Toward an Architecture of Enjoyment
Plan

Toward an architecture of enjoyment (Lefebvre)
abstract utopia, concrete utopia - material, negative, dialectical, the oneiric journey

Toward a socialism of abundance (Lefebvre, de Certeau)
righ to the city, new lines of flight, associations, verticality/horizontality, the machinic

Toward a politics of conviviality/generosity, a ‘cosmopolitics’ (Whatmore, Stengers)
Materiality, animation, affective economies

Toward a nomadology & dromology (Deleuze and Guattari, Virilio)
Affect, atmosphere, rhythms, refrains

Toward an ontological re-framing (Whatmore)
Experimental cartography, ‘interventions’, knowledge events, the diagrammatic, relational aesthetics
This dissertation explores the political and philosophical dimensions of arts-led regeneration in Folkestone - a seaside town perched on the Kentish coast - and home, every three years, to the Folkestone Triennial, a two-month public arts festival. The project fundamentally lies at the bridge of several strands of social and cultural geography, adopting a ‘nomadological’ flightiness (Deleuze and Guattari, 1987) to the exploration of the artworks and Folkestone’s broader topography. The style is impressionistic, speculative to the point of surreal, and draws its energy from a broad corpus of spatial thinkers: Lefebvre, Stengers, Deleuze and Guattari, Whatmore, McCormack and Massey. In particular, this dissertation builds on ideas from Henri Lefebvre’s Toward an Architecture of Enjoyment, a manuscript written in 1962 but languishing until 2011 in a Catalonian attic. Fundamentally, I explore the artworks as moments of utopian thought ‘becoming-perceptible’ and crystallizing as ‘material, negative and dialectical’ interventions in neglected, public space. Here, space is ontologically framed as relational, processual and material; the artworks as temporary assemblages of matter held together through the work of a vibrant mechanical and perceptual economy. Concomitantly, this dissertation traces how the architectural carnivalesque of the Triennial moves toward a socialism (regeneration) and a re-discovery of the seaside’s utopian energy (cosmopolitics). Methodologically, I adopt an experimental, schizoid cartography - an intervention through the ‘diagrammatic’ (McCormack, 2009) - in order to apprehend the affective and relational economies of the artworks. What emerges is an imaginary line - the Proliferant - cutting through Folkestone north west to south east and toward the sea, reverberant of the multiple riverine and industrial desiring-lines (the Pent Stream, Orient Express, the saltcrave urbanites) that carved up the valley and from which, Folkestone grew. This imaginary line is less concerned with teleology and determinism however than it is with apprehension and rhythm; apprehending the ‘genius loci’ (the spirit of place) and utopian energies of Folkestone as a city of speed, movement and flux - the steam engine, ‘gateway to Europe’, smuggler’s way - but equally of slowness, stillness and excess - empty spaces, concrete deserts. Many of the artworks as such exist line-side, and the Proliferant equally flows through the heart of the Creative Quarter - a socialistic space modeled on low, controlled rents to attract an artistic enclave and regeneration through footfall. The line then provides the geographical context through which I look out and look in to the dialectical chasms opened up by the artworks and the Proliferant stream: utopia/dystopia, abstract/concrete, movement/stillness, outward/inward, energy/entropy, west/east. The latter two in particular are significant to Folkestone’s current social geography and suggest that the Proliferant as a heuristic construct engages in a narrative beyond the artworks and a deconstruction of the carnivalesque, toward a more probing collision of the everyday, violent polarities of income, health and educational attainment levels between the east and west of Folkestone. In this respect, I argue for similar diagrammatic interventions to be ‘put at risk’ in future urban sociological research as a cartography of apprehension and enunciation through the messy, socio-material assemblages and clutter of the city.
I. INTRODUCTION

New Lines of Flight, Becoming

According to Deleuze (1987), lines of flight are bolts of pent-up energy, breaking through the cracks in a system of control, shooting off on the diagonal. ‘By the light of their passage, they reveal the open spaces beyond the limits of what exists.’ In this respect, my experimental cartography - the Proliferant - an imaginary line shot through the Folkestone landscape, seeks to explore the political space opened up by the line as a lived abstraction. This interest in the politicality of a ‘parliament of lines’ (Ingold, 2007) folds out of a broader materialist return in recent cultural geographies. Indeed as Whatmore (2006) suggests, the tenor of the analysis and practice of mapping has shifted from one concerned with representation, identity, essences and static beings to one animated by reimaginations, affects, events and becomings. Gerlach as such, explores the map through its ‘lines, contours and legends’ as the actualisation of the virtual and an experimentation with the real. In this respect, the Proliferant emerges as a ‘technology’ beyond recording the present but actually anticipating and ‘inhabiting the possible futures’ (McCormack et. al, 2008) of Folkestone. The map equally then formed an ‘abstract machine’ throughout the research process with its capacity to give order to thoughts mid-conversation and to bring the ‘heterogenous elements’ of the Triennial into connection with another. Crossing of the Proliferant and of paths with interlocutors - connecting flights and terminals - formed a deep undercurrent of this sinuous and schizoid cartography.

Nomadically searching for relations between the artworks that were transversal, transgressive of the line only then, became-perceptible through the tension of legwork. Mapping the vernacular, these walks formed my perceptual and affective economy of the Creative Quarter, Tontine Street and the line-side expressions of ‘architectural imagination’. Wylie writes, the landscape is tension, as Heidegger extricates the dimensions of the ‘fourfold’, encompassing earth, sky, divinities and mortals. Using the analogy of the bridge - the crossover, transgression point - he posits how it draws together a ‘peasant world’ in its totality: the landscape of meadows, dales, and streams; the stone of the arches and the mud that binds them; the bequeathed knowledge and traditions of bridge-making; the agrarian economy of crops, tools, and market towns; the horses and wagons; the floods and rains that the bridge must withstand; the roads and routes of overland trade that rise and fall. With this line of thought, of flight, what then of the flow of the Proliferant and its imaginary crossing points, east to west, colliding, connecting spaces? What expression and world in its totality is given onto? What ‘genius loci’, what energy? Lefebvre writes, to apprehend a rhythm is to get caught up in it, ‘individual or group, we are traversed by lines, meridians, geodesics, tropics and zones marching to different beats and differing in nature. We said that we are composed of lines.’ (Deleuze and Guattari, 2004).

'Follow then the Proliferant south, down the harbour and across the Channel. Soon you’ll arrive in Paris.'

In June 1966, in the conference room of the Metropole Hotel on the Leas, a
symposium gathered organised by the International Dialogue of Experimental Architecture (IDEA). What followed was a succession of surreal and imaginative lines of flight from the technocratic, functionalist and ‘abstract utopian’ projects of modernism. Claude Parent and Paul Virilio - dressed both in the black of ‘Velvet Underground’ - would speak of the futuristic possibility of ‘oblique cities’. Archigram, an avant-garde British collaborative, would heckle these bizarre, ‘fascistic fashions’ and call for a re-conceptualisation of architecture as process and flux. Ron Herron, one of its members, would propose the ‘Walking City’.

Herron’s project in a sense formed a poetical precursor to assemblage thinking and the experimental conceptions of the city as a ‘dwelling process that aligns multiple space-times of knowledge, ideas, materials, resources and people.’ The city equally then emerges as a ‘parliament of lines’, processually unfolding yet also crumpling in on itself like an architect’s blueprint, enamoured and despised. Yet Lefebvre was keen to stress the universality of the architectural imagination, and the capacity for every human to create the city as an oeuvre of their finest works. He writes, ‘it is only by postulating architecture’s relative autonomy is it possible to open up the architectural imagination […] and there is no thought without a project, no project without exploration of a virtual and future reservoir of possibles.

The Folkestone Triennial emerges in a strange sense then carrying the line-desires and imaginaries of that little known architectural symposium in 1966. Hence the playful instruction, ‘Follow the Proliferant south, past the harbour and the Channel. Soon you’ll arrive in Paris.’ Following and connecting these desires of the artist, past and present, what proliferates from the schizoid canvas is space at a sinuous stretch, libidinally groping Pariswards, past-wards and necessarily future-wards towards a Common Program of sorts, a socialism of abundance and narratives on the right to the city. A Folkestone, for whom? The parliament of lines then that exist aside, around, in-flowing, out-flowing from the desiring-stream and dream of the Proliferant engage multiple, material and perceptive publics in the rhythms of cultural regeneration and ‘architectural revolution’ in Folkestone. It is, as Debord might once have written, the creation of a situation of moments and crystallisations shifting toward a reading of space and the city as a socialism of abundance and self-realisation rather than accumulation and austerity.
Cosmopolitics
Jennifer Gabrys

We said that we are composed of lines.'
of the 1960s, Lefebvre’s ghosts and the silhouettes of students, architects and planners that fought over the future morphology and right to the city. The parliament of lines then, aside and out-flowing from the _Proliferant_ engaging material publics, creating situations and moments toward a new reading of ‘space’ and a socialism of abundance and human self-realisation, rather than one of accumulation and austerity.
Hitch-hiking on each space I dally into several tributaries of thought crossing geography, architecture and art history. And crossing is a major theme. For each time, I cross the *Proliferant* there exists a transgression through pure tension. The body tensing up, like crossing the Berlin, falling out from east to west by nightfall or diving, headfirst into the cold bucket of the Channel.

To cross along a line is to move through, across and with tension, the body tensing up as one crosses the Berlin Wall, as one falls through west to east of the town, as one reminisces diving, a young boy in the cold blue buckets of the Channel. And throughout Wylie’s suggestion, the ‘landscape is tension’ reverberates, as does Stengers’ cosmopolitics and Lefebvre’s clarion call toward an architecture of enjoyment and a socialism of abundance, what the seaside once grew out from. How to comprehend, how to return then to a future not yet written? AND TO WHERE DOES THIS ENERGY FLOW? TOWARD UTOPIA? I EXPLORE THE MANY DIMENSIONS OF UTOPIA (AND DYSTOPIA) EXISTENT AT THE SEASIDE

Whatmore notes a broader

Echoing the materialist returns of recent cultural geographies (Whatmore, 2006), the tenor of the analysis and practice of mapping shifts from one concerned with representation, identity, essences and static beings to one animated by reimaginations, affect, events and becomings. In Ingold’s ‘parliament of lines’, he stresses divorced from their Euclidean rendering and charged instead with the potential to take flight

*diane dever* - if you go and sit on Tontine street by the water tower, look how many people walk past, its a transition zone, a transgression through pure tension

What emerges here in addition to Ingold’s (2007) ‘parliament of lines’ is the beginnings of a political autonomy of lines, divorced from their Euclidean rendering and charged instead with the potential to take flight. Taking this thought-experiment further, Deleuze and Guattari’s (2004) multiverse and schizoid cartographies are the next point of departure for rethinking lines. To begin with a proposition, ‘[i]ndividual or group, we are traversed by lines, meridians, geodesics, tropics, and zones marching to different beats and differing in nature. We said that we are composed of lines’ (Deleuze and Guattari, 2004: 223).
In June 1966, in the conference room of the Metropole Hotel on the Leas, a symposium gathered organised by the International Dialogue of Experimental Architecture (IDEA). Several presentations went ahead, each one delivering in succession a surreal and imaginative transgression of the technocratic, functionalist and ‘abstract utopian’ projects of post-war modernism. Claude Parent and Paul Virilio - dressed both in a ‘Velvet Underground black’ - would speak of the futuristic possibility of ‘oblique cities’. Archigram, an avant-garde British collaborative, would heckle their bizarre, ‘fascistic fashions’ and call for a re-conceptualisation of architecture as process and flux. Ron Herron, one of its members, would propose the ‘Walking City’.

Lefebvre stressed a similar anarchic and revolutionary when writing: ‘it is only by postulating architecture’s relative autonomy that it is possible to open up the architectural imagination.’ From this strange context, the Folkestone Triennial emerges in a sense, as an uncanny extension of the IDEAs expressed at that little known architectural symposium in 1966. Hence the playful subtitle ‘Follow the Proliferant south, past the harbour and the Channel. Soon you’ll arrive in Paris’
you’ll arrive in Paris.’ Following the line-side desires of the artists and the Creative Foundation in Folkestone, what I came to imagine was a sinuous stretching of the town’s skin Pariswards, a subconscious groping toward the Common Program in the 1960s, Lefebvre’s ghosts and the students, architects and planners that fought over the future morphology and right to the city. Art along the Proliferant engaging material publics, creating situations and moments toward a new reading of ‘space’ and a socialism of abundance and human self-realisation, rather than one of accumulation and austerity.

In this respect, I explore the artworks of the 2014 Folkestone Triennial as an opening up of the architectural imagination and as an uncanny, surreal extension of this little known Symposium in the town’s past. s

Mapping into knowledge the affective and pedagogical economies of the Triennial becomes a diagramming then both of the town’s unique history as a collisional space for IDEAs between European and British artists/architects and as a model

‘a socialism of abundance and human self-realisation rather than a socialism of accumulation and austerity according to the Soviet model.’

Must we wait wait forever, claiming that the present is stalled and the real (unbearable) as full as an egg?’
The architects that visited Folkestone on that summer’s weekend in June, 1966 would have seen Folkestone’s pleasure rides and seafront arcades. Tracing the seaside impressionistically with his thumb, one would have said: ‘Look, look how it lunges, libidinally towards the tantalising possibility of utopia and the sea!’ Moving obliquely up the chalk-edge cliffs, Virilio and Parent would have sat and marveled in the metal box, Funicular - ‘this obliquity!’ And young lovers either side would have gabbled on oblivious, over the hum of the strange French duo and the water pumps, thumping socialistically up the chalk-edge. A

In general, the Common Program aimed at ameliorating the ‘environment of [everyday] life (cadre de vie) within a vision of ‘unblocking’ the human potential that is restrained in the current society; in the words of a historian, ‘a socialism of abundance and human self-realisation rather than a socialism of accumulation and austerity according to the Soviet model.’

Bhaktin described the sociology of the seaside as that of the carnivalesque, of sanctioned transgression from established social norms and distinctions: a chancer’s paradise for the kiss-me-quick and arcadian treasures.

Tracing Folkestone’s ‘seaside spaces’ reveals its dialectical production, the double movement in which the violent arrhymias of industrialisation necessitated a rhythmic reflex, benign growth mirroring the malignant tumour. Upon a time, young architects too would have gathered in their own symposium, asking what? where? And, how, towards this utopia of the future? Where is this desiring machine that bursts out from the city smoggards?
In general, the Common Program aimed at ameliorating the ‘environment of [everyday] life (cadre de vie) within a vision of ‘unblocking’ the human potential that is restrained in the current society; in the words of a historian, ‘a socialism of abundance and human self-realisation rather than a socialism of accumulation and austerity according to the Soviet model.’

Tracing the teleology of Folkestone’s ‘seaside space’, Lefebvre would perhaps point to its dialectical production, or double movement in which the emergence of Victorian industrialisation necessitated a corporeal and urban reflex, an escape and temporary, psychological release from the smog and sprawl of the city. Emerging later, and at the time of
A seashell is the product of a living creature that has slowly secreted its structure.

As a spider conducts operations which resemble those of the weaver, and a bee would put many a human architect to shame by the construction of its honeycomb cells. But what distinguishes the worst architect from the best of bees is that the architect builds the cell in his mind before he constructs it in wax.

So Lefebvre, redoubling on Marx, would draw the analogy as he walked through the cobbled streets and little houses, the ‘uninterrupted chain of trees, gardens, gateways, courtyards and animals’ that formed an ‘organic unity’ in the heart of the Mediterranean village of Navarrenx. Here, there are places ‘to stroll to chinwag, to be alive in.’ Na-varr-enx - a town on the tipple of my tongue. The words resonate as I walk down the cobbled thin of Old High Street, past the smalls of the artisan shops, towards Folkestone harbour and the sea. Several years later Lefebvre would lament on the Pyrenean town, dying for a while now, victim of changes in industry and agriculture, trampled on by the march of progress: ‘the expiring seashell lies shattered and open to the skies.’

Huddled in the Ship Inn, talking to Simeon over warm cider and the din of pellets shattering outside on the cobbles (there’s a cloud, rolled in as deep and musky as the Channel), he produces a leaflet dating several years back, *Is Folkestone Dying?* It had generated much buzz, controversy around town, he says. A Navarrenxian proposition, a provocation. I introduced my research, its angles - the ‘architectural imagination’, dreams of presence - I thought I’d lost him. Conversation soon turned back to bees, honeycombs, seashells. Our uniqueness, continues Lefebvre, means we have two distinctive ways of creating and producing - of secreting our structure.

Hitherto, they’ve rarely coincided: a spontaneous-organic method and an abstract, a priori approach of planning for rainy days ahead. So the dilemma: How to cultivate spontaneity? How to create a spontaneous life-form out of an abstraction?

The rain stops, we shake hands and agree to meet over the coming week (Simeon had a job, working night shifts in the postal office, our acquaintance was frayed). Walking out past the old Harbour Railway, the old ferry terminal, the stairs to nowhere - I can hear wily old Lefebvre creaking in the pipeworks, *how to cultivate, how to create, toward an architecture of enjoyment?* I try to hash a glimpse across at the faint, hulking landmass of France but it’s too cloudy still and the rains have ruffled the sea. So I imagine the white ferries, hum-drifting young lovers to Paris, and the nuclear station shiny, pumping lightbulb energy out over Sandgate. I climb the zigzag path up the Leas and stand halfway looking out. Beneath me, the car park where the Rotunda had once been sits vacant. Beneath that, there’d once been an open lido. Mark told me of the many happy days he’d spent as a kid running, diving off its sharp-paved sides. He spoke of it as if still there, swirling under the concrete. Looking back, looking out Doreen Massey comes to mind, herself looking down at the industrial carcass of Hull; its own disappeared (labour) pools, ‘this is the event of place’ she says.

It is not just that old industries will die, that new ones may take their place...It is also that the hills are rising, the landscape is being eroded and deposited...The elements of this ‘place’ will be, at different times and speeds, again dispersed’.

How then, to move toward an architecture of enjoyment? To let the architectural imagination, dreams of presence flurry when all else hashes dispersal? Following the fishermen out across the harbour, I watched as they hooked and threw their rods into the Channel. But this is another story for another rainy day. For an hour I sat and looked out as did they to where the prismatic blues of the sky met the wily folds of the ocean. Then the rods came back, having sat in that
great bucket of swirling blue with nothing to say. And so the strange ritual repeated itself, an immanent folding of the self and the sea. Rods in hands, on rods, in sea. Counting the fishless waves. And so we stared into spitting blue circles until the rains came and the cold caught, and when the sun began to fall I was the first to leave. Walking back to my flat by the bus station, I wondered whether they’d ever leave, those fish-men fixed on the sea. I imagined them walking in the rain backwards, never turning or losing sight of it.
In their assertion that maps are implicated in the construction of the unconscious, Deleuze and Guattari again nod to the performative registers of mapping and also to the possibility that maps and cartographies are in the business of generating immaterial geographies; affective and virtual spaces inflected by the afterlives of gestural lines, spaces that are under constant perturbation and modification; an ontogenetic cartography ‘that is co-extensive with the whole social field’ (Deleuze, 2006: 30) whereby encounters, actual and virtual, are not dia-grammed in advance. The map expresses and journeys at the same time, simultaneously animating and generating its pathways, its territo ries, its worlds; a further entangling of lines and their involvement in weaving abstraction, experience, subject and object.

Echoing the materialist returns of recent cultural geographies (Whatmore, 2006), the tenor of the analysis and practice of mapping shifts from one concerned with representation, identity, essences and static beings to one ani-mated by reimaginations, affect, events and becomings. Moreover, working through affect, the virtual and performance, as constituent inten-sities of the conceptualization and practice of vernacular mapping, ‘offers a hitherto undrawn map of the possibility of “thinking otherwise”’ (De Certeau, 1984: 197). This thinking otherwise might then be transposed to mapping otherwise, opening, proliferating and modifying micropolitical spaces of and for the itinerant rhythms of the quotidian and seemingly mundane.

Cartography, through its lines, contours and legends, has a role to play in folding and unfold- ing the virtual and the actual; a journey made through cartography might be understood as the actualization of the virtual. More important, however, is the tentative, not-quite-there, anticipatory quality of the virtual and the manner in which maps could be understood as technolo-gies and performances of anticipation, or ‘technique[s] for inhabiting possible futures’ (McCormack in Latham et al., 2008: 95). Indeed as Thrift (2007: 60, 61) remarks, ‘qualities like anticipation and intuition . . . [are] not just spirits, but material orientations’, which in turn raises questions about the micropolitical capacities of vernacular mappings.

As Deleuze says, a map is “an abstract machine. It is a machine that is almost blind and mute, even though it makes others see and speak.” The map is a machine oriented towards experimentation with the real. It is “abstract” because the map in no way represents what is already actual and determined, but instead offers a field of potential space, an array of potential uses of the actual. It is a “machine” because of its ability to bring heterogeneous elements of a system into connection with one another.
The abstract notion of energy is a fundamental theme throughout - sustainable energy, artistic energy, atmospheric energy, the energy grid, infrastructures. Indeed, the Proliferant might lucidly be visualised as an electrical current. The line inducts and exists electrically to proliferate, to ‘put at risk’ and collide the ‘meanings, associations and relations’ of the art spaces rallying line-side up Tontine Street.

Generating relations through the tension and torsion of corporeal experience, line-side and toward the sea - I look out

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an intervention, an ontological re-framing in the manifestation of an experimental cartography. As Deleuze writes, ‘many cities and always another city in the city. So many perspectives, so many people, so many politics. How to comprehend?’
At the core lies an experimental cartography, an imaginative line

Motivating this research are an array of spatial thinkers, primarily Henri Lefebvre whose lost manuscript, *Toward an Architecture of Enjoyment*, was recently published after being found amidst the paper heaps of Gaviria’s catalonian attic.

Though there is a broad literature in tourism studies and social geography exploring coastal regeneration,