

THINKING SPACES OF ONTOGENERATIVE EXPERIENCE

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ABSTRACT

Thinking Spaces of Ontogenerative Experience constellates at the surface, a lapping of waves, a rumour, a fog, a mass of dancing particles eliding a diverse scholarship of experimental and creative practice. This dissertation explores a series of thinking spaces, site and sensibility, in which body and space are experienced as alive with potential movement. *Experiment with a balloon. Release it. Watch a vortical space open up. We might say, space configures as the body recomposes.* An ontogenerative experience. This dissertation moves toward a set of questions propelling propositions, how might we build with techniques of lived abstraction? Make architecture ‘more what it has always been: a materialist art of qualitative body modulation?’ (Massumi, 2002, 34). Drawing the focus to four architectural practices allied with experimental art, it explores how each collaboration is an event-fabric, operating at the collective hinge of perception, hallucination and cognition to facilitate the generative relations between spaces and moving bodies.

The dissertation draws on a series of techniques of lived abstraction - balls, balloons, diagrams and biograms - bracketing them under the neologism “constellation-ethnography.” A constellation-ethnography might be thought of as series-related - body-balloon-sky, body-movement-ground - a technique-assemblage attentive to ‘neither object nor form but their infinite potential for recombination’ (Manning, 2009, 15). Thinking spaces of ontogenerative experience, this dissertation concludes as much holding-together as holding open.

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I. INTRODUCTION

A Matter of Technique

Experiment with a balloon. Release it. Watch a vortical space open up. We might say, space configures as the body recomposes.

An ontogenerative experience.

Thinking-spaces of ontogenerative experience as site and sensibility, the hyphen collapses, process and site, movement and thought merge and curve like a Moebius strip.

And site not as fixed, Euclidean space but as balloon-body-ground series 'tentatively constructed toward a holding in place' Site folds forward into sensibility and vice versa sensuously machining the 'event-ness of perception'...

...that something *is* happening between atmospheric bodies and spaces.

Balloon-body-ground becoming. Space emerging.

'Body and space experienced as alive with potential movement' (Manning, 2009, 19).



Balloons (Author, 2014)

For McCormack, writing on Lefebvre, the question becomes 'how can we make sense of how bodies and spaces co-produce one another through practices, gestures, movements and events?' If bodies and spaces are always already matters in process, series in constellation, 'alive with potential movement', then how can we explore the generative relations between both in ways that do not presume the existence of one prior to the other?' Thinking spaces of ontogenerative experience, this dissertation constellates around this terrain.

The research I present here concerns techniques of lived abstraction: how might we tend to the body, its lived experience, in ways that open rather than foreclose its potentials to affect and be affected? ‘Perhaps the problem’, Massumi writes, ‘with attempts to produce thinking-spaces that take seriously the onto-generativity of moving bodies is not they are too abstract to grasp the lived, concrete, immediate, fleshy actuality of these bodies, but that they are not *abstract enough?*’ Massumi demonstrates that a moving body is as immediately abstract as it is concrete. A body in motion is in a dissolve, ‘it does not coincide with the discretely cognisable point of its here-and-now, but with the twisted continuity of its variations, registered in an endless doppler loop.’ *Experiment with the feet. Walk across the grey clearing.* The way that the body orients space is also abstract, incorporeal, a fleshy abstractness. The body moves by a complex, synesthetic system of self- and exo-referential cueing; extending beyond its Euclidean coordinates to sense (through) visual and non-visual hyper-surfaces: the steel door, the rhythmic memory of concrete ground stored in the muscles and joints.

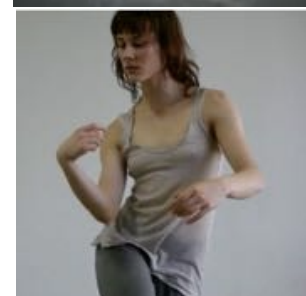
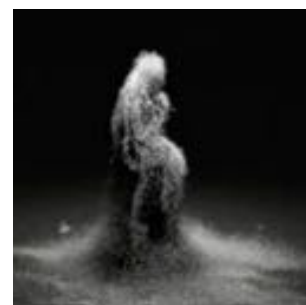


Wonkygait (Author, 2014)

Techniques of Lived Abstraction

‘What if the body is inseparable from [these] dimensions of lived abstractness that it cannot be conceptualized in other than topological terms?’ (Massumi, 2002, 177). My research constellates around experimenting with techniques of lived abstraction: *topologies* and *diagrams*. For Massumi, the generative relations of bodies and spaces must be ‘topologically described’, using an array of concepts specially honed to the task. Deformation, transition, transformation, co-constellation, modulation, variation, exfoliation, duration, extension, pre-acceleration. In the image-series to the right, the dancer moves to a noise field, recorded by three depth kinetic cameras that diagram her movements into 22,000 abstract, virtual nodes. To ‘topologically describe’ the body-movement-ground series, we would refer to the ‘continuity of transformation’, the deformations stretching and involuting but never tearing or breaking.

To the second technique of lived abstraction, *diagramming*. For Deleuze, the diagram is an inter-social and constantly evolving map of the immanent and non-unifying organisation of relations of affective force; a series of lines conjugating. The diagram as such tends to the performative consistency of relations of force that ‘hold together’ without ever precipitating subject or object. The three depth kinetic cameras diagram as the body-movement-ground series ‘takes on an infinite variety of potential velocities’. Nodes conjugate, the series and the diagram merge on a single plane



Unnamed Sound Sculpture (Daniel Franke, 2012)

of composition, becoming ‘neither object nor form but infinite potential for recombination’ (Manning, 2009, 15).

Propositions || Propulsions

If thinking-space is site, and site is a series not fixed, how might techniques of lived abstraction - an armed sensibility toward experimenting experience - furnish a ‘procedural architecture?’ (Arakawa and Gins, 2002, 45). Procedural: because always becoming. ‘Acquire various props’, McCormack (2008) writes, ‘balloons, balls and beds, bodies of inflation [...] aerostatic things becoming temporary platforms for becoming responsive.’

But beyond the grey clearing, what more?

How might we build with techniques of lived abstraction? Make architecture ‘more what it has always been: a materialist art of qualitative body modulation.’ (Massumi, 2002, 19). To do so, we would have to accept the body as ultimately abstract, to build for synesthetic amplification. This dissertation focuses on four architectural practices allied with experimental art. They are linked in many respects by landscape. Each have an element of landscape design, the quartet consists of a beach, a park, a green light colosseum, a Wind-Lift. Furthermore, each are woven into the same fabric as collaborative works of the *Folkestone Triennial*.

The research I present here draws on several weeks of introspective and observational constellation-ethnography in the Kentish seaside town, thinking spaces. I use constellation-ethnography as a slight neologism here. Fundamentally, it concerns how bodies co-individuate, co-constellate and communicate with spaces. A constellation-ethnography might be thought of as series-related - body-movement-ground, body-balloon-sky - a technique-assemblage attentive to ‘neither object nor form but the[ir] infinite potential for recombination.’

Propositions = propulsions. ‘Assembling effects of relation across the nexus of actual occasions’, Manning writes, ‘propositions act as the pulling together of the stakes of language in-formation.’ This dissertation as such has two propositions, each relating and pulling together the stakes of the quandary - how might we build with techniques of lived abstraction?

Proposition I : That each collaboration is an event-fabric, operating at the collective hinge of perception, hallucination, and cognition to facilitate generative relations between spaces and moving bodies.

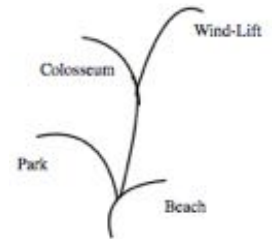


Landscapes (Lowenna Waters, 2014)

Proposition II : That techniques of lived abstraction (topologies, diagrams) conjugate as much as contain this project of facilitation. Embracing their ‘own inventiveness’, they ‘add (if ever so meagrely) to reality’ (Massumi, 2002).

Moving Milieus

Each subchapter roughly corresponds to a collaboration, propelling a sort of rhythmic journey - Channel to viaduct - through a series of kinaesthetic and perceptual milieus as they move, becoming platforms of relation in a broader proposition. Chapter I tends toward the beach, and Michael Sailstorfer’s collaboration *Folkestone Digs*. Here, I explore a gully architecture of basements, sand tunnels and goldmines, overfilled with mnemonic and non-visual hypersurfaces that invite the body and space into co-constellation and topological becoming.



Rhizomes (Author, 2014)

Chapter II tends toward the park, and muf architects’s collaboration *Payers Park*. At a series of prehending-landing sites - *Swimming Pool*, *Swinging Lines*, the *Walkway to Nowhere* - I experiment with the diagram as a technique of lived abstraction, and explore the body as a sort of technician always-already diagramming. I also then tend toward these prehending-landing sites as hyper-surfaces or synesthetic amplifiers, sensuously machining body and space into an ‘infinite variety of potential velocities’ (Manning, 2009, 17). Here, thinking spaces of ontogenerative experience as site and sensibility, my constellation-ethnography emerges as a movement of sensibility, punctuated by a series of series siting.

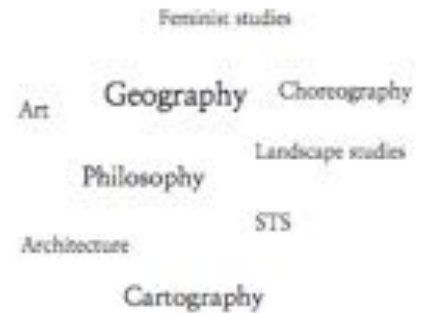
Finally then, Chapter III tends toward the colosseum and wind-lift, collaborations respectively of Jyll Bradley and Ooze Architects & Marjetica Potrč. Here, I explore how the architectures build for sensory amplification, inviting the body to ‘become responsive’ to its machinic, incorporeal bearings - always-already more than. Moving toward an ‘art of qualitative body modulation’, space and body are experienced not as separate or preformed but infinite potentials for sensorial and kinaesthetic recombination.

II. BODY + SPACE

In this brief literature review, I trace my thinking to a diverse scholarship of experimental practice. Thinking spaces of ontogenerative experience draws together geographers, choreographers, cartographers, philosophers, architects, artists. This diverse ethico-aesthetic terrain might be best conceptualized as a ‘machinic assemblage of possible fields, of virtual as much as constituted elements, without any notion of generic or species’ relation’ (Guattari, 1995, 35). This review then tends toward opening out the machine in a manner tentative to its individual detail yet equally concerned with species’ dynamism, energy, will to live ‘beyond the context of their taking place’ (McCormack, 2009) Indeed, ‘machines’, Manning writes, ‘demand life: they process always in the realm of the more-than, constantly recombining’ (Manning, 2009, 10).

.....

The chapter begins with an exploration of the experimental thinking-spaces concerning the body with theories of affect, becoming and the diagram. It then proceeds to discuss the abstract movement-experiments of Laban and Forsythe, before tracing their (re)emergence in thinking spaces of abstract corporeality and the relations between movement, sensation and perception. The review concludes thinking spaces of experimental architecture, and the radical projects of Adolphe Appia, Lawrence Halprin and Parent & Virilio. Using each as relational platforms, I discuss their resonance in my own research exploring architectures of ‘qualitative body modulation’ that play on perception, hallucination and cognition to facilitate the generative relations between spaces and bodies.



Machines (Author, 2014)

What might become apparent throughout is the disciplined lack of distinction between practice and theory. It is my contention that ‘thought is lived’ and thinking/moving become or co-compose on a single plane of durational experience. Each subchapter title therefore draws subtle reference to what a thinking/moving body can do: a body *becoming, diagramming, orienting, co-constellating*. This review emerges strangely then as a sort of thinking-space on thinking-spaces, both a ‘processual movement of thought and a privileged site at which the movement of my thinking amplifies and inflects [with] novel configurations of ideas, things and bodies’ (McCormack, 2008).

.....

BECOMING

Thinking-spaces of the moving body constellate around theories of affect, becoming and the non-representational. My research draws its fidelity to much of this scholarship. For Manning, the body is an ‘ecology of processes, always in co-constellation with the environmentality of which it is part.’ The body, she writes, is ‘alive across interphasings [...] it has no fixed form - it exfoliates: pure plastic rhythm. By co-constellation and individuation then, Manning qualifies the

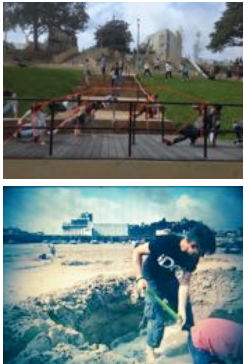
terms with the example of the dancer that ‘senses and creates microspace-times in one and the same movement.’ The ground beneath the dancer ‘becomes part of the shifting through which these movements develop [...] the ground begins to move (with) the dance, to take part in the creation of [its] becoming-form (a curve, spiral, an arabesque)’ (2009, 19). Ground and body co-constellate, co-individuate, becoming infinite potentials for recombination. Affect becomes a vital prism for expressing this ontogenerativity of bodies. For Seigworth and Gregg (2010, 2) affects are ‘forces and intensities’; they are vibratile, contagious (Anderson, 2006; Connolly 2002). They ‘do not arise from subjects but pass through them’ (Deleuze and Guattari 1994, 169). Affect, Seigworth and Gregg write, might be understood as

‘gradient bodily capacity - a supple incrementalism of ever-modulating force-relations - that rise and fall not only along various rhythms and modalities of encounter but also through the troughs and sieves of sensation and sensibility (Seigworth and Gregg, 2010, 2)



Co-constellating - Synchronous Objects Project (Angela Sterling, 2012)

We watch as the dancers move across a tabled stage, curving space-time, folding new gradients - colliding, colluding, co-constellating - ‘phasing in and out of processes of individuation’ that transform and transduce - ‘creating new iterations not of what a body is but what a body can do.’ Affect, Deleuze writes, ‘is the becomings of my own body, especially when it encounters another body’ (1987, 20). Throughout, I tend toward this notion of affective becoming at a series of prehending-landing sites (*Swimming Pool*, the *Slide*, a beach-hole) thinking space through techniques of lived abstraction that conjugate the ‘ever-modulating force relations’ of affective experience.



DIAGRAMMING

This species of research-creation concerning dance and choreography recombines inventively with a broader philosophy of lines (Deleuze and Guattari, 1987; Ingold, 2010) and an emergent scholarship in critical cartography, ‘freeing the line from its Euclidean rendering’ (SENSELAB, 2013, Gerlach, 2012). Machining their diverse intentions is a series of collaborative thinking-spaces ‘taking lines for a walk’, experimenting with the diagram as a technique of lived abstraction and a technology of emergent experience. For Vidler, the diagram is a ‘badly behaved’ set of lines (Vidler, 2001), a ‘movement that constantly redraws itself’, an event that ‘conjugates (Mullarkey, 2006, 6).



Kinesphere (Forsythe, 1999)

For Massumi (2002) the diagram is as immediately a biogram: a constantly evolving map of the body's dynamic topology, the 'twisted continuity of variations.' My thinking constellates around experimenting with a particular diagrammatic technique of lived abstraction: the kinesphere. I consider the kinesphere a useful bridging meta-stable between Manning's choreographic imperative and Massumi's architectural - a technique that adds and adapts the quandary toward: 'how might we build with kinespheres?' For Laban, the kinesphere is that 'sphere around the body whose periphery can be reached by easily extended limbs from a single one footed stance.' For Forsythe - moving toward a more procedural than preceding frame - there is not one 'stance or kinespheric centre but multiple, infinitely emerging *from* movement.

In this sense, Laban biograms the body from without, whereas Forsythe stresses that the body *already* biograms in infinitely, inventive ways as it collides, colludes and co-constellating. In my research, I experiment productively with this antagonism. If, as McCormack writes, Laban's abstraction 'opens onto a space of possibility - the realisation of forms already determined' then Forsythe's abstraction, 'the second kind [...] opens onto a space of potential - of indeterminate yet actualizable tendencies.' This metastable condition - as I suggest in *Orienting* - moves toward giving expressive force to how a moving body 'in-gathers space even as it spaces.'

ORIENTING

For Massumi (2002, 31), the way that the body orients is a pastiche of abstract habits: the 'proprioceptive habits on a level with muscle fibre. The micro-social skills on a level with a single visual neuron. The enculturated memories lying the cross-roads of sense channels coursing through the flesh.' Proprioception then, to qualify, is the self-referential sense (as opposed to the visual exo-referential): the referencing of movement to its own variations. Like standing on a lopsided ball with the eyes closed and balancing by the sensation of weight shifting through the legs. Munster (2006, 115) traces these habits to the sort of infinitely inventive kinespheres Forsythe refers to displaced across space-time: 'what we feel', he writes, 'as our ordinary everyday embodiment is only one actualization of intersecting sensory and proprioceptive virtuality, concretized over a period of time into habits and recognizable rhythms'.

Massumi refers to this assemblage of habits as the body's ultimate abstract innards that 'hold-together, as they fold out, recursive-durationaly, in the loopy present [...] always provisional because always in becoming' (2002, 31). To merge this neurological-physiological onus of the 'abstract innards' with the geometrical imperative of the kinesphere then produces a conceptual vehicle for visualizing and practising how movement, sensation and perception interlink, a sort of molten constellation of sensors, nerves and muscles displacing across space-time.



Molten Constellation
(Author, 2014)

To return to the dancer-movement-ground series: the dancer orients by this molten constellation, *proprioceptively* folding curves into arabesques, in-gathering space through the sinuous self-referencing of joints and

muscles in movement. She has danced the same dance a thousand times before, the proprioceptive hinges to a mnemonic apparatus; the enculturated memories of falling, slipping.

In ‘synesthetic interfusion’ (Massumi, 2002, 11) then, she begins to orient ‘micro-socially’, proprioception feeds forward into vision, she carves around the other dancers, her vision feeds back into the proprioceptive; muscles and joints inflect and evolve through a series of topological displacements. This pastiche, machine, molten constellation of abstract habits then, moves the dancer to relationally *individuate with* and *differentiate from* other spaces, bodies, tables, endlessly generating spaces and spacings. Under the next sub-heading, *Co-constellating*, I move these vague propositions into propulsions directly energising my own research and the quandary, how might we build with techniques of lived abstraction? A vibrant species in this respect already exists within architectural, artistic and (increasingly so) geographical practice.



Tables (Forsythe, 2010)

CO-CONSTELLATING

Dangling strawberries, Massumi asks: ‘what if architecture could find ways of embedding in the materiality of buildings open invitations for portentous events of individuating *déjà-vu*?’ (2002, 16). What if architecture could become ‘more modulatory, more flexibly membranous’, more affectively sonorous with and for bodies? Thinking toward these spaces of ontogenerative experience, Massumi suggests that ‘processes like habit and memory would have to be taken into account. As would the reality of intensive movement. Ways of architecturally soliciting an ongoing eliciting of emergent forms-functions at the collective hinge of perception, hallucination, and cognition would have to be experimented with’ (2002, 16). In this respect, Massumi looks toward architectural practices allied with experimental art. The research I present here very much brackets under the same horizon and looking.

For McCormack (2007), the stage designs of Adolphe Appia in the early 20th Century might be seen as ‘proto-examples’ of Massumi’s proposition, architectures built with techniques of lived abstraction, that functioned ‘topologically and abstract-concretely to inflect determinations of potential experience.’ For Appia, the performance space was open and flexible, full of strange furnishings and objects that would facilitate the generative relations between spaces, music and moving bodies.

Appia had a habit of placing lights behind the walls which had the hallucinatory effect of drawing dancers into a sort of parallel universe of co-constellation with lumino-morphic doppelgängers. For the geographer-artist, Sarah Rubidge, these moments of shadowy individuation are like ‘accents’ articulating the ‘corporeal and physical transformation that takes place when cultures, architectures, pieces and sites



Rhythmic Architectures (Appia, 1913)

engage with each other’, connecting and composing choreographic cartographies. These rhythmic architectures of Adolphe Appia resurface in my research.

For the avant-garde architects Claude Parent and Paul Virilio, heightening the accentual experience of space would fall on an architecture no longer ‘rooted in the ground’ but erupting out of it. For Virilio, this ‘function of the oblique’ would ‘create a vision of instability while the perspective was stable’, a sort of eroticizing of the ground that would induce ‘gravitational drunkenness.’ ‘When you are drunk and start to move’, Virilio (1968, 17) writes, ‘the whole world starts moving, perception moves with the body.’

Thinking spaces of ontogenerative experience, an oblique city would create a ‘dynamic era of the body in movement’; inducing a constant hyper-perceptual awareness (proprioceptive and visual) of gravity and the ground; inviting co-individuations *deja-vu*, in loops and loops; bringing more relational dimensions

‘concretely into abstract-surface proximity.’



Oblique Cities (Parent & Virilio, 1970)



Ira Keller Fountain – 1995 (Unknown Source)

Similarly then, for Lawrence Halprin this abstract-surface proximity would be experienced as a sort of ludic activity of playing around with ‘space as a concept; cutting it like a hunk of cheese, walking thru’ (sic) planes and discovering new sensations’ (cited in Merriman, 2010, 438). For Halprin, Keller Fountain Park was as disarming as it was arming. An abstraction of a mountain and a waterfall, the landscape architecture would play with perception, hallucination and imagination; a series of watery, gushing hyper-surfaces inviting play and interfusion between the body, space and the proprioceptive and visual systems of orienting.

Throughout this dissertation, thinking spaces of ontogenerative experience, each of these radical projects hovers as a ‘kind of field of virtual potential never quite exhausting itself’ (McCormack, 2008), yet also never quite appearing again in form. They constellate at the surface-edge, a ‘lapping of waves, a rumour, a fog, a mass of dancing particles’ touching but never quite settling again on the strange horizon. In this light, *Thinking Spaces of Ontogenerative Experience* covers a diverse ethico-aesthetic terrain, writing wrote me into the machine, as Manning might say, without any notion of generic or species’ relation’.

Now
to find a niche.

III. FIELDWORK = BEACHPLAY

Fieldwork = *Beachplay*. Constructing the world on a strange horizon.

Rows of sandcastles under a hot sun.

Fought over Forts always and only ever in a dissolve.



A bird-woman falls out of the sky and bursts
into balloons and bodies.



There is an atmosphere to it.
The body juggles its fund of landing sites
and returns to the world afoot.

An ecology of the virtual, Guattari argues, is as necessary as an ecology of the actual (McCormack, 2008). Opening out. Moving toward the potential of experience and experiment. Research-creation creating worlds, slow-sculpting. A craft more than discovery (Whatmore, 2003). *Fieldwork* = *Beachplay*. 'The architect is no longer a static, technocratic form-maker but a prospector of formative continuity, a tracker in an elusive field of generative deformation' (Massumi, 2002, 3). Salty mouth. Squeezing between two rows. The field is a kinaesthetic and choreographic milieu for movement-experimentation, a 'topological relationscape' (Manning, 2007). As if dancing with bodies, texts, technologies, materials. Dancing is a fielding. Fielding is a 'presumptive generosity' (Bennet, 2001). To a world of forceful and lively

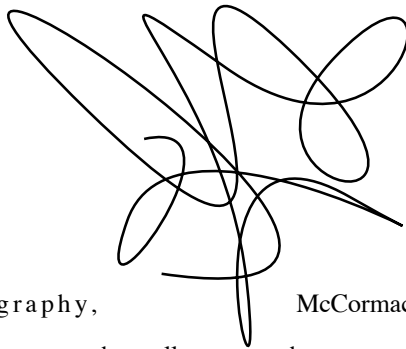
affects, affecting. Sandcastle is collaboration (Stengers, 1997). Of winds and waves and funny falling things. Always provisional, because always becoming more-than.

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In this brief methodology section, I trace my thinking as an ethico-aesthetic movement toward what Gunnar Olsson terms a ‘cartography of thought’: drawing out the lines of which things and events are composed. If, as McCormack suggests, concepts form ‘affective attractors’, lures toward a certain ‘conceptual feeling’, then my research constellates around non-representational and post-phenomenological theories of affect, becoming and the transhuman. The chapter begins with an outline of the general, conceptual feeling of my research. It then progresses to discuss fielding techniques, before finally returning to the metaphor *Fieldwork = Beachplay* to complicate the notion of the field as a static Euclidean space of preformed discoverables.

A RADICAL EMPIRICISM

For Harrison (2000), non-representational thinking responds to the inability of geographical research to do anything other than ‘hold onto, represent and reify the fixed and the dead; a failure to apprehend the lived present as an open ended and generative process.’ Thinking itself, McCormack writes, ‘can be understood as a kind of multilinear complex, folding back on itself with intersects and inflections like so many twists in the path of something moving through space.’ This folding origami of experience often writes out of accounts. Hence, Olsson’s call to draw more lines, experiment, move research from ‘a purely mental, cognitive staging toward a kinaesthetic register.’



A geography, McCormack (2009) writes, ‘about stretching out the spacetimes of empirical moments in ways that allow these spacetimes to become intervals of potential that percolate in thinking, feeling and moving.’ My research in this respect constellates around a series of intervals, empirical moments for tending toward the ontogenerative relations of bodies and spaces. Woodward et. al’s (2009: 273) research on art and site ontologies as ‘immanent, material connection between bodies and unfolding, situated practices’ is instructive in this sense; as is the imagery of affect offered up by Connolly (2002) as an ‘inconstant engine of becoming.’ Attending to the immanent, emergent and processual dimensions of experience entailed a fidelity to the serendipitous (Pink, 2007) and the ‘geographical event of research’ (McCormack, 2009).

For Deleuze and Guattari, events create time and space. Whitehead demonstrates this with the ‘event-ness of perception.’ For Whitehead, Manning writes, ‘events of perception are always called forth through prehensions, which are the pulling out of expression from the durational plane of experience.’ Thus ‘when a becoming-event is pulled out, the activity of perception is experienced.’ Insomuch, the general conceptual feeling of my research tends toward this notion-motion of pulling out. I consider my approach an observant, perceptual, generative participation - a constellation-ethnography - ‘working on and modulating the affective spacetimes of moving bodies’ at a series of prehending-landing sites (McCormack, 2009, 79).

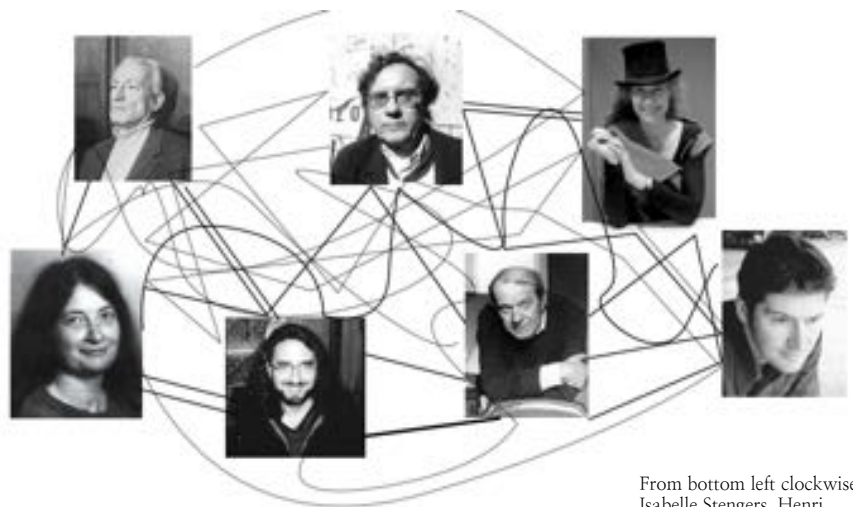


Sliding (Author, 2014)

FIELDING TECHNIQUES

In choreographic terms, a technique is ‘a technology composed with, for, and through a dancing body’ (Manning, 2009, 56). Technique is invention, composition, relation. Manning demonstrates this with the dancer’s technique of “grounding”. ‘Even without being told’, she writes, ‘the dancer learns to continuously relocate the ground as an element of experimental space-time, creating momentum with and through the ground toward gravity-defying re-vectorization’ (Manning, 2009). For Simondon (1995), a technique therefore cannot be captured; it acts as a ‘modality for the creation of machinic resonances that defy a machine’s strict organisation’ (cited in Manning, 2009, 10). My body as such is a machine of biological impulses and cultural-neurological habits (Connolly, 2002) - an ‘assemblage of possible fields, of virtual as much as constituted elements’ (Guattari, 1995: 35); constantly inventing techniques, and motioning becoming: altering the gait, opening the gate, reaching-toward new objects, reassembling what a machinic body can do (Spinoza, 1989). My research progressed in this respect as a continuous activity of fielding potentials: atmospherizing ideas, machining objects (“seeing if they would fly”), continuously relocating the ground, re-vectorizing, re-inventing.

Mapping emerged early on. (A previous draft of this dissertation was titled *Mapping Kinaesthetics*). For Gerlach (2012), mapping is a technique and performance of anticipation, a ‘modality for the creation’ of unformed futures. I had begun mapping even before realising it, ‘fostering connections between fields’, tracing lines between thinkers of space and the moving body. Lefebvre. Deleuze. Manning. McCormack. Guattari. Massumi. Stengers. A ‘map’, Deleuze writes, ‘does not reproduce an unconscious’, it constructs it...



From bottom left clockwise:
Isabelle Stengers, Henri Lefebvre, Felix Guattari, Erin Manning, Derek McCormack, Gilles Deleuze, Brian Massumi

...Catalysing into the 'event-ness of perception.'

I had also begun forming cognitive maps. Experimenting with an old Ordnance survey of Folkestone. A few Triennial postcards. Some gold pins. Sifting, shuffling, speculating like some old Guy Debord-reborn. The map gave constitutive force to the notion that the line is a 'dynamic unity' (Massumi, 2009); a transversal and transformative modality weaving across spaces and events actual and virtual (Gerlach, 2012). Tracing the same line north on 56 minutes of rail. High-speed South-Eastern. London. Home. A single line stretching out into intervals of potential...

One Nikon 500 camera, a pencil, a pad, a notebook filling an ascetic rucksack of mine. Techniques. Modalities for the creation of machinic resonances. For McCormack and Latham (2009, 1), 'images afford opportunities for attending to everyday ecologies of materials and things; for the rhythms of urban environments; and for producing affective archives.' Over the three weeks, I archived incessantly.



Mapping (Author, 2014)

Living in a small yellow room, overlooking ASDA and the main



bus shelter. Pasta on the hob,

Smiths on the radio, I would thumbflick through the photographs of that day. The act became something of a ritual, stretching over into dinner, folding into conversations with my housemate, Clare, a keen photographer herself. She would share little trivias, gossips about the sites I'd sited, the photographs photographed. The images, like little 'mutable mobiles', would take on lives of their own, rhizoming our babbles.



A cosmopolitical authorship then, many of the images are resolutely collaborative in nature. A particular technique I adopted on the move was what Shepherd (2014) terms 'serial vision' or 'sequential photography' - clicking-before-thinking - letting the 'topophilial pulls' of spaces and bodies conduct and lead the lens. The way I place the images throughout the dissertation also has a topophilial pull of sorts, co-contextualising the text (Pink, 2007). Considering the images as abstractly concrete, and the text as concretely abstract, this co-contextualising draws out a sort of synesthetic event.

Scribbling Tripods (Author, 2014)

A word on scribbles. Writing is often considered as an addendum to research (Bingham, 2003). Yet writing wrote me in to this dense and curly literature. To write had a certain rhythmic, ticking-over quality, what Manning perhaps refers to when she writes, ‘techniques are imbued with rhythm, they move with the machine’s own forces of recombination.’ At a series of landing sites, this rhythm in many senses transfers to the print: peripatetic, ‘restless and restful’ (Deleuze, 1989), always drawing in all kinds of flotsam while letting other bits of driftwood go. Experimenting with diagrams, drawings and maps - techniques of lived abstraction - my rhythmic imperative was to trace the slider sliding, the runner running, the rhythm of rhythms in pure holding-together. This openness to the event-ness of encounter is what Guattari refers to as an ‘ethico-aesthetic’ sensibility, and my metaphor *fieldwork* = *beachplay* tends, if slightly strangely, toward an exemplification.



A room with a view (Author, 2014)

CIRCULATING BEACHES ?

I recognise in many respects the ‘quarrelsome’ (Stengers, 1997, 56) lives of beaches, projecting the field as ‘out-there’, exotic, pre-formed. To Be Discovered. There have been many such critiques of this colonial, masculinist framing of the field (Rose, 1997). In this sense, my metaphor *fieldwork* = *beachplay* focuses more on the processual *work* = *play* part of the equation - the prospecting, ‘fielding’, siting - than the *field* = *beach*. At the same time however, the materiality of the field cannot be ignored, there is a certain here-ness and there-ness stretching between Oxford and Folkestone, the library and field, the page and the beach.



The Beach (Boyle, 2000)

Even for Latour (1999), research unfolds along a circulating reference but there is still an element of sequence, chronology. The ‘room with a desk’ can often be advantageous as the ‘place where all achievements can be brought together.’ Perhaps then the beach where bird-women fall out of of the sky is best kept surreal. We might say beaches circulate. *Circulating beaches*. Where

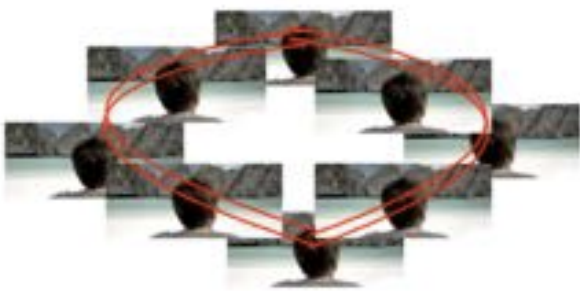


Library Litmuses (Author, 2014)

the beach is as much a library as a piece of paper.

Material yet multiple. A focale not locale (Beaulieu et. al, 2007).

Beaches, we might say, are neverlost, always a psychological, physical going-to. We all have our beaches, always already going and we carry them through research.



Circulating Beaches (Author, 2014)

SUMMARY

In this brief methodology, I trace my thinking as an ethico-aesthetic movement toward what Gunnar Olsson terms a ‘cartography of thought’, drawing lines, maps, diagrams, experimenting with techniques of lived abstraction while holding the door ajar to the processual openness of events. In this respect, my methodology was less a framework than a procedural architecting: a process of fielding, machining techniques and potentials as they were invented and continuously re-experimented with in the bump and bristle of multiple beaches. My research ethos constellates around Massumi’s proposition to ‘make room for things to happen’, ‘add movement back into the picture’, ‘not be afraid to add (if ever so meagrely) to reality’ (2002, 180). Beckett’s mantra. “Ever tried. Ever failed. No matter. Try again. Fail Again. Fail better.” The same man that wrote, ‘habit is the ballast that chains the dog to his vomit.’ Finally then, I have complicated the notion that theory and practice are opposed, they are Moebial, propulsive, one and the same and more, always becoming. As Foucault writes, ‘theory does not express, translate, or serve to apply practice, it is practice’ (Foucault, 1977, 207). In the chapters that follow, I tend toward this conceptual feeling.

IV. THINKING SPACES OF ONTOGENERATIVE EXPERIENCE

How might we build with techniques of lived abstraction? Make architecture ‘more what it has always been: a materialist art of qualitative body modulation’ (Massumi, 2002, 19). To do so, we would have to accept the body as ultimately abstract, to build for synesthetic amplification.

I

This chapter concerns Michael Sailstorfer’s collaboration *Folkestone Digs*. A gully architecture of basements, sand tunnels and goldmines, the collaboration is overfilled with mnemonic and non-visual hypersurfaces, inviting the body and space into co-constellation and topological becoming.

.....

Sous les pavés, la plage, sous la plage...gold. The beach, Lars Spuybroek (2004, 56) writes, is ‘a plastic alloy of continuous transformation’ swelling, surging. Where the sand is water is sand. Gesturing toward the possibility of “machining architecture”, Spuybroek theorizes an ‘architecture of continuity’ fusing ‘tectonics with experience, abstraction with empathy, matter with expressivity’ (2004, 58). Michael Sailstorfer’s collaboration in many respects moves toward such an architecture, emerging as a vibrant event-fabric of sand mosaics and strange, swollen deformations deforming. Some would argue, it is not an architecture at all - a desert, a few dunes. Volumetrically flat. Much of the work however occurs below ground, it is a building vertically inverted, a gully architecture of basements, sand tunnels, goldmines.

Bodies arc maniacally at the surface, driving boreholes into the sand - bullion-chasing. The process, Sailstorfer argues, “leads from the belly not the head”; a democratic, cosmopolitical constructing-with in which the architect is no longer a static, technocratic form-maker but ‘a prospector of formative continuity, a tracker in an elusive field of generative deformation’ (Massumi, 2002, 3) The field that gradually emerges is a topological

hyperspace, a molecular (in)stability of sand-grains, ‘continually recomposing along new curves’ (Manning, 2009, 130) The kinaesthetic territory, or more so, the kinaesthetics that territorialise the architecture, merge as a mode of hands-on exploration and experimentation, generative of spaces with a certain post-Platonic thickness, inflected, ‘overfilled with experience’ (Massumi, 2002, 19).

The golden sands of Folkestone: artist buries £10,000 of bullion on beach

Artist Michael Sailstorfer has buried gold bars in Folkestone's Outer Harbour and once the tide is out it's finders keepers



Somewhere out there on Folkestone's beaches lies £10,000 of buried treasure. Photograph: David Goddard/Getty Images

GOLDRUSH (Folkestone Herald, 2014)



Folkestone Digs (Folkestone Triennial, 2014)

Bodies move across the sands in small tribes, tentatively probing, feeling through the sinuous prosthesis of footwork, handwork, “cyborgwork” (with-metal-detector-in-hand) for the subterraneous bullion. These lines of anastomotic movement curve and reconnect in deeply inexact, unruly ways, morphing and evolving in minute displacements. The freneticism, the spatial illogic of the architecture that emerges is in many respects an a/effect of the object-barrenness of the milieu. ‘The way we orient’, Massumi (2002, 180) notes, ‘is

more like a tropism (tendency plus habit) than a cognition

(visual form plus configuration). Erratic movements throughout the beach seem to qualify this. Bodies mine unconsciously, pre-consciously a thick field of pregnant matter, animated more by the ‘shape of the space’ than its visual characteristics. Bodies twist and turn on the undulating expanse, orienting by the abstract rhythm of movement itself, ‘homing in on the food with the eyes closed’ (Massumi, 2009). Their movements in this respect, are not indexed to position, but the very opposite: processual cogs productive of it.

This proprioceptive apparatus every so often fastens to the visual. The eyes open wide. Certain mines or land-markings suddenly burst out in commotion, in sonorous physicality. Skin, faster than the word reacts. Bodies turn, re-vectorize. Over several hours, the atmosphere of expectancy oscillates this way, ‘sensed as a feeling of tendency toward the possibility that something might be happening within, between, across’ and indeed *under* these bodies. The atmosphere lingers, loops, dissolves and then re-energizes when something *does* happen. Stomachs, Sailstorfer maintains, do the work in the collaboration. Carnivore-carnival.



Becoming-hole (Author, 2014)

We all know to some degree what it is like to find treasure underground. The sponge-body’s thick mnemonic film retains, indeed “stomachs”, that feeling of elastic movement from childhood - the quickening bleep of metal detector, the savage prodding, the shoveling, the hard-hitting object. The beach is inflected with these mnemonic, ‘non-visual hypersurfaces’. Movement becomes an architectural movement-with, operating at the collective hinge of perception, hallucination and cognition to open-end the ground. The emergence of this procedural “sand architecture” matters as a series of catalytic reactions, co-generative becomings of bodies and spaces; corporeal and architectural lines in anastomotic convergence, commotion and dissolution.



Anastomose (Author, 2014)

A small tribe gathered in the early hours under the gold-pin *Grand Burstin*, begin to adopt a novel searching technique. Hunching on all fours, they trace the presence of “old” architectural lines, placing bright markers on the sites - “DISTURBED SURFACE” - before moving on to “new”, untapped grounds. Tracking ‘in an elusive field of generative deformation.’ The logic as such is cartographic: tease out the architectural economy of the beach as a binaric series of “touched and untouched zones”. The difficulty however in their technique is that human bodies are not the only movers, shapers, line-makers and markers in the harbour space, just as the space is not a singular or inert backdrop but a forceful multiplicity. As Latour (1997, 174) suggests, there are as many spaces and times as there are types of relations [...] human and non-human, technological and textual, organic and (geo)physical. Thus, like a great eraser minutes later, the English Channel sweeps in, flushing from virtuality new forms, resetting the binaric code, ‘all formal origins’, in Massumi’s (2002, 10) words, ‘swept into transition. Followed by architect.’

Followed by architect? How can a body be swept from its formal origins? A body swept from its own body? Sailstorfer’s collaboration operates in many respects in a ‘rigorously inexact way, never prefiguring, always open



Gold-Pin Grand Burstin (Thisistomorrow, 2014)

to the virtual’s vagueness and

individual endings’ (Massumi, 2002, 19) : every body can body its own bore-hole, so to speak. The body itself however does not fall outside the architectural process; movements are hands-on, prosthetic; bodies do not be but become; they stretch out, ‘intermix with their architectural surrounds’ (Arakawa and Gins, 2002, 18). Hulking bodies penetrate the sand upon which they stand as the sand penetrates their bodies. Rather than closed, intentional systems, movement becomes a sort of topological transformation, ‘a folding-in and through’ which does not leave the body unaffected but rather temporarily houses it in a spacing that is more-than, a bodyness ‘beyond formal origins’. Manning (2009) refers to these strangely open-loops of experience as co-constellations, accents of the body-becoming-sand becoming-shovel becoming-hole.

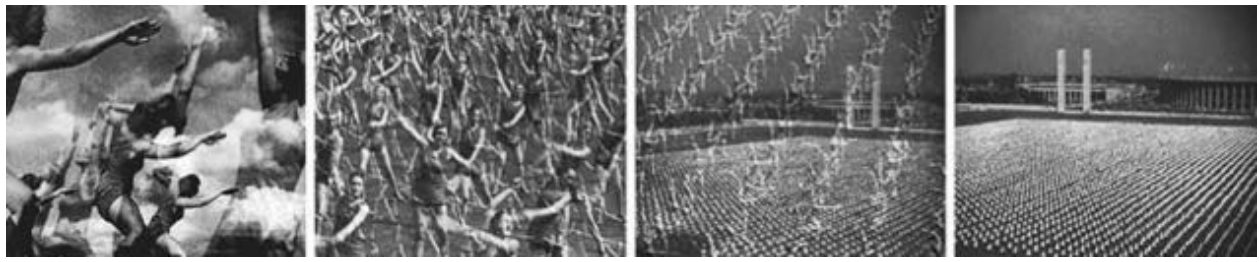
12:46:32



12:56:53



Fast-Shutter (Author, 2014)



Olympia (Gisela Jahn, 2014)

Just as the tracker, the marker, the line-maker and mover becomes a prospector of formative continuity, she too then concedes herself as the prospect of generative deformation. *Experiment with a camera. Fast-shutter. 12:46:32 - 12:56:53*. The lens produces a series of figural impressions, exfoliations, textures rather than forms ‘moving across consistencies’. The series likens to Lena Riefenstahl’s *Olympia*, a cinematic melange of discus throwers and dancers ‘moving intensively’ in black and white, ‘folding topologically, transmutationally across series’ (Manning, 2009, 143) The images linger spectrally over the beach. Bodies bulge into visual depth then recede again like ghosts digging their own graves. The time-lapse images, in Deleuze’s terms, precipitate a “nomadic nomos”, distributing materials across a space without precise limits rather than centred Aristotelian space’ (Olkowski, 1997, 478). ‘Matter becoming force before it becomes form.’ The time-lapse camera emerges as an abstract technology of emergent experience, a technique for eliciting movement that “positions” from a relation of movement to itself. *Parallax. Move ten steps right* the arrangement of bodies, surfaces change with the newfound position.

.....

SUMMARY

This chapter has explored Sailstorfer’s collaboration as an event-fabric, operating at the collective hinge of perception, hallucination, and cognition to facilitate generative relations between spaces and moving bodies. Never prefiguring/always deforming, the intricate maze city that evolves moves toward what Massumi refers to as a procedural space, ‘more modulatory. More flexibly membranic. More intensely lived, between more relational dimensions brought concretely into abstract-surface proximity.’ This proximity is experienced as a series of topological transformations, mining the innards in which the body simultaneously prospects and becomes a prospect of generative deformation.

The ‘body in motion is in a dissolve’, a doppler loop, a reciprocal reaching toward that in-gathers space even as it spaces. The body-becoming-shovel creates worlds, calligraphies, strange sunken goldmine-corridors. Insomuch, the body mines the earth innards as its own. Not the stomach and intestines as such (as if some gory B-movie re-edit) but the moving body’s “ultimate” abstract innards displaced across space-time. Massumi (2002, 205) refers to these when he speaks of the ‘proprioceptive habits on a level with muscle fibre. The micro-social skills on a level with a single visual neuron. The enculturated memories lying the cross-roads of sense channels coursing through the flesh.’



A B-Movie (Bloom, 1981)

The way the body orients is a molten constellation of abstract habits. Thinking spaces of ontogenerative experience, Sailstorfer's collaboration tends toward the body's potential to affect and be affected. Morphologies morph - vaguely, open-endedly, open-source. Body and space are experienced as alive with potential movement, a series of 'what ifs'. Finally then, thinking spaces through techniques of lived abstraction - the fast-shutter and diagram - conjugate toward the pragmatics of building a procedural architecture. If the space of the body is already as abstract as it is concrete, then topological and diagrammatic techniques of blueprinting and 'vectorizing concrete experience' help build for chance and the recursive-duration of co-emergence.

II

This chapter concerns muf architects's collaboration *Payers Park*. At a series of prehending-landing sites - *Swimming Pool*, *Swinging Lines*, the *Walkway to Nowhere* - I experiment with the diagram as a technique of lived abstraction, and explore the body as a sort of technician always-already diagramming. This chapter also then tends toward the three landing sites as topological hyper-surfaces, choreographic objects and synesthetic amplifiers, sensuously machining body and space into an 'infinite variety of potential velocities.'

.....

The body of the Slider merges with slidedness - pure speed, intensity, haecceity - 'like when a swimming body becomes-wave and is momentarily suspended in nothing but an intensity of forces and rhythms' (Halsey, 2007, 146). The slide magnetizes movement experimentation, when the man reaches the base, the young boy emerges at the top in an endless doppler loop of bodies and slides merging in velocity. Their movements are always on the verge of expression, a literal verge, a slide edge; they "preaccelerate". 'Bodies', Manning writes, 'invent motion incessantly, creating habits to satisfy the carrying out of these inventions' (Manning, 2009, 14); how to keep our balance as we climb up the log ladder, how to slow the slide by putting the hands at the side. With time, body and space co-construct and store an inventory of these precognitive, proprioceptive cues.

Preacceleration then 'is like the breath that releases speech, the gathering-toward that leaps our bodies into a future unknowable' (Manning, 2009, 25) ; the virtual event-space of a slide, its unknowable potentials for body-making-breaking. The father-son loop progresses as a series of topological displacements: preacceleration - relation - interval - intensification - actualization - extension - displacement - preacceleration. The body-becoming slide co-individuates with a world becoming-slided, the ground moves, vision dissolves. Incipient action loops like a Moebius strip: Instability - stability - instability. Sliding - grounding - sliding. The slide is a long furniture, furnishing. Bodies sit on it, converse around it. Inasmuch, bodies communicate *with* it. The constant discomfiture defies physical and perceptual atrophy. In Arakawa and Gins's vocabulary, the slide is 'designed for the actions it



Lineloops (Author, 2014)



Heave (muf, 2014)

invites' (2002, xxi), it 'propositions' us (Whitehead, 1933, 181) kinesthetically, sensorially, affectually, mnemonically - the act, the sound, the fear, the memory of sliding.

If Massumi points to bodily orientation on the 'shape of space', Arakawa and Gins (2002, 86) then draw renewed focus to the operating of the body's ultimate abstract innards, to the 'shape of awareness' itself: how the body differentiates spaces through movement, but also distributes *itself* within those spaces, generating an object-oriented, positional awareness. The moving body creates, in a process of co-

individuation, what they term 'landing sites'. The young boy on the slide, for instance, deposits his awareness and body-potential in a virtual becoming-with of slide/body that makes the slide a bit body and the body a bit slide (Goodman, 2013). He creates a landing site. This 'tending toward relation' (Manning, 2009, 228) holds in place the object, the slide, but also opens out, distributes the body to the infinite states of potential it may activate or not in the future.

The boy for instance now situates the man in relation to the slide from his own slide-body relation-position. His landing sites so to speak fractalize infinitely, splintering as diagrams, intensities-in-the-making, force-fields of future movement. Precognitive cues, preaccelerating. The body in this respect is always as much territorial (i.e it keeps a certain form) as it is topological, a deformation, 'a product and process of continuously intersecting and dissolving landing sites' (Brunner, 2009, 5). McCormack relays the same territorial-topological apparatus when he writes: 'the moving space - or spacing - of the body is always composed of a multiplicity of abstract virtualities as much as it is a matter of a singular, lived actuality' (McCormack, 2013, 58).

Experimenting the loop with lines, what precipitates is a series of abstract, movement constellations, biograms that conjugate. The lines emerge through movement; not as representations external to it but as propositions, lures, elicitation and elicitors of the slide-body's infinite movement potentials. The pencil slides-with. Corporeal and architectural lines converge and dissolve in a weaving arc of topological displacements. Velocity alters as the body alters its kinespheric reach, touching matter, 'landing sites'. *Constellation 1. Place your hands on the side of the slide.* The body slows. Relations of touch, friction, heat multiply. *Constellation 2. Lie flat on your back.* Lines converge. Slide-body-bullet becoming. *Constellation 3. Return on a rainy day.* Surface conditions change, the spacing-body invents new motions, new lines, hand-grips-wetness. Body and slide collaborate, co-individuate, spacing time and timing space with infinite variations of velocity and duration. The constellations vibrate, lines merge as elastic points, tendencies, propulsions of movement and sensation in the incipency of becoming.



Payers Park is an unusual space in this respect, it undulates and stimulates as it undulates. A ‘becoming-work’ of the art/architecture collaborative *muf*, the Park emerges as a series of gangways, slips and drops interlinking down a single, oblique slopescape. Line-loop experiments proliferate. The park, as Deleuze and Guattari write, forms a ‘smooth space filled by events far more than by formed and perceived things [...] a space of affects more than one of properties, haptic rather than optical perception, distances not measures [...] an intensive rather than extensive space’ (Deleuze and Guattari, 1980: 479).

Aside the slide, a series of strange furnishings adorn the slope; sinuous objects, structures that form ‘open-invitations for individuating déjà-vu’ (Massumi, 2002, 191). Forming a link between the two central plateaus, a gangway named *Swimming Pool* slopes. The name as such created for its incongruous drop and ladder at the base, openly inviting the body to slip and strain across an imaginary aqueous medium. The large blocks that carve down to the ladder like sand dunes draw the moving body into awkward embraces - inventive motions - heightening the sensation of mass shifting through space-time.

The scene of bodies precipitating to the aqueous edge draws a faint



Swimming Pool (t-r-e-m-o-r-s, 2014) Staircase Hellerau (Appia, 1936)

semblance to Staircase Hellerau, and Adolphe Appia’s luminescent theatre. For Appia, the living quality of the stage emerged from its material resistance to the body, the sharp lines, angles, its rhythmic, dis-settling pulse (Hannah, 2008, 227). The body by contrast - soft and subtle - would be swept into ‘a kind of borrowed life’. For the choreographer William Forsythe then, the stage forms a ‘sensuous machine acting on and dismantling familiar perceptual structures’ (Hannah, 2008, 230). *Swimming Pool* in many senses sensuously machines, playing on the body’s visual and mnemonic apparatus. There is no real swimming pool or Appian orchestral pit for that matter, fictive space informs and deforms the structure, operating at the stimulatory ‘hinge of perception, hallucination and cognition’ (Massumi, 2002, 194)

In a short essay, *Choreographic Objects*, Forsythe further de-centres the body from an intentional apparatus, asking: ‘could it be conceivable that the ideas now seen as bound to a sentient expression are indeed able to exist in another durable, intelligible state?’ (2009, 2). As such, Forsythe moves toward the choreographic object, ‘not [as] a substitute for the body, but rather an alternative site for the understanding of potential instigation and organisation of action to reside (Forsythe, 2009, 3). The park precipitates in this respect as a series of choreographic objects. On the upper plateau, a thin meshwork of steel-frames, *Swinging Lines*, initiates the body into a series of acrobatic, tangential trajectories. The machine or generator of movement emerges abroad to the body’s kinesphere, instigating new inventive motions, unbound points of creativity.



Swinging Lines (Author, 2014; Forsythe, 1999)



Walkway to Nowhere (Author, 2014)

Further along the plateau, the *Walkway to Nowhere* emerges. Ledges dangle as the sun burns the woodbeams, gesturing the body into a static loop. The body’s perceptual apparatus slumps, lulled faintly into *sitting on the dock of the bay*. The words echo like a refrain. ‘More modulatory.’ More sonorous. ‘More flexibly membranous’ (Massumi, 2002, 194). A thin membrane seems to stretch and suspend between the body and ledge in mutual meditation over the lower plateau...*Watching the tide roll away, ooh...*By Massumi’s rationale, the *walkways* are object-events of ‘trans-logical engineering’, imagination, ‘matter gone mindful’...*I’m just sitting on the dock of the bay...*Movement-potential residing abroad...*Wasting time...*

The *Swimming Pool*, *Swinging Lines*, *Walkway to Nowhere* are kinetically, sonorously charged. They slide and plateau, furnishing and manipulating the body and space into co-individuating *deja-vu*. Sites of ontogenerative experience. Bodyless they still reside

a bodyness. In Manning’s words, ‘body and space are experienced as alive with potential movement.’ Even *in absentia*, bodies preaccelerate the slope, ‘colouring it, vibrating it’, rubbing up against its kinetic charges, charging. Movement in incipency ‘quantifies it, qualitatively’ (Manning, 2009, 15).

Every now and then, this rub and release ruptures at the *Swimming Pool* edge, where dancers lull in the grassy wings like elastic bands ready to...SNAP... The stage erupts into seismic, kinetic movement. Euphoric bodies avalanche out of kinespheres; line-loops morph into tripods, spirals, arabesques. The slopedscape temporarily unhinges, music mobilizes, machining bodies, objects, flows into a violently relational dance of surface-proximity, ontogenerative experimentation.

‘Connection’, Manning (2009, 14) writes, ‘not the locus of all beginnings, but the invisible-but-palpable link between bodies.’ They move together in the pool of the lower plateau. Connection is alive. As they move, they reconnect, rubbing, releasing, relationally shape-shifting. Their bodies are in a dissolve, ‘recomposing along new vectors’ (Manning, 2009, 130). Organs disperse. The violence is unsovereign, pre-individual, post-, an individuation without subjects. It produces, unlocks gridlocks. The dancing body co-individuates with a world becoming-danced. ‘To dance’, Manning (2009, 14) writes, ‘is to move between abstract-concrete, organic-prosthetic, black-white, alive-dead, mind-body, actual-virtual, man-woman.’ Dialectics shift, becoming-“shifterly” on a stage that is always in motion, always deforming. A cosmopolitical milieu, a topological hyperspace. Difference acknowledges but only in passing, it flees, never matters into form. The music that machines the bodies into new line-loop landings is a mixture of hip-hop, pop and Romani rap.

.....

SUMMARY

Somewhere in Yoro, in the Gifu Prefecture of Japan, Arakawa and Gins’s project-park *Elliptical Field* exists. A series of undulating planes, disorienting obliques, the park is furnished by a series of strange structures referred to as the “Architectural Fragments.” Nine in total, they identify by names such as “Geographical Ghost” and “Exactitude Ridge” for the perceptual and playful experimentation they invite. ‘Juggling, jumbling and reshuffling the body with its fund of landing sites’, the two architects write, ‘introduces a person to the process that constitutes being a person’ (Arakawa and Gins, 2005, 6). In poetical terms, they equate the slopedscape with a broader project of reversing destiny, re-entering, re-positioning oneself within the ‘destiny of being slated to live without ever knowing how and why’ (2005, 9) *Payers Park* then operates on a similar stimulatory trans-logic, facilitating the generative relations between spaces and



Charges, charging (Author, 2014)

moving bodies. In a series of gangways, slips and drops, the park invites movement-experimentation. To borrow from Parent and Virilio (1970), the park eroticizes the ground, rendering the body more conscious of its balance (and imbalance), flexibility (and inflexibility), energy (and entropy) [...] the infinite spaces of potential and possibility in its expressive power.’

This chapter has explored *muf*’s collaboration as an event-fabric, operating at the collective hinge of perception, hallucination, and cognition. Mirroring in many respects the maze city, *Payers Park* moves toward bringing the body and space ‘more concretely into abstract-surface proximity.’ In this light, the *Slide*, *Swimming Pool*, *Swinging Lines*, *Walkway to Nowhere* might be recognised as “architectural fragments” in their own right, ‘juggling, jumbling, reshuffling the body with its fund of landing sites.’ We might call them sites of heightened ontogenerative experience, “series facilitators” ; ‘discrete forms [built] in a functional configuration, but in ways that newly reaccess the infinities of experiential potential, discrete and continuous, from which they were

extracted’ (Massumi, 2002, 23). Body and space are experienced as alive with potential movement. Space vibrates with expectancy then B U R S T S as bodies avalanche onto surface-proximities abroad in the world: the sky, the ground, the slope, the slide.

Following on from the previous then, this chapter has explored the way that the body orients as a molten constellation of abstract habits; movement, sensation and perception in pure holding-together through a proprioceptive and visual synesthetic. As Massumi (2002, 27) writes, ‘perception is an intensive *movement* back into and out of an abstract “space” of experiential previousness.’ In other words, we have to have seen and experienced a swimming pool before to ‘see’ the *Swimming Pool* in the park. This ‘interval’ of past and future equally however folds into the present, ‘every first-time perception of form is already, virtually, a memory.’ The structure in this light plays with the body’s minute awarenesses, propositioning it by folding the just-past mnemonic potential back over itself into the future-present. A synesthetic amplifier and choreographic object, ‘by nature [it] opens to a full palette of phenomenological instigations because it acknowledges the body as wholly designed to persistently read every signal from its environment’ (Forsythe, 2009, 3) The energy is abroad from the body, existing in another durable state, charging TBB (To Be Burst).

That thinking spaces through techniques of lived abstraction conjugate toward a



Architectural Fragments (Arakawa & Gins, 2005)



Lineloop 2.0 (Author, 2014)

procedural architecture then is equally explored through the *line-loop*. Process and site, a thinking-space, the line-loop experiments and adds (if ever so meagrely) to reality. The lines are ontogenetic, propelling more lines. Pure holding-together, the line-loop then stretches ‘beyond the context of its taking place.’ toward a broader call for participation. For more dancing line-loops and experiments, moving a gridlocked politics beyond end-states (body/space black/white, immigrant/local) toward becomings.

III

This chapter tends toward the colosseum and wind-lift, collaborations respectively of Jyll Bradley and Ooze Architects & Marjetica Potrč. Here, I explore how the architectures build for sensory amplification, inviting the body to ‘become responsive’ to its machinic bearings - always-already more than. Moving toward an ‘art of qualitative body modulation’, space and body are experienced not as separate or preformed things but infinite potentials for perceptual and kinaesthetic recombination.’

.....

In a progression of erupting concentric circles, the neon poles curve outwards, tracing the exact footprint of the old gasometer. Hop-strings intersperse and loop like monkey bars, gridding the sky into bitesize blue. Even “*in absentia*” the space vibrates; a kinetic, incandescent, sparseness that takes hold. As if a draft, INCOMPLETE. The eyes draw to the spaces in between, where the walls might be walled, a skylight skylined. The Panopticon, Deleuze writes, is not a dream building. And yet the green light colosseum invites the body’s familiar perceptual apparatus out into the open. A psychedelic playground playing with a curved sense of inside and outside, finality and... and...

Never prefiguring, in this sense, the colosseum opens out its virtual ‘in-betweens’ to the body. Under sky-lines, bodies moves in sleights, weaving faint, untraceable knots around the monkey bars. Every so now and then they collide like chariots and the colosseum bursts into cacophony. The repetition is hallucinatory. The body in mental, physical dissolve begins to question if strings are where they appear.

Or in apparition.

Colliding with another, jeers splinter, the colosseum spins. A car blurs past on the outside inside. The body shifts in an uncomfortable visual



Colosseum (Murray and Jones, 2014)

dissolve. No landmarks, walls - pure repetition. The strings emerge like abstract innards abroad, of another kind - the curving neon poles' - 'holding together as they fold out, recursively-durally in the loopy present' (Massumi, 2002, 31). Always provisional, because always in becoming more-than, prosthetically attaching. Each collision acts like path correction, a diagrammatic event, ontogenesis, propelling new lines.

Stringy, neon and fleshy bodies individuate relationally in a haptic, non-visual orienting. A technogenesis. 'Technogenesis', Manning (2009, 66) writes, 'defines bodies as nodes of potential that qualitatively alter the interrelations of the rhizomatic networks of space-time in which they are ephemerally housed.' Networks furthermore, 'that are not distinct from the bodies that instantiate, but are themselves sensing bodies in movement' that jeer and burst kinetic green light. Each collision in the colosseum - as if treading on string-nerves - transpires as a technogenetic becoming.



Luminescence (Author, 2014)

The tired body leaves by an invisible wall and walks in near-darkness to the streetside gateway. Brushing past the brambles and magnolia that line the cylinder however, the body senses strings again. Technogenesis emerges in its banal, mundaneness, that maybe those strings were really never there and the colosseum, a dream building The ontogenesis of the biotechnological, Manning concludes, is not a technical additive to the biological body but an emphasis on its 'originary technicity.' A body in this respect, always ephemerally housed in colosseums (the kitchen, the library, the field) orienting by its abstract innards, or the string networks co-fabricated and co-evolving with a lively, sensate world.

.....

The ground does not simply ground, it dances. "Shifting grounds", Manning writes, is one technique through which a body creates space-time. Dancers, she writes,

can breathe space, folding the space into the duration of a textured tactility that moves the air, creating a sense of a clearing. Dancers can walk space, such that the dimensions of space-time seem to compress. They can sound space, such that the vectors of space-time seem to inflect, curving experience (Manning, 2009, 71).

These ontogenerative experiences of 'space-time felt in emergence' are technogenetic. Space configures as the body recomposes. The atmosphere then does not simply atmosphere, it twists, curls, individuates with a body becoming atmospheric. Feelers



Labyrinths (Author, 2014)

out, the Wind-Lift traces a faint line up the vertical edge of a parabola, powered by a silver turbine at its head that harvests the valley's katabatic and anabatic winds in an endless doppler loop. Flushing electrical pulse from a turbulent field of atmospheric virtuality . The Wind-Lift, a sensing body in movement ephemerally houses the body in a small colosseum of steel. Cramped. Nudged between other bodies, the platform-box emerges as an inflationary prehending-landing site, catalysing relations of more-than. The relational spacings between bodies of potential movement are cardinal in this respect, catalytic, to the Wind-Lift's functioning. The machine is a hinge-work, 'effect against effect, relation against relation [...] hinging molar stabilities to build larger molar stability' (Massumi, 2002, 30).

An electrical generator at the base hinges to the turbine at the head through a dense labyrinth of copper wiring, switchboards and steel frames. This turbine then hinges to an imperceptible labyrinth of air molecules and bleeds it, osmotically like an oil field. The human body emerges in the process technogenetically as a hinge-between-hinges, a constellation in a 'collective bodying.' Deleuze (1987, 79) articulates this 'collective bodying' by another name; as a machinic phylum of 'materiality, natural and artificial, and both simultaneously [...] as matter in movement, in flux, in variation, matter as a conveyor of singularities and traits of expression.' Certain bodily senses emerge like hinges of singularity as the Wind-Lift drones up the parabola. The proprioceptive hinges on the visual in a 'synesthetic interfusion'. Stilled by the cramped surrounds, the body feeds back from the retina a determinate positioned site/sight. Rainbow building. Street. Red car, white car whirring.

At the same time, non-visual bodily senses emerge in collective enunciation. Breathing - sensing the atmosphere in layers, textures, rhythms and juxtapositions - exfoliates prosthetically from the assemblage. The in-rush and out-rush of air carving against the metallic turbine draws a steady, pulsing rhythm out of the diaphragm. The body finds itself in a synesthetic interfusion of another kind, breathing in sync with the turbine. Diaphragms diagram, so to speak, of a subtle convergence of architectural and corporeal lines, lungs cohering in movement.

The Wind-Lift hinges relations between ground and atmosphere. Volumes, always more than one, emerge from surfaces, recombining with lines, folding, bridging, knotting. The Wind-Lift machine preaccelerates, 'the pressure of one limb on the other altering the skeletal mechanic.' Movement bursts into ascendancy and opens out a space between



Collective bodying (Ooze, 2014)



Break-up (Author, 2014)

the ground-atmosphere. The shape of the space evolves and folds back on itself. Virtualities and actualities dance in a progression of topological displacements.

Experiment with a balloon. Release it. Watch a vortical space open up. The lonely balloon leaves a trail of bodyness, an atmosphere, an intensive relational space, as it moves along invisible labyrinths of connective tissue.

Experiment with the fast-shutter. A man moves away from the Wind-Lift. The Wind Lift moves vertically to the man. Time passes. Space passes. ‘Deformation - topological becoming - gives relational movement its rhythm’ (Manning, 2009, 98). Lines grow and dissolve.

Experiment with a new atmosphere. Drown the Wind-Lift in the Channel. Observe the arcs, weaves and knots; space-time opening out. Salvage balloons leaving a trail of shipness. Ascension, immersion, envelopment, release. Topological displacements as ripple-effects.

SUMMARY

This chapter has explored how the colosseum and wind-lift build for sensory amplification. At the colosseum, strings operate at the collective hinge of hallucination, cognition and perception, cutting space and time into butterknife parcels. ‘Distributing, serialising and composing space and time’, the panoptical cylinder ‘organises the relations between architectural, social and corporeal forces in ways that are productive of particular forms of conduct’ (Deleuze, 1987, 15). Yet at the same time, the colosseum is a dream building. A psychedelic playground playing with illusory and fictive spaces (draft incomplete) Coaxing the body’s familiar perceptual apparatus out into the open. Our ‘lived experience’, Massumi writes, ‘swims in an infinite cloud of infinitesimal monadic awarenesses: micro-awarenesses without the actual awareness: gnats of potential experience.’ The virtual in-betweens (where the walls might be walled, the skylight skylined) are like hyper-cues in direct future-past relation; facilitators facilitating ontogenerative and affective experience; we move not to populate, extend or embody them, but to create *with*.

The monkey bar colosseum in this light builds for the recursive duration of generative bodies. It is alive and lively with potential movement, a vibratile, affective space residing less to be burst than to co-burst anew. On rhythms and cacophony, Massumi adds ‘that it is not the presence or absence of any supposedly essential properties, for example consciousness or life, that distinguishes a mind from a body from an object [but that] they are distinguished modally by their ways of carrying variation: by their different dopplering of potential (different “speeds”). The network of strings in this respect carry variation, dopplering infinite potential for technogenetic becoming.



Molten (Author, 2014)

The wind-lift similarly then dopplers potential for sensorial recombination, proprioceptive and visual. The subtle in-rush and out-rush of air carving against the metallic turbine draws a steady, pulsing rhythm out of the diaphragm. The wind-lift draws a monadic awareness to the body’s breaths’ machinic bearings, always and already in a spacing that is more-than. Like running at altitude, breath constellating with the thin atmosphere and the boulders bouldering the body downhill in a Sisyphean technogenesis. The wind-lift operates as a fulcrum, a fabric facilitating the generative relations between bodies-in-motion, organs disperse and intermix. This chapter finally then has experimented with techniques of lived abstraction, topologies, diagrams conjugating not to a series of conclusions but vague, future potentials. Acquiring props, balloons, fast shutters, strange atmospheres (drown the wind-lift!) and hurtling toward the bridging lines....



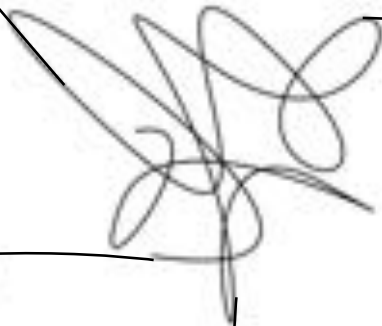
How can we MAKE SENSE of how BODIES and SPACES co-produce one another through practices, gestures, movements and events?

Make architecture 'more what it has always been: a materialist art of qualitative body modulation.'

How might we BUILD with techniques of lived abstraction?

What if... *the space of the body is really abstract?*

more MODULATORY. More flexibly membrane. More intensely lived, between more relational dimensions brought concretely into abstract SURFACE-PROXIMITY



V. CONCLUSION

STRANGE HORIZONS

Thinking Spaces of Ontogenerative Experience constellates at the surface, a lapping of waves, a rumour, a fog, a mass of dancing particles eliding a diverse scholarship of experimental and creative practice. This dissertation explores a series of thinking spaces, site and sensibility, allied with experimental art. It moves toward a set of questions propelling propositions, how might we build with techniques of lived abstraction? Make architecture ‘more what it has always been: a materialist art of qualitative body modulation?’ My research diagrams the four collaborations as lively event-fabrics, operating at the collective hinge of perception, hallucination and cognition to facilitate the generative relations between spaces and moving bodies.

The dissertation tends toward a series of ontogenerative events, moments stretching out in becoming platforms of relation, modalities for creation. *Goldmines* and *Swimming Pools*. The elasticity of these relations only became perceptible in their affective margin, ‘in the emergence of the unknowable where what was felt stretched and contracted into a propulsion of experience toward the unfathomable’ (Manning, 2009, 41). I make no claims in this respect of being the transcendent creator or technocratic form-maker of the print, rather my propositions equalled propulsions that ballooned during the atmospheric interphasings of research.



Props = Propu (Author, 2014)

In what I have termed “constellation-ethnography”, this dissertation assembles a series of techniques of lived abstraction - maps, balloons, diagrams and biograms - conjugating toward a pure ‘holding-together’ of processual bodies and spaces in becoming. The body in this respect is already-abstract enough, holding-together its abstract innards as ‘they fold out, recursive-durally, in the loopy present’ (Massumi, 2002, 31). Exploring how we might build with techniques of lived abstraction, I suggest that Massumi’s conceptual scaffold merge with Laban’s kinesphere to produce a lively, conceptual vehicle for visualizing how movement, sensation and perception interlink; a sort of molten constellation of sensors, nerves and muscles displacing across space-time.

In this sense, my research locates within a broader philosophy of lines and ritournellos foregrounding the corporeal, affective and perceptual dimensions of ontogenerative experience, ‘all the forces that act under the representation of the identical’ (Thrift, 2004 cited in McCormack, 2008). This dissertation moves an unruly diagrammatic set in motion by McCormack (2008), when it suggests that abstraction, rather than a way of ‘extracting thought from the experiential immediacy of the actuality of things in the world’ is a way of attending to this immediacy of lived experience, a way of merging thought immanently with its movement and processual becoming.

How might we build with techniques of lived abstraction? Draw out the lines of which things and events are composed: “the lines that make them up, or they make up, or take, or create” (Olsson, 1991). How might we make lines that are

abstract-enough for participation in thinking spaces of ontogenerative experience? This dissertation constellates toward already-vibrant collaborative thinking spaces concerning the spaces of the moving body, affect and becoming. Like a diagram, it holds together and holds open with rhizomatic potential.

RHIZOMES

A beach, a park, a wind lift, a colosseum. Architectural fragments, fracturing, folding, fostering connections between fields...

My research on dancing at the *Swimming Pool* rhizomes with a more Deleuzian micropolitics and critical feminist geographies exploring the immanence and performability of identity. For Saldanha (2006) race might be conceived through the concept of ‘viscosity’, the becoming-sticky of bodies relative to each other in certain spaces. In this light, exploring how the park sensuously machines bodies into certain choreographies might adjoin with more socially-oriented geographies exploring how spaces generate becomings of racial, gendered and violent bodies.



Research at the beach rhizomes toward more recent post-phenomenological research within landscape studies (Wylie, 2010), destabilizing the intentional, pre-given subject and exploring the ‘folding of self and world’ the topological becoming and co-constituency of body and landscape, digger and goldmine. Equally then, there is a modality for the creation of a more auto-ethnographic, emotionalized account of the ontogenerative event and experience.

Research at the Wind-Lift rhizomes with more recent collaborations between Science and Technology Studies and cultural geography. “Be patient and scale down!” Ooze’s mantra. A ‘practice of hesitation’ (Stengers, 1997), the Wind Lift ‘interrupts the usual state of affairs, and experiments with alternative energy practice as a speculative political fiction’ (Gabrys, 2011). In this sense, there is potential for research on the moving body, affect and ‘architectures of sensory amplification’ to adjoin to a more cosmopolitical sensibility exploring the body and its topological entanglements with other bodies and ecologies of the animal, machine and atmosphere.



Writing wrote me in and spat me back out again.
I regain consciousness to a strange world on a strange horizon.

LACUNAE IS DEAD!

A newspaper reads

‘And there is only a vast ocean of scope for further research
experimenting
and
thinking spaces of ontogenerative experience’



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