INTERSTICES 15

ATMOSPHERES AND AFFECT

CONTENTS

Mihi whakatau

Moana Nepia

E rau rangatira mā, Ngāti Whatua, Ngāti Paoa, ngā manuhiri tūārangi, e Gernot…
e mihi kau atu ana rā ki a koutou. Talofa lava, kia orana, Willkommen … welcome!

To the many chiefs gathered here, including those from Ngāti Whatua and Ngāti Paoa,
distinguished visitors from afar, Gernot Böhme…. greetings and welcome to you all.

I've chosen today to share some poetry with you that gathers ideas regarding atmospheres evoked through Māori ritual greetings and lament, and to touch on some of the themes that this symposium is addressing.[1]

When we talk about atmosphere in Māori, one of the words we use is rangi. Rangi is also day, weather, sky, and Sky Father, one of our ancestors. Rangi also translates as air and melody. When we are talking about atmospheres, we are talking about ourselves, not something that is separate from us.

There are many atmospheres in Māori thinking, many states and names for Rangi. Rangi, our father, is also an ancestor from whom perception arises in whakapapa or genealogies. Our connection to atmospheres both outside and inside, the nature of perception and existence are all understood in terms of whakapapa, a relational way of understanding the world.

The first poem I'd like to share with you, *Tangi*, is by New Zealand Māori poet Hone Tuwhare, who was from Te Tai Tokerau, the Northern region of Aotearoa/NZ. He wrote in English and was a master at evoking senses of atmosphere and place.

Tangi is a lament, a crying and weeping. One of the first things we do in a formal Māori address is to draw together our many ancestors, those who have passed away. Sharing this way, we also come closer together.

> Tangi
> I did not meet her
> on the bordered path
> nor detect her fragrance
> in the frolic of violets and carnations.
>
> She did not stroll riverward
> to sun-splash and shadows
> to willows trailing garlands
> of green pathos
>
> Death was not hiding in the cold rags
> of a broken dirge
> Nor could I find her
>
> in the cruel laughter of children
> the curdled whimper of a dog
>
> But I heard her with the wind
> crooning in the hung wires

and caught her beauty by the coffin
muted to a softer pain-
in the calm vigil of hands
in the green-leaved anguish
of the bowed heads
of old women.[2]

The second poetic reference I want to make is to Rangiuia, who was a nineteenth-century tohunga (scholar) from Ngāti Porou at the Rawheoro whare wānanga (school of learning) at Uawa (Tolaga Bay), a part of the country that my ancestors come from, and that I call home. In a waiata tangi (lament) he wrote for his son,[3] he refers to a particular state of Rangi in cloud formations from the south. People who know the history, or who are from the Ngāti Porou region, may know how this state of Rangi was also used to refer to a portent of doom.

In the last poem I will share with you, titled *Grief,* I refer to the separation of Rangi or Ranginui (Sky Father) and Papatūānuku (Earth Mother) as a space and source of continual lament, perceived in the movement of rain, water and cloud. This is a short extract:

Grief carries us home,
ebbs and flows with the tide,
paddles and surges through veins,
powers and floats, surging through water.

Grief takes charge, inspiring command,
declaring another call, to arms, to action, to move
again, to haul and lift up over rocky shore.

Rise and fall of this melody is rangi,
hugging, hovering, soaring, yearning over land.

Grief trembles, expanding air,
thunders and tumbles clouded.

Grief howls wind over sand,
galloping in from the sea,
swoops up to smother views
from the edge of an abyss.

Above and below, towards and away,
resoundings shudder
to land torn, numb,
dripping to sodden dust.

Tangi a lament moves and cries.[4]

In ritual acknowledgements of those who have passed, we are not just lamenting, we are coming together as the living faces of our ancestors. We are the embodiment of atmosphere.

Endnotes

1.	This is an edited version of the mihi whatakatau (opening address) for the *2014 Interstices Under Construction Symposium*, 22 November, 2013, at the Design Theatre, NICAI, The University of Auckland. Thanks to Moata McNamara for editorial support.

2.	Tuwhare, H. (1994). *Deep River Talk: Collected poems.* Honolulu, HI*:* University of Hawai'i Press, p. 22.

3.	Ngata, A. (1958). The origin of Māori carving. *Te Ao Hou.* Vol. 22, p. 35.

4.	Nepia, M. (2012). *Te Kore – Exploring the Māori concept of void.* PhD Thesis. AUT University, Auckland. Vol. 1, pp. 9-10. http://aut. researchgateway.ac.nz/handle/10292/5480/NepiaM_vol1

Being Moved

Andrew Douglas

> A man is a passing mood coming and going in the mind of his country; he is the twitching of a nerve, a smile, a frown, a thought of shame or honour, as it may happen.

> Samuel Butler

For Samuel Butler, as he writes in his Notebooks (1917), humanity is an ultimately unknowable substance, but one in whom feelings are foremost and sensed according to transitioning motion: "he [humankind] is a substance in a statical or dynamical condition and feeling the passage from one state into another" (1917:78-79). Writing in the era of transport steam and in the wake of the emerging science of thermodynamics, no less than Darwinism, Butler might well be expected to see the world through the lens of mobility and redeployments of energy and matter. Yet his attentiveness points to a greater prescience. His is a world no less imagined according to non-equilibrium transactions (machines evolving according to natural selection and closed worlds coopted by global mercantile forces), a world that breaks with, and opens beyond, what Michel Foucault described as the old disciplinary "enclosures of civil society" – "schools, manufactories, armies, etc." (1991: 103) – and which in Butler's case included an explicitly personal paternalism of the church and English civil society in general.

Where Butler parodically rebuked Darwin for an overly mechanistic evolutionism, suggesting he had taken "the life out of biology" (1923-26), Michel Foucault in turn recognised an eighteenth-century shift in governmentality that precisely sought to take hold of life. Augmenting existing familial models of sovereignty, a bio-political instrumentality was increasingly fitted to modes of life, measuring and modifying the affective behaviours and corporeal capacities of populations. Inherently nebulous, the "problem of populations" (1991: 99), and the political economies spawned by it, can be imagined to have bypassed individual perspectives and interests in favour of governing control indexed to tendencies and movements indicated by large numbers of persons.

If one consequence of this shift in governmentality was a disjunction between society and the individuals comprising it, Norbert Elias was drawn to investigate how societal bodies might be understood, on one hand as more than simply a large aggregation of individuals, and on the other, as distinct entities with contrary psychologies. Rejecting the notion of a founding social contract entered into by autonomous individuals in pursuit of collective benevolence, Elias recognised in societies themselves a "tissue of mobile relationships" and dependencies that might explain an evolving historical patterning of individuation (2001: 23). This "invisible order" in fact configures, as he noted, precisely engineered "types of individuality", and in the case of the modern West, one defined by minutely calibrated interdependencies calling for high levels of "psychical control" and affect management, but also a characterising sense of self autonomy and independence from others (2001: 14-32). In such an individual, affect appears as both acutely one's own, but also, seemingly frustrated by societal forces.

For Gernot Böhme, building on Elias' investigation of the civilising process historically, notes how in twentieth-century modernity, the self-constraint attributed to civilising interdependency is in fact overlaid by returning forms of "external constraint" and control – particularly "technical constraint" (2012: 4-5; emphasis in original). The consequence of this escalating technification is both a reduction in ethical (self-)constraint and a growing dependence on "technical norms", rather than moral ones. Hence "technological civilisation" builds in modernity towards an affective conflict, for on one hand, such a civilisation is predicated on a "decidedly unemotional stance", and on the other, it fosters the "development of an enormous imaginary domain" nurturing an otherwise truncated emotionality (2012: 27; emphasis in original). A shift towards technological norms opens the way for

affectively geared and mediated environments where a "relaxation of intra-psychical constraint" also potentiates a manipulable subjectivity released from the ideal of subjective integrity and closure along with new technologies of societal control (2012: 26-27, 223).

What these particular facets make imaginable are how affective registers become inherent to consolidating powers and modes of governance. While for Raymond Williams (2001), the importance of subtle structures of feeling for understanding of cultural complexity and social agency were evident more than 50 years ago, an "affective turn", as it has more recently been termed (Clough & Halley 2007), makes manifest their blunt pervasiveness. As Brian Massumi writes, in media-saturated society media no longer mediates per se; it shuttles and amplifies affective or "empathy-based" responses directly between political and everyday domains in a feedback that obscures "moral reasoning and critical thinking" (1998: 44). Legitimation of governance comes to rest on felt responses collectively coordinated and orchestrated in accordance with a certain gratuitous mediation – for which the "circulation of violence-legitimating affect" is key (1998: 45). Where the disciplinary enclosures referred to previously bind a constituent body of persons within places defined by prescriptive routines and relations, affective legitimation presumes a less defined incorporation, favouring instead one drawn together empathetically and ambiently via spectacle and felt effects. So too is legitimation married to ever-expanding cycles of deterritorialised circulation of capital and reterritorialised surpluses drawn from commodification, though not without causing, as Massumi quotes Gilles Deleuze, a "crisis of enclosure" and the need to control or manage something like an open field of affects at once chaotic and productive (1998: 56-57). In what Deleuze (1992) referred to as societies of control, the task is to maintain hyper-mobility but within normatively recognisable – and therefore manageable and profitable – parameters, though even what counts as normative (a quality no longer antithetically paired with the 'abnormal') is rendered serially mutable (1998: 57).

If mutability then can be thought of as the very ground condition of capitalist societies of control, and our being together defined by modes of enclosure themselves contingent and variable, appeals (experientially, aesthetically or conceptually) to atmospheres – themselves indicative of a nebulous and contingently binding of things – carries a certain symptomatic valence. They are the carriers of affective traffic, and in turn, belonging through beholding. And indeed the scenographic underpinnings of this type of being together finds an early architectural precedent in Gottfried Semper who argued in 1860 that: "every artistic creation, every artistic pleasure, presumes a certain carnival spirit, or to express it in a modern way, the haze of carnival candles is the true atmosphere of art" (2004). As model for this "modern way", he may have had in mind an earlier participation in the design of exhibition stands for The Crystal Palace, erected in London's Hyde Park in 1851, a structure Mrs. (Mary Philadelphia) Merrifield famously described, in an essay titled "The harmony of colours", as being "the only building in the world in which atmosphere is perceptible" – the distant interior appearing "to be enveloped in a blue haze" (1851/1970: ii). Her point was that only the subtlety of an atmosphere could bind such a gigantean whole together without garishly conflicting with "the arrangement of colours on the walls" (1851/1970: ii). Certainly, the role of these exposition-type spaces, as Giorgio Agamben as argued, was to create "enchanted scene[s]", places where art and industry might merge and where a conversion of the use value of things to exchange value would approach something like an "epiphany of the unattainable" – an auratic hue today routinely infusing media and retail spaces alike (1993: 38).

Tracking an advance in atmospheric concern into contemporary contexts, Agamben's epiphany of the unattainable warrants comparison with what Jean Baudrillard, in the context of a sublimity found in exhibition show homes, has termed a "contemplation without hope", one that aligns interior design with the "general concept of ATMOSPHERE" (2002: 311; capitalisation in original). Here the modeling of interior 'ideals' sets in play varying generic, space-mobilising norms, norms that displace an older patriarchal-domestic symbolism staged as a "caesura between inside and outside" (2002: 309). In the modern domestic interior, as Baudrillard noted contrastively, there is an increasing lapse of harmony or stimmung between self, objects and the world of association they centre. The pockets of interiority that once stabilised these associations increasingly answer to an "unrestricted combinatorial" imperative, not closure nor subjective reflection, but an open field of linkages with no

predefined syntax, propriety or taste. What a "sociology of interior design" reveals – as he imagined this new disciplinary enterprise – is not the tasteful signature of the bourgeois master of the familial crucible, but a new de-subjectified domain over which the occupying subject is both "actor and manager" (2002: 316). Becoming literally "an active engineer of atmospheres", space "is at his disposal like a kind of distribution system" (2002: 316). In such environments the rhetoric of 'personification' reigns – as Baudrillard parodied, "the atmosphere will be yours alone" – yet this appeal to agency arises precisely in contexts where the inverse predominates and where 'the interior', far from sheltering, makes up one of any number of modes of interiority geared to imparting invasive, affective states.

If for Mrs. Merrifield, the Crystal Place was atmospheric precisely because it "resembles the open air" (1851/1970: ii; emphasis added), the atmospheric engineering Baudrillard attributes to the 'new' interior design might be understood to respond to emerging modes of within-ness arising with the open field of a self-organising complex constituting control society. What Baudrillard recognised in the modern interior in the late 1960s were the effects of economic liberalism rapidly shedding its Keynesian, work and welfare consensus, one in which society more generally turns from object 'form' (with its interior/exterior dichotomies), and from a symbolic system indexed to the predetermination of the world (in fact the order of nature filtered anthropomorphically), towards a world increasingly defined instead by "practical computation and conceptualization on the basis of total abstraction" (2002: 317). Supplanting the older, given world, is its abstract antithesis, one needing to be "produced – mastered, manipulated, inventorised, controlled: a world, in short, that has to be constructed" (2002: 317; italicisation in original). "Man the interior designer" – an improbable entity to be elevated to the level of a new human type! – toils, not in or on interiors as such, but in the abstract field of mobile, affective surpluses engendered by the information and communications revolution. If for Massumi the societal aspect of control society is composed of three dimensions – firstly, a political/governmental domain engineering command and control of life-affirming and life-diminishing forces, secondly, an economic domain indexed – in the name of "productivity and efficiency" – to monetary liberalism, and thirdly, a cultural domain of managed affects bridging the previous two dimensions – the new sociology Baudrillard anticipates might well be understood to entail reading into and across the constructed reality of the far from stable "self-organising system of systems" that is advanced capitalism (Massumi 1998: 47). Yet how might we conceive undertaking this task? As Böhme makes clear in the invited essay in this issue of Interstices, the insistent drive towards "the stage management of everything and anything" in contemporary society (spanning commodity aesthetics, politics, art and design practice, supermarkets and cities, no less than the self), points up the need for a "theory of atmospheres", one that can grasp what is critically at stake – the expanding scope of "affective participation in our world" (2014: 6).

Tonino Griffero, in a recent survey of phenomenological and ontological approaches to atmospheres – or what he defines as spatialised, objective feeling – offers a particular corrective to any fledgling "atmospherology" (2014: 101). If atmospheres persist as the in-between of objective and subjective states (as Böhme similarly asserts; 2014: 1), two errors must be avoided in grasping their significance: the first is a projectivistic explanation that recognises in atmospheres "nothing but inner feelings projected onto the outside" (2014: 103); the second, is an introjectionist error, that in fact underwrites the first by taking everything that was once attributed to external, pathic forces and redistributes them in the subject's inner, psychical domain. As Griffero rehearsed the well-known transformation of fifth-century BC Greek culture, the introjectionist stance arises with a transition from an archaic sociality resting on mythical relations and a world saturated by imposing, magico-religious forces, toward one re-centred by an "anti-pathic" logos or reason (2014: 103). The reversal of mythos to logos – the tensions and risks of which were exemplarily tracked in the Oedipal tragedy – amounted, as Jean-Joseph Goux has argued, to the institution of a post-traditional, "anthropocenter[ed]" world, where human "auto-reflection" and "self-consciousness" become the new measure (1993: 119-120). It is a reversal that transfers inwardly – in a process Goux terms "deprojection" – all that the mythical world externalised and hence makes possible a long history of the soul and its subsequent double, the psyche. Outwardly the result is a knowing subject, as Goux put it, "with no master but himself"

(1993: 160), and for whom the world is a thing to be remade precisely via an autodidactic virtuosity, yet inwardly is condensed all that once made up an external, cryptophoric (or monstrous/divine) domain that was managed culturally and collectively. Introjection and projection make up two sides of the same coin impressed precisely according to a long-exercised historical drive aiming to keep knowledge and pathos apart. The price, on one hand, is a society for whom "'progression', 'development,' or permanent 'innovation'" is imperative, and on the other, a subject fundamentally defined by psychical rupture and a synthesising will seeking an ameliorating abridgement with the world (Goux 1993: 204-205). Hence the dichotomy between civilising impulse and an affective proliferation recognised by Elias and Böhme, in Griffero is described this way:

> A psychic self-referentiality that is not at all contradicted by today's media exhibitionism of one's intimate life, by an 'emotional capitalism' that supplants the public sphere, ignores the manipulated character of what it claims to be authenticity and transforms emotions, including the atmospheric ones, in 'entities to be evacuated, inspected, discussed, bargained, quantified and commodified', thus generating an emotional freeze that is not a corrective, but is the unexpected 'commercial' outcome of the introjectionist illusion. (2014: 106)

In a variety of ways, the essays gathered in this issue of Interstices grapple with, and contest, such an introjectionist illusion and the projectivistic capitalisation subsisting with it. If for Griffero, atmospheres are "quasi-things" (and "quasi-objective" for Böhme 2014: 2), it is because they are no more 'there for the taking' than they themselves totally possess their beholders; instead they facilitate an ebbing transferal always in excess of capitalisation (Griffero: 109 & 149).

In this issue Michael Tawa considers a growing but imprecisely defined interest in the theme of atmosphere in architectural theory and practice, setting out the terms for conceiving an anatomy, inventory and codification of atmospheres. Perhaps not surprisingly, given the commentary above, in his appraisal Tawa aims to bypass the typical alignment of atmosphere with scenography and theatricality, seeking an affective spatiality in architecture's existential concrete presence, a presence spanning formal, geometric structures and spatio-temporal patterns. Laura McLauchlan and Sarah Treadwell tackle an altogether different engagement, one that maps the possible congruence between earthquakes and weather. The term "earthquake weather", as they note, has had a fluctuating history, both an observable phenomenon and a noted fiction. Exploring the ultimately inconclusive alignment of these terms, McLauchlan and Treadwell argue, by way of reportage and correspondence on the subject, for a certain space of delay or indetermination that resists "destroy[ing] an unknown through writing" (2014: ?) Paralleling their exercise of a less dominating account of terrestrial shifts, a series of images explore earthquake weather by articulating certain pauses in conglomerating matter. Anna Boswell, similarly concerned with incommensurate intersections – in this case cultural ones – utilises Jacques Rancière's concept of the "distribution of the sensible" and Sara Ahmed's notion of "angles of arrival" to consider the settler-colonial enterprise and incompatible structures of affect that incongruously underwrite settler-colonial place-making. Rethinking the synthesising presumption of atmospheres, she investigates an atmospherics of fracture specifically questioning the translatability of affect and atmosphere to indigenous worlds. By comparison, Carl Douglas thinks through a certain derailing of atmospheric stability, specifically the interruption of the smooth infrastructural governance of urban place by Auckland's kerbside collections of inorganic waste. What such collections bring into view, he argues, is the conditionality of public space, itself built on a certain administrative rationalism track-able to the nineteenth century. If the result is an urban hygienism that insistently expels waste from public sight, inorganic collections temporarily countermand this waste regime. Disrupting the policed order of the street for a short time, waste ceases to be a private matter, instead becoming something that affectively activates the otherwise tempered domain he terms "atmostechnics". Chris Cottrell, likewise working to exploit the limits of laminar smoothing – in this case a gallery setting rather than the street – advocates for turbulence as a productive, creative agent. Expanding on his installation work Cloud Sound (2012), undertaken at the Bundoora Homestead Art Centre in Victoria, Australia, he develops a critical commentary concerned with "thresholding" and the significance of an affective and atmospheric traffic established between the gallery and its suburban context. Working with the affective potential of interior space too, Mirjana Lozanovska exam-

ines the performative nature of a Byzantine church in Zavoj, Macedonia. Based on field notes taken there on the Day of the Holy Mother, an event celebrated annually on August 28, she considers the intertwining of ceremony, incense, song and prayer, geometry, volume, surface, iconography, and the movements of women's bodies. Faced with this atmospheric complex, she asks how architecture is moved beyond its matrial enterprise, and further, how the pleasure of observing, experiencing and describing such complexes are necessarily mediated by reading processes. Concluding the referred papers, Akari Kidd and Jan Smitheran pick up on a distinction Böhme makes in the invited section of this issue – that atmospheres are not only receptive entities; they can be produced (2014: 3). Specifically, Kidd and Smitheran explore how affect moves us and, specifically, how we can design affective environments rather than use affect as a tool for interpretation, analysis or description. Referencing a studio design project from the Victoria University of Wellington, School of Architecture, they examine discourses on affect and new materialism, developing in turn, design strategies they term "de-materialising, diagramming, and re-materialising".

What these papers collectively point to is the astonishing lability of affect and the mobility it exercises over setting and selves. Eve Kosofsky Sedgwick, reviewing the work of Silvan Tomkin on affect, makes a pertinent observation relative to this question of shiftiness: if the predominant understanding across the last century of the introjectionist condition has focused on psychical drives, particularly sexuality as a driver (the Oedipal scenario being the reigning trope), affect has tended to be understood as a secondary 'colouration' of these primary 'instincts' – instincts Sedgwick identifies as binary or on-off in the instrumental directness of their satisfaction (2003: 99-101). Conversely, given the plethora of configurations in which affect appears, it can be thought of by comparison as analogue in nature – in other words, "graduated and/or multiply differentiated" (2003: 101). Without object per se, affect amplifies and diminishes in fickle and roundabout ways and in fact, as Sedgwick argues, much of what Freud attributes to the Id in terms of drives is closer to an analogue/affect system (2003: 21). Further, the drives themselves are better understood as responsive and even secondary to affective motivations. Psychically this would mean something like a double system – drive and affect, digital and analogue, driven control and ambiguity – constantly enfolding with itself. Perhaps not surprisingly, this systems analogy – itself a product of the development of the "cybernetic fold" between the 1940s and 1960s (Sedgwick 2003: 105) – seems to closely mirror the systematicity of control societies that Deleuze diagnosed and the affective capitalism sustaining it. If disciplinary power moulded individuals in its determinant environments, the emerging potency of control societies is its "free-floating" subtlety, a subtlety that perpetually modulates modes of individuality rather than whole persons, producing, setting by setting, variously managed "dividuals" as Deleuze terms it (1992: 4-5). Acknowledging the confounding logic of this emerging power – a complexity allegorised as serpent-like – he concludes with a challenge to "young people": "It's up to them to discover what they are being asked to serve, just as their elders discovered, not without difficulty, the telos of the disciplines" (1992: 7). Nearly 25 years on, a theory of atmospheres, or as Griffero nominates it, an atmospherology, would seem to offer at least one avenue for grasping a projectivistic capitalisation of affect and the serial, generic norms it trades in.

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Vaporous circumambience: Towards an architectonics of atmosphere

Michael Tawa

Atmosphere

Fig. 1 Things. [Photo: Author, 2013]   Fig. 2 Maldives. [Photo: Author, 2008]

> Tone and emanation – in my terminology, *ekstases* – determine the atmosphere radiated by things. They are therefore the way in which things are felt to be present in space. This gives us a further definition of atmosphere: it is the felt presence of something or someone in space. For this the ancients had the beautiful expression *parousia*. Thus, for Aristotle, light is the *parousia* of fire. (Böhme 2008)

The word atmosphere is from Latin *atmosphaera* and Greek *atmos*, meaning vapour or steam and *sphaira,* meaning sphere. The etymon of *atmos* implies a sense of blowing, inspiring, arousing: hence of breath or spirit. Yet, curiously, the words vapour, quell and kill are cognate; consider for example Old English *cwealm*, meaning murder or agonising death. The vaporous is clearly equivocal. It can equally mobilise the nefarious and constitute a threat; hence the well-known alliance between the vaporous and the miasmic, together with its important role in processes of erasure and 'disinfection' that characterise the origins of the modern city.

Gernot Böhme reads atmosphere as the palpable manifestation of a medium, milieu or situation (Boehme 2010: 27) – as when rays of sunlight enable us to perceive dust-laden air. In architecture, it might be the 'emotional tinge' or 'tuning' of a space. Tinge and tincture are chromatic aspects, a matter of colouring, and hence of *calor* – of heat and calories. Colour is the outward sign of an inner constitution that surfaces and shows itself. Tinge and tincture can also be a matter of tuning and tone; in other words, of alignment and resonance. Here, sound parallels colour in bringing an inner constitution into audibility; in making it possible for us to 'hear' it. Likewise *Stimmung* (mood or attunement) is not a subjective colouring applied onto an objective world. We are always 'in' a mood as in a particular countenance or disposition that represents a distinctive co-embeddedness and manner of belonging to the world. As Heidegger noted, mood "comes neither from 'outside' nor from 'inside', but arises out of Being-in-the-world, as a way of such being" (Heidegger 1962: 176).

The chromatic reference is revealing. Colour originally meant complexion or appearance; yet, again curiously, the etymon of the word, *KEL, to conceal, gives Latin *colos*, a covering or veil and *celare*, which means to hide. Consider the word's various cognates: cell, clam, helmet, caldron, hall, shell, cellar, hole, hell. Complexion is a condition of revealing and concealing; or of simultaneously revealing and concealing, presenting and absenting. To cover is to dress-up, to invest – hence to initiate, install, establish or name. It is a key term in the motifs of decoration and ornament, which are in a sense the 'complexion' of the decorated thing or being. The word complexion is itself revealing; the literal meaning being entwined-together, or complicated, through the etymon *PLEK, to plait, braid, weave, ply, fold. Latin *complexus, complectere* means to embrace, encompass, surround. Complexion is a sign of the complex intricacies of a being as they present themselves to view. Chromatic is from Greek *khróma,* meaning surface of the body, skin, colour of the skin; a term also used to mean ornaments, embellishments, and which relates to *khrós,* surface of the body, skin, and *khrózein,* to touch the surface of the body, to tinge, to colour. Here, the etymon is *GHREU, meaning to rub or grind, probably from the sense of obtaining pigment by grinding ochre. More significant is the reference to touch, which connects tinge and tincture to tact, and thus to an entire ethics if not tactics or *techne* of the surface. Greek *taktike techne*, the art of arrangement, is from the etymon *TAG, meaning to touch, handle, set aright; Latin *tactus, tangere*, mean touch, feel or handle, and *techne* means the art or skill of weaving, webbing, fabricating or carpentry (texture, text, textile) – in each case the pivotal sense is articulating, joining or connecting parts into an assemblage that is complex and that radiates its complexity as complexion, colour and atmosphere. Yet this touching is tangential. It is a tactility that defers intersection, com-penetration or commixture. It is a matter of percussion, of the com-pressure of air that affects without violating any intervening boundary. What emanates compresses its circumambient environment. That is how we see it, as an alteration in the density, weave, texture or tincture of the milieu. That is also what makes it touching and affective. To be touched is to experience the compressive circumradiance of another being.

What can we usefully make out of these multiple semantic resonances? First, they produce an intentionally unforeclosed inventwory functioning as a precise *and* allusive framework. Second, together they produce an ambiance, atmosphere or complexion of sense. Third, they do so because of their being multiple and discrete, yet consilient; sense emerges out of the circulation of discrete senses, out of a kind of wavering ambit that condenses meaning into a gossamer mist. Fourth, a keynote nevertheless emerges; something firm yet provisional and transitional: that atmosphere is a matter of complexion, colour and tincture; that tincture reveals as it conceals; that the tinge of something or someone or some place is an emergent phenomenon or *ekstasis* rendering its boundaries indeterminate; that this indeterminacy is produced by multiple senses or systems coexisting without fusing; that this coexistence manifests as a kind of shimmering surfacing or surfactance, ornamenting and embellishing; that the shimmering is also chimerical, evanescent, impermanent – or rather, that it has its own wavering temporality and dilated or aerated spatiality; finally, that this aerated circumambience is the fundamental structure of atmosphere.

Ambiance

> It is observed in the solar eclipses, that there is sometimes a great trepidation about the body of the moon, from which we may likewise argue an *atmosphaera*, since we cannot well conceive what so probable a cause there should be of such an appearance as this ... that the sun-beams were broken and refracted by the vapors that encompassed the moon. (Wilkins 1638 in Harper 2001-2014)

A key theme in the words ambiance and ambiguity is the sense of going-around, a shifting double-meaning, or, literally, being-driven-to-wander. The ambit that connects ambiance and ambiguity to the equivocal also connects it to the metaphorical and the analogical, which are not

merely tropes of language but fundamental, constitutive tactics. As Mary Hesse has observed in relation to Aristotle's treatment of analogy, "in a sense all discourse is metaphorical … all predication is analogical" (Hesse 1965: 338). Metaphor enables language to be transactional. The different senses that wander within the ambit of a world defer to others to produce webs of interrelated, circumstantial meanings. These interrelations are the discrete, aerated texture of atmosphere. They take place in the gaps and interstices of meaning – through the circulations and circuits of sense that cross those gaps, rather than on any fixed terminology or definition that a particular word 'has'. Sense is not a matter of possession but of sharing. Words and ideas 'make' sense by producing meanings out of the resonances they mobilise in relation to other words and ideas. If we say that, in architecture, atmosphere is a metaphor, this is not to devalue or dismiss the concept, but rather to say that it makes no sense apart from the circuits of sense that circulate through it.

Fig. 3 Cullercoats. [Photo: Author, 2007]   Fig. 4 Wall. [Photo: Author, 1994]

One such ambit, world or whorl of sense is implied by a word often associated with ambiance, the aura. Like atmosphere, the aura is related to the *anima* – the spirit or breath of a being; an aerial emanation that lifts or rises around it; the characteristic impression or mark of its bearing, its mien. Walter Benjamin famously described the aura as what pertains to originary being, but which can no longer hold in the "age of its mechanical reproducibility". The aura is a mark of its "presence in time and space", a measure of authenticity; while its absence or "liquidation" in the reproductions, images, avatars and simulants that follow are a mark of inauthentic, counterfeit being (Benjamin 1992: 214-215). Hence the aura is the *ekstasis* of a being, setting or arrangement; such as the complexion of a face, the demeanour of a person or the aspect of a place. This "out-standing" quality evokes the concept of the halo: the eminence and emanation of someone, something or somewhere that is its spatialised and temporalised "being-there" – what Giorgio Agamben called "the imperceptible trembling of the finite that makes its limits indeterminate" (Agamben 1993: 56).

The etymology of the word halo derives from the Greek word for salt, *halos* – in the sense of hyloclasty, or salt crystallisation. The halo is the nimbus or aureole of icon painting; but it can also refer to other phenomena, more or less sublime, more or less nebulous – for example the Platonic Music of the Spheres, which is the audible sound produced by the 'mechanism' that keeps the cosmos on track: that is, the perceptible correlate of an imperceptible order or the ubiquitous hum of unidentifiable servicing machinery in office buildings. Both are emergent crystallisations of sorts, both produce halos, both produce atmosphere.

These readings of aura and halo imply that atmosphere is not something that skins or hovers, detached, around and outside a being. Rather, they are the evidence and announcement of a being's internal order or arrangement, its constitutive complexities – in short, its *taxis*: again a matter of touch, tact and ethos. The countenance and look, or the gaze of a being (not only what it looks like but also

but also how it looks), convey something fundamental about the person or the place. How we look (whether we calculatedly lock and violate or incarcerate the looked-at; whether we look-after or look-out-for it; whether we look with kind regard, with an eye to solicitude and care) can debilitate or enable, destroy or create. The look of a being, its appearance, is the aura that forefronts it, that brings it into view; but it is also a sphere of influence, with affective powers that can induce change.

Fig. 5 Lake Eyre. [Photo: Author, 2010]   Fig. 5 Lake Eyre. [Photo: Author, 2010]

Porosity

Cities are enormous madrepore in whose tangle, and in the midst of whose concrete or chalky matter, there will never pass enough passages and bridges and canals and ventilating chimneys and flowing spaces and interstices and clearings. (Gaudin 1992: 122)[1]
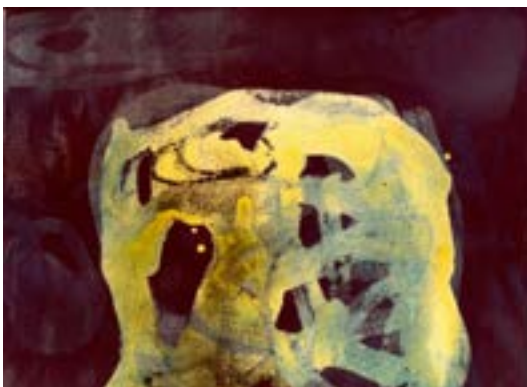

Fig. 7 Head. [Drawing: Author, 2010]   Fig. 8 Cyprus. [Photo: Author, 2009]

If, as etymology suggests, atmosphere is vaporous circumambience, it might be something like the mist that renders a landscape indistinct, permeating and liberating form by rendering its contours indeterminate and immanent (Jullien 2009: 129); or else a sphere of arousal, the "great trepidation" or haze that blurs the moon's outline and marks its advent as emergent radiance or *parousia* (Wilkins 1638). Greek *parousia* derives from from *para-* and Indo-Germanic *prea*, meaning through or forward-from-close-beside and *ousia*, meaning advent, arrival, presence, being, essence. *Parousia* is therefore "anticipated prospect of arrival", or "immanent presence",

and is antithetical to the aporetic condition or impasse where we find ourselves "without-passage". Between potentiality how it looks), convey something fundamental about the person or the place. How we look (whether we calculatedly lock and violate or incarcerate the looked-at; whether we look-after or look-out-for it; whether we look with kind regard, with an eye to solicitude and care) can debilitate or enable, destroy or create. The look of a being, its appearance, is the aura that forefronts it, that brings it into view; but it is also a sphere of influence, with affective powers that can induce change.

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Fig. 9 Remains. [Photo: Author, 2012]   Fig. 10 Interval. [Photo: Author, 2000]

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Interstice, interval, milieu – these constitute a surrounding or medium; a mathematical mean, a tectonic intermittence and an ethical mediality, mediatedness or *mediance* (Berque 1990): that is, a way of being-with-our-self, with-others and with-the-world. This is Heidegger's *Mitsein* – the authentic manner of being-there-in-the-world as encounter, necessitating attentiveness towards things and others that is characterised by care (*Sorgen*), concern (*Besorgen*) and solicitude (*Fürsorge*). As Bernard Stiegler notes, "the self is indissociable from care (*soin*) in as much it has a double dimension that is *psychic and social*, so that to take care *of oneself* is always already to take care *of the other and of others*" (Stiegler 2008: 283). The solicitude which characterises care is caringfor in the sense of having regard for the welfare of the other, to liberate and make room for them

to be there also (Heidegger 1962: 158-9); to solicit out of potentiality and thus enable something, someone or some ones to emerge and surge-forth-into-presence. The topography of the porous, the interstitial and the inter-ludic must be resolutely ethical.

Fig. 11 Maldives. [Photo: Author, 2008]

Fig. 12 Pip Stokes-Burgess (1951-2011). A shrine for Orpheus. [Photo: Author, 2010]
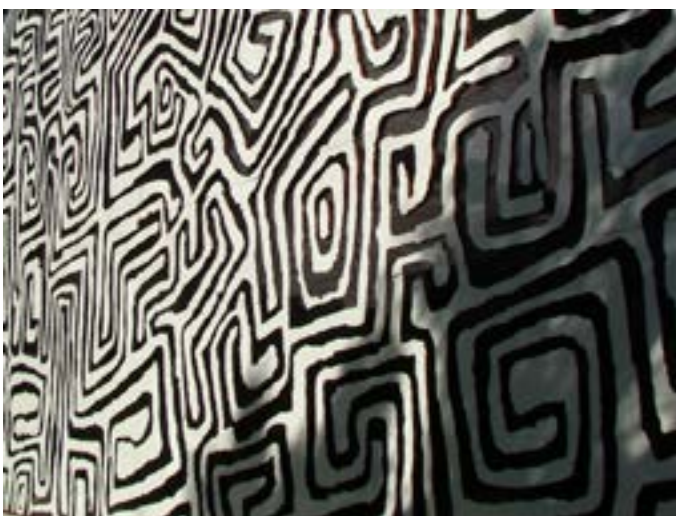
Conjugation

Fig. 13 Jackie Kultjunyintja Giles Tjapaltjarri with Cracknell & Lonergan Architects (2009). Jjamu Tjamu, public artwork, Fox Studios. [Photo: Author, 2010]

Fig. 14 Hainan. [Photo: Author, 2009]

There is another sense in which the interstitial and porosity are important for atmosphere. Such a sense hinges on the necessary structural condition of unaligned multiplicity – that is, an ordering system of multiple, coexistent components that resonate without fusion, that defer one to the other without ever being resolved into a singularity. Such a system might be semantic and consist of multiple coexistent meanings that produce consilience between them while remaining separate; or it might consist of multiple spatial or geometric systems overlaid within a single building but without coinciding. In such cases the resultant order remains discrepant and incommensurable – that is, it maintains porosity. Yet, in their interstices, the concatenation or conjugation of these systems within the assemblage begins to produce emergent conditions that were not present in any of its component parts (Delanda 2006: 2012).

Fig. 15 South Australia. [Photo: Author, 1994]   Fig. 16 Dissimulation. [Photo: Author, 2013]

> Not knowing the way out or the way in, wonder dwells in a between, between the most usual, beings, and their unusualness, their 'is.' It is wonder that first liberates this between as the between and separates it out. Wonder – understood transitively – brings forth the showing of what is most usual in its unusualness. Not knowing the way out or the way in, between the usual and the unusual, is not helplessness, for wonder as such does not desire help but instead precisely opens up this between, which is impervious to any entrance or escape, and must constantly occupy it. (Heidegger 1994: 145)

The interstitial is a necessary condition of otherness and multiplicity. The discontinuities it makes possible by keeping things disseveral are also the potentialities it enables and the capacities it preserves for an interminable process of negotiation, interpretation and reconstitution. The interval makes possible many things. It makes place possible: this space apart from/as well as/*and* that space, one time rather than/as well as/*and* another time, this sense apart from/as well as/*and* that sense. Multiple epistemological registers, multiple sedimentations of meaning, multiple narrative lines, multiple arenas of operation, multiple scales of affect, multiple networks of relay, multiple dimensions of a being, multiple transactions of solicitude. The excess delivered by these kinds of epistemological, operational, spatiotemporal and architectonic transactions manifests as surfactant circumambiance and atmosphere.

The final sequence in Paolo and Vittorio Taviani's film *Kaos* (1984) recounts the narrator's conversation with (the ghost of) his mother, in which she recounts an event in her youth. Fleeing Sicily in a precarious skiff, the family stops at the island of Lipari to rest. On the beach the children head for the high pumice cliffs that back the sea. She is older and has to remain with her ailing mother. Seeing her sadness, the mother eventually signals for her to join her siblings. They climb to the top of the blinding white cliffs and, filmed by a rear shot taken diagonally down to the azure sea that excludes the horizon line, they slowly sidestep and dance down the pumice slopes, eventually merging with the ocean. The soundtrack to this extraordinary scene is Barbarina's aria *L'ho perduta, me meschina* from Mozart's *The Marriage of Figaro*.

What is the aura, ambiance or atmosphere of this scene? How is it produced? Without de-vivifying the scene by anatomising and inventorying its multiple sense-complexes, how might we broach an understanding of what it is exactly that produces such an atmosphere? How might we more precisely theorise it, in the proper sense of seeing it or being captivated by its extantness – what Heidegger called the being perceived of the perceived, its *perceivedness* (Heidegger 1982: 48). The atmosphere of the sequence results from several discrete but coincident conditions inherent within the cinematic setup. First, the narrator, the author Luigi Pirandello upon whose short stories the film is based, visits his empty family home after his mother has passed away. He remembers a story that his mother used to tell him when he was young. He is in a reverie of recollection, tracing evanescent memories, making sense of who he is. The film then shifts to that earlier time and the narrative voice becomes that of the mother. There are several overlapped stories and voices – the narrator's journey into the past, Pirandello's stories, the narrator's mother in her penultimate years, the same woman as a young girl at

the pumice beach. And then there is the Mozart aria. *L'ho perduta, me meschina* means "Woe is me, I have lost it.[2] The libretto refers to a brooch that the peasant girl Barbarina was to give to the countess' maid but which she has lost. A trifling moment in the scheme of things, sung by a minor character, but which Mozart scores to produce extraordinary emotional intensity. How is this achieved?[3]

The affective quality of the music could be ascribed to its being set in the minor mode (F minor). The key of F minor has four flats, and flat keys were often associated with grief and dejection in the vocabulary of the time. The presence of diminished 7th chords and three-note figures produce sharp dissonances, also associated with grief and sadness; while the use of chromatic chords (which include notes extraneous to the mode or key of the piece, hence producing an "alien" or "deviant" presence) add harmonic complexity or 'colour'. The vocal line is fragmented, with short sighing gestures set against the persistent quaver figures of the accompaniment that together convey a sense of bewilderment and powerlessness. Contributing to the quality of unfulfilled and perhaps unfulfillable desire is the dissonance at the first "*me-SCHI-na*": the resolution at "*-na*" being only partial and the resulting chord being unstable according to the norms of tonality. In fact, the piece never comes properly to an end because of Figaro's interruption. At one level, there is a disparity between Barbarina's trifling distress and the deep scale of sadness in the music. At another, the dissonant (or internally disparate) modality of the music accentuates the emotional tension in the filmic narrative, contributing a great deal to its *Stimmung*. This modal disparity is at odds with the sublimely enveloping imaging of the landscape and the eventual absorption of the children's joyful abandon into its azure field. Because of such dissonances, Mozart's score and the Tavianis' scene achieve musical and cinematic expressions of an archetypal motif: the impossibility of fulfilling desire. As Deleuze and Parnet noted (2004: 'désir'; see also 1996: 8-15), we never desire one thing (a person, a coat, a fragrance), we always desire an assemblage, a complexion or inter-folding of multiple conditions (a person + a coat + a fragrance); we always desire a milieu, a world – that is, an ambiance. In the film's exquisite conjunction of narrative, image and sound these disparities parallel the narrator's desire to recollect his past, his desire for the mother and her youth, the mother's desire to relive and retell the story, the child's desire to join her siblings, the desire of the children's falling and mergence with the sea, and an overarching and tragic desire for surrender and release – a veritable "authentic being-towards-death" (Heidegger 1962: 255) that is constitutive of ex-static being-in-the-world.

Fig. 17 Plan of Jaipur. [Drawing: Author, 2007]   Fig. 18 Cockatoo Island. [Photo: Author, 2013]

In parallel ways, architecture has the capacity to set up productive conditions based on incommensurable, discrepant assemblages. This is possible across several registers. One is the underlying spatial or geometric system that directs relative arrangement, scale, proportion, symmetry, rhythm, patterns and shapes. Another is the material and tectonic system of connections

and joints that regulate the formal, volumetric and technical assemblage of parts. A further register relates to the spatial sequences, narratives and experiences that are enabled through the spatial and tectonic setup. There is also a semantic register through which architecture engages metaphorical or symbolic referents, thus relating built form, spatiality and temporality to broader conditions and currents of human knowledge and experience – metaphysical, philosophical, religious, ethical, political, social, scientific and aesthetic among others. The degree to which these different registers are aligned, coordinated and resolved within a single work contributes substantially to its character and complexion. Where different registers and references are mobilised to circulate and wander, the texture of the work will trigger an on-going process of curiosity, inquiry and discovery that seeks to understand and relate them to each other, to see how they connect and fit together across the gaps and discontinuities established between them. Consequently a work will always produce unexpected resonances, open up new readings and generate new patterns of meaning. Conversely, the more resolved and integrated the various registers are, the more stable and singular will be a work's meaning, the less open it will be to discovery and wonder. My contention here is that atmosphere is driven and produced precisely by the kinds of discrepancies and incommensurabilities that keep meaning virtual, provisional and in a state of unactualised potential.

Fig. 19 Sergei Paradjanov (1968). Sayat nova. [Film still drawing: Author, 2009.]

Fig. 20 Werner Herzog (1992). Lessons of darkness. [Film still drawing: Author, 2010.]

I have written elsewhere on the circulation of referents and metaphors in architecture – for example, the tectonic and constructional misalignments in Peter Markli's gallery *La Congiunta* that amplify the heroic character of sculptor Hans Josephson's exhibited work (Tawa 2010: 300-302); the symbolic, metaphorical and formal registers in Peter Zumthor's *Sumvigt Chapel* that conjugate into a considerable semantic texture (Tawa 2010: 126-130)[4] and the geometrical incommensurabilities in the spatial setup of Sigurd Lewerentz' *St Peters* that engage with the tragic dimensions of Christian theology (Tawa 2010: 305-309); as well as in cinema – for example the multiple coincident temporalities in Nicholas Roeg's *Bad Timing* that challenge accepted notions of causality (Tawa 2010: 70-71, 153-155); the narrative, material and geometrical layers in Sergei Paradjanov's *Sayat Nova* that translate the film into an iconostasis (Tawa 2010: 101-103) and the distinctive image and sound juxtapositions of Werner Herzog's *Lessons of Darkness* that evoke an altered existential milieu, an *ekstasis* that enables the film to depict the hubris of human excess (Tawa 2010: 175-176).

In his call for scenography (*phantastike techne*) as a new paradigm for generating atmosphere, Gernot Böhme implies that architectural and urban settings, alongside the staging of politics, operas, sporting events and commodities, are essentially a matter of *skenographia* or mise-en-scène (2008: 4, 6). Peter Zumthor says as much when referring to the "art of seduction … within the powers of an architect" that hinge on finding "a way of bringing separate parts of the building together so that they formed their own attachments, as it were" (2010: 43). Without doubt, in the instances cited above, architecture does

construct symbolic, sociocultural and physical environments or conditions that can evoke moods, trigger reactions, promote engagements, convey meanings, prompt the recollection of memories and so forth. Architecture is theatrical, operatic and performative in that sense. But is the import of architectural settings thereby reducible to apparatuses for theatricality and conjured-up spectacle? Beyond its *skenographic* register, might atmosphere be deliverable through the consolidated material assemblage of architecture – its inherent geometric and formal structures, its spatiotemporal patterns and dynamics, its existential concrete presence and capacity to frame, reveal and amplify the complexions of place in an enduring, constantly unfolding way?

In this regard, the etymology of *skenographia* is instructive. The word derives from Greek *skene*, curtain or tent – in the sense of something that casts a shadow. The etymons are *SKEU, to cover, conceal and *SKEI, to cut, divide, split. The list of cognates is extensive and builds exactly the kind of incommensurable assemblage that I suggest gives rise to an ambiance or atmosphere of wonder: shadow, shade, shed, *shekina/mishkan* (Hebrew tabernacle, pavilion) sky, scene, scenery, skiagraphy (to trace shadows), skiamachy (to fight with shadows), shine, sheen, sheer, rescind, scission, shear, scotia, scale, skull, shield, shell, skin, ship, skiff, skipper. Yet a semantic keynote does permeate this list, pivoting on related antinomical motifs of uncovering/covering, appearing/disappearing, lightening/darkening and separating/connecting. The process of scenography, integral to the symbolic (and magical) character of theatre at its origins[5], is therefore charged with tracing and dramatizing the arrival and entry of the sacred – that is, the sequestered, the out-of-frame or off-screen – through a 'veil of existence', the *skene*, from darkness into light. What is most important to retain here is the condition of semantic deferral and play: a kind of inter-ludic transaction between the various, multiplying thematic associations implied by the idea. Scenography is only pragmatically about setting up tableaus geared to producing atmospheric effects. More significant is the way in which a scenographic (or cinematic, or architectonic) setup makes possible something like a delinquent practice of recuperation, recollection, return and reabsorption of meanings, together with their interminable transactions, transfers and transformations.

Keeping meaning virtual, provisional and in a state of unactualised potential, as I have suggested above, should not be taken to mean the setup is without accuracy and rigour, or that it is unsystematic in any way. The discrepancies, incommensurabilities and misalignments must be designed-into the assemblage so that they co-operate productively, so that they are afforded the capacity to produce emergent conditions. Otherwise, the discrepancies might become counter-productive, they might interfere with or cancel each other out. The organisation of incommensurabilities must therefore entertain a high level of rigour and precision based on a sustained process of predictive modelling of potential outcomes and a reiterative adjustment or tempering of the system. This quite different concept of design(ing) engages the interstices between different layers or registers in the system; it is interested in the capacity and productivity of the in-between, the potential of the milieu, rather than the lineaments, edges or forms that gather around it. Without such precision and rigour the outcomes are likely to be tangled, muddled and confused; and this is exactly the difficulty one encounters with the rhetoric of atmosphere in architecture. Either the discourse becomes snagged in an unfortunate and unproductive fog of allusion and enigmatic confabulation, or it serves to maintain a mystique of incontestability around the charismatic, even prophetic figure of the architect/philosopher.

In *Atmospheres*, Zumthor advances a kind of alchemical lexicon to describe the phenomenon of atmosphere: enchantment, emotion, mood, magic, feelings, touch, body, radiance, presence, beauty, seduction, sense of place, sublime, transcendental … words left in suspense, uncrafted, open to whatever interpretation, their potential meanings wandering and uncontextualised: "I don't know how to describe it actually, but I'm sure you know what I mean." (2010: 53) On the other hand Zumthor's reading of what produces atmosphere in architecture does hinge on what he calls "craft and graft" (2010: 21); on a certain rigour to do with the transactional and 'reactional' potential of adjacency in

the combination of different materials for example; their tendencies to form "their own attachments" (43). This implies a science with distinctive tectonic strategies and tactics, a framework and practice of precision in the understanding and assemblage of component parts, together with their capacity to *be*, in different ways, in isolation and in conjugation: a systematic architectonics of atmosphere. Yet the shape and contents of this framework are not explicitly articulated. They remain latent and dissimulated in the artisan's innate and *silent* (hence unchallengeable) practice. What we lack therefore is an anatomy of atmosphere; an inventory, codification or classification of atmospheres – aesthetic, certainly, but also metaphysical, political, religious, ethical, communitarian, theoretical, literary, musicological, spatial, temporal, theatrical, performative, environmental, climatic, civic, technological, computational, and so forth. This important work remains to be done, and must be done to avoid the concept of atmosphere in architecture remaining yet another unproductive trope; a mere figure of speech or turn of phrase whose dissimulated *political* function is to maintain the status quo of the architect as demiurge or magus, and of architectural design as unaccountably mysterious and hence subject to disciplinary power and control. As the ambiance of unrequitable desire is delivered by the precise musical structure, modal affordances and harmonic narrative of Mozart's F minor aria, in the final analysis atmosphere can only be delivered by the extance of architecture – that is, its concrete materiality and presence, its affective spatiality and temporality and its capacity to move us into the unforeclosed and the unforeseen.

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Endnotes

1.   *Madrepore* means literally mother of pores. It is a genus of stony coral from the family *Scleractinia* that takes on labyrinthine, folded and porous forms. See B. Goetz (2011), 113-136.

2.   The lyrics are as follows: *L'ho perduta, me meschina! Ah chi sa dove sarà? Non la trovo. L'ho perduta. Meschinella! E mia cugina? E il padron, cosa dirà?* (I have lost it, woe is me! Ah, who knows where it is? I can't find it. I have lost it. Miserable little me. And my cousin? And the boss, what will he say?).

3.   I am indebted to my counterparts at the Sydney Conservatorium of Music, David Larkin and Lewis Cornwell, who generously provided the musicological detail in what follows.

4.   Elsewhere, I have shown how multiple thematic references may be identified and used to build complex investigations of architectural precedents and frameworks for design. See Tawa (2011: 149-207).

5.   Theatre is from Greek *théa*, a seeing, spectacle, appearance, and *-tron*, a place, also an agential, instrumental suffix. *Théa* is cognate with *theos*, god – Latin *deus*, Greek *Zeus,* Sanskrit, *deva*. The common etymon is *DYEU, to gleam, shine; which also gives the root of words for sky and day – e.g. Latin *dies*, Sanscrit *diva*, day, diurnal. At its origins, theatre dramatises (effects, produces, conjures-up) the (luminous/tenebrous) appearance *and* disappearance of the gods, the 'shining ones', for the staging of which an entire machinic apparatus had eventually to be invented. Heidegger's reading of *alétheia* (veracity/truth as 'un-concealment') and its counter (fallacy as 'forgetting', aligned with *léthé*, concealment, 'lethargy') is revealing philosophically – theatre shows the unconcealment (*alétheia*) and sighting (*théa*) of the god (*theos*) from covert latency (*léthé*) – but more so in the kind of tectonic investigations that privilege something like a mythologised antinomy between light and dark evident in both Zumthor's architecture and Böhme's scenographic metaphor. See Heidegger (1992): 17-39.

This paper has been double blind reviewed.

Earthquake weather and other tentative correspondences

Laura McLauchlan and Sarah Treadwell

The term 'earthquake weather' has had a fluctuating history, being understood as both an observable event and a recurring fiction. The starting point for the term is usually associated with Aristotle, who is said to have promoted the idea that winds trapped in underground caves caused earthquakes. Southern Californian conceptualisations of earthquake weather are recognised in New Zealand as early as 1851 and typically emphasise the "heavy oppressive feeing in the air; heat, calm, little cloud and more or less haze" (1919, 10 May). In New Zealand reports of earthquakes, such explicit ideas of 'earthquake weather' are generally regarded with suspicion. Despite the public dismissal of 'earthquake weather', however, earthquake reports frequently link seismic activity with carefully detailed weather conditions, giving expression to atmospheres both meteorological and affective. While these reports demonstrate a tentative hypothesising of earth and weather connection, in the light of Hélène Cixous's *écriture féminine* these writings re-emerge as poetics of moment. Enforced, in many ways, by earthquakes' own resistance to domination, this lightness of approach gives space to atmospheres of unpredictability, in which earth and weather are reformed as mutually responsive possibilities.

Shortly after a relatively substantial earthquake in Wellington (January 20, 2014), the taxi driver taking me to a funeral in heavy rain, in conversation remarked on the weather on the day of the earthquake It was very still, he said, and uncanny, he implied. The rain driving onto the windscreen is commonplace in a city through which the winds of the world circulate, while the limpid humidity of the previous day was recalled by the driver as premonition. Airborne droplets of water smearing across the glass rendered the local landscape blurry and uncertain. Through the lens of weather, the visual solidity of earthquake prone ground was undone.

Earthquakes induce an uncertainty that cannot be entirely pictured by the zigzagging tremor of the seismograph, compelling though these are. The black lines displayed on *Geonet* and the like seem remarkably authoritative, though the written record of every small earthquake event that follows a quake of substance becomes an absurd list running into the thousands. The volume of shakes balloons out, and the science of the very certain record seems suspect in its proliferating detail. Assurance vanishes when the ground is a trembling liquid, when balance is unreliable and premonitions disturbingly follow the event; the black lines of the earthquake graphs need a supplement to register the uncertainty induced by imaginative escalations of disaster.

The images that accompany the writing in this paper offer a register of indeterminate atmosphere, collecting those parts of architecture and landscape that are in some ways resistant to written narrative or concrete description. While emotional colouration, dematerialisation and surface effects might be productively approached through ekphrastic writing, there is still a residual gap between the formal approximations of images and linear, sequential constructions of writing.

Informed by traditions of both architectural drawing and writing, the images are sequential, suppressed in hue and constructed of repetitive marks. Interleavings, bastard echoes; they are involutions that enact atmospherics of earthquake weather. A stuttering flow of matter and meaning, constructed from particles of earth, oil and water, lithographs and watercolours, the images are digitally layered. While architectural drawings approximate acts of building, seeking stability on the grounds of the page, and imagining stability in building foundations, the drawings here serve a parallel intent to the text; they rehearse earthquake weather, replicating the indeterminate space that is the surface and atmosphere of the globe, the site of both atmospheric and geological upheavals. Earthquake weather drawings seek to create disturbances and conjunctions, recalling the material repulsions and

attractions from which they are formed. Hélène Cixous, writing on Roni Horn and weather, points to the "elusive strangeness of the character called Weather, calm to look at, a calm which by its name promises a storm. Weather lightly, calmly androgynous, undecidable." (Cixous 2012: 77)

Earthquake atmospheres

The recognition of atmosphere, as both the subject matter of architecture and as a key site of experience more broadly, owes much to the work of Gernot Böhme. Böhme approaches atmosphere as a space with a mood – a tuned space which has a tendency to tune those within it. Such spaces are never voids: as Böhme (2013) notes, atmospheres are also shaped, or even created, by elements such as light, smell, and sound. Despite our attempts at insulation from it, weather, in all its forms, changes space and co-creates atmospheres (see Hill 2012). Thus, weather moves between meteorological and metaphoric definitions of atmosphere, being both the subject of pre-eighteenth century understandings of atmosphere as "the earth's envelope of air which carries the weather" (Böhme 2013: 2) and a major co-creator of atmospheres in a post-eighteenth century sense of "moods which are 'in the air'", or "the emotional tinge of a space" (2).

Within New Zealand and other earthquake-prone nations, the influence of the weather on the mood-atmospheres of our lives is not limited to the conditions of the air – whether cloud, wind, moisture, or pressure – but extends to the flux of the very earth itself. From the 1850s until the early 20th century, a series of curious newspaper reports were published in New Zealand, in which movements of the earth were coupled with carefully detailed descriptions of weather. Some aspects recurred in these hundreds of often poetic, somewhat (and variously) cryptic, reports.
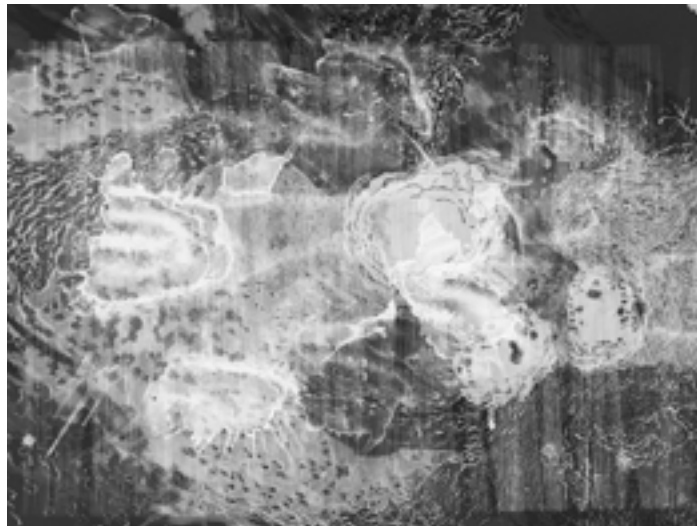

Fig. 1 In a photograph published shortly after the 2011 earthquake in Christchurch (2011: np) the city is shown enveloped in a dusty whiteness, shimmering evidence of disintegrating ground and dissolving buildings. A pale ocular blur in an otherwise clear image. Ripples of air and matter, recorded delicately in residual grit. Lines that match the earth's movement have become sticky, magnifying and distorting careful records, thickening the implacable beat of seismic measurement. A moment of milky air and liquefying earth detailed.

For example, from *The Star,* in 1885: "A smart shock of earthquake occurred at 10 minutes past 6, vibration north to south, and lasting nine or ten seconds. It was followed by a slighter shock half a minute afterwards. The weather is gloomy and threatening." (1885, January 16)

And then, from the *Otago Daily Times*, in 1902: "A sharp shock of earthquake was experienced at 10 minutes to 11 to-night at Gisborne. Recent weather has been strong, cold, and north-westerly, but only an occasional shower has fallen. A dead calm set in before the earthquake." (1902, May 17)

These reports are typical in both the close association of earth and weather movements, and in their seeming reluctance to openly hypothesise earth-weather relationships. The suggestion of earthquake weather correspondences is tantalisingly implicit. Does the "dead calm", or the "threatening" gloom, suggest suspicion of a deeper causal structure lying behind both the dread-filled weather and the earthquake? More specifically suggestive of a notion of earthquake weather, references to "unusual" weather conditions accompanying earthquakes appear throughout these reports, including: "an unusually long spell of hot weather"; "a peculiar stillness in the air, the weather being very close" (1885, September 5); an "exceptionally heavy storm … after the long period of dry weather" (1902, April 9); and "somewhat cloudy … very unusual for the season" (1855, November 21).

Occasionally, weather conditions are explicitly identified as unusual for earthquakes, as in this item from the *Press* in 1894:

> WELLINGTON, April 2. A smart shock of earthquake was felt at 1.41 a.m. to-day. A strong Southerly gale with rain was blowing at the time. This is the second occasion recently that an earthquake has been felt in bad weather, which is a most unusual occurrence. (1894, April 3)

Concomitant with a notion of the coincidence of certain weathers and earthquakes as "unusual" is the existence of an expected and related mode of weather-earthquake – though the nature of this relationship is not expressed directly. At times, it becomes one of identity, in which earth and weather movement are considered all-at-once, challenging elemental boundaries. In the *Otago Daily Times*, we find in 1907:

> WANGANUI, April 18. The weather conditions were very mixed to-day. The morning and afternoon were beautifully fine. An earthquake was felt at 4.45 p.m., and a thunderstorm, with vivid lightning and downpour, took place at 6.45 p.m. Then the atmosphere suddenly cleared and the night was perfect. (1907, April 20)

Alongside watches, compasses, thermometers and, occasionally, barometers, bodies are vital instruments for measuring and interpreting earthquakes. Reporters' bodies seem to be possessed by trepidations of doom and threat, dead-calm and perfect. The language of these reports, suggesting a bodily apprehension of earth and weather movements, acknowledges the shaping of experience by ephemeral and apparently immaterial conditions; we read of atmosphere as both meteorological and metaphoric. Oddly, for such a public medium as the newspaper, the reader may even be invited into the intimate earth-weather atmospheres through which a correspondent experiences earthquakes; located in weather, reporters become momentarily full, vulnerable, weathered humans, like Thomas Arnold in 1848.

Weather as mood-atmosphere

Alongside their careful attention to weather and earth, earthquake correspondents reveal a distinct, and perhaps surprising, wariness of existing earthquake weather theories. Explicit mention of "earthquake weather" occurs only occasionally in New Zealand reports and, when it does, it is typically with trepidation. For example, a 1893 letter to the editor states that "there seems to be no particular weather belonging to an earthquake" before adding, somewhat mysteriously, "[b]ut few can judge this" (1893, February 23). The author of an astronomical report in the *Wairarapa Daily*

Times noted that, while "[w]e sometimes hear of 'earthquake weather,' it is, however, extremely improbable that an earthquake can affect the weather before it happens" (1909, February 5). Precisely what is meant by 'earthquake weather' in these contexts appears to differ slightly from the Californian idea of earthquake weather, which typically emphasises, "heat, calm, little cloud and various degrees of haze" (1918, December 17). A visitor to Wellington in 1904 writes:

> One hears much about earthquake weather, the popular idea being that weather muggy, windy and oppressive is the kind which brings earthquakes. Let this be changed: the day was the finest of the season, bright, crisp, with a light breeze and an atmosphere of champagne; and on that most remarkable day we have had the most remarkable earthquake. Those who believe in the connection between the weather and earthquakes have an obvious conclusion before them." (1904, August 10)
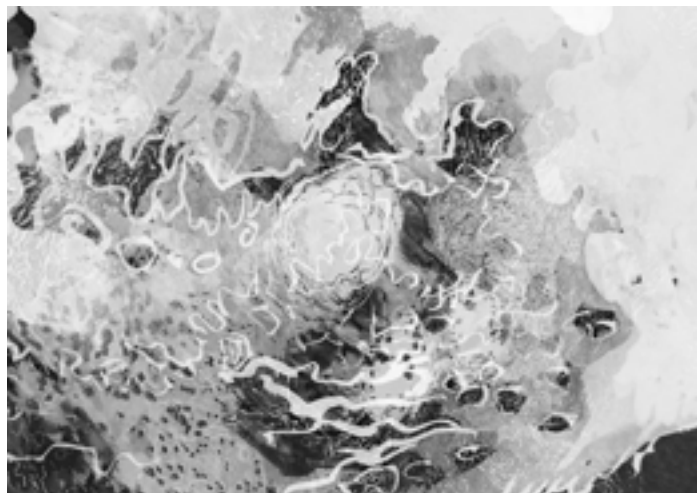

Fig. 2 Thomas Arnold in Wellington, North Island, New Zealand: "On the night of the 16th October, between one and two, A.M., the whole household was roused from sleep by the shock of an earthquake. It seemed to me in my dreams that a storm of wind was blowing – that it blew harder and harder – that it shook the very house – under which impression I awoke and found myself indeed being rocked violently from side to side in my bed, like an infant in the cradle, not however by the powers of the air, but by the mysterious forces pent up within the breast of the earth. ... The sensation produced was singular and awful, its chief element being the feeling of utter insecurity, when that which we familiarly think of as the firm and solid earth was thus heaving and rolling beneath us." (1861: 254)

An article in The *Lyttelton Times*, in 1851, even identifies earthquake weather as a term used by "old settlers" (1851, August 2).

Though earthquake weather associations were often treated with some degree of suspicion, reports detailing earthquakes in relation to the weather were relatively commonplace in New Zealand newspapers up until the 1910s. There are, however, very few after the 1920s. One reason for this decline might be the emergence of psychological explanations for the apparent correlation of earthquake and weather. An article citing a Professor Humphreys of the United States Weather Bureau dismisses the notion of earthquake weather as being of "psychological origin". (1919, 10 May) This article was widely published in New Zealand, throughout the country, appearing in at least nine papers in 1918 and 1919. Referring to a Californian understanding that earthquake weather is marked by a heavy oppressive feeing in the air, the article argued that such weather, "inclines us to sharper observation of earthquake disturbances and accentuates the impression they make on our

senses; thus we retain more vivid memories of the quakes occurring during such weather than of those occurring on more soothing days" (1919: 10).

Professor Humphrey argues that such thinking-in-weather is unreliable, conceiving of the influence of the weather as a sort of trickery. However, humans are not hermetically sealed. Böhme writes that, "[s]pace is genuinely experienced by being in it, through physical presence" (2005: 402). Through our physical presence, we participate in a space through the "affective tendency by which our mood is attuned to the nature of a space, to its atmosphere" (402-3). In this light, earthquake weather correspondences shift; we are no longer reading unreliable attempts at correlating earthquakes and weather but are, instead, invited into the intimacy of correspondents' descriptions of the affective atmospheres of weather and material movement.
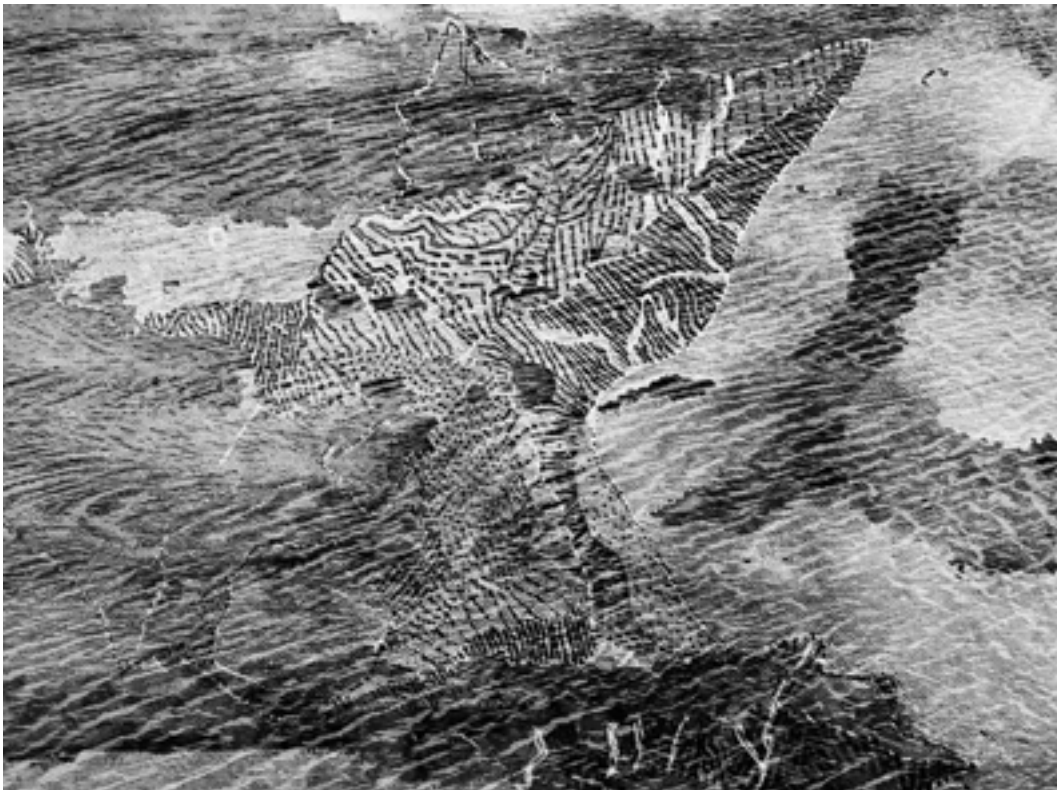

Fig. 3 The *Lyttelton Times* reported in 1855: "Two shocks of earthquake were distinctly felt in Lyttelton last night at about the hours of 9 and 12 o'clock, and another this morning at about 7 o'clock. Several people mention having felt other minor shocks during the night. None of them were violent, but the first was of longer duration than any we have yet experienced here. Several pendulum clocks were stopped by the motion. Many old settlers say that they do not remember an earthquake before of such long duration in New Zealand. The wind was blowing in strong gusts from the N.W., and has continued in that quarter ever since, the weather being oppressive and sultry. We have just heard the first shock at Christchurch was felt very severely."(1855, January 24)

Joan Didion, writing of the Santa Ana wind in Los Angeles, illustrates the ways in which weather is inextricably connected to mood-atmospheres. She describes one such instance:

> I have neither heard nor read that a Santa Ana is due, but I know it, and almost everyone I have seen today knows it too. We know it because we feel it. The baby frets. The maid sulks. I rekindle a waning argument with the telephone company, then cut my losses and lie down, given over to whatever it is in the air. To live with the Santa Ana is to accept, consciously or unconsciously, a deeply mechanistic view of human behavior. (2008: 217)

Didion goes on to describe a Santa Ana period:

> The Pacific turned ominously glossy … one woke in the night troubled not only by the peacocks screaming in the olive trees but by the eerie absence of surf. The heat was surreal. The sky had a yellow cast, the kind of light sometimes called 'earthquake weather.' My only neighbor would not come out of her house for days, and there were no lights at night, and her husband roamed the place with a machete. One day he would tell me that he had heard a trespasser, the next a rattlesnake. (2008: 217)

A wind may, indeed, activate the experience of earthquakes, rattle snakes, and trespassers more keenly. In Didion's text, and in our earthquake correspondents' reports of atmosphere, we are given something like an anamnesis of a moment of atmosphere; collectives of experience are offered in explanation of the present. Through giving space to possible, yet potentially unprovable, correspondences, unexpected traces of the moment emerge. As with anamneses, pre-editing our experience may lead to the loss of a vital unknown. Yet, despite the importance of the weather to our experience of the world, it seems too often be omitted from our discussions of experience. Anthropologist Tim Ingold, for example, has noted that his carefully detailed observations of his own experience of weather during fieldwork would always fall out as he moved from fieldnotes to academic publication – despite his ethnographic focus on weather experiences of others. Such is the difficulty of theorising humans in weather. Yet, what is lost through imposing theories of relevance upon our experience?
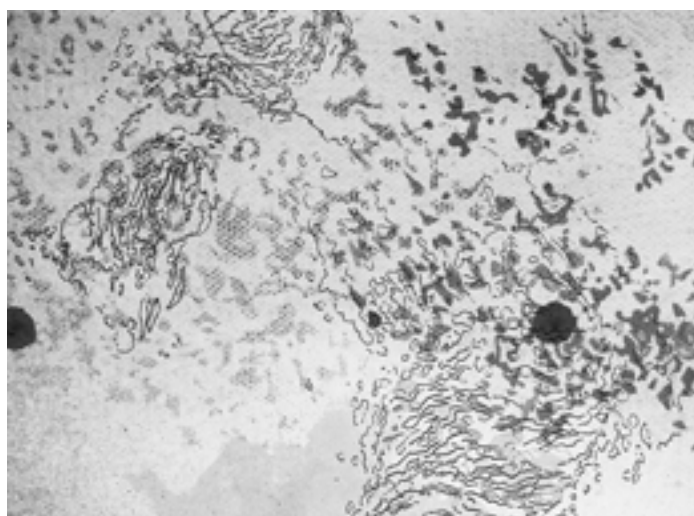

Fig. 4 "Though Professor Nowaek's scheme of forecasting weather and seismic disturbances by weather plants obtained from Cuba, has aroused a good deal of interest, scientific circles have been sceptical. He has a theory that earthquakes and eruptions are not isolated happenings, but are all more or less in sympathy, and in certain lines of direction. These lines he has traced on a chart of the world. On another chart he has drawn lines based upon observations of barometric pressures and sun spots. He lays the second chart over the first …" (1908, 8 December)

Atmospheres of unpredictability: humility and colonial will

Within the atmospheres painted by the correspondents, earthquakes lead to the relocation of the earth within weather; and, like the weather, earthquakes evade prediction. Architect and designer Elizabeth Diller, writing about the Blur project, points out that, contemporary culture "is addicted to weather information … Our cultural anxiety about the weather can be attributed

to its unpredictability." (2001: 132) Throughout the earthquake weather reports, the earth is frequently considered along with the weather, forming a more entire realm of Diller's atmosphere of unpredictability. Earthquake and weather "prophecy" are equally based in guess-work; thus, the *Oamaru Mail* states in 1905: "The earthquake is like the wind in the parable – it bloweth whither it listeth. Particularly one cannot tell whence it cometh." (1905: 4)

In these reports, then, the mood-atmospheres of the weather incorporate the movement of the earth, troubling the indeterminate atmospheric divide between stability and movement, causing us to consider, momentarily at least, the earth within the moving atmosphere, within weather. Ingold urges us to recognise the co-creation of earth and air, where plants pull weather down into the soil via their leaves, and where winds, moisture and sun ensure that the ground's surface is never stable but, rather, continuously generated and degenerated. In the face of this flux and responsiveness, the creation of any clear interface between the two requires great effort and constant maintenance (Ingold 2010: S126). Both earth and sky constantly challenge the hard and resistant layers of concrete and asphalt which, Ingold argues, attempt "to convert the ground into the kind of surface that theorists of modernity always thought it was – level, homogeneous, pre-existent and inert" (2008: 1808-9). Earthquakes most urgently rupture such surfacings.

A humility arises from this failure of mastery over nature. The following report, from the *Star* in 1868, suggests that humility in the face of earthquakes is not specific to New Zealand:

> AN EARTHQUAKE IN ENGLAND. (From the Times, Nov. 2.) Shortly after half-past ten on the night of Oct. 30, a distinct shock of earthquake was felt in many places in the West of England, and in South Wales. Reports were brought into Worcester in the course of Saturday from different towns and villages westward, describing the shock in very similar terms. It is a fact, though it may have nothing to do with these phenomena, that up to the time of the shock the weather was cold, but the thermometer rose fifteen degrees on Saturday. (1868, December 24)

The comment that the sudden warmth "may have nothing to do with these phenomena" is indicative of the shy persistence of earthquake weather associations. Although reluctant to state any causal link directly, reporters correlate earth and weather time and again. In Victorian and Edwardian newspaper articles, earthquakes are at times also discussed as possibly, though inconclusively, linked to the moon, to magnetism, to aurora, to the earth's molten core, to the impact of sodium and potassium deposits, weather, plants and animal movements. Claims for absolute knowledge of earthquakes are treated with suspicion. In these tiny interstices of doubt, at the edge of science's reach, we are offered a humility. Pause.

The resistance of earthquakes to mapping, and reporters' responsiveness to this resistance, is helpfully contrasted by Carter's analysis of cartographers' linear representations of coastline – theirs is a "hard and dry" representation of the world (2009: 50, 8). Carter argues that the boldness of colonial mapping of coastline, despite the indeterminacy of land's interpretation and form, provided "a rhetorical solution to the problem of getting on" (61). Although our colonial earthquake reporters surely must have had similar hope of 'emancipation', any such dreams are constantly shaken off by the very phenomena they try to map.

In this way, earthquakes thwart dreams of human control over their environments. The quaking earth refuses the configuration of land as palimpsest. Attempts, however, have certainly been made to control earthquakes: when faced with the 1812 earthquake in Caracas, Simon Bolivar is claimed to have said the famous words, "If Nature is against us, we shall fight against Nature and make it obey." Bolivar, in keeping with the thinking of the time, was convinced that "Nature could be dominated." (Acosta 2010) In New Zealand, architect Thomas Turnbull offered the hope that human civilisation

would civilise the land, leading to a calming of earthquakes like those that had rattled Wellington in 1848. Such promise of emancipation from Nature is a fundamental promise of the story of modernity, an emancipation which, Latour argues, we have never, and could never, really achieve (2010: 74).

Fig. 5 Report from the *Wanganui Chronicle*, 1881: "Perhaps the heaviest and most severe shock of earthquake that has been experienced in this town for the last 25 years occurred on Sunday morning, about 5.23 o'clock. The weather at the time was extremely boisterous, a strong south-east gale blowing, accompanied by smart showers of rain. ... One peculiarity of this earthquake was that, though previously the night was pitch dark, yet during the agitation it was possible to discern with some distinctness objects at a distance of some yards, and when the quaking ceased the night became as dark as before." (1881, 27 June)

Earthquake correspondences and *écriture féminine*

The earthquake correspondents' reports, humble and tentative as they are, seem to suggest the possible existence of less dominating modes of relating to nature, even in the midst of aggressive colonisation. For Cixous, societal earthquakes encourage (or demand) the non-domination of *écriture féminine* or feminine writing:

> Sometimes ... it is the fissure made by an earthquake, when material upheaval causes radical changes in things, when all structures are momentarily disoriented and a fleeting savagery sweeps order away, that the poet lets women pass through for a brief interval. (1997: 170)

Though, here, Cixous specifically mentions women, generally she does not define feminine writing by the sex of the author but, rather, by what she defines as a feminine subject position, a refusal to forge for oneself a position of mastery through the appropriation or annihilation of another's differences (1994: xxxix). The correspondents whose reports feature in this paper are unable to comfortably theorise the experience of earthquake, and yet they allow associations and parallels between earthquake and weather to remain. In this way, they participate in feminine writing, through which they become poets of what Cixous refers to as "the most true", the "not stopped-stoppable" (Cixous & Calle-Gruber 1997: 4). She argues that:

> All that is stopped, grasped, all that is subjugated, easily transmitted, easily picked up, all that comes under the word concept, which is to say all that is taken, caged, is less true ... Each object is in reality a small virtual volcano. There is a continuity in the living; whereas theory entails a discontinuity, a cut, which is altogether the opposite of life. (4)

Such works, like Cixous' own writing, participate in what Jane Hiddleson has described as the "genre of theory, but allow the object of their theorising to shift and mutate, in their enjoyment of poetic associations, parallels and allusions" (2010: 51). In such a manner, rather than being tied to explicit hypotheses, the earthquake weather correspondences offered by anonymous reporters, tentatively associate earth and weather movement with a general silence about the nature of their relationship. There are no bold hypotheses explaining the earth's relation to weather, no great claims of prophetic knowledge of the earth's movement; rather, poetic pairings of earth movement and weather stillness emerge alongside moments of doomed weather and earthquake. In the face of an earthquake, earth becomes weather, moving and uncontrollable. The small moments of weather anamnesis offered by earthquake correspondents, the "I'm-not-sure-if-it-matters" offerings of non-domination somehow render these moments more deeply sensible. Tiny moments of the continuity of living are offered.

Peggy Kamuf reminds us that, "[w]e say a matter is grave to remind ourselves to ponder it, to weigh it carefully, to exercise acute ethical vigilance"; to such matters, we typically take the approach that, "[i]f the matter is grave, then, by definition it should not be taken lightly" (1995: 68). Yet, following Cixous, Kamuf stresses that, particularly when a matter is grave, the "most responsible and serious approach advances carefully and slowly, but above all lightly – which may mean obliquely, or imperceptibly, or even not at all" (68). Aspects of this (ultimately unattainable) lightness are apparent in the work of the correspondents. Possibilities of correlation are always given ample room to escape; weather and earthquake movement find mention in same breath, again and again in the reports, though never with an explanation of what they might be doing so close together.
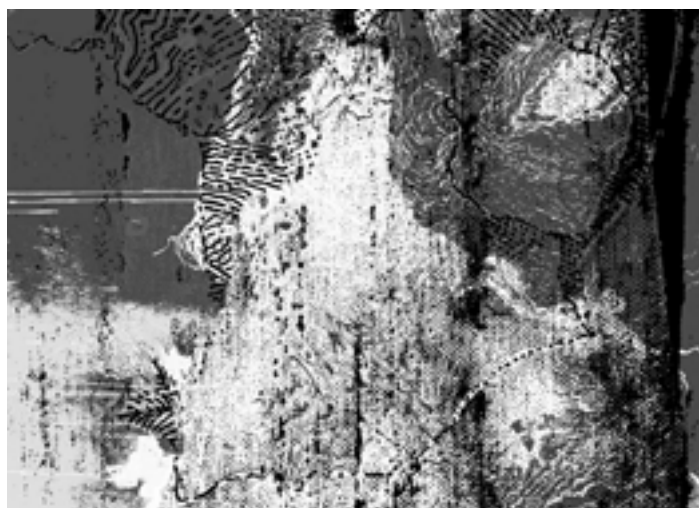

Fig. 6 "Some of the inhabitants of Port Chalmers ... appear to have been greatly alarmed by the [earthquake's] occurrence. ... Several of the houses were shaken, windows rattled violently, and the bottles and jars in some of the shops and stores were started from their places. About 50 tons of spalls for concrete for the Graving Docks, which were on an angle of 60 degrees, were set in motion by the concussion, and rolled down the hill side. The men at work underneath got clear in time. The wave seemed to come from the north-east. The weather was quite calm at the time of the occurrence."(1869, 25 June)

Resonating with Kamuf's remarks on the love note, in which one does not wish to crush one's lover under the weight of one's own desires, Victorian and Edwardian correspondents of earthquakes

and weather offer, time and time again, paths of escape. In this way, the delicate relationships suggested in the reports offer generous spaces of possibility.

Isabelle Stengers' (2005) cosmopolitics asks for a holding up of proceedings, a slowing down, always asking whether there might not be something else more important. Such a hold-up offers, for example, room for the consideration of those who would not participate in decisions, or who cannot. Stengers frames cosmopolitics as a matter of:

> … imbuing political voices with the feeling that they do not master the situation they discuss, that the political arena is peopled with shadows of that which does not have a political voice, cannot have, or does not want to have one (2005: 996).

Such quiet approaches are not attempts to speak for the earth or the earth's movement (a ventriloquism which promises only that the other will be subsumed and old exclusions reinscribed). Rather, they offer a pause. Echoing Kamuf, but with the temporal (rather than the weighty) as her metre, Stengers adds that this slowing up is not a denial of urgency, rather it is a refusing to stop thinking that "there is something more important", even in the face of the urge to hurry (994).

The images in this paper record earthquake weather by creating pauses in conglomerating matter and emotions. Addressing similar concerns, digital media artist Andrea Polli, in her project *Particle Falls*, a large scale, real-time visualisation of air-quality data, gathers together air quality, public projection and anxiety about bodily health, expressing their relationship in terms of uncertainty: "Air – it's invisible. We can't really see it, touch it, know that it exists … How can we become more aware of what's happening with our air before we experience asthma or other problems that come from bad air?" ("Particle falls" 2013) In a similar vein, Gavin Baily, Tom Corby and Jonathan Mackenzie use real-time scientific data as communicative and cultural phenomena in their work, *Southern Ocean Studies*: "The Southern Ocean Studies are part of a series of projects which aims to explore how Climate Models can function as representations of climate change beyond their original scientific contexts and purpose, i.e. as art media with expressive, conceptual and critical potential." ("Southern Ocean Studies" 2009) The images of slow circulation of water and biotic forms in the *Southern Ocean Studies* proffer knowledge to be received also as visual gift. The digital record of the flickering data freeze frames and a quiet resumption of movement is longingly anticipated.

Perhaps the earth herself, in her refusal to be fully predicable, shapes the looseness of contemporary and the nineteenth century reports. The spaces created in the slowness and the pauses, in the interstices between disciplines and ways of understanding, resist calls to formulate how to proceed. They are also interstices of fertility. Public space is given over to uncertainty; what is unknown cannot be stated. Hurried attempts at solution-forming are stalled, and tiny public offerings to indeterminacies arise, suggesting that, if the threat of quackery or violent persuasion is to be averted, space must be held open for humility and wondering about what else might matter (whether we can ever know it). And so, just for a moment, earthquake weather correspondents, in ways that resemble some artists' weighty indeterminacies, offer a slowing-up, a refusal to destroy an unknown through writing, as they merely (and massively) hold up proceeding-as-normal, for just a moment.

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Endnotes

[1] A severe earthquake of magnitude 6.2 was experienced in the Wellington region on January 20th 2014, at 3.52pm. See http://www.geonet.org.nz/quakes/region/wellington/2014p051675

This paper has been double blind reviewed.

Fractured Atmosphere

Anna Boswell

Fig. 1 Waharoa Gateway to Te Rerenga Wairua [Courtesy VirtualTourist.com]

Angles of arrival

As the caption explains, Figure 1 documents a scene at Cape Reinga or Te Rerenga Wairua, the northernmost tip of Aotearoa/New Zealand. It may seem relatively easy to identify the material elements depicted here: asphalt, a concrete waharoa or gateway, interpretative display panels, native vegetation, sea, sky, a gull. It is perhaps less easy to specify what the photograph is 'of'. Is this a picture postcard vista? A remote stop on a tourist itinerary? A national site of pilgrimage? A point of oceanic departure or return? An ancestral pathway? A sacred terrain? A ground of bitter historical dispute? Such connotative uncertainties have strong implications for what may be construed as the scene's atmosphere – which is in turn linked to its affective charge. Is a visitor invited to enter or warned against entry? Is the mood welcoming or foreboding? Should one look through the waharoa and imagine seamless passage? Or should one look at it, or be stopped short by it?

Affects and atmospheres are inter-implicated. They involve "lived circuits of action and reaction" (Stewart 2010: 339), traversing bodies and worlds, and the forces and intensities that permeate or shuttle between. As an experiential mode, affect dissolves firm boundaries: while one is moved to feel something on the inside, it will seem to come from the outside, as though the world is pressing in through the senses. Affect is individual, personal, interior, yet at the same time, it is collective, atmospheric, exterior; it is picked up and given off and involves the triggering of responses in individual and social bodies. For these reasons, affect is bound up with environmental fields and with

ideas of mutuality and commonality, and while it is predicated on movement, it also has positing power. 'Something', it insists, is 'there'. The challenge of capturing or conveying this 'thing', or this sense of 'thereness' – its valences, vectors, shimmerings, cracklings, pulsings – can make language go flat ("words fail me"), or it can give rise to effusion, metaphor, *poiēsis*. Affect thus evades or exceeds semantic representation. It is extra-linguistic, a sign of surplus or surfeit, a modality of the sublime. The task – or the trick – of putting into words that which isn't ordinarily registered on the level of language is impelled by the prospect of gaining access to a heightened, more complete experience – of a place, say, or of something one intuits sharing with others.

Striving to make sense of the inside-out-ness and outside-in-ness of affects and atmospheres, Sara Ahmed observes that when we enter a room we may "feel the atmosphere", but what we actually feel is dependent on the angle of our arrival. Or, she explains, "we might say that the atmosphere is already angled; it is always felt from a specific point of view" (2010: 37). This paper mobilises Ahmed's notion of angles of arrival to examine incompatible structures of affect that underwrite a settler-colonial place. It asks: What if what is 'there' for you is not the same as what is 'there' for me? How might my experience of 'thereness' come under strain if I become aware that it offends (or is offended by) your sense of 'thereness'? And how might I be differently moved if what is there for me turns out to be an absence, or a negative imprint, which reveals the limits of our shared experience and the brokenness of whatever might be said to be between us?[1]

Invasive design

In *Disagreement* (1999) and *The politics of aesthetics* (2004), Jacques Rancière develops a framework for mapping "the distribution of the sensible", or what might be termed 'the sensible order'. According to Rancière, there are implicit laws that parcel out forms of participation in common social worlds, and they do this by inscribing modes through which these worlds can be apprehended or perceived. The distribution of the sensible, then, produces and regulates what can be seen, said, heard, felt and thought in a given situation or context. Importantly, for Rancière, "sensible" refers not to good sense or good judgement (although it will inevitably relay these connotations), but rather to *what is capable of being apprehended by the senses*.

Drawing extensively on examples from the ancient Greek world, Rancière's scholarship operates on the model of the polis, or city state, in which everyone is said to agree in principle on the sensible order that pertains (this, for Rancière, is the necessary basis for political disagreement; see 1999: x). The settler-colonial state – of which there were many in the ancient Greek world, and which cannot likewise be said to possess a 'common' commons – remains beyond the purview of his theorising. Wilfully repurposing Rancière, however, and bridging his ideas with Ahmed's, we might say that while affect and atmosphere are interconnected, it is not the case that one can encounter or experience a place and feel absolutely anything at all. Rather, our responses are likely to be predisposed, based on the sensible order at work in and on and through us. Our bodies simultaneously "sense" and "make sense" (Massumi 2002: 2), but there is nothing universally given about how we arrive in an environment or react to what we will perceive as being its affective charge. In the first instance, our "personal sensibilities" (Zumthor 2006: 21) are culturally and historically patterned. Affect, then, is a matter of social aesthetics (which are, necessarily, political), as well as a matter of design.

Such reflections are of foundational significance in a place like Aotearoa/New Zealand. When Europeans first turned up here in the late eighteenth century, they encountered tangled forests, boggy swamps and a landscape crosshatched with tribal boundaries and the workings of tapu. Encounters documented in early voyaging accounts signal the visitors' inability to read the complex ways in which this place was already "written" through (Carter 2009; Boswell 2014). The violence of these encounters served to confirm European prejudices that the country and its inhabitants

were anarchic, barbaric, primitive, savage. Having turned up in another culture's sensible order, these early European visitors, or "intruders" (Smith 2007), felt threatened by a local sensible order that they did not understand – by Indigenous ways of going about the place and organising life within the place.

Successive waves of settlers set about imposing their own order. By necessity, settlement is as much an imaginative undertaking as it is one of physically taking up residence, since settlers have to be able to respond in the right kinds of affective registers to the environments they construct in order to feel properly 'at home'. Imaginative and physical modes of occupation converge in activities such as mapping and surveying lands, felling forests, draining swamps, laying down communities, establishing institutions (churches, schools, governments, museums) and imposing a new language. Several key points can noted in relation to this invasively transformative agenda:

1. In a so-called new world place, "enabling absences" (Rose 1999: 10) justify the reconstruction of landscapes and lifeways in order to supply what is deemed to be lacking (wheat fields, herds of livestock, urban centres, tourism resorts, recreation areas, etc.), as though the 'empty' land is crying out to be purposed in these ways.
2. Settler-colonial re-ordering is predicated on an assumed distance between humans and their environments. Since it involves converting supposedly idle 'space' into productive 'place', it is strongly tied to capitalist imperatives concerning property, ownership, individualism, economisation, and the binding acquisition or alienation of land as divisible and tradable commodity.
3. The re-ordering of place has powerfully geometric dimensions. Laying out lines, grids and templates across the surface of the land, it produces mathematicised topographies insensitive to existing contours and idiosyncrasies – the actual "lie of the land" (Carter 1996).
4. Space-time co-ordinates shift through this work of re-ordering. Settler culture is particularly concerned with ease of access in order to transport people in and resources and commodities out. The embedding of roading infrastructures, for example, will change how place is experienced temporally, and proximities will alter as a result.
5. There are pedagogical or instructional dimensions and a securing aspect to this work. Settlers have to be taught how to 'be' and to 'belong' in a so-called new world in order to allay their recurrent and palpable anxieties around identity, futurity, solidarity and groundedness. Settlement is, in other words, a thoroughly affecting and affective business, and it is bound up with longing (to be able to 'feel' the place, to have feelings for the place, to sense that you feel the same way as others do about the place).
6. Because European cultures privilege ways of seeing-as-knowing over the proximal senses, this re-ordering is primarily concerned with the visual dimensions of whatever the place seems to 'be'.

Textual traces from early phases of European exploration of Aotearoa/New Zealand disclose vivid affective responses to place. The Reverend Samuel Marsden, for instance, visited the Bay of Islands as head of the Church Missionary Society in New Zealand in 1819. Distinct surges are discernible in his journal when he arrives at the newly-founded mission station at Kerikeri. Marsden registers elation upon seeing a weatherboard house constructed from neatly sawn lengths of timber and marked out with gardens and picket fence. Momentarily torn in the classic affective bind between speechlessness and outpouring, he proclaims "our hearts overflowed with joy and gratitude", explaining "[w]e viewed the various operations with inexpressible delight, and considered them as the dawn of civil and religious liberty in this land of superstition, darkness and cruelty" (1932: 150-51). This tableau is, for Marsden, an oasis of familiarity in an otherwise unintelligible place, and his

response articulates the workings of a settler sensible order. Marsden reads the scene through an internalised template which in large part determines the nature of his affective response. Importantly, the atmospheric charge associated with this scene intimates a nostalgia for the future. In his mind's eye, Marsden can already picture a not-yet-marked-out mission school adjacent to the homestead, and an agronomic patchwork of rolling maize and wheat fields – tended by Māori converts – blanketing the surrounding hillside; this is the 'thereness' which becomes virtually tangible for him.

Settlement, then, is about transformation – it involves take-over and make-over or re-design – and settler culture tends to be up-beat about this, framing it, as Marsden does, as a future-oriented story of progress and advancement. Such temporal logic comes unstuck, however, because – as Marsden shows – settlement is always both 'before' and 'after' its own moment, and this self-discontinuity reveals that what is really at stake is reinscribing the place – writing over what is already there – with a new sensible order. In a setting like Aotearoa/New Zealand, such a sensible order may become dominant over time, due to the vigour with which it is pursued and the sheer weight of settler numbers, as well as the weight of the Europeanised structures of governance to which the place is increasingly subjected. Confident as this re-ordering may seem, however, settler culture cannot ever quite dispel the threat that the modes of belonging effected or enabled by its own sensible order are somehow – perhaps grossly – inadequate to the place.

Fig. 2 Kiddy-Kiddy [i.e. Kerikeri] New Zealand, a church missionary establishment [Courtesy National Library of Australia]

In relation to Kerikeri, this threat is conveyed in a panoramic painting by Augustus Earle, an itinerant artist who visited the area a decade after Marsden's first trip. From a twenty-first century perspective, Earle's image possesses a nostalgic atmospherics of its own (velvety light, muted palette, the patinated aura that goes with being the oldest surviving artwork of the oldest surviving European building in the country). The painting gazes across the Kerikeri River towards the tiny stockaded mission on the other side. The 'absence' of an agronomic patchwork spreading over the hillsides may be read back on itself, as a sign of the slow progress of the mission. Importantly, because of its vantage point from Kororipo pā, the image also includes a carved Māori burial shelter on the neighbouring hillside, which stands as a marker of tapu and the tenacious hold of Māori funerary practices (Binney 2007). The painting is, in other words, shot through with the crackle of competing forces.[2] Within the past decade, in fact, the privately-owned tourism ventures that presently occupy the burial ground at Kerikeri have been notified that they must relocate. Under mounting iwi pressure, the Department of Conservation has officially acknowledged that such ventures are "inappropriate developments or activities" on this sacred site (2007: 14). Indigenous sensible orders, Earle shows, may persist or resurface and fracture the superimposed atmospherics of place, bringing settler culture and its reconstructive agenda up short.

As this suggests, relations between affect and atmosphere, mediated by a settler sensible order, do not denote static or boxed-in positions which amount to "gridlock" (Massumi 2002: 3). Rather, they

point towards ways in which *affect can itself be moved*. From a settler perspective it might seem, at Kerikeri, as though something has risen up out of the ground, spectre-like, or as though the ground itself has risen up in some spectral way. It is not the case that the ground itself is changed through this process, although, as Tim Ingold notes (2007: 45) in conceptual terms, cuts or breakages can reveal or create new surfaces, new 'faces'. What is changed is the way settlers themselves are able (or constrained) to experience the place. In facing whatever else might now seem to be 'there', they are in turn re-faced by it. Habituated affective responses to place might, in other words, be shifted as a result of precisely these kinds of sensible or atmospheric disjunctions.

Brokenness

Published sources offer at least five Māori expressions for atmosphere, and roughly forty for affect.[3] These terms, however, are not strictly translatable. For iwi, the experience of place is characterised by hau (imperfectly glossed as wind, breeze, spirit, "the air we share", Sturm & Turner 2011: 32), which connects all entities within an environmental field. Hau involves a drawing in and releasing of breath which binds one to the long history of place and to the prior and primary forces that suffuse the lifeworld. Connected to the flow of mana (energies, presences, power) in the world, such forces may materialise in the mauri, or vitality, that animates all things, as well as in the responsibilities and regulatory codes associated with tapu. As with European notions of atmospheres and affects, tapu is felt rather than seen, and it is experienced as and through the workings of an operative sensible order – although it exceeds and refuses European notions of atmospheres and affects in key ways:

1. Tapu is an integral aspect of tikanga Māori, or first law (Mikaere 2011: 109), and it is bound up with rights and rightfulness (going about the place in the right way).
2. Tapu works explicitly in terms of sacredness. Making things 'uncommon', so that they can no longer be put to common use, it is twinned with noa (ordinary, common, non-sacred), producing a lifeworld characterised by spiritual balance (211-12).
3. Tapu and noa configure the lifeworld as a domain of social forces. They insist that all experiences and relationships are place-based, and that all places are experienced relationally (Shore 1988).[4]
4. Tapu carries the capacity to fracture or rupture other ways of understanding or experiencing place (such as those associated with the shorter history of European settlement).

One of the oldest representational traces of tapu-as-social-force is the oldest surviving Māori map, drawn by the northern chief Tuki in 1793.[5] This map transcribes an oral history, denoting a transitional phase in the Indigenous adoption of European technologies of writing; there is more than one sensible order operative here. The map is cosmological, metaphysical and mnemonic, inscribing tribal boundaries, whakapapa connections to land, chiefly residences and burial sites, as well as food, water and flax-gathering resources – all variously subject to the workings of tapu. Key among the elements detailed are Te Rerenga Wairua, the northernmost tip of the country and departure point of spirits of the dead on their homeward journey to Hawaiki; Te Ara Wairua, the spiritual pathway that runs the length of the country, culminating at Te Rerenga Wairua; and the pohutukawa tree used by the spirits to lower themselves into the water. What lies beyond the boundaries of the page – but is nevertheless implied – is the diagramming of the country in relation to a Pacific homeland.

Marsden's journal attests that Europeans initially struggled to grasp Tuki's teachings about Te Rerenga Wairua. In 1834, a Kaitaia-based missionary did, however, record a journey undertaken with the stated intention of cutting the sacred pohutukawa:
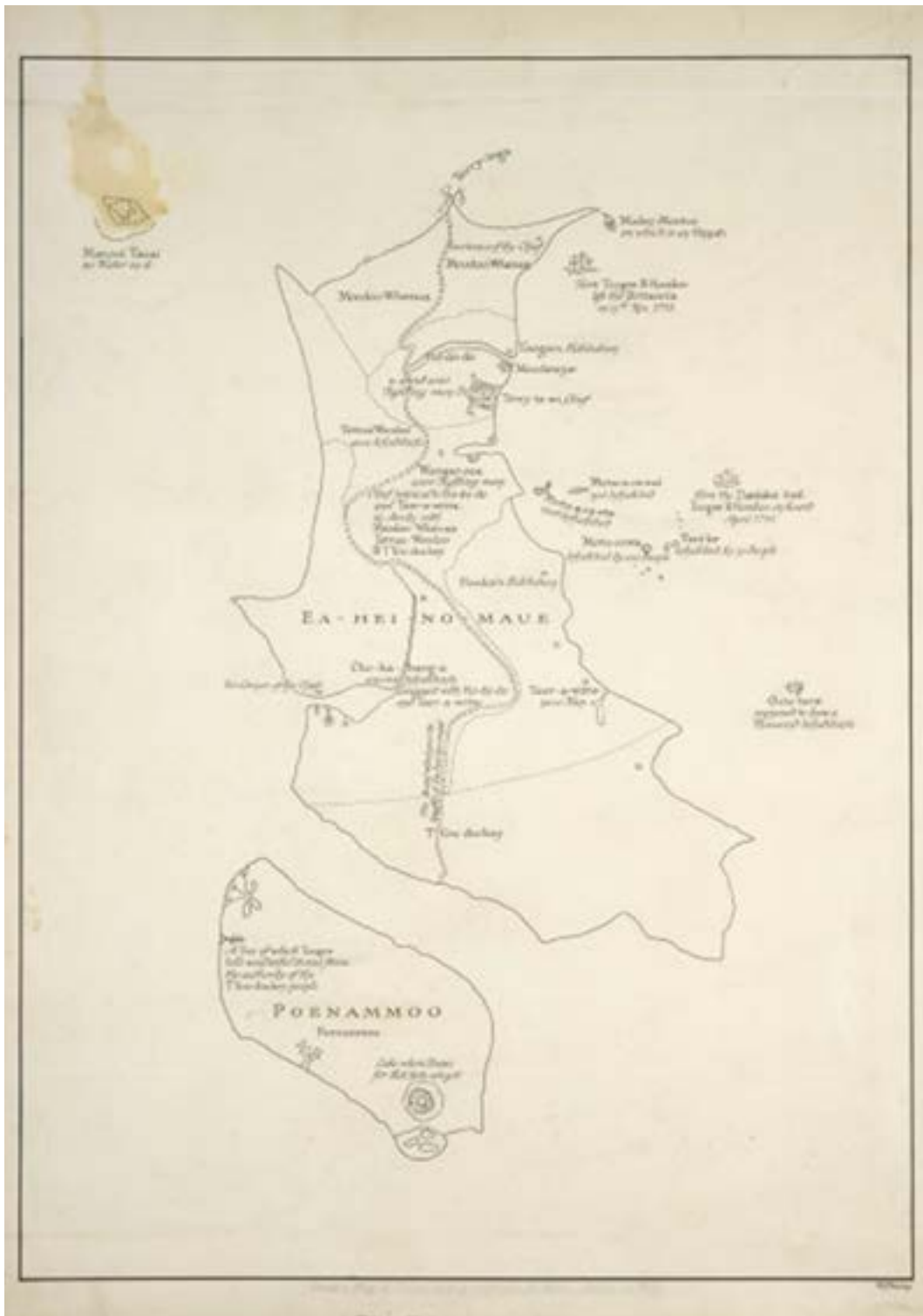
Fig. 3 Tuki's map [Courtesy Alexander Turnbull Library and Ministry for Culture and Heritage]

The scenery round the place where I stood was most uninviting; not only so, but calculated to inspire the soul with horror. The place has a most barren appearance, while the screaming of the numerous sea-fowl and the sea roaring in the pride of might, dashing against the dismal black rocks, would suggest to the reflecting mind

that it must have been the dreary aspect of the place that led the New Zealanders to choose such situations as this for their Hell (W. G. Puckey, in Smith 1910: 464-65).

More recent settler accounts of visitation to the area, which was acquired by the New Zealand government in the 1960s as a scenic and scientific reserve, typically run along these lines:

> Arriving at the Cape in the later afternoon, we sat quietly and contemplated the elemental nature of the experience. The last of the day trippers were at our backs [. . .] The halt and the lame were trying to make their way down the tracks to get as close to the point as they could; with faltering steps and laboured breathing, they fixed their eyes on the distant sea beneath a sign that points to the equator 2066 nautical miles beyond [. . .] There is a sense of desolation at the Cape and yet it is exhilarating and frightening and awesome too. On that first journey we sat for a long time looking out to sea [. . .] I stood on the edge of the land feeling all of New Zealand behind me and I was almost tempted to leap myself, pushed by some sense of profound isolation to the world beyond (Kidman & Ussher 1984: 75-78).

Despite being separated by 150 years, these two responses are internally templated in strikingly similar ways. Both are preoccupied with the fact that this locale is distant, elevated, exposed to the elements, windswept and 'godforsaken', and they construct the experience of place as constitutive of a deep individual self ('I' find myself here). From a European perspective, these surging affects connected with Te Rerenga Wairua have little to do with the hau of long history. Rather, they will likely be bound up with imported ideas about Christian wilderness, scenery appreciation and the sublime, and a subject who is given to 'feel' his or her own subjecthood through direct communion with Nature. They are also likely to do with leisure, travel and tourism as antidotes to settled urban life, and with remoteness and "edgeness"[6] – implying a set of coordinates which diagram the place hemispherically, as antipodes. As the two responses also indicate, in accordance with its own changing needs (particularly national distinctiveness and connectedness-to-place), settler culture has adopted and reconstructed Te Rerenga Wairua as a place of emotional, patriotic pilgrimage. Since the 1960s, increasing numbers of settlers and tourists have journeyed to the northern tip of the country to be 'moved' and to find themselves 'at home'. Indigenous ideas about the site's spirituality have, in other words, been co-opted to produce a newly needed atmospherics of place.

To some extent, then, there appears to be consensus across settler and Indigenous cultures that Te Rerenga Wairua is special, and it is clear that the place maintains deep spiritual significance for all iwi. The place is not, however, a "common object" (Rancière 1999: xii) since the terms in which it works will differ depending on one's angle of arrival (i.e. what kind of sensible order is operating in each case). As Mason Durie has noted, the imposition of an imagined "universality" of feeling by settler culture in relation to such places mistakes Māori understandings of the nature of relationships between entities in a linked-up environment (2010: 239). At base, it misrecognises the fact that, following the pathway of Te Ara Wairua, iwi angles of arrival at this place emerge from long history itself.

Perhaps unsurprisingly, significant problems have flared in the space of this disjunction. Grievances concerning the site's ownership and governance by the Crown were lodged with the Waitangi Tribunal in the 1980s, as part of the Muriwhenua Land Claim. Visible signs of progress (from a settler perspective) are, for Ngāti Kuri and other Muriwhenua tribes, a form of scarring or defacement and a desecration of the place. Accordingly, iwi representatives requested that the lighthouse and other residential and commercial properties marking the area be removed. When progress in this direction proved too slow, graffiti and arson were deployed in response. Despite this increasingly fraught atmosphere, or perhaps as a strategy to ease escalating tensions, the New Zealand government announced in 2000 that Te Rerenga Wairua would become the site of the first iwi museum in

the country. A tender was held, an architectural design was produced, and preparations reached the advanced planning stage. The development, however, has proven un-implementable, which is to say that – in opening splits between new country and old, short history and long – it exposed unbridgeable cracks between operative sensible orders.

Circumstances surrounding the decision not to proceed with the museum are complex and involve unresolved disputes over the site's ownership and management, as well as conflicting commercial aspirations (Boswell 2011). What is perhaps most striking, however, is that the planned museum development fundamentally mistook the tapu nature of the site itself. The prospect that existing desecrations would be removed only for the site to be re-desecrated became particularly contentious. At public meetings, iwi representatives talked about their wairua, or spirit, being made heavy and saddened by this. "Who do we think we are to tutu with the spiritual world? To put land marks over the marks of nature?", ran one anguished vein of questioning (Marika 2008). As is the case at Kerikeri, the tapu associated with Te Rerenga Wairua is such that visitation must be discouraged by its kaitiaki, or guardians, as a precondition for maintaining the site on behalf of a larger social body.

Ngāti Kuri concerns have centred on the actions of Department of Conservation contractors in transforming Pae, the sacred mountain at Te Rerenga Wairua, into "a crater" (2008). In accordance with the invasive logics of settler design, the top of this mountain was levelled in order to supply the soil used to re-contour the visitor car park and to create the banks within which the concrete waharoa has been set. Such wounding of the place, in violation of tapu, points towards the limits of European notions of affect, understood as the experience of a person or persons within a place, rather than *as a property of the place itself*. In other words, Te Rerenga Wairua – in the tapu figure of Pae, ancestor, spiritual entity and symbol of identity (Mead 2003: 67) – possesses wairua and has the capacity to be corporeally and spiritually affected by an unfolding history of use and care. The implications are considerably more far-reaching than those associated with European anthropomorphisms conventionally overlaid on the land and embodied in the Romantic conceit of Nature personified. In the terms of an Indigenous worldview, people and place are placentally connected – 'of' each other.[7] For tangata whenua, or Indigenous people, this bond means that the land feels you before or at the same time as you feel it. You press on its senses in the terms of a living relationship that is ethically binding, and you are subject to – both faced and given a face by – its own sensible order.

As a flashpoint, then, Ngāti Kuri distress at harm perpetrated through the 'remediational' earthworks, which triggered the Department of Conservation abandonment of the proposed iwi museum development, marks a moment where settler culture has been confronted by the fact that it cannot feel the place, or that it feels the wrong way for the place – in part because it has failed to understand that the place itself is charged with feelings that demand consideration. The place and its longer and ongoing history of Indigenous habitation exceed settlers' feelings for it and their designs on it, which offer only circumscribed modes of longing and belonging. What is 'moved' is the imagined ground of a shared understanding that functions, ordinarily, as the "national orthodoxy" (Barclay 2003: 9). Faced with the assertion of pre-existing and ongoing 'uncommonness', the settler response to place is reduced to something less than the wholeness which it has hitherto conceived itself as constituting. At such moments, what settlers *feel* amounts to a splintering of their own sensible certainties, precipitated by an upwelling of alien affect. The land is re-experienced as an interior place of history and habitation, to which the secondary, exteriorising, future-oriented work of settlement cannot lay claim, and which it cannot contain or subdue.[8] What is returned to settlers, in affective terms, is the shaky grounds of their place within this place – an atmospherics of precarity and self-disorder which isn't reducible to the profoundly European category of the sublime.[9]

Disabling absence

The logic that would have produced the iwi museum at Te Rerenga Wairua is bound up with "enabling absence", although again, as with Earle's painting, it is possible to read this absence back on itself. The museum, then, is a disabling and disabled absence. It is a 'thereness' which must remain virtual, an object of nostalgia for a future-that-can't-be. In practice, as the levelling of Pae Rehua attests, Te Rerenga Wairua has been re-ordered. Tar-sealing of the northernmost stretch of State Highway One did go ahead, although facilitating ease of access by linking the site to a "navigable" path of asphalt (Solnit 1999: 365) was bitterly contested. Existing buildings at Te Rerenga Wairua except for the lighthouse have been removed, and a handful of interpretive panels have been installed. As a compromise between competing sensible orders, these measures of 'un-doing' mark the limits of whatever can be said to be shared at Te Rerenga Wairua. There lingers, however, a distinct atmosphere of unease: Department of Conservation files specify that these developments must be arson- and chainsaw-proof (see Boswell 2011: 236), and bodies were laid on the line in protest when the bulldozers arrived.

The key element of the originally-commissioned design that has been implemented at Te Rerenga Wairua is the monumental concrete waharoa, or portico (Fig. 1). Withholding immediate views of the ocean, this waharoa seems intended to appear 'at home' in its surroundings and to orchestrate drama in the visitor's encounter with the site. As a mechanism for angling arrival, however, its function is complicated by the enlarged renderings of Tuki's map imprinted on its concrete surfaces. Problems also coalesce around a new ablution block adjacent to the waharoa (just out of view in Fig.1). The Department of Conservation insisted on this noa facility as critical infrastructure for visitation purposes, but it is incompatible with the tapu nature of the place. It, too, is adorned with renderings of Tuki's map. Such uses of this tribal taonga, or prized possession, have been publicly condemned by Ngāti Kuri representatives, who note that the Department of Conservation agents have "built a shit house by any other name in the midst of an ancient map of Aotearoa, embellished with [. . .] sacred symbols whose significance is lost to them" (Gregory 2009). The orientation of the waharoa itself is erroneous, Ngāti Kuri further point out (2008). The structure faces in the wrong direction and is misaligned with Te Ara Wairua, impeding and obscuring the hau of long history. Of paramount concern to iwi representatives, however, is the fact that the bank within which the waharoa is set, and the ground which it occupies, embody – at the same time as they conceal – the desecration of Pae Rehua. The waharoa, then, is perhaps materially most significant for the "absent presence" it marks – for what lies beneath the surrounding surfaces of asphalt and flax, for the grounds of knowledge instantiated in the disfigured entity of the sacred mountain. If Tuki's teachings about forces of tapu associated with Te Rerenga Wairua remain largely opaque or illegible to settler culture, what affect seems to reveal at this place is the brokenness of settlement history itself. The imaginative construction of this place by settler culture as a source of 'fullness' and 'commonness' in affective and atmospheric terms is, quite literally, predicated on the interment of Indigenous knowledge and the effacing of prior modalities of response.

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This paper has been double blind reviewed.

Endnotes

1. I am indebted to Turner's work on broken history (2002).

2. While my analysis builds on Calder's (2011: 46), I am explicitly concerned with tapu as social force, and with its capacity to rupture modes of belonging associated with short history.

3. See Ngata (1901), Williams (1957) and Moorfield (2011).

4. Shore makes this observation in the context of the wider Pacific. It is linked to the "epistemological bias" that things be known "in their specific contexts and through their perceptual effects in the world rather than in terms of essential, intrinsic features" (Shore 1988: 138).

5. See Kelly (1999) and Binney (2004).

6. "Edgeness" is a branding strategy for the settler nation. See http://www.nzedge.com/about/ [accessed 20 August 2014].

7. Whenua, the Māori term for land, also means afterbirth. See Park (2006: 240-44).

8. I draw here on Barclay (2003) and Turner (2010). See also paragraph 2 of this paper.

9. The sublime suggests that whatever settlers feel isn't 'of' the place. See Lamb (1991) for an alternate analysis of the settler-colonial sublime.

Inorganic Collections

Atmospheric distributions of the sensible and regimes of public space

Carl Douglas

Fig. 1 Inorganic collection pile, Grotto Street, Onehunga, June 2013 [Photo: Author].

In Auckland, where I live, there is a biannual collection of household waste that can't be disposed of or recycled through the regular means. At present, the regular means is a weekly collection of landfill waste from a plastic wheelie bin, and a fortnightly collection of recyclable materials from a similar bin (our bins are 120 litres and 240 litres respectively, but this varies by suburb). Flat paper and card, glass, cans, and a number of plastics are collected into the latter and sorted at the Visy Material Recovery Facility in Onehunga. An additional bin for collecting organic food waste is scheduled to be introduced in 2015, and private companies provide services for collecting bins of garden waste (Auckland Council 2013a, 2013b; Thompson 2013).

Inorganic collections are announced for an area several days in advance, and for this brief period waste can be dumped conditionally in the street. According to the Council notification leaflet, each residence is permitted "one small trailerload" of household rubbish (Auckland Council 2014). Individual items must be liftable by two people and waste must be "placed neatly on the kerb, keeping piles clear of footpaths, driveways, fire hydrants, trees, and power and telephone poles". Collection piles cannot include anything that could reasonably be put in the weekly rubbish collection, nor any organic waste or recyclable materials. Also proscribed: building waste, tyres (in most areas), car parts, plaster board, liquids, paint, containers for gas, oil, or petrol, or hazardous waste (including solvents, car batteries, fire extinguishers, oil, broken glass). Steel items are separated out for recycling when the piles are collected, but everything else is taken directly to landfill. Collections like this don't appear to be common in other cities, where booked waste collections or drop-off systems are preferred.

In practice, however, inorganic collections are far from these ideals. Proscribed items are abundant, since residents can simply claim that someone else dumped it in their pile, and such items are usually collected anyway. Piles reach gargantuan proportions, particularly outside multi-unit dwellings. Commercial and industrial waste is illegally dumped into residential piles. Footpaths and mowing of berms are disrupted. There are legends of children closing themselves inside

dumped fridges and suffocating when they were unable to get out. Waste dumped at unscheduled times is often ultimately collected by the Council anyway, and sometimes one assertive-looking pile is enough to convince neighbours that there must be an inorganic collection coming and trigger further piles. This overlaps with the common practice of leaving usable items at the roadside (occasionally with a sign) for free collection. Scavenging is prevalent. During an inorganic collection it is common to see vans, light trucks, or cars with trailers slowly rolling down the street examining each pile for items of interest: some scrounge scrap metal while others simply spot an item of furniture that looks salvageable. Particularly keen scavengers come from other suburbs and work systematically along the piles. Some scavenged items are destined to be re-dumped into another inorganic collection pile, either immediately or later on. Something of the air of a neighbourhood garage sale is discernable (Bridgeman 2013).

As of July 1, 2015 inorganic collections will cease, to be replaced by "community recycling hubs" and booked waste collections (Theunissen 2014). The reasons given are that too much recyclable material was being thrown out, and that the collection piles were messy and dangerous. As what will soon be part of the history of Auckland's urban culture, inorganic collections are also a significant moment for discerning the configuration of its public space. In what follows I will employ inorganic collections as a probe for mapping the regime of public space at work in Auckland's suburban streets.

The administratively rationalised city

When Baron von Haussmann implemented his Second Empire urban plan for Paris (1853-1867), he inaugurated a new model for cities. Through the dense urban fabric of streets and alleys, he cut broad boulevards:

> In a space some thirty meters wide and up to two kilometers long, Haussmann concentrated the services and the circulation of the new commercial city. Paved with new macadam, lit with the latest design of gas light, carefully planned to separate pedestrian, stroller, loiterer, ambling service vehicle, and rushing carriage, planted with rows of trees to ensure shade in summer, provided with underground piping for rain water, sewerage, and gas, cleaned with the aid of scientifically designed gutters, faced by the uniform height of the residences and stores of the *nouveau bourgeoisie,* and carefully sited to point toward a monument or vista as the object of civic pride or aesthetic pleasure, the boulevard of Haussmann was in effect the epitome and the condenser of Second Empire daily life: the modern artifact par excellence. (Vidler 1978: 94-5)

Walter Benjamin quipped that these new streets were necessitated by the blossoming size of womens' skirts, and in a more serious tone proposed that the "true goal of Haussmann's projects was to secure the city against civil war" (1999: 133, 12; Douglas 2007). While the boulevards certainly served immediate political ends, however, they need also to be understood more broadly as articulating a new ideal, the city's administrative rationalisation:

> Haussmann's treatment of Paris was in fact the first total conceptualization of what we understand by "the modern city". It heralded a technocratically minded, comprehensive approach to town planning in which a rationalised circulatory network would once and for all sweep away ... the dross of the community's promiscuous life through time ... The city as a sleek, efficient machine was his unacknowledged legacy to the modern movement. (Kostof 1994: 11)

The city was treated as a single integrated entity, in keeping with an emerging "techno-cosmopolitanism ... an understanding that society must be constructed, planned, and organized through art and science ... the operationalization of history, society, and culture" (Rabinow 1996: 59). Central to this operationalisation were the metaphors of organism and machine (Graham & Marvin 2001: 62). Although the organic and machinic might superficially appear to be opposing models, they were in fact united by an "implicit theory of assemblage" (Douglas 2009: 97) in which parts are only valorised with respect to a greater whole. De Landa (following Deleuze), offers the term "relations of interiority" to describe this kind of relation: "component parts are constituted by the very relations they have to other parts in the whole. A part detached from such a whole ceases to be what it is, since being this particular part is one of its constitutive properties." (De Landa 2006: 9)[1] According to the integrated model, any element that isn't serving the whole – anything disruptive, broken, or divergent - isn't part of the city at all.[2]

Understandably, this model of the city as a "sleek, efficient machine" had clear consequences for public space: what it was understood to be, how it was formed, and the ways in which it counted as public. Graham and Marvin point to Haussmann's Parisian works as a transitional point in the conception of the street as a public space. Previously streets had been primarily civic spaces where public relations could take place in person: "the primary ingredient of urban existence ... a structure on which to weave the complex interactions of the architectural fabric and human organization ... meeting spaces between more or less privileged citizens" (Çelik 1994: 1). Under the unified city regime, however, streets became conduits for bundled technical systems; a rationalised circulatory system.

This regime dominated (and arguably originated) the discipline of modern city-planning, and the persistence of its effects in contemporary cities – even antipodean ones of the 21st century – can be observed in the spatial order of the streets. Although technologies of transit have evolved into new forms, new infrastructures of electricity and telecommunication have arisen, and agencies of city formation have multiplied, street-as-infrastructure has remained consistent. In the Auckland Council's 2008 document *Auckland Liveable Arterials Plan*, the operation of "arterial" streets is enumerated in terms with which Haussmann would be entirely comfortable: sections discuss travel lanes, cyclists, pedestrians intersections, bus lanes, parking, "access management" (6), road safety, etc. In the section on pedestrians we find that pedestrianisation "adds to the vibrancy and quality of the public realm, through enabling face to face contact and interaction" and that a minimum footpath standard will be applied "to enable basic non-vehicular movement to and between properties" (2). While pedestrians might contribute a measure of "vibrancy", what is fundamentally allowed for is only a "basic non-vehicular movement". Emphasis is heavily on circulation, and on the street as servicing the private realm.

The streets of Haussmann's Paris were spaces for the performance of bourgeois identity, commerce, aesthetics, and person-to-person interaction; allied to a sustaining technical infrastructure concealed below, behind, and beyond. Benjamin observes this acutely, describing the patrons of the boulevards ("phantasmagoria ... rendered in stone"; 1999: 24) as audiences for spectacle and commerce, pointing to them as newly-minted subjects of bourgeois capitalism, while simultaneously noting how sewers and concealed technical networks operate to provision this phantasmagoric space and extract anything that might tend to disrupt it.

In the Haussmannian model of public space, the public good is the wellbeing of the administratively-imagined city, and the city's inhabitants are either an audience for urban spectacle or simply one of the flows to be kept in smooth circulation. This vision of public space is also visible in the *Auckland Liveable Arterials Plan*: "Pedestrianisation adds to the vibrancy and quality of the public realm, through enabling face to face contact and interaction." This anodyne phrase receives no unpacking, and the document immediately segues into measures "to maximise pedestrian

movement" (2). The suburban street is drained of all operation other than smooth circulation and a vague aesthetic aspiration for "vibrancy". These factors are treated as intangibles, a gloss coat over what is fundamentally an infrastructural system. In the 2013 *Auckland Plan,* we find a diagram of the "priority areas" that will lead to Auckland becoming "The World's Most Livable City" (2013: 166). Alongside water, energy, transport and data infrastructure is listed "social" infrastructure, in which is included education, health and justice. That these aspects of life could be envisaged as being just one more class of infrastructure is characteristic of the administrative rationalisation of the city. The splitting of public space into atmosphere and infrastructure presages their separation into concentrated sites of spectacle and commerce, and the conduits by which they are serviced.

Jacques Rancière identifies the production of the street as a space of circulation with the policing of public identity:

> "Move along! There is nothing to see here!" The police says that there is nothing to see on a road, that there is nothing to do but move along. It asserts that the space of circulating is nothing other than the space of circulation. Politics, in contrast, consists in transforming the space of 'moving-along' into a space for the appearance of a subject: i.e. the people, the workers, the citizens: it consists in refiguring the space, of what there is to do there, what is to be seen or named therein. (2001)

In Rancière's picture, the police here need not be actual uniformed officers instructing people to keep moving. For him, "police" names a regime in which everything is everything is assigned its place, and nothing can be recognised apart from the place it occupies (2004: 89). The infrastructuring of the city as an aspect of its administrative rationalisation aims at precisely this kind of allocation: the production of spaces where there is something to see, through the simultaneous production and suppression of spaces where there is nothing to see, and all that remains is to keep moving.

Atmospheres

Fig. 2 Inorganic collection pile, Cambourne Road, Papatoetoe, July 2013 [Photo: Author].

In the administrative city, the production of atmosphere as phantasmagoria or spectacle is essential as part of the policing of a regime in which everything has its place and its proper conduits. But in taking cognisance of the relation of atmosphere to technical systems, we can gain insight into opportunities for intervention and interruption of this regime in the manner Rancière describes.

Gernot Böhme (1993) claims that atmosphere is an under-rated concept, usually relegated to being a vague or amateurish expression of aesthetic experience. To the contrary, he insists that it is fundamental, not only to a class of experience called "aesthetic", but to the formation of subjects. The affects an atmosphere has on a subject aren't limited to excitations of existing perceptual circuitry, but include the very configuration of a subject itself. Spinoza writes of "affections of the body by which the body's power of acting is increased or diminished, aided or restrained" (1994: 140), and in this sense, Böhme's atmospheres are affective: affects don't simply take place on a body the capacities and sensitivities of which are already established; rather in them, bodies are capacitated and sensitised.

In Peter Sloterdijk's thinking of atmosphere this capacitation and sensitisation is expressed as life-support: subjects are not only formed, but maintained in existence atmospherically. Atmosphere, he points out, is not only experienced, but breathed. Wherever we are, claims Sloterdijk, we're on life-support of some kind, "air-condition systems in which construction and calibration … it is out of the question not to participate" (46). Both Böhme and Sloterdijk point us to attend to how spaces produce and sustain not only certain experiential effects, but the subjects which are found within them. Atmosphere is more than an aesthetic, perceptual, ambient condition; it is to do with the technics of subjectivity. What subjects are capable of doing and perceiving is formulated atmospherically.

In his recent work *Invasive technification* (2012) Böhme offers the concept of "technostructures", the network of relationships that allow individual technological things to perform:

> … it becomes clear that many technical devices that appear designed for use in isolation also only perform their intended functions when they are connected to a network, or when used in the context of a broader structure: a car, for example, is really only serviceable as a car along with a network of streets and roads, a network of service stations, an insurance system, a system of laws, etc. Outside of this entire web of relations – the whole *technostructure*–a car comes to grief about as quickly as a fish out of water. (31)

Atmospheres could be seen as technostructures for subjects (although this isn't something Böhme himself suggests): a web of relations along which affects are transmitted, and without which they too are "fish out of water".[3] The bourgeois subjects of Haussmann's Paris can only exist when they are connected to the network of arcades, panoramas, gaslit interiors, works of art, governing bodies, capital, factories, cameras, sewers, etc. This network forms the atmosphere in which these subjects are able to breathe, the relational space necessary for them to perform. This is explicit for Sloterdijk, whose model of atmosphere centres on sustenance rather than perception. For him it's not only "individual technological things" (Böhme 2012: 31) that rely on an infrastructure, it's also human subjects. Sloterdijk insists on the possibility of an "atmotechnics" (2009: 23), that atmospheres be understood as designed, assembled, structured, not only accounted for as experience.[4]

In Rancière's description of public space, what is visible, sayable, and able to be done is not natural or absolute, but must be policed. Perceiving, speaking, and acting subjects result from a particular regime, a "distribution of the sensible" (2004: 85), a network of relations in which each member is intricately sensitised and enabled to speak and act. This regime rarely appears personified as a police officer instructing us to move along and denying that there is anything to see; far more

frequently it makes itself felt in the apparently "self-evident facts of perception" (85). What else is a street for but moving along?

Böhme points out the way we use atmosphere as a term for something difficult to pin down, "indeterminate" something that causes us to fall into "speechlessness" or "embarrassment" (1993: 113). We are indisputably affected, but unable to specify exactly how or why. Rancière and Sloterdijk indicate that this experience results from a distribution of the sensible or an atmotechnics. The administrative rationalisation of the city is precisely this kind of distribution or atmotechnics: it sustains subjects for whom certain facts are self-evident, for whom certain things are spectacularly visible and others are not to be seen, and for whom certain relations are normalised and others exceptionalised. The apparent obviousness of the *Auckland Liveable Arterials* document's statements about streets points to a successful air-conditioning operation.

Exceptional and articulate matter

The handling of waste is symptomatic of this atmotechnics. The city-machine ideal is for waste to be seamlessly and invisibly whisked away. Since Haussmann put the sewers underground, channeling waste out of the boulevards and into a concealed system of containment and handling, waste has articulated a boundary condition of public space; a horizon separating the visible and invisible.

When I deposit my waste into a rubbish bin, I imagine that it passes an event horizon and ceases to exist. In the corner of my kitchen, beside my desk, against the wall of my office, and set in concrete on the pavement outside, are gaping holes that notionally lead out of sight and relation. In propelling something through this opening, I absolve myself of responsibility for its future career, congratulate myself for civic-mindedness, and imagine myself free from having anything to do with it. Early one morning a robot arm will empty the sealed plastic receptacles I've placed on the kerb (unless the containment of the bin fails due to the enthusiasm of a neighbour's dog), and my waste has gone away.

"Away" is of course a very short list of specific places: in Auckland, various transfer stations and then one of four active landfill sites (Auckland Council 2013b). Timothy Morton writes that implicit in the concept of throwing things away is the concept of an infinite exteriority; and further contends that the modern concept of nature itself is little more than the idea of an away formed as a necessary counterpoint to capitalist modes of production:

> When we flush the toilet, we imagine that the U-bend takes the waste away into some ontologically alien realm. Ecology is now beginning to tell us of something very different: a flattened world without ontological U-bends. A world in which there is no "away". (2012)

> Nature was always "over yonder", alien and alienated. Just like a reflection, we can never actually reach it and touch it and belong to it. Nature was an ideal image, a self-contained form suspended afar, shimmering and naked behind glass like an expensive painting. In the idea of pristine wilderness, we can make out the mirror image of private property: Keep off the Grass, Do Not Touch, Not for Sale. Nature was a special kind of private property, without an owner, exhibited in a specially constructed art gallery. (2010: 5-6)

This imagined exterior is actually a place carefully constructed and maintained as a counter-space to the 'here' of the city. The "waste regime" (Gregson & Crang 2010) of the administratively rationalised city is founded on producing and maintaining here and there, home and away. Away is a

public space: public in the sense of being shared and of communal concern, but also public in the sense that it forms "an environment of strangerhood" (Warner 2002: 75), articulating our relationship with strangers. Haussmann's boulevards are underpinned by invisible sewers draining away uncomfortable, inconvenient, ugly, unhealthy, obsolete and obstructive matter, so that the boulevards can become places of spectacle. These systems have expanded until, in Auckland's present, they have consumed the streets themselves in an all-encompassing system of circulation.

The public space of the administratively rationalised city relies on the careful construction and laborious physical and symbolic maintenance of an interior and an exterior; a finite 'here' of desirable or useful things moving in orderly synchronicity, and an infinite 'away' which absorbs and isolates us from the undesirable or redundant which cannot be made to move in sync. Waste passes across the horizon between these two spaces, through a porous and sometimes leaky membrane that purports to selectively permit and prevent affects from passing between here and away.[5]

In this "waste regime" (Gille 2010: 1049), a public atmosphere is supported by conduits channelling "waste streams". A waste stream is waste conceived of as inarticulate and generic, relatively homogenous, a substance to be managed, "translated into metrics – tonnes and targets" (Gregson & Crang 2010: 1026). Once it passes the event-horizon of the bin, it's not the top of the celery, a dried paint roller or a Hairy Maclary nappy: it is 'waste', a generic substance for specialist handling. Specific properties and potentials are elided. The celery isn't food, the paint isn't poison, the dog isn't cute; there is just waste, inconvenient and potentially dangerous or unhealthy. Inorganic collections are comprised of things that don't pass seamlessly or invisibly; that cannot be whisked and that don't fit down the regular conduits. It is a lump that sticks in the craw of the administratively rationalised city: exceptional matter, in the sense that its resists assimilation into generic waste and that exceptions to the regular order of the street are made for it.

Manuel Castells characterised the "space of flows" as the dominant spatial logic of the contemporary urbanised world (1996: 407), but the handling of inorganic waste might give us reason to qualify his account. Things can indeed be made to flow, but only so long as conduits are available, and the things in question can be formatted correctly. Flow is not a fundamental condition, but something produced. Inorganic collection waste remains articulate and exceptional, in the face of a regime that attempts to make it a homogenous waste stream as part of forming a public atmosphere. A distribution of the sensible makes certain things discernable and others undetectable. Atmosphere is not solely a matter of what *is* perceived, but of what is *perceptible*. The networks of conduits through which things are made to circulate in the administratively rational city are a means by which a 'here' and an 'away' are produced. In the conduits themselves, the specificities of discarded items are made invisible by being rendered down into a waste stream; their myriad capacities overwhelmed by the capacity to cause offense. What is made imperceptible by the circulating flows of the administrative waste regime is the haeccity of things "as vivid entities not entirely reducible to the contexts in which (human) subjects set them" (Bennett 2010: 5). In the term applied by Jane Bennett, inorganic collection waste is matter that resists being stripped of this "vibrancy" (2010: xiii).

Public relations

From within this regime, I make unilateral decisions about waste. From within my private space I decide that some item is of no further value, and bin it. With the results sealed in an opaque receptacle, the process of my evaluation is inscrutable. I can unilaterally decide that something should be buried, burned, or pumped out to sea. Waste is constituent of a private relation between myself and the city, infrastructurally mediated. By being removed from the interpersonal domain, siphoned away from public space, waste is no longer permitted to perform in the relation between me and my neighbour.

When I put out waste for the inorganic collection, however, these evaluations are made public, staged in sight of my neighbours and passers-by. This is what drives the practice of scavenging. What to me is a box of old magazines may be a trove of classic 1990s' *Vogues* to someone else; the furniture I deem irreperable may simply require someone with a little more motivation or practical skill to restore; the defunct analog television has a few dollars worth of copper windings inside; and while pole-tennis may have given way to another recreational pursuit for me, it may excite my neighbour's kids. In this respect, the inorganic collection undermines or overflows the waste regime of the administratively rational city.

The air-conditioning systems being observed sustain subjects for whom waste is a strictly private matter, and who relate to one another only via the city's technical interface. Böhme, in his recent work on "technification" writes:

> ... our society has acquired an all-pervasive technological infrastructure, which has become one of the major forces that shape the very possibilities and meanings of social life. The introduction of new forms of technology is thus part of the overall process of social reproduction, and brings with it inevitable changes to the very structure of our society. (2012: 119)

Böhme warns that "technostructures are taking over the function of social integration", and he adduces "our society's enormous networks of supply and waste disposal" (34). Böhme refers to a single generalised technological infrastructure, but if we consider the proliferation of specific technological infrastructures like that of waste disposal, his statement is apt. The "very possibilities and meanings of social life" – what it means to be social, for there to be a public domain, what forms coexistence can take and the significance of those forms – are structured, filtered, and conditioned technically. In his theory of technostructures the capacitation and sensitisation first met in his account of atmosphere as a structure of perception take on a more sinister tone. The interfaces and conduits and handling sites of the waste management network interpose between people such that a dimension of public experience is elided. Gregson, Metcalfe and Crewe argue for the importance of recognising "practices of divestment" (2007: 187) as a constituent of our social identities. Handing down, donating to charity, re-selling online or at a garage sale, gifting, dumping, storing, lending, burning, recycling, and discarding "*not only work to move objects along, but work back, as practices*, on their divestors ... to constitute narratives of us, of others and our relations to them" (198).[6] Public relations are produced through practices of divestment, and the upcoming cessation of inorganic collections in Auckland reinforces the relation between private individuals and the city by narrowing the range of these practices and re-siting them.

The *Auckland Waste Management and Minimisation Plan* (Auckland Council 2013b) lists numerous "negative impacts" of the current inorganic collection system: "health and safety issues for collectors and the public, mess, security issues, damage to reusable items through scavenging, illegal dumping and providing a disincentive to product stewardship" but counters this only by acknowledging that "they are popular with some parts of the community" (49) without any attempt to account for this popularity. To replace the kerbside collection of inorganic waste, "community recycling hubs" are proposed. The new privately-run hubs will offer "job and training opportunities", and according to the council's solid waste manager Ian Stupple, might be "almost a community facility like a leisure centre or a library where people would hopefully be attracted to go to on a regular basis" (Theunissen 2014). While these hubs may offer considerable benefits, they also need to be seen as part of an ongoing project to assign everything in the city its proper place; and as part of the ongoing conversion of streets into conduits. The range of permissable activities that can be carried out in the street becomes progressively narrower until the street is no more than a bundled technical system under a thin landscape veneer; a space in which it is only possible to move along because there is nothing to see.

Summary

Fig. 3 Inorganic collection pile, Felix Street, Onehunga, June 2013 [Photo: Author].

It has been my premise here that public space, and what the term "public" means, is neither universal nor fixed but on the contrary is assembled and maintained, and can be contested. The regime of public space to which I have referred here as the administratively rationalised city, and exemplified in Haussmann's Paris, is a "police" regime. Accordingly, everything is to be assigned its proper place and operation, without remainder: "The essence of the police is to be a partition of the sensible characterized by the absence of a void or a supplement … In this fittingness of functions, places, and ways of being, there is no place for a void." (Rancière 2001). But this isn't simply a matter of the smooth operation of a city's hardware: it incorporates the allocation of roles for the occupants of the city themselves. Nor is this simply the organising or coordinating of pre-existing subjects. Rather, this distribution is how sensitive and capable subjects are produced.

In this way, I have linked Rancière's distribution of the sensible with the concept of atmosphere as developed by Böhme and Sloterdijk. Atmospheres are co-presences structured affectively such that subjects are sensitised and capacitated. If atmosphere is "the common reality of the perceiver and the perceived" (Böhme 1993: 122), this is because in it, certain things are made seeable, sayable, and operative, while others are rendered imperceptible, mute and ineffective. For a shared atmosphere to be robust and enduring, much work is needed to sustain it. The work that goes into this sustenance is perhaps best discerned at the edges, at the horizon beyond which this work is habitually concealed, and at moments of rupture or breakdowns in air-conditioning (Douglas 2011). This is where something as apparently banal as local quirks of waste collection takes on atmo-technical significance.

The *Auckland Liveable Arterials* document and *The Auckland Plan* exhibit an impoverished concept of streets dominated by smooth circulation. Waste is problematic for circulation because it tends to clog and slow it; and inorganic collections are comprised of things that resist being assimilated into a waste stream to be whisked away. In the handling of such resistant matter, we gain insight into how the administratively rationalised city (as an active ideal, far from an historical model) seeks to assign places, and to suppress anything that can't be assigned.

On these grounds, I consider inorganic collections as more than a curiosity of Auckland's urban culture. Momentarily, when the inorganic collection takes place, the policed order of the street is disrupted. For a short time, waste is not a private matter handled invisibly between myself and the city; but something that activates relationships (disputes, perhaps, but also potentially exchanges or discoveries of things in common or intriguing differences) with my neighbours. 'Away' is temporarily close by, and the fiction of the infinite exterior wobbles on its footing.

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Endnotes

1.   De Landa articulates this distinction in the context reading Deleuze's concept of "assemblage" (De Landa 2009; Deleuze & Parnet 2007). De Landa's account of assemblages is arguably more analytical than Deleuze's (Deleuze & Parnet 2007) or Deleuze and Guattari's (1987). De Landa makes the distinction between relations of interiority and relations of exteriority the constitutive distinction of assemblages: "the main theoretical alternative to organic totalities is ... *assemblages*, wholes characterized by *relations of exteriority*" (2009: 10). My use of the concept of assemblage is limited to this distinction; a thoroughly Deleuzo-Guattarian application of the concept of assemblage (or even a consistently De Landian one) is outside its scope.

2.   The model of the city as machine or organism may appear to have been superceded by the models of network or ecology. Graham and Marvin argue that the "integrated ideal" is in the process of collapsing into a new "splintered urbanism" (2001), pointing to increased privatization and uneven distribution of infratructure and servies. The concept of a unified city, however, remains thoroughly cemented in the administrative forms of the city. Networks and ecologies often serve as new images of technical or natural unity, and it is for this reason this paper prefers Rancière's idea of the political as something that resists *any* form of totalisation.

3.   This is not a link Böhme expicitly makes, to my knowledge. It may however be nascent in his discussion of the "stage-management" of commodity aesthetics (this volume: p. <Bianca, plse insert page number here when pages are stable>). Atmospheres may affirm subjects and intersubjectivity, but may equally, like technostructures, enframe and entangle them in technological mediations.

4.   Sloterdijk is no technological determinist, however: subject formation doesn't simply result from technical things. On the contrary, one of the most important aspects of atmosphere to which he points is its "symbolic air-conditioning", a production of meaningful space that he situates as a primal human activity. (2011: 46)

5.   As Bruno Latour puts it: "No outside is left. As usual Peter [Sloterdijk] has a striking way to bring this up when he says that the earth is finally round: Of course we knew that before, and yet the earth's rotundity was still theoretical, geographical, at best aesthetic. Today it takes a new meaning because the consequences of our actions travel around the blue planet and come back to haunt us: It is not only Magellan's ship that is back but also our refuse, our toxic wastes and toxic loans, after several turns." (2009: 144)

6.   Mary Douglas' famous proposition that dirt "is the by-product of a systematic ordering and classification of matter" (2002: 44) is questioned by Gregson, Metcalfe and Crewe because she seems to indicate that social order is founded on the *exclusion* of unwanted matter itself rather than various *practices* in which exclusion occurs.

This paper has been double blind reviewed.

Interior turbulence and the thresholding of atmospheres

Chris Cottrell

Turbulent beginnings

Turbulence is flow plus instability. It is a quality of chaotic flow that occurs beyond a certain limit point in a system. We encounter moments of turbulence throughout our everyday lives — the flow of tap water, adding milk to a cup of tea, turning a street corner in the city and being buffeted by a gust of wind. In a meteorological sense, turbulence occurs when two differing masses of air collide, creating pockets of disruption as the various forces try to reconcile themselves. It is a disruptive process of coming together. Seemingly stable objects and systems become disrupted by the chaotic qualities that are introduced by turbulence. Instability and unpredictability are turbulence's inherent qualities, qualities that tend to carry negative connotations compared to the contrasting terms – stability and predictability. Although, historically, turbulence has been identified with disorder or noise, more recently it has come to be understood, despite appearances, as highly organised (Prigogine & Stengers 1984: 141). Turbulence occurs across a range of scales, from the very large to the microscopically small. It is dynamic, and dependent on time, occurring as a system evolves and crosses certain threshold conditions.

A degree of turbulence is inherent in all situations. Typically, life is only manageable because we smooth over this implicit turbulence and look for macro-scale stability in the form of defined, knowable objects, and in predictable events. Timothy Morton for instance points to this dichotomy when he asserts that instability is an ontological given, saying that "although there is no absolute, definite 'inside' or 'outside' of beings, we cannot get along without these concepts either" (2010: 38). Given this, it is productive to disrupt our habitual grasp of the world through solid, seemingly certain things. Attending to the turbulent qualities of all things opens up new ways of thinking about the relationships constituting the world.

The multivalent term *atmosphere* implies turbulent possibilities. Atmosphere refers both to the layers of gas surrounding a planet, and to the mood or feeling of a situation or place. While the word atmosphere conflates both these possibilities, in either case it suggests an in-between state, a state, as Ben Anderson writes, "between presence and absence, between subject and object/ subject and between the definite and indefinite" (2009: 77). As such, atmospheres mediate. They also continually reformulate the various entities and forces that constitute them. Making sense of atmospheres invites bodily engagement, whether by absorbing and being affected by diffuse ephemeral qualities, or by recognising our own contribution to, and place within, these qualities. Moreover, the perception of atmospheres occurs before, and in fact moves faster than, modes of conscious recognition and its representational outlets. This is because atmospheres condense spatial and temporal relations that implicate us in a moment of immediate possibility.

Key to this understanding of atmospheres is a recognition that the relationships between entities are always in negotiation, that a degree of turbulence, rather than static arrangement, defines relationality. Nothing is fixed or stable, and everything is contingent on everything else. Sustaining this uncertainty, keeping things unfixed and in play, and suspending the process of rigid definitions, are parts of an active process that I call *thresholding* in this paper. Further, the practice of thresholding requires working and thinking at the limits of tangible things, and suggests that productive sites for thinking and making can be found at the limit points of material, spatial and conceptual categories. At these edges things become unstable and with this instability is the possibility of knowing things anew. Like atmospheres, this process of thresholding requires

attentiveness to states of co-formation and changes in and between things. Thresholding is a particular mode of being on edge. It implies uncertainty and a certain anxiety too, which provokes an ongoing series of questions regarding the spaces and objects around us.

Interior turbulence

What Jane Rendell calls "critical spatial practices" (2006: 21) have the potential to call into question habitual spatial encounters and conceptions while bringing to the fore subtle or ephemeral characteristics ordinarily overlooked. In this paper I outline a particular example of critical spatial practice – what can be thought of as an atmospheric interior. Specifically I explore what can be termed interior turbulence, a phenomenon that highlights three different registers of the atmospheric interior. Firstly, interior turbulence suggests an alternative to the typical approach to interiors, which tend to place emphasis on separation and fixed enclosures. Secondly, this term implies uncertainty, provisionality and changefulness – even a sense of turbulence within ourselves. Thirdly, interiors that are thought and experienced atmospherically require a different approach to space-forming and design. Interior turbulence raises a number of questions too. For instance, what is the role of thresholding in the formation of the atmospheric interior? What seemingly stable categories might be thrown into turbulence by thinking of practice in this way? The project outlined here attempts to answer these questions, and in the process, find value for design research in turbulence and uncertainty.

Fig. 1 Cloud Sound (2012). [Photograph of installation project, Bundoora Homestead Art Centre, Victoria, Australia, all images copyright the author]

Cloud Sound was developed in 2012 for an exhibition at the Bundoora Homestead Art Centre, a converted Victorian homestead now operating as a regional gallery in greater Melbourne. The installation was located in one of the former bedrooms, a high-ceilinged space of five by seven metres. For the period of the exhibition all furniture and furnishings were removed, leaving only

the fireplace and its ornate timber surround as a key feature in the darkened space. Emanating from the fireplace (where a computer screen displayed an image of networked lines) was a whistling sound suggestive of wind passing through the room. On closer inspection, the computer image revealed numbers and graphic objects whose values were erratically shifting and reforming, suggesting the sound's responsiveness to unseen qualities or forces. Further, the windows were blacked out, but featured a small, lensed oculus, turning the darkened room into a large *camera obscura* that projected an upside-down image of the homestead's garden and neighbouring suburban development across the interior. Incongruously inverted across the walls and decorative timber mouldings were poplar and macrocarpa trees, a rose garden, roof tiles, a garden path, an unused bus stop, suburban rooftops, and the Yarra Ranges beyond the limits of the city. Capturing this outside world in real time, the projected image was subtly but constantly shifting in response to atmospheric states beyond – clouds drifting and reforming, trees swaying in the breeze, cars looping periodically up a wall, over the ceiling and down the opposite side. A person was similarly caught walking along the garden path, while a small wind-generator on a suburban rooftop was seen spinning with an unintelligible blur only to slow almost to a standstill as the wind died.

Cloud Sound was an exploration of the distinct, but inseparable, atmospheres of weather and interior. The project aimed to furnish the otherwise sheltered withdrawal of the bedroom with an outside, contingent atmosphere, one rich in transitional and displaced thresholds. As such, two particular turbulent dynamics were found at work in the project: the first entailed a displacement of spatial propriety, and with it, the normative placements of weather and interior ambience; the second entailed seeing in *Cloud Sound* an inscriptive process, one that could be understood as a kind of spatial drawing that foregrounded the complex relations between issues of representation, experience, ideas, matter and immateriality.

Spatial turbulence

Starting with the first of these two turbulent dynamics, *Cloud Sound* aimed to collide discrete entities and introduce traces of extraneous forces into a sheltered space. The result was a space in-between, one that crossed inside and out, here and there, then and now. With this production of in-between-ness, atmospheric qualities were brought to the fore. The typical distinctions between exterior and interior, weather and ambience, organism and environment were brought into questioning relation in the project. More specifically, this questioning relation became the middle ground of a continual renegotiation.

Given the incongruous play of light and image fields across the gallery's interior surfaces, Sylvia Lavin's consideration of architectural surfaces in *Kissing Architecture* (2011), offers a useful reference for considering *Cloud Sound*. Lavin is interested in the interactions between digital video installation – particularly by artists such as Pipilotti Rist and Douglas Aitken – and existing architectural surfaces. Thinking of such interactions as a kind of amorous contact, she writes:

> [The] kiss is the coming together of two similar but not identical surfaces, surfaces that soften, flex, and deform when in contact, a performance of temporary singularities, a union of bedazzling convergence and identification during which separation is inconceivable yet inevitable. Kissing confounds the division between two bodies, temporarily creating new definitions of threshold that operate through suction and slippage rather than delimitation and boundary. (2011: 5)

In the installation at Bundoora Homestead this kiss was played out between the suburban city landscape and a Victorian-era interior, although here it was not video projection that was the medium of contact, but instead a *camera obscura* pressing its image capture into the existing

architecture. The project eschewed another facet of video production – the pre-recording of images. Instead, the *camera obscura* of *Cloud Sound* transmitted an unpredictable and weather-dependent image repertoire. Conversely, the interior offered its own contingent interception in the form of built historical elements and visitors. Given this, how might we understand the surface interaction achieved in the work? What is the between of their meeting? As Lavin writes of the collision of image field and building, these types of surface interactions are where "architecture gets close to turning into something else" (2011: 26). At stake is an unanticipated vulnerability and in this play of surfaces pulled tightly together a slippage of meaning occurs – a kiss that melds interior surface and projected light.

Fig. 2 Cloud Sound (2012). [Detail of weather sensors]

The audio installation component of the work also acted to integrate and mesh together the exterior and interior atmospheres, converting the changing qualities of the weather beyond the climate-controlled gallery into an 'aural cloud' tempering the interior. A box containing a variety of weather sensors (pressure, humidity, temperature and light intensity) was located on the balcony outside the *camera obscura*, with a cable running into the computer housed within the fireplace. The computer ran a small program specifically developed to translate weather data into sound utilising fluctuating input data converted into audio signals via a process known as granular synthesis. This form of synthesis uses hundreds of very small audio samples of between 20 and 100 milliseconds, whose density, tone and duration are controlled by the software program responding to the inputs of weather data. In this case granular synthesis produced a cloud-like sound structure that emphasised texture and pitch rather than a linear representational sound recording.

This component of the project translated air pressure at the macro scale of weather into finer-grain disturbances in air pressure within the gallery's interior. As such, atmospheric pressure became a way of providing continuity across divergent spatial and temporal scales. The slowly changing soundscape challenged the timescale of human sensitivity, for over the period of an hour or more (the likely duration of any visitor), there were quite minimal changes in the overall nature of the perceivable sound. In larger contexts, micro-changes in the weather's make-up similarly occur in ways that are beyond ordinary human perception. In such cases, the best we can typically do is catch a scent in the air that precedes the approach of rain clouds, or a subtle, bodily sensing of the drop in air pressure as a front approaches. Within human consciousness weather is fairly stable, with slow changes in cloud cover, and very few rapid changes in temperature, pressure or humidity. In the gallery's interior, the soundscape likewise changed across the course of the day, though

in a more pronounced way. In these terms, the sound environment of *Cloud Sound* aimed to amplify the presence of subtle turbulence that backgrounds all experience.

Atmospheric ambiguity

Weather and architecture are intimate companions, particularly given architecture's long-standing role as a provider of shelter. Yet for Mark Wigley the issue of sheltering entails more than climatic moderation, and as he says:

> Buildings have always been seen to stabilize, to secure, to produce a sense of order in a chaotic world. Architectural discourse begins with the thought that the first buildings kept turbulence outside … Architecture produces the effect of an outside. It invents the idea of the exterior, the unruly territory that is tamed by a shelter. (2006: 6)

What the architectural envelope achieves then is more than just a filtering or tempering of contingent atmospheric states; it consolidates architecture by placing climate beyond the bounds. At stake in this distinction is avoidance of turbulent limit points, and with it, threshold where things get "close to turning into something else" (Lavin 2011: 26). *Cloud Sound* worked against this impetus to decisively separate interior and exterior experiential fields – an impetus particularly strong with Victorian-era buildings whose architectural elements (shutters, verandahs and fenestration) and décor strategies (heavy curtaining and dark interiors) work to distance a climatic outside. This separation was amplified by the homestead's subsequent adaptation into a public art gallery, requiring even more stringent forms of climatic tempering and regulation of interior weather. Contesting this, the installation project sought to blur where interior and exterior could be imagined to reside. This blurring sought to bring the ambiguity between atmospheres as weather, and atmospheres as interior ambience, to the foreground. The conflated term 'atmosphere' describes an understanding of the interior as a dynamic, affective condition condensing various forces.

Fig. 3 Cloud Sound (2012). [Detail of camera obscura image focussed across body. Photograph by Meg Hale]

For Anderson, atmospheres are remarkable for their interjecting of affective aspects into emotional registers. Moreover, as he writes, atmospheric states are "taken up and reworked in lived experience – becoming part of feelings and emotions that may themselves become elements within other atmospheres" (2009: 79). In other words, we are implicated and actively involved in the

production of atmospheres. In *Cloud Sound*, the audience experienced its interior atmosphere via contingently projected light and images resulting from the action of the *camera obscura*. Key in the action of the latter was the focal plane of the lens itself. This plane (or more accurately focal *sphere*) existed near the middle of the room and spread equidistantly across the walls, floor and ceiling, as well as across the intervening spatial volume. While not immediately obvious upon entering the room, the point at which the image came into focus could be discovered through bodily engagement – in other words, by experientially discovering image-clarity through motion. In this way the focal sphere could be understood to have created an immaterial and contingent threshold or spatial division. Just as the projected light bent around the interior elements distorting the images carried with it, bodies and other objects in the room similarly became deflecting agents. By moving around the space and attending to the image projected across one's body, it was possible to capture and bring into focus a small section of the light-image field. Once this focal plane was discovered it encouraged people to inhabit a narrower zone within the interior, one whose boundaries were invisible, but defined by a discoverable, optical phenomenon. Further, this conjunction of body, light rays from outside, and the space of the focal plane, served to mesh the three together. Like Lavin's kiss though, this union was a temporary one, given the turbulent play of elements involved. In fact the quest for union might be better understood as a union in continual collapse, for, as Lavin asserts again relative to kissing, at stake in this type of intersection is "not a collaboration between two that aims to make one unified thing", but rather, at stake is an "intimate friction between two mediums that produces twoness – reciprocity without identity – which [in turn] opens new epistemological and formal models for redefining architecture's relation to other mediums and hence to itself" (2011: 54-55). The entanglement of surfaces, spaces and bodies in *Cloud Sound* similarly brought into awareness shifting modes of twoness that situates things simultaneously together and apart.

"Mesh" is a word I have favoured above in describing the connections achieved in *Cloud Sound*. It similarly carries with it the paradoxical sense of being together-but-separable that Lavin attributes to the notion of kissing. Extending my use of the term mesh is Morton's deployment of it in *The Ecological Thought* (2010). As he describes:

> 'Mesh' can mean the holes in a network and threading between them. It suggests both hardness and delicacy. It has uses in biology, mathematics, and engineering and in weaving and computing ... It has antecedents in mask and mass, suggesting both density and deception. By extension, 'mesh' can mean 'a complex situation or series of events in which a person is entangled; a concatenation of constraining or restricting forces or circumstances; a snare'. (28)

Useful for Morton too is the word's brevity: "'Mesh' is short, shorter in particular than 'the interconnectedness of all living and non-living things'" (2010: 28). Bypassing rigid, conceptual categories, the term calls up the question of where environments can be thought to begin and end. In fact, can any line be drawn between an environment and its non-environment? Radicalising this understanding, environments can be understood to be without limit. They would potentially be inclusive of everything. Similarly, it is productive to ask how it is that we are able to think of ourselves as standing out, in the foreground, distinct from an environment. The notion of a meshed existence challenges us to rethink our nature relative to all things. One advantage of this reorientation is that it enables us to rethink all relatedness. For Morton, this is what ecological thought entails, "a radical openness to everything" (2010: 15). So if the notion of the mesh is indicative of an open relatedness, it asserts that there is "no absolute, definite 'inside' or 'outside' of beings. [And yet...] we cannot get along without these concepts either" (2010: 38). At stake then is the contingent practice of thresholding, one inseparable from a relational turbulence. It is precisely this that *Cloud Sound* sought to find and enact through a meshwork of bodies, interior places and environment.

Fig. 4 Cloud Sound (2012). [Photograph of installation project]

Representational turbulence

A key aim of *Cloud Sound* was to blur the distinctions between the built, the bodily, and the ephemeral qualities of space. Like contemporary projects by Olafur Eliasson or Robert Irwin, say, this project exists at the junction between art installation and architectural practice. As such, the gallery space of the Bundoora Homestead Art Centre did not simply 'house' the project; the architectural form and details themselves shaped the play of images generated by *Cloud Sound*. Similarly, when bodies within the gallery acted as a receiving screen for the projected images, they too shaped and re-shaped what could be experienced. Displacing the familiar surfaces of the room and the appearance of persons was a slowly shifting array of sky blues, the red of roofing tiles and the various greens and browns of the surrounding gardens and suburban rooftops. Accompanying this meshing of interior and exterior was the audio component, which more abstractly displaced atmospheric conditions inward as acoustic differentials.

The deployment of the *camera obscura* in *Cloud Sound* drew on older representational histories. In particular these devices were originally employed as an aid to drawing before, and then alongside, developing geometric systems that used perspective to represent the three-dimensional nature of space (Kemp 1990: 188-199, Gorman 2003: 296-299). Pre-empting representational drawing, the *camera obscura* literally captured a living visual field, casting it onto a surface where it could be apprehended by line. However, in *Cloud Sound* the drive to fix down was suspended and the flow of images could be imagined to have drawn themselves suspended somewhere between modes of representation and production. In this way, I have attempted to think of the space of the *camera obscura* as itself a spatial drawing operating at the margins and in the liminal space of the not-quite-material, not-yet-drawn. *Cloud Sound's camera obscura* produced a 'live' drawing, one that mirrored the constantly changing conditions beyond the gallery interior. This contingency implies a close relationship between designing and making so that the usual architectural procedure in which drawing precedes construction is reversed; the drawing out of images can be understood as space-making in and of itself. Jonathan Hill, in *Immaterial Architecture* (2006), assigns drawing a

special role in the history of architectural practice; it is the means by which the architect's activity can be imagined as intellectual, rather than mere manual, labour. Questioning this demarcation, Hill is interested in recognising in representational processes ones analogous to building – for example, reciprocal actions like "building the drawing" and "drawing the building" (Hill 2006: 57). These processes acknowledge that neither the act of drawing or building is discrete and distinct from the other. Instead, turbulent inter-relationships exist between these activities. In a similar way, I have attempted to think of the *camera obscura* of *Cloud Sound* as simultaneously drawing and building space through its combining of projected light and inhabitation.

Fig. 5 Cloud Sound (2012). [Photograph of installation project]

By emptying and darkening the room, only then to fill it with projected daylight and synthesised sound, *Cloud Sound*, in its redeployment of volume, surface, and interior and exterior placement, created the conditions whereby a visitor was able to negotiate the material or immaterial status of these constituent elements. The project condensed both the immaterial practice of spatial drawing and a tangible modification of spatial and material qualities. At stake for the audience was the renegotiation of both the installation project and the architectural space in which it was housed. If the 'architecture' here is an ephemeral one, it was so in the sense that Hill envisages an "immaterial architecture" – one that emphasises "the perceived absence of matter more than the actual absence of matter" (Hill 2006: 3). Acknowledging the creative and formative role played by users of architectural spaces is particularly important in understanding the production of the atmospheric interior as relationally enacted, and not pre-staged by a single designer. Rather, in the atmospheric interior the role of the architect/designer is to create conditions in which a user or audiences can contribute to the material or immaterial status and make-up of the 'architecture' (Hill 2006: 3). In this sense, the light field of the *camera obscura* foregrounded both a perceived absence of matter, and the potential for enacting an alternative and varying materialisation of space. In this situation thresholding can be understood to comprise a space of suspended decision-making, one whose openness maintains the potential for co-forming the spatiality of the experience.

Disciplinary turbulence

Consistent with Morton's ecological thought, the inter-relationships constructed by *Cloud Sound* sought to play out the complex, sometimes paradoxical, nature of the conceptual categories we use to make sense of things. Opening up new possibilities for categorisation, or deferring categorisation altogether, provided an opportunity to think freshly about the status and agency of matter, activity and subjectivity. As such, what I have attempted to undertake with *Cloud Sound* is a hybrid critical spatial practice, one that pursues an expanded idea of drawing, material experimentation, and the co-formation of atmospheres. This intersecting of practices – what might be variously understood as inter-disciplinary, trans-disciplinary or cross-disciplinary – better fits what Mark Dorrian has referred to as a-disciplinarity. Noting how all disciplinary practices "register the partial, provisional, and constructed character of any historically situated disciplinary discourse", Dorrian instead suggests an alternative description, one that is defined by what practices are not (2009: 195). On that occasion, Dorrian was responding to Wigley's assertion (1998) that atmospheres ought to be at the core of what architecture produces. This seemingly positive claim about what architecture is immediately causes "problems of determination and [disciplinary] capture" by Dorrian's account (2009: 196). Alternatively, the figure of the cloud, with its resistance to fixity and determinacy, might operate as a figure for a-disciplinarity because it eschews bounded arenas of knowledge (Dorrian 2009: 196). Like Lavin's appeal to the in-between, or thirdness of the kiss, there is, at times, value in eliding "a clear conceptual division between outside and inside", particularly the demarcation of disciplines. Commensurate with Dorrian's a-disciplinarity, the edgeless meteorological transpositions in *Cloud Sound* aimed to draw out a strange intimacy – an intimacy aligned with Morton's ecological thought. As such, "everything is intimate with everything else", not in the sense of a diffuse inclusion (for which "spheres or concentric circles" would be figures), but on the basis of a contingent touching brought about by multiplying thresholds (Morton 2010: 78).

At stake in these diverse theoretical positions are questions of agency enacted at intersections and interconnections. What I have tried to outline are ways of occupying and developing positions that resist pre-existing frameworks. Instead, it is my hope that sensitivity to, and engagement with, a practice of thresholding brings us closer to the things around us. In *Cloud Sound* is found an attempt to draw out the spatial, material and representational complexity of this becoming-closer. For an audience, this meant finding a richer place within a dynamic, turbulent flux.

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Pleasure in reading tradition

Mirjana Lozanovska

Introduction

The notion of architecture as static, physical and inanimate has been challenged several times in its history through, for instance, theoretical enquiry into the ways in which human movements and activities, the less tangible movements of heat and air, and the familiar paths of sunlight can reconfigure both its sensibility and meanings. This paper explores the performative function of architectural space and is based on my observation of the atmosphere produced by activities taking place in the Byzantine church in Zavoj, a mountain village in the Republic of Macedonia, during the Day of the Holy Mother celebrated annually on August 28. During my field-work, I noted the priest's liturgical practices, scripts, the ceremonial choreography of the congregation, prayer, individual iterations of ritual, as well as candlelight, heat, and scent. But such observations present a problem for architectural representation, because it is not easy to delineate the volume and geometry of the church from the bodily activity and the hazy air from the surface fresco treatment of the walls. How, then, can architecture be thought from the position of an observer?

Theories on atmosphere focus on the in-between, as neither objective nor subjective. Gernot Böhme, for example, refers to the intersubjective qualities of atmospheres and their importance in the 'aesthetic scenes' characteristic of the English garden, which he regards as an historical paradigm for the production of atmospheres (Böhme 2014, p ??? in this volume). More recently, the formal, functional and even phenomenological frameworks of architectural thinking have shifted towards notions of theatricality and stage setting. Böhme's strong critical perspective implies a link between the desire to experience and to enter an atmosphere and an obligation to perform the commodity, not just to view or purchase it (Böhme 2013). In contrast, much atmosphere theory in architecture wants to understand experience beyond signs and is generally positioned against theories of signs and language (Moravansky 2010: 61). In this paper, the full scene of the church interior as atmosphere will be interpreted in relation to the role of signification.

Michel de Certeau's concept of the spatial story outlines how the temporal dimension of space is inscribed by language. Interaction of narrative, story, and words transfers space from an abstract condition into a space through which human subjectivity is formed. Henri Lefebvre's concept of the *Production of Space* (1991) critiques and uses language to address the complicated relations between subject and object, spatiality and sensuality. In a similar vein, to gain an understanding of architectural atmosphere, I will explore the role of traditional Western architectural representation, and the difficulties its conventions have in communicating the mixture that constitutes the church interior at Zavoj. Through an 'archi-textual methodology', I will build an inventory, using on-site methodologies combining measured drawings (plans, sections), sketches (details, artefacts), and visual documentation (photographs, elevations). These documents are related to recordings of conversations, (village) tales and myths, (village) histories, statistics and other data (Lozanovska 2004). Responding to de Certeau's (1984) critique of the map or plan, the focus is on how 'reading' can interpret, revise and rewrite meaning and experience.

'Texts', visual or written, house unconscious dimensions of meaning that we enter as readers. Inspired by Alfred Lorenzer's method and aim of scenic understanding (see Olesen & Weber 2013: 33), the argument constructs a dual scene including both the 'architectural scene' inside the church and the parameters of looking at that scene. As the signifier of an otherness to architecture, the vernacular provides a position for the observation and interpretation of architecture. Focusing on

the performative dimension of architecture and, in particular, the annual ceremony for the patron saint of the village, the Holy Mother, on August 28, this paper is a part of a longitudinal study of the village of Zavoj and contributes to the examination of architectural meaning as continually re-enacted and revised through the use, location, movement and ritual of bodies in space.

In *The pleasure of the text*, Roland Barthes (1975) proposes that, when we read, our bodies extend beyond the field of the text into a landscape of memories, associations and pleasures, and that good writing enables and entices the reader into this embodied world. Barthes refers to the reader as a body-subject who might be moved by resonant and affective words beyond merely absorbing information, or reacting to it cerebrally. Through reading, a situation between the reader and the author arises in which the work is reconfigured.

This kind of reading is important for a method by which to interpret field-work documentation. I was strongly affected by my observations of the ritual, activity and ceremony in the Zavoj church, starting on August 28, 1988 during the Day of the Holy Mother, and repeated over a series of field trips up to 2013.[2] Subsequently, it seemed important to preserve some of the impressions of the interior scene; these impressions contrasted and complemented the tendency of architectural practice and education towards measurement and measured documentation, and the execution of drafted plans and elevations. From observation, interviews, recordings of stories, histories, and memoirs, I developed a critico-creative, narrative text (see Lozanovska 2006). Its focus is on the interior of the church, and the women's rituals during the 1988 festivity of the Day of the Holy Mother.

> On arrival at the church, the women and men part ways. The women walk through the side door into the church building. The men merge with other groups of men outside in the church ground, away from the church building, many of them leaning on the fence which marks the perimeter of the church ground.

This critico-creative text is outlined in another paper; I use it here to set a scene of atmospheric architectural sensibility, and as literary device to provoke alternative interpretations of the relation between architecture and atmosphere. It contrasts the clarity of volume and geometry, and the latter's dominant tradition of linear representation in plan and elevation. It is also a citation or a reminder of the experiential basis of observation and the observer's (and author's) ontological immersion in the atmosphere of the interior of the Zavoj church (see Olesen & Weber 2013).

The descriptions of bodily movement and temporality produce an effect of sensuality here that gives rise to several theoretical concerns. Firstly, who is moved? The worshippers at the Church of the Holy Mother performed well-rehearsed rituals (and may have had mundane things on their mind), rather than being spiritually immersed in their movements. In order to examine this question, the 'scene' of the church interior is read through Byzantine aesthetics and tradition (Ouspensky and Lossky 1952; Demus 1955; Mathews 1999). Judith Butler's theory of the performative body is used to examine the bodies inside the church, and the conflict between unconscious desire and conscious values, not in order to decode their meanings, but to argue that corporeal movement is mediated iteratively through language. Secondly, what meanings are mobilised by particular forms of representation, like photographs, drawings, and textual description? Do these operate as habitual props to architectural theory, or can they, severally and together, serve a critical role in the articulation of a theory on movement and architecture? Thirdly, Kaja Silverman's theory, that the visual can act as a guide to the subconscious states of a collective social present (1996), adds another dimension to Lorenzer's approach: the 're-use' of on-site observation in the representation of the environment then becomes a way of 'looking again'.

Fig. 1 The richly ornamented Byzantine interior, east wall and iconostas, with offerings, in the Church of the Holy Mother, Zavoj, Republic of Macedonia. [Photo: Author, 2005]

Who is moved?: Byzantine context, local traditions and the body

Not only is the icon a "theological mark" (Serafimova 1995: 109-110) – most importantly, when "icons are kissed" an embodied relationship arises (Aipatov 1978: 7). In contrast to the distant, visual approach to art-as-image, icons are, to the faithful *and* to the iconographer, acts of prayer, and icon painting is considered as liturgy (iconography registers both the icons on the iconostas and the fresco paintings).

> Inside the church, women light candles, pray, bow towards the altar, kiss the icons, place flowers beside them, and gesture the sign of the cross. In 1989, they perform these rituals individually, solemnly and in silence for about thirty minutes. These are familiar customs of Christian belief. The women also place specially prepared foods on a large table to one side of the church interior. Along the iconostas, money, men's white shirts, socks and white towels are placed on a string. This ritual may be particular to the vernacular churches in this region. It is like washing on a line, and it reminds me of dressing and housekeeping tasks.

Byzantine tradition is, according to Aneta Serafimova, a "spiritually aesthetic act" (1995: 110). Its liturgy, enacted through ritual, iconography, scent and music, is both embodied and aesthetic (Lossky 1952: 14). Vernacular church interiors in the Byzantine tradition in this region of Macedonia follow some basic rules concerning the hierarchical composition of icons and the centralised-basilica geometry. In the intensely colourful interior of the Church of the Holy Mother, Zavoj, candlelight that illuminates the surfaces is reflected in the gold halos of the icons (see Figure 2). This church was built in 1934, and the most recent repainting of the interior iconography was executed between 1988 and 2007. By examining the particularities of local tradition and ritual manifest in the church interior, this section explores the question of 'who is moved'.

Butler argues, in contrast to prevailing theological interpretation of acts of tradition and ritual, that the performative body produces 'normativity' through the iterations of socially and culturally appropriate bodily gestures, activities and attitudes (2004; 2009), which are evident in the rituals performed in this church. Ritual, in this context, is not formally learnt or rehearsed, or directed by prior reading of scripture or biblical texts. Rather, it is a corporeal practice of a tradition in which the body imitates actions it must appropriate in order to achieve recognition in the community.

While bodies are always inscribed with familiar social categories (gender, age, wealth), they are produced as differentiated bodies only through practice. Butler's theory emphasises that the body is not static but repeatedly recoded through iteration and practice. The girl-child, in her traditional dress, imitates and performs the ritual of the woman-body, in order to become a normative gendered subject in her community. (See Figure)

Fig. 2 Rituals in the Church of the Holy Mother, Zavoj, Republic of Macedonia. [Photo: Author, 1988]

Given the societal forces producing normativity, is it possible to be moved beyond the boundaries of normative subjectivity in this scene of traditional practice, and were individual members moved in this way in my presence? Both descriptive text and photography provide ways of exploring this question. The photographs' temporal specificity, extracted and abstracted from time and history, aspires towards capturing the real or imaginary condition rather than the symbolic field of consciousness and coded realities (Silverman 1996). Physicist Étienne-Jules Marey's sequences and still photography, for instance, indicate this other sensibility of being moved. In Zavoj, the photograph of the girl-child lighting a candle conveys a sense of levitation or suspension: the girl has to rise above her own height, raising herself on her toes, in order to light the candle. This gesture produces a tension between realism (rise on toes) and the real (elevated spiritually), and illustrates Butler's point that each iteration has the potential for slippage and appropriation. The photograph plays the role of Lorenzer's concept of *social imagination* as it invites the reader to look again and to note that her traditional dress is not only linked to a gendered subject, but empathetically linked to the interior aesthetics and collective culture. In the same way, aspects of dressing, described above, can be alternately perceived as domestic effect and sensual affect of both the church as a body and the body of Christ.

> In combination with those of the women, the liturgical practices of the priest create an architectural space of fluidity, excess and ambiguity (in the 1988 liturgy, for instance, a young enthusiastic priest's voice echoes off the interior surfaces for over an hour). Moving along the east-west axis of the church building, the priest blesses the congregation with basil holy water; smoky, scented air wafts from the incense burner. The movement of air, the floating scents of flowers and foods, metallic ringing sounds, the temperatures of candles burning, bodies breathing and brushing against iconographic saints, and lips touching painterly surfaces – all whirl in and around the structural timber beams of the architecture, curl their way through the carvings of the altar screen, hover in the recesses of the ceiling, precipitate at the architraves, and lightly hang, like an invisible veil, over the medieval clothing of the frescoed saints.

Language, mediating the socio-material structure of society (Olesen & Weber 2013: 28), can bring attention to the role of the material aspects of the interior of the church. The *scene* not only refers to the subject, or the subjective, but to the co-production between subject and object in the enveloping atmosphere. The fusion between atmospheric affects, ornamentation, and geometric architectural space challenges theories of art and architecture that promote a separation between object, form, and structure from interior, surface, colour and ornamentation. Likewise, Spiro Kostof (1995) proposes an approach to architecture and its understanding that emphasizes ritual and setting, thereby opening the discipline towards a layered sensibility of interior space. Gottfried Semper argued that architecture is constituted by the feminine domestic arts, such as hanging cloths, carpets and other woven interior wall dividers; walls are surfaces turned structure. Architectural space is, above all, inscribed with meaning, rather than abstract three-dimensional object or volume (1989: 104). Thus, the Byzantine practice of renewing and repainting the icon paintings of the frescoed walls suggests that architecture is an operative (rather than static) tradition. In this context, then, a division between *tangible* (architecture, building) and *intangible* elements (customs, songs, prayer) is problematic. (See Figure 3)

Studies of Byzantine space have repeatedly emphasised its simultaneously two- and three-dimensional character (Ouspensky and Lossky 1989; Serafimova 1989) and the central role of the pictorial programme – it could be argued that the Byzantine Church is constructed through the picture-space of the icons (Mathews 1999: 114). The integral and non-separable union of walls and frescoes governs the perception of the interior, and illustrates a content-oriented aesthetic organisation. The walls' surfaces are the site for theological inscription; Byzantine aesthetic is as much about message and narrative as it is about colour, luminosity and affect. Saintly figures and biblical scenes follow a hierarchical composition, and the meaning of the icon (whether on wood panels or as frescoed walls) is distributed across the surfaces of the picture plane (in contrast to Western traditions that aim for depth and perspective). Thus, the Byzantine pictorial idea of volume makes explicit that two-dimensional inscription tied to narrative and scripture cannot be substituted by three-dimensional volume. Iconography defines the atmosphere in the church interior, and to preserve the intended meaning, any penetration of the plane of the panel is avoided.

Fig. 3 Space-time layers of the church interior during the Day of the Holy Mother ceremony illustrating the overlap between ritual, ornament, surface, wall, space and structure. Church of the Holy Mother, Zavoj, Republic of Macedonia [Photo: Author, 2005; technical assistance Jose Rodriguez, 2014]

The sensibility of distributing spatial volume via two-dimensional planes is assisted by inverse perspective. In inverse perspective, the lines of projection intersect technically outside and in front of the picture plane, in contrast to the point of intersection somewhere deep within the picture plane of Western perspective. From the point of the viewer looking at an icon, the pictorial space unfolds with breadth and immensity, effectively precluding penetration and preserving attention on the surface of the picture plane. This produces a spatially affective realm. A lack of realism further supports the iconographic intent to preserve the mysticism of the faith and the idea that transcendence and contact occur through the irrational, rather than through human logic (Ouspensky 1952: 40; Serafimova 1989: 110). For the non-religious but architecturally attuned observer, the continuity of the iconographic surface contrasts with the division of space. The *iconostas*, crafted as a screen of thin wood panelling rather than a solid wall, divides the sanctuary/altar from the central space. Continuity of the pictorial program on the walls and ceiling beyond this screen ties the sanctuary visually and narratively to the central domed space, contributing to atmosphere and affect, rather than geometric shape or spatial division. Like layers of enfolded fabric, these aspects of Byzantine tradition, articulated and translated in the small and otherwise insignificant church in Zavoj, represent architecture as the scene of plenitude, atmosphere and mystery – even prior to the movements of the congregation.

Drawing, representation and affect

Architectural drawings – plan and elevations – tell us the Church of the Holy Mother in Zavoj is a simple and small rectangular structure. Their meaning is associated with a familiar knowledge about vernacular architecture, imagined as a white, cubic object in the landscape. This orients, if not determines, meaning towards an understanding of architecture as formal or stylistic. Following Ingraham's (1991) exploration of the line, as not merely graphic representation but a way of thinking in architecture, this section explores how line drawing imparts particular conceptual frameworks and perception in architecture.

Line drawing and descriptive text both emphasise particular aspects of a scene and therefore provide only partial understanding. In the line drawings of the Zavoj church, the familiar effect of legitimate architectural representation induces a type of pleasure that is integral to being an architect. In acquiring the normative subjectivity of an architect (Evans 1997; Luscombe 1992), drawings play a central role (Robbins 1994), just as subjectivation in the Zavoj congregation involves learning the ritual traditions practiced within the church. Both these types of subjectivation involve "sensory impressions" and aspects of (dis)pleasure, and the "scene takes shape step by step through alternating and mutually constitutive interactions between changing and unchanging modes of experiences" (Lorenzer, in Olesen & Weber 2013: 40). Pleasure, for architects, evolves through their developing relation to drawings, the capacity to read them ever more 'deeply', to let them access one's imagination, in turn, and impart meaning to one's worldview (Frascari 2011). A capacity to extract meaning from architectural drawings is considered a sophisticated skill in the architectural community and provides pleasure (Frascari 2011). Yet conventional drawings elide the way Byzantine architectural traditions blur the boundaries between ornament, surface and geometry.

Fig. 4 The elegant simplicity of architectural drawings. Plan and elevations of the Church of the Holy Mother, Zavoj, Republic of Macedonia. [Drawings: Author & Lee-Anne Manski, 2005]

The rich and strange atmosphere of the interior, presented in the descriptive text and photographs, and the architecture in the sparse and linear depiction of the drawings represent the same entity, yet offer very different perceptions. In the difference between them, it becomes evident that the representation of the *scene* of the church can be neither a "factual account", nor "a transparent subjective expression" (Olesen & Weber 2013: 33). Rather, it involves multiple layers of different texts or inscriptions. Descriptions of sounds, scents, rituals and histories can imprint an atmosphere on the line drawings. Conversely, it is possible that the line drawings make the mesmerising atmosphere more digestible, understandable, and perceivable. Affect and effect play out between the textual re-presentation of ritual, atmosphere and sensuality, and the line drawings of the church – as each mediates observation and experience differently.

> Sensual movements intertwine with the structure, form and composition of the church architecture's set geometry and order. The interior becomes a place of plenitude, a fully sensory and sensual space, literally touched and moved by the spatial effects of the women's and priest's practices. It is as though from the carved, gilded and frescoed surfaces emerge textures, aromas, sounds, and tastes. As if the interior surfaces could no longer sustain their own ornamental energies, they burst forth in experiential relief.

Lefebvre argues that the notion of "a container waiting to be filled by content" reflects an abstracted and "indifferent" relation between space and form (1991: 170). He points to the capacity of action and various corporeal energies to create space in an immediate sense. Each living body *is* space and *has* its space: it produces itself in space and it also produces that space. The *spatial body*, beyond the finite borders of the physical human body, includes the body's movement in and through space. Human bodies in relation to buildings constantly produce corporeal and temporal dimensions of architectural meaning that are chronically neglected when thinking about architecture in terms of static, three-dimensional forms. Like atmosphere, then, Lefebvre's spatiality is the medium between human bodies and objects. Through it, complex textures (e.g., of rituals, structure, volume, plane, surface, ornament and bodily activity) are temporarily woven, entangled, and can be unfolded as representation. Spatiality, thus, is not equivalent to space as volume. Rather, it can be perceived in the density of Marey's photographs of movement, which demonstrate that "no space vanishes without leaving a trace" (101). Manifestations of the body's movement in architectural space are constitutive, not an additional dimension, of space. The movements of bodies, incense and candle light, and their interactions with the building's materiality, re-present a complicated and dense scene: the women merge with the ornament and the interior space of the church, matter and air, and become part of its aesthetic condition (Irigaray 1985, 1992).

Re-presentation as interpretive process

Like annotations on the margins of drawings, fragments of descriptive text provide specificity and detail that can animate static images and transpose them towards imaginary movements and activities (see Figure 5). Re-presentation, like Silverman's visual-as-guide (1996) and Lorenzer's social imagination (Lorenzer in Olesen & Weber 2013: 31-33), offers a way of looking again and can assist in negotiating manifest and other meanings. Space-time layers (see Figure 3) operative in the interior or the subjective perception of objective structures (see Figure 8) can be addressed. In consideration of these animations, I experimented with three different types of representation to address the rituals during the Day of the Holy Mother celebrations: an axonometric diagram sketch, a translucent physical model, and an unfolded elevation. These produce fragments of a scenic understanding of architecture as performative space, and raise questions about the interpretive process within representation.

Fig. 5 Annotated sketch drawings and measurements. Church of the Holy Mother, Zavoj, Republic of Macedonia. [Author, 2005]

Rather than executing refined or methodologically extensive methods of representation, the intention here was to identify, in the everyday practices of architecture, accessible and immediate tools for re-thinking representation. First, a quick diagrammatic axonometric sketch (Figure 6) captures the paths of movement, activity, and ritual that co-exist with the interior's surface ornamentation, spatial axes, volume, and boundaries. This rough notation visually translates the observation and the descriptive text, and provides a spatial representation of the scene inside the church. This is not unlike the drawings that architects sketch on site, the details of which are often erased as the documentation is formalised into architectural plan and elevations. By deploying axonometric conventions, the drawing gives vis-ibility to interior and external form simultaneously, as well as to representations of subjects and objects.

Fig. 6 Axonometric sketch illustrating the bodily ritual in relation to the pictorial surface and Byzantine interior, of the Church of the Holy Mother, Zavoj, Republic of Macedonia, 2005.
[Drawing, Author, 2013]

Then, I assembled a model of acetate sheets and slightly whitish Perspex sheets, as a way to perceive and reconstruct the scene of the church interior. The tension between two-dimensional and three-dimensional aspects of the scene was addressed through inscription: first, the drafted elevations and plan were printed onto the external walls of the model, producing a pictorial rather than proportional effect. Secondly, fragments of the interior wall elevations were inscribed onto the model's interior walls. Taken from a series of single viewpoints, the composite visual impression was intended to capture a way of looking in movement. These materials and methods were to negotiate the relationship between atmospheric condition and the volume and shape of the church building, contrasting the definitive and formal clarity of cardboard model-making material. Aspects of individual and collective rituals were also inscribed onto acetate and deployed within the space of the church.

The theorist Robin Evans stated that architecture involves translation from (largely) a two-dimensional medium of ideas (drawings) into a three- (or four- or ten-) dimensional medium when it is built, and that dormant imagination is called upon to make orthogonal architectural projections (Evans 1997). This model tries to represent a multi-dimensional, affective atmosphere, and also to preserve the latent imagination inherent in orthogonal projection, by preventing the volumetric or formal from dominating the representation and by dispersing it through surface inscription (see Figure 7). As a result, the assemblage of measured exterior and pictorial interior surface fragments into an abstracted and layered approximation of interior space creates a parallel mode of representation.

Finally, the production of line-drawing elevations extended the axonometric diagram (see Figure 8). Their unfolded surfaces show, firstly, another aspect of how a three-dimensional volume is made from a two-dimensional plan. Evans argued that elevations produced by the projection of parallel lines towards a picture plane are the quintessential representation of architecture. Yet a very different picture emerges if, in their path, the parallel lines project subjects, icons, temporary artefacts, in addition to walls and fenestration onto the picture plane. Secondly, the unfolded elevations re-present bodies, movements, and every ephemeral item, as clearly as the architecture, resulting in a plane of linear plenitude compared to the elegant emptiness of the original elevations.

The on-site sketch, axonometric drawing, model, and elevation can then register affect as mediation between the cerebral and the sensual, between embodiment, experience and intellectual argument. Experiments in representation incorporating something of the affect of the observer's roving eye (Mainstone 1988: 17) invite a reader's experiential interaction with drawing and model, and an observer's reading of architecture.

Conclusion: The pleasure of (vernacular) architecture

Architects, more than scholars, talk about the experience of architecture, and how they are moved when entering a particular building, usually focussing on a very individual subject-object relationship between the architect and the architectural edifice (Moravansky 2010). However, the 'moved' dimension of architecture can also be a collective socio-cultural phenomenon, and this has been noted during architects' off-the-beaten-track travels, or by architectural (or anthropological) scholars in the study of vernacular architecture (Catalan 2012; Tosolini 2008). Experience and observation is always partial, contingent and inter-subjective (Biln 1997). My observation of the scene inside the church, while incorporating a social and cultural dimension, is based on ontology and experience, and lays no claims to objectivity. Yet, the architectural discipline itself is constructed through the stories of architects' travels and a taxonomy of examples derived from architectural field-work. Documents, both literary and empirical, are established while the architect/historian/ scholar is immersed in the field. Field-work is an integral practice in the discipline, but questions

Fig. 7 Model illustrating the multiple layers of the scene. Church of the Holy Mother, Zavoj, Republic of Macedonia (2005) [Model and photograph, Author, 2013]

such as: what is observed, how is it documented, and what is the role of the architect/scholar's subjectivity, still provocatively ask "Who is moved?" in architecture.

Ideas of plenitude oppose conventional narratives of architecture that emphasise void and space as an empty transparent field. Inhabitations of space stir up such emptiness in sensory ways. In contrast to notions of user, function, and occupant, which incorporate the human body in architectural discourse, sensory inhabitation is difficult to measure and articulate. Sensibility of atmosphere or pleasure is provoked by observation, yet words, drawings, and their codes and contexts of meaning frame our sensibility of pleasure and the possibility of pleasure. The line drawing, important as the discipline's readable reference, articulates space as geometry, form, structure and establishes the object and void as separate fields. The descriptive text, photographs, and prior stories, present spatiality related to embodied movements (that is, ritualised architecture) of the interior. In my experiments, to *look again* at the role of visual conventions in architecture provided a way to mediate mainstream architecture with ritualised architecture. The scene is multi-layered, as Lorenzer notes; to construct a dual scene provides for a different perception and may offer insight into less apparent, collective unconscious meaning. Through the dual scene, the discipline looks at its own parameters and tools for looking at the scene.

Pleasure and observation are not new categories for the study or appreciation of vernacular architecture, but they are rarely deployed towards a rethinking of contemporary theory in architecture. Yet, in light of the mediating role of language (in addition to the canonical processes of the discipline), it is important to revise the enunciative position of the observer, and critically reflect on the

roles of subject and object in viewing architecture. In combination with experimental representations, a psychoanalytic reading of the church atmosphere in the village of Zavoj during the Day of the Holy Mother shifts the pleasure of tradition from the blurred moved-ness of others or the pleasure of the writer and may thus affect the reader's worldview.
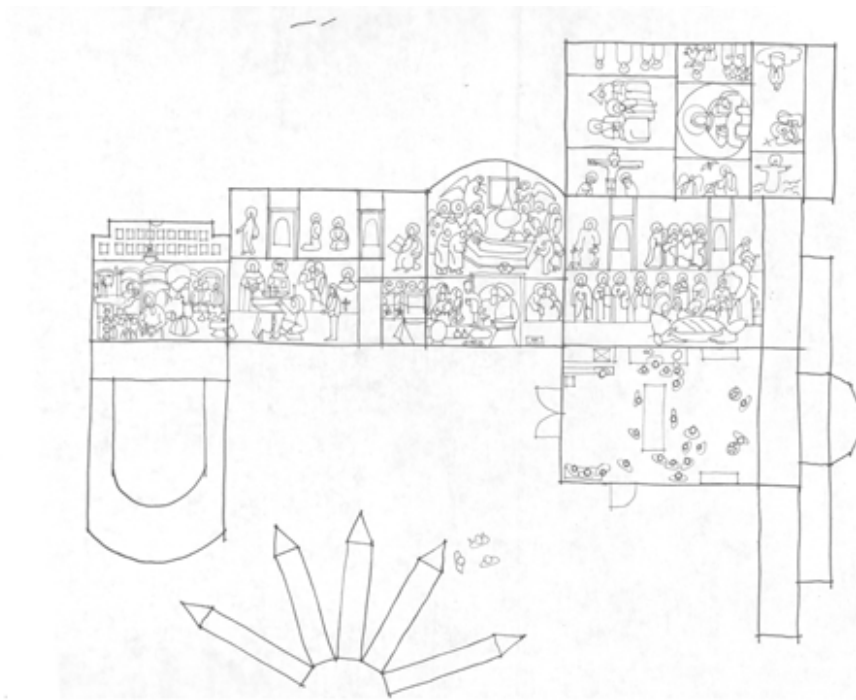
Fig. 8 Fold out elevation drawing of the interior of the Church of the Holy Mother, Zavoj, Republic of Macedonia, 2005. [Data, Author, 2005; drawing technical assistance Alexandra Anda Florea and Jose Rodriguez, 2014]

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Designing for affect through affective matter

Akari Kidd and Jan Smitheran

IntroductionwThis paper considers how affect *moves* us, and specifically, how we can design affective environments rather than use affect as a tool for interpretation, analysis or description of a design project. Knowing how affect moves us leads to a better understanding of how space is experienced. In recent years it has become a key theme of contemporary critical thought. Following the philosophies of Baruch Spinoza and Gilles Deleuze, scholars of the "affective turn" define affect as an intensity (Massumi 2002: 27, Gregg & Seigworth 2010: 2). This main thread of research on affect draws a distinction between affect and emotion where emotion is something that can be enunciated – for instance, statements like "I feel happy" – while affect is understood as autonomous because it occurs before we are able to name. In short, affect precedes emotion and therefore maintains a degree of autonomy from the subject. This framing of affect as autonomous provides a variety of ways of conceptualising the pre-conscious, pre-intentional, pre-verbal processes that occur between bodies. In architecture, affect, for the most part, continues this lineage of defining affect as autonomous, but critically also as an instrument of analysis. For instance Hélène Frichot's consideration of Olafur Eliasson's interior installations underscore the highly seductive and affective nature of his work where "affects are the transformative shifts in register that allow the subject to recognise his or her subjectivity in transformation" (2008: 34). While this paper acknowledges the utility of the notion of affect's autonomy – for instance, it allows for the analysis of pre-conscious experiences of the body (human and non-human) – it questions an overemphasis on this autonomy, particularly where "affective atmospheres" are presumed to be immaterial and unlocalisable (Anderson 2009: 77). Instead of using affect to *analyse* design or our environment, this paper builds on works like Philippe Rahm's *Honorarium*, which *designs* for affect by looking for what *moves us* in materialised and localisable conditions. Crucially, this paper argues for affect as a force implicit in materials. A growing concern with materiality in architecture is equally an opportunity to engage with affect. As Diana Coole and Samantha Frost explain, recent attempts to rethink materiality entail seeing matter as "always something more than 'mere' matter", instead seeing in it "an excess, force, vitality, relationality, or difference" that demands it be understood as "active, self-creative, productive, unpredictable" (2010: 9).

Two key concepts warrant clarification at this point. Firstly, the term "affect" – variously named *affectus, affectio, l'affect, affect* – holds a rich place in the history of philosophy. From Spinoza to Nietzsche to Deleuze, it has been taken to imply both the active senses of *drive, will* and *desire* (Spinoza 1982, Nietzsche 1968, Deleuze 1987) and the more passive characteristics of *passion* and *feeling* (Cox 1999: 127). However, Deleuze cautions against seeing affect as "a personal feeling [or...] characteristic"; instead it ought to be recognised as "the effectuation of a power of the pack that throws the self into upheaval and makes it reel" (1987: 265). In Deleuze's reading of Spinoza, affects constitute bodies according to capacities and processes of becoming. Secondly, the term "materiality" is taken to include both solid matter (for example walls and surfaces) and atmospheric or ephemeral matter (i.e., the felt and the ambient). More recently, new materiality has aimed to redirect "our attention from the materiality of objects to the properties of materials" (Ingold 2007: 12). Critical in this perspective are the expressive properties of materials – matter's relational, interactive and affective capacities (Barad 2003: 822, Latham & McCormack 2004: 706).

Of course there are other understandings of affect. For instance, in phenomenological approaches, affect is grounded in perception, and with it, subjective, sensory experience (Russell 2006: 67). As such, affect shapes what consciousness sees, but also what bodies can do. For example, Sara Ahmed

(2004) considers "happy objects" and their capacity to draw our bodies towards them. She describes, for example, how we orientate towards this or that object, how we move towards an object because we are aiming towards a feeling of happiness that we presume will follow. Ethical arguments presuppose an understanding of affect too, affects that are context-specific, influenced by cultural and social formations, and thereby are moulded responses (see Hemmings 2005; Probyn 2005). When I walk into a room, for example, my gender always exerts a pressure that will mould people's response to me. However, as Massumi notes, both these understandings may conflate emotion and affect, imparting to the latter a "content that is shaped through specific cultural, social, and political contexts" (cited in Rice 2008: 201). Following Rice (and Massumi), we assume that affect "does not have a narrative, and neither is it crafted through cultural contexts" (2008: 201).

While in architecture affect is largely associated with place and context, in this paper we describe how we have sought to utilise affect in students' design studios. In this setting, we are interested in design processes, rather than final outcomes. Particularly, we examine the design intuitions that drive the process of producing architectural spaces, rather than observe causes and responses to specific places. As such, analysis of student work usefully provides insight into how affect can be *designed for*. By reference to the design studio and to the theoretical discourse informing the course, this paper seeks to highlight the relationship between affect and what we have identified as new materiality above. To this end the paper is divided into two sections. Firstly, it briefly maps out affect and new materialism in the humanities and the social sciences. Secondly, moving beyond these theoretical discourses, notions of affect and materialism are considered in a pedagogical context. This paper explores design that activates and captures the spatial capacity for affect. Specifically this is done by looking at students' projects that extract materiality (through drawing/projecting), through diagramming and through atmospheric qualities.

From matter-as-entity to matter-in-activity

In this section we explore in greater detail the turn towards affect and new materialism. This exploration of the affect of matter (material affect) and effect of affect (affective materiality) is made possible by a raft of discourses centred on "materiality in-process", including contemporary feminist and cultural theory (see for example, De Landa 2004; Barad 2001, 2003; Coole & Frost 2010). Recent thinking on new materialism is particularly useful as it undoes the common-sense conceptions of matter as passive substance, favouring instead a conception of matter as actively engendering and always in-process (see for example, Barad 2001, 2003). While there are a number of reasons for the renewal of materialism, this paper limits its scope by focusing on the work of Manuel De Landa and Karen Barad. Specifically, it looks first at matter as being characterised by "intra-activity" (Barad 2003: 817), and second, as involving what De Landa terms "intensive processes" (2002: 67). For Barad, intra-activity doesn't mean exploring "interactions" between components, as this would imply that there are independent entities from the outset. Rather the body and the building, for example, are in lively and varied intra-actions prior to any engagement with them. The innovation here involves shifting from thinking of matter as passive or separate, to active from the outset. De Landa views matter not as an object to be quantified, but rather, as something that has a capacity to act, to engage and to be transformed; matter, in this sense, is immanent and intensive.

How can matter be understood to be affectively intra-active? Karen Barad, in an interview, states that "[m]ateriality itself is always already a desiring dynamism ... energized and energizing, enlivened and enlivening" (Barad interviewed by Dolphijn and van der Tuin, 2012: 59). Critically for Barad matter is not mute, or held at a distance, rather is dynamic and alive. It yearns as well as struggles as it is acted upon and acts on 'other' matter through the *stabilizing and destabilizing process of iterative intra-activity*" (Barad 2003: 822; emphasis in the original). This means that

matter has an agency. For example, living in a concrete block house involves experiencing a coolness radiating from the concrete mass and this decisively impacts on how we engage with or know the space. Concrete blocks, no less than our own bodies, engage with the world exercising force and in turn being affected by adjacent bodies of force. Intra-activity suggests that matter is necessarily composed of 'other' matter through "reconfigurings/entanglements/relationalities/(re)articulations" (Barad 2003: 818). Hence matter in Barad's work is active and has a force. Her work allows us to focus on the assemblages formed between bodies and the built and the processes that allow affect to commune.

Useful in De Landa's thinking is his recognition of matter as actively dynamic and the notion that this dynamism is affective. One particular example he uses is the formation and behaviour of metal, which continuously changes "from ductile and tough to rigid and brittle" via heating and cooling processes (2004: 17). Matter such as this is not merely self-enclosed, but assumes its characteristic states through intensive processes and transformative thresholds. In another example, De Landa considers the formation of soap bubbles which assume spherical shapes in an attempt to minimise surface tension. Rather than being complete in itself, the soap bubble reconciles the diverse tensions between individual molecules bringing them into a state of contingent reconciliation. For De Landa matter harbours a complex of intensive thresholds that anticipate or preempt particular attractor states or stabilities, states that are nevertheless coursed with "active and affective" forces (2004: 19).

The work of Barad and De Landa together make up one facet of what has been termed new materialism. In architectural design, a new materialist approach, in turn, has much to offer our understanding of materials. Further, the notion of intensive, affective formations invites the possibility that space itself may be recognised as bodies of matter sustained according to variable states of rest and transition. These matter-bodies, as Deleuze tells us, can be anything – a body of sounds, light, a gust of wind, human bodies – all of which engage matter in different relations and durations, and different speeds or slownesses (1987: 270). This produces a dynamic field of varying affects, and, parallel to this, a space of *affective materiality* (Latham & McCormack 2004: 706). While acknowledging that all works of architecture have different degrees of affect, some design projects are more affect-abundant than others. In the next section we explore the potential of variably affective spaces via a range of student design studio projects.

The design studio

The fourth year design studio at the Victoria University of Wellington, School of Architecture was conducted in the first trimester of 2013. The studio aimed to explore architecture through material processes and the possibility that materiality itself could be understood to be atmospheric. By "atmosphere" we follow Gernot Böhme who defines it as an interstitial condition binding subjects with objects (1993: 114). As such, atmospheres may be thought to confound any straightforward appeal to either subjective or objective accounts. In fact, they foster ephemeral, affective conditions. This raises the question for us as designers of how we might think about material qualities of atmospheres themselves, particularly their agencies and relational processes. While we do not collapse Böhme's notion of atmosphere with De Landa's exposition on the intensive nature of materials, we see a synergy between the two positions around the notion of movement/process. In this sense, both are useful for this discussion, even when De Landa speaks of physical materiality and Böhme talks about less solid qualities. Nevertheless, by using the word "atmosphere" we hoped to give the students a quick way to understand and access the concerns of the studio project. In turn, students were invited to develop their own understanding of what atmosphere was or might mean. To support our discussion on affect and atmosphere they were directed towards particular new materialist texts to better understand matter's atmospheric qualities, including readings by, but not

limited to, Barad, De Landa and Frichot.

More specifically, the project had two stages, both of which aimed to by-pass more conventional design approaches. Rather than being programme-driven and plan-orientated, the students were asked to address a process we termed "extracting materialities". As such, they were asked to identify and explore a particular affective materiality associated with one of four prescribed sites: Wellington's Civic Square; an empty site adjacent to Fidel's Café on Cuba Street; a corner site on Ghuznee and Leeds Streets; and the Left Bank Arcade. The intention was that students would use different mediums (shifting from drawing to digital rendering, to modelling) to record their selected affective materiality (refer to Fig. 1 and 2). In the second stage of the project the students were asked to create territories by shifting their initial experimentations towards a more resolved proposal (refer to Fig. 5 and 6). To aid this transition they were asked to adopt a predetermined programme – an art gallery, a supermarket, or an art gallery with a residence. Further, students could break these programmes down into constituent activities or events (for example, a bakery in the supermarket). In what we take to be a design-as-research model, the studio moved cyclically through phases of extracting materiality, diagramming their qualities and then using these qualities to create atmospheric territories on which an architectural materiality might be developed.

To exemplify these processes, two design propositions are presented in detail below. Specifically, engagements with two distinct affective materialities at two different sites in Wellington are described: firstly, deteriorating or decaying matter found at the corner of Ghuznee and Leeds Streets; and secondly, wind through the Civic Square. The first of these projects is by Grant Douglas, who explored decay on the site. In a new materialist sense, decay offers a significant affective valence because of the strong reactions people have towards it. The second project by Kelly Lambert deals with the atmospheric turbulence of wind. For Lambert wind offered an intangible, yet active material to use in design. Common to both projects was a quest to design for and with affects capable of moving us.

Experimental process: *extracting materialities*

Students first engaged with a process that entailed *extracting materialities* – in other words seeking out instances of immateriality capable of being experienced and explored corporeally.

Douglas began by capturing instances of decay at the Leeds Street site via drawing, photographing, and mapping uneven textures. Decay such as scratches, traces, and dust pointed to the ongoing inter-activity of matter vested in the site. Experimenting with rubbings, scratchings, erasures and tape markings, Douglas chronicled a tracery of previous material states, which in turn provided possibilities for crafting future transformations and alterations. By overlaying drawings he was able to describe the material force of decay on the site (Fig. 1). At stake was a quest for a deeper impression of the matter of decay than was offered by the existing site traces alone, one that emphasised the ever-changing and interactive valence of materials.

Fig. 1 Grant Douglas (2013). Experimental Process through modelling, drawing and layering. Phase 1 to 5 (from the left side): photograph of the model: two drawings tracing over the photographs of the model as the model changed; and finally, two images investigating the in-between areas of decay taken from the site and decay that he represented in his model [Model photograph and drawings, Grant Douglas]

In Lambert's case, wind itself was seen as a material. The initial capturing process involved the construction of different forms that impede the air's movement. The models utilised different surfaces and inscribing instruments – paper and ink (Fig. 2), machine machinery and ink, sheet and film, bubbles and ink, grass and ink, flax and ink, graphite and water. In this way, wind was rendered an affecting body. As such, this project takes account of the myriad of "intra-actions" (Barad 2003: 822) between air and the body and between affecting and affected materials.
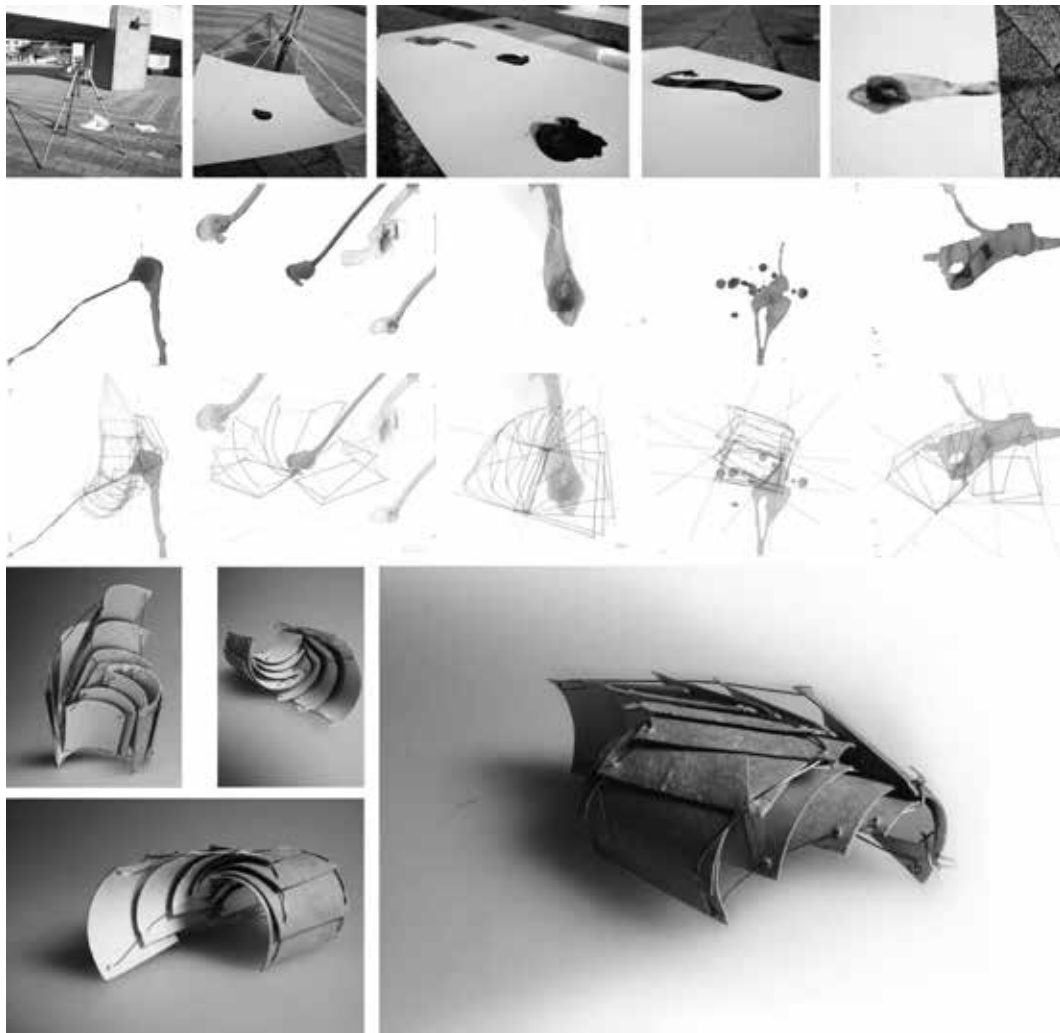
Fig. 2 Kelly Lambert (2013). Capturing Wind Movement (The images show how wind movement is caught by an instrument constructed by the student out of a tripod, strings, ink and paper. The wind movement is documented on the paper by dropping ink on it and allowing the ink to disperse according to the wind force) [Model photograph and drawings, Kelly Lambert]"

In different ways, these two projects both capture their object of examination – decay in one case, wind in another – and in turn re-materialise it via modelling, drawing, and layering. For both students, after this initial experimental process, an intermediary phase of *materialising* atmospheres through diagramming was pursued.

Intermediary process: *materialising through diagramming*

One way of understanding how these experiments might intersect with issues of building design is through diagramming. As Peter Eisenman puts it, the diagram "acts as an intermediary in the

process of generation of real space and time" (2010: 95). Eisenman tries to challenge the routine ways we approach design by inserting diagrams of DNA, for example, into design processes.

Douglas' drawn capture of materiality was then investigated for potential spatial relations. The resulting diagrams merged the affective reality of the site with the particular spatial requirements of the programmatic activities (Fig. 3). Yet these diagrams, in materialising new spatial possibilities, themselves became active materialising agents generating expressive potential. For instance, found in this diagrammatic flatness are three-dimensional spatial fields, rich in shifting site data, programme, spatial movement and materiality.
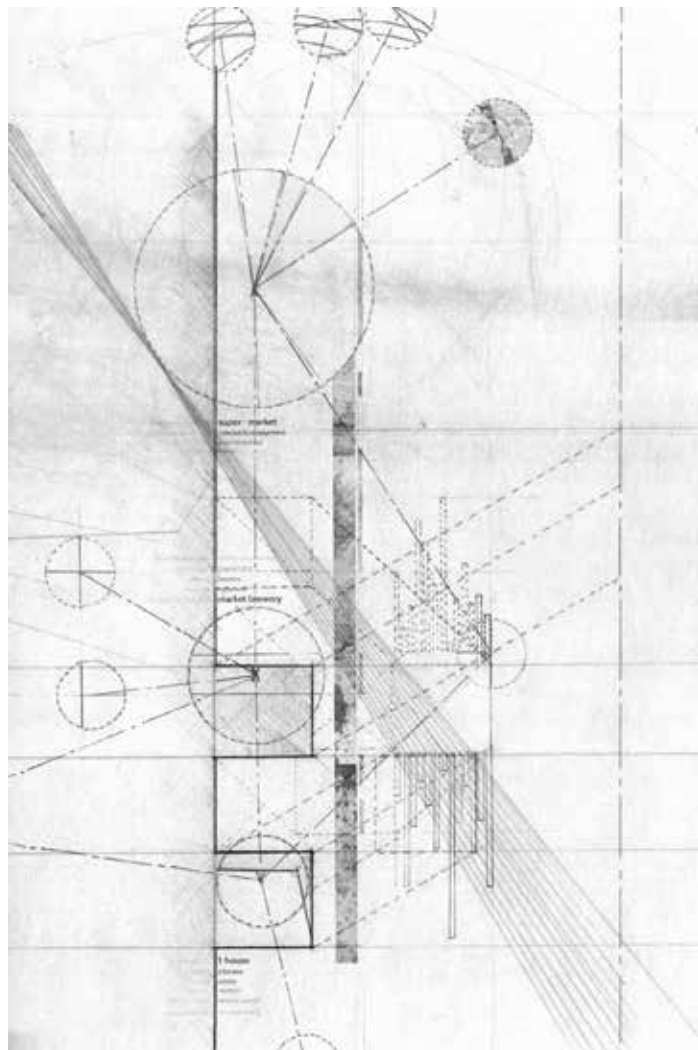
Fig. 3 Grant Douglas (2013). Diagram of Site Plan and Elevation with Texture and Programmatic Study (For this diagram Douglas overlaid the site plan and elevational drawing of the site, further montaging this with textures found on the site and the needs of the programme) [Drawing, Grant Douglas]"

Similarly, in Lambert's project, diagrams are read as maps of moving materials consistent with what Latham and McCormack take to be a "cartography [of...] the eventful creativity of materiality" (2004: 708). Having built the site at a smaller scale, Lambert then conducted a wind test based

on data from the site. She used graphite to observe how wind can exert pressure on material. After videoing this she took stills from the video which recorded how far the graphite dispersed over the modelled site. This dispersive action became the grounds for her diagramming (Fig. 4) and wind itself as an affective field set up the possibility of imagining different programmatic activities and, in the pushing of lines of force, an alternative basis for establishing built form.
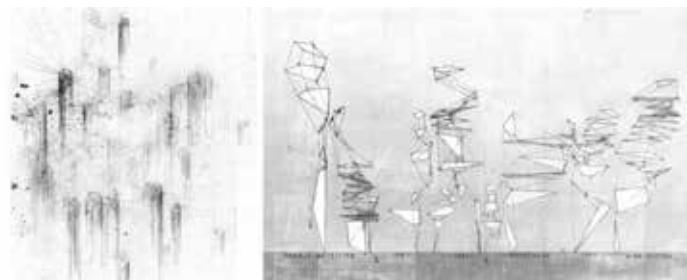
Fig: 4 Kelly Lambert (2013). Diagrams of Wind Dispersion and Form Generation (The left diagram shows the dispersion of wind on the site which is overlaid with a drawing generated through the capturing of materiality process. This generated potential forms, as illustrated in the right image) [Drawings, Kelly Lambert]"

Design process: *creating materialities*

With these diagrammatic exercises the process of re-materialisation, that is, creating materialities through atmosphere, was potentiated. In Douglas' case, the creating of materialities from decaying matter was projected back on to the existing building as deep incursions into a building interior.

For example, one incursion became the backpackers' lounge where an imagined solid form was carved out according to the weathering trace of the exterior wall. The resulting voided space was further extruded and projected to create a deeper impression of the decay's trace projected into the interior. Building on an ongoing interest in timber, Douglas used this material to trace imagined weathering as it would occur after the building was built. As such, timber was imagined to act as both structure and a recording device. As seen in the image above (Fig. 5, right) the stud framing is situated at the entrance as a structural element but it also acts as a sacrificial material decaying over time. The space formed by this material was a lounge, so not only was it intended that the structure would decay, but it provided a space to collect items that the backpackers might leave behind. In this way, not only is the building's decay celebrated, so too is the devolving relationship of people to this place.

Fig. 5 Grant Douglas (2013). Backpacker's Lounge (Rendered sectional perspectives of Backpacker's Lounge interior space) [Sections, Grant Douglas]"

For Lambert the active materiality of wind finds re-materialisation through pathways for movement. Pointedly, Lambert wanted the whole site to be constantly moving and so sought a fluid intervention into the site rather than a fixed building – specifically a speculative programme described as a wind-market. In proposing this wind-market the aim was to draw our attention to the presence of wind by creating structures particularly responsive to it. In this case a crane acted as an indicator of force, resistive, yet shifting in accordance with the contingently active matter of wind. Contrastive with the rigid steel of the crane, Lambert introduces a second, tensile form to house programmatic demands. Much as the crane would respond to the wind direction, the seemingly weak materiality of the fabric would absorb and react to the impact of wind, transforming the spaces it pocketed. Lambert intended that people would, in their own way, react to the noise and the movement on the site by moving towards her architecture or away from it. The openness of the spaces allow sudden gusts of wind and rain, that is, atmospheric states, to penetrate the space, impacting on the occupants' experience (Fig. 6). These spaces are continually challenged and transformed through the action of the wind. Affect is *designed for* here through this intensification of the awareness between uncontrolled forces (wind) and controlled materiality. Rather than imposing form on passive-matter, the active materiality of wind collaborates in the production of the final form and its attendant atmosphere.
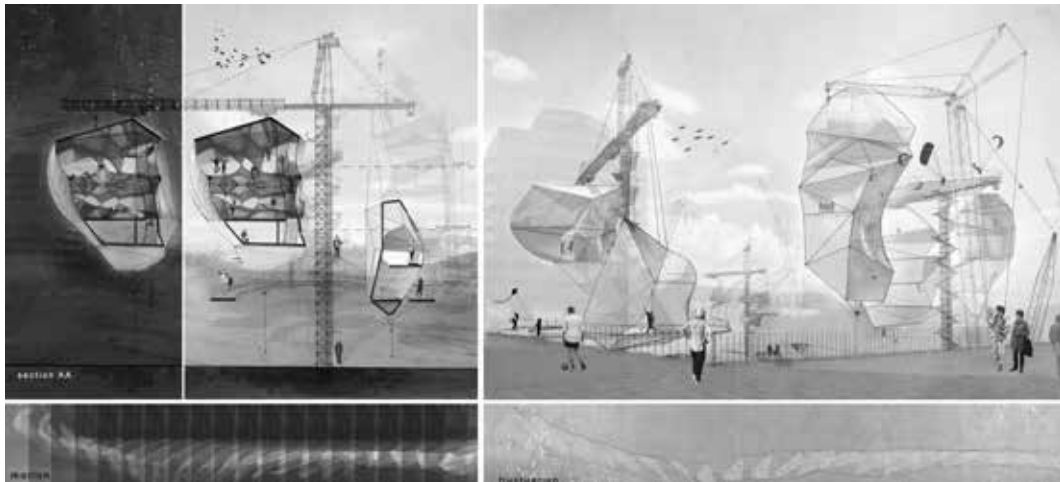
Fig. 6 Kelly Lambert (2013). Wind Market (Illustrations of speculative wind market shows how the shape changes from night to day and also when the wind blows) [Drawings, Kelly Lambert]"

These projects, built on the extraction of decaying matter and air movement, illustrate approaches to materialising immateriality. In Douglas' project, markings, scratchings, and abandoned objects release and absorb intensities that impact upon and penetrate each other, resulting in spaces capable of producing and accruing roughness and clutter and, in turn, varying states of decomposition and re-materialisation. Similarly, Lambert's project proposes a re-materialisation of the atmospheric variables of the wind to create a space highly attuned to wind.

Conclusion

In this paper, we have sought to give an affirmative use to affect in the design of environments. Rather than seeing affect as an after-effect of given spaces, we have argued for affect as a found (and an always reconstituting) force, one that stands out as a little-utilised, yet always pervasive, generative agent. In summary, three key observations relating to methodological, pedagogical and theoretical factors are warranted:

Firstly, this paper has argued for the value of engaging with theoretical discourses on affective matter and new materialism. Yet in engaging with this material, it was necessary to devise a methodological approach that allowed students to enact its insights. Utilising a stepped design process – extracting materiality, diagramming, and recreating materiality through atmosphere – designing with and for affect was achieved. Methodically drawing on what De Landa sees as an implicit, energistic movement in materials makes possible a rich, if radically different, response to locale, place and programmes (2004: 19). It is through attention to these affective materialities that we can *design for* affect. Potentiated in this design methodology is an advanced way of attending and attuning to what McCormack refers to as the "affectivity of atmospheric spaces" (2008: 427). Rather than commencing with a search for concepts or ideas with which to generate a project, this approach draws on the atmospheric and affective capacity of the materially given world to structure a design process.

Secondly, as a pedagogical practice, attendance on affect – something that routinely goes unnoticed because it is in the background – became for the studio group a way to both renovate existing design methodologies and to find creative resources always already available to them. Because of the institutional limits of a university design project, the results of course remain speculative yet further materialisation at built scales, rather than invalidating the findings here, would equally favour designing for affect but with more immediate effects.

Thirdly, while the study of affect is broad, the recent "affective turn" looks to go beyond the privileging of affect's autonomy, fostering instead attendance on affect's materiality and generative valance. We hope this paper further contributes to this call, arguing that a concept of affect should crucially be assessed on its ability to establish how affects are indeed localisable, material and effecting. This argument has been developed by presenting the means through which affect and matter may be connected within theoretical discourse and within a design studio. This paper has explored student works which focus primarily on the transformative particularities of affective materialities – both the material matter of decay and the atmospheric matter of wind. Following Ahmed's emphasis on the "material effects" of affect (2004c: 92), and Latham and McCormack's identification of "affective materialities" (2004: 706), we have aimed to give matter its due. Affect is clearly not an easy concept to comprehend in relation to matter, but through new materialism we can apprehend how affect may be designed for and how affect may move us.

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Gernot Böhme 2014 The theory of atmospheres and its applications

Translated by A.-Chr. Engels-Schwarzpaul

1. Theory

a. Origins

It might be of interest to know how I started to grant atmospheres a systematic significance. It was in the context of my critique of ecology (Böhme 1989/1999). Ecology emerged as a science, at least in Germany, as a response to the need to engage with environmental problems, and it was tasked with providing solutions. Although interest in it was therefore from the outset determined by the context of human life, ecological theory (drawing on older approaches like Ernst Haeckel's) was developed exclusively in the natural sciences. The insights gained from this approach are no doubt very important; they also amount to a correction of traditional biology's focus on the individual organism. Considering organisms in the context of their symbioses and their biological and climatic conditions (and, from there, progressively the interplay of many organisms in a region – that is, the *ecosystem*) was an important scientific advance.

However – and that was our critique[1] – approaches emanating purely from the natural sciences are insufficient when the human environment (*Umwelt*) is at issue, and the concept of ecosystem might even be misleading. For the parts of nature put in question in that instance are not determined by natural boundaries like ecosystems alone; rather, they are delineated by social and political boundaries, particularly by property boundaries. Further, those parts of nature (we ended up calling them ecological fabrics, ökologische Gefüge, see Böhme & Schramm 1985) are not, or not only, determined by natural, that is bodily, reproduction and systemic goals arising in natural sequence, but by social and particularly economic ideas about what the respective part of nature is supposed to be: arable land, a park or recreational landscape.

It follows, then, that the scientific consideration of human environments cannot rely solely on the categories of the natural sciences but must also involve concepts from the humanities. Particularly interesting in our present context is the fact that aesthetic categories apply when dealing with human environments. By aesthetic categories, I mean everything that arises from the sensory presence of humans in their environment. In this context, the issue is no longer simply whether an environment is acceptable to humans because it accommodates the life of human organisms but also how one *is* in a respective environment, whether one feels comfortable or not.[2]

I have introduced the concept of atmosphere (*Atmosphäre*, see Böhme 1989/1999) to designate that which mediates the objective qualities of an environment with the bodily-sensual states of a person in this environment; the environment in its entirety generates an atmosphere in which I, as a human, feel in one way or another. In German, the word *befinden* expresses this well: in my state (*Befinden*) I sense in which environment I am located (*ich mich befinde*). The concept of atmosphere is, according to this etymology, a concept concerning the *in-between* (*Zwischen*): between objective conditions and subjective states, between object and subject.

In the context of developing an ecological aesthetic of nature, the introduction of the concept of atmosphere is part of wider philosophical and scientific developments. Thus, Hermann Schmitz (1964) advances a phenomenology of atmospheres as part of his theory of perception within *New Phenomenology*.[3]

For Schmitz, atmospheres are quasi-objective sentiments. They involve spatially extended, pathetic powers that remain undetermined. Since Schmitz, for his part, builds on Rudolf Otto's studies of the numinous (1917/2004), the *experience* of atmospheres is dominant in his thinking; the question is how we can speak of an aesthetic theory of atmospheres when he is concerned with an aesthetics of reception.

In a scientific context, the concept of *atmosphere* occurs first in psychiatrist Hubert Tellenbach's book *Geschmack und Atmosphäre* (Taste and atmosphere, 1968). The term taste generally refers to oral phenomena but Tellenbach is, in fact, primarily interested in olfactory atmospheres. His paradigm is nest odour (*Nestgeruch*), a smell that conveys to organisms, humans included, a feeling of comfort and wellbeing.

b) The term atmosphere

Originally, though, the term *atmosphere* was coined in meteorology to denote the upper mantle of air. Its metaphoric use, designating mood conveying spaces, goes back to the eighteenth century. The metaphorical transition from meteorology to a theory of feeling is mediated in the common idea that weather conditions can induce certain states of mind, as when a looming thunderstorm brings with it an agitated mood (Böhme 2003b). After more than 200 years of language development, the term *atmosphere* is so well established, in almost all European languages, to describe spatially extended moods that it is hardly recognised as a metaphor any longer and its meteorological background is almost forgotten.

From this discussion of the term and concept of atmosphere follows an initial definition: atmospheres are attuned spaces. This immediately denotes their *in-between status*. We are dealing here with quasi-objective sentiments, with feelings that are *suspended in the air*. While one might be generally inclined to regard feelings as something purely subjective, internal to the soul, atmosphere is, by contrast, something *external* and thereby accessible to many subjects: one can argue about the atmosphere that prevails in a space. And if one is further accustomed to regard feelings as something non-spatial and even non-localisable, atmospheres are essentially spatial; more precisely, they are spaces *pregnant* with a mood. It follows from these characteristics of atmospheres – namely, that they are quasi-objective and spatially extended feelings – that one can apprehend atmospheres only by entering the respective spaces.

This inference also gives a hint about how one can recognise atmospheres: the basic modes are *ingression* and *discrepancy*. Ingression refers to entering a space (be it a building or a landscape) and recognising at the threshold what mood wafts from it. Discrepancy refers to the fact that one explicitly notices atmospheres in their character when (or, particularly when) one is already immersed in a mood which is different from that wafting from the space. One is, of course, always already in spaces, and one therefore also always already participates in their mood character – as is the case, for example, with the nest odour of one's own dwelling. It is just that, then, one does not notice the atmosphere, precisely because of its ordinariness, even though one's own mood is influenced by it. The mood character of a space becomes explicit in the modes of ingression and discrepancy because it is surprisingly new and unexpected.

Thus, we have explicated the ways in which atmospheres are recognised by their characteristics. The character of an atmosphere is the mood into which I tend to be drawn when I expose myself to it: a bright valley tends to make me feel cheerful; a magnificent hall tends to put me into a festive mood; the atmosphere of a company of mourners can move me to tears. The characteristics of atmospheres can be ordered into five main groups: first, moods in their narrow sense, like serious, cheerful, melancholic. Second, synaesthesia, that is, states like cold, warm, soft, hard. They are called synaesthesia because they can be produced by different sensory qualities in an environment. Thus, a room

can appear cool because it is entirely painted blue, or is clinically sterile, or is completely tiled, or else has a low room temperature.

A third group of characteristics are suggestive of movement, such as wide, narrow, uplifting, oppressive. Here, the geometrical forms and distributions of volumes in space, above all, make such conditions palpable. A fourth group consists of intersubjective atmospheres: a certain atmosphere always arises in the encounter of two persons, even before any conversation begins, as its background. These atmospheres are determined by a "first impression", that is by the physiognomy of a person, her or his height, volume, etc. Lastly, I want to mention conventional characteristics, such as elegant, petit bourgeois, poor, rich. They are generated by objects and symbols whose emanation is culturally conditioned. This may concern already the *sensual moral effect* (*sinnlich-sittliche Wirkung*) of colours, according to Johann W. von Goethe (2012), but it applies equally to the use of materials and, finally, symbols more specifically, for instance, Christian symbols.

And with that, we have already touched on the last, and most important point for this theory, namely, that atmospheres can be produced, and that it is possible to identify *generators* of atmospheres with specific characteristics. This view of atmospheres starts, in contrast to the earlier ones discussed above (which considered atmospheres from the perspective of aesthetics of reception), from an aesthetics of *production*. The fact that one can produce atmospheres, and that there is also a body of knowledge concerning how one can do that, turns the art of the stage set into a paradigm that can, or even must, orient any theory of atmospheres. Scenographers have always known how to generate in a performance space an atmosphere (which they often call *Klima*, climate) that, on one hand, attunes the audience to the events to come and, on the other, provides the actors with a resonant ground for their performance. The art of the stage set teaches us to appreciate objects and qualities, less with respect to their characteristics, than with respect to their emanation into space, namely their ecstases (Böhme 1993). Further, as particularly the developments in scenography since approximately 1900 have shown, the most important generators contributing to the realisation of atmospheres are light and sound, that is, more specifically: music and illumination.

2. Applications

a) Scenography

Not only is scenographic art an historical paradigm for the theory of atmospheres, it also demonstrates concretely that atmospheres can be produced and, further, that what they produce (namely, a certain mood pervading the performance space, the so-called *Klima*) is something quasi-objective or, better, intersubjective. For if everyone in the auditorium perceived the atmosphere on stage in a different way, the whole of scenography would be meaningless. Another historical paradigm relevant to contemporary scenography, aside from the stage, builds on the same intersubjective qualities of atmospheres: garden and landscape art. One could even interpret garden art, and particularly that of the English Garden, as the first application of a theory of atmospheres. In his five-volume *Theorie der Gartenkunst* (Theory of Garden Art, 1779-85), Christian C. L. Hirschfeld portrayed his subject as a practice using very specific means to create *scenes* in a park or garden. The term *scenes* indicates that scenography serves Hirschfeld as a model for garden art: namely, to create garden areas as scenes with a specific *character*, such as *cheerful*, *serious*, *gentle*, *melancholic*, *heroic*. Thus, he allocates moods to scenic arrangements and emphasises that the use value (if one can call it that) of the English Garden lies in its provision of places that provide resonance chambers for one's own moods. Important in this context, as in scenography generally, is his production aesthetics approach: Hirschfeld explains in detail how a natural scene can be given a characteristic mood through the use of certain plants, trees, water courses, light angles, sounds and so on.

Garden art, then, is a first application of a more general scenography. Another is the political sphere. The staging of politics, too, has a long tradition in which one has to include at least the court rituals since the Renaissance. During the Baroque period, in particular, politics were staged like theatre. For our purposes, though, it only gets serious in more recent times, with the aestheticisation of politics criticised by Walter Benjamin in his 1936 essay *The Work of Art in the Age of Mechanical Reproduction* (1969). Benjamin focused predominantly on the fascists' parades and mass assemblies, but his critique was equally aimed at the mega events and mass rallies of Soviet socialism. In democratic states, too, politics has turned theatrical, due particularly to the mass media's central role. Here, the production of images and scenes is part of politics itself, rather than simply serving as information about politics.

So much for theatre, garden art and politics. Meanwhile, however, scenographic art has expanded to include the *staging* of almost all areas of life. This obviously applies to large sports events, like the Olympics and the Soccer World Cup, and to music events and discos. However, scenography has also long since reached museums and exhibitions. In these contexts, it is no longer just a matter of showing objects and art works to an audience but, rather, of stage-managing them. The issue is, then, the *How* of representation.

b) Commodity aesthetics

Benjamin pointed out that commodities were already as stage-managed as in a theatre, in nineteenth-century world exhibitions and the architecture of Parisian arcades around 1900: the window display as stage-space. Around 1970, an explicit commodity aesthetics began to take shape on the background of Benjamin's earlier investigations in the fragments of his Arcades work (Benjamin 1999). Wolfgang Fritz Haug, in particular, demonstrated in his book *Kritik der Warenästhetik* (Critique of Commodity Aesthetics, 1972) that, under conditions of increased capitalist competition, commodities appear in a getup designed to render them attractive in a sales context; they also imply, though, a promise of use value that far exceeds their real use value and that is therefore illusory. Today, we have advanced far beyond these beginnings of a critique of commodity aesthetics, along with the enormous expansion undergone by commodity aesthetics itself.

The most remarkable dimension of this expansion is the spread of commodity aesthetics beyond its point of origin, the market, to take hold of the productive sector. There are cases where production itself is stage-managed and thereby comes under the sway of aesthetic imperatives. The main example would have to be the Transparent Factory (*Gläserne Manufaktur*) in Dresden. Here, in the so-called Great Garden (a Baroque garden, it should be recalled), Volkswagen have built a plant for the final assembly of their model *Phaeton*. Before the eyes of the visitors, who follow the process from behind the glass partitions of the integrated restaurant, the production of motor vehicles takes place as an aesthetic performance: the factory floor of parquet, the workers in white suits and kid gloves, the interplay between conveyor belt, workers and the silently gliding carts for tools and parts ... a Polonaise.

At the other end of the spectrum, commodity aesthetics expand – and this may be even more significant than their penetration of the sphere of production – into consumption. While it was once possible to distinguish, with Marx, two values in the commodity, namely the use value and the exchange value, more recently, and in the wake of the expansion of commodity aesthetics into the use context, a third value has taken shape, which I have called stage value (*Inszenierungswert*, see Böhme 2003a). For it is no longer the case that the commodities one has purchased are either consumed or *used* instrumentally in some work or circulation context; rather, they now serve, for the most part, as furnishings for life and as props for the stage-management of a particular lifestyle. The aesthetic value of a commodity, which in an exchange context initially served the realisation of its exchange value, is now also significant in the context of use. Whereas Haug still believed

that, post-purchase, the commodity is divested of its exchange value along with its packaging, as it were, we can say that, in our current contexts of use, the aesthetic appearance of a commodity is decisive; that is to say, its aesthetic appearance creates, in a sense, a new use value. We, the consumers, stage ourselves (or our lives) via commodities. In the process, commodities not only serve as status symbols (as was believed in an earlier phase) – they do that, too, of course – rather, with their help, the consuming individuals endeavour to position themselves properly in the limelight (Mahayni 2014, forthcoming).

c) Advertising, marketing

The stage-management of commodities, already observed by Benjamin, has fundamentally altered advertising and marketing strategies since approximately 1900. Whereas then, and for some decades thereafter, the advertisement for a commodity always highlighted the solidity of its production and material, along with its usefulness or use value, we can see today that individual commodities normally no longer appear separately in commercials and advertisements but, rather, only as components of a scene. Thus, it takes some effort to discover in a commercial representing a picnic or travel scene the Vuitton bag, which is the object of the advertisement. Likewise, one discovers almost in passing – as an ingredient, as it were – the beer bottle in a sailor's hand during an animated and adventurous yachting scene, an advertisement for Becks beer. This type of advertising invokes the idea that consumers do not simply acquire an object they want to use when they purchase a commodity, or a substance providing nourishment; rather, in buying this commodity, they want to align themselves with a particular group or social stratum, or distinguish themselves from other groups or individuals (Böhme 2008). What is presented in this type of advertising is the commodity's stage value, completely irrespective of its use value. And the staging is not simply about consumption: it concerns the contribution of consumer goods to the production of a particular living atmosphere.

d) Art

The staging of art works, too, is an application of the aesthetic theory of atmospheres – I have already mentioned this. From this perspective, though, a new way of looking at art arises. Thus, the 1995 exhibition *Das Bild und sein Rahmen* (The image and its frame) in Amsterdam represented a critical pointer to the way in which established art history traditionally pretended that it was possible to consider *the art work in itself* (Mendgen 1995). This assumption was not only held in the discipline of art history itself, of course; it was applied to reproductions of art works in books or during lectures where, as a rule, the *naked art works* were displayed. Meanwhile, though, the influence of an aesthetic of atmospheres has expanded, and this has led to a relativization of conventional modes of accessing art works, through semiotics or hermeneutics. The latter always endeavoured to find meaning or intent in a work of art: singular elements within an image or the image as a whole refer, according to this mode of access, to something else, namely the meaning. Hermeneutics is intimately linked to semiotics, except that, as an art of interpretation, it also brings into play the historical periods, the history of a sign's effects and reception (*Wirkungsgeschichte*, Gadamer 1975), as well as its intertextuality. By comparison with semiotics and hermeneutics, structuralism already introduced a novel aspect, as it were, by appreciating individual signs (or signifiers) appearing in an art work as belonging to a system of signs, or better, as part of the play between them. An example is the iconology proposed by Aby Warburg, but also the depth hermeneutics (*Tiefenhermeneutik*) following on from Jacques Derrida. From a radically new perspective, the aesthetics of atmospheres enquires into the experiences a visitor might have in the presence of the art work. This development, of course, is also influenced by the fact that museum and exhibition guides, who bombard their customers with information about the artist

and the history of reception, deprive them of their own experiences in front of the art work. On the other hand, contemporary mass exhibition strategies do not target, with their exhibits, a traditional, educated middle-class (*Bildungsbürgertum*) but often an audience which is no longer able to ask questions about the meaning of art works. Whatever the frameworks of these recent developments, one can say that the aesthetics of atmospheres has opened up a new feature of art works, namely, the experiences that can be had before and in the presence of a work of art.

If the aesthetics of atmospheres open up a new dimension for the consideration and discussion of art works, one can also observe that particular types of art works and trends are beginning to orient themselves towards that dimension. Thus, there are contemporary art works that can only be accessed through corporeal presence. The designation *performative* art emphasises the performative and event character of such works. Because the expression *performative art* highlights the temporal element, though, it does not include all directions along which artists align themselves explicitly with experiential values: one has to be present at the time at which the art work is performed. In the case of some other works within this genre, this temporal factor does not carry as much weight as a spatial factor: one has to be in the place where the artwork is, or is performed, in order to be able to experience the work adequately. This is particularly the case with installation art and land art.

Installation art is concerned with concrete, that is, for example, sculptural arrangements or with the design of total environments; land art concerns the staging of landscapes or the embedding of art works into natural scenes. The latter may well include performative aspects, as in the works of Andy Goldsworthy. In sound art, the interpenetration of spatial and temporal presence is even stronger. Sound installations create acoustic environments and thereby spatial atmospheres. Earlier, in the discussion of the art of scenography, I already pointed out that sound, noise and music are amongst the main generators of atmospheres. In sound-installation, two developments concur: on the one hand, the Soundscape movement (Murray Schafer) is concerned with the exploration of existing acoustic landscapes, and, on the other, the concrete music of, for instance, John Cage, seeks to create acoustic landscapes or, at least, environments, as it were. Here, in the realm of the acoustic, it becomes particularly clear that the proper evaluation of a work of art consists of exposing oneself to the atmosphere that is, in this case, created by acoustic means.

Meanwhile, the experiences gleaned from the Soundscape movement and acoustic installations have shown us how important acoustic environments are for the wellbeing of individuals and humans generally. Thus, the efforts to achieve good lighting design in cities have now been joined by efforts to achieve a 'tuning of the city (see Schafer 1994) through sound design.

3. Conclusion

Thus, we have come full circle. The theory of atmosphere amounts, on the side of social practice, to the stage management of everything and anything: from commodity aesthetics to the staging of our selves in terms of a particular life style; to the staging of art and art as staging; to the staging of politics and whole architectural complexes, from shopping malls to cities. The theory of atmospheres clarifies what is at stake, namely: the staging serves to create atmospheres that permit a specific affective participation in our world. The increasing contribution of an aesthetics of atmospheres to theory corresponds to the immense expansion of artful staging, far beyond the realm of theatre. The common key in both is the aesthetic economy, which takes as its theme questions concerning the dominance of stage value vis à vis use value and exchange value in our present era of advanced capitalism (see Böhme 2003a).

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Endnotes

1. By "our", I mean the working group Soziale Naturwissenschaften (Social Natural Sciences), see Gernot Böhme and Engelbert Schramm (1985).

2. The term *befinden* brings several dimensions into play: to be located, to feel, to find oneself placed, but also to decide.

3. Schmitz called his work *New Phenomenology to distinguish it from versions of classical phenomenology like Edmund Husserl's. Central to New Phenomenology is the concept of Leib, the felt body (Körper is the material, observed and often objectified body). Husserl, Heidegger and, to a lesser extent perhaps, Merleau-Ponty, have in his view not fully overcome the mind/body dualism at the basis of Western philosophy since 400BC. Schmitz, then, is particularly interested in the interconnections between bodily experience, subjectivity and existence,* "the shared sensible space around us: significant situations, affective atmospheres, meaningfulness, concrete possibilities" (Slaby and Müllan in their introduction to Schmitz 2011, p. 244; see also Blume 2010, pp. 307-309).

MOVED ON: Intertidal atmosphere

Hannah Hopewell

The notion of atmosphere offers a cogent conceptual manifold for something that is sensually manifest, yet ambiguous, cloudy and unstable.[1] Atmospheres function like apertures of immediacy; they hang in space and time as elusive agents of intimacy, resisting manipulation or capture. In this experiment, I take the question of being moved by atmosphere to a brief photographic encounter with a liminal place, and stillness of time, on the slippery ground between the lowest ebb of the tide and the not-yet fullness of day.

My intention is to 'sample' atmosphere, as a spatially discharged 'meeting space', from the intertidal zone in Mangere Inlet, Auckland, New Zealand. This shallow, broad tidal catchment, marked by incessant processes of human discharge and abandon, expresses complex convergences of often back-grounded bodies, quasi-objects and anonymous forces. I explore whether the diffused intensities circulating in this unremarkable landscape can disclose atmosphere by drawing my intimate attentiveness to the undeterminable. Can this corporeal encounter, the placement of my body and the lens of my camera, impress a present into photographic composition? Can it incite an immanent alterity and make audible the silent, impersonal 'voices' constituent of localized atmosphere?

Atmosphere overflows into apprehension via affective circuits,[2] and to re-present or image its formlessness is challenging. Whilst atmosphere expresses a palpable territory, there is no singular object or hierarchy around which to organise my photographic focus. This recognition directed my thinking towards the agency of atmosphere as a mode of suspension or interruption of habits of perceptual encounter (Anderson 2009) and prompted my 'looking' outside seeing. Atmosphere, in this situated instant, may then play a role in de-stratifying the human gaze and its patterns. Perhaps it could decentre, or at least make anthropocentric vantages a little wobbly.[3] Since full theoretical elaboration lies outside the scope of this paper, I focus on demonstrating how provisional thinking generated a method to catch a momentary quotidian reality unawares.

In my brief encounter with Mangere Inlet in June 2013, at a dawn low tide, I correlated atmosphere with the shady and ephemeral characteristics of thresholds. Photographic acts, edits, and archival selection were organised by three conditions: the orientation and still motion of my body; the automatic settings of my LeicaV-LUX40; and the limits to transitioning frames within iPhoto. Maximising light, I initiated the image capture orientated skyward. Moving from a bridge above the inlet, I then lowered the camera into the folds of the tidal fields, mud and mangrove. This traversal orchestrated the sequencing. I used the auto settings of my camera and shot very rapidly to suspend normalised seeing and cognitive decision-making. In the serial organisation of the frames, the most incoherent images were deleted and transition into movement was effected with iPhoto's slowest speed of dissolve.

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Endnotes

1.   "Atmospheres are indeterminate above all as regards their ontological status. We are not sure whether we should attribute them to the objects or environments from which they proceed or to the subjects who experience them. We are also unsure where they are. They seem to fill the space with a certain tone of feeling like a haze." (Böhme 1993: 114)

2.   Deleuze and Guattari note that "affects are no longer feelings or affections; they go beyond the strength of those who undergo them" (1994: 164).

3.   See Deleuze's commentary on perception and Vertov's *cine-eye* (1986: 80-84).

Last Loneliest Loveliest New Zealand at the Venice Architecture Biennale 2014

Paul Walker

The presence at the 2014 Venice Architecture Biennale of a New Zealand exhibition is to be gratefully welcomed. Rem Koolhaas's challenge to the national pavilions at this year's Venice Architecture Biennale was to investigate the impact of modernisation over the past 100 years, and to consider whether any national architectural characteristics still exist. Working in a compressed time frame and with limited resources, the New Zealand curatorial team, led by David Mitchell, have resoundingly responded that there is indeed a unique New Zealand architecture, emergent in a developing synthesis between New Zealand and its Pacific context. This is apparent, they suggest, in pavilion-esque buildings, with highly wrought structures and light-weight enclosures. This view is particularly manifest in the interview with Mitchell in the small, stylish publication that goes with the show (not quite a catalogue, as much of the exhibited work, frustratingly, is not listed) where he reveals the impact of his own Pacific voyages and encounters on his thinking.

Last Loneliest Loveliest is a beguiling exhibition, and it has garnered good reports in the international design media. The trouble is, little in Last Loneliest Loveliest historiographically supports the proposition it makes. Rather, Last Loneliest Loveliest offers an architectural fable as a response to Koolhaas: it does not do the history homework that Koolhaas asked the national pavilions to do. For example, the credentials of various beautiful contemporary houses included in Last Loneliest Loveliest (Mitchell & Stout, Bossley, Clifford, etc) to be considered uniquely New Zealandish are not tested. With articulated structures, elegant assemblages of pitched roofs, timber surfaces, sitting amid trees on sites photographed rhetorically to emphasise isolation (even if they are in suburban or suburbanising locations), all appear to use a language which speaks 'localness' in many other places as well – California, British Columbia, Chile, Queensland, Japan, you name it... Replace the pohutukawa that shroud all those expensive coastal houses with banksias, and Australians could be persuaded they were on North Stradbroke. An expanded Pacificness perhaps? But then the wealthy coastal hinterlands of Cape Town or Perth could just as easily be cited as places where this work could claim a home. If The Group could be aware, as they appear to have been, of the ironies in their seeking of localness just as the world at mid-20th century impinged on New Zealand to an unprecedented extent (after all, they sent their manifesto for endorsement to Richard Neutra) why cannot the current neo-Group-cum-Bay Region stylists? Do not these beautiful houses which speak New Zealand for the curatorial team for Last Loneliest Loveliest rather express a kind of internationalised fantasy of the good life – psychological distance and withdrawal – implying all the resources needed to make it viable? It appears indeed to be a fantasy that has been assigned by the international design media to New Zealand architecture to fulfil, just as New Zealand landscapes fulfil a certain role in international film production. Does anyone think The Last Samurai or Avatar are local cinematic culture?

On the other hand, the non-domestic buildings in the show often have a complexity beyond the Pacific-lightness-structures-and-cladding line they are made to toe. Mitchell points to the connection of the staircase structures in Peter Beaven's Lyttelton Road Tunnel Administration building to 1950s Japanese translations into concrete of traditional timber building elements. The comparison is persuasive, but the hulk Beaven's piers held up was more Chandigarh, don't you think? Miles Warren indeed said that the complex, internally exposed roof structures of the University of Canterbury Student Union were a kind of structural knitting learned from how New Zealand carpentry puts sticks of wood together. But he has also emphasised the significance of learning

Shigeru Ban: Cardboard Cathedral

Andrew Barrie
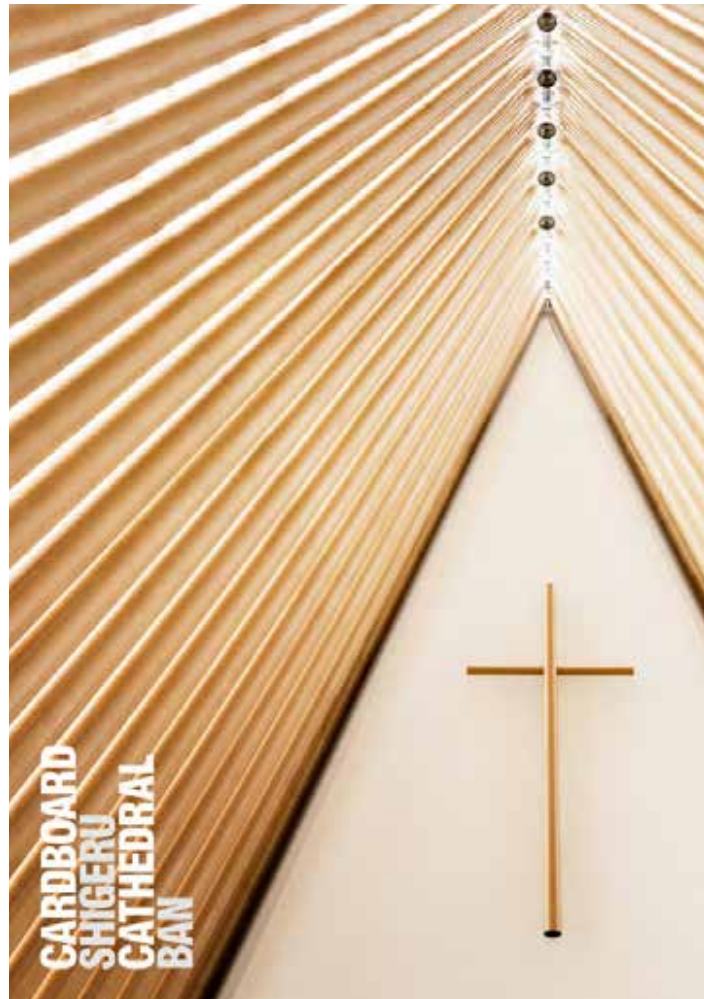
The world of architectural criticism is roughly divisible into those who see architecture as a medium for aesthetic experimentation, and those who see it as an instrument for social justice. They are, more often than not, at odds with each other: hackles rise, tempers flare. Writing in the *New York Review of Books* earlier this year, critic Martin Filler used a truncated quotation from Zaha Hadid that made her seem unconcerned about worker deaths on construction sites in Qatar, followed by an incorrect assertion that a thousand people had perished while constructing one of her current projects (which had in fact not even broken ground at the time). Hadid threatened to sue and Filler made a formal retraction, but the damage was done. Others still quote the original falsehood as if it were damning evidence of the callous attitudes of all too many famous architects. Supposedly they seek out the rich and powerful as patrons, willfully ignoring the role of their architecture in perpetuating injustice and despotism. Their fame is assumed to be at the expense of all those unfairly ignored architects who are quietly producing worthy, unflamboyant buildings sincerely intended to make the world a better place for everyone. While it's easy enough to find any number of counterexamples to this caricature, it's not without some truth. How does one balance support for architects that are committed to improving our collective environment against

the pleasure we take in beautiful architecture that is indifferent to its social or environmental consequences? We all vocally endorse the former while being uncomfortably aware that most of the buildings we venerate are examples of the latter.

At least since his first post-earthquake cardboard church (built in Kobe in 1995), Shigeru Ban has seemed to represent the hope of a synthesis between these two extremes: an architect who is socially and ecologically responsible, yet innovative and appealing in his methods. He is most famous for inventing new uses for mundane materials in providing disaster relief shelters, and his work for the rich is purportedly only a way for him to subsidise pro bono work for those unable to afford his fees. Ban's 2014 Pritzker Architecture Prize caused elation among those who felt that far too much attention is given to seemingly irresponsible architecture, while those who advocate architectural creativity for its own sake were left perplexed. Few had the courage to point out aesthetic shortcomings in Ban's designs, and fewer still the temerity to suggest that there might be a degree of hypocrisy in his ambitions, but none were able to deny that Ban's Pritzker nomination was at least in part motivated by a desire for a politically correct counterbalance to most of the winners who preceded him. Indeed, for some years it had been clear that the fix was in. In 2011 a relatively harsh critique of Ban by Australian architect David Neustein, titled "A paper-thin humanitarian ethos", received a furious response from Martha Thorne, Executive Director of the Pritzker Architecture Prize. Her opening sentence: "Shame on you David Neustein!"

Shame indeed. Critics dealing with Ban find themselves in risky territory, but it would of course be churlish and pointless to try and find fault with Andrew Barrie's book or the project it represents. The Cardboard Cathedral is an optimistic symbol for Christchurch's traumatised citizens and an international statement of the city's ongoing vitality. As such, it deserves only applause. The book, designed by Alt Group, is a beautiful production, comprising a glossy dust jacket over a raw cardboard cover and a sequence of distinct paper stocks that become increasingly refined as the narrative moves from conception toward completion. It's both a *memento mori* and symbol of Christchurch's rebirth, and not least an epitaph for Cathedral Dean Lynda Patterson, author of the foreword and a key player in getting the project underway; she died at age 40, just before the book was released.

The content is aimed at professional and lay audiences, which partly explains the extraordinary number of pages being devoted to a single project. Most of the process photos were taken by Bridgit Anderson, a documentary specialist, with architectural photographer Stephen Goodenough brought in for shots of the completed building. Together with reproductions of architectural detail drawings, contracts, and building consents, Andrew Barrie provides a long essay that incorporates a number of his earlier published pieces into a jargon-free overview of Ban's career and a play-by-play of the Christchurch project. There is not much critical analysis of the architecture, aside from some preemptive special pleading for Ban's decorative use of his signature paper tubes to conceal the timber A-frame: "Just because Ban typically uses tubes in ways that are structural or at least self-supporting, demanding that he must always do so risks slipping into pedantry." Maybe so, but then why use them at all? Barrie argues that they "retain the architectural roles of defining the space, adding material warmth and shaping the way natural light flows into the space". There are plenty of other ways to achieve equivalent effects, and it seems more likely that the paper tubes were chosen, as with most Ban projects, for stylistic consistency and easy recognition. You commission Ban because you want the tubes. Structural honesty and integrity may have seemed important to earlier generations of architects, but these days it's merely a matter of alternative genres, each with their own validity.

Ban's brilliance with makeshift solutions surely has an extra appeal to the New Zealand self-image of do-it-yourself, low-tech ingenuity, as does his use of a single material solution for every problem, irrespective of appropriateness – much like the Kiwi farmer who will insist there's nothing that a

bit of number 8 wire can't fix. The book and the building alike may raise questions about flimsiness and substantiality, about which parts are essential and which are redundant, but the motivations for all of it are beyond reproach.

about masonry in his years in England. The articulated, hybrid structural and constructional approach of early Warren & Mahoney resonates most strongly not with other work in New Zealand or the Pacific, but with the English, 1960s post-Brutalist work of Howell Killick Partridge and Amis, a practice formed by the architects who had been Warren's senior colleagues in the London County Council architects' department. Equally, the walls of John Scott's Futuna, and the stones of its paved floor and monumental altar – as important to its architecture as the flayed gables of its roof – link it to the 1950s Hawkes Bay masonry work of Maurice Smith and Len Hoogerbrug (and maybe thereby to another moment of New Zealand trans-Pacific fantasy, the strange fixation in pre-war Hastings on Californian Spanish Mission). It is these precise ebbs and flows, the complex movements of cultural and technological flotsam and jetsam, that locate this work historically, rather than some generic 'Pacificness' whose operations are simply left unexplained.

So forget Last Loneliest Loveliest as history. It isn't. Is it nevertheless a good exhibition? It's certainly pleasurable.

Some things are unconvincing. The Cardboard Cathedral (Shigeru Ban) and the Auckland City Art Gallery (FJMT & Salmond Architects), a famous name and the winner at last year's World Architecture Festival, seem to be here just to jolly things along. The separation of these two projects spatially and visually from the rest of the exhibition rather suggests that they are indeed incidental. But Mitchell bravely asserts they belong on account of being light, pavilion-like and Pacific-y, as if working in Auckland or Christchurch made FJMT and Ban come over all New Zealandish. It doesn't wash. A glassy pavilion for an art gallery is perverse, and the money spent on building an extravagant entry point (for that is what it really is) for ACAG is a scandal when the project did not stretch to at least one really big, flexible exhibition space. FJMT's Richard Francis-Jones has made another highly-wrought bauble, more in keeping with the Gucci and Louis Vuitton goodies you can now buy on Queen Street than the spin given to the other 'New Zealand' buildings in Last Loneliest Loveliest.

But nevertheless Last Loneliest Loveliest is engaging. The buildings and images it has found and brought together, familiar and unfamiliar, are beautiful. They tell a story, but it's a fable rather than history. A fable about what New Zealand architecture could once have been – Last Loneliest Loveliest lost? The fragmentary nature of the various pieces – the artwork 'Oceania' by Kim Meek featuring a map of the Pacific with its human crossings; a whata-a-rangi containing a model of the Auckland War Memorial Museum; the highly curated selection of work on the surfaces of the mylar tent; the ending of the exhibition in an intricate and clever student project installed on a tower which reputedly models "new timber technology being developed after the Christchurch earthquakes"; beautiful brooches made by Miriam van Wezel – suggest the craftedness, the confection, the aesthetic swoon of the thing, made swoonier still by its being set up in a luscious Venetian location. In many ways Last Loneliest Loveliest is a return to and development of themes in Mitchell's The Elegant Shed of 1984. That book's episodic structure – drawn no doubt from its origins in a television series – suggested that New Zealand architecture had to be thought of as a congeries of local architectural genealogies and trajectories. It left the inference to be drawn that there were others to find and unpack. This was not just good story-telling, it was good history-writing. In particular, New Zealand's Venice show is a continuation of the Auckland chapter of The Elegant Shed: after all, it was Auckland that drew Kipling to sigh "last, loneliest, loveliest'.

But here's the rub. The story is now singular, so it has a certain burden to be coherent. Auckland has doubled in population in the past three decades; it looks and feels like a city in a way that it previously hadn't. It has all the opportunities and discontents of a city, and hundreds of thousands of recent migrants with experiences of urban life in Asia. Mitchell's show – while not history – nevertheless looks too much to a past view of New Zealand's architectural prospects; it has nothing to tell us directly about the possibilities wrought by the change most manifest in the sheer growth in

Auckland's population and cultural diversity. Sure, it's implied: the size and the extravagant sites of those new pavilion-ish houses under the pohutukawa trees have been afforded by the proceeds that successful Auckland – or international – enterprise now yields for a few. But this is rather veiled by the nostalgic pleasure that we have all recently taken in the design of the 1940s, 1950s, and 1960s, from which these houses draw. We are not asked in Last Loneliest Loveliest to consider the conditions (of contemporary capital) that make such extravagance possible.

Thirty years ago, The Elegant Shed astutely stated that the story it told was particular, and that, as Mitchell put it, "some fine buildings and some excellent architects have had to be left out because their work has not fitted the story I have chosen to tell". No doubt the limitations of the exhibition format are even more pressing than those of a book, the need for the message to be singular made yet more urgent by the constraints under which the curatorial team operated to get Last Loneliest Loveliest to Venice. But in one place Last Loneliest Loveliest does break from its general disavowal of complexity and its fixation on loveliness, to point to the contemporary city. Just as The Elegant Shed ends astutely by looking forward through the work of the most inventive architectural graduates of the 1980 generation – Noel Lane and Rewi Thompson – so Last Loneliest Loveliest gives a privileged spot to the work of a recent new talent. Frances Cooper's 2013 MArch project 'Architecture of the Synthetic, the Spectacular and the Belligerent', for the urban reclamation of Auckland's Wynyard area, proposes a littoral city that is both urbane and artificial. It doesn't forget previous generations of architectural indulgence about landscape and pavilion typology but – including them as citations amongst a repertory of other architectures, histories, fables – nor does it simply repeat them.

photo credit: John Gollings

Beyond the State: New Zealand's State houses from modest to modern

Bill Mackay and Andrea Stevens

The New Zealand State house is a strange mythological beast. Some of the myths are that the 1935 First Labour Government wanted it to be 'as good a house as those bastards in Remuera', and consequently it was to be a well-built cottage (English origins are usually assumed for the designs, but Peter Middleton believed they were based on Cape Cod cottages). The Auckland University Labour Club criticized the decision as out of touch with international architecture. Modernist blocks were built from 1940, but they were regarded as unpopular with families, who wanted each house to be distinguishable from its neighbours. Opponents claimed this was so that drunk workers returning from the 'six o'clock swill' could recognize which house was theirs.

The latest book on the State house doesn't indulge in these myths, but concentrates instead on the architecture of the houses, for which it has only appreciation and praise. The book is in two parts: the first is by Bill Mackay and is arranged chronologically; not quite a history of the house that we think we know, but exposing eclectic variations and a little known prehistory. Particularly the sections on the Petone Housing, and another one discussing the little known Railway Housing, make for interesting reading.

The second part, by Andrea Stevens, illustrates a selection of the original State houses with their current occupants – academics, artists and professionals. Not the working class, and not those who are currently 'allocated' State houses and who, according to contemporary myths, are without work. The text in section, which has no conclusion, is followed by the plans of the houses, both original and altered, in an appendix of sorts. This arrangement is awkward for readers who have to shuffle back and forth to see what was done with the original architectural designs.

However, the book is not aimed at architects but at a wider readership, almost a coffee table publication for those of us who read home making magazines. Many captions accompanying the images photographed by Simon Devitt seem to be struggling to find something to say, perhaps a consequence of an absence of argument or theme in the work as a whole. Frequently, there are photos of books in piles or in bookcases, providing clues about the current inhabitant's tastes, and the book meticulously acknowledges every painting and art piece. The women are still shown in the kitchen, but they are now accompanied by partners and children.

The huge respect with which the original houses have been treated is quite extraordinary. Where additions have been made, they keep the original house intact, in one way or another. Common is the addition of outside living areas, which were lacking in the originals. All examples in this book show the current occupants' affection of for their houses, as well as the varied ways in which people use them. What a contrast with architects' attitudes to State houses half a century ago, when they were considered beneath contempt. No architect in the sixties could have been persuaded that State houses had "wonderful proportions and gentle human scale" (105).

Interestingly, it is difficult to discern what the criticism of State houses aims at. In other words, criticising the houses is an implicit criticism of their occupants. A common criticism over the decades has been the lack of variety. However, there have actually been many innovative State house designs in the half century since the early cottages, some of which even made it into architectural magazines, but the book explores neither these nor how current State houses are occupied.

The State houses in this book are owned and occupied by Pākehā, in contrast with the present day occupants of State rental houses. The book has a section discussing Māori Housing, but the situation is more complex. Houses for Māori were among the first goals mooted by the first Labour Government, and they were 'pepper-potted' in Pākehā suburbs. The Māori Affairs programme envisaged that the occupants would purchase the houses, but Māori (and Pacific Islanders) applied instead for State rental houses. As a result, State house suburbs, such as Ōtara and Porirua, are predominantly occupied by a Polynesian population.

This book has a chatty style, addressing the reader directly with the use of 'we' and 'our'. And it cheerfully discusses 'style', an issue modernism was supposed to eliminate. Generally, this book leaves the reader wanting to know more, with its gentle discussions and abrupt endings.
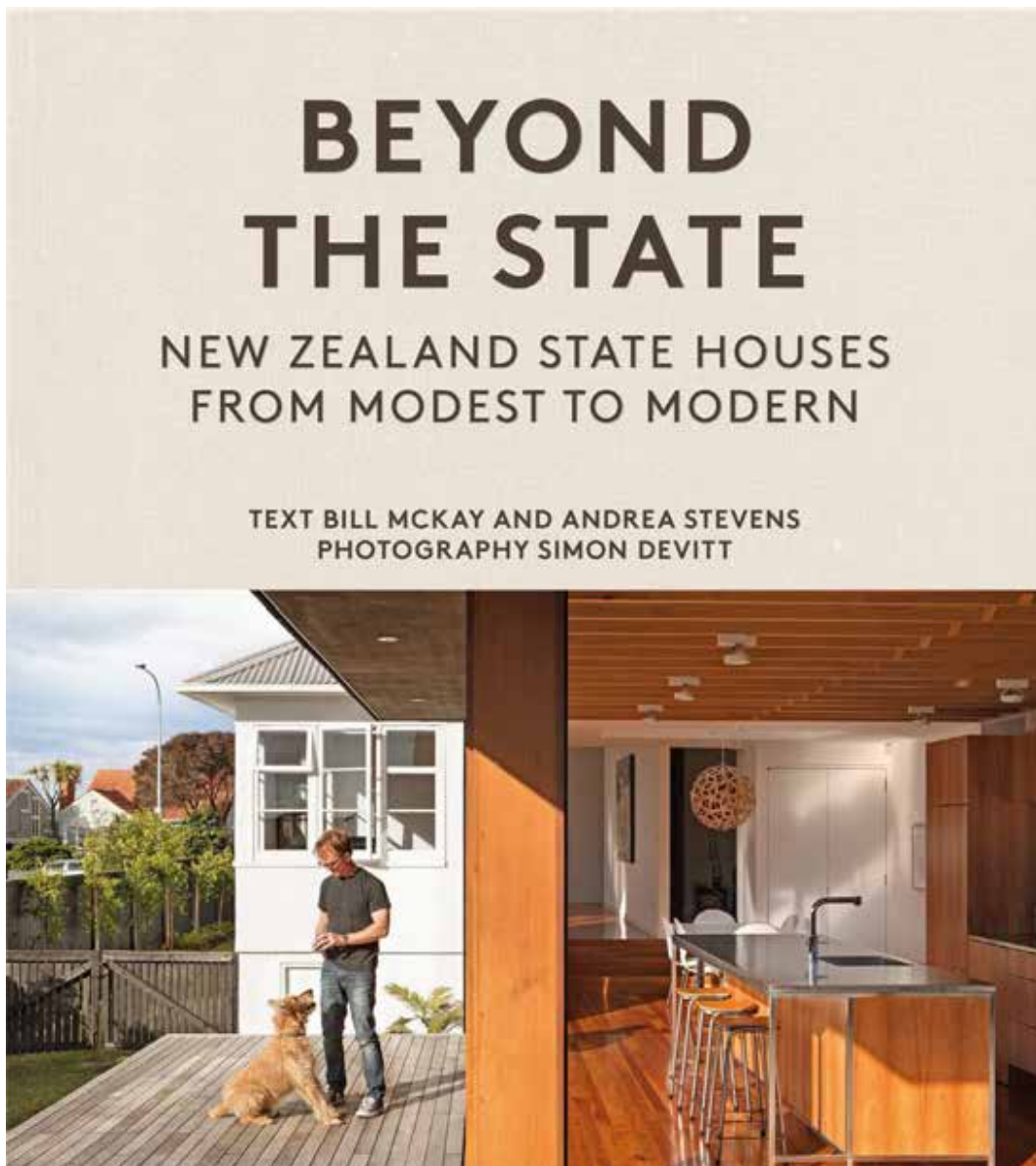
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Cover Image: Hannah Hopewell 2013 Professor at Play/Philosopher at the Beach.

Typefaces: Tiempos text, Founders Grotesk & Founders Grotesk X-Condensed

BIO NOTES

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Moana Nepia

Moana, a Māori visual and performing artist (choreographer, curator, video artist, painter, poet), completed the first practice-led PhD thesis in visual and performing arts rooted in Māori epistemologies, entitled *Te Kore - Exploring the Māori Concept of Void*, in 2013. He is now Assistant Professor at the Center for Pacific Islands Studies, University of Hawa'i' in Mānoa, where he helps develop new courses on arts and performance in the

Pacific. His research interests include visual arts, dance and performance studies in the Pacific, Indigenous epistemologies, and research through creative practice.

Mirjana Lozanovska

Mirjana Lozanovska is a Senior Lecturer and leads the Cultural Ecology Research Group at the School of Architecture and Building, Deakin University. Her research has developed multidisciplinary theories of space for the study and interpretation of architecture. These include critical theories on visual representation and psychoanalytic theories of human subjectivity that are drawn upon to examine migrant houses, villages and ethnic aesthetics; war and memory; and the spatial body.

Jan Smitheram

Jan Smitheram is a senior lecturer in the School of Architecture at Victoria University of Wellington where she teaches both undergraduate and postgraduate students. Extending work from her PhD she looks at the relationship between performance, performativity and affect within the context of architecture. Her recent research in collaboration with Simon Twose looks at architectural practice through the lens of performativity and affect. Her work is published in international journals and conference proceedings.

Michael Tawa

Michael Tawa is Professor of Architecture at the University of Sydney where he directs the Masters of Architecture program, and author of *Agencies of the frame. Tectonic strategies in cinema and architecture* (2010) and *Theorising the project. A thematic approach to architectural design* (2011).

Sarah Treadwell

Sarah Treadwell is an Associate Professor in architecture at The University of Auckland. Her research investigates the representation of architecture in colonial and contemporary images and proceeds with both writing and image making. She has written on representations of motels, gender, suburbs and volcanic conditions of ground, publishing in various books and journals including *Architectural Theory Review, Space and Culture* and *Interstices*.