the banks of the Maribyrnong River (formerly known as the Saltwater River). Historically and physically the Saltwater Crossing site had focused dreams of crossover: between land and water, between...
new and old cultures, between the known and the unknown. The banks of the Maribyrnong River here had generated diverse stepping-off places, diving boards, fanciful lookouts, wharves, punts and bridges – all evidence of a rich and dense history of translation, settlement and exchange.

Once a rich scallop fishing ground for the indigenous peoples, the place marks not only the edge of the basalt plains of Western Victoria, but also the crossing point of the old Melbourne-to-Williamstown/Geelong Road. Crossing House responded to the process of physical passage and evolved from an attentiveness to the histories of habitation and the associated built structures of accommodation, shelter, exchange, toil and play as they have arisen at the Saltwater Crossing site and its immediate neighbourhood.

Inspired by these historical conditions, Crossing House endeavoured to rediscover the human proportions of the Saltwater Crossing site to suggest a place where ‘home’ and ‘homecoming’ are bound up with the everyday experience of crossing.

At the heart of this experience were the archeological remains of the Stanley Arms Hotel and the presence of scallop shells. The vestiges of the Stanley Arms Hotel (the last incarnation of the site’s hotel) locates the event moment of the entire project – the ‘exploding house’, while the scallop shell weaves through the site the presence and touch of other hands.

Crossing House began by gathering together the many buildings and structures, the many vanished spaces and intimate interiors that have existed across the Saltwater Crossing site over the last several hundred years. This included, a range of boating and landing structures, bathing structures, explosives storage huts and related cordite factory, basalt quarry works, a prominent residential landmark (Raleigh’s Castle), and the foundations of new housing developments on site. In particular, this collation of architectural forms unearthed on site the remains of that archetype of crossing forms: the pub/hotel. Crossing House traced the transformation of this structure from punter’s cottage, to an inn or relay, and then through a number of different pubs and hotels that were subsequently built, burnt down, rebuilt, renovated and then demolished. Finding a serendipitous archeological report which wrote of the site that the evidence ‘suggested a building under a building within a building’, Crossing House then proceeded by accumulating the plans of these various hotels, shelters and ephemeral structures and superimposing them one over each other to form a dense, complex nest of spaces. This nest, as an intensive in-folding of temporal and spatial event, formed a point, a singularity if you will, which achieving a critical mass, exploded, disaggregated and moved out to reconfigure the Saltwater Crossing site. This event of the explication, the folding out of the nested house was conceived as being precisely that re-membering, that “ultimate explosion of permanent presence” which constitutes place. This explosion, this dislocation which re-locates, became

Crossing House, nested architectures
the process whereby the complexity and ‘newness’ of Saltwater Crossing as a place could be discovered and maintained in its holding and moving apart.127

In this manner, it is the momentum of this dislocating event as it moved through the site which was understood as spacing out the overall work called Crossing House.

**Iteration 01**
The first iteration of the project generated a template or thumb print for the entire area between the river’s edge and the urban escarpment from Dynon Road to Footscray Road.128

Moving out from the point of singularity (the Stanley Arms site) the nested and exploding house was seen to generate a whole family of polyvalent architectural fragments and iterated footprints and ground patternings. The conjunction of footprints and fragments as they dispersed across the site reconfigured the entire riverside into a linear park choreographed by a loose sequence of events. Comprising a plaza, an alternate pathway system, new crossings, architectural follies and pavilions, and gardens, the overall project envisaged a place facilitating modes of encounter and embodied, imaginative engagement.

This stage of the work showed itself explicitly to be a kind of un-volumetric architecture. That is, a thinking which moves architecture into the domain of public...
spaces, landscape, and infrastructure and which does so in parallel with the discourse and process of deconstruction. In particular, Crossing House alludes to Tschumi’s Parc de la Villette and to the collaboration between Peter Eisenman and Jacques Derrida on their unrealised (and perhaps impossible) project Chora I Works.

Proceeding via operations of diagramming, tracing, superposing, nesting, scaling, shifting, moving and dislocating Crossing House obviously shares a vocabulary with Tschumi and Eisenman. Indeed, what can particularly be seen at work in this first iteration of Crossing House is a similar deployment not only of the fragment and scatter but of superimposition and trace to maintain the presence and legibility of the past. What is more, the generative tools and processes themselves are similarly understood as means to escape from traditional architecture and processes of functionality, experience and effects - computer animation and scripting being non-visual, generative thinking tools which avoid visual habits.

This engagement with “artificial” processes and experimentations can be allied with several modes to be seen at play in the Crossing House project. These are: 1. notions of discovered function, open-endedness, non-specific-end-use function; 2. non-representational practice; 3. a deep-seated particularity, a work which doesn’t follow or offer itself as a prototype.

In its modest but uncanny way, then, the evolution of Crossing House...
Crossing House from its first iteration to its final built form parallels Eisenman’s development as outlined by Jeff Kipnis in his essay on Eisenman titled ‘P-Tr’s Progress’.\(^{131}\) from a project in which the formal design processes are legible to one in which its generative grammars are illegible. Whereas for Eisenman, at this point in time, this led to an architecture of intensified artifice/complexity, of a kind of phenomenal opacity, in Crossing House this led to an abandonment of architectural envelope altogether – or an architecture crossed over into the environment/landscape. (Oddly enough, this is the exactly the place where Eisenman with his Holocaust Memorial now finds himself.)

**Iteration 02**

What became Crossing House was seen as being the first stage of the overall work envisioned in the first iteration. In its final developed iteration, Crossing House, as built, consists of:

*The Fragment Terrain:* Moving out from the point of the Stanley Arms Hotel, the ground swells into mounds and folds into hollows, before pushing up to meet the basalt escarpment or rippling out into the adjacent quiet of Grimes Reserve. This undulating ground is seen to gather and to scatter, to coalesce and to hold apart the distributive elements of the work. As such, the Fragment Terrain conceives the ‘lie of the land’ kinetically, not as a proto-geometry which ties down and empties out, but as a proto-choreography which enlivens and thickens place with potential.

*Fragment Landfall:* Scattered throughout the site and embedded in the rolling ground plane is an ensemble of variously dimensioned concrete fragments. Each of these fragments, textured with the pattern derived from a scallop shell found on site, and embedded in the ground, are both brand new ruins or recently revealed remains of other earlier structures and artifacts which constitute the ground.

Part giant hopscotch field, part archipelago, part exposed archeological remnant, this scatter of fragments choreographs the ground, inviting an aleatory movement, suggesting alternate pathways and opportunities for chance encounter and play, as well as moments of rest, recline, and contemplation.

Indeed, as stepping stones, the configuration of the fragments not only generates performance, it also dissolves in the movement from place to place, the distinction between ‘stone’ and the ephemeral.

*Basalt Garden:* Tumbling down from the basalt escarpment towards the street is a slew of partly worked basalt. Partly rubble, partly potential building blocks, the Basalt Garden, ‘filling’ the gaps between historical structures on the Stanley Arms site, is both temporally and spatially ambiguous. Revealing the dynamic incorporations and amnesias in urban transformation, the Basalt Garden seems to ask: Is something about to be built or is it just unbuilt? Are these spaces meant to be as they are, or are they purely contingent on the absence of other spaces having been or yet to be?
Parlour Gardens: Two gardens of indigenous plants grow in the spaces once formed by the parlours of the Stanley Arms Hotel. Four species of plant, each blooming at different times of the year, are grouped to mark out the intricate interiority of the nested architecture. This materialising of the intimate interiors and the opening of the private enclosed spaces to the immediacy and extension of the outside, performs a shift from architecture, which nests scale, to what could be called the scalar, spatial and temporal entanglements of landscape.

Fragment Cascade: A handful of fragments collide and tumble down the slope forming a kind of traversable sculpture. Part terrace, part pathway, part lookout, Fragment Cascade, hinges out from the pathway and ripples down the slope, moving and pausing our bodies. Mixing temporal and spatial adjacencies, Fragment Cascade composes moments of arrival and departure, and, offering slight reorientations and regroundings, situates our bodies within the work, while simultaneously licensing alternate prospects of it.

In this manner, the Fragment Cascade constitutes a grounded and embodied viewing; a modest messing-up or thickening of our experience of place. For, refusing to be a viewing platform that once more reinforces the removal and separation of ourselves and the world – a kind of disembodying machine which reduces us to nothing but our eyes - the low shifting form of the terracing places us in concert with the ground. Moving our bodies and our eyes together, the Fragment Cascade allows the world to possess us once again. Allowing us to see the world from inside and enabling us to be participants rather than spectators, the Fragment Cascade makes place.

Of the Geometry of Encounter
Crossing House is then, not an object or thing, but more of a happening of place – the event of an environment of interrelated forms and spacings, of interwoven moments of passage. As fragments of an exploding house, it is an architecture that has crossed over into the environment and reconnected with the history of site to offer a mode of dwelling that is performative, open, and contingent.

Crossing House then, makes place by instituting what could be called a geometry of encounter. This is the geometry of discourse, of the movement-form itself, a geometry of mobile histories, of comings and goings, of meanders and detours, crossings and re-crossings, of passage, relation, of chance meetings and opportune arrangements, of variable rates of exchange. This is the geometry of intersection, of the “x”, of a gathering and weaving of the many in an opening. As such it does not configure place in the linear sequence of addition, but rather in the differential curve of the multiplier. Its lines do not delineate so much the places to be built as the passages to be kept open. Making room for things to happen, they are scores, an informal choreography that encourages improvisation and incubates new forms of sociability.
// Crossing House. Fragment cascade, design process sketches and modeling

// Crossing House. Parlour and Basalt Garden configuration sketches, nested hearths
Indeed, mobile, multiple, curved, contingent and interwoven, this is not so much a geometry of clearly delineated lines but of indeterminate blots, of a thickening sensuous entanglement – an entanglement of time, of space and of bodies.

The nested house of this project provides an image or example of this entanglement. As a spatialisation of time in particular, it provides a model of time which is not that of linear sequence (chronology), of differentiated layers (geological), of contained endless causal regression and progression (Russian Doll/onion), or of dilations and contractions (cones and hourglasses). Rather, with its superimposition of historical traces, it materialises time more like a marble cake, as manifold, as simultaneous and disjunctive, as resolutely non-linear. This temporal entanglement with its folds, overlaps, intersections, interruptions and irruptions, with its gaps, passages, and intervals, as well as its adjacencies and coincidence, institutes both a spatial rhythm and a temporal rhythm. The spatial rhythm, or what Carter terms a “rhythmic geography”, constitutes a kind of kinaesthetics of entanglement, and as such implies a concomitant beat, tempo and rhythm of place. The temporal rhythm, as a spatialisation of the relationship between past, present and future could be called an historical rhythm. As an entangled rhythm it suggests all manner of temporal relations, something other than the dialectical movement of the either/or.

What the entanglement of the nest of houses and its process of disaggregation suggests is an historical rhythm which is multiple, ghosted, open and explosive. As a tracing of a gathering together and superimposition, the present is thickened or ghosted by both the actuality of the past and of potential future. As exploded, time is both thickened and disassociated. Consequently Crossing House configures the house of the past as that which can never be returned to or found in nostalgic retrospect, but in the present now, in our encounter and engagement with the dispersals and relocations which it performs.

This embodied performance of place constitutes the third entanglement of place: the entanglement of ourselves and the world. That is, place is not constituted by its physical renovations and material retrievals but “unfolds in the practices of its inhabitants.” The place opened by Crossing House is not the space marked out by its stones, fragments, gardens, and mounds – its “frozen scenery”. Rather, it is the place of its improvisation, of the re-telling of its story in the movement of our bodies and our minds in concert with the environment. Crossing House, marking out the geometry of encounter with its entanglements of time, space and bodies is indeed then a trace of belonging. Opening and maintaining the “just now,” it is a work allowing us to dwell in our constant crossings and re-crossings of passage and our goings astray.
// Crossing House, Fragment Cascade construction

// Crossing House, Fragment Cascade
These interrelated notions of the movement-form, of geometry of encounter, and place as entanglement have also been explored through five memorial projects, all in collaboration with Aspect Studios, Melbourne. Each of these projects has sought to materialise, spatialise and find expressive form for the workings of memory and our relationships with history. By so doing, each project endeavoured to configure a memorial place, rather than a memorialising object. That is a design which does not speak of monuments and authoritarian proscription, but of places, interrelationships, openness and inclusiveness. In this way each memorial place is conceived to be a particular configuration of public space; one which, facilitating our human need to remember, commemorate, affirm and celebrate life and the giving of life for others, enables us to orientate ourselves for others as well as within the passage of time. Such places provide a range of spatial experience and interaction and are characterised by a richness and diversity of interpretive engagement.

Each of these projects then, can be seen as developing this notion of place making through the configuration of a geometry of encounter. Consequently, these memorial projects, more than anything, spatial and temporal designs, designs intended to facilitate gathering, relating and separating. As such, each design concentrated upon the narration and orchestration of spaces and spatial sequences, on a folding together of places, times and bodies, to choreograph an unfolding, participatory experience. What is more, as well as being Place Makers, each of these projects was also conceived of as Place Makers. That is, to be memorable places to encounter as well as places of memorable encounter. Thus, not wanting to monumentalise these projects did not then entail an eschewal of significant form altogether in favour of the purely ephemeral. Rather, they sought that very movement-form which would offer continual entanglement, and by so doing, afford the potential for a continual re-membering.

Of West Gate Bridge Memorial

The vision of this work was of a Memorial Park as an attractive, eventful and most importantly, an experiential environment: a place that not only made space for contemplation and remembrance but which also invited varied encounters with the intimate human dimensions underlying the master narratives of history.

In this project, three interrelated elements: the catastrophic event (The Flange), the right to safety (The Home) and the resilient ecology (The Workers), configure the whole Memorial Park as a movement-form providing alternate view-lines, generating diverse moments of pause - places to rest, lean, sit or lie - suggesting new patterns of movement and inviting new bodily orientations to the world. As such the sculptural ensemble, in concert with the reconfigured terrain, was conceived to draw attention to the dramatic presence of The West Gate Bridge and to fashion moments of encounter which would enable not only experiences of admiration and awe but also importantly provide an embodied un-
derstanding of the present suffused with, and opened to, the collective wisdom of the past and the promise of the future.

**Of Home**

Resonating throughout this project was the significance of ‘home’. In Danny Gardiner’s statement[^1] and in the testament of workers and colleagues, the importance of ‘home’ as the scene of private family life is paid tribute to. In so doing, the relation between this place of personal intimacy and the place of work and the configuration of our wider socio-economic and political lives was strongly emphasised. Indeed, the image of the construction site shed crushed under the collapsed span provided a brutal reminder of this spatial relationship and the vulnerability of our lived lives.

Each one of those who died in the West Gate Bridge collapse was a worker and also a son, a husband, a lover. Each one left behind family and friends as well as work mates and colleagues; collectively they left homes to which they never returned. This project sought to incorporate this notion of ‘home’ and the spaces of intimate life throughout the Memorial Park. We conceived a universal vernacular home which, distributed through the Memorial Park as a sequence of interrelated domestic spaces, configured the Memorial within relationships between the public and the private, between work and home, between presence and absence.

Utilising the concrete platforms left over from the bridge construction, the domestic spaces of the vernacular home – Verandah, Bed Room, Dining Room - were arrayed along an east-west axis under the bridge. Negotiating the river’s edge, these displaced interior fragments provided a series of disquieting or uncanny moments within the project. This in turn facilitated an interplay of intimate encounter in counterpoint to the dramatic contorting movement-form of The Flange.

**Of Abiding Events**

This project conceived of a memorial which would not memorialise and monumentalise the past. Rather than sequester or quarantine the past, this project sought to configure our relationships in time as in a milieu of abiding events. To fully activate this sense of embeddedness in time, this project sought to engage with and thereby foreground the givenness of place. Consequently the memorial engaged directly with the abiding events of tide and seasons and the dynamic processes and energies of the ecology to make present a permanence of change more enduring than the Bridge or even the City in which it is located.

**Of the National Emergency Services Memorial**

The NESM was the winning entry of a National design competition and was the first non-military memorial to be built in Kings Park, Canberra. Completed in 2004, the memorial takes the form of a folding dynamic wall which configures a small public ceremonial plaza. As described in its presentation, the projects intent was “to produce a memorial that embodied in a single, powerful gesture the spirit of the Emergency Services personnel." This gesture is expressed by a wall which, responding to the landscape, wraps around part of the small plaza in a gesture intended to convey a sense of a large protecting blanket, a characteristic item of the Emergency Services.

This folding and undulating movement-form animates and is animated by what I term a four dimensional frieze or tableau. This tableau curates images of the emergency services at work to ‘pose’ a narrative of our human experience of, and response to, catastrophic change. This tableau, beginning as a 2D montage, was transformed via advanced digital technologies into a 3D surface. This 3D surface, performing somewhat like a holographic surface, generates a coherent image in the interplay of light across its textured and abstracted surface. Indeed, the varied degree of scale of detail of the surface affords different degrees of legibility at different proximities and at different times of the day and night, and consequently institutes a gentle dance between itself and the viewer.

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This memorial then, as a form/surface/image is a movement-form. That is, ‘a wall’ which, instead of instituting division, gathers and opens place through the dynamics of movement, and in so doing facilitates an encounter with time and the dynamics of its passing.

**Of the Dandenong Community Memorial Park**

This project was a shortlisted proposal for a Community Memorial in the City of Greater Dandenong.
this Memorial design, the geometry of encounter was inaugurated through the institution of a three dimensional matrix. This matrix, formed by overlaying the four grid systems apparent in the layout of Dandenong city, grounds the project in the particularities of site and its urban context, reconfigures the ground plane into a series of Memorial Terraces, arrays and orientates a Memorial Grove; establishes the focal point of the Memorial Clearing, and produces a dramatic unfolding of performative visual experiences.

The Memorial Grove
Most cultures harbour notions of sacred, ceremonial and ancestral spaces in relation to groves, woods or stands of trees. This deep cultural memory haunts this project and found its expression in a Memorial Grove. This grove is constituted by an array of poles – a form redolent not only with connections to the trees of sacred groves but to the cultural practices of many peoples. These Remembrance Poles that constitute the Memorial Grove are designed in their number, distribution and visual interrelation to generate the complex spatial experience of a sacred, ceremonial grove: an eloquent forest. In particular, the potential was imagined of the Memorial Grove to become a Field of Lights – a luminous, distributed or horizontal beacon.

The Memorial Clearing
The rotation point of the matrix located and shaped a space within the Memorial Grove. This circular space was named the Memorial Clearing: a place for gathering, relating, enactment, and ceremony. Rotated and tilted on its axis, the Memorial Clearing formed a pair of curved, enclosing Walls. Embraced by the Memorial Walls is the ceremonial space. Here the geometry of encounter, intensely expressed in the surface patterning as in a ceremonial carpet, knotted into a Ceremonial Bowl. Leading people into and through the Memorial Clearing and past the Ceremonial Bowl was the Ceremonial Axis. Off-set from this path and to the other side of the Ceremonial Bowl was a memorial lawn or garden.

Gate Way
As a place marker as well as a place maker, this Memorial Park was designed to be an iconic Gateway for the city of Dandenong. Designed to have a three hundred and sixty degree address to the immediate surrounding context – by day and by night, the Memorial design not only provided a range of approaches and trajectories by which people could negotiate the site and actively re-member, but also produced a kaleidoscope of views at many scales, speeds and directions. In this way, the Memorial was designed to produce an unfolding, interactive, optical effect for anyone approaching the site, but in particular for those moving past the site at speed, on the adjacent Highway.
n+1 equals was an interdisciplinary design studio established by myself with Simone LeAmon, in 1998. As a creative incubator for collaborative projects across the design disciplines, n+1 served as a platform for design research and design projects across the fields of art, architecture, landscape architecture and fashion. Drawing its name from projective geometry and functional algebra, n+1 indicated by definition an understanding of creativity which is constitutionally discursive and hybrid, and as such always already open, generative, plural, and in excess and outside of itself.

n+1, as a project, was itself then, both an interstitial form and a movement-form; an exploration of the fertility of the overlap and of the movement-form as a mode of creative practice. Such a mode of practice, navigating across disciplinary zones, naturally produces 'strange stuff' which, as products of interdisciplinary collaboration, critiques the centrality of authorship and the importance of hierarchy and division of labour in production and in the market place. Following its governing algorithm then, n+1 generated a range of projects exploring hybridity, open-ended design process, and performative embodied experience. These included place making projects, including Slip Wall and Crossing House as discussed above, and a series of works investigating the relationship between clothes and modes of shelter and social relation. These last included the Plaza Shirt Garmenture range, also as discussed above, a pullover called Pointy Pointy, and a fashion accessory called Bowling Arm®.

Of Bowling Arm®:

Bowling Arm®, is a simple but eloquent project embodying many of the overarching 'interests' and procedures of my practice and of this PhD.

Bowling Arm® is a bangle or bracelet made from the leather off-cuts produced in the manufacture of Australian cricket balls. This 'rubbish material', in industry called pre-consumer waste, is usually thrown away to become landfill. As an operation, Bowling Arm® intervenes in this normal product cycle, to delay, divert and re-position. Making 'something' out of a 'nothing material', Bowling Arm® is, however, more of a re-arrangement than a made thing, and as such, is just as much an exercise of recontextualisation and story telling as it is one of recycling and sustainable practice.

Part of the delight of Bowling Arm® is its materiality - its colours and textures, its wearability and adaptability to all body sizes, genders and ages – and part is its multiple eccentric forms. However, a large part of Bowling Arm’s appeal is as a wearable story and as a story teller. That is, as a product, Bowling Arm® also produces. The story of Bowling Arm® is that of its product life cycle, its transformational process not only as material but also in its exchange value. Thus, what we wear when we slip Bowling Arm® over our wrist is the story of the genius of capital. However, the story that Bowling Arm® tells is of another economy altogether, of a different rate of exchange – a social, libidinal economy. This is in the many personal stories and memories the material evokes, and the many personal stories it provokes. These are the stories of Bowling Arm® being divided amongst a group of friends, of single bands being exchanged at first meetings, after first dates and first nights; of being tokens of affection and souvenirs of memorable encounter.

In this way, Bowling Arm®, as gift, memento and talisman, simultaneously traces the ephemeral architectures of Eros, and establishes the soft-networks of encounter, sociability and communities of shared story.
3.1.0 the expanded field


3. “Yes is more” is the phrase coined by Bjark Ingels as the motto for the architectural firm BIG (Bjark Ingels Group).


5. “When a thing is seen through a consciousness of temporality it is changed into something that is nothing,... The object gets to be less and less but exists as something clearer.” Quoted in Lunberr, Clark. (2002) ‘Quiet catastrophe: Robert Smithson’s Spiral Jetty,’ Detroit Michigan:Discourse.


9. Steven Holl and Vito Accordino’s Storefront for art and architecture in New York, was still and is still an important reference project for this discussion of enamelement

3.2.0 Of projects: the project matrix


3.3.0 Of interests: cuts, threads, pathways, vectors and grain


18. Along with the dust, one of the significant finds in the Fly Tower was the skeletal remains of a bird wing. This signature of flight, of aerial dynamics and vector space, serves as a kind of motif for the project.


3.4.0 Of gschnas: moving/spacing (the movement-form)


28. As with dis/apparance: waiting room #4, The Gschnas proceeds or unfolds with a kind of systematic logic and is consciously located in relation to Duchamp’s Large Glass, his Three Standard Stoppages and his writings, particularly those relating to inframince and projective geometries and the fourth dimension collected as L’infinitif (The White Box).

29. “If at each instant the flying arrow is at rest, when does it move?”


31. One title entertained for the exhibition of the wooden gschnas work is ‘In-continent’.


3.4.1 Of gschnas 01: the strange attractor

33. Roland Barthes on Robbe-Grillet.

34. Deleuze, Giles (1989) ‘Yes is more’ is the phrase coined by Bjark Ingels as the motto for the Architectural firm BIG (Bjark Ingels Group).

35. Unidentified source.

36. John Hejduk, diary entry Wednesday December 7 4AM, Lost publication reference.

37.沿革：The Nick of Time

38. Shigeru Ban designed Miyake design studio and exhibition space be called the non-pictorial picturesque, is developed in subsequent public realm work.

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41. See Guter Nitschke, (1993) From Shinto to Ando: studies in architectural anthropology in Japan, Published London: Academy Editions; New York: Distributed to the trade in the United States of America by St. Martin’s Press. As Nitschke discusses, the shime, the act of lying
which ‘binds’ place also binds the sandal for the foot and binds grass for the house. This tripartite nature of place, dwelling and movement of the foot, is very striking and can be seen to animate much of the work in this PhD.


3.4.4 Of gschnas 04: chi


44. The Hole idea, Warner Brothers, 1950’s.


48. But this does profit an interesting phonetic association with the Chinese concept of energy flows, etc.

49. This work was done before Bill Viola’s recent work utilising a kind of hyper-slowness video/film technique to explore a very similar experience of time and change.

50. See Chi, exhibition text written by Paul Carter for the exhibition. I reproduce the entire essay here for readers reference:

‘Crossing places facilitate passage, but they also levy a toll on it. An opening is no sooner made than it becomes a threshold, ambiguously suspended between meeting-place and frontier. The bridge thrown across the chasm is the spell technology casts over less powerful forces: it enslaves and binds the living water. Janus, the Roman deity of crossing-places, originally negotiated passage with the local genii loci; later, he withdrew, and absorbed into an ideology of imperial expansion, occupied himself with opening and closing doors. A vestige of his former office survived when, in time of war, Janus was said to “open the ways” to the enemy. This apparently paradoxical initiative alluded to the act of releasing the river from its slavery by breaking down the bridge across it, and allowing its waters to flow freely - when it effectively prevented the enemy gathering on the further bank from crossing over and entering the city. In any case, once a crossing is made, it can be crossed out; an opening implies its cancellation - in Latin cancellum is a gate.

Crossing places produce a new class of Janus functionaries, whose task is to control passage. These tax collectors on traveling have numerous kin: customs officers, museum attendants, ticket inspectors and lighthouse keepers. New structures attend their attending: huts, toll booths, sheds, lean-to’s, look-out points, etc. Such architectural effluvia of travel resemble the temporary guardposts erected around construction sites. Signifying a desire to inhibit free access, they contrast sharply with the smooth lines of the bridge yonder or the emerging gliam of the new tower slowly unsharpening in their midst. The dress of these functionaries is worthy of note; their uniform contrasts with the motley garb of those queueing to go in and out. Their second-hand sartorial, and smutty calendars must look like visions of seditiousness to refugees obliged to go on. For their part, the janitors feel anxious; charged with overseeing coming and going, they are in constant fear of dropping off. The fate of Polyphemus, who, despite his lighthouse eye, was hoodwinked and blinded, is never far from their minds. At night, the gates all locked, they sit inside their huts watching the shimmering screen; like the Cyclops in his cave, staring into the fire.

To cross is always to cross at right angles another crossing. A cross marks the spot (x) where two trajectories collided and passed on as if nothing had happened; or where, crossing, a new paraadoxical figure was produced in which two lines served only to cancel each other out. The kiss, symbolized by x, is where two lips met producing a momentary emotion; in doubling up, they cancelled out difference - but they also counter the solipsism of same on same. As the cross-hairs in a rifle sight, the same sign defines the meeting place as a vanish-
ing point. To avoid this confusion, the carpenter uses a V to mark the spot instead of an x. The ambiguity of the symbol is magical: the x of the Roman alphabet signified bad luck; crossed matchsticks, on the other hand, signify good luck. As the sign of cancellation, it can stage its own disappearance act: Irish Celts omitted the Roman numeral X because they associated the term with the sacred, ineffable figure of Christ.

Crossing and crossed, the eloquence of the line is suddenly inter-
rupted, and the new figure’s right angles expanding in all directions from the centre, suggest a yawning chaos, a stellar explosion. It hardly seems accidental that the first letter of the ancient Greek word chaos is chi, written in Greek as a St Andrew’s cross set on end, one diagonal hooked at both termini. A chasm opens up, but with it the idea of chiasmus, or crossing over. Our conception of chaos the Greeks would have classified as pre-chaotic. They iden-
tified chaos with the yawning, or gaping open of time and space to permit creation. Chaos was the division of night from day, earth from sea, heat from cold. The word is connected with chora, in Plato’s thought glossed as the receptacle of the transcendental forms. But chora, like chaos, is active not passive, a process of cleavage in its double meaning. Greek chaos imagines the interpenetration of lines, a crossing that does not cancel out but mutually trans-
forms. It materializes the lines as acts of drawing and grooving; then “Everywhere is cleaving: mass-energy cleaves itself, cleaves to and from itself. In this way it makes from and out of itself dimen-
sions and turns itself gradually into various tissues of density.”

When janitors fall asleep, and their mouths gape open, they snore, producing a strangled sound that resembles the aspirated glottal stop used in pronouncing ancient Greek chi, whose sound...
thought or feeling; it is a line which does not exist in nature. And that the line is the rotten foundation of our doomed... Even creativity is prefabricated. We have become impotent. We are no longer able to create. That is our real illiteracy.”


Frederick Kiesler


92. Ibid. p.139.


3.6.0 Of ephemeral architectures: performing/bodying (the transformational-form)


94. Of ephemeral architecture #7: NYC Garmentures

95. Of ephemeral architecture #8: Milan involutes


98. See Deleuze, Gilles Of Nomadology and Vidler, Anthony The Architectural Uncanny with his discussion of the Situationists’ derive in relation to the nomadology of both Hejduk and Deleuze.

99. See: Hunderwasser (1959) ‘The Endless Line, Hamburger Quoted in: Restany, Pierre. (2001) The Power of Art: Hunderwasser, the painter-king with five skins, Taschen. ‘In 1953 I realized that the straight line leads to the downfall of mankind. The straight line has become an absolute tyranny. The straight line is something cowardly drawn with a rule, without thought or feeling: it is a line which does not exist in nature. And that the line is the rotten foundation of our doomed civilization. Even if there are certain places where it is recognized that this line is rapidly leading to perdition, its course continues to be plotted. The straight line is the only sterile line, the only line which does not suit man as the image of God. The straight line is the forbidden fruit. The straight line is the curse of our civilization. Any design undertaken with the straight line will be stillborn. Today we are witnessing the triumph of rationalist knowhow and yet, at the same time, we find ourselves confronted with emptiness. An aesthetic void, desert of uniformity, criminal sterility, loss of creative power. Even creativity is prefabricated. We have become impotent. We are no longer able to create. That is our real illiteracy.”


102. Paul Carter in conversation with the author; my italics.


107. In the same vein as Duchamp’s ‘rotoreliefs’, the first intention of this project was indeed to make the corli in such... Milan. This still remains an interest; I am exploring particularly the conjunction of projected light and moving forms.


111. For a discussion of the timeliness of drawing in relation to the instantaneousness and timeliness of the photograph and methods

3.7.0 Of the public realm


114. See for example, Carter, Paul (2008), Dark writing: geography, performance, design, University of Hawai’i Press, Honolulu.


116. This exposition of the integrated art work is an abridged variation of a public art statement originally co-authored by myself and Paul Carter to accompany a submission with Aspect Studios Melbourne for an Urban Design Project for the City of Geelong in 2000.

3.7.1 Of fed square: fed acoustic


119. The braided whorl pattern of what presumably is a water hole, lake or river that features in an Indigenous bark painting from Victoria became both a talismanic as well as an operative image for the plaza as it resonated with the indigenous history of the site, the conception of the braided, woven movement-form of the narrative, and with mapping of flows and circulation of the plaza design.

120. For a full account of the Plaza project see Carter, Paul (2005) Mythform : the making of Nearamnew at Federation Square, Carlton, Vic.: Miegunyah Press.

3.7.2 Of the public realm: crossing house


127. For an uncanny echo, see Peter Eisenman as quoted by Tadao Ando: “In order to get ... to a place, you have to ... blow it apart ... you have to look inside it and find the seeds of the new.” “One must disparate a place or blow it apart to find the complexity of which it is capable, and conversely, the deep or intensive complexity of a space is shown in those moments that hold it apart, taking it out of itself so that it can be folded anew.” In Rajchman, John (1999) Constructions, Cambridge, Mass.: MIT Press, p.19.

128. This was subsequently developed into the Footscray River Front Public Art & Spaces Masterplan for the City of Maribyrnong, Melbourne.


132. For a related critique of the disembodying and despacialisation of pure visuality and an acknowledgement of space as already carnal and textured, see for example de Certeau, Michel. (1984) The Practice of Everyday Life. Los Angeles:University of California Press, Los Angeles. Writing of his ascent of the world trade centre in New York, he writes: “His elevation transfigures him into a voyeur. It puts him at a distance. It transforms the bewitching world by which one was ’possessed’ into a text that lies before ones eyes. It allows one to read it to be a solar Eye, looking like a god. The exuilation of the scopic and Grootic drive: the fiction that knowledge is related to this lust to be a viewpoint and nothing more.” p. 92.


3.7.3 Of memorials

137 “Your basic right as a worker is to go to work in one piece, do your job, earn your money, go home in one piece, support your family, and when the time comes, to retire with a bit of dignity.” Danny Gardiner, West Gate Bridge Memorial Park Association.

3.7.4 Of n+1 equals


In this iteration of the process, the 2D floor plan was projected into three dimensions, each drawing being extruded to its remembered approximate real world height. This produced a dense complicated space of enclosures, divisions, striations and openings, an intensive and intricate maze of intersecting and discontinuous walls and volumes. To understand and model this house structure as ‘house’, the traditional techniques of architectural representation were employed. Accordingly, two series of cross sections were taken of the house, generating comprehensive sets of drawings for future sectional models of the house.

4.6.1 Of house as architecture
// 05 Ground Floor, Novello Court, Eltham, Victoria
// 16 First Floor, Novello Court, Eltham, Victoria
// 17 Kent Street, Glen Iris, Victoria

// hom, nested architectures trimmed to gallery space
the score

// \font{Card File Profiles}

// 01a. Off-set Section

// 01b. Card File Profile

// 02a. Extrusion

// 02b. Long Cross Sections

// 02c. Short Cross Sections
Interpreting the floor plan as an intensity field rather than as an imbrugo of lines allowed the drawings to generate 3D surfaces instead of the normative rectilinear geometry of the first iteration. Two versions of this surface were consequently produced. One, created by the total floor plan, forms a smooth, undulating, continuous, coherent surface. However, creating a surface from each individual drawing of the total floor plan bred a complex manifold or convoluted surface. Indeed, not so much a surface as a complication of surfaces, this thickening resembles a kind of mile feuille pastry but one not layered so much as interlaced or entangled - a trifle perhaps? This is then a heterogeneous terrain. Comprising irruptions, abrupt transitions and non-sequiturs, this is a kind of topological medley, a cohering jumble which is both continuous and discontinuous, both smooth and catastrophic.

4.6.2 Of house as terrain / topology
the score

01 nested floor plan terrain

02 Terrain sections

03 Card file
Of Belongings and Process Forms

As my father became increasingly frail and moved from house to unit to nursing home, he no longer had room for all his personal property. Indeed, as he became increasingly un-housed so did his belongings. Once personal possessions were now themselves dispos-sessed. Piled away in storage and awaiting their fate, they were both in transit and delayed.

The intention of this project was to construct the house of my father as a re-arrangement of these displaced belongings. In this way the house would be a provisional and improvised configuration of belongings; an articu-lation of place as a kind of furnishing of dwelling.

The materials I found most suggestive were those attest-ing to my father’s career and his related interests in travel. In particular I was drawn to his library, his col-lection of maps, and his experimental equipment. This suggested a house built from books, held together by scientific paraphernalia, and ‘decorated’ by maps. Follow-ing this train of thought, it was my idea to model this house in the books and maps themselves. That is, to make the sectional models of both versions of the house with the pages of the books. While sorting through the books with this in mind, I discovered my father’s research card index file. These cards seemed a timely, serendipitous find for this project. They were themselves a form of relational material which struc-tured knowledge, a kind of information architecture; they were of a superseded analogue technology redo-

lent with association; they had the particular scale of the hand, and being covered with my father’s hand-writing they made his presence felt.

Thus the idea became to make The House of My Father not from his books but with and in the card index files that ordered the books. Consequently, using the sec-tional drawings of the two iterations of the house, I made a series of what I call process forms, not models. These forms are not models of (some extant thing) nor are they models for (some future action). They may suggest these attributes by association or even assume them at some time after the event of their making, but they are primarily ‘the thing itself’: each one is the house itself at that time.

Rather than intermediary abstractions, simplifications, or distilled essences they are direct spatio-temporal operations, momentary configurations in matter of an evolving idea. Indeed it is in the performative mode of their making and in the particularity of the material that the idea ‘becomes’. Thus the idea of this house becomes inflected with the particularity of its process forms. This includes the following properties:

Of Scale: The ‘smallness’ of the cards and intricacy and delicacy of the ‘work’ moves and inclines our bodies towards it, establishing a certain spatial intimacy.

Of Cutting: The cutting or incision of the cards carries with it a certain perceived violence of making, a kind of aggressive intervention which could lead one to psycho-analytical musings regarding father son relations. However, in this process of cutting there was an experience of care. The intense concentration, the precision and carefulness, required to actually cut the card and the material trace of the father’s hand, seemed to render the forms as em-bodiments of fragility, vulnerability, and preciousness. In this way, through the destructive intervention of the cut, the process forms make present the double nature of ‘sacrifice’.

Of Doubling and Multiple Forms: The process forms are double entities: each being a twinned positive and negative space, a forming and a hollowing out. The process forms are also multiple and as such are permutational and reconfigurable. Made from many individual sections, each process form ena-bles a wide range of disclosures: they can compress, ex-pand, fan, and scatter. Indeed, as forms of assemblage, they can be repeatedly reassembled, re-configured and reordered. Variously holding open, holding apart and holding together, variously exposing and withholding, these forms can be seen to be variously performing the present participle, posing a provisional nature of place-ment and an improvisational sense of arrangement.

Of Generational Dimensioning: The process forms were performed by the tools of both
my father and his father: this was an equipment of precision measurement, calibration, and of experimental diagramming. In this way the process forms are seen to be positioned, ‘disclosed’, arrested and configured by tools of the trade.

Of 3D print
In addition to these process forms made in the card index files I also made in collaboration with Tim Schork and Paul Nicholas, a 3D print of the house as a convoluted surface. As made, this form is more than a materialization of the house as a thickened topology. For in its convolutions, propulsions and repulsions, it registers the place of dwelling to be a kind of formlessness. Indeed, such is its almost intestinal corporality that it appears as an irruption in the project of the irrational, an uncanny return of the real.

Of Gallery Installation
The House of My Father was made as a configuration of room, a making of the place of dwelling. As with all my projects, this work was to be spatial and to spatialise, to be timely and to mark time. The work, in other words, was to work. Consequently, the work as an installation is a 1:1 building of an environment, a work to be in, to be encountered and moved through, as well as to be looked at. Indeed, The House of My Father was intended to complicate this relationship by configuring our bodies simultaneously as inside and outside the work, as within and before the work. Accordingly, The House of My Father was to be an environment which simultaneously displayed or disclosed various versions of itself.

In this way, it could be said that the work performed by the work was conceived of as fundamentally prepositional, as well as temporally and spatially ambiguous. Together this could be said to make the work of The House of My Father to be a kind of monstrous figure.

Of Floors/Flaws and Scores
Consequently the work is floored. The floor plan of the house, routered into plywood panels, becomes the new floor of the gallery space. It is this re-grounding which orchestrates place and locates the various process models of the house. But where exactly does it locate them? For such is the nature of this intricate inscription that it induces a constant shifting in scale and reading. Is it a floor plan of a house, a suburban cadastral plan, or the map of some strange country? Indeed, is it a map registering a force field or the movement of atomic particles? Or is it a text written in the passage of some insect as it bores its way through the ground, or of a constellation wheeling through the heavens? If this is a re-grounding of place it is a place which is simultaneously a microcosm, territory, and cosmos; a land in which we are figured all at once as giants, humans, and particles, and in which we are variously orientated as within, beside, upon, above and without.

This floor is itself flawed. Unlike the process forms which are cut into form, the floor is patterned with cracks. This ‘crazed’ ground is the floor plan itself traced into its timbers in the form of a precise scoring. This scoring is the
mark of a lighter and more fleeting hand, and as such marks differentiation while maintaining the flow of continuity, suggesting ground as a connective tissue holding together structures of synchronised places. Thus the scoring of the floor makes place by maintaining a seemingly chaotic discursive movement of passage rather than taking place within a stop-start sequence of divided moments of walls and partitions. Such a scoring which marks time but does not sever its continuity, makes space/time specific and local, a kind of thick duration, and not a transcendental chronological time with its thin duration of discrete units. The score of the floor is then the mark of the legato, the swift curve that ties variation into ensembles; a groove which establishes a rhythm and tempo: a dance of place. Indeed, the scoring of the floor is a movement-form which orchestrates and choreographs place as a performative event.

This scoring is then an inscriptive practice unlike the drawing of lines which constitutes most architectural and landscape architectural practices. It is not a “process that draws a veil over the ground in order to write its own name”; it does not “recapitulate the opening move of the coloniser.” Rather, it is an other kind of map. Its lines are a scoring of the ground, not a representation of the ground, and as such, it is a ground work: a score not a map at all, that discloses and performs place. What is more, this scoring of place does not expunge or smooth over the displacements and disruptions of the history, it writes these violences directly into place.

In *The House of My Father*, this writing of the score is then an act of tracing this history of passage but as a tracing this scoring “consists in signifying without making appear.” That is, it does not recapitulate and re-instate the violence of representation.

**Of wall drawings**

As this scored floor marks the intersection of the floor plan with the ground plane, the walls were similarly inscribed to track the intersection of the house topology with the surrounding gallery envelope. This faint inscription, drawn by hand using standard HB pencils, traces a tremulous horizon line weaving around the room seemingly syncopating the interior cadence with the external rhythms of the landscape.

But this tracery is not quite a landscape, nor is it a net, or the pulse of an ECG. As all lines do, this drawing is synthetic but it is non-referential. It is simply what it is and as such permits an interpretive play of correspondences and associations rather than a statics of representation.

Perhaps these drawings, more gap and blank wall than actual line work, enact memory not so much as palimpsest but, as Stendahl imagines, as an ancient fresco consisting of well preserved fragments, worn and faded sections, and large gaps where only the brickwork of the wall is to be seen.
Of Books and Things

I am touched by the frail wisdoms
Lost in everyman’s death –
His habit of books, of a key, of one body among others.

Jorge Luis Borges

Aligned with and equally spaced from the centre of the room are two low horizontal forms generated by the intersection between the two spatio-temporal models of the house, between ‘house’ as planar architecture, and ‘house’ as curvilinear topography. These two sculpted shapes proportioned in relation to a standard door width, and at a height that bends or inclines viewers’ bodies, act as moments of poise within the room. Simultaneously arranging (holding open) the process forms on their table tops, and containing (holding together) my father’s library, this eccentric furniture forms two nodal points which propel visitors around the room.

Thus configuring the room, as bookshelves they also configure a library. In its turn this arrangement of books reassembles a life, reorders a knowledge, and articulates a poem to this “frail wisdom.”

Low plinth, slotted container, horizontal bookshelf, tomb even: these odd pieces seem to be a kind of luggage. Temporarily holding together both library and the enigmatic bundles of the process forms, they become themselves like suitcases, signifiers of transience and dislocation, a kind of compound sign of other histories, of both new beginnings and of fateful endings.

Of Shoes and Feet

As a performative work, The House of My Father required those who entered the work to remove their shoes. This is a gesture which recalls not only the everyday practice of most Asian cultures, but also the rituals of sacred places. As such, the removal of shoes acted as a delay, or pause, configuring a temporal and spatial threshold moment of the work.

Without shoes, moving across the floor with the grooves caressing their feet, a visitor immediately became more than a viewer; s/he became a feeler with a heightened tactile and sensual engagement.

Of a Pile of Shoes

Hermes the messenger, the god of the traveler and the cross roads, was also the god or patron saint of cobblers. No wonder then, that at the threshold to his house there appears a pile of shoes and socks. Left behind in the coming and going of those visiting the house, this casual assortment of shoes, boots and sandals seems to perform a ritual conjuring of the presence of Hermes. This stack of discarded footwear, testament to absent bodies, also performs another kind of memory work: finding resonance with what has become one of the iconic images of trauma, displacement, and loss of Twentieth Century – the piles of shoes at Auschwitz.

Of Rubbing

An emotional friction is produced by what could be called this rub of memory and association. Indeed, all the operations of the work - the naming of the work; the conversations with my father; the cutting of the cards; the scoring of the floor; the drawing on the wall; the bodily encounter – can all be understood as procedures of rubbing: of the intellectual rubbing of father and son; of the friction between father and son over domain; of rubbing between different material bodies, at different speeds and different pressures and intensities. Throughout the work, rubbing occurs: as a process of estimation and correction, of erasure; as a rubbing out, a rubbing over; as a rubbing in though reiteration and repetition; as the inscription of the walls; as the passage of feet over the floor. Indeed, meaning itself is produced in the way the things in the room, the multiple lines, grooves and cuts rub against each other, and against the viewer. This rub between things also creates a temporal friction: a friction between temporal frames; between past, present and future; between simultaneous presences, negated presences and perceived absences; between remembering and forgetting.

Here indeed is the rub. As an analogue of my father’s ‘tribology’, this artful practice of rubbing makes The House for Hermes the materialization of what could be called the frictional coefficient of the movement-form, and of memory - something discovered not through an intellectual act per se but a via physical, bodily interaction.
If it can be said that in a drawing it is the ‘figure’ which makes relation apparent, then in this work, in this room, it is the figure of the visitor’s active presence which enlivens the place and makes the relations of the work apparent. As a fundamentally polysemic work, where the meanings of signs are many and open for discussion, *The House of My Father* can be said to be performed and ‘completed’ by each visitor. Whatever the meaning is of the work, it resides in the visitor’s presence, encounter and engagement with the questions of the work.

**Of Process Lines**

An encounter with this work is to encounter lines, not any old line but a form of marking which I shall call process lines. These are lines which cryptically inscribe process. As a personalised hieroglyph the visitor doesn’t so much ‘read’ but move with them, move in relation to them, enact them, and is indeed moved by them. These many lines, cuts, traces, and grooves, figuring kinaesthetic impulses as well as mental journeys, score an emotional and performative complex, a meeting place of multiple desire lines and ambiguous expectations. Drawing and following these lines are then not acts of cutting off and conclusion but a process of gathering movement into dynamic forms of continuity. Indeed, the stories these lines tell do not so much re-animate the dead as maintain the entangled liveliness of our temporal relation. Such lines configure a place in which we become, as Carter describes, “the performers of a life in which meanings are not fixed but, like the to and fro of discourse, constantly fade away.”

**Of Spatial Effects and Enigma**

The *House of My Father*, scoring a continuity, configures a non-hierarchical place. With its simultaneity and shifts of scales, proximities and relations, it is more a manifold topography. Another place altogether than that of the standard perspectival house, this house resembles more the ‘warped’ spacing of Medieval painting or the contiguous spacing of the internet.

Looking out at the world from inside the work as well as looking from the world at the work, the visitor to the house experiences a connection or continuity between a near and intimate particularity and a distant and extended immensity. This contingency of spaces and scales, the various kinds of ambiguity and the oscillation between near and far is perhaps invited and assisted by an overall achieved ‘faintness’. The lightness of touch, the soft grey pencil marks, the subtle scale, the delicate poise of the work and its perceived fragility, contingency, and transience, drawing us near and keeping us at a distance, contributes to a kind of fading in and fading out. This is perhaps Cantor’s rhythm of recollection, which returns incessantly but which comes almost to nothing. In its almost indistinct tracery then, the house is barely there, more a rumour of a dwelling than a physical actuality.

Thus, pulsating between remembering and forgetting, more or less virtual, grounded and temporary, differentiated and continuous, *The House of My Father* poses a kind of spatial and temporal enigma: Where are we? When are we? Of Time and Rhapsody

Against homogeneous, metric, and ordered time, Serres opts for a concept of time that is multivectorial, complex, and distributed stochastically – yesterday, elsewhere, now here, now there, at unpredictable times and places. This is the time of Lucretius and the time of entropy. This model carries with it the discourse of a new history, one that would be neither in a straight nor a curved line, but rather would be aleatory and stochastic. History is ergodic: the organizing principal of its order is not primordial, but is the result of the sufficient repetition of certain effects of chance that thus produce forms of regularity.

Josue V. Harari & David F. Bell

Choreographing a dynamic and manifold relationship between memory, the past, present and future, *The House of My Father* not only conceives time as multivectorial, complex, and distributed stochastically, it constructs place as this temporal and spatial entanglement of yesterdays, nows, and tomorrows; of heres and theres, and elsewhere. Indeed, together with the 3D print of the house as a complication of surfaces, this work presents a suggestive exposition of this model of space/time. What is more, materialising this process wherein “remote futures meet remote pasts” this work leaves behind the layered, sedimentary geomorphological model of Smithson, and indeed most of the design practices, and urges an ergodic morphological organising principal similar to the one suggested by Serres.

Thus, aleatory and stochastic, and evolving form from “the sufficient repetition of certain effects of chance”, *The House of My Father* instantiates the “disturbing energy of remembering.” But this does not so much construct a house or even a bridge or field, as score place as a mobile improvisational gathering which thus builds dwelling as an opening out from within transition. If this is a homecoming it is indeed something undertaken rather than completed. As Malpas writes, “returning to place is thus not a returning to any one place, though it may sometimes be expressed or even experienced in this way, but a returning to the openness and indeterminacy of the world – a returning, also, to the experience of wonder.”

Perhaps then, *A House for Hermes 01: The House of My Father* is not so much a house as it is a rhapsody: a scoring which stitches place as a complex, cohering medley or miscellany of mobile form; a song of place encompassing self and other, space and time, subjectivity and objectivity.

2. Paul Carter, in conversation with the author.


11. “One day I recognised that what was more important for me than anything else was how I defined myself to the degree that I was a stranger … I then realised that, in this vulnerability, the stranger could only count on the hospitality that others could offer him. Just as words benefit from the hospitality the white page offers them or the bird from the unconditional space of the sky” - Edmond Jabes, quoted in Chambers, Iain (1994) Migrancy, Culture, Identity, London & New York: Routledge, p.4.


23. For Walter Benjamin, the new glass and steel architecture of the 1920s through to the 1970s is “above all the enemy of secrets. It is the enemy of possessions.” In these houses “it is difficult to leave a trace.” Walter Benjamin, ‘Experiences and Poverty’, in Proust, Marcel (1981) Time Regained, Vol 2, Part 1, Unter der Linden (Trans. Anthea Bell) London:Penguin, pp.142-143.


28. “Could we not claim… That time itself has been non-concurrent over the centuries and the millennia? … And is not human life in many parts of the earth governed less by time than by the weather, and thus by an unquantifiable dimension which disregards linear regularity, does not progress constantly forward but moves in eddies, is marked by episodes of congestion and implosion, recurs in ever-changing form, and evolves in no one knows what direction?” Seabold, W. G. (2000) Austerlitz, (Trans. Anthea Bell) London:Penguin, pp.142-143.


Ephemeral Architectures
towards a process architecture

Charles Anderson
5.1.0 Of Abandon and Incompleteness

A thematising of process means an embrace of openness, incompleteness and abandon. Therefore, as I commenced this work without making a beginning, so will I attempt to conclude this work without positing an end. Consequently, in this present work I will make an end not with a neat rounding off or enclosure, but instead with a further opening out, a movement of inclusion. In this way, I will make an ending as an over-flowing, as a moment of excess, or in the manner of Penelope in Homer’s Odyssey, a kind of unraveling. Here, at this point, the story comes unstuck or undone; it both exceeds itself and is undone. As with all good stories, the means have not been completely absorbed by the end; it demands to be unraveled again, reread, and rethought.

Indeed, perhaps the coherence of any story is always tentative and fragile, and lasts only for a short while. As Cecil Balmond has observed, in any ending “the much prized product never looks complete, so much else seems possible.” Thus, enacting the logic of process thinking, taking tangents, moving out in loops and spirals, I find myself coming to an end by arriving where I started and indeed coming to “know the place for the first time.”

5.2.0 Of Un/timeliness

It is a very human characteristic to grope about in the present while musing about the future without realising that it has already started and is coming round for dinner.”

Luigi Pintor

One of the paradoxes of the representative paradigm is that its discourse, in talking about things, is already always after the event. As soon as you put brush to canvas or pen to paper, the moment you are wishing to speak of is gone. Or, as one of my lecturers many years ago lamented, as soon as you can deliver a lecture upon a subject then the thing of which you speak is already elsewhere. Alive to this foreclosure of representative discourse I have, as I have discussed earlier, attempted in this PhD to make a form of meta-dialogue, a narrative or discursive form which enacts its ‘subject’ while simultaneously allowing that subject to be.

As in comedy, so too with process thinking: timing is everything. In each of the various works that comprise this PhD, timing has been a crucial component of its achievement. In many ways the overall PhD presents both a sense of timeliness and un-timeliness. That is to say, this investigation of process commenced at a propitious moment, but has in its course been overtaken or subsumed by a general process discourse. Perhaps this is to simply say that during the course of this work, process or the non-standard has become the new standard. Everyone is speaking process and doing process, so to speak. There is a plethora, a true multitude of possible examples to support this contention. Not wanting to make another list I will here quote only one. This is Frédéric Migayrou writing of the practice of R&SIE:

“Making with... is their way of describing their research into a critical experience of architecture through a mutation of contextual parameters. Scenarios of hybridization, grafting, cloning, morphing give rise to perpetual transformation of architecture which strives to break down the anachronisms of object/subject or object/territory. Experimental and inventive, the architecture of R&SIE... seeks to be profoundly critical and ‘deceptive’: an architecture which contrasts a non-form which seems made of material from each situation, a drifting architecture.”

Perhaps this is simply to acknowledge that familiar experience where thinking of something in particular makes it seem to appear everywhere. So, thematising process, and proceeding accordingly - working associatively and expansively, gathering and agglomerating – it is perhaps no wonder that this PhD inevitably finds examples and instances everywhere and configures a veritable cacophony of process thinking.

Mindful of this propensity, the trajectory of this PhD can be seen as surfing the wave of contemporary discourse. This is not intended to indicate a superficial engagement with the discourse. Rather, it identifies the PhD as a movement-form itself, one which, directly engaging with the impetus of the discourse, configures an improvised, collaborative moment of poise.
In this manner, the development of process thinking as articulated in this work, creates adjacencies of discourse and is accompanied by a motley crew of fellow travelers, all of whom in one way or another have been pursuing a similar engagement of time, movement and impermanence and the development of “sensitive, flexible, and modifiable structure(s) ...” with “a capacity for communication and dynamic adaptation ...”.

Together with a dissolution of the architectural object into a field of relations, most of my companions also conceive of a reconfigured ground. This in many ways can be said to constitute a general rediscovery of ground itself as the locus of place and its making. Indeed, as was suggested in chapter four of this work, perhaps what this process thinking suggests is what could be called an onto-topology. That is, a movement-form which catalyzes experiential potential rather than meaning potential.

5.3.0 Of Implications of Project Work

...but I believe that in the indeterminacy of drawing, the contingent way that images arrive in the work, lies some kind of model of how we live our lives. The activity of drawing is a way of trying to understand who we are or how we operate in the world. It is in the strangeness of the activity itself that can be detected judgment, ethics and morality. Trains of thought that seem to be going somewhere but can’t quite be brought to a conclusion. If there were to be a very clear, ethical or moral summing up in my work, it would have a false authority. William Kentridge

Process thinking, as articulated in this work, is a materialist and positivist conception of time, movement and form. It is indeed a kind of drawing, a train of thought which by definition continually makes connections, opens out and never rightly concludes. Until quite recently, this has constituted somewhat of a repressed, overlooked or unfashionable tradition in the West. Building upon the legacy of a range of thinkers/makers – including Heraclitus, Parmenides, Lucretius, Bergson, Derrida, Deleuze, DeLanda, Kwinter, Duchamp, Smithson, et al. – I have enunciated a process thinking which could be called an ontology of becoming; perhaps something similar to what Kwinter calls an ontology of the ‘event’.

What I have attempted to do through the diverse range of project work, as quiet catastrophes of mind and matter, is to etch out or configure moments of memorable form. I do not mean that these forms are necessarily memorable or noteworthy in themselves but that as works they work to summon or make present the dynamism and fecundity of becoming. In this way, the meaning of the project works is that which exceeds it, that which is in outside itself. This meaning, this power of the work, is its ability to actualise or configure a “universe of relations”. Such a meaning is then this capacity to bring to mind what it can do in the world.

Knowledge Gain

What this work then does is to move us towards a site specificity that is generically different from those conceived sculpturally or monumentally. It moves us towards a mode of dwelling in the environment that does not repeat the brutalism of urban renewal programs but towards an ability to site ourselves mobiley and flexibly. This then is the move towards a process architecture.

In this way the work of the PhD reconceives both the ‘object’ of design and the methods or modes of design itself.

Of ‘site’

Process thinking reconserves ‘site’ as a living body or an ecology. As a burgeoning medium, not only is it always already full, it is also always already different – resolutely different to us and continually different to itself. Process thinking then, cannot think ‘site’, it thinks ‘place’. As place it precedes us, it ‘speaks prior to us’ and, as Peter Connolly consistently argues for landscape, this a priori territory of place is intensively structured in a mode which is “wildly asymmetrical, gradient-like and heterogeneous.” Such a place does not wait for our manipulations and impositions, it lies in wait, ready to possess and rearrange us!

This place, an opening that happens in the ceaseless movement, crisscrossing and hesitations of passage, is an entanglement of the global at a local scale. Thus, not so much a ‘stoppage’, place is a kind of standing wave, a mobile moment of poise emerging from the intersection of energies passing through. Such a place is then by definition, relational, dynamic, open, messy and unpredictable. In time, place is also timely, untimely and of many times. This place conceived by process thinking is then a dynamic place of becoming and unfolding, a place of immanence, not a plane of reference. As an aggregating and proliferating topography – a cohesive heterogeneity – it could be likened to a hyper-surface which ‘holes’. This place, a convocation of sensuous mobile histories, is then, textured, disposed and variously orientated. Moving and motivating us, it is an effective plenum.

Of a Toolbox

Process thinking is then both an attitude and a poesis: a way of creation. As all the various projects have shown, such a way of making possesses characteristics, dispositions, and orientations. It can also be understood as proceeding via a range of what I have called operations and procedures. I have called this, alluding to Deleuze, a
processual tool box. Importantly, however, I would like to characterise this tool box as offering a mode of thinking not reducible to or foreclosed as a set of instrumentalised solutions for designers. That is, they are ‘tools’ for a kind of non-objectifying mode of disclosure.

**Approach and Attentiveness**

Process thinking then entails a particular approach and attentiveness to ‘place’ which nurtures a creative process. But first of all, it entails a recognition of the one who approaches as being in the frame, as already situated in the flow of the world and not outside or above. In other words, the approach to place acknowledges a contingent interrelation, and not a divorce between place and s/he who approaches. For indeed place is not “a pure object in front of which the subject can situate himself in a relationship of exteriority. It reveals itself in an experience where both subject and object are inseparable, not only because the spatial object is constituted by the subject, but also because the subject in turn is englobed by space ... After all, the world is all around me, not just in front of me.”

As has been discussed, this approaching, nearing, waiting, attending, and noting that process thinking gives to place, is one that allows place to be – to be here and there and to be other, to become. This activity is then a way of actualising pre-existent differences within a found situation. As such, it is an approach which recognises the liberating character of existing conditions, rather than the usual conception of them as limiting or constraining. Perhaps we should here speak of site liberations rather than site constraints. Thus, in a mode that could be likened to a collaboration, process thinking works with site not so much to achieve its capabilities (in the mode of the 18th Century landscape designers) as to release potential, to configure the unforeseen and unpredictable.

**Of Scoring**

In many ways then, this approach to the place of process thinking resonates with Christophe Girard’s four operating concepts for landscape design. In particular his ‘landing’ and ‘grounding’ and ‘finding’ can be understood as companion expressions for the procedures of attending, tarrying and gathering which constitute process thinking.

As discussed in Chapter Four, the notion of ‘the score’ can be understood as a form of portmanteau term describing many of the operations of process thinking. The score is then, the current incarnation of the separatrix, the “’ that elaborated in the dis/appearance work of Chapter Two. The score enacts the happenings of time. Not so much a tracing but a registration of time, scoring attends to the unrepresentable, the lowly, the un-form; to debris; to the broken and discarded; to blind spots and shadow; to the overlooked, liminal, the peripheral, and the interstitial. But the score is not nostalgic. It does not attend to these registrations of time in order to resurrect them, or to quarantine them in the past. Rather, attending to seeing and giving place to the interstitial, scoring time, enlivens our engagement with time and the world.

A scoring is not the complete cut of separation. Like but also unlike the cleave which holds together and holds apart, the score traces and tracks the movements and differentiations of time but it does not spatialise this movement as a sequence of fully separate divisions. Light and fleet of foot, the score enacts the becoming different within a continuity. The score then marks the rhythm and tempo of the movement form.

Scoring then is a process of cohering a heterogeneity. It gathers, arranges and associates and connects, but it also simultaneously acts to disperse, rearrange and disassociate. Like a musical score, it composes and orchestrates multiplicity, but it does so not as a totalising unity, but as something which is more than the sum of its parts, which is indeed other than the sum of its parts. This scoring then enacts both a convergence – an involuting nexus – and a proliferating divergence. In bringing together, it also flings out and away.

Consequently, the projects of this PhD configure a mode of practice which, while resonating with what Aldo Aymonino has recently termed ‘Un-volumetric architecture’, perhaps has as its closest relative contemporary Landscape Architecture or Landscape...
Urbanism. Similarly a relational and systems thinking, similarly temporal, similarly material, similarly extensive and incorporative, similarly necessarily entwined with the world, similarly constructing scenes and choreographing movement and creating mood, and similarly formed as the intersection of many disciplines: perhaps this process thinking of ephemeral architecture is a Landscape Architecture/Urbanism? Certainly, they both seem to be practices of place making for inhabitation and dwelling.

5.4.0 Of Place Making

We do not see empty figures and outlines; we do not move in straight lines. Everywhere we are surrounded by dapple; the geometry of our embodied lives is curviform, meandering, bi-pedal. Our personal worlds are timed, inter- positional, and contingent. But nowhere in the language of cartography and design do these ordinary experiences appear.

Paul Carter

Process thinking manifests place as a cohering dynamic difference, it does not “make manifest the totality called place.” This non-hierarchical, heterogeneous space is a configuration of the democratic discourse. As such it is a place configured by and configuring a geometry of encounter and of variable and different rates of exchange. As such it is a place which is always up for grabs.

Indeed, such a discursive, process-thinking place never appears as a tidy artifact. Temporally inflected, moving and allowing movement, this place is a permanent theatre of change. However, such a place is not quite “collagic,” nor is it strictly a palimpsest or sedimented meaning ‘adding up’ over time. Not quite a “thickened surface,” nor a “serialistic unfolding flow of befores and afters,” this place of process thinking is textured and scored, it is messy, wild, frictional and incomplete, it is more that topological and temporal entanglement envisaged as A House for Hermes.

Never conceived as “a fait accompli, but as the result of countless forces and initiatives,” both process thinking and the places it configures could be called an inverting nexus, or, as Whitehead does, an organism which continually adapts and transforms.

To extend the metaphor as I have intimated earlier, perhaps this process thinking of place is an ecology - of relationship, of process growth and change, of succession, of evolution, of participation and limits, gradients and thresholds. So as a form of landscape, this place is indeed a living biome; that is, a dynamic, changeable, impermanent medium of flux, growth, emergent form and transformation.

Of Erotic Fields: Fields of Pleasure

Process thinking then eschews the techniques of control and management which “annex social and political spontaneity.” Rather than reproduce planned environments as systems of control, rather than solidify the myriad kaleidoscopic nature of social exchange, process thinking configures place as the discursive contested place of encounter and exchange. As such, this place is indeed necessarily contested and ceaselessly mobile. However, as a ‘fluid landscape’ or as an ‘enabling field’, this place should in no way be seen as the lap dog of turbo-capital. Conceiving the world as indeed timely and fluid, process does not simply serve fungible market ecnomics by further greasing the wheels of accelerated exchange and distracted consumption. It does not wish to turn a dream of endlessness into a nightmare of hyperactivity. Alternatively, its desire is to enliven a citizenry rather than to exhaust it. Thus process thinking resists the exhortations of the dogmas of a new kind of purposeful openness. It thinks another kind of openness, that of meandering and vagrancy, of doing nothing in particular, of lingering, and tarrying. It thinks of other kinds of exchange, other kinds of fields; fields which invite leaning and resting, reclining and lying down, which invite a drawing near, a caressing and rubbing; fields enabling a contemplation of the clouds becoming trees becoming houses becoming words. That is, fallow fields, fields of wonder, of pleasure and abandonment: fields of erotic rather than military manoeuvres.
5.5.0 Of Gardening

Could one say that art degenerates as it approaches gardening?  
Robert Smithson

The places configured by process thinking are then places other than those endlessly enclosed by standard masterplans and timelines. As Foucault suggested, these heterotopias could be thought of as gardens. For, as Williams Addams attests, the very nature of the garden places it outside the enclosures of institutions and representations, “its ephemeral, fugitive qualities and transient beauty are not susceptible to second hand translation in plans, photos, and models.”

Indeed, the garden is the apogee of ephemeral architecture: it is essentially of time and of the world, it is dynamic and transformational, it is evanescent and incomplete, it is sensual, delightful and affective. Indeed, not only can the garden be likened to the movement form of process thinking, but the activity of gardening itself, as a daily demonstration of a “careful relationship with the world”, models the situatedness, the disposition and the ethics of the practice of process thinking. As Mirko Zardini writes: “The Gardener is always in the garden, s/he is practically its prisoner. There being no distance between him/her and the garden, s/he cannot manipulate it visually from the outside, as a landscape designer would do. ‘S/he is forever occupied with watering, ridding plants of bugs, weeding and replanting, and the garden would cease to exist if s/he stopped… There is no temporal point where a goal is reached and completion is achieved. There is no completion for a garden.”

As an art of cultivation and curating, an art which knows change, transformation, growth and collaboration, perhaps this place making of process thinking is a form of gardening.

Of Landscapes-in-process

It would seem, then, that process thinking suggests a design of propagating, proliferating open systems, something which James Corner has described as “landscapes-in-process,” and something of this can be seen in the recent work of Gilles Clemente. Such a practice, eschewing all the enclosures and blandishments of traditional landscape architectural practice, would involve the design of time not as more significant than the design of space but would rather design space/time, and configure form and geometry and material as provocateurs and scaffolding for multiple processes of continuity and differentiation. This indeed would be a landscape of improvisation, encounter and affect.

This move through art, architecture, landscape architecture and into landscape-in-process traces the trajectory of the present work and marks its transition out into the world and into further works. And this is another story.
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