fashion + landscape

a bricolage navigation

A practicum submitted to the Faculty of Graduate Studies of the University of Manitoba in partial fulfilment of

MASTER OF LANDSCAPE ARCHITECTURE

by Lise Benningen

Department of Landscape Architecture
University of Manitoba
Winnipeg, Canada

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THE UNIVERSITY OF MANITOBA

FACULTY OF GRADUATE STUDIES

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BY

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A Thesis/Practicum submitted to the Faculty of Graduate Studies of The University of Manitoba in partial fulfillment of the requirement of the degree

OF

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[f. ACKNOWLEDGE v. + -MENT. An early instance of -ment added to an orig. Eng. vb.] 1. The act of acknowledging, confessing, admitting, or owning; confession, avowal. 2. Recognition, knowledge. Obs. 3. The act of recognizing the position or claims of; owning or recognition in a particular character. 4. A formal declaration or avowal of an act or document, so as to give it legal validity. 5. The owning of a gift or benefit received, or of a message; grateful, courteous, or due recognition. 6. Hence, The sensible sign, whereby anything received is acknowledged; something given or done in return for a favour or message, or a formal communication that we have received it. 7. Comb. acknowledament-money.

Acknowledgements

I am very grateful to my committee for all their insight and support: Karen Wilson-Baptist (Chair), Richard Perron (Internal) and Tijen Roshko (External).

I would also like to thank my friends and family for their support and encouragement during these eight years of post-secondary education. A special thank you to Nathalie for those much needed walks and to Guto, for all your patience and careful reading. It's over! (for now).

And to the funding bodies that provided financial support for the completion of my degree- *Social Sciences and Humanities Research Council, Manitoba Graduate Fellowship, National Aboriginal Achievement Foundation*- I am deeply thankful.

2. spec. A summary or epitome of a statement or document. Also attrib. 1528 GARDINER in Pocock Rec. Ref. I. I. 117 We send herein enclosed, abstracts of such letters as hath been sent to the pope's holiness. 1715 BURNET Hist. own Time (1766) II. 82 I will give you here a short abstract of all that was said. 1799 WELLINGTON Lett. (G.D.) I. 34 In the abstracts, it appears that the strength of the..forces consisted of 48,000 men. 1863 COX Inst. of Eng. Govt. Pref. 8 Copies or abstracts of State papers and records. 1867 SMYTH Sailors' Word-Bk. s.v. An abstract log contains the most important subjects of a ship's log. 1927 [see ABSTRACTOR]. 1959 L. M. HARROD Librar. Gloss. (ed. 2) 12 Abstract. I. A form of current bibliography in which contributions to periodicals are summarized... When published in periodical form they are known as journals of abstracts. 2. The individual entry. 1962 Lancet 19 May 1068/1 Have you ever tried doing abstracts? I once did {em} for about a year. It was the American articles that caused me the most anguish.

ad. L. abstract-us drawn away, f. abs off, away + tractus, pa. pple. of trah{ere}re to draw.

abstract

This *design* thesis explores bricolage as an alternative research methodology in design. It seeks to generate rather than reduce a relationship between two disciplines: fashion and landscape architecture. The bricolage map guides the research by elucidating linkages and divergences between formulated "fields": *fold, metaphor, dialectical image, hapticity and event.* Terrain vagues and fire escapes are site for accumulative interventions. More suggestion than answer, the findings are assembled through image and text within the bookwork. Enter.

The action or fact of illustrating. The sense-history is parallel to that of ILLUMINATION, the meaning 'spiritual enlightenment' being the first to appear. 1. Lighting up, illumination, enlightenment. Obs. a. spiritual (the earliest sense) or intellectual.b. physical.2. The action of making or fact of being made illustrious, brilliant, or distinguished; distinction. Also, An example, means or cause of distinction.3. The action or fact of making clear or evident to the mind; setting forth clearly or pictorially; elucidation; explanation; exemplification. b. With an and pl. That which serves to illustrate or make clear, evident, etc.; an elucidation, explanation; an example, instance.4. The pictorial elucidation of any subject; the elucidation or embellishment of a literary or scientific article, book, etc., by pictorial representations. b. An illustrative picture; a drawing, plate, engraving, cut, or the like, illustrating or embellishing a literary article, a book, etc.

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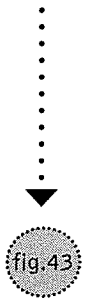


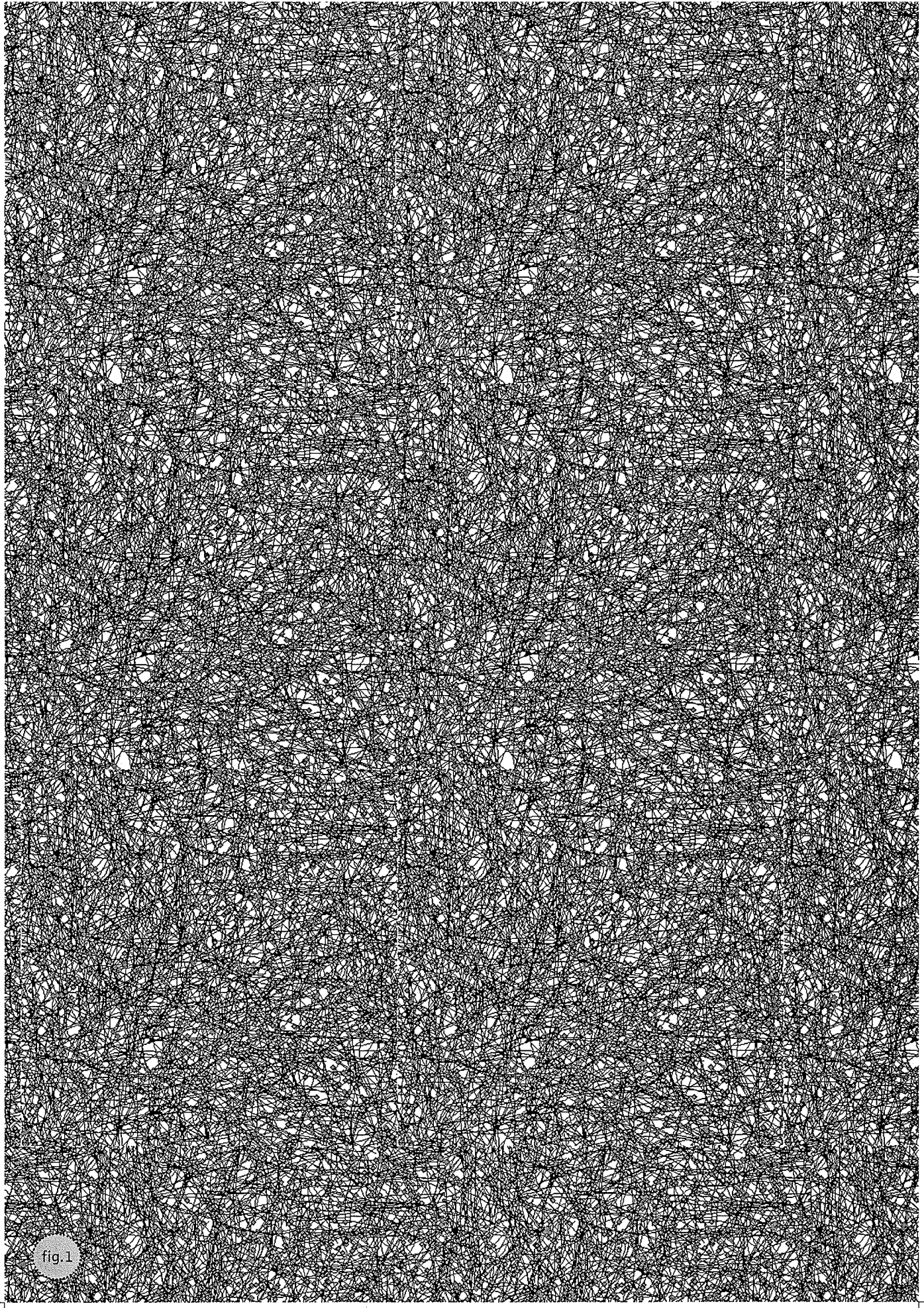


fig.1

Begin anywhere. John Cage tells us that not knowing where to begin is a common form of paralysis. His advice: *begin anywhere*

(Bruce Mau, 2004)

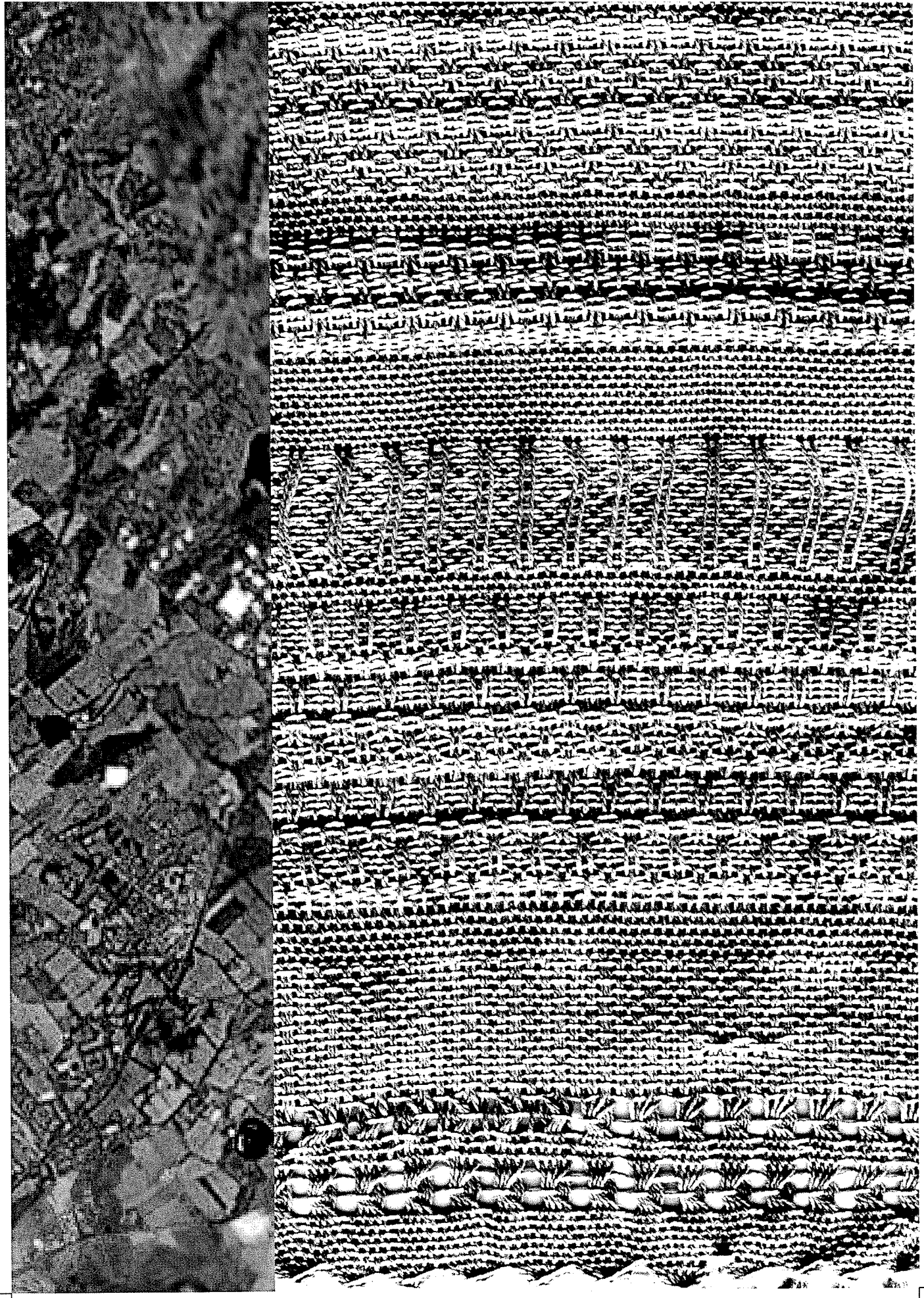
La. OF. façon, fazon, ONF. fachon (mod. Fr. façon) = Pr. faisso, It. fazione (the Sp. faccion is of learned origin):{em}L. facti{omac}n-em, n. of action f. fac{ebreve}re to make: see FACTION n.] **1.** The action or process of making. Hence, the 'making' or workmanship as an element in the value of plate or jewellery. Obs. **2.** a. Make, build, shape. Hence, in wider sense, visible characteristics, appearance. Said both of material and of immaterial things. arch. {dag}out of fashion: out of shape. Some of the earlier instances may belong to 2c. b. Spoken of as an attribute, that may be imparted and possessed; form as opposed to matter c. Face, features. Obs. [A very common use in OF.; perh. associated with face.] **3.** a. A particular make, shape, style, or pattern. Somewhat arch. b. esp. with reference to attire: a particular 'cut' or style. Cf. 8c, 9. c. A device, material or immaterial. Obs. **4.** Kind, sort. Now rare. Also {dag}in fashion to: of a kind to. **5.** a. Manner, mode, way, esp. in after, {dag}of, in, {dag}on, this, such a, my, his, etc. fashion. rare in pl.b. In depreciatory sense, after, in, a or some fashion: somehow or another, in a sort, tolerably, not too well. c. A method of doing anything. Obs. **6.** a. Mode of action, bearing, behaviour, demeanour, 'air'. Now rare. b. pl. Actions, gestures, 'ways'. Now rare. **7.** Outward action or ceremony; a mere form, pretence. Obs. exc. in Sc. phrase, to make fashion: to make a show, pretend. **8.** a. A prevailing custom, a current usage; esp. one characteristic of a particular place or period of time. b. In pl. often = 'Manners and customs' (of nations), 'ways' (of men); chiefly in phrases, to know, learn, see (the) fashions. Obs.bc. spec. with regard to apparel or personal adornment. **9.** a. Conventional usage in dress, mode of life, etc., esp. as observed in the upper circles of society; conformity to this usage. Often personified, or quasi-personified. (The first quot. may belong to 2 or 6.) b. Fashionable people; the fashionable world. c. high fashion (chiefly attrib.), haute couture; also transf. **10.** the fashion: a. The mode of dress, etiquette, furniture, style of speech, etc., adopted in society for the time being. to lead, set the fashion: to be an example in dress, etc., for others to follow. to be in the fashion: to adopt the accepted style. b. The person or thing that it is fashionable to admire or discuss. **11.** in, out of (the) fashion: in, out of, vogue or customary use, esp. in polite society; according or contrary to the customary rule or standard. Also to bring, come, grow into, go out of fashion. **12.** (man, woman) of fashion: {dag}a. (In early use often more fully of high, great, good fashion.) Of high quality or breeding, of eminent social standing or repute. [Cf. sense 4 and OF. gens de (bonne) façon.] This gradually merges into the current sense b. That moves in upper-class society, and conforms to its rules with regard to dress, expenditure, and habits. **13.** attrib. and Comb. a. Simple attrib. fashion-artist, -designer, -journal, -letter, magazine, mania, -model (so -modelling vbl. n.), show; fashion-conscious adj. b. Forming with preceding adj. a quasi-adj. or adjectival phrase. Obs. c. Forming with a preceding n. or adj. an adverbial phrase. Cf. -WISE. d. objective, as fashion-following n., fashion-fancying adj.; instrumental, as fashion-bound, -driven, -favoured, -fettered, -led, -minded, -ridden adjs. **14.** Special comb.: fashion-book, a book describing and illustrating new fashions in dress; fashion-fly, fig. one who sports in the beams of fashion; fashion house, a business establishment for the display and sale of high-quality clothes; fashion-paper, a journal of fashionable life; esp. a journal specializing in current fashions in dress; fashion-picture, a representation of fashionable costumes; fashion piece, Naut. (see quots.); fashion plate, 'a pictorial design showing the prevailing style or new style of dress' (W.); also applied to other kinds of fashionable display; fashion-timber, = fashion-piece. Also FASHION-MONGER. DRAFT ADDITIONS JUNE 2005 fashion, n. * fashion police colloq., a group of people enforcing a particular dress code; esp. (humorous) a notional group of self-appointed experts who habitually comment on the fashion sense of others, usually to condemn them for a perceived lack of style.* fashion victim usually depreciative, a person who slavishly follows trends, esp. in clothing fashion.

fashion

landscape

1. a. A picture representing natural inland scenery, as distinguished from a sea picture, a portrait, etc. b. spec. The background of scenery in a portrait or figure-painting. Obs. c. As adj. = OBLONG a. 1c. Also as adv. **2.** a. A view or prospect of natural inland scenery, such as can be taken in at a glance from one point of view; a piece of country scenery. b. A tract of land with its distinguishing characteristics and features, esp. considered as a product of modifying or shaping processes and agents (usually natural). **3.** In generalized sense (from 1 and 2): Inland natural scenery, or its representation in painting. **4.** In various transf. and fig. uses.a. A view, prospect of something.b. A distant prospect: a vista. (Cf. 2b.) c. The object of one's gaze. d. A sketch, adumbration, outline; occas. a faint or shadowy representation. e. A compendium, epitome. f. A bird's-eye view; a plan, sketch, map. g. The depiction or description of something in words. h. Other transf. and fig. uses. **5.** attrib. and Comb., as landscape art, book-plate, draughtsman, -lover, -work; landscape architect, a practitioner of landscape architecture; landscape architecture, the planning of parks or gardens to form an attractive landscape, often in association with the design of buildings, roads, etc.; landscape-gardening, the art of laying out grounds so as to produce the effect of natural scenery; so landscape-garden, (also as vb.) -gardener; landscape lens, a lens used in photographing landscape; landscape marble, a variety of marble which shows dendritic markings resembling shrubbery or trees; landscape mirror, = CLAUDE LORRAINE GLASS (Cent. Dict.); landscape-painter, one who paints landscapes, a landscapist; so landscape-painting; {dag}landscape-worker, a landscapist.

fig.2



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use, esp. in polite society; according to or contrary to the customary or standard

into, go out of fashion. 12.

good fashion.) Of high quality

(bonne) façon.] This gradual

current sense b. That moves

to its rules with regard to dress

artist, -designer, -journal, -letter,

b. Forming with preceding adj. a

fig.3

fig.5

fig.4

5

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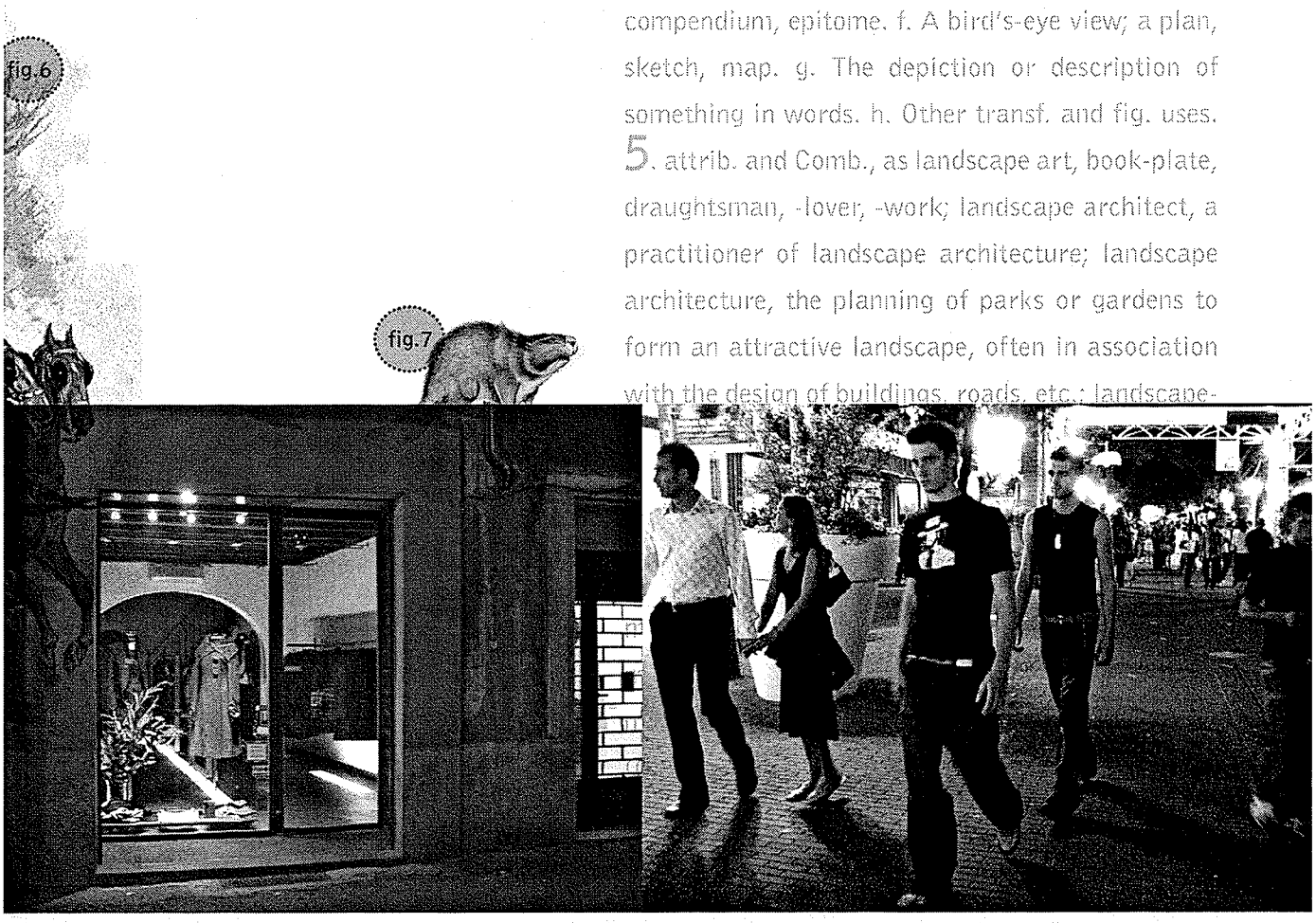


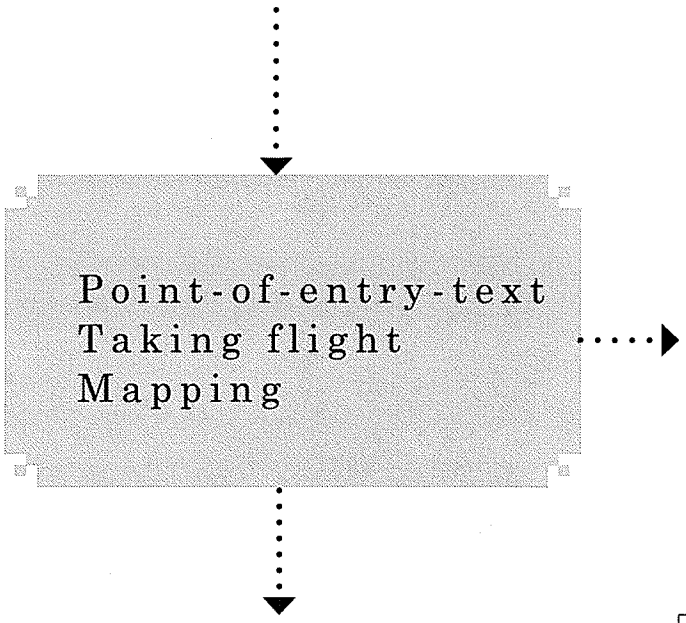
opening bricolage

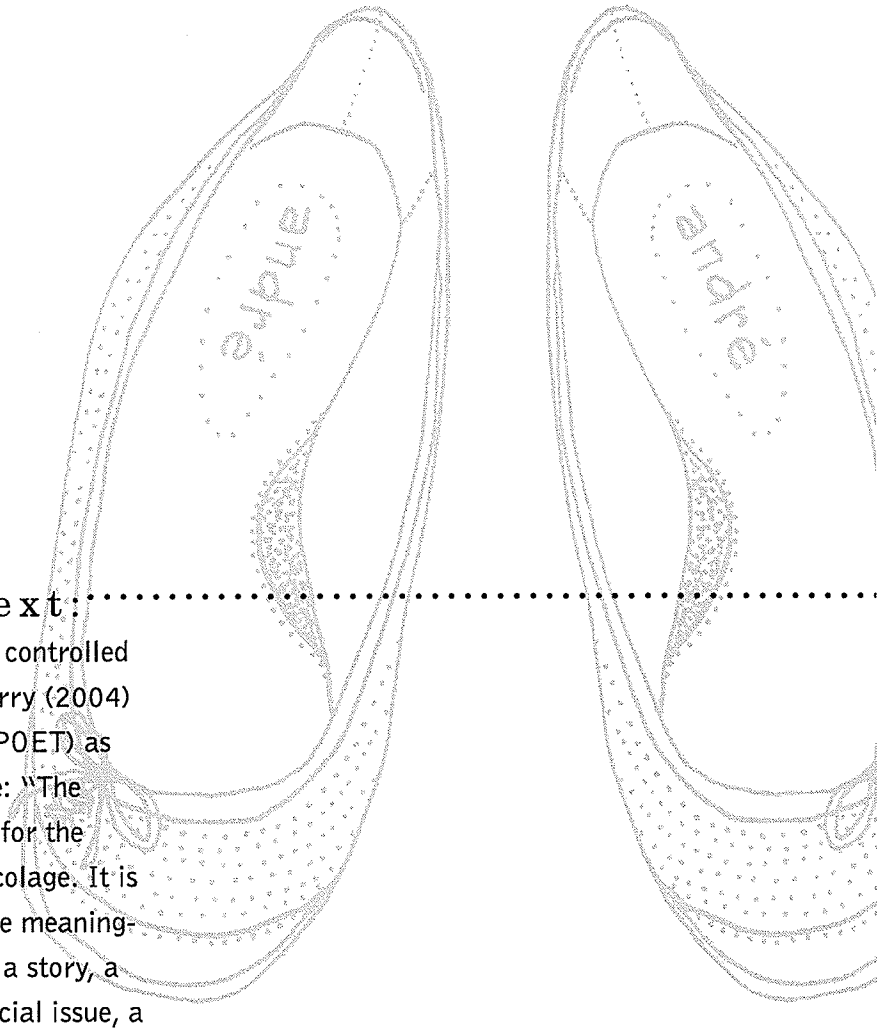
Bricolage is a French word that signifies an improvised way of putting things together. OED (2006) defines it as: *(in art or literature) construction or creation from a diverse range of available things : the chaotic bricolage of the novel is brought together in a unifying gesture. • something constructed or created in this way : bricolages of painted junk.* One who works in bricolage is called a bricoleur (masculine) or bricoleuse (feminine). In its most basic sense, the bricoleuse uses the means at hand, tinkering towards an art of making something out of what is already around. It was Lévi-Strauss that famously brought the term bricolage into the English language. His concept of bricolage was originally attributed with social anthropology, where it "originated in an understanding of the complexity and unpredictability of the cultural domain" (Kincheloe & Berry, 2004, 25). Lévi-Strauss recognized the complexity of human culture, yet his notion of bricolage was rooted a binary framework. He believed that the mind was inherently binary in its processing of information (Edgar& Sedgewick, 2002). This is a significant difference in intended sense of bricolage in this work. Rather than binary, the bricolage is multiple. It is a rhizome, constantly growing, shooting new stems in a lateral, non-hierarchical manner. It is not black and white. It is a full gamut grayscale with shots of colour. My understanding of bricolage is largely influenced by Kincheloe & Berry (2004), methodologists in educational research. Bricolage is the creation of an individualized structure. It is an active research method, reconstructed according to researcher and available tools. There is no checklist in bricolage. The bricoleuse enters as negotiator and understands the mercurial and unpredictable elements inherent to research. Bricoleurs are always engaged in uncertainty and variability.

This is a landscape architecture *design* thesis. But it also extracts experiences from a previous degree in Costume Studies, as

well as my long interest in fashion, both in theory and in construction. The bricolage, is, in a sense a method to fold and unfold these two experiences/educations. Someone once told me that a practicum/thesis should address a topic, subject or skill that you felt was lacking in your education. In this essence, the bricolage is a method to solidify experiences and knowledge that I know are intrinsically connected to one another. The bricolage is a way to expose these relations and connections; to show where the folds lie. It is important to keep in mind that the bricolage is a method of negotiation rather than blind following, to be called upon to help generate and structure ideas for design and research. Design disciplines are inherently interdisciplinary, drawing upon many disciplines to construct a body of knowledge. Moreover, keeping in mind bricolage's constructive origins- *to tinker, to make, to construct something out of existing*- clearly suits design work.

The challenge of bricolage is that it resists predetermined methods and procedures. It requires an openness that can be uncomfortable: "In many cases, the bricoleur diverges from the highway of efficiency and procedures of traditional monological research to engage different perspectives, readings, structures, processes, discourses, theories, methods, genres and so forth" (Berry, 2004, 107). It is not a linear process to be followed as recipe for research. This is not to say that the bricolage is without structure. As described by Berry (2004), "the structure of bricolage works inwardly, playfully, complexly and rigorously" (103). Bricolage must be designed by the researcher.



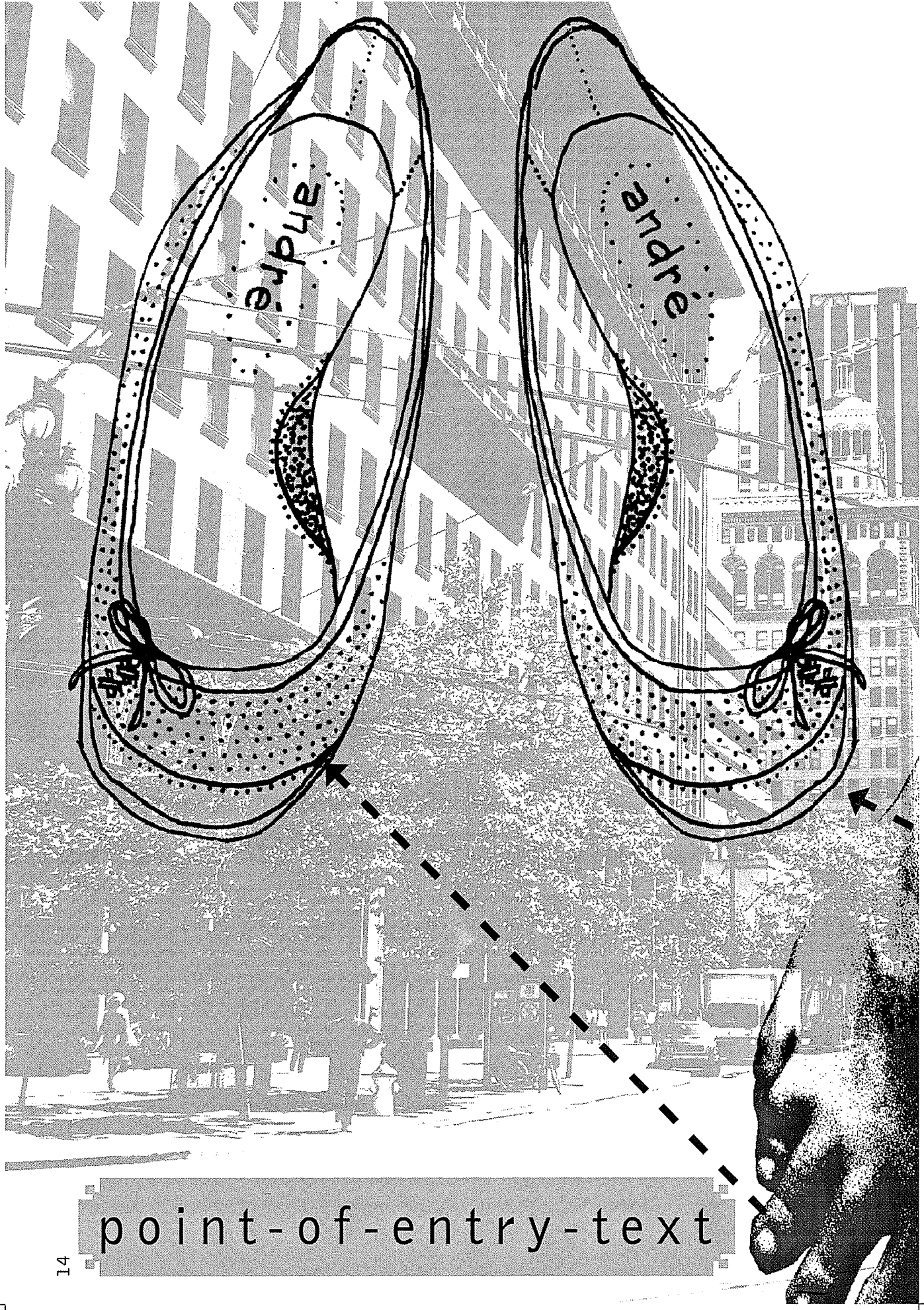


Point-of-entry-text:

The movement of the research is controlled by the bricoleur. Kincheloe & Berry (2004) refer to the point-of-entry-text (POET) as the main entry into the bricolage: "The POET acts as the pivot, the axis for the rest of the application of the bricolage. It is anything that has or can generate meaning- a picture, a book, a photograph, a story, a theory, a newspaper article, a social issue, a history, a healthcare flyer from the doctor's office, a classroom, a movie." (108). What is my point of entry into this bricolage? In its basic form, my point of entry was an experience of the city that occurred two years ago. Although this experience has become the point of entry to my research, it is preceded by many years of engagement with the subject that is loosely defined as fashion+landscape relationships. But it is this specific experience that reminds me of my engagement with my research. Narrative, spontaneous, banal- an everyday story, perhaps; but it is a pivotal one in my mind. The direction of the bricolage radiates from this point of entry. In this vector of entry, the bricolage had begun.

oakland, CA, july 2004.

i left the house that morning wearing those perforated white leather ballerina slippers from paris, which i had bought simply to annoy the most stuck up saleswoman ever encountered. cute, yes, but extremely uncomfortable. the stiffness of the leather cut into the back of my heel, which i knew of before i set out from the drops of blood i scrupulously tried to bandage. i remember exactly what i wore that day, the blue capri pants, the white sweater, the long tan coat, and a ponytail. i felt so audrey hepburn. but, once arrived to my bartstop i knew i could not go on walking like this for long...and to think that, once my subway ride was over, i had another 30 minutes of walking before i reached the office...what could i do, but take off my shoes and walk barefoot through the financial district of san francisco...this experience of the cold pavement, and the thought of all the germs coating my skin was more comfortable than walking in the shoes. the path of that day rereads in vivid sequence: the homeless person lying in the sleeping bag between the pavement and the building, the woman leaving a wrapped muffin by his or her side, the foggy murkiness of the morning blurring the path ahead of me. the car stopping to let me pass. the grass under my feet upon arriving in the levi plaza, the woman doing her tai chi in the frame of its hedges. the sound of the traffic on the embarcadero a distant hum. i did get to work; and i quickly hid the shoes under my desk and tried not to have to walk around too much. this was a peculiar morning, a different sort of experience of the city. but it is also the day i remember most about this quotidian journey ...the picture, colour, texture, temperature of the landscape are recorded in are recorded in more clarity than any other day of that summer. can fashion make one more aware of our surroundings? do physical cues help situate place?

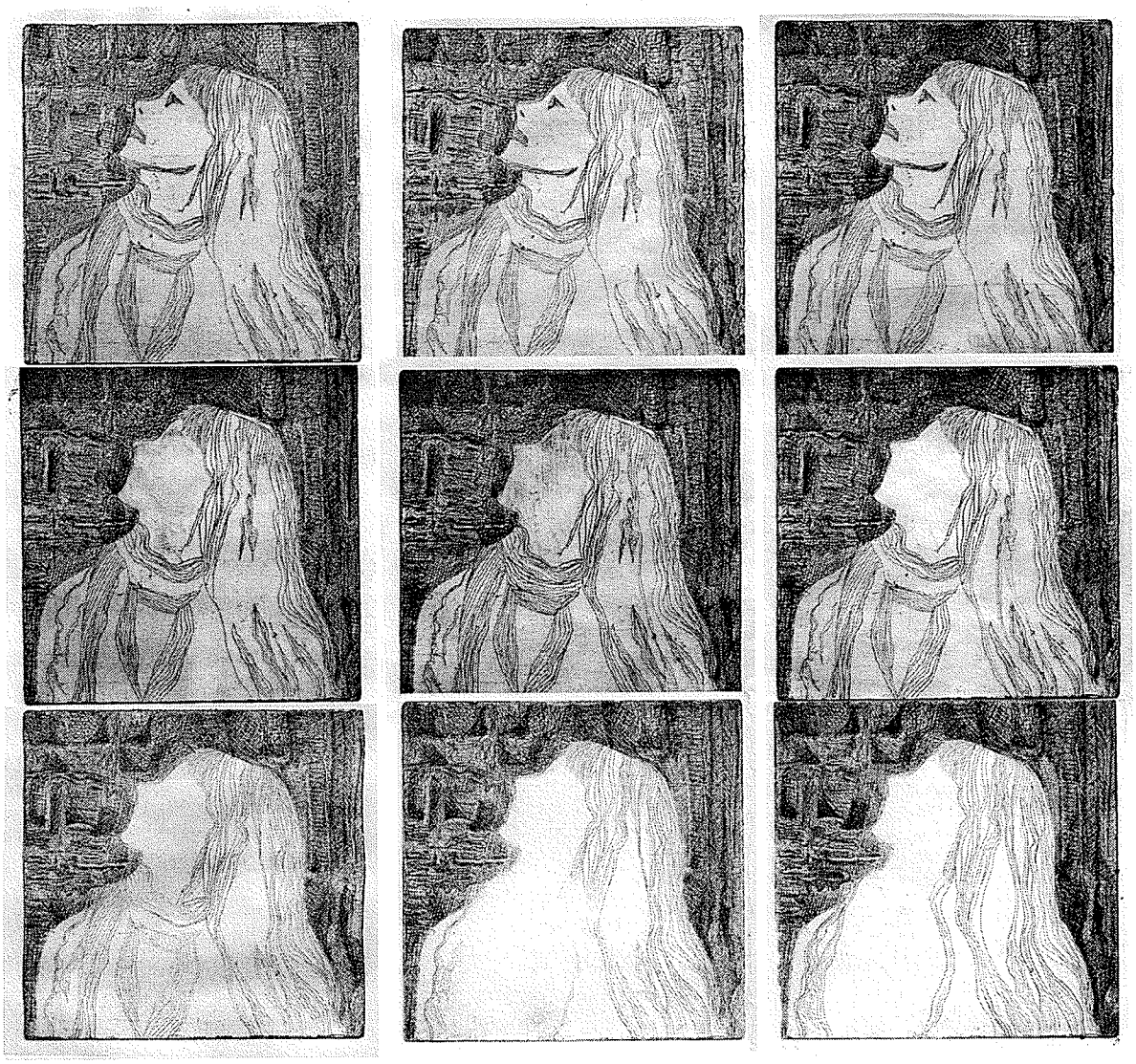


point-of-entry-text

figure

bricoleuse

positioning (balancing)



ground

bricolage

dissolving (contrast)

"Speak just the same. Because your language doesn't follow just *one* thread, *one* course, or *one* pattern, we are in luck. You speak from everywhere at the same time. You touch me whole at the same time. In all senses. Why only one song, one discourse, one text at a time? ..."

-Luce Irigaray

fig.8

Taking flight:

I did not know where the bricolage would take me. Certainly, I did not anticipate where it has taken me. In working with this process, I found the work of the French philosopher Gilles Deleuze (and his co-writer Félix Guattari) to be cogently aligned with bricolage work as well as with my initial train of thinking. It was Deleuze's work on the fold that launched the bricolage into a bewildering state of discovery, opening concepts and ideas beyond what I had originally set out. It is safe to say that it also brought a lot of confusion to the thesis. Of course, this is the point of research- to bring one towards a more enlightened state, to answer initial questions, and perhaps to generate more unanswered ones.

A Thousand Plateaus begins with the rhizome, a vegetal organism closely linked in concept to bricolage mapping described by Kincheloe & Berry. The rhizome, as opposed to the root-tree, grows horizontally with multiple

shoots, "a rhizome has no beginning or end; it is always in the middle, between things" (Deleuze &Guattari, 1987, 25). A rhizome is composed of lines rather than points and "operates by variation, expansion, conquest, capture, offshoots (Deleuze&Guattari, 1987, 21). Likewise, bricolage is a continuous looping, back and forth, where beginning is opened with a point of entry, but that point of entry is always changing, mutating, shifting towards something else. Thus, the bricolage, is, in Deleuzian terms always in the middle of things. The bricolage is built upon complexity, nodes, offshoots and multiple ways of getting towards becoming, rather than an end. The rhizome map according to Deleuze & Guattari (1987) could very well be applied to Kincheloe & Berry's bricolage map: "the rhizome pertains to a map that must be produced, constructed, a map that is always detachable, connectable, reversible, modifiable, and has multiple entryways and exits and its own lines of flight" (21). This echoes the idea put forth by Kincheloe & Berry (2004) that the entry into the bricolage (point of entry text) is constantly being revised, added upon or destroyed by employing multiple ways of thinking.

I have chosen to document my bricolage in the form of a book. There are some inherent challenges in working in book format. The biggest challenge is that the physical structure of a book has a beginning and an end, something that is not as evident in other formats, for example, a web site or a DVD. Bricolage has no beginning (even the point-of-entry-text is the continuance of something else), no clear middle or end, rendering it difficult to communicate within a format that inherently has a start and finish. Deleuze&Guattari (1987), in the very first page of A Thousand Plateaus, speak of the book as "lines of articulation or segmentarity, strata, and territories: but also lines of flight, movements of deterritorialization and destratification" (3). A book is an assemblage, and although its physicality may insinuate a beginning, middle and end, its contents are a mapping of a bricolage that rely on folding/looping rather than linear workings.

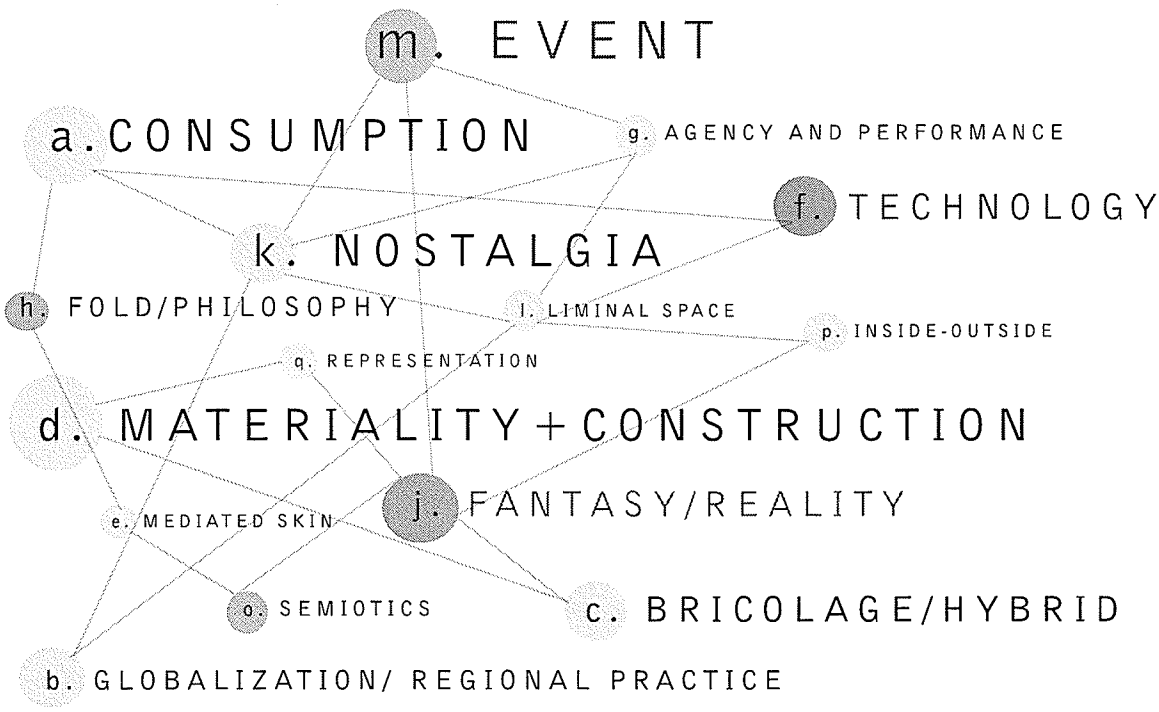
Mapping the bricolage:

The bricoleur must design his own map of movements. There are suggestions and guidelines, but ultimately, the map must be constructed by the bricoleur. My bricolage map started as a constellation structure and moved towards being a folded entity. This represented a shift from viewing the different fields as separate parts connected into a discernible whole (the constellation of field-stars) towards an understanding that there were no parts, but rather folds, and that everything was a process of folding and unfolding, and that new folds were always being discovered, and that the entirety of the fabric itself was always moving. I should mention that my thinking, although influenced by many, was largely inspired and guided by Walter Benjamin (attributed to the idea of constellation) and to Gilles Deleuze (attributed to folding).

The notion of field is relevant to both the constellation and the folding. The field is the critical connection between fashion and landscape. The field is the framework for unfolding. The field resurfaces in each node as the reminder of the context of the study; the persistence of the landscape in the work. The field is the spatial component of the map- the positioning of the context space for the unfolding of the bricolage. The field has come to signify the changing nature of the city, encompassing the processes of "infrastructure, network flows, ambiguous spaces, and other polymorphic conditions" (Wall, 2001, 234). The designer acts as a mediator of field, setting the stage for processes to develop over time, and imagining the conditions of the future. The field is not about boundaries but more about a dynamic process. Not all fields will be explored at length. That is not the purpose of this study- they are intended to remind me that other positions, texts, views do exist, even if I do not engage in them directly. It is a framework for not losing sight of the bricolage, a sort of compass in the deep woods. (Did I ever learn to use those things?)

navigation

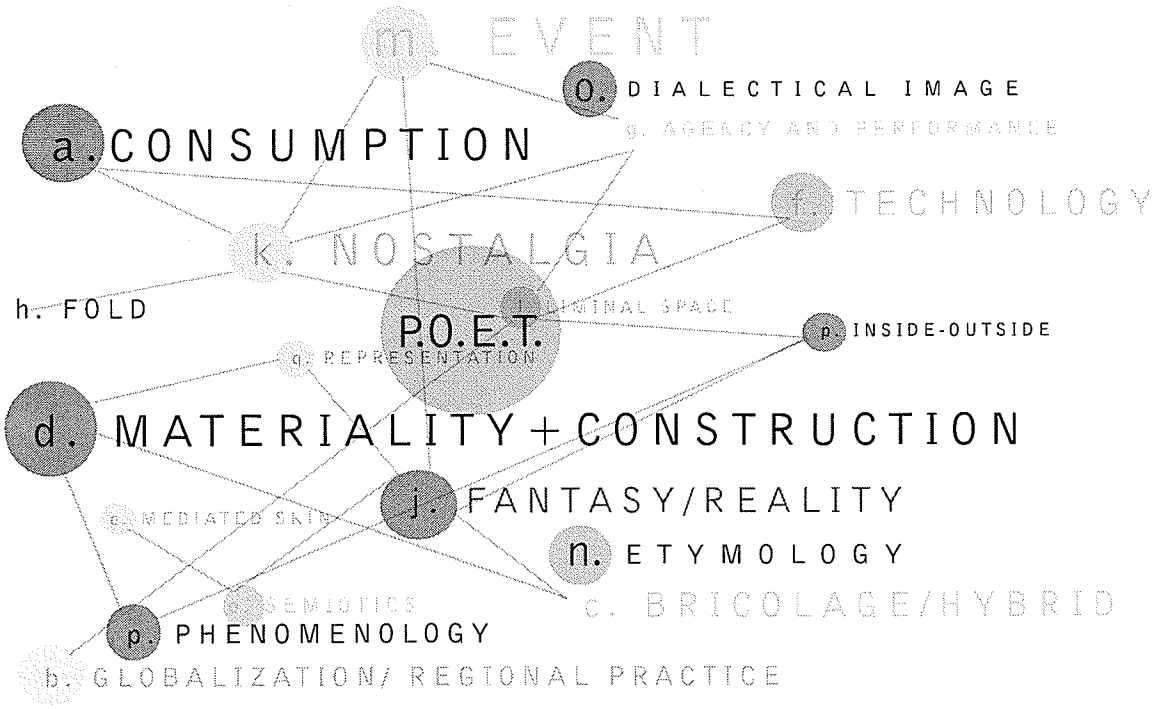
map



field constellations

preliminary presentation 17/12/2005

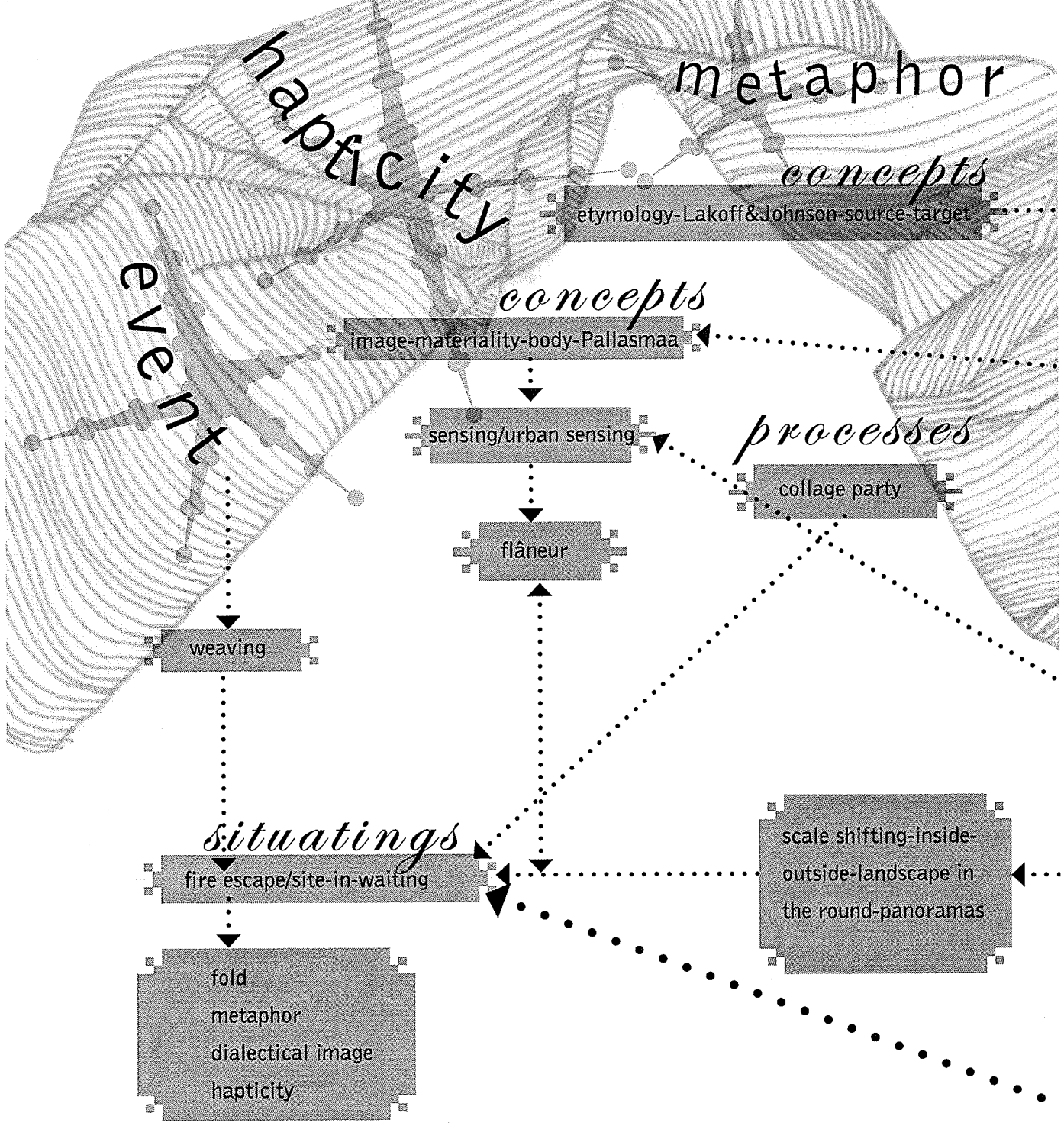
mapping shifts



field constellations

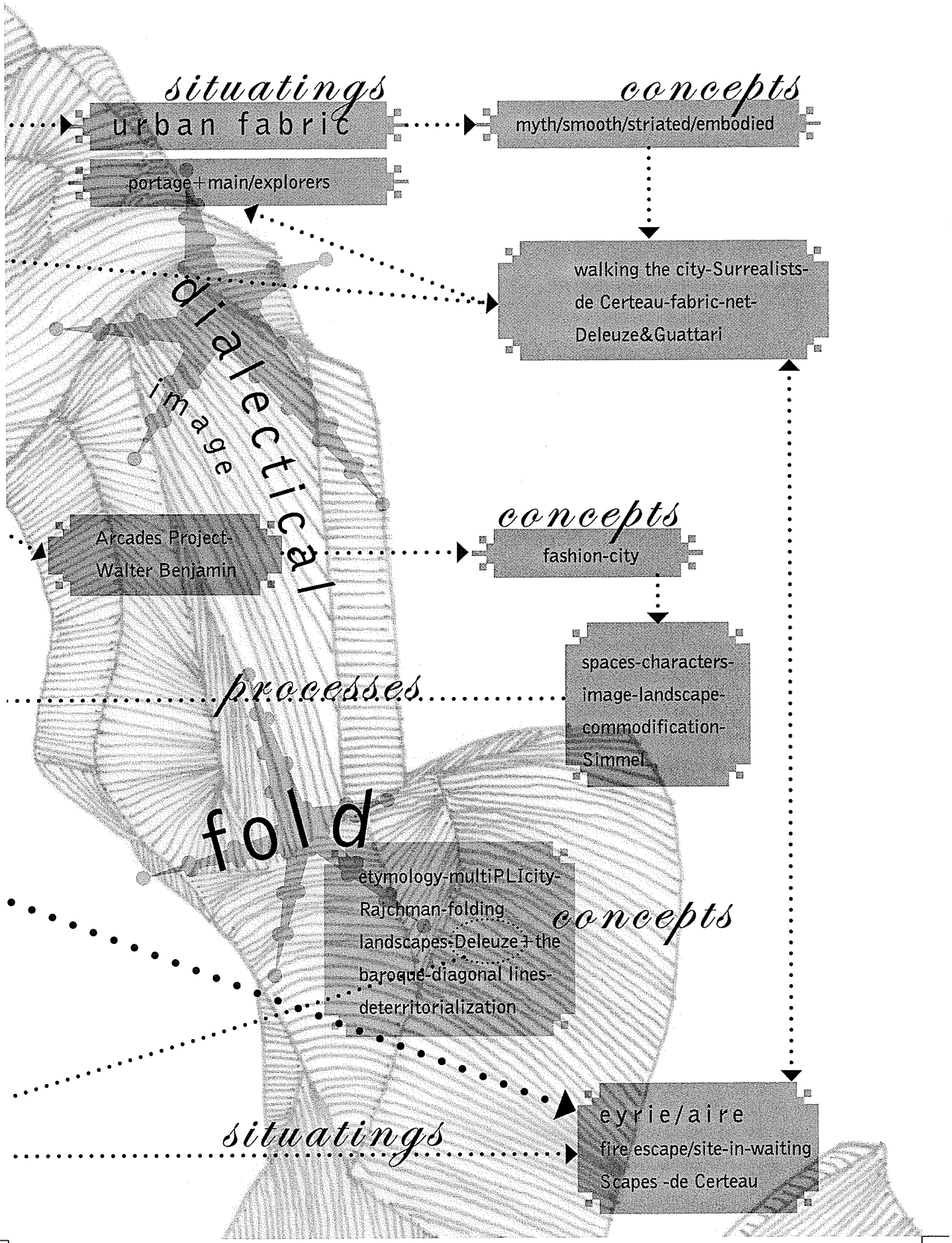
intermediate presentation 17/03/2006

Walter Benjamin, writing at the beginning of the 20th century in his philosophy of history, refers to the constellation as a way to make sense of fragments, where one fragment lights up another section, always placed in the context of its whole. It is up to the reader to reassemble and illuminate the fragments into a constellation. The constellations asks the bricoleur to take a parallax view, as its organisation begins to differ when viewed from different positions.



processes

D e l e u z e / B u n s c h o t e n :
tracing/erasure, mapping/origination, diagramming/transformation, programming/migration


situatings
urban fabric
portage + main/explorers
concepts
myth/smooth/striated/embodied
walking the city-Surrealists-de Certeau-fabric-net-Deleuze&Guattari
dialectical image
Arcades Project-Walter Benjamin
concepts
fashion-city
spaces-characters-image-landscape-commodification-Simmel
processes
fold
etymology-multiPLIcity-Rajchman-folding landscapes-Deleuze + the baroque-diagonal lines-deterritorialization
concepts
eyrie/aire
fire escape/site-in-waiting
Scapes -de Certeau
situatings

Some guiding notes...
background information

- situating vs. site
- situatings vs. situating
- pragmatics model for situatings

A word on flow:

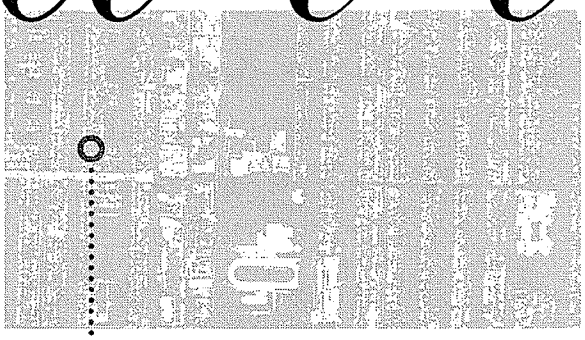
I have tried to establish consistency in each field. Each consists of a theoretical exploration and is continued into *application* of its concepts in a process of *situating*. The word site is avoided, for it is the act of situating as a reflexive action involving place, person and thought that best describes the reciprocity of text and application. Applications are image based. They are snowballs working through the text. However, two *situatings* recur throughout: the fire escape and terrain vagues (site-in-waiting), as developed through the fields.

S*itu*

settled as it is between parts of speech, somehow allows the noun site to be a verb and the verb situate to describe a broader condition or field within which architecture operates

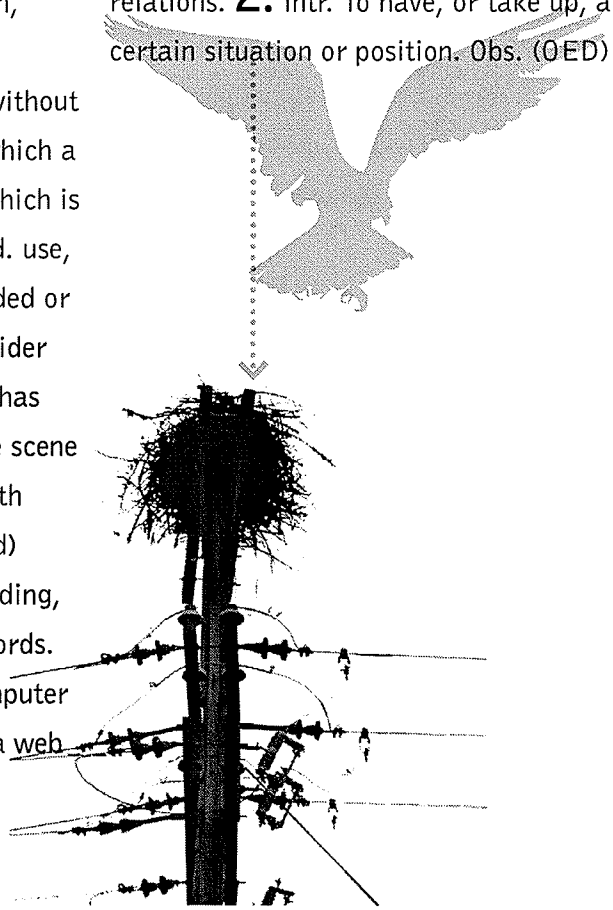
(Easterling, 2006, 11)

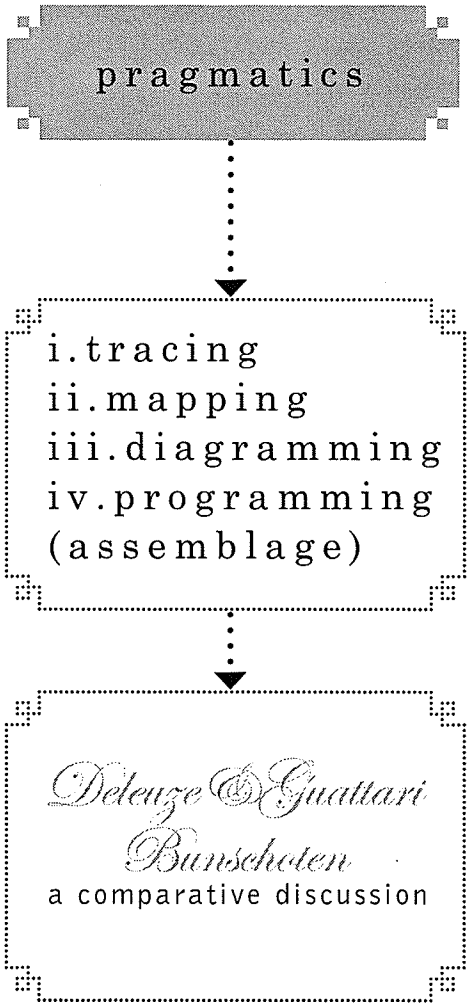
ating



site, n.2 **1.** a. The place or position occupied by some specified thing. Freq. implying original or fixed position. Obs. (common in the 17th cent.). **2.** a. The situation or position of a place, town, building, etc., esp. with reference to the surrounding district or locality. Occas. without article. **3.** a. The ground or area upon which a building, town, etc., has been built, or which is set apart for some purpose. Also, in mod. use, a plot, or number of plots, of land intended or suitable for building purposes, and, in wider use, a piece of ground or an area which has been appropriated for some purpose; the scene of a specified activity. Freq. in comb. with the first element indicating the (intended) use of the area as building, caravan, landing, launching, picnic (etc.) site: see these words. * Computing. a. The location of a computer or computer system, esp. one that runs a web server. (OED)

situate, v. **1.** a. trans. To give a site to; to place, locate. Now often fig., to establish or indicate the place of, to put in a context, to bring into defined relations. **2.** intr. To have, or take up, a certain situation or position. Obs. (OED)





In *A Thousand Plateaus*, Deleuze&Guattari (1987) construct a model for pragmatics to study the *regimes of signs* (semiotics) based on *tracing* (generative), *mapping* (transformative), *diagramming* (potentialities) and *programming* (assembling). Pragmatics, an area of linguistics dealing with the space between the meaning of what is written and what is said, is concerned with situating of a context. Context as socio-spatial construction suggests that the pragmatics model is relevant to design disciplines. The sequence of tracing, mapping, diagramming and programming are not linear, step-by-step instructions, but rather guides that are always being plugged into one another, reversed, turned inside out and stretched to accommodate different needs.

Pragmatics

Further, I stumbled upon lines of concurrence of Deleuze&Guattari's model with Bunschoten's (2001) architectonic model of *four processes*, a "framing device to filter out emergent phenomena" (167). The processes of *Erasure, Origination, Transformation*, and *Migration*, are orientated to understanding the complexities of shifting urban dynamics. Bunschoten's model helps to resituate the pragmatics model in a spatial realm, together re-territorializing another process altogether. This is bricolage at work.

i. Erasure/Tracing

Erasure is the process of taking something away. Tracing is the process of taking

something from one context, situation and repeating it anew, in another situation/ medium. In tracing, erasure occurs in transfer. Paradoxically, this same erasure is cause for something new to emerge. In this act, tracing sits close to the edge of transformational aspects of a map. Erasure implies the disappearance of processes, things, ideas. Tracing is a way to record erasure. Whereas erasure is a condition of void, tracing is a process. A void is an opening up for something new. Erasure is related to deterritorialisation, and can become a condition of its processes. Tracing allows the existing surface to emerge, in whatever form it appears, but it does not transform. Tracing is a guide for seeing the fabric change direction, but mapping/ cutting constructs something anew. Deleuze &Guattari (1987) warn not to resort to binary distinctions between tracing and mapping. They are different, but not opposite, they exist in conjunction with one another: maps are traced, tracings can be mapped.

ii. Origination/Mapping

To map is to transform tracing, to experiment with its findings (taxonomies, classifications). Likewise, origination is the occurrence of something new, where transformation occurs and a shift towards a new condition arises. Origination looks at the past processes of erasure in its totality. Traces of the erasures can give indication of a pattern or even a line of flight. In concrete terms this could mean a developer buys a piece of land sitting vacant for years for a condominium development. Or, seeds of aspen begin to colonise a disturbed piece of soil. Again, the condition of origination can be discovered through the act of mapping. Mapping represents the regime of signs and considers their relations (Deleuze&Guattari,1987). A regime of signs is a semiotic system. (Bonta &Proveti, 2004). There is no one single regime of signs, as they are constantly mixed and transformed. Mapping is the creation of a circuit for the regime of signs, allowing them ways out, and in. Maps are connectable, intermediaries between the tracing (what is there) and the diagram (what could be there).

iii. Transformation/ Diagramming

A transformation is an exchange among elements over a particular period of time. (Bunschoten, 2001). A transformation is always about a continuous change. Diagramming, according to Deleuze&Guattari (1987) "plays a piloting role" (142). The diagram is not representational; it is constructive, it creates a "new type of reality" (142). Thus, diagramming upon transformation allows the revelation of elements contributing to the transformation to be extracted and combined with one another. Diagramming allows the transformation to move towards something new, unforeseen, but based within its given processes. For Bunschoten (2001) diagramming is an important tool for abstracting

processes, allowing them to be re-assembled in different contexts and programmes: "Diagrammatic tools describe basic processes of a dynamic environment and aid the simulation of the relationship between what we call proto-urban conditions () and the nature of change in an urban site" (163). The usefulness of the diagram lies in its ability to break down complex phenomena and processes in such a way as to not lose the transformational changes occurring, but to understand them better.

Diagrams are not things to be realized like plans, sections and elevations, but are potentials for something that is unknown. Thus, a diagram is fluid, not static. It is concerned with processes, tensions, potentials rather than semiotics. A diagram maps multiplicity, drawings lines to humans, objects, desires, but taking flight from their materialities into their abstractions.

The diagram follows lines of flight out of the materialities of the regime of signs. Thus, experimentation, chance, movement is brought into the diagram. The experiences of navigation, the contact with the real are part of mapping potentialities, diagramming. Diagramming is the creation of new insights derived from experimentation into the map. Simply, the diagram is "a tool for learning how to see, how to reason, and how to narrate" the potentials are formed from immanent processes and their lines of flight (Osborn, 2005, 1). Included in these immanent processes are disappearances, shifts in energy and perception, flooding, policies, desires. In this sense, diagramming can be highly subjective, but concretely rooted in the mapping of the site and place: "The diagram outlines a trajectory, and introduces the landscape. It provides a narrative structure for traversing the landscape along a vectored trail. But the individual researcher must still walk the trail, and the discoveries of that trail arise from critical, careful, and conscientious marking of space they discover" (Osborn,2005, 19).

Diagramming is a more elusive territory than that of the semiotics of mapping because it considers things and processes that are not clearly visible. It is also about elucidating a subjective association. Thus, within the abstraction of the diagram is a firm anchor towards narrative. The diagram is not so concerned with reality, as with discovery: "As representations of narrative processes and discovery principles, we may borrow their spatial reasoning and run new blends. The spatial topologies of diagrammatic representations place us upon a trail. But these are not records of trails that have already been walked, interpreted, and associated. They are, rather, trailheads opening into unexplored territory. Equipped with navigational aids of diagrammatic thought, we venture off, in search of new directions and new stories" (Osborn, 2005, 24). In diagramming, the subjective element of situatings comes out to play in the map/tracing. Assemblages begins.

iv. Migration/ Programming

Programming is the outline of assemblages. What constitutes an assemblage? It is not the act of putting together pieces from instructions- as in the construction of a predetermined Ikea chair or table. Rather, an assemblage is composed of heterogeneous pieces. The critical factor is that there must be a relation among these pieces, one that expresses something about the entire whole. Assemblage is closely related to the DG term consistency, defined as a heterogeneous collection with systematic emergent behavior: a swarm of birds, a pack of wolves are straightforward expressions of assemblages. They differ from the Ikea chair because they are continuously *becoming*. While we may be able to see the formation of a swarm of birds, their actual assemblies are too complex to comprehend at glance. But, according to Stivale (2005) the important thing about assemblages is that "we do not know what an assemblage is until we know what it can do" (78). What can a swarm of birds flying in a "v" shaped formation do? - conserve energy and keep track of each member, a self-regulating system, both individually and collectively.

Deterritorializations are the basis on which assemblages are formed. They should be considered as the primary element within which to sort and engage: "one should look to the openness to novelty of each assemblage, the way it invites new connection with other assemblages" (Bonta&Proveti, 2004, 55). Assemblages work "artificially and naturally", linking bodies and signs (Deleuze&Guattari, 1987, 406). It is a 'machinic' act, and gives form to the diagram, a way to "distribute everything and bring a circulation of movement with alternatives, jumps, and mutations" (Deleuze&Guattari, 1987, 147). The continuous movement of the assemblage is analogous to Migration, where the deterritorializations occur perpetually, leaving one situation for another, leaving only perhaps a trace of its temporary stay. Deterritorialization and Migration are both a moving from one place to another, a process of leaving. In both, the act of leaving is continued with the act of landing, insertion, "assertion, integration, transformation, assimilation" (Bunschoten, 2001, 169).

How do assemblages and territories relate to the current project? If the fields are in fact territories, they are then already the result of an assemblage: "assemblages create territories" (Wise, 2005, 78), which are involved in another assemblage, as assemblages work on a multitude of scales. My "final" assemblage is then poised to be assembled yet again, perhaps by myself in another context (in a practice setting) or perhaps by another practicum student. Thus the assemblage is constantly being assembled and disassembled. The territories themselves may shift completely, but they will still have similar traits to this assembly.

Nothing

Flexible structure?

The challenge remains on how to provide a structure to look at spatial conditions, but not be trapped in a fixed recipe. The structure is meant to guide, always remaining open to changing conditions. For this dialogue to unfold itself, it must be worked through in immanence. In the pursuit of complexity, multiplicity and indeterminancy, design is posed a cogent question. Is the role of design to simplify ideas into one fixed representation? Hiller (2005) speaks of a theoretical direction in planning based on the indeterminate, flexible mesh of Deleuzeoguattarian philosophy. She acknowledges the inherent contradictions in constructing an open, flexible response to planning/design issues while trying to communicate those ideas, which, to some extent must involve some sort of temporary fixing, stabilization of itself. In her quest to bring the "magic" back to planning/design, a certain guideline is created: to experiment in spatial investigation, to be open to indeterminacy and not fall back into order, to look for and strive for emergent conditions rather than fixed ones, and to not be afraid of foregoing certainty (a pre-defined way of approaching the design) for uncertainty, multiplicity, complexity, and intuition. One can try...

ever begins

"...proceeding from the middle, through the middle, coming and going rather than, starting and finishing.

(Deleuze&Guattari, 1987, 25)

field: *f* *o* *l* *d*

fold n. **1.** a. The surface of the earth; the ground. b. Dry land; the earth, as the dwelling-place of man. in, on, upon fold: on the earth; often as a mere expletive. **2.** A country, district, land. **3.** Comb., as foldsitter, of the hare: one who sits on the ground. **4.** A pen or enclosure for domestic animals, esp. sheep. **5.** fig., esp in a spiritual sense. **6.** A bend or ply, such as is produced when any more or less flexible object is folded; one of the parts, or both of them together, which are brought together in folding; spec. (see quot. 1882). In early poetic use, in fold, of rich fold, is a formula often introduced with little meaning in descriptions of costly garments.
(OED)

pli (pli) n.m. **1.** Partie d'une matière souple rabattue sur ell-même et formant une double ou une triple épaisseur. *Les plis d'un éventail. Jupe à pli.* plissé. **2.** Ondulation (d'un tissu flottant). *Les plis des drapeaux déployés dan le vent*- Movement (de terrain) qui forme une ondulation. *Un pli de terrain.* plissement, repli. **3.** Marque qui reste à ce qui a été plié. pliure. *Faire le pli d'un pantalon, le repasser.*- FAUX PLI ou, absolt, PLI: endroit froissé ou mal ajusté; pliure qui ne devrait pas exister.- Loc. fam. *Cela ne fai (ne fera) pas un pli, c'est une affaire faite.* **4.** MISE EN PLI: opération qui consiste à donner auz cheveux mouillés la forme, la frisure qu'ils garderont une fois secs. permanente. *Elle s'est fait acquérir une mise en pli.* **5.** Loc. PRENDRE UN (LE) PLI: acquérir une habitude. *Elle a pris un mauvais pli.* **6.** Endroit de la peau qui forme une sorte de repli ou qui porte une marque semblable; cette marque. *Les plis et les rides du visage.* **7.** Papier replié servant d'enveloppe. *Envoyer une message sous pli cacheté.* **8.** Levée aux cartes. *Gagner le pli. Faire dix plis.* repli. (Robert)

centre back fold

fold

Thinking about thinking in:

It is not so much about thinking about the fold that it is about thinking in the fold that brings the fold into being. The fold is continuous and infinite, a surface of matter twisted and inflected, with large folds containing infinite multitudes of small folds. Bonta&Proveti (2004) describe matter according to Deleuze&Guattari as a "material endowed with (self-organising and potentially creative) forces. (111). The fold is not a boundary, it is a "focus away from things"-things such as stable and fixed points. The fold is always in movement, making and recreating itself, as much as the fold is engaged. Becoming, a liminal condition residing somewhere in the interstices of the folds, begins by moving with the continuous process upwards of the folded surface. It is a double agent process: folding the unfolding and vice-versa.

From the fold we learn that knowledge are not separated into parts, but are folded, connected by a fluid and always mobile surface. The development of the field constellations (see introduction) is analogous to a folded process, where the desire to maintain multiple perspectives lead to a need to move away from the concept of parts towards the gradual folding and unfolding of the larger fabric of fashion&landscape. The fields are not isolated parts as they constitute a whole, extending and contracting from each other together. The fields identified as part of this work constitute a selection of encounters with the fold, portals into this piece of fabric that keeps growing, this question that I keep coming back to, this relationship between fashion&landscape/architecture. The fields are folds. And their relationship to each other is always proximate, imbricated, colliding, reversible.

Etymology:

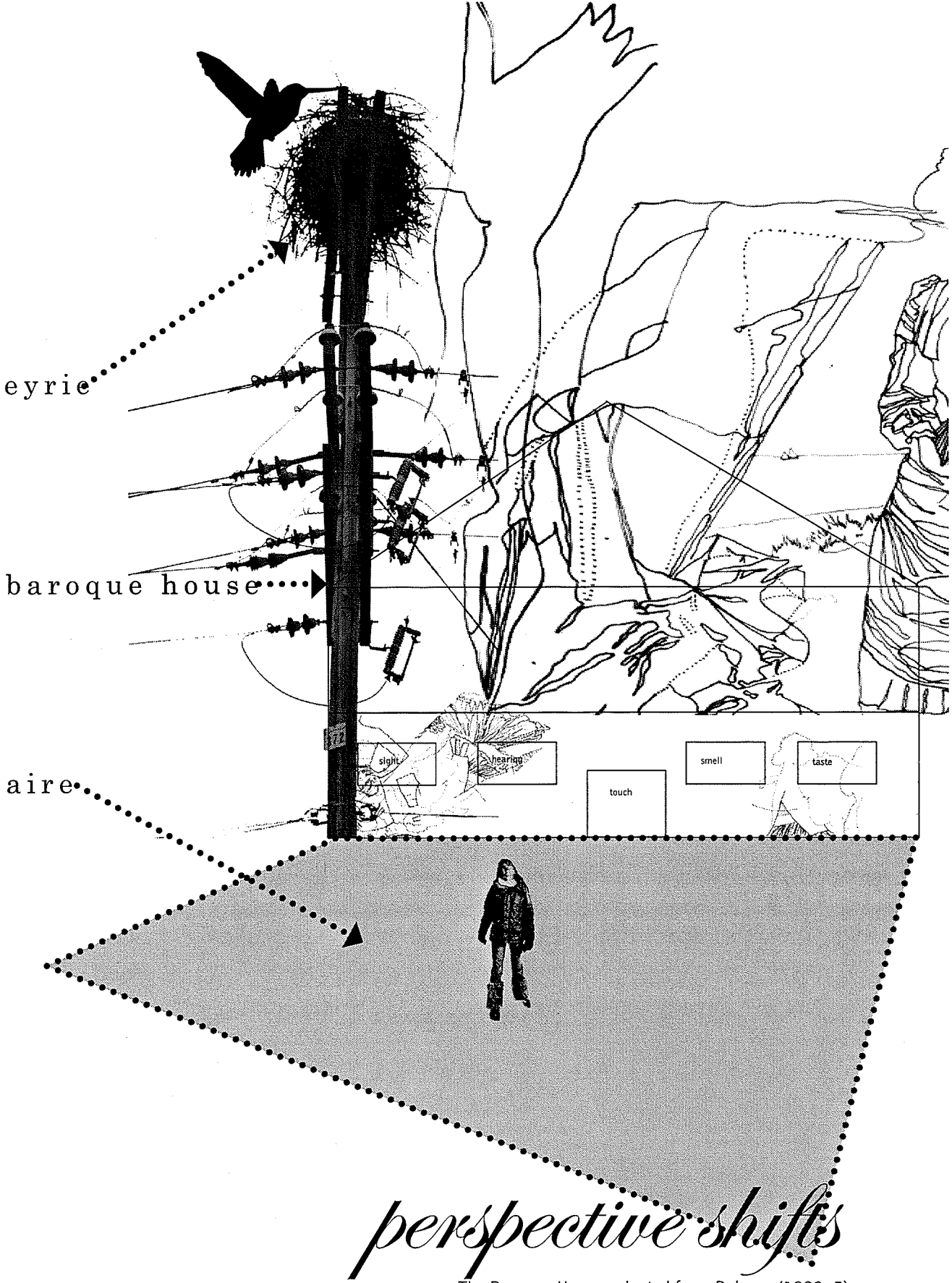
Folding is a tool, among others, of fashion. It is also, according to Bunschoten (2001) an out of fashion term in architectural discourse. Luckily for him as, in its outmoded state, it can thus "be restored to being a useful metaphor." (49). To **fashion** (verb) is to make: to bring together pieces into a whole, to manipulate a surface, to cut, and to fold. Folding by way of darting, pleating, gathering, and hemming, folding is characterized by a change in surface direction. A fold in the material sense is made to give space (pleat, gather), give shape by folding away space (darting) or to make an edge (hemming). Fundamentally, the fold is a spatial entity; extending beyond the edges and spaces of fabrics covering the body; the fold is the skin itself- of the body and land. The fold is the continuous wave breaking on the fold of the shoreline; the fold is the change in the surface of the earth- where peaks emerge out of plains. Ground/land is the first meaning of the fold, derived from the Old English folde, the "dwelling place of man **in, on, upon fold**" (Oxford, 1989). The fold is probably related to field, "ground" and "open land", or even "the territory belonging to the city":1572 J. JONES Bathes of Bath II. 11b, The hot wellse, in the fielde of Padua. (Oxford, 1989). Taken from a French etymological root, the "pli" brings an altogether different perspective to the fold. From the suffix plex and plic, the words complexity, perplexity, complication, implication are revealed: "Explication-implication-complication form the triad of the fold" (Deleuze, 1993, 24; Rajchman, 1998). Thus, pli carries with it an entirely different sense from its English counterpart. The grounded sense of the fold as field is thrown into the field of perplexity. But this is also the field of the virtual, meant in the Deleuzian sense of unrealized potentials, more so than a possibility, as the virtual does exist, meant as the uncovering of what multiplicities already exist, where folds reveal potential configurations, where interventions in the urban field are seen as a way to un-think boundaries, a liminal process of transformation.

The baroque house:

Launching (hurl a missile, discharge with force) oneself into the philosophical space of Gilles Deleuze, the concept of fold is given exploration as the single subject generated in a multiplicity of situations: The Fold (1993). The Fold is a re-reading of the German philosopher/mathematician Gottfried Wilhelm von Leibniz, whom Deleuze considers the most representative of a Baroque philosophy. Deleuze finds the fold in Baroque art, music, fashion, mathematics, bodies and architecture. A central analogy illustrating the differentiation of the fold is the Baroque house. Composed of a first and second floor, a fenestrated first floor of matter and windowless second composed of flowing folds of fabrics. The soul is the second fold of the house, folded above the body and material world of the main level, but never exclusively, for leakage always occurs between the two levels. The house is a model of the world, a "world actualized in souls" and "realized in bodies". (Deleuze, 1993, 120).

The fold is about a rethinking of the "point of view, of perspective, of conic sections, and of city planning". (Conley, 1993,xi). The resituating of point of view is embedded in the application of the physical situating of the eyrie as point of reflection and action. The eyrie, like the baroque house, has two meanings, translated into levels: ground and raised. An eyrie is an elevated nest of a bird of prey. It is a perch to which to fly to see the world from above. It is a safe haven. Urban eyries are often found on the top floors of buildings, perched on the edge, overlooking the city. Fire escapes are physical access lines that potentially bring bodies upwards as much as downwards, acting as virtual eyries. Conversely, the French counterpart to eyrie is aire. Defined as a planar surface, bounded and limited by some means, the aire exists on the ground surface. In mathematical terms it is equivalent to the definition of area. Literally translated it is defined as "more or less an extended area occupied by some beings, a site for some activities, some events. A field. A zone." (Petit Robert).

The eyrie/aire are positions as well as situatings. They provide different kinds of perspectives to concepts, ideas and designs. Like Deleuze's Baroque house, "the two floors are and will remain inseparable; they are really distinct and yet inseparable by dint of a presence of the upper in the lower. The upper floor is folded over the lower floor. One is not acting upon the other, but one belongs to the other, in a sense of a double belonging." (Deleuze, 1994, 119). The eyrie and aire are in constant dialogue, connected by lines of flight and reterritorializations. As Rajchman (1998) reminds us, the fold is no longer about the Baroque house. It's about the now: the city.



perspective shifts

The Baroque House, adapted from Deleuze (1993, 5)

Urban folds:

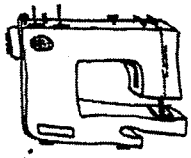
According to Rajchman (1998), the urban surface is a folded entity of intersecting multiplying complexities: "the city, in its intervals and imperceptible holes is thus always virtually radieuse; and that is why the free folding of its fabric is always illuminating." (26). Illuminations are key to the fold; reflections of light dance upon folded surfaces, offering temporary points of entry. Entries precipitate and move the fold along, opening and unfolding the implications of their thoughts and actions. For it is in the act of folding that something is revealed, a new relationship is created. Illuminations, light dancing on the surface of the fold, are never static, always moving, shifting, and complicating desires to grasp their surfaces. It is exactly this indeterminate state that makes the act of folding, the thinking and making in the fold so challenging. In folding, there are is no one end result, no final fixed "design", only virtualities that continuously change and bend according to desires. Folding is never an end, for it never stops folding, never stops complicating, never stops this shifting illumination. As Rajchman (1998) states: "It is the multiple complications in things that illuminate or clarify, redistributing what may be visible and what obscure." (25). Shifting of the visible and obscure folds of the city occur in the fault lines of social, political and economic surfaces. The city and its shifting desires bend upon fold upon fold the urban labyrinth. Rajchman (1998) speaks of the contemporary city inhabitant, one who increasingly dwells "in the intervals, where new foldings arise to take our forms of inhabitation in new and uncharted directions." (31). To fold back the question on itself again, this form of interstitial habitation wraps back to the habit[ation] of fashion, its field[fold] of the urban landscape, and the dual potential of eyrie/aire as elevated nest/ open field.

Aii: Zooming in on the thresholds of three different landscapes, positioned on the dynamic curved line of the shore's edge, the housing development a composition of geometrical volumes, the wetland a scratched over cloud, the composition enters yet another territory. I work hard to get the volumes to float above the ground level, scraping, burnishing, adding lines to bring these shapes back to life after a flattening transfer through copper. The edges of the plate are made less severe after being eroded in the acid for 6 hours. Small surface through the copper, the landscape is made even stranger than before. Illuminations are found in the highlight of the waves, certain tops of houses and in the washed out consistency of the wetland.

a bricolage *exercise*

Where does one begin? Anywhere is usually the best place. Anywhere is never random, is always situated and formulated and given shape by thoughts both conscious and unconscious. Beginning in playing is generally a productive place to begin. There are no expectations other than to make something, to explore something. Surprises are welcome. Processes are spontaneous, but always in a considered, allowable spontaneity. I record these processes, and find the following entry: "I don't know where to bring these, or even if this connection is valid. Seems too literal, too much more space looking downwards. Is this a realm of pattern-making?" There is always a certain element of fear and doubt when embarking in a bricolage process. But the important thing to remember is that although the answer may not be known, and that it may never be known, playing as a form of bricolage is integral to the development of that thought process. In the sewing machine I decode a tool for un-thinking, for making, piecing, perforating, connecting, joining, piercing, threading and line making. In my sample books from my costume studies classes I find a vocabulary that I haven't much used in the past few years: different types of stitches, pleats, seams and hems. In my current educational experience I find representations of landscapes, coded with meaning and impact.

a

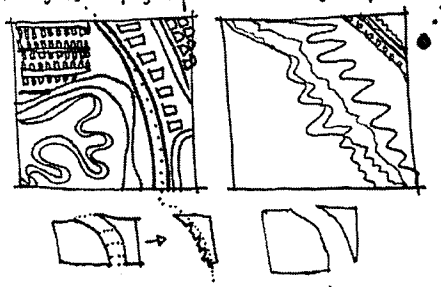


landscape architecture:

a tool for un-thinking, for making
perforating, connecting, joining, pl
threading, line making.

image 1: san diego wetland with housing development & parking lot, cut by highway

image 2: beach shoreline in mexico with some housing and bit of highway



notch:
to sew curve onto → flat

righsidestogether
SEW-

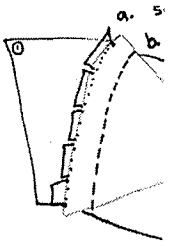
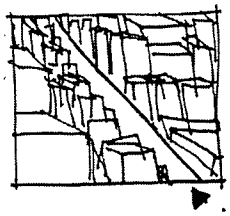
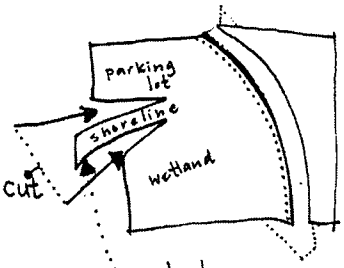
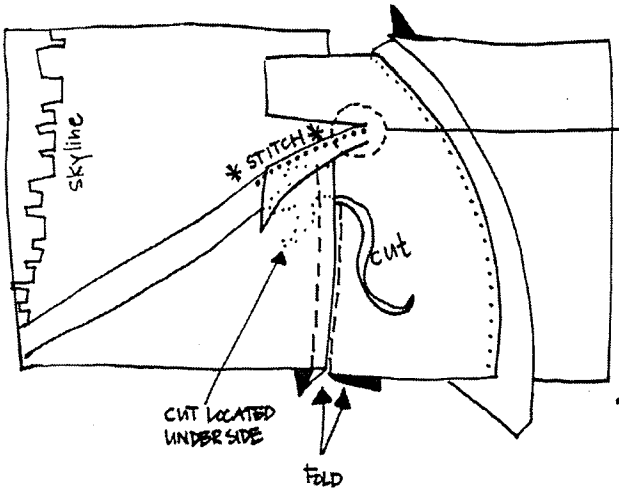


image 3: new york from up top, looks like the view from the empire state bldg



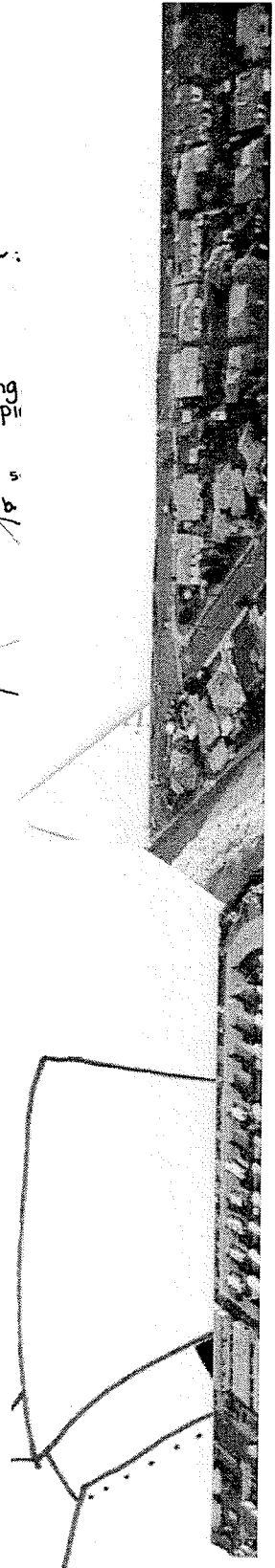


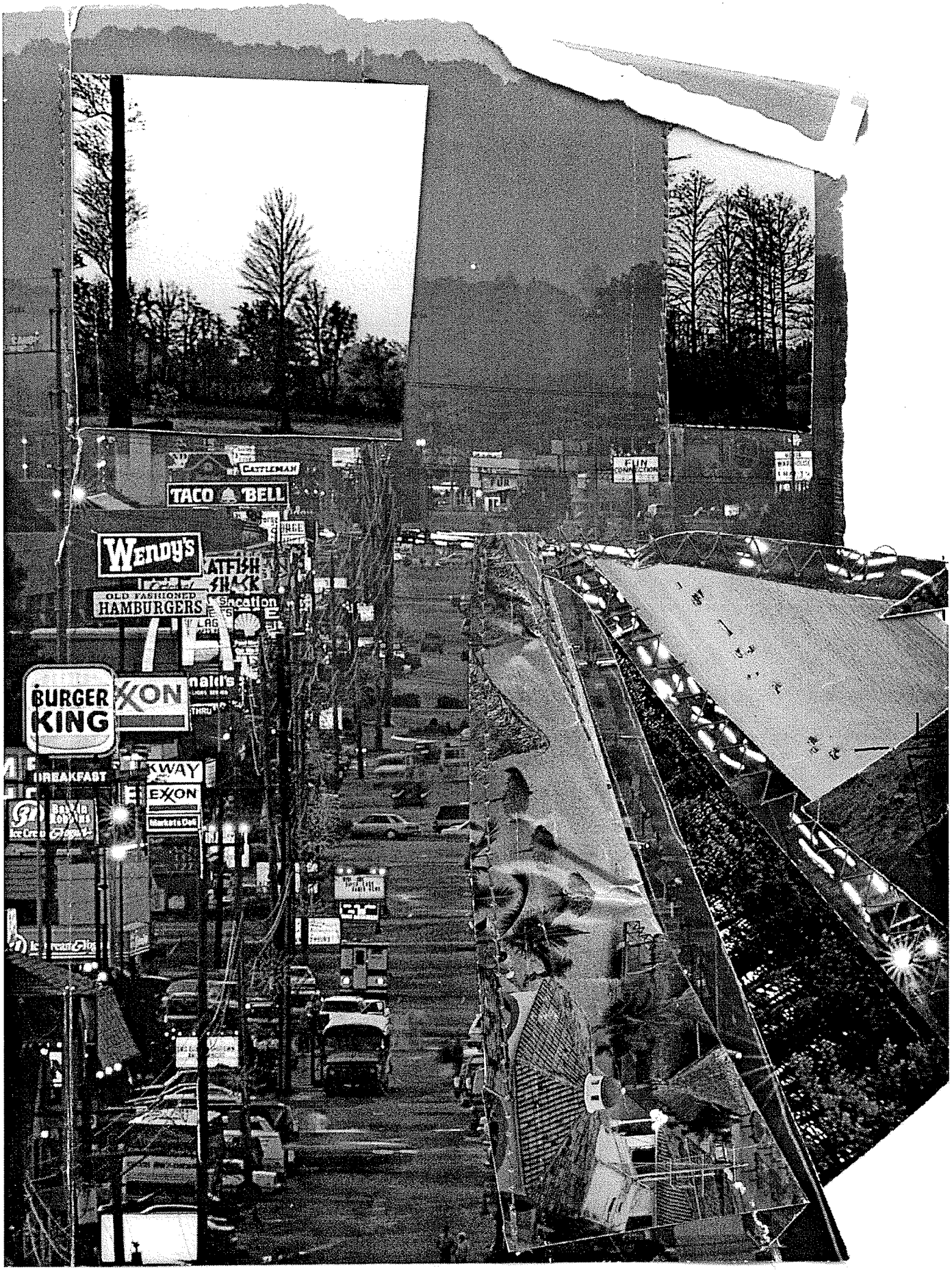
rotate
match lines

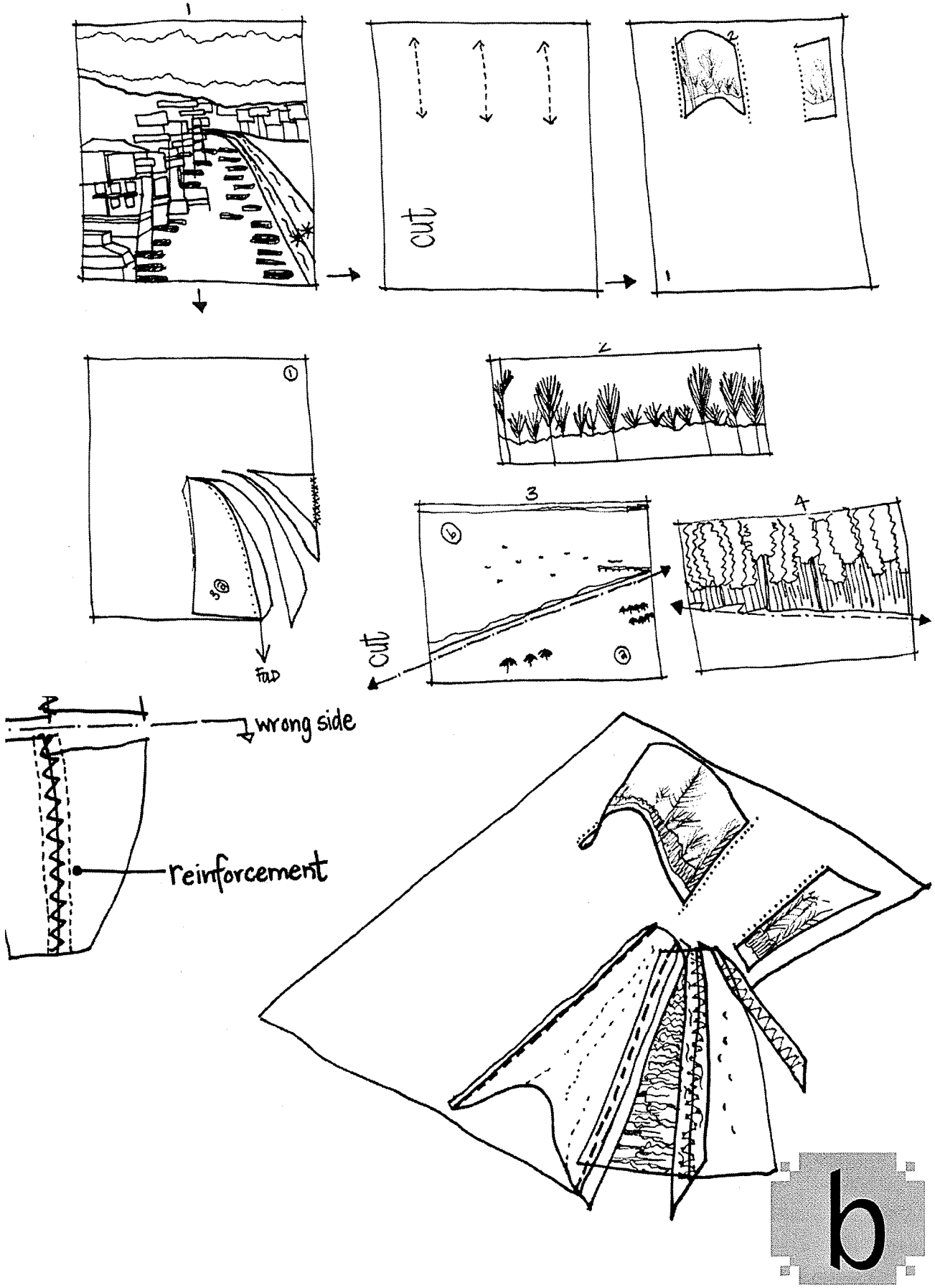


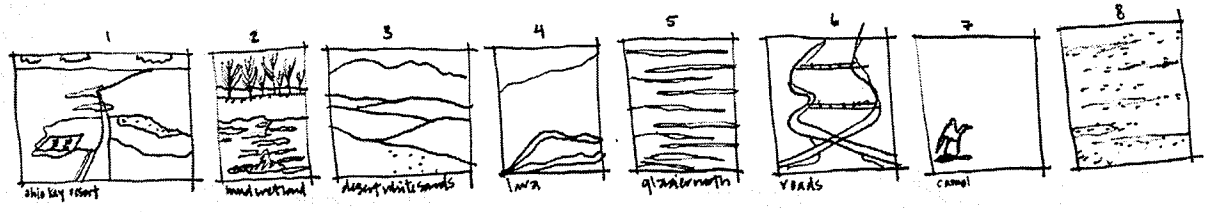
WEAK POINT:
needs reinforcement
or
FLEXIBLE POINT:
allows for movement

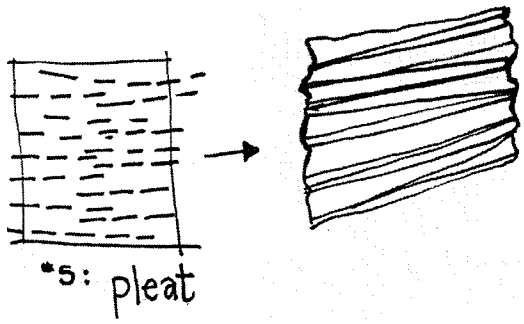
MACHINE TECHNIC
STO



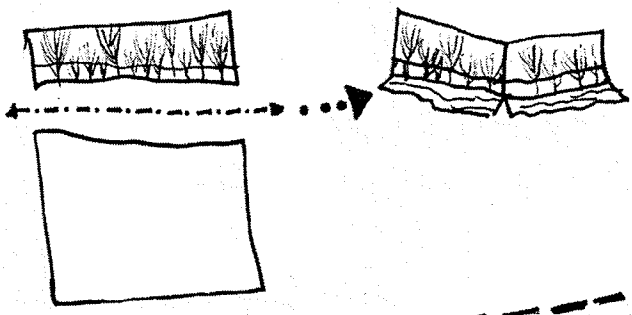

CASTLEMAN
TACO BELL
Wendy's
OLD FASHIONED
HAMBURGERS
BURGER
KING
BREAKFAST
EXXON
FUN


1
cut
2
3
4
fold
cut
wrong side
reinforcement
b

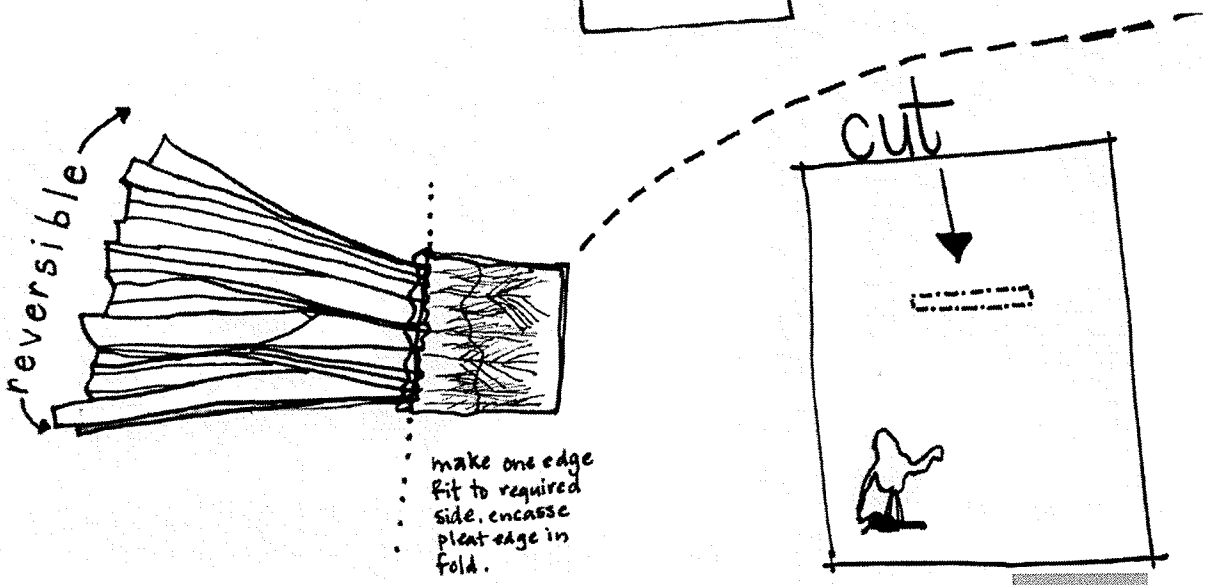




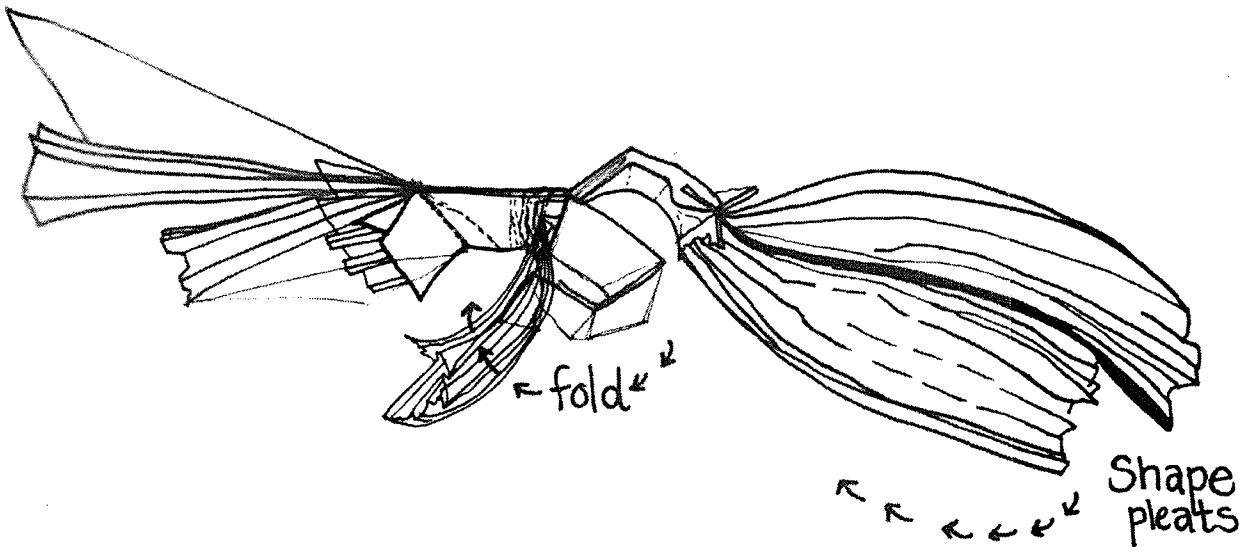
*5: pleat

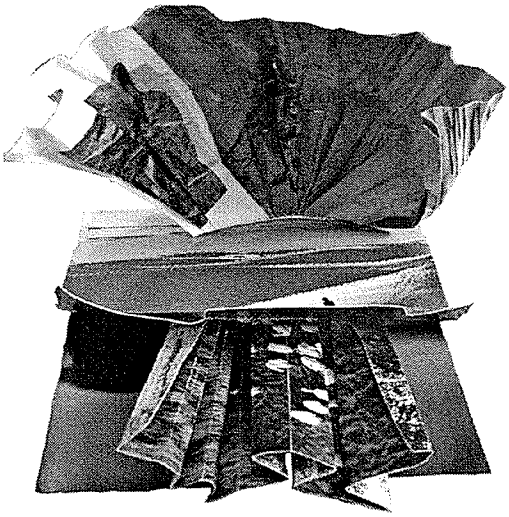


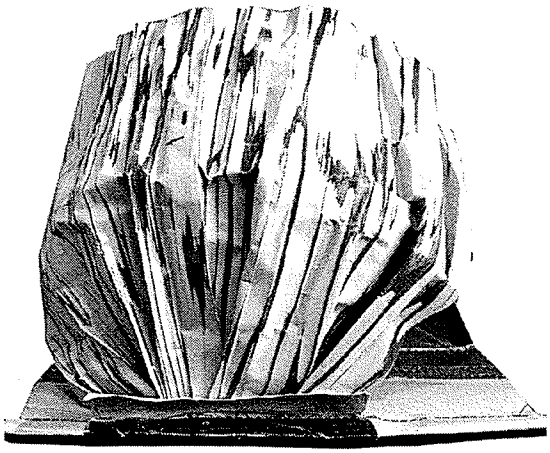
*2: cut
flod/fold
notch

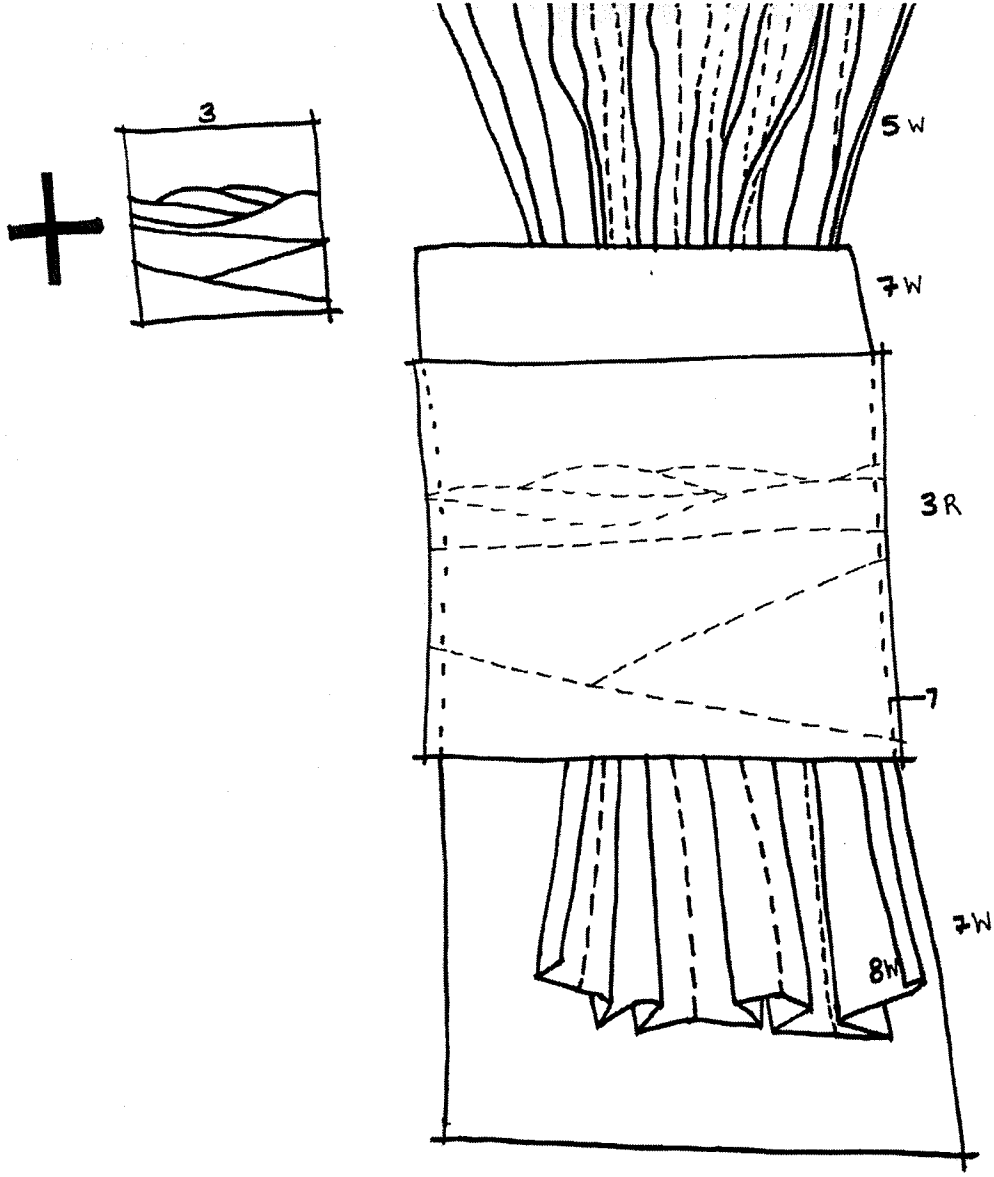


C

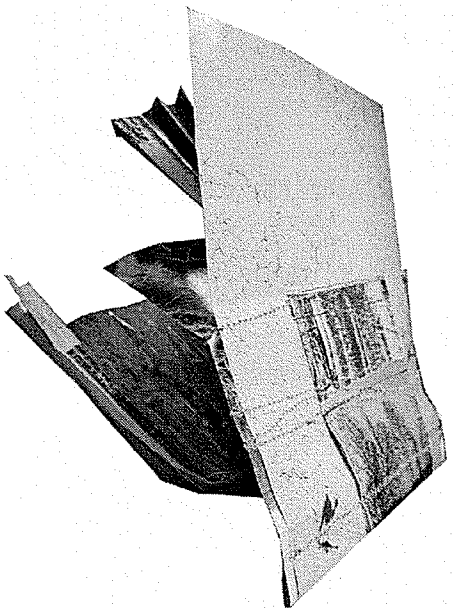

fold
Shape pleats

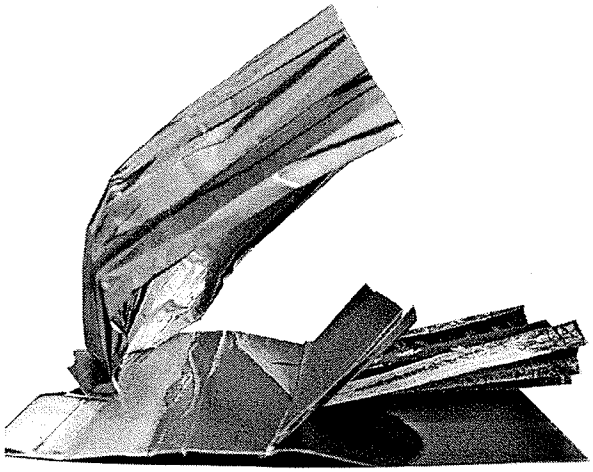


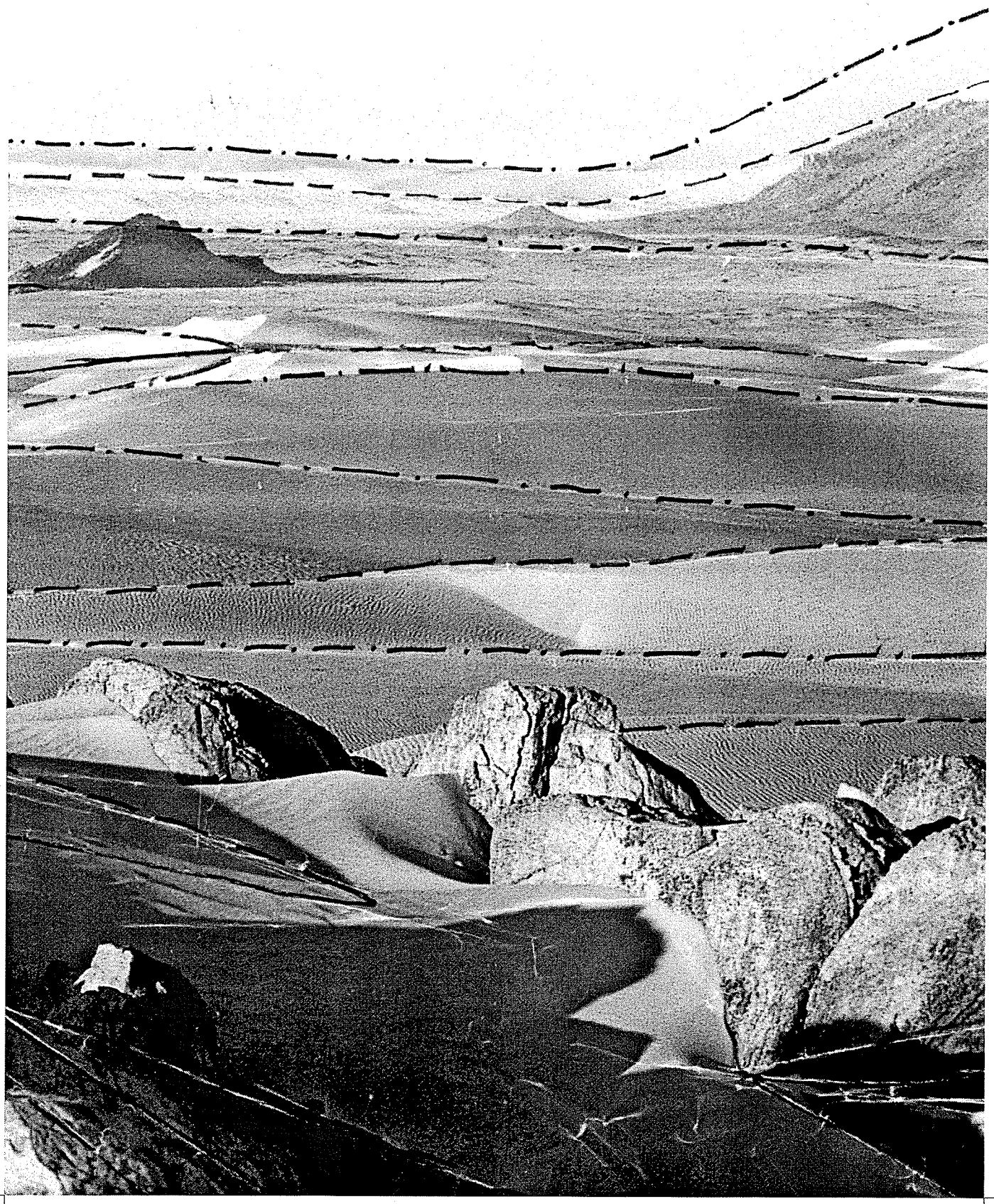




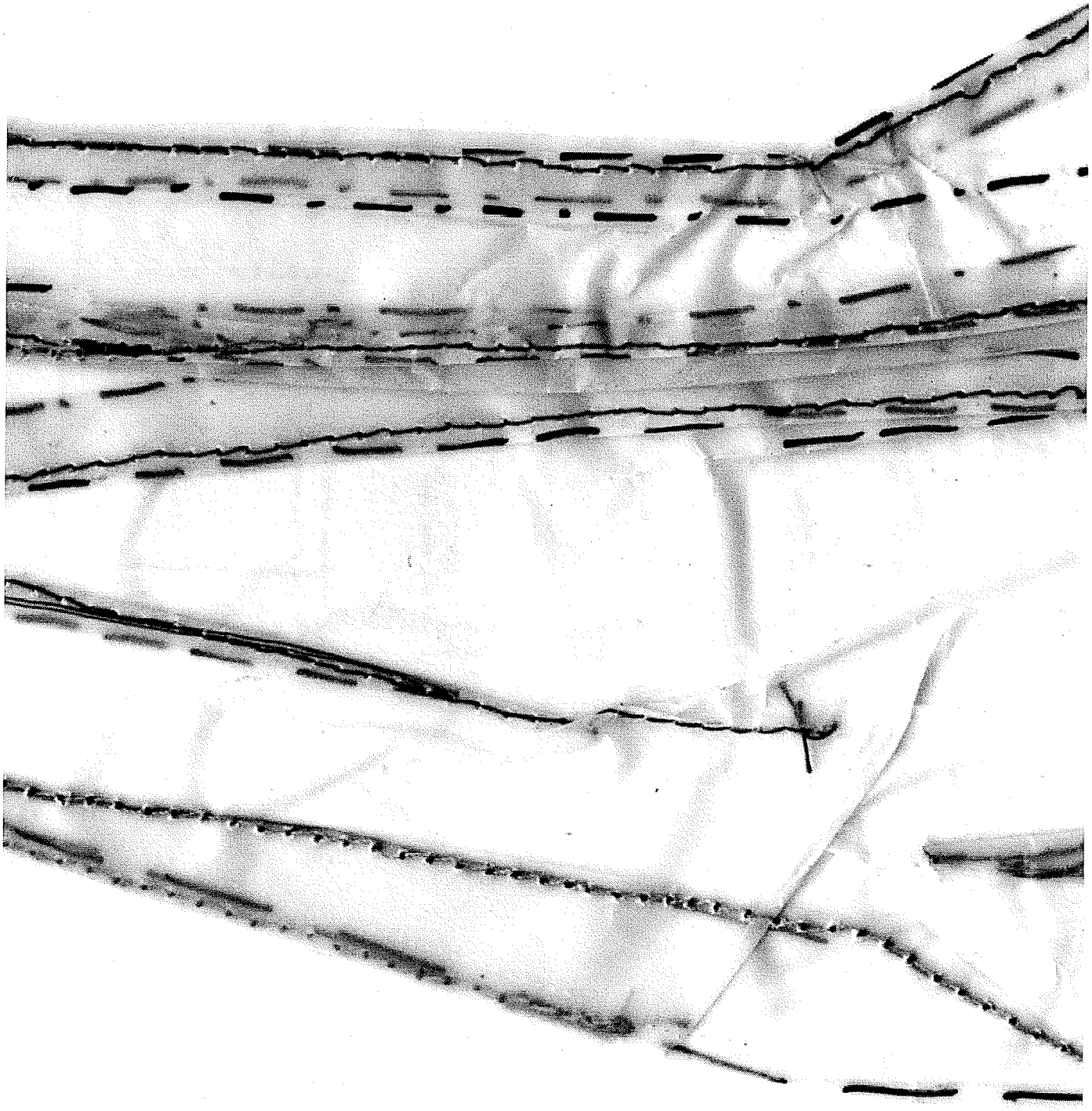
topstitch







d



folding landscapes

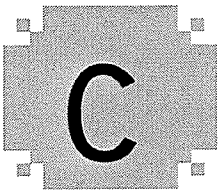
footnotes

a

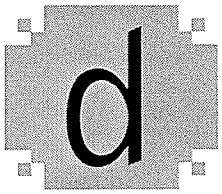
A : This exercise in play looks at seaming as a joining of surfaces. There is an inherent act of folding that occurs not only in the landscapes, but in the perception of these, as they are cut, notched, folded, stitched, joined together in the systematic ways of a fashion-making language. There is of course an element of fantasy that occurs when disparate landscapes are so easily cut and stitched together, where the highway is replaced by the shorelines, where the shoreline runs into the urban percé, where the sinuous forms of the wetland infiltrate the rooftops of an oblique urban view. Perspectives are ignored, vanishing points are multiplied, the view from above becomes a view from the middle. Reinforcements are needed in areas where too many holes have been created. The ephemerality of the paper reaches its limitation.

b

B : The strip of signs: eerily familiar to the daily trajectory down Pembina Highway to the University of Manitoba. I start with a cutting, an opening of the skyline for the intervention of a strip of trees, leaving space to challenge the flatness of the original image. The perspective of the road is splayed open, allowing for new territories to colonize: a beach, a forest, the smearing of car lights, an open lake. They all converge into a vanishing point, suddenly multiplied in content. Looking for another reality to the parking lots and low rise buildings, dwarfed by the cacophony of their signs, could these multiple landscapes be made real?



C : This time the city figures only in one image among eight separate landscapes: a resort, a wetland, a desert, lava, a glacier, a camel, a forest. It is about an adjacency of lines and colours, suddenly pulling the desert into the glacier by their smoothness of indeterminate folds. This composition is less about a single image than about creating a reversible space, where the map can be turned inside out, reversed and folded back into itself. Like layers of petticoats, dragging the dust of the street in their folds, the composition is found underneath the main fold, where the desert overlaps grassland, overlaps swans in the mud, overlaps forest, overlaps an ambiguous sunset. They are all hidden, only revealed in the mechanical movements of uncovering.



D : Less complicated, less about layers, than about meditating upon lines, looking for instruction somewhere, anywhere, even in the folds of the sand. Sometimes instructions are like that- appearing in convoluted hints, guiding towards an indeterminate product. Familiar movements: layering a piece of trace paper on top of the drawing, transferring information by dotted line, folding upon the dotted line, and then sewing these in place. Seems logical enough, no? The paper creates its own ripples and folds, not nearly so fluid as the accumulated sand, forming another conception of what sand-becoming-paper can be.

(hand stitched page)

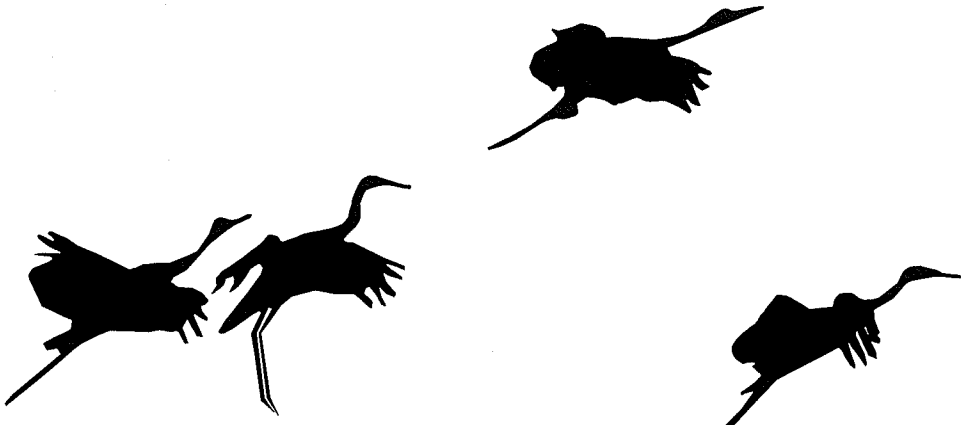
The midafternoon sun rolls around through the leaves, through my windows, forming crystalized apparations on my wall: opening, cracks, portals

Diagonal lines:

What does Rajchman mean when he says that "To inhabit the intervals or disparities of a city, tracing a diagonal line in its fabric, is to see the city as never before: to see something not given to be seen, not already "there"?". (Rajchman, 1998, 25). To cut on the bias is to cut diagonally across the grain (warp and weft) of the fabric. Bias means diagonal, a slanted line across a texture, not far from the common usage of the word as a leaning towards a certain belief or thing. First introduced in the 1930's by the couturière Madeleine Vionnet, the bias cut was achieved by cutting across the grain allowed the natural elasticity of the fabric to drape over the curves of the body while creating flowing lines. The diagonal line stretches beyond the straight lines of fabric, allowing for the opposite condition of the baroque to occur: the fabric becomes second to the skin, the space inbetween –the "go-between", or "elements"- is at once removed as the matter of the body is enclosed, wrapped in the matter of the fabric-surface. The inbetween space of body and fabric is returned to the hem, in the billowing gored skirts and sleeves of the dress. Perhaps not content with the singular point of view implied in the bias, a diagonal treatment in Deleuzian vocabulary is termed "perplication", a word defined by Deleuze (conspicuously absent from Oxford's) and translated more or less directly into English as the "cross (par- French for across)-foldings (pli- French for fold) that introduce a creative distantiation into the midst of things." (Rajchman, 1998, 18, parenthetis added). According to Rajchman, "perplications are thus what allows one to trace the diagonal lines in a fabric that cut across it so as to fold it again." (1998, 18). Perplications, like the bias cut, are the less evident lines of the fabric, shadowed by the more rational points and lines of its grid/selvedges. Perplications are more flexible trajectories, stretching over the body and the city, tracing out its curves and faults, reaching towards a more supple, malleable condition.

Lines of flight:

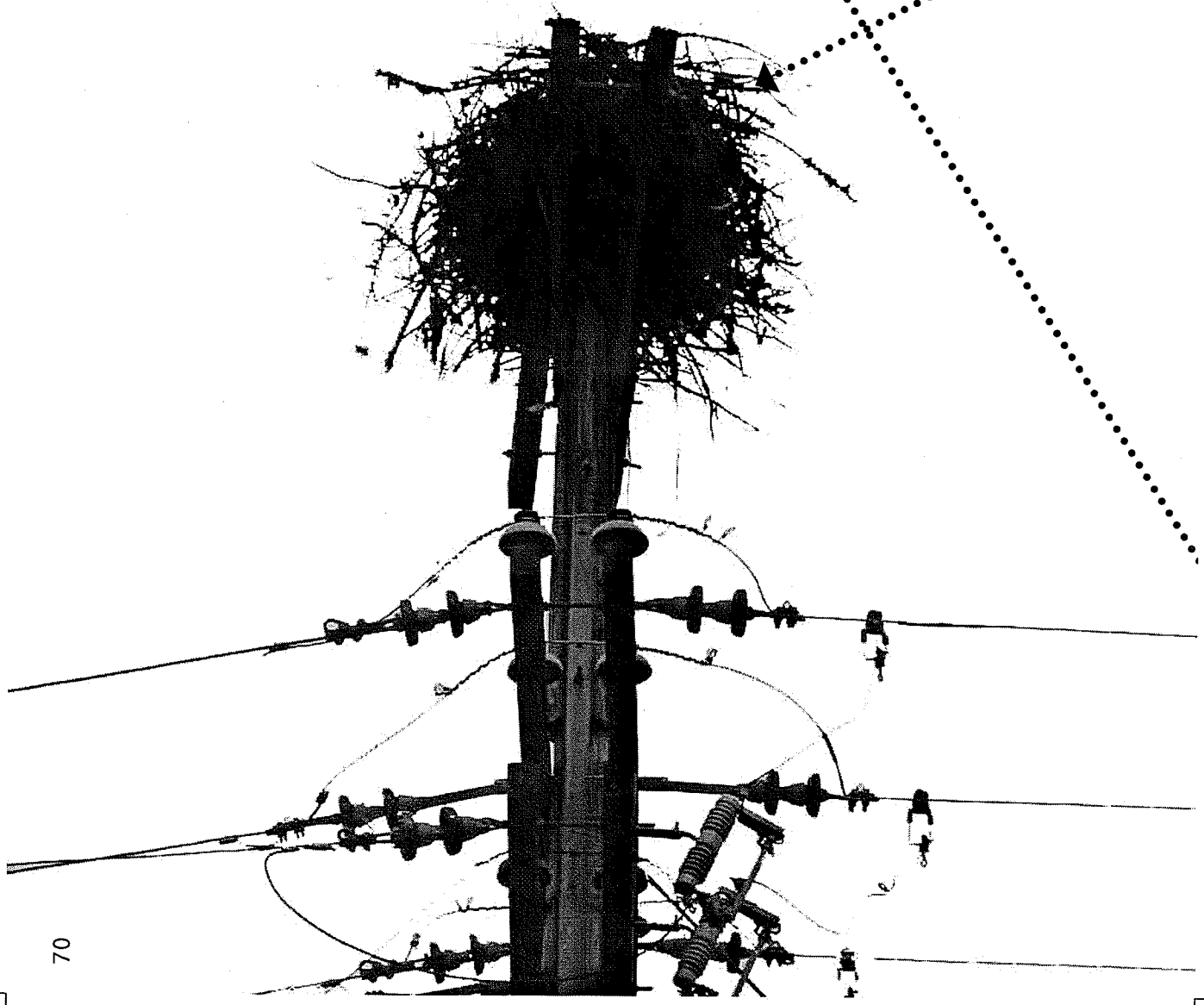
Lines of flight are the means by which territorializations and de-territorializations are made/found. The former indicates a new relationship to a territory previously known whereas the latter indicates a new territory. Lines of flight are openings, resulting from a rupture, a change, "a lowered resistance to something" (Hillier, 2006, 13). Lines of flight emerge from discomfort, from anxiety, joy, desire to seek the new, "where mutations and differences produce not just the progression of history but disruptions, breaks, new beginnings and 'monstruous births'" (Colebrook, 2002, 57). Lines of flight can be intensively creative processes, remapping new assemblages. Bricolage involves a calling to lines of flight, a surrendering to the vectors which allow the work to seek other points of view, find new perspectives, make maps and assemblages. Massumi (1987, xvi) in his forward to A Thousand Plateaus makes a note regarding the translation of "flight" as derived from "fuite". He reminds us that fuite has a double meaning: fleeing/escape as well as leaking and disappearing. And although he does state that flight "has no relation to flying", I would argue that flying incorporates both the fleeing/disappearing aspect of fuite. In fact, the "point de fuite" (vanishing point) is made active rather than static in the act of flying as flight/fuite. In a flock of birds, each vanishes singularly in multiplicity. What could be more of a line of flight than flying vanishing points?



(leaving home)

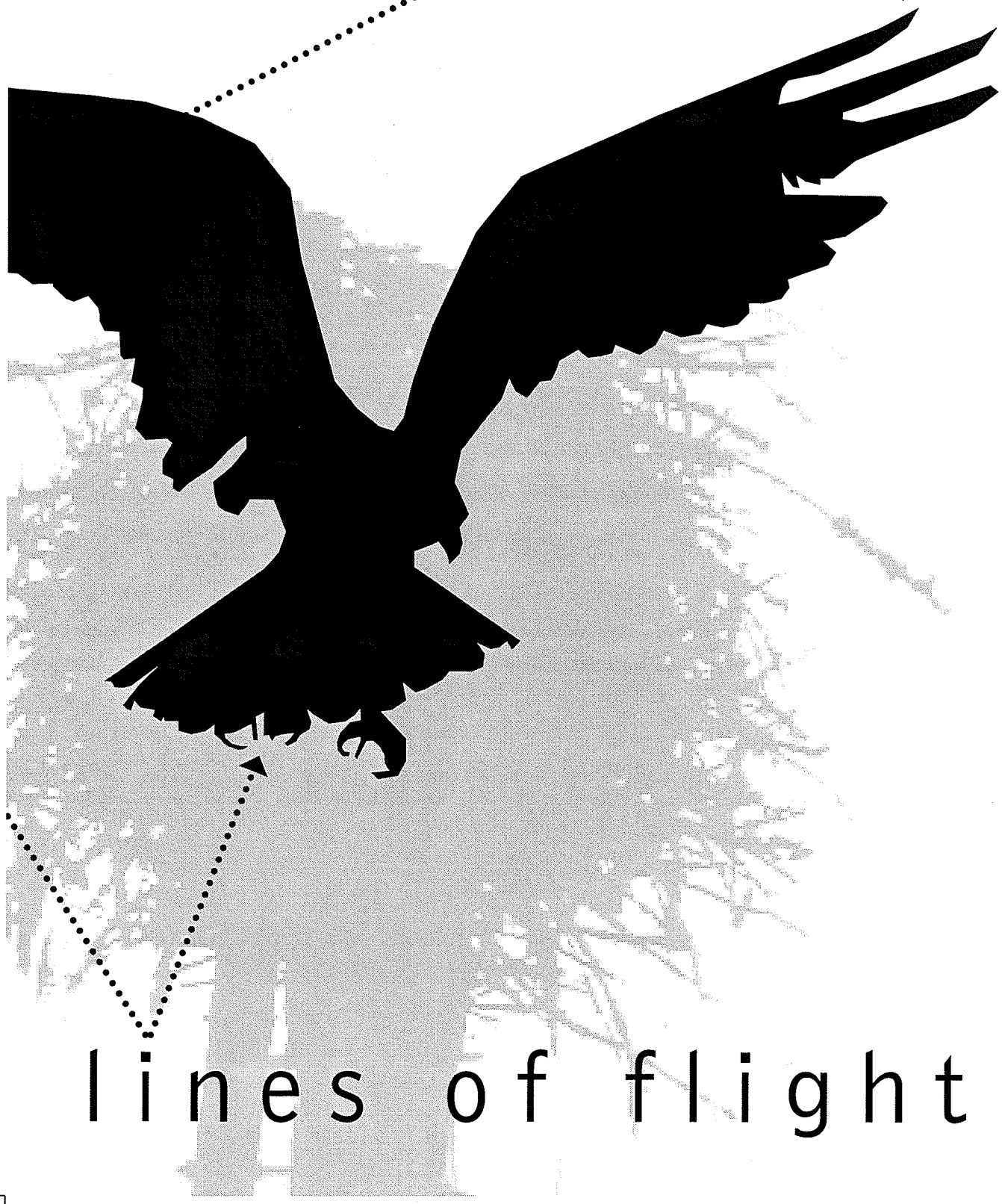
Décollage 1/2 L Sonnauer

"the *threshold* between assemblages, the *path* of deterritorialization, the *experiment*"



Deterritorialization is the process by which elements and processes of a particular assemblage follow a line of flight to create a new assemblage

(Bonta&Proveti, 2004)



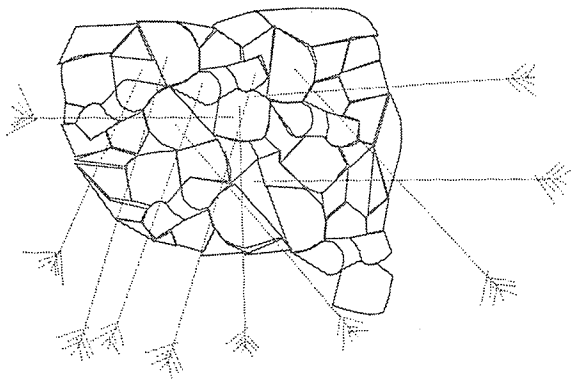
lines of flight

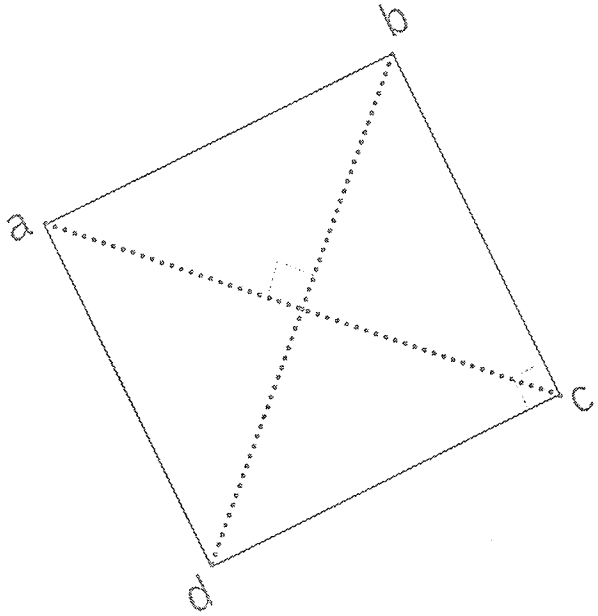
Lad. med.L. aeria, aerea, (aria, area) prob. formed on Fr. aire with same sense. The etym. of the latter is doubtful; Littré classes it with other senses of aire:{em}L. {amac}rea (also written aria) 'a spot of level ground, an open place, a threshing-floor'; whence 'surface plaine du rocher où l'aigle fait son nid.' Diez, comparing Pr. aire, takes 'family, race, stock' as the original idea, and suggests L. ager or {amac}trium; Wedgewood L. {amac}er through the senses of 'climate, country, residence, family.' The probability rests between {amac}rea and {amac}trium; the latter, as M. Paul Meyer notes, would account well for the dubiety of gender in OFr.; aire m.:{em}{amac}trium; aire f.:{em}{amac}tria. The med.L. forms appear already in 12th c. The spelling EYRIE seems to have been introduced by Spelman (Gl. 1664) to support his notion of its derivation from egg, 'Dictum a Gallico aire: sed utrumque a Sax. eghe, Germanis et Anglo-Normanis [!] eye, i. ovum...unde nidus eyerie vocatur, quasi ovorum repositorium.' Eyre was an occas. spelling of AIRE, ayre, the earlier form in which the OFr. had itself been adopted in ME.]

aire

eyrie n. **1.** The nest of any bird of prey; especially, in modern usage, of an eagle; also extended to that of ravens and other birds building high in the air; and fig. to a human residence or retreat perched high on a rock or mountain side. **2.** The brood in the nest; the young of a bird of prey, or fig. a noble stock of children. **3.**(verb)To build an aerie or nest. (OED)

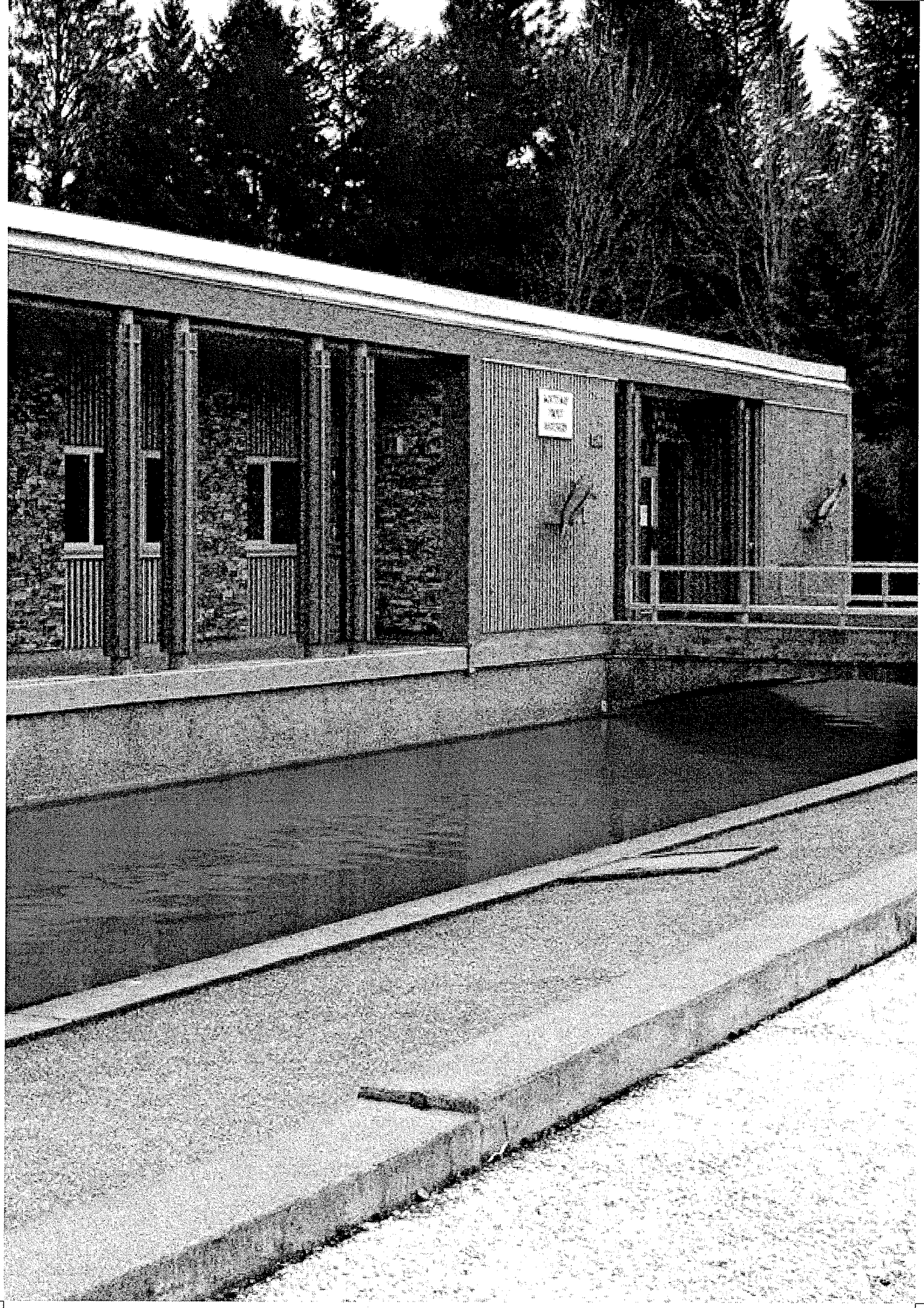
aire (ER) n.f. **1.** Toute surface plane. *Aire d'attérissage.* **2.**Nid d'un rapace. *L'aire d'un aigle.* **3.** Portion limitée de surface, nombre qui la mesure. superficie. **4.** Région plus ou moins étendue occupée par certains êtres, lieu de certaines activités, certain phénomènes. domaine, zone. *Aire linguistique. Aire de répartition d'une espèce animale* (aire spécifique). (Robert)





Narrative: PAUSE. Re-situate.

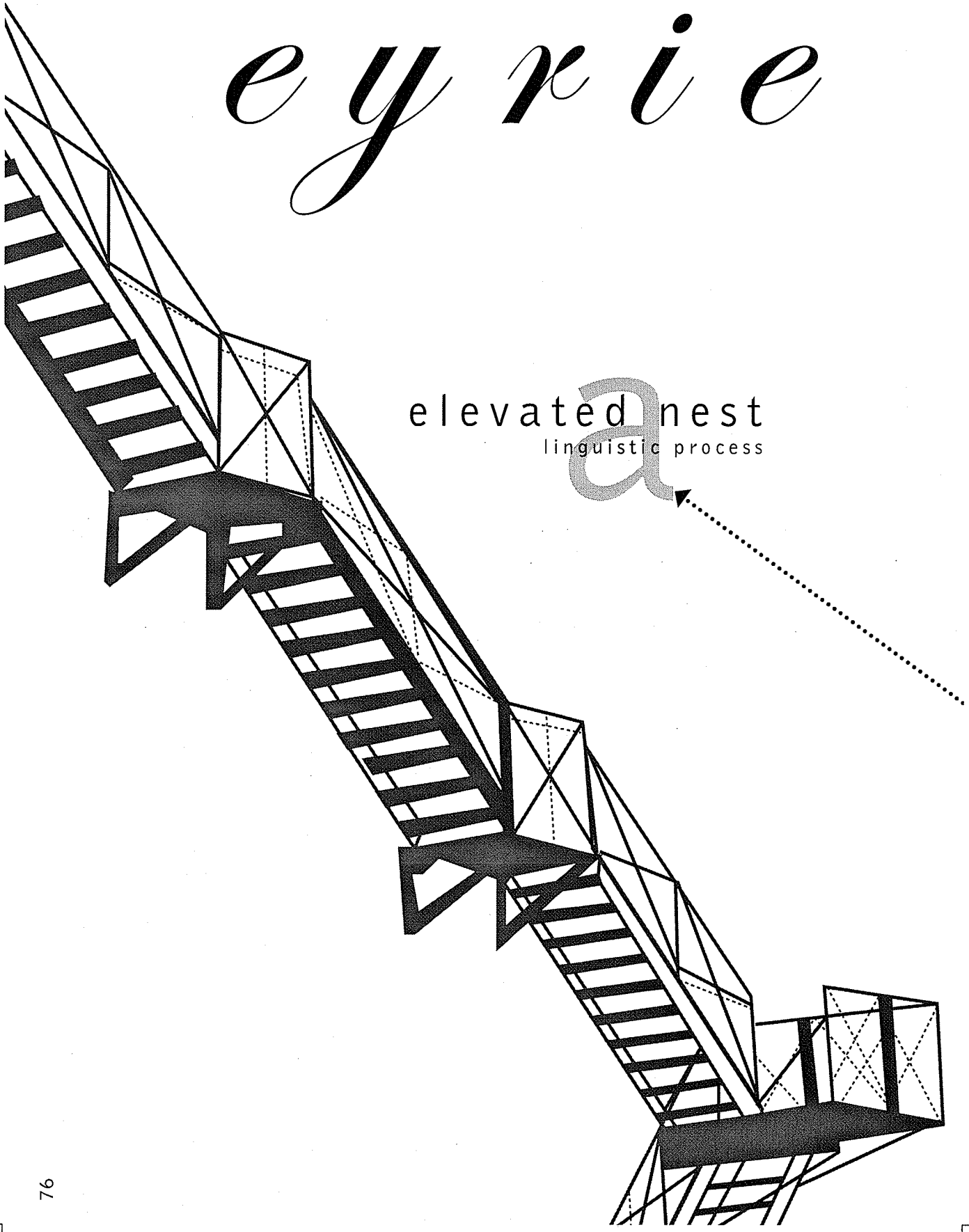
There I was, working on a planar map, a floodplain of bricolage. I needed a change of scenery- a shift in perspective- hard to come by in the middle of the prairies. March: Winter still hanging on just a little bit longer... And so I went to the Rockies in British Columbia, with my father. Some skied, but I continued to work from an elevated perch, connected to the outside by a large window-pane. On Wednesday morning my father suggests that we visit a trout hatchery nearby. Of all the trails, hot springs, waterfalls available to visit, I wondered why a trout hatchery...It is free, says my father. And so I humored the excursion and off we went to the middle of nowhere on the Western edge of the Rockies, only to find an immaculately kept 1960's modernist building sitting along a river overflow bed, placed on a mountain plateau. The building was surrounded by shallow terraced pools and squared cascades of concrete encircling the building. A small bridge accesses the interior of the building, passing over a school of enormous trout swimming in the pools below. The inside as well as the outside was impeccably kept, showing very little aging for its 50 years. It seemed so peculiarly yet appropriately placed, this piece of modernism in the middle of nowhere, cared for over the course of the years, exuding a serenity of place that so few of these buildings do. It was upon leaving the site, at the junction of the entry road and access road that I found, perched high on the hydro pole, a lone osprey eyrie. Of all the elevated sites- mountain sides, conifer tops available in the surroundings, the bird had decided to nest closely to the building, or rather, close to those rectilinear terraced pools, for the osprey will nest anywhere with a view of water. Was it the view of the overflow riverbed or the terraced pools that the osprey was viewing? It would seem that the trout hatchery would be a more continuous source of food... And although there is nothing urban about this eyrie, its siting does indicate relationship to human settlement. Strategic. The osprey had both the seasonal riverbed and the continuous hatchery from which to feed. The eyrie appeared as a small gift for thinking. Of all the places we visited, depths of woods, mountain roads, trees abound, that this nest would occur in such a surreal landscape is significant. Up on the perch, a highway rest stop made elevated, I could finally pause in perspective. The eyrie: absorbed into the bricolage as tool for gaining perspective.



eyrie

a elevated nest

linguistic process



aire

surface plane

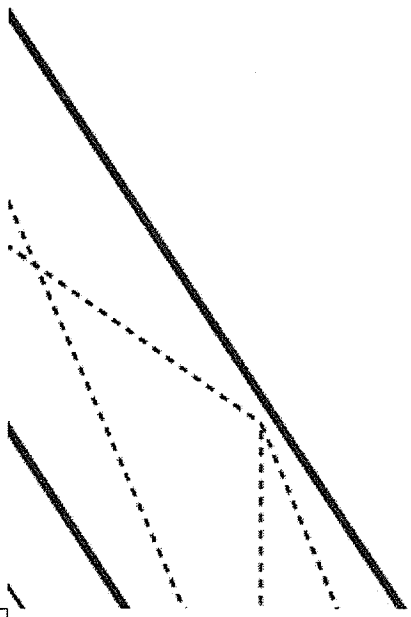
pragmatic process

fig.9

eyrie

elevated nest

Tracing diagonal lines, (lines of flight?), on the surface of the building, the fire escape frames the visual experience of the city. Yet, their siting, exterior and climbing falls short of a latent potential: as an escape upwards from the ground surface of the city, a gained perspective from elevation, a chance to traverse, cut through the vertical



scape

Fire escapes, defined as the visible exterior egresses found on industrial early 20th century buildings, had a short lifespan. The steel skeletons gripped onto the vertical faces of buildings were developed as a result of societal laws that governed safety in the modern city. Consequently, fire escapes represent a relic of socio-political intervention. They are, as implied by Weirmel (2003), a socially constructed technological artifact, developed to provide an alternative egress in the increasingly tall buildings of the industrial city. Before 1860, fixed fire escapes were not common as buildings were limited in height. A fire escape was more likely to take form as a rope or a mobile ladder brought to the scene of fire. More fantastically, the fire escape as suggested by Benjamin Oppenheimer was wearable: a parachute hat with rubber soled shoes, a device actually patented in 1879. By the 1870's the modern meaning of fire escape as a fixed object on the surface of the building materialized in the New Universal Encyclopedia: "simply a system of fixed iron ladders attached to a building to permit descent from the upper windows; ordinarily a platform or balcony is provided to each story, and the ladders are extended from one to another, either in a vertical or inclined position." (Johnson as quoted by Weirmel, 2003). It was eventually determined that fire escapes were not terribly effective, resulting in a shift in emergency egresses from outside to inside.

The evolution of the fire escape is directly related to the textile/garment industry. The 1874 fire at Fall River textile mill that killed 23 workers resulted in the revision of building codes. Then, in 1911, the famous Triangle Shirtwaist fire in Greenwich Village, NYC, killed 145 workers of the garment shop. The fire escapes were too small, hard to access, and even for those that did manage to access them, they became overloaded and buckled. Weirmel (2003) explains how this fire demonstrated in harsh reality the potential harm of exterior egresses, and paved the way for multiple interior routes for escape. The adoption of internal fire escapes was slow- mostly due to the loss of valuable interior space- but was finally legislated in the 1990's in Massachusetts, a long a leader in regulating egress. (Weirmel, 2003, 24).

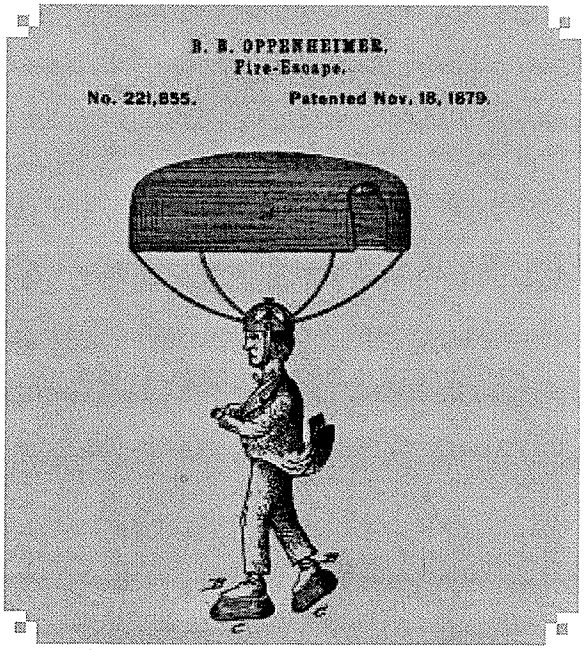


fig.10

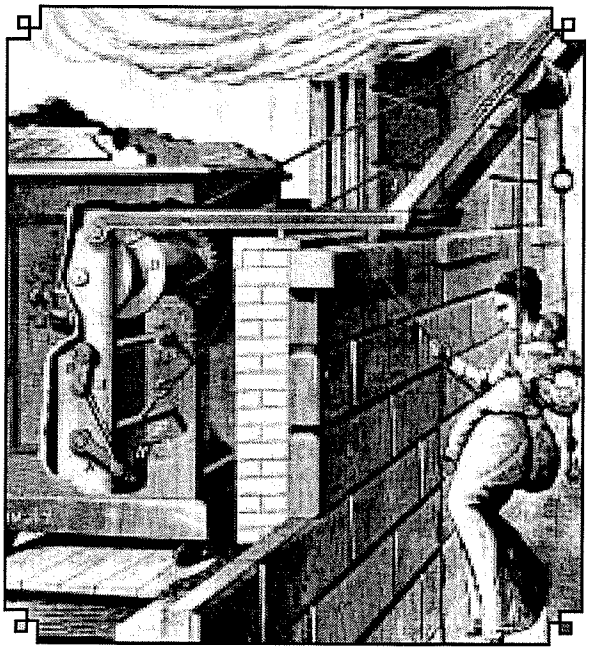


fig.11

From escape to landscape:

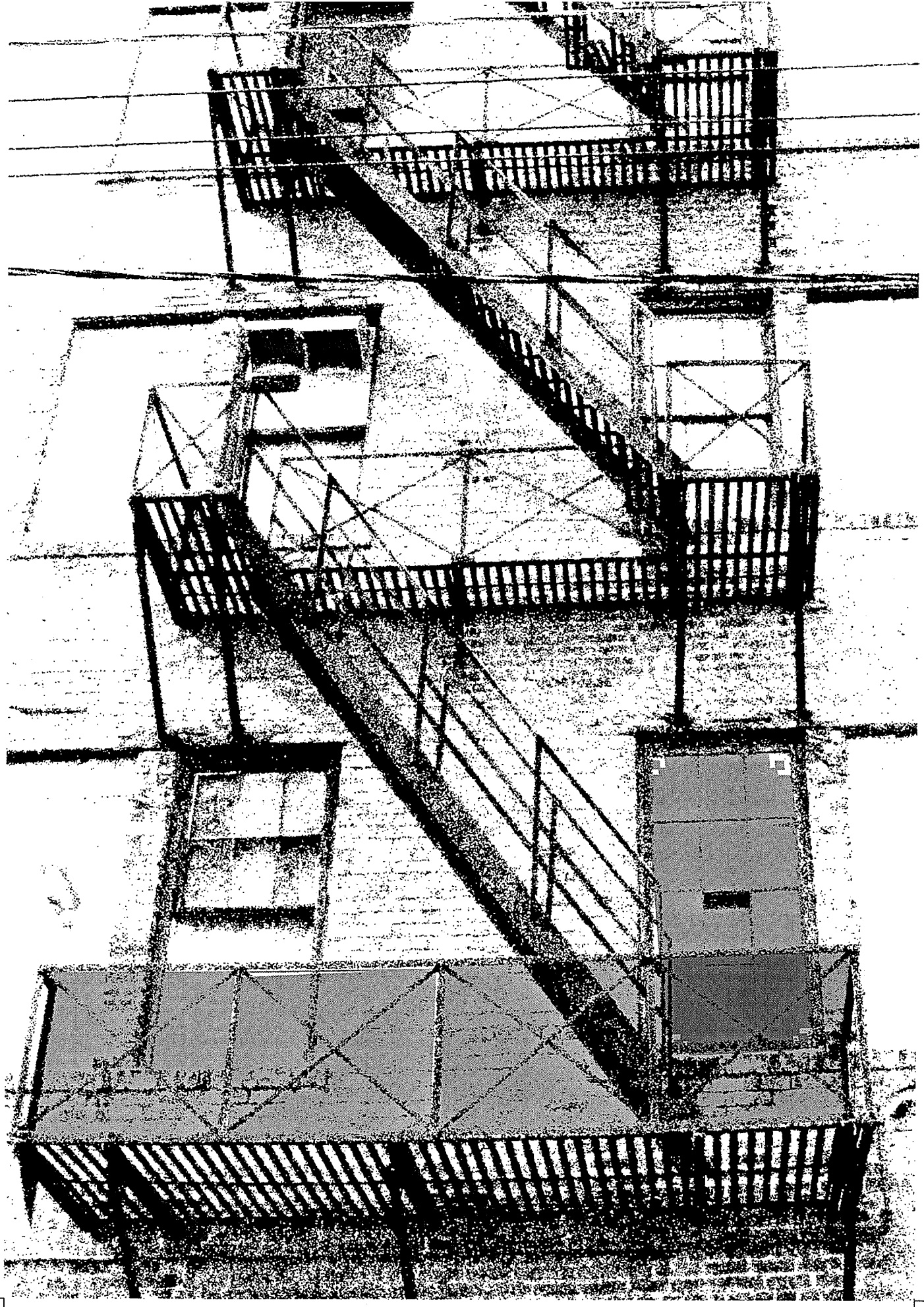
Scape, up until the 17th century was used as in the modern usage of escape. An aphetic variant of escape, "to gain one's liberty by flight", the loss of tje first vowel of a word mostly attracted poets :1859 TENNYSON Guinevere 345: Pray for him that he scape the doom of fire. (OED). Scape as fleeing a situation contrasts with the suffix "scape", as most commonly found in landscape (also seascape, moonscape, townscape, dreamscape, etc). Landscape denotes a unifying gesture, a gathering of parts that make up a scene. In this sense, scape is an assemblage of viewed land. J.B. Jackson (1984) suggests that historically, scape as visual collection may also have indicated the organization or a system of the parts that compose a whole. He states, "At all events it is clear that a thousand years ago the word had nothing to do with scenery or the depiction of scenery" (7). The position of the visual in landscape architecture is inherently paradoxical. For some, the emphasis on assemblage, including non-visual elements, is important to the contemporary meaning of landscape: an escape from its historical confines of the visual. Despite attempts to disassociate the landscape from the visual with the environmental, the scientific, the programmatic, the systematic, landscape remains largely a visual experience. Perhaps it is the term itself that is problematic. Would landscape be more aptly descriptive as metaspace? Metaspace Architecture?

"A metaspace uses phenomenal, tangible spaces to express complex relationships, enables the linking of independently developing structures. A metaspace allows us to play with complex relationships and their mutual development in time. A metaspace facilitates the schematic organization of observed reality" (Bunschoten, 2001, 151). Also, Meta, prefix. 1. Denoting change, transformation, permutation, or substitution (OED).

Escape is an act of embarking upon lines of flight. A fleeing, a way to create a new land, a new nature, a renewed relationship between the parts that make up a whole, one that doesn't fear the visual but considers other ways of knowing and experience beyond the visual paradox.

fig.12

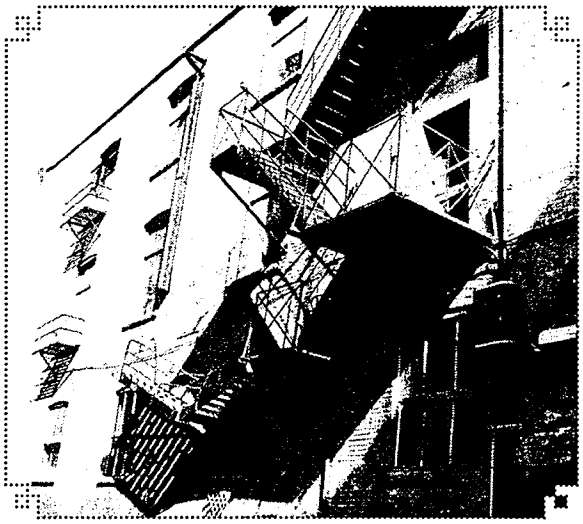
The extraction of the fire escape from the urban fabric is a procedure akin to French sociologist-philosopher de Certeau's notion of asyndeton. Asyndeton refers to a shrinking process where certain elements (conjunctions, adverbs) are cut out of whole and exposed. He was particularly interested in the everyday, and took a linguistic approach to explicating those everyday unconscious acts: "In the same way in walking it selects and fragments the space traversed; it skips over links and whole parts that it omits. From this point of view, every walk constantly leaps, or skips like a child, hopping on one foot. It practices the ellipsis of the conjunctive loci." (DeCerteau, 1984, 101). Similarly, fire escapes are isolated elements of urban experience and rarely given opportunity beyond their original context. The asyndeton "opens gaps in the spatial continuum, and retains only selected parts of it that amount almost to relics". (DeCerteau, 1984, 101).

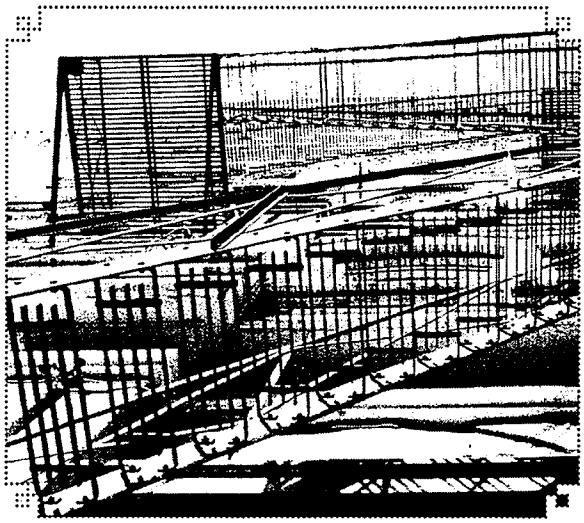


The fire escape: a site point for eyrie colonization. An appropriation of the building's vantage point, a construction of folding parts: a pleated exit (up or down?), a space of exteriority with the possibility of interiority, a haven from which to wear the city.

Elevation/sightlines

The surface of a floodplain city rarely allows for a change in perspective. The city appears evenly at all times, lacking the shift of geological structure. The fire escape is an elevational shifting device, allowing the trajectory to be transferred upwards, giving the body, any body, the chance to view the city from above, to throw its gaze upon the perspectival dominancy, to record the multiple viewpoints, rendering mastery a question of multiplicity. De Certeau draws from Foucault's notion of panoptic vision, the omniscient gaze as control machine. The panoptic is associated with strategies, whereas the everyday can be manipulated collective individual tactics. Tactics such as finding new routes, moving differently through space, helps to dissolve the gaze into a non-representational space of urban trajectories.





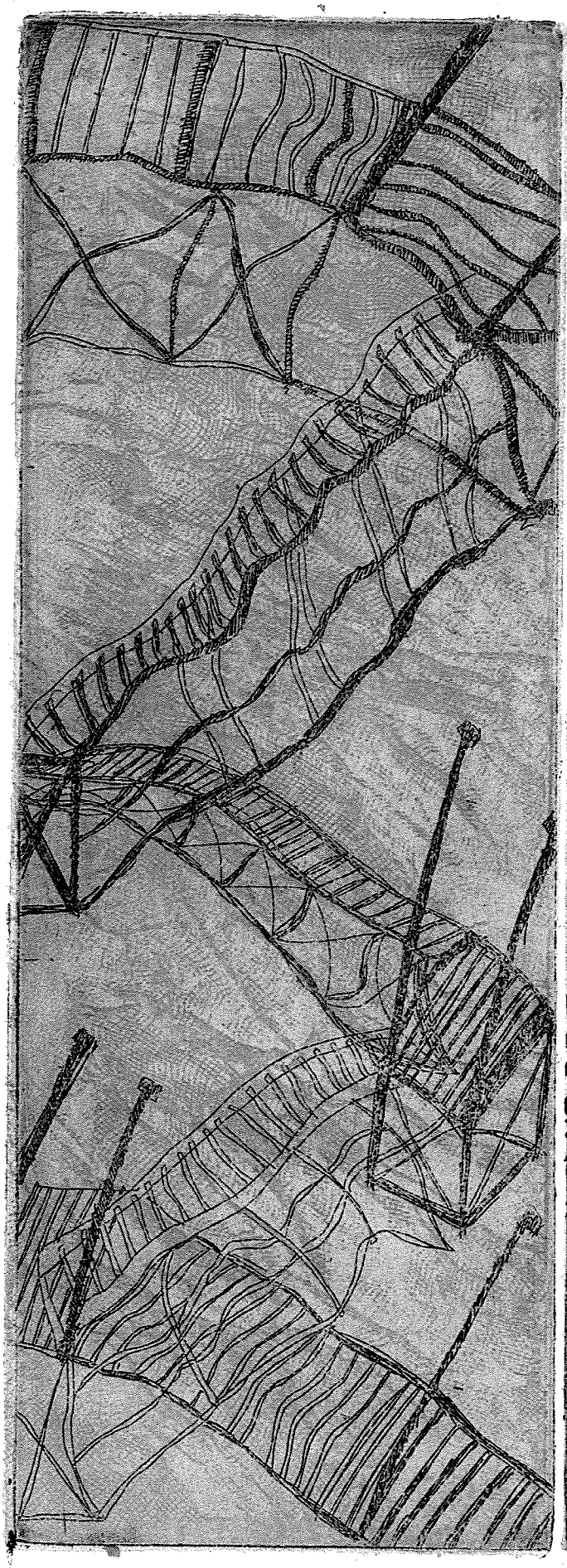
Diagonal lines/lines of flight

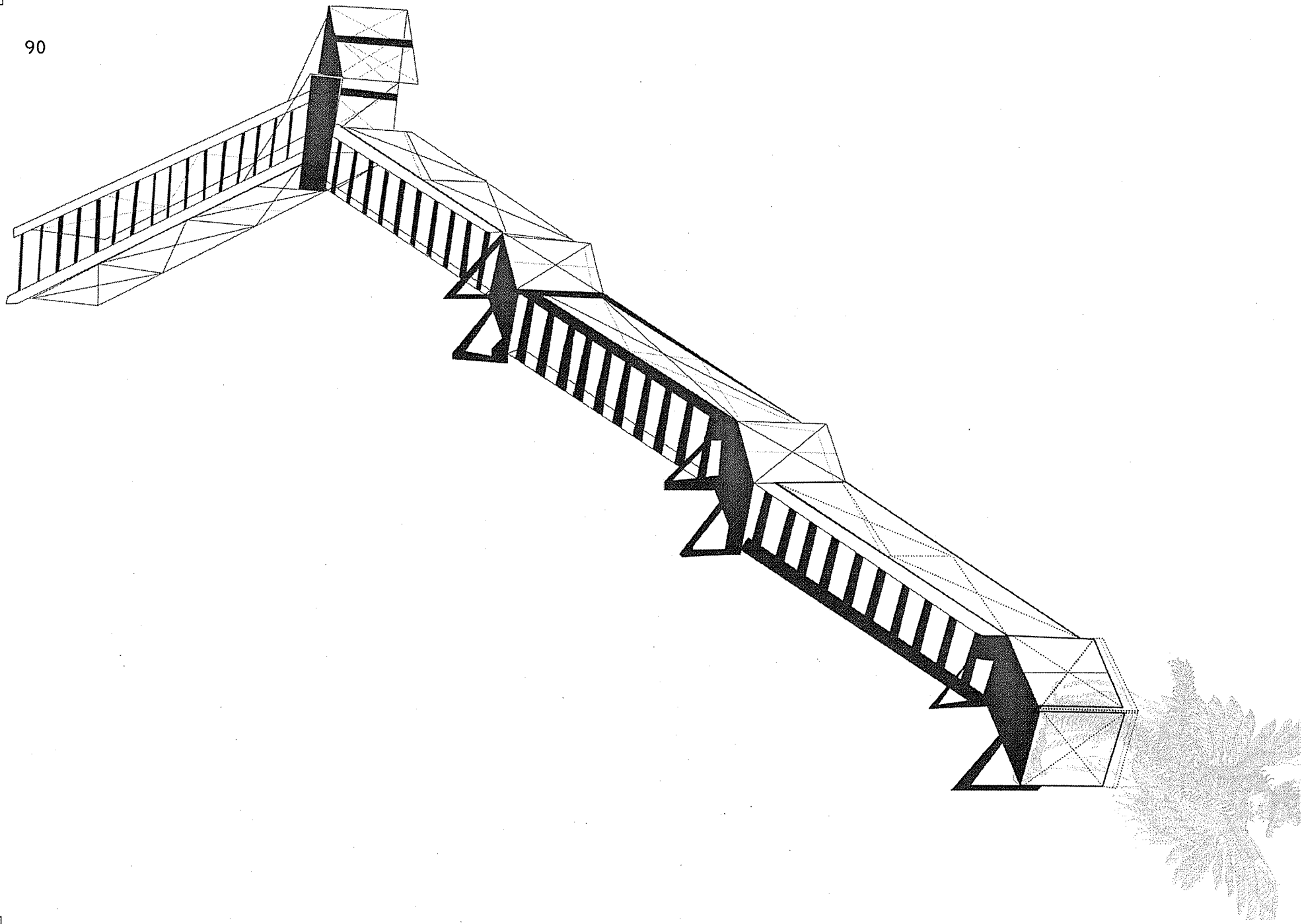
The fire escape is potential for a vertical trajectory. It potentially allows a pedestrian to try another path, in the line of de Certau's treatise of conjunctive loci. They are folded lines of flight, unraveling towards escape. Although the question is not only to escape a fire (downwards escape), but also to scape the condition of the aire towards the eyrie (upwards escape). The fire escape is a trace suggestion of an alternative trajectory, where the paths of the city fly upwards, expanding the human surface, allowing additional lines to form the experience of the city.

Latching/reflective surfaces

Fire escapes bring the ground level perpendicular, a shift of 90 degrees, implying the presence of the body scaling the textural surface of the patina brick. The emptiness of signs of inhabitation, figures like a ghostlike reflection of the ground level. One mustn't block the egress, but traces of human occupation needn't obstruct. They simply imply the trace.

It is the *relic* of the fire escape, representing all that is *textural*, *diagonal*, *fleeing* and *obsolete* in the experience of a certain urban area that effectively makes it *leap* from its conjunctive attachments and *frame the experience of an absence*, a void that can't be accessed, an *escape* for a body that can't be reached in the realm of the experience.





from
everything
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a

the specific

fig.13

the multiple

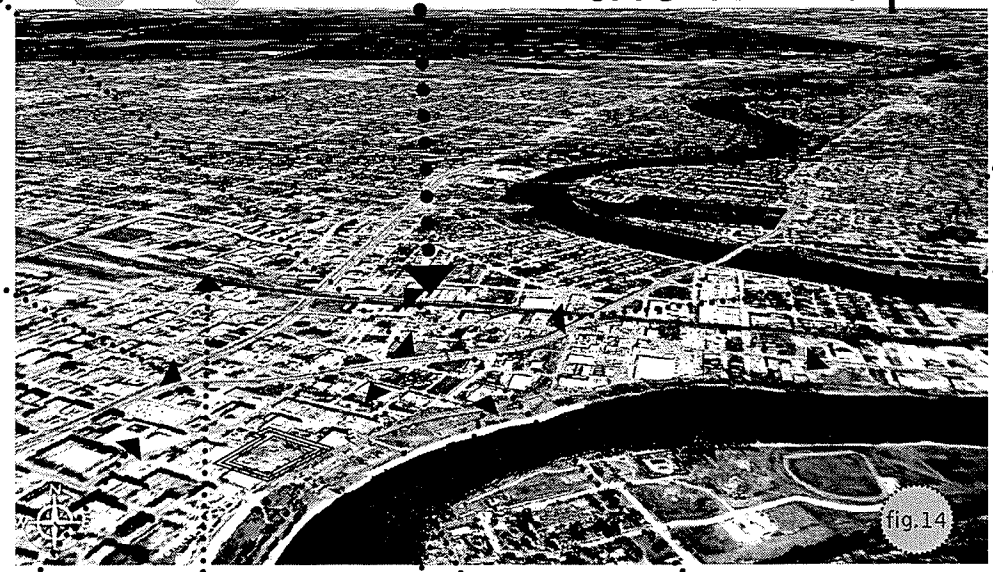
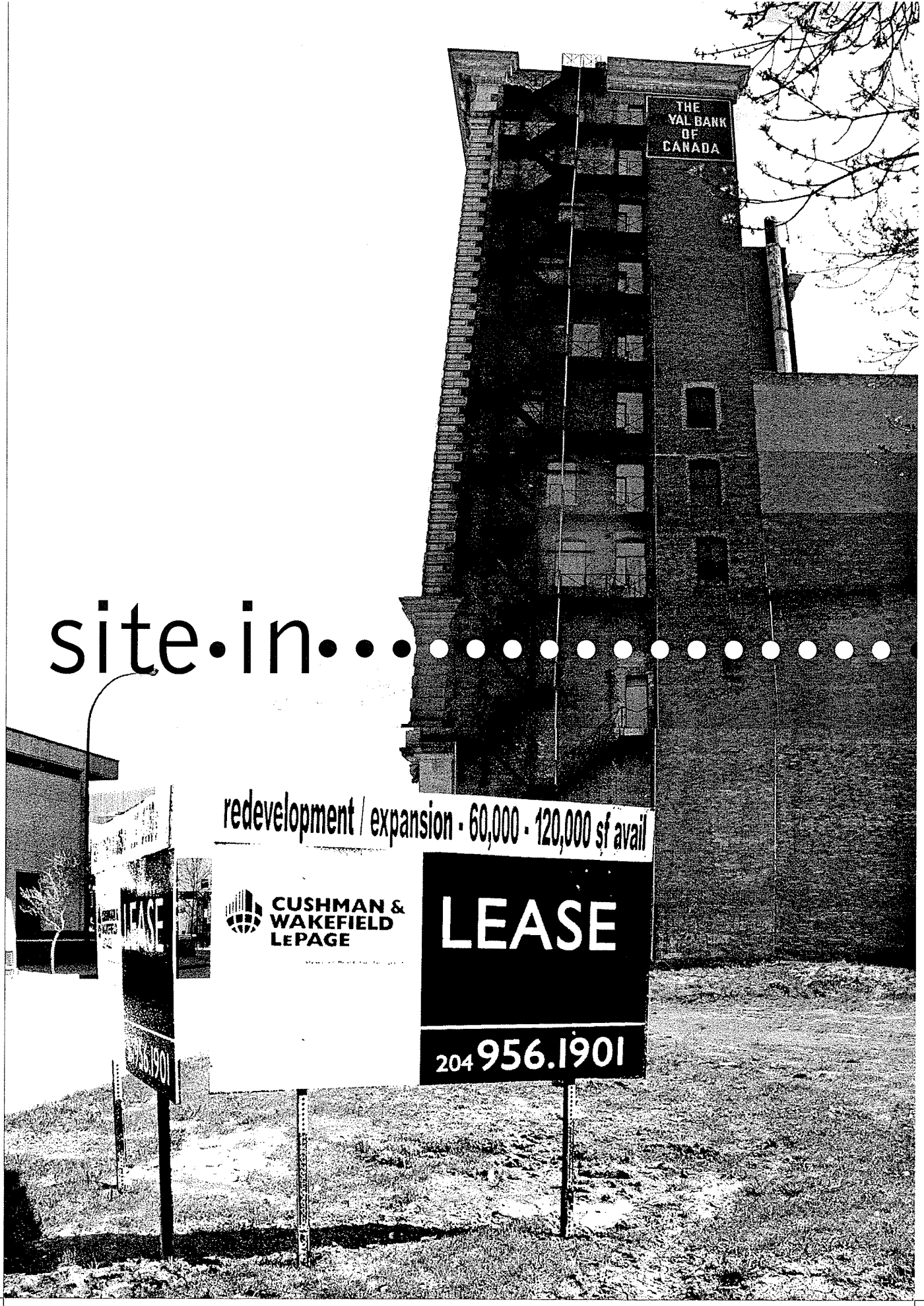


fig.14

a*i*r*e*

surface plane

Foucault and Deleuze both say, don't interpret, experiment. I bought a map of the city (funny that of all the world city maps in my possession, I hadn't a single map of Winnipeg) and set out on my bicycle searching for sitings, situations in which the fold might be explored. The progression from trace to map might be better played out grounded in contact with the world- a leap from the eyrie into the surface plane of the aire. Released from the paper and pen, the map requires experimentation. To experiment is to investigate, to test, to observe, to analyze, to try different ways of doing things.


THE
YAL BANK
OF
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site·in·
redevelopment / expansion - 60,000 - 120,000 sf avail
CUSHMAN &
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[Early ME. waite-n, a. ONF. waitier (Central OF. guaitier, gaiter, mod.F. guetter) = Prov. gaitar, It. guatare, to watch, lié in wait for; a. OHG. wahtên (mod.G. wachten) to watch, guard, f. wahta fem. (mod. G. wacht) watch, f. OTeut. *wak-: see WAKE v.]

waiting 1. The action of WAIT v.1 in various senses. **a.** A lying in wait, ambush. Also waiting for. Also fig. Obs. **b.** Watching, observation. Obs. **c.** Expectation; remaining stationary or quiescent in expectation of something. in waiting (predicatively): in a state of expectancy, remaining in one place or condition so as to be ready for some expected event: = waiting pres. pple. **d.** Attendance upon a superior. **e.** Official attendance at court; one's period or term of such attendance. in waiting: on duty, in attendance (said e.g. of a maid of honour, a lord- or lady-in-waiting, a court official). For groom-in-waiting, lady-in-waiting, lord-in-waiting, see the first element. 2. attrib. **a.** Consisting of, or characterized by, waiting (in various senses of the verb WAIT). Sometimes hyphened to the n. qualified. **b.** Intended to be used or occupied while waiting, as waiting-chamber, -lobby; also WAITING-ROOM. **c.** Special comb.: waiting board, salver, a tray intended to be carried by one waiting at table; waiting game, used to describe the tactics of a player who abstains from attempting to secure advantages in the earlier part of the game, with a view to more effective action at a later stage; also fig.; waiting list, a list of people waiting for appointments, selection for any purpose, or the next chance of obtaining something; waiting (move) problem Chess (see quots.); waiting race, a race in which the superiority of the winner is designedly not displayed till near the end of the course; also fig.; waiting Sunday, ? a Sunday on which the town-council publicly attended the mayor to church; waiting time, time spent waiting, spec. in Computing (see quot. 1962) or Work Study (see quot. 1979).

lady-in-waiting

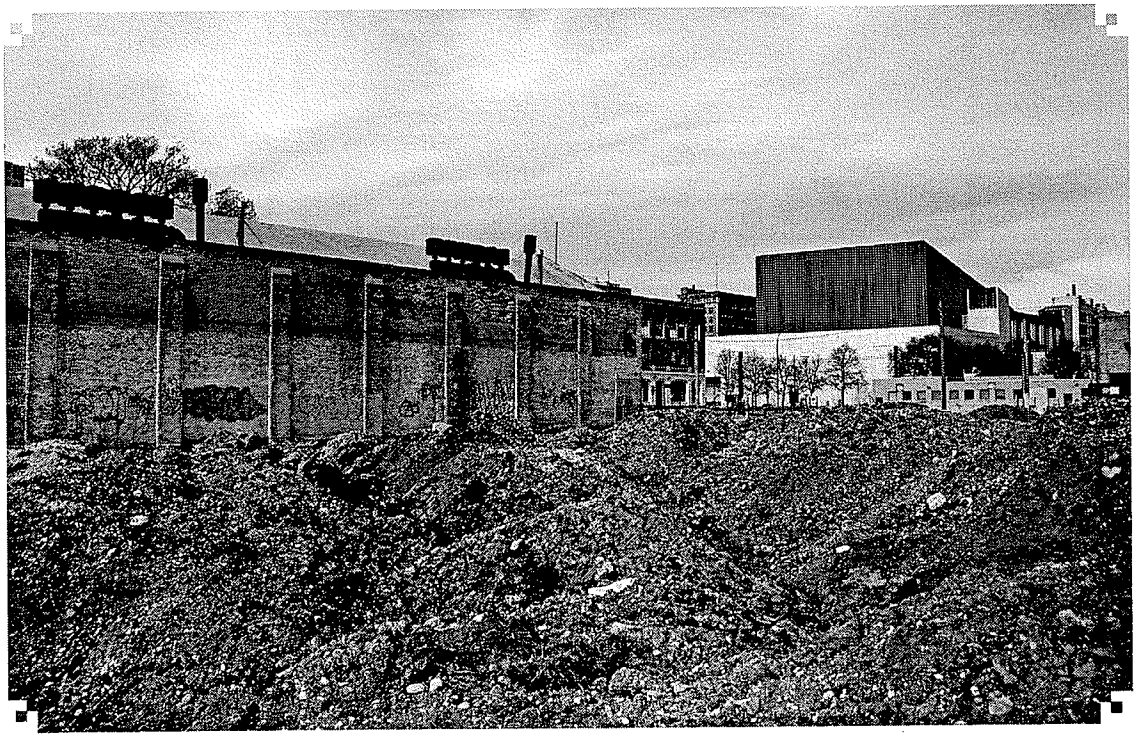
mistress of the robes

fig.15

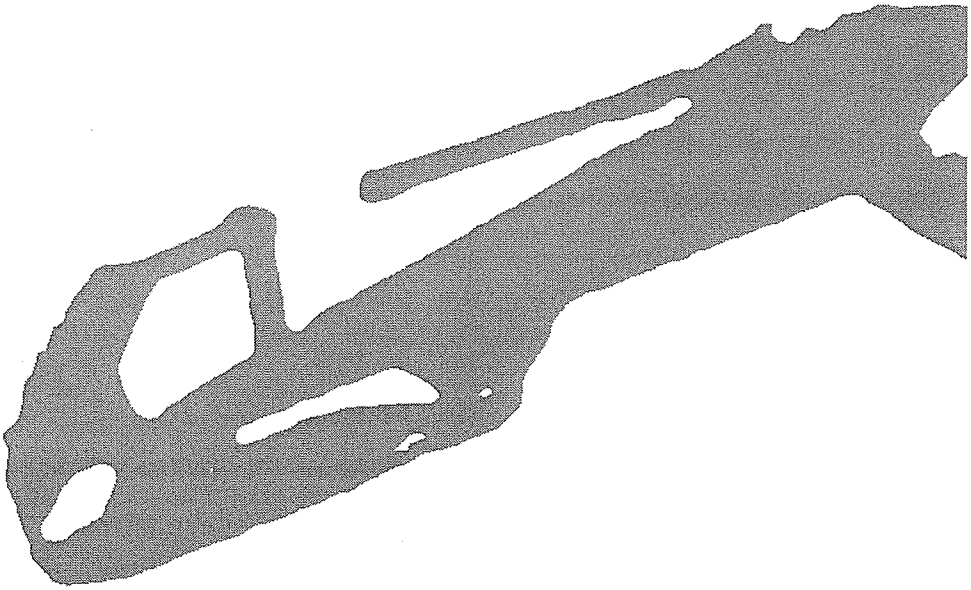
A Lady-in-Waiting is personal assistant (a woman) appointed to attend to a Queen or Princess. In old Monarch Britain, the senior Lady-in-Waiting was called the Mistress of the Robes and was responsible for the surface appearance of the Queen, attending to her dress and jewellery.

site-in-waiting

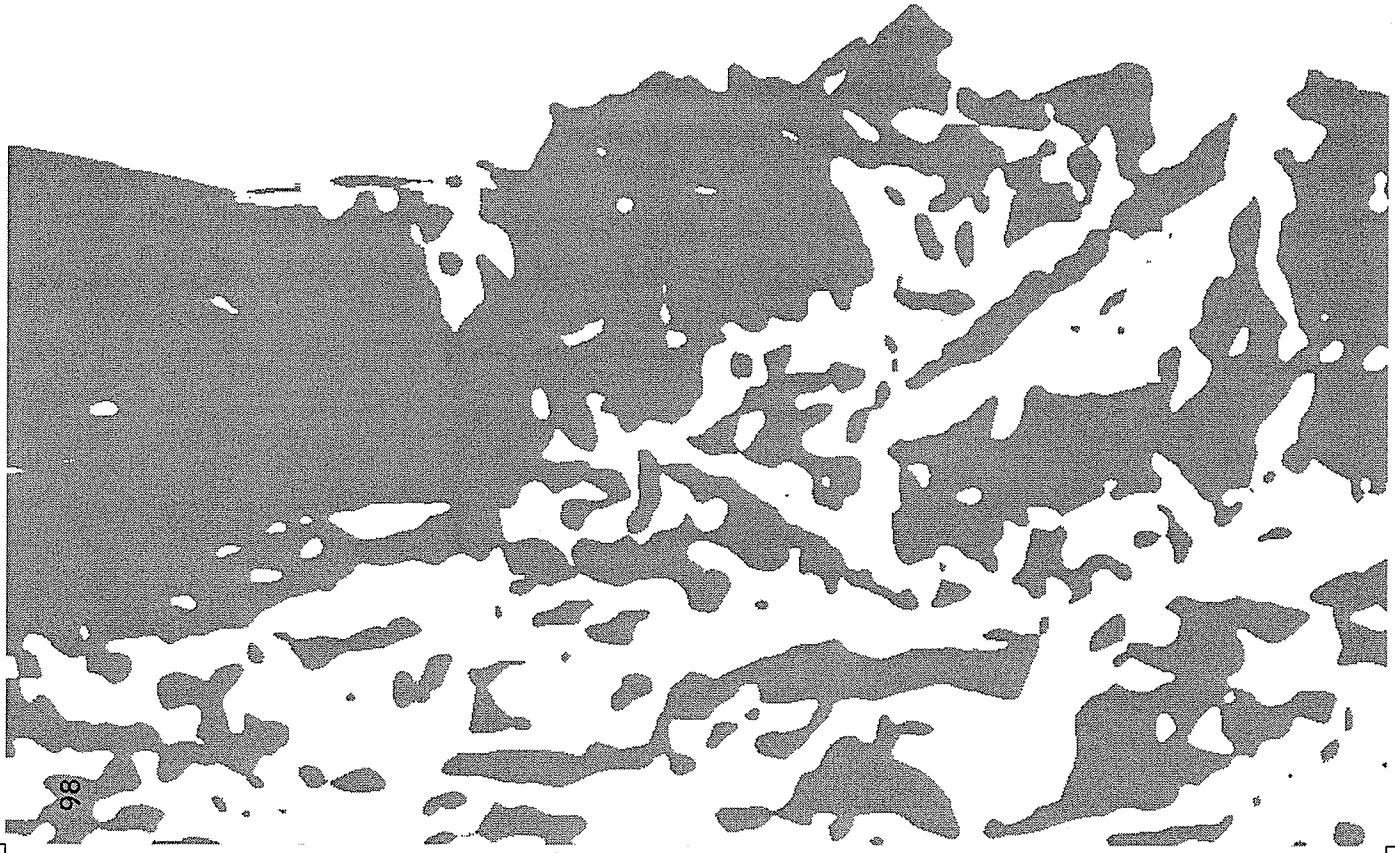
catalyst of the surface



I was drawn back to the construction site in waiting, the aspen colony that has temporarily set up camp, and found the space, mid-day, mid-week, occupied at the fringes as a parking lot. I walked on the spongy surface of the compacted and bulldozed ground, freshly soaked from the evening rain, towards the piled up mounds of soil, frozen wave formations, and walked around the mound of aspens. In the bright sunlight, they glistened and waved in the wind. They are terribly happy creatures, clumped together on this piece of higher ground, shooting up quickly, bending freely in the wind, and glistening! They really were.



What is this state of waiting?



Waiting

footnote

fig.16

fig.17

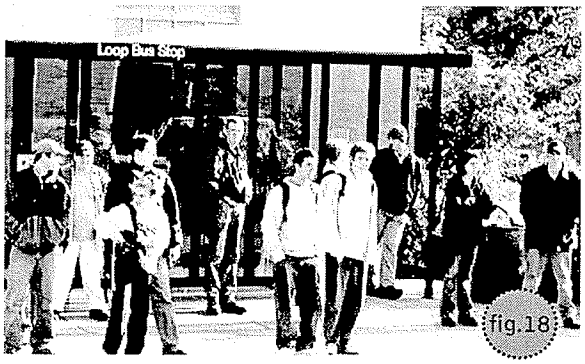


fig.18

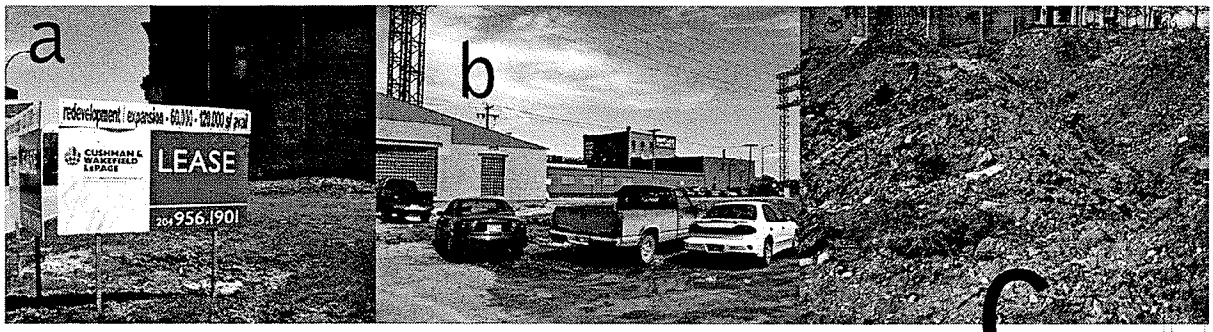
To wait is to anticipate something to happen. Related to wake, the Norse vaka "a hole or opening in ice", waiting implies an expectation for an opening, or many openings (lines of flight) to occur. Waiting is characterized spatially by bus stops, lobbies, waiting-rooms and airports. We wait for others, we wait for ourselves. We wait for change to occur. Landscapes, sites and buildings also wait. In an abandoned state, when the political-social milieu turns attention away from a site, it remains unused, in a state of waiting. Or, rather, from a capitalist anthropocentric perspective, the abandoned site waits for development. But within the so-called waiting time, a potential is unleashed. Things (developments, programmes, uses) are not set in stone. They are opened up. Thus, sites-in-waiting are essentially latent potentials, despite and because they are most often under-used. This is what makes them potent for something else, even though the something else eludes any fixity or stable built form. When one begins to view the empty spaces of the city

(and in the shrinking centres of North American cities there are many) as potentials (and not for development, but for multiple lines of flight to occur within) rather than depressing by-products of suburban sprawl, a shift of potentiality (positive) energy infiltrates the formerly empty (negative) space.

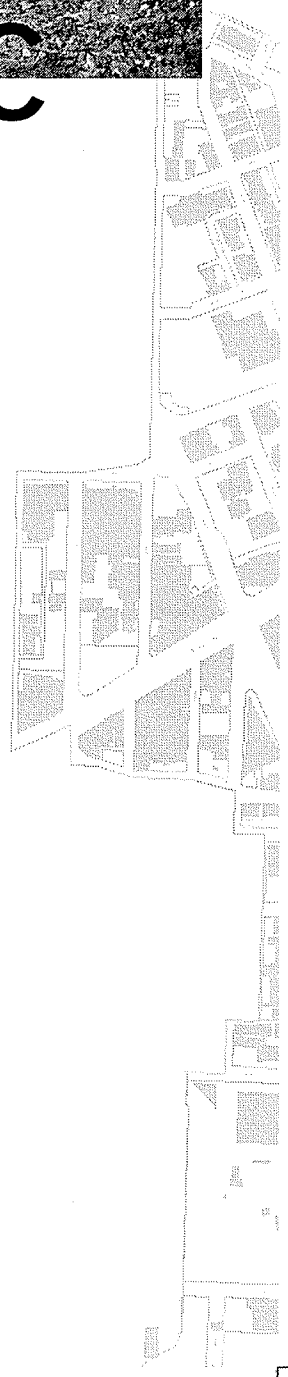
To take (non-anthropocentric) lesson from the ubiquitous colonizers aspen, sites-in-waiting are portals for temporary occupation. Well adapted to temporal and unpredictable conditions, aspens travel in very particular type of pack, underground rhizomes, multiplying themselves from the monad. To use a Deleuzian terminology, the aspen-becoming-animal would in fact be a rhizomatic swarm- fast forward the movement of the roots into a collective traveling in all directions. Alternatively, total destruction of the rhizomes is backed up with aspen-becoming-air, teaming with the wind to transport seed colonizers in multiple directions, through lines of flight into new territories. There is no fear of destruction (nor sentimentality for their loss) by fire or machine- the bases are covered for flexible reterritorializations. Bonta & Proveti (2004) explain, "deterritorialization and reterritorialization are the movements of escape and capture from one territory to another territory on the strata" (158). For example, the river facilitates and becomes site to reterritorializations. An aspen colony reterritorializes the riparian. A steam plant is deterritorialized upstream...The river, despite many attempts to control its smoothness (floodways, bank stabilizations, sandbagging), continues to return, forever injecting the smooth in lines of striation.

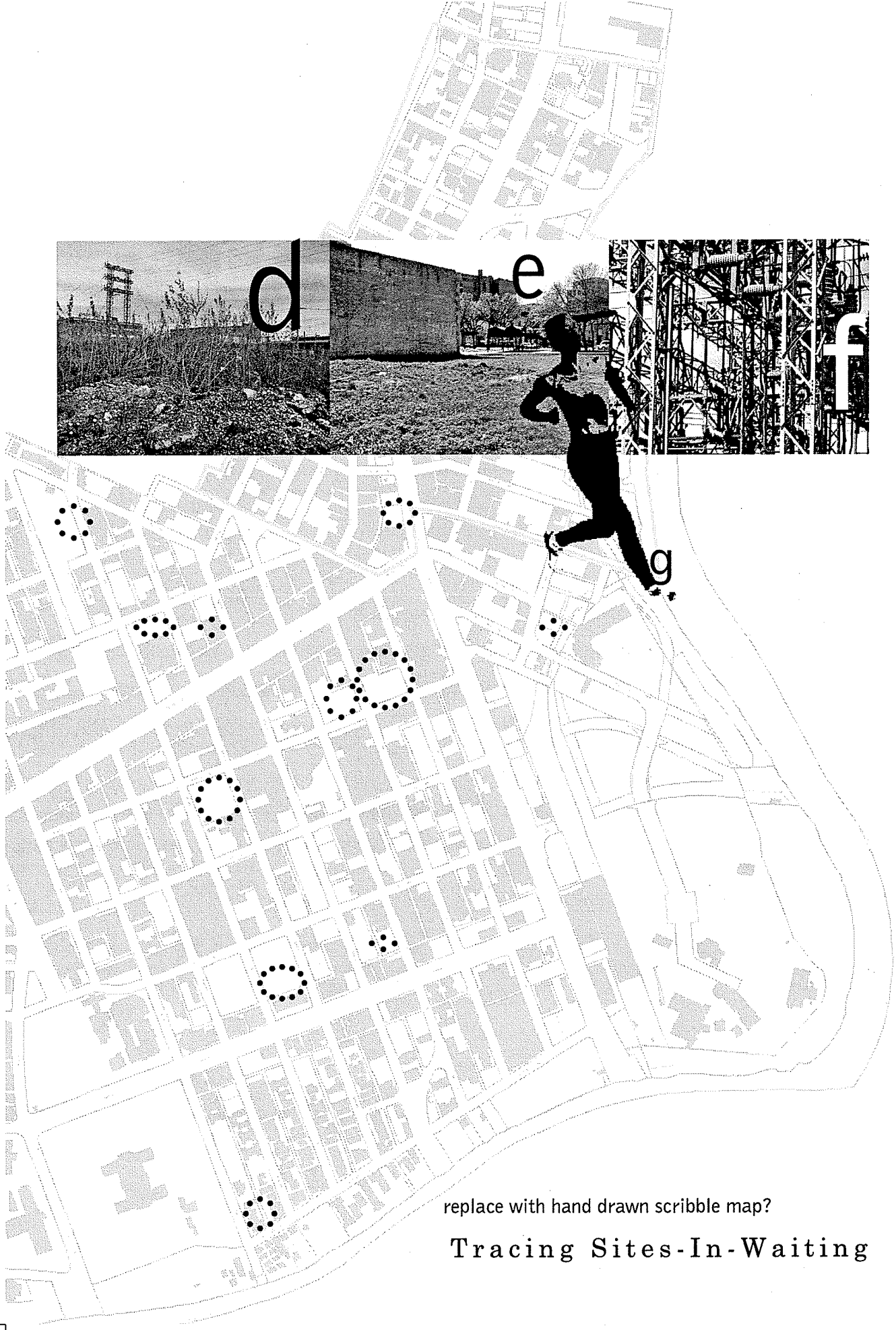
Waiting is not a state of boredom but rather a state of potential. When no one is dictating, random and unexpected things happen. Perhaps we need to open up to this, close our eyes, and create these colonies, allow the vagrancies to take flight, jump into the portal of the *vaka*.

i.tracing



a. for sale signs & future renderings *(inexorable reterritorializations)*
b. cars *(temporary parking lots)*
c. machinic traces *(displaced ground, tire marks)*
d. vegetation covering the machinic traces *(indicated time, the presence of the abstract machine, both natural (weeds) and artifical (green lawn)*
overgrowth of vegetation *(or mown lawn- an institutional/striated application upon a nomadic process)*
e. absence of bodies *(emptiness, non-sites)*
f. power lines *(energy transfers in the sky)*
desire lines *(indicates a movement upon the site, the only trace of human use, a disappearing record)*
openess: potential for something that is not yet there *(reverts the emptiness with a future potential, turns the undesirable emptiness of the North American city as a zone of potential that is not possible in the typical European city where all spaces are concurrently occupied, in use)*
g. joggers *(perimeter of site, behind chain link)*

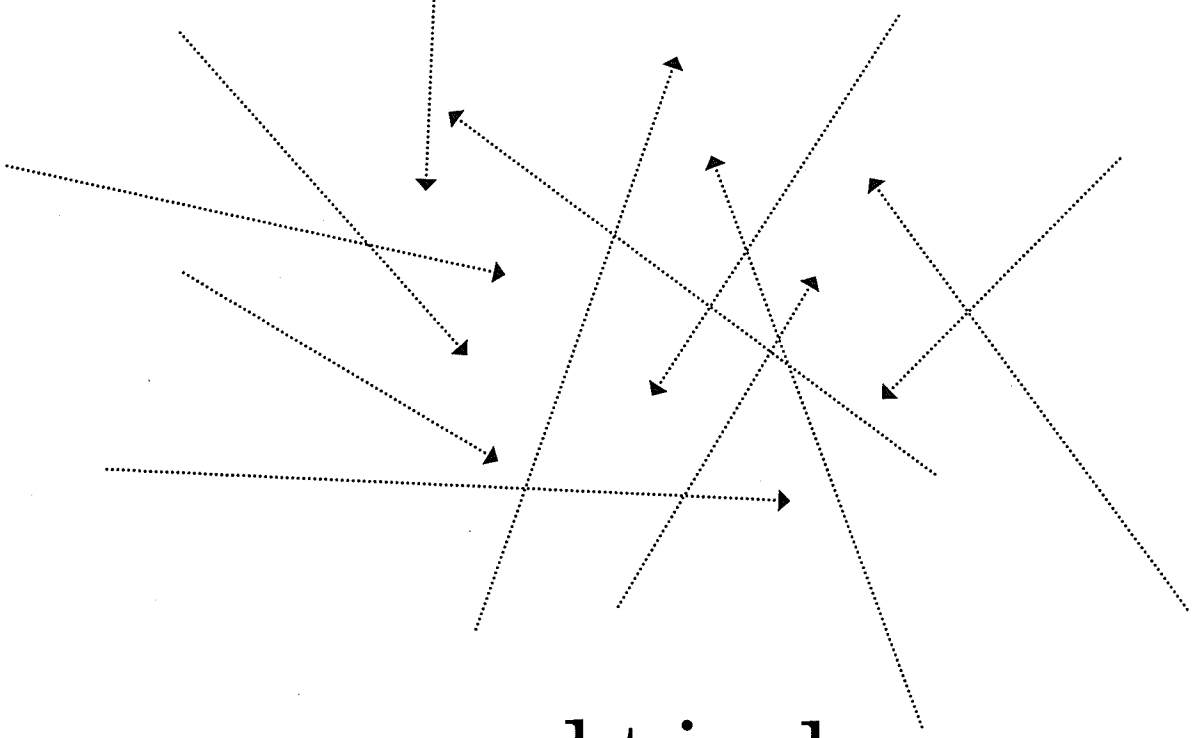




replace with hand drawn scribble map?

Tracing Sites-In-Waiting

From the:



multiple (generality)

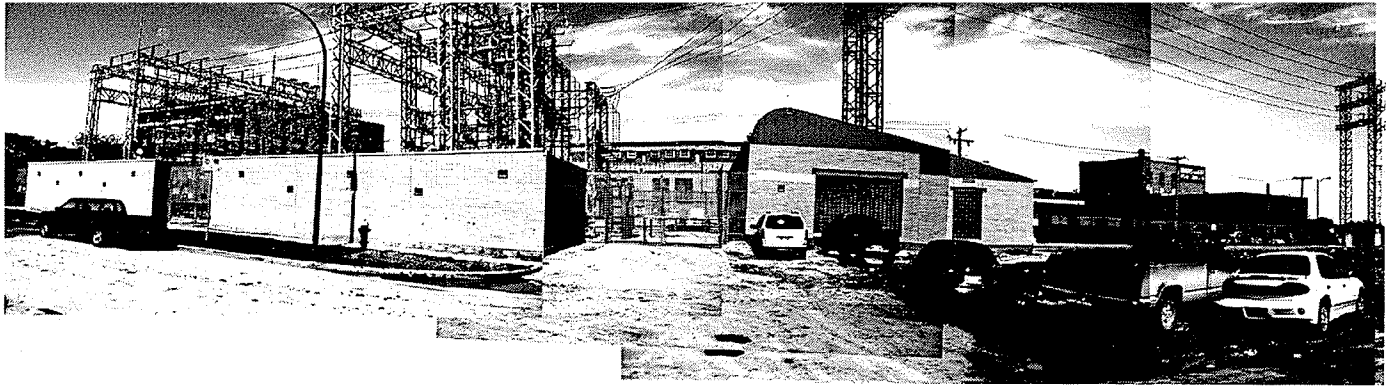
I am now moving into a focus-in on a singular site. Generality becomes specificity. Pre-determined condominium development awaits its turn. Despite attempts at erasure, of starting fresh with the pack of condominium building on Waterfront drive, the site can't escape its fleetingness. It is a trace. A power plant, umbilical cord to 130 buildings now either re-adapted or demolished, related to the final disappearance of the hydro lines that are visually and symbolically rejected by its new territorialization...

To the:

situated

(specificity)

fig.13

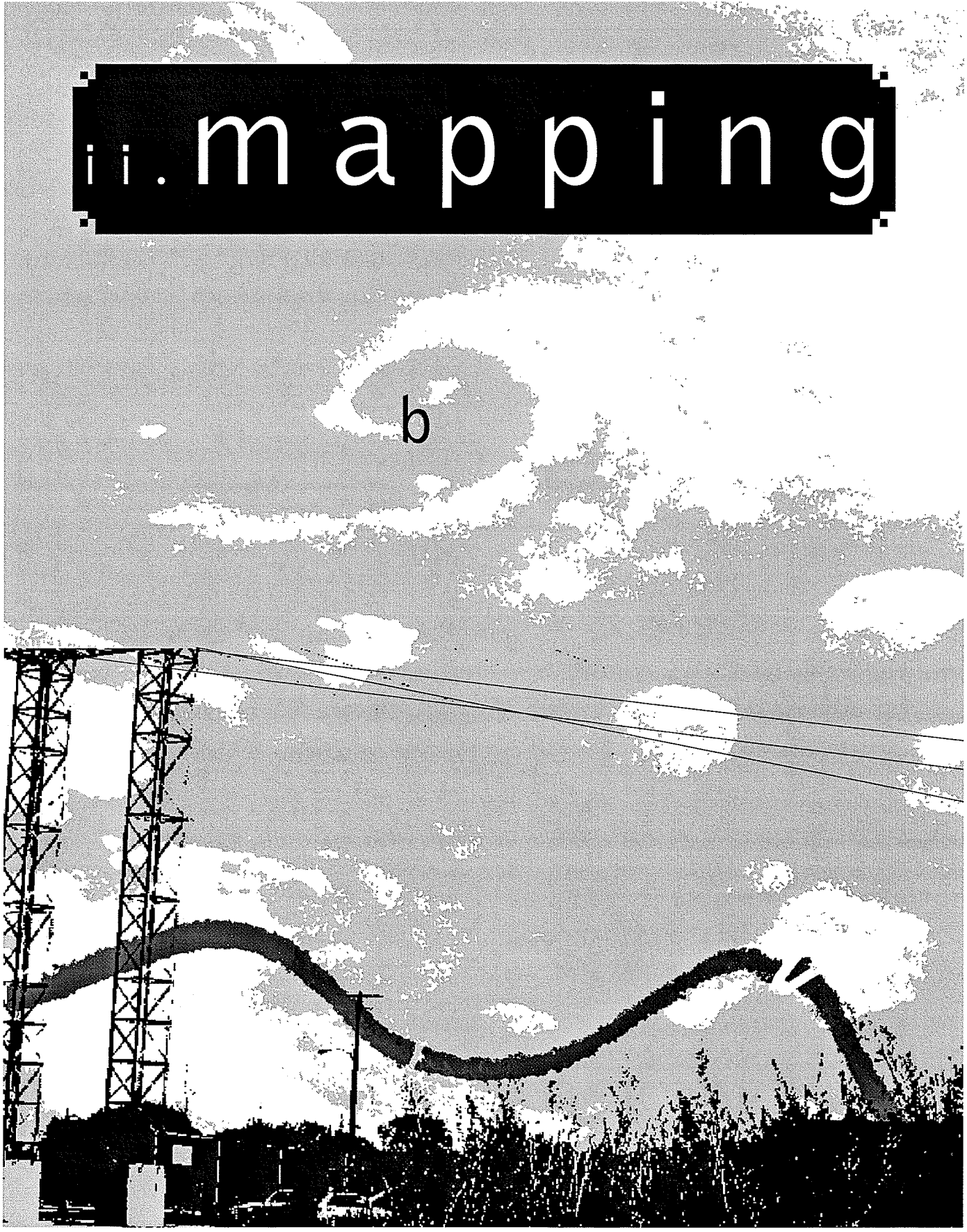


Q: We are concerned about the hydro lines on the north side of the site.

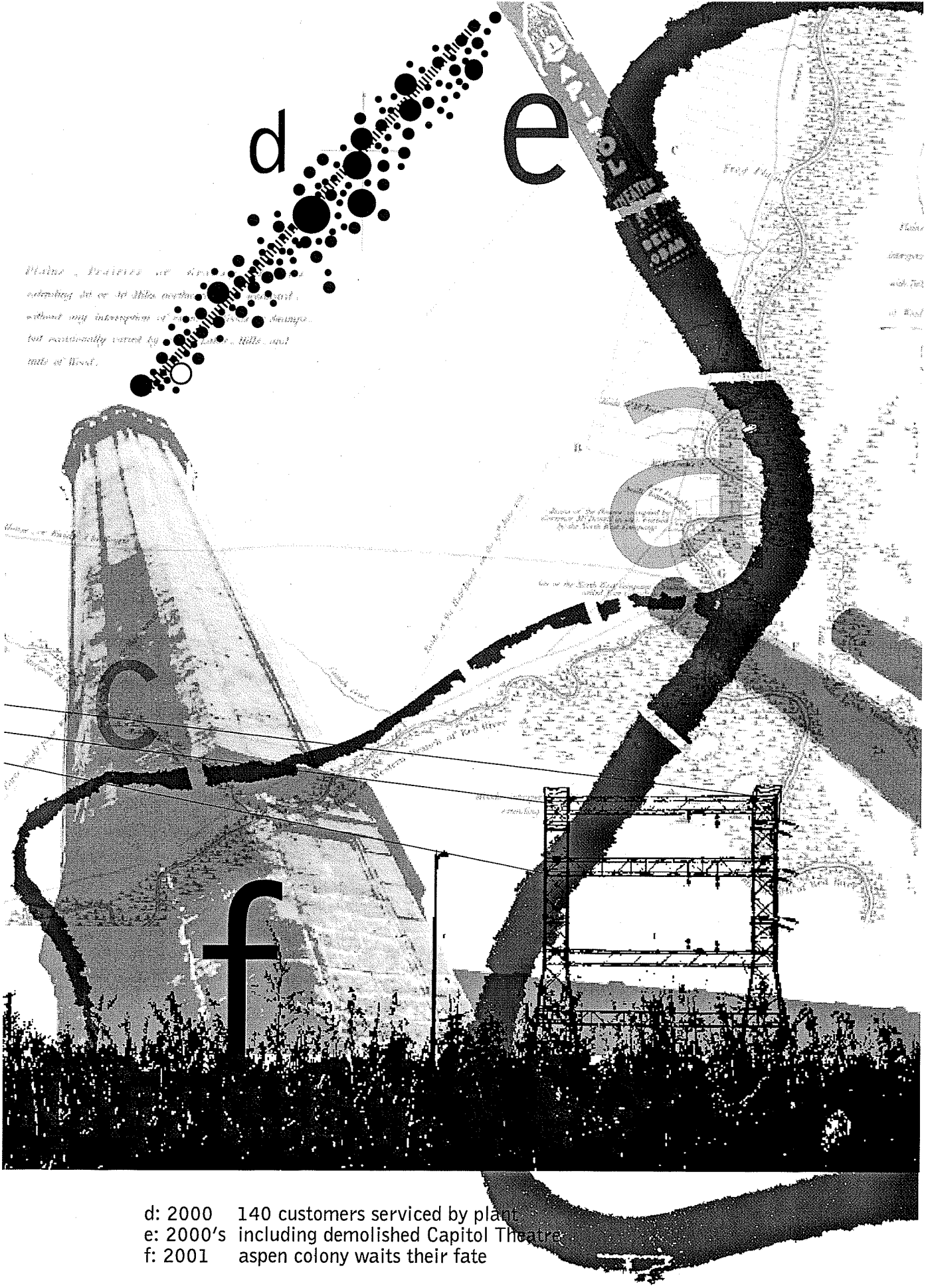
A: The developer is working with Hydro to ensure the hydro lines and towers north of the site are removed and placed *under ground*. We are confident these lines will be *removed* later this year.

SkyWaterFront Condominiums

ii. mapping



a: 8200 and 7800 radiocarbon years ago to present river proximity
b: May 10, 1922 cyclone
c: 1920's-1940's Amy Street steam plant, demolished



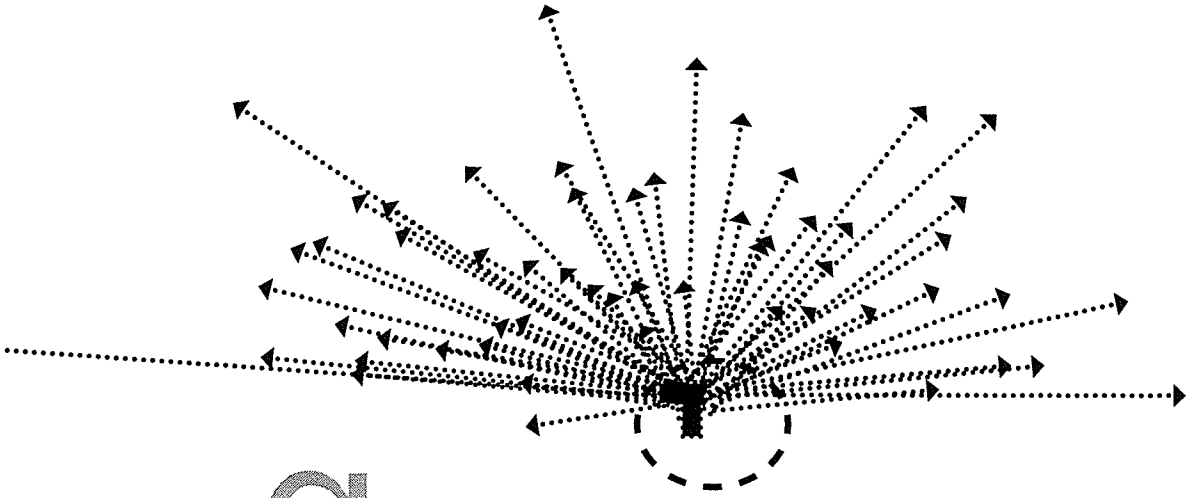
d: 2000 140 customers serviced by plant
e: 2000's including demolished Capitol Theatre
f: 2001 aspen colony waits their fate

ii. mapping

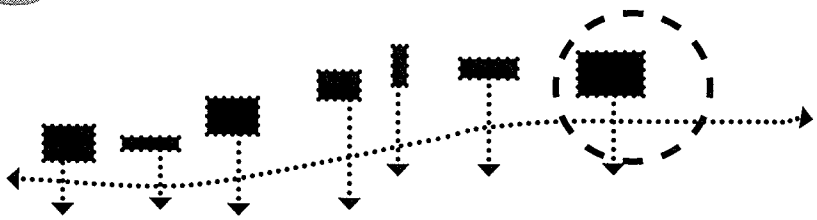
footnotes

Mapping "the regime of signs":

a (8200 and 7800 radiocarbon years ago to present) That the site is related to the river is significant. Primarily existing as part of the river's seasonal floodplain (location to its riparian habitat) the ground appears and disappears under the silty water of the Red River. It was/is a primary site for deterritorialisation. The smooth space of the nomadic river is echoed by indigenous settlements. (1812) Striation occurs with colonial settlement- trees are cut for building and heating, lines are drawn, the industrial lands upon the stretch of the river. b (May 10, 1922) A cyclone moving in a circular deterritorializational pattern, hits the city, shutting its inhabitants from electricity-providing enough impetus to reterritorialize, in the form of a steam plant in the former Victoria Park. c (1920's-1940's) Energy resumes multiple lines, feeding light and heat to as many as 700 different sites in the centre of the city, energy transfers occurring through lines in the sky. There is a line still visible today, but the source and transfer have been removed since 2000, in response to changing local and global environmental policies. d (2000) But the removal of a One left 140 without source of energy. e (2000's) Some found alternative sources, others crumbled with the steam plant. (Capitol Theatre). One might follow the river upwards to find its new location...There is no coal left here, nor asbestos after a costly removal, only



g : reorientation of the site



displaced ground in mounded formations, traces of machinic process gradually being replaced by the vagrant colonizer, aspen. f (2001) The first ones to take root, shooting quickly, efficiently, developing by subsurface stems, rhizomes, making a large grouping of individual trees genetically linked to the one, the rhizome of multiplicity. The aspen responds to cutting and burning by sprouting more vigorously, more actively. The defiant one. The multiple. Aspen eventually die back when shaded. To what difference is the shade of a tall building compared to the shade of an oak tree? Though this building does not yet exist, its rendition is present upon the perimeter of the boundary, it waits to be realized and occupied. g (2006) Here, the site turns from the lines of energy that once fed multiple buildings, towards a new relationship with the newly rejuvenated Waterfront Drive, motivated by the desires of the civic governmental sector, local non-profit organizations, developers, citizens (those than want to live downtown and those that still think that downtown is not a place to live, even perhaps visit). The site is in waiting (for striation). Its emptiness speaks of immanent potential, of what it could be, smoothing emptiness.

iii. diagram

ming

C
A

Diagramming a narrative:

I set out to the site on my bicycle, down Broadway Avenue. I need money so I stop at the ATM. I start to lock up my bicycle to the railing of the front of the building when the building manager steps outside to tell me that I am not allowed to attach my bicycle to the railing, as it is private property. I argue with him that I will only be 2 minutes, and that besides, is the sidewalk not public property? He notes that I am no longer on the sidewalk but on the property of the building. I argue that if one is to offer services, then proper locations for locking a bicycle should be made available to customers. He doesn't budge. I take my bicycle and walk a few meters away, down from the entrance steps to the same railing to which I am not allowed to join my bicycle. I find myself face to face with a hot dog stand, and the lunchtime swarms. I look down the street and find similar swarms scattered all the way down. In this instance, the hot dog stand, although a private enterprise, draws near a public gathering. I lock my bicycle directly opposite the hot dog stand, as the publicness of the space emanating from the stand and spilling into the previously private space, allows me to lock my bicycle without any argument. The hot dog stands, and their mobile temporality, create a circumference of publicness, radiations of gatherings scattered along the street.

A *A potential: the insertion of public gathering spaces through hot dogs*

I continue on my bicycle, opting for a route that shadows the river. Most of the time, the river is hidden, but its presence is felt through the screen of trees and buildings. Finally at Waterfront Drive, the river becomes visible. It is a greenish muddy colour, silty, unappealing to swim in, but its flow northwards to lake Winnipeg reminds me of its connection to the beach. There is a large scale obsession with the sandy deltas North (Manitoba having the most per capita cottage owners in North America), and there is connection with emptiness in the escape of the city towards the beach (lines of flight facilitated by highways), a link to a desired spaces.

A beach is a liminal zone, ecologically and socially, an opening of land and water, where the stripping of urban dress to minimal covering leaves bodies strangely democratic. The beach is a temporal landscape of desire, collective and seasonal. The beach begats the barefoot- unlike the experience of the cold pavement under my feet in the financial district of San Francisco. In that instance, my bare feet signaled the reterritorialization of the beach into the city. A landscape collision is encountered through fashion and behaviour. I walk differently with shoes. I am comfortable on the beach without them. But in the city, a shoeless body becomes a self-conscious entity.

B *A potential: beach as desire, democratic and fluid*

Other than the bright green aspen pioneers, there is not much to see in the emptiness of the site. Looking upwards to the sky, the lines made by electrical poles trace themselves towards the river. Anchoring, and perhaps reminding one of the vertical nature of the steam plant erased. The desire to anchor and swing from these lines in the sky, to rise above the buildings and trees, to see from above, to become the exhaust smoke from the erased vertical chimney pipes of the steam plant, to radiate into the city, to be tangled in the crossing lines of the adjacent power-pen.

C *A potential: power lines as elevated energy transfers, virtual nomadism*

I return to the site with Suzy. We are playing in the aspen mound. Her body is dwarfed by the growth of the grass. I imagine that a game of hide and seek in this vagrant landscape would provide hours of entertainment. Why isn't all grass gigantic?

D *A potential: decolonizing the lawn, vagrant play*

iii. assemblage

What constitutes an assemblage? It is not the act of putting together pieces from instructions- as in the construction of a predetermined Ikea chair or table. Rather, an assemblage is composed of heterogeneous pieces, but the critical factor is that there must be some sort of relation among these pieces, a relation that expresses something about the entire whole. Assemblage is closely related to the DG term consistency, defined as a heterogeneous collection with systematic emergent behavior: a swarm of birds, a pack of wolves are straightforward expressions of assemblages. They differ from the ikea chair because they are continuously becoming. While we may be able to see the formation of a swarm of birds, their actual assemblies are too complex to comprehend at glance. But, according to Wise (2005, 78) the important thing about assemblages is that

"we do not know what an assemblage is until we know what it can do"

what does this assemblage do?

site-in-waiting

riparian zone

victorian park

condominium

steam plant

critical factor:relation among the pieces

reterritorialization

what are the

heterogenous pieces?

look to mapping & diagramming

vacant lot

aspen colony

2

1

cyclone

environmental policies

downtown revitalization

colonialism

expression

"shift in bodies, trigger"

(Bonta&Proveti, 2004, 54)

parking lot

content

"concrete circumstances of an event"

(Bonta&Proveti, 2004, 54)

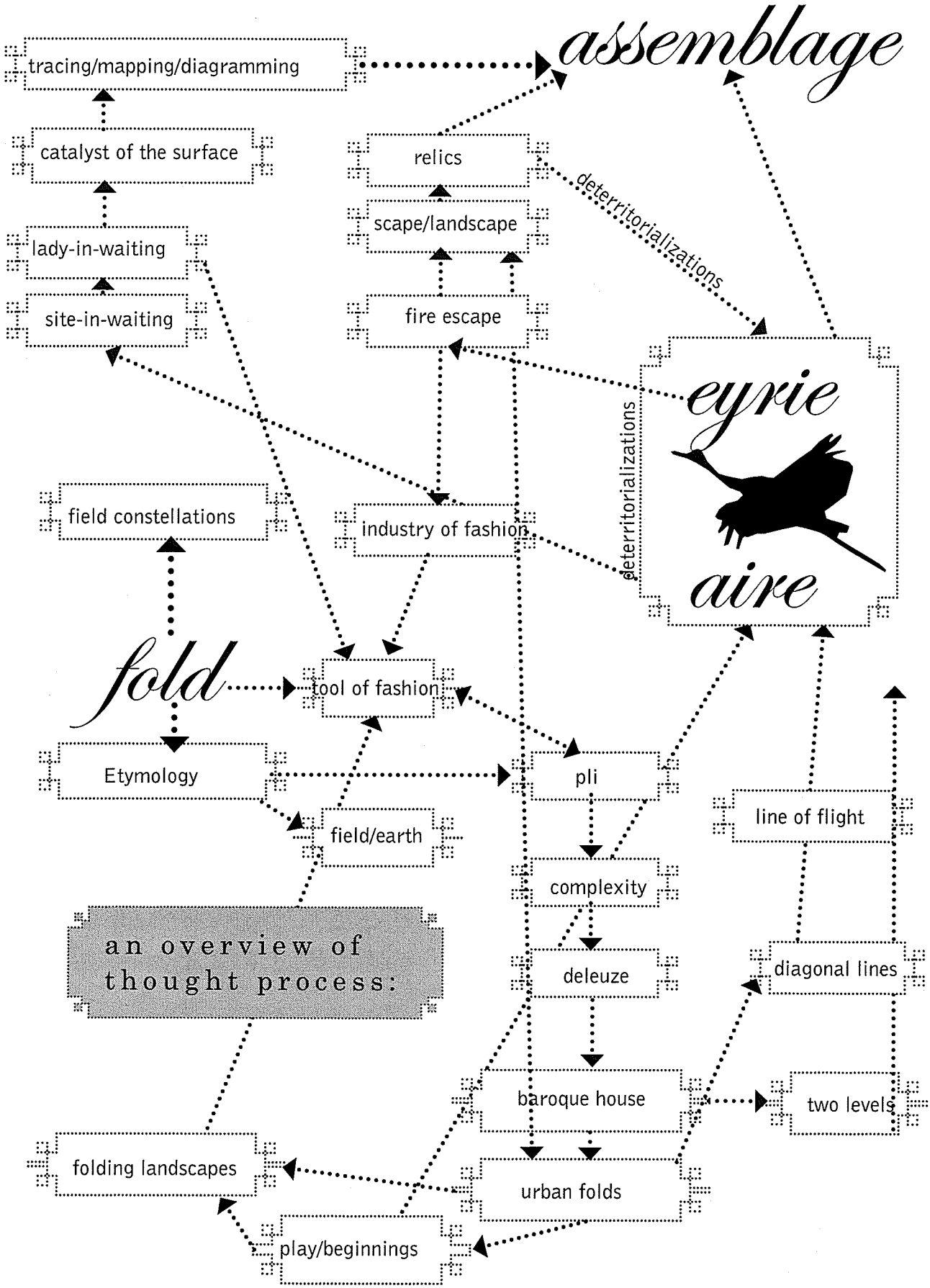
deterritorialization

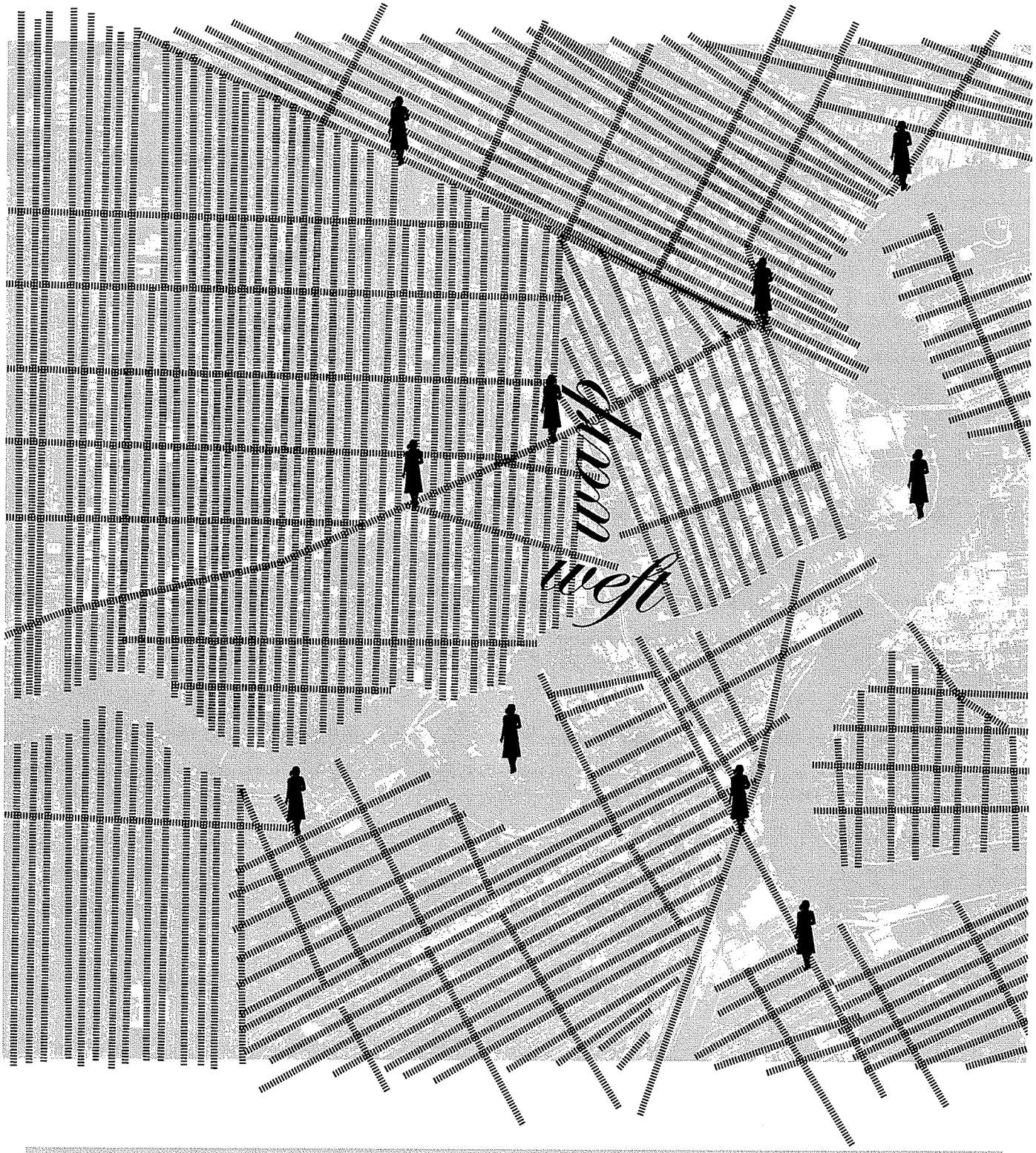
anthropo-rhizomes?

Wait!

What can the assemblage *do*?

"Plug the tracing back into the map, connect the roots or trees back up with a rhizome"(Deleuze & Guattari, 1987, 14). Plug the tracings,mapping, diagrammings back into the fields, and form new assemblages....


assemblage
tracing/mapping/diagramming
catalyst of the surface
lady-in-waiting
site-in-waiting
relics
scape/landscape
fire escape
deterritorializations
eyrie
aire
deterritorializations
field constellations
industry of fashion
fold
tool of fashion
Etymology
pli
field/earth
line of flight
complexity
an overview of thought process:
deleuze
diagonal lines
baroque house
two levels
folding landscapes
urban folds
play/beginnings



field: *m e t a p h o r*

metaphor

Middle French metaphore (c1275 in Old French as metafore; French métaphore) and its etymon classical Latin metaphora < META- + carrying, to bear, carry: see BEAR, to transfer. **1.** A figure of speech in which a name or descriptive word or phrase is transferred to an object or action different from, but analogous to, that to which it is literally applicable; an instance of this, a metaphorical expression. Cf. METONYMY n., SIMILE n. **2.** Something regarded as representative or suggestive of something else, esp. as a material emblem of an abstract quality, condition, notion, etc.; a symbol, a token. Freq. with for, of.

metaphor

Metaphor:

Why metaphor? It's dangerous territory. Metaphors run the risk of being over used, of becoming tiresome and predictable. They can also be misleading, stifling meaning in the limitations of a familiar sense. Metaphor enters the bricolage of fashion and landscape unassuming, inherent within the pairing of two terms, filtering through connections and overlaps. It then begins to cause trouble. Is fashion and landscape strictly a metaphorical association? NO! (She says defensively). Yet there is metaphor at work within the bringing of fashion towards landscape/architecture: a transferring (meta) and carrying over (phor/pherein) from one discipline to another. What really is a metaphor? Must it be a static association? How can it be an active tool for drawing new insights and connections? To actively make metaphors is a creative act of gathering and assembly, the essence of bricoler.

The conceptual metaphor, as developed in cognitive linguistics theory by Lakoff & Johnson (1984), assumes that the metaphor is not a product of linguistics, but rather an everyday, unconscious structure of thought: "far from being merely a matter of words, metaphor is a matter of thought" (Lakoff & Turner, 1989, xi). The metaphor only becomes linguistic because it exists first in thought structure. Metaphorical associations are engrained into the structure of human thinking processes, and thus cannot merely be resigned to an artificial, superfluous application. In short, thought/understanding is built upon interaction with the world, an embodied collusion, one that can be summarized by the following sequence of interaction/thought/speech creation. The root of the speech metaphor always remains at the level of interaction. These are everyday, conventional metaphors such as the idea that purposes are destinations, in the sense that "I'm getting there, almost to the end of this project". We use metaphor in common speech everyday. But, the ability for a metaphor to take flight is when it is used in a generative, new way. This is normally, at the level of language, called poetry. The following text will trace the idea of urban fabric as static metaphor, towards an embodied metaphor of practice.

Metaphor of city-fabric:

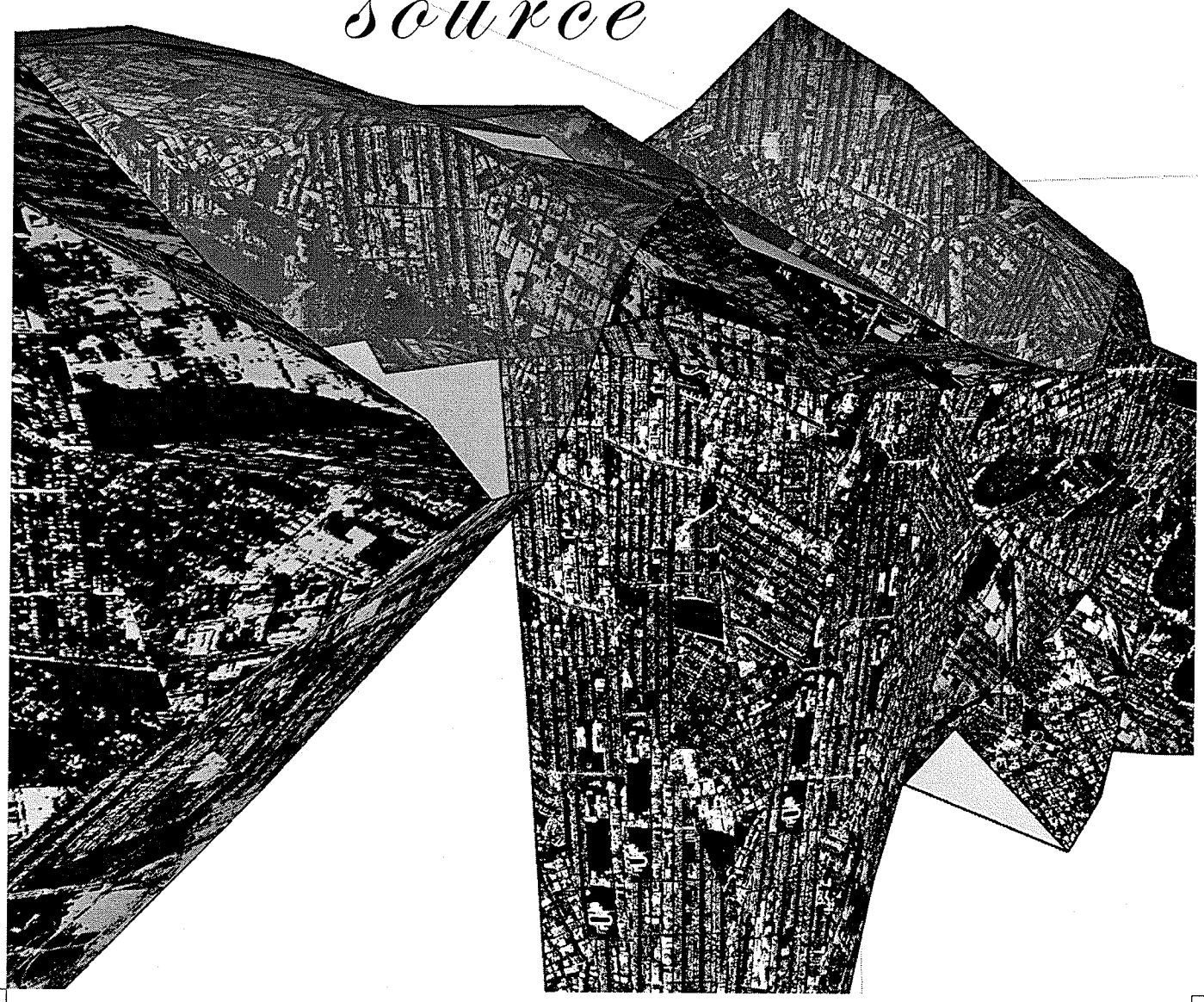
There are many metaphors used to describe the city; urban fabric is probably one of the most persuasively used metaphors. A metaphor is composed of a source and target: in this example, fabric is the source, the urban environment is the target. Both source and target are physical constructions of the world, linked by their structural similarities, unlike most metaphors, which strive to describe an abstract concept with concrete phenomena. Yet, the city is not without is abstractions. Its very image, as a concrete physical object tends to erase its reality, which is constantly changing; inscribed with the human experience of the city, an experience that is collectively subjective, continuously evolving, and thus difficult to pin down in representation. To counteract the slippery nature of the city, fabric supports the idea of the urban as a stable piece of cloth, constructed of overlapping lines of warp and weft, of streets and intersections. But, this is fabric as weave. Although woven fabric dominates fabrics in general, they are not the only fabric structures. Fabric as web responds to fluctuations, respinning itself as holes are created, self generated localities rather than the fixed narrative of the loom. Alternatively, fabric as felt responds to the compression of small individual fibers (not even spun) compressed by force and heat to form a directionless surface. In a limitless process of reinvention, the metaphor gets absorbed and then recomposed into new meanings. Urban fabrics shifts from

eg. urban fabric

source domain: object/phenomena from which the metaphor is borrowed

target domain: object/phenomena to which the metaphor is ascribed

source



warp to weft, in its traditional sense as a rigid relationship of striated lines made by humans on a loom, towards city as webbed fabric, fragmented with varying degrees of tension and lines, made by a spider or even certain types of birds, forming a multi-surfaced fabric constantly being renewed. Certainly, the city exist in all of these constructions, as well as countless others. The city is never just one thing, one association, one transfer.

Text/Textile:

Fabric, as ubiquitous material of everyday experience, infiltrates the city in terms of its structure (warp and weft) as well as in its realm of bodily experience, although the latter may be less conscious in the metaphorical transfer that occurs between fabric and city. Textiles, from the root text, meaning that which is woven or webbed, remind us of the organization of information on a page of text, in its columns and rows, spaces and interstices, rhythm of the warp and weft always hidden in the structure of the text. Texts, as words to be arranged on surfaces, material or virtual, are fundamentally (with the exception of Braille) visual entities, devoid of the tactility and hand of the fabric. For it is not an urban text, but rather an urban fabric, that evokes an understanding of the spatial distributions of the city. This very fabric that envelops us daily in fashion, is extended to its larger scale of inhabitation.

fig.19

"textiles/text"

fig.20

Weaving Myths:

If urban fabric is an accepted metaphor, it is one that has grown perhaps too familiar. The overlapping lines of the streets, crossing over and under each other, varying in density do have relationship with the structure of fabric, whether woven, knit or felted. The association of fabric with the urban is preceded by weaving/fabric as central to many cultural myths and creation stories. The greek myth of Arachne tells the fate of a boastful mortal weaver who dared to accept Athena's challenge to produce the most superior piece of tapestry. Athena, furious with Arachne's skill and audacity, beat her furiously. Arachne commits suicide in shame. Athena, feeling sorry for Arachne, transforms her into a spider, so she must weave for eternity. In Tennyson's poem The Lady of Shallot, Elaine is trapped in the tower, "weaving by night and day" a constructed world of which her departure from proves fatal. There are countless others: the Baltic Saule, the Sardinian Giane, the Navajo Spider Woman, the Finnish Palvatar, etc. (see Imel & Ann, 1995 for more detail).

myth of arachne

Las Hilanderas

(The Spinners)

fig.21

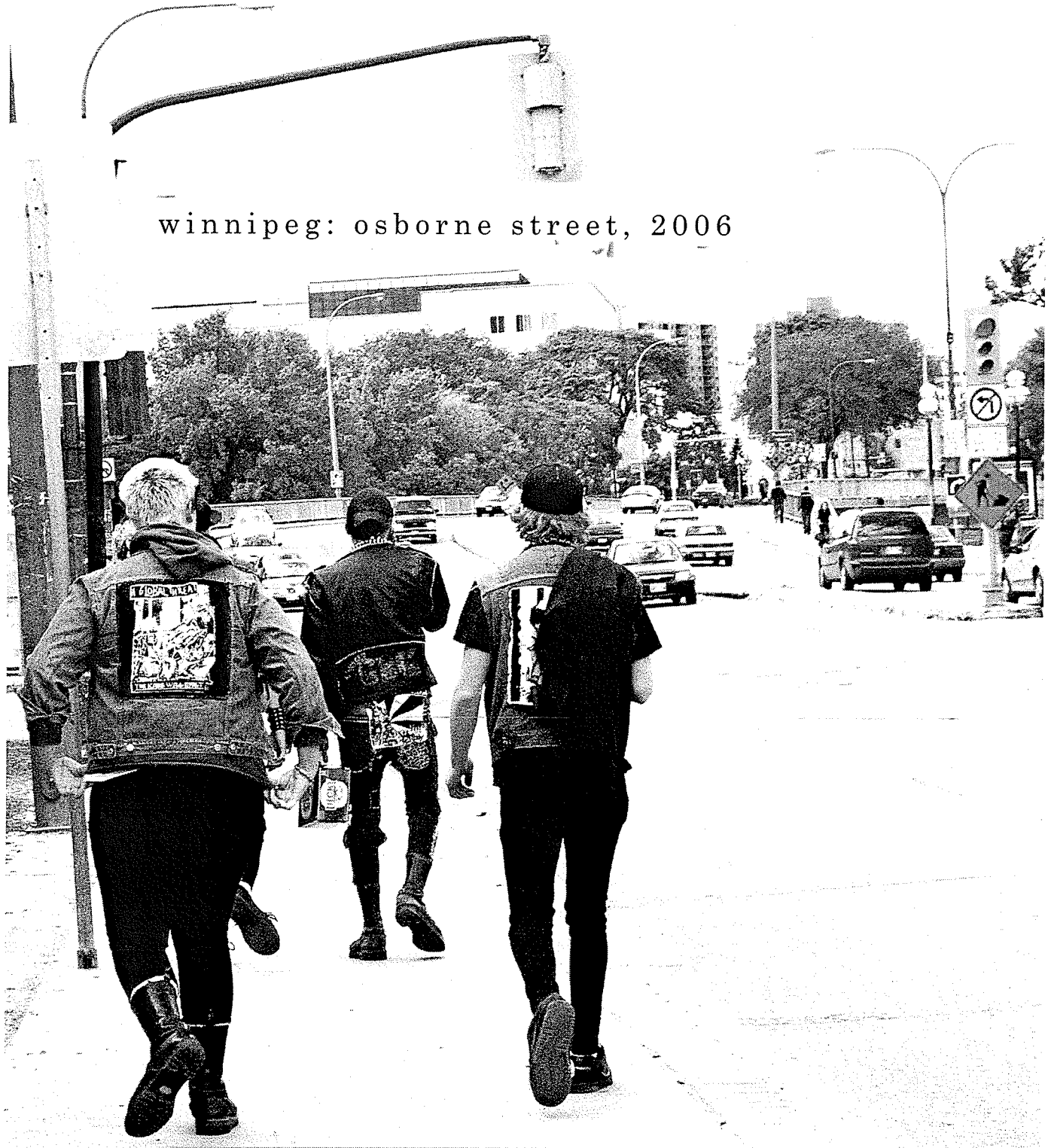
Fashion as Mediated Skin:

Considering the widespread and persistent metaphorical associations with weaving and fabrics, it is not surprising that these same metaphors are applied to urban conditions. A metaphor constantly re-metaphorizes itself, distorting meaning and finding new connections to situations and objects. In the distortion of urban fabric (a temporary folding of parts) is there potential to redirect the emphasis from urban fabric as material without body (the bird's eye view of streets as lines intersecting) towards an embodied conception of urban fabric? Fabric as object is suddenly distorted and refolded upon bodies, taking shape, molded or draping from the skin, moving with the body in motion: urban fabric is re-metaphorized in bodily practices, including fashion.

Breward (2005) recapitulates the possibilities of fashion as agent for spatial practices: "for the defining features of fashion, both as a concrete object produced and consumed in metropolitan situations, and as an ephemeral and unstable cipher for shifting desires and attitudes, would seem to hold as much, if not more potential than other elements of material culture for tracing the interplay of time and space which identifies the city as a cradle for modernity." (14). The potential of fashion's materiality lies in its ubiquitous corporeality. There is potential for fashion to give insight, from its distortion of fabric to bodily practice. Supported and given shape and movement by the body, fashion both speaks to the body contained and to the bodies that contain it, bodies of changing form, texture, and color in the everyday experience of the city.

One such method, of embodying the everyday urban environment is through the practice of walking. Operating during the 1920's, the Surrealists, according to Carreri (2002), "utilized walking-the most natural and everyday act of man- as a means by which to investigate and unveil the unconscious zones of the city" (88). But the Surrealist walk was posited upon the creation of a dream world separate from the real world. It was to be the Situationists, who, in the 1950's, took up the practice of deambulatory walking as an everyday event, where fantasy was not a dream of reality. Called the dérive, "it was a fleeting action, an immediate instant to be experienced in the present moment

winnipeg: osborne street, 2006



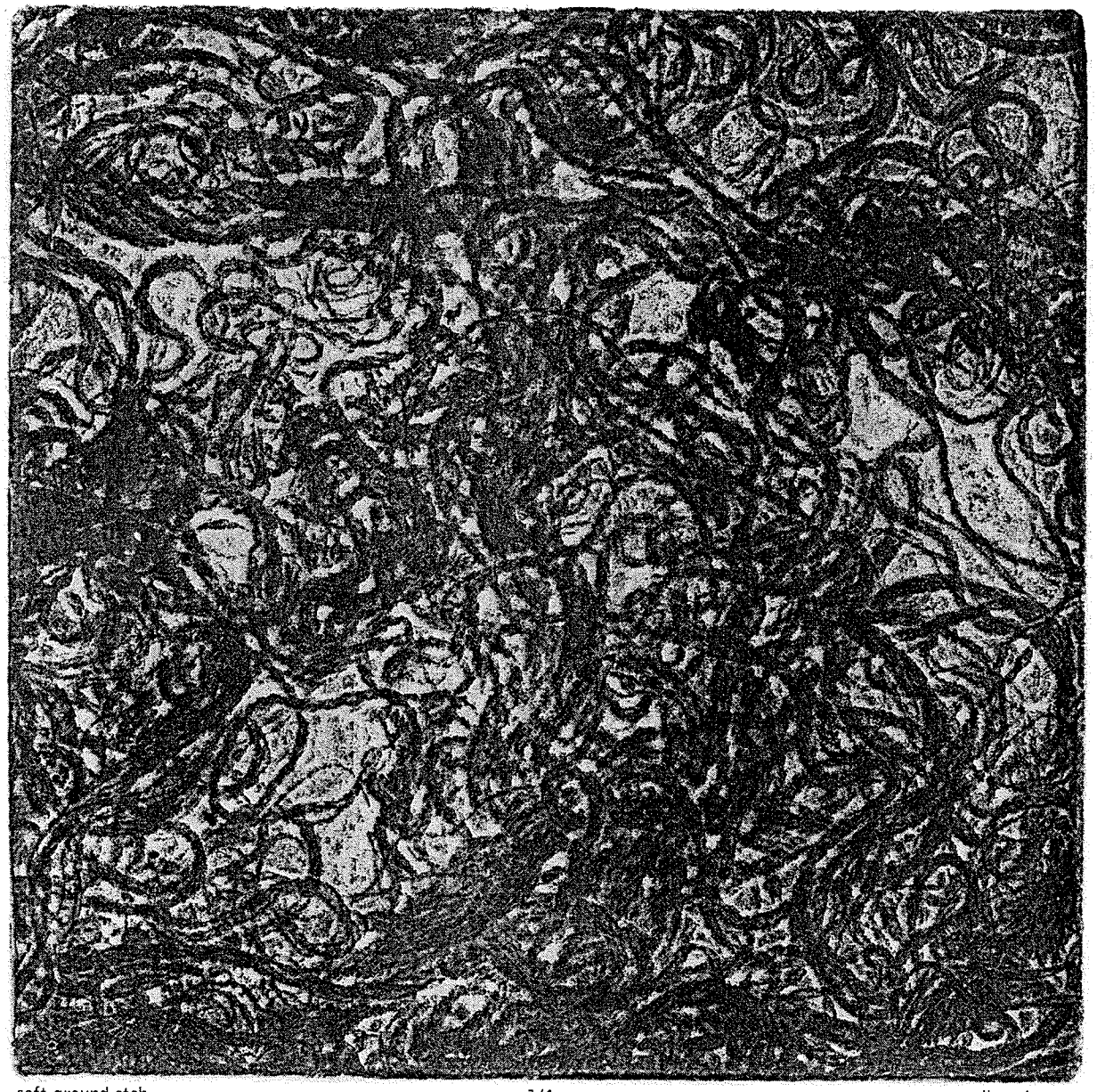
The body's disappearing inscriptions are displayed through its dressing, creating an ephemeral outline of colour, texture and form. Fashion inscribes the ephemeral absence with its pliable surfaces, its seasonal shifts, its movement controlled by bodies, its production agreed upon by bodies.

without considering its representation and conservation in time". (Carreri, 2002, 92). In dissolving the duality of real and imagined, the Situationists gave the pedestrian agency: walking becomes a form of inscribing the language of the city. This is echoed in the work of the poetic sociologist Michel de Certeau, in his discussion of walking as a practice of everyday life. According to de Certeau, urban walking as practiced metaphor of the city, allows individuals to exercise their agency in a structure world, and to continuously rewrite the city in ways that are unrepresentable. As spatial practice, walking is everyday, felt, understood; as metaphor walking creates continuously folding distortions in the city: "The moving about that the city multiplies and concentrates makes the city itself an immense social experience of lacking a place- an experience that is, to be sure, broken up into countless tiny deportations (displacements and walks), compensated for by the relationships and intersections of these exoduses that intertwine and create an urban fabric, and place under the sign of what ought to be, ultimately, the place but is only a name, the City." (de Certeau, 1984, 103).

(Insert): *I write from my eyrie, at level with the trees, occasionally sitting on the landing of the fire escape. But to experiment with the real the surface plane of the aire must be found. Upon the aire, the sound of rubber against the pavement is a more usual sound than the hesitant crunching steps of the naked foot, avoiding pebbled obstacles and broken glass. Suddenly, the sound of track pants running by raises my eyes to the dressing of movements that leave those impressions: a flash of red, the texture of terry cloth. In these fashion-body inscriptions, each pedestrian act contributes to the absence of its presence, through appropriation, spatial acting and relations.*

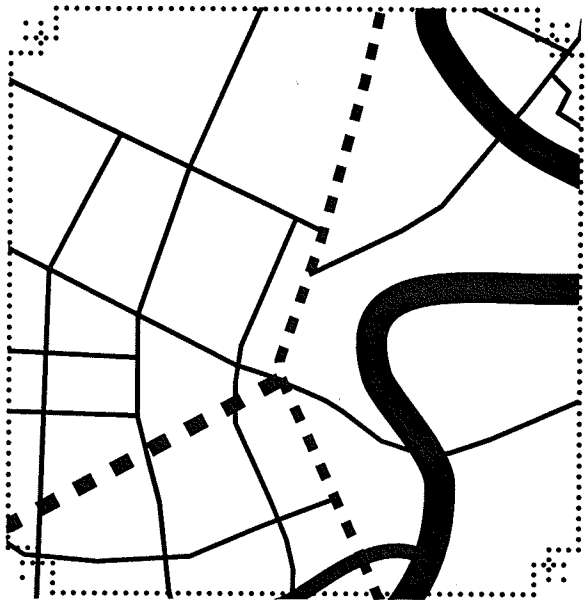
Appropriation is the taking as one's own body and its surrounding space: streets, surfaces, steps upon the grass, surface of the aire. The pedestrian spatial practice is evident in the paths manipulated according to desires, in the places that are chosen or disregarded. The tracing of lines, the mapping of vectors and the transformation of points into vectors are executed by the movement of walking. In this agency, it is not the supremacy of a loom constructing the warp and weft, but the

walking the city net: opening holes within



soft-ground etch 1/4 Ibenningen

Intersecting smooth+striated:
Portage Avenue & Main Street



act of weaving itself- an inscription of lines and patterns made by the weaver, human or otherwise. It can be animal, in the multiple constructions of webs, spun forward through the act of walking, carving out the line of appropriation, linking the lines in a contained structure, and finally overlapping the webs onto other webs, reinforcing certain parts, letting others weaken and re-open. This is the basis of the conceptual metaphor, the vectors of flight hidden in the lines and interlocks of streets, buildings and open spaces of the city. The notion of fabric as weave contrasting with fabric as web is congruent with Deleuze & Guattari's (1987) notion of smooth and striated space. The striated is woven, constructed, institutionalized whereas the smooth is open and freely traversed. It is never a case of one or the other, they are always found adjacent and overlapped (for the even if the woven is striated, there is always possibility, from the weaver's agency, to extend the striated lines into smoothness). It is precisely these overlaps and tensions that create new territories (reterritorialize).

The relations among the actors, the intersections of appropriated space, the overlap of carved out paths are created through the movement through space, the cause for collision, "Their swarming mass is an innumerable collection of singularities. Their intertwined paths give their shape to spaces. The weave places together." (de Certeau, 1984, 97). Related to de Certeau's term "encounter", collision although more violent, more aptly describes the movement of the vector of flight ("to dash together, to hurt by striking"), the opening of a diagonal line formed from the confrontation with another point. It is these collision spaces that are most fruitful in constantly reinscribing the city. These

Portage Avenue following the Assiniboine River

*collision*spaces

are spaces of interaction and overlap, of different movements and speeds- not only the pedestrian, but vehicles, birds and even vegetative colonization, along with litter and random objects.

Experiment with the real:

A street can be made by vectors walked and traveled by the many, as much as they are made by the panoptic vision of a few. The former are good examples of how the smooth and the striated exist simultaneously, overlapping themselves by time and circumstance. Take the street formation of Winnipeg, for example: the principal streets, famously intersecting at "Portage and Main". Both represent vectors made by early fur trappers and explorers. Tracing out a line following the primordial smooth space of the river, these streets echo the smooth of freezing flooding, and thawing of the rivers. They shape the latter striations of the spaces between and beyond, intersected by older models of smooth/striated lines such as Notre Dame, St-Mary's Road and Henderson Highway, suddenly shifting the warp and weft, rotating the loom, interrupting the weave, improvising the grid, in short, become collision spaces in themselves. De Certeau (1984) refers to toponomy as the practice of naming of places, yet remains skeptical of the imposition by panoptic powers in the practice of naming. It is interesting to consider that in 1891, the newly formed civic government of Winnipeg decided to rename the original haphazard streetnames. For two years, among others, Broadway was 9th Street, Notre Dame was Central Avenue. The imposition was ill received and was officially rejected in 1893. (Manitoba Historical Society). To restate: the smooth and the striated always exist in conjunction with one another.

The Explorers...

marking out lines, following vectors, finding the existing striations...I am thinking about journeys, the making of lines, the traveling of lines and how they come together to make new territories. I started with the scroll (see dialectical image) as lines of folds and pleats, but found they only drowned in the texture. This was the continuous battle: line vs. texture. I start to scrape away shapes, and find the silhouette of a woman in a crinoline. It is 1860 or so. The voyageurs are making their ways back and forth through the watery lines that cut through the landscape. Here it is less about walking than rowing, but portaging is a form of walking, by weight and collectivity, a multiple inscription of a line by many. I scrape away a thick line to bring the journey into the light, the scroll patiently resurfaces in the crinoline sihouette...

Lyptrusa

2/2

Ibenungen 06

It is the physical, embodied contact with this material world that is embedded into the unconscious and the abstract: *"Our primary and most highly structured experience is with the physical realm, and the patterns that we encounter and develop through the interaction of our bodies with the physical environment therefore serve as our most basic source domains."*

(Slingerland, 2004, 3).

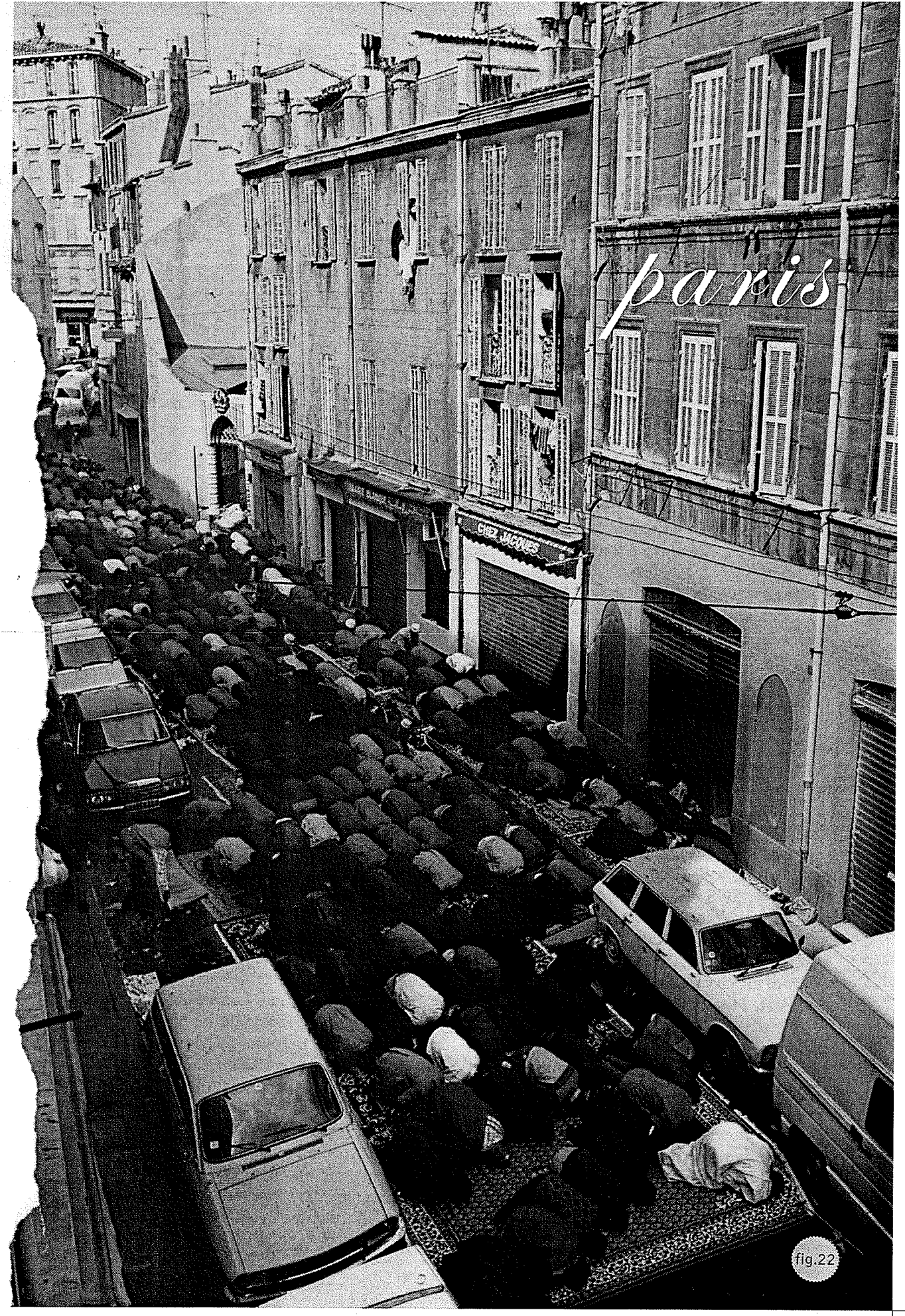
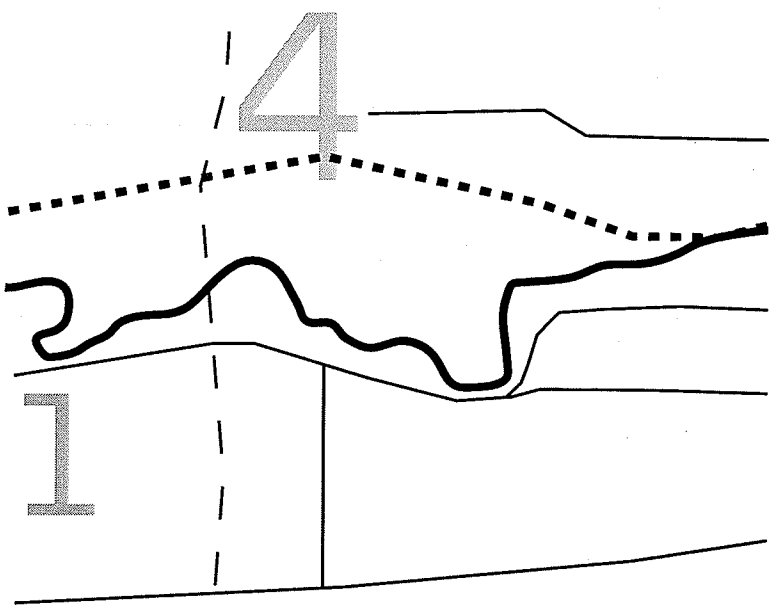


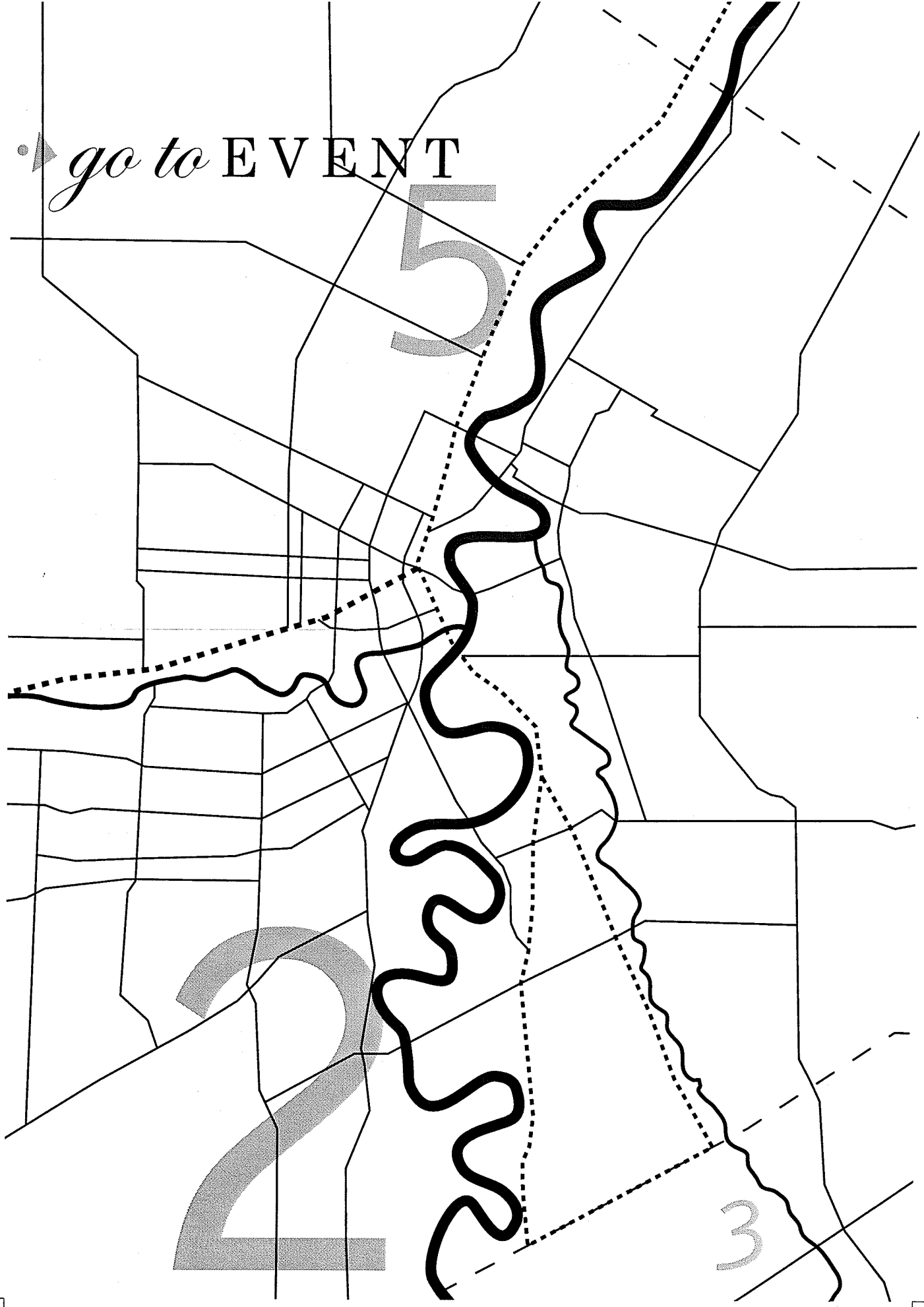
fig.22

tracing

This maps the location of the situating for the 1:1 fire escape model, located at the corner of Notre Dame (formely smooth) and Home Street (mostly striated). In an effort to reinforce metaphor with agency and practice, the fire escape on the surface of the warehouse building becomes a site for making, a weaving of parts, an unfolding of ideas both real and conceptual embodied in the eyrie-making exercise.

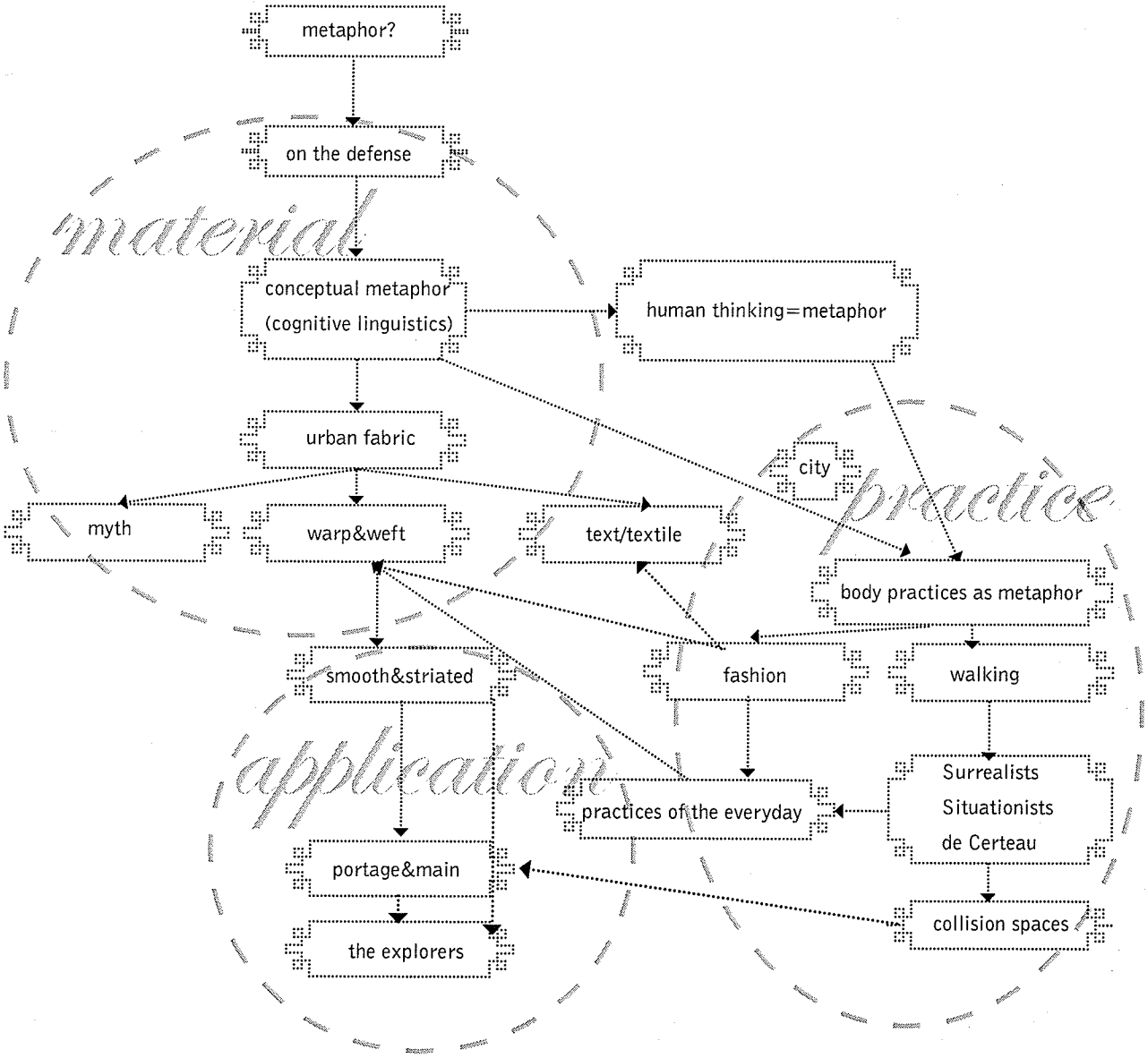


1 assiniboine river
2 red river
3 seine river
4 portage avenue
5 main street


go to EVENT
5
2
3

an overview of thought process:

metaphor



field: *dialectical image*

dialectical

1. the art of investigating or discussing the truth of opinions. **2.** inquiry into metaphysical contradictions and their solutions. • the existence or action of opposing social forces, concepts, etc. The ancient Greeks used the term dialectic to refer to various methods of reasoning and discussion in order to discover the truth. More recently, Kant applied the term to the criticism of the contradictions that arise from supposing knowledge of objects beyond the limits of experience, e.g., the soul. Hegel applied the term to the process of thought by which apparent contradictions (which he termed thesis and antithesis) are seen to be part of a higher truth (synthesis). **b.** In more general use, the existence or working of opposing forces, tendencies, etc. Also in pl. form (const. sing. vb.).

ORIGIN late Middle English : from Old French dialectique or Latin dialectica, from Greek dialektik_ (tekhn_) '(art) of debate,' from

e, -etique (12th c.
ad. L. dialectica
: {hasper} {delta
lambda} {epsilon
iota} {kappa} {gh
geacu} {chi} {nu}
tic art, the art of
ate, fem. sing. of
pha} {lambda} {e
tau} {iota} {kapp
a} adj.: see next.
was also treated

image

1. An artificial imitation or representation of the external form of any object, esp. of a person, or of the bust of a person. a. Such an imitation in the solid form; a statue, effigy, sculptured figure. (Often applied to figures of saints or divinities as objects of religious veneration.)

dialectical image

Working definition:

a visual practice of using images from the past+present to create a transformative moment, a flash of understanding that can only be achieved within the moment of the now-time. The antithesis to narrative, and defiant to linear time, the dialectical image is continuously looped back towards the present.

ctical

introducing walter benjamin+ THE ARCADES PROJECT

"Method of this project: literary montage. I needn't say anything. Merely show. I shall appropriate no ingenious formulations, purloin no valuables. But the rags, the refuse, these I will not describe but put on display."

(Benjamin, 1999, 860).

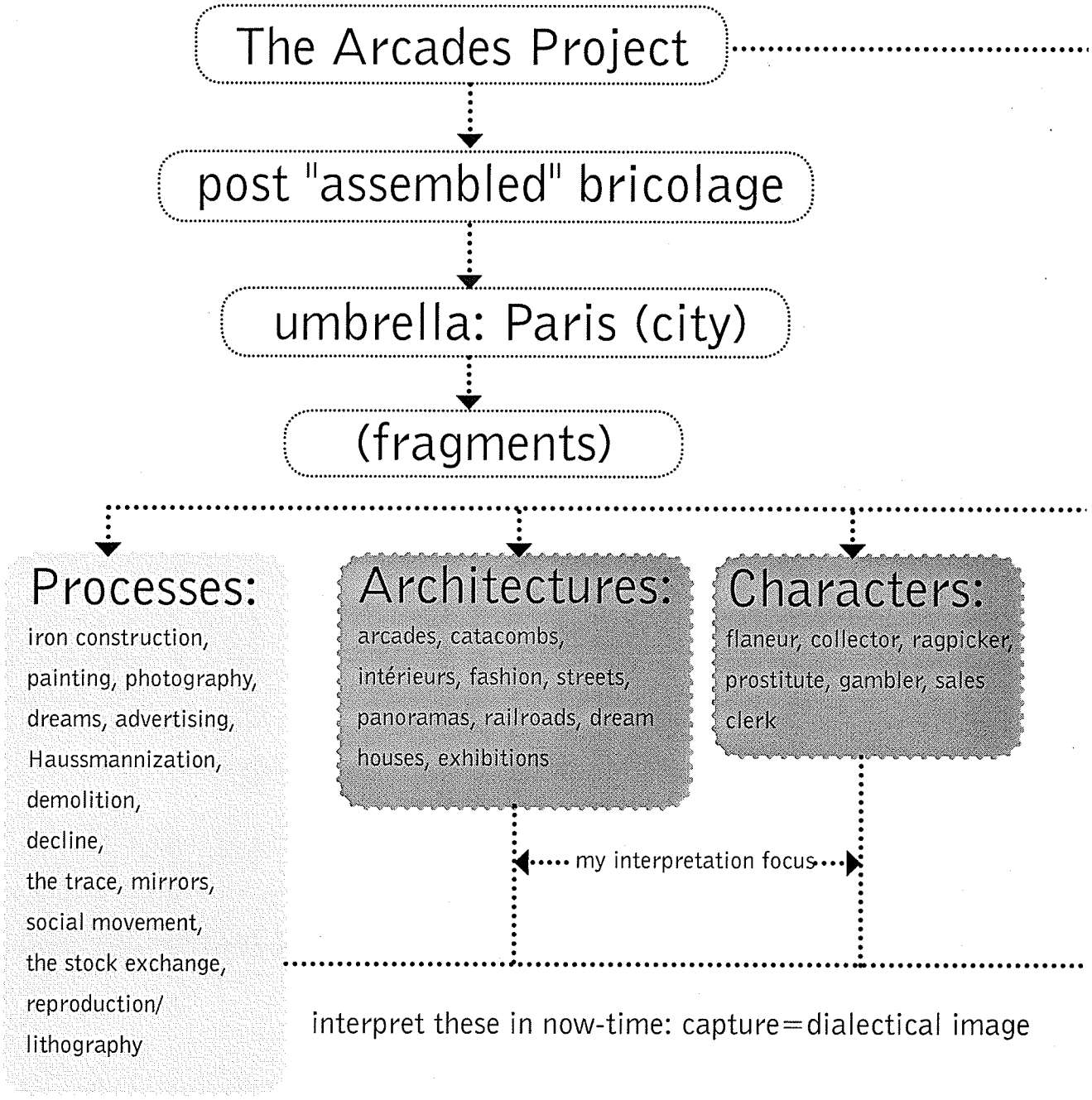


Diagram:

the flow of thought from AP to fashion+landscape bricolage

THE ARCADES PROJECT as test bed for notions of

time, change, flux

Theory:

progress,
knowledge,
conspiracies,
literary,
anthropological
materialism

References:

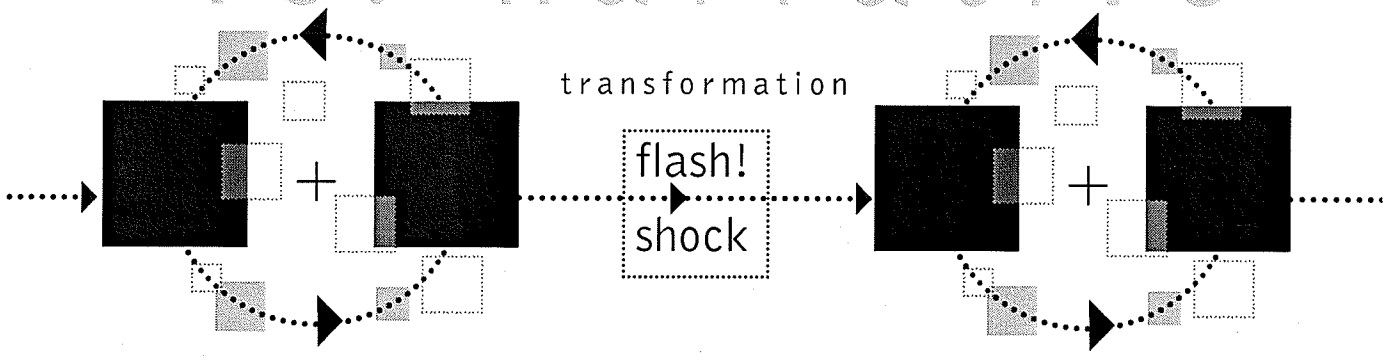
Baudelaire, Grandville,
St-Simon, Fourrier, Marx,
Hugo, Daumier,

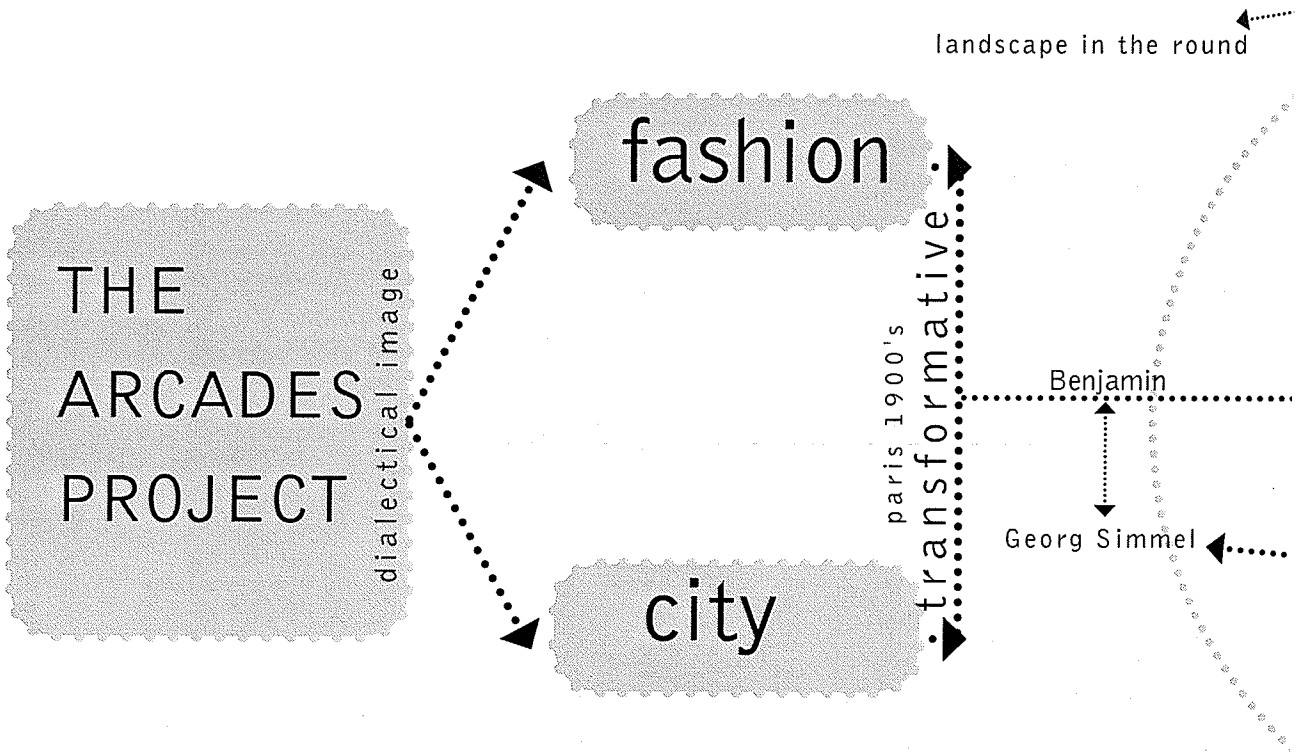
States of being:

boredom, idleness, novelty

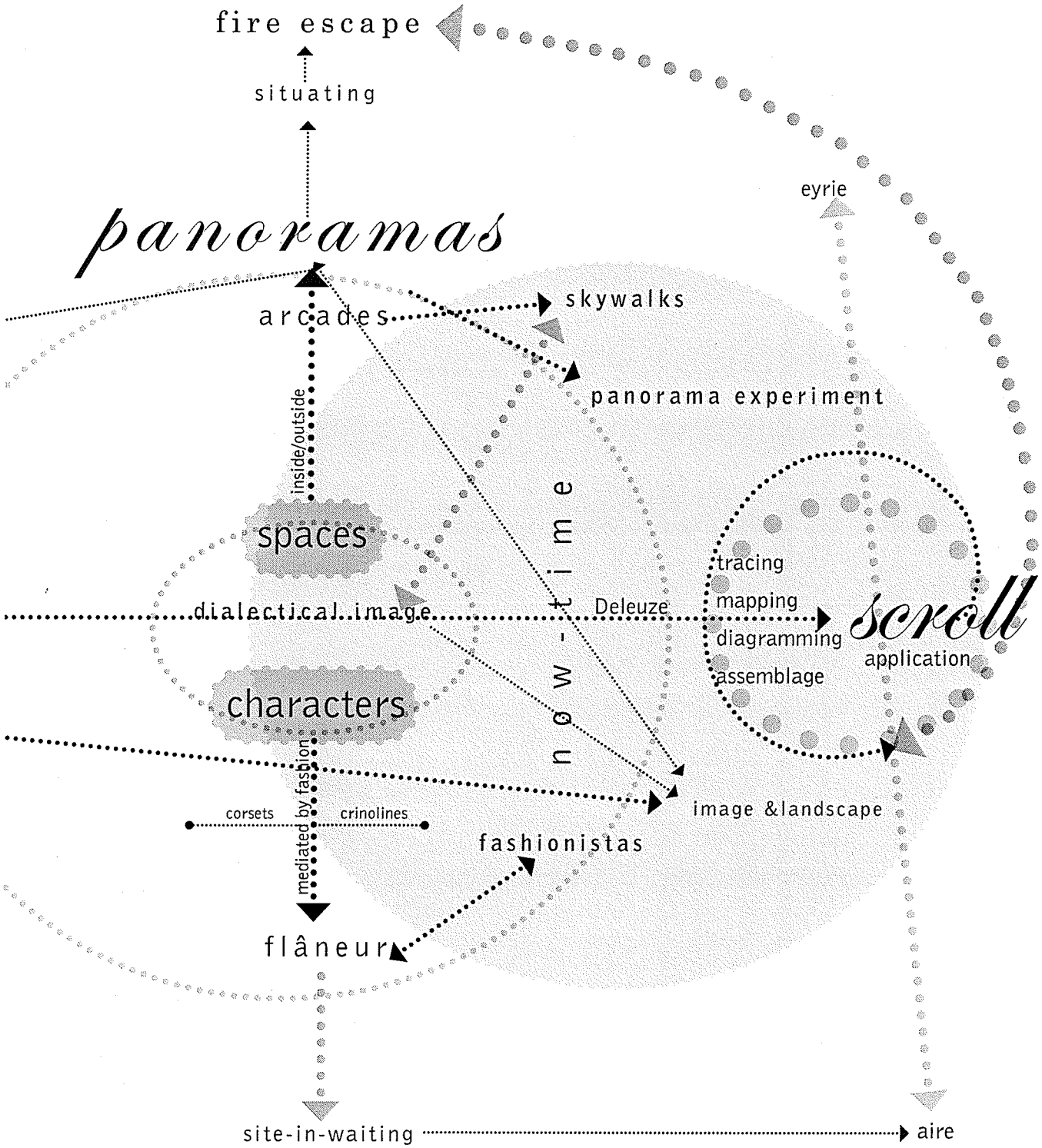
dialectical images

vs. narrative



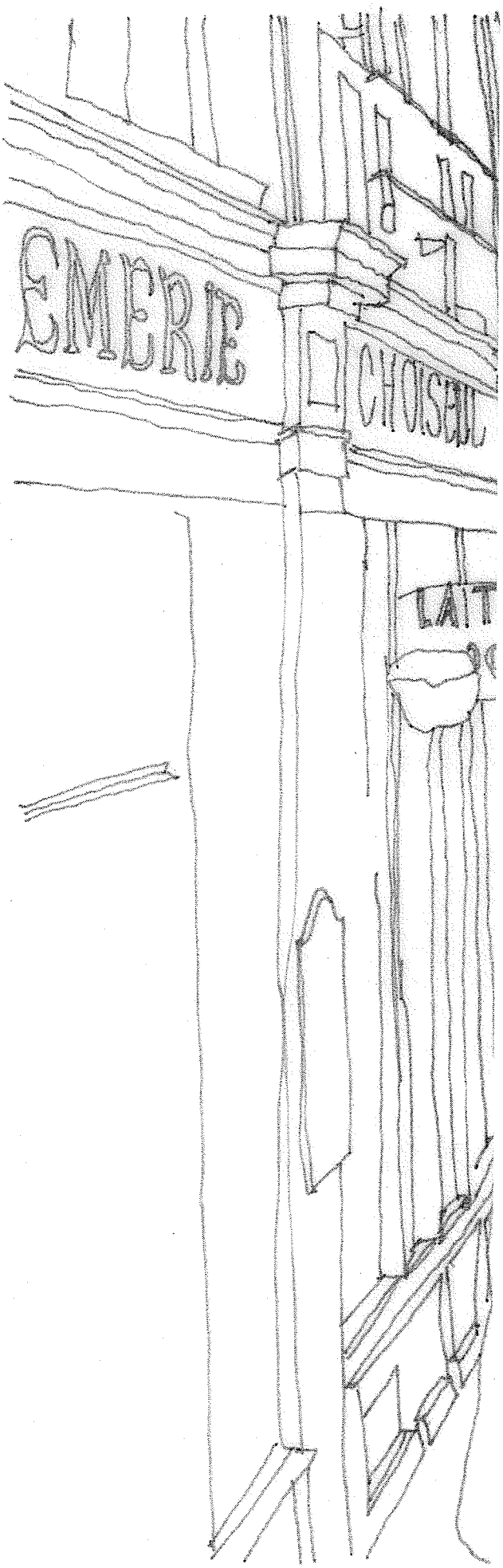


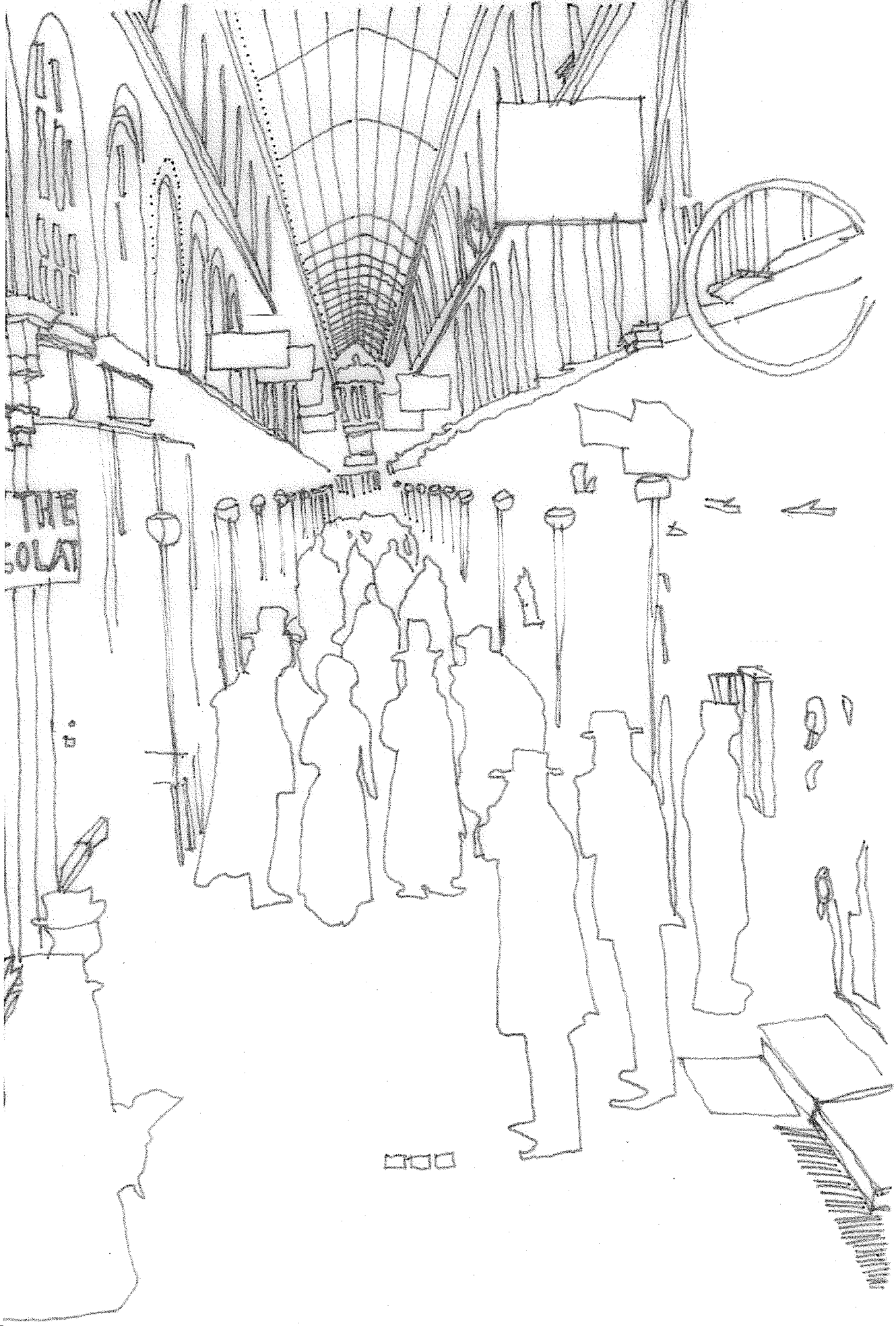
Reading/Interpretation of The Arcades Project


fire escape
situating
panoramas
eyrie
arcades
skywalks
panorama experiment
inside/outside
spaces
now-time
tracing
mapping
diagramming
assemblage
scroll
application
dialectical image
Deleuze
characters
mediated by fashion
corsets
crinolines
image &landscape
fashionistas
flâneur
site-in-waiting
aire

"(The city as a land-scape and a room)"

(BENJAMIN, 1999, Materials for the Exposé of 1935, 903)




THE

"The city as a landscape and a room."
example: dialectical image

Separated from the noisy street conditions of late 19th century Paris, the arcades provided a phantasmagoria of commodity culture, where the displays behind glassed windows of objects of fashion created a mythical interior world, where the landscape of consumption turned the city inside out. Trace the line from Benjamin's 19th century Paris, crossing continent, 100 years later. The skywalks of North American cities, the elevated covered streets of the downtown, recall the outmoded character of the ruin. The streets are busy, but now with cars. The goods are still for sale, but have many venues for display- its most successful found in the shopping mall. The sidewalks are mostly empty, another layer of street has been added in the sky. Protection from the weather rather than protection from activity is the main reason for their existence. They are private spaces, that control access. Seldom is there anything so tantalizing to warrant stopping, these are corridors, to navigate from a to b.

Lewis Mumford (1961) describes the glass-covered shopping arcades as an "abortive" form of commercial enterprise of the 19th century. Mumford (1961) attributed the weakness of the arcade's form to its inadaptability from its original intended purpose, a fatal weakness for the design of the commercial city. Benjamin himself offers his interpretation on the decline of the arcades: "Reasons for the decline of the arcades: widened sidewalks, electric light, ban on prostitution, culture of the open air." (Benjamin, 1999, 858). The public offer reasons for the failure of the avenue: "skywalks depopulated the avenue", "The skywalks took away people from the street" (Forks North Portage Partnership, 2001). What about the failure of the skywalk? Was it ever successful? As a sterile environment made for interior travel, it was never intended for characters, rather it was designed for efficient pedestrian movement. Skywalks are not places to linger as they are controlled access to certain of character. An occasional man sits on the floor and asks for money, but he also is forced to continuously move. A rare area of rest (movement to destination is paused) is found where tables are placed next to the window near the cookie confectioner. A resting point for flânerie, perhaps, but the complex texture of glass and ornament of the Parisian arcades and its subsequent slow moving admirers are far from to the forlorn faces drinking their coffees. Below, the vehicular traffic is continuous.

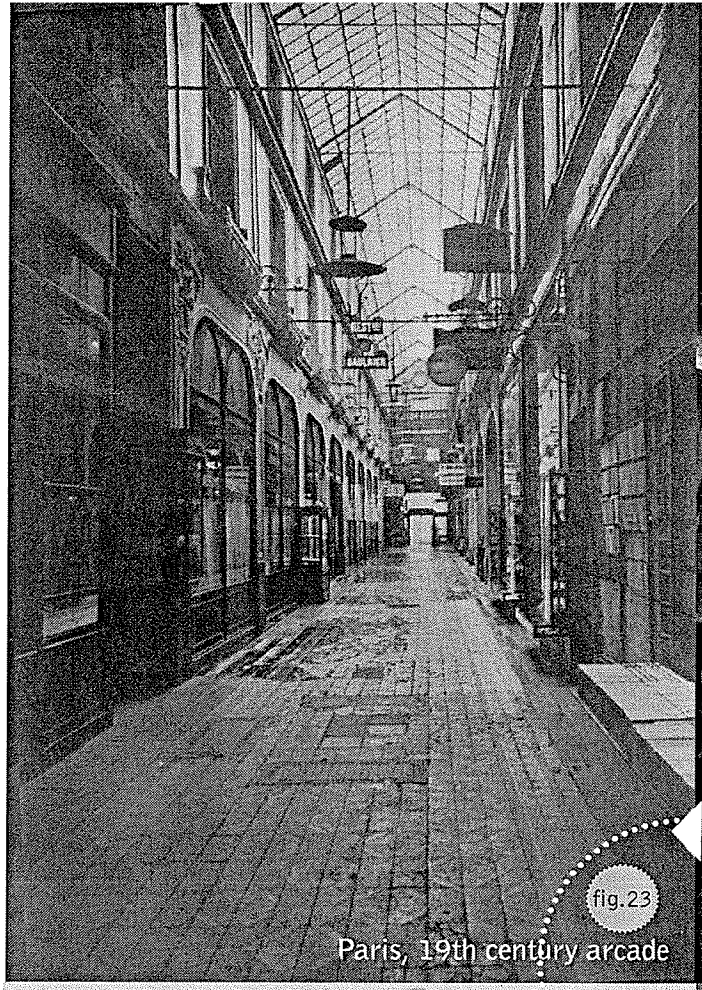
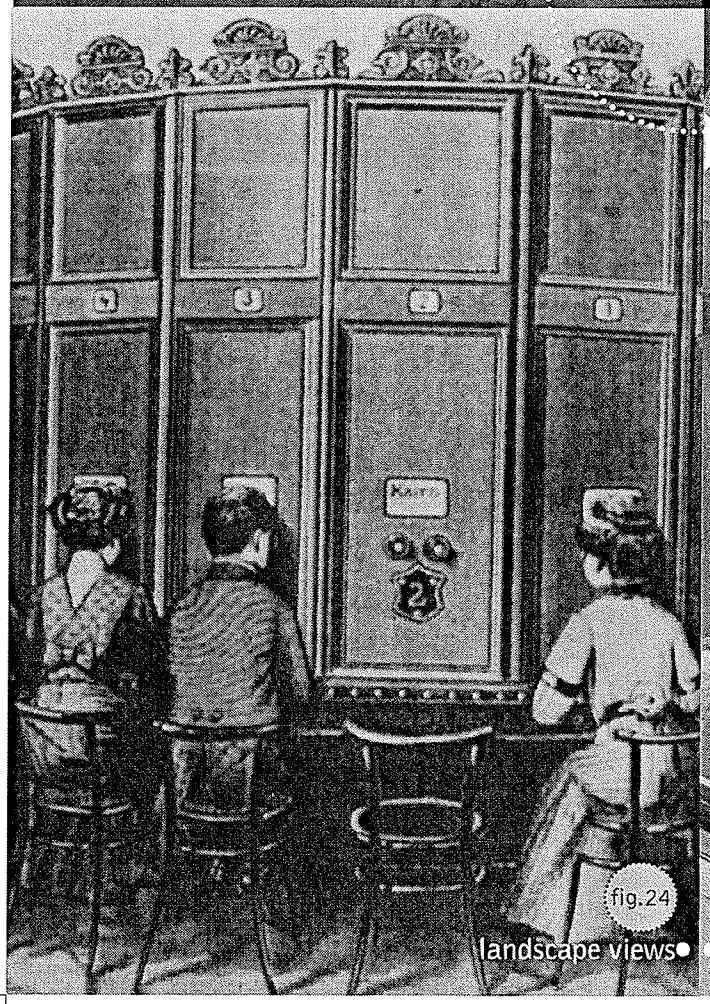


fig.23

Paris, 19th century arcade

Winnipeg, 20th century skywalk



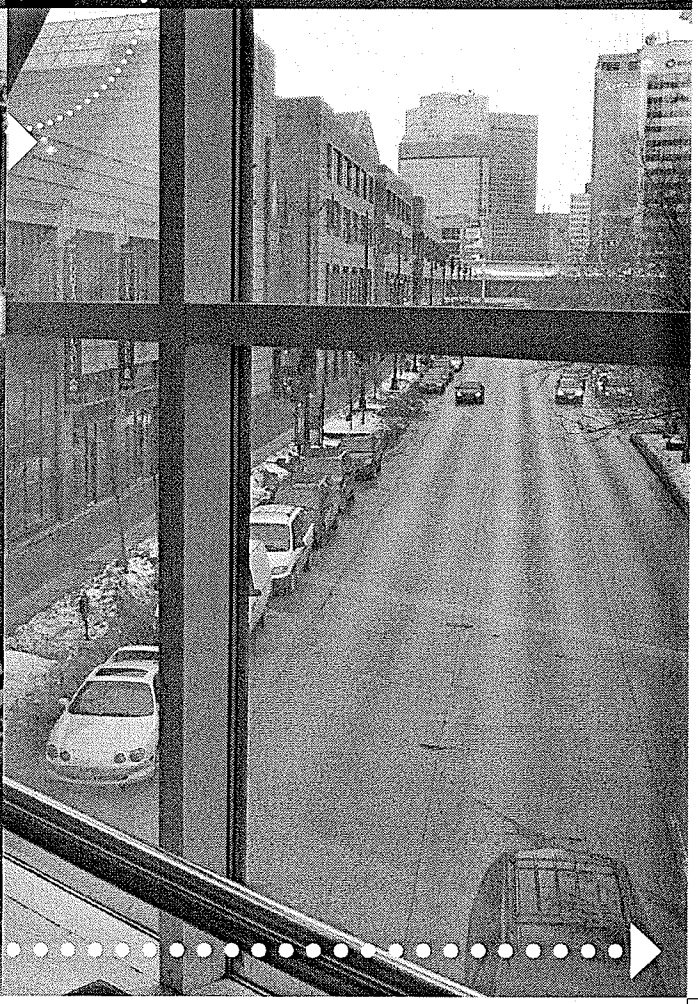
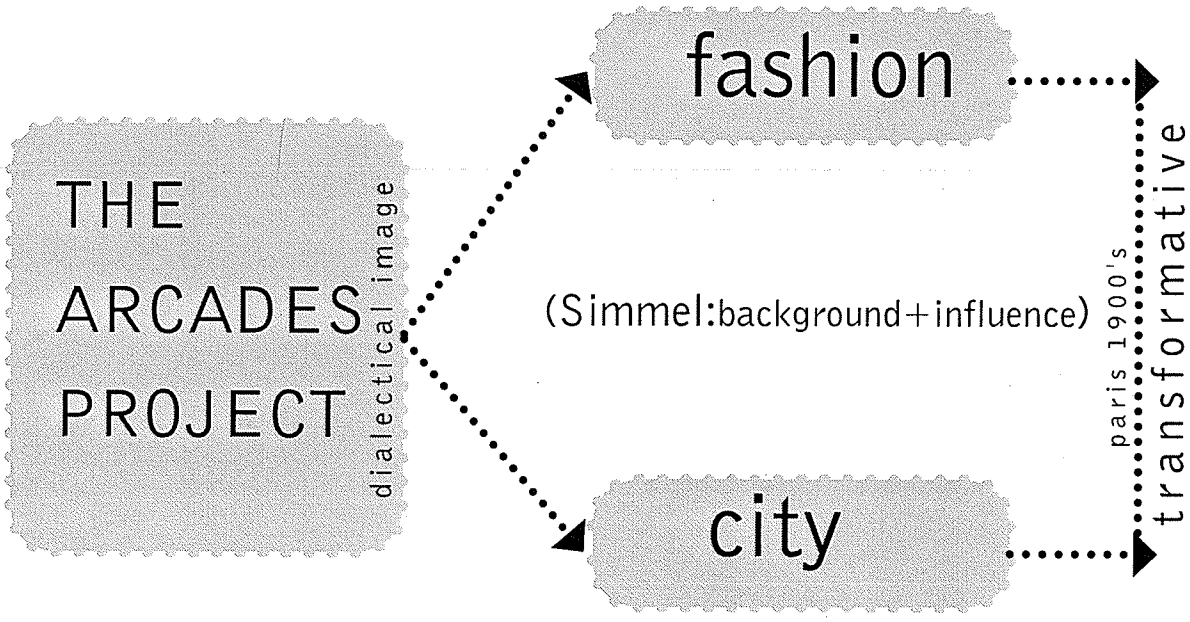


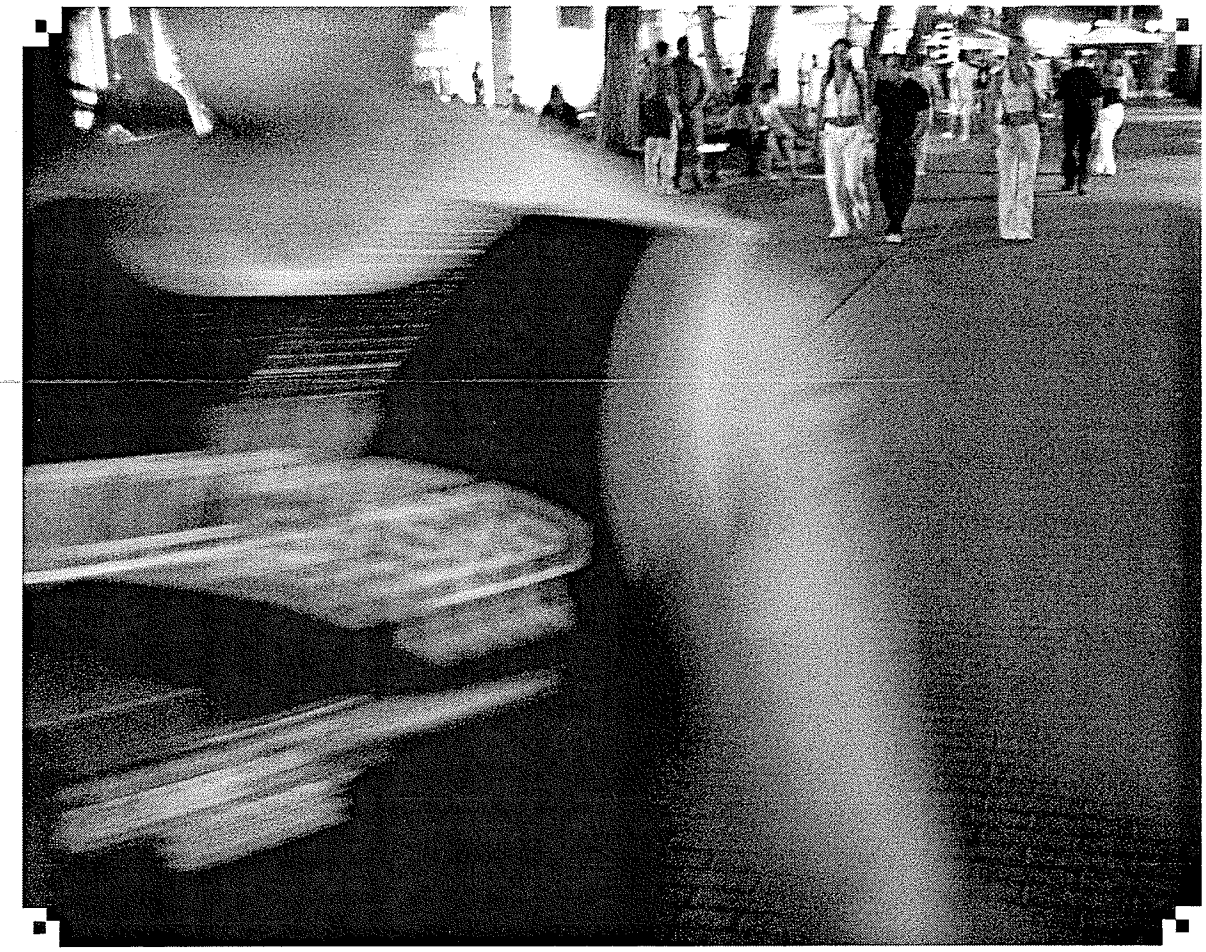
fig.24

landscape views



The Arcades Project:

I can't quite trace back the web that brought me to Walter Benjamin's The Arcades Project (AP). More than likely it was a quote relating fashion to the city, which led me to the bibliography, to the library, to the work itself, and back again to the work in frequent citations. Nevertheless, the monstrous compilation of the AP has resided within the fold of the bricolage from the start. It often acts as a bridge between fashion theory and urban theory, a seventy-some year old support system for the existence of this relationship. The Arcade Project (AP) reads as a collection of parts, collected rigorously to construct a moment in history of the city of Paris. This, of course, is a simplified synopsis. In reality, the work is a complex endeavor to capture the ephemeral everyday of a place, shifting from inside/outside of the architectures of the city: intérieurs, panoramas, arcades, fashion, streets. For Buck-Morss (1989), the AP is a philosophy of historical experience. One of the main implications of Benjamin's philosophy of historical experience is the idea that all texts are read and understood from multiple timelines. Benjamin has called upon the model of the constellation to elucidate this idea, where the position of the viewer will alter the composition of the constellation. The recovery of 'true' meaning is futile; rather, readings are always historically contextual to the now, and thus, are in a state of continual re-interpretation. It is less important to understand the 'true' meaning



of Benjamin's work on the 19th century city than it is to extract an understanding of the present through this work of the past. This is the potential of the Arcades Project, not as historical relic (certainly, there are relevant points of interest to be drawn from his method and insights on the architectures of the 19th century) but as lens for the now-time.

Granted, the subject of the AP, and Benjamin in general, have received considerable attention in the realm of cultural theory. What is most intriguing is the way each author posits from a different perspective, creating a different entry into the AP. For Lehman (2000), fashion is "the foundation to the Arcades Project" (214); for Gilloch (2002) the AP's intent lies within not just fashion, but the whole of material culture, where the goal was "to understand the material culture of the nineteenth century as wish images, or as element of a dreamworld, as the expression in disguised form of genuine human aspirations and desires." (138). Buck-Morss (1989) spins another interpretation, where material culture is given a dual metaphysical/political potential. As an ambiguous collection of parts awaiting assemblage, the AP offers incredible breadth and potential in its re-interpretation.

"The widening of the streets, it was said, was necessitated by the crinolines." (Benjamin, 1999, 133)

Fashion+ City

Paris was the object/process of fascination for Benjamin in the AP, with fashion as a fundamental embodiment of the ephemerality of urban life. Fashion illuminates the experience of the dialectical image through the cyclical nature of its style and imagery. There is no linear narrative in fashion, as it constantly recycles itself from the past, transforming itself to the present in a continuous unfolding process. Evans (2002) makes use of fashion as a receptor for Benjamin's dialectical image, where the non-linear process of the dialectical image is aptly revealed in fashion: "His method allows us to perceive similarities across periods apparently separated by rupture and discontinuity, and to plot historical time not as something that flows smoothly from past to present but as a more complex relay of turns and returns, in which the past is activated by injecting the present into it." (104). In essence, Benjamin's work sets a framework for understanding a "modern measure of time", with fashion as key player in this formulation. (Buck-Morss, 1989). Yet, there is a duality present in Benjamin's conception of fashion. Whereas fashion is characterized for its ephemerality and changing nature, it is also portrayed as a primordial consumptive material culture. Fashion as constantly changing images brings it into the realm of consumption and commodity: "Fashion prescribes the ritual according to which the commodity fetish demands to be worshipped. Grandville extends the scope of fashion to objects of everyday use, as well as the cosmos. In taking it to an extreme, he reveals its nature. Fashion always stands in opposition to the organic....Fashion is contemporary with every past." (Exposé of 1935, 894).

Thus, whether in criticism of material culture, or in scale shifting reference, "(The city as object of fashion (Lefeuve))" (Benjamin, 1999, 904), or in cryptic ambiguity, "fashionable clothing, as theme for confectioners" (900), fashion resurfaces throughout the AP. Most interpretations of

fig.25

corset as dialectical image

Benjamin's fashion reference are cynical, focusing on fashion as commodity, a novelty resulting in boredom: "Fashion is paradoxically the attempt to escape the unendurable tedium of the nothing-new. It is the image of novelty." (Gilloch, 1996, 121). And while it is true that many of Benjamin's cryptic quotes paint fashion in the light of boredom, novelty and consumption, I would suggest an alternative interpretation to Gilloch's, one that is more exploratory than cynical. Can fashion, in its transitory and commodified state, ally with the constantly changing nature of the urban landscape? Are these not analogous processes of the organic and inorganic?

Did Benjamin have a suspicion that fashion, as perfect expression of contemporary spirit, had potential to act as social force? Buck-Morss seems to agree on some level with this: "Interpreted affirmatively, modern fashion is irreverent toward tradition, celebratory of youth rather than social class, and thus emblematic of social change." (1989, 98). Benjamin's views are inconsistent in themselves in regards to the nature of fashion, supporting this idea that reading fashion is not a linear, clear definition. But Benjamin does highlight the idea that fashion is an integral component of urban life, its presence a constant reminder of the collapsing scales of the arcades, the "landscape" of the city, the interiors of the house and the street. Fashion identifies the spaces (arcades, intérieurs, fashion, streets, panoramas, railroads, dream houses, exhibitions), with their characters (flâneur, collector, ragpicker, prostitute, gambler), and further serves as an important quotidian example of dialectical images. In the constant recycling of fashion, one is always reminded of the past, either lived or imagined and its associated experiences and signs.

1899

fig.26

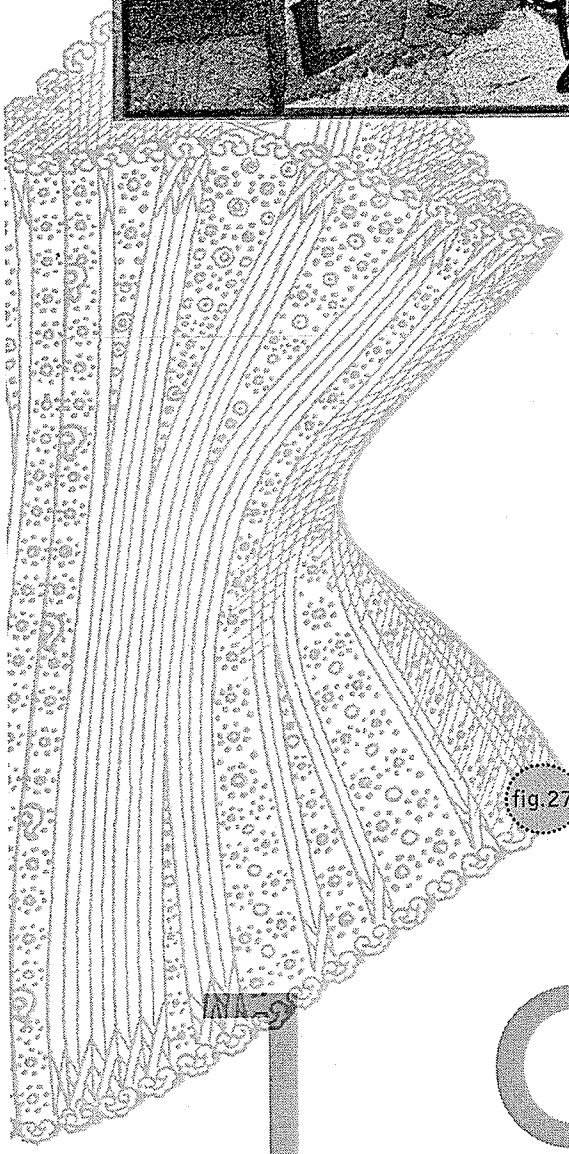


fig.27

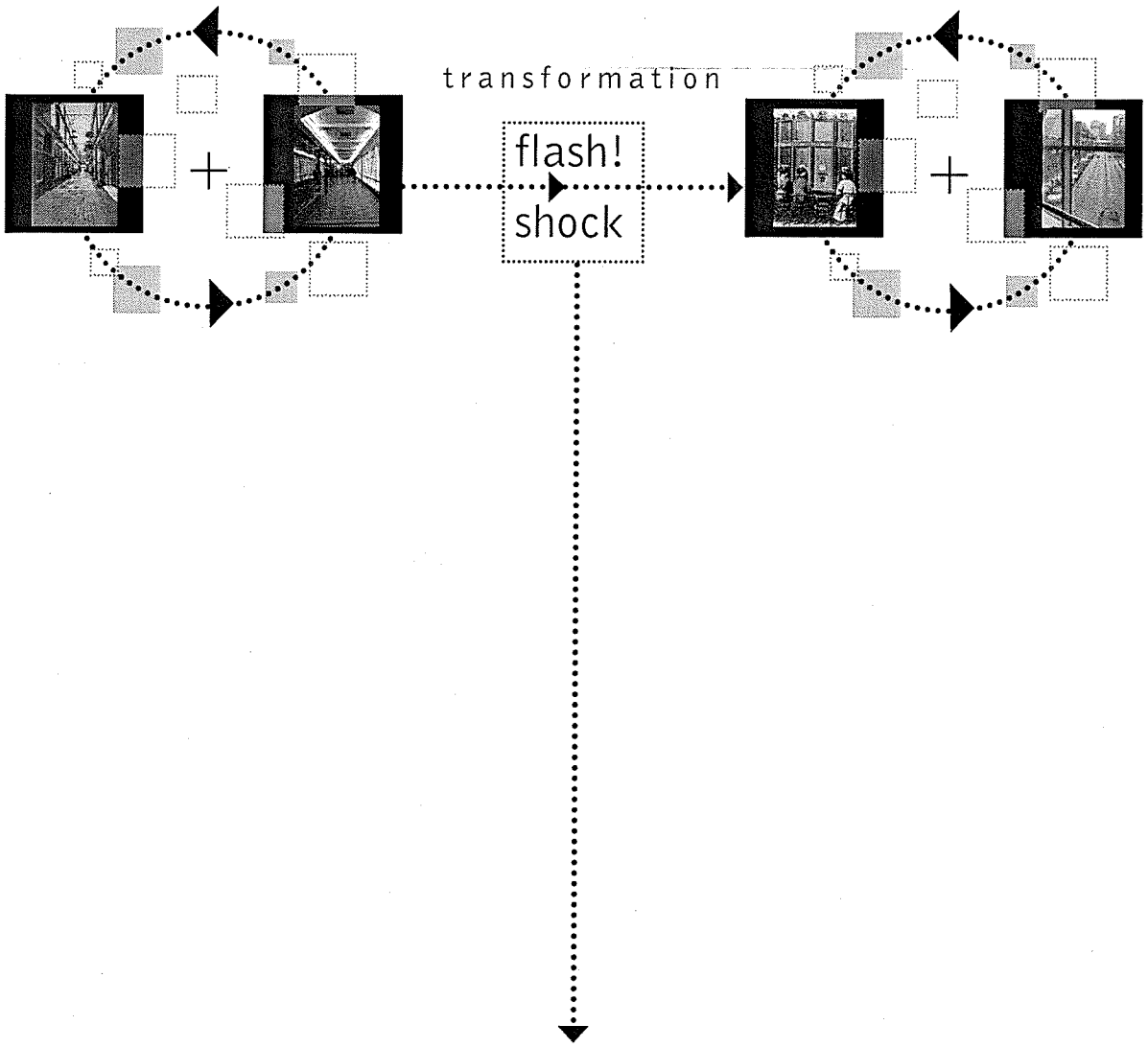
fig.28

1999

The Dialectical Image:

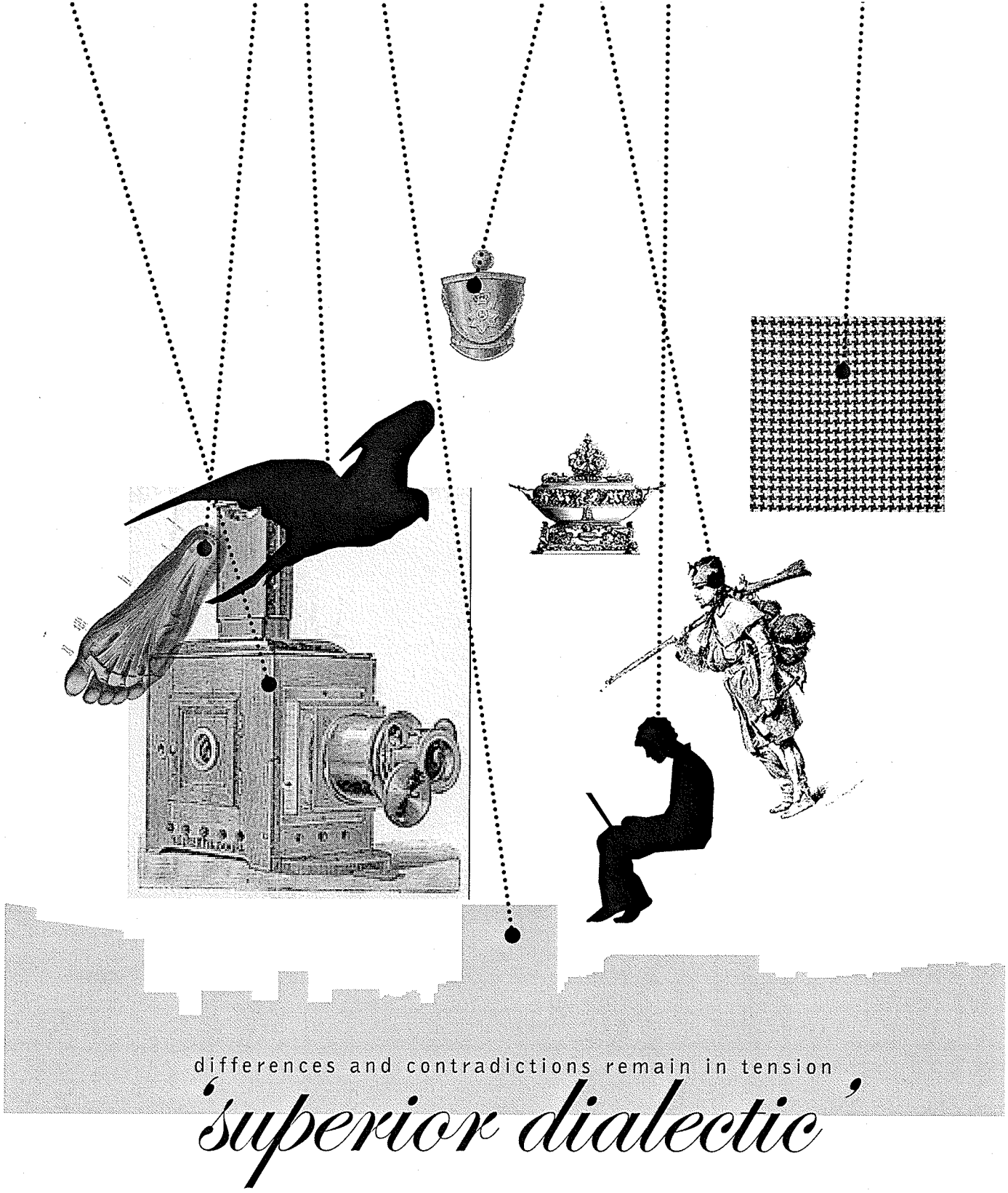
Benjamin sought to redefine the way one interprets time. Benjamin's dialectical image illustrates the idea of seeing time not as narrative, but rather as a series of images. The artifacts, or images are always decoded in the present to make sense of the past. He believed this to be the only true way to understand time. The dialectical image is compared to the act of montage, where an image of the present is imbued with an image of the past, creating a third meaning, not through the sum of its past and present, but through a process of transformation from past to present. (Evans, 2003). The past image is only ever understood by its application to the present, thus although Benjamin creates a series of images of 19th century Paris, a period of time already past when taken up by Benjamin in the 1930's, the meaning of the work is in its methodology/philosophy rather than the product. Ferris (2004) interprets Benjamin's practice as "thinking in images rather than concepts" (179). An image is defined not by its medium, as Benjamin himself constructed his "images" through text, but by their formulation and non-linear structure. The interest in Benjamin's work to this discussion is the largely visual/spatial nature of his observations and image constructions, although the creation of these "images" was for the most part in words. Words as images are most strongly played through, in opposition to the narrative as representative of cultural phenomena. The city, was the laboratory for the AP: "In thousands of eyes, in thousands of objects, the city is reflected." (GS IV, 358 in Buck-Morss, 1996, 6). This is the complexity of the dialectical image, as it is created from multiple eyes and understandings, and then re-interpreted again, and again, in a continuous process of transformation. The dialectical image "is a way of seeing that crystallizes antithetical elements by providing the axis for their alignment."(Buck-Morss, 1989, 210). This 'axis' in its most transformative sense could be interpreted as

dialectical images



Deleuze's diagonal line of flight.
But this, of course, is an interpretation from the now, and was not part of Benjamin's original theory of the dialectical image. Certainly, dialectics have a long history in philosophy, dating as far back to ancient Greece, where concepts and ideas were confronted against one another in order to arrive towards a truth. Benjamin's dialectical image begins some of the ideas further developed by Deleuze in his "superior dialectic": "Deleuze argues against a dialectic that would place contradictions together in order to reveal some final truth, but he insisted on a 'superior dialectic' that would allow differences and contradictions to remain in tension: this would not reveal an underlying truth or identity. It would disclose difference and becoming." (Colebrook, 2002,49). Altough Deleuze does not make reference to Benjamin's dialectical image, there are some similarities in their concepts. For instance, Benjamin's rejection of narrative towards the image foreshadows Deleuze's work on film. Of course, film had only recently been introduced during Benjamin's time, and was thus in its early stages, but Benjamin did adhere quite strongly to the filmic technique of montage as analogous to the dialectical image. What Benjamin described as the "shock" moment of enlightenment, when image from the past and present are placed in sequence to one another, creating this very fleeting understanding gained through the shock, always placed in the now-time:

"It's not that the past casts its light on the what is present, or what is present its light on the past; rather, image is that wherein what has been comes together in a flash with the now to form a constellation. In other words, image is dialectics at a standstill. For while the relation of the present or the past is a purely temporal, continuous one, the relation of what has been to the now is dialectical: is not progression but image, suddenly emergent." (Benjamin, 1999, 462).



differences and contradictions remain in tension

'superior dialectic'

This fleeting understanding could hardly be considered a final truth because it was always changing, metamorphasizing according to the sequence of images as well as the viewer's position within the constellation. This, in a sense could be thought of being somewhat aligned with Deleuze's idea of the middle space of tension. The dialectical, although rejected by Deleuze (1995), "what I most detested was Hegelianism and dialectics." (6), is differently conceived of by Benjamin's dialectical image. His notion of the dialectical image was conceived as a critique against the familiar historical notion of the (Hegelian) dialectic. By inserting the concept of image over concept, the dialectical is reconfigured from a relationship/contradiction of concepts towards an immediate shock experience of the image. Thus, for Benjamin, the dialectic is taken from its confines of a historical diatribe to a more active, immediate, interrupting, non-linear shock experience.

It is perhaps better to understand Deleuze's (anti) dialectical as dialectics multiplied, attached to the rhizome, allowing the contradictions to exist, rather than to try to abolish them. Benjamin, in trying to create more than the sum of the parts in his dialectical image, perhaps does not achieve the multiplicity and difference inherent in Deleuze's model, but he does bring the dialectic out of the realm of final truth because of his insistence on an image that cannot ever be fully grasped.

Both Benjamin and Deleuze use words to construct images. Deleuze is especially fond of using visual language to describe specific concepts (war machine, rhizome, body without organs, line of flight, etc.). And while we will never know the intended assemblage of the Arcades Project, as hinted by the loss of Benjamin's briefcase (was there a visual component to the Arcades Project? More than likely, yes...But Benjamin's final attempt to flee Europe during the Second World War by foot through the French Pyrennees to the Port of Spain was tragically halted by Nazi capture. He was found dead from suicide in the prison cell. The Arcades Project was assembled years later, from the fragments that had been safely stored in La Bibliothèque Nationale.) And thus, we are left with the construction of images by words. In my interpretation of the dialectical image, I have turned to the images themselves as tools for understanding this concept, despite the tension that exists in a fixed image.

EXPERIMENT: see SCROLL

fig.29

"Grandville's works are true cosmogonies of fashion. Part of his oeuvre could be entitled *"The Struggle of Fashion with Nature."*"

(Benjamin, 1999, 71)

fig.30

Image & Landscape:

The correlation between image and commodity is both evident in the realm of fashion and landscape, as both developed concurrently. At the same moment in history that fashion was beginning to signify something different from the previous notion of dress or clothing, a parallel occurs in the conception of landscape. Both become commodities placed within the mercantile capitalist economies; landscape, according to Dorrian&Rose (2003), "emerges as a practice during the period of the transformation to capitalism, one important aspect of which was the commodification of land. Under this new situation, the human relationship to land is characterized by estrangement (which, at the same time, turns out the be the condition of possibility for the appreciation of a landscape as an aesthetic object." (13). Fashion parallels the commercial city (commodified landscape), as described by Wilson (2003): "The growth of the European city in the early stages of what is known as mercantile capitalism at the end of the Middle Ages saw the birth of fashionable dress, that is of something qualitatively new and different."(3). This inter-relationship contributed to the development of the city in Western Europe around the 16th century. Before the beginning of the Western city, the court was stage to fashion. However, the rise of industrialization created a new distinction between urban and rural life, further polarizing landscapes and fashions into material containers of opposition. Landscape architecture as a discipline confronts tensions related to its politicized nature, which is a direct result of its origin as a picture to be viewed, an idealized thing outside of us, as well as something to be owned and traded. Fashion is also bound up into its production and consumption role, which has become so efficient that most people do not associate the material, haptic potential of fashion. Both landscape and fashion continue to be predominantly visual relationships to the body. The predominance of the visual in the early 20th century city, and its subsequent relationship to fashion is famously remarked upon Benjamin's former professor and significant influence, the sociologist Georg Simmel.

Simmel's influencee:

The Berlin based sociologist and social philosopher Georg Simmel (1858-1918) is central to both urban and fashion theory. In both the recent publications, Fashion Classics: From Carlyle to Barthes (2003) and The City Cultures Reader (2004), Simmel is featured as a foundational thinker in both disciplines. One only must review two of his widely cited essays: "Philosophie der Mode" (1905) and "The Metropolis and Mental Life" (1903) to see the strong associations between city and fashion experience. Simmel was inspired and drew much of his material from his experience and fascination with city life, of which Benjamin took up in more fragmented fashion in the AP. Simmel brought to his

discipline a perspective strongly motivated by art and aesthetics, channeled through a sharp analytical eye. (Carter, 2003). Simmel's observations were based on the notion that the rapid city growth that was occurring during the late 19th/early 20th century lead to a change in human interaction, where the over-stimulation of the city precipitated an increased need for privacy: "Interpersonal relationships in big cities are distinguished by a marked preponderance of the activity of the eye over the activity of the ear... Before the development of buses, railroads, and trams of the nineteenth century, people had never been in a position of having to look at one another for long minutes or even hours without speaking to one another." (Simmel, 1958, 486 quoted in Wilson, 2003, 350). In the new transitory urban environment, the public arena was concerned with decorum and the appropriateness of one's comportment. In this respect, fashion became about "acquiring multiple lives". (Finkelstein, 1996). The social detachment of the city promulgated the notion of the individual, and the paradoxical loss of identity to the anonymity of the city. Simmel saw fashion as a means of re-channeling identity as a mode of expression, and recognized the irony of the individual existing within a social process of homogenization. (Finkelstein, 1996). Benjamin took Simmel's sociological analysis and extended the realm of fashion into the construction of the urban mythology, the phantasmagoria of the everyday. Paris, for Benjamin was a phantasmagoric experience of science and magic. Phantasmagoria is a term borrowed from 19th century ghostly projection shows; the manipulation of magic lanterns produced sinister images, juxtaposed and transient, on walls, screens and even smoke. It could be thought of as a hyper-scéance. But taken into the realm of the 20th century city, the horror and fantasy that characterized the phantasmagoria is re-channeled through the consumption, technology and increased density of bodies co-existing among the dirty, sordid industry and the magic world of consumptive objects.

Inside/Outside:

One of the most intriguing aspects of the AP is the scale shifting that occur in the inversions of inside and outside. A point of clarification must be made, however, in the seemingly binary construction of the association of inside/outside. It is not either/or, but rather a continuous folding of the inside and outside, so that eventually the distinctions between the two become

blurred: which was the outside? Which was the inside? The arcades themselves are ambiguous architectures. Separated from the noisy street conditions of late 19th century Paris, the arcades provided a phantasmagoria of commodity culture, where the displays behind glassed windows of objects of fashion created a mythical interior world, where the landscape of consumption turned the city inside out: " More than anywhere else, the street reveals itself in the arcade as the furnished and familiar interior of the masses." (Benjamin, 1999, 423). Within this interior street, the flâneur was its most famous character, loitering in his "living room", walking a tortoise ("In 1839, it was considered elegant to take a tortoise out walking. This gives us an idea of the tempo of flânerie in the arcades." Benjamin, 1999, 422). The interiority/exteriority of the arcades was a subjective experience, seen from within or from without the audience:

""It is wonderful that in Paris itself one can actually wander through countryside" Karl Gutzkow, Briefe aus Paris (Leipzig, 1842) vol 1, p. 61. The other side of the motif is thus touched on. For if flânerie can transform Paris into one great interior- a house whose rooms are the quartiers, no less clearly demarcated by thresholds than are real rooms- the, on the other hand, the city can appear to someone walking through it to be without thresholds: a landscape in the round."(Benjamin, 1999, 422).

The idea of a "landscape in the round" makes reference to the theatres in the round, an ancient theatre style from Greece/Rome. These theatres consisted of a 360 degree stage, where the actors used the entire stage, entering and exiting at different points. The major challenge of this type of theatrical configuration is that the actors will at some point have their back towards the audience. Thus, what is being set up by Benjamin is a duality of not only architectonic spaces, but also in the way that that the city (both interior and exterior) is viewed and experienced.

Passage des Panoramas:

"You will have guessed that this arcade owes its name to a particular spectacle introduced in France in January 1799..." Louis Lurine, "Les boulevards", in Paris chez soi (Paris, 1854), p. 60. (Benjamin, 1999, 535)

panoramas

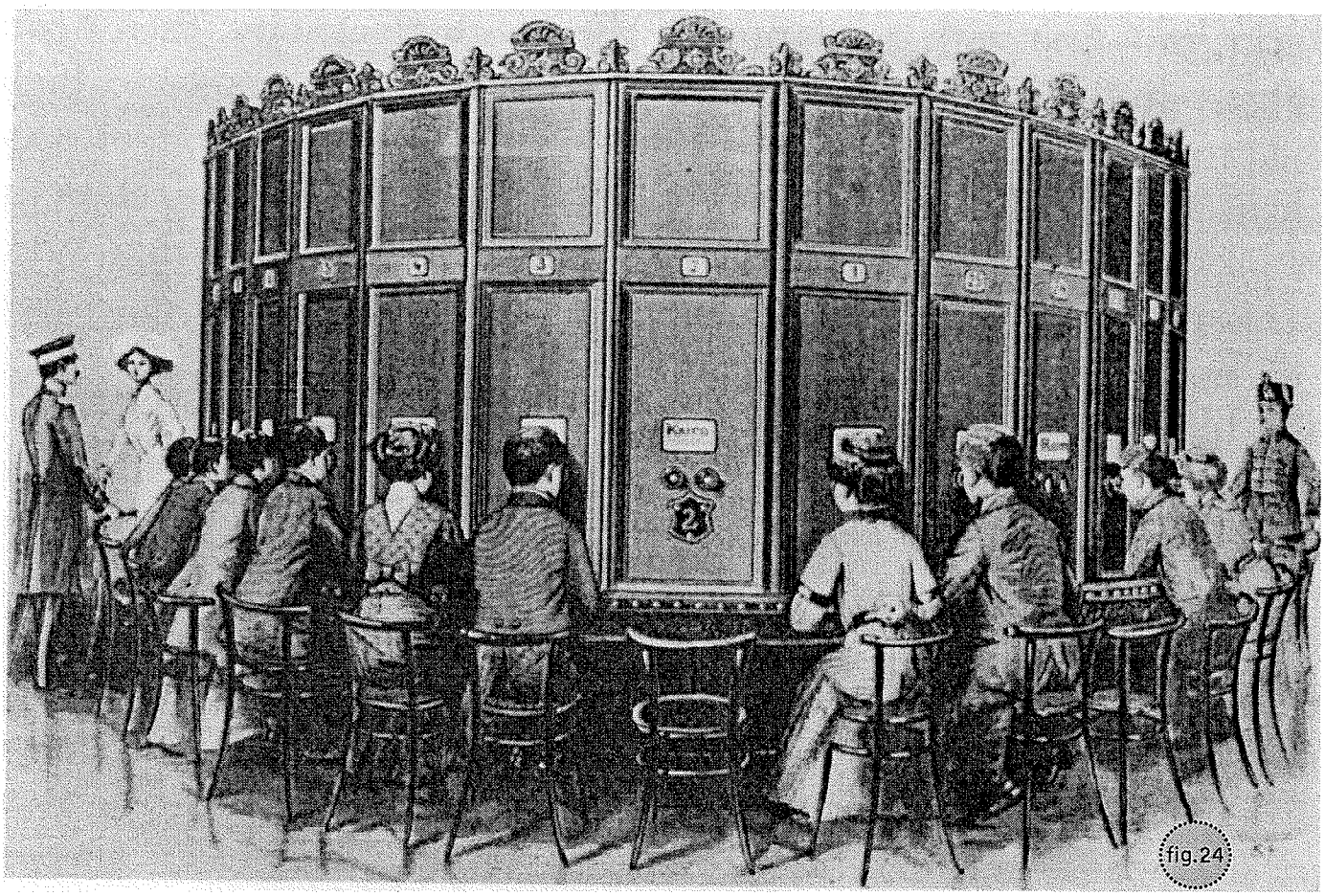
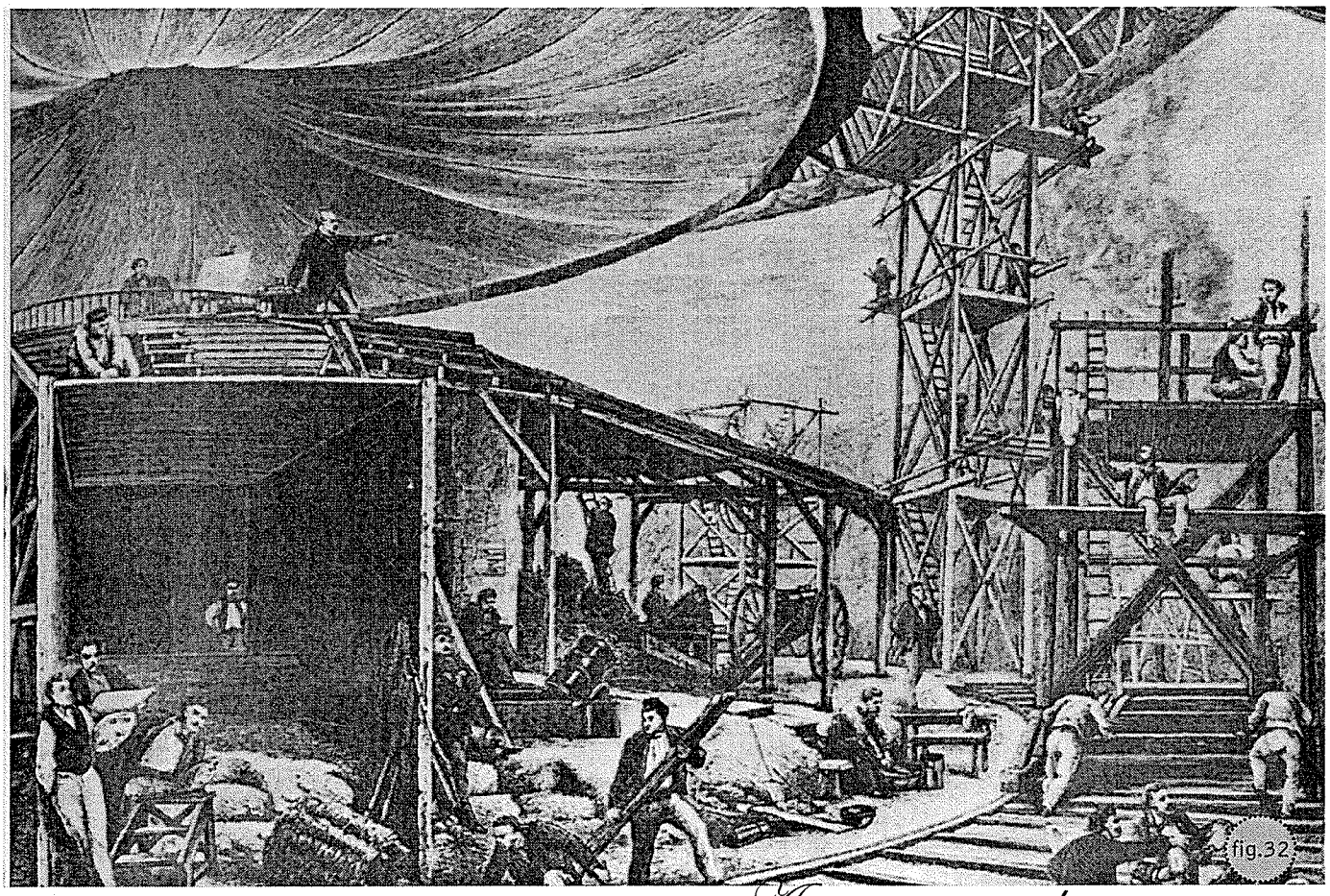


fig.24

inside/



A panorama under construction

outside

HENRY ASTON BARKER's Panorama, Leicester-Squa
VIEW
OF THE CITY OF
St. Petersburgh,
TAKEN
ON THE TOWER OF THE OBSERVATORY.
A VIEW OF THE
Attack upon Algiers
IS ALSO EXHIBITING.
OPEN FROM TEN TILL DUSK.
1819.
(Admittance to each Painting One Shilling.)
(EAST.)
(WEST.)
(SOUTH.)
(NORTH.)
River Neva.
River Mosa.
River Ouse.
River Rhine.
River Rhone.
River Tiber.
River Nile.
River Ganges.
River Tagus.
River Danube.
River Elbe.
River Seine.
River Thames.
River Tweed.
River Tyne.
River Humber.
River Mersey.
River Dee.
River Shannon.
River Liffey.
River Boyne.
River Lagan.
River Bann.
River Foyle.
River Swilly.
River Erne.
River Lough Neagh.
River Lough Corrib.
River Lough Derg.
River Lough Ree.
River Lough Erne.
River Lough Swilly

One of the most remarked upon of the arcades is the Passage des Panoramas. The name was given to this particular covered street due to the placement of two panorama rotundas within the site. Such was the popularity of this arcade that the flâneurs that frequented there were referred as the "panoramistes". The revival of the enormous panorama rotundas in 19th century Paris was one of the ways in which the landscape in the round was dissolved, that is, where the spectator finally had a sense that the entire "scene" was viewable from one point of view. The panorama represents a flip in scale, where street is turned a room, leading to enormous contained interiors of artificial nature. For those such as Beaudelaire, this constructed image of landscape was more inspiring than the "real" landscape:

"I would rather return to the dioramas, whose brutal and enormous magic has the power to impose on me a useful illusion. I would rather go to the theater and feast my eyes on the scenery, in which I find my dearest dreams artistically expressed and tragically concentrated. These things, because they are false, are infinitely closer to the truth." Charles Beaudelaire, Oeuvres, ed. Le Dantec, vol. 2 (Paris, 1932), p. 273 ("Salon de 1859", section 8, "Le Paysage") (Benjamin, 1999, 536).

The panoramas represent the complexity of the interior/exterior inversion. Invented in the late 18th century by Robert Barker, the panorama was first exhibited in Edinburgh in 1787. The original name for the panorama (Greek: all+view) was "la nature à coup d'oeil" (nature at a glance). Nature, or landscape was the primary subject for the enormous paintings in their initial conception. Revived during the 1870's in Paris, radiating outwards in all of Europe, these panoramas left nature behind for military or biblical scenes. (Wilcox, 2006). The panorama placed the spectator in the centre of the scene, where she was enclosed by the image itself, inversing the landscape in the round for a moment of interiority/exteriority. These enclosed spaces within the city could be considered a form of urban eyrie. Elevated, perhaps not. But their visual supremacy calls forth the eye of the hawk, perched upon his eyrie. Upon entering the panorama rotunda, artifice is evident. But soon, the edges of the canvas, carefully concealed with shrubbery and carefully painted canvases, dissolved the ground plane and the horizon

completely. Suddenly, the reality of the artifice is questioned as once grounded feet begin to lift into the constructed image. These were not individual experiences, for the scale of the panorama was enormous, with canvas area approximately 900 m2. The panorama experience was extremely controlled: a traveling armchair. Viewed from the city's living room, the panorama allowed people to engage with far off places and events: "To sit in a room and thus travel is all the more pleasant since one is troubled neither by dust nor customs agents." (German commentator,1827, as quoted by Rice, 1993). City in country. Women in battle. Storm without an umbrella. These were all possible in the artifice of the panorama.

Dialectical experience:

The panorama as enormously sized painting enveloped the city dweller (for the panorama was always found in a city) in a different reality. These were fixed constructions of another "nature". What is most interesting about the original panorama is the idea of being surrounded by a scene. In the section image of the panorama (figure x), there are scale figures contained within the image. Look closely, dwell upon the people within the rotunda. Gaze upon their garments- What are they wearing? Narrative: what are you wearing? Imagine strolling along the 19th century urban street and falling upon one of these rotundas, and entering. In the action of entering the panoramic rotunda, you are suddenly immersed in a scene foreign to the exterior existence of the urban reality. Within seconds, the streets and arcades dissipate as the enormous image, a nature scene or a war battle, appears before your eyes. As great care was taken to conceal the boundaries of the canvas, and thus increase the feeling of reality, after only a short time, you would be made to believe in this constructed reality. Imagine that the contrast of the strict codes of fashion in the 19th century augmentes the tension of this fantasy/reality relationship, where the urban/walking garments fit for the street suddenly seem strangely out of place in this constructed natural scene or battle scene. Part of the appeal, I surmise, of these constructed worlds in the round rested upon this viewer/fashion and reality/ fantasy juxtaposition. From this imagined experience of over 100 years past, I am reminded of my actual experience of walking barefoot in the city, where the codes of fashion, although certainly less rigid in the 21st century, created a tension that ultimately made me be more aware of my surroundings. This, in a flash of understanding, where the imagined contradicts the real, is a dialectical experience.

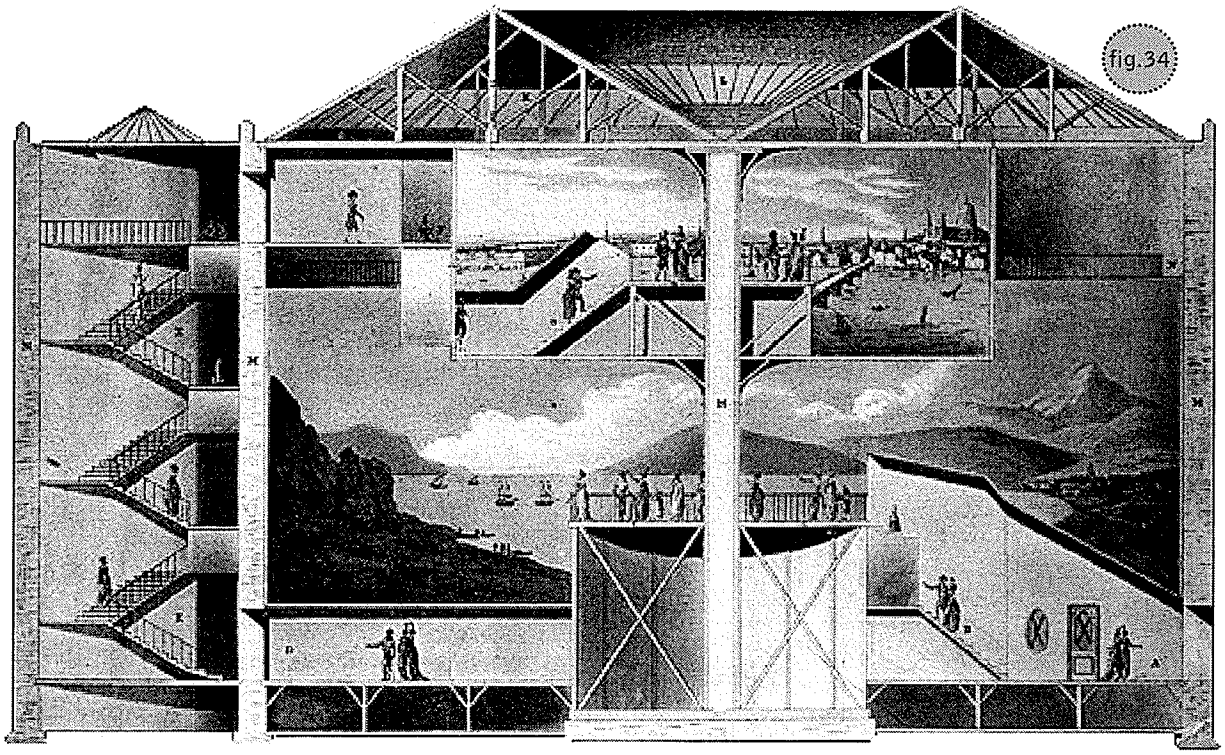


fig.34

"Setup of the panoramas: view from a raised platform, surrounded by a balustrade, of surfaces lying round about and beneath. The painting runs along a cylindrical wall approximately a hundred meters long and twenty meters high. The principal panoramas of Prévost (the great painter of panoramas):

Paris, Toulon, Rome, Naples, Amsterdam, Tilsit, Wagram, Calais, Antwerp, London, Florence, Jerusalem, Athens. Among his pupils, Daguerre.

(Benjamin, 1999, 836)

Reflection

tracing/mapping

experiment (fold) dialectical image

H
CB
C
A
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tracing/mapping

footnotes

Scroll:

In part as an exercise to assimilate some of the Deleuze/Benjamin concepts of fold/dialectical image, I turned to the making of the scroll- experimentation. The scroll was a way to start assembling these concepts into something else, something more than its parts. It was important that the medium have no (foreseeable) end, that it had continuity. Sources and inspiration were found in fashion magazines, geographical magazines, books on non-western fashion, books on art history as well as costume history: bodies covered in fashion/fabrics, in whatever form I could find them. In spirit of the bricoleuse, using the means at hand; in the spirit of the collector, the means carefully gathered.

Fold:

The scroll is a generative exploration of the fold. It traces, on a continuous bolt of trace, fashion folds. These found folds, spanning a period of thousands of years, from Greek sculptures, to the Virgin Mary, to Vogue 2006, explore the boundaries between body and space as defined by the folding of fabric. In the fold, fashion is linked to all folding material processes, infinitely and inexorably. As Deleuze (1993, 34) says, "folding materializes form" whether in the folds of fashion, landscape, or thought. The scroll is a material folding thought process. It results in variations of grain, smaller folds through bigger folds, affecting material surface texture, reflecting a variation in speed and integration of dialectical folding within thought process. The result is fashion folds transformed into any number of folds of the aire.

Dialectical:

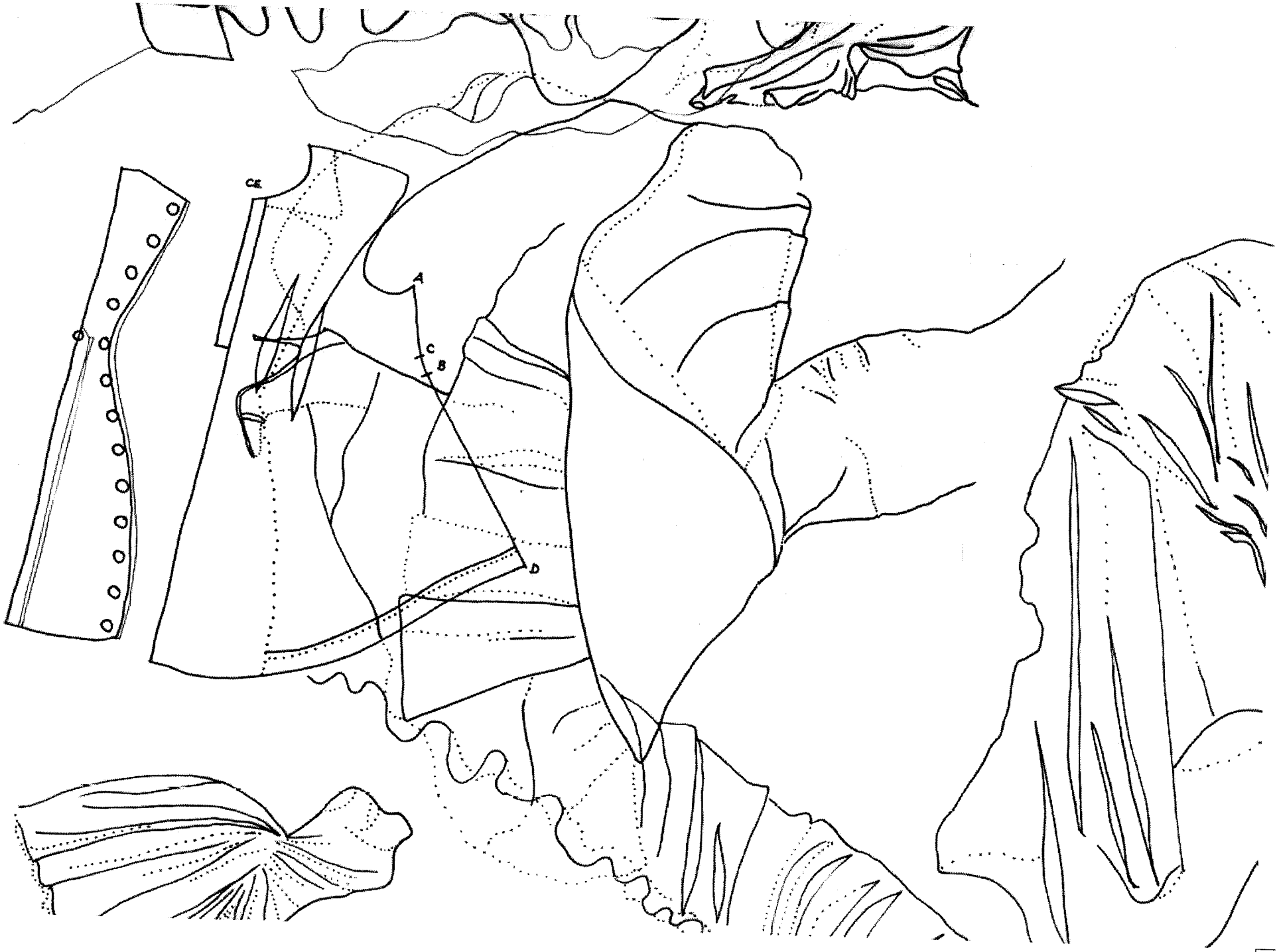
The scroll is a montage of dialectical folds, a dialogue between folds and their representational shift towards an ambiguous reading. Images of fashion from different timelines are brought together by a consistent line of a pen and continuous fabric of paper, where they are less in confrontation or dialectics with one another, but in sustained, constancy with each other. They are Benjaminian in their montage, but Deleuzian in their ongoing middle-space. Figuratively speaking, the intention of the scroll resides not in the shock of Benjamin's turn of the century urban industrial context, but in the multiplicity of the early 21st century reality.

Tracing/Mapping:

To call upon the pragmatics model, the scroll exists somewhere in the tracing and mapping of the four-fold model. The scroll is an act of tracing, and "act of representation, the mimetic reproduction of the properties of an actual substance in an image." (Bonta&Proveti, 2004, 162) because it draws upon already produced images. Yet, the scroll begins a process of mapping in the way the images are "traced"- juxtaposed, repositioned and redrawn in consistency. The distinction between a tracing and a mapping is usually interlinked, rather than binary or linear. But, the mapping should take the tracing to another understanding, where transformative processes of mapping will "plug the tracing back into the map, connect the roots or trees back up with a rhizome". (Deleuze&Guattari, 1987, 14). To map is to make rhizomes. To trace is to copy from one medium to another without changing it. Tracing was certainly an entry, but soon began a mapping through transformation of scale, size, orientation, detail, choice of information. There is an act of sorting, and classifying related to tracing, but these are not their main function.

Rhizomes:

Rhizomes are made by connecting one fold to another; creating multiple relationships exploding within. A map connected to a rhizome, a rhizome map is "detachable, reversible, susceptible to constant modification", sustained by addition and destruction. (Deleuze&Guattari, 1987, 12)Here the folds are severed and reconnected to others, spanning years and fashion cycles, reconnected by a materiality and construction. In this sense the scroll has multiple entries, reading not from any start to finish, constantly being reworked, added upon, looked towards and backwards. Its transparency makes it innately reversible. The shades of Benjamin's dialectical image play against the Deleuzian experiment. The result is a working through of concepts: a bolt of paper material with very little instruction on how to shape it, cut it, fold it....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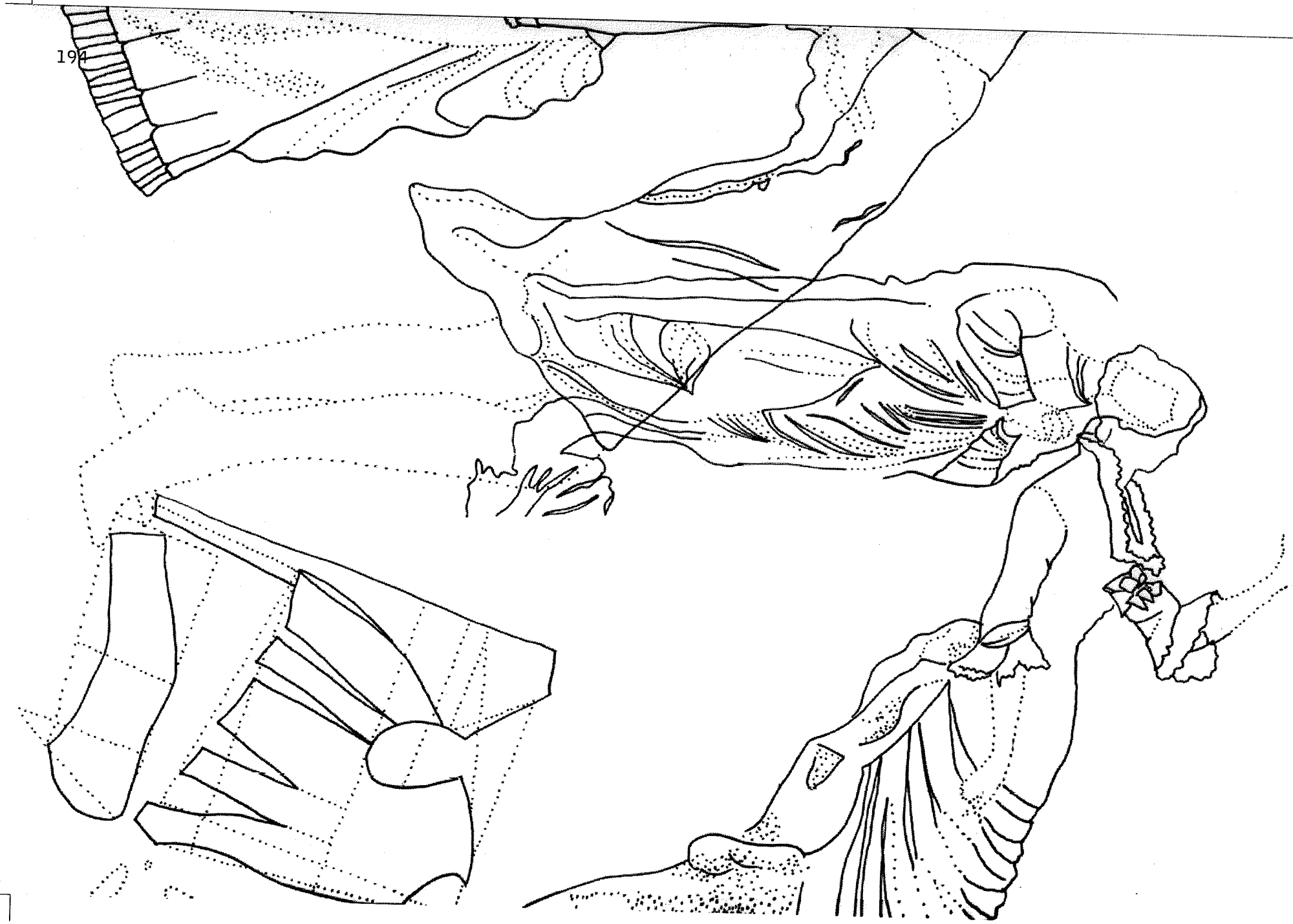

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Situ

tracing/mapping

fire escape

scroll to map:

If to map is to "foster connections between fields", then what is the connection between the trace/map scroll and the fire escape? (Deleuze&Guattari, 1987, 13). How does the dialectical fold map relate to the fire escape? What is the mapping between the two? How is the map resilient to being "torn, reversed, adapted to any kind of mounting, reworked by an individual, group or social transformation"?

ating

A fire escape folds out on the surface of a building. The fire escape as a dialectical fold consists of staircases, attached and detaching, of textures of vertical surfaces- of brick and cobwebs, metal and rust, from cellular scale to gradations in color. It would also have fire, ravaging and contained, from building to prairie, escape through moving vehicles- fire trucks and horses. There is the sound of screaming voices, footsteps on suspended metal, and then of silence for years and years. Flower pots resting on the landing. Lawn chairs, forgotten. Cigarette buts falling through the metal grid, accumulating on the ground attached to the building. Gun shots, as holes visible in the landing. An old broom left outside and forgotten. A few bodies appearing momentarily, but mostly emptiness.

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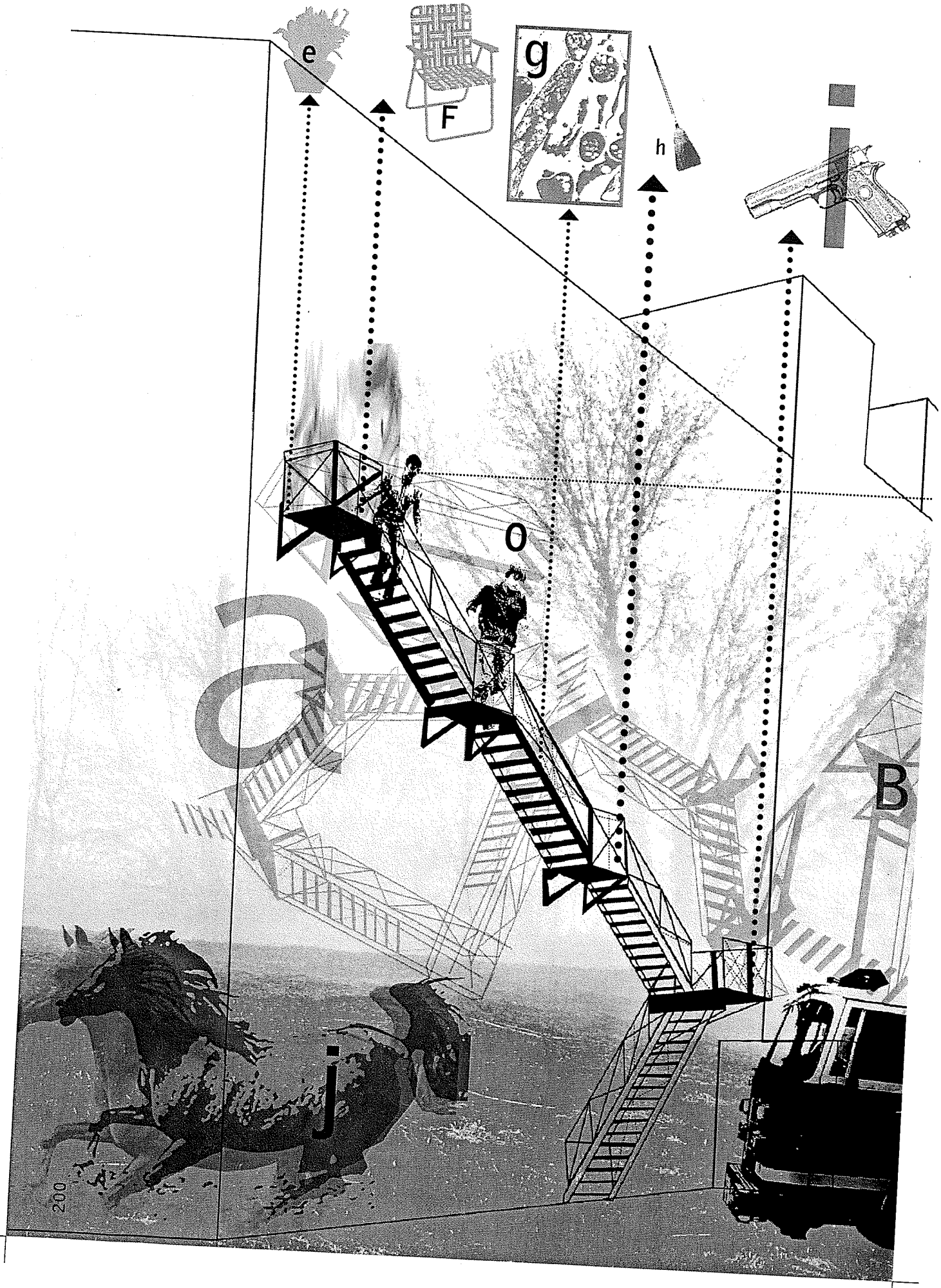
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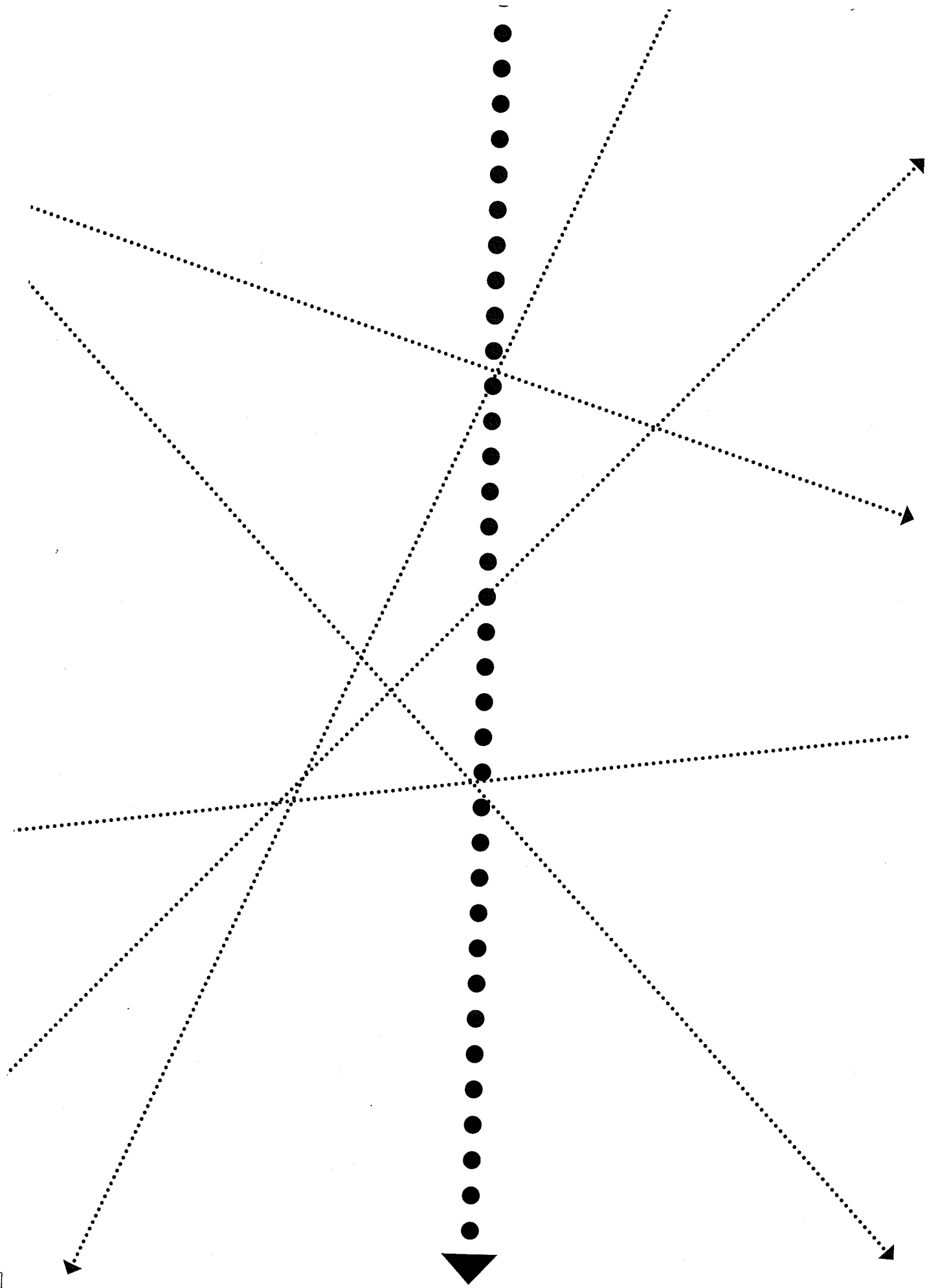
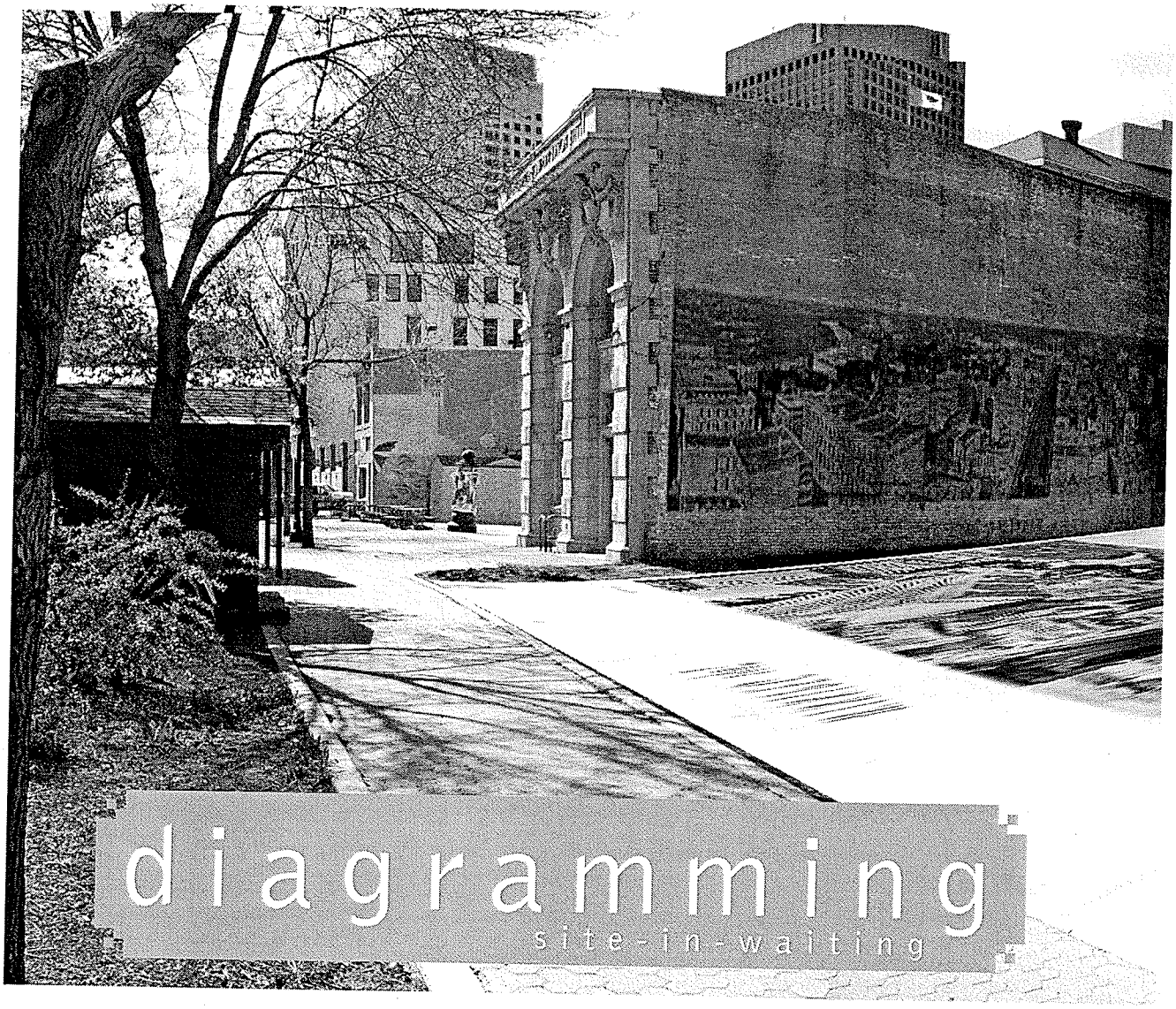
WINNIPEG FIRE PARAMEDIC SERVI
EMERGENCY RESPONSE UNIT

Situating:

To resituate the ideas brought forth in Benjamin's panoramas, the panorama is called upon to highlight the relationship between the two situatings: site-in-waiting and fire escape. Fire escape open views, allowing for a real, situated panoramic experience to occur. They are potential because in general, they are not accessible, as the last run of stairs to reach the ground plane are folded back against the building. The fire escape as elevated nest/eyrie is a momentarily "outside" relationship, looking downwards towards the site-in-waiting as aire, a momentarily "inside" position. However tenuous these terms are, for, as Deleuze would argue, the binary construction of an inside/outside fails to accommodate the multiplicity and difference inherent in the reality of the full concept of inside/outside, they are employed with the awareness that there exists a whole range of experiences within the folds between what is inside and what is outside, and that in fact, both are reversible and interchangeable depending on scale, perspective and position. In short, inside/outside is not a fixed term, but an expanding, contracting, rotating, concealing and revealing concept.

This eyrie/aire tension is made explicit in the discussion of the panorama and its inversions of the inside/outside. Fire escapes are often seen in conjunction with sites-in-waiting. In diagramming, a potential intervention emphasizes this relationship. Potential: set up of a visual device within the fire escape, projecting the view from above onto the aire. Potential: fire escapes as structure for supporting ground interventions. The scroll appears as billowing pieces. Potential: the scroll re-imagines itself from the perspective of the actors.





inside/outside relationship

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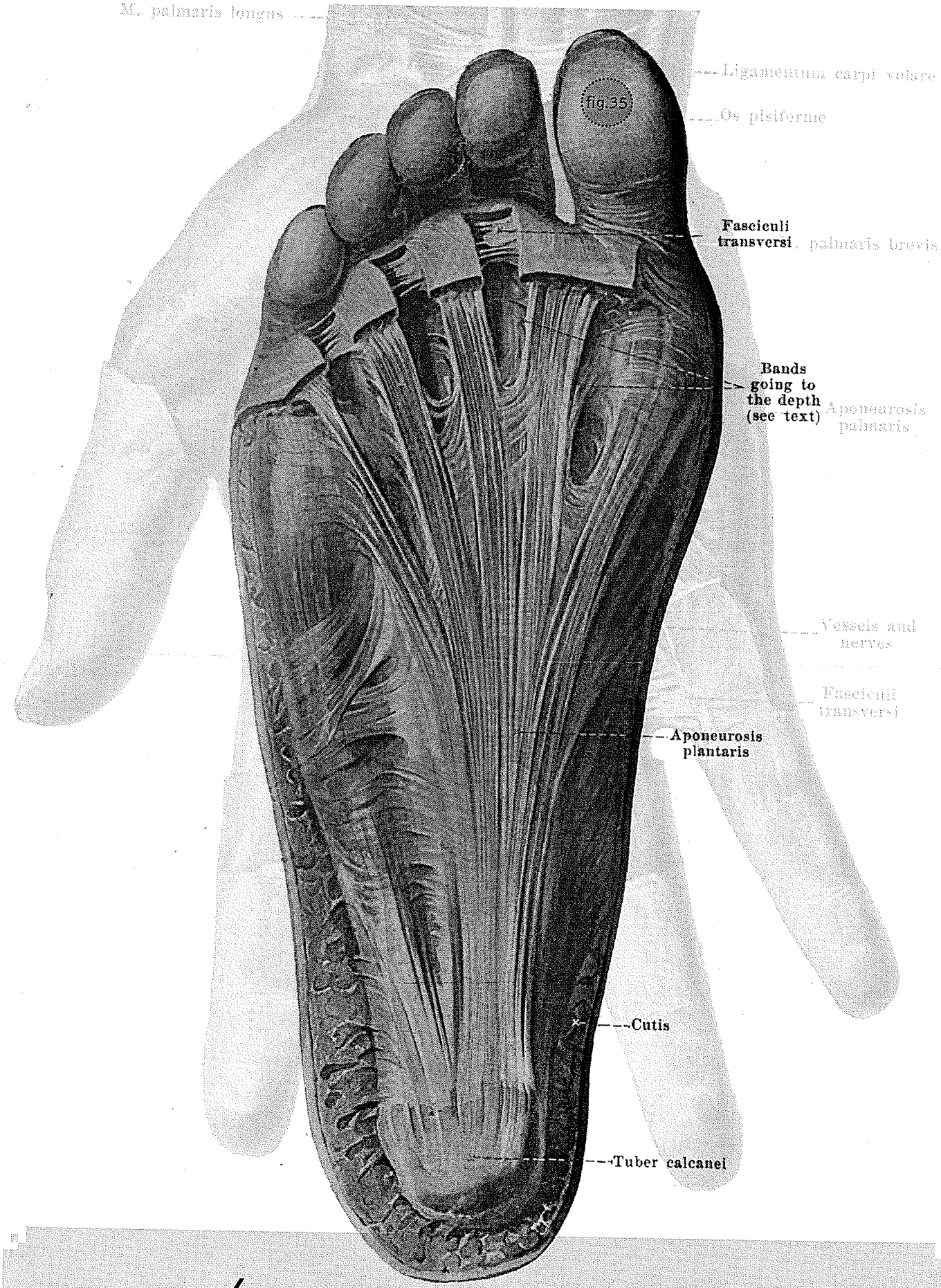
inside/outside relationship

scrolls-in-making



field: *h a p t i c i t y*

[ad. Gr. {aasper}{pi}{tau}{iota}{kappa}-{goacu}{fsigma} able to come into contact with, f. {aasperacu}{pi}{tau}{epsilon}{iota}{nu} to fasten.] So {sm}haptical a., {sm}haptically adv.; {sm}haptics Psychol. and Linguistics [ad. G. haptik (M. Dessoir 1892, in Arch. f. Physiol. 242), the study of touch and tactile sensations, esp. as a means of communication.

haptic

a. Of, pertaining to, or relating to the sense of touch or tactile sensations. **b.** Having a greater dependence on sensations of touch than on sight, esp. as a means of psychological orientation. Also absol., a haptic person.

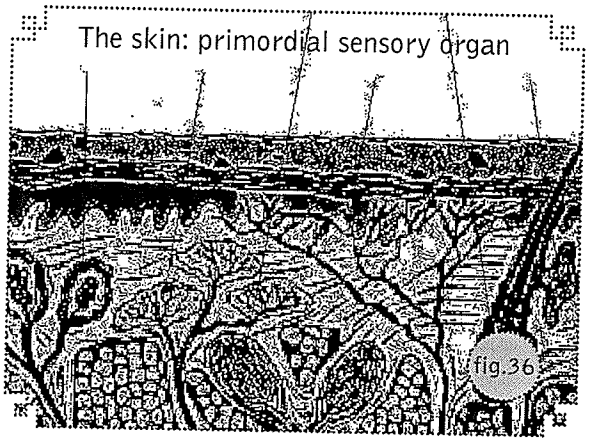
field:

*haptic*ity

Image, Image, Image...Embedded in landscape and fashion, but perhaps eclipsing the larger experience of these spaces/ processes.... Despite fashion's pervasive imagery, the entirety of its experience is dependent on an immediate relationship to the body- a moving, feeling body, as even "when fashion is at its most pictorial, it plays with images of two-and three-dimensionality, layering traces of bodies on fabrics, and vice versa." (Evans, 2000, 94). The image of fashion is imbued with a bodily knowledge of all senses directed towards touch and proprioception, defined as the haptic. It is thus that fashion, fabrics and bodies are intrinsically connected. For, as Bachman&Scheuing (1998) state, "textiles are characterized by their haptic qualities and strong visual and tactile presence. The haptic quality of textiles reminds us of our own material origins and the often problematic physical conditions of our daily lives." (18). The image of fashion is inherently related to the way the fabric is constructed, and consequently how it feels against the body, and how it allows the body to move. The suit evokes a much different perceptual reaction than the sweatsuit- they present bodies in different ways, and our knowledge of this may be cued by an image, but is intrinsically understood at the bodily level of knowledge.

In this sense, traces of fashion as image are harbingers for the haptic, for we all carry the knowledge of fabric against our bodies, its tactility as well as its facilitation or restriction of movement.

The materiality of fashion- the textile- is embedded within the consciousness of culture, where, as Pallasmaa (2000) reminds us, "materials and surfaces have a language of their own"(3). Although Pallasmaa mainly refers to building materials in his account of architecture and the senses, the materiality of fashion carries its own particular knowledge. For it is in cloth that we are wrapped at birth, death, in sleep, and in the everyday process of dressing. These experiences are underwritten in the image of fashion, such that the embodied knowledge of this ubiquitous material is largely unconscious. And if landscape is often understood as something exterior to ourselves and our bodies, a result of its development as an image to be viewed, then it must be remembered that even the sense of vision is nested within the realm of touch: "the senses are specializations of the skin, and all sensory experiences are related to tactility." (Pallasmaa, 2000, 1). The haptic body is central to all its sensory capacities, the sense of touch derived from the surface covering of the body's skin is inseparable from proprioception, the position and movement internal to one's body.



Body: Movement: Sensing/Tactility:

There is a fleshy intermediary between fashion and landscape, as both spatialities revolve from and are connected by the body. Despite the metaphorical, allegorical and analogous relationship of fashion and landscape, the human body as actor within its environment (of dressing and buildings) is a real, lived, and fundamental experience. The act of clothing oneself has a dual implication in its placement in the interior and exterior of space. As a space of interiority, fashion clings to the seamless skin with a series of edges. The edges leak away from the body and the interior space of enclosure into the space of the exterior. The dialectics of inside and outside come to metaphysical and material, play. Fashion is both the interiorizing, sheltering act of the *habit* (French/Latin for clothing), and the exteriorizing, demonstrating act of the manipulated image, the *facere* (Latin root of fashion).Haptic sensing is integral to the fashion-body-exterior relationship because fashion is worn on the skin. Sensory capabilities, in particular the tactile and the proprioceptive are a priori to fashion and bodies.

Guerts (2003) defines sensing as "bodily ways of gathering information" and emphasizes that it is a culturally defined phenomenon. (3). Her research has shown that the Western conception of the five senses is nothing more than a folk model which consistently separates physical sensations from mental process, or likewise, the external environment and the internal environment. Her research has opened the cultural biases of the senses. Not only does the Western sensorium narrowly define what sensory capabilities exist, it consistently privileges the visual as the primordial sense. (Guerts, 2003; Pallasma, 2000; Thrift, 2005; Pile, 1996). The sense of touch gets the least amount of attention because it is generally considered the most animal/primitive, and therefore least objective and therefore, true, of the senses. Yet, touch is also defined as the "parent of our eyes, ears, nose and mouth", that precedes even vision as even the eye is covered with a type of skin. (Montagu, as quoted in Pallasmaa, 2005, 11). Guerts' (2003) research with the Anlo people of Ghana has opened the idea of an expanded sensorium. The Anlo "sensorium" is a problematic term

fig.37

because there exists no formal definitive equivalent of the Western five senses. It includes the usual five senses, but also an additional four: *balancing/equilibrium from the inner ear, kinaesthasia/movement/ walking, vocality/orality/talking and feeling in the body/synaesthasia/skin*. This expanded knowledge of the senses is not far removed from developments in Western science, which arguably agrees on a 9 tiered sensorium:

> *"(1) visual apparatus, responding to luminous and chromatic impressions; (2) auditory apparatus, responding to tonal impressions; (3) olfactory apparatus; (4) gustatory apparatus; (5) tactile apparatus, responding to mechanical impressions; (6) tactile apparatus, responding to thermal impressions; (7) tactile apparatus, responding to kinesthetic impression; (8) labyrinthine apparatus, governing balance; and (9) affective apparatus (pleasant and painful), responding to impressions of tickling, itching, voluptuousness, desiccation, burning, distention, pinching, pressure and so forth."* (Guerts, 2002, 8-9).

Tactility occurs in three of the nine sensory systems. The tactile is related to *proprioception*, which is defined by Guerts (2002) as distinct from *kinesthesia* because it is a sensory stimulation located within the skin and muscles rather than the more internal kinesthesia, located in the joints and ligaments. (53). Paterson (2006) defines the difference between proprioception as the body's position in space while kinesthesia as the sense of movement of the body in space. Touch is much more than just the hands and fingertips; it is felt from the entire body, through the skin, and also the movement of muscles and ligaments. In this sense, it is an exterioceptive and interioceptive sense, folding the distinctions between the inside and the outside. Clothing forms the most immediate (touched whole by the skin, inscribed with movements of the body) environment for the tactile body, and contributes to a mediation of all three of the tactile senses. The clothing/tactile responds to the particular feel of the fabric, its drape, texture in mechanical terms, clothing/tactile mediates the effects of thermal impressions, regulating the body within its environment, and finally, clothing/tactile is inscribed by the kinesthetic impressions of the body, facilitating or restricting movements.

trifold tactile
sensorium

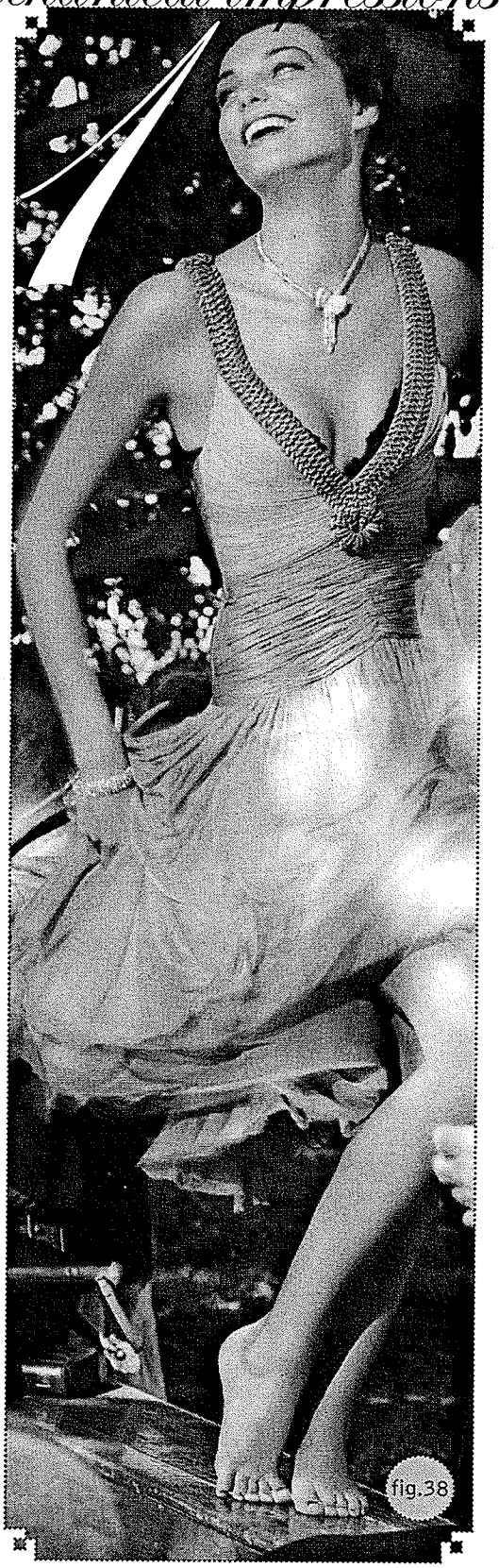


fig.38

facilitating or restricting movements

2

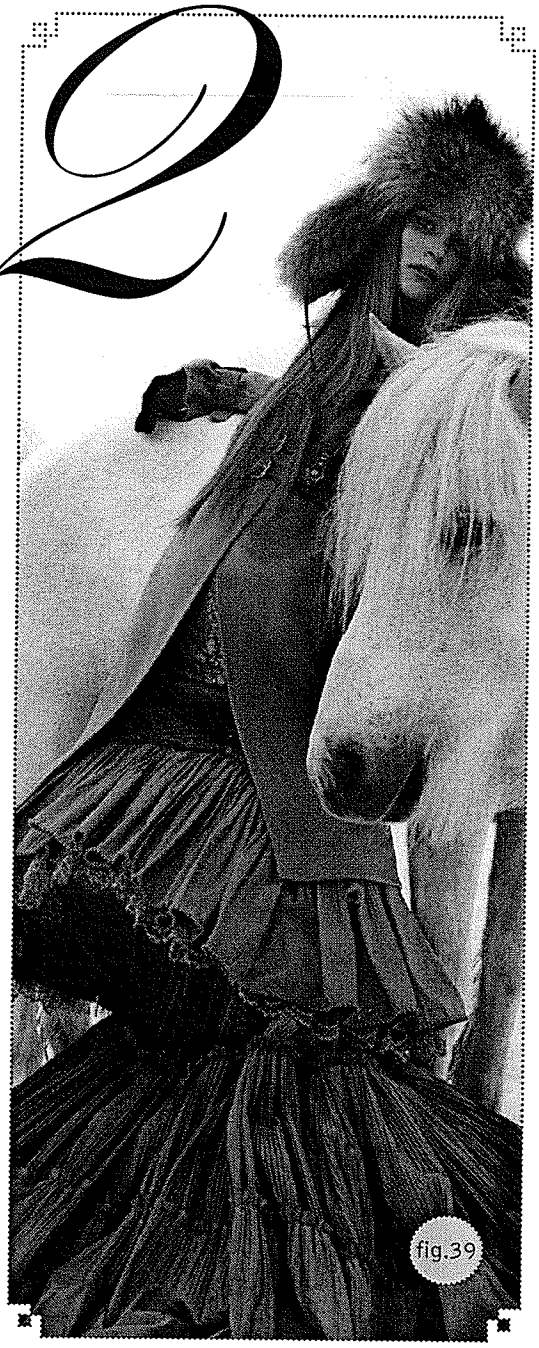


fig.39

3

fig.40

mediating thermal impressions

Histories of urban sensing:

Throughout history, fashion has extended or restricted the body's movement, and subsequently the production of space. To go back to Benjamin's 19th century Paris, and the rise of the industrial city, fashion choices became increasingly important as an instrument to alter one's position as well as a vehicle to negotiate space.

Drawing upon Benjamin's dialectical image, fashion reoccurs cyclically, if unsequentially as a series of images, but it is as much an embodied trajectory, a subjective haptic experience of the everyday. Fashion occurs on the body. It constructs the cultural body, for the body is never a "natural" phenomenon, but that is constantly invented by its relationship to its environments: "bodies are always historically situated, and hence sites of ideological contestation." (Warwick&Cavallero, 1998, 6). There is no better place for these sites of contestation to be played out than on the street. Bodies in the streets create the urban reality of flesh and movement, and consequently the imaginary, much as in Benjamin's account of 19th century Paris. Benjamin's characters are representative of the spaces that they signify, "their identities are played out in situ: the social masquerade of the street." (Pile, 1996, 235). The street, in Benjamin's words are "the dwelling place of the collective." (1999, 398). Streets are the stage for both the body in the city, and the body in fashion, "They make and remake each other, as it is in the complex interplay between flesh and the imaginary, phantasmagoric that the body creates space: "all of these relations are articulated spatially; their performance produces space." (Rose, 1999, 248). Realistically, fashion is most ubiquitously known from the street over the haute couture catwalk: "The street as catwalk, as a public space for (self)-presentation of the urban society by means of clothes has a long and eventful history". (Köhler, 51). The street as place of movement and circulation is a prime collision space, where bodies in movement and interaction continuously recreate fashion.

It was the anonymity of the urban condition that gave rise to Simmel's 1903 account of the blasé. The blasé was famously defined by Simmel as a psychic phenomenon belonging to the urban environment in which the over-stimulation of urban life leaves one incapable of reacting to sensations due to sensory overload. This created an entirely different condition than what one would find in pre-industrial cities, where rank and wealth were a priori. Increased bodies created a whole new concept of density; people from all ranks and wealth were brought in closer proximity to each other, with mass production blurring the boundaries of class distinctions. In order to negotiate the space of the increased bodies, the body turned to fashion, or as Wilson (2003) states, "in the city the individual constantly interacts with others who are strangers, and survives by the manipulation of self." (138). This manipulation of the self through fashion was, and continues to be a "technique of survival...the art of dissimulation and disguise". (Wilson, 2003, 137).

Paris Calling Costume

(10.30.1897)

"One of the prime forces of change is ennui. In fashion it often manifests itself as a dissatisfaction with the original shape of the body and seeks expression in a wide variety of anatomical constriction and distentions. Corsets have changed the shape of the torso by deforming the rib cage and displacing the flesh. Devices such as farthingales, hoops and bustles have artificially expanded lower portions of the body so that a whole new form was created, bearing little resemblance to the hips and legs concealed them.

Of these deviations from the natural, none is so difficult for the modern eye to justify in terms of esthetics, comfort of practicality as the form considered fashionable in the mid-1880's. The knees had been freed by this time, and the trains for day disappeared for easier walking, but the weight of these costumes and the structures needed to support the huge rear extension added little to increase mobility. Many of the fabrics were upholstery-like in quality, made even heavier by the profuse use of beading, fringes, braids and furs. Some dresses alone weighed over ten pounds." (Blum, 1974, 149)

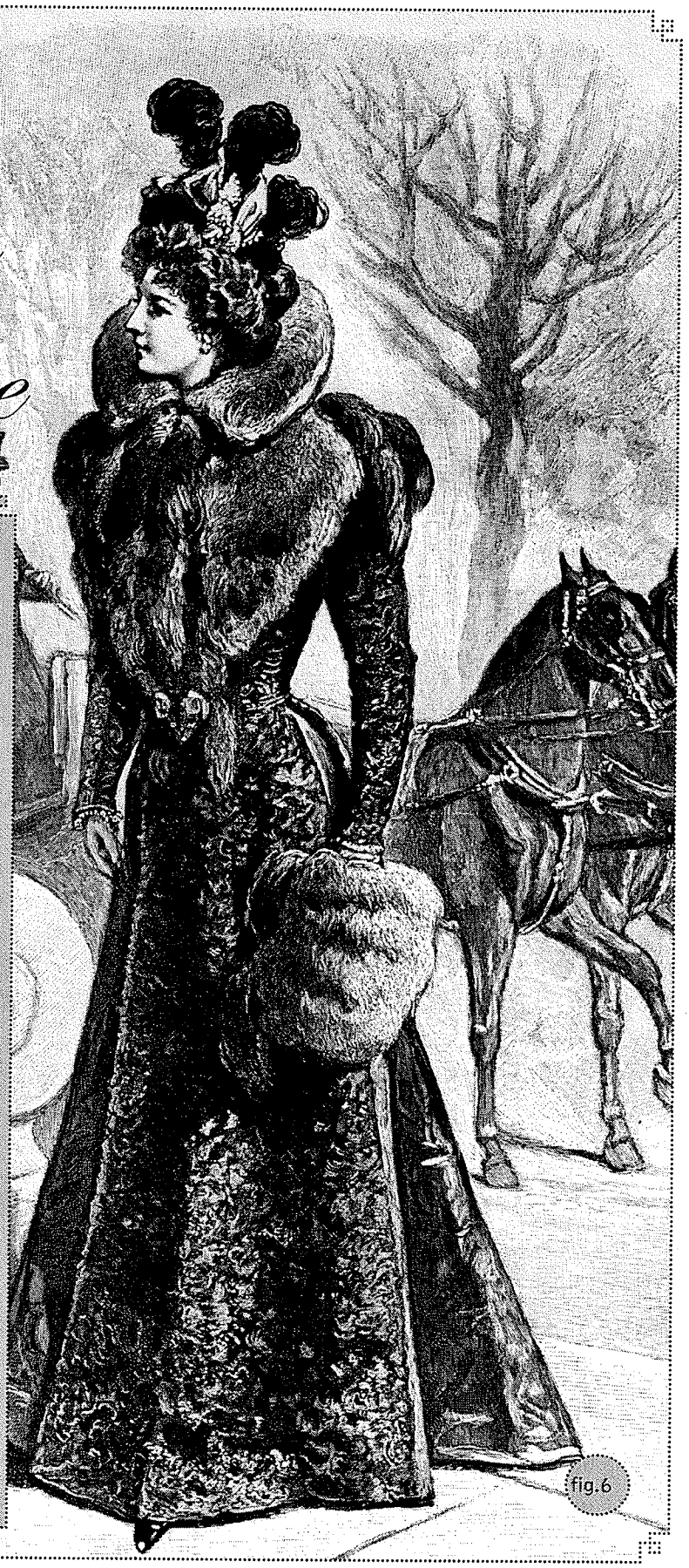


fig.6

Flâneur:

Desguise, and the will to be incognito was the object of Benjamin's flâneur: "the poet can put on whatever mask will gain *him* access to otherwise secret and mysterious places." (Tester, 1994, 4, emphasis added). And if Benjamin's flâneur was decidedly male, one could only imagine the difficulty a woman of the 19th century would have in trying to wander aimlessly around the city. For the flâneur's attire of a dark suit and white linen shirt – "top hat, frock coat, cane and/or cigar in hand" (Ferguson, 1994, 31) was strikingly more adapted to movement in the busy, crowded and dirty streets as compared to the crinolines, bustles and countless petticoats weighting down the female movement, not to mention the tightening of corsetry restricting movement of the torso. The flâneur profited from the detachment of his position, assuming the role of observer: "The spectator marks himself out from the spectacle, never becoming a spectacle himself: he is in the streets, but not of the streets; he is in the crowd, but never of the crowd. In his ambivalent world, the poet male rules the world; nevertheless, the long poem is always incomplete and the flâneur is perpetually compelled to immerse himself once more in the masses." (Pile, 1996, 230). Benjamin's flâneur, although detached as observer, called upon the senses to navigate through the city: "that anamnestic intoxication in which the flâneur goes about the city not only feeds on the sensory data taking shape before his eyes but can very well possess itself of abstract knowledge-indeed, of dead facts- as something experienced and lived through." (Benjamin, 2002, 399). The flâneur's sensory

data was mainly visual in nature, as Ferguson (1994) identifies his most useful sensory apparatus: "the most essential appendage is the eye. The flâneur's field of action is encompassed by his field of vision" (27). It is with the objectivity of his eye that the flâneur retained his distance as observer of the city rather than succumbing to consumer desires that may have ensued from touching fashions on display, or smelling confectioner's goods. The eye held him apart, from his position within the crowd. The flâneur, of all of Walter Benjamin's characters, has received the most attention and study. In the design/planning disciplines the flâneur is called upon to provide a subjective/analytical understanding of the city. For the flâneur notices everything- the chipped paint on the lightpost, the rounded stairs from decades of use, traces of occupancy, the new window sign on the bakery, the rhythm of the crowd at different times of the day. Thus, the flâneur is subjectively analytical.

fig.42

A making experiment illustrating haptic art was conducted on April 12th, 2005 in Edinburgh, Scotland, where I hosted a collage party. The idea is attributed to Winnipeg-based artist Paul Butler from whom I was inspired to see what could come of a collective gathering of tactile making. Visual and mark making materials were collected. An entire wall was covered with patternmaking paper. Soon, the ground was covered with bodies layered upon materials, hands close to the eyes, cutting, manipulating, gluing, drawing. One would rise towards the wall, bringing the eye close to the paper, concentrating on the manipulations of the hands and eyes, assembling a larger piece, addition upon addition, improvising against the applications of others.

collective tactile making

Edinburgh, Scotland

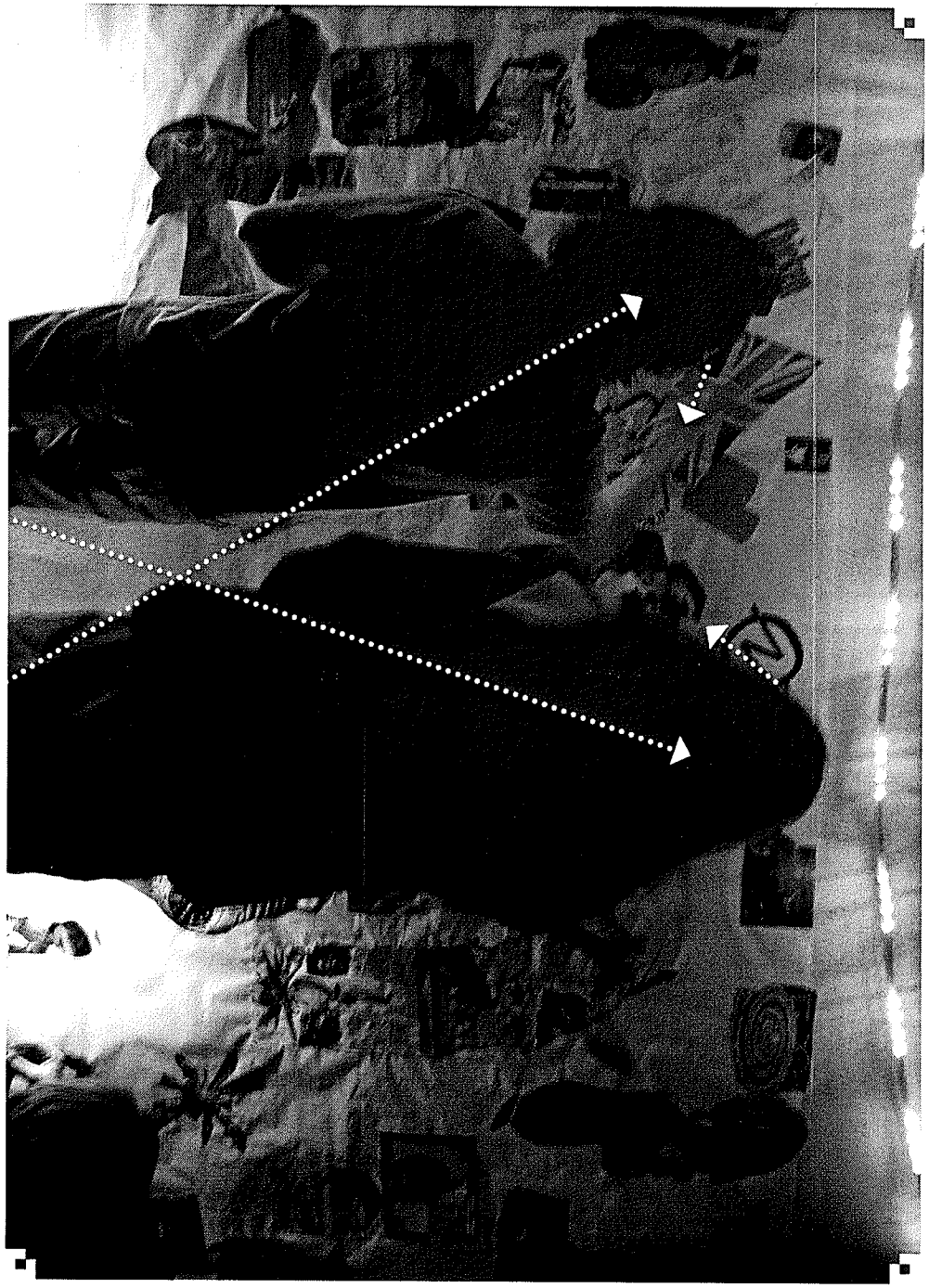
April 12th, 2005

This idea of assembly by accumulation, speaks of the element of improvisation in haptic space, where predetermined wholes, because they can't be apprehended by the single sweep of the vision are broken down into steps: *"the first aspect of the haptic, smooth space of close vision is that its orientations, landmarks, and linkages are in continuous variation; it operates step by step."*

(Deleuze & Guattari, 1987, 493).

techniques of the *haptic*

frottage, collage, cubomania, étrécissements, outagraphy, photomontage

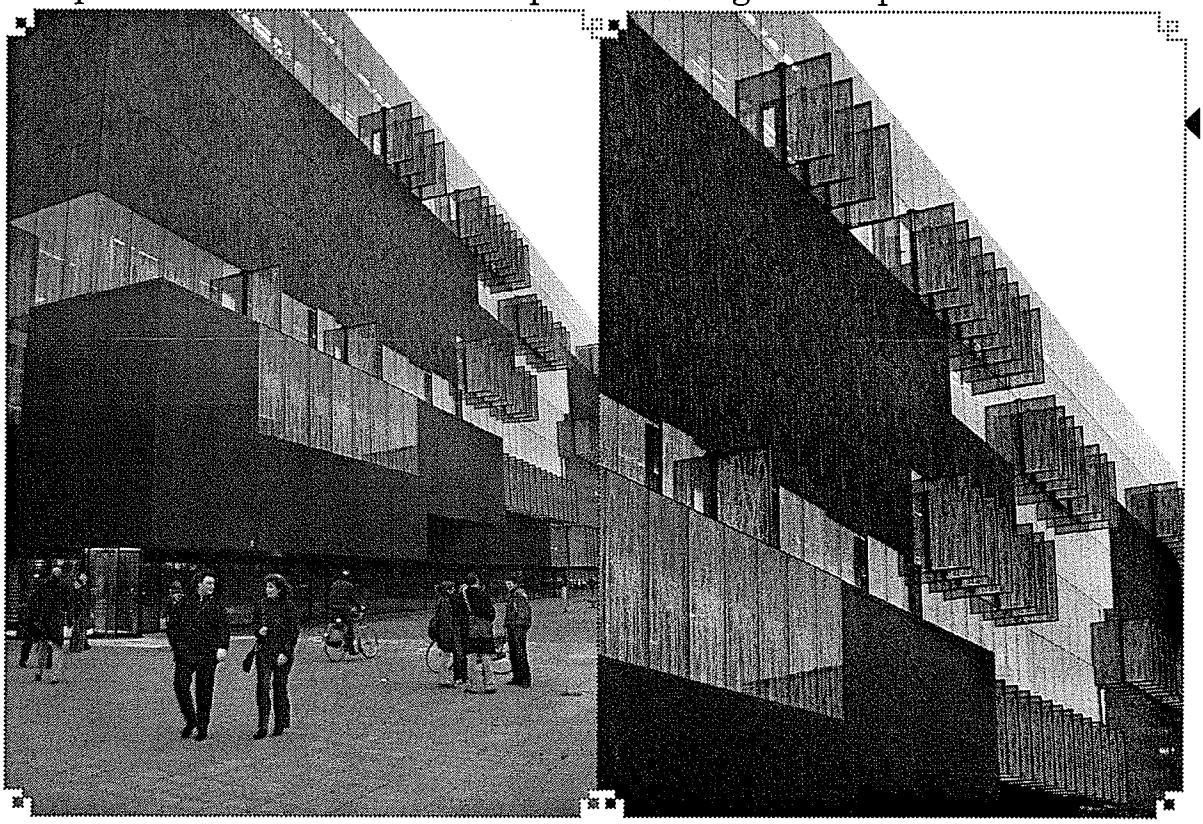


"close vision-haptic space"

Rigel

bring it back to the site-in-waiting / fire escape

precedent: screen printed glass panels



University of Utrecht Library

Architect: Wiel Arets

haptic field

material possibilities

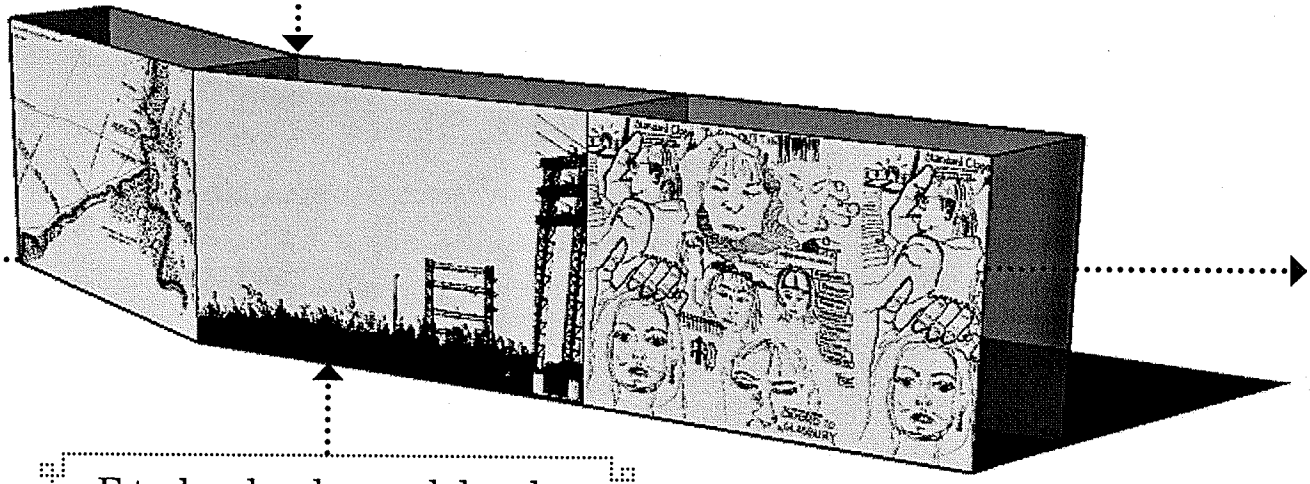
texture, tactility

more permanent

silk screened glass

less permanent

textile-durable fiber (fishing line, vinyl, scafolding material) silk screened, dévored lines of the map, creating opportunities for movement and shadows to form on the ground surface



Etched glass blocks

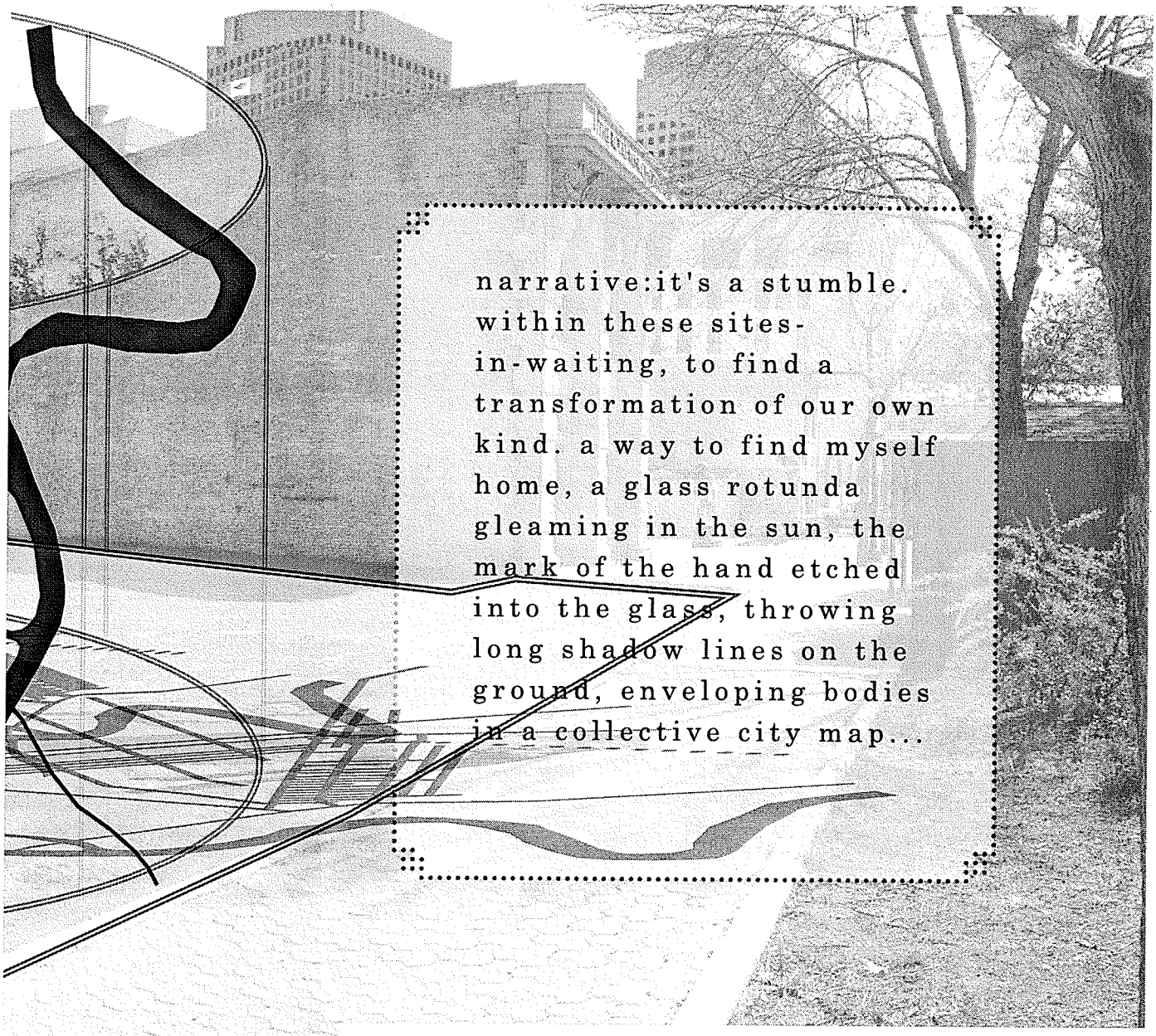
OF
CANADA

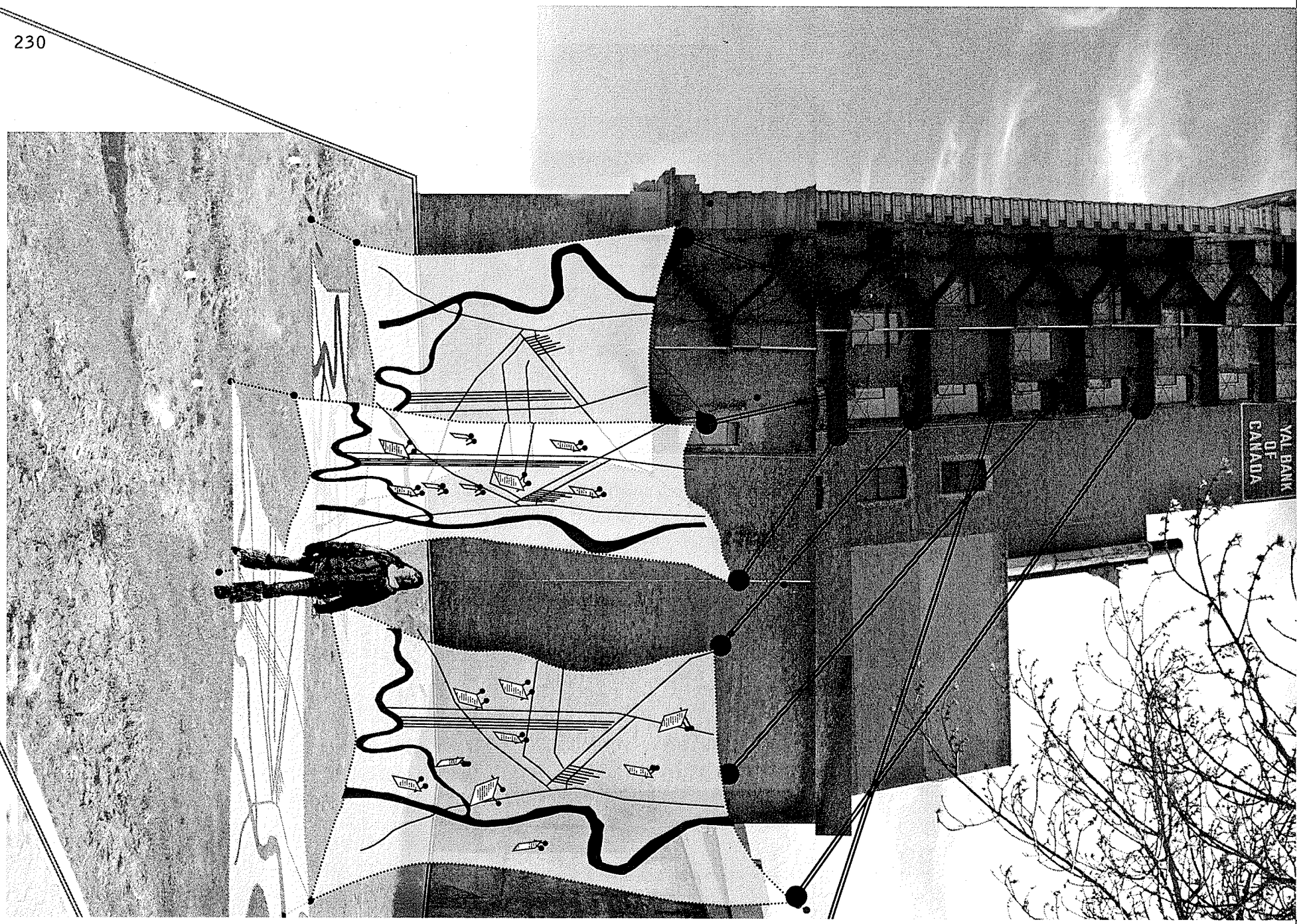
p o t e n t i a l :

panorama collective map

screen printed glass
etching tools-record

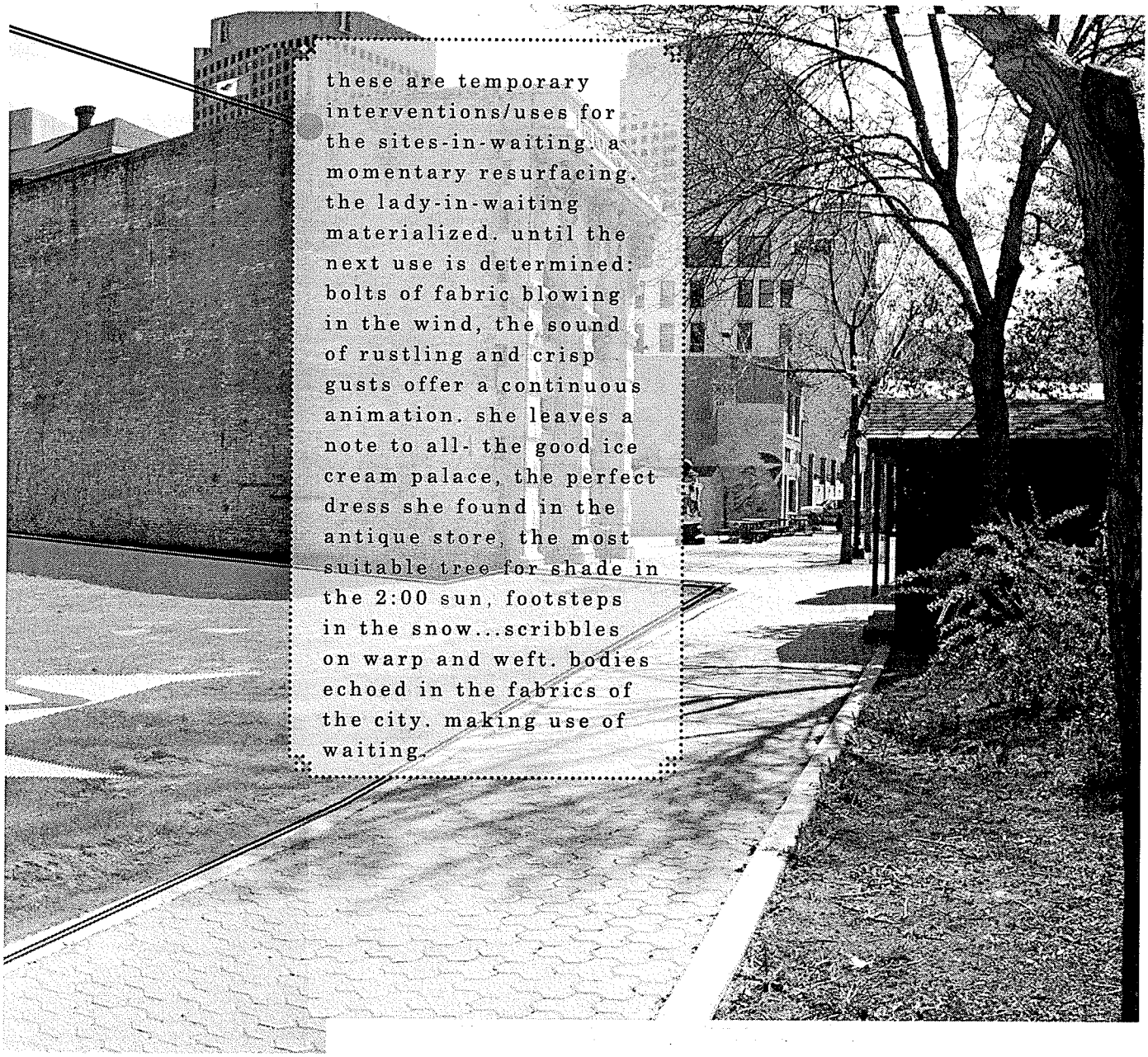
SEE dialectical image field




YAL BANK
OF
CANADA

p o t e n t i a l :

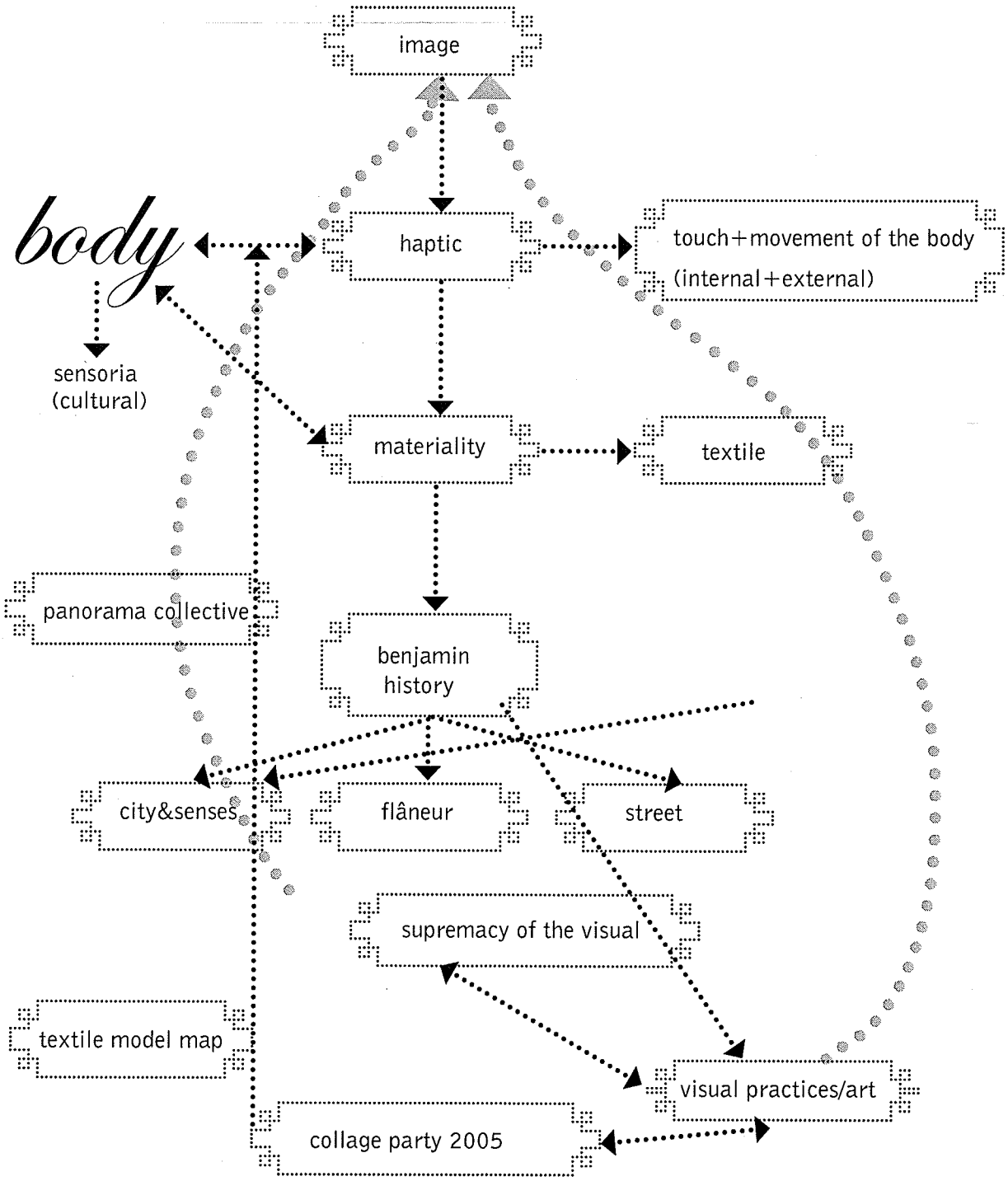
textile model. collage party city



these are temporary interventions/uses for the sites-in-waiting. a momentary resurfacing. the lady-in-waiting materialized. until the next use is determined: bolts of fabric blowing in the wind, the sound of rustling and crisp gusts offer a continuous animation. she leaves a note to all- the good ice cream palace, the perfect dress she found in the antique store, the most suitable tree for shade in the 2:00 sun, footsteps in the snow...scribbles on warp and weft. bodies echoed in the fabrics of the city. making use of waiting.

an overview of thought process:

hapticity



field: event

fold

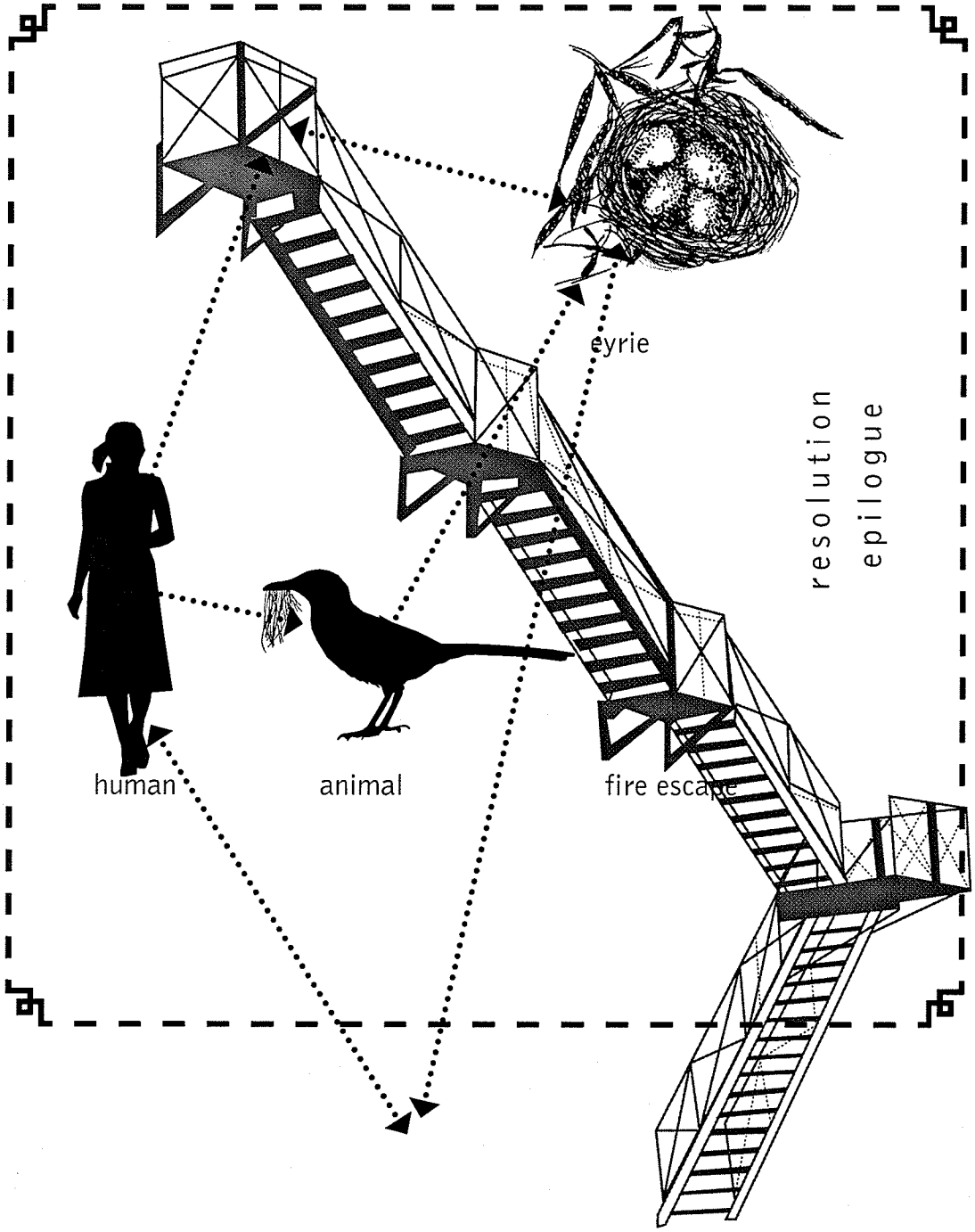
metaphor

dialectical image

hapticity

diagramming

weaving the fields



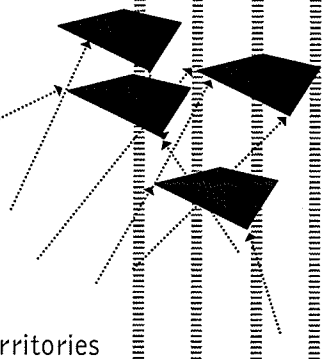
fold

multiplicity

lines of flight

diagonals

creating new territories

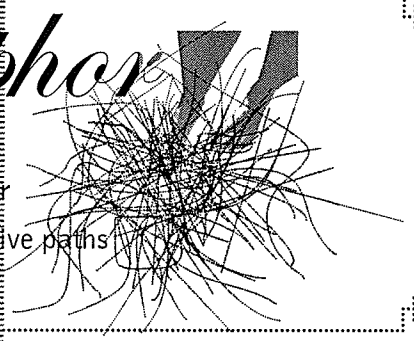


metaphor

urban fabric

practiced metaphor

intertwined collective paths



dialectical image

past-present

image/visual

anti-narrative

scroll/panorama

hapticity

body

movement

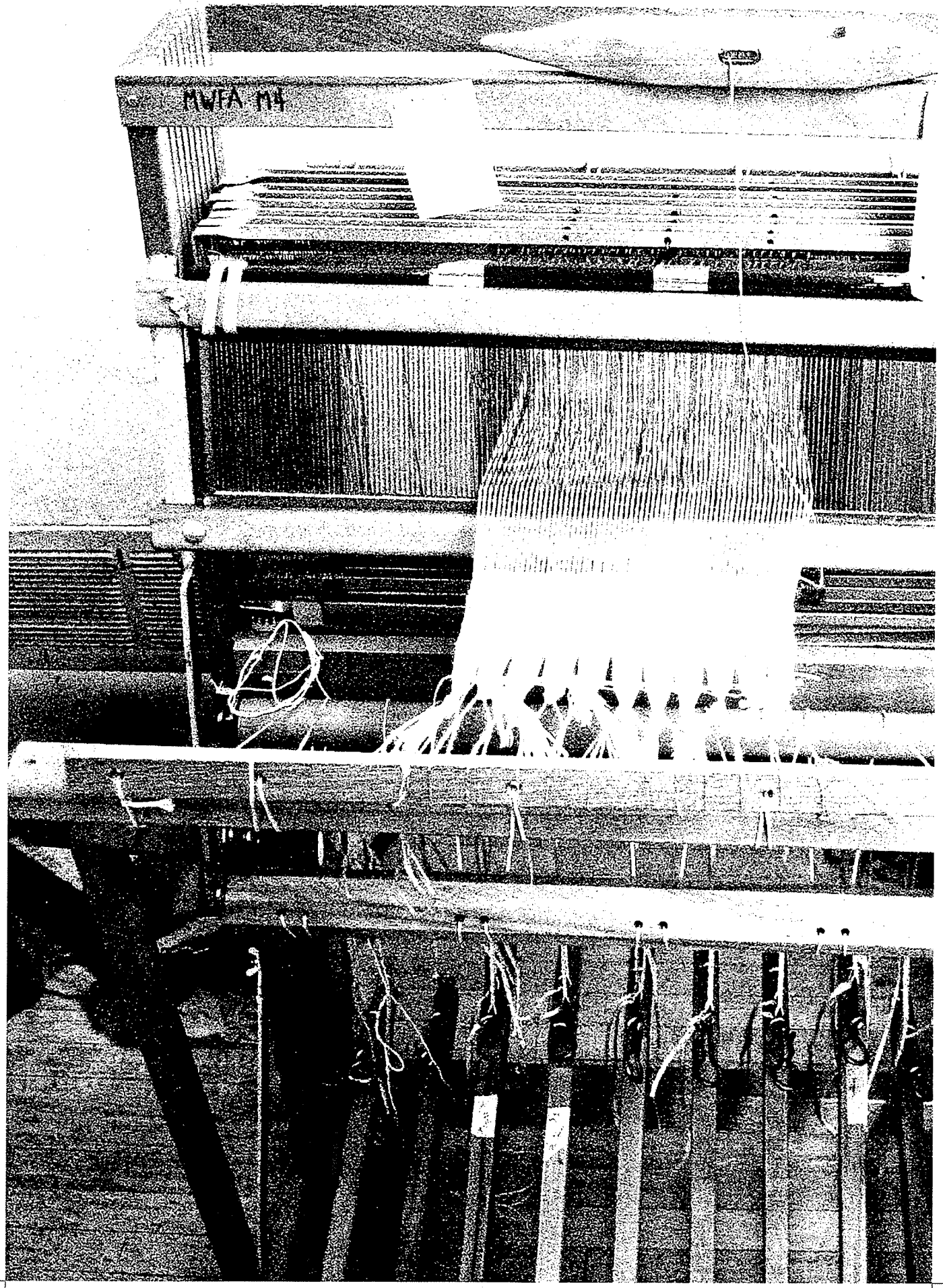
tactile/touch

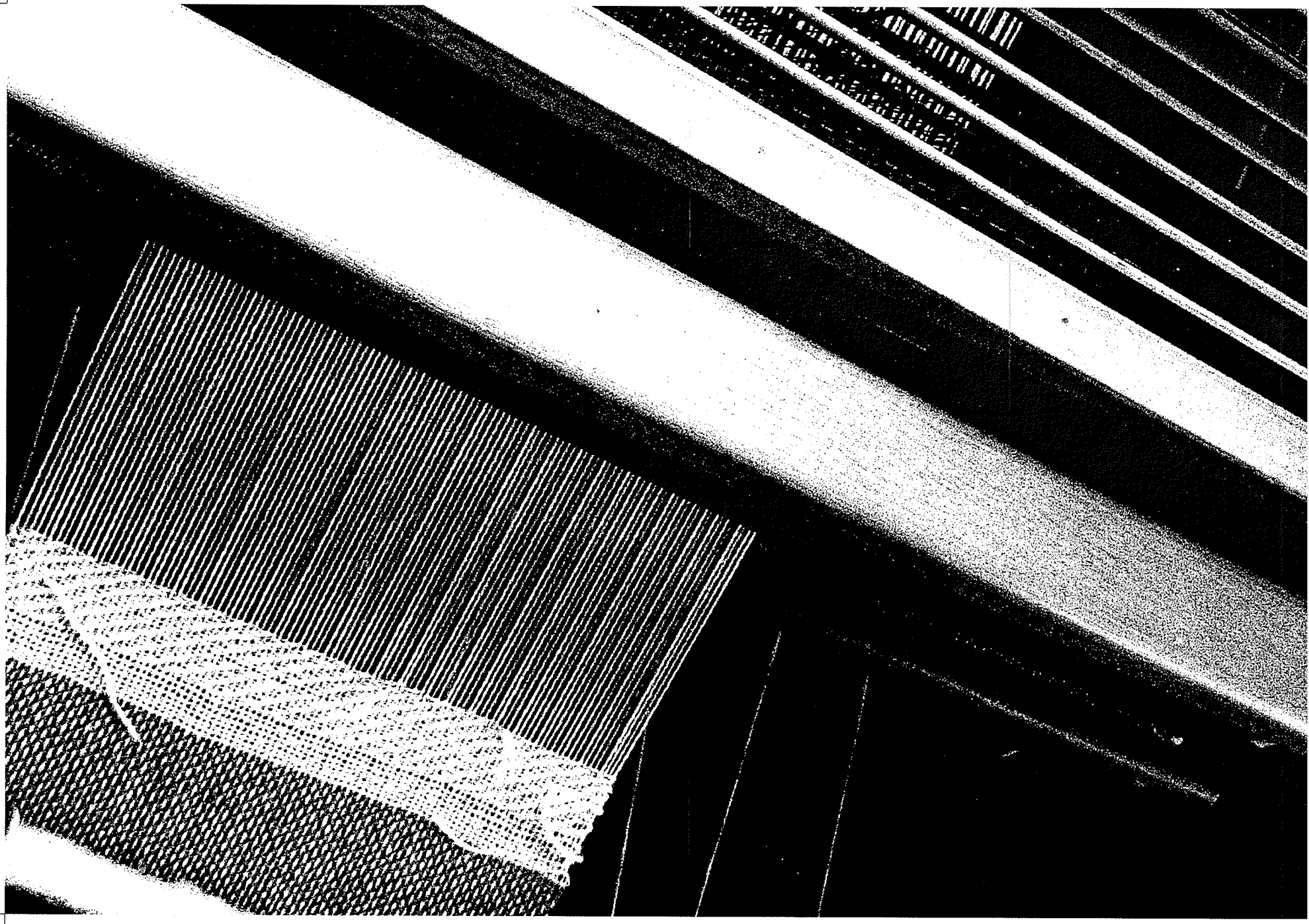
non-vision

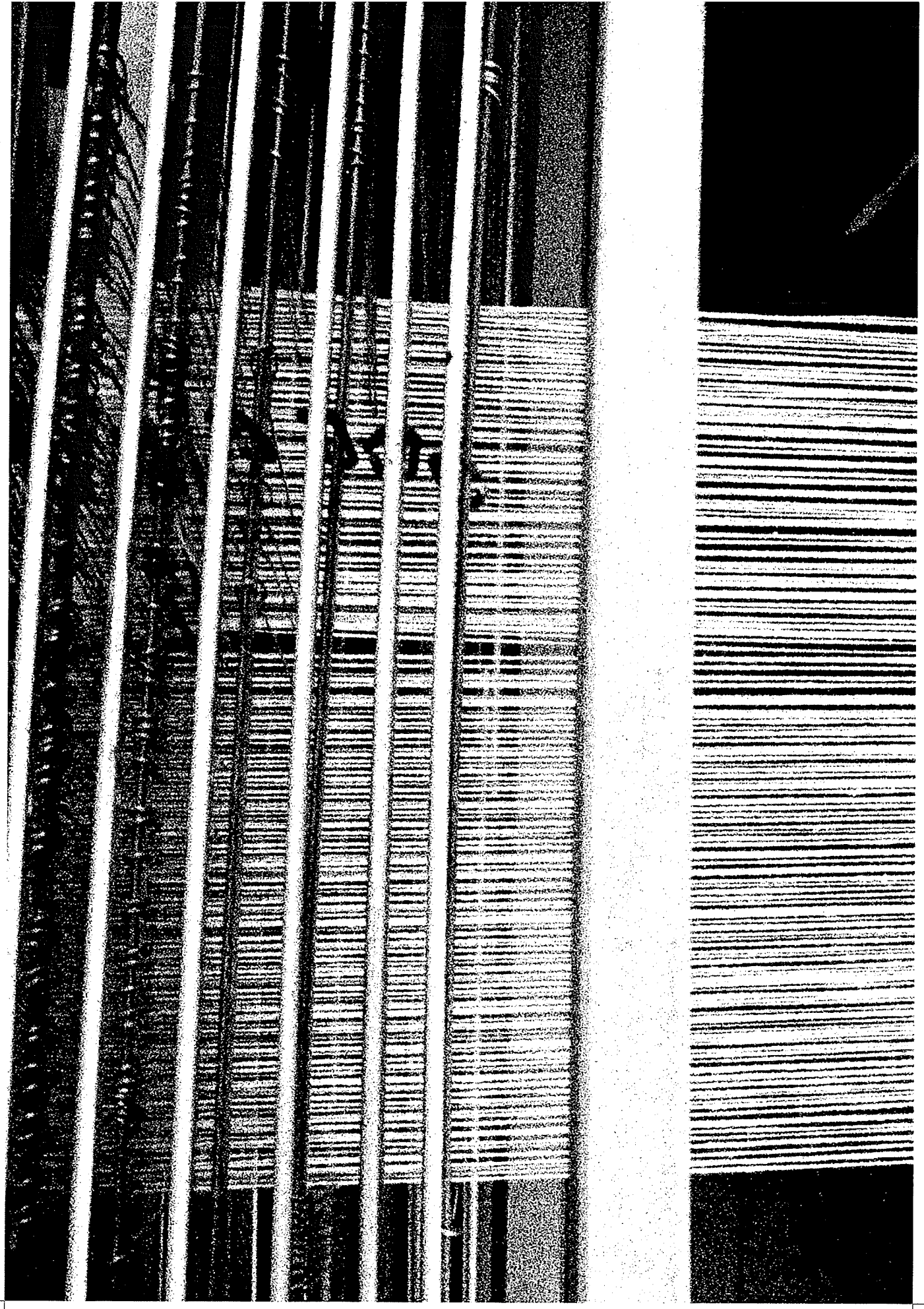
immediacy/embodiment

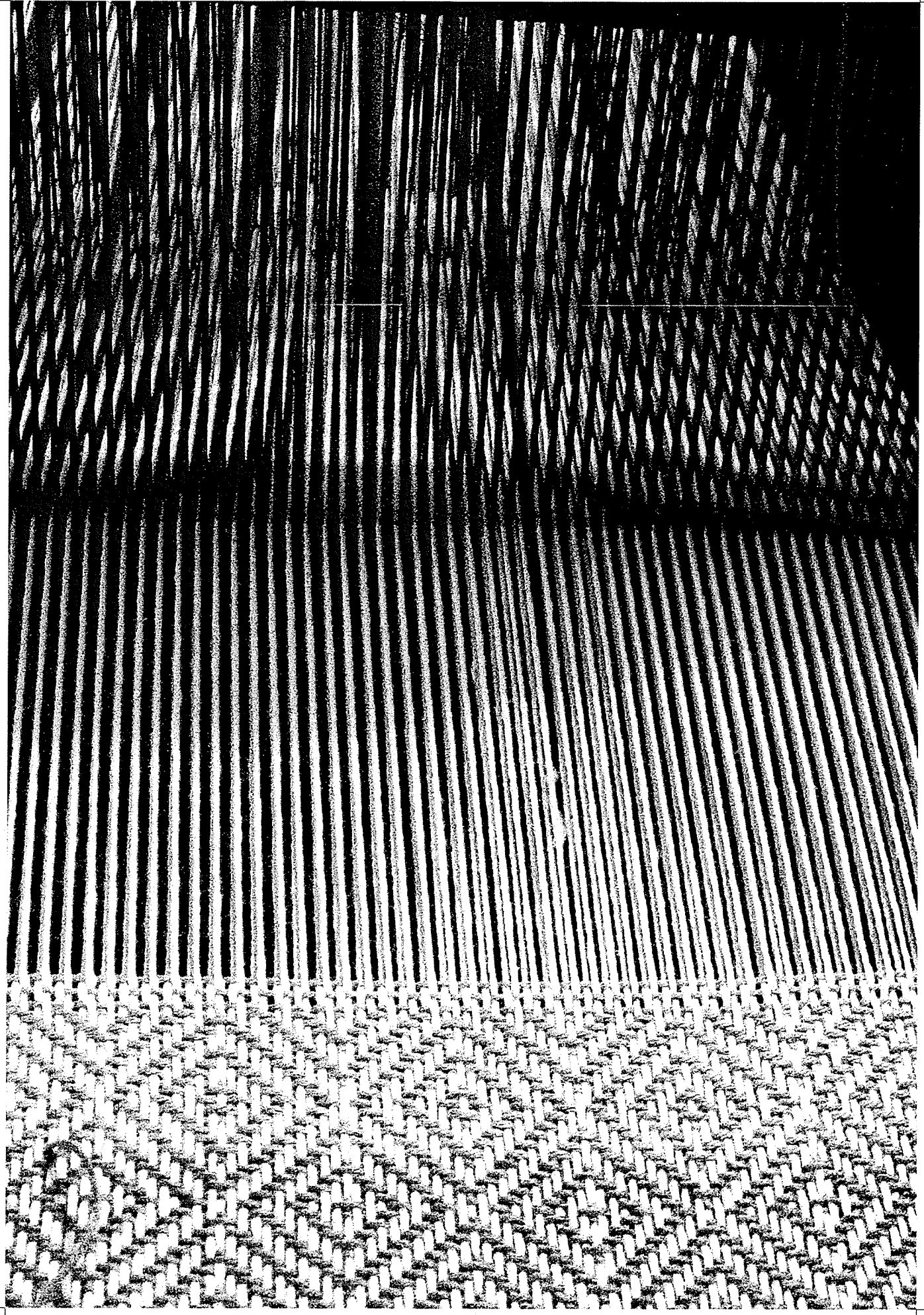
There she
weaves by
night and day
A magic web
with colours
gay.
She has heard
a whisper say,
A curse if on her if she stay

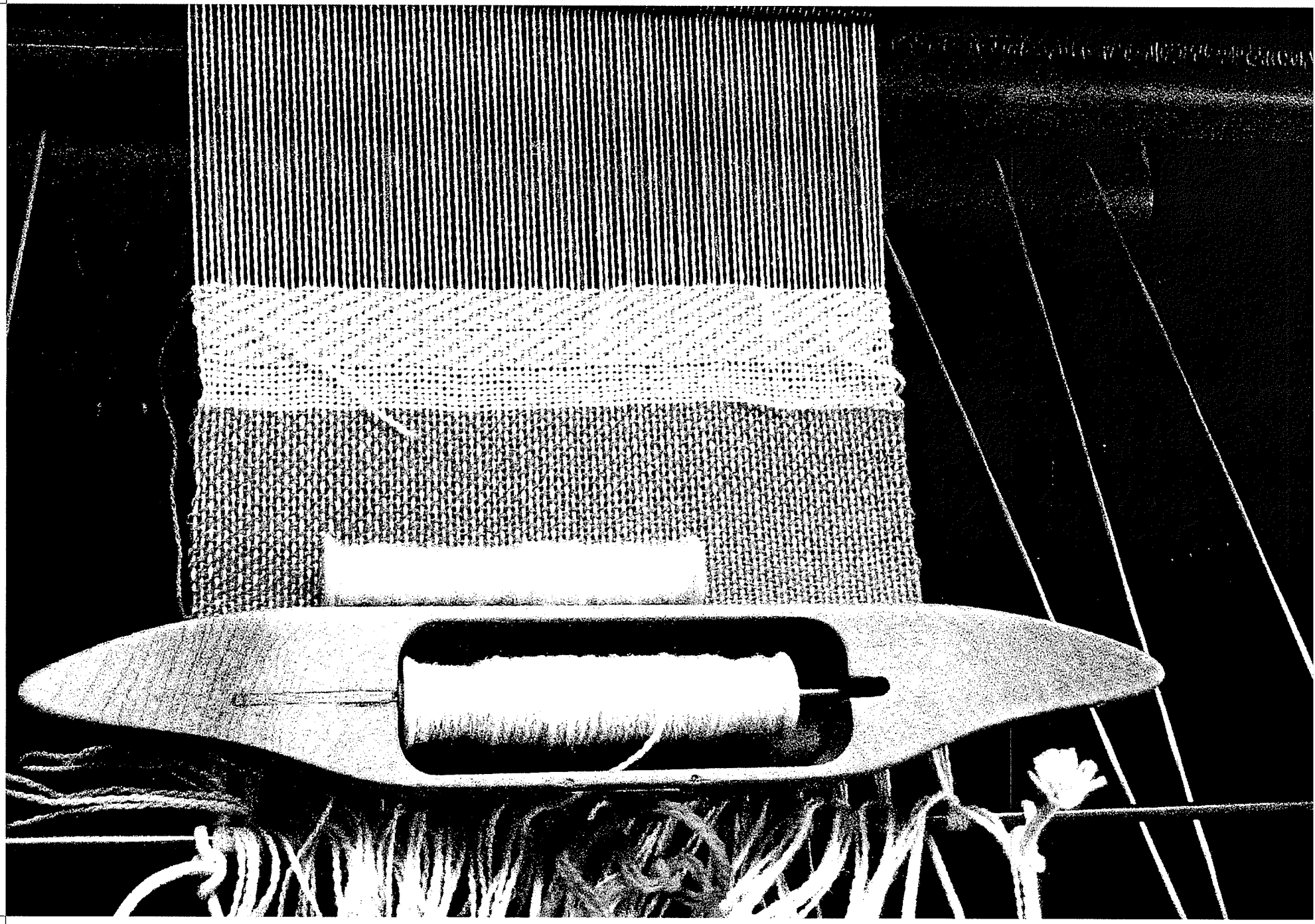
Tennyson: The Lady of Shalott, Part II


MWTA M4







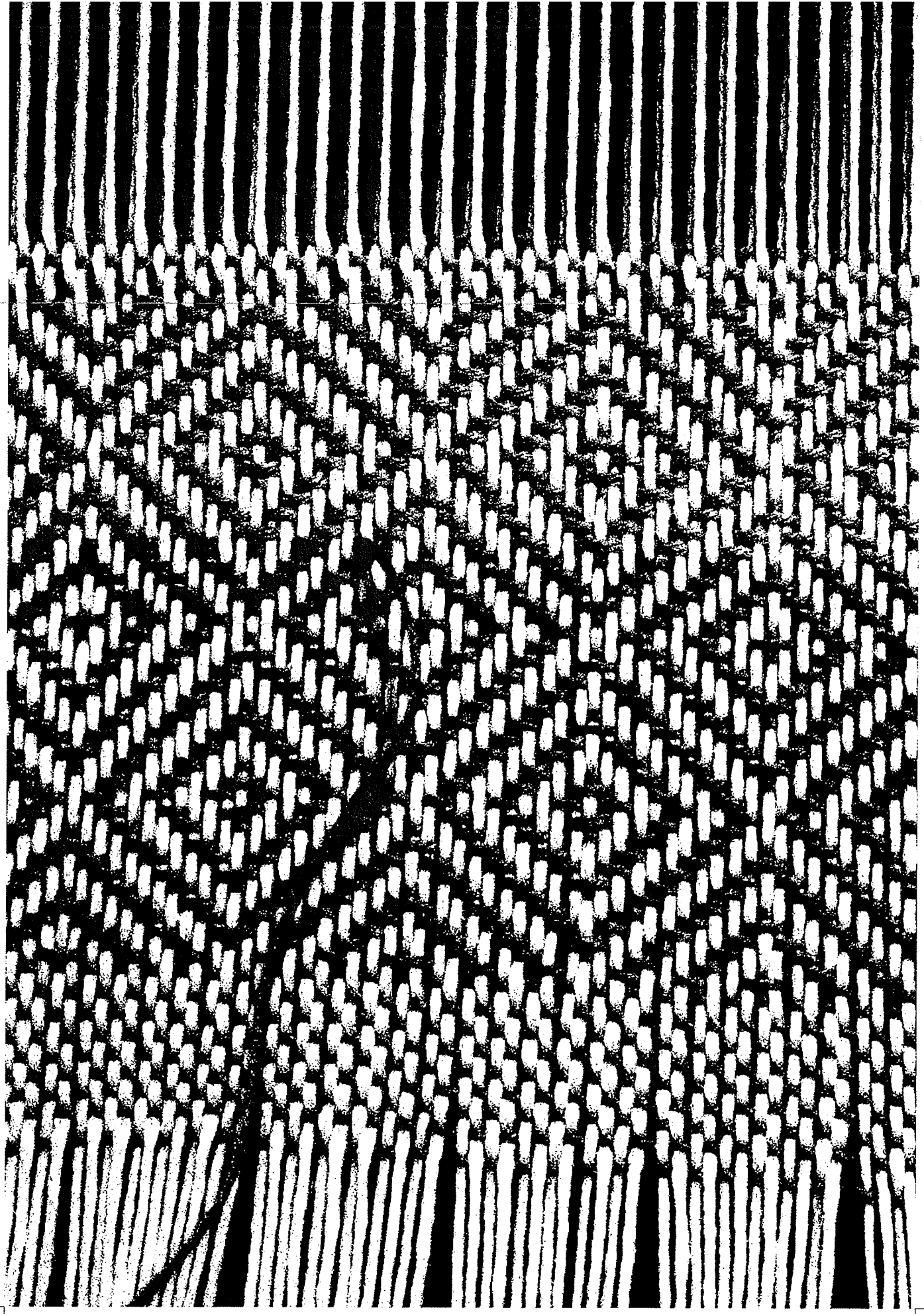


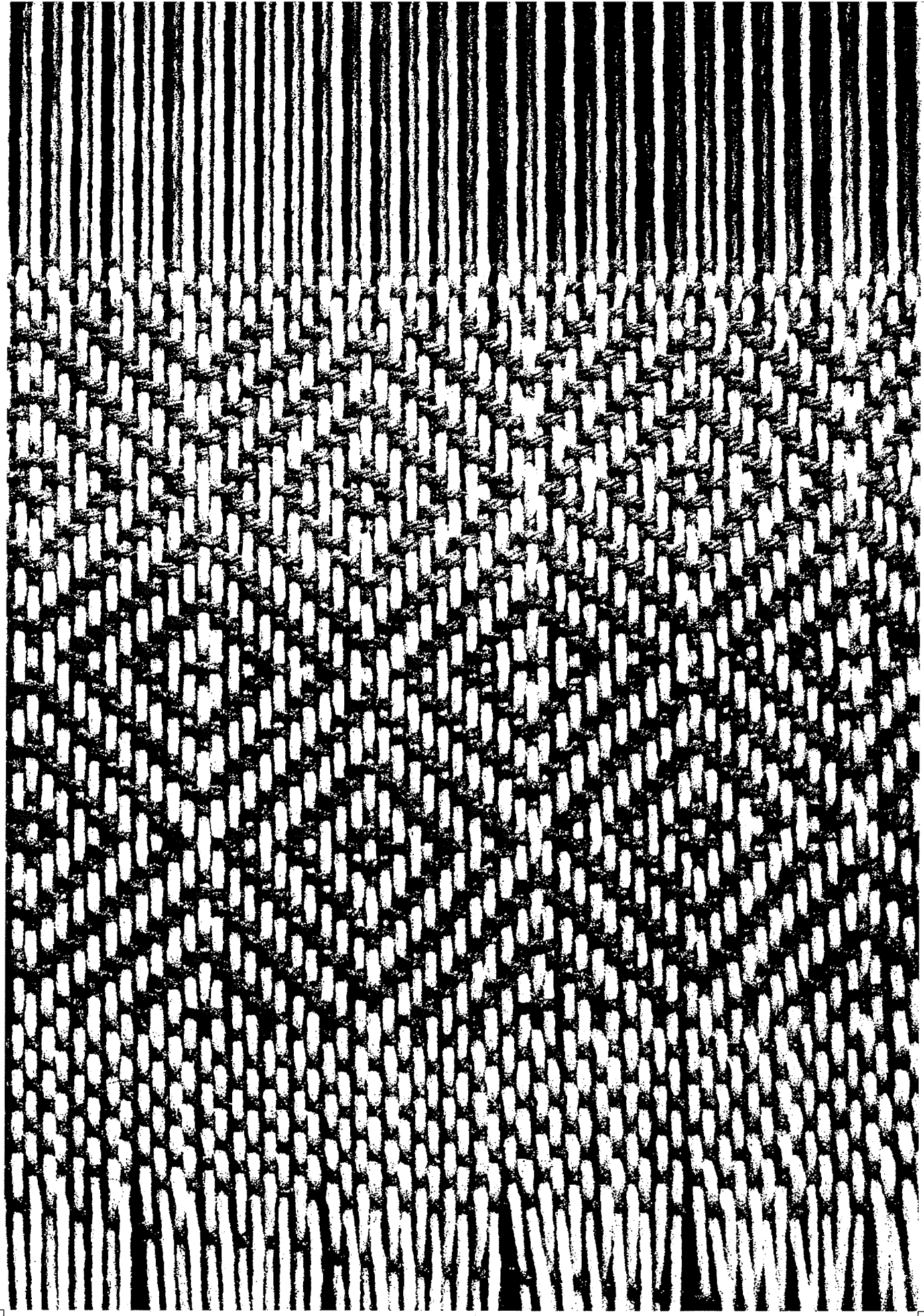
appendix: *Weaving*

Somewhere in the interstices of each of the fields is a making appendix called weaving. Weaving is a form of assembly, where individual yarns are made into a whole, sometimes in an ordered, patterned manner, or sometimes in a more improvised, chaotic scheme. Weaving links to each field in a particular way, further assembling the ideas brought forth within them.

In the *fold* field, weaving is a making of territories, many times known territories, where the pattern is dictated. But there is always room for improvisation on the loom, and suddenly the striated order opens up to a smooth space, where mistakes are opportunities to find and make new territories. Weaving is a folding of matter, a making of reversible space.

The *dialectical image* is apparent in the relic constructions of the loom, the dated aesthetic of the craft itself. All samples and photographs looked like resurrections of a 1970's product. But weaving was also the basis on which computer punchcards were designed. And now the act of weaving, suddenly absent from the domestic, and increasingly industrial, developed world, connects the weaver to others on territories far removed.

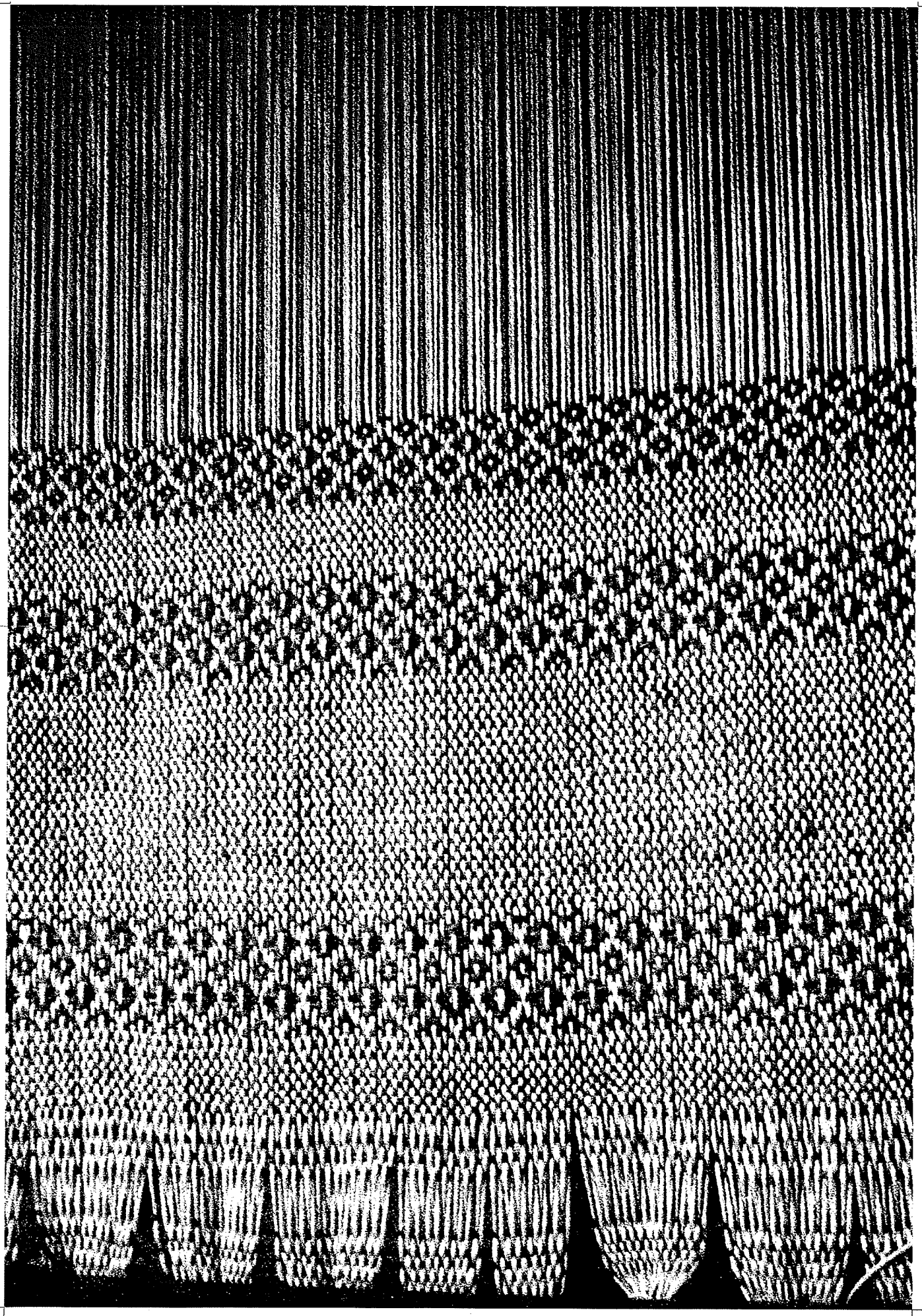


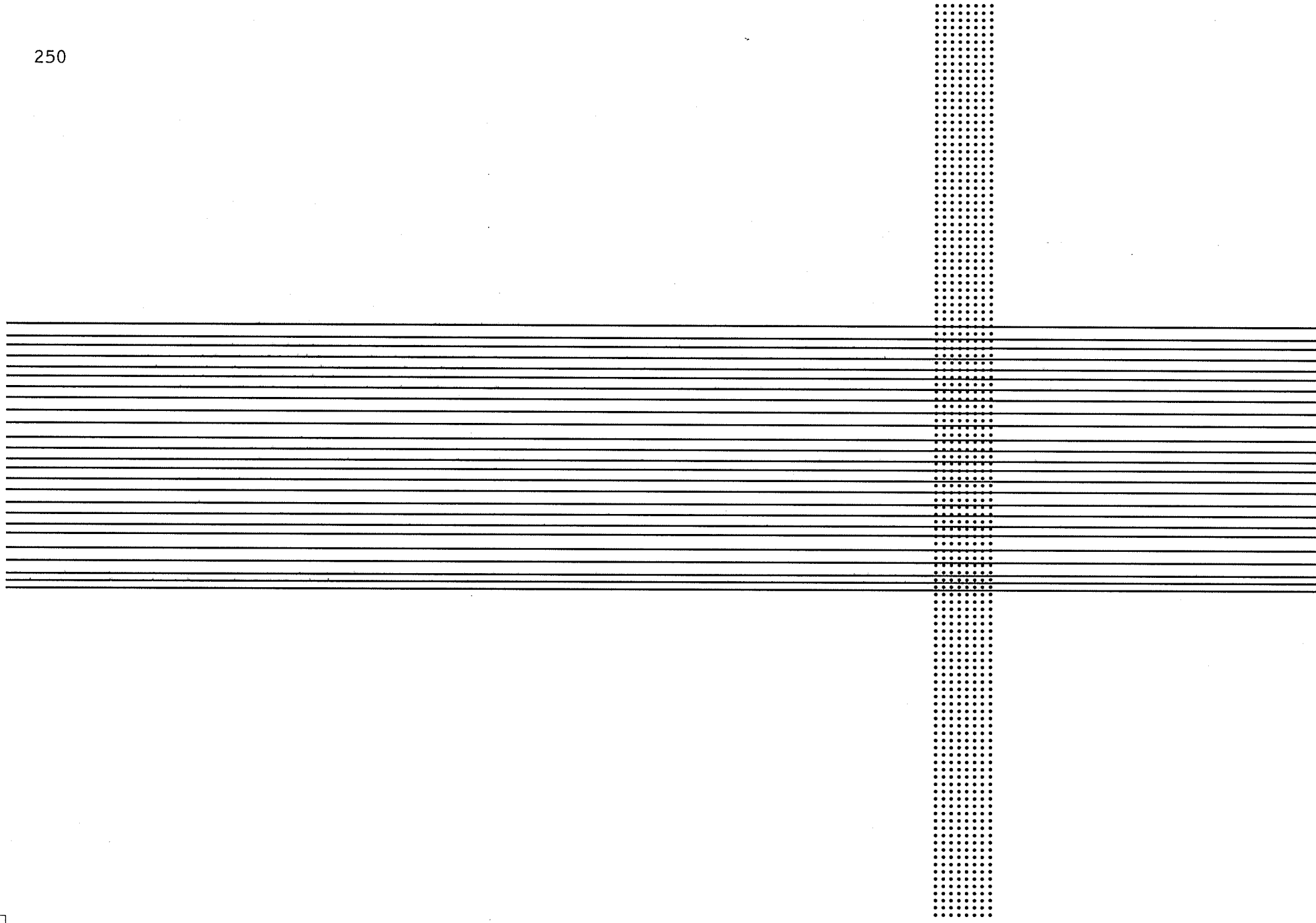


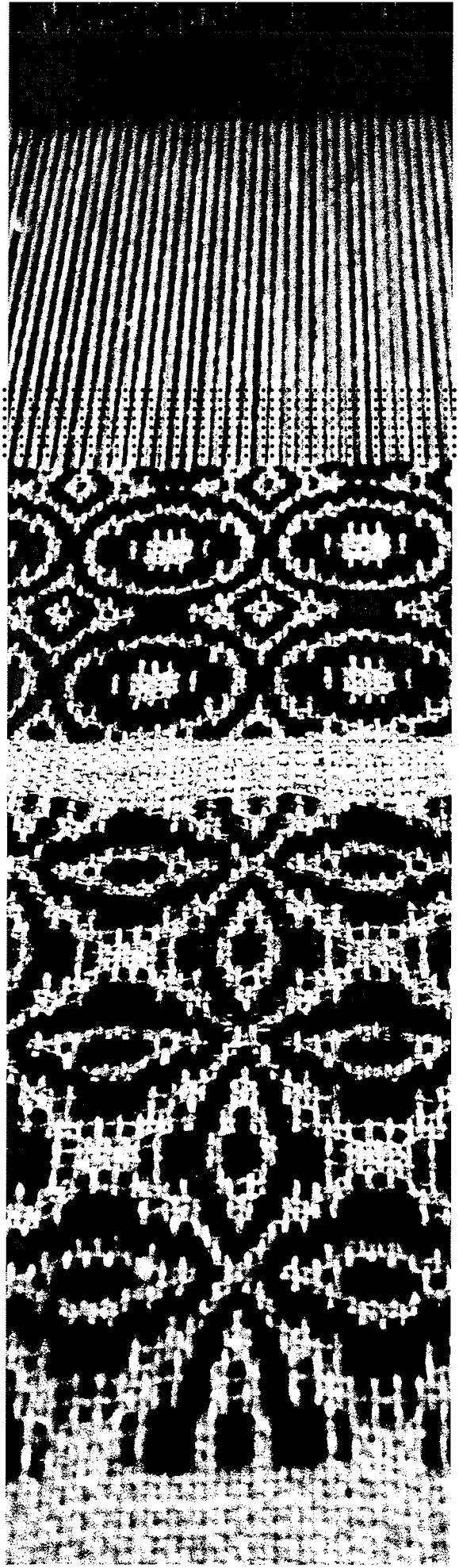
Weaving is a persistent *metaphor* for the city, the establishment of a striated supremacy of order. But is it? Looms are only structures and can be disassembled or reconstructed in many different ways. The loom is a choice, not a dictator. When this is applied, anything can be a loom, and anything can be woven- a fire escape, for instance...

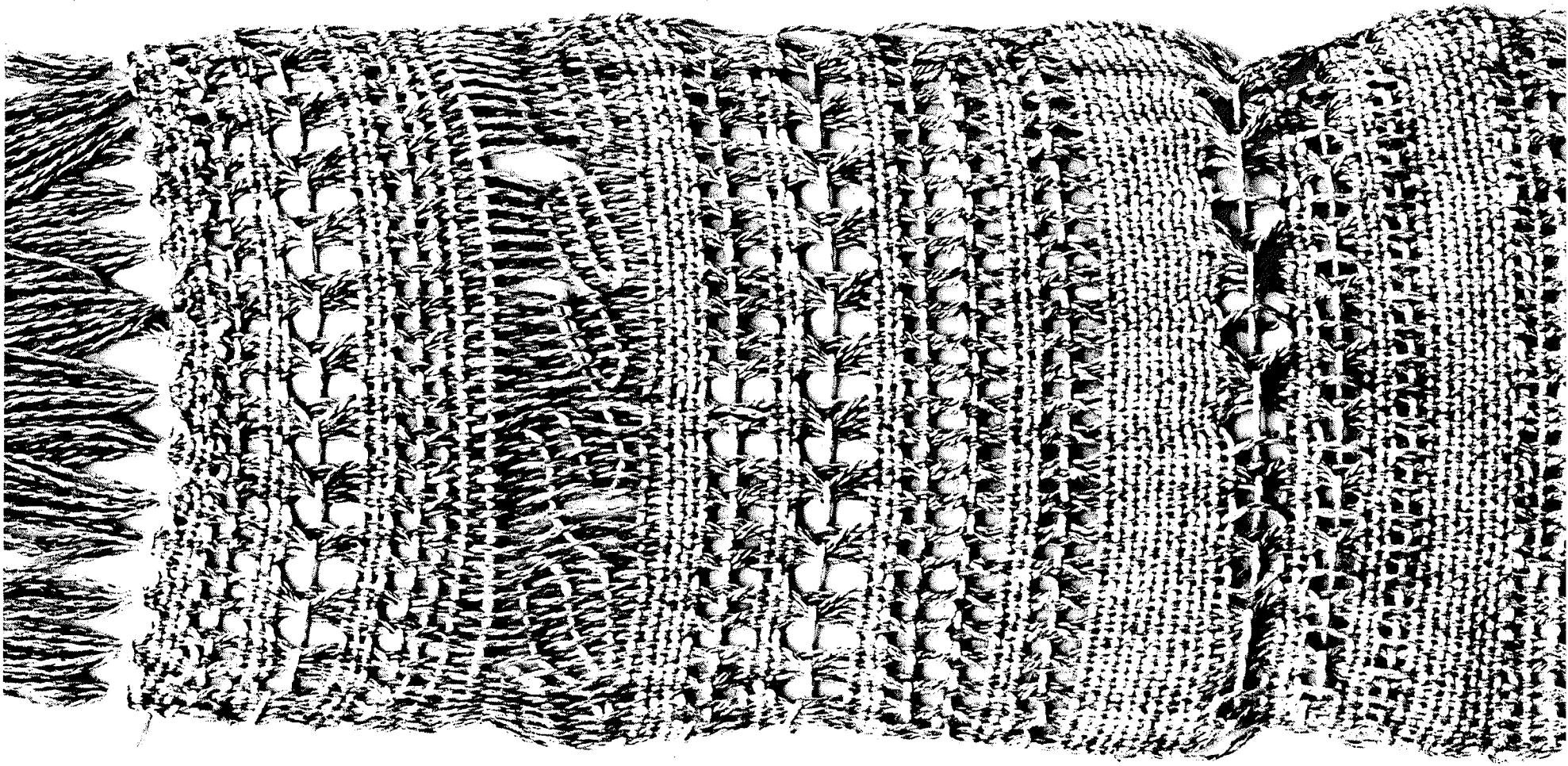
*Haptic*ity involves more than just the sense of touch, but also proprioception, which is inherently connected with the body's movements. Weaving is an intensely corporeal process, calling upon the hands and feet to engage in a rhythmic process of calculated or improvised mathematics.

Weaving is an act of writing and inscribing in material form the movement of the body combined with the ordering of the mind. It is about thinking simultaneously about many things, and finding a rhythm within that space. For as White reminds us weaving "is about simultaneity, the ability to hold two or more contradictory thoughts in the mind at once- nothing privileges. Debate does not occur at interesting but marginalized edges, it occurs throughout the whole weave, across and beneath its entire surface." (2002, 40). In opposition to the collage, weaving does not compartmentalize difference-it incorporates, across a surface of interstices. These interstices are created by the pedaling of the shafts and the passing through of the shuttle by the hands. And if, according to Pallasmaa (2000) collage and film are the "most characteristic art forms of our century", weaving has progressively disappeared out of the body's movements, and out of the realm of understanding, finding itself worn and felt in our imported fashions, but virtually absent from the act of making.



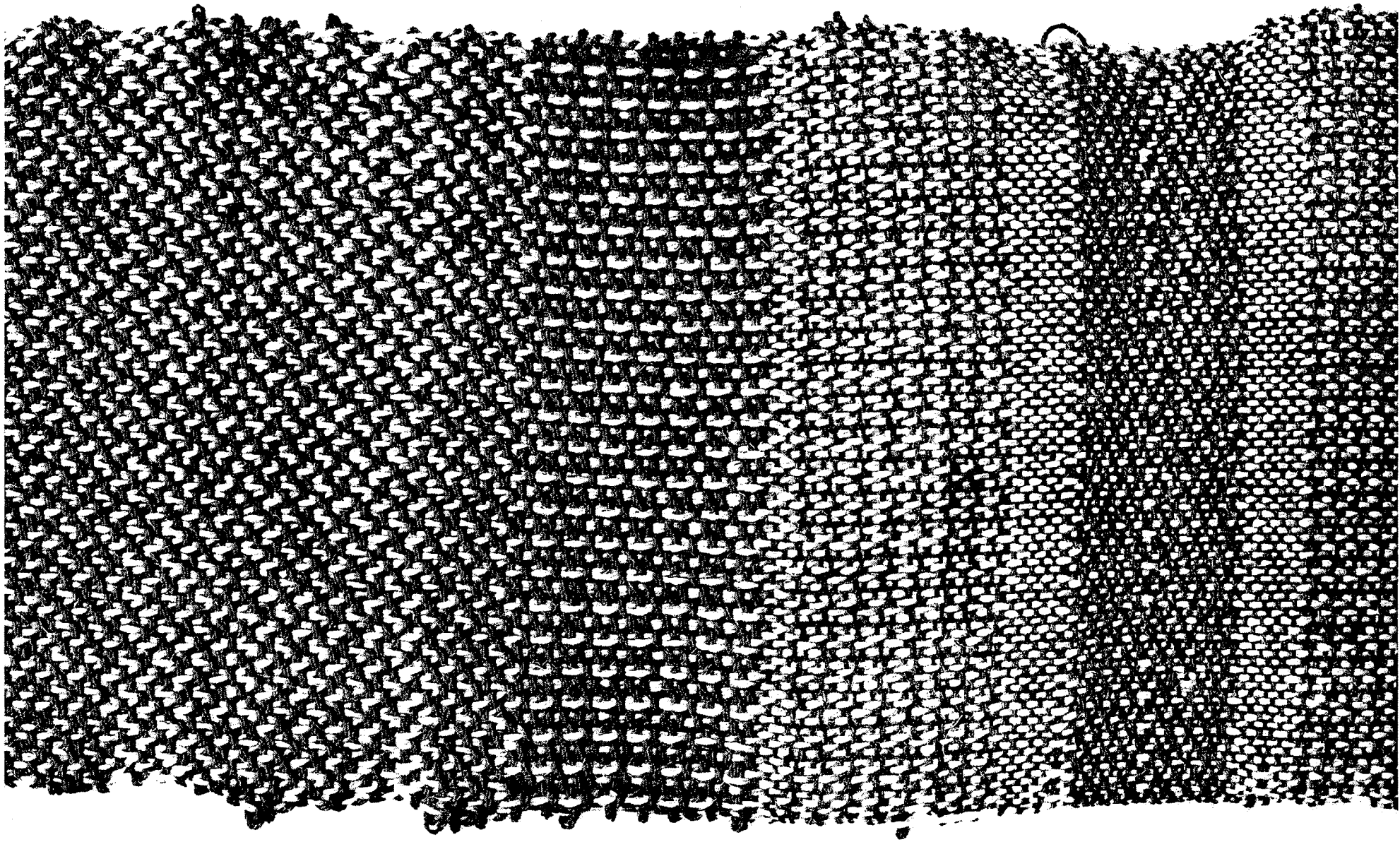






"You could have at any point, multiple lines of flight, multiple breaks, multiple ways of deterri-torialising the pattern"

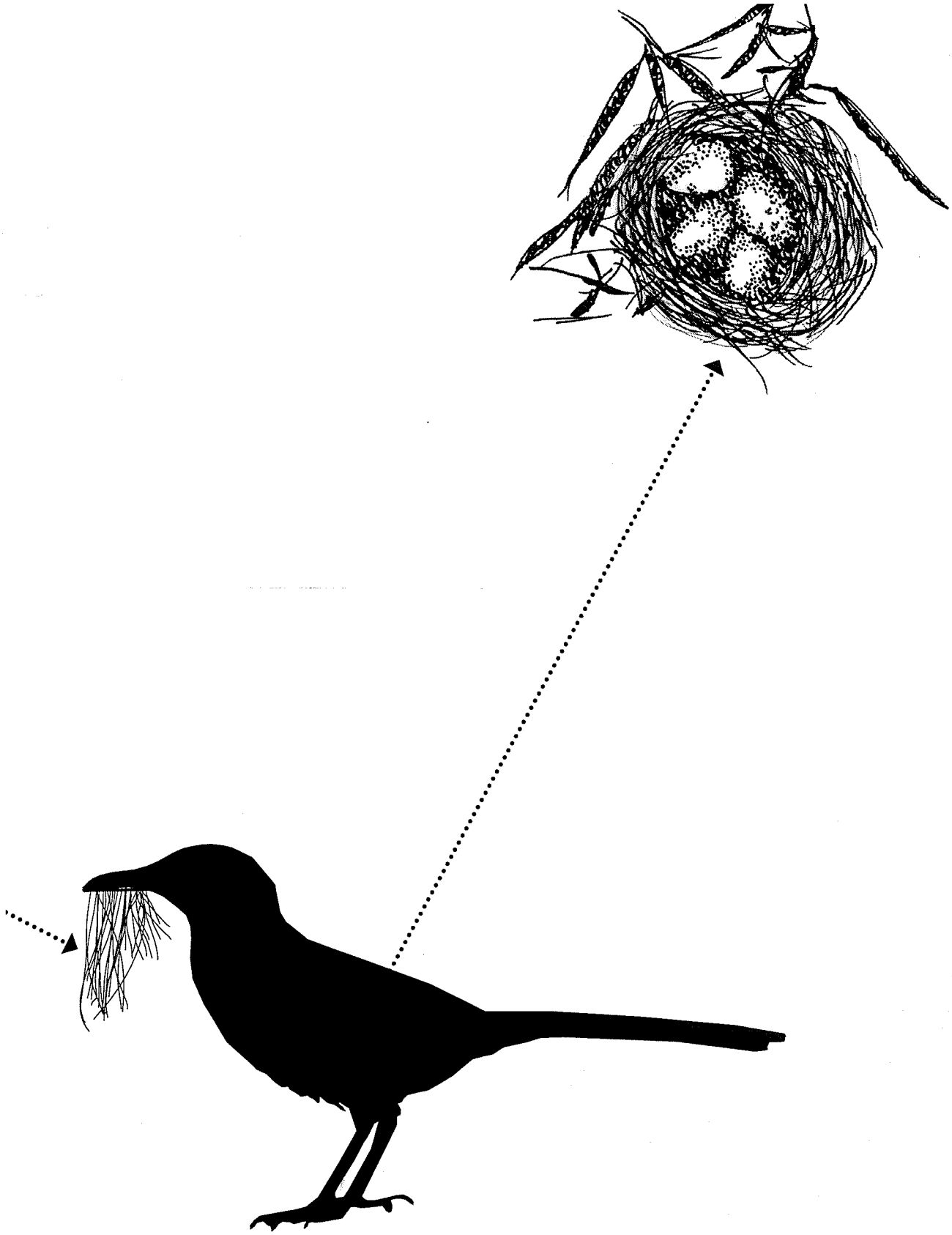
richard, june 07 2006

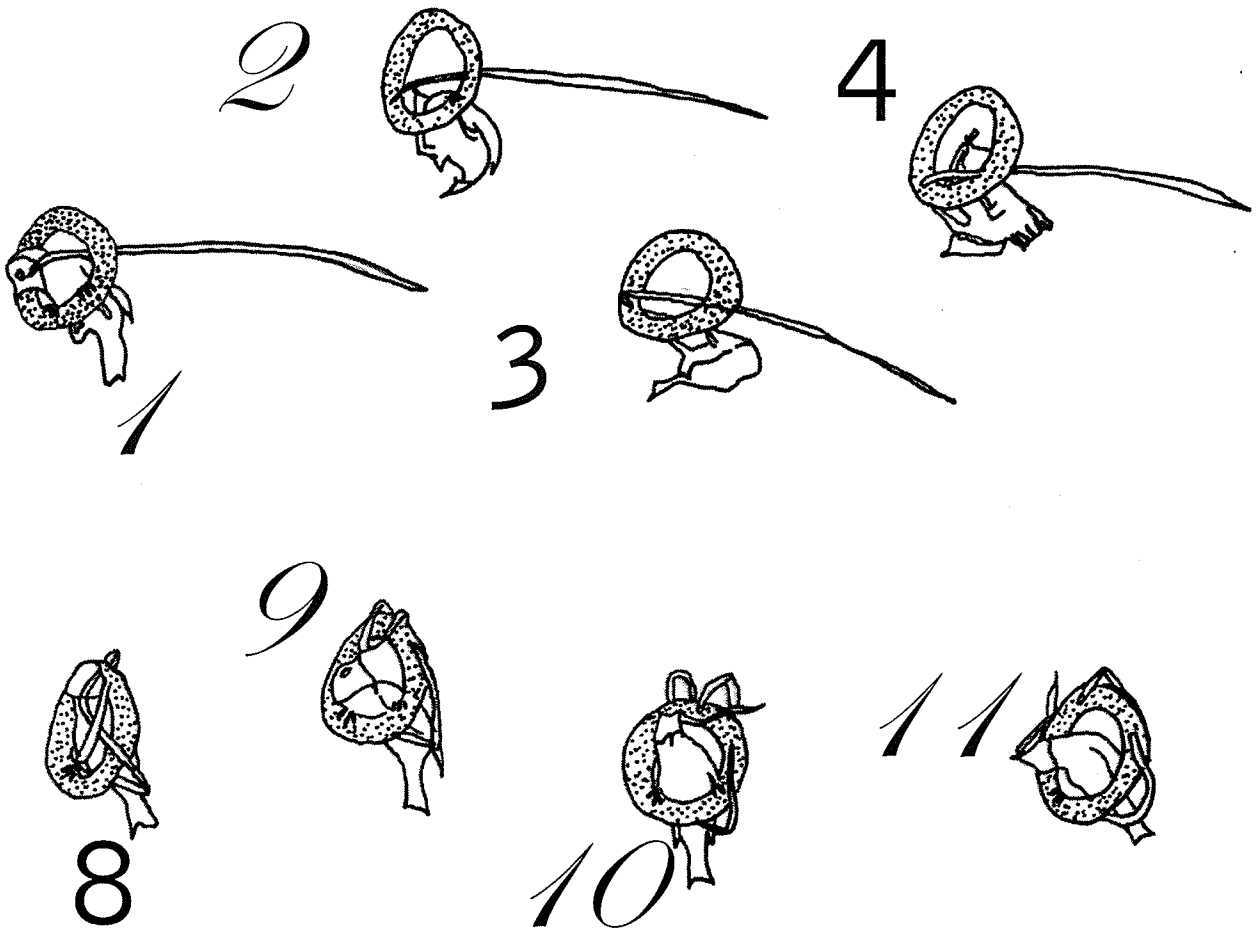


My learning to weave is fuelled by a need to re-engage with this material that surfaces throughout this work- the textile. As Pallasmaa (2000) reminds us: "creative activity calls for an unfocused and undifferentiated subconscious mode of vision, which is fused with integrating tactile experience. The object of a creative act is not only enfolded by the eye and the touch, it has to be introjected, identified with one's own body and existential experience. In deep thought, focused vision is blocked; thoughts travel with an absent-minded gaze. In creative work, the scientist and the artist are directly engaged with their body and existential experience rather than an external logistic problem." (7). In the weaving, I am tracing my movements in the intersections of threads, of which as a whole begin to create a particular pattern of movement, colour, density.

spontaneous bricolage

eyrie/nest observations





Weaving is not only a human activity. Village Weavers (Ploceus cucullatus), part of the Weaverbird family, construct their nests (eyries) from "some three hundred long, flexible strips of green grass or palm leaf, and he tears and transports each strip individually" (Collias&Collias, 1984, 195). Green is the color of choice, as it acts as a indicator of the flexibility of the material. Bird and human weaving has been suggested to have evolved similarly and analogously in their "(1) increased use of more suitable materials; (2) closer weaving, and a shift from the predominant use of coiling and wrapping to a plain weave with elements at right angles to each other; (3) increased regularity of weave." (Collias&Collias, 1984, 205). Village weavers are avid manipulators of material, and learn through trial and error to effectively weave, becoming more skilled with time. It has been shown that Ploceus cucullatus develops his weaving capabilities through practice and response, and not by instruction from more mature birds. (Collias&Collias, 1984).

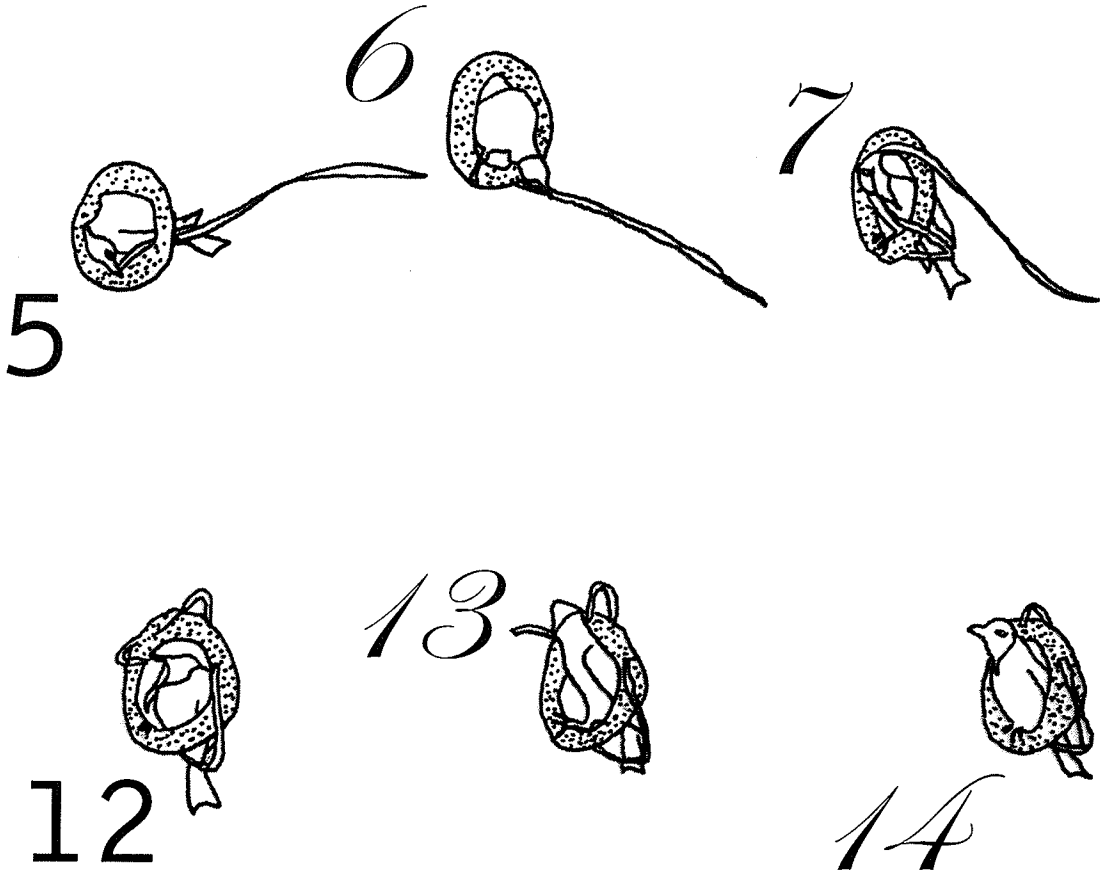


fig.43

Weaver

bird sequence

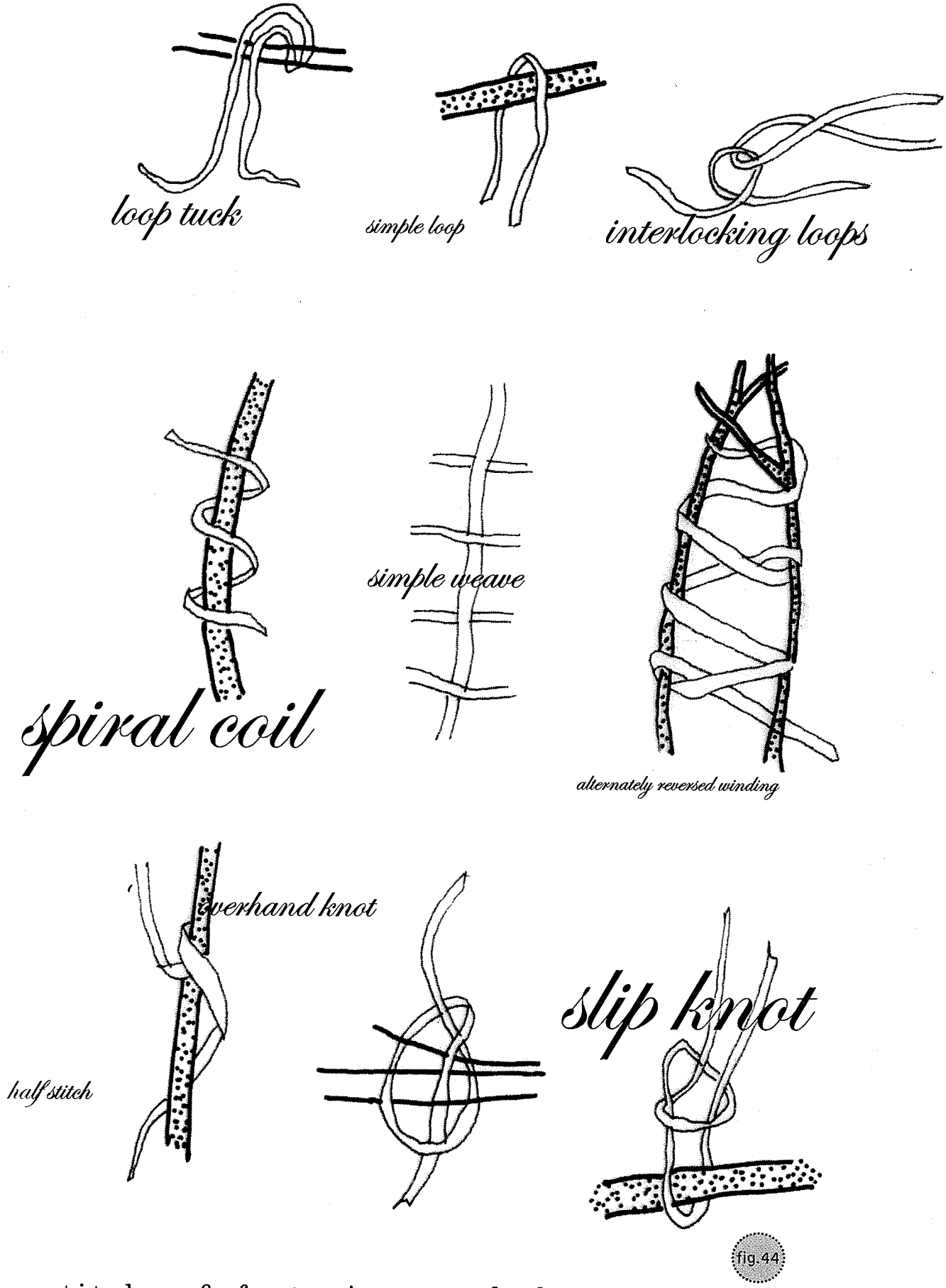


fig. 44

stitches & fastenings made by weaverbirds

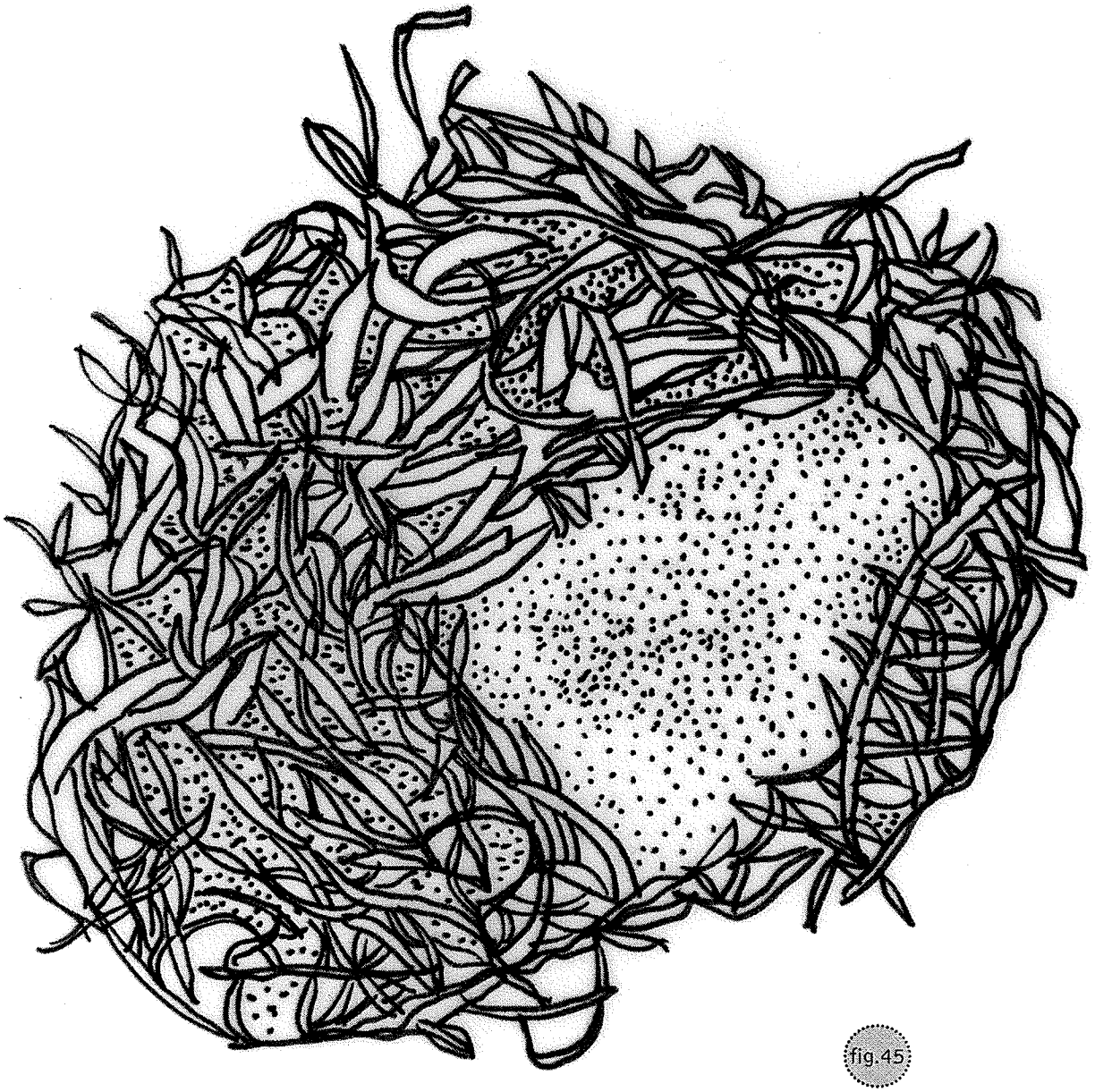
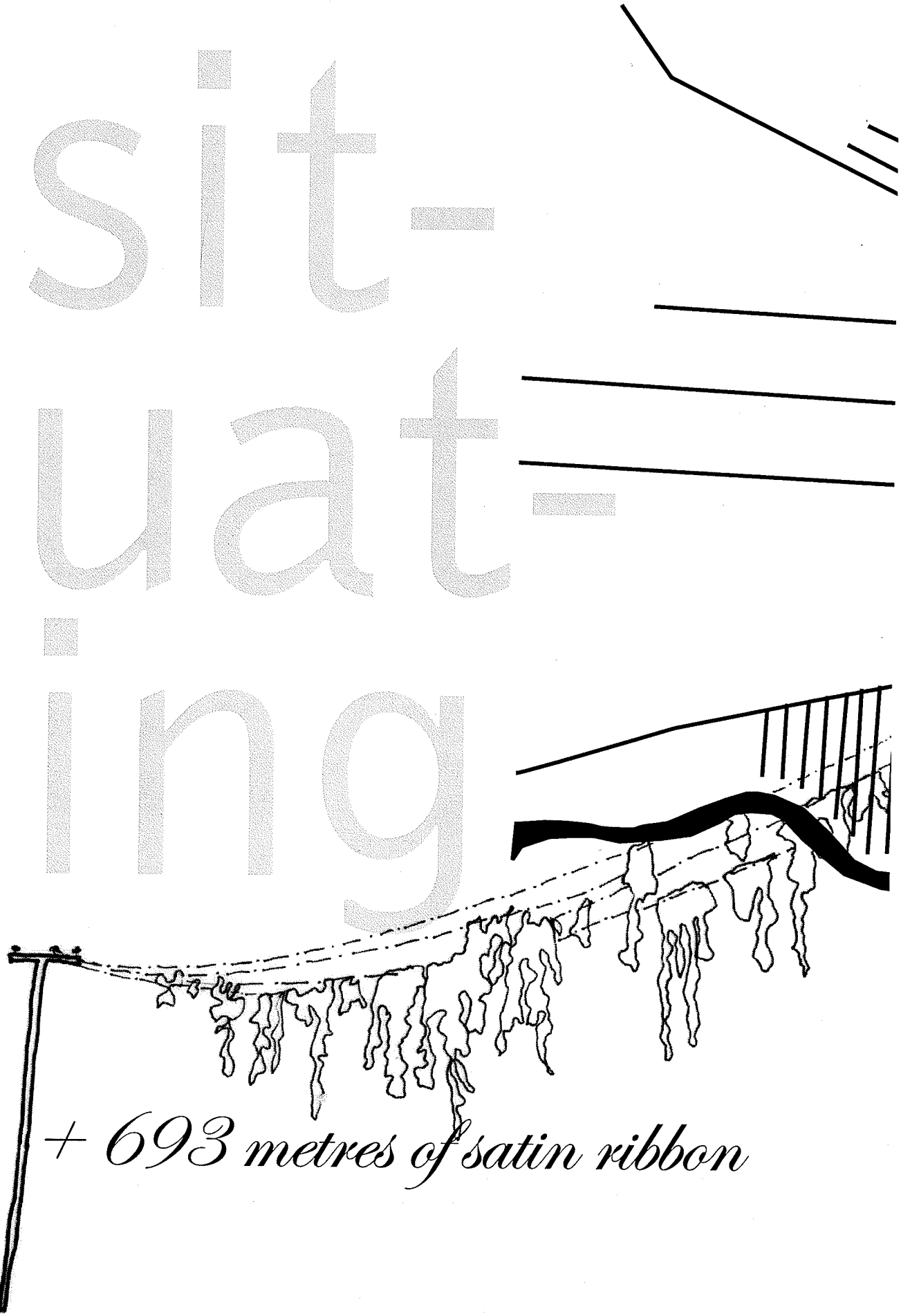


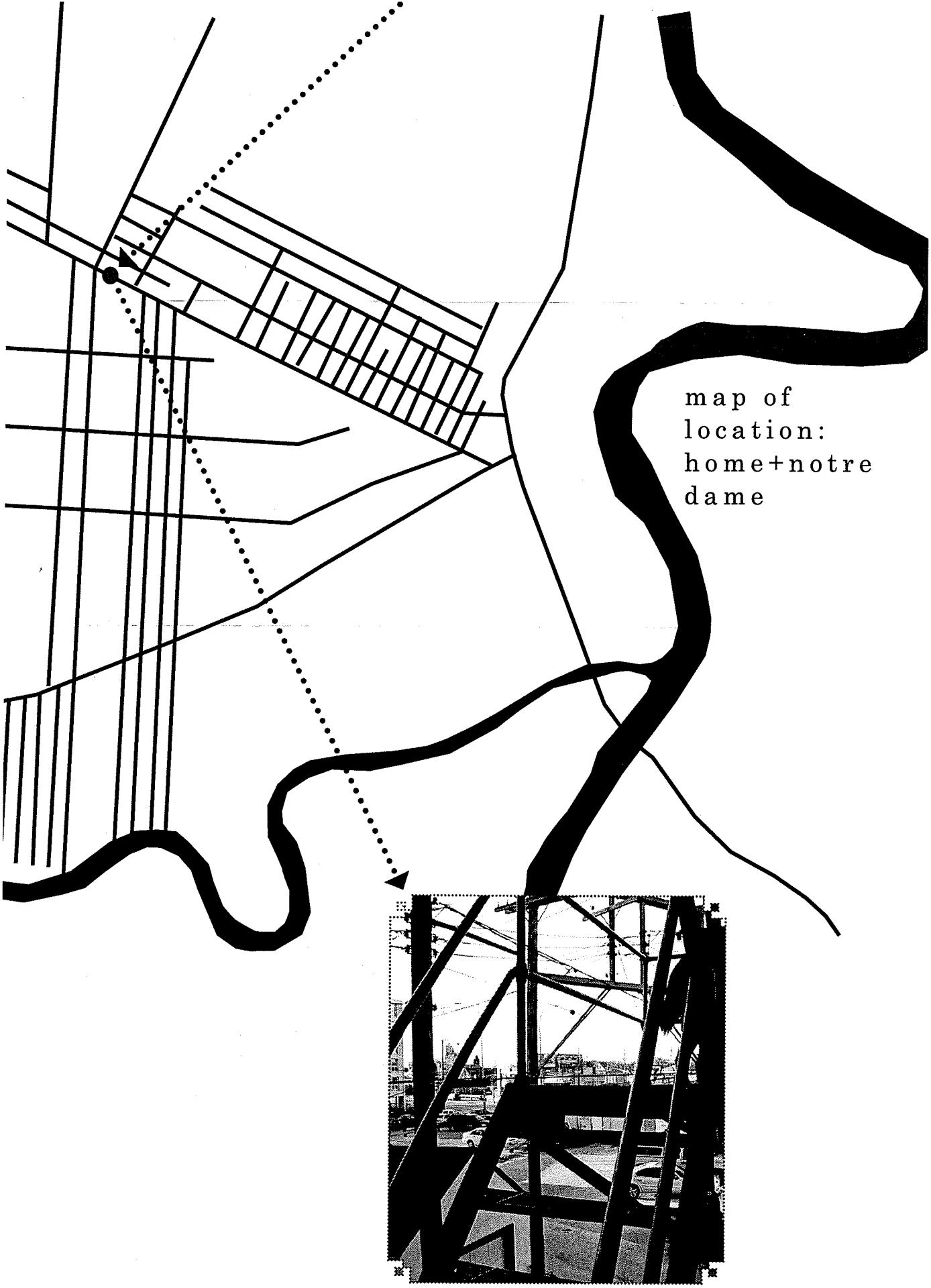
fig.45

Weaving, in the context of this work, is about an assemblage. Figuring throughout the process of working through the field concepts, it appears towards the end as a vehicle for staging an event. The act of weaving becomes a site specific intervention, where in the act of making on site, the project is woven closed, creating a portal for exit, however temporary.

sit-
uat-
ing



+ 693 metres of satin ribbon



map of
location:
home+notre
dame

epilogue

end of july, 2006

It's raining. The sky has gone dark enough to necessitate artificial lighting. In this moment of pathetic fallacy, I am brought back into the reflective space of winter and those months spent inside- figuratively and literally. What is an epilogue? And why have I such a resistance to formulating it? It is not an end, different from conclusion in that it is simply "in addition" (epi) to speech (logos). There is nothing in its etymology that should suggest *end*, it is simply a *comment on what has happened*. There is the possibility that I prolong the epilogue like I would hold off on finishing a book, for fear of leaving that fictive world. I want to finish this work. But I don't want this to be an end. How can these two desires exist concurrently? Or rather, how can they be resolved?

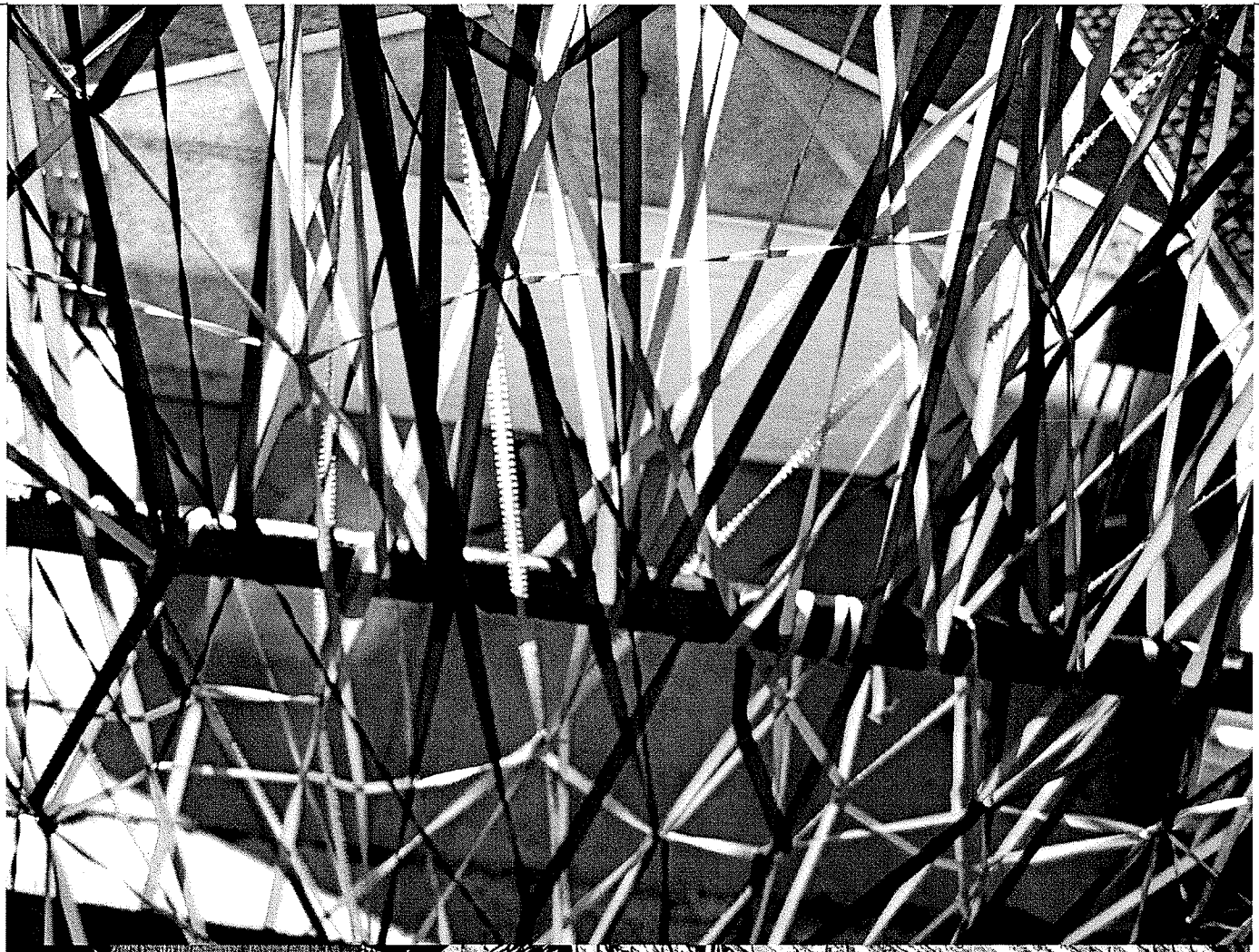
I don't like to look back. Forward is a much more comfortable space. But "to comment on what has happened" means that I have to look back. Back to where? Certainly, the clearest looking backwards would transport me to the point-of-entry, that experience of walking barefoot in the city. From that point-in, or perhaps more appropriately, that vector line, the project has taken me in multiplied directions. When I look back to these exploding vector lines, I am somewhat amused how so many of these lines were discovered through *chance* encounters (being attracted to a book spine, finding a quote while reading something completely unrelated) and subsequent *considered* line connecting.

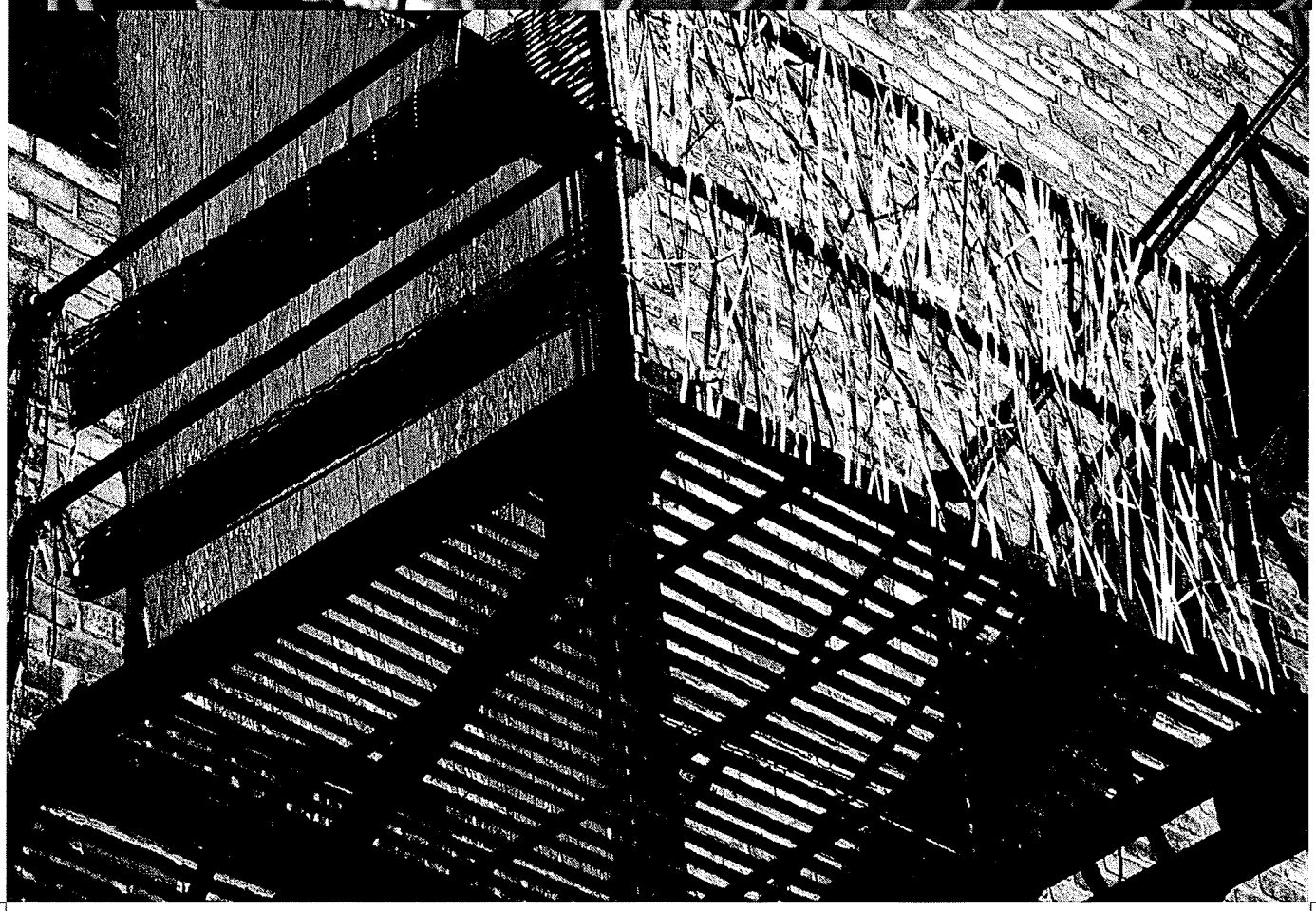
But that is the nature of bricolage. To *bricoler* one must be alert to the tools available, because it is from these tools that the product is constructed. Back in the fall, I started the thesis by jumping into an exercise in making. I wondered how the tools of fashion (sewing, folding) entered landscape. Those first exercises exist in fantasy, or in Lacan's imaginary- where the images of the places are read as surfaces on which to connect and construct. The landscape becomes a surface material, moving away from landscape as objectified images (the romantic, the

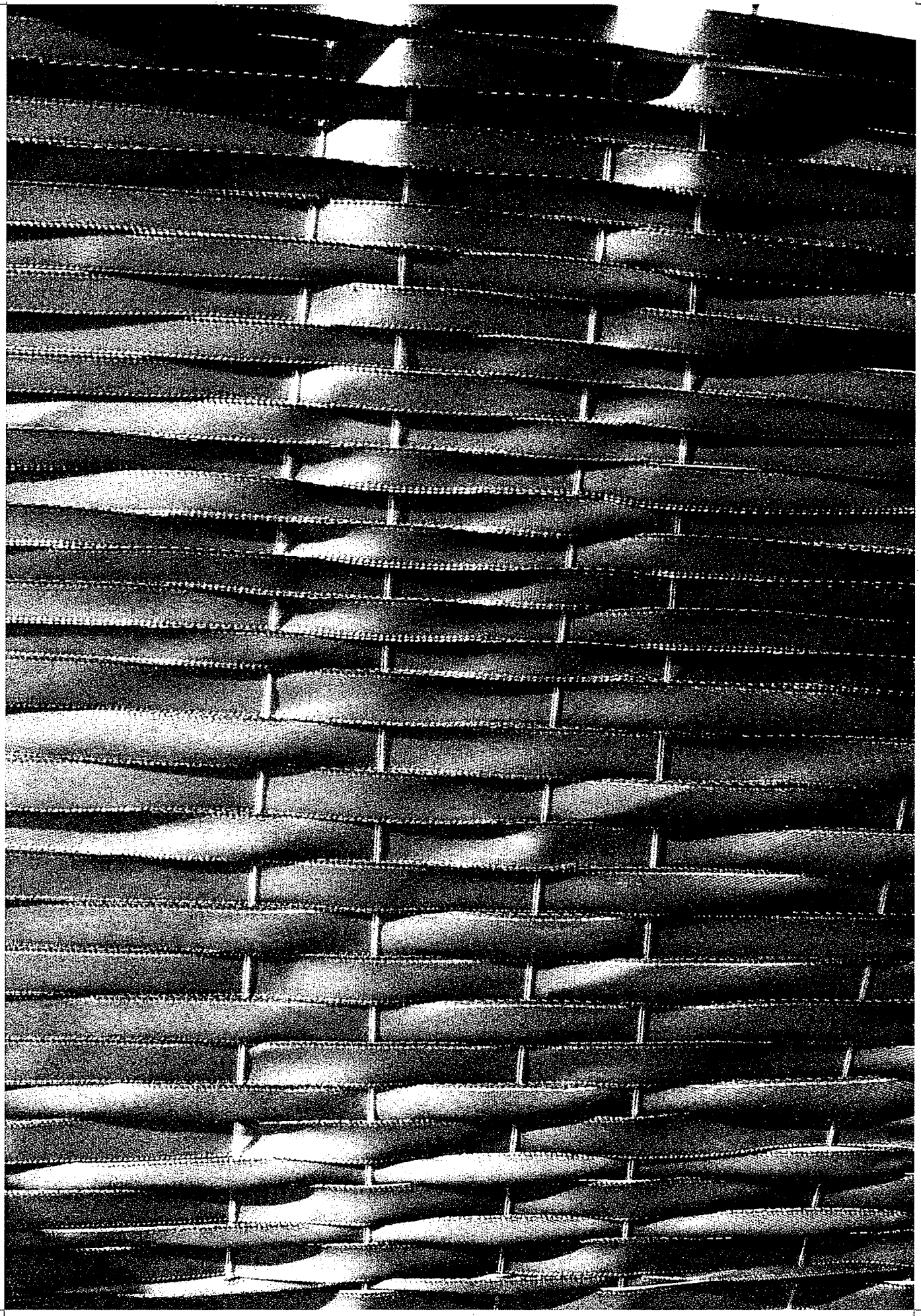
pastoral...) and moving towards what Wall (2001) refers to as "landscape as active surface, structuring the conditions for new relationships and interactions among the things that it supports." (233). Thus the photographs of the surfaces function as the surface itself in this (imaginary) constructive process of fashion (symbolic). Clearly, this is an exercise in imagination. Does Lacan's 'real' lurk in the interstices of imagined symbolic constructions? In a sense, the exercise was an undertaking in shallow bricolage- the imaginary aesthetic bricolage. Now, I find myself with this epilogous task of *making* myself out of the text, just as I had made myself into the text. The advantage of my current position, as opposed to my beginning position, is that I have all the tools laid out and ready to assemble. From the awareness of these tools exists potential for deep bricolage.

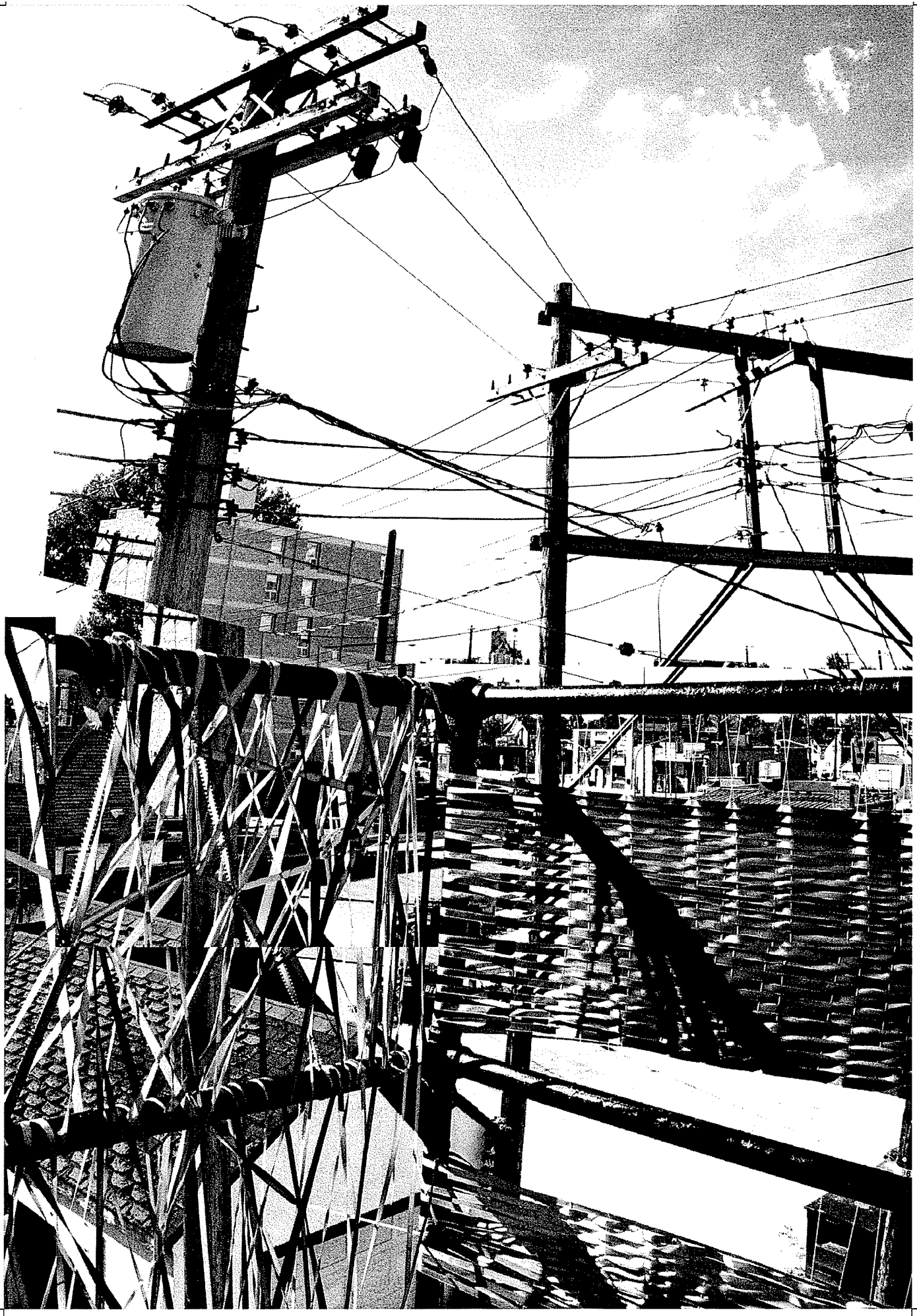
The impact of the point-of-entry was in its *situated* and experienced potential. I was present, with body and mind, in the event of the city. I felt the coldness of the pavement, experienced the physical and social discomfort of bare feet in the city. This was a pivotal nuclei to return to in the months spent in the walls of my apartment. In these circumstances of reflective research, that bodily experience kept me connected to the world that I am trying to understand. Both fashion and landscape are bodily experiences. They are situated. They cannot exist purely in a conceptual world, although the conceptual feeds the experience. Keeping both the point-of-entry and the first bricolage exercises in mind, I stage the epilogue for the bricolage upon a recurring *situating*, the fire escape. Using a new tool, weaving, I set forth with a bag of ribbons, and a sense of adventure. I have no idea how and if this will work, but that is not the point. It's a wrap-up. An epilogue.

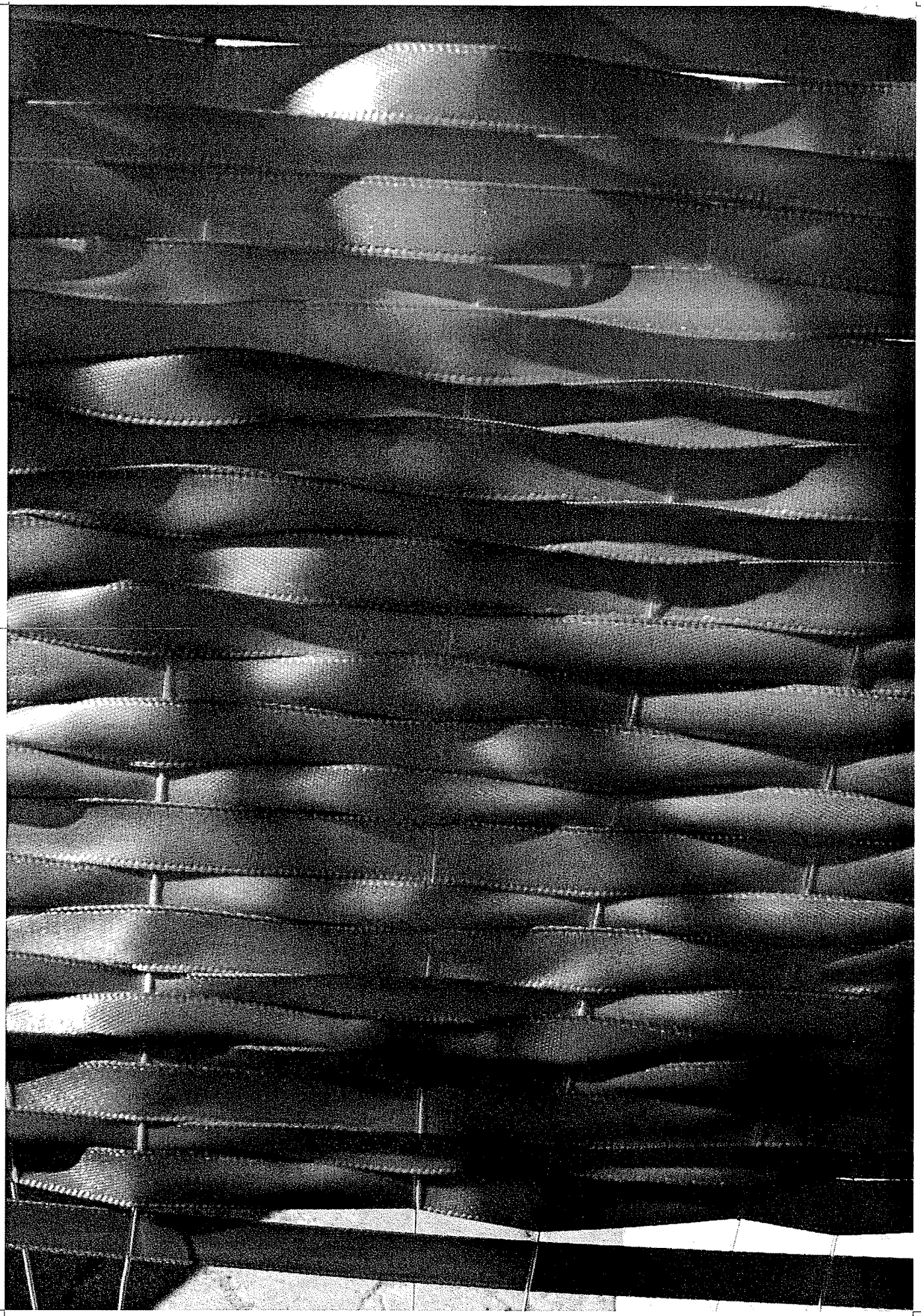
The sun has come out again. Rain subsided. Heat wafting in. The moment is over.



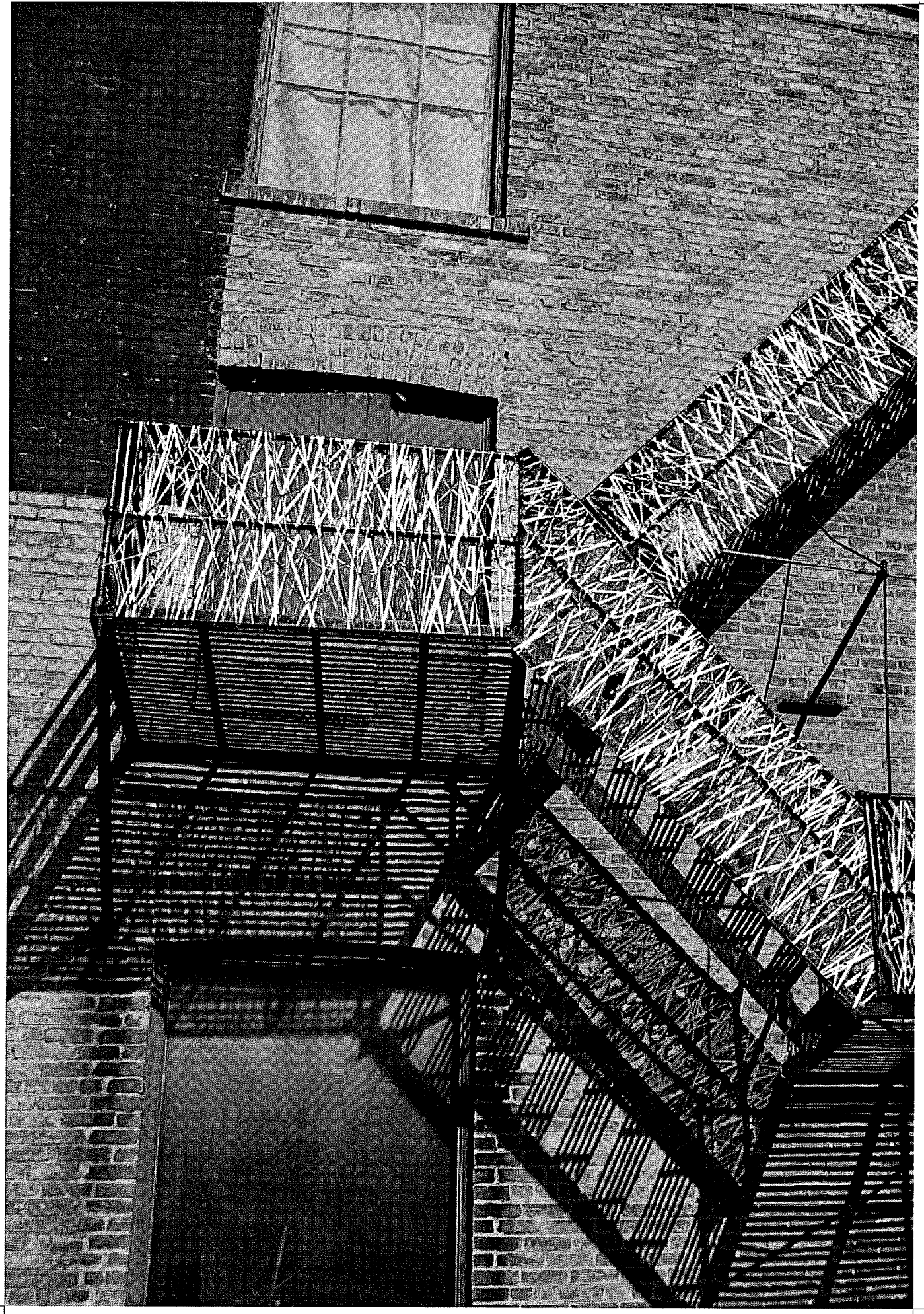








The fire escape is wrapped up in a weave of pink and green ribbons, at once striated and smooth, for it is never a case of one or another. And if I thought that it would be a way out of the bricolage, then I was wrong. It sits there in the middle of things, in suspension with the book and all the makings that have come of this work. It is no more an end than was the scroll, the constructed landscapes, the prints. I am still uncomfortable with this conclusion, but I do accept that it is, in its open state, a resolution. Perhaps the Latin origin of resolution speaks more aptly to its intention. We tend to think of endings as a tightening of loose strings. From *resolvere*, which means to "loosen, release", the idea of resolution as an end is turned inside out. A release: of looking for an end. A release of the tension that has held all the parts suspended for these past 10 months of thesis. It goes back to dialectics, and the idea that different points of view, or in this case, makings, do not need to be absorbed in one final resolution. They continue to exist, concurrently, in tension, until a loosening of tension creates a new bricolage...towards other resolutions.



bricolage

as an experimental marionnette theatre?

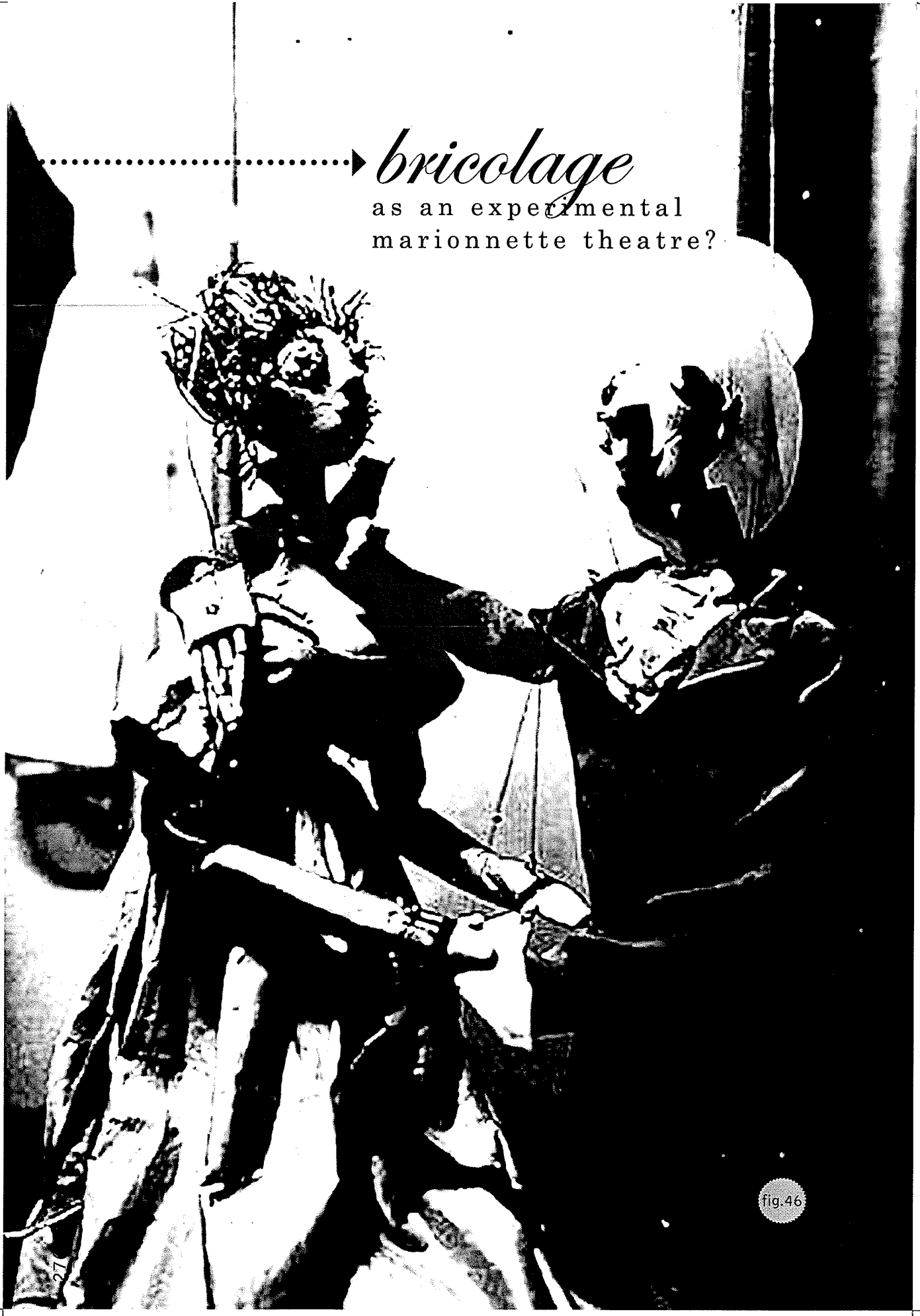


fig.46

Epilogue: bricolage

In both the preliminary and intermediate presentations of this work, Richard (Internal Adviser) posed the question: How do you know when the bricolage ends? As I come to the point where the bricolage throws me out into finality (of a presentation, of a printed book, of a granted degree) I know very well that ending is not fluent to bricolage. Epilogue, perhaps. What is the epilogue of the bricolage? In many ways, bricolage was a struggle: always second guessing myself (who else is there to blame when you construct your own frame of reference?), being frustrated with the lack of clarity in where I was going, sustaining momentum of the middle space. The flipside of course was a feeling of empowerment in creating my own structure, in finding my own path, in continuously sculpting the constellation of fields. I felt at times lost for direction, and wanting a formula dictated or placed before me. But it never appeared, as a dictated formula would not have worked. I had to design my own. This is probably one of the most important lessons of bricolage: the bricoleur/bricoleuse must trust themselves enough to understand that movements are not so much about going forward as they about sustaining the tension when new components are added in weight. It is an extended marionette show. It never was about beginnings or endings. It never was about a final design. It was always about negotiating with myself and the knowledge available to me; of assembling these negotiations in coherency. In the early stages of the bricolage, I found myself taking a defensive stance against the methodology. Defensiveness is counter-productive to maintaining the middle ground because the attention needed to keep the elements in tension is misguided into justifying their presence. And if I thought that I needed to defend my position, I wonder if I wasn't (is) the most critical of all. As I developed the persona of the bricoleuse, a counter persona of skeptical critic grew in opposition. This tension fed critical light onto my process, sustaining the tension of the dialectic. If at times I thought of abandoning my bricoleuse persona, the curiosity of the critic kept it alive.

Are the terms assemblages and bricolage synonymous? Both are arrangements of parts, a process of putting things together in a particular way. Perhaps the shift from bricolage towards assemblage occurred concurrently with the revisions made to the field map. Suddenly, the discomfort that I may have had with playing with randomness dissipated. The collection was indeed expressive of a character in its folded entities: fashion, landscape, fire escapes, sites-in-waiting. This character was found in the act of making: from drawing, to printmaking, to sewing to weaving, these makings infiltrated the map of fashion & landscape and brought them together as a whole expressing an identity. The variance of assemblage from bricolage is subtle. First, bricolage carries with it a level of personal implication always in tension with political acts. Bricolage implies an anthropocentric (radicalized) position, whereas assemblages encompass the realm of action and desire, what Deleuze&Guattari term *content*. Content is part of the double face of assemblages. Content resides in desires and is connected by forces of flow that include not just human desires and artifacts, but also things, animals, atmospheres. Assemblages freed myself from an uncomfortable position of subjectivity to a suspension of self-consciousness, allowing the work to be channeled through the text and makings.

Making is the propeller for lines of flight. In order to territorialise new territories- in order to, as Deleuze says, "produce the real"- I trace/map/diagram lines from landscape and fashion, tracing outside and inside of both of these territories. These are assemblages. And thus I continue to enter, exit, exist somewhere in the middle, resisting common narrative, a time-line, and end...Richard keeps asking- when do you know when it ends? I doesn't. It enters and exits, and will exit in this book, but I will continue to trace the line in the middle: "to write is to trace lines of flight which are not imaginary, and which one is indeed forced to follow, because in reality writing involves use there, draws us in there. To write is to become, but has nothing to do with becoming a writer. That is to become something else." (Deleuze, 1989, 43). My becoming is the fashion-becoming of landscape, the landscape-becoming of fashion, where these have combined in the bricoleuse-becoming, where the line of flight deterritorializes the other: "neither of which imitates the other, each deterritorializing the other, pushing the line further. A system of relay and mutations through the middle." (Deleuze, 1989, 50). The point-of-entry to the bricolage may have been an experience of the city, but the tension sustained from throughout this process rests in the makings. These assemblages are crossings, foldings, overlappings of lines: a (at times) strange looking sort of weaving (as process rather than product). The making, not the made. Assemblages are processes, not final acts. Unravelled. Loosened. Epilogue of bricolage becoming assemblages.

resolve

[ad. L. resolv{ebreve}re, f. re- RE- + solv{ebreve}re to loosen, dissolve. Cf. It. re-, risolvere, Sp. and Pg. resolver, obs. F. resolver, -vir (mod. F. résoudre).]

I. 1. trans. To melt, dissolve, reduce to a liquid or fluid state. Obs.For examples with const. into, to, see 6 and 9. 2. a. To disintegrate; to break up or separate into constituent or elementary parts. Now rare or Obs.b. To analyse, examine (a statement). Obs.c. Math. To solve (an equation). Obs.d. To analyse (a force or velocity) into components. (Cf. RESOLUTION 9.) e. Orig. of optical instruments (or persons using them): To separate, break up (an object) into dguishable parts. Now more widely, to distinguish (things similar in magnitude or close together in time). Cf. RESOLUTION 2c. 3. Med. a. To soften (a hard tumour); to disperse or dissipate (humours, swellings, etc.). ? Obs. b. To dissipate or allay (pain, etc.). Obs. rare. c. To remove (inflammation) by resolution. 4.a. To slacken, relax (the limbs, etc.); to weaken. Obs. b. To render lax in feeling or conduct. Obs. c. To relax, withdraw (a law). Obs. 5. To cause to disappear, to pass away. Obs. b. Mus. To cause (a discord) to pass into a concord. Cf. RESOLUTION 3b.) II. 6. a. To separate (a thing) into its component parts or elements; to dissolve into some other physical form. {dag}Also const. in. b. In figurative contexts c. To convert, transform, alter (a thing) into some other thing or form. 7. a. To reduce by mental analysis into more elementary forms, principles or relations. {dag}Also const. in. b. To reduce or convert (a quantity) into another denomination. Obs. 8. a. Of things: To pass into dissolution, separation, or change, into another form or simpler forms. b. Of a deliberative body: To convert (itself) into a committee. 9. To reduce, transform, or change (a thing) to something else. Also refl. Now rare. III. 10. To untie, loosen. Obs. rare. 11. a. To answer (a question, argument, etc.); to solve (a problem of any kind). b. With double object. c. To explain; to make clear. 12. a. To remove, clear away, dispel (a doubt, difficulty, or obscurity).b. To dissipate, dispel (fear). Obs. rare. c. To satisfy (a person's curiosity). Obs.{em}1 13. a. To decide, determine, settle (a doubtful point). b. With dependent clause (or equivalent) expressing the decision arrived at. c. To set down decisively as being of a certain character. Obs. rare. d. To conclude, to settle (a thing) in one's mind. Obs. e. To fix on, choose (a person). Obs.{em}1 14. a. To determine or decide upon (a course of action, etc.). Also, with oneself. Const. with direct object, or with (that and) clause. b. To adopt or pass as a resolution. c. To put (a person) out of a condition by a resolution 15 a. To free (one) from doubt or perplexity; to bring to certainty or clear understanding. Obs. (Common in 17th c.) b. Const. of or in the matter of doubt. Obs. c. With dependent clause introduced by where, which, why, etc. (Passing into 17b.) Obs. 16a. To convince (one) of something. Obs. b. To assure (one) that. Also with of. Obs. 17. a. To inform, tell (a person) of a thing. Obs. b. With dependent clause. Obs. c. With direct question, or ellipt. Chiefly in imperative, asking for an answer. Obs. d. To answer (one); to make answer to. Obs. 18. a. To advise (one) to a decision. Obs. b. To determine (a person) on a course of action. Also with inf. 19. a. To make up one's mind. Obs. b. To join oneself to another's opinion. Obs.{em}1 c. To free (oneself) of a doubt. Obs. rare. d. To assure, satisfy, or convince (oneself) on some point. IV. intr.20. To take rise. Obs. rare{em}1.21. To melt, dissolve, become liquid. ? Obs.22. a. To undergo dissolution or separation into elements; to pass into, return or change to, some form or state.b. Of non-material things.c. Path. To undergo resolution.d. Law. To lapse; to become void.e. Mus. To change from discord to harmony.23. a. To come to a determination; to make up one's mind; to take a firm purpose or decision.b. Const. with inf. c. With on or upon; also {dag}of,

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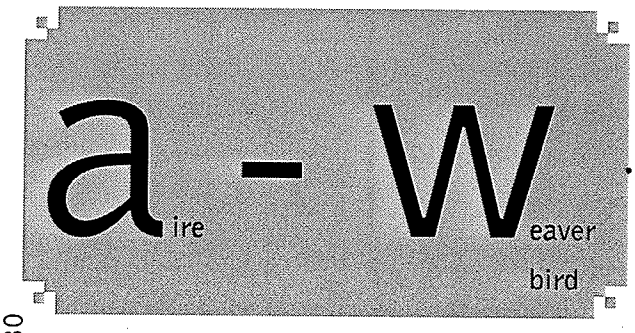

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[f. RE-
FER v. +
-FENCE:
cf. confer-
ence, def-
erence,
inference,
etc. and
mod.F. ré-
férence.]

1.a. The act or expedient of referring or submitting a matter, esp. a dispute or controversy, to some person or authority for consideration, decision, or settlement (in legal use spec. to the Masters in Ordinary of the Court of Chancery). **b.** spec. in Sc. Law. (See REFER v. 6b.) **c.** The authority or standard referred to. rare. {dag}**2.** Assignment. Obs.{em}1 **3. a.** Relation, relationship, respect, regard to some thing or person. **b.** in or with reference to, with respect or regard to; {dag}with a view to, according to. **c.** without reference to, without regard to, without consideration of or for. **d.** Logic and Linguistics. The act or state of referring through which one term or concept is related or connected to another or to objects in the world; also as objective reference, and attrib. as reference class, property. **e.** Sociol. and Psychol. The process by which or the extent to which an individual establishes a relation with elements in society as a standard for comparing status and values (see also frame of reference s.v. FRAME n. 4d(ii)). Freq. attrib. (see also reference group in sense 8a below). **4. a.** An allusion or directing of attention to some thing or person. **b.** Without article. **5. a.** A direction to a book, passage, etc., where certain information may be found; an indication of the author, work, page, etc., to be looked at or consulted. Also without article. **b.** A mark or sign referring the reader to another part of a page or book (esp. from the text to a note), or serving to indicate the part of a figure or diagram referred to. **6. a.** The act of referring one person to another for information or an explanation; hence, a person to whom one is (or may be) referred for this purpose; spec. = REFEREE n. 4. **b.** A (usu. written) report produced by a referee (REFEREE n. 4); a testimonial. **7.** book, etc. of reference, one intended to be, or suitable for being, referred to or consulted. for reference, for the purpose of consulting or being consulted. **8.** attrib. **a.** gen., as reference bible, book, catalogue, librarian, library, mark, point, room; reference book, (a) a book used for reference purposes; cf. book of reference in sense 7; (b) S. Afr., an identity document or group of documents officially introduced in 1952 or the name for a pass (see PASS n.2 8f), regulating movement in particular areas, which all non-white residents must carry (replaced in 1977 by 'travel documents': see quot. 1977 s.v. PASS n.2 8f); reference electrode Electr., an electrode the potential of which can be accurately maintained and reproduced, and in relation to which other potentials can be measured; reference frame = frame of reference s.v. FRAME n. 4d; occas. transf.; reference group Sociol. and Psychol., a group to which a person may or may not belong but which he, perhaps subconsciously, refers to as a standard in forming his attitudes and behaviour; reference tube Electr., a cold-cathode gas-filled tube which can maintain an accurately fixed voltage across itself for long periods. **b.** In extended scientific and technical use denoting an object, property, value, or the like, used as a basis for comparative measurement or standardization. Also absol. ADDITIONS SERIES 1993 reference, n. Add: [**7.**] **b.** A book or work of reference; a reference book. U.S.

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