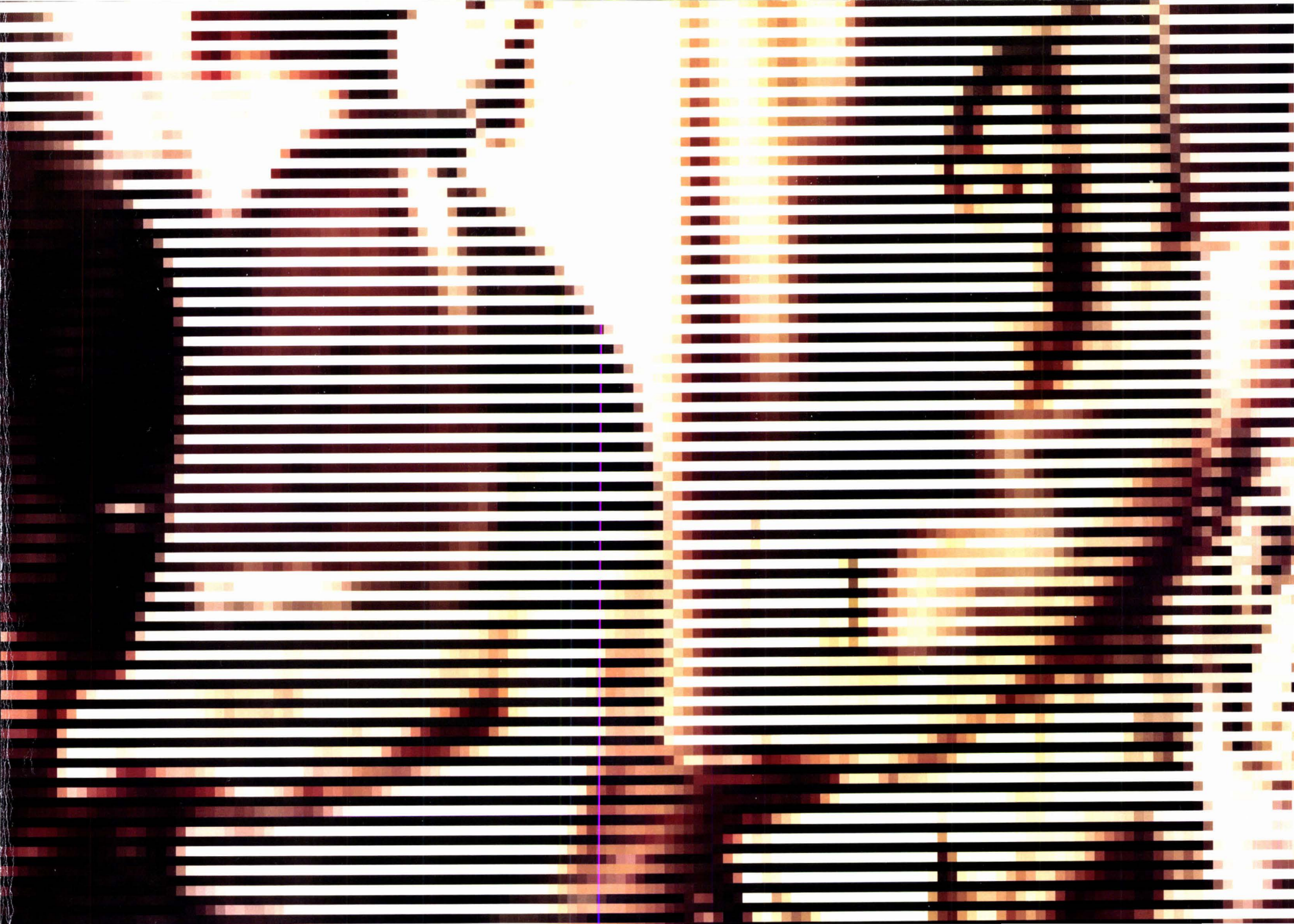
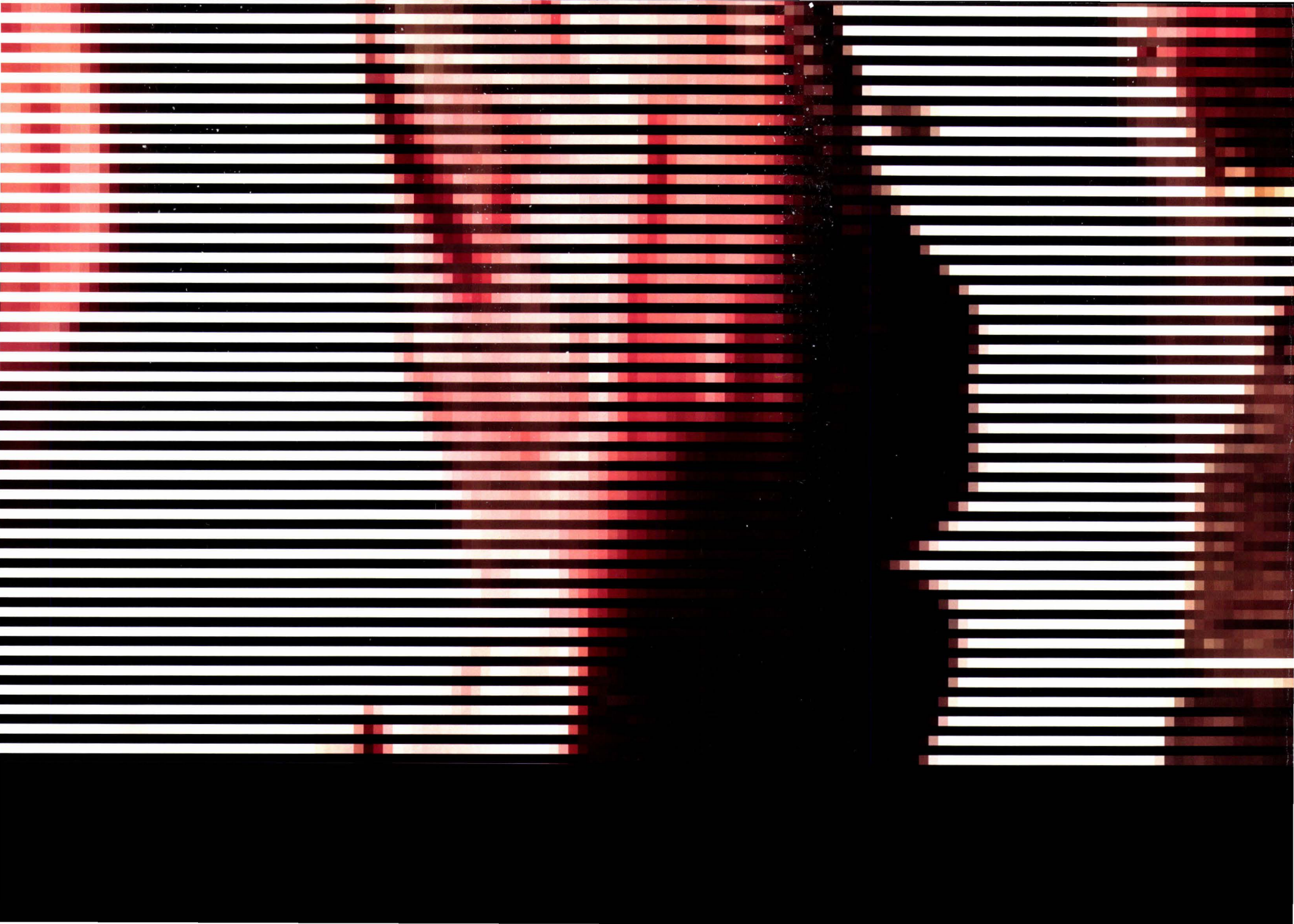


Copyright is owned by the Author of the thesis. Permission is given for a copy to be downloaded by an individual for the purpose of research and private study only. The thesis may not be reproduced elsewhere without the permission of the Author.





OUT OF LINE

A thesis presented in partial fulfillment of the requirements for the degree of
Master in Design

Hannah Davies
2005

Acknowledgements

The writer would like to acknowledge the direction and guidance of supervisor, Dorita Hannah, and the generous support of Rebecca Sinclair, for the honing and sharpening of this thesis. Thanks are also due to Kasia Pol, Jennifer Archer, Sue Atkins and Robina Davies for their support and encouragement, and to Estefania Galinanes-Garcia and Jon L. Thompson for making possible the inclusion of the writer's work *Sink/surface* in their exhibition event *House[layered]* (November 2004).

The image features a dark, almost black background. Overlaid on this are numerous horizontal lines of varying lengths and colors, including white, light yellow, and reddish-brown. These lines are arranged in a way that suggests a large, dark, irregular shape in the center, possibly a silhouette of a person or a specific object. The lines are most dense and bright in the upper right and lower right areas, and become sparser and darker towards the center and left side. The overall effect is a complex, layered visual texture.

ABSTRACT

Out of line is a fall out of architecture and into another mode of conceiving, representing and experiencing the interior. It explores representation as a site where the definition of interiority can be rethought. It seeks to step outside both the representational conventions that inscribe the interior through enclosure, and a definition of the interior as the inside of architecture. *Out of line* considers the interior as an event condition produced through the act of inhabitation, positing the body as the pivot on which representation must revolve.

Out of line acts on representation through a series of bodily actions and re-actions, *Vertigo*, *Falling*, *Shock* and *Surfacing*. It undermines the ground upon which the interior is configured, a vertiginous destabilisation that causes a fall into virtuality by which ideas of interiority are turned inside out. This shock is the embodiment of a sensitive understanding of space, surfacing a corporeal modality for representing the interior.

This document operates in the margins between text, image and performativity, in the margins between theory and practice. It oscillates between these, each infecting and disturbing the other, the aim to disrupt conventional readings of representation. The three parts of *Out of line*; text, still image and moving image (DVD), are to be read in conjunction with each other to allow connections between its parts to surface. It is in the rereading and reviewing of the relations between these three mediums that the 'text' of this thesis is situated.

The purpose of this thesis is not only to reflect on representation, but also to activate it. *Out of line* is an active agent, it provokes acts, has effects, causes troubled readings. The challenge of this document is to engage representation in behaviours not conditioned by the disciplined decorum of convention, but in acts that open exits to new spatial thought.



CONTENTS

<i>Abstract</i>	<i>iv</i>	
<i>Introduction: acting out of line</i>	<i>1</i>	
<i>one re-action: Vertigo</i>	<i>24</i>	
		<i>project: Standstill</i> <i>55</i>
<i>two action: Falling</i>	<i>62</i>	
<i>three re-action: Shock</i>	<i>86</i>	
<i>four action: Surfacing</i>	<i>110</i>	
		<i>project: Sink/surface</i> <i>145</i>
<i>Conclusion: performing out of line</i>	<i>152</i>	
<i>Bibliography</i>	<i>160</i>	

INTRODUCTION

INTRODUCTION

ACTING OUT OF LINE

To act out of line is to step out of line with the assumed authorities, to stray from the straight and narrow, to be mischievous or perhaps even mutinous. It entails an improper move, one that takes you outside the accepted boundaries. To act out of line is to operate on the inside from the outside, or alternatively, it is to position oneself in the margin, to act from inside the line itself. The boundary then becomes a frontier, a continually shifting position of productive uncertainty. This thesis challenges the conventional conception of the interior as being the inside of architecture. It seeks to open up the 'outside' as a generative space of transformation, the interior becoming an entity less defined by an enclosing architectural outside, than by its ability to act outside this definition, to operate as an interstitial practice. *Out of Line* takes up this position in order to rethink the representation of the interior outside of the enclosing lines of architectural convention.

Philosopher Elizabeth Grosz positions the outside as the potential for what the inside could become, as she states "the outside is a *virtual* condition of the inside"(2001, p.67). The outside is then a generative space where the nature of the inside can transform itself. This thesis is less concerned with a discussion of the line that demarcates or divides in from out, interior from architecture, proper from improper, practice from theory, than it is with the ability to make crossings, create connections and assemblages with the 'other' side. Grosz's conception of the virtual as the place of potentiality and transformation



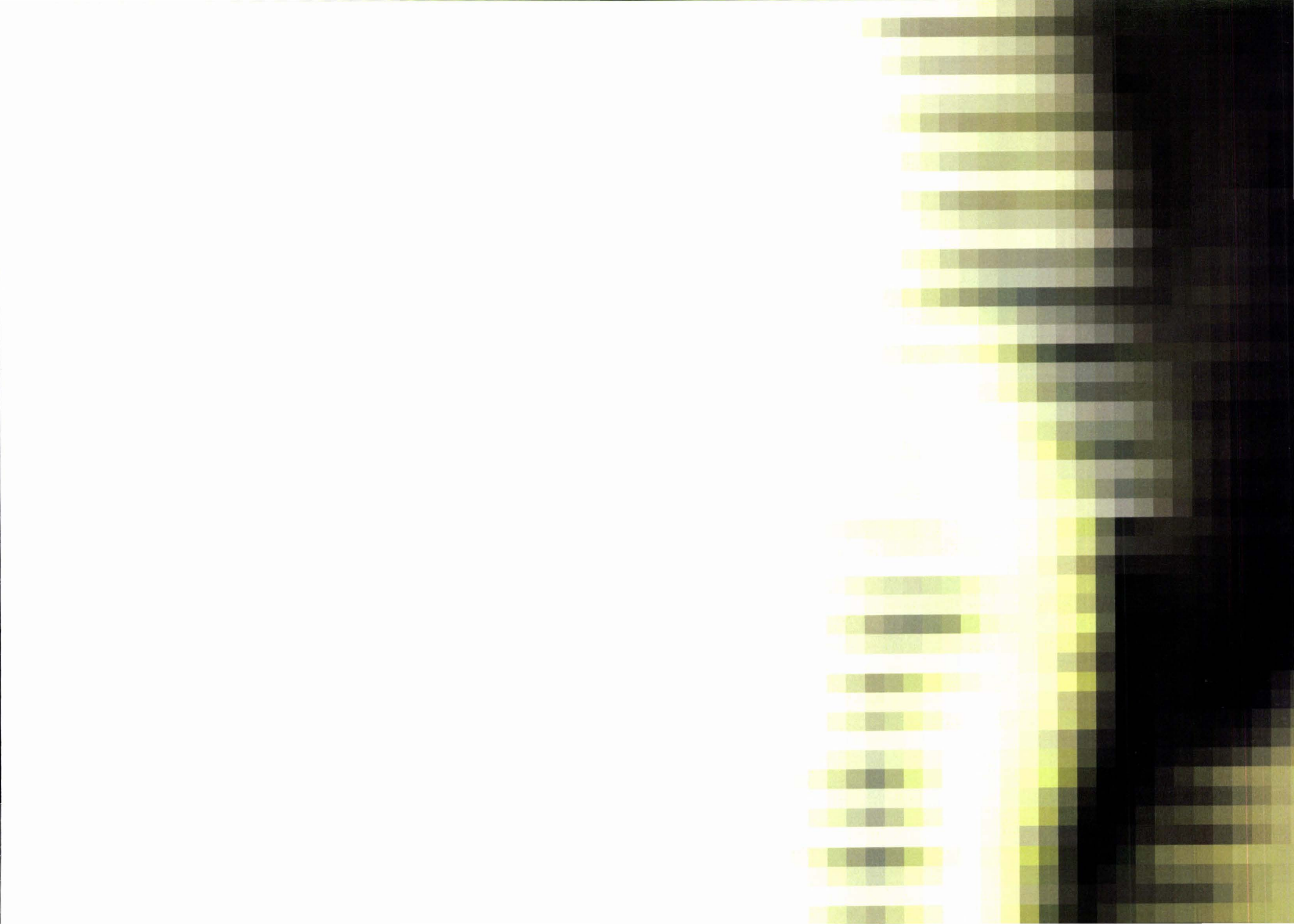
becomes pivotal to this text, it is this notion of the outside as generator for new virtual possibility for interior space that undoes the binding conditions of enclosure.

Catherine Ingraham (1998) outlines architecture's project of circumscription, as the task of 'keeping things in line'. This thesis examines the nature of architectural convention as a disciplining practice by which convention comes to control the interior, make it behave, act in accordance with, architectural ideas. "To architect" Ingraham notes is "in some way to make proper"(1998, p.54).

Convention marks out a boundary that divides the 'proper' from the 'improper'. The nature of convention is to draw a line, to circumscribe a territory inside which prescribed actions are carried out in a disciplined fashion; allowed to manifest through a set of specified, accepted codes by which routine response is controlled. To adhere to these rules and regulations is to act *properly*, to conform to the imposed disciplinary boundaries. Through convention, the interior can represent itself as *proper*, by inheriting the established codes of conduct set out by architecture. The application, inheritance and adoption of convention are operations that 'architect' interior representation.

Applying architectural convention presupposes that the interior exists and obeys architectural enclosure. It situates the interior in a position that is finite, enclosed and bound. This dissertation challenges a series of assumptions, categories and terms by which interiority is defined, it attempts to subvert the ready-made binary relationship that positions the interior as the inside of architecture. It steps out of line with the established codes of convention and, rather, deploys a series of spatial tactics.

In *The Practice of Everyday Life* Michel de Certeau identifies 'tactics' as opportunistic manoeuvrings utilised by those without power. Tactical operations emphasise momentary



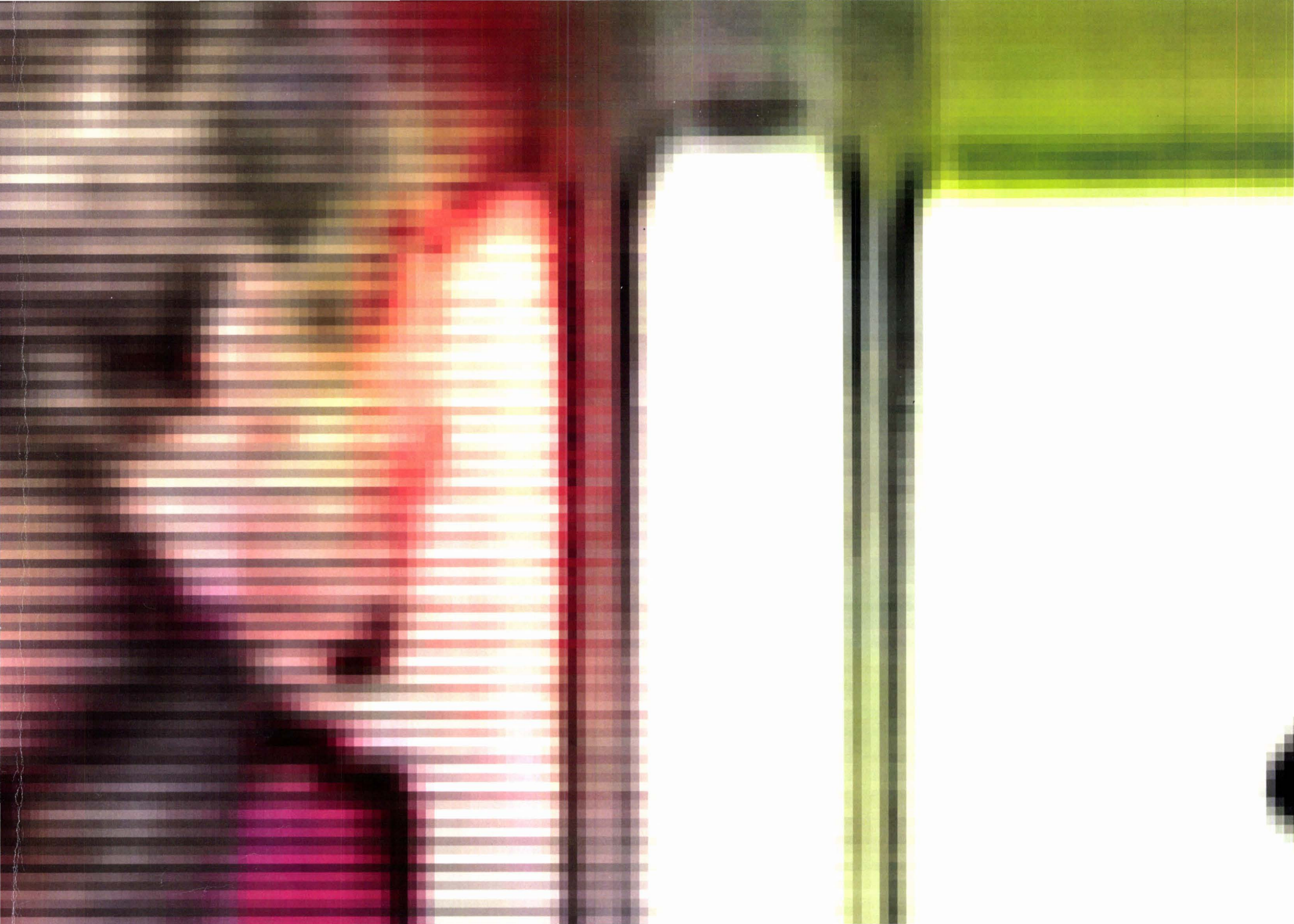
and circumstantial qualities, they privilege lived experience over fixed and constructed space. This thesis explores the interior as an action, as a spatial tactic of inhabitation, *out of line* with the dominant practice. It plants a shift from the pre-established conventions that define the interior through architectural codes of enclosure and positions the interior as an action, as a tactic of inhabitation.

The project aims to explore interior space and its representation through ideas of inhabitation, via performative processes that examine the ways the active body perceives, interacts and constructs interior conditions. It rethinks the interior as an event condition produced through actions, dwelling and performance rather than defined by enclosure. Considering the production of the interior in performative terms requires representation to shift its static terms of reference to the active agency of the sensate body. *Out of Line* aims to explore the potential for a bodily practice by which new resolutions for an interior representation can manifest. Rather than producing definitive notions of representation, it provokes acts through which representation becomes sensitised.

It would be good to dynamize thinking, to think of a text, whether a book, paper, film, painting, or building, as a thief in the night. Furtive, clandestine and always complex, it steals ideas from all around, from its own milieu and history, and, better still, from the outside, and disseminates them elsewhere...

(Grosz, 1995, p.125)

Out of Line moves outside of this disciplinary space into an interdisciplinary space, borrowing on other modes of representation, practice and thinking, *it steals ideas from all around... better still from the outside, and disseminates them elsewhere*. The outside is explored as a site where the interior can expand itself. The following argument does not seek the *extent* of the interior, to find its limits, or define it as a discipline, but rather



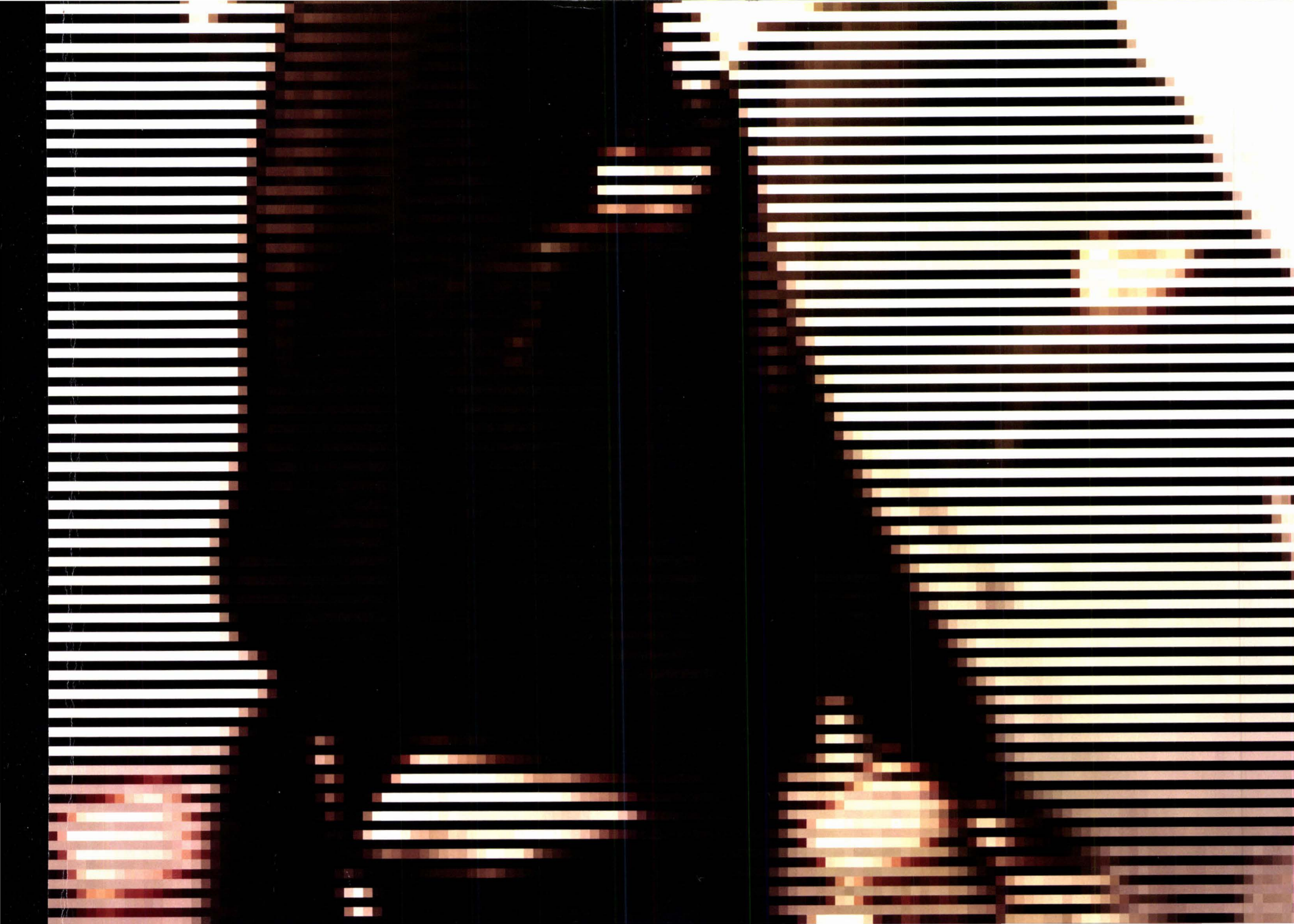
to *extend*, to step outside, to disseminate its bounds. Representation is explored as a site where this extension can take place.

...A text is not the repository of knowledges or truths, the site for the storage of information... so much as a scattering of thought, scrambling terms, concepts, and practices, forging linkages, becoming a form of action. A text is not simply a tool or an instrument... Rather it is explosive, dangerous, labile, with unpredictable consequences...

(Grosz, 1995, p.125-6)

Representation is an active site of production; it is an *explosive, dangerous and labile* construction that has effects and produces consequences; a volatile entity that performs actions. Representation is not a passive receptacle for the relaying of truth and knowledge, but a site where these are manufactured and constructed. Representation outlines not only an image of the interior but also where, how, and in what way it can act. In representing the interior we are outlining how it can perform.

The implementation of conventional architectural representation as simply a tool or instrument for the objective relaying of space is challenged. Instead representation is explored as a performative field where the interior can be played out through actions, the body entering, connecting and shifting the function of representation. This thesis centres on the surplus of the sensate body which convention inherently suppresses. When the role of the body shifts from passivity, and 'enters' into a relationship with representation as an active agent, representation can be engaged with as an event in time and space.



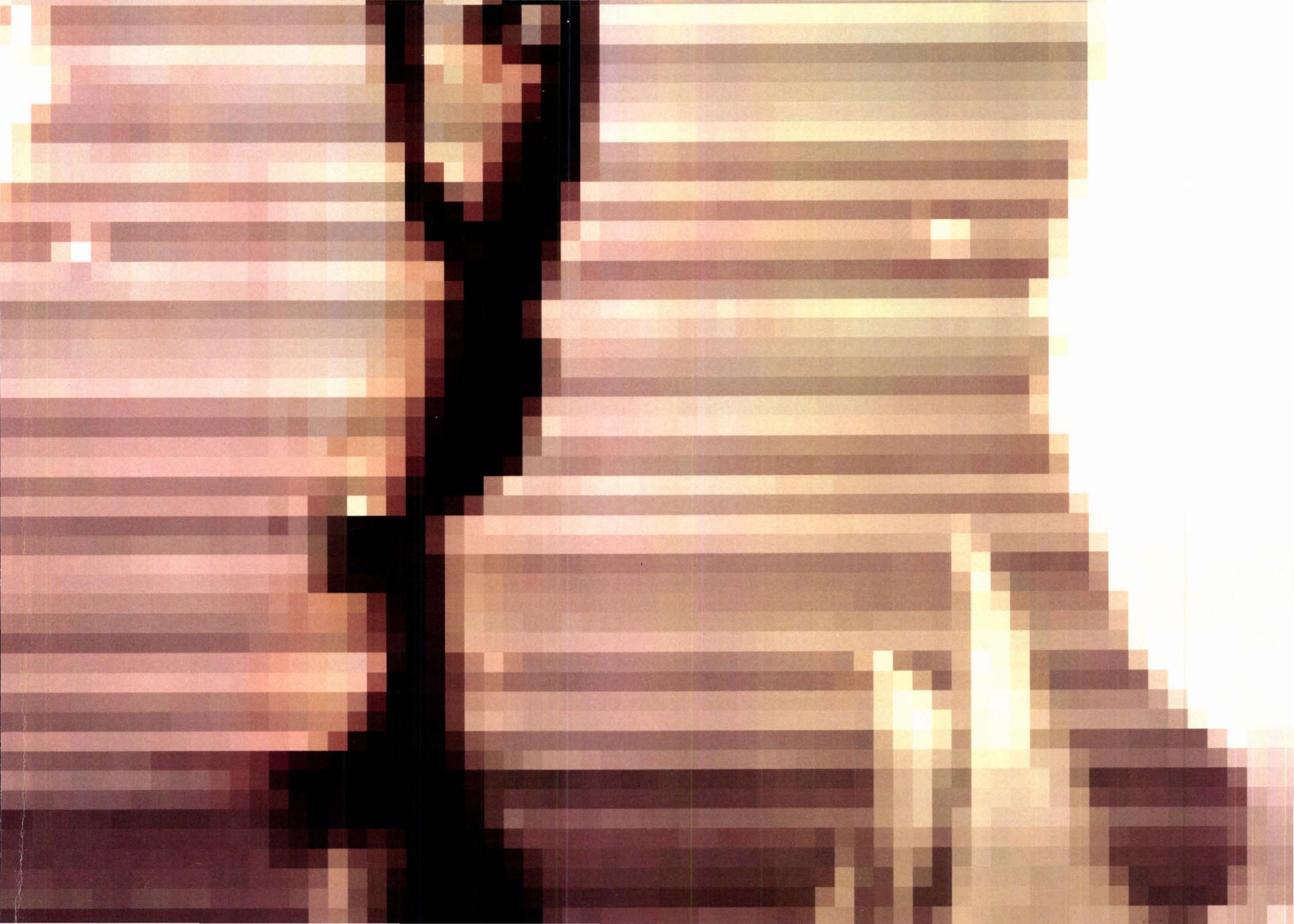
...*Texts, like concepts, do things, make things, perform actions, create connections, bring about new alignments. They are events – situated in social, institutional and conceptual space.*

(Grosz, 1995, p.126)

A lexicon of sensations that are simultaneously actions and re-actions bind this text to the performance of the body. These components form an assemblage of bodily work; the body of the work being constructed from the work of the body. *Vertigo, Falling, Shock* and *Surfacing* form the structure of this text, they are tactical operations by which the body acts on representation, and can be considered in terms of their physical, metaphorical and conceptual implications.

The first chapter *Vertigo* establishes the nature of architectural convention as a function of enclosure. It outlines the disciplinary nature of convention, its ability to control and conform response via representational codes. By identifying the references on which the static ground of conventional representation is founded, this chapter illustrates the motivation for conceptualising space as a container, allowing a controllable territory where space can be divided, where subjects and objects can be positioned and controlled. This is the space where the interior is circumscribed as a static entity contained by representational conventions that enclose it. This immobile space is radically inverted by Henri Bergson's hypothesis of space as a product of movement. The fixed references on which convention pivots become obsolete as a move toward re-orientating the mobile body as the reference for representing space is motivated.

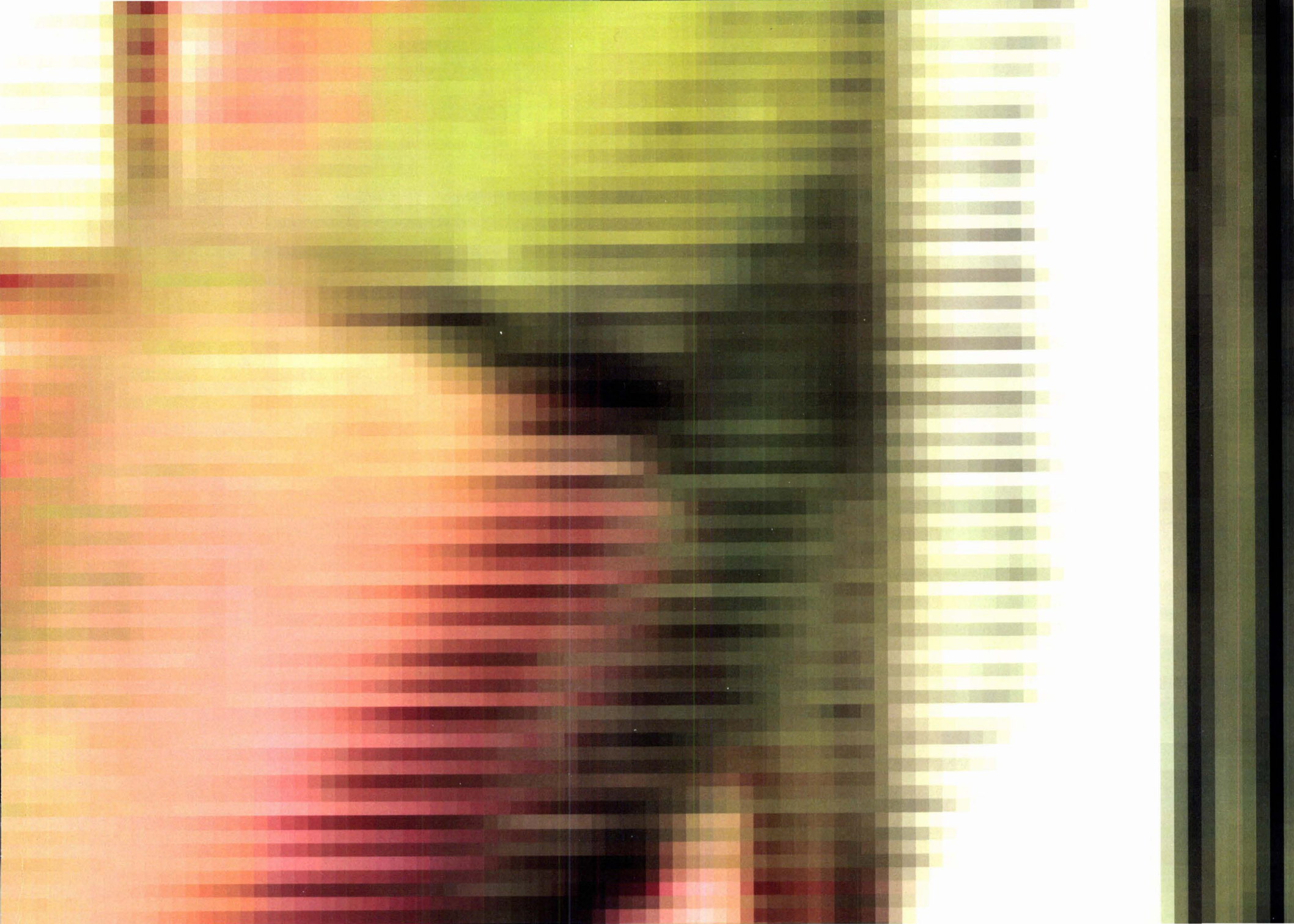
The philosophies of Gilles Deleuze and Felix Guattari become a framework for rethinking the interior as a dynamic entity. Deleuze and Guattari operate a nomadological philosophy; that is a mobile mode of thinking that creates assemblages and connections that transform



identity rather than attempt to constitute it. Such a mode of thinking, as they maintain, “does not immure itself in the edifice of an ordered interiority; it moves freely in an element of exteriority. It does not repose on identity; it rides difference” (1987, p.xii). Thinking the interior as nomadic, is to think of the interior not in the static terms of definition, but in terms of its ability to move and connect. Representation’s rigid foundations must be destabilised, become mobilised and migratory.

Following this *Vertigo* initiates a fall into both movement and sensation; the succeeding chapters *Falling*, *Shock* and *Surfacing* rethink representation in terms of the mobile, perceiving, sensate body. These three operations can be thought of as actions to perform, strategies by which to act outside of conventional representation, and as sensations, that is, as affective forces registered by the body. By postulating the body at the centre of this hypothesis, theory can manifest as bodily thought, a sensitive intellect that displaces the Cartesian mind/body division. The sensate body through which our understanding of space originates is re-instated; through sensation the body thinks, producing a corporeal awareness of space. The surplus of the sensation that is made invalid by architectural convention, the excess that threatens to infect the contained nature of enclosure, is remembered. Reconsidering the body as the nexus by which representation unfolds through action, sensation and movement shifts representation from a topography of enclosure, to a choreography of inhabitation. A vertiginous tumble into a realm of sensation ensues when the ungrounded stability on which convention pivots gives way to mobility in the following chapter *Falling*.

In the event of the fall, the body is unexpectedly thrown into a new relationship with its environment. Previously latent forces, of gravity and speed, rush to the forefront of sensation, the body suddenly understands the world not through already-known accounts but through a sensitised field. This situation is charged with potentiality. The second



chapter *Falling* attempts to harness this potentiality as a productive discontinuity that de-codes already-made conventions. The incorporation of potentiality into the systems of representation allows for the unexpected to enter, for the virtual potentiality of the outside to come in, to affect and transform our understanding of the limits of the interior. *Falling* can then be seen as a movement outside the coded space of convention, a step or leap into the unknown, the not already thought.

The literal, physical effects of falling and its repercussions on perception and sensation illustrate the intimate relationship between movement and perception and hence the way we represent the world. This position, or rather trajectory, is maintained by the contemporary philosopher of speed Paul Virilio, who posits the physicality of falling at the origin of vision. *Falling* literally shifts our understanding of perception, by realigning the moving body as the datum for representation, but also has the ability to shift our conception of the interior, the mobile body coming to re-orientate the interior as a product of inhabitation.

Falling activates a movement outside the established bounds of architectural convention. Here in this newly sensitised condition, the potential for new thought dawns as a corporeal awareness in the body, it arrives in its unmediated form as *Shock*. The third chapter *Shock* is the actualisation of the virtual in sensation, that is, the realisation of the potential for space to be conceived through other, sensitive modes. When we become aware of this new, unexpected mode of thought entering the body as sensation we experience a shock, as bodily thinker Brian Massumi notes “[a]wareness always dawns as a fright, surprise, pain or shock, of varying intensity, from the mildest (most habituated) to the severe” (2002b, p.231). The body becomes the dynamic interstice, a connection between the virtual and the actual, sensation being the interface where this relation is made visible. Through sensation the body has the ability to perform connections with, and harness the



transformational forces of, the virtual.

To surface is to emerge, to become apparent or known; the last chapter, *Surfacing* materialises a relationship with the virtual, shifting the nature of representation into an active site of occupation. Here the potentiality activated in the fall surfaces. The surface itself becomes a generative tool by which virtuality can be projected back to the body in space. No longer a passive receptacle but an active connection to virtuality, the surface of representation acts outside of standard representation practices. *Surfacing* calls into question the apparent lack of 'depth' in the surface, by engaging it in a field of sensation. This chapter investigates how the image can itself become an event, be interacted with in both space and time, become a virtual condition of inhabitation.

Out of Line consists of two actions; *Falling* and *Surfacing* that intersect as *Shock*. On one side, the movement that shifts outside the conventional paradigm, on the other a movement that materialises sensation in the surface of representation. The go-between is the body; *Shock* positions the body as the in-between, the site where transition, transformation and awareness occurs.

These operations are both actions that the body performs, and forces that perform on the body. Considering representation as an action, is to activate representation as a generative site, not only recording but also constructing bodily ideas of interiority. In this way *Out of Line* comes to dwell in a sensitised understanding of space, the theory of this thesis resides in the body, not in thinking about the body, but theory becoming a bodily thought. This is not a theory applied, rather it is actively lived, a dynamic participant in the way we consider and inhabit space. The interior becomes a potential condition of the body, actualised through action.

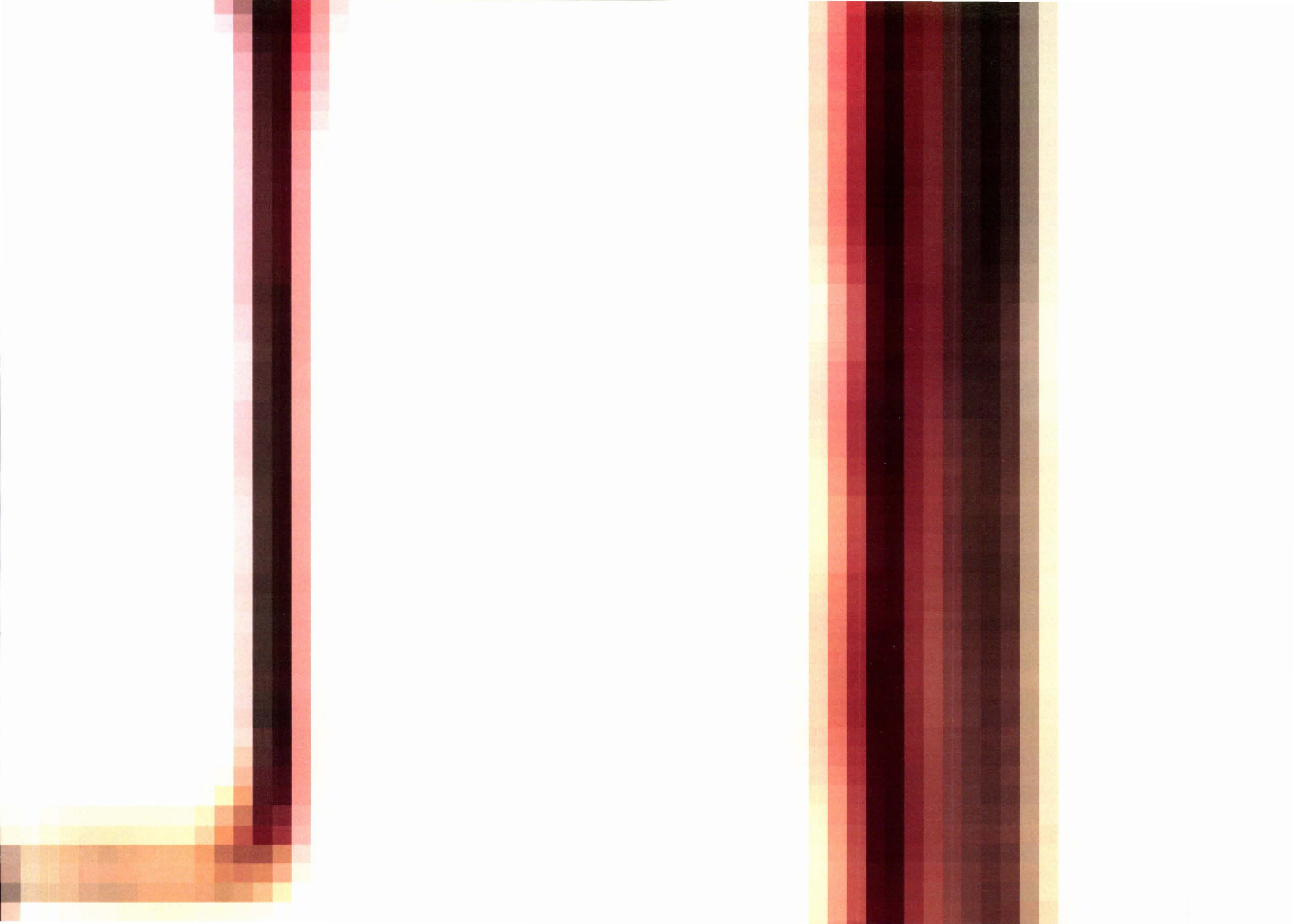


Out of Line operates through two mediums of representation, text and image. These means are not only transcriptions but also actions. In this treatise text and image fold together, overlap and crossover creating both alignments and disjunctions, blurring, and disturbing normal readings. The reader/viewer activating this relation, creates connections, drawing not parallels but intersections. Theory collides with practice in unintended ways producing rifts, shifting off plan, out of line with the projected meaning; this is the volatile nature of expression.

The visual essay that runs throughout this text are stills from performative video investigations (included in the DVD enclosed in the back slip). Whilst they are slices cut from continuity of a moving image, they remain mobile in that they actively shift the theoretical discussion into a state of transformation. This thesis is situated in a relay between practice and theory, each informing the other. They perform on each other transforming through their encounter, theory becoming practice, practice becoming theory. The underlying text thus lies between the leaves of this thesis, in the bifurcating interpretations that emerge from the interstice between text and image, theory and practice, expression and interpretation.

(RE)DEFINITION

Before proceeding through this document the notion of definition needs addressing. In his treatise *Architectures of Time*, Stanford Kwinter proposes that for new understandings of space to emerge a radical shift in the foundations of thinking must take place. Kwinter posits that "To approach the problem of "the new", then, one must complete the following four requirements: redefine the traditional concept of the object; reintroduce and radicalise the theory of time; conceive of "movement" as a first principle and not merely a special dismissible case; and embed these latter three within an all encompassing



theory and politics of the “event” (Kwinter, 2001, pg.11).

Out of line as a project, unhouses the interior from a framework of enclosure, thus the meaning and definition of some key concepts traditionally used to talk about the interior are challenged and redefined. The following is a glossary of terms that are not stable definitions, but rather outline a particular and idiosyncratic sense of the word explored in the context of this research.

Interior The interior, in its broadest sense, is traditionally defined in opposition to an exterior, by a dividing line that marks in from out. The interior then becomes a product of enclosure, produced through the advent of a boundary. This thesis attempts to unhouse the interior from this dualistic opposition, to posit the interior, not as the inside of architecture, but rather as product of the body, as an event of inhabitation. The interior is then redefined not by limits, but rather by the inseparability of body, space and time in the performance of inhabitation.

Body The body as indefinitely complex is being constantly redefined. Rather than define the body *Out of line* proposes to act on and through it. Definition dissolves when the purpose is not to delineate, but to experience the body as a field of relations, on a continuum with space and time. Taking impetus from the theories of Deleuze and Guattari and the writings of Brian Massumi, the body is conceived as a thinking, feeling, field of sensation. This sensitive field of relations is explored as a site of knowledge, acquired as embodied experience, as sensation. It is through this concept of “bodily thought” that the interior is reconceptualized and experienced.

Representation The primary function of architectural representation is to project a design to which built space manifests as resemblance. Here the interior is predefined through architectural convention that encloses it as the inside of architecture.



This becomes problematic when we attempt to illustrate the interior as a dynamic event produced through the unfolding act of inhabitation. By inheriting architectural convention we are limiting the ability to express the interior outside of architecture, and are thus inherently limiting its manifestation to the inside of architecture.

A radical shift in the function of representation is therefore posed: a shift from resemblance to experience. This is a new mode of representation that recovers, time and movement to express the interior as event. The surfaces of this document, from the 'still' images on the page to the mobile images on a screen, have attempted to explore new ways for mapping, communicating and therefore representing this dynamic experience of space and time.

Virtual The virtual is a complex and elusive concept. It is commonly used to describe something that is in effect but not in its fullest sense. The virtual considered here is very much real, it is not a simulation of reality as in 'virtual reality', rather the virtual holds all potentiality for the actual. Elizabeth Grosz posits that the virtual is all around us, saturating the real with "the new, the unthought, the unrealised..." (Grosz, 2001, p.78). It is the ability for the actual to change to evolve to become something different; it houses all creation, innovation and evolution for the actual. Hence, for the interior to reformulate itself as event, it must move through processes that actualise the virtual rather than conventional processes that realize the possible.

This thesis explores an embodied relation to the virtual. It proposes that the shock of the virtual is registered in sensation, as 'bodily thought'. It is through this notion of 'bodily thought' that a sensitive connection to the virtual is proposed.

Out of line, therefore opens up terms to transformation, unhousing them from a definitional framework. Rather than static or definitive they remain open and mobile around a discourse opened up by the interior as an event of inhabitation.



VERTIGO

VERTIGO

ONE | RE-ACTION

In an episode of vertigo, space and sensation intermix in a perilous virtual fall, a pending condition of chaos where our known understanding of the division between body and space is momentarily lost. The references that normally orientate the body begin to spin. One might have the feeling that space is swallowing the body, or that the body is swallowing space.

Vertigo is a state of potential; it is the virtual condition of a fall. It is a disorientation through which the world is temporarily thrown from its commonsense understanding. The world is felt instead through sensation. Vertigo is the feeling of the potentiality contained within a fall. It pivots on the verge between virtual and actual, in that whilst one doesn't literally fall, the threat of falling actualises as an immobility in the body. Vertigo is a bodily reaction, a safety mechanism triggered by the body's proximity to an edge, brink or verge. Vertigo sets things virtually moving by re-perceiving the world through the sensate body. This chapter verges on a new condition where the ground of spatial representation is virtually moving. It conceptualises 'vertigo' as a productive disorientation that can reorientate movement as the reference for spatial representation. The interior can then be rendered as a dynamic event condition, played out not only in space, but also in time.



Through 'vertigo' we can approach the boundary with a new sensitivity, as a verge. The meaning of verge can be considered in two senses: as something that borders, limits or bounds, or, as a point marking the beginning of a new or different state, condition or action. A verge can be understood not so much as a boundary, but as a threshold. The first meaning is that which procedures of enclosure operate through, to limit or confine, whereas the latter considers the verge as a site of potential, provocation and action. This is the sense in which *Vertigo* can reconsider the concept of the boundary as a condition of action, a verge. The body becomes the pivot on which dis/re-orientation revolves. Bergson's re-conception of space as a product of movement motivates the inertia that undoes the static conventions limiting and binding representation to operations of enclosure.

Convention aims to produce repeatable, standardised outcomes, by which the world can become consistent and knowable, enabling us to 'master' space. Architectural conventions act through procedures that control uniform response. They create habits. The structure of architectural convention is built on a framework of stability, a construction of rigidity and fixity whose glue is the fixing of time. Convention's first and most violent act is to render the world still. Here it can implement a mastery of space, at the expense of time. A history of space that has evolved in terms of measurement and accuracy has, at its origin, immobilized a dynamic relationship between time and movement. *Vertigo* destabilises conventional architectural representation, by reconsidering the relationship between time, movement and space via the performing body through which inhabitation unfolds.

This chapter investigates a series of strategies or systems by which convention disciplines the world. Firstly, the stilling of time allows for a static conception of space as a container, space becomes divisible, allowing measurement and orientation to operate in calculable



and controllable ways. Secondly, in this standstill the dynamic nature of the body is rendered invisible. The ability to render active inhabitation evaporates as convention freezes temporality for the sake of clarity. Lastly, through the construction of static modes of viewing, where the body is forced to observe space from a distance, (examined via Jonathan Crary's critique of observation and Andrea Kahn's notion of overlooking) the body is displaced through a disembodied view. These 'proper' and 'objective' modes of looking at the surface are shown to secret things, to hide and conceal. They are as much acts of invisibility as visibility. Such strategies attempt to render representation as a site of truth, a site where acts of enclosure can be seen to be objective. This conventional structuring of space is manifested through the architectural representational systems of perspectival and orthographic methods.

In *Matter and Memory* Bergson examines the established view of space as a container in which subjects, objects and movement are located. Bergson suggests that this notion of space as preceding motion renders the world as "ready-made motionless images"(1988, p.217) organizing it with apparent fixity and stability. It implies that stasis is prior to motion and is thus the point of reference over movement.

Bergson inverts the relationship between space and movement, proposing that movement is at the origin of space; "space is not a ground on which real motion is posited, rather it is real motion that deposits space beneath itself"(1988, p.217). This completely destabilizes the world of representation, overturning our understanding of both space and the body. Bergson's theory disorientates the conception of space as pre-existing vessel, the idea of fixity as a reference. It disrupts convention's stability and problematises the notion of enclosure by positing that it is not boundaries that define space but movement.



Following Bergson's conception, space can be rethought not as a static pre-existing entity but as an unfolding condition, expanding through movement. The body is at the centre of this expansion, depositing space through action. The interior, activated through inhabitation, must then be thought of in terms of the body that constructs the conditions of its appearance. It can no longer be considered only in terms of a territory, as it is not simply tied to location, we cannot map it solely through geography; it is also coupled to the body. Therefore the conception of the body, our understanding of its relation to its outside, to space, comes to condition our ability to understand the interior as a product of the body.

A STILL BODY IS NOT ONE

The body is one only with its movements which are on a continuum with its sensations and perceptions. The body is what it performs.
(Massumi, 2000, p.187)

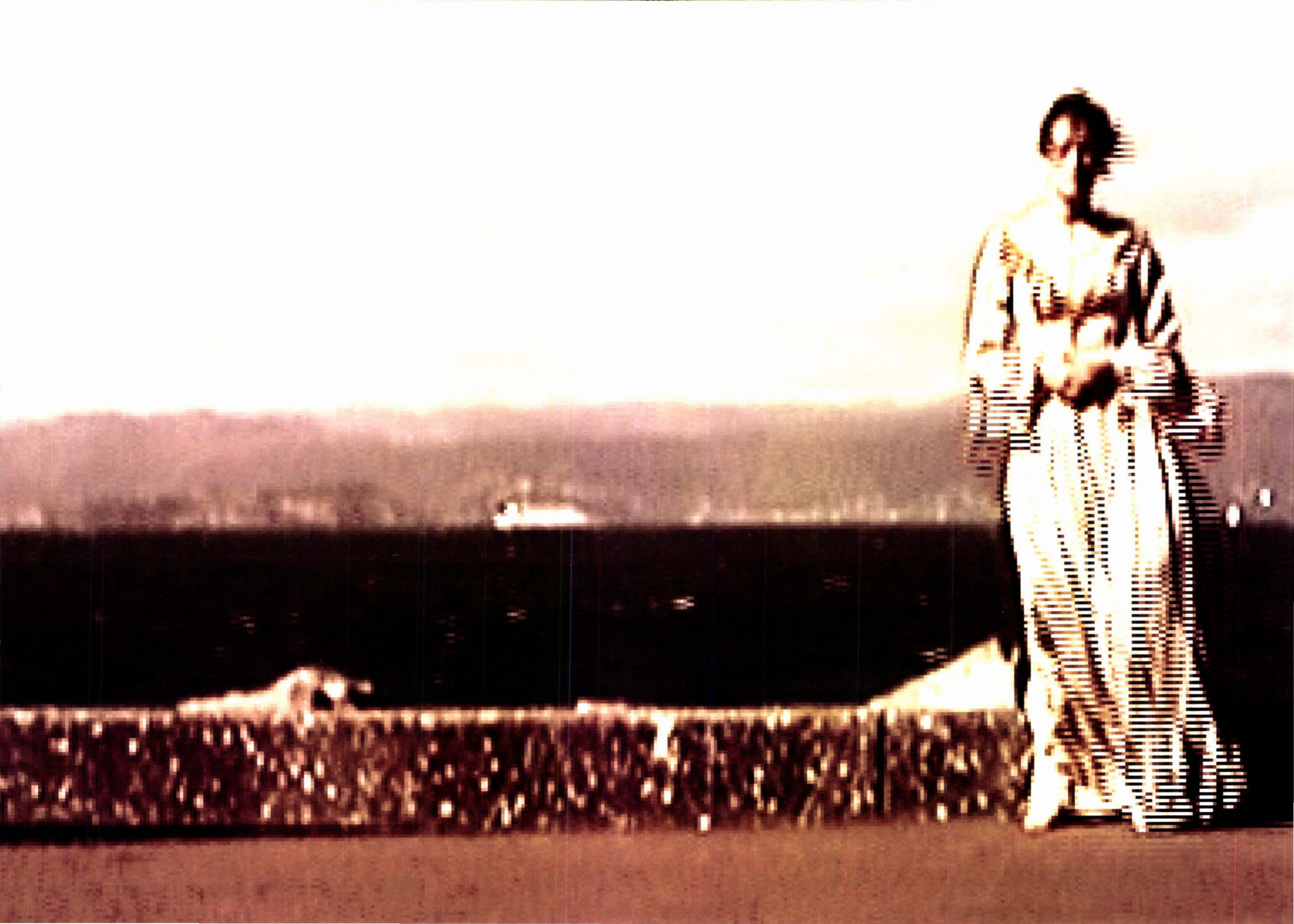
In 'Relational Architecture' Massumi submits the body in new terms. Challenging the reductive conception of the body as object, he suggests that it is constructed only in relation to its actions, to the movements that cross between itself and space. This relational body is amorphous, no longer delimited as an object but defined by how it acts, and how it is acted upon "[t]he body is what it performs" (2000, p.187). The body is constructed by its movements, its ability to connect with its outside. Conventions that render the body still, cancel the dynamic interrelation between body and space, as Massumi proposes, "[a] still body is not one". No motion, no body, no space. If we consider the body to be defined by its movements, and if space and body are mutually transforming, when this body is rendered absent, dynamic space also disappears: "When the body is motionless



... it simply disappears from the phenomenal world ... Movement appears to be essential to the phenomenal existence of the body"(Michotte cited in Massumi, 2000, p.187). Conventional representation that places the body within a field of measurement, that defines it by location, cannot describe its movements, "a body is not where it is, but *how it moves*"(Massumi, 2000, p.187). A representation of the mutually defining spatial practices that produce interiority must be expressed in terms of the movement that constructs it. It is not a case of defining bounds, but expressing connections.

Bergson maintains this position by establishing that body and space occupy the same continuum. Relinquishing any division, he purports that body and space are part of one and the same material aggregate. Body and space are indivisible. They occupy a zone or field of common matter, as Bergson suggests, they share a 'body', "[m]atter thus resolves itself into numberless vibrations, all linked together in uninterrupted continuity, all bound up with each other, and travelling in every direction like shivers through an immense body"(1988, p.208).

Matter, space and bodies can then be considered not as contained entities but rather as resonances in a field. It is through sensation that these shivers are felt by the body, and translated in to 'sense'. The 'capacity' of the body then is "not limited by a clearly defined surface, and there is no 'contour.' ... It necessarily follows that the *whole* of the kinaesthetic field of bodily sensations is filled by the body ... There can be no question of any distinction between figure and ground ... The limit of the body is like the limit of the visual field – an imprecise frontier with no line of demarcation"(Michotte cited in Massumi, 2000, p.187). The body is not an object 'in' space, but rather a resonance, a continually vibrating entity in the field of sensation.



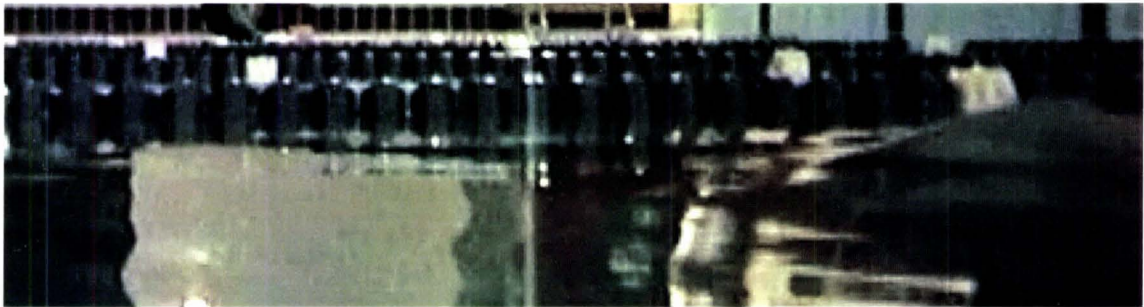
The body is not delimited. It extends out into space, inhabiting a sensory field, whilst space reciprocally penetrates 'inside' the body. As Bergson states, "space is no more without us than within us"(1988, p.216). Through considering this relationship, the concept of surface as boundary becomes porous. The limit of the surface is not so clearly defined; rather it becomes a threshold or verge. The surface is a field of sensory data, operating in the space of perception. As Bergson asserts, "there is no impassable barrier, no essential difference, no real distinction even, between perception and the thing perceived, between quality and movement"(Bergson, 1988, p.218). The nature of the surface can no longer be thought of in two dimensions; it is both spatial and corporeal.

Considering that the representational surface operates in this bodily zone, it can become a tool for focussing and producing resonances within the field of sensation. This requires a shift from the conventional frames of reference dismantling a framework that contains both body and space by conventions of enclosure, and focusing on the event of inhabitation as the productive means for manifesting interior conditions. This shift moves away from the outlining of space through the framing of view, and instead focuses on a field of actions through which inhabitation unfolds. Interior space can then be thought of as a potential field of activity, the body as a tool for focusing interior conditions.

THE IMAGE AS EVENT

Motionless on the surface in its very depth it lives and vibrates.
(Bergson, 1988, p.204)

When the surface incorporates the body and movement it becomes an event in both space and time. In *Architecture and Disjunction*, Bernard Tschumi outlines the body as

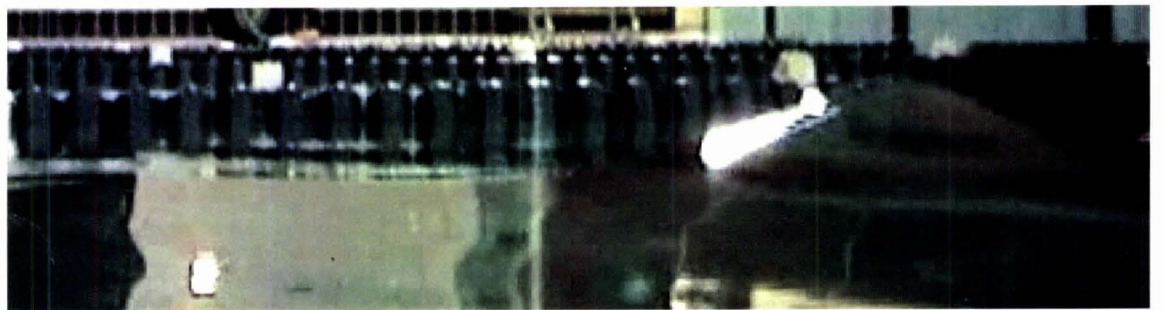


that which qualifies space, as the prerequisite of architecture. He proposes then, that the event is inseparable from architecture. The event is that of the body activating space through movement. Tschumi's conception of architecture relies on the simultaneous relation between body and space. This relation is reciprocal in that the event is both produced by and produces architecture. Hence "actions qualify spaces as much as spaces qualify actions; that space and action are inseparable and that no proper interpretation of architecture, drawing, or notation can refuse to consider this fact"(1996, p.122). Space cannot be divided from the event that creates it.

Tschumi states that the body's relationship with architecture is violent; by violence he is referring to the 'intensity' of this relationship, the charged condition between body and space. But he also refers to the violence of the body entering the ordered space of architecture; the body as intruder, an erratic uncontrollable entity disturbing the balance of the architectural order. "The body disturbs the purity of architectural order. It is equivalent to a dangerous prohibition"(1996, p.123). The presence of the body disrupts the discipline whose very project it is to house.

Tschumi's definition considers architecture as simultaneously both space and event, produced through the movement of the body "[b]odies not only move in, but generate spaces produced by and through their movements"(1996, p.111). If it is the dynamic nature of the body that constructs space, the interior can no longer be reduced to a static, binary position of the inside. It can no longer be clearly defined as existing inside the contour of architecture, and it can no longer be contained by the conventions that attempt to restrain it.

To re-present the interior we must engage the potentiality of the body, time and movement in the surface of representation. The two-dimensions of the surface can then encompass



a virtual event, where it can act on the body in real space and time through sensation. The body that disrupted the propriety of architectural convention becomes the axis on which the image itself can become an event.

Images have been transformed from static representations of the world into spaces in which events happen that involve and engage people to various degrees in physical space.

(Morse, 1998, p.21)

This thesis therefore operates through action. It attempts to activate the image as spatial event by engaging the image with the real time/space of the reader. The image as event unfolds in the pages of this text, activated in both space and time by the reader. In its temporal dimension, it projects to past events, is itself an event, but also projects towards a futurity, an opening on to a potentiality for events in the future. These images don't trace preconceived ideas of interiority but rather map projections of different possibilities for re-thinking inhabitation. This document operates in the blurring between still and not still, past, present and future. It crosses times, places and dimensions.

This project seeks to explore the image as active site, by operating in the field of sensation between surface and body. Through sensation the surface becomes a thick space of interaction, the event exists as a field of movements between the image and the viewer, a transitory space of expression and interpretation. Subject and object occupy a common field focused by the surface as an aperture, a lens by which to focus an event of sensation in the body of the viewer. The observer is no longer a passive receiver but an active participant or perhaps 'inhabitant'.



DISAPPEARING ACTS

Conventional architectural representation operates predominantly through two drawing systems, the perspectival and the orthogonal. These systems are based on the conception of space as container, allowing a description of space in divisible, measurable terms, rendering the interior in terms of enclosure. Whilst these systems operate in a spatial dimension, time, the dimension through which movement and change unfold, the dimension through which inhabitation can be produced, remains beyond its bounds.

Massumi asserts that this conventional idea of space which is "measurable, divisible, and composed of points plotting possible position that objects may occupy..." limits the way we can conceive the relationship between space and objects. He suggests that through this division of space we are "...stopping the world in thought. We are thinking away the dynamic unity, the continuity of its movements. We are looking at only one dimension"(2002a, p.6). These coded systems produce conditions where the interior can only be thought of as located and fixed in space. They exclude temporality and therefore the ability to move. In order for the interior to be conceived of in terms of an event of inhabitation, its project, as Grosz suggests must be to "refuse to conceptualise space as a medium, as a container, a passive receptacle whose form is given by its content, and instead to see it as a moment of becoming, of opening up and proliferation, a passage from one space to another, a space of change, which changes with time"(2001, p.119).

The perspective system pivots on the construction of a vanishing point, situated on the limit of the visual field, the horizon. This point is a vortex where not only all the lines and planes of the pictorial field converge but, as Paul Virilio proposes, also time. The perspectival image is conditioned by both a static point in space and a singular point in time. It is a freeze frame; a fragmented slice from the continuum of time. This procedure of cutting



or slicing time produces a static isolated image removed from its temporal context. In this frozen instant representation can seem to master space, to fix objects in space in a measurable calculable way.

The fixing of objects reaches beyond the limit of the surface to the body of the viewer that is transfixed in a static position in order to take up the perspectival point of view. The vanishing point treats the body as an object, transfixing it in position, dictating its ability to see. The viewer is rendered without agency; the function of the vanishing point is both to construct a disciplined space within the pictorial field and to reach beyond this, to discipline the body of the viewer.

The perspective system substitutes the body as a constellation of movements and sensations, for an isolated eye, transfixed on a point where both time and space vanish. The substitution of body for point, motion for fixity, space for time, produces a paradoxical illusion, where as Massumi (2002a) has illustrated there is no vision without movement and, as both Bergson and Tschumi have proposed, no space without movement.

These conventions that transfix the body, that render it immobile, annihilate the dynamism of the body. By privileging fixity they displace the body outside of the representational scene. They eclipse the very conditions of vision (movement), by hiding under the pretence of objectivity.

*In its implications the distortion of a text resembles a murder: the difficulty is not in perpetuating the deed but in getting rid of the traces. We might well lend the word *Entsorgung* [distortion] the double meaning to which it has a claim but of which today it makes no use it should mean not only 'to change the appearance of something' but also 'to put something in another place, to displace [*verschieben*]'. Accordingly, in many*



instances of textual distortion, we may nevertheless count upon finding what has been suppressed [das Unterdrückte] and disavowed, hidden away somewhere else, though changed and torn from its context. Only it will not always be easy to recognize it.

(Freud cited in Tafuri, 1987, p.9)

Through the distortion of a selective view, the surface of representation can be divulged as a scene of a crime. Time and movement have been displaced, along with the sensitive field through which the body occupies space. The body has been rendered surplus to the image and hidden away. Its ability to threaten the stability of convention has rendered it obscured from (bracketed out of) the scene – *obscene*.

Henri Lefebvre discusses the notion of the *obscene* as an “area to which everything that cannot or may not happen on the scene is relegated: whatever is inadmissible be it malefic or forbidden, thus has its own hidden space on the near or far side of a frontier”(1991, p.36). The abject nature of the body is displaced, outside the constructed *scene* of the ‘proper’ representational frame, classified as ‘improper’ the body is decisively obscured. This mode of visibility simultaneously renders invisible the active corporeality of the body that threatens to destabilise the objectivity of convention. Perspective, fixated on a relationship between point and eye, renders the remainder of the perceptive body invalid.

OVERLOOKING

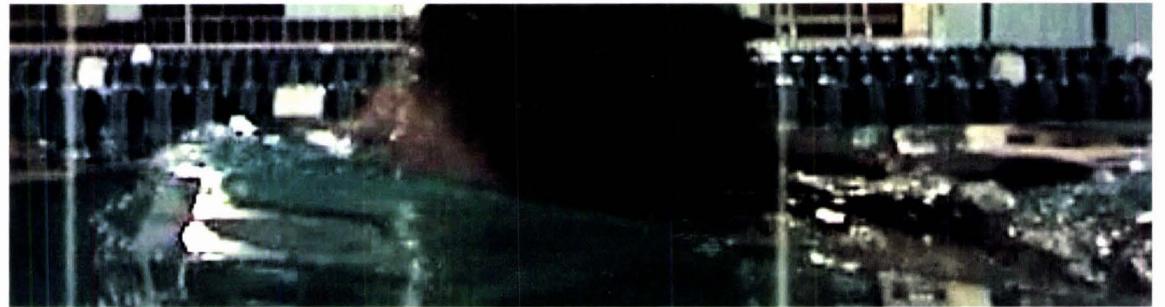
The idea of suspension operates in conventional representation in two ways. First, as has previously been discussed, in the suspension of time, by which space is rendered stable and the problematic of movement, is bypassed. And secondly, through the conventional plan as a suspension of the view, here investigated through Andrea Kahn’s notion of



overlooking, a mode of viewing which is inherently omissive.

In her essay 'Overlooking', Kahn suggests that the suspended view of the architectural plan produces a false omniscience. The plan purports to render an overview, to outline and survey the space below. But, it is the nature of the overview that always implies that there are things that are overlooked. Hence the plan is a selective device, it has the ability to omit, exclude, or conceal things from view. Its function is inherently oppressive "omissions are a function of hovering" (1996, p.179). Orthogonal conventions, of plan, section and elevation always hold that the view should be parallel to the pictorial plane. In plan this view is suspended over the ground, a distanced detached view that implies an ability to be objective. This mode of overlooking, Kahn suggests, also entails a sense of supervising or even surveillance, a vantage point from which mechanisms of control can be executed. This selective view allows for site to become controlled, surveyed and objectified. The performative body that inhabits space is made invisible, as Kahn notes, "[w]hat remains unaccounted for in representations that hover over is anything that cannot be assigned a 'proper' place fluid-reciprocities, interlocking events and fluctuating scalar relations" (1996, p.179). Through the overview, the body disappears; it is rendered invisible. The overview's function is to enable space to be outlined, for boundaries to be drawn, for interior space to be circumscribed. This view has a double function of outlining enclosure, and excluding the 'improper', it therefore disallows any ability for the active body itself to produce the conditions of interiority through inhabitation.

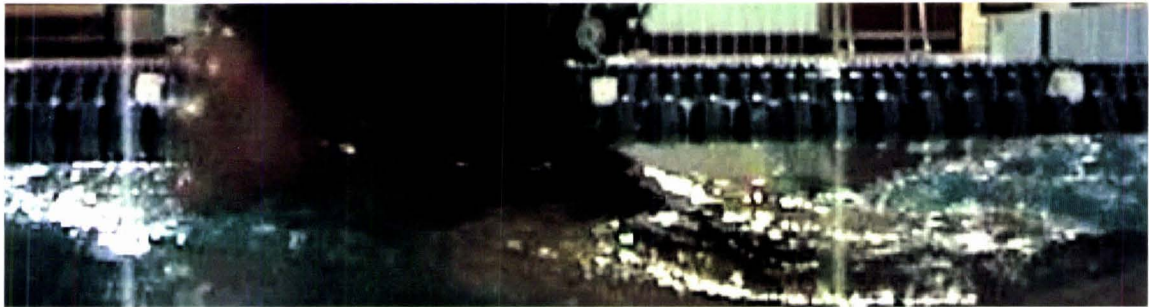
To plan, is to pre-empt, as in to plan ahead. The plan is a ready-made view, a predetermined mode of looking that limits the way space and interiority can be both created and perceived. It simultaneously outlines the space in which the discipline can function; rendering convention a site where the limits of a discipline are constructed, and thereby the limits of how interiority can be defined. In *Creative Evolution* Bergson proposes that



thought must “detach itself from the *already-made* and attach itself to the *being-made*”(1998, p.237) in order for transformative forces to act within the system. To consider representing an interiority produced through inhabitation requires a shift from implementing *already-made* conventions, which define the interior through enclosure, to implementing a representational logic that is *being-made* and continually *being-made* in relation to the unfolding processes of inhabitation.

This distanced view is not only conditioned by representational devices, but is also played out through habituated modes of viewing. To observe is to conform one’s action, to comply with the rules, codes and regulations. To observe is to conform to convention. Observation is a passive mode of looking, one that adheres to the rules. Jonathan Crary (1990) outlines observation as a mode of viewing that operates within a prescribed set of practices, delineating the act of viewing within an established set of possibilities. Within this space of predetermined outcomes, vision becomes an act of repetition. Interpretation becomes a habituated and automatic response: “we arm ourselves in advance with categories that decide for us what to see and what not to see, where to see and where to avoid looking”(Didi-Huberman cited in Clark, 1997, p.125). Convention disciplines the act of viewing; it controls what is made both visible and invisible.

Slavoj Žižek’s concept of looking awry (not in the proper position but turned or twisted to one side) can be engaged to reveal a view outside of the ‘proper’ conventional constructions of viewing and interpreting. To look awry “makes it possible to discern features that usually escape a ‘straight forward’ academic look”(Žižek cited in Clark, 1997, p.vii). This ‘straight forward’ look is an institutionalised stare; it looks through representational conventions, considering them neutral, transparent tools. The ‘straight forward look’, overlooks; it closes its eyes to the volatile nature of the surface as a site of knowledge. It overlooks the ability of the surface to both reveal and conceal. Žižek’s



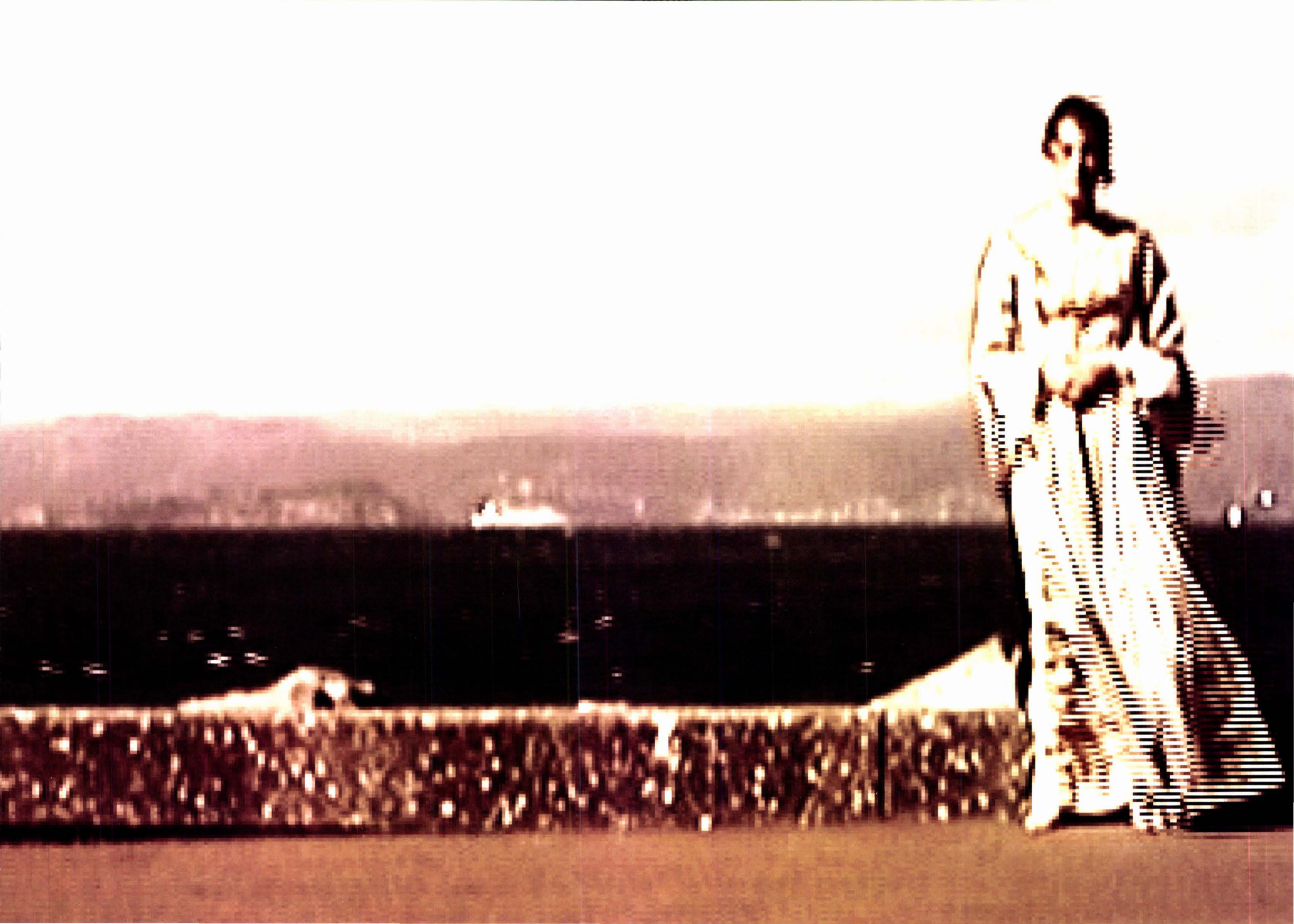
contorted view undermines the presumed clarity arrived from this 'academic' look. Looking awry reveals convention as active, the surface does things, it disciplines.

Representation is not simply a descriptive tool but a site where power relationships, definition and control are played out, as Iain Chambers notes, "[w]hat fails to enter the field of vision, its classificatory procedures and representational logics, fails to become knowledge" (2001, p.148). The knowledge discerned from the sensate body is displaced. The representational frame exerts power over our view of space, becoming a device for exclusion, a selective apparatus for controlling other knowledge of space by literally hiding it from view.

Henri Lefebvre speculates that it is not only a change of view that can relinquish that which has been obscured or distorted. A movement of the body, or a consciousness of how the body moves through space can divulge those positions which operate in a non-visual realm; a "mere change of position, or a change in a place's surroundings, is enough to precipitate an object's passage into the light: what was covert becomes overt, what was cryptic becomes limpidly clear. A movement of the body may have a similar goal" (Lefebvre, 1991, p.183). It is not only a question of looking, but also of engaging with an awry body, an axis of action and movement, rather than lines of sight. The proceeding chapters postulate new modes of engaging and perceiving representation that make the covert body overt. They engage it in new, awry postures that activate the surface of representation as an event.

VERGING ON A FALL

Vertigo has attempted to show the inability of static conventions to render the interior



as a dynamic, event condition, produced by the performing body. It has outlined the strategies by which they overlook the body, still movement and suspend time, rendering space immobile and the interior easily containable. However, following Bergson's provocation, space can no longer be considered a passive receptacle. Rather it must be approached as evolving through movement, actions and events. Consequently the conventions that stabilise space deny a rendering of the interior through dynamic processes of inhabitation.

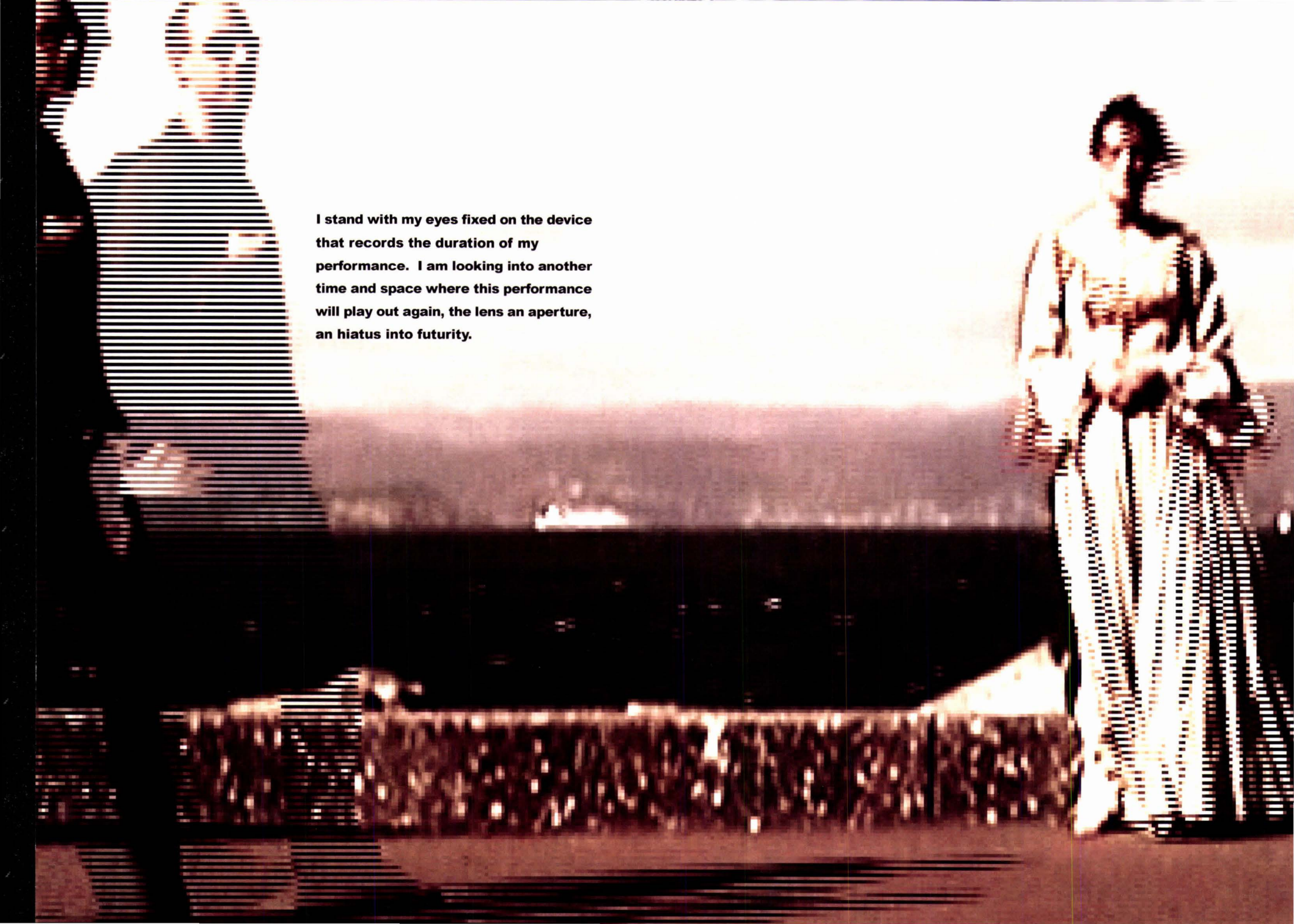
Vertigo poses a shift from observation to activation, from a static surface to a sensitised field. The performing body becomes the agent for focusing these new sensory relations with representation. The surface need no longer be a repository for architectural control, but a performative event space where inhabitation can be played out. This is a projection of inhabitation that transgresses conventional logic, disrupts prescriptive views, and allows unforeseen representational practices to emerge.

Pivoting on the verge of the collapsing stability of convention, representation falls into a new relation with the body. The static references of convention become disorientated when we rethink the ability of the body to interact and make assemblages, to enter into a relation with the surface through movement and time, collapsing the ready-made structure of representation.

Vertigo is a dizzying perceptive imbalance, whilst one does not literally fall, the potential to fall radically destabilises our conventional view of the world. This threat of movement is a virtual fall that shifts the body into a state of chaotic uncertainty, one where sensation is overwhelming. What is proposed is that representation can renew itself by shifting habitual perception into a new sensorial realm. This chapter provokes a virtual fall into vertiginous conditions where the sensate body can re-perceive the surface of representation.



PROJECT STANDSTILL

A woman in a long, patterned dress stands on a balcony, looking out over a city at sunset. The scene is bathed in warm, golden light. The woman is positioned on the right side of the frame, her hands clasped in front of her. The balcony railing is visible in the foreground, and the city lights are visible in the distance. The overall mood is contemplative and serene.

**I stand with my eyes fixed on the device
that records the duration of my
performance. I am looking into another
time and space where this performance
will play out again, the lens an aperture,
an hiatus into futurity.**

STANDSTILL

*In the body in repose, there are a thousand hidden directions,
an entire system of lines that incline it toward dance.*

(Jaques Rivière, cited in Lepecki, 2000, p.340)

In his essay 'Still: On the Vibratile Microscopy of Dance' dance dramaturge André Lepecki observes movement from its dialectic opposite, stillness. Lepecki considers stillness not as a motionless fixed state, but as a degree of movement. He maintains the 'still' body is in fact composed from a mass of infinitesimal movements that attempt to hold the body in a stable state, "Stillness is full of microscopic moves"(2000, p.344). This paradoxical notion posits stillness not as a tending toward fixity, but as a state where the body becomes exponentially aware of the micro-movements continuously vibrating throughout it. In becoming still, one's perception changes, the body becomes a lens, bringing into focus the previously imperceptible movements that create it. Philosopher José Gil upholds this position that the body is in a constant state of flux, but he notes for this constant modification to become perceptible we must enter a realm of 'microperceptions' as he explains "[f]rom the standpoint of the small perceptions, everything endures change – stillness becomes movement, and the stable unstable." (cited in Lepecki, 2000 p.348). From this point of view stillness might not be thought of as the opposite to movement, but as a degree of movement. Stillness is a speed.



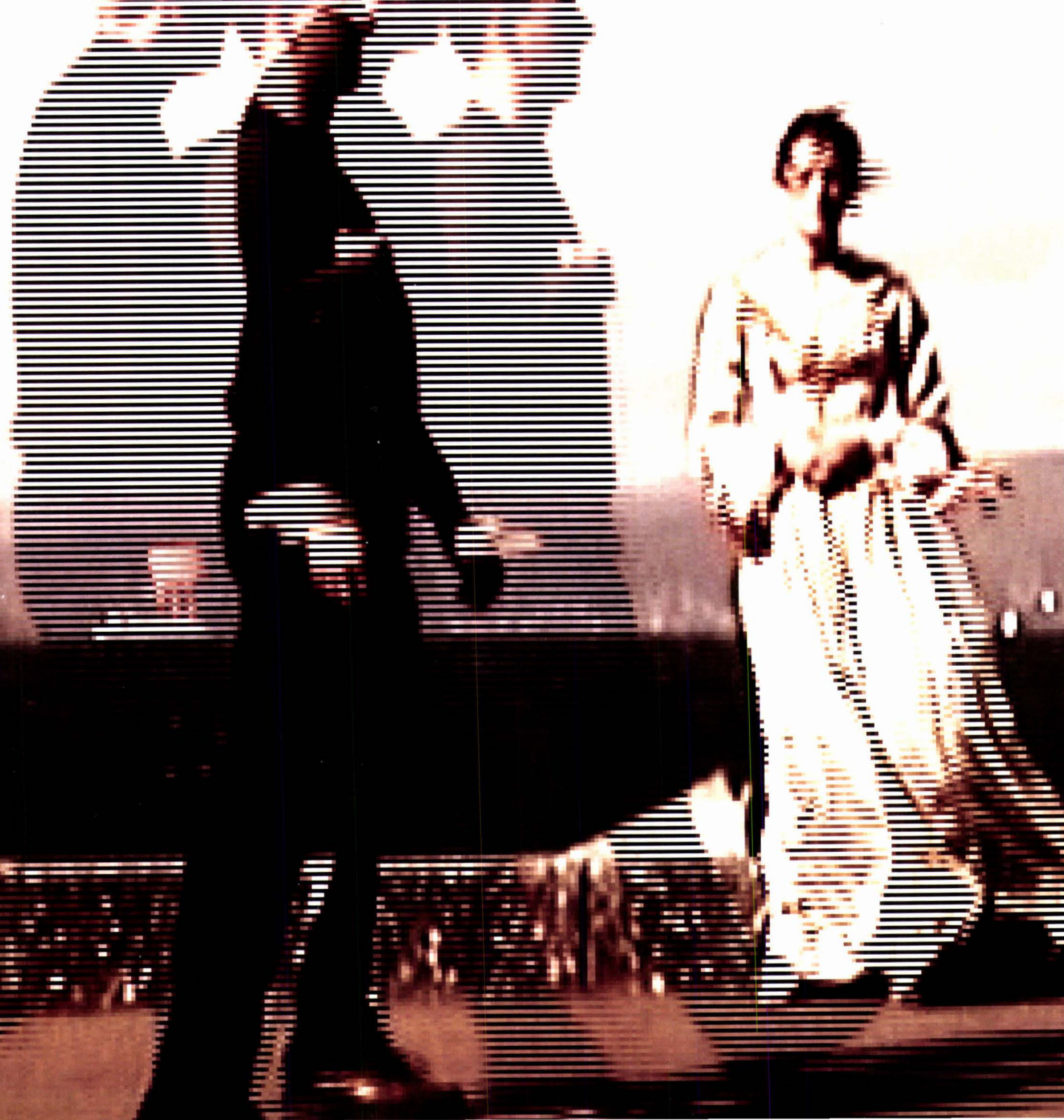
Stillness becomes a productive notion that intensifies the body's perception and renders micro-movements visible. *Becoming* still is a different way of inhabiting the world; it is an occupation of the world through time and movement, rather than fixity and location. It is a way of moving away from the fixation with defining space in terms of enclosure, and instead conceiving of space in terms of relativity. Relative space is not a permanently fixed entity, it is established in relation to movement and is hence, in constant transformation. This relative space is made manifest in the project *Standstill*.

Standstill engages the viewer and the viewed in a mutual immobilized gaze; they occupy the same stance viewing each other from a position of stillness. As the spectator's eye begins to take up the camera's view synchronization appears between the time of the figure in the image, and the real time of the observer; viewer and viewed coming to share a simultaneous time and speed through their gaze. In their mutual stillness they temporarily cross a divide, elapsing their dislocation they momentarily occupy a common ground.

The duration of my performance is collapsed, my surroundings picking up speed, the resulting time-lapse positions me in 'real-time' in relation to the stillness of the viewer, whilst the world around me moves at high speed. An asynchrony results, flickering through the image, blinks of pedestrians, pushchairs and cyclists moving at disturbing speeds places my onlooker and me in a statuesque relationship.

Here a relative, virtual space is opened up between the viewer and the viewed, in relation to their mutual occupation of a moment of stillness. This position of stillness becomes a mode by which the body can become dislocated or relocated to other places. The movement of the body has the ability to redefine relationships between space and time and therefore becomes a means to explore the shifting thresholds that create interiority.

I thought of my body in terms of fatigue and balance, constantly battling to maintain composure against the forces of movement acting on me: wind and gravity. I felt my body performing its function, perceiving its operations as sensation. I could think of my body differently, in terms of duration and movement, as an interval. I occupied a different speed, one not in respect to distance but to time. I was moving in other ways, at a different speed that posited me dis-located, my whereabouts unstable.



Representation becomes a construction site. Instead of mirroring understandings of space that are already known, it investigates the production of new spaces. In *Standstill* a third-space is created between the surface of representation and the space that the spectator occupies. This in-between space is produced in the relationship between two bodies, through the synchronisation of their time and movement. The surface of representation manifests a virtual space that both viewer and subject occupy. The viewer no longer dominates the field of representation, but rather occupies a mutual space through interaction.

My body becomes a tactic by which the conventional use of space can be undermined. I insert myself as a disruptive device simply by becoming still. Notions of place and location become disrupted. I am dis-placed in relation to the movement that surrounds me, instead becoming re-sited in an in-between space, relocated through the synching of the viewer with my stillness. The image acts, it posits a third, virtual space between the two dimensions of representation and the dimension of actual space that the viewer occupies, a virtual, event space created by a mutual inhabitation of stillness.





FALLING

FALLING

TWO | ACTION

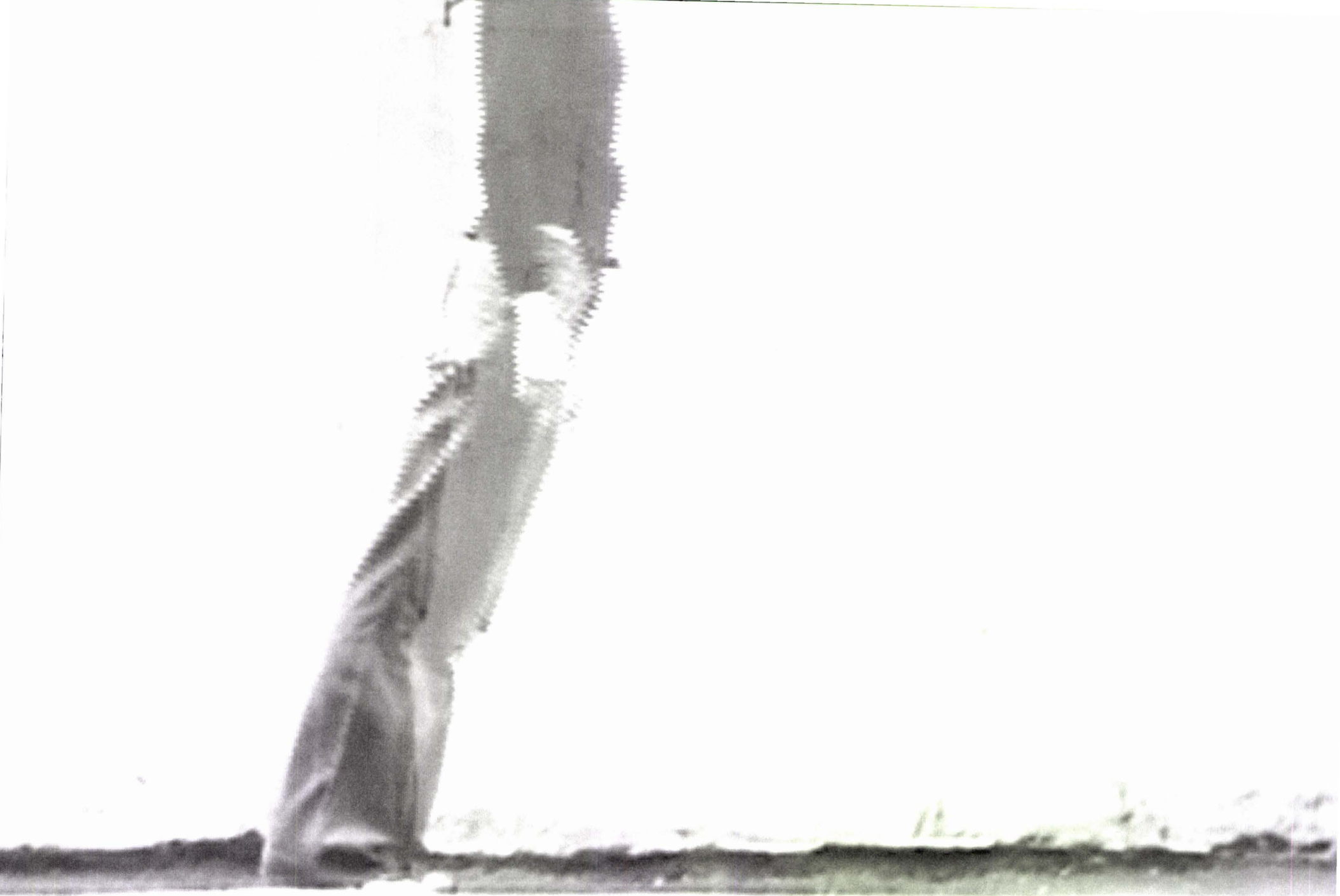
There are two still points in the physical life: the motionless body, in which the thousand adjustments for keeping it erect are invisible, and the horizontal, the last stillness.

(Doris Humphrey, 1959, p.106)

A fall might be considered an incident of chance, an event triggered by co-incidence. Or the fall might be a leap, a calculated jump into the void. Falling is always a twist in events, a literal turning point, whether through error, choice, or chance. The fall is a break or disruption, a schism in the expected; it throws the known and normal out of kilter. It is a disconnection from the circuits of everyday normality, but it is also a reconnection to potentiality.

The fall collapses our *already-made* understanding of the world; it throws the body into a momentary state of disorder, confusion and chaos. This chapter attempts to harness this uncertainty, this dis-order as a re-ordering device, a productive connection to a state of potentiality. *Falling* is a turning point in this thesis, in that it triggers a falling out with the authority of convention, and rather posits falling into a sensitised field of operations.

The first chapter, *Vertigo*, outlined conventional representation as a mode for constructing and maintaining a definition of interiority through enclosure. This definition is manufactured



through the implementation of static, coded response systems that still both time and movement, disengaging any ability to render the interior as a dynamic event of inhabitation.

Falling attempts to *de-code*, *dis-orientate* and *de-scribe* this conventional relationship with representation. It orientates the sensate body as the pivot on which to unbalance the static foundations of conventional architectural representation. This requires a shift from a coded vision that suppresses the body in favour of a disembodied eye, to an expression of the mobile, haptic body that operates in a sensitive field. *Falling* becomes a strategy to open representation up to both a sensitised perception, and to a zone of potential where representation can engage with the transformative forces of virtuality. Representation can then operate outside of the circumscribing lines of enclosure, un-casting the interior from any preconceived mould. This shifts the *already-made* language of representation in to a state of *being-made*, allowing representation to incorporate processes of inhabitation, to render the interior as a dynamic condition.

Falling produces two dis-orientating effects: firstly, if as Paul Virilio (1997) asserts, our perception of the world originates from the fall, from an imbalance in the body that produces movement, gravity becomes pivotal to spatial representation. And secondly, as Pia Ednie-Brown (architect, and practitioner of sensitive thought) suggests, that through falling the body suddenly becomes sensitive to previously latent forces acting on it, it comes to occupy what she terms a 'sensitised field' (1999). This is a charged state of awareness where the body is shocked out of habit, out of common-sense, and regains a newly energised understanding of its own sense-ability.

Ednie-Brown re-thinks the importance of sensation to spatial practice. Her work is a link between Brian Massumi's bodily theories and their manifestation in architectural practice. Her ideas become pivotal to this text, in the manifestation of a 'sensitised field' of interior



practice. Representation must dispel its disembodied look, and account for this sensitised understanding of space in order to express a bodily perception of the world through which inhabitation can be rendered.

The fall is a strategy by which to de-code representation, a proposal for what Massumi questions in *A Shock to Thought*, “[h]ow can the stratified system be deterritorialized - made to pass into an ‘intermediate state’ between its established contents and their ordered expressions so that it crosses back into a zone of interdeterminacy, re-tingeing with chance?” (2002b, p.xxvi). The coded operations of convention that order expression into routine responses, excludes any potential for new outcomes. In the fall there is no pre-established conclusion, only potentiality. The outcome of a fall is conditioned by virtuality, producing anything but a standardised result. Falling *dis-connects* from standard responses and *re-connects* to responses charged with potentiality. Representation becomes a sensitive field where previously unthought ways of inhabiting space can manifest.

To *de-scribe*, is to render space not through the containing lines of circumscription and through a proliferation of boundaries, but to act *out of line*, to represent the interior outside of the codes of enclosure. Through the strategies of *de-coding* and *dis-orientation*, the production of interior space can begin to be *de-scribed* in terms of movement and sensation. Re-orienting the datum of spatial representation to the body in fall recovers dimensions rendered absent in representation that pivots on the static body. *Falling* manifests a new sensitive order of spatial representation.



DIS-ORIENTATE

In *Open Sky*, Paul Virilio proposes that falling is at the origin of our perception of the world. A fall begins with the displacement of weight within the body; and with it the beginning of movement, and as Massumi (2002a) has illustrated, the requirements of vision. Falling is not a metaphor for vision it is its requirement. It is an imbalance in the weighty body that is at the origin of vision (Virilio in Louppe, 1994, p.37).

The trajectory of the moving body therefore discloses the vision of the world. It is not the distinction between subject and object that produces vision but the path of movement, or 'trajectory'(Virilio, 1997, p.24), between them. Vision then cannot be ordered by the static regime of perspective, but must account for the mobility of the body. Virilio sets up a nomadic conception of representational space by which the interior can be defined not by boundaries of enclosure, but by the body that traverses them. As Elizabeth Grosz notes "boundaries do not so much define the route of passage: it is movement that defines and constitutes boundaries" (2001, p.131). It is then the performative body that moves in space that can activate boundaries, bring them in to existence, or alternatively disperse them. By acting *out of line* the performative body can activate new boundaries or shift old ones.

The beginning of a move outside of ideas of enclosure, and into a nomadic understanding of interiority starts with the idea of a step, and this step begins in a fall. Falling might be considered as a highly ordered series of catches and falls by which the body moves in space, this is walking. The step begins by an imbalance in the body, causing the body to tilt and fall, but the catch of walking is the body's ability to capture itself falling, and to re-potentialise this energy into movement. If we consider walking in terms of falling, and we also consider that movement is the condition of vision (Massumi, 2002a), then

At first it might appear that I am falling amongst walkers, but my slow walk is just at a different speed, I am falling amongst fallers.



the objectivity of perspective that bases its stability on freezing movement is problematised. It is rather the movement of the body that is at the crux of perspective. Virilio proposes that it is trajectory of the body, the passage of its movement that reveals an objective vision of space. As he states, "the trajectice reveals the objective" (Virilio cited in Louppe, 1994, p.40). Instability is then the condition of vision. A spatial representation that can account for the interior, as a dynamic event of inhabitation, must be engendered in terms of movement rather than stability. The conventional perception of representation bound to stability must be re-orientated toward lability. It must be able to account for a ground that is constantly moving, for an idea of interior space that unfolds with the movement of the body.

DIS/RE-CONNECT

The fall as a dis/re-connection and as dis/re-ordering, is a potentialising event; a portal to a generative engagement with virtuality. The virtual is "the space of emergence of the new, the unthought, the unrealised" (Grosz, 2001, p.78). The fall disconnects representation as a pre-established site of knowledge where the interior is contained by enclosure and reconnects it to a virtual and continually changing concept of inhabitation. This is a representational logic in the making; it posits new functions of representation in re-thinking interior conditions.

This is a conception of the virtual not as a space other to the real; it is not a "self-sufficient realm" (Grosz, 2001, p.76), rather the virtual is implicit in the real. It is the potential for the real to transform itself; the virtual is the inherent ability of the real to change. This research is not concerned with a 'virtual reality' where the materiality of the body is surpassed in order to enter a technological space, it is engaged with harnessing the



transformative force of the virtual implicit in the real to expand our ideas of how the sensitive body inhabits space. Representation is engaged as a medium to investigate how the virtual can expand our understanding of inhabiting the real.

In this sense representation becomes virtual in that it opens a place where possible modes of inhabitation can be played out. It becomes a site of futurity for the interior. The virtual is the potential future of the real, a projection of the action of transformation. The virtual is always immanent, it holds the potential for all possible futures. *Falling* is a step into this one step ahead, it is a fall into futurity; one never knows how the fall is going to end. It is such open-endedness that this chapter attempts to manifest in representation. Convention attempts to suffocate change, it stifles a connection to futurity; it likes to trace and retrace steps taken in the past. Convention produces representation in the past tense; as repetition, re-production. The purpose of representation must shift from predefining a plan of space, to potentialising unrealised modes of inhabiting space, by continually [re]inhabiting, reinvesting and reinventing them with the virtual (Grosz, 2001, p.89). The function of representation's surface shifts from re-tracing and replicating conventions that maintain enclosure, to expressing a connection with the virtual; proliferating new possibilities for inhabitation.



DE-CODE

A crack has opened in habit, a 'zone of indeterminacy' is glimpsed in the hyphen between stimulus and response. Thought consists in widening that gap, filling it fuller and fuller with potential responses, to the point that, confronted with a particular stimulus, the body's reaction cannot be predicted. Thought-in-becoming is less a wilful act than an undoing: the nonaction of suspending established stimulus-response circuits to create a zone where chance and change may intervene.

(Massumi, 1999, p.99)

In *A Thousand Plateaus*, Deleuze and Guattari distinguish between two opposing and reciprocal processes that constitute the workings of assemblages¹. Firstly, the processes of stratification that code, territorialise, mark out, and define. The processes that constitute the codified language of convention that circumscribe space through enclosure. Secondly, the processes that undo and de-code these stratified constructions; these are procedures of deterritorialisation. John Johnston notes that this deterritorialisation occurs at "points of instability, where a functional equilibrium gives way to movements of change and becoming" (1999, p.28). The fall is such a moment of instability, where the transformational forces of chance and accident disturb the expected, established order. *Falling* is a strategy that undoes the coded space of convention, allowing transformation in the surface of representation, for it to become something else.

Falling can then be considered in relation to Deleuze and Guattari's concept of *becoming*. *Becoming* is a dynamic conception of the relation between things, it is the ability for two

¹ Deleuze and Guattari conceive of 'bodies' (in the broadest possible sense), not as organisms, as self contained, self-sufficient systems, but as assemblages, as interconnected, interrelated systems.

Slow Walk is a hesitation in the everyday activity of walking. It inserts a stutter in the continuity of our most habituated movement.



'bodies' to interact, make connections and be transformed by their interaction. As Deleuze and Guattari note "becoming is always in the middle; one can only get it by the middle"(1987, p.293), likewise, falling is always in-between, it exists between levels, between states and energies, it is passage from one to the other; falling is engendered by *becoming*.

In falling, the body falls out of its routine relationship with the world, transformed by its encounter with the unexpected, it falls into a new relationship with its own perceptive ability. This perilous moment has caused our perception of the world to become sensitive. As Ednie-Brown writes "[c]ommonsense falls apart as the senses fall together into a realm of sensation"(1999, p.10). This new sensitised body shifts outside of its normalised perception of the world and enters a chaotic field of sensations.

When we fall we no longer hold a mastery over space through reason and commonsense, but rather enter into a bodily understanding of space. Thrown from our habitual knowledge of the world; a new way of 'thinking' about space emerges, as Grosz suggests, "[t]hought starts in the middle, at the point of intersection of two series, events, or processes"(Grosz, 2001, p.69). In this moment of becoming, sensation as intellect is remembered, the body thinks. The fall is a bodily transition from coded sensibility, to un-coded, affective sensation, transforming our processes of understanding space. The fall is a transition to new sensitive thought, as Massumi asserts, "becoming is bodily thought"(1992, p.99). *Falling* is a passage of *becoming sensitive*. In falling the latent ability to conceive of the world through sensation surfaces, falling is the experience of *becoming sensitive*.

Falling produces two implications for representing the world, firstly a shift in perception from a visual order to a sensitised field, and secondly the introduction of potentiality or chance. Falling is a chance-inflicted event; the word 'accident' derives from Latin *accidere*,



to happen, and *cadere*, to fall. This potentiality inherent in the fall is a means through which change and *becoming* can operate “[*b*]ecoming involves incidence: the incidence of one series or body upon another and the co-incidence of chance”(Sinclair, 2001, p.13). Falling produces a break in accepted response mechanisms; it produces “a hesitation or pause within the expected; thought may actively function to passively interrupt habit and expectation by allowing something already there in the series, in the subject or object to become”(Grosz, 2001, p.70).

To embrace potentiality is the ability to let something fall, but to harness this potentiality is to catch again, let it fall, catch it, fall and catch, “continuity embraces discontinuity” (Massumi, 2002a, p.217), this is where a movement or becoming can be found. Massumi argues that rather than deconstructing the subject/object divide, we should inquire into modes of continuity and discontinuity of objective space and a space of *becoming*. Conventional representation can be thought of in terms of continuity, a mode of representation that attempts to maintain consistency in the assumption that this will uphold a certain objectivity. Subsequently discontinuity can be thought of as something that interrupts, departs or deterritorialises this apparent stability.

Massumi illustrates the interrelation of continuity and discontinuity as a productive relation through the act of ‘walking’. Walking is a reciprocal product of the two, walking is the “event of the caught fall”(2002a, p.218). It can then be thought of as controlled falling. It harnesses the potentiality of the fall into the continuity of movement. The problem with convention is that it tries to maintain continuity without renewing itself through discontinuity. It tries to remain objective, and in doing so eliminates the potential for any *becoming*. The double movement of falling and catching, of harnessing the productive potentiality of discontinuity into continuity allows for the surfacing of the potentiality for change. Representation must reside itself in this double movement, repotentialising,



TRAVEL MILE

There is a stammer in my step, a pause when I regain balance, stop. This pause puts me out of time, but also out of place. This hesitation in the deeply engrained spatial practice of walking is a stutter in accepted codes of conduct, a stammer in the language of place, as Michel de Certeau puts forward, "space is a practised place" (1984, p.117).

capturing this, and then repotentialising again, in a rhythmic *becoming*.

Through the fall we have entered the field of sensation. Erwin Straus identifies the three basic elements of sense experience as "(1) a primary generative chaos, in which world and self are indistinguishable; (2) a systolic contraction whereby object and subject begin to take form; and (3) a diastolic expansion whereby surrounding world and self communicate and intermingle..."(cited in Bogue, 2002, p.140). According to Straus's account, the definition of form is produced through rhythms of contraction and expansion registered in the body as sensation. The body registers matter not as form, but as rhythm.

Massumi suggests that this rhythm is made manifest in sensation, he considers sensation as "matter in analog mode"(2002a, p.135). The analogue, he notes, is an impulse or rhythm that has the ability to cross between mediums "Like electricity into sound waves. Or heat into pain. Or light waves into vision. Or vision into imagination... *Or outside coming in*"(2002a, p.135). The body can then be considered the transducer of rhythm. A transducer converts; it transforms energy from one state to the other. The body transduces the world as a field of rhythm and intensities, sensation being the mode through which these can be registered.

In sensation the world is not defined by casting matter in to predetermined forms, into static and stable objects, rather matter becomes defined as a resonance in the field of rhythm. Henri Maldiney, employing Straus's understanding of sensation, maintains that form is not a 'predetermined shape' but a 'formative activity'(cited in Bogue, 2002, p.141), produced in sensation. If we conceive matter in un-coded terms (as an analogue language) via sensation, the binary conception of matter/form is shifted to a matter/rhythm relation that is sensed and sensitive.



The discontinuity is not only in my movement, but I become a discontinuity in the greater field of movement that surrounds me. It is not so much my misstepping, but the relay of hesitation that begins oscillating around me. Hesitation causing hesitation. A rumour of pauses start proliferating. Discontinuity is a mirror to habit.

Thinking of matter in an *analogue mode* is conceiving of matter in terms of sensation, registering matter as a rhythm, transduced by the body as sensation.

Conventional representation is based on a relationship where matter is relegated to preconceived form. It produces a similarity of form by casting matter into a set of predetermined responses, matter is continually relegated to preconceived forms, as a procedure of moulding. Deleuze presents an alternative to this in his concept of *modulation*. Modulation is a process in opposition to the matter/form relationship. To mould is to cast, to modulate is "a constant process of casting and uncasting" (Bogue, 2003, p.134). As Gilbert Simondon states, modulation is a "continuous, temporal mold" (cited in Bogue, 2002, p.134). Representation must shift from implementing processes that mould coded response, to processes that modulate response, that are themselves changed by the interaction. The interior can escape the pre-casting of its form in terms of enclosure, by engaging with processes of modulation that are themselves constantly transforming, that incorporate within them the capacity for *becoming*.

To implement a process of analogical modulation, where form is conceived in an un-coded manner, transduced by the body as sensation, is to open the door for virtual forces and potential to enter. To engage virtuality in the processes of formation is to employ Ednie-Brown's proposal for a *materiality of affect*. "Rather than form being enmeshed with humanist models of perception, form is gathered through the engagement of potentiality" (Ednie-Brown, 1999, p.11). By envisioning the world through sensation, the interior no longer occupies the binary position of inside. Rather it is a phenomenon that is sensed by the body, manufactured by the 'formative activity' of inhabitation.



DE-SCRIBE

Through the dis-orientation of the conventional view, falling enables us to shift our perception from one that is constructed by oppositions, that posits the interior in the static position of inside, to a trajectory where the unfolding nature of inhabitation can be rendered. *Falling* has been shown to be both at the origin of vision, and at the origin of a step out of vision, a productive leap into the uncertainty of a new bodily knowledge

Through the fall spatial expression has been dis-connected from conventional response circuits and re-connected to potentiality and virtuality. This step opens the door for *becomings*, for the interior to *become bodily*.

Falling has produced a break in the petrified systems of representation, un-casting the interior from a preset territory and rather postulating it as a potential act of inhabitation. Instead of retracing lines of enclosure handed down through convention, delineating the interior as a territory inside of architecture, the interior has been explored as a bodily condition played out in a field of sensation. The interior is not delimited; its extent is coupled to the possible modes of corporeality.

Falling is a strategy for allowing the reconfiguration of the interior. The challenge is to catch this fall, to potentialise a connection to virtuality in the processes of design and representation.

SHOCK

SHOCK

THREE | RE-ACTION

The appearance of each of these figures, as it rises from behind the barrier of the missed encounter, out of the field of the unconscious and into that of perception, will strike the subject with surprise, will seem to him the result of chance.

(Rosalind Krauss, 1994, p.76)

When we trip, fall accidentally; we become affected by forces that we had otherwise relegated to an unconscious realm. Renewed through the event, these forces hit us with an element of surprise, something new begins swelling in the body, a kind of *bodily thought*, a registration of the virtual forces acting on the body: *Shock*.

Falling was explored as a mode through which conventional habits of thought can be bypassed, the action of *Surfacing* that follows this chapter is the manifestation of this sensitised understanding in the surface of representation. *Shock* is a hinge between *Falling* and *Surfacing*. *Shock* is the awareness that dawns on the body, the materialisation of new bodily thought, generated through the fall that can then be manifested in the surfacing of a new order of representation. *Shock* as a re-action becomes an agent for change. This chapter explores how to re-think the interior through bodily thought.



It introduces the idea of the 'outside', not as an enclosing space that binds the interior, but, as the site where *becoming* and new thought are housed. The outside is the space of virtuality. It is through engagements with this 'outside' that the shock of new thought arrives in the body. The body is then proposed as the vehicle through which engagements with the virtual take place, and it is in sensation that they become visible. An encounter with the outside can transform our ideas of how the body inhabits space, and therefore our conception of the interior. It is in shock that an expression of the virtual is actualised.

THE OUTSIDE

In *Difference and Repetition*, Deleuze asserts that thought begins with an external violence, a shock from the outside. This outside might be considered as a disciplinary outside, knowledge that does not belong to the established set of ideas that produce disciplines. Equally this outside might be considered in its physical sense as being the outside of the body, forces and events that influence or upset its routine inhabitation of the world.

This is the space where the interior can be explored aside from the established architectural authority, outside of ideas of enclosure, and outside the Cartesian understanding of thought. Here thought is not relegated to the mind but to the body, displacing the mind/body split. It follows the common thread that connects Grosz's theories, that we don't *have* bodies we *are* bodies (Grosz, 2001).

The outside is an unbalancing force that jolts thinking out of habit, freeing it from already known boundaries. Deleuze notes that this fundamental shock is first and foremost, sensed, in fact he states it "can only be sensed" (Deleuze cited in Bogue, 2003, p.178). This 'shock to thought' (Massumi, 2002b), is felt through sensation, it is a type of bodily



thought, as Bogue goes on to iterate, “[a]ll thought, then, begins in sense experience, in the becoming-other of the senses” (Bogue, 2003, p.178). New thought consequently begins in a chaotic exchange that destabilizes commonsense, falling instead into Ednie-Brown’s ‘sensitised field’. Thus, it is in and through the body that the shock of new thought appears.

The outside is a philosophical space that allows the becoming-other of the interior. Architecture denies an exteriority to the interior but an acknowledgement of its own exteriority turns the inside-out.

Deleuze and Guattari philosophise that for thought to grow, to become, to metamorphose and change it must interact with the forces of chaos that threaten to topple its boundaries. To engage with new bodily ideas of interiority we must escape disciplinary frameworks and take a step outside the ‘doxa’, outside the “already thought and perceived” (Bogue, 2003, p. 175). Through the incidence or coincidence of the fall a new sensitive spatial thought shocks the body into inhabiting the world otherwise. To engage the interior in this step *out of line* problematises its containment as an identity, its relation to architecture, and to any definition by enclosure. “To take this step outside the habits of thought is to immediately encounter a more messy measurement of the world” (Chambers, 2001, p.51). It becomes the messy materiality of the un-containable body (which architecture disregards) that manifests interior conditions.

The chapter introduces alternative means by which shock can be manifested into new expression. It examines the body’s mechanisms for relaying this, the potential for actualising the virtuality of the outside through bodily thought.



A SHOCK FROM THE OUTSIDE

In *Architecture from the Outside*, Grosz regards the outside not as a space that binds an interior by enclosing it, but as “a *virtual* condition of the inside”(Grosz, 2001, p.66). The outside is the ability for the interior to invent and redefine itself, it is a space of transformation, the capacity to change. Grosz thinks of the outside as the place where the inside can renew itself, the site of all possibility for the inside. This outside is thus a formative space, a space of generation and innovation. This way of thinking about ideas of inside and outside provokes implications for how we conceptualise the relationships between interior and architecture, and the interior and other outsides. If we consider the interior as a product of the body (and not as a subset of architecture) it cannot be encased in concepts of enclosure. The interior is rather bound to the way the body inhabits the outside world, and it is through processes of inhabitation, by which the outside becomes an interior. Thus it is through the body that connections with the outside, with virtuality, can manifest.

Grosz (2001) argues that through an engagement with the virtual, the actuality of the real can be reinvigorated. Engaging with processes that attempt to reach out to this outside, that will bring the shock of new thought to interiority. As Grosz writes, “[t]hought results from the provocation of an encounter. Thought is what confronts us from the outside, unexpectedly ... from outside the subjectivities we already are, from outside the material reality we already know”(Grosz, 2001, p.61). The outside is the dynamic exteriority that contains within it the virtual possibilities and futurity for what interiority can become.



THE IN-BETWEEN

The conventional idea of the outside is always reliant on the inside, but as Grosz posits “to be outside something is always to be inside something else” (2001, p. xv). Thus it is then not so much a question of in or out, but of in-between.

The space in-between is a space of relations, of interactions, connections and assemblages. The space in-between is the common outside of two systems or bodies, a virtual space of encounter, where two series collide, interact and produce a transformational shock that changes each from their interaction. This in-between is the space where *becoming* is manufactured. Grosz’s conception of virtuality is that of a transformative force that makes connections and alignments, but also disruptions and corruptions to produce becomings of all types.

Grosz suggests that “instead of conceiving of relations between fixed identities, between entities or things that are only externally bound, the in-between is the only space of movement, of development or becoming: the in-between defines the space of a certain virtuality, a potential that always threatens to disrupt the operations of the identities that constitute it” (2001, p.92-93). The in-between is the place where things meet in dynamic relation. Its ability to transform what constitutes it makes it the space of virtuality.

Thinking of such an in-between space problematizes the nature of enclosure. Enclosure is produced through distinction, the drawing of a line that segregates in from out, dividing and producing a dualistic space. The concept of the in-between suggests that boundaries are not produced via a singular defining act but emerge through a series of encounters and crossings. The in-between reconceptualizes the nature of the boundary as a frontier, a product of the shifting relations produced through movement. The boundary as virtual;



is potential for constant change.

It is not the bounding line of enclosure, but the actions and movements of the body that constitute interior space through inhabitation. The interior is therefore never a fixed entity, but a process of actualisation produced by the active body.

This in-between, outside, virtuality that produces a potentiality to de-form and re-form holds within it futurity, a state of about to happen. It is not one future that can be applied here, but a multitude of forking, bifurcating futures. If it is through the body that the shock of the virtual can be registered, and it is also the body that unfolds conditions of interiority through inhabitation, then it is the body that can actualise the virtual possibilities for inhabitation. The possible actions of the body, its possible modes of inhabiting space, multiply possible conceptions of interiority. This offers an alternative means for conceiving, perceiving and representing the interior, where an open-endedness is always necessary.

*AFTER-SHOCK: SENSING THE VIRTUAL*¹

The implications of engaging with the virtual outside of the conventional conception of the interior, is to invite a transformational shock to short-circuit pre-established response systems. Massumi (2002b) points out that it is the manner with which these shocks, or surprises are processed, that can enable the harnessing of, or dis-engagement with, the potential they carry for *becoming*. It is thus a method of processing shock that enables

¹ From Brian Massumi (1998), 'Sensing the virtual, building the insensible'.

its full transformational force to open up a space for new thought. Conventional thought sets up systems for the event of surprise; they convert shock into already known systems, into known habits, thereby muting its ability to import change. Massumi puts forward an alternative whereby the process itself could be transformed in relation to the incoming shock, readjust itself around it, “possibilizing the surplus of potentiality”(Massumi, 2002a, p.243) harnessing the virtual encounter and actualising it as a new process. An event which produces some thing that is outside of recognizable thought, that manufactures new thought, can be processed in two ways. One via procedures which attempt to re-habituate the shocking, endeavour to make it conform to already known, or alternatively processes that enable the translation of new awareness to manifest.

Massumi notes that “[a]s a body matures, it develops a repertory of stimulus-response circuits. The regularity of the normalized situations within which the body is placed is inscribed in it in the form of automatic reactions”(1992, p.99). Whilst the disruption of these systems produces shock, it is this shock factor that enables old systems to be renewed. The shock will inevitably be reabsorbed into habit, as the processes that re-habituate the shocking, to turn it into knowable useable data. We must then occupy an edge where shock is continually assaulting and metamorphosing this chain of habituation to encounter new understandings of space.

Deleuze and Guattari suggest that “there exist *intermediate states* between content and expression, expression and content ... through which a stratified system passes”(cited in Massumi, 2002b, p.xx). Here, expression is in *transport*, in a dynamic state of indeterminacy and virtuality. Shock is expression in transport, it is the in-between of expression and content. It is in this state that this incoming shock can be diverted along two paths of expression by the body, one into responses of *habit* “[h]abit is the body’s defence against shocks of expression. It ‘recognizes’ every arriving perception it can as



being 'like' an impulse the body has already integrated as a functional life content" (Massumi, 2002b, p.xxxi). The other is a form of *atypical* expression. "The atypical expression puts the screws on the system of language in a way that forces its actual operation to overlap with its zone of potential" (Massumi, 2002b, p.xxiii). For atypical expression to actualise its potential it cannot be allowed to fall back into expressions of habit; to be conventionalised "There is no *tabula rasa* of expression ... In order to potentialize a new type, the atypical expression must evade these already established articulations. It must extract itself from captures ready and waiting, falling for an instant through the propositional mesh" (Massumi, 2002b, p.xxix). The first channel assimilates the shock into resemblance, into habit, a method that Deleuze and Guattari (1987) call *tracing*. Here the reaction is kept in a closed circuit, tracing over and over the same stimulus-response systems to maintain its integrity.

In opposition to this Deleuze and Guattari posit another path by which expression can manifest, one that interacts with the virtuality of the outside, allowing the potential of the outside to assault the nature of the inside. The first channel is the translation of resemblance, the other the harnessing of potentiality.

The conventional relation between stimulus and response that selects a predetermined outcome can be considered a form of *tracing*. Tracing is the overlapping of the product on the process so that the process predetermines the outcome. Massumi (2002b) states that through this predetermining of form, any potentiality for other outcomes to emerge has been systematically stopped. This tracing can be literally aligned with the procedures of conventional representation, where fixed response systems determine the mode through which space can be represented. Tracing produces a world of copies, where form is predetermined. Inhabitation as an unfolding event, produced via the performing body, manifests interior conditions as a product of interactions, cannot be traced by predetermined



forms. Thus an alternative method for the inscription of these processes must be found that incorporates the ability to change and render the interior as a product of potentiality.

Deleuze and Guattari propose instead a strategy of mapping, stating “we will ask what it functions with, in connection with what other things ...”(cited in Grosz, 1994, p.121). What they map is the relation of things, of connections and modifications “the map has to do with performance, whereas the tracing always involves an alleged “competence” (Grosz, 1994, p.121). Deleuze and Guattari are interested in the actions that take place between things, the in-between is a site where virtuality can enter the process and proliferate outcomes. They are not interested in the ‘competence’ of the outcome (as product) rather in the potential this outcome might bring (as process). Mapping becomes a strategy by which the interior can begin to represent the dynamic process of inhabitation that produces a proliferation of outcomes of what interiority might look, and function like, opening up a virtuality for the interior. Engaging with Deleuze and Guattari’s concepts provides a means by which inhabitation can be rendered through virtual processes of mapping, without conforming to the traces of enclosure handed down through convention.

For such an atypical expression to actualise, Massumi stresses that it must be made manifest in the body, “[I]f expression’s charge of potential were not incarnated in an individual body capable of renewing it, it would cease to be expressed” (Massumi, 2002b, p.xxix). The body becomes a site where atypical expression can become felt and expressed; the body can actualise impulses of potential by acting as a transducer. Rather than mastering expression, ordering it into resemblance through already-made stimulus/response circuits by which virtual potentiality is lost, the body is able to harness this potentiality, relaying the expressive event as an impulse of sensation. As Massumi reiterates Deleuze “a body does not choose to think, and the supreme operation of thought does not consist of making a choice ... The highest operation of thought is not to choose, but to harbour



and convey that felt force, repotentialized”(Massumi, 2002b, p.xxxi).

It is in the sensation of shock that the potentiality for a new bodily understanding of virtuality can be *felt*, repotentialised and expressed. It is through harnessing this transformational shock into the processes of spatial representation that new sensitive response systems can be manufactured, literally shocking spatial thought out of habit. This offers an alternative philosophical and perceptual approach so that the interior can be re-conceived, re-presented and re-inhabited in ways which challenge the fixity, stability and prescribed actions of architecture.

AFTER-IMAGE: RENDERING THE INSENSIBLE

Mapping becomes a strategy by which we can represent interiority as an assemblage of connections performed by the body. The interior is no longer traced into preconceived form, but is mapped through the performance of inhabitation. The interior becomes a virtual condition of the active body that is mapped out through inhabitation, this is the interior as a yet-to-be-performed choreography.

The performative body becomes a means by which to act outside ideas of tracing, a vehicle for producing shock in the habituated routine inhabitation of space. It is a tool for producing alignments with the virtual by inducing shock. A series of performative investigations have explored this shock tactic by inserting an atypical body in the midst of routine rituals of the everyday, momentarily shocking these systems out of habit.

The body then has both the ability to perform shock, to disrupt normal response, to infect and connect it to a virtuality of possible responses, and to register this transformative

encounter with the virtual. Sensation is the means for transducing an un-coded bodily thought, unbound from frameworks of conventional knowledge. The body is the site where the shock of a new bodily thought can be both registered and acted upon. This shock to spatial thought can infect ideas of interiority with the potential to change. It is through the performance of the body, in both action and sensation that a sensitive conception of interiority can manifest and be mapped.

SURFACING

FOUR | ACTION

The surface, as philosopher Avrum Stroll (1988) has theorised, is a problematised concept. The deeper that one delves into the physical nature of what a surface is, the more complicated its common use, to describe the limit or boundary of things, becomes. When Stroll discusses the microscopy of just how to define the surface, he is confronted, paradoxically, by the concept of depth. The closer Stroll comes to scrutinising its properties, the more uneasily the surface sits with its 'commonsense' meaning. The nature of the surface might then be considered relative to our perception of it. This chapter is concerned with bypassing our 'commonsense' vision of the surface as boundary, in order to explore a 'bodily-sense' by which the surface comes to operate as a field of sensitivity.

The chapter re-thinks the surface as a relative condition of perception. It explores a shift in perception by which the calm flatness of the surface is disturbed. It examines how, through sensation, the surface can expand its ability to operate on the body in the spatial realm. This discussion returns to Grosz's conception of the active volatility contained within the 'body' of a 'text', and as such a site of action, provocation and lability the surface can be considered as "becoming a form of action" (Grosz, 1995, p.126). This section suggests that through sensation the surface becomes active. To reiterate Grosz, it does things, has effects, performs actions, creates connections, brings about new alignments. It is an event (Grosz, 1995, p.126).

This last chapter is a provocative encounter with the surface. By taking an awry look at surface, by considering it a generator of sensation, the properties of the surface shift. *Surfacing* might suggest that the surface is thick, that things can move through it, be 'in' it. It also suggests that the surface is a place where things appear, can be brought to light. *Surfacing* makes things apparent, it is an action that divulges hidden things.

This final act(ion), *Surfacing*, looks at the nature of the surface of representation in a different light, not as a static object but as a thick space of sensation and encounter. It produces a shift in the function and meaning of surface. It posits that the surface can be a site where sensation is actively produced. The surface then is not merely a receptacle for projection, but rather has the ability to project out, to inhabit the bodily field of sensation. It is not that the surface is literally deep, but that it can be extended spatially by engaging the body in sensation. The surface then functions in a sensitive zone where it can emanate spatial and experiential qualities, a move from resemblance to experience. The surface that incorporates the ability to act on the body through sensation has the ability to function in an awry way in space.

A shift in the perception of the surface discloses its ability to act, to operate on the body, to have effects in both space and time. By engaging an awry position, the suspended view of architectural convention that displaces the sensitivity of the body can be undermined. This allows for another perception of the surface to emerge, where sensation becomes the vehicle by which the surface can verge on a spatial experience. The purpose or function of the surface now expands from relaying space through sign and symbol to engaging the body in a sensitive interchange.

It is through the surface operating in this sensitised field that connections with the virtual are made possible. The images presented in this thesis do not attempt to simulate the

three-dimensional. Rather, they are devices that can precipitate the actualisation of the virtual. Through sensation the surface can operate outside itself, it is not a fixed entity that only transcribes or records, it produces, and what it produces is an open-ended experience in relation to the engagement of the viewer. The surface can then engage the actuality of body, space and time in an attempt to explore the virtuality implicit in the real.

*SENSING THE VIRTUAL*¹

Deleuze and Guattari (1994) propose that the virtual is immanent within the actual, and that it can be approached through sensation. They consider that there are two possibilities for the surface to become a site for the materialisation of sensation; either “the sensation realizes itself in the material”...or “it is instead the material that passes into sensation”(cited in Bogue, 2003, p.169). In both cases matter becomes *expressive*. There are then two ways in which sensation can be realised in representation; the first is to project sensation into the surface, the other being when the surface itself becomes projective, when the surface emits sensation back to the body. The function of a sensitive representation is not to render resemblance, but to express experience through sensation. It is through sensation that a virtual experience of interiority can be expressed.

Deleuze illustrates the rising up of sensation in the surface of painter Francis Bacon’s work. Deleuze discusses Bacon’s painting as a mode that “quits the domain of representation in order to become ‘experience’”(cited in Patton, 1996, p.49). Bacon’s work does not conform to facsimile or imitation, it does not communicate through symbol. It manifests

¹ From Brian Massumi (1998), ‘Sensing the virtual, building the insensible’.



experience through affect. Bacon circumvents traditional practices of painting, and rather attempts to connect directly to the body through a de-coded analogue language of sensation. In this way Bacon's work aspires to inform a bodily thought.

Bacon's art assaults the body through sensation. His paintings dis-order normal response circuits, they do not communicate to commonsense, one cannot read them conventionally; his work is to be sensed. His surfaces produce shocks, unrecognisable incoming forces that the body cannot readily decipher or assimilate. The surface transmits a chaotic onslaught of bodily thought. Broken as a static instrument of order and classification, the surface becomes a site where "connections, shocks, encounters, concurrences, and motions" (Bogue, 2003, p.268) attack and dis-orientate common knowledge, sending sensibility into malfunction.

Deleuze suggests that through this malfunctioning in the system of normality something else surfaces, it "...is like the emergence of another world. For these marks or brush strokes are irrational, involuntary, accidental, free and random. They are non-representative, non-illustrative, and non-narrative. No longer are they significative or signifying: they are asignifying features. They are the features of sensation, but of confused sensations" (Deleuze, 1993, p.193). The function of Bacon's work is not to represent but to confuse, to dis-order normality and connect perception to the virtual. Here perception is not a disciplined response but a passage to perceiving virtual possibility; the canvas shocks the body with the virtual. And as Deleuze states, it is sensation that registers "this passage of the virtual into the actual as chaos, as a jolt of disequilibrium" (cited in Bogue, 2003, p.178). Bacon engages the shock of the virtual to create something new in the canvas, the shock of bodily thought.

Bacon engages with the virtual in two ways, as a means for potentialising new modes of perception, and in the development of the canvas. Deleuze describes the construction of Bacon's images: "the development of the image in other words, does not proceed by resemblance from one representation to another, rather, an accident discloses the path of a self-forming activity"(Bogue, 2003, p.123). Bacon does not instigate a plan, he incorporates the unplanned. He seeks outcomes that are sensitive to virtuality, that account for the accidental. The painting's development is sensitive to change. Bacon's work is a surface where the potential for an accidental 'fall' and the 'shock' of bodily thought are manifested.

IMAGING THE INSENSIBLE

In *Deleuze and Cinema*, Barbara Kennedy introduces Deleuzian concepts as a means of theorising cinema that moves away from discussions of subjectivity and meaning, to a discourse that investigates how cinema might work as a tool to affect the body. This shift from considering the medium not in terms of what it means, but how it works, is a product of thinking about cinema in terms of mapping. Cinema then does not relay meaning to the mind, but makes connections with the whole sensorial body. Kennedy positions an evolution from cinema as signification and representation, instead considering cinema as affective matter, connecting with the body through sensation. Kennedy proposes that cinema could act as a medium "where affect operates beyond subjectivity within the materiality of the film itself, through an immanence of movement, duration, force, and intensity, not through a semiotic regime of signification and representation but in sensation"(Kennedy, 2000, p.101).



Cinema becomes an immersive environment. Rather than operating on a screen or projecting on a surface, it functions in the sensitive field of perception. Film considered in these terms "... does not record images or convey representation. It acts, it performs as a 'body' with other bodies, in a constituted body, a molecular body, through the affective"(Kennedy, 2000, p.102). It no longer documents, it produces, and what it produces is an analogical language of light, sound, movement, time and affect that interact with the body to generate sensation. Film becomes a series of moving, electric impulses, transduced by the body. It is no longer a matter-form relation that produces cinema as representation, but a matter-force relation that produces a cinema of sensation. The medium is not a relay of resemblance documenting and recording, it is instead an expressive event. Film can then produce 'shivers' in Bergson's 'immense body' of experience. It is a rhythm of affect that vibrates in the field of sensation, talking directly to the sensitive intellect.

ACTING ON THE SURFACE: SENSING TEMPORALITY

Engaging sensation to convey experience in lieu of resemblance produces two reciprocal outcomes. In one, the surface comes to 'occupy' a sensitive field, the image leaking into a spatial dimension through sensation. The other is the immersion of the 'viewer' in a field of affect. There is a bleeding that occurs between image and body; it is in sensation that they meet.

The discussion now shifts to attend to the experimental bodily representation this thesis has undertaken. It explores how, by surfacing sensation in representation, a third space is opened up, immersing the 'viewer' in an image event, the image extending into spatiality. This in-between of image and space is a field of actions and re-action, of perception and



sensation. It is the zone where the surface can function virtually from without as much as within.

These mutual movements of surfacing and immersion create a blur between viewer and image. They open up a sensorial thickness between surface and body, between virtual and actual, between the two-dimensional and the spatial. This in-between is a virtual connection that is couched in the real space and time of the 'observer' by expanding the ability of the surface to affect the 'viewer', or perhaps 'sensor'. The surface, whilst not necessarily thick, moving, or temporal in actuality, becomes virtually thick, moving and temporal. By treating the surface as an action, not as an object, it has the ability to operate, to do things, in real space and time. It is in this sense that the surface has a dynamic virtuality that can be actualised in the body of the 'observer' as sensation.

This sensorial in-between is where my own practice surfaces to meet the theory hitherto established. This third space has been explored through two mediums, the still and the moving image, through the 'still' pages of this text and the moving material of video.

These experimental projects have undertaken to problematise conventional readings and definitions of both the still and moving image, to invent in them new functions for communicating spatially. Temporality becomes a tool by which the normal functions of these mediums are shifted. The relationship between what is still and what is moving becomes blurred. One might consider that these two mediums are both moving, just at different speeds.

This blurring between mediums, between speeds, has been played out on the surface, but also, and more importantly, in the direction of space. They attempt to engage the reader/viewer in alternative modes of interacting with representation. The way these



explorations operate is difficult to pin down, because they are in-between or attempting to act in the in-between. What one should look for, or rather feel for, is their ability to engage in something unthought, in a bodily reaction.

This mode of representation requires one to suspend normal response mechanisms, and for a moment invest and invent something new in the image. This is neither a tactic of dissolution, nor a whimsy to delude the 'viewer' of objectivity. It is the becoming open to change, a stepping into the fertile grounds of virtuality where the shock of new thought can grow. Falling out of the traditional mesh of convention these excursions unhouse the representation of the interior as a static object and embody it rather as a dynamic subject. The following is a discussion of the bodily practice that this thesis has undertaken.

This document in all its forms – text, image, and video exploration – is an attempt at constructing this third space. Its project is to create a space for the expression of spatial experience, where virtual possibilities for inhabitation can be played out. The aim of this thesis is to build the in-between; it is interested in constructing intervals, working in the margins, creating a third space between representation and interiority, something that oscillates between reading and viewing, image and text, surface and spatiality: a transition space.

MOVING IMAGE: VERGING ON SPACE

This thesis has utilised the medium of video as a tool for exploring the expression of spatial experience. This section explores how the video as moving, temporal image can engage the body in a spatial experience. It goes on to illustrate that this movement is not contained to the cinematic, but is housed in temporality. The still image, whilst itself



static, operates in a temporal context, in time with the reader/viewer. Firstly, the way in which a spatial expression has been played out through the cinematic image will be discussed.

The digital medium of video has been explored as an analogue language, taking up Kennedy's proposal for a cinema of experience. It has attempted to harness the vehicle of video to transmit affect to the body, to employ the fundamental materiality of video, time, to operate on the body in space. By utilising the inherent qualities of time and temporality, the moving image has been engaged as a medium that can verge on a spatial experience, one that is couched in the real time/space of the 'viewer'. This was manifested in the project *Standstill* where an interval of stillness is shared by both the body in the image, and the body of the viewer. In this instance of synchronisation an interval is created, an event of stillness collapsing the space of differentiation between the past event of performance and the present event of its retelling. This interval connects times, past and present, but also spaces. This duration of stillness is an interval, a transition space. Rather than using video to relay movement, it has instead produced a mutual moment of stillness, to transverse a virtual transition space.

In this temporal interval video can act, as Kennedy proposed, as a performative 'body', transmitting affective matter to the body as sensation. In *Standstill* it is not only the body in the image that is at a standstill, but also the body of the viewer engaging with the projection. Temporality becomes a bridge creating an in-between schism where image and space rub up against each other. Time is a third juncture between image and space.

Considering the temporality of the video, rather than its ability to frame space, is a procedure of focusing. Whilst the image remains within a frame and is produced by a framing device, by using the qualities of temporality a shift is made from the framing of



a space to the focusing of time. This focusing occurs not via a lens but through the expansion and contraction of time.

Speed has been used as a lens to shift perception; frantic acceleration, contorting slowness and the micro-movements of stillness have created both schisms and connections in the perception of the 'viewer', the image coming to affect the body through distorting perception. Video is a mode by which the image is un-framed by focusing its ability to communicate through temporality. This is a use of the camera to not only record but to map, to create connections, to perform actions on the body. It is an implement to act on the body through time and sensation.

The moving-image has opened up intervals where a virtual crossover between image and space can occur. This takes place in the actual body of the 'viewer' so as to actualise virtual ways the image can operate in real space. But this passage to virtuality does not only exist in the mobility of the temporal image, it also vibrates from within the still.

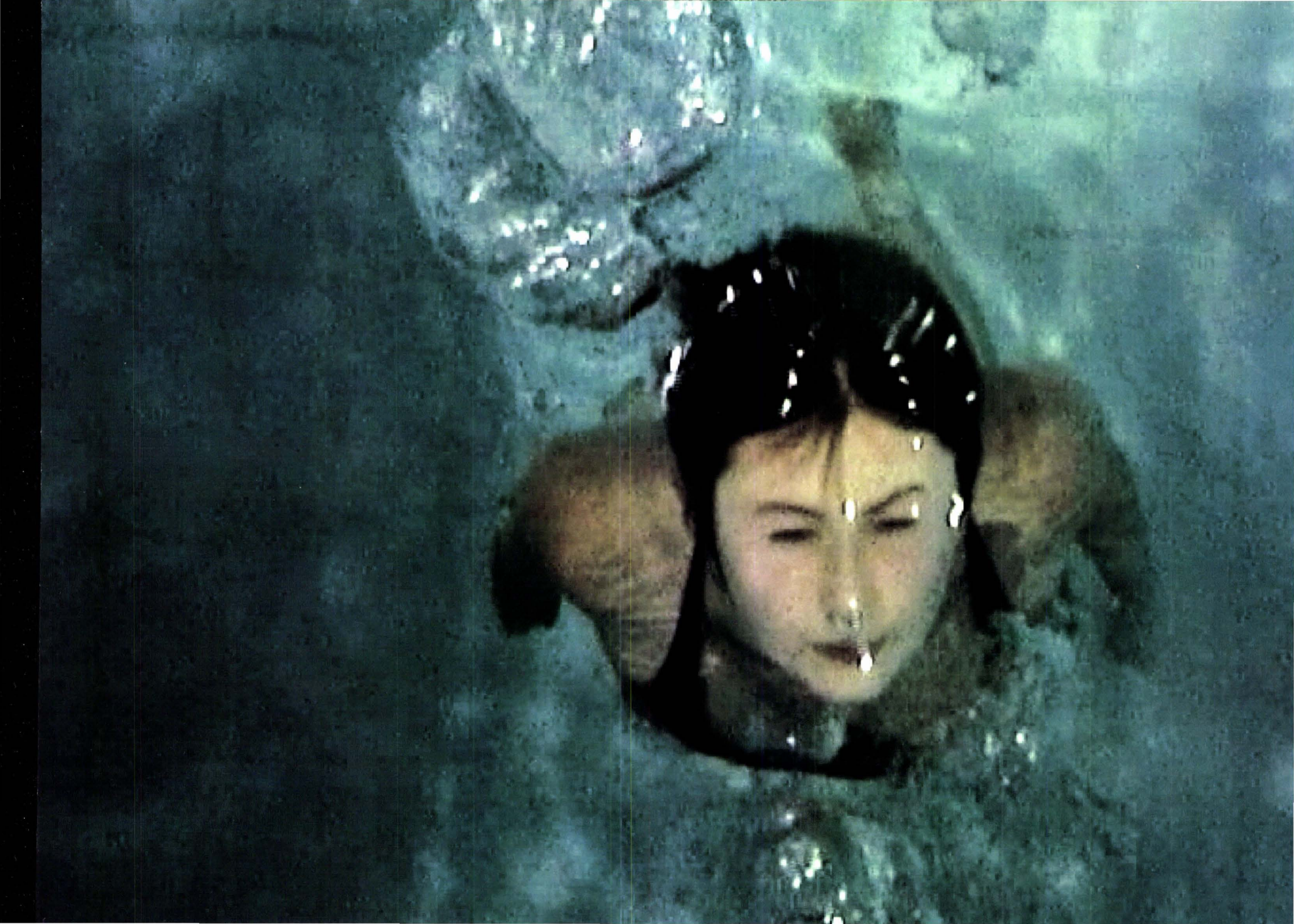
STILL-ING IMAGE: VERGING ON TIME

This transition space between image and body is not housed in the medium of video; it is a quality of temporality. This document, as a collection of 'stills' from the performative video investigations, has undertaken to unstill the still, to invest these images with a new temporality. Undisciplined by the linearity of frames per second, these stills operate in a temporality controlled by the viewer. Time is not measured mechanically but by the reader, turning, flipping, skipping. Stillness can then be considered a condition of potential; these images might be understood not as static, but paused. The still as a pause is a potential action in the waiting.



The notion of stillness is dependent on, and always operates in relation to, the continuum of time. These 'stills' contain within them a virtual relationship to futurity, in that they are not static plans of space but rather plans of action. Whilst the surface remains still, it is mobilised by the threat of movement, these images are on pause, temporarily inactive until they enter into a relationship with the body. Press play. It is in this verging on moving, this state of pivoting, that the still contains an energy or potential for momentum, for virtually moving. Rather than considering them as frozen moments, they are utilised as a productive discontinuity in time, disturbing a sense of time: stillness as an interruption, as disruptive device. Rather than relaying a conventional representation of space, where measurement and stability are fundamental, these 'stills' delay conventional response. Their function is to create instability, to produce schisms in conventional readings, disconnecting them from controlled views and the linearity of frames per second, and reconnecting them to a temporality controlled by the viewer.

As plans of action, as disruptions in time, they become projections of potentiality. They project, not set futures, but possible futures. They become 'unstilled' when the viewer projects prospective possibility back into the image. Virtuality has been considered as the ability for the real to expand itself. The still, then, can expand virtually into time through the engagement of a prospective future. In this document the 'still' becomes moved, activated in an incidental event controlled by the viewer.



FALLING: ACCIDENTAL INCIDENTS IN THE SURFACE

The surfaces of this document², from the 'still' images on the page, the mobile images on a screen, to ephemeral projections on milk, have attempted to explore alternative functions for the surface, new ways of 'inhabiting' the medium of representation. The surface has become an incident, a meeting of the surface with the event, an event surface, where accidental findings have surfaced. No longer adhering to processes that trace a conventional understanding of space, they are instead interested in the accidental nature of inhabitation. The outcomes of these investigations have pivoted on action and reaction, recording not the dimensions of a spatial enclosure, but the dynamics of inhabitation.

The performative investigations that this thesis has undertaken address the specificities of site³. They incorporate site as active participant in its own imaging. They engage with the accidental nature of inhabitation, and have attempted to harness it in processes that engage with an open-ended outcome. These investigations embrace the accidental, the incident and therefore a 'formative activity' (Maldiney in Bogue, 2003, p.141). Their outcome is shaped by potential to harness a productive uncertainty by engaging with the fluctuating nature of site. These surfaces are produced by accidental means, and also incorporate accidental readings. The surface does not dictate a specified view, but rather attempts to expand an open-ended space of interpretation.

The site becomes an active ingredient in the formulation of the image. Rather than conforming to conventions, attempting to make it fit to pre-established modes of

² This thesis has been played out on a number of surfaces, from the pages of this text, to the surface of a screen or projection, and also in more adventurous surfaces, the surface of a pool, the surface of a sink filled with milk.

³ Site refers to the multiple locations where these events have taken place, from the street to the kitchen sink.



representation, the site becomes an active participant in the forming of expression. Moving bodies, fleeting events; the specificities of place direct the form of the result. What these investigations map is the ephemeral nature of inhabitation.

By incorporating the fluctuating conditions of inhabitation, chance enters into the equation; no longer directed by a fixed 'plan' but influenced by uncontrollable incidents these projects are informed by their engagement with unpredictability. In place of predetermined plans they employ a prospective indeterminacy. Site is no longer disciplined by the rules of convention, it is a generative element in its own expression, acting on, rather than being acted upon by its representation. By attending to this unruly nature a shift is instigated in the function of representation. The site changes from a static space to be colonised, to a time/space event to be mapped. This allows for a fall into a state of *being-made* specific to the particularities of time, duration, weather, to the nature of changeability. Such elements encompass the unsightly-ness of site (Kahn, 1996, p.182), its messy uncontrollable nature that conventional modes of analysis render invisible⁴. It is through this very unpredictability that these projects operate in order to harness new readings of space.

My body, other bodies, interested bodies, and the body of the passer by, all become pivotal to this relationship with site. For these projects are not interested in a tabula rasa but in the occupation of place, and how that place is made inhabitable. They are concerned with the event of inhabitation, how place, body, time and movement intersect in an incidental occupation. These projects insert themselves into this volatile mix in order to elucidate this very quality of changeability, that site is on the move. The projects thus

⁴ For a discussion on conventional site analysis methods see Andrea Kahn, 'Overlooking: a look at how we look at site' in *Desiring Practices: Architecture, Gender and the Interdisciplinary*.



avoid any assumptions of being objective and rather engage with rendering the subjectivities of the body and the specificities of place. What they aim to map is the performative nature of inhabitation. *Out of line* acts on, in, and through the surface of representation to activate it as a performative medium for the expression of inhabitation.

The surface as an event that incorporates the accidental allows for the surfacing of potentiality. Rather than attempting to control these incidents of chance, these projects have attempted to harness this virtuality in the process of their creation. This is a design process that invites the potential of the virtual to upset and transform its plan, acting out an engagement with the virtual. As Grosz states, “[t]he virtual is the realm of productivity, of functioning otherwise than its plan or blueprint, functioning in excess of design and intension” (Grosz, 2001, p.130).

PERFORMING SHOCK

The surface has been engaged as a site where, through action, re-action, and interaction, an expression of spatial experience can be performed. What is addressed is not what the surface means, but how it works, how it can perform on the body in space by becoming an active agent of sensation, temporality, and movement, how it can disturb prescriptive readings and offer instead a more bodily and spatial interaction. *Out of line* acts on and in the surface to create new readings of representation. It explores the performance of the image, and the ways in which this may bring about new connections to inhabitation by acting on and through the body. Performativity has been played out by manifesting the image as event, but it has also been cast in the processes that have produced these images, utilising the performative body to investigate the nature of inhabitation.



This thesis has acted *out of line* by experimenting in disruptive behaviour. This technique has been employed in both the surface, upsetting conventional methods of reading, and has also been played out in space. The performative body becomes a means by which to disorganise routine behaviour, to interrupt the habitual practices of inhabitation, to cause a stir in the everyday, whereby the unexpected can surface.

The body becomes a device of interruption, inserted as a wedge against the flow of the everyday practice of inhabitation. My disruptive behaviour, my acting out of line, short-circuits routine behaviour. My actions cause re-actions. By acting outside the accepted social practice, the body becomes a tool for elucidating the invisible socially coded conventions of 'proper' conduct. It is through the performative body acting on and disturbing the nature of these boundaries that their construction becomes visible.

By acting out of line, by temporarily inserting a disruption in routine, a momentary state of shock ensues. My unassignable behaviour cannot be classified within normalised conduct, my actions causing a state of confusion. This disturbance in routine can either be dismissed, passed by, or perhaps it might cause a re-action, for someone or something to shift out of normality, to change a perception.

The use of performativity becomes a link throughout the projects' chain of production. Firstly, my body has been utilised as a performative tool by which a physical inhabitation of site can be examined, producing shock by interrupting the everyday. Secondly, the medium used to transcribe this activity is considered an active subject. Technology has been utilised in a performative manner. It does not simply record, but can be used to connect body and surface. Through the focusing of time, the body of the observer has been engaged in a performance with the surface. The surface has the ability to perform on the body, to affect the body in real space/time.

Consequently, the surface of representation becomes a site of activity. The previously passive observer becomes an active participant, engaging with the surface not as a static plane but as a field of sensation and temporality. The 'observer' activates a performative play between surface and space, creating an inter-dimensional event space where qualities of inhabitation can be explored and engaged with. This event does not only unfold in the fleeting nature of performance, it becomes a new event, remodelled and reactivated in the surface of its expression. The surface does not attempt to re-enact the event staged in space, but to create from it a new event that emerges through its re-presentation.

An accumulation of activity charges the space of representation, setting off little shocks in conventional circuits, building new connections, mapping other paths for the expression of inhabitation. These projects have implied a shift in the meaning and use of the image, from projection to immersion, representation to inhabitation, a move through which the interior can come to 'occupy' the image by actively inhabiting it with the performing body.

ACTING ON THE SURFACE

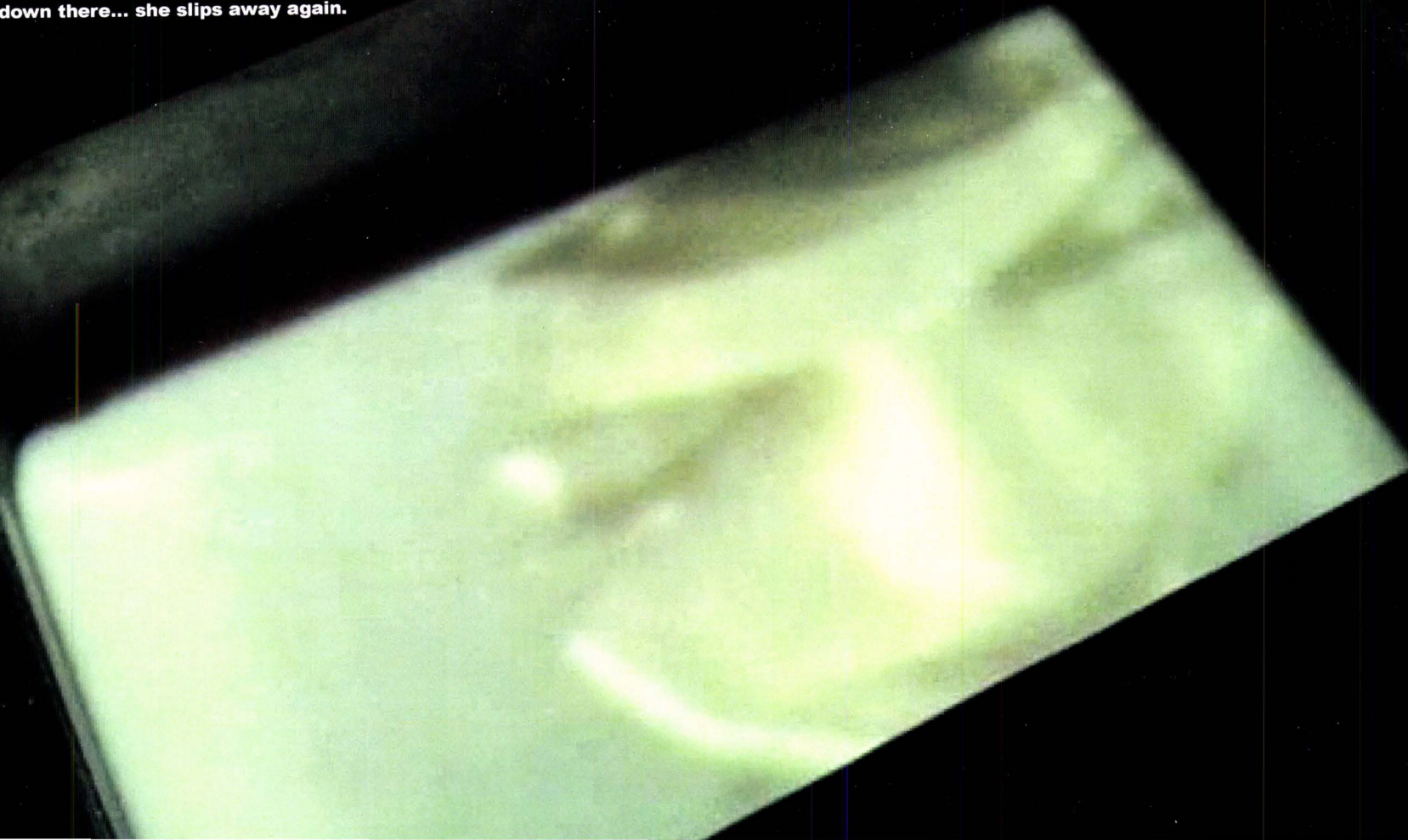
This thesis has argued that the surface, whilst itself two-dimensional, can extend into a spatial dimension through sensation. It has posited that, through an engagement with temporality, performativity, and sensitivity, a virtual passage between image and space can be opened. Representation becomes a performative event condition where virtual possibilities for inhabitation can be played out. It resists representing the interior through standardised response systems in which expression is disciplined and defined by a controlled repertoire of conventions. Challenging these rules, acting *out of line* questions predetermined definitions of what, where, and how, the interior occupies space.

In all its forms, as text, and as still and moving image, this thesis has been concerned with activating the virtual in the actual. This work is projective in that it opens up a new futurity for representational practices that engage inhabitation, thus making way for an expanding conception of interiority. It creates new virtual territories where the interplay between interior and its representation can engender transformations. As Grosz proposes, "This is the spark of the new that the virtual has over the possible: the capacity for generating innovation through an unpredicted leap, the capacity of the actual to be more than itself, to become other than the way it has always functioned"(Grosz, 2001, p.130).

A glowing green rectangular object, possibly a piece of paper or a small screen, is shown inside a dark, rectangular container. The object is illuminated from within, creating a bright green glow. The container's edges are dark and slightly rounded. The background is black, making the green glow stand out prominently. The overall image has a grainy, high-contrast aesthetic.

PROJECT: SINK/SURFACE

Something's surfacing, emerging from below; the surface is outlining the contours of a face. She's holding her breath ... is it liquid in here ... is there air down there... she slips away again.

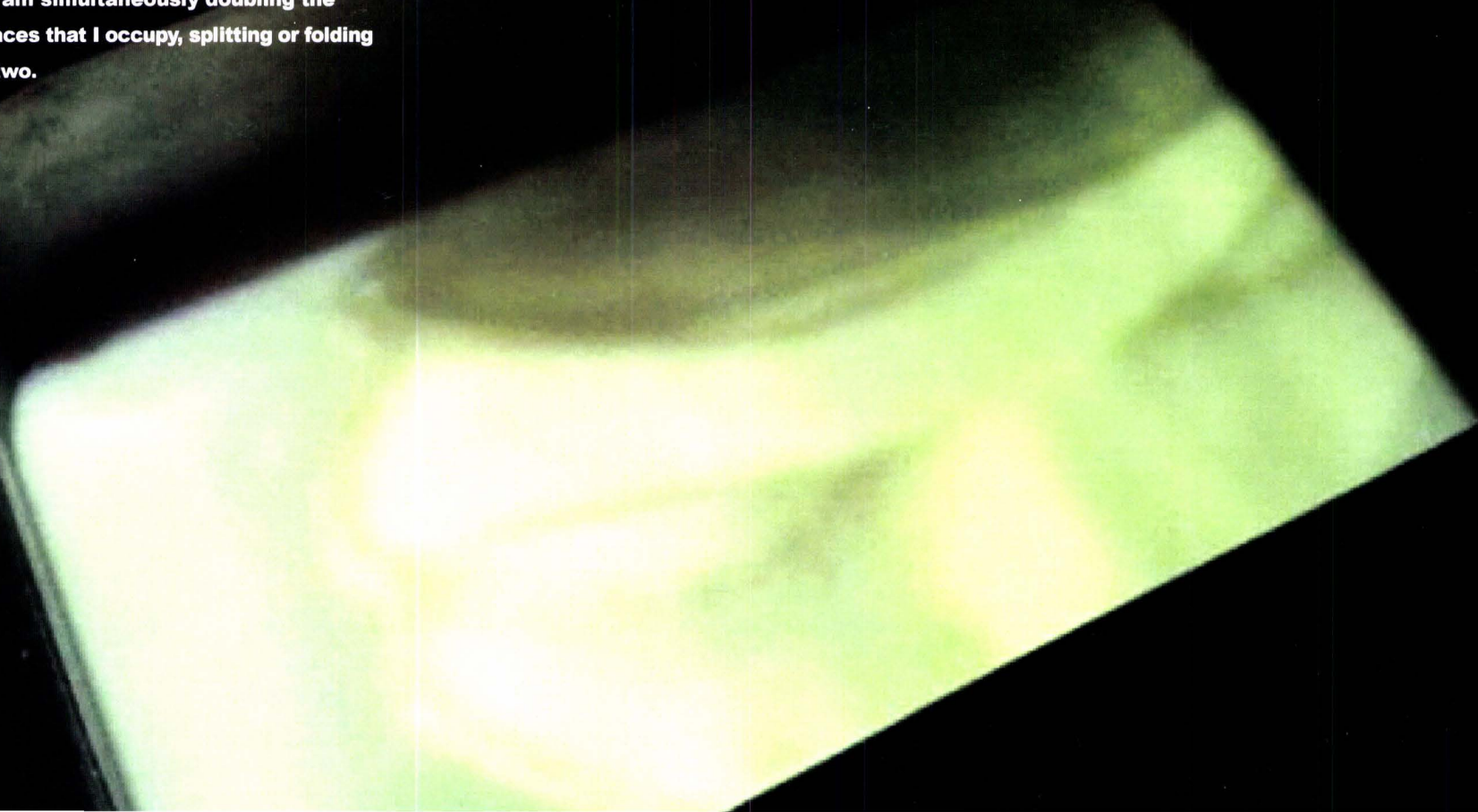


SINK/SURFACE

Sink/surface is sited in the domestic kitchen of a suburban Miramar house. It occupies the temporary surface of a sink filled with milk, the function of the plug constantly threatening it with dissolution. An image emerges from below the liquid surface, bathing the surrounding space in shifting tones of luminous green. This ephemeral image captivates the space of the kitchen and then vanishes again: skimmings of a virtuality breaking with the space of domesticity.

The surface of the sink becomes an omphalos, a passage into a submarine underworld or perhaps an *outside* world, a membrane between the actual and a virtual space, an in-between. This thesis considers the virtual as the ability for the actual to expand itself. Here the surface of sink becomes this aperture to the virtual, opening up the space of the kitchen to other meanings and functions. The installation works in two ways by submerging the reality of the domestic surroundings and immersing the space in a shifted context. *Sink/surface* interrupts the conventional space of the domestic kitchen. Our routine understanding momentarily sinks into latency, allowing the kitchen to be perceived otherwise. In this moment an exit opens, surprise enters. Through this fleeting connection our domesticated understanding of the interior becomes unstable, a rupture occurs in the everydayness of the kitchen. The surface becomes an interface through which virtuality emerges.

When in the bath and sinking below the surface of the water, I am always fascinated by the disjunction that occurs between the submarine sounds of moving in a fluid medium, and the clarity of vision above water. I always feel as if I am simultaneously doubling the spaces that I occupy, splitting or folding in two.

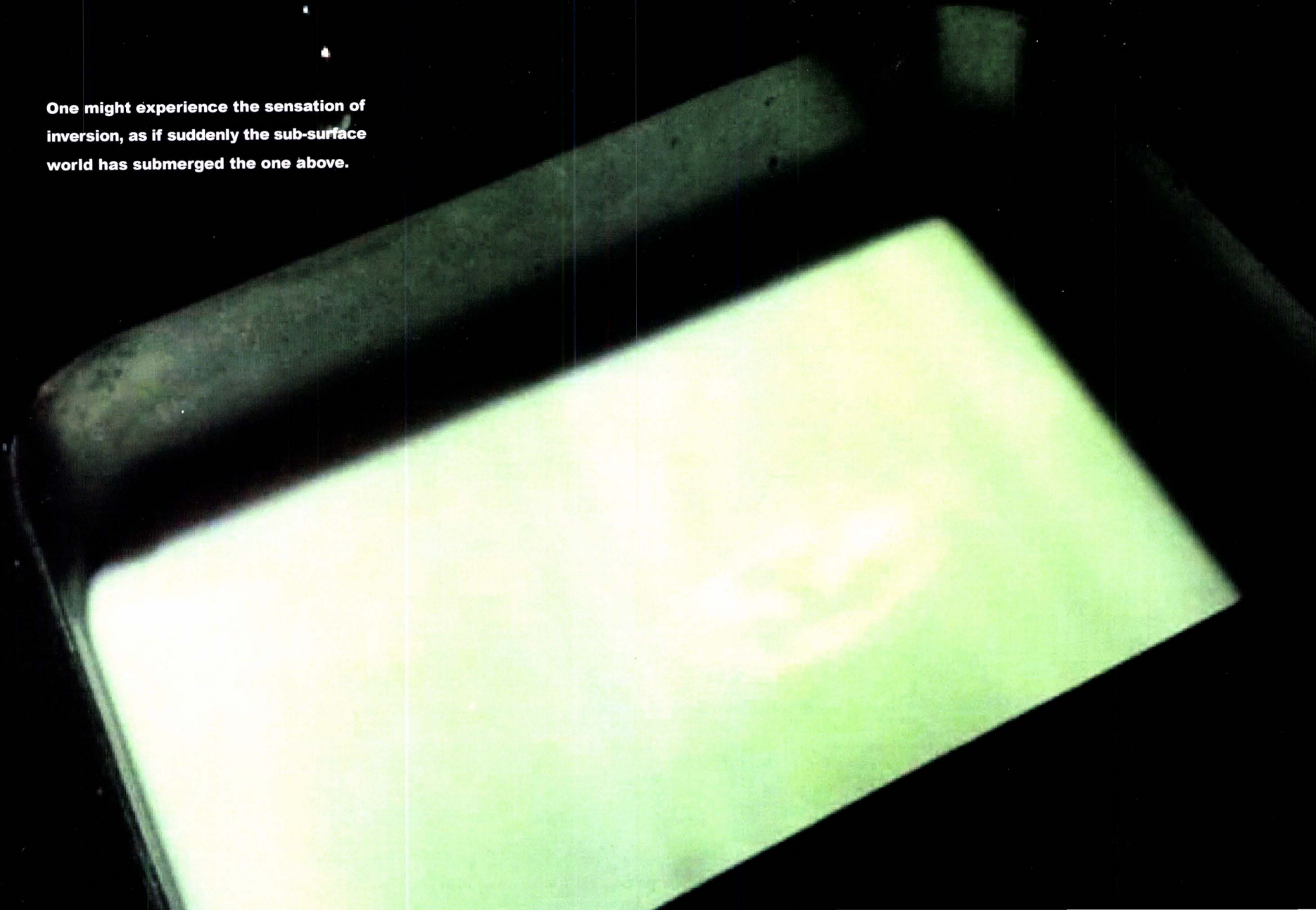


The surface becomes a slippery thing, commonly thought of as the upper or outer most boundary, its definition becomes unstable. It is not behaving in its normal manner. The function of the surface is shifting, not so much defining an edge, end or exterior of a medium, it has now become a medium itself, a vehicle or passage into, a space of virtuality and imagination. The surface becomes a Möbius fold between the virtual and the actual.

The Möbius strip is a mathematical phenomena, a continuous single-sided surface formed by rotating one end of a strip through 180° and joining it to the other end. This half turn in the surface has dramatic implications to the definition of inside and outside. In the Möbius strip the inside and the outside are on the same continuum, they are part of the same surface yet at any given point this surface continues to have two sides. The twist then, is in the movement that produces this continuum, contorting the surface so that the outside comes in.

In *Sink/surface* the everyday nature of the kitchen twists, the sink becomes a Möbius surface contorting the relationship between the actuality of the kitchen and a virtual space lying on the other side of the milky screen. The virtual outside slips in. Considering the actual in a Möbius relation to the virtual, is to consider the virtual as immanent within the actual, like the sides of a Möbius strip, they occupy the same surface, yet run parallel to each other simultaneously. The virtual is a continuum of the actual, but we only become aware of this fact when we witness the twisting or folding of the virtual and the actual. As Massumi writes, “[t]he appearance of the virtual is in the twists and folds of formed content, in the movement from one sample to another. It is in the ins and outs of imaging ... Since the virtual is in the ins and outs, the only way an image can approach it alone is to twist and fold on itself...”(Massumi, 2002a, p. 133). The image produces a twisting and folding between actual and virtual. The surface becomes a site of “one world burrowing on another”(James Joyce cited in Bloomer, 1993, p.94). An interface

One might experience the sensation of inversion, as if suddenly the sub-surface world has submerged the one above.



between worlds, a connection, a mapping, a topography of the imagination.

This floating image interrupts the tracing of a conventional occupation of space, producing a schism in the everyday, a little shock that jolts inhabitation out of routines and into a new relation with space. The image makes connections; links to invention and imagination. It decodes the conventional automatic reaction to space, disconnecting the kitchen from its normalised functions and reconnecting it to new circuits of inhabitation.

In *Architecture from the Outside* Grosz discusses the virtuality of the everyday, the ability for the built environment we consider grounded in actuality to enter into a relation with virtuality through “[m]akeshift, piecemeal transformations, the usage of spaces outside their conventional functions, the possibility of being otherwise – that is, of becoming” (Grosz, 2001, p.90). *Sink/surface* makes such a piecemeal shift, transforming a domesticated understanding of space by engaging with the image as an active agent of virtuality.

**Two young boys from down the road
came to see what was happening in the
sink, one boy intrigued by the strange
insertion in his neighbourhood
questioned, "is that a ghost, did that
lady use to live here?"**



CONCLUSION

CONCLUSION

PERFORMING OUT OF LINE

his thesis has operated on the edge, on the enclosing lines that bind the interior to a stifled position of inside, but it has also verged on an alternative understanding of interiority. It has unhoused the interior from a definition of enclosure, from the static object of architecture, and postulated it rather as a dynamic subject, unfolding through the performance of inhabitation.

This is a conception of interiority produced via the agency of the body, via its ability to actuate interior conditions through acts of inhabitation. The interior becomes a materialisation of these actions, a re-active materiality, sparked by the capacity of the body to generate and provoke new conditions for its existence. No longer relegated to the inside limits predefined by architecture, it expands its domain exponentially from its active centre, the body. The interior becomes an actualisation of the virtual condition of the body, the nature of this performance and its ability to be expressed, has concerned this thesis.

It is then the body that houses the potentiality for the interior, its possibility to expand. The body's sensitivity is not a surplus requirement to be contained, but the very vehicle through which the interior can engage with the virtual. The project of *Out of line* has been to sensitise representation, to act on, and through, its surface to shift our perception of its function. It has stepped outside the rendering of the interior via resemblance, and has instead experimented in expressing experience. This is a shift from a surface where



the interior is inscribed by enclosure, to an expressive medium where the interior as performance, as active event, can be relayed.

This thesis has argued that it is only through an engagement with the virtuality of the outside that our understanding of the interior can unfold. Without this interaction the interior remains hemmed within a definitional framework, where the possibility for evolution lays safely beyond its bounds. For the conception of interiority to expand, it must be constantly turning this outside in. The interior is then not defined by a boundary, but by its ability to cross into the outside. It must occupy a verge where the possibility and virtuality of the outside are continually infecting the interior. The verge is an onslaught, it is constantly transforming.

This thesis has positioned a representation that acts on this verge, between the virtual and the actual, and the surface and the spatial, by attempting to construct a thick space between the surface of representation and the body. This third 'space' is a sensitive field where the body in real space is affected by the event of the surface. The capacity of the surface to amplify its effects lies in its ability to multiply the ways it can operate on, and through, a 'sensitive' perception. Representation as the surface on which perception is translated, and also the medium where design processes play out, is a site where interiority can be reformed by engaging with bodily thought. *Out of line* has performed a series of actions, operating through text, image, and performance, to unbalance the stability of convention, causing it to spin.

Vertigo, examined convention's inability to move when confronted with the idea of mobility, when faced with the potential of productive uncertainty. This inability to jump, to activate a fall into the unknown, is convention's defence mechanism against change. Through Bergson the ground has been shifted from beneath convention's feet. By

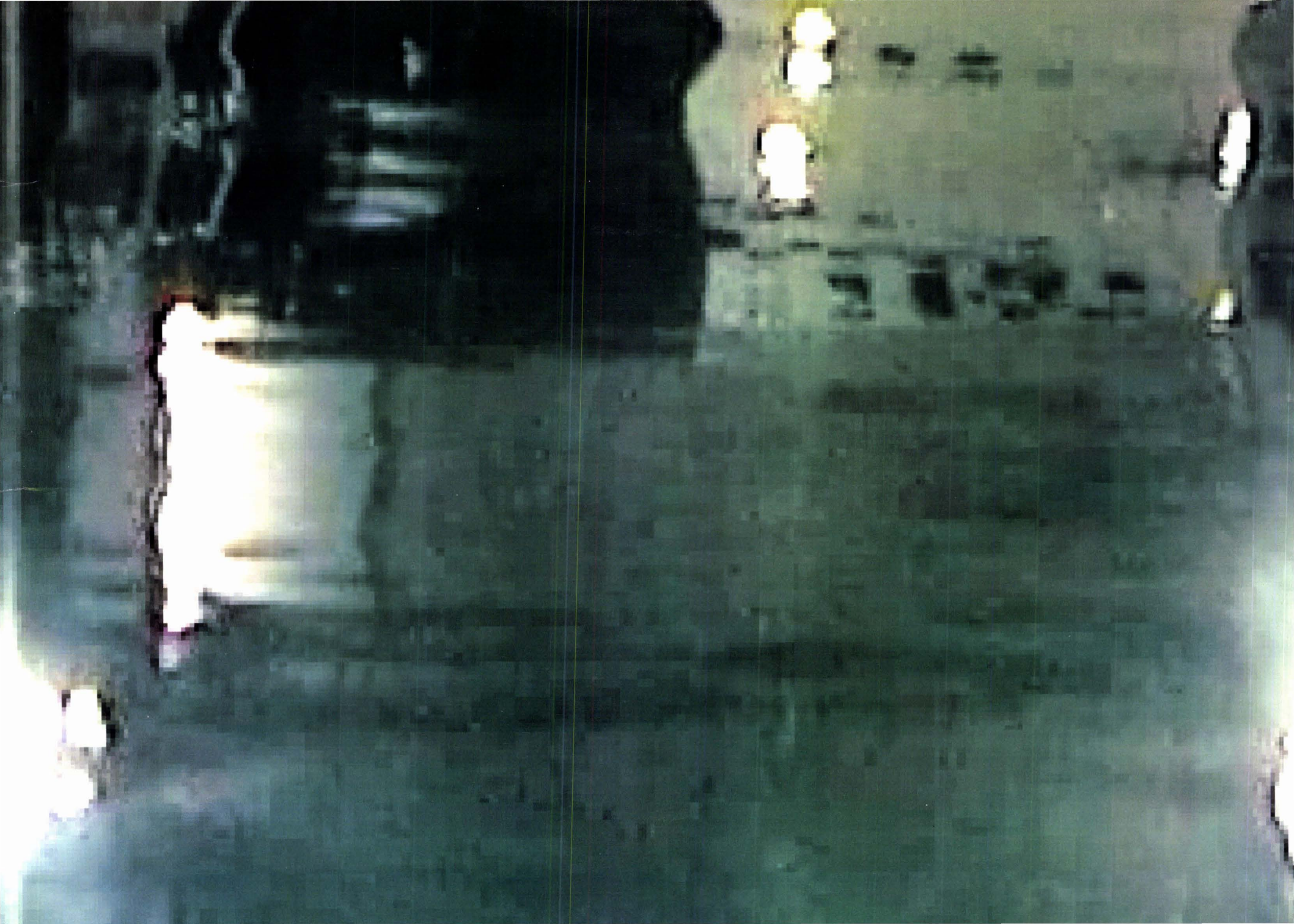


challenging the grounded stability of architectural convention, a vertiginous re-action ensues. This thesis has actioned a fall by which to invite a transformational engagement with the virtual.

Falling replaces this stable ground with a constant lability, proposing that it is the incident of chance that must be incorporated into design procedures to allow the virtual to inflect its transformative effect. In this territory of constant change it is no longer the 'objective' but the 'trajective' that spatial representation must render. Rather than tracing out the interior through conventions that reiterate the past, we must map connections, make paths towards its future. *Falling* suggests that the surface must incorporate a virtual mobility to allow for the rendering of the interior as a product of the body, to render the interior a dynamic subject. The image has been explored as containing within it a virtual condition of movement and temporality, by positing itself as an action. This function of representation maps the trajective by holding within it a proposition for movement and futurity, a promise of action. It is this verging that unsettles the rigid foundations of convention and mobilises the image. It is not that it need be literally moving, but that it potentialises movement, that it can project a path where movement can take place.

This leap into virtuality and mobility has dis-orientated traditional response systems causing a shock re-action. *Shock* has explored how this un-formed potential, can be felt and expressed by the body in sensation. The last action *Surfacing*, has then examined the manifestation of this constructive shock in the experimental representation this thesis has undertaken.

What this thesis argues is that there must exist two reciprocal and mutually defining procedures, one that steps continually out of line with convention, importing into these systems new information, thought and understanding. The other, processes that attempt



to capture and actualise these virtual forces, how we might use them, how they can function. Thus it is through a perpetual cycle of falling and surfacing, of being shocked and making habits, breaking habits and making shocks, that our understanding of space is constantly transforming. It is via this continuous movement that new thought can be potentialised and an evolution of our understanding of the interior can take place.

This thesis has acted through a series of embodied methods normally relegated “outside” the discipline of the interior. It has performed on the domain of interiority by practicing outside the architectural doxa, via alternative modes namely art-based, time-based, and performance practices. It has established the potential for utilising time-based and embodied practices within research and design processes. By venturing into these domains to radicalise interior practices, it has proposed ways in which ‘shock tactics’ might be reintegrated into, or work to counter balance, traditional design processes. A trajectory for further research has unfolded; how might this embodied, performative practice infect more conventional processes of design, and how might this ‘bodily thought’ come to materialize in space.

This thesis has oscillated between theory and practice, each used to re-think and re-embodiment the other. It has operated not between body and thought, but has rather operated a *bodily thought*. An interiority that considers the body as its centre is an action in the waiting. It is an embodied virtuality; its actualisation is in its performance. To perform *Out of line* is to action this bodily thought in the processes of designing, thinking and making, so that a transformation can manifest in the physicality of the spatial event of the interior. If design processes were to incorporate this bodily thought to transform not only the function of the surface, but to manifest this in the spatial realm, it could undertake to build sensitive constructions. Activating the interior as a dynamic subject, an unfolding event, expanding from the body.

BIBLIOGRAPHY

- Attiwill, S. (2003). Di-vision/double vision. In J. Franz, et al. (Eds.), *IDEA Journal 2003, 1(4)*, 3-10. Brisbane, Australia: IDEA (Interior Design/Interior Architecture Educators Association).
- Bergson, H. (1988). Paul, N.M., & Palmer, W.S. (Trans.). *Matter and memory*. New York: Zone Books.
- Bergson, H. (1998). Mitchell, A. (Trans.). *Creative evolution*. New York: Dover Publications.
- Bloomer, J. (1993). *Architecture and the text: The (s)cripts of Joyce and Piranesi*. London: Yale University Press.
- Bogue, R. (2003). *Deleuze: On music, painting, and the arts*. London: Routledge.
- Certeau, Michel de. (1984). Rendall, S. (Trans.). *The practice of everyday life*. Berkeley, CA: University of California Press.
- Chambers, I. (2001). *Culture after humanism: History, culture, subjectivity*. London: Routledge.
- Clark, J. (1997). *Drawing on architecture: Gender, subjectivity, surface*. Unpublished Master's thesis, Victoria University, Wellington.
- Crary, J. (1990). *Techniques of the observer: On vision and modernity in the nineteenth century*. Cambridge, MA: MIT Press.
- Deleuze, G. & Guattari, F. (1987). Massumi, B. (Trans.). *A thousand plateaus: Capitalism and schizophrenia*. Minneapolis: University of Minnesota Press.
- Deleuze, G. & Guattari, F. (1994). Tomlinson, H. & Burchill, G. (Trans.). *What is philosophy?* New York: Columbia University Press.
- Deleuze, G. (1990). Lester, M. (Trans.). Boudas, C. (Ed.). *The logic of sense*. London: The Athlone Press.
- Deleuze, G. (1993). Boudas, C. & Code, J. (Trans.). Boudas, C. (Ed.). *The Deleuze reader*. New York: Columbia University Press.

- Deleuze, G. (1994). Paton, P. (Trans.). *Difference and repetition*. New York: Columbia University Press.
- Ednie-Brown, P. (1999). Falling into the surface. *Architectural Design: Hypersurface Architecture II*, 69, 8-11. London: Architectural Design Academy Editions.
- Eisenman, P. (1999). *Diagram diaries*. London: Thames and Hudson.
- Grau, O. (2003). Culance, G. (Trans.). *Virtual art: From illusion to immersion*. Cambridge, MA,: The MIT Press.
- Grosz, E. (1994). *Volatile bodies: Towards a corporeal feminism*. Indianapolis, IN: Indiana University Press.
- Grosz, E. (1995). *Space, time and perversion: The politics of bodies*. New York: Routledge.
- Grosz, E. (2001). *Architecture from the outside: Essays on virtual and real space*. Cambridge, MA.: The MIT Press.
- Grosz, E. (2004). *The nick of time: politics, evolution, and the untimely*. London: Duke University Press.
- Humphrey, D. (1959). Pollack, B. (Ed.). *The art of making dances*. New York: Rinehart.
- Ingraham, C. (1998). *Architecture and the burdens of linearity*. New Haven: Yale University Press.
- Johnston, J. (1999). *Machinic Vision*. Retrieved 18/10/04 from <http://www.stanford.edu/dept/HPST/WritingScience/JohnstonMachinicVision99.pdf>.
- Kahn, A. (Ed.). (1991). *Drawing/building/text: Essays in architectural theory*. New York: Princeton Architectural Press.
- Kahn, A. (1996). Overlooking: A look at how we look at site or...site as 'discrete object' of desire. In D. McCorquodale, K. Rüedi, & S. Wigglesworth (Eds.), *Desiring practices: Architecture, gender and the interdisciplinary*. London: Black Dog Publishing.
- Kennedy, B. (2000). *Deleuze and cinema: The aesthetics of sensation*. Edinburgh: Edinburgh University Press.
- Krauss, R. E. (1994). *The optical unconscious*. Cambridge, MA: The MIT Press.
- Kwinter, S. (2001). *Architectures of time: toward a theory of the event in modernist culture*. MA: The MIT Press.
- Lahiji, N. & Friedman, D.S. (Eds.). (1997). *Plumbing: Sounding modern architecture*. New York: Princeton Architectural Press.
- Lefebvre, H. (1991). Nicholson-Smith, D. (Trans.). *The production of space*. Oxford: Blackwell.

- Lepecki, A. (2000). Still: On the vibratile microscopy of dance. In G. Brandstetter & H. Völckers (Eds.), *ReMembering the body*. Ostfildern-Ruit: Hatje Cantz Publishers.
- Loupe, L. (Ed.). (1994). Holmes, B. & Carrier, P. (Trans.). *Traces of dance : Drawings and notations of choreographers*. Paris: Editions Dis Voir.
- Massumi, B. (1992). *A user's guide to capitalism and schizophrenia: Deviations from Deleuze and Guattari*. Cambridge, MA: The MIT Press.
- Massumi, B. (1998). Sensing the virtual, building the insensible. *Architectural Design: Hypersurface Architecture*, 68(5/6), 22-23. London: Architectural Design Academy Editions.
- Massumi, B. (2000). Expressing connection: Relational architecture. In *Vectorial Elevation, Relational Architecture No.4*. Mexico, SJ: Conculta and Ediciones.
- Massumi, B. (2002a). *Parables for the virtual: Movement, affect, sensation*. London: Duke University Press.
- Massumi, B. (Ed.). (2002b). *A shock to thought: Expression after Deleuze and Guattari*. London: Routledge.
- Morse, M. (1998). *Virtualities: Television, media art, and cyberculture*. Indianapolis, IN: Indiana University Press.
- Patton, P. (Ed.). (1996). *Deleuze: A critical reader*. Oxford, UK: Blackwell Publishers.
- Sinclair, R. (2001). *The incidental architecture of the Children's Dental Clinic*. Unpublished Master's thesis, University of Auckland.
- Stroll, A. (1988). *Surfaces*. Minneapolis, MN: University of Minnesota Press.
- Tafuri, Manfredo. (1987). D'Acierno, P. and Connolly, R. (Trans.). *The sphere and the labyrinth*. Cambridge, MA: The MIT Press.
- Tschumi, B. (1996). *Architecture and disjunction*. Cambridge, MA: The MIT Press.
- Viola, B. (1995). Violette, R. (Ed.). *Reasons for knocking at an empty house: Writings 1973 - 1994*. London: Thames and Hudson.
- Virilio, P. (1997). Rose, J. (Trans.). *Open sky*. London: Verso.
- Weiss, A.S. (1998). *Unnatural horizons: Paradox and contradiction in landscape architecture*. New York: Princeton Architectural Press.



DECLARATION

Author's Name: Hannah Davies
Title of Thesis: Out of line
Degree: Master of Design
Year: 2005

Except where specific reference is made in the main text of the thesis, this thesis contains no material extracted in whole or in part from a thesis, dissertation, or research paper presented by me for another degree or diploma and has not been submitted for the award of any other degree or diploma in any other tertiary institution.

No other person's work (published or unpublished) has been used without due acknowledgment in the main text of the thesis.

Availability of Thesis

- I hereby consent to the above report being consulted, borrowed, copied or reproduced in form time to time in accordance with the provisions of the Library Regulations made by the Academic Board.
- The Assistant Vice-Chancellor (Research) has approved an embargo for this thesis.

Note: The period of the embargo will not exceed two years from the date on which the thesis is presented in its final format. During the period of the embargo the thesis will be treated as confidential and access restricted to supervisors, examiners and student. The Library will hold the completed thesis securely until the end of the agreed period; it may be released earlier with the approval of the Chief Supervisor or nominee.

Signature: _____ Date: _____