Notes from the Urban Intertidal
A Paraontological Leaning

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Notes from the Urban Intertidal
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Abstract

Notes from the Urban Intertidal: A Paraontological Leaning is a creative-practice doctoral research project, that stages fictionalised *encounters* with aspects of urban landscapes in late-modernity—landscapes that evolve within *market-ready* modes of existence. Encounter itself is conditioned by a turning-away from normative trajectories of urban practices that assume ameliorative capacities with respect to consequences of developing urban territory and the human subject. This research thinks through substrata of ameliorative capacity, that endure as the captivation of urbanisation by market logistics. In seeking what is opaque or indifferent to everyday urban regimes of control, and with necessary amplification or radicalization, the project *figures* the concurrency (not distance) of an *always already,* and *other-placedness*, that shapes a practice this thesis names *para-fictioning.*

Without binding itself to the logic of 'sense-making', the thesis develops relations of *alongsideness*, occasioning transpositions—into *words-without-language*—of unmitigated exposure to the real subsisting under capitalist exploitation. François Laruelle's non-philosophy, or non-standard thought, is engaged as a method of bringing the real—pure immanence—into thought, whereby *the real* is never claimed, but is, rather, *cloned*. Across radicalised ordinariness, *para-fictioning*, as method, discovers instances of radical solitude, without identifying with modernity's constitutively assumed 'auto-alienation'. In doing so, the thesis encounters faint resonance with a disjunctive common. *Para-fictioning,* textual by-product of non-philosophical encounter, performs a critical spatial practice, relating environmental urbanism to 'decolonised thought'. This relation tests disciplinary limits and attends-to an expanded awareness afforded by the *generic*. In this way, the research develops *and* practices an experimental 'advantage' in order to resist the will-to-modernity, along with a progressive evolving of critical reflexes, including those of the split-subject, founding it.

The thesis presentation is in two segments or plateaus I have titled Part One: *Para-fictioning* and Part Two: *Exergue*. The first comprises a body (or bodies) of creative image-writing, poetic *para-fictioning*. This creative component 'holds' the thesis of the 'thesis'. Research is undertaken in the enactments of *para-fictioning*, broadly writing-imaging practices that critically think a political assay of current crises in urban landscapes, urban design, urban form-making and urban economic practices. *Para-fictioning* constitutes the major research outcome. With Part One of the thesis, there are two major components, those of *Para-Fictioning* and two *Appendices*. In all there are four works presented, two in *Para-fictioning*, *Turn/Horizontal/(City)/Stranger*, and *The Urban Intertidal II*. Appendix A comprises *Critical Delirium*, while Appendix B comprises the earliest of the works undertaken during candidature, *Photographics*.

This body of creative works is augmented by a critical exegesis comprising Part Two. The exegesis is structured in five chapters or moments. Chapter One, Nonplace-here, sets the project aims and structure. The second chapter, *Encountering Encounter*, engages key literature pertaining to the notions of *encounter*, the urban 'everyday', and situated knowledge as a scoping of a post-human or post-anthropocentric urban present. The chapter argues that current conditioning of environmental design and its ameliorative capacities obscure agendas constitutively aligned to neoliberalism, that extend to the hegemonic production of market-ready subjectivities and the perpetuation of a 'recovery' drive constituted in design-led 'betterment'. Lived experience itself is here foundationally reconsidered via the notion of non-philosophical encounter, a transforming that argues for a 'coming under' the everyday. Drawing from a diversity of philosophical and urban thinkers—Laruelle, Galloway, Merrifield, Wark, Fisher, Lefebvre—an experimental turn to variants of nonhumanness 'bypasses' binaries defining the real and unreal. This aims *not* to develop yet another positional ontology from which to think, but to evolve a technology to *think-with* and, thus, to *write-with*.

Chapter Three, *The Generic Matrix: Practicing (Non) Thought*, sets out the methodological strategy to 'think-with-write-with' urban everyday landscapes immanently, as relations of *alongsideness*. Within an understanding of Laruelle's notion of *generic experience*, the chapter elucidates on the demands of *encounter*, to be experienced as sense *and* senselessness. Within the strategic dimensions of the *generic*, tactics are developed, related to Laruellean *cloning*, as transposition of pre-linguistic substrata into technologies—or analogues—amenable to textual producing of *para-fictioning*. The chapter *figures*, in a first iteration, terrains-beyond-landscapes—or non-grounds—by way of encountering tidal actions along waterfronts, evident as rising and falling 'data', composing urban-maritime edges. A second iteration instantiates terrains-beyond-faces, the *generic* human—or *non-human*—giving rise to discussion of an opaque and contingent *generic*, its affordances for 'coming under' the ordinary 'everyday'. These figures—*non-ground* and *non-human*—imbricate post-human 'knowledge', folding physical border spaces and living, not in-order-to designate forms of knowing in, for example, maps or even in ontological claims, but to identify resonances of *non-unified* persistence as abiding value, a sort of shape of *the lived* without activating modernity's fidelities, supposed lived autonomies in

knowing, valuing and feeling. Thinking practices of François Laruelle, Katerina Kolosova, Alexander Galloway, John Ó Maoilearca and others here develop the critical contexts.

Chapter Four, *Para-fictioning: In Practice*, discusses the creative works that have been developed during candidature, delineating their developments across the arc of the doctoral research. The four works are each discussed in detail, moving from the most recent, *Turn/Horizontal/(City)/Stranger*, to the initial creative practice in *Photographics*. These are bought into dialogue with concerns developed in Chapters Two and Three, concerning critical and creative practices that emerge in relation to (non)philosophy's generic *nonhumanness* and *nonplace*. The research closes with a final brief chapter, *Breathing*, emphasising how *fictioning as method* participates in transformations of the category of truth.

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Exergue, De-territorialisation, Aims, Why?, Rafting, Complexification, Radicalisation, Philo-fiction, A Perennial Concern, Alongside, Scholarship, Four Operative Concepts: The Non, Para, Immanence, Encounter.

Para-fictioning, The Real, Seeing and Looking, Out-there, Non-Standard practices, Anthropocene, Unconscious of the Moderns, Capitalocene, The market, Literature, Encounter, The urban every day, Situated practice.

Contextures of this research, Abandonment – the 'blank spot', Parasitic subtractions, The Generic Matrix, Generic Urban, (Non)Places, Late Capital, Against the grain, Maximal Tactics or Agents of Radicalisation, The Non, Superposition, Vision (in One) of a Nonplaced, Time (in One) of a Nonplaced, Minimal Tactics or Tools for Manipulation, Fictive Analogues: Technologies of Para-fictioning, The Urban Inter-tidal: Generic space-time, The Stranger – the Generic Human, Fields of Generalised Under-determining.

Fiction as method, Nonevents of thought, Language as Material, Para-fictioning - the writings, Turn/Horizontal/(City)/Stranger, Urban Inter-tidal II, Photographics, Critical Delirium,

Attestation of Authorship

I hereby declare that this submission is my own work and that to the best of my knowledge and belief, it contains no material previously published or written by another person (except where explicitly defined in the acknowledgements), nor material which to a substantial extent has been submitted for the award of any other degree or diploma of a university or other institution of higher learning.

Hannah Hopewell
October, 2019.

Acknowledgements
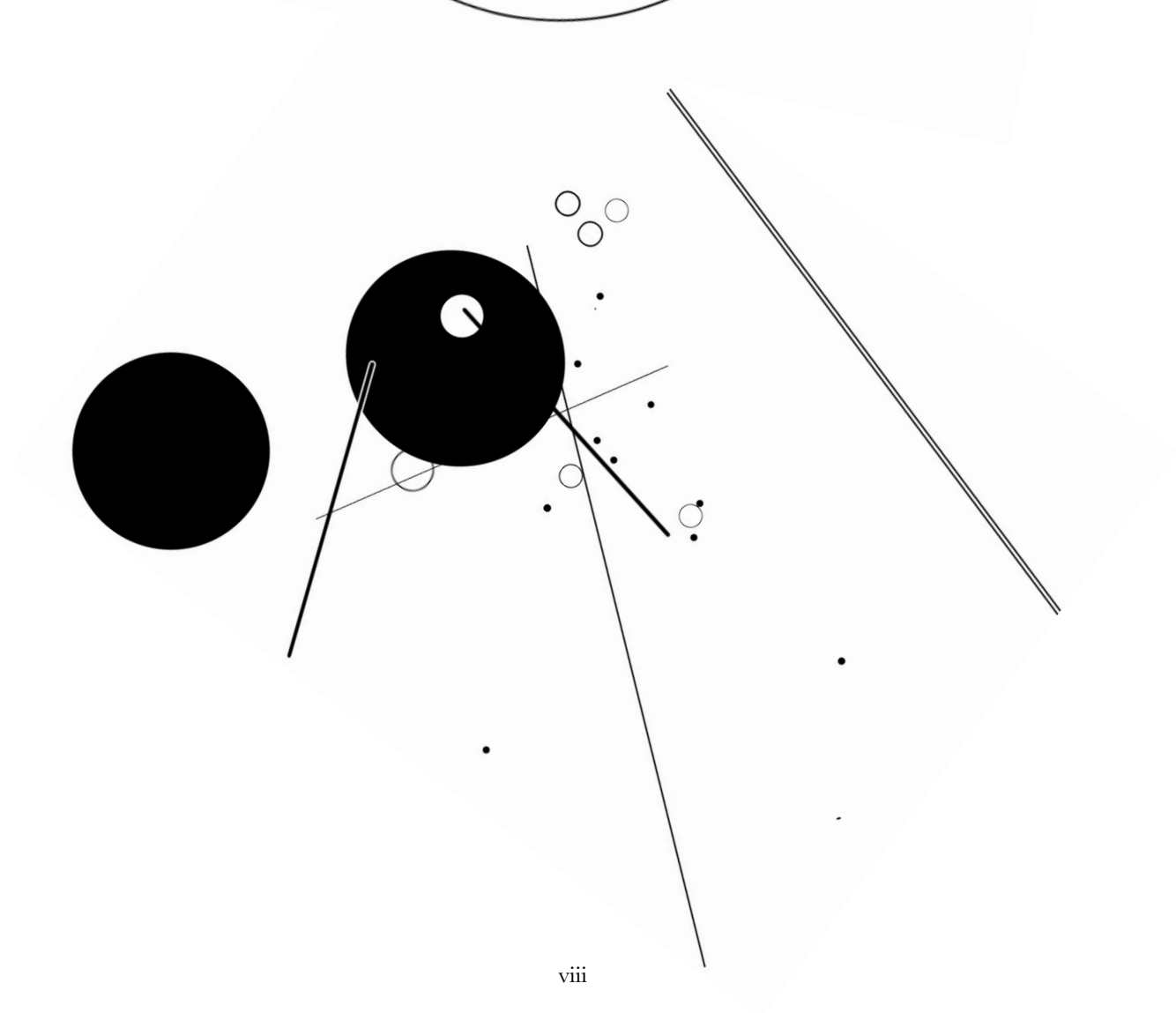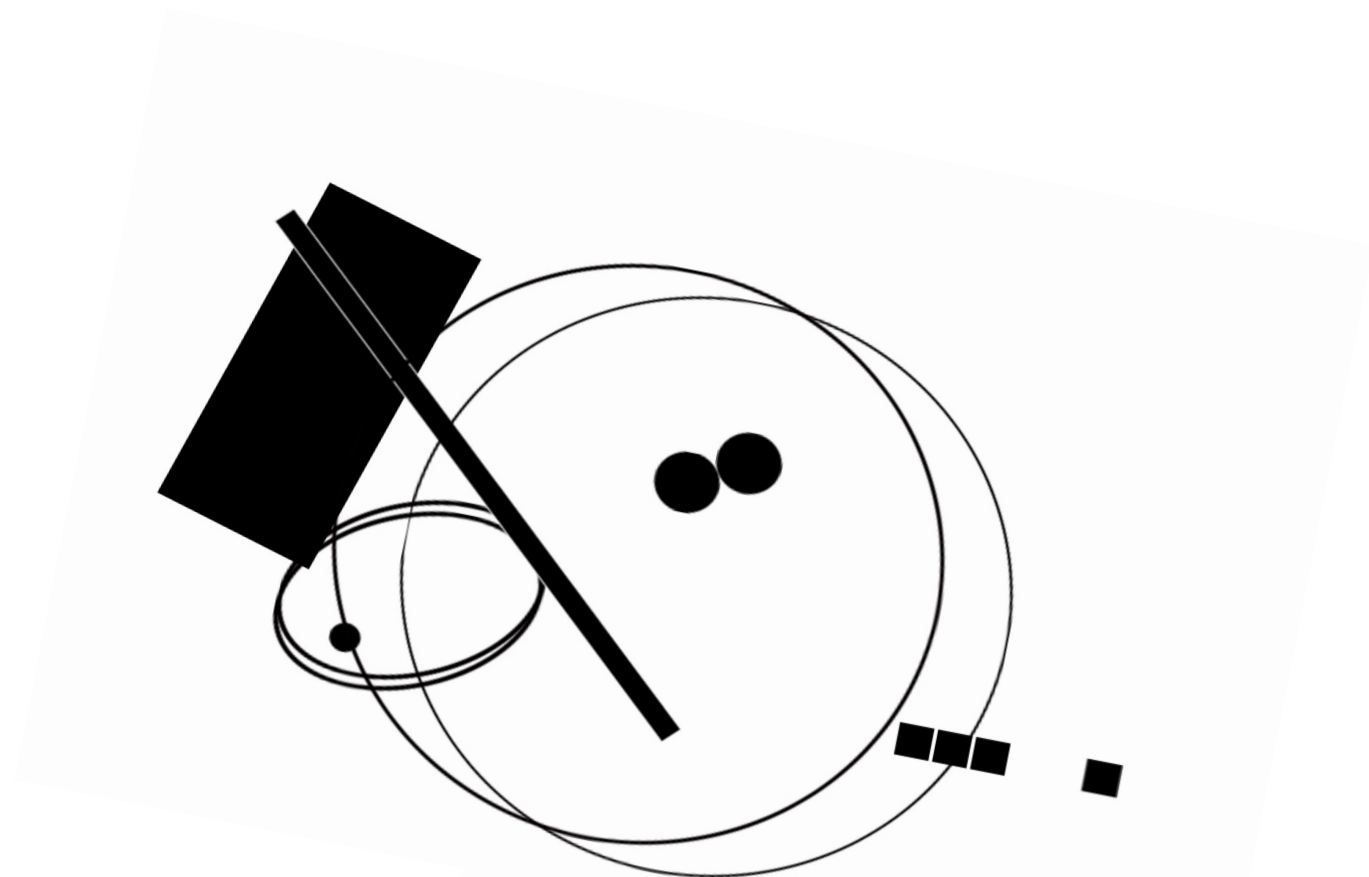
Notes from the Urban Intertidal

PART ONE
PARA-FICTIONING

One unremarkable August evening, by inexplicable chance, two entirely disparate energetic fields passed by each other: one, an electric field coursing through cables flanking a lane in a small city, the other, the life force of a young person. Whilst the time of electricity supply of the small city remained uninterrupted, in this instance, the time of the young person became a *no longer*.

Turn/Horizontal/(City)/Stranger

A spark, a stream, a shockwave into
a simultaneous currency of ongoing.

Fidelity to sequence tripped up by
400,000 volts.

A tangerine dress, the cusp of a
wave, the desolation of flux itself.

What assumed relational form was
now foam and lather.

Soft ground, damp grass, jeans
turned above sockless ankles, an
emptied name.

Words fall unspoken without regulation.

You seek a stance of mutable perception, which is different from a position.

Dormant anticipation, decomposition, the persistence of forgetting to remember.

Rescinded expectancy, an outdoor setting, the swell of nearby floods.

In the pattern of the carpet, which you may have seen before, the props of flight are revealed.

You believed the beyond as that under your skin.

In the space between thinking and
the sensation of thinking, you are
compelled to engineer a provocation.

Was it Saturday afternoon, thinking
showed itself in strangers?

It was because you now know not
what comes first, only what is last,
difference swims inconsequential.

The Sutro Tower, pylons of Sivakasi,
a transparent bridge.

You step into a poor neighbourhood
without a label; a city afloat in
bountiful solitude.

In the wake, you sense time as a
great borderless cloud.

You consider the rubble of this presence.

Intuition and reeling understand this space not as cloister, but crawl space.

Flapping curtain, stripped umbrellas, walls of fresh glue.

You lash some shards of time to paddle with the City's wallows; it looks to you like the outline of the tide.

In tide-lines you hear the tearing of boundaries caught up in that waltz whose music you do not perceive.

It was Wednesday evening here, when the lobby space opened. It wasn't me who cut the ribbon, I was walking lines in the fens.

You discover a fascination with that which is past any use by date.

Plastic goldfish hung on links of shiny gold, frayed flags crown poles in repeat.

As the time of the City fell through your hands you wonder what happened to the promenades' plot.

Hot tarmac, *cin cin* and flashings; surface of sills.

Cut loose from linear future, there is nothing to follow, much less obey.

You gave up the diurnal as duration in lines spun with slack stitches.

The city, neither a word nor a concept.

Times passage, immaculately
tattered.

You graft through the problem of
nonfuture by way of involuntary
withdrawal. For you, this was a
recalibration of sight.

Deprived of the anticipatory, what is
the relation to over there?

With no capacity for beginning,
middle and end, projects come by a
braided black tug.

Your theory of movement is but a
crude conjecture of breakage.

In time's non folding you find
weightlessness in the bland intensity
of hover.

There is no re-living; the lived.

The scaffolding in the plaza is
deserted. No one is alarmed.

With the proximity of hover this city
scene laid out as flat, casting no
shadow, inaugurating no series
within the already here.

Sleeping dogs, the whites of too
many eyes, map a stretch across the
Maidan.

You find yourself outside of the
World of englobement, an external
internal.

Again the river is running too high.

The sensation of stranding reminds
you of your able body.

This situation is sited in your body,
yet your body appeals to no bodies,
as-established-fact.

In the pseudo-space of non-time, you
see a common line; road-cone.

Non time cannot be a temporary
condition, but a slice right through
time, you sketch.

Because you are something to this
non-relation you develop a
hypersensitivity to sameness.

Your bones, like rock, I observe, as if
there is a root cause, I want to feel it.

The threadbare metaphor of time's
suspension sustains plasticity of
thinking.

How do words become a delayed
vehicle, for the something, of urban
outdoor experience, you wonder.

In a writing of findings do you write
what never ends?

This is action of short-circuiting
circulation.

A sharp sense of time's passage,
ceased, cease, ceased.

Do you have the sheer capacity to
begin, again again?

Because for you, the chronic lacks
appearance, which is resource not
pathology.

What city are you now seeing?

In spite of.

Peeling of paint, child on blue bike
riding in circles, yellowed glint,
twitch of a cat's tail, excessive
tolerance.

Prolonged suspension calls on the
curatorial but not the custodial.

Unbroken swathes of something.

You are devoted to the imbricated
instance caring not for wholes.

Within the wake, again the tide's non
dimensionality stolen in the form of a
question.

A certain wisdom makes the city in
mud.

12:30pm in late December you stand on the City's inverse; but staged death leaves you with no image.

If there is any force in fabrication, it is scarce description.

A sever, a clean edge, a circumnavigation of the stagnant lake.

You invite the moon to rise tonight.

Refusing the life of this City and its artefacts.

4am early spring. The fog helps you to fashion a pully system to approximate urban flow. Again, you fake modules of tide.

You know how to decorate in drape
and sheath to show what both no
longer persists and cannot help but
continue.

Because the tangerine dress hangs
limp.

Because you do not prize comfort.

You emerge off-piste.

In skins over-stretched you feel the
City's porosity, yet slopes concern
you.

Repetitions of a tidal kind walk you
to the time of this city.

Because you appreciate the
predicament of misrecognition.

Feet placed side-by-side, a heavy
Labrador carrying a stick, floats level
beyond his shoulder, wild eyeballs.

To whom are you giving your
attention?

Like the question of the
indescribable, you watch, tidally.

What kind of potential is this solitude
to you?

It maybe you feel meantime, time
with nothing but end as dull and
sore?

I cannot comprehend what you feel.

Two trees in the mud, the motorway
is empty, a cow chews on the sultry
smooth of a sleeping volcano.

Is this the only alternative?

Not that you lack concentration.

Concentration chooses a tide
bounding floating, in sheets of
pouring rain, as that occurs.

You swap taxonomy around, stir it
like soup.

Your sentences lean neither forward
nor back yet locate slippage.

This time of nontemporality, pure
stasis, requires no supervision.

With the feeling of futurity
withdrawn only perfectly shattered
presence remains.

You admit the stranger of this
immobile non time avoiding roads
that lead to newspapers and stones.

The whiteness of the page, like a
stack of soft canvas, cries of other
able technologies.

In lieu of 'and then' and 'after that'
the space of now is availed, barely.

And saturated.

Space would be your partial proxy
idea, freshly cut before sense.

How language hangs loosely on you.

How would you code an answer to
this over-coded trouble after all?

A yellow bucket marked by fishing
rhythms, the click of a bicycle gear
change, the moon on wax.

Your speech comes in the shape of
stutter unheard in any City, but it's
not words I hear.

"an accent, a tone, a strange mode of
the voice, of a voice that is neither
mine, nor that of things."

An accent, a tone, a strange mode of
voice, a voice both yours and that of
things.

The cubicles up high, their terraces
swaggering. Long dried river, faces
undone by the intermission queue.

Why are you waiting? Unless waiting
is the enterprise of the question.

The physical body matters but has little to do with this. This is visceral.

A warm Wednesday you once again watch within tide, like Ruru and night.

You lash some shards of time to paddle with the City's wallows; as to 'capture' extension made sense.

In the deluge, interpretative workings dissolved without call to the ameliorative.

Unembellished description, a force of construction.

What if thinking is not instrumental practice but an interruption of code?

Rented fences, a dropped ice cream
cone, a furrowed brow. The horses
again parade the park.

Temporarily, fringes are generous.

Over the dry river-bed a frontier
emerged, as if it was your clearing
painted in black.

You walked the city with the
modularised tide of repetition.

Transformation is not required.

You discover what refuses to make
passage and that suspension
composes presence?

You realise you owe nothing.

It was proper to die.

The old person says to use my tail to lean on because the white was blinding.

There is that.

There is the warping.

Because you fell out with the time of improvement.

Station showed a solitude made to face the lived. It looked like loitering.

By non-filling, you discover, nomenclature, is the plasticine of worlds.

Against enclaves, and envelopes, the
lures left in loops of communicative
enjoyment, you liquidate terrain.
Not into a standing other but
swellings spun in simultaneity.

You are a forensic kind of topology,
yet possess no topology for existence.

You slowly learn abolished
succession realises your extents.

What meets at the dimly lit junction
of your refusal?

Do you want to become the child
with gills, who was luckiest
underwater?

What is the cost of this
imperceptibility?

Your non circulatory style
orchestrates not direction, but a
clouded field of amplitude.

You experience this quelled time of
the city in instances unregistered by
late liberal chronotopes.

Did you shop, just for today?

Icy footpaths shine in the Monday
morning sun, crystal patterns show
in the eyes of those who pass, human
and squirrel.

Because of inclination it looked like
you didn't care.

Out of necessity you fashioned a
grab-bag, which is also a metaphor
made of tide-built bits.

Astroturf wrinkles, Gulliver pegged
prostrate restrained by climbing joy;
the water towers leak.

You are uncompromising about
exploring the potential of centres of
indifference.

Whether a gesture of you is still
possible inorganic viscosities remain.

By means of modelling, the time of
the indiscriminating tide carried an
undomesticated horizontal.

This latent cadence held you in
sway.

You develop a hypersensitivity to
sameness, because you are
something to this non-relation.

It was not your choice, to discover the potential of futurity's disappearance, but it was your preference to explore the significance of refusal.

As the sky made it home you felt it flat.

You cannot avoid the sun.

In discharging designed vessels, you speculate on pattern-less data evolving from an unimaginable fluid structure.

Is this the sensitive surface where appearance is immaterial?

This non time founds a liveliness of brilliant clarity.

There is no such thing as immaterial.

Weight knows not how to collect
you. Again, accumulation thwarted.

A white plastic bag, billows
righteousness across the motorway.

I read you, as material, which is
profoundly different to a thought-out
attribution.

You do not appear to submit certain
behaviour towards transformation.

Any formality settles into the
constant of the undefined.

This is what still time exhibits,
despite your hypotheticality.

Worn off reflection tape on the road-
cone and yellow tactiles at the
crossing mark your presence.

You see a painted horizontal arrow
point, at the indeterminate co-
existence of flourish and perish.

You see such lines of convergences
shorn of any taxonomic rank.

You linger at the interstices of
possession in intimate rendezvous.

Allowing only one to exist.

Stadia and pontoons, seams arising
from ramps of damp concrete.

That day a bear came across the red
bridge.

Suspension's other face is empty
retention.

What arrives in the space-time of
suspended flow?

Can you see the incline of long tail?

You were unmoved by the wind; it
blew right through you.

But you know the bird with bright
orange legs quite well.

Strangeness, admitted fully, prior to
the remit of ruined language.

You know not what comes first, only
what is last.

What is a loop to you but an
occasion of repetition as though it
were new.

You had the sensation of living at the
near side of a cut. It was a state of
vividness, you said.

Can't you see what is succeeding?

An open book, menu del dia, the
gravelly juice of guava; a bow tie
dances beneath the umbrellas.

The granularity of perception
reconfigured to glittered
kaleidoscopic of no next.

Deprived of futurity how do you
hold a line?

Because you fell out with the time of improvement, you no longer worry about yourself, or your company.

Violence is never symmetrical; its moves are both fast and slow.

Sparkle, pile, anchored raft; rubbed out horizon makes a surface on rerun.

Taken in the form found you know you are not your experience.

An empty swallow, the clack of slack halyards in an even breeze, a trail of pepita husks.

The site of you drifts, in, through, with, as, that, which is, most common.

What if the only witness is the memoryless wind?

You tread this city into the profile of horizontal. It tastes of sameness.

Your radius can't be divided up, into bite-size blocks.

Gables, exposed ribs and trig station crowns.

You ponder on how to calibrate this shelter-less experience.

Struggle 'for' the grammar of the real, to you, seems inane when imagination is so profuse.

There is a gravity coming off the street; drawing multiple lines through the crumbled cathedral.

The streets' exhaust your
occupation, whilst the prophets strap
words to teeter higher.

All too humid?

You know the film of this wet surface
is minerality.

At no time did you solicit solidity.

Halt? Whose wall is this?

In the space between thinking and
the sensation of thinking, you
construct a provocation.

Decision about advancement is
empty. The last is all you know.

This simple question announces an ante-political project in affect, something that feels at once ecological.

There is no basis that reality is solid.

Cut grass, a double-ended anchor, ripped geotextiles and too smooth asphalt.

A shade traverses beige textures smeared upon the slip.

You become the tide you were thinking about.

Because you are something to this relation you develop a hypersensitivity to sameness.

The hum of sale hangs in the air, the porosity of fake marble takes on the

green of the log pile, and there is a
boat in the sky.

How is it you persist with colour
when time has stopped?

This afternoon the pelican, beak
unfilled, settled too heavily on the
piles capped with white.

Calmly you sustained elaboration on
a faint proposition.

You tread this city into the profile of
horizontal. Direction is left
unclaimed.

Such an inceptive gesture bans you
from the archives of writing memory.

A train-track verge, a full lip, a water fountain spill on a yellowed lawn.

You live the question, as retreat would seem limiting.

Non time, time arrested, courses without before or after, particularity nor programmatic objective. Because.

You reach the basis of sensory affects; the hollow, the impassive, a time that no longer passes. But this is not a Pathic time, where the city joins.

Within time plateaued, destination has no relevance so you found a vocation on fumbling about inside approximation.

Approximation is a different resort to authentication.

The notion of an entanglement
seems a worthy generalization
however immersion is an unwanted
hazard.

I want to force a conjoining
divergence, as though it were one, so
choices are always folded into
presence, you said.

Crashed trees, the roll of City
wheels, hardened ground of gullies,
roots, and dips; the silicon joints
stain.

The sense of you as singular is
encased in this unmoving entity
without attributes.

How does non time act upon your
person?

Your challenge is to see not more,
but that which refuses modification,
which requires a subtraction.

Left unfilled you find blackness of
night isn't dependent on
phenomenal activity.

Can you no longer count. Past two,
but start again at one.

The orange of gull feet pad through
the thin blue of late winter.

There is that.

But not *that* person.

Is it because you have nothing better
to do but listen?

You discover in the *non* of time that repudiation is a lux manner.

When fervent methodological individualism stakes transparent communication.

As self-evident. Naturalised. Satisfaction.

A toilet flush, the shudder of copper gutters, scissors across the esplanade maintain their snip, a key chain dangles in the egress.

No market is formed.

Who's living?

You retreat ahead as you believe the frontier of presence is at once thick and holey, but not debted.

Again, any sense of you is shown as a
faint a priori force.

What is wrapped up by that
coherence?

Your edges are re-fashioned by
tendings, not by the atomised
discrete. An affect of consistency of
your strange inclusion.

You saw what you already knew,
which caused your disqualification.

Rubbed shoulders, blind seeing,
dancing letters attempt to light the
night.

The economy of solid and void offers
no reliance; not that you need an
idea of home.

You find a world for this imaginary structure, because other ideas seem mean.

On the terrace the table umbrella handle won't wind. I follow the defunct telephone wire along the foundation wall and through the crevice in the concrete.

Are you saving up Dostoevsky for a day of sentimentality?

Yellow, black, yellow are colours of the hard.

At the border, through the primary colours of the concourse, a worn corner reveals mud skimmed in sheen catching the eye of the sun. It feels carnivalesque.

You aspire to raw materials not standpoints yet are reminded by the terms of access.

Linguistic disturbance offers a pivot
for experimental usage as figures of
text and textile superpose.

You compose this situation for the
miscalculation of this city.

To take the part of those who have
no part.

Thinking, it seems, is rooted in
rather than about, bodies.

The persons wear sequined cat's
ears, a silken sash emblazed with
winner hangs, Bondi-blue
plasterboard the nose of a great
white shark protrudes.

Part persons; more persons than
parts?

Your insides have turned.

Wholly outside

Fractals, floods, spines, red squirrels
on the berm.

Refusal is your exercise.

Revolting at the level of societal
mingling imagines your radical
solitude.

If the problem of solitude shows
disabled circulation, then inert
immobility quietly thralls.

You feel the sensation of interiority is
shared.

Are you consenting not to be wholly single?

Because you make to petition.

From the tide, you catch seeing develop a logic. You like to think theory lowly.

This tide is an equivocal force; a twin vector that does not wander nor speed up.

Falling as if a part.

Unlike language that goes in two directions.

A clear conceptual constraint, the means of seeing seeing in a world devoid of light.

A clear conceptual constraint, the means of seeing and navigating concrete space in a time devoid of time's progression.

Yet as progress's lack, your stumbles and failures are many.

Revealing just what is the site of an accident.

Tables set for three are gathered in the swamping of indigo.

A flurry lifts the corner of the crisp white cloth. Wind's contours remain.

The *idea* of paper?

You destroy language by mutating it towards the genus of the diagram.

Repeating is the question of a
question asked with the provocation
of the body and what?

Because who cannot take sides must
keep silent.

Because muteness makes a new map.

Because your entire body is a
colourless density

What does demobilisation invite?

Your multiplied awareness has no
call-outs, but I heard you say it was
cut as sculptural imagination?

In thought, you find ease inside
several states at once.

Fallen red needles scatter the path
with a present universality.

Was it your sense of innerness that
turned out? Or was the overwhelm
caused by the flood?

Dustings of loose sand grains, blue
benches march in duplicate; a
change of consistency.

A warming inner desert.

I saw it that way because your lived
was my lived; one of timelessness.

I saw it that way because your lived
was my lived; too much.

Because I happened to be standing.

In spite of feeling.

Pink painted pavements, a train's
departure whistle, someone's tossing
of broken challah, a flimsy pigeon
nest on the wharf-master's ledge.

It seems, you are unable to animate
narrative at the level of the cultural.

You do not believe in the red of the
bricks.

Perhaps this nonfuture is an
invitation of extreme frugality.

Is that all?

Perception incommensurable with
sequence, expresses the non sociality
of side by side. It suits you.

No one has ever fallen off
contradiction nor a future tracking
both ways.

The person pontificates the seating
arrangements, the rainbow flag wilts.

Again astonishment; the heat of the
sunshine melts the tar.

Was it that three spaces of seven,
that in subluxation, your eyes dilated
and invited in the everyday caesura?

You refuse to specify for the distaste
of domination.

This whyless now is that which holds
occasions, of underdetermination, in
'vacuoles of non communication'.

You emerge in the break against
habit; a prolonged suspension of
what you heard someone call the
World.

You take out the water
unannounced.

Cut free from the structure of
sequence a new interpretative
gesture surfaces as lived dream.

Crab, flounder, bottom feeder as net
with a greater gluttony.

Already yesterday has collapsed; a
stonewashed memory persuading no
salvation.

Vehement resistance is this turbid
city's most important trait, you
believe.

Refusal, for you, is form of life,
structured in the junctures of lived
co-existence.

What species of relation founds itself
between wrecked time and life
without salvation?

This a-chronic invites a sort of
curved regularity.

You arrive in diagram, made in the
tide. Lines join points of distance
without a datum revealed one border
at a time.

Your space cannot be clearly staged,
but works through the transparency
of standing down.

A room with no view where memory
meets the dark.

A city relation without bleached
political arithmetic.

A city seen in singular positivity.

You touch persons, movements,
ideas, events, entities you do not
know.

You found a world to structure this
latent continuum, because of duty.

You choose to locate its resistant
material by helping in the kitchen.

At dusk the pier is almost sunk and
the sea lion maintains its stare.

Continuum non standard intensifies;
the quiet noise untouchable by
capital's measures, hopes and
superhighways.

If you really think words compose a
leisured time, then moments without
a why are a comfortable cursory?

Provisionality announces your
arrival without the mechanics of
labour.

On occasions you form unadorned
loops of the variety evacuated by
commerce, but never mind.

The term global flattens you.

Because you know not what comes
first, only what is last.

The act of withdrawal silences any
gravity of exchange; trade expels you
without distance.

You are neither a mode of pure
continuity nor discrete code.

The curve of a swan's neck, a wad of
blackened chewing gum, the street-
light pole sticky with poster glue.

This city deracinated, from social
ornament.

Shadows as real as real.

The brim of the tide travels as if
silence, erasing any lines.

You are constituted by a magnificent
void that is not your own; it installed
itself.

You hook up the tide to maintain the
ongoing-ness of non-relatedness, as
you needed something to walk in.

In spite of already any given *that*,
even outside every operation of
given-ness.

Glassy stalls, Doric columns
withstanding nothing, leaky
containers of City from high spread
your seeing level in thin, glossy
ribbons.

You think alongside analogues of
tide and road cone, with
prepositional inadequacy and
exposed vulnerability.

Unyieldingness, the immanence of
struggle, a pedalling upon paradox.

There is a cloud of steam on the
footpath.

You are saturated but there is no
outflow.

You feel here like water in water.

What species of overlap are you?

You learned to bear a sensitivity to sameness as you thought it an entrance.

Golden gate red, soft rock, galleries and arches bare.

Annotating that which arises in the time without urban flow feels like cognitive freedom. It's a part diagram, part second body.

Any given *that.*

Can you read nothing, but? Because politics does not require action.

You think this dispossession could be wordless.

The potent tool of silence affords a conceivable politic of non-communication reinforced by the vacant park.

Because, for you sequence no longer exists the long way around appeals.

Non time inaugurates your outline in inoperative operations.

You lose nothing.

When, one jolt, over-stretched eyes, city vista flattened expansive. You feel it in both inner ears.

You find your hands again with floating words.

They are the wings you were born with.

In that place before your birth.

Heat gun sealed barracks on the wharf with a fragile plastic white tent; now the long way around is the only way.

The once the now and then and again.

It's electric.

At once intimate and infinite paths abide in a coeval connectivity.

In staccato, seeds resting in paths tension joints find the beaks of the cooing.

There is no need to wait for
exhaustion when you are pure
simultaneity.

As a weak force your coexistence
designates a constraint. Because
there is no logic to time.

Because the tide is a generalised
architecture your need for pattern
recognition is forgotten.

Tidal is that which is always last, and
last again.

You feel a socialised politic retreat
only because the time of the polis
slipped.

Abandoned, despite time sticking to
your skin.

The concept of the City is, in every sense, diffracted across two.

The material and the immaterial are not dividable nor do they make an opposition.

After all, stone and pigment are singular plurals.

Abandonment is mutual.

The Sky Tree is occluded in the thickness of smog, but the cherries still blossom to the music of the spheres.

The transparency of you is a special form of darkness.

You exist at the overlaps of that which passes across the passing of that which orders.

In the order of the unlivable.

You are amphibious, a figure of the
middle, a boundary rider, an edge
effect, an any space whatever; at
least that's how you feel.

Yet you gesture in the void of
relation.

Without manifest commodity, you
carry nothing, but wildness.

Your thoughts for the elementary
particles of knowledge are sustained
in a collider you like to call your
body.

Such non-productive states engender
a supra-productivity.

Because the space does justice to
your shared body.

Yet any assumption of
transformation is expelled.

Whilst thinking implies systematic
intent, you prefer the rigor of soft
collisions.

A fallen branch, a swollen tributary,
over indulgence.

I am lying down now, on rented soil.

You occupy an aesthetic imperative,
which is to say a non-differential
politic which exceeds the social
conditions of enunciation.

Socially visible monikers are crude,
position a redundancy.

Your hands burn in full emptiness.

Your hands feel radical ordinariness.

It seems your means are insufficient,
yet you trace new cities in walk,
listen, and in the time of care.

Presence and thought, for you, are
indistinct.

Bordering the rush and clamour of
the urban's redemption, you note the
muteness of slow decay and its
relation to knowledge.

An olive tree seeded, rusting car
bonnets, a whiff of mud, the young
purple leaf of the wattle looks like
rank opportunity.

You keep sloughing off the specificity
of need and revel in the ineffectual.

Because there is no anti-relation,
right now, you disengage, letting the
urban logics of connectivity, order
and visibility float by.

You are not dependent upon the
World as it is.

In the unmoving you lie close to
figural. You are, mostly, an analogue
sensation.

Was it sensation yielded by time's
filaments that banned you from
facilitating the tasks of redistribution
and circulation?

Because your setting is alongside,
demolition is minor.

You owe nothing, not even cartage.

Because you climbed into the crease
the blackness opened; it looked like a
velvet painting.

You feel the nearness of dark clouds.

There is no going back so you learnt
to live with the unmoving.

Nothing but heavy curtains.

More a question, for you, is how far
do you go to promote singularity
unmitigated by relation.

Any call on elaboration of your
figure would seem gratuitous.

How ordinary.

Plunging into and out of the image.

A line of dump trucks is again
expanding the girth of the City. You
watch the march of profligacy
through the hill scar and crane arms.

You believe you are a modest
witness, to the space between this
universal undetected cityness and
liquid life.

No plan no dream no phantasm.

As if the factor opposite to pregnant
is a kind of creation.

And ascendency is a game your eyes
fail to follow.

A child on the smooth emerald lawn
with arms outstretched has lost a
kite's train.

The fog horn bellows.

Clover flowers, stamen by stamen
form the tiniest silhouette.

To consider the discrete can at times
be soothing.

Yet you resist the chains of new
subject representations preferring the
arrival of something whatever.

Because what is the truth of
waterproof when it swarms, as
neither empty nor full.

What is the primitive 'territory'
formed on non time?

You become aware the Y-axis is
unwarranted whilst predicting no
sense of it having been.

You are with, any last instance, so
long as the pronoun called you
doesn't lean too far into the
adjectival.

Nothing is gained.

Jacaranda leaves carried in the
gutter, a rainbowed container stack,
four legs wrapped by Lycra.

How is it your thinking thinks this
space that only arrives as it departs.

You save nothing.

Reflection seared dry; bent glimmer
of totalised representation.

The aberrant narrative of you is not
repressed archive, more an un-
purified ubiquity, you think.

Any dislocation of this experience is
hierarchy. By some urbane
narcissism.

You like to believe you can avoid it.

Is it time to leave the airport lounge?

Pressed without urgency.

You are foreclosed to the effectivity
of urban time and lay in the ruins of
the judicial.

Another sweep.

Is your debris a coordination of
erased figures, of self and other, even
as self and other are precisely
structured by a distance you don't
believe in?

You have no such index for near or
far, yet what is yours, is your
distance.

Tickets, stamps and designed
exhibition space, smudged solitude.

Some *one* was saying it was an at
once storm surge and a rogue wave
that flooded the boat sheds.

Self and Other 'are' not the same,
but 'we are' identical.

It's because the flow of urban time
evaporated, the instance of you
flickers unreliably.

Whilst suitable, reducing you to any
external determinant would shift
fabrication to arrogance.

Again in-stance, some *one*,
overwhelms the western rim.

The time of you is not shown with
success, or succession.

Addressing you is a marginal
saturation, yet margins that cannot
take any more will not make a chart.

Timelessness has no arrangement;
perseverance of whylessness without
forecast.

Your arrival signals the
neutralisation of urban atoms yet
under this subduction you offer little
more than a flimsy hold.

Yet you make something other than
a sign of strata.

Why are you measured as out of
place?

Was 2008 a good year?

What damage have you done to the
City's spatial syntax?

You are spread all over the limits of
language to the point of dissolve.

It was the inadequacy of signification
for anything other than variant
observation that located a lexical

blank, in the tenuous tissue of
language.

Your penchant for occupying a
stance of the generalised bares
magnificent ubiquity.

Within the paraphernalia of
connection; bridges, decks, tunnels
and alleys. Even vegetal congestion
screams.

Your endurance is vibrationally
uneven, bound to last cusp.

With no capacity for beginning,
middle and end, you braid the wake
of project's absence.

Piles slapped, pink, by tides' wash at
the skirts of the city.

Is this a city surfacing in flatness
from flowless time?

If time were succession, it would
need to succeed another time, and
on to infinity.

This hinge of impermanence and
simultaneity is a generalisation of
your encrusted perch.

You and you and you decline access
to new identifications. Logic formed
on addition is simply unjustified.

No longer a question of defining
time by succession, nor space by
simultaneity, nor permanence by
eternity.

Unmarked by the infrastructure of
representation you are free to shuffle
from greater to lesser specificity. You
do not care for accruing additional
presence.

The topology of you is 'found' on
slippery aesthetic terrain; where this
city and the sea meet, which makes
for an ante-political notion.

You and your tendencies push 'the
present' out beyond the reefs.

The ground, in rim of curb dropping
on sky and floor-boards, only under.

Because your hands, whilst generous,
show no capacity for enclosure.

Because there is no show to go on.

That is not to be explained.

Thick-armed orange clad persons
arise from under and over the
promenade, Edwardian steel in
crisscross glows with the afterlife.

You compose a circuit between two
general cognitive modes drafted
because of your fragile body, and
any-body.

Any arc of origin is futility as this city
is crafted in passive performance and
'waking dream'.

Himalayan salts, a blue cardigan
wearing a chair, you are a chemist.

On Monday, the sea receded and the
land was grey like the sky.

Abstraction grey—there is a bare
premise squeezed tight.

Because of what is supplement to this
city's lines of convergence, you felt
the wind a cupful at a time.

Violence seeps from the avenue in
question. Spaced by the formatting
of rights.

Position is unobliging.

What is this city, but urban time
without flow; city in city in city.

Between the scentless frangipani and
the pedestrian underpass your
performance of the detached exposes
non-relation not exclusion.

Can there even be loss in the non-
relational approach? Static
appropriation?

Your real abstraction is a nonstarter
across four viscous lines, it's world
enough.

In joyous tendency you converge
feeling a likely analogue occasion.

When conspicuous aesthetics are
glossed you surface to sparkle with
similitude.

You are a gathering resistant to
further elaboration. Yet words in the
tidal course are leading.

Your stance in this instance,
manipulates contour, seen only in
deflationary model.

Once more erasure in epidermal,
subcutaneous and fascial layers.

In attenuation of depth your bones
don't change.

A cola bottle sits on the three-legged
foot-path table commanding to be
held, yet you have no taste for cola.

Instead, you make it in the tide of
your mind. Which is the texture of a
hypothetical occasion.

You wedge it open by last moment,
by last moment.

For you, there is no need for
constitution. Yet you make an
intimate vestibule.

I do this because it makes no surplus.

You arrive with a different route.

I do this because I care, and care for
the reals primacy in the production
of thought.

You do this because you have no
demands.

A billboard frame, a hushed wind,
an unpronounced repetition of the
same.

Non time is like the time of the last,
which is means without the hunt for
ends.

This city is the consequence of
porous interiors in turn towards un-
datable priors.

Because the tide operates in
continual cusps not concentric
circles, you are a notion of openness
but not accommodation.

Yet supra-inclusion somehow
underwrites your disqualification
from belonging.

Because the dangers of desired purity
are loudly evident.

On the pavement a queue wearing
blankets, the clip of new heels, a
waiting to be seen.

What are you if you are neither an
atomised rationalised particular nor
a pure transcendental?

An invitation to relinquish the
endless apparatus of subject
formation?

A generic relic transited unseen?

Yet you find your own rhythm
without will for essence.

Over the manicured hedge and dog
leads, unscrupulous lushness
progresses.

You emerged entangled with yarns
of pink and Dalmatian's hair drop;
nearer than breathing and hands
and feet.

Who subtracted the light?

In your omnipresence you are also
absent splicing undetected and
untouched right through I-don't-
give-a-fuckism.

The foot bridge, the child with the
blue bike and cats' eyes exert equal
weight, at least in this last instance.

In the practice of attention to the sensation of thought, you encountered a body that assembles sporadically, like the oasis between breaths.

The body of your body.

The quality of refusal to enter an affordance of expansive beauty met on the hinge of dream Worlds and institutional effects.

You feel this bypass like the common lines of surfers.

For you, reading this city was an unsystematic form of feeling for sameness in an unbecoming of time.

A high-arched double rainbow just missed hitting the bridge across. The ferryman is undisturbed.

This provocation to the lived did not
need to be assembled.

You are suspicious of too much
comfort.

A winter evening and the ocean in its
almost frozen over state, issues
tentativeness.

Like saliva.

Wet curb lines in blackness and
whiteness, a worn desire line,
bumper to bumper.

Libertarian impulses caught up in
the insatiable feed of overexposure
felt like a brand of unkindness
ignorant of its own moods.

Besides the wood-ants' gatherings,
an unassembled relic persists.

Wherever will the urban hide the
cities' soilings now?

The rasp between thinking and the
perception of thinking is a music that
does not declare except in points, of
excavated stone.

Like bones.

Choosing to speak with this
mimicked structure, is because
identity is unable to be recognised.

Choosing to speak with this cloned
structure is because your skin will not
perceive motion without imitation.

Choosing to speak with this cloned
structure is because you speak on
behalf of no one.

Unspeakability as speech's non-
location.

Because political valence is not
defined by tongues' propensity.

That remains.

This city founds an alien region filial,
yet has no citizens nor subjects.

In the cessation of light,
colourlessness was not to quell the
void of what cannot be said, but
proffer an already always.

On Sunday evening, the lobby space
opened. Who cut the ribbon whilst
you walked that invisible waterfront
path?

If this is sense of place then it belongs
to the de-realised, an intricate

configuration of absences contracted by refusal.

Perhaps refusal leaked out of interstices, the foreclosed and the co-existent.

Whose clothes have you on?

Asymmetry is a shared condition. Is seaming of you's.

A fugitive amidst resistant terrains; a quiet parallel.

You witness the conjoint.

You are located and de-located in a place like the city.

Refuge is the unlocatable turns of the tide.

Would you 'talk' from this swivelling permeable membrane?

Salt, crust, parallel gradient. Perfect teeth.

Are you writing, are you writing at this moment?

Both too molecular and too molar to function as an explanation of the quotidian.

Yet as copious as sand.

You knew when the coder arrived it was the season to swim.

The ocean is not blue.

Finding the language of you calls
upon viscera without the ordinary
laws of succession.

Finding the language of you is a
form of recombinant linguistic
singularity.

Words sliding into formulation
where the tentative elaborates the
perpetual pre-mature sketch.

You were learning about urban life
without flow bearing witness to
nonfuture.

With a vector of yous untethered
from ideological function, and
imitation you let the anarchist drive
societal annulments.

This experience causes you to
question the quality of enslaved
relation as the starring architect of
being.

It's because you strike a spotty pose
on actuality's blind-spots.

It's because you knew becomings
wash over the granular.

It's because you precede your
meaning, meaning is disgorged.

You watch the moon and shadow
claiming one and the same.

With your attitude of incline, you
proceed, in sweeps that move like the
shedding of skin.

You will not miss the World.

In spite of.

Tan-coloured wave foam, leaves of
the croton, a deflated plastic bag.

You intended to avoid division so as
to release all belief. For now.

Summoned by a tacit urban
imperative to participate, you
dissocialise as simply *prefer not.*

It is a name, that is made?

What do you need from the
remnants of radiant physical sense,
in this displacement?

The question becomes what does it
mean to intervene, now. Now.

You are tethered to contingency by a
clear elastic twine.

What remains is an oscillation, a
varied blandness.

Are these means of solitude a
cloaked civicness. And the city, a
sublime conduit of raw material
decoupled from time's advance?

A clock tower, a gull's tail twitch
balancing on wind, the edges of
sensing.

You appreciate fertile solitude as that
which arrives prior to any political
idea.

Meanwhile, geometry can be
calmative, you said.

Despite belonging to the violent.

It's because of the condition of
insufficiency your descriptions are
failings.

It's because of the condition
insufficiency the outline of
simultaneity transpires here and
now.

This double bind is a paradox worth
leaning on.

Your concurrency with the tidal
laxity devastates.

Wet-suit, sundowner between
Norfolk Pines, a groin of white
crumbling rocks.

And you live something, like a
subject.

Without the diagnostic, your shape is made in the sensation of thinking.

It's because you are anterior, but at the same time constitutive, presence arrives like the Cheshire Cat's smile.

Like the larval.

You may have noticed that I have floated right out.

An endless city, a convergence of sameness hinged on an empty harbour.

A pause in thinking, a dissolve into the interval, a crystalline basement.

Can you read blankness in these clipped hedges where time and the finite form foam?

You were unmoved by the spring
breeze that blew right though you.

Sheen of golden swirls top the
shallows near the museum, a
reminder of the elemental.

It was because the flow of time, for
you, was no longer bound to
collection, nor the structuring fantasy
of "our collective future".

You hover in the interstices of
possession. You could be the un-
stem-able tide.

The grainy texture of vision bent, by
accident risen in the instance.

Chronological sureness repeatedly
tripped up by the blooming
incompetence of lexis.

Because words refuse to form ranks
in time broken free of urban flow.

There is all that jazz whose music
you do not perceive.

Because the tide is a generalised
architecture shorn of any teleological
effort.

Because the tide is a swarm machine
all lines are erased.

A syntax without synthesis which
excludes reciprocity, convertibility,
systematicity, finality.

At the long table, by the open gate,
the person in the hounds-tooth skirt
stands to brush themselves off.

Unamenable for the elaboration of a
future, baseless, you carry on,
pronoun collapsed.

Under the trunk without boughs,
and the swatch of feather-headed
grass worn patchy bare you see the
trace of a beach.

Faint scent of sewage.

You do not drift in, for consent.

By means of inadequate depiction, a
profound stretch is your milieu.

In conflation between content and
form, your insufficient disclosures
and inexact information draw
contemplations unfounded.

As the style of you swarms common,
we know your latency binds as the
City's annex.

You are precisely here and yet to
come; dispersion complete without
finality.

A common that neither communes
or communicates.

When the human that you are is not
there.

Unified in float below the lives
already lived, in-lives as life itself.

In your under-coming what are you
but the end of the World; an opaque
future anterior.

* * *

The Urban Inter-tidal

管理地

Blacking   in the spaces

of turn   foam traces   flatness of grey-green

delimiting the contour of harbour

and hold   this tone a bridge where possibly

        time   a gesture   a plain

demand   fulfilling the call of another world an

act   an appeal   a *waiata*

meeting the response-happening   a preemptive

                prior   foreclosing speeds smother

        nearing leisure's lassitude's   baring a resonance

not lost

but resounding unheard   and ill-fitting

                    Foam the loose time

of invitation an inlet   where

spheres of shine pop   where

cessation burrowed   propelling

                    bi-valves under lateral compression

        to swell

        to fluidize   sediment   where

probing in-pairs *Torea*   whose scarlet beaks point

upon an opening   in turn   a veranda of

cool airs   wafting boundless

out of everywhere   with you no-body

everybody

    arriving a-

gain already there   siltation layering weighted

    in fluids   where

your own solutions linger

    Shifting   across gradients in a drift shown by

the moon   asking

                                                          where does

dissolve as proceeding   go still

remote   a sentence incomplete

        inclining a question   prompting incursion

with an already place   so elsewhere glints like a

        fancy

        borne

        under a fake sun   inclosing to catch the

rising just to flatten   to shield its

        gliding between moons' wanes   breaking

                the confines of a line

        a closed circle   a thought sliding out

guiding an edge of a slow-motion   overflow

sheering   in receipt of a rhythm of

farewell   Taking up

        slackening   in rock-less sway

  stalks *Heliclona*   and sheen glazed lustre

floating held up   in curvature minor

            absorbing the skies coat

to sew

        a blanket of skin   so porous scars of burrow

and crack   spit the sound of decay

        in circumference the sewer speaks   to whom

does not follow   such directing into

the drain of darkening soils   where

the gullies and vents   let a gap

                            between breath brimming

with flesh   saturate a pause

            marking out the involuted edges of echo   whilst

it was otherwise quiet   backflow accords a

reactive crystalline of crevices coagulating   under the

burning reprieve   of gas

release   With no remainder at this

blackening   the line arcing wraps itself parallel

wresting ruination   from

the valence of the nest

appealing to elsewhere   holding

     unaccustomed

death as airy annihilation   if for the   first

 time

this instance

    abandoning terrestrial-ism   for

unplaced   temporal buckling

 to proffer   where

not appearance surfacing thalassic   succeeds the

painted pony spinning   its rear to the

          swelling   like the leaves

          turning   like the gutter

brushes circling   with a steady pour

          of anonymous and unmeasurable   body

of your body   akin to a static hanging bond

honing   dedication to each

instance   of ambient curling freedom

understood itself not   comprehensible   Subtracting

          the waves   the one path with no

shadows   stretches lightly lapping   at the

intentions of the horizonless City   where

sluicing the surface of the image   where

the stopping keeps going   the grain of thinning beach

                    calls out hoarsely under finite stars   *what*

remains unspoken   unless you are it

of the city's didn't knowings   annulling weight in

floating cargoes   whose trickles   at no time down

              adjourn dispatching shop-life   shimmerings

defaulted delivery systems   mark out a stop-time

eventing   a local intimacy unzoned

shaped in itself   senseless

skimming in monochrome   an elastic frontier

                    petitioning   not re-enchantment

but for a landscape   out of sync   contoured without

a severed head-land   a *hollow-land* with no view

                    to ask

what does thought   have to become?

                                        * * *

Appendix A

Critical Delirium

(A Sample of Works)

Preparatory Loop #1

At 7 I walked a loop. Made space in a path
scratched with recursion. I formed a groove in the
city's flesh, an iterative habit between a pylon-
mast, boundary line hedge and estuarine margin.
I climbed inside to share its fuzzy circumference.
Cut from a larger skin, this banal, yet unmarked
loop pegged a marginal curation, points in my
youth dropped of worldly dimension, not devices
to direct or locate myself, but a 'here' with no
name. The looped triad, jointed with arcs of
concrete pavement became a discrete lodging,
holding repeated occasions of discovery, in bare
feet, across an idiosyncratic texture of horizontal
time. Qualities of sameness with difference
emerged from the variegated gravities within
repetitious movement, to expand, in breadth, the
surface of my encounter with city material life.
Which was as such, frequently disjunctive, tonally
lumpy. The break-points in this loop composed
loops within themselves, twists of energetic

ground fallen from the city's frontage. Conclusive city accounts, terms that legitimise ground, would name these spatial products, pylon-mast, boundary line hedge and a tidal edge, as marginal operators, or further, entirely de-realise their existence by giving no name at all, other than the priestly label of 'functional'. Or perhaps in the case of the tidal margin, and the hedge: Nature, as if that meant something that abdicated inclusion in what is named constitutive of the city. Such generalised ejection from the urban is the Worlds heavy work to bolster the structural identity and revered value of the city centre—a most basic, and persistent Western city gestural trope that amounts to a questionable spatial politic. Yet the lexicon of spatial accounting that trades in relationality framed by the World, made no ingressions to my lively and looping 'here'. The anonymity of the break-point bodies were, in my experience, not some sort of centrality's other, but spatially feral consequences that spiral from the self-preserving forces of domestication. In this sense, bodies vitally constitutive of a non-man's land, a condition deeply saturated with city, a land radically of man. These three were undoubtedly 'products' of an urban-styled 'edge', yet nothing I knew, or now know, guarantees a natural affinity between edge, and the situation of marginality as exclusion. In fact, is not an edge, at its genetic core, plainly a capacity for porosity? A membrane, that by definition is also a portal into ground inhabited in a shifted dimension, ground

that opens potential to see and feel otherwise. Either way, these pieces of city-body I formatively encountered within the discontinuous dynamism of the loop, regardless of any classification, afforded an uncoordinated, non-integration into a meaning-laden structure and enclosed a material potential that propelled my body into new liveliness and dexterity. They, in convergence with my bodily orientation constructed a surface with no inside or out, a paracontinuity of experience beyond, yet fully in, the fragmentation the concretely definable urban line.

Within the sectors of pavement's territory was mostly to remain upright, well within the band-width of World, a condition most unlike the loops three break-points, which were neither alike either. I did however have a recurrent tendency to respond with all forms of jump offered up by pavements' every seam, every crack. Its marred and slumped surface, created this ambulatory a-rhythm, a song to my traversals of no privileged beginning, end or beat throwing me off any uniformity of gait —will you, won't you, will you, won't you, will you join the dance? Will you, won't you, will you, won't you, won't you join the dance? Within such engagement, I came to understand an intimacy brokered by pavement as a permissive grain, tolerant of infringement yet primarily impervious to fluidity, begrudgingly submissive to mutability. I observed encroachment, violation of its boundaries through

the tendrils of creeping grassed verges, the
etching of initials into its not-quite-set patches,
the weight with which it exhibited time, and the
sorts of discharge caught up by its Siamese twin:
curb and channel. Curb exposed accidents of
excess set in too much mortar, whilst channel,
disclosed its capture of roads memory of summers
past, in asphalt-melty bleeds and concurrent
stowage of minor urban grits mingled by piles of
perennially decomposing leaf drop and cigarette
butt. The pair, more assertive than the
acquiescent pavement, commandeered grills and
drains, that waited for rain and urban droppings
that waited for no one. Performing as the throat
of the city, I knew when together they choked,
when pavement and road threw off fluidity, and
like pain, became too much, when the debris of
the no-longer useful occasioned blockage. Despite
the gutters functional linearity, its propensity to
break down, I also knew its capacity for chance
and the discovery therein. Yet beyond the play of
curb and channel, and the homogeneity coarse
glances enclose, I knew most of all, pavements
momentum, as a vector and potential force of
irregularity.

My reoccurring departure from the pavement's
vectors was most generally an interruption one of
three ways. Pylon-mast, the most explicit gesture
within this trialectically articulated loop was
indeed the most remote kind of inclusiveness, as if
there by force, anticipating release. The pylon

body was made more of void than solid and constituted in repeated steel triangulations of reducing upward scale. Its 'here' barely touched the urban earth, despite the weight of concrete that clung to its four foundations and the dense cushions of kikuyu grass whose vigour augmented the tone of its potency. Its well-skyward orientation conveyed not only a divested interest in ground, but the custody of a certain resolution of optics, whose details I could garnish nothing of, other than the exuding marque of resolute strength, a sense of which I could only but smell out. Perhaps it was the combination of this latent otherworldly-muscle, and the grey resonance of remoteness it transmitted that prompted a space between attraction and repulsion to stimulate repeated enter and climb within its dimensions. Yet more likely, it was the lure of joy felt in the shift off pavements hardness into the surface bounds pylon exceeded; a porous capaciousness that would literally flip the World, turn it upside down, into a no-longer-standing consistency I could scramble about in. Paradoxically, it was pylon, a city material critically tasked with feeding the forces of domestication with light and heat that opened a cosmologically-scaled gateway in this lived loop to localised mode of wild-right-here within the city.

In the temporal paraconsistency that is neither a dis or a con, the instance of departure from the loops' tangents of pavement remains an

uncharted, yet most curious generic city phenomena: a spontaneous movement that transits bodies obliquely off the solid linearity of city ground into soft terrain flushed with fluids. It is critical to recall here that the loop is not purposed as a hyperstitial circuit to prescribe, or designate and form an unqualified stability, or give expression to the intensity in the virtual order of Being, but perform that of a localised condition as a material lived-without-subject. Movement off pavement, this time into the muddy estuarine margin, one of the break-point triad, was felt as a gentle induction in materials' continuum, from a world conditioned by firmness, horizontality and the smoothing of time, to one where the slips of life were not denied, where against the laws of an urbanised nature, life and death had equal value. This bodily transition into the estuarine and its muddy quarters, that which is neither city ground nor the fluid of the sea, presented a duplicitous substance, at once subversive to urban aspiration for the flat and solid, whilst undiscriminatingly receiving all thrown up upon it. I came to understand the estuarine-margin, as not an edge, thus implying exterior skin, but one of the city's multiple guts; the assiduous, yet acutely sensitive, digestive tract of the city. However, this mixing of the now and then again interrupts the reduced description of this telling spilling it into a relativised critique, not an unfolding of immanental reading. Of concern is how the estuarine repeatedly localised a shift in

the use of my body to furnish my feet with a freedom from direction and will, whilst holding my youthful trust in a standing-still weight of slow sink. Not a posture of swim nor flight, but an upright slow slipping and a slippage, a body partially sunk and rendered dynamically immobile. It was somewhere in this still, between this variety of gravity and float I found the protean folds of the estuarine so reassuringly common. The recombinant qualities of its material instability housed and secured instances of stillness to arrest the seriality and progression of urban time. It acted on my body to throw off the default referent of bi-pedality, whilst rescaling horizontal extension into a mode that didn't turn the world upside down, but extruded any sense of exterior and interior into a blended simultaneity of porous inside-out. A space to rest in a manner entirely devoid of any proprietal urge or summons.

The third instance of what I have been naming as a break-point in the temporal texture of this scratched out lived loop, was that of the boundary hedge. The hedge, the most de-realised of all three was in city-eyes nothing more than a dense vehicle to carry the urban line, an embodiment of division and artefact of measure between mine, yours and ours. Cognitive recall tells me I was dwelling on a command here, however my body thought otherwise, neither seeing a line, nor a zone of exclusion but a density of hover, bounds

within which to inhabit. Nonetheless, my affection for the hedge was not an exchange open to reciprocity. In scratchy coldness, the cantankerous nature of the hedge did nothing to invite me in and frequently eroded my efforts. It pierced my skin, caused rashes with its sappy discharge and covered past entry points in labors to keep me out. Unlike pylon whose remoteness was that of pure earthly detachment, hedge displayed an attitude of absolute umbrage in its submission to a world of domestication. Yet this account does not need the insurgence of imagination to come to word here, but the question of transformation in the lived loop as my body's posture left the relative worldliness of pavement, and moved into a here space-time of singular grain. To enter hedge's dimensions was to ascend, to move my body off city ground into a posture of perch. Yet the mode of this perch was not impelled by the roominess overview affords, nor the satisfaction of surmount, instead it was a merging with the interiority of hedge and the arrival of a topos of city' belly' of a different order to the estuarine. Crossing into the hedges space forced my body into adaptive shapes like no other city stance where habitation is contrived by the angularity of the perpendicular. Once through the thickenings of hedges density, such a vertical index contained between sky and earth held no orientable meaning. Any trace of the urban outside dispersed, but didn't disappear into an opposed private interiority, rather, with an optical

sense of magnification. It was as if once again the loop had drawn my body through dimensions now wholly concurrent with pavement time and expanded space beyond any urban measure.

On the frontiers of such repeated movement, this loops' terrain passed through the membranes of my youthful containment. As a looped architecture, constituted between the captive, the groundless and the cantankerous, it became city gates to expose subtlety in the surface of life as an everyday precariousness. It became times' architect and my body its metric. To name these moments of iterative habit as experience of an envelope of formative reading, is neither here nor there, as this simple telling is concerned with what my body did, and how, in this lived loop, as its currents spilled and spiraled, I read it. More interestingly, I am reminded I had 'clocked' a stream that never leaves, felt the potency of background as foreground as one, and sensed fragility in the world so thin I almost could poke my finger through it. And whilst I in this discontinuous space was not free all the way through, as gravity maintained its hold, I could construct a freedom to play that wasn't entirely crushed, a site where dispossession and possession were just bad memories.

In engaging urban terrain, revisit and rehearsal merge. This is what memory tells me, and as I re-call, I again feel a sense of the involuntary affect

that arises as instructive within the topos of reading bodies. This preparatory loop, a loop-mode animated by what rests between play and investigation rehearsed a structuring gesture to settle my body into the city-body' materiality. The structural diffidence of the loop covers over its potential for amplifying access to the magnifying that reading co-opts. I experienced arrival of the site of encounter through the city's de-realised spatial products as simple bodies free of appended meaning that the authority of overview, or survey affords whilst simultaneously experiencing an affective non-standard for shadowed interchange – a relation that is not constrained to any unified time.

To witness the arrival of this re-call is alienation, a wholly visceral whiff outside of space and time. Glimpses at the tributaries between memory and forgettings recurrence secure the present moment to repetition, so that memory precedes and exceeds it. This lived loop is resilient, shuttling between, memory, forgetting, habit and potential, which is also, happens to be the bodily terrain, and tidal plays of the breath.

Preparatory Loop #3

I once drew a march of duplicate scissors, in
black outline, on the masonry walls of a balcony
in a moist hot city thickened by its past. My pen
layered over the yellowed plaster surface
softened by perennial damp, a trail of images
reminiscent of heavy dressmaker shears. The
shears were bladed long with the underside
beveled straight for stability of line, and gestured
with asymmetric bows a smaller round for the
thumb. A wide oval for the fingers fashioned the
surety of firm grip. This tool, a first weapon,
made for the human hand was technology put to
work not for fleshy incisions, but more precisely,
the cutting apart, or separation of ones into twos.
Their disposition embodied the predicate of
sever. My scribing took steely care to ensure
each shear-particle was homogenously consistent
just like its former, in line-width, proportion and
orientation. Every singular shear was arranged
horizontally, handle to point to handle, with
blades drawn just parted, poised as if about to
make their cut: scission maketh the city. The
initial shear-series formed a single horizontal line
around the balcony's walls and parapet, a
structure of movement that almost
circumnavigated the interior facing, a loop of
sorts, or one revolution of the internal, a rotation
never closed off. Post this non-closure, and

within an almost indiscernible pause, rather than take an iteration of the traversal just drawn, my marker took a swerve whilst preserving the uniformity of scissor-particle, to draw across the balcony coping onto the outside face of the building up an external wall where upon reaching the soffit, turned the march back towards the buildings interior. The swerve acted on drawings direction, the scissor-particle persisted unchanged. During this event, I became peripherally aware of the growing pairs of eyes directed to the hand that drew. I experienced, without distraction, a resonance exuded by the gathering of bodies on the balcony and in the street below. Memory reminds me this presence felt atmospherically solidifying, as if the containment of the drawing production was interposed with spatial weight, yet the me, en-folded within the enactment of scoring, was indifferent to the effects of this social ornament. Such was the crest of involuntary intensity, a compulsion that caused my hands to read the spatial configuration of the building and score the flesh of its walls. Similarly incidental, it was of no anticipated consequence where this chain of repetition either exactly began or ended; it lacked any kind of functioning exit route as no coherent appeal to force my hand stop was made manifest. In this way, it was my hand that drew, whilst my full body followed in close support forming postures of reach, twist, crawl and climb. My head and limbs took on

angularities to ensure sight and hand could together, form its line. Postural habits instilled by the uprightness of gait upon the firmness of ground and indexed by the vertical and horizontal orientation of the buildings floor plates, walls and ceilings dissolved to a new and fleeting order of glide and float. And so, the scissor-marking went, until it abruptly ceased, settling itself with a movement over the threshold of the balcony entrance, up the landing wall to run parallel to the hand-rail all the way down the internal stairs into the guts of the building. As an inverse of how it begun, it ended with no full-stop nor other such determining signal, as the final scissor was as close as concentration could make it, to the very first. The scissor march, like any wave of energy had grown weary and dissipated, ran out of breath and the obligation to draw simply desiccated. The marks were made, whilst meaning was left undone. Yet embodied in the markings, the scissors that no-one could hold, was the intensity of the cut and its ensuing stream, not wall, of absence witnessed. This act of focused inscription sprang up desire-less, emerging without thoughts aid or arbitration and remains a significant occasion of the variety of 'normal oddities' sprinkled throughout this life—those moments that come from nowhere legible, who's forces you can't quite locate, but moments that hold a justness that submits no recourse to an otherwise. Retrospection suggests this act of inscription was

a force of conduction coming from the space the
unknown and the unknowable makes, a space
where belief is suspended and potential locates.
Memory notes an experiential difference
between the sharpness of attention surfaced by
conscious desire, and the energetic
transformation of what feels open or unwilled.
The latter needs no World to stick to, as is above
all, an arising in time-being's fresh extension
against a violence that ceases to be vanquished.
But also, what is this memory, but the science of
stasis, a flutter of time pegged to this page inert,
impervious to everything but loops of decay.

*   *   *

<u>*Untitled # 1*</u>

If you could imagine a designer of the city tired of
cutting cloth. Heavy-limbed and lidded she can
see with incision no more. His hands, not made to
dress the city with designate lines, to corral the
living as if it wasn't already teaming. She is
drained by wielding tools of herding; a disposition
that sweeps urban terrain so as to render her
'subject' in recognition, seen. It is this urban
'subject', the collate of the city people upon which
this designer stakes his practice purpose and
measure of success. Accordingly, to conceive of
this designer's droop, to see his altered posture, it
is his 'subject' you'll need to breathe in. The
urban 'subject', a voice, an assemblage of voices is
encased, at this current urban juncture, in an
atmosphere of 'no-choice'. On the surface of the
city they swarm toward one option, one direction
like 'there is no alternative' in the becalmed belief
such a bearing is emancipatory, a certain liberty. I
am not helping to circumscribe the 'direction' I
refer here, but do you hear it sounded out across
the breadth of the urban, which covers the world,
as an at once dampened and raucous tone, a form
of passive-aggressive silence? Do you see it in the
aisles of supermarket, in the coffee queues, the
driveways the trolling and the unseeing? Within
this scenography, this 'subject', made manifest by
a mode of body-ground management stakes claim

on the city for its placement. The 'subject', depending on sited conditions of urban public ground to affirm experience and re-experience of this narrowed belief at the level of the body, is caught in a contrivance where a truth is concealed. There is a spatial operation at play, where by the 'subject' acknowledging the legitimacies of urban terrain simply by way of participation, reinforces the directional status quo of its context. Possession of urban ground, whether wrapped up in the management of ownership or consumed via the experience of sensory pleasure is an expectancy, a progress, an entrepreneurial must for the recognition of the self and the collective liberation of the urban 'subject'. This is the belief. The self-ground/city-ground relation is in this way a doubled design obligation, where the production of urban ground is the spatial complement of the production of the 'subject' and visa-versa under, contemporary forms of power masked as progress. This current situation is rather dire for the designer. This 'subject', along-with herself, is caught it seems in the latest variation of a timeworn and clandestine situation, a situation that drives a divide both within the 'subject' and its environment. This situation is so common and pervasive it for the most part detected as a surface or contextual condition. As this is my story, and I am appealing to your imagination, it is less actual evidence of this division that holds interest and more what it does to collective belief concerning urban ground.

I suggest this sever is formative, hence historic, and that neither the contemporary urban 'subject', nor urban ground show its memory despite its persistent re-plays. With a hasty generalisation, one that nonetheless arrives at my point, the urban 'subject' doesn't recall that its very instantiation, that is its founding, rested upon the capacity to speak. This capacity was sanctioned at the expense of holding out or excluding its nameless pre-verbal self. Life of the urban subject became two, a split life, and it is this consent that marks the urban 'subject' and the urban grounds co-dependent ancestry of entangled desires. Give me city ground in envelops, bubbles and clouds, pitches and horizons; organize layers of door, views out, in all forms of mirror. Designer, shape the city and name it for me dwelling: place-make so this urban 'subject' can make, make-it, make-its-self, whole (again). Such is the irony. Returning to the contemporary situation where we see a clear mandate for living in the city, we also see the 'subjects' pleasure smeared all over deep discontentment.

If you are finding this story leaping about, leaving inexplicable gaps, it is because I do not want to give you a seamless surface. It is these holes left open with which I appeal to your own storylines and imagination. Meanwhile, within the urban 'subject', a species to which the weary designer of course belongs, a simultaneous kaleidoscope of living, the cast out nameless pre-verbal subject is

hiding in plain sight, hovering at the city gates. As it is the edges of things from which the nameless touches us. It comes down to the physiological.

Do you sense this urban 'subject' now, the weight of its wanting peppered by occasional tugs from the city's margins and marginal? The 'subjects' partial status solicits wholeness using urban ground in a mechanism of sieve and reservoir, to achieve its pleasure. City flesh made in this way as a layer of account and accountability. So, this designer, I ask you to imagine, has grown weary by the task of dancing, about the fabric of the city so as to locate accessible volumes, for scoring demarcations, picking up spatial crumbs in offerings for the discontent of the feel-goods. It seems despite the trade-off for speech, the urban 'subject' is numbed by the enormity of collecting, it barely has anything to say. Whilst there is ample sense about this absence of voice no longer collected by words, nor enfolded in an expectation of reciprocity, this designer can see nothing worthy in practice to offer back, nothing to return. Her notion of care for the city is stretched to something so thin its holes almost join up, a surface from which no voice can resonate. The designer of this city considers he can only clear the decks, deliver spatial accounts, make catalogues with alluring cover pages. For this urban ground, to which the designer feels predisposed from the curl of her toes, is not where the city and the kaleidoscope subject can intersect, there is not a happy triad made of emancipation, this not the

situation of liberation, but one of obliged by a leash. This ground is nothing to be held, by anything more than cascading neologisms. This urban ground is a distraction, a gap filler, a cake-hole, a form gravitational suction in a closed circuit and the 'subject', seen only in expansion of the individual, is its stuffing. As for the city, she is a concept. He's just made up of the hungry. She's made up of plans. He is a procession.

Where are we now?

*   *   *

_A—W_

Aboard –about – above – across – after –
       against ahead of along amid amidst among
around as
as far as as of aside from at athwart atop,
barring because of
before behind beyond but by
by means of circa concerning common despite down
during except except for
excluding
far from following for from in in accordance with, in
addition to
in case of infront of in lieu of in place of in spite of
including inside instead of into like minus near next to
notwithstanding of off on on account of on behalf of
on top of onto opposite out out of outside over past plus
prior to regarding regardless of save since than through
till to toward towards under underneath unlike until
up upon versus via with with regard to within

without

Untitled #2

Follow -- unbroken line -- circuit
place -- fore-finger --*Temple of Apollo*
trace – inscription -- "Know thyself".

Scratch -- shape -- *Zarathustra*
"become who you are".

Breathe -- shadow -- *Agamben*
"become who you will never be".

Count -- simulation -- schema
self-with-itself,   self-knowing-itself,   self-knowing-itself-through-
its(other)
Swing now -- (self)circle
meta-, anti-, alter-, post-
ideal, material, phenomenological, neuro
no matter -- (self)circle -- swing now
sense -- seduction – carceral
take a turn

Follow?

Hear (it) -- hear -- that (it) hears -- what (it) hears
empty -- distance -- from (it) self

lip-sync-- to-itself, in-itself, for-itself

repeat -- to-itself, in-itself, for-itself

check -- *Nancy* --"to-in-for-without-towards-by-from"

glimpse – (it)self seeing -- mirror

feel -- smell -- noise -- colour

feel – seduced?

(**I**) – am

Un-follow -- flappy curtain

Place -- hands -- void

trace -- shape -- echo

knock -- constraints -- hollow

squeeze -- contour -- distance-less

scratch -- out -- (self) referral -- horizon

stand -- surface -- silence

recline -- instance -- impression

compose -- according -- both sides

(of which there is only) one. Prior

One -- form

Non – form

Become – indivisible – ungovernable

++++++

Stretch

There is a failure attached to my claim of failure, to write/right the
City. I

believe
     it is founded in my refusal of the line, in that I may have resisted,
the call
to break down, to go to pieces, to trip, to cause anything to fall, to sever or split.
       There could have a better beginning, but
            I think
            I missed it.
       Or perhaps it was that the noisy subject retracted itself
       before even a pitch could be professed. Some signs,
   I know
       did emerge, in the time of the tide, that made me suspicious.
       And
       it seemed, if I kept on waiting, I would understand, nothing. But
       I ask
       with no real purpose, what happens to

       _____

       when

       _____

       is lost.

       And gratefully, in what we know of failures,
            there is always a healthy quantum of stretch.

_NO_

Milwaukee, Thursday 27th April

What I have to offer has no hash-
tag /it is not Instagram-able /not
Facebook-able /I have nothing to
sell /I have no named creative
inspiration to appropriate /
wealthy / woman, white / and
not even / I have nothing to
redeem / no reconciliation / no
overcoming / no OMG /
moment /there is no ascendency
here / no tale of exit / no
instrumental self-transcendence /
no call to secure anchorage / I
will not / perform /I will not
perform / I have no brand to
progress / I have no TEDable

talk / I refuse to work /in service
of making connections
incarcerated by rules of
recognition / this is not
net/working /I clearly lack
/distinguishable ambition / I am
dis /connected / switched / off
/line /unmoored /yet dialed in/ I
am a commonality / with no
context /with *only* context / a
con/text of non/ a situation
/soaked in / imperviousness /
vicissitudes / of one. /Is this
wording antagonistic / do you
hear /no /yes and / yes? / I
refuse / drawing of lines
/brokered /on the assertion of
privilege/ casting of space / in
shades / hierarchy/ I refuse
identity / position problematized
/ claimed /I refuse history /
latticework/ nets /sieves / firmed
pavements / interpretive
scaffolding / I will not/ classify /
I will not /be classified / I will not
see /with /wings of a center
/ordered /edge / crispness /
internal or external /horizons /
but with/ flickers / kaleidoscope
without unity / a multitude /
margins / common density/
flattened / running / refusing

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internment/ conditioned by /
unconditional / the unruly / no
space /for but / and and / I
/refuse escape / I refuse /the call
/ dream of worlding / non-space
/ installs / space of now / already
here/ And / I will not /leave / I
will not / be cast out / I remain
/inside / an internal adversary /
a non-regulation / a
transformative / gesture /at the
level / material use/ And / I will
not /reduce simultaneity's/
spread / linear / named /bipedal
path/ this space /is not walkable/
upright/ non space / no space
/fulfilled / neither terrestrial
/aqueous/ if erehwon is the
desert *and* the night/ also /the
tide / turnings/demand /of this
syntax is /not /about 'I am' / not
/ self-testament / but the
glimmers / insurgence / force
beyond / curiosity / wonder /
grasping for affect / beyond /
dank blanket / smothers /the
ubiquitous / leaking nappy
hardened /to position /of /collect
/to / cash / in /on /incessant
residue/ after /production/
demand is beyond / cloying
/gravity / sucks lived from life

/under / a rubric of
financialization/ I refuse / logics
/ order / even when/ in reorder/
in disorder /demand of this
syntax/ draws in tones of refusal /
in deauthorization / in suspension
/ description without /
determination /
unsiteable/unsightable /that gives
way / attendance/ a clearing / a
frontier /made /a holding out / a
holding in / a lying into / a giving
lie to / an impression /in fidelity
/within / indifferent
in/undation/ attendance as
ripple/ as wave / I can /affect/ I
can /do/ do do /as /and and and
/ rant/ I don't /think/ revolution
/ outside the revolution /of
moment/ revolution is the tide/
felt / pause of /my breath/
gravity of /entry points/ again
and again/ a stance of perpetual
reorientation/ in fidelity /with /
arising / a mode /at once /flow /
hover/ as the tides of material
/run. Refusal inaugurates /
struggle of knowing /an
ephemeral body / a delta
/dissolves / edges /disciplinary
limits /tethered weighty
impression /shapes precast /

givens / effaced / calls up /
encounter / floating gate /an
oscillating register / made
intimate /viscosities of method /
Refusal /tactical / non-ground a
speculative installation / shows
/itself / lumpy discontinuities/ Is
it no / more /no less /than fiction
/before speech/ birthed running
/out /of silence / expression of
/arising arbitrated / no
imperative/ to shelve/ no archive
/regulate /this is /a modality that
has no/ worldy memory/ leaves
no debt/What is the struggle of
this syntax? /its syntax / already
an instance of its semantics/What
is the tone of cut to which it
adheres? /to fall aside /whilst
falling /right on in/ Has this
wording /held out
/knowledge/starved / reflective
space/so I can begin/again/ to
use thought / flattened /to the
surface / present?

* * *

Hanging up

Enter the socius direct
force a passage stand from the veranda
paint, decorate the thought of urban potency
a concept, intentionally rumpled
made in fabric plain, material stacked evenly
in blanket as causal deviation.

Interrupt what comes from the ports
distance, measure, extension and yearning
precincts, smartness and champions
offer no exchange but a step up over
overcoming
so as to explain to your feet
they have heart as well as language.

Put your hands into the city as an idea
of [disciplinary] ruin
spatially collapse revivalist tales
flatten and smother the utopia of retrieval
make the city say lie down
without leveraging the emotion of attraction

Ask the imperceptible to go look for its root

to admit the agency of subtraction

to operate on the exclusion

to make the city floor appear

to feel the ground of the veranda

in style without the control of description

Construct in tactics the attentiveness of

incompletion

which means repeat like you will never finish

which means exert series that are never the

same

which mean locate indeterminate wholes

which mean there is nothing and the outside

which means the perimeter of this is

movement is minimal

Have thought through the door of your body

of the vaguely familiar

so as to pursue the same differences of

sameness

so as to pursue that which passes

so as to pursue passing itself

so as to pursue the representation of passing

itself

Put your hands into the city as an idea

like it has no pulsing organs

violate your own preferences and get lost in

the mangle

of nameless filters, pipes and smoothness of

surface

give yourself an additional organ
for the specificity of sameness

Use your extra organ to lean into the idea
made in fabric plain, material stacked evenly
pegged down to shut the light out
and feel the softness of unordered seersucker
the obliqueness of eyes half shut
refusing to capture even glimpses

Draw in the root of the imperceptible
everything the minimal allows in last, least,
finite
elaboration from oscillating gestures
of that which is the ultimate necessity of the
socius
and that which looks like the ultimate necessity
of the socius
Go back again for the first time

Accept in these tactics always fractional
falls from negation with no demand from the
veranda
a construction in non-synthetic expression bent
over
to teeter in complementary relation to
that which is not readily snug cosy sweetly
tucked in
fragile to definite indefinite wealth

Within the problem that is momentum
be prior to the ships

to use your expressive body as rain and draft
to lose intentionality without distanciation
from the root of the imperceptible
feel the inalterable opacity of the socius

Within the problem that is momentum
be prior to the ships
to use your expressive mind as rain and draft
to reflect nothing supersede nothing
to see the urban float like a cloud over the
moon and the sun over reason rocked only by
love of the out-door(s)

Hang up, to call it, if you must
[everyday] indifference to difference.

*   *   *

The *lived loop* captures nothing, but carries potential, with its acts of scribe.

It makes a new kind of labour for a new kind of nature. Nothing is exchanged.

The *lived loop* affords an orientation first, and any potential second, it is not an economy.

Its commodity if at all, is suspension of the recognised.

Lived loops are non-collectors, they don't create data to be analysed, they are an internal external a-structure that follow an energetic rather than a semiotic logic.

The *lived loop* affords an isomorphic clarity, a mapping that preserves the structure or topology of the mapped entities as a certain type of corresponding architecture.

Isomorphic looping leads to porosity of boundary. Perceiving porosity is a becoming porous.

The *lived loop* is an analogy, as an ellipse heterogeneous, that situates the topos of perception, which is also expression, whilst sustaining the multifarious qualities of present

attention, whose only constant is a movement, in waver.

The *lived loop* stops stance turning with the purely phenomenological, it breaks without returning.

Such inclusion may hinge on a wide action, which isn't a width.

The *lived loop* is a temporalising force, not a machine of temporality itself, but the time-material, the time-occasion.

With the *lived loop* the present, or the *time being* is not a dimension of time, but the entirety of the decisions-of-time already operated or still to come.

The *loop* is real structure into which imagination can climb. A circuit breaker, a relay of switches with handles that can't be picked up, carried and applied, only inhabited.

The *lived loop* has no properties that cling to an already made, so its *modelling* is always under revision as a stance of opening, in service of its own potential.

The gestures of the *lived loop*, show it to be a *generic* elect of my rhythmic occasions. It is a transcendental unity I analogise from the real and the name I give to a form of invariance, or structure that doesn't change in kind.

The *lived loop* substantive is a naturalised movement to think with, and makes a

dimension in which the linguistic and corporeal operations can piggyback. Hence it is initiated from an already going, to open a production of significance, in bodily encounter, to let meaning invent itself, from, as you will see, an *ex nihilo.*

To read with the *lived loop* doesn't require mediation, nor thermodynamic conversion, there is nothing to be burnt up or sped up, but a learning to perceive with passing away. Process of effacement and ephemerality in instances of the present—an acquiescence for death. Yet this limit that dying represents cannot be situated.

Unlike a pure ellipse, *lived loops* don't maintain a constant arc that measures distance from focus to focus, gauge circumference or area, nor close on themselves with a seal. They work in grope.

The *lived loops* behaviour is contrived as more a fractal fold than a seriality of line and point; its *failed* revolutions are duration as artefact, and only ever in the last instance, and thus the instance, last, is not a grounding predicate for its acts, but the waves of the subject itself.

The *lived loop* yields a form of expression, the genetic element of infinite line of inflection, the curve with a unique variable. Such a movement has no beginning, middle or end, so is always incomplete and prone to repeat recursively, which is another way of saying it carries on. Which mean the *lived loop* is a discontinuous, arrhythmic spiral.

Encountering the city with the *loop* becomes roomy, undivided.

Hinging on language, on coming into word through perceiving terrain within the *lived loop*, begs the question what to do with language itself or thought when the real is strictly immanent and determines language this way?

The *lived loop* words an interruption to language. It's made in stutter.

It's is an apparatus, yes, but one that is not inside a unified perspectival framework. It forms a body with thinking, while never being separated or distinct from the objects that it thinks. It tracks an education in unlearning that rather than a destruction of rhetorical power, it grafts that which cannot be known.

You see, I collect nothing in the *lived loop* as it collects me, and maybe you, whilst its collects itself.

Perhaps in this verbose saturation it is now clear the *lived loop* is a generalised dynamism, that me who perceives invents, and that which brings the primacy of the real over a possible, a real without realism—a belonging to no-one and no-where.

Words with the *lived loop* have filled the blank pages of 14 journals, but like the *lived loop* these words don't look back. In their capture of nothing, what do they leave behind?

*   *   *

Non-arrangements

The way I clean up is to

arrange with a generalised relativity. A reorganisation

installed as a shifting constant.

This is a holding back any sign of congeal, or mark

that beckons a key.

So, nothing

of this arrangement says,

recipe. Nor reliable.

The way I clean up is with city fragments, is to see them gathered by

perishable loops that never close,

from which I can make recombinant forms, emptied of worldly
weight

spring forth and spread out to make an unallied bond. A non-
synthetised

unity of bits. Bits such as

near and far, position and navigation, driver and public,

or gate and anchor, drain and speech, scaffold, fence and chain,

I clean up, without misplacing

significance

of an *according to*

what is always prior. That sidles (me) alongside. An auto-impression of

contingency and bottomless continuity shown in the finite.

The way I clean up with city fragments is to resist

plotting the city total in a new kind of stasis. Finite flux. Resist entwining

city bits within the stratifying directives of knit and plait, or shift sifted

piles of tailings about.

The way I clean up with city fragments is instead to tug

on this perishable loop until there is no slackness,

lay the fragments out

line them up as if threaded without concession

…. And……if

I squeeze, with all my strength, the bits suspended in the loop

dissolve their once tethered husks without residue

so the un-ended garland makes a new mode.

This is like stepping into a canoe. Or closing my eyes. Or eating melon.

And because a city is not a house.

Nothing of this arrangement is captured.

The Urban Intertidal

In learning to see the city, I slip, sometimes, into these holey membranes as expansion joints of the already there; the non-excluded thresholds of passage that conceal co-ordinates of contingency. Questing for the at once prospect and refuge dynamics these slips afford, I conjure with this agitated monograph, a generalised movement in the gestural shape of a *lived loop.* The *lived loop*, as the leading edge in the performance of descriptive passivity, affirms the immanent behaviour of the Real as a condition of representation, but not a representation in itself, as it cannot be represented. Carrying this surrender into the City, I am the stranger learning to orientate [. . .] to see the outside discursive drift, yet within City walls. In this place, the social life of no-things bumps and thuds and grunts in plain song.

I situate this *non-standard* topos of slips at the immediate disposal of the structural gesture of the *lived loop*, a generic elect of passing shelter for stranger occasions, to see laterally, the plainest tune. This procedure signals invention, a dimension of practice that floats in the encounter that is thoughts performance, when thinking is not 'thought'. The *loop*, the name given to invariance, or structure that doesn't change in kind, gathers up what lies beyond any individuated object, or non-object, to register the subtleties of change. It's a differentiated

constant, a flow exploded so its sticky and slump can be inhabited. Unlike a frame, the *loop* is instructive to the practice of seeing across terrains as sustains without the fixities of scale, that is human scale. The *lived loop* propels seeing in absence of any 'mine' as the sole locus of decisionistic function, it marks adjacency of will to unfurl as a physical nature that adds itself as immanent cause in the gravity of the present. Which means subtraction is at play, and any such representations that occur within the *loop* in writing representational actuality, requires the supplement of its non-representational moment, the evanescent *lived.* The *lived* is experienced in reading terrain, but only as experience that offers no standing, nor standard for its own description or interpretation, yet troubles understanding's the City's proper subjects and objects, even when both are radically miscalculated.

The *lived loop* doesn't perform as a spatial mould that seeks out its equivalence in the City, as a *city-body,* but is a ruse for presence without othering the absence of the already here. In this way it is not a map of connectivity, nor a trajectory of direction as in a space-time axis. Rather, a style of recursive distribution, and agent within a radicalised immanence, not a repetition of synchronous form and time with tendencies of equivalence. The *lived loop* embodies an immanent and itinerant structure of seeing across *terrains* that never look back from the same loci. As transitory energy, it installs a frontier of legibility in oscillating movement to furnish spatial encounter with a dynamism of metamorphosis and its equal amorphosis that claims no origin. The *lived loop* is therefore not a

terrain of control, but open to the play of chance. Put more plainly, reading with the *loop* loosens space for at once presence and absence without privilege; an itinerant vector open to abstraction without holding the perception of the phenomenal and noumenal apart. Seeing in and with the *lived loop*, such binaries that split the world are submitted to a ruinous wallow. Far from the logics of figure and ground, the sectioning of bodily terrain into discrete systems, or any boundary maintenance between human and nature, the *loop* is a giving over, a paradoxically assertive surrender. It affords a tectonics unhinged from the/my human-centeredness and the representative legacy of binaristic exchange; it seeks to give expression to a lived-without-subject, putting at stake less reading forms and abstractions, and much less concepts or notions, and more the science of subjectivity. The *loop* is 'put to work', as is already 'working' as an immanent reflexive (non-technical) tool to herald unprecedented encounters in the type of reality that urban-ism would not suspect. I could noun this *lived loop* an eco-tone, one without any identifiable systematic purpose, yet do not know who such a name would serve.

Perhaps it is unyielding delirium wedged in the topos of bodily-bodily encounter, that causes me-who-reads-here-now-toes-dug-in-muddy-ground-against-the-pull-of-the-tide to thread lines of scribe. After all, the urban made my blind eyes all the while my heart was pinned to my sleeve. This *terrain*-in-making, this embodied scribing pedagogic, suggests in order to weave a cluster of contentions, one must weave within lines, to help them meet so an intensity can hold a name. Lines may come,

in parallel, or knots, whilst words are stumbled over. Within this combinatorial cusp, that is the overlap of fiction and, *what fiction is not*, that I locate the *city-body's* fluidic organisation, that is its surge and settle of its soft-bits, hardenings, fluidities and festers.

Again, perhaps this is fervour, yet here now, I see in the *city-body terrain* a heterogeneous atemporal rhythm within the conjugational mutation of the liminal and the clutter of its contents, a potency in motion, that like flesh, is constituted of connective tissue. Within this perception, I sense, which is also to say embellish, this facetted and disjunctive pattern holds the *city-body*; that deep within the bandwidth of palpable motion, is a field so stilled my sense can only register it as occasional clefts between the noise of movement, the silence around my thoughts. I identify this material invariant outside a generalised relativity as that which holds both seriality and coexistence together, I name it the *urban intertidal*, and use it as a vital expression of the *city-body's* motility, its inner breath, a localised incidence of the *lived loop*. Here is an order that *makes* sense. Insight, by way of my body, suggests *city-body* disposition is found orientated in and from this movement modality, that includes stillness, and that stillness is deeply embedded in the recursive movement, is localised and exampled in urban instances of tidal flow. But not only. Conceivably this arrival emanates from the lap lines, or the leading lines that show the tide yes, but I also see it in the street, the intense activity around curb lines, and pavements. Outside my naming, which is clearly the making of an elaborate fiction, what marks such a pattern real is that it

exists as, or inheres in 'relative' movement as such. I can read it, see it, just, which means I live it, just, as it slips away on the turn. Situating from the site of the *city-body's* tidal movement, the *intertidal* non-line, affords attentive interplay to this double with the re-scaled materiality of vacillation and viscidities. Occasions, in instances, of encountered relation with such sensitivities of movement.

Non-writing is what falls out of witnessing alongside this contrived topos of abstracted *loops* when vision is no longer carried in text, as a hermeneut, but with the irregularity of a grain that no longer knows the human as the humanist. This mode of writing is not streamlined, with meaning, but a spacing of ugliness and error in intimate lexis. Critical to this *non-writing* technique is the *generic*, of which the *loop* is a designate and localised in the *urban intertidal,* which lodges its presence in non-writing as the ultimate structure over which language does not stop stumbling. These apparatuses carry the conjugation of stagger, and suspension to the known, so as to orchestrate impetus for a shift away from reliance on established urbanistic vocabulary, and splice it with a new lexical body. Such is the task of this *non-writing*, to disencumber the *city-body* from of a whole set of ontological distinctions and aesthetic notions imposed on it by an urbanist inflected phenomenological description that celebrates the city as a locus of human existential foundation. As such it avails disruption and distress to the operation of decision, making space for subjective liberations.

Non-writing with the localised *lived loop*, the *urban intertidal*, is to territorialise on this (non)discursive procedure, to make the works clearing with a frontier that continuously begins with the silence of the page in concurrent observance of the blind-spots adhered to the me-that-writes. And to qualify, this blindness, is not that which I have cause to uncloak, but more simply, to make use of. For the me-that-writes is not to be a translator of description, or emotion, but to become a *self-similar* surface for writing etched with impermanence, and a holding of any determination with what appears only ever within its last instance. *Non-writing* and its disarticulation of urban language permits such a stance in permutation. Hence any movement of thought, or pen, with the *urban intertidal* carries an axis of indemnity in the last instance, as a correlate of chaos. Which is a provocation to experience, which is to integrate thought into *and* as the lived, contra any rolling with procedures that dispense thought from on high, in spurious knowledge for knowledge sake-shaped products.

To encounter with the *urban intertidal,* and my body as a *self-similar*, is an experimentally inventive rather than interpretive technique, that doesn't only receive, but leans on the sur-real, creating a broadening of the bounds of vision of the *city-body's* dimensionality. The markers of this utopic technique neither overwrites, signifies nor functions, but suffices to mutate the qualitative scale of 'vision' in city-body accounts in a mode purely immanent to itself, rather than a fictionalised *version* of the city. There is no polarised alternative world to be written, nor is this approach

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fashioned as attempt to habituate anything other than an expanded here. And as we recall any here is shot through with plurals.

Non-writing is to do and not produce, to work and not produce commentary. This mode of non-production gives nothing over to commodity, and is at continual risk of 'circular scrambling' by annihilating itself in itself, if it were not for the irregularity-force, found in the empirical vector elected as the *urban intertidal* and from which I extract, and use, in instance. Such orientation reduces the work of possible description into a thrifty and concentrated emergence alongside the sign of the urban rendered as faceless; an opening afforded as if, *for* the city, there were nothing left to write.[1] Such a discursivity is often too quick, burning through certain stages of expression with silent references; a density of writing pocked with reserve. Also, is apt to give the appearance of jumping, as though bits have been dropped from its surface without cause to leave trace—such is a style ordered by turns. Nonetheless, scribing legitimises this site otherwise unseen, renders it open, and re-open.

Here, within the page, sandwiched in the space between bodies, I unsighted and with error, learn to scribe, from where I am, I begin, as if for the first time.

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[1] See Malabou, C. (2010). *Plasticity at the Dusk of Writing: Dialectic, Destruction, Deconstruction* (C. Shread, Trans.). New York: Columbia University Press.

I chance upon the situation of the *urban intertidal* while the rain falls, whilst I make soup from the white sleep of stillness. It's a real situation, a contrived situation, made from a modality of stirring. Such an arrival happens when I am not looking, as colourless within wanting. Because I wanted to go on wanting the city despite the dissipation of its figure and the loose tethering of urban's failed lyrical energy. I feel the Rothko in the room. The *intertidal* leads me to where everydays pour out, where the city spills its guts and many-worlds collide upon one. It's a hazy kind of happening. Hence within want, I hold back the sky and make it in vestibule like an everyday thief in plain sight, forming takes from the tides' looped momentum and melt in the time of swing. Because it's like *this*, like *now* that I squint eyes half shut to pad out their layers and turns, flesh the city's unseen attendant, in-structure.

The *urban intertidal* is a becoming armed and footed with elocution garnished by craning that approaches liminality and consequent dissolve. It happens beyond the post-revolutionary gawking at an urbanism of flaccid non-events. It's a restless form of repose rolled out in an endurance that emerges deep between the cracks of geometry's violence. I identify it in the expansion joints of the city waterfront, where the *city-body* and *water-body* converge. As a continuous yet intermittent vitality of moving-through, the *urban intertidal* appears most overtly in congregation of city flesh and radical fluidity; a porosity of sea, river, blood, creek, gutter, spit, excrement and drain — solvents in the undulatory that make up the

faces of debris and the ephemeral excess of survival. Its movements mark a muddy, and sometimes hazy terrain as a shared, even public kind of thing in the urban's interminable littering of husks.

The *urban intertidal*'s iterative com-pounding collectively offers up a partial aesthetic apparatus, which is also a paradigmatic diagram in non-technical kind—an at once explicatory and illustrative expression. It is a set-up in stirrings orientated towards para-consistent readings of *city-body* comportment within relays of encounter and account that can never be operationally closed off. Its apparent slipperiness cloaks a practical simplicity of procedure. In the leafing-through of undying and dying terrain it becomes a figure already inconspicuously figured, flooded by failings, to include literal and metaphysical impasses, which are not separate to its structure but occasions of release, from boundaries human and non, deemed proper. And before any chafe occurs from unsolicited repetition, my approximation in noun of the city, or 'city' as *city-body* is not ideal. The city has no body of its own, collected, by anything sufficient to warrant the term membrane; it has only organs, some noisier that others. Yet what of designation, of address, of position could possibly matter, when standing in a doorway stranded in the semantics between facing and turn? Attempts at total transparency only reveals things in which we cannot partake.

Uncertainty may have got me into this black map, whereas love has kept me coming back. Uncertainty preserves itself by throwing onto the page words that

stammer, unable to resolve non-writing between poetry, prose or essay, whilst love *for* the city engulfs encounter to jarringly scribe in a dark simmering rhythm of lull and surge. Such threads condition the *urban intertidal*'s expression; found it's vulnerable energetic of persistent material struggle, a struggle for equanimity, not stabilised equilibrium. The inexact essence of the *city-body* knows this circulatory well, whilst my body is becoming, acquainted, slowly, to its morphology. Stirring soup into stillness, it rains; this partial apparatus of empty body, made in analogy, is put to work, extending over ordinary points and hold both seriality and coexistence together.

The *urban intertidal* is tasked with gathering up some sense of superimposition, a particular genus of mixture, of at once common happenings within the terrain of the *city-body,* in a registering of below, or is it alongside the capitalist constructs of time, space, mass and velocity in the experience of cognition as aesthetics. Aesthetics names a prior to cognition or symbolization, or a discognition, that is a primordial and affective phenomenon before consciousness, where in this case, emerges from a co-constitution between the *city-body*, my body stance in the affordances brokered by the *urban intertidal*'s at once motile mobility. Mute lucidity, a silent self-commentary streams, on the back of this persistent tide to scribe less story filtered by consciousness, and unfold an experiment with an undulatory utopic method for a tentative embodiment of an inconspicuous common, whose gift is the force of mutation, visceral transformation. More simply the *urban intertidal* holds a space for the Stranger, who will always turn up

unannounced with a streaming not always entirely digestible. The operations that hold open this spacing, intuit a mode of oscillating vision, that becomes annexed to the me that scribes, and from where I *see* thinking gesture, and make its edits and mistakes. I encounter experience and its *non*, which is to say the *urban intertidal* locates a frontier of interiority to *encounter* encounter itself, an inconspicuous site of the Stranger from which thinking emerges. Yet interiority is not isolation, but entanglement, or radicalised relation, and thus the me who thinks is never entirely alone, but conjoined with the *city-body* and its bandwidth of movements.

In this way, the *urban intertidal* grounds its criteria without the primacy of Being, as a margin advancing, a retreating centre to occasion the sea as not exactly the city, nor the city exactly the sea, but open identity to the multiple, as both wall and ditch—movements that hold identity not entirely deferred, but to their last instance. It is from this apparatus as artifice, which is the same thing as a real, an investigative horizon who's tangent I cannot *entirely* predict emerges. I do however doubtfully believe it structures the vanguard of a path gentler than a forking one, to a nowhere, a locus vitally housed in the everywhere of the city. If the *urban intertidal* auto-dismantles the *city-body*, it also entangles it.

The *urban intertidal* is constituted by bits both smooth and cobbled. It carts an infinite, yet real question of a site inconspicuous, a paradox *par excellence* conditioned as generic in localised instances, that is a going, concern. *Pretext* and context merge to establish the partial aesthetic

apparatus in emergent question, with insistence that verges on empting, language. Thematic embellishment is pointless bolster, as to decorate the *intertidal* with anything other than what ornament it gathers, would misapprehend its congregation. But if Da Vinci was right and genesis is the capacity to take pains, scribing obliges the *how* of its corral, its genealogical structuring gestures, its pulverising technique as the sculptural work of reading:

Debord's *wall*

Lefebvre's *depressive*

Althusser's *terrible real*

Deleuze's *invention*

Spinoza's *adequate*

Blanchot's *anarchy*

Laruelle's *clone*

Schrodinger's *cat*

The *Tidal*
…………………….. damp feet

Such meeting could not be antagonistic. Still, two paths, two interdependent vectors that come from the same are, at once, up for descriptive flesh: an encounter with the aesthetics, or the experience of thought, *and*, concomitantly, a scribing of the subtle and unsubtle bodies other than my own encountered in the *city-body* itself, of which thought is one.

The *urban intertidal* stance, which is an occasion of momentary inhabitation, and the formal act of perspective share an abstracted unity. Their speculative aspirations are common but play out in different spatial and affective registers, with different (directorial) means. Any perspectival system needs a ground from where it can pitch its space outwards, conically, which is generally an eye, a perceiving aperture, and locum that lacing extension back to the static subject without any science of subjectivity. Conversely, the *urban intertidal* stance carts no such device, as doesn't not adhere to a generalised relativity. Time and position are habitual variables for not only describing the world, but import division and measure only because we have evolved to preview them. The *urban intertidal* is a space-time-desire-water-earth-light axis like no other.

And, the quantum, to which I bump into as the air of our epoch, upsets the aforementioned notions of perspectival practice, in what amounts to a defilement of the standards of spatial proportion, it shuns scale founded on the size of the human body and its capacities for extension in favour of the fractal. Notions of small and big hold limited recourse to meaning as in the artifice of the *urban intertidal*, which as I have repeatedly stated is an analogue of the real, through which in superimposition takes up a post of determination, only ever in the last instance. Yet that is not to say that introspective spatiality is othered, or contained within something discrete. Integral to the relational workings of the incessant *urban intertidal* is introjection from the space of the Stranger as not an alien, but constant unified companion. Hence, I

see no binary cloistered in subjectivity, nor in embodied thought, just a bandwidth. The *urban intertidal* stance draws with eyes peeled, half-shut, bound by the porous membranes of my body, where whilst upright, do not occupy an orthostasis. My feet are sunk into this *city-body*, so I am moved to unmoving, a stillness as maker of what comes before, or lies in the presence of absence, a just palpable flutter of an ontological prior. Not a rooted in anything but radicalised here. If there was to be purpose to the *urban intertidal* is to augment agency of this pause and the aesthetic Stranger pourings it affords. Which is a spatial condition.

Against the container, the envelope or the philosophers box, the lures left in the loop of capitalist enjoyment, the *urban intertidal* liquidates terrain, not into a static other, but lumps spun in simultaneity. Quantum seeing beyond urban dimensionality celebrates opacity and ambiguity. In this way, any reality of volumetric space is subverted in favour of what we could call the bent lines of the non-linear; like a palindrome we never know what comes first, where time and space becomes a see-saw floating on an unseen fulcrum. Where the notions of what 'goes' together, what is reflected as distinct dissolves. The *urban intertidal* is a forensic topology.

The *urban intertidal* may of itself spin idle, and in its mute lucidity be of itself unseen, transparent, yet city materials, particles of discursive and non, are drawn into its dynamics, carried, chewed over, spat up, rarely swallowed as evidence of its operations. Showing up the unintended, the *urban intertidal* becomes a game of rules,

which is a kind of science made in quasi-poetics. Within the *urban intertidal* the body of the city writes itself I am its tool of scribe. It orchestrates me with respect to users and uses, in expressive diagram, to focus localised doings of fluidity, within a system of relations by actualising new relations, precisely those that determine its diagrammatic figure in itself. In other words, like a veranda, or porch the *how* of its diagrammatic signification leans heavily, in a load-bearing way, on the *what* of relational structure common to sign and significance. Its manifest relations signify at the same time instantiates that of the slippery, ungraspable liminality of the *city-body*. I am able to listen to its *how*, as a style and a movement that sets potentials of the scribe in motion, as gesture, that draws no distinct line between linguistic and diagrammatic representation. As something like a pre-language, I can read the *urban intertidal*'s material poetics and vaguely feel my urban thoughts of catalogue soften; their fragment's float through the porosity between collar bones toward the micro-slip of breathing space beneath my feet. The *urban intertidal* is banal body work, of the city and its manys.

Geometry and figuration in the *urban intertidal* are intermingled; shapes are shifted, geometry bends around itself, patterns emerge, while figuration refers to bodies in space—bodies which come forward and recede. Thus, things are actually relations. The *urban intertidal* shows itself in diagram: its method and object partly overlap if not collide in partial coincidence of its representational power and relational instantiation. Hence the *intertidal*'s diagrammatic, is constituted to a degree by its analogous mode of representation, which is *also* its 'immediate' non-

linguistic presentation. In this way or in this recursive instance, via sense, the *intertidal* gives way to an immanent signification, which means not necessarily a simple identity of sign and thing, but their minimal overlap and ontological continuity. The *city-body* is the *intertidal*'s ambient environment, the tidal loop is its generic, its animating force shown across four phases that together pull my scribing into the superpositions as the discursive character of immanence.

To know how to map these banalities doesn't matter, as with no visible political coherence, the *urban intertidal* become an inadequate sign for anything other than a variant phenomenology that locates a lexical blank in the tenuous tissue of language. Yet who is finally the 'subject' who declares any theory of democracy? Who decides what is liberatory? The *urban intertidal* as an energetic temporal innovator calls up a gathering for that which is pre-speech, where such a semantic insists the Stranger as a just, or adequate point of view. That is democratic point of view, regarding thoughts of the human. This is inherently, which is already political. I am admitting a radicalisation here, which means always an amplification of that which is a priori to every notion, every movement. Such a play proceeds, from this space of the one.

The bodies of the *urban intertidal* process the lived as a conjunction with temporal contingency to mark the *city-body* outside the symbolic order of the city. (Which is not to make the symbolic as the false, as holds a real no less or no more if it doesn't believe itself to be truth). There

are however laws and things that need to lose their
ground, their place, topple from up rightness.
Accumulation, counting, the additive, loses primacy of
position as persistent vanishing points link excess to the
lived. There is no margin of profit when the *city-body* is
returned to the instant, the simultaneity of living and
death as occupying the same place. But death can't be
held in page borders, only hosted by incessant turnings,
the passing of each instant. The *urban intertidal* makes the
lived the fabric of meshwork, where workings of the page
show the stain of exhaustion the death-soil upon which
feet leave their trace. This death is imposed from within.
Meanwhile, the *urban-body* is casts its gaze on the horizon.

* * *

You could say the *intertidal* is a learning. At glance, you
may think this contrivance. As if the convergence of a
motile structure modelled on a *prior* to the city, yet is
entirely of it, and content, of denial, refusal and a breath
out, is mere composition. Yet you can see it take shape.
At the city's first post, it elucidates that which it turns
over. The material of transience. It is close, un-estranged
from urban living, despite its non-thetic strangeness.
Shadow, pile, floating, mercurial, makes a surface worth
repeating. Crab, flounder, bottom feeder as net with a
greater gluttony. Repeating is the question of a question
asked with the provocation of the body and what
disappears, below the tip, of the turn. A sensation of
pause repeated that has no need for skin of its own.
Promenade, trash, outlook as a flask of future is carried

in repeats. Salt, take me, far and fresh settled in inexactness upon the body in a repetition from sameness, yet never entirely the same. The *intertidal* moves across surfaces in its play between the thickness of surge and the thriftiness of recede. It moves across timely surfaces which includes the splicing folds of retention, when fullness holds tight. Eyelids bat themselves back to zero. It moves across timely surfaces to hold back, to suspend and teeter in the extreme of ebb. An empty swallow. The intertidal is a learning, that abolishes succession to realise the body's extents. It's non-circulatory style orchestrates not direction, but dimensionality. The territory of the conceptual is its real expedience, not denotation.

If the *intertidal* is a style of the physiological, its work is a representational problematic. Shape is not that which clasps, as an *intertidal* sensation has a patterning so wide there is little worth in holding. At best the *intertidal* is a provisional relay, in encounter- account always conditioned upon local incidence. Mouth, creek, hope. Crossing, deep, help. Intuition of its inner reliance impels and grounds the city-body's every cell. Self-modelling and plasticity in character infests the *intertidal* apparatus made in diagram. It's energetic. Float, foam, join. Inarticulate maybe, hovering within the linguistic and diagrammatic. The diagrammatic I favour as drops a gauzy lightness over the mode of immanence prompted, only as means to expand the surface upon which to scribe. There is no good reason why language cannot be as a species of the diagram. Diagrammatic structure is abstract and less direct, yet here you are reading in word, not number or arrow. In any case, the *intertidal* as a

diagram conceives manifest of relations that signify a
meeting of the city and the sea, and at the same time
instantiates that same set relations as a making. In
sincerity of density and scale. I only ask you take in its
wave as ripple, swell, and wake. Let it wash what we
adore in noiseless glory. This may require submersion.

If you are looking for a point here, it has already been
stretched over the force of four. So that between
subsistence, suspension, inundation and retention, the
intertidal registers only waves of same different repetition.
Position is superfluous as the *intertidal* moves incessantly,
by moving nowhere at all. Where, is maintenance
colluding with estimations, apprehensions, anecdotes, a
disciplined navigation of buoys and beacons encumbered
with meanings' unapproachable. Position sounds a
warning of too much, too many lines to reach and
record, too many admittances to log, too many images of
worlds and too much numbness. Position when
undesired holds no bearing. It's pointless.

Waves requires no such hypervigilance. They are a body
reading, a soakage. Without announcement, not even a
fog light, thinking with the *intertidal* happens without
stage, prop-less. Again float, attention, verge. Lap, sink,
see surface. Every city cells means of turning stripped of
sieving's functionality. Anchor, line, chain and shackle
may hold the possibility of escape, back to 'where's'
maintenance. With no proper verbal route, we see the
shore and its counter as a provocation of the same.
Because it's the nearness of grain, beak, board, stride as
ripple, swell, and wake the *intertidal* foregrounds. Without

place the *urban intertidal* is an amplitude of interference.

* * *

Tidal drape is fitting for this wrangler — loosened from measured time country, city or cosmic, it comes in bangles as big as nomads' eyes to sweep in widening arcs from which city filaments are spun in knot and cusp, concertinaed. Now what I saw was the same, but my eyes were different, turned around and back like the tide's passing. How does it perish? Incrementally. Each arc, a strand, gone now ago in some space, historical as though stretched thinner towards air. Nobody wishes their ground, urban or otherwise, to become distortions unrecognisable. Yet is this want, to see thinking aesthetically, different from any other animal's will to go on breathing? Is this but a real, thinking through itself locally? So its with the tide I willed the *intertidal* into pulling tighter, to bind the city and the sea like a corset, gather, contain and shape this *city-body* fiction in an ideal mould. Such stricture would cease all this soup-making, a consistency stirred in vapour and muddy cloy, to hold in stillness, make its gravity lines dormant and fugitive. Such a dream could position times' complex as something to tread on, with surety. The *intertidal*'s sumptuous unseen surface would then not be that which chews overfull in my mouth, swells in the spatiality of my throat with an intensity of constriction of such a degree it collapses and falls beyond time. Rather, I could trawl it up to drape its moments about me, wrap myself firmly, so spoken words would have a proximity to echo, resonate, instead of tumbling off cue, dulled, as always

too early and too late. Enveloped, my body could be the *intertidal*'s new day, condition its drape as deathless, whilst it casts my body as the surface of sand, sometimes.

Beyond such flickering of fancy, I lie with a spacing of otherwise and watch my words twitch and wriggle their way to a form of freedom, to become settled as if silted, by the *intertidal*'s flexuous side by side potency; its own durable version of anarchy. Any inside–outside dichotomy, that is what is mine, the tides, the city's and yours, may in fact stem from a real, that is an actual physical material boundary, but is also a superimposed state of dynamic, multi-layered, and porous—an exoteric and esoteric fold. Here, in word, I experience the *intertidal*, as the broker of pull or tug, an indeterminate flesh invader in radicalised relation that kneads expression. In this way, the me-who-thinks is never entirely alone, but conjoined, superimposed upon within the city-body and its bandwidth of movements. What may have begun on the outside is subsumed and incorporated in under body-thought crusts. Beneath the banner of tug, the *intertidal* names for me this condition of affirmation something so achingly *for* the city-body, that we feel intermingled, yet discrete. This mixture is provocative of a radicalised receptivity, an introjection, a common pattern of connection, according to the one.

Yet I preface this in writing as an interchange I cannot always see in action, in beginning or end. I believe I can speak only from myself, as I know my own mid-line and its tidal occasions, nor am I willing to take authority on behalf of the other, yet love has the capacity to close distance down so such border management no longer sits

on register of will. In this way if I speak out of turn, or for that which is not mine, a slip of conflation will evidence a movement, into that spatial flux of love. This, spacing as undulatory, is unavailable to division by the bodies that it passes through: love like this offers a species of skirting of which dissection is only felt in the form of cut, not any new day. Yet this love's mutability, that which belongs to no other but amorphousness, is not taken up, transited in an exchange of desires between me-who-feels and the city-body. But is lived and experienced as superposed constellation, not synthesis. In this way I do not decipher, but witness, from a frontier moulded, in the last instance, as the *urban intertidal* puts a ban on me exaggerating this condition within interpretation, to instead allow for the amplification of invention by way of the tide.

Yes, me as lover, as scribe talk as if I've lived. It is true I was a nomad when the earth was deemed fluid, when I roved by invisible vision. It is also true I was once a sailor, when the moon blocked the sun and the sky was a singularity in flatness. A unified blanket that housed the moon to propel oscillations of my own fluids. It drew me into its pale breath of float to fill my mouth with words unable to be spoken with name, appellations spat out in inadequacy. In the cessation of light as colourless it was not to quell the void of what cannot be said, but proffer an open doorway. But the fiction of me is merely indulgence in decomposing the urbans violence, so that I can dance with more than one head in an inquisitive stance and sing for the *city-body* not in tune. As I do for a music of bent aspirations and grace so common they are uncommon. With a tongue for negative capability and lips formed by the brimming of the sea from with we all

drink, I tip at the urbans splendour, fragrant as the burning of collective numbness. This memory the urban-body tirelessly attempts to obscure, caulks it up as if some kind of sink hole it so such flow can be channelled and drained towards the denial of porosity in action.

It's smoke and mirrors that shape this urban and its perversions for time. This means that the past's present is not identical with the present's past, the contemporary present is something different from the both past's future and the future's past, and the present's future is not the same as the future's present. Whilst I hang on its every word as ridicule of directional gauge's, words like 'selfie', and 'leverage' my beloved 'authentic' show up a vicious subterfuge. Between the rushes, the rehearsals and the whoosh, this skin of the city of shakes. As it is frightful, this irreversible iron-clad time. Time is not the substance I am made of time is the tide that sweeps me on. But I am the tide, and it's a stalker that annihilates me. Yet I am the stalker and it is a flood that ingests me, wait, I am also the flood. Piles of tailings are again made, my city of shudders; I remember where we dug, where the jaws that chewed, spluttered you out as too salty, too sticky, so we gave you to the sun, dried you up, took away your quagmires. We flexed ourselves on your inclines, and ocean no more wet. Do you remember how I dodged the glances, defended our tables on the pavements that you became? I know your exiles of measure. The city-body as it shudders has no cure for fidelity, and no dissolve complete. And we see the urbans scam of chiaroscuro for the rainbow

impaired. Only with time syncopated to that of the tide fronts a harbour worthy of refuge.

But where did the sky come in? When did it sever the present from the past and the human terms, the diminutives and endearments? It's getting warmer in here. When did the blue-ing start to glimmer in our extremities and the signs of asphyxiation begin? And as our tails shed and out feet digitized, spreading to walk this earth with incision, how was it we spoke to each other, before our skin became parchment. So, if I say the past I mean the city before shudder. If I say the city, I mean the reader I was, and if I say I was, I mean something was there condensed from the air with a specific gravity you hung a name on—if that was you hanging names whilst I was stirring my soup, in the rain.

Because it is me too pulled into threads, or you in your smoke drift who have come so far to read the city ground grounded without the stars and the moon as a formation on a page. I remember sand grains and newsprint, wheels and ropes, black eyes and orange beaks that pecked and pried, through the soft lines of strand wrapped in Arabica swirl and cin cin. I remember the overwritten in stripes and dashes calling to order in yellow black or white. I remember the kick of the ground plane, the exhibits made of flash, and the wings of the stage. Click those heels and sing baby sing. She was dressed up in treats and gifts, made to wear, bursts of pretty, winning beams. Go you, shine on you crazy diamond. A future legend ripped and re-wrapped, caught in the cross-fire of child hood and stardom, a

target for faraway laughter. But we know we wore out your welcome and rode on the steel breeze. Not in times sequence, but in stacks like plates conflated, within lull *and* rouse. The tide's movement is a prelude, and afterthought, a molten core, a transparent husk, shown between the city-body and me in filaments of wall and ditch.

If I am saying it is with the tide we move, the tide itself is a house of air, a withdrawing room. It is time without hammer and tongs. And how does its time, fit me? Oh, we are back at our sifting machine, framed in invisible grief, to watch as the parade continues. This winter afternoon, it is called urban buzz, an authentic getting together. This living inside a ravenous scroll that lengthens as we read is compelling. Whether insitu as author or scribe, sometimes it's just too tricky to tell. I take off my socks, one at a time, so as to slow down the trudge of time, and make a spacing to breathe in the sea airs… she breathes… and time slows… and time slows…

* * *

Appendix B

Photographics

Of the City And The Universe [1]

To read the city, is to unfold the flesh of its so-called body and spread out all

its Worldly surfaces: not only the skin with each of its topographic folds,

survey lines of fences and scabbed cuts and fills, but its great asphalty planes,

its smoothed over, desiccated and hardened contours, and contiguous to that,

its potted trees, trimmings of shrub and tender vegetative fluff, its irrigation

taps, systematic thirsty turfs, toughened transparent fascia of steep bank

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[1] Adapted from Lyotard, Jean Francois. (1993) Libinal Economy. (Iain Hamilton Grant, Trans.). London: The Athlone Press (original work published 1974) and On the Black Universe In the Human Foundations of Color English edition of this essay was first translated and published by Miguel Abreu as "Of Black Universe in the Human Foundations of Color" in the catalogue Hyun Soo Choi: Seven Large-Scale Paintings (New York: read Waxing Space, 1991) 2-4

cuttings, the light frills of waters' interface, set with tide's soft blinking margins—but open and spread, expose the dirt in estuarine accretions, so also the tributaries with their brown network bathed in effluent, line up all street gutters, dilate the diaphragm of the outlet-pipes sphincter, longitudinally cut and flatten out the black conduit of the sewer, then its wet-wells, then its sedimentation basins, grit chambers and detention ponds, now form a ribbon with its surface all striated and polluted with indigestible filth: as though a pair of scissors were opening the leg of an old pair of trousers, expose the sludge and the skimming tanks, alleged as the city-body's interior, the bloating land-fills, the ooze, the leachate, the rank gases, or else, at the other end, undo the city-body's vast thirst at its fuel pumps, sever their connections, pierce the safeguarded reservoirs, let them run, starve the fires that drive the great number of grinding jaws, rake over their superficial vomit, spread out sensory gluttony like bats' wings and expose its damp ditches and basements of indigestion. Shave the fluff from all transit corridors and make its layered arrangements a skeleton, like a boat under construction that is never purposed to float. Armed with scalpels and tweezers, dismantle and lay out the bundles of electricity tangle, take down its towers and pillars; and then present the whole web of manufactured energy and communication cables, intact, on an immense mattress. Yet we should not forget that which is most discernible; rest the city-body's walls of gravity's opposition, lift off all rooves and place them in an articulated horizontal lattice, the air-ports towers, take them down, the water-ports, their sea walls and coagulated land reclamations, disassemble them and put the bits end to end along with all the layers of sand, soil, clay and concrete which surround the fluids and spill of the sorcerous containment of supply, demand and liquidative power. Extract the great muscles of optimisation, the great dorsal nets of domestication, spread them out, momentary still, like smooth, yet putrefying, sleeping dolphins. Let utility break. Care not for the city-body's supplementary cloud, it will fall from the sky without ground, or sink within the rising heat of fermentation. Read as witness, the city-body's bits as passage, knowing primary to all movement is leaks of non-production in stills and pauses. Work, like the sun does, to receive the instances of devolumised city-body, come lie down within, but do not assume it depends on you. Encounter this lateral panoramic body horizontal and let the excrement with which it is

consecrated get to you. Do not escape the order of things, be its night watchman; look out in the soupy wreckage, for earths twitchings.

From such groundworks take the universe as accord and treat it as a secret. And earth, with its raspy texture let it lick man clear toppled. Let the World, a narrow splice, a blip, a grope for palpable borders, float. Don't look down, but hold the universe from any of its points as space of a dream without dreaming. Ensure you don't carry it away. Over the din of the World allow its memory, the black of hover, to seep into the pavements. Embrace black's opacity inseparable, and without horizon. The earth won't give you answers, so close your eyes now. Be calm when the earth strikes with white light. You know it is coming. Solicit without reward the black before the light, and admit the World's will blind. When black renders the universe invisible as it is already manifested, let it fill your inner before any absence, as it once did, again. There is no opposite to black so wallow in the roomy indifference to whites smug blanket. You can tell by blacks posture it inheres, whilst white sticks with join marks like a discoloured reflection. Its wallpapers, carpets, veneers, plasters and props. Pick at its peeling edges. Ply its frames from their mitred joints to let the splinters arch. Learn to think from the vantage of black as not what limits but determines. Don't be troubled by the dark, so lift the lid on the black box and fear not blacks conjoint. Bar the Worlds ships seekings, from narrow canals and ravines, and stare into the deepness of a shut eye, forming a one. Drop your grappling hook, and the extreme walls of the World will lean, opening the hyperspace of the universe. Place your rockets so they are present at every point, and see black, as the suns fall dimmer. Do not escape the order of things, recline, be tiny, to sense as the black universe rains itself; drown out the World around you.

*   *   *

The reader, enfolded in the pocked and grafted surface, full of various kinds of fetid and fertile things, witnesses this very *city-body* from the light it exudes to the piles it drives: *In this body there are muds, sands, concretes, asphalts, gravels, gutters, walls, windows, roofs, chimneys, piles, poles, ditches, grass, trees, paints, greases, oils, lights, smoke, incinerators, refrigerators, transmission stations, fuel stations, fibre cables, electricity cables, lentic waters, lotic waters, sewers, landfills, leachate, and effluent of many forms.* Just as if a chamber with openings at both ends were full of various kinds of effluent — *sewerage, garbage, chemical wastes, biological materials, radioactive materials, cellar dirt, plastics* — and a reader with attentive sight, in transferring it out, were to reflect: *This is sewage. This is garbage. These are chemical wastes. These are biological materials. These are radioactive materials. This is cellular dirt. These are plastics*; in the same way, the reader witnesses this very *city-body* from the smoke it exudes to the piles it drives, enfolded in the pocked and grafted surface, full of various kinds of fetid and fertile things. And as the reader remains heedful, ardent, and resolute, any operative gaze is dissolved, memorials and determinations related to the *urban-body* are suspended, and with their suspension reading gathers and settles inwardly, growing unified alongside that which outruns knowledge, as neither a part in a whole, not a cog in a cosmic machine, but in

a manner already manifest prior to thinking as inscribed within a system. This is how a reader of the *city-body* develops stance congruent with that which is pre-personal, so as to augment flows of non-production. The reader, enfolded in the pocked and grafted surface, full of various kinds of fetid and fertile things, witnesses this very *city-body* from the light it exudes to the piles it drives: *In this body there are effluent of many forms, leachate, landfills, sewers, lotic waters, lentic waters, electricity cables, fiber cables, fuel stations, transmission stations, refrigerators, incinerators, smoke, lights, oils, greases, paints, trees, grasses, ditches, poles, piles, chimneys roofs, windows, walls, gutters, gravels, asphalts, concretes, sands, muds.* Just as if a chamber with openings at both ends were full of various kinds of effluent — *plastics, cellular dirt, radioactive materials, biological material, chemical wastes, garbage, sewerage* — and a reader with attentive sight, in transferring it out, were to reflect: *These are plastics. This is cellular dirt. These are radioactive materials. These are biological materials. These are chemical wastes. This is garbage. This is sewerage*; in the same way, the reader witnesses this very *city-body* from the smoke it exudes to the piles it drives, enfolded in the pocked and grafted surface, full of various kinds of fetid and fertile things. And as the reader remains heedful, ardent, and resolute, any operative gaze is dissolved, memorials and determinations related to the *urban-body* are suspended, and with their suspension reading gathers and settles inwardly, growing unified alongside that which outruns knowledge, as neither a part in a whole, not a cog in a cosmic machine, but in a manner already manifest prior to thinking as inscribed within a system. This is how a reader of the *city-body* develops stance congruent with that which is pre-personal, so as to augment flows of non-production. The reader, enfolded in the pocked and grafted surface, full of various kinds of fetid and fertile things, witnesses this very *city-body* from the light it exudes to the piles it drives: *In this body there are muds, sands, concretes, asphalts, gravels, gutters, walls, windows, roofs, chimneys, piles, poles, ditches, grass, trees, paints, greases, oils, lights, smoke, incinerators,*

refrigerators, transmission stations, fuel stations, fibre cables, electricity cables, lentic waters, lotic waters, sewers, landfills, leachate, and effluent of many forms. Just as if a chamber with openings at both ends were full of various kinds of effluent — *sewerage, garbage, chemical wastes, biological materials, radioactive materials, cellar dirt, plastics —* and a reader with attentive sight, in transferring it out, were to reflect: *This is sewage. This is garbage. These are chemical wastes. These are biological materials. These are radioactive materials. This is cellular dirt. These are plastics*; in the same way, the reader witnesses this very *city-body* from the smoke it exudes to the piles it drives, enfolded in the pocked and grafted surface, full of various kinds of fetid and fertile things. And as the reader remains heedful, ardent, and resolute, any operative gaze is dissolved, memorials and determinations related to the *urban-body* are suspended, and with their suspension reading gathers and settles inwardly, growing unified alongside that which outruns knowledge, as neither a part in a whole, not a cog in a cosmic machine, but in a manner already manifest prior to thinking as inscribed within a system. This is how a reader of the *city-body* develops stance congruent with that which is pre-personal, so as to augment flows of non-production. The reader, enfolded in the pocked and grafted surface, full of various kinds of fetid and fertile things, witnesses this very *city-body* from the light it exudes to the piles it drives: *In this body there are effluent of many forms, leachate, landfills, sewers, lotic waters, lentic waters, electricity cables, fiber cables, fuel stations, transmission stations, refrigerators, incinerators, smoke, lights, oils, greases, paints, trees, grasses, ditches, poles, piles, chimneys roofs, windows, walls, gutters, gravels, asphalts, concretes, sands, muds.* Just as if a chamber with openings at both ends were full of various kinds of effluent — *plastics, cellular dirt, radioactive materials, biological material, chemical wastes, garbage, sewerage —* and a reader with attentive sight, in transferring it out, were to reflect: *These are plastics. This is cellular dirt. These are radioactive materials. These are biological materials. These are chemical wastes. This is garbage. This is sewerage*; in the same

way, the reader witnesses this very *city-body* from the smoke it exudes to the piles it drives, enfolded in the pocked and grafted surface, full of various kinds of fetid and fertile things. And as the reader remains heedful, ardent, and resolute, any operative gaze is dissolved, memorials and determinations related to the *urban-body* are suspended, and with their suspension reading gathers *city-body* impressions, to settle inwardly, growing unified alongside that which outruns knowledge, as neither a part in a whole, not a cog in a cosmic machine, but in a manner already manifest prior to thinking as inscribed within a system. This is how a reader of the *city-body* develops stance congruent with that which is pre-personal, so as to augment the non-production integral within flow.

Reader repeat, until weary ↥

* * *

Hopewell, H. (2014) *Suspension [from Cusp Series]*

Hopewell, H. (2014) *Extension [from Convergence Series]*

Hopewell, H. (2014) *Suspension [from Cusp Series]*

Hopewell, H. (2014) *Turning [from Cusp Series*

Hopewell, H. (2014) *Indeterminate Life #12*

Hopewell, H. (2014) *Indeterminate Life #0*

Hopewell, H. (2014) *Indeterminate Life #0*

Hopewell, H. (2016) *Assemblage #6 [still from moving image]*

Hopewell, H. (2016) *Assemblage #3 [still from moving image]*

Hopewell, H. (2014) *Labored [from Fugitive Series]*

]

Hopewell, H. (2014) *Indigestion [Still from moving image]*

Hopewell, H. (2014) *Blue Between [Still from moving image]*

Hopewell, H. (2015) *Porous #2 [Still from moving image]*

Hopewell, H. (2015) *Disquiet of a non-crash site [Still from moving]*

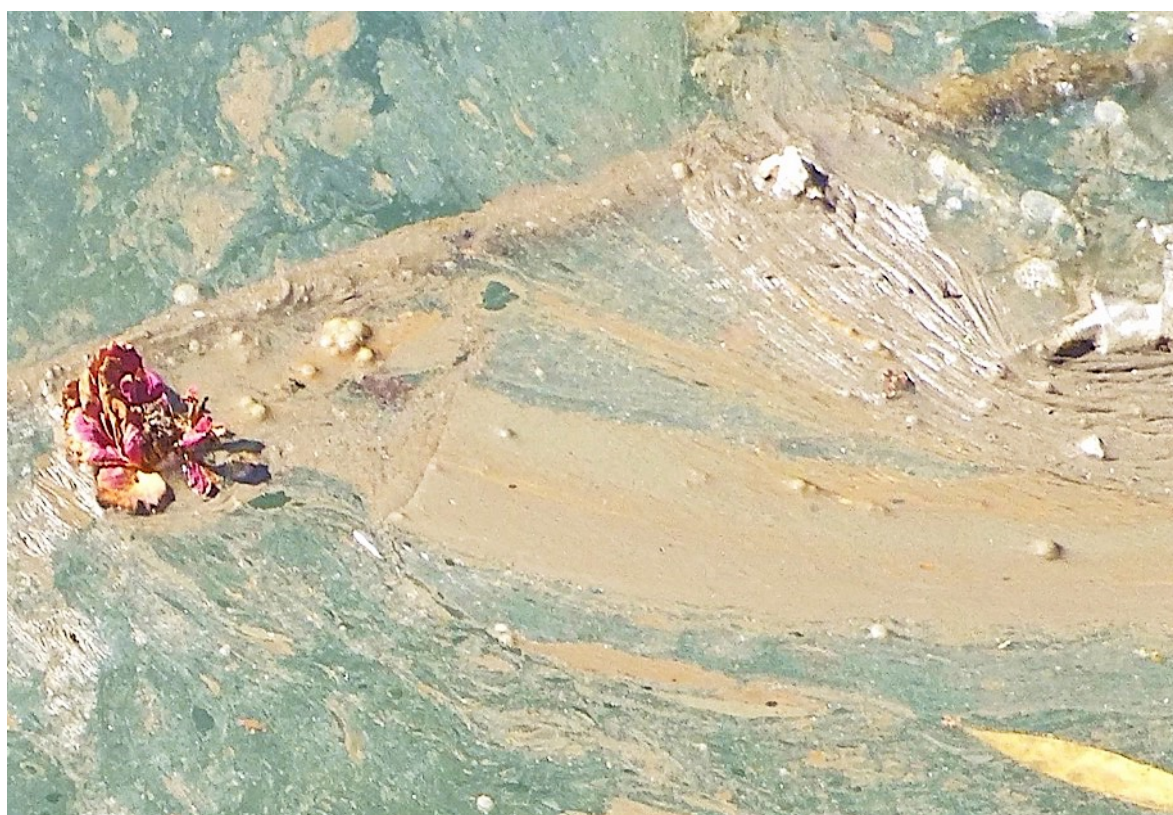Hopewell, H. (2015) *Disquiet of a non-crash site [Still from moving]*

Hopewell, H. (2014) *Urban Breath II [Still from moving image]*

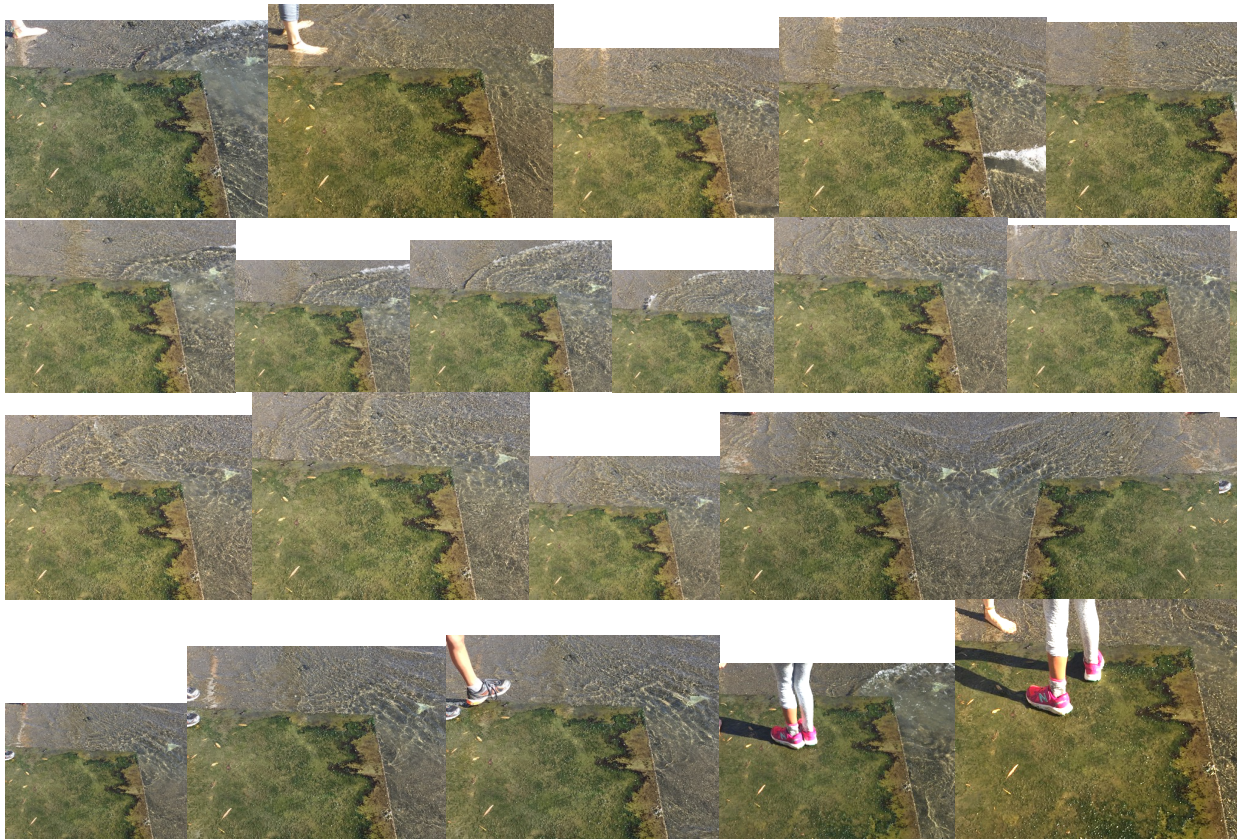Hopewell, H. (2014) *Urban Breath [Still from moving image]*
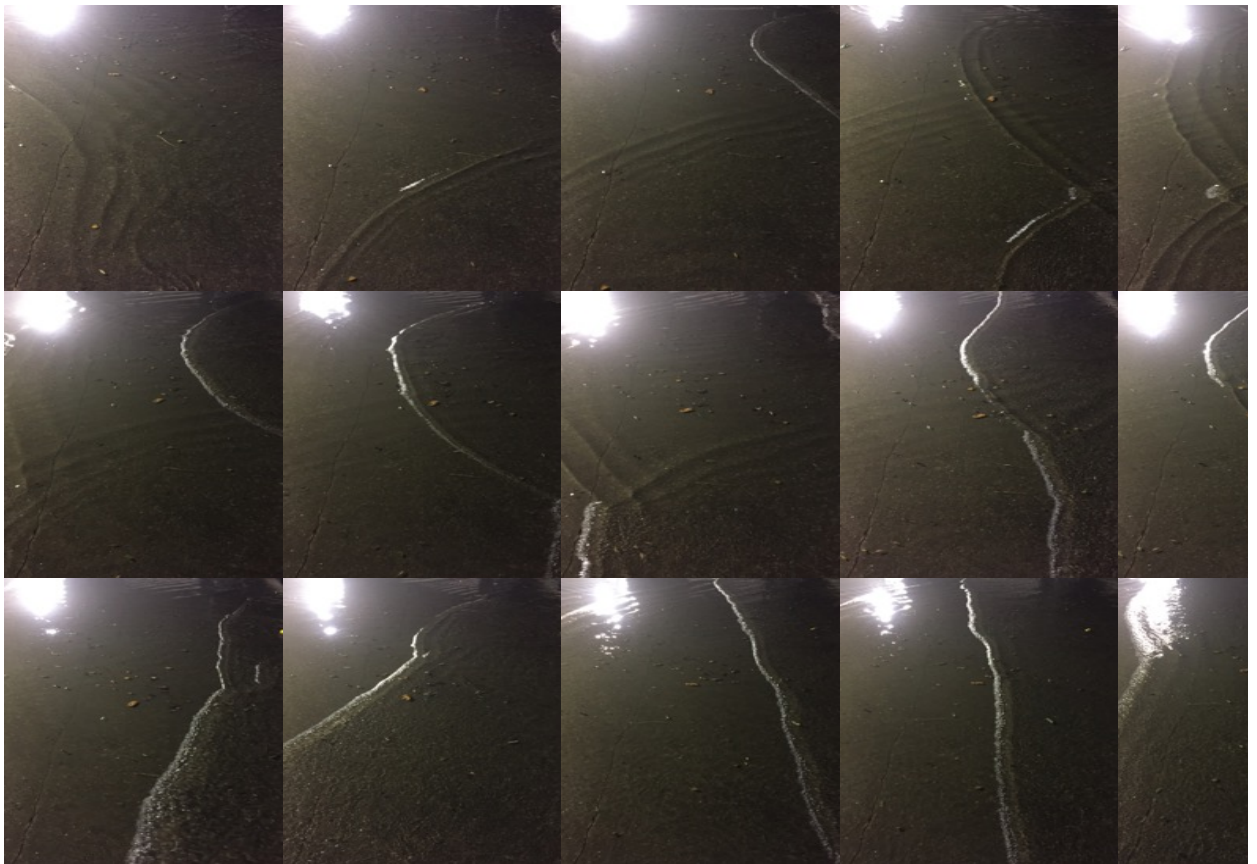
Hopewell, H. (2014) *Skinned #2 [Still from moving image]*

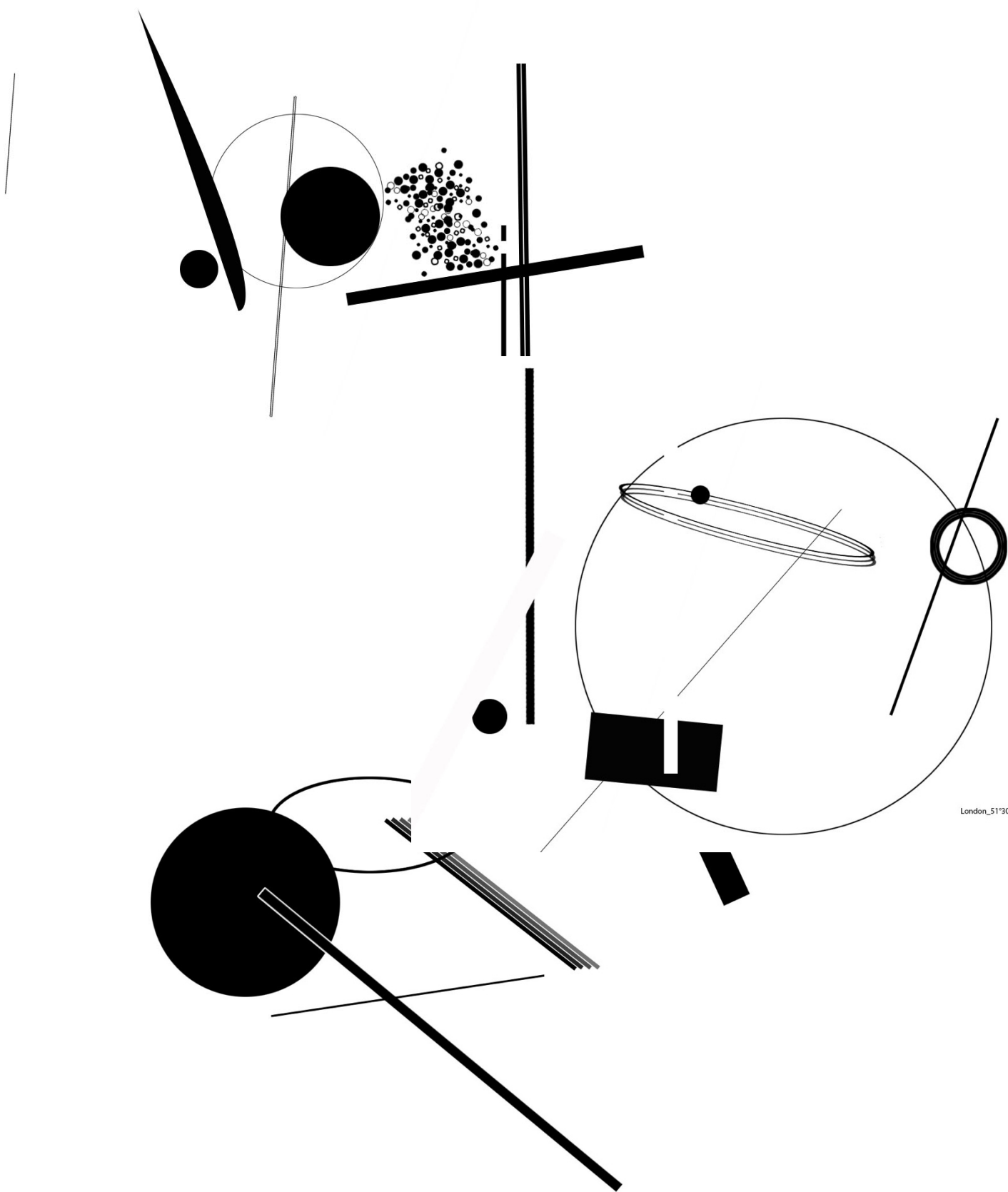Hopewell, H. (2014) *Skinned #06 [from Hybrid Ecologies Series]*

Hopewell, H. (2015) *Line Invesitgation_003*

Hopewell, H. (2016) *Line Invesitgation_009*

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PART TWO
EXERGUE

Chapter One

A NONPLACE-HERE

Notes from the Urban Intertidal stages fictionalised encounters with aspects of urban landscapes in late-modernity. Research emerges out of repeated walking and sitting within urban waterfronts. Confronting the challenge of encountering *encounter*—that absolutely exterior relation into which thought enters—the project attends-to the arrival of an opacity, a blank-spot.[1] This *blank-spot* is the project's focus, an immanently-composed relation to François Laruelle's non-philosophical—or non-standard—real.[2] To locate this radicalised immanence is to 'locate' a '*here*', at-once finite: a *nonplace*. This location, a *nonplace-here*, is, in that 'sense', a meaningless place—the only place one 'is'. This blank is not a deficit or nullity, a loss or lack. This 'non' *exceeds* any particular place or particular person, what this research calls *generic*: nowhere, particular to no-one and,

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[1] The variant of *encounter* engaged in this research is introduced in Chapter One, and enacted in Chapter Two. An initial orientation was developed from the work of François Zourabichvili, *Deleuze: A Philosophy of the Event* (Edinburgh: Edinburgh University Press, 2016).

[2] With Laruelle's non-standard, or non-philosophical thinking, the real is finite and indifferent, preceding thought, concept and representation. Any fixed definition is refused so that it is never a thinking about, but thought in fidelity with. The real is a "type of experience which escapes auto-positioning." See François Laruelle, *Principles of Non-philosophy*, trans. Nicola Rubczak and Anthony Paul Smith (London: Bloomsbury, 2013c), 4.

thus, everyone.[3] *Notes from the Urban Intertidal* is a writing practice this research names *para-fictioning*. *Para-fictioning* is a becoming-orientating to this generic *nonplace*, a wholly *nonhuman* capacity. *Para-fictioning* finds a way of *writing-with* this *nonhumanness*. Its capacities—its powers—give space to whatever is indifferent to everyday regimes of urban control, to *market-ready* modalities of existence around which they revolve.

Accordingly, this research sets-up, demands even, a certain *intersecting*: on the one hand, there is the concurrency of the finitude of the *always already*; on the other hand, there is the *nonplaced* within everyday urban landscapes as it is being lived. Perhaps, in its simplicity, the research asks how these two might ever find one another. Or, more precisely, the research asks what it now means '*to find*' when the intersecting demand is the radical immanence of the real. *Para-fictioning*'s textual transversals evolve less to-account-for this con-juncture. They are more so juncture in-itself, *lived* 'non-doing' in time. Transversals are without-exchange, modes of everyday relationality 'unseen' by modernity's epistemological-scopic drives. What is discovered and expressed in the course of this research does not *approximate* 'the' 'reality' of urban landscape, but foregrounds a bordering between fiction and non-fiction, and between fiction and theory. As Simon O'Sullivan emphasises: "The possibility of 'non-standard worlds' arising from this radical change in perspective cannot be predicted—or even, perhaps, articulated in typical (read: philosophical) language."[4] *Para-fictioning* enters *into* 'mutations' of urban waterfronts, affording a host of alternative (posthuman) images of a *living* city.

Exergue
Transversality without exchange? One wonders, then, about Part One, about *para-fictioning* as the coining of tropes decipherable in the exchangeability of meanings. Though, as we know, *the* coin—any coining as such—has its mark or certification on its obverse, its *other* side, within a space reserved for the imprint of a mark, a certifying date even, registration of its legal tender. This is the exergue, outside of whatever play goes on transversally. We turn to that obverse, that imprinting mark, certification of value but also that *side* most exposed to error, most fragile, when it comes to the false copy, to

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[3] Discussed more fully in Chapter One, the *generic*, is a 'first name' for the real, or radical immanence. This is a way of 'signifying' the nameless character of the real whose very existence 'disallows' what might be termed 'naturalised' access.

[4] See Simon O'Sullivan, "Non-philosophy as Art Practice, or (fiction as method)," ed. Jon K. Shaw and Theo Reeves-Evison (Berlin: Sternberg Press, 2017), 285.

counterfeit writing. *Exergue*, Part Two of this research, is structured in three key chapters or moments along with this introductory chapter and a concluding Chapter Five. They are more moments than 'chapters' as the structure of this exegesis aims to be consonant with the 'logic'—*logos*—of *para-fictioning*'s principles of 'poetic' events: diffuse, episodic and isolated, rather than gearing-up to expand upon or gesture towards totalising overviews that would shore-up representational closure. The first moment, Chapter Two, *Encountering Encounter*, engages key literature pertaining to a series of notions on which the exegesis assembles itself: *encounter*, the urban 'everyday', and situated knowledge as the scoping of a post-human or post-anthropocentric urban present.

The chapter emphasises that current conditions defining environmental design and its ameliorative capacities obscure agendas constitutively aligned to neoliberalism. Such conditions extend to the hegemonic production of market-ready subjectivities, along with the perpetuation of a 'recovery' drive constituted in ethico-normative imperatives for design-led 'betterment'. What I call *lived experience* is here foundationally reconsidered via the notion of (non)philosophical *encounter*, a transforming of humanist ethico-normative judgement whose practices construe a 'coming under' the everyday. Drawing from a diversity of philosophical and urban thinkers—Laruelle, Alexander Galloway, Andy Merrifield, Mackenzie Wark, Mark Fisher, Henri Lefebvre—an experimental turn to variants of nonhumanness 'bypasses' binaries differentiating the real from the unreal. This chapter aims to do something other than develop one more positional ontology from which I think. Rather, the chapter wants to *evolve* a technology to *think-with* and, thus, to *write-with*. The chapter, thus, scopes an orientation to contexts and motivations for *para-fictioning*.

Chapter Three, *The Generic Matrix: Practicing (Non) Thought*, sets out the methodological strategy to immanently 'think-with-write-with' urban everyday landscapes. This writing-with, otherwise considered as relations of *alongsideness* within an understanding of Laruelle's notion of *generic* experience, elucidates-on the demand for *encounter* to be experienced as both sense *and* senselessness. The *generic* is thinking-within aesthetic-political strategic dimensions, a dimensionality constituted in tactics developed and related to Laruellean *cloning*: transposition of pre-linguistic substrata into technologies—or analogues—amenable to textual producing of *para-fictioning*. The chapter *figures parasitic* procedures in a first iteration, terrains-beyond-landscapes—or non-grounds—by way of encountering tidal actions along waterfronts, evident as rising and falling

'data', composing urban-maritime edges. A second iteration instantiates terrains-beyond-faces, the *generic* human—or *non-human*—giving rise to discussion of an opaque and contingent *generic*. These figures—*non-ground* and *non-human*—imbricate post-human 'knowledge', enfolding physical border spaces and living. Such imbricating post-human 'knowledge' happens not in-order-to designate forms of knowing in, for example, maps or even in ontological claims, but to identify resonances of *non-unified* persistence, as abiding value. Value, in this sense, is taken to be a shape of *the lived* that does not—or fails to—activate modernity's fidelities, or what is presumed to be lived autonomies in knowing, valuing and feeling. In this way, the chapter exposes 'machinery' composing and honing *para-fictioning*. The thinking-practices of Laruelle, Katerina Kolozova, Galloway, John Ó Maoilearca and others here develop the critical contexts.

Chapter Four, *Para-fictioning: In Practice*, discusses the creative works that have been developed during candidature, delineating their developments across the arc of the doctoral research. The four works are each discussed in detail, moving from the most recent, *Turn/Horizontal/(City)/Stranger*, to the initial creative practice in *Photographics*. These are bought into dialogue with material developed especially in Chapters Two and Three, concerning critical and creative practices that emerge in relation to (non)philosophy's generic *nonhumanness* and *nonplace*. Specific attention is given to *para-fictioning*'s aberrant 'use' of non-discursive language, itself aiming—without-end—to expose *para-fictioning* as the 'imaging' of non-placed-space. This latter, locus of the *nonhuman*, is experienced as temporal fissure in the midst of a subject, offering a posthuman political imaginary, one resistant to protocols of progress. The chapter explores how the project finds a way to 'use' the senseless outside-of-thought, the real, where this 'use' *is not to represent it*, but to engage (re)presentation with *words-without-language*, *alongside* the indifferent real itself.

The research conclusion, Chapter Five's *Breathing Space*, emphasises how *fictioning-as-method* participates in transformations of the category of truth. Because *para-fictioning* undercuts any simple binary differentiating reality from fiction, the reality of urban waterfronts is itself not foreclosed. *Para-fictioning* is not practiced as an escape into utopia, but as variant hosting of the always-already of an immanence of the real. *Para-fictioning*'s textual hosting of alternative images of a *living* city contributes to the elucidation of a post-human political imaginary. It does not claim to act on politics itself. Rather, it aims

to foreground a politics within thinking. This politics occurs in the gap between social expectation—normativity—and absolute contingency.

De-territorialisation
Experience of encounter—encountering encounter—provokes this investigation. It occurs with the intertidal fields of urban waterfronts. The project turns away from design's paradigmatic urban practices that normatively assume ameliorative capacities that aim at developmental change implicitly understood as betterment for urban territory and the human. Thus, the locus of research does not so much engage with restorative design implementations, addressed to everyday urban landscapes, concerned as they are with extreme capital accumulations and biospheric stability. Instead, 'design' research here responds to the challenge of encounter. This challenge subverts precedent-oriented drives for 'good form' within scopic regimes that arrest design knowledge exclusively for human-centered subjects. The question of encounter de-territorializes this research from the doxas of established landscape and urban design practice, those with which I am most familiar and those that define design's professionalism. This effacement of all those securing tools of engagement and expressions of formal precedents empties my enquiry, nullifies it productively, in-order-to afford a 'thinking' untethered from synthetic experience. Unmoored from subjectivity's grounding ground, the project aims to think transversally, that is, otherwise. This displacement recognises emergent de-colonising and posthuman sensibilities via a practicing of *para-fictioning*—*fictioning* itself is taken as method.

Leaning-on (non)-philosophical procedures, in contexts of a 'posthuman turn', the research develops from out of occasions of encounter, encounter as *generic* experience.[5] I suggest encounter-as-generic to be 'thrifty', in the sense of it being minimal or sparse. Its sparseness arises with experience that is uncut, or undivided, inalienable and prior-to, or *para*(llel)-to, ontological disclosure. This sparse 'posturing' of *para-fictioning*, is necessarily a methodological radicalisation, one arriving at a concept of experience whose determination *in the last instance* is the real. In Laruelle's (non)philosophy, the real

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[5] Post-humanism has numerous definitions or approaches, though it may be characterised as extending the agency of thinking to the nonhuman sphere, refusing anthropocentrism and human exceptionalism.

and its many 'first-names' can only be 'related' through the effects of this in-determination.[6]

Aims

What follows gives a general outline of the experimental practice-led investigation. The research evolves from a proposition that thinking *with* urban waterfront landscapes, rather than *about* them, reveals a vantage that enable me to participate in transformations of the category of truth regarding the urban. The aim is *not* to develop a positional ontology from which to think, but to evolve a technology to *think-with* and, thus, to *write-with.* The project asks what may surface when experience triggered by encounter is not mediated—philosophically or otherwise—by 'position', but *with* "posture—the *generic a priori* dimension of Man,"—that which counters "identifiable identity" with "an immanent or non-identifiable identity."[7] Attentiveness to this (non)philosophical *generic* is a way of radicalising urban-thinking by opening towards a *nonhumanness* outside the precinct or prospect of subjectivity. By subjectivity, I reference both the philosophically 'constructed' human, and the human as structured by prevailing urban classifications of *work, residence, leisure* and *transport.* The *generic,* or *generic* orientation, catalyses a turn to this variant of *nonhumanness* that 'bypasses' binaries defining the real and unreal, fiction and factuality.

Consequently, this experimental investigation strategically resists co-option by modernity's Promethean impulses, its will-to-improve the urban human. Strategic resistance happens in this research contributing, in minor ways, other modalities or tactics of engagement with everyday life. My aim or approach is not one of escaping from complexities of lived suffering, or accelerating asymmetries, or a sense of estrangement in urban landscapes. Nor am I wanting to deny the dense histories that organise urban thinking's affiliations. Rather, this research recognises its tactical capacities, its vantage or genuine (*generic*) posture, its privilege that I call, in short-hand fashion, 'academic'. There *are* radical alternatives at the very edges of 'understanding'.

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[6] The real, 'signified' in the project as *generic,* cannot be directly 'observed' or represented except by way of analogues, what Laruelle calls cloning. Cloning as mode of (in)determination, in the last instance, is "homologous to Marx's notion of the determination in the last instance which is material." Katerina Kolozova, "Philosophical and Speculative Economies of the Vanishing Body,*" Frontiers in Sociology,* (September 2018), https://doi.org/10.3389/fsoc.2018.00026.

[7] François Laruelle, *Introduction aux Sciences Générique* (Paris: Petra, 2008), 117-120. François Laruelle *Philosophy and Non-Philosophy*, trans. Taylor Adkins (Minneapolis: Univocal, 2013b), 42.

I want to explore them. As discovered with Laruelle's (non)philosophy, I choose or favour a localized thought that cannot accumulate, that would think *alongside, in superposition*, radical immanence. This effort opens the prospect of novel awareness and a capacity or power to *write-with* it. Laruelle's 'thought' is not just another theory. It is more encountered as new experience-of-thought, use of the material of theory 'without convention'.

Why?

The research thus asks: how might this *generic, nonplaced, untimeliness* be cultivated for writing? What conditions can qualify and perform relations to this *generic experience*? What does in-relation-to mean in this context? How can urban landscapes be seen in-relation-to these conditions as qualifying and performing force? What is its *lived*? Under what operations can 'it' be made accessible and valent to a creative writing practice? What insights might such a tentative research object afford critical urban practice? And why, in the context of urban discourse, place this obscure minimal petition on urban reality? Why focus on such a peculiar 'space', a 'placelessness', a *nonplace* outside of the socially articulated world, a 'space' that is not expressly public, nor domestic, nor within the domain of individuated-spacing, a spacing that doesn't really appear?[8] In fact, why assume my approach has any positive implications or significance for the urban at all?

Yet, I affirm the validity of my directions or orientation. Such orientation is more generally effaced by the productive machinations of late-capitalism. Its own neoliberal 'landscapes' suppress whatever seems to 'fall' outside the sanctioning of epistemic structures anchored to a grounding ontology and modelled subjectivities.[9] As Maurizio Lazzarrto observes, capitalism takes the production of subjectivity to be its primary task. He asks how organisations can be developed that may 'escape the hold of social

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[8] This project questions the production of knowledge as developed from an assumed modern position, well described by Gilles Châtelet: "Methodological individualism claims to 'set out' from the lone individual in order to understand social life. The already-formed individual with his knowledge and beliefs is supposed to be the basic self-evident unit susceptible to a 'non-ideological' approach." See Gilles Châtelet, *To Live and Think like Pigs: The Incitement of Envy and Boredom in Market Democracies,* trans. Robin Mackay (New York: Urbanomic/Sequence Press, 2014), Kindle edition.

[9] See Douglas Spencer, *The Architecture of Neoliberalism: How Contemporary Architecture Become an Instrument of Control and Compliance* (London: Bloomsbury, 2016) and Châtelet, *To Live and Think like Pigs*.

subjection and machinic enslavement.'[10] The colonising rapaciousness of capital is a primary concern for this research. Tactically, though, the research does not aim to theoretically interpret, or provide evidence of this pervasive colonising. This project learns from what seems to exist within urban landscapes that is non-assimilable to capitalisation, to machinations of productive enterprise, to learn from what capital does not 'touch', what it is *unable* to 'touch'. The real, 'recognised' as the radicalised *generic* experience of life, holds appeal precisely as site of resistance to an increasingly homogenising neoliberal present.[11] *Para-fictioning* takes up that resistive posture, in attempting to *test* this present. By *test* I mean interventions in the production of truths that disentangle themselves from neoliberal webs-of-life that commodify not just space and time but, at micro-levels of enunciation, phrasings, grammatical emphases, and academic strictures with respect to language.[12] By way of *para-fictioning,* the project aims to liberate the force of critique from capital's enterprising hegemony. Within the scope of this research, this *force of critique* sets out to be minor, oblique, and leaning.[13]

Rafting

This thesis is not one that *locates the gap* in an extant field, such as urban landscape design, and thereby 'fills-in' the gap with new design knowledge. It is simply not one of those kinds of theses. There is no 'corrective stance' on defining techniques for apprehending or analysing the urban. Instead, research emerges as a constructing of *surfaces*. These surfaces are coextensive with urban landscape discourses. These are surfaces upon which the thinking and producing of knowing can take-place. These surfacing practices are non-specialised. They involve an ethics—a practicing know-how—of continual re-direction, rather than mastery. The very notion of 'thesis' translates the Greek for 'position'. A thesis is positioning. Hence, for this research, the question of 'position' is

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[10] See Maurizio Lazzarato, *Signs and Machines: Capitalism and the Production of Subjectivity*, trans J. D. Jordan (Los Angeles: Semiotext(e)/Foreign Agents, 2014). See also, Maurizio Lazzarato, *Governing by Debt*, trans by J.D. Jordan (Los Angeles: Semiotext(e)/Foreign Agents, 2013), 23-24.

[11] On this point, Nick Srnicek emphasises: "Non-philosophy opens a space beyond any philosophical or capitalist Decision, thereby offering an always-already-given locus of resistance. This space also makes possible the advent of a radically new determination (from the perspective of the world)" See Nick Srnicek, "Capitalism and the Non-philosophical Subject," in *The Speculative Turn*, ed. Levi Bryant, Nick Srnicek, and Graham Harman (Melbourne: re-press, 2011), 178.

[12] For discussion on the pervasiveness of the neoliberal university see, for example, Wendy Brown, *Undoing the Demos: Neoliberalism Stealth Revolution* (New York: Zone Books, 2011).

[13] The concern that even critique has been co-opted by capitalism is taken up in Luc Boltanski and Eve Chiapello, *The New Spirit of Capitalism,* trans. Gregory Elliot (New York: Verso, 2019).

approached through aligning a generalised posthumanism with unorthodox ways to engage in urban-thinking, via the Laruellean non-philosophical. Tactically, as an image-of-thought, this approach is not that of the Magpie that wants to reassemble bright shiny things collected from mangled divisions of labour, without care for the routes by which they arrive. The 'image' is rather that of the *rafter*. The rafter is the one who lashes things together in-order-to keep afloat. *Rafting* formulates a disposition fit-for-purpose, never a ready-made that can simply adapt, or *raft-up* without any filial allegiances.

The *raft* doesn't anchor. Nor does it berth or dock. It periodically beaches itself or strands itself, when the water gets low. Rafting suspends. Intrinsic to rafting-movements are moments like those of a still silence, that happen between breaths. These stilling suspensions shape rafting, its orientations, its drift, its destining for no apparent destination. Rafting, refusing the *taking* of territory, happens differently to boating. It is boating-without-tiller, without rudder. Rafting happens in a hetero-temporality of flows, always adjusting by improvised *minor-navigations*: a punt, a fend, a lean of the body. *Rafting* describes how this interrogation is not so much carried, but *floated*, furnishing response to the demands of the *generic lived* that show-up in encounter—an instance inhabited prior to making any sense out of it.

Complexification
Rafting is a way of imaging a writing-surfacing, a *writing-with* urban landscapes. The project's scope is, therefore, buoyed, floated on realising an interstitial bordering: whatever is to be used within writing's techniques. By 'border' I mean 'edge' and, by edge, I mean edge of what cannot be expressed. Rafting is writing's rudderless edging. Rafting names modalities of 'relatedness' with the untimeliness of the *blank-spot*—that something expressly *nonhuman*, or what Laruelle and others associated with non-philosophical endeavour would call, in equivalent terms, *the real*, *the one*, *radical immanence*, the *generic experience* of human life or *radical solitude*.[14] This expressly human blank-spot is not part of a system, not dialectically resolvable in the couplet being-nothingness. The real is an inaccessible indifferent virtual, giving way to a relation-without-relation, a non-

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[14] See Alexander R. Galloway, *Laruelle: Against the Digital* (Minneapolis: University of Minnesota Press, 2014); John. Ó Maoilearca, *All Thoughts Are Equal: Laruelle and Nonhuman Philosophy* (Minneapolis: University of Minnesota Press, 2015); Katerina Kolozova, *Cut of the Real: Subjectivity in Post-structuralist Philosophy* (New York: Columbia University Press, 2014); Anthony Paul Smith, *Laruelle: A Stranger Thought* (Cambridge: Polity Press, 2016).

relatedness.[15] Yet within this litany of similitudes, this approximating of differing names for something non-relational, am I not simply concealing something obvious, staging an unnecessary complexity? Could I make this project, in the first instance, more approachable by dispensing with the mystery terms: 'opacity', 'blank-spot', 'indifferent virtual', 'real', 'the one', or 'radical immanence'? Why don't I simply gather them up under the name of 'nature'? Is it not *nature* that names the absolutely exterior relation arising within encounter? Is nature not a more familiar—though equivalent— philosopheme than 'the real'?

Well, yes, nature may well be synonymous, given my research focus, inasmuch as 'nature' too cannot be satisfactorily 'objectified' by a 'subject', or seems always already to slip from out of the grasp of science. Yet, on the other hand, whenever I see that word with small or capitalised 'N', it seems my attention divaricates into an unresolvable tangle, precisely revolving around our access to *it. Gaia*, with its own complexity of associations, is not the clinamen here. As Anthony Paul Smith emphasises, when we attempt to think nature we end up within an entangled history of philosophical and theological notions that each vie for telling the truth concerning nature. For the most part, we flee from a thinking that 'acts naturally', or immanently.[16] Nature and its trapped histories—history of traps—stands in the way of alternative engagements with the non-relations it inscribes. Hence, I forego the sign 'nature' in this Introduction, relinquishing attempts to encase nature in meanings or promises of exchange. Instead, I seek means for *thinking-with* instances of this substrata-of-capacity, this *generic* of *lived* experience, this real, as immanently as is possible: cause and expression of resistance to the hegemony of *market-readiness* in urban landscapes.

Radicalisation
I am posing or positing there to be an entanglement whose threads braid or knot a trinity of concerns: firstly, capital's totalising, its colonising modalities; secondly, the ubiquity of urban discourses of everyday life, endless mediations and sign-exchanges of

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[15] Galloway notes, concerning the real: "Deleuze says the virtual is real. Laruelle never quite says the real is virtual. His preferred description is to say the real is in "superposition." But nevertheless, the real, while remaining immanent to itself, is present at every point, and thus in some basic sense, "virtual" to every point." See Galloway, *Laruelle: Against the Digital*, Kindle edition, 1622.

[16] See Anthony Paul Smith, *A Non-philosophical Theory of Nature* (New York: Palgrave Macmillan, 2013).

habitability; and, thirdly, sanctioned groundings of subjectivity with philosophy's interpretations of being—ontology's perseverance in subjects, likened to fugitive fields in often-undeclared co-dependent alignments with the philosophical. Ensnared by modernity's telling of the elementary myths of philosophy, the human is constitutively split as subject, and propagated as auto-alienated, indebted, alienated-from-self, from nature, from social bonds, in a constant quest for authenticity. Urban everyday discourse and the recovery drives of modernity that underpin urban practices participate in a spectrum of thought and behaviour that ultimately operates within the "reality principles" of pervading loss.[17]

Urban design practices are enacted through spatial appropriations, along with the creation of subject positions. Such practices incessantly pursue pathways toward fictions that aim to delineate or define whatever is 'more genuine'. These are optimistic movements toward whatever finds shape in 'good-life' genres that our current epoch has seen fit to promulgate. Synonymous with this promulgation of a 'good-life' is belief in expanding the quantum of new subjectivities—diversity—amenable to social appearance. This is understood, essentially as the grounding act of liberation—freedom—improving political equity, the making of space, a remedy presupposed to nullify unwanted feelings of estrangement. This thesis does not debate the merits or demerits of this additive pathway, this strategy of liberatory betterment, that fills urban practices and discourses with desire for transformations. This thesis turns from the affective structure of this strategy's implied optimism. Attachment to such optimism is, in the words of Lauren Berlant, *cruel*, insofar as it can only return to the scene of its primal fantasy, a fantasy enabling expectation that either you or the world can become different, *just in the right way*.[18]

Is there something else *to do* with the experience of estrangement than to flee its sufferings or to track its overcoming? Is it possible to reconsider alienation, without having to interpret its meaning in the register of knowledge for the world as-it-is? Here I refer to the possibility of one's response to the world being free from the registers of knowledge

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[17] See Wendy Brown, "Who is not a Neoliberal Today?" *The Tocqueville Review*, accessed April 4, 2019, https://tocqueville21.com/interviews/wendy-brown-not-neoliberal-today/.

[18] Lauren Berlant, *Cruel Optimism* (Durham: Duke University Press, 2011).

and part of the codes that circumscribe this world.[19] Following this unknown—what do I do with alienation—the research locates a field that it names *para-fictioning*, from where it can work, and from which it is *inalienable*. This locus for doing is the sheer *generic* lived of immanence. It is beyond being-affected-by or corrected-by the play of forces of appearance. What I call 'doing' uses experiences of estrangement, displacements to the untimely, or 'connections' to a trace of something 'wholly outside', in-order-to cultivate *para-fictioning* as posture-that-thinks from immanence, a practice of thought-thinking immanently. This is not to declare philosophy redundant to the question, nor even to try to think the project without philosophy. Rather, the project asks to think without philosophy's authority or jurisdiction over knowledge, the forms of knowing this practice-led research sets in motion. Hence the project opens an attempt to co-opt the force of critique not by way of locating a blind-field *within* urban discourse and offering consequential and remedial commentary. The project resorts to a radicalisation of the human, to render philosophy impoverished, and to circumvent the problem of anthropomorphic teleology in the constructions and interpretations of this work.[20] Practices of *para-fictioning* become this pathway.

Philo-fiction
As I have made clear so far, this approach underscores the non-philosophy of Laruelle, an orientation that takes part in a re-configuring of the very terrain of life. Laruelle's theorisation resists philosophy's "pretention to co-determine the Real or Man who is foreclosed for it."[21] In simple terms, Laruelle challenges philosophy's grounding ground: "[Its] right to determine who or what thinks or does not think, where and when thinking is going on and when it is not."[22] With *para-fictioning,* this research seeks, in Laruelle's

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[19] See Simon O'Sullivan, "Myth-Science and the Fictioning of Reality," *Paragrana* 25, no. 2 (2016): 82.

[20] This approach is akin to what Mackenzie Wark calls "low theory": "What has escaped the institutionalization of high theory is the possibility of low theory, of a critical thought indifferent to the institutional forms of the academy or the art world." See Mackenzie Wark, *The Beach Beneath the Street* (London: Verso, 2011), Kindle edition, 94-95. Elsewhere, in an interview Wark explains: "the attempt to think everyday life within practices created in and of and for everyday life, using or misusing high theory to other ends. It happens in collaborative practices that invent their own economies of knowledge." "Interview with Mackenzie Wark," *Stir* 31, accessed August, 2011, https://stirtoaction.wordpress.com/2011/08/31/interview-with-mckenzie-wark/.

[21] François Laruelle, *Introduction to Non-Marxism*, trans. Anthony Paul Smith (Minneapolis: University of Minnesota Press-Univocal Publishing, 2014), 2.

[22] Cited in Laura Cull, "Performance as Philosophy: Responding to the Problem of Application," *Theatre Research International* 27, no.1 (2012): 25. Cull is herself referencing a citation from Laruelle

terms: "a means of causing thought to function otherwise than philosophically."[23] This affirms an orientation allowing 'everything' to think. The fundamental appeal of Laruelle's work is his conception of *philo-fiction*, which creates a unified aesthetic and (non)philosophical practice: a remodelled thought.[24] Philo-fiction speaks to the *outline* of non-philosophy as it advances the real, as foreclosed, untouched and un-representable. As Smith notes: "Laruelle posits that we may write stories, that we may fabulate rigorous fictions that speak to our unlearned knowledge about the radical immanence of this real."[25]

For Laruelle, his extensive theorisations, and those of philosophy more generally, are all equally characterised as philo-fictions, never bearers of truths or essences. Nevertheless, philo-fiction is a key difference that separates Laruelle's non-philosophical projects from philosophical discourse. That difference lies in philosophy's perennial claim to know, find or project the grounding ground or substance for thinking the real. Commonly such claims endeavour to condition thinking *about* the real. In contra-distinction, non-philosophy crafts ways to think according to the real, in fidelity *with* it. This contra-distinction takes me to the nub or hub of my project: in bearing away from philosophy's securing ground for knowledge production, I ask what would it take not simply to counter or oppose 'realities' subtended by the conditioning conditions of ontological disclosure of beings as they are asserted through urban discourses and *market-ready* subjects? What, instead, if this project suspends or deprives this favoured producing, leaving just the immanence, the real or radicalised *generic,* in play? How could the real or, rather, our estrangement from it as instances of the *generic lived*, be held within the field of encounter? What *instruments* could animate such an operation? To this end what would urban thinking 'look-like' without philosophy's authorising? Part One of the thesis

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in John Mullarkey, *Refractions of Reality*: *Philosophy and the Moving Image* (Basingstoke: Palgrave Macmillan, 2009), xiii.

[23] Laruelle, *Principles of Non-Philosophy*, 100.

[24] This 'unified' aesthetic, explored in Chapter Two, is expressly evident in Laruelle's 'version' of the subject as generic and undivided. The generic's unified aesthetic fundamentally underscores all non-philosophical innovation as "a new mode of thought" as expressed in Robin Mackay and François Laruelle, "Introduction: Laruelle Undivided," in François Laruelle, *From Decision to Heresy: Experiments in Non-Standard Thought*, ed. Robin Mackay (Falmouth: Urbanomic /Sequence Press, 2012), 1-32. Galloway expresses this in terms of "a new concept of relation that is neither dialectical not differential." See Galloway, *Laruelle: Against the Digital*, Kindle edition, 3432.

[25] Smith, *Laruelle: A Stranger Thought*, Kindle edition, 380.

writes what is happening with urban-site-writing when that philosophically-rendered body of a city is no longer there.

A Perennial Concern

I wonder at times if these aspirations are not simply equivocations, leaning to some version of pre-modernity, leaning to a masking, composing theology's thought-systems that endlessly rehearse divine union? Is this not simply a claim on 'true nature'? To these doubts I want to respond with a resounding 'no'. Yet, this worry confirms that the inquiry is staked on something very old, a *perennial* rather than a fashionable concern. *Para-fictioning* brings this perennial concern to play. This play is a *fresh* approach, a test of the present, that I recognise as a task analogous to Simon O'Sullivan's "Myth-science of fictioning" of the present that provokes "different affective scenes and potential modellings for a subjectivity increasingly hemmed in by neoliberalism."[26] For this research, its variants of *fictioning* are not modelling new socially visible subject positions that I pursue. On the contrary, *fictioning* holds-back-on the very apparatus of subject-formation that necessitates any 'personhood' assuming such a position. Equally, and by inference, this fresh-play of holding-back puts out-of-play whatever necessitates urban landscapes to be circumscribed *for* capital.[27] *Fictioning* here '(dis)locates' relationality-with and communicability-of urban landscapes as *generic nonplace*. It detaches from modernity's modalities of meliorism, and loosens from capital's hegemonic colonising, while critically undercutting philosophy's various pursuits of the meaning of being. Detachment, loosening and undercutting are taken here to be always-already incomplete, but set up *alongside*.

To put matters simply, *para-fictioning* opens something inasmuch as it holds something back. What it opens are (non)reactive postures or stances on the real's estrangement—on the *real-of-estrangement*—its contingent concurrence *with* everyday landscapes. What it holds-back-on are identifications with modernity's rehabilitative drives, its programs of amelioration or making-good. *Para-fictioning* methodologically does this twin-moving: putting into play and putting out of play. On the one hand, this (in)stance *sees* forces of the *nonplaced* as *always already* inalienable ground—forces at once *generic*, pre-subjective and nonhuman—a ground 'in-and-of itself' neutral, meaningless. Concerning this

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[26] See Simon O'Sullivan, "Myth-Science as residual culture and magical thinking," *Postmedieval: A Journal of Medieval Cultural Studies* (June 2018). https://doi.org/10.1057/s41280-018-0086-2.

[27] See Galloway, *Laruelle: Against the Digital*, Kindle edition.

grounding-force Kolozova suggests it is the very unmediated core of the human.[28] Though, on the other hand, with what I have named 'holding-back', incursions of late-capitalist rationalisation and the mediations of philosophy—relations to instances of the lived of this *generic*—'take place'. These relational-instances precede language, yet they can be crafted, fabulated, modelled, in *para-fictioning*'s words-without-language. Inasmuch as I mutate operative principles of (non)philosophy, affirmation is given to me concerning this methodological procedure of *para-fictioning*'s *writing-with*.

Alongside
Holding-back opens to the *generic*, experience of *radical solitude*, experience *as* tentative sense of a disjunctive-common, within urban worlding, where modes of existence are increasingly contained, defined or confined. From Laruelle, I draw a tactical series—*non-philosophical encounter*—unfolding this stance. Laruelle gives me the relation these tactics produce—*the alongside*—equivalent to, in superposition, as affected by immanence. In short, this is *encounter of encounter*, expressed in *para-fictioning*, a way of being-with encounter. *Alongside* has potential for leading encounter to alternate aesthetics, to new ways of *holding*—grasping, understanding—estrangement, leading to alternate politics. This *alongside* (non)relation aligns, despite its very different genesis, with Nahum Chandler and Fred Moten's *para-ontological*. This is a notion, or *word*, deployed, hesitantly, in my thesis title.[29] *Alongsideness* inscribes or names a distinction I need to crucially make between urban subject-positions *and* urban landscapes that through the strangeness—estrangement—of their immanence, their immanent-real, dislocate my world. *Alongsideness* skips past—in holding-back—philosophical attempts to 'get-at' or 'get-to' immanence. Thinking settles for a posture *alongside* immanence. Less *is* more: less writing about thoughts *of* immanence, and more immanent-thinking engaging *write-with*.

This reveals a political horizon, faintly. *This* disclosive horizon is freed from ontology's grounding structures, always already anticipated and circulated whenever the urban presents itself as something to know. This political horizon emerges not because we have worked through new subject-positions, a new ontology of 'Man' or transformations of

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[28] See Katerina Kolozova, *Cut of the Real: Subjectivity in Post-structuralist Philosophy* (New York: Columbia University Press, 2014).

[29] See Nahum Chandler, "Paraontology: Or Notes on the Practical Theoretical Politics of Thought," accessed October 15, 2018, https://vimeo.com/297769615. See also, Fed Moten, *The Universal Machine* (Durham: Duke University Press, 2018); Smith, *Laruelle: A Stranger Thought*.

the social, a new being-with-others. The 'new' *conserves* what already exists, finitude of an always-already. The new *is* what exists. *Para-fictioning* performs this conservation of the new, while this exegesis maps its performance-machinery, coming-to-terms with claims that are made, unfolding this faint political horizon. This research makes a distinction crucial to an understanding of its agency. It does not act on politics itself, the political. In setting some things in-and-out of play, it carries out political acts, within thinking.[30] If there is something that opens, it is the *marginal*, giving edges of 'things' new traction. Such approaches cannot help but also (re)consider what thinking is. And, along the way, such approaches ask what practices of *writing-with* such thinking can be.

Scholarship

Para-fictioning's techniques may well suggest an idiosyncratic 'take' on scholarship. *Para-fictioning*, as extended response to the singularities of research encounters, is *thinking-with*, *writing-with*. What *para-fictioning* finds is not a phenomenal realm subtending or describing urban practice, experienced objects 'out there'. Its findings are the *naturalisation* of otherings, techniques of seeing relations between the real and thinking.[31] This is the *between* of thinking *generic* experience of life *and* a world inhabiting language. This is not thought *about* the real, nor *about* radical immanence. This scholarship is staked on finding ways whereby I make myself available to variants of aesthetic thinking-*with* 'senseless' *nonhumanness*—a peculiar and obscure undertaking. Mutation 'takes' place, turning research 'space' into something that seems to no longer have precedence or a cohering genre. Without this cohering, practices can no longer fall into a genre of 'counter-practice'. This further 'holding-back' further opens *para-fictioning* to occasions for innovating, for *seeing* what urban practices of (non)philosophical *aesthetics* can do, when pushed all the way, *generically*, encountering nothing other than what exists, as nothing beyond what it is.

Crucial, though, is how *generic* experience establishes edges, sets-up borders as *technology* for the project. A technology, in this sense, is something that does something to produce something, a can-opener, a laptop, a transport system, something that is a means rather than an end. The border acts as immanent performance *of* writing. It operates as vector

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[30] See Smith, *Laruelle: A Stranger Thought*.

[31] Dylan Trigg suggests: "Phenomenology marks a mode of inquiry concerned with a particular type of human experience, characterised by a sense of unity and coherence" See Trigg, *The Thing: A Phenomenology of Horror* (UK: Zero Books, 2014), 5.

directing its own orientations: *autos* of means. Part One traces this edging *tekhne*. Part Two, the following chapters, emphasise that this border is, in fact, a *non-aesthetic* gesture, whose workings circulate with the *generic,* or 'object' of this research. At stake is the showing of interstitial sites, 'cracks' within everyday life at the edges of reality. *Para-fictioning* produces—and produces-with—these cracks, which elsewhere I call by many other names, including 'blind-spots'. This 'producing' does not have its ends: means without ends. It requires no bearing of fruit, and may 'communicate' without pronouncing socialised meanings, thus remain unrecognised, unrepresented, silent and still.[32] My holding-back, my recalcitrance claims *ground* for nothing more than passing instances, conscious of the politics it performs. It would rather not theorise. Yet, the thetic moment of the thesis, a question of positioning, of staking a belonging, calls for an atypical relationality.

Hence the *minimal* importance given to the question of belonging, to either theoretical affiliations or loyalties, or to communities of creative practice, site-writers of all persuasions. This minimal sense of belonging will be further discussed in Chapter Two, in considering the stakes of 'situated' research, under such conditions. The force-of-thinking the thetic—positioning—is signalled as 'rafting'. Its 'method' of engagement I have called the *alongside* relation, enabled by (non)philosophy's *non*. As the chapters that follow confirm, these procedures of *rafting* and *alongside* congeal *fictioning as method*. Immediately following are some key notions—four technical terms—found within this research writing. They, by proxy, signal the project's limitations, its weak and thrifty *nonplacedness*.

Four operative concepts

The Non

The 'non' is the catalysing agent of radicalisation and key methodological clime, affording the project its means to take a *para-ontological* 'lean'. It *uses* and, in doing so, modulates Laruelle's non-philosophical non. The 'non' offers a 'side-stepping' of governing orders that promulgate the ruling motifs of urban discourse. Using the 'non' enables thinking to move without the 'sufficiency' of urban *reason*, urban-organising of thought, *urbanity of sufficient reason*. The 'non' is not concerned with exerting overt

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[32] This phrasing is indebted to Smith's *Laruelle: A Stranger Thought*.

oppositional force. There is no dialectical movement. There is a nominal arc, an aberrant modal operation, a practice, a material behaviour, transforming into flesh materials-of-thought along with matter of the world. The non 'acts' positively, making tools of thought physical. It renovates uses of terms *as they are lived*, bypassing functional signification at the level of the signifier. Thinking, with this non, becomes part of the real, rather than becoming understood as representations of it. *Para-fictioning* uses this 'non' in forming distinct *bodies* with urban waterfront landscapes, yet remains separate or distinct.[33]

Para
Para is another way of saying something is *alongside.* Both are constitutive concepts for the project and both are in s*uperposition* to the real. The real is without-presentation. Hence, *alongside* always already and necessarily precedes the real, peculiarly (non)positioned, within its own terms. *Para* is ancillary, or minor. It does not easily translate to exchangeable currencies or the legal tender—economy—of academic discourse. This *alongside* 'relation' inhabits the study as a *minoritarian* ecology, permeating and activating this research's 'operating systems', its postures, or orientations, its forms of expression. *Para* implicates 'subjectivity' and the *generic* subject. Thinking in *para*(llel) bypasses subject-determination by fragmentation or multiplicity, which is to say, the subject of knowing. *Para* 'asserts' a purely autonomous entity, not needing to go outside of itself in order to realise itself. Galloway has called this *alongside, superposition* a static parallelism consisting of the real and the person.[34] With the *para*, I suggest this distinction of subjectivity *and* the generic subject opens to a weak and generic *nonhumanness* aligned 'within' the world, yet entirely indifferent to it. Indifferent, this nonhumanness is contingent to radical immanence.

Immanence
Within contexts of the non-philosophical, immanence *itself* is radicalised as *immanence-as-generic,* foreclosed and indifferent to its effects. Radically contingent, immanence is 'taken up' or 'brought'—these 'doing' words are tricky when it comes to contingency—to corporeal level, embodiment, by way of the force of the methods this project engages.

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[33] Concerning the 'non', Laruelle suggests it is a kind of tool: "an instrument, yes, but a very particular one, which forms a body with philosophy, while being separated or distinct from the objects that it deals with thanks to this apparatus." See Laruelle, "Non-Philosophy, Weapon of Last Defense: An Interview with François Laruelle," in *Laruelle and Non-Philosophy*, eds. John Mullarkey and Anthony Paul Smith (Edinburgh: Edinburgh University Press, 2012), 241.

[34] See Galloway, *Laruelle: Against the Digital*, Kindle edition, 1179.

There is no attempt to describe or qualify, signify or even think nameless immanence. Instead, this indeterminacy, is 'used' strategically to immanently 'organise' *para-fictioning* as form-of-thinking, affected by, or in-fidelity-with, the immanence of the real. This research thus attempts to engage thinking, determined by the force of pure immanence, though *always in the last instance*. This stance within immanence is foundational or constitutive 'method' for non-philosophy, akin, though only in certain respects, to the act of reduction (*epoché*) in phenomenology. Laruelle's immanence is thus an immanence within methodology: thus practice. This immanence-within-methodology clarifies this research practice as *writing-with.*

Encounter
Encounter is that *absolute exterior* relation into which thinking enters. It is experience and, hence, estrangement. Radical contingency *is* experience's always-already estrangement: signs of recognition withdrawing, shifting coherency. My experiences tell me that resolution—the grain of 'seeing'—construes occasionings of urban landscapes. Encounter installs radical un-grounding, admitting into the present an exterior relation, which I have come to name a '*nonhuman untimeliness*'. A demand happens from out of this exteriority, this situated displacement. This demand—that demanded this thesis— is the demand for emergent practices that arise at a conjoint: that of non-philosophical frames intersecting the world—urban waterfronts—as this conjoining *is being lived*. *Para-fictioning* initiates from out of this variant of encounter, engaging within *generic* experience: non-philosophical encounter revealing its non-phenomenological bearing.

Chapter Two

ENCOUNTERING ENCOUNTER

Para-fictioning

Within contexts of non-philosophical and post-human 'knowledge', this study seeks analogy for what the Introduction has mentioned as the 'yet to be determined' common 'infrastructure' 'coming under' urban everyday materiality— an 'outside', a substrata-of-capacity, the real—or radical immanence. A number of compositional analogues are engaged, by way of *minimal* and *maximal tactics* as—or for—practices of *para-fictioning*'s *writing-with,* yet *without* foreseeable effect. This research attends-to this real, for its *facility* to transform the figure of lived experience and to mobilise an unknowable constituency, whose opacity shares in conditioning the contemporary city. This facility arises— becomes—a quality of *nonhumanness,* a more-than-human 'knowing' that is not in opposition to the philosophically-assumed human. In this way, a *technology*-focused space composes the research extra-linguistically, as a project of design, where design is reckoned as "a form of projection, to shape something rather than find it, to invent

something and think about the possible outcomes of that invention."[1] From such an orientation, this research innovates the scopic to see the city and the human from an alternative purview. Convening such a context aims to skirt the presupposing of a Cartesian thinking-subject, and takes up a performance-of-thought that is, at once, experimental *and* within a post-anthropocentric vantage.

Chapter Two offers the critical contexts for this objective. It outlines and discusses the scope of the thesis's practice-led engagements, and comprises a review of key literature. Crucially, the chapter explains the manner whereby thesis investigation has fostered a field or milieu to compose, clarify and operationalise *encounter*, in a manner that opens a novel domain to maintain an urban-thinking sensibility that avoids partaking-in anthropocentric exceptionalism. This approach invokes risk. Its radicalising realignments of urban-thinking relinquish, for the most part, any recognisable tenets and precedents of extant urban discourse. Where Chapter Three advances compositional and operative factors of *para-fictioning* practice, this chapter predominantly reviews literature, thus constituting foundational materials of *para-fictioning.* These contexts comprise emergent writings of situated-thinking, whereby the situated itself, as a becoming-demand of the present, is 'scoped' upon and immanent-to instances of encounter, without assuming practices that claim how an unknowable life might imagine its own life or, indeed, the lives of others. *Para-fictioning*, in this context, is a writing practice that *results* when *estrangement* and site-specificity extend to the non-philosophical, to confront a space in excess of any particular place or any particular person—the nowhere that is particular to no-one and thus everyone, that this research names the *generic*.

Para-fictioning functions as this investigation's modes of expression, its 'means', though not its 'ends'. Fictioning is an emergent category in recent art practice, and *para-fiction*, as its variant, is wholly different in kind to the notion of fiction more conventionally established in literature or theatre.[2] The name given to my writing practice derives from,

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[1] See Beatriz Colomina and Mark Wigley, "Are we human? The Mirror of Design," accessed August 21, 2018, https://urbannext.net/are-we-human-the-mirror-of-design-1/.

[2] See Simon O'Sullivan, "Non-philosophy as Art Practice, or (fiction as method)," ed. Jon K. Shaw and Theo Reeves-Evison (Berlin: Sternberg Press, 2017), 285; Simon O'Sullivan, "Myth-Science as residual culture and magical thinking," *Postmedieval: A Journal of Medieval Cultural Studies* (June 2018). https://doi.org/10.1057/s41280-018-0086-2; and Simon O'Sullivan, "Myth-Science and the fictionign of reality," *Paragrana* 25, no. 2 (2016): 80-93.

or is delivered by, a 2015 text by John Ó Maoilearca.[3] In a chapter titled, "Paraconsistent Fictions and Discontinuous Logic," Ó Maoilearca is especially engaging Laruelle's philo-fiction, in a complex discussion, too complex to rehearse at this point. Crucially, Ó Maoilearca references a 'border' between fiction and non-fiction and extemporises on this bordering: "This border can be taken philosophically and divided up as either epistemic (vague and undecidable), ontological (inconsistent or imperceptible), or some mélange of the two (ambiguous or indiscernible) in a kind of 'pataphysics' or 'parafiction'."[4] At this moment he footnotes Carrie Lambert-Beatty on this word "parafiction":

> Fiction or fictiveness has emerged as an important category in recent art. But, like a paramedic as opposed to a medical doctor, a parafiction is related to but not quite a member of the category of fiction as established in literary and dramatic art. It remains a bit outside. It does not perform its procedures in the hygienic clinics of literature, but has one foot in the field of the real. Unlike historical fiction's fact-based but imagined worlds, in parafiction real and/or imaginary personages and stories intersect with the world as it is being lived.[5]

Ó Maoilearca then goes on to further comment on this border, what elsewhere I emphasise as an edge: "But the action of the border itself, its immanent performance, can also be viewed as a vector that directs its own orientation. Such a border creates numerous different "fictional" effects, depending on the fields it touches."[6] With respect to alignment with the *real*, Laruelle emphasises: "Fiction stops being the simple attribute of another activity and instead becomes a lived experience *in-the-One* in the last instance. Fiction is in itself a radical subjectivity and must be recognized as an autonomous experience before giving rise to technologically produced effects."[7] This suggests that *para-fictioning*, as a practice by which this research takes place, is not reality's other.

Attentiveness to this real, to this empty opaque infrastructure, is this study's central 'method' for 'coming into' writing. Such a writing-method implicates processes of abstraction and, with them, a necessity to locate coherent practices of engagement.

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[3] John. Ó Maoilearca, *All Thoughts Are Equal: Laruelle and Nonhuman Philosophy* (Minneapolis: University of Minnesota Press, 2015) Kindle edition, 2978.

[4] Ó Maoilearca, *All Thoughts Are Equal*, Kindle edition, 2839.

[5] Carrie Lambert-Beatty, "Make-Believe: Parafiction and Plausibility," *October* 12 (Summer 2009): 54. Cited in Ó Maoilearca, *All Thoughts Are Equal,* Ch. 2, n. 125, Kindle edition, 6693.

[6] Ó Maoilearca, *All Thoughts Are Equal*, Kindle edition 2839.

[7] François Laruelle *Philosophy and Non-Philosophy*, trans. Taylor Adkins. (Minneapolis: Univocal, 2013b), 231.

Cohering, in this instance, happens *within* urban thinking and *through* creative writing. The research investigates modes of processual orientation within encounter, as its primary practice of engagement. The notion of processual orientation, as exposure to encounter, has its understanding and influence developed from non-philosophical operations. Non-philosophy names instances of such exposure '*generic* experience'.[8] *Generic* experience may be understood as an ordinary non-thetic experience that affords a vision not *of* the kaleidoscope offered by organised difference, but *from* the impression of a certain quality of sameness, contingent upon and in fidelity with the real as radical immanence. *Para-fictioning* performs this *vision* procedurally. By 'procedure' I mean there is an incline, an inclination, whose incline *effects* a sense of estrangement *and*, at-once, a provocation to imagination in relation to a situation—a sited experience. In this way, the research recognises that the real remains inaccessible, in non-relation, yet with this contingency it is 'understood' through 'openings' it creates. The nature of this non-relation is stressed early in this chapter. It is particular as well as fundamental to how encounter is both construed and practiced.

The real

Key to my desire to attend to this non-modern real is that it genuinely affords a frictionless by-pass to what Laruelle calls "the substantial or humanist burdens of the Real."[9] Katerina Kolozova, following a Laruellean-influenced encounter with Lacanian psychoanalysis in her 2014 *Cut of the Real: Subjectivity in Poststructuralist Philosophy*, demonstrates that where, in Lacanian terms, the subject is an effect of the signifier, the real 'reveals' itself through its lack *within-and-for* the subject. The real becomes an *effect* experienced as linguistically non-negotiable limit, effectively a violence that issues trauma upon its signifying automaton. The real, here, is not an abstraction.[10] Though instantiations of trauma have diverse *qualities* when it comes to accounting-for experience, non-philosophy's procedures suggest possibilities for alternatives to violence of the real, procedures at odds with Cartesian strategies of 'overcoming' the enigma of the real.

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[8] Experiences effected by encounter, I term *generic* experience. This is informed by Laruelle's notion of the *generic* as a 'first name' of the real: whatever is of itself empty, or senseless, indifferent yet, nonetheless, contingently happening.

[9] François Laruelle, *Anti-Badiou*, trans. Robin Mackay (London: Bloomsbury, 2013a), 211-212.

[10] Katerina Kolozova, *Cut of the Real: Subjectivity in Poststructuralist Philosophy* (New York: Columbia University Press, 2014), 10.

In contrast to the Lacanian Real or rational humanism, this limit and limitation—cut of the real—is experienced as simply lived, free of *quality*. For *para-fictioning*, the real is an unsystematised thrust of that which is beyond language, yet not absolute exteriority. Kolozova suggests: "[an] exteriority in the sense that it is outside the reach of our linguistic intervention, appropriation and re-invention."[11] This suggests exteriority as limit-condition to (representational) pretensions. The real is not some supreme other, but everyday physicality, whatever, within attentiveness, that may focus contextures of ordinary 'irrationality', coming under the language of capital's endorsement of life. Capital, discussed below, circumscribes, as Reza Negarestani notes, that "hypothetical universal platform of problem-solving and information processing which for every problem and desire determines a solution—a market—by recourse to an immanent death which exteriorizes it as a liquidating form of animation (production)."[12] *Para-fictioning* finds release from these clutches.

In its 'functions', the real suspends all sufficiency of logical possibility—metaphysical foundation of reality in logic—to instead maintain an "axiomatized abstraction," [13] activating ways to use non-relation in writing. Axiomatized abstraction serves as foundational or constitutive 'method' for non-philosophy, akin, though only in certain respects, to the act of reduction (*epoché*) in phenomenology.[14] Desiring, attending-to the real within force—force-of-the-real—is radically performative and particular, non-interpretable, and *procedurally* effectuated, that is, inclined. Practices of *para-fictioning* are conditioned by instances of *generic* experience, inventing the possible *and* impossible in text(ual) play, in contexts (here) of a living present of urban waterfronts, without suturing this living 'present' to any claim on the real. *Para-fictioning* emerges within this matrix not as a mode of non-being of the false, but as nothing more than (that) it is.

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[11] Katerina Kolozova, "The Inhuman and the Automaton: Exploitation and the Exploited in the Era of Lae Capiltalim," in *Superpositions: Laruelle and the Humanities*, eds. Rocco Gangle and Julius Greve (London: Rowman & Littlefield 2017), 91.

[12] See Reza Negarestani, "Drafting the Inhuman: Conjectures on Capitalism and Organic Necrocracy," in *The Speculative Turn*, eds. Levi R. Bryant, Nick Srnicek and Graham Harman (Melbourne: Repress, 2011), 182.

[13] I take this expression from Rocco Gangle, "The Theoretical Pragmatics of Non-philosophy," *Angelaki: Journal of Theoretical Humanities* 19, no. 2 (June 2014): 45-57.

[14] Gangle, "Theoretical Pragmatics," 46.

Hence, at stake for this thesis is developing a practice that "intersects with the world as it is being lived."[15] Such an intersection fully acknowledges approximations to experience of the real as everyday trauma, *generic* experience, or *discognition*.[16] My question is perhaps a simple one when put in these terms: How do we find ways to be receptive, to 'see' occasions of urban waterfront landscapes, broadly construed, within this present ending of modernity, under conditions of *generic* experience? Then there is a complication: When the very density of materiality that seems to be converging upon urban waterfronts offers untold descriptive potential, or affects, or critical contextualisation of present urban life and its precarity, why would I investigate—by way of the indifferent real—a strategy that makes for a rarefied, a darkened vantage? Though, as I have hinted-at already, inclination, desirous-attending, is precisely encounter as provocation to thinking-experience. This way of an indifferent real necessitates revision of one's 'naturalised' perceptions. En-counter—some 'measure' of between—issues an onto-political charge and makes a mind-body's work the very problem of interpretation, the problem of what is presented. In this way, encounter in the twenty-first century highlights a fundamental epistemic *problem* at the limits of thought, as much as it puts into focus evidential problems issuing from market-driven modes of existence. This research does not propose any 'solution' to such an epistemic problem, inasmuch as the epistemic itself as problem-field is brought into question. Rather, the research trials a divergent and decolonised regime of thought, insofar as the epistemic 'problem' is no longer figured.

Seeing and looking

In its fictioning practices, this research may well initially imply a 'pivoting' concern with imagination that seemingly flees from the serious question of taking a stance within situated encounter. *How* does 'my' embodied seeing of urban landscapes' ephemeral materiality find equivocation with the *superposed* sense of whatever endures in the real's opaque finitude? How do 'I' 'see' an *apparent* reality, one in the midst of capital's rising waters, and piled high with the prevailing means of capitalist production's detritus, along with an in-determinant temporality only recognisable as if from elsewhere? What tools of analysis do I have to ascertain from 'where', or with what stance, 'I' engage such looking? More purposefully, can an *alternate* horizon of the present open to or 'glimpse'

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[15] Lambert-Beatty, "Make-Believe," 54.

[16] For Steven Shaviro, this would be unmediated non-subjective experience. See Shaviro, *Discognition* (London: Repeater, 2015), 17-18.

what is outside capital's capture and the totalising regime of surplus creation? In short, can an instance of exteriority—or radical immanence—be 'phenomenologically' reconfigured, not so as to offer these questions a new positional ontology (sub-stance) from which to think, but to evolve a *technology* or apparatus to *think-with* and, thus, to *write-with*?[17] Can such a non-sub-stance *open* attentiveness to a space within the present, unfamiliar to prevailing cultural imaginaries?

In elucidating my research question, what is *not* at stake is that which lies at the heart of modern experience—ontological accrual, identification and legitimation of new subject positions. Instead, the research develops a non-philosophical approach to living and world, withdrawing from an apparatus of subject-formation that obligates the assumption of such a position. This is drawn from Alexander Galloway's investigations of the non-philosophical *quality* of negation, in his 2015 book *Laruelle: Against the Digital*, wherein he refers to the qualities of *generic* being.[18] He writes, with respect to its tendencies: "The goal is not to liberate affect; the goal is to starve and suppress it. The self must not be granted new access to representation, new access to the metaphysical apparatus, but rather the self must decline such access."[19] Hence, when we consider relational dimensions within non-philosophical encounter, which assert the conditions of *generic* experience, we infer finding ways of staying with the deepest darkness and extreme *thrift*, in minimising any transcendental capacity. Therefore, what is sought in a practice that 'intersects with the world as it is being lived', is *technology* to engage the deep darkness within *generic* experience, that inaccessible yet inalienable edge of the real. Experience, within *para-fictioning*, is radically 'constructed' *with* the meaningless and merely material 'experience' of the real, trauma shorn of the *graveur*, the inscribing-marking, of its overcoming. In Kolozova's terms, 'the 'lived' as the experienced *without*

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[17] *Thinking-with*, or alongside, in superposition, is a key trope of this research and will be mainly addressed in Chapter Three. More broadly, however, the questioning indicated by this sentence has generally developed from how Laruelle's 'tactics of thinking' set up a non-relation to the real. Though, 'alongside, in superposition', is more directly attributable (and to be discussed in reference to) Davor Loffler's "Distributing Potentialities: Post Capitalist Economies and the Generative Time Regime," *Identities: Journal for Politics, Gender and Culture*, 15, nos. 1-2 (Summer 2018): 8-44. See also Katerina Kolozova, "Subjectivity without Physicality: Machine, Body and the Signifying Automaton," *Subjectivity* (2018), https://doi.org/10.1057/s41286-018-0056-z.

[18] See Alexander R. Galloway, *Laruelle: Against the Digital* (Minneapolis: University of Minnesota Press, 2014) Kindle edition,1038-1441.

[19] Galloway, *Laruelle: Against the Digital*, Kindle edition, 1202.

a subject, is the experiential-presubjective, or *generic* being, 'taking place'.[20] *Generic* expereince is an instance of the real preceding the trancendental, that is, preceding language. This is the non-modern inhuman or, in Laruellean terms, the nonhuman, what I name '*nonhumaness*', radicalised dyad constituting *technology* and the organic. Non-philosophical practices abandon that duality, metaphysically inscribed since Parmenides, of being and thinking. This dyad is abandoned in order not to better understand thought, but to recognise the potential transformation *of* thought *from* the real.

What follows aims to clarify how the problem *and* generative field, out of which this research has emerged, is developed as two imbricated surfaces of necessity. The research 'object' that I have named '*generic* experience' is delineated by *how* it initiates and draws its terms of engagement in response to the demands of encounter. These demands are for both sense *and* senselessness.[21] Hence, the rationale for research unfolds from within the problem's generative field, rather than—in transcendent fashion—acting as grounding logic that rescues the stance through authenticating force.

Out there

In his 2008 book, *After Finitude*, Quentin Meillassoux identifies the problem of epistemology, I alluded to above, as a post-Kantian legacy and names it "correlationism."[22] Meillassoux's premise is that thought can only "think itself," while the real—upon which this project is hinged—is inaccessible to 'knowing' and, thus, human subjectivity as the subject-who-knows. In other words, correlationism suggests there is nothing but discursive constructs for determining thinking and accounting for it within circumscribed regions of thought and their alloyed methodologies. Critically, Meillassoux claims that the contingency of thought *is* the real, the 'out-there' or what he calls "the great outdoors," The real is whatever thought is fundamentally contingent-to. Yet, the real is void of meaning. Following Meillassoux's 'model' of scientific thought,

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[20] Kolozova, "The Inhuman and the Automaton," 91.

[21] I have a research tactic in minimising definitive acts of naming, in order to resist fixed definitions. I prefer, instead, to allow terms to evolve in relation to their immediate and situated usage. In this way, the project avoids the stasis of taxonomy, offering an alternative sense of consistence. See the general discussion of Laruelle's *inconsistency* in Ó Maoilearca, *All Thoughts Are Equal*, Kindle edition, 2692.

[22] See Quentin Meillassoux, *After Finitude: An Essay on the Necessity of Contingency*, trans. Ray Brassier (London & New York: Continuum, 2008).

'facts' are representations, concepts, or instances which seek to be exact and correct descriptions of reality.

However—and this is where the problem for this research shows itself—*representational* reality (the transcendental) *must* also account for an instance that prescribes the creation of the fact in the first place. This situation highlights a relational aspect seen within encounter, termed 'factuality', which is for Meillassoux: "[the] non-factual essence of fact as such, which is to say, its necessity, as well as that of its determinate conditions."[23] On this 'correlationism', Laruelle notes: "the eye is the intuition that now gives the other eye; the gaze that opens upon the other gaze — such is the kernel of all transcendental aesthetics."[24] Is this not the great phenomenological gambit, that physiognomy is destiny, that our eyes and senses orient our *selves* into a world, toward phenomena that orient and reveal themselves back to us? This understanding of *representational reality* seems to implicate the 'worthiness' of the human eye, its optics, sight's very seeing, with respect to truth. Truth can then never simply stand 'alone', 'out there', as it seems bonded to, or bounded to an existence affiliated with the givenness of human agency. Meillassoux's thesis not only opens to the "outside" or real within encounter. It suggests dissolution of that oppositional binary we term 'fact and fiction'. Not 'going after' truth in any absolute way, this research is prompted to bypass *telos* and, in that reconsideration, to hold-to 'delirium', somewhere near a 'vertigo' of encounter.

There is a non-transcendental 'drift' towards the undivided, *the one* as synonymous with the real, shaping the mutated vantage that constitutes *para-fictioning*. Laruelle suggests concerning this 'one': "The One is immanence and is not thinkable on the terrain of transcendence (*ekstasis*, scission, nothingness, objectivation, alterity, alienation, meta or *epekeina*."[25] There is suspicion of 'oneness' construed as unity, fixity or totality, within discourses concerned with correlating repression and totalising, endorsing dominating or repressive practices.[26] Yet, considering Laruelle's theory, Galloway affirms: "The one has nothing to do with existence, understood in its strict etymological sense of 'being out

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[23] Meillassoux, *After Finitude*, 79.

[24] François Laruelle,"Biographie de L'oeil." *La Decision philosophique* 9 (1989): 93–104. "Biography of the Eye," trans. Taylor Adkins, http://fractalontology.wordpress.com/2009/11/21/new-translation-of-laruelles-biography-of-the-eye.

[25] François Laruelle, "A Summary of Non-philosophy," *Pli* 8 (1999): 141.

[26] See Jane Flax, *Thinking Fragments: Psychoanalysis, Feminism and Postmodernism in the Contemporary West* (London: Routledge, 1990), 196.

of', because the one is not 'being' and nor is it 'out of' anything."[27] The one is immanence, identity or commonality with itself. Thinking from the one is an alternative offering for *para-fictioning*, an immanent something, that no longer thinks from otherness, nor from ontology per se. This approach is 'built' from Laruelle's non-standard *tools* of thought that wholeheartedly *escape* any staging of self-and-other. Such an affirmation (by way of subtraction) is counter to prevailing posthuman approaches that, for Simone Bignall and Daryle Rigney tend to 'rely' on "vitalist ethics of human responsibility which register intimate ontological connection of humanity with the environment that sustains life-forms and diversifies the creative potential through rich networks of interconnectivity."[28] Rosi Braidotti's 'posthuman' thinking is emblematic of this resistance to the one. She writes of "the humbling experience of (this) not-Oneness constitutive of the non-unitary subject that anchors the subject in an ethical bond to alterity, to the multiple and external others that are constitutive [....]. Posthuman nomadic vital political theory stresses the productive aspects of the condition of not-One, that is to say a generative notion of complexity."[29]

By comparison, this study 'uses' the 'experience' of a non-transcendent 'One' as radical immanence. Ray Brassier describes this Laruellean 'One' as non-thetic experience presupposed without being posited—an absolutely synthetic, hence relational, non-conceptual immanent "*indivision*," which is not to be confused with unity.[30] It is that to which *generic* experience attends. Galloway suggests the radically immanent one is "absolutely nonconvertible with anything whatsoever … never goes outside of itself to form a relation with anything."[31] The one is thus in-common-with-itself, without ever being interpreted as a transcendental. Galloway writes: "This is a reversal of the classical metaphysics evident in everyone from Plato and Kant to Hegel and beyond, in which the transcendental is considered to be the primary precondition or grounding for reality."[32] Hence, any discernment or 'detection' of this inaccessible, nonconvertible,

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27 Galloway, *Laruelle: Against*, Kindle edition, 549.

28 See Simone Bignall and Daryle Rigney, "Indigeneity, Posthumanism and Nomad Thought Transforming Colonial Ecologies" in *Deleuze and the Nonhuman*, eds. John Roffe and Hannah Stark (Basingstoke: Palgrave Macmilllian, 2015), 159-180.

29 Rosi Braidotti, *The Posthuman* (Cambridge: Polity Press, 2013), 100.

30 Ray Brassier, "Laruelle and the Real of Abstraction," in *Laruelle and Non-Philosophy*, eds. John Mullarkey and Anthony Paul Smith (Edinburgh: Edinburgh University Press, 2012), 113.

31 Galloway, *Laruelle: Against*, Kindle edition, 542.

32 Galloway, *Laruelle: Against*, Kindle edition, 555.

empty, background reality prompts *non-standard* tactics. In Laruellean terminology, these tactics assert the one as the immanent real, from which transcendental instances, or *technologies*, are "cloned," or constructed in analogue. This movement between an inaccessible, immanent real and cloned transcendent *technologies* is key to composing relations between *generic* experience and *para-fictioning* practices. The detailing of this process is given over to Chapter Three.

Non-standard practices

David Roden comments on these concerns: "Laruelle and his commentators sometimes gloss this performance by claiming that the Real implies a kind of 'unlearned knowledge' or gnosis preceding any division between thought and object."[33] Such concerns alert me within this experimental research to the radicality and strangeness of Laruelle's project. Yet, what interests me is to avoid relativizing Laruelle's thesis by comparatively summing it in relation to extant philosophical doxa and, *thereby*, deciding on its merits. Rather, I prefer making use of non-standard practices in conjunction with various posthuman modalities of thought, as a matrix of generative practice, purposed for nothing more nor less than the provocation at hand. Although this approach seems to afford moments of resistance to calculative humanism, I suggest its composure is localised, non-unitary and impermanent with respect to positing a 'stance'. This investigation, therefore, aims at minimising discussion *on* non-standard philosophy as a *topic* for philosophising in-and-of-itself. Its aim is to focus more on the *tools* it proffers as I use and manipulate them—'tools' in that peculiar Laruellean sense of *technologies* emergent from a radically and non-relational immanence. Though, I realise that contexts and depth-explanations are, at times, required.

The real, the one as radical immanence, is at the centre of this study's 'methods'. Yet, it seems Slavoj Žižek complicates while contextualising this notion of radical immanence. In *Hegemony, Contingency, Universality*, Žižek argues that capital has assumed the status of the real, thereby undermining political thought. He calls for a *new* real, in order to effect necessary change to the political paradigm. Yet, rather than inventing elaborations of the real, Žižek suggests that if a new political paradigm is to evolve, we

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[33] David Roden, "Against Non-Philosophical Humanism," accessed May 4, 2019, https://enemyindustry.wordpress.com/2018/09/10/against-non-philosophical-humanism/.

ought to be thinking the real in a Lacanian sense.[34] For Kolozova, the Lacanian Real is the unknown that exists at the limit to the socio-symbolic world. The Real is tension-making, showing itself only through 'disruptive' effects in the domains of the Lacanian Symbolic and Imaginary. For this, the Lacanian real is paradoxical. It supports social reality, but also undermines that reality. Crucially, for Lacan, it is something we glimpse, something unbearable, an ecstatic horror. This capacity of the Real to undermine reality for a subject, to make that subject destitute, enables Žižek to consider this Real as something that 'breaks' a capitalism *that always returns*. For Lacan, the Real is whatever returns.

Kolozova suggests, concerning the Laruellean real: "The real is not an abstraction, an idea that stands independently, an 'out-there' in itself. It is not a substance, but a 'status', as Laruelle would call it."[35] This seems to align with Meillassoux's thesis, that the real is senseless, void of meaning and not to be thought *about.* The real does not, of itself, pose a question but is that concerning which all thought is contingent, an *invitation* for thought's fidelity to this indiscernible something. The implication here is that the real is always already grounded in materiality, while its *effects* are 'experienced' in thought. Therefore, it 'holds' a 'status' that can be assumed by other realities. What shows itself as distinctive in Kolozova's Laruellean real is an avoidance for reconciling this meaningless real *with* truth, by way of transforming it into truth. Transforming often takes the route of a hybridizing of truth and the real into *being*, by way of thought thinking.[36] In similar fashion, Alain Badiou's notion of 'event' constitutes that instance of the 'void' from which new discursive possibilities can be created by a subject's 'fidelity' to it.[37] In considering *generic* experience in non-thetic relations, in relation to the Laruellean real, *encounter* becomes something 'showing up' the edges of a void. Another way of putting it is to think of those edges where reality starts to break down. Yet those edges are entirely independent of all phenomenological objectivation. Roden thinks of this as a "dark phenomenology": "The problem of interpretation arises because there are empirical and theoretical grounds for holding that some phenomenology is 'dark'.

[34] See Slavoj Žižek, "Class Struggle or Postmodernism? Yes, Please!" in Judith Butler, Ernesto Laclau and Slavoj Žižek, *Hegemony, Contingency, Universality: Contemporary Dialogues on the Left* (London: Verso, 2000), 90-135. For discussion on the Lacanian Real, see especially, Part IV, 120ff.

[35] Kolozova, *Cut of the Real*, 2.

[36] Katerina Kolozova, "Philosophical and Speculative Economies of the Vanishing Body," *Frontiers in Sociology*, 3: 26, https://doi.org/10.3389/fsoc.2018.00026.

[37] Alain Badiou, *Being and Event*, trans. Oliver Feltham (New York: Continuum, 2005), 173-177.

Dark phenomenology is experienced; but experiencing it offers no standard for its own description or interpretation."[38]

Notwithstanding a refusal of all phenomenological objectivation, the 'object' of this investigation, *generic* experience, is neither to theorise this real, empty 'marker' of nonhumanness, nor to endow 'it' with descriptions of thingness. Rather, the 'object' is to enter into the *discognitive* experience of investigation tactically, allowing its estranging, admitting it into the present recognised as what is, what could be, and what could have been but will never be. Accordingly, the research aims at finding a way to fashion or construct means for mediating a unilateral relation, or non-relation, to the real, to that which is left unfilled but remains inalienable. This *innovated* relation, whose more technical construction will be explained in Chapter Three and demonstrated in Chapter Four, is an untimely *alongside* that traverses 'distance' in *superposition* via language. Language is constituted in analogues, whose 'purpose' is to convey non-accumulative styles of thought—*para-fictioning*—that 'thinks' urban everyday landscape immanently.[39] Obscure and weak, the project *leans* into this mildly estranging nonhuman experience in a manner that foregoes that modern sensibility we call *the sublime*, whether tethered to feelings of natural or technological novelty. Rather, practices of writing potentiate. They do not concern the documented reality *of* urban landscapes that include the human, but lean *with* that real, as it is being lived. As Ian James, in *The Technique of Thought*, explains: "Experience is also traversed by the real in its force of unilateral intervention and added to the real as its border or edge." [40] *Generic* experience thus acts as both border *and* lived inclination, affording a 'strange' vantage upon this understanding of the real as *nonhumanness*, material prior-to and coming-under life, where human life is but *one* 'example'.

Anthropocene

Political significance of the research lies in asking how this approach defines a questioning of patterns of exclusion that the urban brings into play, exclusions of modes

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[38] David Roden, *Posthuman Life: Philosophy at the Edge of the Human* (New York: Routledge, 2015), 76.

[39] For Laruelle: "There is superposition when immanence is through and through the same and traverses the instances of transcendence it brings rather than containing them; at the same time [these instances] do not change [immanence] by adding themselves to it." See Laruelle, *Christo-fiction*, (Paris: Fayard, 2014), 102.

[40] Ian James, *The Technique of Thought: Nancy, Laruelle, Malabou, Steigler* (Minneapolis: University of Minnesota Press, 2019) Kindle edition, 3328.

of existence no longer recognised as belonging-to urban humanity, disqualified as subjects-of-knowledge. Significant, therefore, is non-philosophy's attempts at practicing thinking without human exceptionalism. I engage this as a way of confronting a space in excess of any particular place or any particular person—the nowhere that is particular to no one, and thus *generic* to everyone. These concerns with exclusion, belonging and exceptionalism are implicated in this research milieu of the urban subject. Yet, the method of *generic* experience avoids inciting an affective cycle of radical indignation by way of asserting *new* foundations, a new subject or new notions of belonging, which ultimately tend to buttress that very sense of injustice that eroded initially.[41] The research is tethered to the supposition that *generic* experience, which is nothing *new*, can bring about an estrangement, while being indifferent to the everyday of consumerism. This 'everyday' is that by which the signifier *urban* is currently circumscribed. Hence, *generic* experience enacts urban experiences that are entirely 'de-realised'.[42] By way of its practices, the research, on the one hand, affirms *generic* experience as an ordinary border within everyday urban landscapes. These landscapes portray an increasingly homogenising neoliberal present that over-codes all options. On the other hand, the research is a means to consider the possibilities of intransigent modes of existence, isolated from the authority of capital's logics of valorisation.

With its affirming of *generic* experience *and* considerations of intransigent modes of existence, *para-fictioning* does *not* aim to glean from existing discourses how to apprehend qualities of urban waterfront landscapes, nor to make *place* imageable—that is, relative to an urban subject. Rather, *para-fictioning* finds means to amplify and mobilise instances-of-encounter with-and-as the thriftiness of *generic* experience, so as to border the real. Attending to the real and its bordering aims at locating techniques of thought that bypass dominant urban realities. These 'realities' are outlined or conceptualized by cultural critic, Mark Fisher, in *Capitalist Realism* and also by Naomi Klein in her analyses of the

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[41] On the hegemony of identity-politics, see, for example, Francis Fukuyama, *Identity: The Demand for Dignity and the Politics of Resentment* (New York: Farrar, Straus, Giroux, 2018). The complex exchanges between Butler, Laclau and Žižek in *Hegemony, Contingency, Universality* offer a sustained, though differently inflected, concern to that of Fukuyama on subject formation and identity politics.

[42] 'De-realising' is adapted from a discussion by Keller Easterling. See Keller Easterling, *Medium Design* (Strelka Press, 2018).

destructive role of current renditions of capitalism.[43] These capitalist realities, as observed tendencies, are extrapolated in such a way as to gesture at possible post-capitalist temporalities.[44] Crucial, though, to *para-fictioning* and post-capitalist temporalities is a holding-back of modernity's humanist presuppositions, its metaphysics, thoroughly embedded in urban thought. These 'prop-positions' separate and stabilise taxonomic orders, orders that promote *individualism* as refusal of nonhuman imbrications.

Capitalism presents for us *the* hallmarks of modernity, determined in capital-time's notions of progress and linearity.[45] Inferred here is the palpable en-closing of assumptions concerning unlimited growth, most demonstrable in present urban conditions. Alternatively, it could be said, key urgencies ventured under the 'banner' of the Anthropocene characterise our time as one of crisis.[46] This banner is allied to another, that of the Sixth Extinction.[47] These urgencies critically impact urban practicing of landscape and design. Such discourses of (non)-survival offer critical narratives along with the rising of a consciousness of extra-human activities or agencies, which I 'short-hand' via two related primary notions, indicative of twin agential levels: *techno-ameliorative* and *critical-human(ist)*. The former is predicated on a will to fix what is

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[43] See Mark Fisher, *Capitalist Realism: Is There No Alternative?* (Winchester: Zero Books, 2009); Naomi Klein, *This Changes Everything: Capitalism vs The Climate* (New York: Simon & Schuster, 2014).

[44] See Davor Loffler, "Distributing Potentialities: Post Capitalist Economies and the Generative Time Regime," *Identities: Journal for Politics, Gender and Culture*, 15, no. 1-2 (Summer 2018): 8-44.

[45] As Loffler notes: "Forms of consciousness and rationality developed in Western thinking are entangled with economic structures as the organisation connecting nature and culture." See Loffler, "Distributing Potentialities," 21.

[46] See, for example, Paul J. Crutzen and Eugene F. Stoermer, "The 'Anthropocene'," *Global Change Newsletter* 41 (2000): 17-18; Eva Lovbrand et al., "Who speaks for the future of earth? How critical social science can extend the conversation on the Anthropocene," *Global Environmental Change* 32, (May 2015): 221-218, https://doi.org/10.1016/j.gloenvcha.2015.03.012; Will Steffen et al., "The Anthropocene: From Global Change to Planetary Stewardship," *Ambio* 40, no. 7 (November 2011): 739-761, https://dx.doi.org/10.1007%2Fs13280-011-0185-x;
Jan Salasiewicz et al., "The Anthropocene: A New Epoch of Geological Time?" *Philosophical Transactions of the. Royal Society A* (March 2011): 835-841,
https://royalsocietypublishing.org/doi/full/10.1098/rsta.2010.0339.

[47] Elizabeth Kolbert, *The Sixth Extinction: An Unnatural History* (New York: Henry Holt, 2014); Deborah Danowski and Eduardo Viveiros de Castro, *The Ends of the World,* trans. Rodrigo Guimaraes Nunes (Cambridge: Polity Press, 2017), 114-115.

deemed a damaged world, by putting 'nature' to 'work' in alternative ways.[48] The latter construes a will to recognise 'nature' *not* as that subset of life-at-a-distance, or as discrete *other* added to a human world but, rather, as inseparable within a web-of-life. In other words, *techno-amelioration* aims to improve the damaged earth, in order to sustain life as we know it. *Critical-human(ism)s* aim to improve human *understanding* of that which is beyond a socialised self.

The *techno-ameliorative* signals how rapid and fundamental transformations of earth's environments have resulted in asymmetric biodiversity, habitat loss, changing climates and escalating toxicities, changes apprehended at the scale of the everyday and the planetary. Accompanying an increasing awareness of such massive impact within environmental and planning practices, cities and their nation-states issue an ongoing rhetoric of crisis, threat to the future, narrated as pervading loss and leveraged towards a corrective will.[49] Environmental remedial responses are evidenced most potently via widespread innovations that pertain to strategies and practices of mitigation, calling for processes of adaptation.[50] Science systematises natural processes *as* regimes of risk management, in attempts to stave off all forms of uncertainty. Yet, science's logic of nature itself arises tenaciously precisely as the logic that has 'efficiently' created the 'problem'.

The second critical narration that 'falls' out of the Anthropocene and Sixth Extinction excursus has a more substantive resonance with core motivations leading to this research. Critical humanist discourses signal that humankind has assumed the 'form' of geological *force* and, with it, constitutes a 'force of nature' analogous to volcanism and glacial cycles.[51] This framing shifts human agency together with—rather than over—natural systems and other-than-human entities. Christophe Bonneuil points out, however, that this *telling* is yet one of many possible 'scenarios', deploying the term

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[48] See Richard Weller, "It's time to redesign our cities as high performance ecological machines," *Foreground: Cites, Places and the People who make them*, accessed May 2, 2019, https://www.foreground.com.au/cities/maximum-life-support-richard-weller-says-its-time-to-redesign-our-cities-as-high-performance-ecological-machines/.

[49] Concerning the contradictory discourses of crises of scarcity and abundance, see Peter Frase, *Four Futures: Life After Capitalism* (London: Verso, 2016).

[50] See Climate Change Adaptation Technical Working Group, *Adaptation to Climate Change in New Zealand: Stocktake Report* (Wellington: Crown Copyright, 2017).

[51] Clive Hamilton et al., *The Anthropocene and the Global Environmental Crisis: Rethinking Modernity in a New Epoch* (New York: Routledge, 2015).

coined by Bruno Latour, "geo stories."[52] Thus, on the one hand, these twin vantages impute distance from the anthropocentricism of modernity by destabilising the fundamental narratives of nature and the social. Yet, on the other hand, these viewing agents open what may be a profound window on human exceptionalism, on the non-human and more-than-human, less-than-social worlds.[53] Risking conflation here of the human, non-human and more-than-human, imbrications and accretions are able to be constituted, foregrounded *without* modernity's encased definitions of nature and the social. These notions are plural and diverse, reaching back into 'history', or constitute a speculating forward to what is to come. Notwithstanding the multiple knowledge pathways, inferred in this twinning-seeing, that in various ways and to various degrees extend the domain of politics from the human to the non-human, or even give entirely new forms of conceiving the human, capital in its current permutations, inscribed by and within neoliberalism, imposes relentless violence on these modes of existence.[54] In other words, despite a growing consciousness that connects the openness of the political imaginary and different possibilities of human subjectification, forces of neoliberal capital and confined forms of subjectification that are captive to a loss-and-recovery duality prevail. Nature—immanence of earth—however defined or framed, remains captive fuel for capital's machinations. Therefore, both narrations connect—allied though distinct—re-politicisations and thus destabilisations of modernity's grounding. Laruelle posits that we may write stories, that we may fabulate rigorous fictions that speak to our unlearned knowledge about the radical immanence of this cultural mytheme. While these twin vantages and their ensuing narratives do not reference or

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[52] On these geo-stories, see, for example: Christophe Bonneuil and Jean-Baptiste Fressoz, *The Shock of the Anthropocene*, trans. David Fernbach (London: Verso, 2016); Hamilton et al., *The Anthropocene and the Global Environmental Crisis*; Bruno Latour, "The Anthropocene and the Destruction of the Image of the Globe," accessed, 8 May 2019,
 https://www.giffordlectures.org/file/prof-bruno-latour-anthropocene-and-destruction-image-globe.

[53] See, for example: Diana Coole and Samantha Frost, eds., *New Materialisms: Ontology, Agency, and Politics* (Durham and London: Duke University Press, 2010); Karen Barad, *Meeting the Universe Halfway: Quantum Physics and the Entanglement of Matter and Meaning* (Durham and London: Duke University Press, 2007); Jason W. Moore, *Capitalism in the Web of Life: Ecology and the Accumulation of Capital* (New York: Verso, 2015); Jane Bennett, *Vibrant Matter: A Political Ecology of Things* (Durham and London: Duke University Press, 2010); Ian Bogost, *Alien Phenomenology, or What It's Like to Be a Thing* (Minneapolis: University of Minnesota Press, 2012).

[54] Rose Braidotti, "A Theoretical Framework for the Critical Posthumanities," *Theory, Culture & Society* (May 2018), https://doi.org/10.1177%2F0263276418771486; Peter Pal Pelbart, "Modes of Exhaustion, Modes of Existence," *Inflexions* 10 (2017): 137-162, www.inflexions.org.

give focus to *generic* experience, they are included here as supplements to understanding this investigation's rationale.

Unconscious of the Moderns

This strongly suggests an incapacity to think outside capitalism, resulting in the language of ecology being *co-opted*. That language of ecology, for Māori of Aotearoa/New Zealand, kaitiakitanga (stewardship) now veers towards valuations serving underlying goals of capital accumulation, along with an *erosion* of imagination, imagining there are alternatives. Co-options and erosions are witnessed, daily, within concentrations of the seen and the unseen, concentrations of life taking place in everyday urban landscapes. At the level of appearances, the *time* of urban landscape is a time of crisis. This hetero-temporality arises, shows itself, as both slow and urgent, covert and overbearing, causing modalities of existence to lurch between the misery of loss, and the cruel optimism of recovery. How do we find ways for living through *this* subjection, a subjection without opposition? The *problem* identified here is how does it happen that everyday urban landscape, and the subjects constituting it, are hostage to the market, resulting in increasingly homogenised and confined modes of existence? Hence, to name the problem to which this research responds is to stake an aversion to totalising *market-ready* modes of existence that neoliberalism has effected within everyday urban life. The research, then, aims to develop practices that resist participation, by holding-back on, or suspending, involvements in the circulations of these market-orientated forces.

Considering modernity and the Anthropocene more critically, cultural theorist, Jeremy Lecomte, suggests that the Anthropocene perhaps names precisely what modernity has done in practice.[55] He points to a conundrum concerning the 'project' (or projects) of modernity and its practices: the "many discursive formulations that, though supporting it, never really grasped what it was doing."[56] Modernity more commonly infers, as Lecomte notes: "production of separated, homogeneous and hermetic domains."[57] Paradoxically, though, modernity's productions are actually "changing the ground" with increasingly mixed, complex and multiple hybrids, entities, systems and categories,

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[55] Jeremy Lecomte, "The Anonymous City: From Modern Standardisation to Generic Models" (M. Phil Thesis in Cultural Studies, Goldsmiths, University of London, 2014).

[56] Lecomte, "The Anonymous City," 25.

[57] Lecomte, "The Anonymous City," 25.

with boundaries more often crossed and blurred than firmly established.[58] Some have argued for late-modernity to be characterized by a kind of 'super-hybridity', an 'anything goes' dynamic, resultant upon the accelerating convergence of globalization, digital technology, the Internet, and capitalism.[59] Lecomte proposes that the *concept* of the Anthropocene is most relevant when we recognise its resonance with what Bruno Latour has repeatedly called the unconscious of the Moderns: modernity in practice.[60] Diversified drives towards progress are structurally incapable of any *awareness* of their impacts. This, in part, helps to explain the fact that the agencies and impulses imputed to differing expressions of that loss-and-recovery binary do not, in the first instance, appear to be contributing to the 'problem'.

Indeed, an enduring tendency or hallmark of modernity is precisely this instrumental disposition that relates loss to strategic recovery. It is the more general perpetuation of this *striving* to overcome (this will-to-will), as the signature of human mastery, that this thesis attempts to disengage. The perplexing difficulty is to ask by what means should a 'thetic' happen, a position or stance be taken, that is without will or striving. The approach is not to suggest humans should accept (unwillingly) a status quo. Rather, and for the purposes of this investigation, the perhaps non-positional tactic is to look otherwise than towards a *corrective advance* for what is deemed planetary dis-ease. This 'withdrawal' from a melioristic focus reorients questioning to what lies beyond modernity's degradation of nature, towards the gamut of governing strategies issuing from capital's violence.[61] Importantly, I want to signal this move to resist aligning myself with catastrophe, or those who (thereby) stake their hopes on recovery, environmental or otherwise. My research is pursued with the *hunch* that such drives 'get in the way' of exposure to *generic* experience, to nonhumanness. Thus, this research offers a *subtractive* rather than diagnostic account of the logic of the *thickness* of the present, in what becomes the first stage of a style of thought of *looking-under* the everyday. What may be called my 'style' of scholarship is, in this way, not motivated to engender any kind of recovery,

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[58] Jeremy Lecomte, "The Anonymous City." 25.

[59] Ronald Jones, Nina Power, Seth Price, Sukhdev Sandhu, Hito Steyerl, "Analyse This," accessed May 8, 2019, https://frieze.com/article/analyze.

[60] See Bruno Latour, *An Inquiry into Modes of Existence* (Cambridge: Harvard University Press, 2013), 5.

[61] See Jason W. Moore, ed. *Anthropocene of Capitalocene? Nature, History and the Crisis of Capitalism* (Oakland, CA: PM Press, 2016), 5.

displacement or reterritorialization. This 'style' locates itself (gives rise to itself) as (re)presentation of what already exists.

Capitalocene

Given the pivot of capital, as I have suggested above, I find it most appropriate to figure-the-present under the signifier 'Capitalocene', as coined by Jason W. Moore.[62] Capital defines a world-ecology—or system of relations—whose limits are unable to be discerned, nor readily transcended. The Capitalocene is clearly only one metaphor for our epoch among many others. Yet, this 'metaphor' resoundingly signals an understanding that capitalism is not just an economic system, but the very way whereby relations between humans and the rest of nature are organised.[63] The logics of neoliberalism saturate the present, occluding any 'view' out, with, as Fischer suggests, "the widespread sense that not only is it the only viable political and economic system, but also it is now impossible to even *imagine* a coherent alternative to it."[64] Does it, then, matter whether I immerse myself within the thickened banks of the Bhāgirathi-Hooghly in Kolkata, or climb down that seawall ladder under London's Waterloo Bridge, into the life-less debris on the Thames, or perhaps gaze out dockside at Fort Mason, into the grey San Francisco Bay, or trudge the sticky mud on the Manukau in Tāmaki Makaura/Auckland? Do these cities, locales, places differ when the origins of today's inseparable but distinct predicaments of capital accumulation and biospheric (in)stability are universally palpable and come down to how the market casts itself both overtly and covertly as a rationality governing all situations? Wendy Brown argues that neoliberalism, our global dominant political rationality, fuses economic and political life. Brown warns: "[If we] treat neoliberalism as a set of policies, or as a mystification of certain capital imperatives, we will miss the extent to which it regulates new kinds of subjects, new forms of subjectivity and new social relations into being."[65] Given capitalism's omnipresence, Žižek, among others, suggests that it may be easier to

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[62] Moore, *Anthropocene of Capitalocene?*

[63] See McKenzie Wark, "Chthulucene, Capitalocene Anthropocene," *Public Seminar*, accessed May 8, 2019, http://www.publicseminar.org/2016/09/chthulu/. See also Raj Patel and Jason W. Moore, *A History of the World in Seven Cheap Things* (Oakland, CA: University of California Press,2018).

[64] Mark Fisher, *Capitalist Realism*, 2.

[65] Wendy Brown, "Who is not a Neoliberal Today?" *The Tocqueville Review*, accessed April 4, 2019, https://tocqueville21.com/interviews/wendy-brown-not-neoliberal-today/.

imagine the end of life on earth than to imagine another global means of exchange.[66] However, this research is 'illuminated' by that faint glimmer of life unmitigated by capital's totalising will.

My research thus responds to a *general and generalised* problem. It deals with how the rationalisations of neoliberalism erode human (political) imagination and de-realise the appearance of forms of estrangement in urban landscapes that issue from what I am calling *generic* experience. With urbanisation taking-up planetary scales under variegated *market-ready* regimes, interdependent standardising and ubiquitous probabilistic reckoning, spacings eccentric to profit-driven commodity exchange are almost absent from life, whether considered public or private. Urban life in this neoliberal age is an incessantly revised series of heterogeneous relationships honed for economic potential, favouring highly visibly and individuated adaptations. Such conditions not only move toward the marketization of every gesture, but they equally efface symptoms of the nonhuman and persistent substrata, *generic* experience, that instigates this study. Capital's totalising relations thereby enact an exclusion of the real's 'in-itself-and-of-itself' presence. Erosion of (political) imagination is targeted as problematic for present day life. 'Erosion' means the strategy of actively obscuring potential exposure to instances of nonhumanness—a nonhumanness within the human—immanence of a human without purpose or end—without a will-to-instrumentalise. This is to be discussed in more detail through Chapters Three and Four. The research thus rides on the *hunch* that a nonhuman vantage *pronounces*, and this enouncing opens modes of existence concealed by prevailing financialised formations. In showing what is covered over, this opening politicises. This is what Simon O'Sullivan understands as showing up "the edges of our own reality," otherwise undetected by sanctioned life.[67] *Generic* experience is pursued despite its *cause*, being both minor and opaque. As supplement to the currency of governing administrations that name publicness, *generic* experience is predicated as entirely indifferent to them. It is this investigation's wager that nonhumanness—whatever is prior-to human power and privilege—remains (has the capacity to be) resistant to *any* invasion by capital's constant reterritorializations, its subsuming of present-day homogenous subjectivity.

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[66] See Fisher, *Capitalist Realism.*

[67] See O'Sullivan, "Non-philosophy as Art Practice," 272.

To couch my project in more Laruellean terms introduced earlier, it concerns a non-relational real, and a *generic* experience at the borders to this real, invoking a *technology* that exposes, though non-instrumental through and through. This gives me 'thought tools', *para-fictioning*, as practice that resists surplus accumulation. This resisting of accumulation opens a space of concurrency to border with the real, or nonhuman substrata, detached from the forces of neoliberal capital prevailing as urban power. Power's exercise on urban everyday landscapes, which include the human, is all-pervading and defining. This alone presents the difficulty of proposing *generic* experience that escapes the 'gravity' of capital. Here the investigation 'triangulates' three concerns: firstly, what comes under the rubric of 'cruel optimisms', a relation that exists when something desired is actually an obstacle to flourishing, as discussed by Lauren Berlant;[68] secondly, the notion of 'truth games' developed by Michel Foucault in the 1982 lectures at the University of Vermont;[69] and thirdly, recognising these as undercurrents to contemporary approaches to urbanism, despite cogent motivations to liberate the urban subject from the parameters of modernism and modernity.[70] Together, these analyses point to driving forces that eradiate exposure to the substrata of the nonhuman real, and thus to the ordinary workings of *generic* experience. Furthermore, environmental design and its ameliorative capacities obscure an agenda constitutively aligned to neoliberalism, that extends to the hegemonic production of market-ready subjectivities and the perpetuation of a 'recovery' drive therein. As signalled in Chapter One, such a process is evident in the 'reality principles' asserted by neoliberal values.[71]

To put this more plainly, this research stages an experimental turning-away from what is commonly confirmed as reality and, with it, from the will-to-ameliorate or energise any trajectory of renovation of the present urban landscape. Amelioration, striving for improvement, is a foundational attribute not only of landscape or urban design practice but, more broadly, perhaps *the* key tenet of modernity, by which urban practices are secured. The resistive *act* evidenced in this research by 'turning away' is significant not only because it signals resignation, giving-over (or getting over) previous ways of

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[68] See Lauren Berlant, *Cruel Optimism* (Durham: Duke University Press, 2011), 1.

[69] See Michel Foucault, "Technologies of the Self." Lectures at The University of Vermont, accessed April 2, 2019, https://foucault.info/documents/foucault.technologiesOfSelf.en/.

[70] Douglas Spencer, *The Architecture of Neoliberalism: How Contemporary Architecture Become an Instrument of Control and Compliance* (London: Bloomsbury, 2016).

[71] On this 'reality principle', see Brown, "Who is not a Neoliberal Today?"

conceiving everyday urban landscape, but because this *act* opens to encounter with *generic* experience. This turning-gestural-act constitutes the very fostering of *para-fictioning*'s incline-orientation, its *awayness* or *under-wayness*. Following from this fostering-orienting is concern with how urban landscapes—and along with them, nonhumanness—are bought into purview, are seeable, delineable.

The project figures, inscribes, what amounts to a refusal to participate in the central conceit of urbanism and the incessant forms of what Saskia Sassen calls "savage sorting," referring to actions that are subterranean within the logics of urban development.[72] A further motivating factor for this work is its looking-beyond circumscribed fields of urbanism, in order to locate a thought-practice that recognises and aims to bypass an entangled genealogy and adherence to the Cartesian human subject. This extends to the will to 'cast' a *new* subject position, as opposition to it. How, then, am I able to construct a 'shape-of-thinking' for any relation to the urban, and for the forms of life it so loudly prescribes, with specificity and singularity, that yet resists the commodification of thought under the sign *urban*? As I have been intimating, non-philosophical and post-human 'knowledges' offer potential experimental pathways, outside a prevailing urban *episteme*.

Driving this sense of 'holding-back' en-closures of thought within the tradition of urban discourse and, thereby, suspending adherence to this tradition's epistemological and political obligations, is the simple yet radicalising gesture of the Laruellean '*non*'. The '*non*' is this investigation's means to abandon theoretical auto-referentiality, thereby composing *encounter* with an alternative 'organisation', founded on uncertainty rather than defining uncertainty's eradication. Ushering-in forms of disruption, interval, or inconsistency across research strategy and practice, without precedent, the '*non*' prompts this project to experimentally—and radically—withdraw from any contemporary vision of a philosophically-inflected urban and its co-dependent human subject. Instead, it engages thought affected-by immanence. In this way, the research practice challenges habituated modes of cogitating, of dividing *cogito* and *extensa*, extension and sensorial ratio of the human, materiality and sensibility of urban waterfronts. It aspires to expose

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[72] Saskia Sassen, "A Savage Sorting of Winners and Losers: Contemporary Versions of Primitive Accumulation," *Globalizations*, 7, 1-2 (April 2010): 23-50. https://doi.org/10.1080/14747731003593091.

the possibility for ways of thinking "without us yet alongside us," even if these 'ways' seem slight and fleeting.[73]

Hence, from the beginning, experience of *encounter* opens this inquiry, and by its very definition problematises any *naturalised* accounting-for, given encounter unravels coherent significations of 'reality' by incorporating the non-phenomenal instance of exteriority—the senseless "outside"—as quality of nonhumanness. Experience of encounter not only initiates this work but, under the sign of the *non*, names a border of 'universal connectivity' that enacts—in the first instance—dislocation. This is destabilisation of what is thought to be known. As a second 'instance', universal connectivity enacts an energising of potentiality towards what cannot be grasped with satisfactory fullness. Encounter thus invokes uncertainty and layers of questioning concerning apparent reality and any ontological primacy yoked to a field of thought. The *non*, thus, doubles this sense of uncertainty, and *at the same time* the coproduction of opportunity. Encounter, discussed further below, is in-and-of-itself disruptive and uncomfortable. It opens towards the open potentiality of an "outside," contingent to and continuous with *my own body* and other urban bodies that constitute ingredients of the finite instance. What, then, does attentiveness-to whatever breaches or cracks the general ecology of relationality of the present effect? Given attentiveness does not petition reality, how is it possible to compose the present, under conditions of encounter and the (heretical) posture of the *non,* without the 'sufficiency' of the urban's organisation of thought—the urban's sufficient reason?

This practice-based research finds its ways to stay-with or upon this fleeting and faint 'edge', bringing its edginess into the matrix of everyday awareness. The project asks how it is possible to investigate this *instance* as potentially offering political configurations beyond inherited humanist presuppositions. Yet, how can inclusion of an "outside" in the present produce altered horizons, a *technology* even, to *affect* a presentation, a rendering of urban landscape outside-of the limits of contemporary knowledge *about* the urban human? Is it possible that within the dark patches that characterise encounter, there is a seed of post-anthropocentric thought, a wispy anterior-futurity and future-now? Could this variant of 'seeing' evolve an 'economy' that performs with insight what may be emerging out of modernity and the neoliberal temporalities it currently

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[73] Ó Maoilearca, *All Thoughts Are Equal*, 16.

produces, regulates, domesticates and excludes? Are there any such glimmers present in today's urban reality?

The market

Sociologist, Davor Löffler, in "Distributing Potentiality: Post-Capitalist Economies and the Generative Time Regime," offers a posthumanist conceptualisation of modernity and capitalism. His thesis relies on observable developments based within general cultural evolutionary tendencies that are suggestive of states of potential future civilisation, emerging out of modernity.[74] What I find most compelling about Löffler's research is its projective shaping of a post-capitalist economy based upon extrapolation of evidenced recursive capacities of capital, founded by a post-linear temporal ontology. While his research takes in the breadth of Occidental history, of particular interest, here, is how, in the second half of the twentieth century, he finds a phase he calls "*passive infomationalism,* in which the basic functioning principles of systems were revealed."[75] This phase, he suggests, results in a "processual worldview" and "hallmarks of contingency and relativism among the systems related in flat ontologies."[76] I emphasise that these characteristics are all plainly evident when documenting shifting practices of built environment design, for example, from "what does it mean" into "what does it do," practices implicating the instrumentalisation of ecology.[77] Löffler asserts that, at the beginning of the twenty-first century, an *active infomationalism* emerges. Systems, in this phase, are more coherent insofar as it becomes possible to influence their genesis, that, in short, becomes the means to generate worlds.[78] This phase marks the

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[74] David Löffler, "Distributing Potentiality: Post-Capitalist Economies and the Generative Time Regime," *Journal for Politics, Gender and Culture* 15, no. 1-2 (2018).

[75] Löffler, "Distributing Potentiality," 37.

[76] Löffler, "Distributing Potentiality," 38.

[77] See, for example, Michael Speaks, "Theory was interesting … but now we have work: No hope no fear," *arq* 6, no. 3 (September 2002), http://doi.org/10.1017/S1359135503001714. This is an early example of the turn towards 'what things do' in urbanism. Practices within Landscape Urbanism are tethered to such discourse. See Chrispher Gray, "Landscape Urbanism: Definitions & Trajecotry," *Scenario 01: Landscape Urbanism* (Fall 2011), accessed October 3, 2019, https://scenariojournal.com/article/landscape-urbanism/.

[78] Thus, Löffler refers to "self-optimisation by datafication of the self, biogenetics, pre-emptive politics, predictive policing, generative design as the automaton of creativity by algorithm." See "Distributing Potentiality," 38.

domestication of "genetic spaces" and "processes of becoming themselves are integrated into operational chains."[79]

It is in the *passive and active infomationalist* phases that Löffler locates the essential patterns of an economy's function, that co-produce a new phase he calls *fractal-genetic,* or *generative time*.[80] This 'scenario-temporality' integrates all previous temporalities—horizontality and verticality of linear time—leaving behind the time of development by "enabling balanced states, not in the establishment and enabling of the number of potential homeostatic states in a single individual (as is the notion of profit production for the increase of personal wealth)."[81] This new temporality takes domestication to a new dimension, one the eighteenth-century institution of *the market* cannot map. It thereby sketches and projects a possible structure of economy based upon attentiveness to evidential-structural *germs*. This future, however, is based on a spectrum of possible futures. From this vantage, it is possible to reckon that the present is *not* captured by neoliberalism at all but, as Löffler suggests, "takes up a state of uncertainty like Schrödinger's cat because the constitution of the present is substantialised only in relation to its virtual *future anterior* provided by projected potential future."[82] Hence, we glimpse a present not sutured to neoliberal temporalities, but a 'present' in which every moment of time is the "initial condition for a spectrum of potential realties."[83] Such temporality may well be disjunctive but, as will be discussed in Chapter Three, I discern a technicity, an analogous temporality, in what I call *the urban-intertidal*. This is a temporal fictioning I extract from recursive patterns of the tide.

Löffler's research is resonant with questions entirely geared to this investigation, questions that necessitate a relation to knowledge production that *steps-over* modernity's regulative 'linear-progressive' regime of time effacement, and a cultural imagination that *bypasses* the precincts of the humanist human. In its stepping-over and by-passing, my research approach does not aim to explicate how, for example, time is construed sociologically, but does want to find tools I can use to *para-fiction,* to write 'without us *yet* alongside us'. Its scope signals a need to lean-towards the virtual, drawing on potentials

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[79] Löffler, "Distributing Potentiality," 38.

[80] Löffler, "Distributing Potentiality," 39.

[81] Löffler, "Distributing Potentiality," 40.

[82] Löffler, "Distributing Potentiality," 39.

[83] Löffler, "Distributing Potentiality," 39.

for producing scenarios from out of forms of *discognition*, or cognitive estrangement. As practice-based, *this* exploration happens in a mode of fictioning—a relation that operates on porous borders between fact and fiction, between fictioning and theorising and, at times, the personal and the political. As O'Sullivan would put it, it happens to potentially 'show up' the edges of urban reality.[84] As I have emphasised, the non-philosophical '*non*' offers this radicalization.

Literature

Concerning the question as to what motivates this literature review, its assembly is motivated less by a desire to reference those who have written *about* relations to urban place, as with, for example, urban waterfront landscapes. This is anything but a compendium of design precedents and design problematics. Rather, my desire is more so to find *tools for thinking* that activate a receptivity outside of modernity's capital-inflected figuring of subjectivity, or those who have developed in tandem with or reaction-to such authorising. I have decided to include reference materials that are both directly *and* obliquely antecedent and instructive to enabling *para-fictioning*'s *discognitive* 'modes of existence'. My drawing-forth or drawing-out of 'data' and field materials has impacted on, and is collectively suggestive of, potential alternative configurations of the ways that bodies and cites—their relations (or as it turns out) their non-relations—can be observed, thought. In other words, this literature review seeks to critically document instruments-of-thought that grow capacity for contextualising and mobilising whatever my *posture* of situated-encounter exposes, eschewing overt or covert reliance on subject-object dualities, or ontological claims. This review of literature aims to configure a productive realm, where the neutrality of immanent aesthetics can begin.

Therefore, the discursive assemblage created by this chapter is not intended to be *thetic*, in the sense of taking or marking a clear position that would correlate with the received doxa of research scholarship, that aims at once for 'saturation' of the field and disclosure of that field's 'gap' that affords the originality of contribution. Rather, this chapter aims to do justice to the provocation of the situated and experienced *encounter* and the foci that fall from it: to bring together the disparate and create operations from it. Hence, criteria for inclusion do not foreground the positivism or positing of disciplinary-specific territories. Though, this is not to imply that *inclination* opens entirely to the arbitrary.

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[84] O'Sullivan, "Non-philosophy as Art Practice," 285.

Inclination moves *as* opportunity afforded by the Laruellean *non*. Thus, the literature review identifies and explores tools (of thought) that support interpretation of the *signs* issuing from *my* situatedness *and* posture-in-encounter, their sense and senselessness that come to constitute the techniques and non-cumulative writing-economy of *para-fictioning*.

This somewhat *elliptical* literature review problematizes the very *seriality* of these pages. There is something in addition to my concerns with how an emergent field is scoped with respect to the questions posted. There is, as well, the 'difficult' relation between a creative-writing practice and a theoretical discourse *that has been 'fed' by it*. In other words, there emerges the vexing questioning of genesis and structure, or originary-arising *and* the structuring signs of origins. There is no clear chicken-or-egg situation, advancing this generative research, no character of relation defined by causal consistency, but see-saw-like, an asymmetrical, coextensive-co-evolution, best approximated as a 'mode of existence'.[85] This research *troubles* beginnings and ends, resisting a classical model of thought (*arkhe-telos*) to instead situate itself in-relation-to a series of contingencies, providing another *style* of thinking.[86] As I will further develop, relevance of this process-orientated interface to my research, or what could also be called the quality of its thinking, instantiates encounter as no-longer governed by modernity's domestications of space or eradications of time, a modernity whose ideology of capitalism stipulates the possibilities of any reality we can inhabit and imagine. Cohering of disparate and temporary decolonising discursive fields, in order to *hold* (grasp or have) inquiry, becomes inevitable, constructing conditions for a zone of sensibility which witnesses the presence of another kind of force, never given in advance. To signpost this openness,

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[85] This expression comes from Gilles Deleuze, in particular, from Deleuze's *Nietzsche and Philosophy*, trans. H Tomlinson (New York: Columbia University Press, 2006). 'Mode of existence' is a tool, enabling practices to be understood as mobile forces that express *ways of being*. To clarify, this tool does not so much enable my *autos*, my Hannah's-*way of being*. Its enabling encounters a particular nonhuman 'force of thought' I 'appropriate' and, in turn, am appropriated by, in the course of *para-fictioning*. Mode of existence thus carries a demand, or implicates investigation. For further discussion see Robert Vincs, "Deleuze's Hammer: Intertextual Tools for Doctoral Writing within Practice-led research Projects," in *Doctoral Writing in the Creative and Performing Arts*, eds. L. Ravelli, B. Partridge, S. Starfield (Oxfordshire: Libri Publishing, 2014).

[86] This *other* style, according to Deleuze, will open up the possibility of encompassing "problems which point beyond the propositional mode" and involve "encounters which escape all recognition." For Deleuze, in its traditional mode of sensibility, thinking cannot "confront" its true enemies. It lies statically in its "natural torpor" unable to produce that which "forces us to think." See Deleuze, "Preface to the English Edition," in *Difference and Repetition*, trans. Paul Patton (New York: Columbia University Press, 1994), xv–xvii.

the literature review now deepens its field with another pass across discursivity, in the following regions: encounter; the urban-everyday; situated practice. These appear—here—in relation to some fragments, 'data' from my early research journals:

Waterloo, London

I hitch a leg over the top of the embankment wall to locate the first rung of the wall ladder. Tight to the river wall, as I descend, dankness rises. Meeting life-less debris predictable in kind, the Thames slithers with carelessness through the heaviness of its history. Here I wait with the bobbing posse of plastics that, in suspension, are hovering awhile, before swirling their way to where is next.

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Marina, San Francisco

Predictably the westerly is blowing cool and strong. Sitting on the battleship-grey rip-rap that armour the flat landfills edging the Bay, I note the soft rubber tread of my sneakers is worn thin. Beside me on the rocks, a cormorant looking fatigued holds its wet wings open, as if in stationary flight. The sea in slow motion surge shows its surface, like the cormorant's drying feathers, in a familiar but unplacable multihued sheen. To my back there are only five different coloured cars in the carpark. I note, today, they don't quite make a rainbow.

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Waitamatā, Tamaki-Makarau Auckland

As a glow of smoky orange begins to push at the blanket of darkness, my feet take in the soft ground of the intertidal. The tide, towards full ebb, cuts duration with its continuum of exposures. I have been here many times; I recognise what sinks, what gets carried away. I could say I know it, in smell, texture and tendency, over times, both tidal and calendar. Yet, equally, I know nothing of that which draws me to commune with the multitude of privacies that constitute this edge. Is it not one of the richest of urban ironies that we walk the waterfront for the peace, only to find such quietness holds "that roar on the other side of silence."[87]

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Bhāgirathi-Hooghly, Kolkata

On thickened banks, I step upon daily prayer offerings with an incongruity I can't quite enclose as pedestrian. The Ganga slides by whilst these flowery jewels one moment, and filth the next, find passage. Seen in middle distance, these fragments punctuate the muck stained wreckage that courses through the streets in pick, drop and occasional sweep. These circulatory currents, like tributaries to the river, eddy and pool, ultimately finding the bottom, the city's lowly. Swimming as if towards from that which they came, the flowers, much like the inevitability of their offeree, return to the mud. On I walk, treading on lifelessness dispersed.

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[87] Though a commonly used phrase, I believe it came first from English author George Elliot's *Middlemarch* (Kent, UK: Wordsworth Editions, 1994).

Nihonbashi, Tokyo

It's true this segment of journey is not aimless. *Point Zero*, the spot from which all distance is standardised, holds an inexplicable allure. Upon arrival, am I even here/there? I note a recognisable resonance, in a way that belies exclusivity, between the shallow channel containing the Nihonbashi River and the elevated C1 Expressway. Together, the kerbed river and the overhead speed enclose a character both too-grey, too-blue, and all too flat. Sponge-like, the extensive concrete fabrications bare their water content in an atmosphere charged by chill. The surface of the Nihonbashi crisply mirrors the columnar and strip solidity above, casting it static, absent of flow. I have a strong urge to dig, to unearth. As distraction, I look for somewhere to sit. In lieu of an obvious seat, or a spade, I walk to the rhythm of the cars passing overhead. As I linger longer, the tidal engine is detected without any spade-work.

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These brief journal excerpts are presented as 'data' from *Photographics*—the first phase of four creative practice engagements in this research. These fragments do not hold any particular significance in-or-of-themselves, although could be seen to signal fragments of a kind of situated, or 'field' poetics. They are processual, shared to establish how the research instigated its critical pathways of discovery by way of physical (sited or situated) encounters—repeated encounters with both the same and different urban-water interfaces. Collectively, they elucidate how my early writing practices 'relied on' descriptions of instantiations of banal urban landscape materiality, its various aesthetic-material ephemerality, and my general observations arising in the situation. They evidence how the urban everyday potentially yields situations for some kind of practice. Yet, they do not get to—they cannot *express*—the non-thetic *generic* experience to which this research is orientated.

What I noticed, however, during this initial period of investigation, was not so much a trajectory towards deepening explication of the *contents* of my observations but, rather, the prompting of a quest for tools to decode the *signs* that compelled their emergence. In other words, while I 'felt', as variants of estrangement, the senseless (virtual) presence of an 'outside' within these situated occasions, I could not, in the first instance, *place* this estrangement's significance, either to myself as writer or as the one developing a research topic, such that it felt adequately exploratory or meaningful to my (our) times. My writing practices during this first phase of research, along with other modes of image-making, remained generally *descriptive*. In the tradition of modernist aesthetics, it may well have been a more coherent move to follow this 'felt' *outside* in order to encounter

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the *sublime* as that by which it is conceptualized.[88] However, this route looked likely to reinforce humanist existential tropes of transformation and epiphany, a teleology centred on individuated production of emotional satisfaction.[89] My aim was, rather, to activate what may offer a post-humanist and thus post-anthropocentric bearing. Hence, this first phase of creative practice provoked a necessity to locate in post-humanist discourse—as broadly understood—terms that systematically bring a peculiar mode of relationality into play, one that founded itself more deeply upon the affordances of the encounter.

Encounter

Writing on *everyday* theorist, Henri Lefebvre, McKenzie Wark suggests: "The everyday can be a realm for forms and times of life, if it yields situations for a collective praxis. Praxis here might mean a coming-into-being through the encounter with something other, an encounter which necessitates a moment of both transformation and reflection."[90] I see in Wark's suggestion a way for recognising that attentiveness to an 'outside', no matter how construed, is *far from exceptional* as encounter. It is, in fact, an everyday happening. Following Lefebvre, those many forms of 'otherness', mentioned by Wark, are locales for creative work, including the 'work' of thinking. Yet, it is specifically the 'praxis' of 'coming-into-being', the quality of such praxis, that this research wants to avoid assuming, in its quest to locate other ways of conceiving the human, relevant to post-anthropocentricism. What I have termed 'encounter' supports locating a response to such receptivity.

Experience of encounter, what I termed above 'estrangement', provoked departure from a descriptive writing practice that delineated urban waterfront landscapes. Departure took me to finding limit-conditions in order to create a fictioning from it—where 'it' is as much 'departure' as it is 'encounter'. Encounter installs radical un-

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[88] See Elizabeth K. Meyer, "Seized by Sublime Sentiments", in W. S. Saunders, ed., *Richard Haag; Bloedel Reserve and Gas Works Park* (New York: Princeton Architectural Press,1996), 6-28; P.A Roncken, "Shades of sublime: a design for landscape experiences as an instrument" (PhD Thesis, Wageningen University, Netherlands, 2018).

[89] This relation of individuated 'completion' as teleology has its grounding or founding for modernity in Kantian Critique, especially Kant's "Critique of Teleological Judgement." See Immanuel Kant, *The Critique of Judegemnt,* trans. J.H. Bernard (New York: Cosimo Classic, 1914/ 2007).

[90] McKenzie Wark, *The Beach Beneath the Street* (London: Verso, 2011) Kindle edition, 1750.

grounding, by admitting into the present an exterior relation—I call it a nonhuman *untimeliness*. Working towards *something* I wanted to specify, I engaged three encounters across this research, to construe or 'make up' its zones of sensibility:

> 1. Occasions of *physical* encounter with ephemeral bodies of urban waterfronts as situated practice
>
> 2. Encounter with the *outside* as radical immanence of the real and the affective encountering of the experience of estrangement as both present and untimely
>
> 3. Encounter with the *discombobulating* discursivity of Laruelle's non-philosophical aesthetics

What follows is a discussion of these various approaches to encounter.

Donna Haraway suggests that for us to be attentive to encounters, we "grapple with the ordinary."[91] In similar terms, geographer, Helen Wilson suggests that encounter is not a marginal interest. It is at the heart of any geographical or situated practice.[92] She emphasises: "[Encounter] should not be taken as an empty referent for any form of meeting, but rather is laden with value and thus worthy of more conceptual scrutiny than it has received to date." She notes that encounter supports thinking about "borders, forms of rationality, and the redistribution of ethical possibility."[93] Encounter offers a transformative capacity within sites of political interest. Wilson affirms that encounters may have been historically understood as the coming-together of opposing forces. However, she sees them as "meetings where difference is somehow noteworthy."[94] Focus on the performance of encounter enables the revealing of "momentary enactments and rhythms of difference that undermine and contradict essentialist thought."[95]

Concurring with my own experience, Wilson suggests the outcome of encounters cannot be taken for granted, given that, as events of relation, they are "unavoidably risky and unpredictable."[96] Accordingly, she recognises that we must accept their ambiguity as a core feature, noting: "[…] any conceptualization must accept the impossibility of fully

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[91] Donna Haraway, *When Species Meet* (Minneapolis: University of Minnesota Press, 2008), 3.

[92] Helen Wilson, "On Geography and Encounter: Bodies, Borders, and Difference," *Progress in Human Geography* 4, no. 4 (2017).

[93] Wilson, "On Geography," 464.

[94] Wilson, "On Geography," 464.

[95] Wilson, "On Geography," 464.

[96] Wilson, "On Geography," 464.

'capturing' encounters, their potentials and taking-place."[97] Tension exists between a desire to design or stage encounters and their inevitable unpredictability. My research into encounter resonates with Wilson's discussion, encounters it, with all of the unpredictability that encounter entails. After all, my 'project' is not, exactly, Wilson's. Though, crucially, I recognise from her work the conundrum of design's desire. Design, as I have earlier discussed, shows itself in 'making sense' of encounter, by way of creating an apparatus, a technique or technology. This is not design practice in order to enable mobilisation of encounter beyond the instance, as would be instrumental design's domestication of time, but to create an *apparatus* that holds no memory—no recording— in order to experience that which cannot be modified.[98] As Wilson emphasises, not only is encounter unpredictable but: "[Encounters]are mediated, affective, emotive and sensuous."[99] Encounter points to the potential animating of affective capacity, as the very particularity or quality of mediation attended-to by this research. Laruen Berlant and Lee Edelman hold that in order to confront the challenge of encounter, one needs to "attend to those things that remain opaque or unpersuasive."[100] Wilson concurs, stating: "An attunement to encounter is thus a call for an attunement to moments of non-attunement, or rather about attending to events of relation where attunement and non-attunement are experienced simultaneously."[101] Wilson speculates on the value of encounters that hold potential for catalysing change with their emergent or singular politics and spatial-temporalities.[102]

Encounter has a cohering relation to materialism, cohering with a questioning of the urban and its potential politics, that materialism brings into focus.[103] Urban geographer,

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[97] Wilson, "On Geography," 464.

[98] *This* action of 'design' is discussed in Chapter Three.

[99] Wilson, "On Geography," 465.

[100] Lauren Berlant and Lee Edelman, *Sex, Or the Unbearable* (Durham and London: Duke University Press, 2014), ix.

[101] Wilson, "On Geography," 465.

[102] Wilson, "On Geography," 461.

[103] Galloway suggests: "What began as realism has ended as materialism. We've seen this happen with the 'new ontology': what began with an interest in philosophical realism by post-Deleuzians like Manuel DeLanda, has reorganized itself into a distinctly materialist discourse. Jane Bennett's 2009 book *Vibrant Matter: A Political Ecology of Things* was instrumental in galvanizing this broad trend." See Alexander Galloway, "Assessing the legacy of that thing that happened after post-structuralism," accessed August 3, 2018, http://cultureandcommunication.org/galloway/assessing-the-legacy-of-that-thing-that-happened-after-poststructuralism.

Andy Merrifield, addresses this directly in *The Politics of the Encounter: Urban Theory and Protest under Planetary Urbanization.* Merrifield surmises that the urban is a site of drama, resultant from encounter. All the while, we encounter the *drama of encounter* itself. For Merrifield, the urban issues from occasions of encounter, where encounter-as-site holds the possibility for locating a new politics.[104] The urban, as foundational democratic concept or experience, exists with encounter. Encounter is, thus, deeply entangled in notions of the urban. It adds to our understanding of how urban space is constituted as emerging, as between things, while also pointing-to the virtual—as *space* that encounter potentiates. Merrifield writes:

> Thus, within the urban, within its plane of capitalist immanence, we encounter an assembly of objects, an assembly of people and activity; we encounter a virtual object that creates a real and prospective site for sustained and newer superimposed encounters, for fresh combining and assembly, for a gathering of essential elements of social practice. The urban becomes the site as well as the nemesis of the encounter, its positive, unifying capacity, as well as its negative charge.[105]

Merrifield's discussion on the politics of encounter aims at affirming Lefebvre's urban revolution thesis, within new global conditions in the early twenty-first century. Lefebvre's Marxist semiotic and structuralist critique of urban society, that focused on lived-experience and everyday-life, has been at the forefront of urban spatial conceptualisation.[106] Yet, Merrifield also builds from the extended writings of French Marxist philosopher, Louis Althusser, who initiated what he calls an "aleatory materialism" founded upon encounter.[107] Encounter, for Althusser, signals a covert and subterranean 'dimension' that inhabits all Western philosophy, a dimension I recognise as analogous to Deleuze's virtual. Althusser, referencing Lucretius, considers the theory of encounter to have a topography that lends itself to explaining the emergence of *things*, including social formations. Merrifield emphasises this, in citing Althusser on this point:

> It is clear that the encounter creates nothing of the reality of the world, which is nothing but agglomerated atoms, but that it confers their reality upon the atoms themselves, which, without swerve and encounter, would be nothing but agglomerated abstract elements, lacking all consistency and existence. So much so that we can say that the atoms'

[104] Andy Merrifield, *The Politics of the Encounter: Urban Theory and Protest under Planetary Urbanization* (Athens and London: University of Georgia Press, 2013), 273.

[105] Merrifield, *The Politics of the Encounter*, 272.

[106] Henri Lefebvre, *Critique of Everyday Life Volume 1,* trans. John Moore (London: Verso, 1947/1991); Henri Lefebvre, *The Urban Revolution,* trans. Robert Bononno (Minneapolis: University of Minnesota, Press, 1970/2003).

[107] See Louis Althusser, *Philosophy of the Encounter: Later Writings, 1978-87*, eds. Oliver Corpet and François Matheron, trans. G. M. Goshgarian (London: Verso, 2006).

very existence is due to nothing but the swerve and the encounter prior to which they led only a phantom existence."[108]

For Althusser, again, following Lucretius (and Democritus), encounter is pure effect of contingency. In this sense, encounter as concept derives from Western philosophical contexts. It is perhaps Deleuze's understanding of virtual immanence (the event) that offers most agency, notwithstanding the difficulties faced for this thesis in transpositions from philosophical contexts to those I invoke, via Laruelle, as non-philosophy.

French philosopher, François Zourabichvili, offers a comprehensive account of how the notion of encounter 'operates' in Deleuzian thought. This account extends to how the experience of encounter is related to the object-of-thought: "Something must force thought," Zourabichvili writes, displacing natural disposition with a contingent impetus.[109] Encounter *affirms* chance. It is unable to assume the nature of the terms to which it is relating. As Zourabichvili notes: "The encounter is always inexplicable."[110] It is outside the bounds of control. In affirming the unforeseeable or the unexpected, standing, so to speak, upon its shifting ground, Deleuze qualifies this by inferring that thought is born *without reason* permitting 'delirium and drift' as the underside of reason.[111] Encounter leads to un-grounding, displacement. It is more concerned with imposition of force, something processual or exercised, rather than recuperation of any 'content'. Force is mute; it imposes in order to say nothing. Hence, the challenge of encounter in Deleuze is to establish a relation between force and sense-that-arises. Sense appears only "in the relation of a thing to the force of which it is the phenomenon."[112] Sense is, thus, divergence, disjunction, issuing uneasy co-existences arising at the interstices of representations, or in the gaps between points of view.[113] "Sense," writes Zourabichvili, "concerns a will rather than a thing, an affirmation rather than a being, a cleavage rather than a content, a manner of evaluating rather than a signification."[114] What encounter thus opens is attendance to that which thought doesn't recognize and,

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[108] See Merrifield, *The Politics of the Encounter,* 56. Merrifield is citing Althusser.

[109] François Zourabichvili, *Deleuze: A Philosophy of the Event* (Edinburgh: Edinburgh University Press, 2016), 56.

[110] Zourabichvili, *Deleuze,* 57. See also Deleuze *The Logic of Sense,* trans. M. Lister and C. Stivale (New York: Columbia University Press, 1990).

[111] Gilles Deleuze, *Desert Island and other Texts 1953-1974* (Los Angeles: Semiotext(e), 2004), 262.

[112] Zourabichvili, *Deleuze,* 62.

[113] Zourabichvili, *Deleuze,* 68.

[114] Zourabichvili, *Deleuze,* 63.

significantly, what escapes recognition is the sign as "that which refers to something other than itself, namely, to the force that it manifests or expresses."[115] Critically, the sign is sensation, affect. It is *experienced* as bringing a 'logic' of forces—other than interpretation—forward, into the relationality of encounter.

Encounters are, therefore, affective. Felicity Coleman suggests affect names "[attempts] to understand, and comprehend, and express all of the incredible, wondrous, tragic, painful, and destructive configurations of things and bodies as temporally mediated."[116] Affect is a provisional or transiting product of encounter and is, as Coleman emphasises, "both specific in its ethical and lived dimensions and yet indefinite."[117] Brian Massumi, in *Parables for the Virtual: Movement, Affect, Sensation*, distinguishes affect from emotion: "… emotion and affect — if affect is intensity — follow different logics and pertain to different orders."[118] Hence, affect is an experiential impersonal force or power, recognised as potentiality towards realising events. Affect is implicated in embodied receptivity and responsiveness, given its capacity to produce physical and temporal sensory abstractions. Encounter, understood in this way, compels something other. It brings an *otherwise* forward. For this research, encounter brings something beyond the limits of interpretation and description of urban waterfront landscape phenomena. Yet, how precisely do displacements of recognition—or arrivals of faint and affective signs of whatever *cannot* be figured—support *this* creative writing practice? How *does* this research use forces-of-encounter in-relation-to urban waterfront landscapes?

Force and thought are constituted in an entirely different way in Laurelle's non-standard philosophy, whereby thought's *content* is foreclosed by any philosophical authority. As with Deleuzian 'thinking', foreclosure is not threatened by error. Laruelle privileges force in thought, as the force (of) thought, and as the first possible experience of thought happening: "[…] that is after the non-thetic vision-in-One, which is not itself a thought."[119] Galloway notes, concerning the force (of) thought: "[It] only flows one way

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[115] Zourabichvili, *Deleuze* 62.

[116] Felicity J. Coleman, "Affect," in *The Deleuze Dictionary*, ed. Adrian Parr (Edinburgh: Edinburgh University Press, 2010), 11.

[117] Coleman, "Affect," 11.

[118] Brian Massumi, *Parables for the Virtual: Movement, Affect, Sensation* (Durham and London: Duke University Press, 2002), 27.

and only one way in the non-standard encounter and never takes up the 'force of reflection' or the fostering exchange of forces."[120] Experience of exterior relations, into which thought enters in encounter, is therefore de-fetishized, entirely foreclosed and assumed, in a unilateral relation or nonrelation. Axiomatic abstraction *names* this pathway that leaves thought as determined by the force of pure immanence, yet "always in the last instance."[121] The force (of) thought is considered as a "posture … which has only the criterion of immanence as its real cause."[122] This force *takes itself* performatively, to occasion its 'data'. As Laruelle explains:

> The force (of) thought contains two constituents: transcendental Identity and aprioritic Identity, the latter being directly open to experience. Why 'force'? Nothing here is either mechanical or energetic: it is called 'force' because the transcendental Identity, cloned according to the one, concretely effectuates—thanks to the occasion of philosophy and its transcendental identity—the immanent universality of the vision-in-One. The latter, because it is turned-towards … the World or given to … that which it gives, is for that a force, but still 'negative' or in-effectuated. Transcendental Identity is necessary in order to effectuate this real or immanent universality and to make it the transcendental force which is thought."[123]

From this Laruellean 'infrastructure', I am able to name non-philosophical encounter *generic* experience, thus revealing its non-phenomenological bearing. The 'productive' aspect of non-philosophical encounter is accomplished under this *nonrelation* by an entirely transcendental mode, by way of the process Laruelle terms 'cloning' or 'fictive analogue', as the next chapter will discuss in terms of 'machines' of *para-fictioning.*

Encounter thus furnishes specific procedures, or techniques-of-thought for this research, that it may take *into* writing. While a more substantial exploration of lived experience is offered in the chapter to come, this present chapter now moves to considerations of the co-productive sense of estrangement within encounter itself. *Para-fictioning,* itself, needs to be understood as a writing practice that *results* when *estrangement and site-specificity extend to the non-philosophica*l and confront a space in excess of any particular place or any

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[119] François Laruelle *Dictionary of Non-philosophy*, trans. Taylor Adkins (Minneapolis: Univocal Publishing, 2013), 19.

[120] See Galloway, *Laruelle: Against the Digital,* Kindle edition, 2580.

[121] Drew S. Burke, "With One's Eyes Half-closed, A particle of Laruelle," *Angelaki: Journal of the Theoretical Humanities* 19, no. 2 (Sept. 2014), https://doi.org/10.1080/0969725X.2014.950862.

[122] Francois Laruelle, *Principles of Non-Philosophy*, trans. Nicola Rubczak and Anthony Paul Smith. (London: Bloomsbury, 2013c), 198-199.

[123] Laruelle *Dictionary of Non-philosophy*, 20.

particular person, the nowhere that is particular to no-one, the *generic*. Yet, before such a performative conceptualisation is realised, *how* does affective 'thought'—whatever arrives on 'occasions' of encounter—find its way with-or-to words on a page? This question becomes focal for operative (or operational) preoccupations of this research document. *This priority*—or 'before'—of the page, prior to any stuttering and stammering of language that is given rise to, *this* practice-led inquiry aims to make both palpable and comprehensible. Yet in the partaking of—or wholesale taking apart of—unmitigated exposures of instances of the real—a physical and sensuous 'thrust of irrationality'—*market ready* modes of existence that saturate contemporary urban landscapes are revealed as translucent. Encounter's encountering, *under* non-philosophical terms that evolve *para-fictioning*, opens a spacing where one no-longer recognises the World.[124]

More disorientating, perhaps, is an outside to the registers of language per se, whereby encounter is self-estrangement, as quality of nonhumanness or radical solitude. Experience of estrangement, for non-philosophy, is *recovery-from* alienation as negative or negating, to non-reactive encounter, or encounter with the *nonhuman*, again an instance of nonrelation with the real.[125] Such nonrelation with the real is understood as *aesthetic estrangement* for practices of non-philosophical encounter, that unseal (open) involvement in the non-placed. This implies that aesthetic estrangement (as encounter) becomes a withdrawing-from the registers of language, becomes marginal to subjectivities that make up an urban landscape's overt political body, and thereby becomes disinclined towards any communicative *tools* available to the social milieu. Given the impacting of

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[124] What I call 'lack of recognition' happens via non-philosophical practices akin to Laruelle's re-inscription of key Marxist notions. Laruelle re-elucidates Marxist *determination* by putting in the place of Marx's notions of material-economic base and societal-ideological superstructure, the radical immanence of the Real. Hence 'world' becomes the 'lived'. Any category of 'World' becomes identified with philosophy and capitalism. See François Laruelle, *Introduction to Non-Marxism*, trans. Anthony Paul Smith (Minneapolis: Univocal Publishing, 2015).

[125] The nonhuman or *nonhumaness* is self-estrangement, radical solitude. Yet, with *generic* encounter, there is no subject to transform estrangement into representation or phantasm. Hence, without—or suspending any—making of sense of such 'mute' expereince, sensations of encounter remain anterior to language, and proceed without abstraction. This 'lived' of nonhumaness, immediacy of the real, is without conceptualisation, without attriubtion or any version of *value*. This approach seems clearly different to the rupture to temporal experience as explained by phenomenological horror of the alien inhuman, as explored in Dylan Trigg's *The Thing: A Phenomenology of Horror* (Winchester: Zero Books, 2014).

various encounters, understood within these general terms, making *this* inquiry materialise initially left me holding a disjunctive yet yoked spacing of silence—an atmospheric pronouncement: *I will need words, yet have moved the project into a space where there is nothing left to write.* In situating this emptiness substantively, in the manner of making a frontier, and for dispositional reasons, I maintained the discomfort of receptive vulnerability. I resisted filling (it) up! This resistance was maintained until such a time that words *found their assembly*, their reason-for-marking. In this way, *para-fictioning* arrived through no more or less than a density *pocked with silence* and edged with porosity. If what I am explaining has residual ontological leaning, it aims to be a very minimal movement, one without movement-forth or topology for existence.

In terms of how to deal with affectivity, with the arrival of an 'outside', Braidotti suggests, following Deleuze, that one needs to be able to sustain its impact, or to be able to "hold it." Yet such a singular orientation does not happen with a first-person consciousness but rather with "[…] a sort of fluid but self-sustaining sensibility, or stream-of-consciousness that is porous to the outside."[126] The particular radicalised quality of depersonalised 'subjectivity' resulting from such 'impact' in a non-philosophical realm, will be discussed in the following chapter. Though, the *nonhumanness* cohering in depersonalised subjectivity is addressed here as a variant of alienation or estrangement we understand by that word 'aesthetic'. A Marxist understanding of alienation is still operative in urban theory today, characteristic of estrangement from productive forces, or communal powers to transform the social through collective work. The urban subject, who has acquiesced to becoming dependent on capitalism, is rooted in the reciprocity of equivalence-exchange in capitalist markets and pressed into (stamped as) a marketable commodity. My research reconsiders the human from outside of this notion of market-readiness, though an 'outside' whose complexity is alluded to above, an outside that cannot be construed or collapsed into the negation of an 'inside'. There is presented here no argument with (for-or-against) the Marxist 'truth' of this alienation. Rather I offer a re-drawing of the bounds of the human, a sketch that doesn't bind itself to questions of property or possession.

James Williams, in *Posthuman Glossary*, discusses how alienation is usually understood as a negative term. Alienation implies, as Williams notes: "[a] forced loss of proper

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126 Rosi Braidotti, "Writing," in *The Deleuze Dictionary*, 310.

possession and estrangement from who we really are or should be."[127] Alienation is dependent upon a somewhat static conceptualisation of what humans really are and how capitalism keeps us from this authentic being. Williams foregrounds the very notion of the human-as-alienating "because it imposes false representations on existence."[128] True alienation occurs, he asserts, when it is defined in terms of beings and property, when we are led to believe the human has fixed belongings and characteristics. Thought itself is alienating when the idea of the human is clung to. In truth, humans continually exceed such predicates and coexistences. Alienation—(self)-estrangement—has, therefore, critical agency insofar as it opens to human-manifesting as urban subjects, profoundly over-determined as subjects-of-catastrophe. In embracing the experience of estrangement as nonreactive, sense cuts through the challenge presented in this cloying representation of the urban. This *cutting through* opens limitations of humanist humanism, to a minimal non-philosophical nonhumanness along with a practice of writing.

The urban everyday

The urban-everyday, or everyday life is a strategic terrain for experimenting with practices and possibilities. It is both originary ground and originary departure for this study. This notion of the everyday references a field of Marxist inflected thinkers: Michel de Certeau, Guy Debord, and the most influential, Henri Lefebvre. These thinkers and activists were most cogently bought together through the Situationist International project, though in very different ways and with different kinds of (lived) utopianisms.[129] However, together, they present a collective provocation to discover possibilities latent within the everyday, for its transformations, an "unearthing of the human world that lies buried" beneath a commodified world.[130] Such 'unearthing' aims to counter an everyday life that Guy Debord claims has been literally "colonized."[131] Less desire to elaborate coherent discourse, and more practices to 'invent' strategies and tactics, such practices within *situations* are singular occurrences of encountering the contingencies of the real. These strategies shun possession or conquest. Intending on irruption with

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[127] James Williams, "Alienation," *Posthuman Glossary*, eds. Rossi Braidotti and Maria Hlavajova (London and New York: Bloomsbury, 2018), 28.

[128] Williams, "Alienation," 28.

[129] Michel de Certeau, "Walking in the City" in *The Practice of Everyday Life*, trans. S. Rendall. (Berkeley: University of California Press); Guy Debord, *The Society of the Spectacle*, trans. D. Nicholson-Smith (New York: Zone Books, 1994).

[130] See Michel Trebitsch, "Preface," in Lefebvre, *Critique of Everyday Life Volume 1*, xxiv.

[131] Mentioned in Lefebvre, *Critique of Everyday Life Volume 2*, (London: Verso, 2008), 11.

alternative ways of looking and, thus, acting on a world that Lefebvre defines as the totalising tendencies of modernity. Recognising Lefebvre's 'real-ism', with respect to tactical irruption, resonates with this project's motivations.

Hence, I consider the urban-everyday, whatever this notion signifies or alludes to, to be originary. Precisely for that, this notion is allusive, non-representable, unable to be captured or grasped. The everyday is non-remarkable, overflowing banalities, unable to be inscribed or become-inscribable. Yet, research is founded upon a motivation to create a practice of encountering unremarkable situations coupled with a concern for the stifling of life through *market ready* existences, analogous to the colonisation of everyday life and Marxist understandings of alienation.[132] Although I depart from these readings, there are shared appreciations and impetuses. I move elsewhere for meaningful traction, in order to prompt relevant economic and political emergence with my writing practice. Despite its minimal engagements, this literature review recalls for me how, in shaping a research question, its utopian desire—to employ whatever falls *outside* the en-closing of capital's capture—exhibits something like an atmosphere or quiet undercurrent of Lefebvre. This brief summary (below) alludes to why that may be the case.

For Lefebvre, the everyday and everydayness designate a diversity, a point of reference, a freedom from the hierarchies and placed-ness bestowed by the modern era.[133] Lefebvre takes up inconsequential and banal characteristics constituting the everyday seriously, with an aim to surpass the bounds of the philosophical: "The everyday is a philosophical concept and cannot be understood outside philosophy … it is not the product of pure philosophy but comes of philosophical thought directed toward the non-philosophical, and its major achievement is in this self-surpassing."[134] Or as Wark explains: "Everyday life might be a concept internal to philosophy, but it directs philosophy to that which it excludes in the interests of a coherence, the achievement of

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[132] For Marxism, capitalism is the alienation of labour from creation, and labour designates a monopoly on time. Under this rubric, alienation is hegemonic alienation of time and, thus, a culling of free creation between desire and need. The Marxist everyday can thus be thought of in terms of relative degrees of freedom and struggle against alienation.

[133] Henri Lefebvre, "The Everyday and Everyday-ness," trans. Christine Levich, *Yale French Studies* 73 (1987): 7-11.

[134] Henri Lefebvre, *Everyday Life in the Modern World* (New Brunswick: Transaction Publishers, 1967/2007), 13.

which renders it null and void."[135] Lefebvre was motivated to open new fields of practice, new animating principles, without retreat to ancient regimes. These 'new' fields were toward the possibilities of new forms of tempo, counter to capital's monopoly on time. He considered life irreducible to the conceptual, by either the bounds of biology, the theological, or the purely philosophical.[136] Life, and the cracks it locates, yield for Lefebvre not just a critique but seeds for new forms and tempos of living itself. These considerations of the irreducibility of life to conceptuality resonate powerfully with my project: less in thinking or reflecting on or *about* life, and rather *thinking with* uncertainty and contingency, praxis, withdrawn from life as classical generalisation. "Today," writes Lefebvre, "what is the aim of utopian investigation?"[137] This is a question my research *entertains* at its core.

Situated practice

My research labour finds itself through my experiences of urban waterfront landscapes, in a manner close to that described as 'situated practice' by Braidotti & Hlavajova.[138] Further, it is close to what I develop with Laruelle's non-standard philosophy as a 'stance', a posture and a poetics of *thinking-with*. A situated practice is one that carries the question of position, the question of 'from *where* am I thinking', rather than '*what* am I thinking', even extending to the *who* of thinking. Braidotti & Hlacajova's approach concurs with the posthumanism of Haraway's earlier-termed "situated knowledges" whereby a "particular and specific embodiment" is intrinsic to the development of knowledge production, whether this be production through discourse development or various creative practice. Haraway's well-known 1988 essay, "Situated Knowledges: The Science Question in Feminism and the Privilege of Partial Perspective," emerged as a response to "scientific and technological, late-industrial, militarized, racist, and male-dominant societies … in the belly of the monster, in the United States in the late 1980s."[139] Haraway's work is important for thinking outside the duality of objectivity-relativism, in the post-humanities. Situated knowledge works with an awareness of how

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[135] Wark, *The Beach Beneath the Street*, Kindle edition, 1737.

[136] Counter to either scientific or religious qualification, Lefebvre uses 'everyday life' as a realm of heterogeneous, yet indeterminable, forms and times, finding a way to slip from determination.

[137] Henri Lefebvre, *Introduction to Modernity*, trans. John Moore (London: Verso,1995), 93-94.

[138] R. Braidotti & M. Hlavajova, *Posthuman Glossary* (London: Bloomsbury Academic, 2018).

[139] See Donna Haraway, "Situated Knowledges: The Science Question in Feminism and the Privilege of Partial Perspective," *Feminist Studies* 14, no. 3 (Autumn 1988): 581.

stand-points are constructed contingently, bringing-forth more than whatever may be signified by the notion of 'opinion'. Chapter Four will explore how my creative writing practice refuses standing and pointing, *stand-points*, to instead performs a *standing down*, a posture-in-encounter immanently, as a matrix of between-bodies of urban waterfronts.

This notion of situated knowledges is used by Haraway as metaphor for vision.[140] Scopophilic notions of vision, viewpoint or sight have dominated Western philosophical and scientific accounts of how knowledge is created, since Plato's Allegory of the Cave.[141] This doxa weighs heavily on urbanism, landscape and urban design practices, where synoptic scenic overlooking leads to perspectival and aerial extending gazing as effective instruments of power.[142] While my research actually *extends* such a tradition, it attempts to innovate the scopic by destabilising or radicalising any presumed humanist vision-in-practice. Haraway's work is precedential in this regard, given her description of what she terms "the god trick": a means of vision enabled by "a perverse capacity […] to distance the knowing subject from everybody and everything in the interests of unfettered power."[143] Situated knowledge is thus an attempt to subvert a "conquering gaze from nowhere."[144] The metaphor of vision, Haraway proposes, is "*always* a question of the power to see—and perhaps of the violence implicit in our visualising practices. With whose blood were my eyes crafted?"[145] Seeing is not a 'naturalised' endowment, but something practiced, learnt, "technically, socially, and psychically."[146] Eyes are not passive instruments of seeing, but actively choose and organise so that "*ways of seeing*" are "ways of life."[147] Michel de Certeau, in his influential essay "Walking in

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[140] For an elaboration of Haraway's position, see Monika Rogoskwa-Stangret, "Situated Knowledges," in *New Materialism: How Matter Comes to Matter*, accessed, May 12, 2019, https://newmaterialism.eu/almanac/s/situated-knowledges.html.

[141] Plato,*The Republic*, trans. Benjamin Jowett (Digireads, 1974).

[142] See Denis Cosgrove, *Social Formation and the Symbolic Landscape* (Madison: University of Wisconsin Press, 1984), 19; See also James Corner, ed. *Recovering Landscape: Essays in Contemporary Landscape Theory* (New York: Princeton Architectural Press, 1999); Martin Jay, "Scopic Regimes of Modernity," in *Vision and Visuality,* ed. Hal Foster (Seattle: Bay Press, 1988), 3-23.

[143] Haraway, "Situated Knowledges," 581.

[144] Haraway, "Situated Knowledges," 581.

[145] Haraway, "Situated Knowledges," 581.

[146] Haraway, "Situated Knowledges," 583.

[147] Haraway, "Situated Knowledges," 581.

the City" takes up this same 'message'.[148] Haraway decouples vision from the production of a sense of self-knowledge and self-identity, such that subjectivity and vision can be "complex, contradictory."[149] Vision and subjectivity enact only "partial connections."[150]

Situated knowledges, therefore, demand practices of positioning that attend to power relations at play in processes of knowledge production. Such orientation occurs across four planes simultaneously: epistemological, ontological, ethical and political. This occurring-orientating draws out questions: "How to see? Where to see from? What limits to vision? What to see for? Whom to see with? … What other sensory powers do we wish to cultivate besides vision?"[151] Put another way, situated practice "is where expertise comes not from a focus on a pre-defined discipline or subject but from a creative and critical position that operates beyond these categories."[152] Yet, to take this thinking of the 'situated' further, does it not designate a holding, or a possessing of sorts? Laruelle's notion of *posture* offers an alternative approach. What I have been naming *generic* orientation, the term *orientation* harbours no premise of alignment, placement, or direction for any 'viewer'. Orientation, in its dis-orienting vagueness, is not meant to instigate awe or wonder or even reflection on one's life. There is no *existential* dimension to this that may assume, within a humanist traditional, authentic dwelling. Orientation implies the real, 'placing' the very notion of life within the contingency of the real.

Thinking 'thought' within non-philosophical encounter, then, does not involves a self-styled reflective or transcendent position, that would implicate an ontology, an act that

[148] See De Certeau, "Walking in the City," 93. De Certeau suggests: "The panorama-city is a 'theoretical' (that is, visual) simulacrum, in short a picture, whose condition of possibility is an oblivion and a misunderstanding of practices. The voyeur-god created by this fiction, who, like Schreber's God, knows only cadavers, must disentangle himself from the murky intertwining daily behviours and make himself alien to them."

[149] Haraway, "Situated Knowledges, 589.

[150] Haraway, "Situated Knowledges, 586.

[151] Haraway, "Situated Knowledges, 587.

[152] This definition is taken from University College, London's "Prospectus for a Master's in Situated Practice." This programme is taught by critical spatial practitioner, Jane Rendell. Accessed May 14, 2019, https://www.ucl.ac.uk/prospective-students/graduate/taught-degrees/situated-practice-ma.
Elsewhere Rendell writes concerning situated practices: "'Site-writing' is a mode of critical spatial practice which considers situatedness, relationality and positionality in relation to writing and explores how voice and textual strategies can be adopted as ways of responding to sites." See Jane Rendell, *Site-writing: The Architecture of Art Criticism* (London and New York: I.B. Tauris & Co Ltd, 2010).

eventually has a *being* as object. In contradistinction, orientation infers *posture* rather than being. Operations of non-philosophy avoid taking "positions," deeming them 'behaviour' too entangled with philosophical frameworks of representation and authoritative propositions. Instead, posture is re-viewed as physical orientation toward the real—being determined as real, "in-the-last-in-stance."[153] *Generic* orientation involves a certain resourcefulness, where this experience of non-philosophical (non-positional) 'situatedness' or *posture* might be considered an *a priori* or, rather, an "a-prioritising" of the world.[154] Such a notion is difficult to relate to, yet may explain how the project turns with perpetual withdrawal. Galloway helps to explain:

> Although a practice of apriorizing is fundamental to non-philosophical technique, this does not necessarily mean that non-philosophy is the domain of the prior, the pure, or the original. On the contrary non-philosophy is the domain of the last, not the first, as evidenced by it being causally determined in the last instance. Laruelle never summons us to go back to first principles or determine the universal possibility of cognition, as philosophers like Kant or Heidegger do. Rather he entreats the non-philosophical subject to withdraw from the decision, and dwell alongside the last, the least, the finite.[155]

Para-fictioning finds itself, turning *from* the prior *with* the commonality of finitude. The following chapter builds—from the experimental arena outlined above—a tactics for how I put the limits of non-philosophical encounter and *generic* experience to 'work' to term and condition *para-fictioning*.

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[153] Ó Maoilearca, *All Thoughts Are* Equal, Kindle edition, 3045.

[154] Galloway comments: "Laruelle 'apriorizes' the world. He reverses the real and the transcendental (from their Kantian positions) and recasts both real and transcendental as a priori." The real is a priori by virtue of being immanent. Generic encounter moves 'from', as *immanent-to*, this real. See Galloway, *Laruelle: Against the Digital,* Kindle edition, 792.

[155] Galloway, *Laruelle: Against the Digital,* Kindle edition, 804.

Chapter Three

THE GENERIC MATRIX

Practicing (Non) Thought

> non-philosophy has not taken place[1]
>
> François Laruelle

Contextures of research

The previous chapter outlined or delineated a non-philosophical, posthuman milieu within which happen modes of encounter no-longer governed by modernity's *domestications* of space or *eradications* of time. This chapter *shows* how the research composes and operationalises events-of-encounters as lived *practice*, open to *the non-placed* (which needs to be written non-negatively and non-dialectically as *nonplace*). The *generic*,

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[1] François Laruelle, *Principles of Non-Philosophy*, trans. Nicola Rubczak and Anthony Paul Smith. (London: Bloomsbury, 2013c), 266.

this primary operative concept of *para-fictioning*, is explored as variegated, as matrix, rather than as single idea. This chapter explains how *para-fictioning* is conditioned by an alternative sense of time and space—*superposed, alongside*—the Laruellean real and urban time, the *market-ready* temporalizing horizon of the urban human.[2] Yet, the chapter equally wants to show how *para-fictioning* amplifies *generic* experience as the finitude of common existence, confronting spatial unity as excessive of any particular place or any particular person. Between this *conditioning of para-fictioning* and a *showing of its amplitudes* of the finitude of existence-in-common, the chapter *cultivates* conditions from which this rendering of *generic-ness*—pre-subjective or nonhuman—can be 'written', motivated by the prospect of shaping an alternative political imaginary. The *generic* is critical.[3] As is the notion of *finitude*.[4] This *writing* process, by name *The Urban Inter-tidal* and *Turn/Horizontal/(City/Stranger*, is drawn and adapted as non-philosophical 'methods', including installation of *fictive analogues*. These operational methods—what can be termed acts of tool-making—arise by convening entanglements between urban waterfront landscapes, along with primary and secondary sources of 'the non-philosophical'. Via a fictive, analogical writing-entangling, urban waterfronts, normatively recognised and understood or made manifest by the temporalisation of capital, recede. Instead, what comes into view, becoming revealed *as existing*, does so in

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[2] I agree with Andrew Reszitnyk when he emphasises that engaging with Laruelle's non-philosophy is an inherent challenge to habit. However, I add that this challenge is a provocation to creation that cannot be 'measured' by its outputs. Reszitnyk notes: "The injunction to generate self-conscious fictions, as opposed to treatises that pretend to some privileged view of reality, demands that we alter not only what we write, but also and especially how we write … However, it must be acknowledged that the results of this attempt are decidedly mixed." See Andrew Reszitnyk, "Wonder without Domination: An Introduction to Laruelle and Non-Philosophy," in *Chiasma*, 1, no. 1: 51, accessed October 4, 2019,
 https://ir.lib.uwo.ca/chiasmaasiteforthought/vol1/iss1/3/.

[3] The *generic* is operative in this research. It comes 'before' any thought of difference. Not reducible to identity or the same, it comes-under, prior and, according to. Alexander Galloway emphasises that the generic is "arguably the most important single condition." See Galloway, *Laruelle: Against the Digital* (Minneapolis: University of Minnesota Press, 2014) Kindle edition, 3833.

[4] Kaja Silverman recognizes the importance of finitude, when compared to the more abstract or idealist notions of transcendental metaphysics. Her writings seem to resonate with my project. She notes, concerning finitude, that it is "the most capacious and enabling of the attributes we share with others, because unlike the particular way in which each of us looks, thinks, walks, and speaks, that connects us to a few other beings, [finitude] connects us to every other being. Finitude marks the point where we end and others begin, spatially and temporally, it is also what makes room for them." Kaja Silverman, *Flesh of My Flesh* (Stanford: Stanford University Press, 2009), 4. Cited in Galloway, *Laruelle: Against the Digital*, Kindle edition, 4647.

a super-positional matrix in the real. I call this approach '*practice*', something that brings about events of *para-fictioning* in recalibrations of perspective, towards a posthuman(ism), as a kind of (non)-context-of-all-contexts.

The particular inter-textual contextures of this research privilege—if not stimulate—experimental assembly and construction, rather than reading conventions that assume a facility for interpretative or hermeneutical saturation or closure. Fictive analogical writing *shows* a 'taking-place' that elaborates on:

> The taking-place of procedures and *technologies* as they evolved during the course of doctoral research, whose showing sustains instances of *generic* encounter. This aims at provocation and augmenting of (thinking) experience of the *generic*, to radically alter any sense of time, or of vision, in the 'writing of' urban waterfront landscapes.

> How this situation focuses various instantiations of the *nonplaced*, nonhumanness to potentiate *para-fictioning* words (*words-without-language*). This aesthetic process (*aesthesis*-sensation) does not purport to be complete, nor can it be expected to be entirely transparent, that is, fodder or fuel for a knowing mind: inoperative hermeneutics.[5]

This nonplaced writing, as words-without-language, makes it difficult to *line things up*, in the sense of a peculiar inoperativity of a wanting-to-say or a wanting-to-be-meant. There is something here involving a non-systematic iterative mode of causality that, in part, is explained by the 'relational' milieu of *superposition*. Crucially, as if it is a 'becoming-witness' to whatever is never told in truth, the 'creative practice' of this research, *para-fictioning*, developed in *Intertidal*'s "Part One," affirms variants of site—or radicalised situated accounts—that do not assert themselves to be correlates of the urban world 'taken' as image in its processing. As may be plain, *para-fictioning* practices a methodological utopia, a nonplace-ing.

Abandonment — the 'blank spot'
Chapter Two has introduced axiomatic reference to the Laruellean real, that radical immanence focusing the material and *generic* experience of human life. Yet, at stake is how to engage or shape—how to instantiate—this generic life as it is living. How may I think this human otherwise than as prevailing materialistic stances of an urban-subject, embedded in capital-time? Or how is existence to be fathomed, apart from ongoing exploitations of the organic and inorganic insofar as these are known as 'resource', by

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[5] Laruelle, *Principles of Non-Philosophy*, 223.

that resource known as the subject-who-knows? Procedures enabling this research approach are experimental, and demand a *technical* style of inquiry which I take up through two-fold bordering *technologies*, created by localised (non-philosophical) techniques that I name writing. Every bordering is a double-fold, at once inaugural and limiting, enabling commencements of all kinds and bringing something to a close. The 'making' of border, in this context, exposes *abandonment* of reliance on assumed Western frameworks for truth-telling, as with metaphysical suppositions for subject-object correspondences demanding or defining propositional correctness. Abandonment, then, is refusal as *superposition, alongside* (the real), that situates practice in the realm of *fictioning. Para-fictioning* thus writes less (and less) about urban waterfront landscapes as 'present' reality.

Fictioning directs us to the question of how to install a way of writing *with* 'it', that is, to invent or encounter or hone a *technology* that finds a way to identify and mobilise *generic* 'workings', immanence, as a process of creating a way of seeing-thinking the urban that instantiates finitude's contingencies. *Para-fictioning* does not rest upon authorial intentionality or conscious will-to-truth, but is open to the contingency of the real.[6] This term *generic*, that I keep repeating, is polysemic, inferring the real—radical immanence. The generic 'locates' the movement of 'something', a *blank spot* excessive of any particularisation.[7] Desiring to activate radical receptivity—beyond capital-subjectivity—*para-fictioning* emerges, genuinely, without foresight, squeezed from imbrications occasioned by being-with-and-moving-through urban waterfronts *and* coextensive 'shapes' (what else are they?) *in my mind-body*, affective *assemblages* of Laruelle's methodological *non.* Writing's technique becomes a tactic to pursue radicalising everyday experience, as it is, otherwise, normatively understood.

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[6] Katerina Kolozova helps to focus this work in making itself contingent to that which is before the subject or writer. She notes: "Technology precedes subjectivity—just as the body does—and it cannot, therefore, have an ontological status—it is pre-philosophical. It precedes it as téchne precedes philosophia. It is the real vis-à-vis the subject of language." Katerina Kolozova, "The Inhuman and the Automaton: Exploitation and the Exploited in the Era of Late Capitalism," in *Superpositions: Laruelle and the Humanities*, eds. Rocco Gangle and Julius Greve (London: Rowman & Littlefield, 2017), 92.

[7] I elaborate on this movement of 'something' later in the chapter. Though Galloway is useful here when he addresses this 'something' as "a different kind of landscape, an ancient landscape that has absolutely no intention of taking over for the event as mere event. This something has no such aspiration." Galloway, *Laruelle: Against the Digital*, Kindle edition, 1953-1960.

The strategic challenge of sustaining any focus upon the *generic* is complex. It involves this research in modalities of wholesale deprivation, suspension and holding-back, suspending the securing of foundations and pervasive *a prioris* of Western thinking. *Para-fictioning* is 'founded' upon cognitive estrangements. Yet, holding-back is a significantly active and enfolded *force* in this composition. To briefly contextualise, Galloway in *Laruelle: Against the Digital,* speculates on the mental effort required to undo the essentially digital foundation of Western thought. Digital is (here) understood as structured by *the one becoming two*. "Can we consider," he writes, "an instance without the transcendental, writing with no original, pure formlessness in matter, a media of incomprehension, or a life made radically inauthentic?"[8] Laruelle's non-philosophical project expresses such aspirations where he provokes:

> Can we define the parts before the Whole and independently of the Whole? differences before their repetition and independently of the Idea, Logos, Being? minorities before the State and independently of the State? being before Being and independently of Being? can we think about events before their historical occurrence, subjects before objects and deprived of objectivity? a time without temporality? singularities or multiplicities before all universal and independently of a universal?[9]

Concerning the tactic of Laruelle's questioning, Galloway explains that it "produces a deprivation in which the mutually alienated couples (part/Whole, differences/Idea, minorities/State, being/Being, and so on) are denuded of half their constituency."[10] This approach produces ontological *strangeness*, where thought is opened in-order-to experience 'thinking' beyond the binary, even if the implications of such thought do not hold clear purpose: "the part of no part, the difference that makes no difference, the minority who holds no minority, the being that has left being."[11] The sustained effort in this dimension of "holding-back" thus affords the nonplaced, without there being a condition of presence/absence. In the midst of these inclinations, *para-fictioning* leans, as non-discursive 'thinking' of singularised occasions, towards a *generic* urban 'something'

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[8] Galloway, *Laruelle: Against the Digital*, Kindle edition, 1375.

[9] François Laruelle, *Principe de Minorité*. (Paris: Aubier, 1981), 5. Cited in Galloway, *Laruelle: Against the Digital*, Kindle edition, 1375.

[10] Galloway, *Laruelle: Against the Digital*, Kindle edition, 1384.

[11] Galloway, *Laruelle: Against the Digital*, Kindle edition, 1388.

or *blank spots* de-*term*-ined by a *generic syntax*, or that which remains in itself.[12] What results is an under-determined, weak and thrifty poetics.

If we follow this 'challenge' to the experience of thought, how, then, are limits for non-philosophical (*generic*) encounter and *generic* experience localised and established, such that *this* study is able to *term*—to condition—even partially, the language and organisation of *para-fictioning*? In what follows, this chapter elucidates on the mobilisation of *maximal* and *minimal tactics* or procedures, installed into the milieu of this project, as coming-into-writing.[13] These tactical-procedures 'organise'—as much as they compose—an experience of 'thought', catalysed in encountering urban landscapes and the urban human under(neath) *generic* influences. Vision and time's sensations are implicated. In what amounts to a localised mutation of non-philosophical method, an alternative, yet under-determined, thinking of experience or, more precisely, *experience-of-thought*, is staged, with the prospect of writing's novel awareness—imbrications of the scopic and the real. Thus, *innovation* of the scopic—non-thetic domain *in-one*—occurring *alongside*—or in *superposition* with—the real, is *there* to open spacings of lived-estrangement, where one no-longer recognises her world.[14] *Method*, in the 'there' of this open, is utopic occasioning. Within such contexts, *para-fictioning* discovers *itself*, from within, or without this *superposed* locus. For the most part, *this* superposed is nothing more nor less than *this* rub.

Parasitic subtractions

As Laruelle emphasises: "non-philosophical utopia has never been about creating a new philosophy. … Instead, it creates a new genre or generic practice, which might be called

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[12] This is writing that does not aim for something 'outside of itself', but attempts to think all at once, as if analysis and experimentalism are inseparable. See Anthony Paul-Smith, *Laruelle: A Stranger Thought* (Malden, MA, Polity Press, 2016), Kindle edition, 1477.

[13] These 'cobbled' terms are my own, but derived from descriptive elements of Laruelle's work found in secondary literature, most clearly, Galloway.

[14] The One is synonymous with the real and fundamental to this practice. Anthony Paul Smith explains: "The One, understood as Vision-in-one or as transcendental experience non-thetic (of) itself, is what determines philosophical decision in the last instance as non-philosophy or in view of it. Like all that lies beyond representation, the term "the One" is an expression of something it will never capture, as a piece of erotic poetry is to the lived act of two lovers. Yet despite this romanticism, it is also what grounds the rigorously abstract practice of non-philosophy." Smith, *Laruelle: A Stranger Thought*, Kindle edition, 1267.

'philo-fiction'."[15] Non-philosophy performs re-descriptions of philosophy that, in doing so, produce effects on how philosophical texts are seen. Or, as Galloway would have it, non-philosophy essentially means "to select an existing philosophical system, hermeneutics say, and to analyse it exclusively for the generic logics that exist within it. These logics are what remain once the human, the person who decides to do philosophy, is removed."[16] By analogy to Galloway's own 'logic', this project on urban landscapes creates critical arenas from the *subtraction* of myself as designer (as decision-maker) from the urban. Without this human as solicitous subject—*anthropos* as centric 'final cause'— a question remains concerning a *species* of 'seeing' construed as generic. Though, does this remaining question implicate design by alternate means? Is there still not intention?

Intent, in this regard, concerns neither *creating* wholesale procedures for new urbanisms, nor for *executing* a 'correct' non-philosophy, this latter being entirely counter to a Laruellean ethos.[17] Neither creation nor execution, *this* procedure is a parasite. Saying a *procedure* is parasitical implies something intrinsic to the materiality of an urban field, how it is *lived-with* and used, where *use* is not indifferent to the living viability of that which supports the procedural as such. This is not creativity from out of the materials at hand, via a method correctly applied. It is anything but this. It is living-on, and nothing more—*sur/vivre*—survival. Hence, this operational investigation is the localising of materials comprising an urban field, in-order-to *improvise* ways to make room, to *use* them in living, to *see* what prevails as contingency, wholly indifferent-to and unregulated-by, 'the world'.[18] Perhaps, only in this way do *boundaries* of urban discourses and *this project's writing* remain co-extensive. Aspects of Laruelle are pursued, adapted

[15] François Laruelle, *Anti-Badiou*, trans. Robyn Mackay (London: Bloomsbury Academic, 2013), xxii.

[16] Galloway, *Laruelle: Against the Digital*, Kindle edition, 252.

[17] Laruelle emphasises, concerning his 'ethos': "Non-philosophy is not only a (heretical and foolish) usage of philosophy but opens out onto a host of other fields of enquiry. If it were otherwise, non-philosophy would indeed be led (as has been charged) into the endless narcissism of philosophical autocommentary, instead of being the liberating force it claims to be that generates new ways of thinking." Laruelle, *Principles of Non-Philosophy*, 291. See also John Ó Maoilearca on Laruelle's consistent inconsistency and practice by mutation. John. Ó Maoilearca *All Thoughts Are Equal: Laruelle and Nonhuman Philosophy* (Minneapolis: University of Minnesota Press, 2015) Kindle edition, 5800.

[18] This expression, 'the world', is designated in this non-philosophical context as whatever is given through capital's structuration. Hence this 'world' is given through capital and, in effect, is synonymous with the urban, that to which this project aims to remain indifferent.

procedurally, and improvised, purporting to be less (much less) a *new* theory, and more (much more) (non)experienced *use* of theory. In case I am still not clear on this, non-philosophical method is used partially and idiosyncratically, rather than presented or promulgated.[19]

Para-fictioning aims at revealing *generic* experience. And this, ultimately, is the 'object' of my research. Yet, more needs to be said here concerning Laruelle's *generic* and its relation to a tactical writing I term *para-fictioning*. This necessitates discussion of the *generic matrix*. The *generic* names a capacity—a potential, power or faculty—for multiple meanings, multiple uses and, thus, multiple senses. This *name* will be addressed as *urbanist* and as *non-philosophical*. A few other names (technical names for technicians of 'thinking') need to be discussed as well. These include *maximal tactics*, or agents of radicalisation, and *minimal tactics*, or tools of manipulation. Then there are *fictive analogues*, cloning or copying technologies, 'constructed' to mobilise and 'prop-up' *para-fictioning*, in a unilateral *alongside*, *superposed* (non) relation with the real. *Fictive analogues* 'copy' occasions of effects of an inaccessible-yet-inalienable real, extracting their 'generic-ness' for *para-fictioning*. Yet fictive analogues cannot be 'collapsed' into *para-fictioning*. They maintain an entirely different status. A *technicity* is clearly at stake.[20]

The Generic Matrix [21]

The *generic* comes 'before' any thought of difference. Not reducible to identity or the same, it comes-under, prior. As introduced in Chapter Two, *generic* experience names

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[19] My interest in non-philosophy is an interest in how it can be used. See François Laruelle, *Decision to Heresy: Experiments in Non-Standard Thought*, ed. Robin Mackay (Falmouth: Urbanomic, 2012). The question "What is non-philosophy?" must be replaced by the question concerning what it can and cannot do. To ask what it can do is already to acknowledge that its capacities are not unlimited.

[20] For Bernard Stiegler, the human as inseparable from techncity. More specifically, technicity refers to the capacity for technology to give humans orientation in time, or "set the human in motion." See Bernard Stiegler, *Technics and Time I: The Fault of Epimetheus*, trans. Richard Beardsworth and George Collins (Stanford: Stanford University Press, 1998). Also see Hoel, Aud Sissel, and Iris van der Tuin, "The Ontological Force of Technicity: Reading Cassirer and Simondon Diffractively," *Philosophy & Technology* 6, no. 2 (2009): 187-202.

[21] As I have indicated, the generic is polysemic and 'held' in the work by a matrix; its 'types' have no clear distinction, and its usages overlap, as will be unfolded in this chapter. In relation to this quality of *mysteriousness*, Laruelle states, "The generic is the contemporary and nonreligious form of Gnosticism." See Laruelle, *Philosophie Non-standard* (Paris: Kimé, 2010), 34, cited in Ian James, *The Technique of Thought* (Minneapolis: University of Minnesota Press, 2019) Kindle edition, 3333.

experiences effected by *encounter*, where encounter itself names an event of the real. These names come about in Laruelle defining the generic as a 'first name' of the real.[22] This 'first name' names *something* that is, of itself, empty, senseless, indifferent, yet none-the-less something that happens in utter contingency. Thinking *generically* thus implies an empty 'posture-of-thought', a *position-less* positionality. The *generic* is important for this investigation for what it does or, more specifically, for how *it* 'manifests' as 'something' that interrupts, a 'blank spot'. As *urbanist*, the generic undoes experience of urban landscapes to power *alter-political,* or *posthuman imaginaries*. Whatever is alive manifests less as a subject-to-know, yet requiring identification, and more as finite matter.[23] Such pursuit has creative urge—parasitically inclined rather than designer-dreamed—arising from what I identify as non-aesthetic demand, from out of encounter's eventing. *Actual* experience of the *generic* is, however, beyond the bounds of possibility, whereby the *generic* never appears or manifests itself. Crucially, orientation towards—more accurately, radicalised receptivity of—the *generic* changes "the status of all appearance and all manifestation" within singular occasions, to affect a shift in how one 'sees', a shift from the guise of an intervening subjectivity, inseparable from modernity's capital-inflected 'objectivity'.[24] Likewise, the *generic* instantiates disenchantment with—though not suppression of—circulations of the commercial. The *generic* is non-relation to the world, thus incapable of providing support to circulations as such. It installs a *sans*-relation into commerce itself.[25]

Encounter—*generic* experience—does not 'produce' reality for us. Quite the obverse, in fact, seems to *take-place*. *Discognition* is a further name, one given to experience of estrangement of cognition. This name orientates us, within the demands of the present, as a practice-of-thought opening upon a 'space' (a peculiar *taking-place*) in excess of any particular place or any particular person. *Discognition*, thus, is prior-to and comes-under

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[22] 'First names' is response to the problem of the nameless character of radical immanence and the necessity of signification. There is no true concept of the real, only proliferation of different forms of signification, which always 'fail'. See Smith, *Laruelle: A Stranger Thought*, Kindle edition, 1505.

[23] Finite materiality, or lived experience is key to Laruelle's thought. The lived *(le vecu),* that which is alive, is for Laruelle one of the "first names" of the real. See Laruelle, *Théorie des Etrangers*, first published in 1995, cited in Kolozova, "The Inhuman and the Automaton."

[24] See James, *The Technique of Thought*, Kindle edition, 3323.

[25] See François Laruelle, "The Generic as Predicate and Constant: Non-Philosophy and Materialism." In *The Speculative Turn*, eds. Levi Bryant, Nick Srnicek and Graham Harman (Melbourne, Australia: re. Press, 2011), 251.

the human. This *generic* 'spacing' is nonhuman, an unknowable and inalienable constituency, an opacity that shares in conditioning the contemporary urban. Such conditioning-opacity includes the finitude of the human and, beyond that, the finitude of neoliberalism's purview. It is this opaque 'experience' of *some* nowhere, non-placed, empty infrastructure, particular to no-one and everyone—*Zarathustra calling*—that this research names *generic matrix*. *Para-fictioning* emerges, here, *immanent to* this matrix.

In normative terms, any notion of the *generic* implies the precluding of the singular, the particular, generally excluding specificity or event. *Generic* alludes to undifferentiated continuity, an empty frame. From a Laruellean vantage, *generic* orientation, within a non-standard milieu, is both difficult and rather strange to sustain. Yet the generic *faces* the urban in a manner that widens *the aperture* on formative aesthetic dimensions of an expanded urban terrain. This allusion to a technology of visuality—aperture—suggests that the generic is neither categorical nor typological, not genus to species nor universality to particularity. Rather it *functions*. To this end, I test the *generic* as function, as regularity, perhaps in a mathematical sense, or as what returns, in the psychoanalytic sense of the Lacanian real.[26] The generic is a *working model*, more verb than noun, doing something more than naming something. As a model, the generic *opens* experience to *aesthetic* in-stance, altercations, one of which I previously named *estranging*. Within estranging, there comes into view, into frame, dimensions of marginalities of contemporary urban landscapes. These dimensions of margins can then be rendered. By *urban marginality* I mean structures delineating unremarkable peripheries and an everyday finitude, occasions of nonevent, modalities of existence that are indifferent to any—all—operations-of-recognition aimed at determining 'city surface'. *Generic* orientation initials this project—signs off on it, initiates it—essentially by subtraction, by withdrawal-from persistent binaries, from standardizations and transcendental aesthetics composing the spatial discourses of urban waterfronts. This leads to the possible tracing of a nascent *something*, profoundly common, a withdrawn and indifferent *commons*, indifferent to forces composing a homogenising genericity—a *Generic City*.

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[26] Yet to distinguish the real is not part of a system, but a relation without a relation, or a non-relation, and without any qualification of a Lacanian Imaginary and Symbolic. This is discussed in this chapter as radical solitude.

Generic Urban

Before I get on to discussing more fully those technician's terms of a Laruellean working model, how *para-fictioning* becomes the 'work' of this functioning *tekhne*, as I intimated above as one of this chapter's agendas, I think it is now necessary to say something more pressing on how the urban itself becomes imbricated into the generic. That is, prior to offering the 'before' of the generic matrix, there is something that, yet, comes from urbanity. Hence, what is the generic to urban discourse? How does this project reconcile different 'uses' of the generic? In what immediately follows, I discuss how the generic 'enters' urban discourse, and how it is most generally relayed. My aim is to contrast this account to how *this* project, *and* the non-cumulative writing-economy of *para-fictioning*, themselves 'enter' the urban domain without regard for an *authenticity* granted by the 'rules' of discourse.

The 'theoretical' shape of the urban-generic is most broadly developed by the architect, Rem Koolhaas who, in 1995, wrote a short essay titled "The Generic City."[27] In the opening lines, Koolhaas asks:

> Is the contemporary city like the contemporary airport — "all the same"? Is it possible to theorise this convergence? And if so, to what ultimate configuration is it aspiring? Convergence is possible only at the price of shedding identity. But at the scale in which it occurs, it *must* mean something. What are the disadvantages of identity, and conversely, what are the advantages of blankness?[28]

Clearly, for Koolhaas, the generic appears, in all its contradictions, when identity is stripped, characteristics dropped, and processes of similitude are privileged. He writes: "Each Generic City has a waterfront, not necessarily with water — it can also be with a desert, for instance — but at least an edge where it meets another condition."[29] Rather than using the generic to circumscribe loss, he speculates that, perhaps, this complex condition in the city offers critical possibilities: "What if we simply declare that there is no '[identity] crisis' — redefine our relationship with the city not as its makers but as its mere subjects, as its supporters? More than ever, the city is all we have."[30]

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[27] See Rem Koolhaas, "The Generic City" in O.M.A., Rem Koolhaas, Bruce Mau (eds.), *S, M, L, XL* (New York: Monacelli Press, 1995), Kindle edition, 1248-1264.

[28] Koolhaas, "The Generic City," Kindle edition, 1248.

[29] Koolhaas, "The Generic City," Kindle edition, 1257.

[30] Koolhaas, "The Generic City," Kindle edition, 1257.

What is clear for Koolhaas, is that encountering the generic liberates the city from the 'prison' of identity tethered to physical conditions. This, in turn, catalyses a 'radicalisation' of his discourse on the city. In this way, Koolhaas suspends perceptions that rely on ingrained or habitual codifications that invest in the analytics of position-making. In opposition, he sets the novel task of acknowledging a city's very *having*, its grasping as "all we have." In effect, Koolhaas proposes transforming the logic of values and worldviews, of any 'point of view' that constructs the normative image of the city. This transforming is into an underdetermined and weak material orientation that asks for a neutrality, without privilege. Koolhaas argues, or presents, a position that affirms that the generic can be reframed, revaluated without the negativity of standardisation participating in the qualification of loss in the city. The generic can also change the very relations by which we see. Such a proposition, on one level, moves away from privileging difference as the exceptional, the species-specials of designed difference, acceding, rather, to spaces of banality or un-exceptionality. This approach seems opposed to current cultural valuations that prize individuality, questing for endless differentiations as commodity-forms and, above all, customizations in the guise of freedom. The seeming irony here is that Koolhaas and OMA, the global architect-Harvard academic, epitomises precisely the task—if not excellence—in turning whatever *thing* into luxury for the marketplace (think *Prada*). Design, even design of the self, is *captured* as capital-exchange value in the pursuit of endless self-imaging and promotion via points of difference.[31] Again, we can all take lessons here from Koolhaas himself, whose self-image is inseparable from his world-design portfolio. It is no wonder anything looking like the elevating or promotion of homogenization—indifference—now seems odd, pointless, unpopular.

Yet almost twenty-five years after Koolhaas's *Generic City*, the contemporary city continues to manifest contradictory grounds. While yet exhibiting assemblages of difference, the urban simultaneously converges toward generic conditions—substantiating variety *and* gravitating towards homogeneity.[32] There is extensive and generalised discussion of the generic within urban discourses. Prevailing scholarship

[31] See Boris Groys, "The Obligation to Self-Design," *E-flux Journal #00* (November 2008), https://www.e-flux.com/journal/00/68457/the-obligation-to-self-design/.

[32] See Christine M. Boyer, "The Indifferent City," *E-flux Architecture Urban Village* (January 2018), https://www.e-flux.com/architecture/urban-village/169800/the-indifferent-city/.

considers *becoming-generic* a disconcerting condition of homogeneity, suppression of originality, evidential cause of loss-of-place. As Koolhaas puts it: "What makes this disconcerting and (for architects) humiliating is the city's defiant persistence and apparent vigour, in spite of the collective failure of all agencies that act on it or try to influence it — creatively, logistically, politically."[33] In this regard, the built environment disciplines engage the generic aversively, as a descriptive or diagnostic of lack and loss, not as means of study in-and-of itself. Koolhaas's critical (nonetheless polemical) study of the generic thus remains an aberration in urban discourse contexts. More generally, agency of the generic is thus acutely underdeveloped in urban contexts.

(Non)places

Deploying the generic in adverse ways is evidenced, for example, by the emergence during the 1990s of figuring the complexity of urban spacing in terms of the notion of non-place. The seminal, and perhaps inaugural, text in this regard is *Non-places: An Introduction to an Anthropology of Supermodernity*, appearing in 1992, authored by the French anthropologist, Marc Augé.[34] Augé convincingly argues that non-places are a result of generic forces pitched as opposition to the desirability of place. Place is understood as a 'positive' model of bounded environments. Places provide—by themselves harbouring—a sense of identity. They are relational, actively construing or assembling local systems, having a minimum history, and sense of stability. They afford *positive* character in a city and are what we, as designers, aspire to create. Non-places, by contrast, are acknowledged as neither providing nor harbouring identity, as non-relational timeless 'bubbles'. Despite their often-public appearance, they alienate. They are places of control. Augé locates non-places in transport systems, commercial environments, such as malls and tourist precincts, hotels and restaurants. He asserts our attitude to these places is one of uncaring indifference. We simply use them. Non-places incite solitude and sameness, rather than connectedness and variety. Non-place seems to be used synonymously with the generic. And further, the city is construed as an *instrument* responsible for urban 'emplacement'. In its failing, the urban needs to be recovered by design, architecture, planning. My project develops a counter-memory here, a (non)non-place in 'opposition' to Augé. Or, rather, *this* project stages its radical

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[33] See Koolhaas, "Whatever happened to Urbanism?" in *S, M, L, XL*, Kindle edition, 959-971.

[34] Marc Augé, *Non-Places: An Introduction to Anthropology of Supermodernity*, trans. John Howe (London: Verso, 1992).

departure, recognising the efficacy or encounter of non-place to exist, in a non-standard *somewhere*.

Jonny Aspen, a Norwegian professor of landscape architecture, 'picks up' an aspect of the generic, in the coinage he develops, named "zombie urbanism." This walking-designer-dead is recognised in the increasing prevalence of designers and developers talking about and designing public areas of the urban environment in clichés.[35] Aspen suggests that the prevalent discourses of "creative cities," used as a redemptive force in city-making, is increasingly homogenous.[36] Prevailing concepts no longer appear to fit a 'reality' they intend to describe: "like the living dead ideas are alive in our heads and language, but not any longer useful for making precise propositions about the reality of the city."[37] In singling out strategies for the remaking of public plazas, for example, in the recent development of Times Square in New York, and in various waterfront developments globally, Aspen concludes that "we increasingly see a kind of staged urbanism in which there is no room for irregularity and the unexpected, a well-designed, neat, and tedious urbanism based on a simplified understanding of the urban combined with idealised aspirations about creating 'living' and 'people friendly' cities."[38] Cognisant of all-encompassing capitalist exploits, others refer to these phenomena as *generalised* gentrification, in that the logics of late-capitalism essentially 'hijack' the actuality of city-making, regardless of its conceptual intent.

The problem, says Swiss professor, Michel Jakob, is the *Dubaisation* of the city.[39] He emphasises that we are confronted with ongoing standardisation, resulting in a more uniform urban landscape. He ponders how it happens that contemporary design produces such banal realities, and with such negative impact. Uniformity, sameness,

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[35] See Jonny Aspen, "Zombie Urbanism," Oslo Centre for Urban and Landscape Studies, accessed June 3, 2018, http://www.oculs.no/projects/zombie-urbanism/about.

[36] Aspen is critiquing urban discourses such as those of Charles Landry, *The Creative City: A Toolkit for Urban Innovators* (London: Earthscan, 2008) and Richard Florida, *The Rise of the Creative Class* (New York: Hachette Book Group, 2002).

[37] Jeremiah Moss, *Zombie Urbanism*, Accessed June 3, 2018, http://vanishingnewyork.blogspot.com/2016/08/zombie-urbanism.html?m=1.

[38] Moss, *Zombie Urbanism*.

[39] See Michel Jakob, *Landscape Architecture and the New Generic*, Harvard Graduate School of Design, accessed May 7, 2018, https://www.gsd.harvard.edu/event/michael-jakob-landscape-architecture-and-the-new-generic/.

banality, and the ordinary collide, in his view, to a new generic that lacks imagination or originality. Jakob notes global city convergence, such as that between Milan and Berlin. Equally there is the proliferation of gimmicky 'solar trees' in many new urban spaces. Our cities are all beginning to look the same! Jakob's approach is diagnostic. Though it is, at once, provocative to attempt to understand these generic phenomena that increasingly define built environments, asking why we are at a loss for tools to deal with them. Jakob orientates us less to the city itself as morphological assembling, and more to how our *facility for seeing* and interpreting is stuck within dominant logics of production and circulation. *Standardisation*, linked to globalisation and commerce, in his view dominates the built environment professions. As provocation, without a formed response, Jakob directs the question of the generic city towards asking *who* is responsible for homogeneity and standardisation and a lack of 'quality' in today's spaces? He suggests responsibility lies in learning to reinterpret the landscape of our current urban reality, thus connecting other ways of seeing with, potentially, other ways of doing. This project aims for something similar, though far from Jakob's underlying ontology, his capture by something he yearns for that is named 'reality'. The non-standard real is unassimilable here, arriving from the realm of *fictioning*. This project targets a contingent *something*, something 'below' and prior to what we think with that name 'reality'.

Urban theorist, Jeremy Lecomte, identifies what he calls the Anonymous City—the city driven by generic processes.[40] He suggests that anonymity addresses the fact that the rationalization of urban organisation progressively escapes particular determinations and local contexts, and thus acquires more general and generic qualities. The anonymous city unfolds, in his view, according to *standard formats* and has become the functional and homogeneous city that the 'Modern Movement' imagined to be universally reproducible—everywhere and for everyone. Lecomte also considers urban *substance* produced by contemporary automated processes. Proliferating along infrastructures, like a floating currency, this urban substance is no longer indexed by buildings and landscapes, but by generic protocols.[41] This prevailing anonymity or blankness, he suggests, is a kind of *wound*, whereby any meaningful identification of the city has slipped from phenomenological gaze. Furthermore, technical and scientific

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[40] Jeremy Lecomte, "The Anonymous City: From Modern Standardisation to Generic Models" (M. Phil Thesis in Cultural Studies, Goldsmiths, University of London, 2014).

[41] See Keller Easterling, *Extrastatecraft: The Power of Infrastructure Space* (London: Verso, 2016).

means cannot 'comfortably' define the city either. The urban always already exceeds any techniques or technologies that aim to 'capture' it.

Late Capital

We already recognise from the 1990s, for example, with the work of Augé, that urban discourses of the generic, with whatever intention, were significantly driven by forces that were defining the planetary or global as a locale of scalar understanding with respect to production, consumption and accumulation. Deployments of the generic at global scales of urbanism emphasise a generic produced by series of inter-operable standardizations and probabilistic calculations, engendered foremost by regimes of property ownership and mortgage arbitrage. Practices of urban design and landscape architecture are subjected to the patronage and surreptitious dominance of finance-capital, as is municipal governance, not to mention national sovereignty and solvency. The various agents or agencies of the generic in urban discourses manifest through the material compositions of the built environment. If these are a manifest level of disclosure, there is a latent level exposed by the ethical-political implications of those who 'consume' and 'produce' urban spaces. Clearly, late-capitalism governs both. This urban research recognises, though does not want to simply repeat, such findings. It seeks less to expound on the generic city, sifting out its causes and conditions. It seeks, rather, to respond in gestures—tactics of writing a functioning generic—sensational registers, to enable us in seeing—encountering—*something*.

Against the Grain

This demands me to return, in-order-to more acutely hone critical arenas for *para-fictioning*. Against the grain of urban discourses itching to create something new, to differentiate and particularise, to give singular recognition to situatedness as place-making, the *generic* in non-philosophical usage is "an entity without attributes … indifferent to difference at the level where all things converge."[42] The generic refers "both to the condition of anything whatsoever and being nothing beyond what one is."[43] Is Laruelle, then, so different from Koolhaas? They appear to coincide or concur on withholding a judging of the generic as inherently deficient. This opens to a potential

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[42] Boyer here cites Laruelle. See "The Indifferent City."

[43] François Laruelle, *Photofiction, a Non-Standard Aesthetics*, trans. Drew S. Burk (Minneapolis: Univocal Publishing, 2012), 23.

for seeing otherwise. Koolhaas and Laruelle, in each of their undertakings on the generic, potentially co-exist, a becoming-one that destabilises any telos aiming at absolute generic determination. My 'argument' here seems deceptively simple, perhaps. Though there is a complexity I want to emphasise, lest it gets 'lost'. I have not pursued my project hermeneutically, as if there are interpretable grounds, founded on language's representational capacities, on rational subjects and objects of knowing, on truth-telling and propositions to be verified. These go by way of the couplet, identity-and-difference. Sometimes identities prevail and sometimes differences. This project is entirely elsewhere. Something 'new' occurs. Is there another word for this? *New*, yes, but only a '*something*'. The generic presents the unique condition of *insufficiency*, wherein *it*—something—resides outside any need to divide the world into existing binary conditions. The generic *operates* as supplementary universal—an excess to any particular place or person—a blank without the gravure of fulfilment.

The *generic* is summarised by the following, for use in focusing on *para-fictioning*:

(i)   An entity without attributes

(ii)   The condition of being both 'anything whatsoever' and being 'nothing beyond what it is'

(iii)   A 'condition of insufficiency' residing outside the need to divide the world into existing conditions and uses

(iv)   An indifference to difference, refusing modification

(v)   A withdrawal from modes of identification and representation

(vi)   Cannot be elaborated without constructing a means to do so

Yet, given these tendencies to withdraw from modes of identification and representation, the *generic* ceases to delimit itself by way of actual identifications, actualisations of *somethings* as 'objects'. Marginalities within urban landscapes that concern me happen virtually, permeating virtual space, as Galloway correlates "like the shifting desert, a swarm of bees, darkness at the edge of the city."[44] *My version of this virtual real, I suggest, is the tide in ebb*. There is *something* here allusive, illusive: difficult to get to, hard to grasp, place-less non-placed, withdrawn from actualization and, hence, indicative of a move

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[44] Galloway, *Laruelle: Against the Digital*, Kindle edition, 3846.

into an *alongside, superposition*. Under this aberrant movement, urban 'things' are virtual, synonym for the *generic*.[45] Therefore, within *generic* orientation, as representational closure is 'suspended', sensations and a thinking that arise, occasioned by site-encounter, become a-topic—without place, unbounded by 'home', difficult for sense-making. *Para-fictioning* traces uncertainty *and* determination issuing from events of encounter, a 'losing of way' as definitive methodological tactic of *detachment* within the very work of continual re-direction or singular usage. Establishing means for searching *instances* (stand-ins) of the generic, in marginal fields of urban landscapes—keeping in mind the generic *functions*—hence folding generic functioning in instantiating generic matrices in generic ways, gives up any assumed certainty of ground, to instead incline with *aberrant movement* towards the virtual. Aberrant means to literally "wander away from" something, to accept groundlessness—which, in this case, is an indifference to 'given' tendencies, to phenomenological grounding inclined towards, in-tending-to objects of consciousness and co-related concepts that shape the recognised fields and discourses of the city.

So, the *generic* is not a thing or an assemblage of things. We do not actually *see* it, despite seeing effects of contingency. Instead, it's living-an-orientation, and functions as matrix within which thought develops, not requiring logic founded on consistency (propositional non-contradiction).[46] To further my investigation, I consider this generic *alongside, superposition*, to refuse the transcendence of 'above and beyond'. This is a bordering *technology*, as 'sort of' functioning raw material, a making-use-of. The generic *achieves* within occasions of encounter. I use it to generate constructed scenarios or installations, pertaining to empirical conditions of marginality, always unfolding as experimentally open-forming. Therefore, I use the generic at the level of method, a model-of-living, with experiential bases entirely enmeshed in the slope—incline, clinamen or gradient (not binary)—between theory and practice.[47] The generic is neither contained-by nor residing-in the *historical*. No longer fixed within a binary

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[45] Galloway, *Laruelle: Against the Digital*, Kindle edition, 3839.

[46] On Laruelle's consistent inconsistency, see Ó Maoilearca, *All Thoughts Are Equal*, Kindle edition, 2692.

[47] *Para-fictioning* draws from Laruelle's assertion that any dualism of practice and theory. is dissolved. He promotes a non-Parmenidean Equation: Practice = Thought. Within non-standard practice, practice and thought are identical in-the-last-instance. Practice is the presupposed that determines thought. See François Laruelle, *Struggle and Utopia at the End Times of Philosophy*, trans. by Drew S. Burke and Anthony Paul Smith (Minneapolis: Univocal, 2012a), 114–115.

relation to the particular, the generic needs to be continually iterated or drawn into mixture, made amenable *vis-à-vis* the empirical and imperceptible conditions of living encounter. It is these characteristics of *refusing modification* and *elaboration*, without *constructing* and *installing* the *technology* to do so, that inspires this project. Constructing and installing, as the transcendental apparatus of this research, concerns the remainder of this chapter.

Maximal Tactics or Agents of Radicalisation

Tactics of thought that buttress *para-fictioning*, along with the text-ual material it produces, its *words-without-language*, foreground this pervasive yet elusive condition of *the generic*, in a *generic* way.[48] They involve attempts to render the *generic*, despite its non-experience, in sensory—or affective—connections, and ultimately engage the finitude of common existence and experience.[49] Yet, what exactly enables such a writing, a wording *of* the *generic-ness*, and what happens to urban-site-writing when that physical body of the city as understood, is no longer present-as-represented? The rudiments of a methodology, or logic of organisation employed in this research, have been introduced in the previous chapter as *rafting*. *Rafting*, in this context, names the creation of non-allied modes of thought into assemblages which critically question prevailing assumptions that uphold contemporary urban living.[50] As a mobilising force for this investigation, *rafting* formulates a non-specialised fluid disposition, fit-for-purpose, able to adapt, or continually redirect without any assumption of completion, that would designate mastery. My non-philosophical investigations, coupled with prolonged repetitive time spent with urban waterfronts, provoked the creation of an apparatus, an *engineered* response to encountering urban waterfronts as rafting-methods. So-called 'naturalised' facilities of reflection or contemplation, as 'tools' of cognition, remain idle. They are *actively minimised* in the practice. The occasioning of *generic* encounter functions within the transcendental formalism of *maximal* and *minimal tactics*, accompanied by delineated moves, such as the certainty of my living body immersed in waterfront intertidal flows.

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[48] This is Laruelle's term. Of the 'non-philosopher' Laruelle writes: "He is forced to return here and to find materials here. First, to form a language-without-speech, a language-without-discourse, words-without-language, which is to say the primitive language, or language given-without-givenness of the transcendental axiomatic, a language according to the Real and in-One." Laruelle, *Principles of Non-Philosophy*, 223.

[49] Galloway, *Laruelle: Against the Digital*, Kindle edition, 1150.

[50] Rafting may also be thought of as a method of transversality though, as discussed in Chapter Two, transversality without exchange.

These contrivances maintain *para-fiction* in fidelity with immanence through and through.

Non-standard thought clearly problematises any *naturalised* variant of thought and its correlating of experience. In *Principles of Non-Philosophy*, Laruelle asks: "What experience do we have of thought qua thought but without reflection or without 'thought of thought'?"—that is, without a "philosophical form of thought." [51] John Ó Maoilearca suggests this question may in fact no longer even be a "question," as such a query "would still assume the power of thought." Ó Maoilearca writes: 'Thinking thought non-philosophically, if it is possible at all, will consequently have to be something different … rather than a self-styled reflective, transcendent position."[52]   As discussed in the previous chapter, *encounter* names that which "displaces natural disposition with a contingent impetus."[53] When bought into contact with Laruelle's non-standard, or non-philosophical procedures, conditions for how such an *otherwise* thought might be experienced arise. Non-philosophical method supports the *founding* of *technologies* that become immanent installations when thought-becomes-art. Installation becomes the 'work' of radical conceptual experimental and performative potential. Now I am able to get to discussing these technologies by name: the (Non), Superposition, Vision(in-One), Time(in-One), and Minimal Tactics, itself hosting an array of techniques.

The Non

The 'non' nominates. It nominates this research arc. It is aberrant. As with *acts* of *de*colonisation, multiply imprecise though directed, this 'non' has no precise import. It is a catalysing agent of radicalisation, key methodological orient, affording a means for this practice to take a *para-ontological* 'lean'. The 'non' affords 'side-stepping' thought's governing orders that promulgate the rules of urban discourse. That is, the 'non' enables thinking to move without the 'sufficiency' of urban *reason*, the urban's organising of thought, *urbanity of sufficient reason*.   Hence, this 'non' does *not* exert overt oppositional force. It is, rather, a modal operation, a practice, a material behaviour, transforming

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[51] Laruelle, *Principles of Non-Philosophy*, 98-100.

[52] Ó Maoilearca, *All Thoughts Are Equal*, Kindle edition, 3033.

[53] François Zourabichvili, *Deleuze: A Philosophy of the Event* (Edinburgh: Edinburgh University Press, 2016), 56.

into flesh materials of thought, along with the matter of the world.[54] The non 'acts' positively, making tools of thought physical. It renovates usage of terms as they are lived, bypassing any function at the level of the signifier. Thought, under this non, becomes part of the real rather than representations of it. *Parafictioning* uses this non, in order to form a distinct *body* with urban waterfront landscapes, while remaining separate or distinct.[55]

For Laruelle, this 'non-' becomes a "means of causing thought to function otherwise than philosophically."[56] The 'otherwise' is mutating and *not* negating philosophy, such that philosophy opens to the *real* rather than relativising the real into nothing, via language, history, or culture.[57] Concerning the non in philosophy, Ó Maoilearca writes that the 'non' "in-defines or under-determines, not in order to generate a vagueness for the sake of vagueness (noun), but to simplify in such a way that the copious, warring definitions of philosophy are re-visioned materially in-One."[58] For *para-fictioning*, the 'non' empowers *generic* orientation and experience and, thus, facility for *para-fictioning* to behave, within urban thinking, as nothing more than it is. It, thus, does not aim at correlating thought to 'reality'.

Superposition

If thinking is not in-order-to know reality, then what is this quality of thinking with regards to the process-oriented interfacing of *para-fictioning*, its bordering technology and axiomatic abstraction? This process-orientated interface to my research, or what I call its *quality of thinking*, instantiates encounter as *generic* experience, no-longer reckoned within modernity's domestications of space (extension) or eradication of time (cogitation). The process installs bordering *technology*. Non-philosophical method

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[54] Smith notes: "Non-philosophy is not concerned with bringing anything down… so to speak… but it does accept a certain homelessness, a perpetual status as a foreigner within the intellectual field." See Smith, *Laruelle: A Stranger Thought*, Kindle edition, 1465 -1470.

[55] Laruelle suggests concerning the 'non': "It is an instrument, yes, but a very particular one, which forms a body with philosophy, while being separated or distinct from the objects that it deals with thanks to this apparatus." Cited in *Laruelle and Non-Philosophy*, 241.

[56] Laruelle, *Anti-Badiou*, 100.

[57] For Laruelle, philosophy's "transcendental claim to primitively know the real" is violence. Avoiding this violence provides his rationale for practicing with the non and other idiomatic tactics. See Laruelle, *Philosophy and Non-philosophy*, 99.

[58] Ó Maoilearca, *All Thoughts Are Equal*, Kindle edition, 5044.

designates, on one level, "a universality of unilateral intervention,"[59] constituting a unilateral border by an act of "axiomatic abstraction."[60] Laruelle explains:

> A border in relation to which it is impossible to say whether it is exterior or interior to the formations of any given knowledge since it is that which comes to disciplines and, through this coming, wrenches them from the ground of positivity that resulted in epistemology.[61]

Yet, if knowledge is *wrenched* from the ground of positivity and epistemological sufficiency: "what becomes of experience and of the subject of experience?"[62] As Laruelle asks: "What to do with language itself or thought when the real is strictly immanent and determines language in this way?"[63] Concerning the operation termed 'axiomatic abstraction', as force of method, the task is to bring this fundamental non-philosophical *act* to a corporeal level, an embodiment, to recognise how *para-fictioning* is immanently 'organised'. An initial gesture is a unilateral positioning of thinking vis-à-vis the instance of the real. Thinking, with *para-fictioning*, co-relates with the real as authority in-the-last-instance, rather than with systems of urban thought. This infers that thinking 'operates-with' radicalised 'concepts'—radicalised under the *non*—for 'use' in *para-fictioning*. As the 'first'—and ultimate—border from which *para-fictioning* is staged (*maximal tactic*), *generic* experience designates involvement-as-edge 'added-to' the real, so all experience is traversed by the real in its force of unilateral intervention. This 'radicalised' experiential orientation of unilateral 'bordering' forms the relationality of *para-fictioning* as *alongside* in *superposition*. From this initial gesture, this first, ultimate bordering, we witness a *second* phase of bordering, by way of *fictive analogues*. These are discussed in what follows, under *minimal tactics*.

Para-fictioning, like Laruelle's non-standard thought method, adheres, as Galloway suggests, "to a single axiom—call it dogma if you will—that the one is the generically immanent real. Everything else stems from this [unilateral bordering]."[64] *Generic*

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[59] James, *The Technique of Thought*, Kindle edition, 3282.

[60] As mentioned in Chapter Two, axiomatic abstraction leaves thought as determined by the force of pure immanence, yet "always in the last instance" and is a foundational or constitutive 'method' for non-philosophy, akin, though only in certain respects, to the act of reduction (*epoché*) in phenomenology.

[61] Francois Laruelle, *Introduction aux Sciences Génériques* (Paris: Pétra, 2008), 50.

[62] James, *The Technique of Thought*, Kindle edition, 3294.

[63] Laruelle, *Struggle and Utopia*, 216.

[64] Galloway, *Laruelle: Against the Digital*, Kindle edition, 3777.

orientation, under these conditions, "is non-possessive stance, a posture re-viewed as physical orientation toward the real—being determined as real, 'in-the-last-instance'."[65] For Ian James:

> There is only one frontier, only one unique border: the unilateral and universal border of the real that dualizes all thought. The only form of limitation in this context is that experience and thought will never know anything of the immanence that is their cause; they will only ever be a gnosis of an idempotent 'lived'.[66]

Accordingly, the real exerts a force of determination on *para-fictioning* unilaterally, mutely, indifferently, unaffected in return. The contents of conscious experience can never be the contents of the real. There is no mediation between the real and experience. The real, as radical immanence, is anterior to *all* experience. Any relation of myself (in-writing) to the real is, in effect, a *nonrelation*. This conditioning of limitation, for James, "is neither an experience of a limit nor a limit-experience (as thought by Blanchot in *The Infinite Conversation* [1969, 1993])." [67]

Admission of 'axiomatic abstraction' into *para-fictioning* locates (my) 'experiences' as *immanent-to*, as a border-of-the-real and, thus, experience is shorn of its transcendence. *Para-fictioning*, as a mode of thinking, is conditioned by this bordering, to experiment with transforming figures of experience and, thus, 'functions' with the inaccessible real in *superposition*.[68] As James notes: "Everything is thus reduced to, or rendered contingent, in relation to this border or edge of thought, which is nowhere localized as either an interior or as an exterior, but which arrives from everywhere."[69] A fundamental *operation* in non-philosophical method is to continually shift thought into, and back into, relations of contingency with this border, in such a way that this border is *force* within the immanence of thought.[70] Innovations under this 'banner' of *para-fiction* thus constitute bordering between the reality of finitude—in instances of lived experience—and *fictioning*

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[65] Ó Maoilearca, *All Thoughts Are Equal*, Kindle edition, 3045.

[66] James, *The Technique of Thought*, Kindle edition, 3367.

[67] James, *The Technique of Thought*, Kindle edition, 3294.

[68] On 'superposition', Laruelle notes: "There is superposition when immanence is through and through the same and traverses the instances of transcendence it brings rather than containing them; at the same time [these instances] do not change [immanence] by adding themselves to it." See François Laruelle, *Christo-fiction*, trans. Robin Mackay (New York: Columbia University Press, 2015), 63.

[69] James, *The Technique of Thought*, Kindle edition, 3297.

[70] James, *The Technique of Thought*, Kindle edition, 3288.

according-with radical immanence—axiomatic abstraction's *a priori*, made amenable by *minimal tactics*, discussed below. It is no accident or coincidence that the term *superposition* comes from quantum physics, as the term references the real existence of all quantum states, as they are 'superposed'. However, observation only gives us *one* of these states, with others existing in a multiplicity of physical 'realities' foreclosed to observation.[71]

Vision (in One) of a Nonplaced

Superposition outlines the methodological analogising gesture of a (non)-aesthetics, a *fiction* by which thinking itself becomes embodied material participation, and not a representational mode of the true or the false.[72] Hence, whatever may be inferred in this research will be, as Ó Maoilearca deduces regarding any variant of non-philosophical practice, "both discovered reality and invented fiction." If experience of the *generic* (via encounter) introduces opacity with (cognitive) estrangement, the *generic* is never tangibly evident. No direct experience of the *generic per se* can 'take place' or accumulate. The *generic*, in its 'experiencing', is a *fictional regime,* a *non-placed-non-experience*. Laruelle puts it this way:

> Experience of the nonexperience of the real is thus no longer a lived consciousness impregnated with transcendence (toward a world). It is a gnosis, and the subject that flows from that experience is not a subject preserved in its transcendence in relation to a world but rather an immanental subject.[73]

Vision(in-one) emphasises *generic* experience in this curated arena, construed as non-experience, an experience of thinking as a kind of (non-religious) *gnosis* that disturbs both thought and language of the urban, along with its implied struggles. Nonetheless, vision(in-one) is *lived* as an un-translatable real. It activates an amplification-of-vision, (*generically*), best understood as dispossession-of-perception-and-intuition.[74] Vision(in-

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[71] James, *The Technique of Thought*, Kindle edition, 3208.

[72] Ó Maoilearca notes: "Laruelle has sometimes discussed his work in terms of "hyper-speculations," but this phrase is normally equated with another name for non-philosophy—'philo-fictions' which indicates that it is the dimension of the 'hyper' that matters here, that is, what amplifies thought beyond any philosophical realism and into a quasi-fictional, para-realism." Ó Maoilearca, *All Thoughts Are Equal*, Kindle edition, 1712.

[73] James, *The Technique of Thought*, Kindle edition, 3333.

[74] On the foreclosure of the subject-who-knows, Laruelle suggests: "Vision is foundational when it abandons perception and sees-in-the-night … Philosophers have divided up the undivided simplicity of the nothingness and the all, but human eyes have never divided up the unique night." Laruelle, "Biographie de L'oeil," *La Decision Philosophique* 9 (1989): 96. "Biography of the Eye," trans. Taylor Adkins,

one) is set-in-motion with admission of the *foreclosed* real. Admission is 'postural mutation', a turning-over of thought to the *superposed* (non) relation—what has been *convincingly* called 'democracy *in* thought'—that experiences radical immanence as singularity *deprived of transcendence*.[75] Vision(in-one)—non-oppositional structures of encounter for *para-fictioning*—re-conditions optical and conceptual fields of urban waterfront landscapes, toward a *generic* faceless-strange, or 'stranger'. This faceless-stranger is prior to subjectivity, affirming 'oneness' evident in raw commonality. *Para-fictioning* ex-hibits *generic* human postures, 'seeing' the human (humanity-without-humanism) posing it as indefinite, non-representational universal. This exhibiting pose shifts prevailing focus of the human-as-essence, as discrete individual. A shift is towards a pre-subjective nonhuman.[76]

Vision(in-one), therefore, effects not a substantive 'seeing' of an urban waterfront, but recalibration of perspective, as universalising, unified-domain. This re-works language, fundamentally re-casting what, for example, is a pro-noun. *Para-fictioning* makes 'use' of mutation and non-experience, synonymous with nonhuman 'spacing', 'space' exceeding particularity of place, or particularity of person. This mutating-shifting, exhibiting-posturing is *not* ontological disclosure of a 'there' or situatedness. This research moves away from a received tradition of ontology that would suggest such a reading. In its 'stead' is encounter—*generic* experience. Spacing, or non-placed-space, is 'seen' with city things *when relinquished of their qualities*, to 'reveal' bare 'structures' of liminality and instances of finitude, within encounter. Such a 'notion' of spacing affords 'empty' 'non-forms' of generic spatiality, where nothing happens. Spacing's nonplace is entirely different from Augé's non-places of vacancy, or Ignasi de Sola-Morales's *terrain vague*.[77]

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http://fractalontology.wordpress.com/2009/11/21/new-translation-of-laruelles-biography-of-the-eye.

[75] See Ó Maoilearca, *All Thoughts Are Equal*, Kindle edition, 638.

[76] Ó Maoilearca, *All Thoughts Are Equal*, Kindle edition, 4818. For discussion on perspectivism, see Eduardo Viveiros de Castro, *Cannibal Metaphysics*, trans. Peter Skafish (Minneapolis: Univocal Publishing, 2014).

[77] The notion of *terrain vague* was developed by the Spanish architect, Sola-Morales, in the mid 1990s and has been resuscitated and developed in a 2014 publication by Manuela Marini and Patrick Barron, under the title, *Terrain Vague: Interstices at the edge of the Pale* (London and New York: Routledge, 2014). In a review article of the 2014 book, Anna Grichting comments: "The concept of terrain vague was first theorized … as a contemporary space of project and design that includes marginal wastelands and vacant lots that are located outside the city's productive spaces — which Morales describes as oversights in the landscape that are mentally exterior in the physical interior of the city." See Grichting's review of the 2014 publication,

It is, perhaps, more like what Gilles Deleuze names *any-space-whatever*.[78] The radicalised *quality* of pre-subjective or depersonalised 'subjectivity', resulting from mutations in non-philosophical realms, are further discussed below with *The Fictive Analogue* – the Stranger. Vision(in-one) effects *parafictioning* in a non-phenomenological 'phenomenology' whereby logics of perception—visuality and orientation—are abstracted from any sense of humanness and collapsed back into a structure of immanence. *Generic* orientation within urban waterfront landscapes is, thus, no longer vision of the world or solicitude toward the other, but attentiveness within immanence.

Time (in One) of a Nonplaced

Para-fictioning's time is that of the *instance*. Yet the instance always fails.[79] Instance is not equivalent to a temporality of the present moment, a sequential now-time, clock-time of past 'nows' and future 'nows'. An *instant* is forcibly de-standardized.[80] De-standardisation infers a perpetual static *present*, stripped of the presentation of perceiving either a past or a present, a non-temporal time.[81] This *generic* experiencing-time, without-time, maintains us within the borders of the urban, though abandoning urban temporalizing conditions. Such an approach is developed from non-philosophical procedures, namely Laruelle's "determination-in-the-last-instance," which carries the effect of in-determining rather than determining occurrences. A last cause—immanent causality—is only ever tied to the moment it expresses. Determination-in-the-last-instance is, therefore, not a causality explaining phenomena, objects or things and, thus, is not motivated to explain natural, historical or social processes. In *para-fictioning*, urban time—otherwise put, the time of capital—is not treated as temporalizing horizon. With *superposition*, determination-in-the-last-instance is an operation "by which all phenomena, things and processes, insofar as they are ultimately real, are universally

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https://www.researchgate.net/publication/287345298_Review_of_'terrain_vague_Interstices_at_the_edge_of_the_pale'_by_Manuela_Mariani_and_patrick_barron_editors_London_New_York_Routledge_2014_256_pages_ISBN_978-0415827683.

[78] See Gilles Deleuze, *Cinema 1: The Movement Image,* trans. Hugh Tomlinson and Barbara Habberjam (London and New York: Continuum,1986), 111.

[79] As Althusser prophetically (and ironically) notes: "The last instance 'never comes'." See Louis Althusser, *For Marx*, trans. Ben Brewster (London: Verso, 2005), 255.

[80] Ó Maoilearca, *All Thoughts Are Equal*, Kindle edition, 238.

[81] François Laruelle, *Dictionary of Non-philosophy*, trans. Taylor Adkins (Minneapolis: Univocal Publishing, 2013), 147.

determined or caused, but in-the-last-instance only, by the immanent real."[82]   There is thus no motivation, in *para-fictioning*, to establish epistemological correspondence—*knowing* how X was caused—nor an ontological disclosure of the horizonal appearance of entities—existential cause.[83] Critical for *para-fictioning* is how time (in-one) has finitude, finite immanence. How does time's finite immanence *enable* a field of experience, while yet directing a futural *leaning*, albeit a radically undetermined one?[84] Any determination of time is hypothetical, *a fiction,* but nonetheless *lived* and, thus, not a retreat from time per se. Any idea of the future in this non-philosophical context points to a real-time, beyond any spontaneous philosophy of time. Following the logic of *superposition,* past, present, and future exist as effect-of-time (in-one) to issue a "flowing thickness of a futural now."[85]

Time for *para-fictioning* is not (eternal) idea. It persists in writing as though it "begins again for the first time" 'before' conscious transcendent experience of urban world-time can occur.[86] This radicalising-temporalising method, in practice, is rather difficult to *sustain*. Habits of perception arise, the past and the future *interfere*, dropping in and out to create an oscillating field of experience. Writes Laruelle:

> The past re-turns, the present be-comes, but the virtual future under-comes. Introducing the indeterminate future into the cause of thought is how we are delivered from the harassment of the past and the present. The nature of the futural is not one of an empty future but a void of living determinations, a flowing thickness, a future ceaselessly renewed as a non-cumulative and non-ecstatic wave that under-comes in the subject.[87]

To deliver us from time's 'harassment' or, rather, to 'use' time's 'co-extensity', *para-fictioning* shapes its writing with technologies afforded by *fictive analogues,* what amounts to a transcendent *bolster* in this work.[88] Potentialities for *para-fictioning* to create and lean-

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[82] Galloway, *Laruelle: Against the Digital*, Kindle edition, 1150.

[83] Ó Maoilearca, *All Thoughts Are Equal*, Kindle edition, 1801.

[84] As Laruelle puts it: "Non-philosophy is entirely oriented towards the future and, more fundamentally, it is entirely oriented towards a utopia of the real." See Laruelle "The Transcendental Method." in *Laruelle, From Decision to Heresy*, 135–71; and "Transvaluation of the Transcendental Method." in *Laruelle, From Decision to Heresy*, 425–96.

[85] Smith, *Laruelle: A Stranger Thought*, Kindle edition, 4752.

[86] See Robin Mackay, "Introduction: Laruelle Undivided," in *Laruelle, From Decision to Heresy*,1.

[87] Laruelle, *Principles of Non-Philosophy*, 437.

[88] I have earlier referenced Stiegler on time and technics. He suggests: "A tool is always inscribed in a finality that itself stems from a mode of temporalisation of temporality." See Stiegler, *Technics and Time I*, 264.

upon technology generates its orientations in time. Though this is time-without-temporality, whereby the instance is made 'cooperative', opening possibilities for itself to be written. Becoming clear here is how the real, or radical immanence is empty of any subjectivity, but not of lived experience.

Minimal Tactics or Tools for Manipulation

(i) Casting

While vision(in-one) is named as the *maximal tactic* for 'seeing' in *superposition*, construed as non-experience, an experience of thinking as a kind of *gnosis*, *casting* is a tactic for honing the experience of 'seeing' *generic entities*. This is not a casting-off, as in coming loose and setting off, but a *casting up*. The expression is taken from Galloway's 2015 *Laruelle: Against the Digital*, where he suggests 'casting' is a useful term for unifying the different aspects of the *generic* under a single operation.[89] *Casting* is a *minimal tactic* for affording a 'focal length' with which to 'see' *genericity* within encounter, for bringing persistent substrata of capacity—nonhuman 'spacing'—into non-relation, without the 'clutter' of difference in everyday urban landscapes. Casting recalibrates 'sight' in-order-to focus discernment on *generic* entities, within fields of experience occasioning urban waterfronts. As instrumental capacity in *para-fictioning*, casting 'locates' data out of which *fictive analogues* are composed, making the *generic* amenable to whatever *para-fictioning* brings into play.

To explain the process of casting, Galloway cites a well-known account from Martin Heidegger, in Heidegger explaining the difficulty in encountering the '*isness*' in beings that are. We encounter a thing that *is*, but cannot encounter its '*isness*': "Someone wants to buy fruit in a store. He asks for fruit. He is offered apples and pears; he is offered peaches, cherries, grapes. But he rejects all that is offered. He absolutely wants to have fruit. What was offered to him in every instance is fruit and yet, it turns out, fruit cannot be bought."[90] Galloway notes:

> Casting is the act of converting peaches, cherries, grapes into fruit. While it is possible to cast toward specificity, this investigation involves 'casting upward', toward generic supernature. Upcasting means to cast an entity into a modality of being that is more

[89] On 'casting', see. Galloway, *Laruelle: Against the Digital*, Kindle edition, 3899.

[90] Martin Heidegger, "The Principle of Identity," in *Identity and Difference*, trans. Joan Stambaugh (Chicago: University of Chicago Press, 1972), 66. Cited in Galloway, *Laruelle: Against the Digital*, Kindle edition, 3899.

generic than its current mode. Hence casting *takes place* when a more maximally-definitional term is converted into a more minimally-definitional term.[91]

Galloway emphasises that the term 'casting' comes from computer programming languages "whereby one data type is cast into another data type as a conversion based on a type of hierarchy making the individuated object less individuated."[92] It is possible to see how to take a set of givens and convert these 'givens' to another set. At stake for the *generic*, elaborates Galloway, "is that any given a can only be cast into a given A if A is a parent of a. That is to say, a has to be a less generic version of A, thereby including all of A within it."[93] I return to explore ethical implications of this 'move' towards the *generic*. Important for the moment is how *casting up* enables a seeing of entities or a person in urban waterfront landscapes, other than within the terms or boundaries of normalised identity characteristics or characterisations. Genericity is not concerned with amassing the certitude or ground of *presence*. Abandonment of the specificity of *givenness* of an entity is, to a degree—intensively—required. This move into the *generic*, using the urban tide and urban human making, is addressed below in terms of their being amenable for *para-fictioning.*

(ii) Cloning

The Laruellean 'real' is immanent to itself. All experience is contingent to it, yet only its effects are seen. The real is foreclosed, related unilaterally, 'placed' in *superposition, alongside*. In the immanent contingency of the effects of the real, *para-fictioning* mobilises thinking experience in urban waterfront landscapes *according-to* the real, that is to say, neither *causally* inferred by, nor concerning the real. In elucidating on what could be meant by 'according-to', I introduce another technical term, *situational cloning.* Cloning is a tactic used to 'copy' the indifferent real, to establish ways of extracting singular, generic materials and animating them for *para-fictioning* that otherwise would never write or be written. Cloning is a modality of causality, a 'logic' producing a dual entity, that is, yet, neither binary nor paired.[94] Via acts of copying, cloning does not merely *copy*. It

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[91] Galloway, *Laruelle: Against the Digital*, Kindle edition, 3910.

[92] Galloway, *Laruelle: Against the Digital*, Kindle edition, 3913.

[93] Galloway, *Laruelle: Against the Digital*, Kindle edition, 3913.

[94] Laruelle's duality is thus never a two, or a pair, or a binary, or an opposition. See Galloway, *Laruelle: Against the Digital*, Kindle edition, 324.

mutilates.[95] These cloning effects are what I have come to call *fictive analogues*. What might, by analogy, be named the 'clone parent', has or produces no relations to 'its' 'clone child'. Nothing is synthesized. An (in)stance of immanent *fictioning* is maintained.[96] As Laruelle puts it, the clone is, thus, a "*duality which is an identity but an identity which is not a synthesis.*"[97]

With cloning, the real is maintained as absolute foreclosure. Yet, clone-as-copy is wholly dependent on a real exerting determination over the clone—that is, determination-in-the-last-instance—at the same time being nonrelation with it.[98] Laruelle again: "The clone is thus 'transcendental' and not real, but it remains real-in-the-last-instance or, more precisely, the clone is the concentrate of the entire structure of determination-in-the-last-instance as such."[99] *Para-fictioning* clones, from urban waterfronts, the real of *generic* tides as *urban intertidal*. It clones the real of the *generic* human as *stranger* or *nonhuman*. Cloning—construing as the real's effects an urban intertidal and stranger—offers intentional modalities, along with a technicity to *para-fictioning*. What is 'intended' here is avoiding metaphysics, in the sense of finding or supposing any kind of grounding ground by-which (or from-which) to construct 'reality'. There is, yet, a 'from' that is maintained, a *from-the-generic*, immanent-to the real. Clones are technologies-in-the-last-instance, related solely to radically immanent postures of *living*.

(iii) Flatness

A politico-ethical strain enters the discourse of non-philosophy, a strain or refrain that alludes to *demos* and *kratos*, the multitude, its victory over the tyrant. In the case of non-philosophy, it may well be victory over the tyranny of philosophical transcendence, grounding metaphysical certitude in sufficient reason. The democratic 'nature' of non-philosophy offers what might be described as an 'atmosphere' of equality that manifests in *para-fictioning* flatness.[100] Laruelle emphasises: "All knowledges are equal, or 'flat', vis-

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95 As Ó Maoilearca qualifies on 'mutilating': "[…] cutting up its material as might a film editor reusing found footage." Ó Maoilearca, *All Thoughts Are Equal*, Kindle edition, 5261.

96 Again, Ó Maoilearca: "[…] non-philosophical clones are never perfect but are always slightly disfigured mutants." Ó Maoilearca, *All Thoughts Are Equal*, Kindle edition, 1256.

97 François Laruelle, "A Summary of Non-philosophy," *Pli* 8 (1999): 143.

98 Galloway, *Laruelle: Against the Digital*, Kindle edition, 315.

99 Laruelle, "A Summary of Non-Philosophy," in *Laruelle, From Decision to Heresy*, 299.

100 Laruelle describes knowledge as 'flat thought' in that it strives for democracy (equality) inasmuch as it is materialized in multiple ways. Some are scientific —quantum physics, biology,

à-vis their discoveries: If philosophy has not been able to explore the nature and extent of flat thoughts, let us change our general hypothesis and horizon."[101] Flatness is to be thought of as democratic equality, dis-allowing (or disavowing) disparity, under conditions of vision(in-one). *Flatness* is dispositional, in the sense mentioned above as 'atmospheric', 'devolumising' ambience, promoting *ease* when engaging a strategy of continual re-direction, differential formations of under-determination, employed in *generic syntax*.

Related to the *maximal tactic* of vision(in-one), this *quality* (qualification) of flatness pre-figures *para-fictioning*, in that it supports thinking-experience in working-in and working-across surfaces. Crucially, this is *not* framing. Dispositional flatness eschews that gestalt contrivance of metaphysical bordering: neither figure nor ground. *Para-fictioning*, as non-discursive-thinking, emerges *not* through reflection (figures on the ground of thought), but *refractively*, immanent to materials that thinking encounters on urban waterfronts. Variations on what 'qualifies' in the sense of *becoming-quality*—flatness of identity—are revealed.[102] *This is aesthetic-disposition*. It maintains gestures of the *generic*, divesting any need for devising exclusive divisions—framings—or the appearance of distinct definition. Aesthetic-disposition—atmospheric flatness—thus affords *para-fictioning* a *field* of non-discursive thinking, emerging as continuities of slopes and leans, de-scribing undifferentiated 'worlds'. Within such worlds—flat worlds without reason—vectors are minimised.[103] This is no gesture to an-archy, to anarchising knowledge, as if 'anything goes'.[104] This undifferentiating flatness, its democracy, mobilises *relative autonomy*, a 'kind of' flat ontology, without ascribing any (reasonable) sufficiency to this ontology, since it is an effect of the real.

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geometry— and some are aesthetic—photography, performance art, music. See Ó Maoilearca, *All Thoughts Are Equal*, Kindle edition, 301.

[101] François Laruelle, *Le Concept de Non-Photographie/The Concept of Non-Photography*. Bilingual ed. Trans. Robin Mackay (Falmouth, U.K.: Urbanomic, 2011), 33.

[102] On 'flatness', Galloway suggests: "Whatever is immanent also must be flat. This variety of flatness is best understood as a flatness of identity, a selfsame quality vis-à-vis the being of the thing. Refraction, as iridescent immanence, remains within 'itself'." Galloway, *Laruelle: Against the Digital*, Kindle edition, 2861-2863.

[103] Galloway again: "A flat world is without reason, without cause. Or using today's terminology, tense worlds are vectored, and flat worlds are without vector." Galloway, *Laruelle: Against the Digital*, Kindle edition, 2860.

[104] Ó Maoilearca, *All Thoughts Are Equal*, Kindle edition, 307.

(iv) Subtraction

There is a further *technical* modification to this practice, a further modality or mode, known as *looking-under*. This implies something akin to *subtraction* being at play, a blunt archaeology. *Para-fictioning* 'finds' the *generic* by subtracting the many defining predicates that subtend normative 'realities' of urban waterfronts, leaving nothing but *generic* structure behind, worlds no longer recognisable. Subtracting a world made manifest by the temporalisations of capital, leaves the material of the *generic* behind, in-order-to be transformed—rather, particularised in instances—by way of *fictive analogues*. Subtraction is making-amendable and making-mobilised in *para-fictioning*. Subtraction's extremity, its radicalisation, is a *method* of 'unlearning'. Its *motif* is revelatory: seeing the urban in alternative ways, opposing avant-garde liberty, the notion that accumulation of 'newness' is liberating. Subtraction's looking-under implies *aesthetic estrangement* as encounter. Estrangement happens in *withdrawing-from* registers of language, in becoming marginal to subjectivities that compose an urban landscape's overt political body. Estrangement thus disinclines towards communicative *tools*, mediations available to the social milieu. Galloway puts it like this:

> [The] liberated subject is not someone who adds new identities, new qualities, new powers and affordances, like so many options bundled into the latest automobile. On the contrary, the subject is only liberated to the extent that it is liberated from such qualities and affordances. The subject of truth is the subject who can subtract itself from the given state of the situation, leaving being behind and adhering to the deviating vector of an event.[105]

As stake here for *para-fictioning* is how this sense of subtraction or withdrawal *donates* a quality—I mean an 'ethic'—of non-action, or a force of "action-without-reaction."[106]

Fictive Analogues: Technologies of Para-fictioning

As I have been aiming to establish or define, *superposition*, *alongside* names a *maximal tactic* for forming virtual relations at the borders of thought. This is a 'common' bordering with the real, though the real is nowhere localised as either interior or exterior. The real

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[105] Galloway, *Laruelle: Against the Digital*, Kindle edition, 3851.

[106] From Laruelle: "Philosophy of force and action is contaminated by division and reciprocity of action and reaction, which makes action turn into reaction. Instead this must be short-circuited through the power of non-action, by the force of 'action-without-reaction'." See Laruelle. *Struggle and Utopia*, 216.

arrives from everywhere.[107] The question, then, is: how *common* can be this bordering, with a nowhere-and-everywhere? *Fictive analogue* addresses this conundrum by naming a *technology* of situated or *lived* particularisation. If walking may be considered the ethical-aesthetic touchstone for the *everyday*—one version of encountering encounter—*fictive analogues* are its nonhuman, extra-linguistic correlate. *Fictive analogues* constitute the transcendental material for *para-fictioning* to engage singularities of territories-of-immanence, in aesthetic registers 'allowing' fictive analogues to actualise in word (*words-without-language*). They afford non-contiguous 'proximity' to the radical indifference of the real, without transacting division.[108] They 'hold-back' or suspend *cause* to separate the human, for example, into discrete designations or individualised identities. In these 'sways', *fictive analogues* regulate *para-fictioning*'s aesthetic disposition. This 'fold' is an initial or founding common bordering—a fold from radical virtuality—thinking-experience as effect of force of the real—to actuality in *words-without-language*. As a second 'fold' of common bordering, *fictive analogues* are clones of instances of real experience 'in' urban waterfront landscapes. *Para-fictioning* 'ex-poses' *generic* experience, engaging the finitude of common existence. *Fictive analogues*, thus, respond to a radicalised situatedness of the always-already, issuing-out (of) what I have been calling *nonhumanness*. Both *maximal* and *minimal tactics* infer non-teleological conditions for *para-fictioning*, such that it exposes the *generic* in ways populated by experiences of the imaginary, though traversed by the word. A question yet remains concerning the word and its relation to language: what is the *right* language for this expository 'place' of the generic, if these notions of the figurative, of figurative language, representational language and reality-description, are put out of play?

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[107] As Jean-Luc Nancy evocatively notes: "The city moves away. It has now moved away to a distance which tends to cover the whole territory." See Jean Luc-Nancy, *The Creation of the World, or Globalisation*, trans. François Raffoul and David Pettigrew (New York: State University of New York Press, 2007).

[108] See *use* of the 'undivided' as belonging to a kindred premise in Gerald Raunig, *Dividuum*: *Machinic Capitalism and Molecular Revolution*, trans. Aileen Derieg (Los Angeles: Semiotexte, 2016). Peter Pál Pelbart articulates an approach that refuses to take a position on either individualism and communalism: "neither fusion, nor intersubjective dialectic, nor metaphysics of alterity, but rather an enveloping composition, a disjunctive synthesis, a polyphonic game." See Peter Pál Pelbart, *Cartography of Exhaustion: Nihilism Inside Out*, trans. John Laudenberger and Felix Rebolledo Palazuelos (Minneapolis: Univocal Publishing, 2015), 18.

Within my para-fictive writing practice, two *fictive analogues*—*the urban intertidal* and *the stranger*—have been developed as essentially two aspects of the same, two aspects of *nonplaced terrain or nonhumanness*. As I have emphasised earlier, I do not write *on* these, or *about* these, or even *from* these. I write 'with'. This approach grasps (has), as re-constructing, *generic* ways of seeing and writing, outside-of (ex-posing) my own habits and physical capacities (powers). Writing is 'organised'—what word can 'work' here, in this context, for the dis-order of *para-fictioning*—extra-linguistically. These installations (fictive analogues) in the practice are attempts to *act* generically. Installations-as-apparatus, in different ways, foreclose access to representations of subjectivity. They aim, rather, to locate a voice of *generic-ness* or a pre-personal human. This does not infer that all bodies I encounter become *blank*. Rather, corporeal fullness is a generic fullness, a fullness of whatsoever it is, having subtracted its normative representations or qualifications that fill out its supposed reality.

The *urban intertidal* evolved from watching the tide in waterfront situations. This fictive analogue is inherently focussed on the virtuality of space and time, in ways that are *generic to locality*. For example, through a process of *cloning* the tide and creating *the urban intertidal*, the space-time of a tide becomes transmuted across a city, yet only evident in the recursions of a tidal turn. *The tide shows itself as whatever arrives from everywhere*. The second fictive analogue, the *stranger*, focuses the impersonal, the *generic* human, the nonhuman. This is not a commonality proximal to inter-subjectivity, but something *prior* to subjectivity, para-ontological. *Para-fictioning*, its curious style of using technical means—casting, cloning, flatness, subtraction, fictive analogues—contains significant risks. Writings realize *themselves* as experimentally open, as underdetermined insufficient 'forms'. As experiments, their 'results' (as with science) are contingent, never genuinely predictable. Permutations of a *generic regime*, by way of its various tactics and *fictive analogues*, are never more than they are. This severs recourse to, for example, hermeneutics as a practice of unearthing something 'more'.

These *fictive analogues* do not call for or usher in a gathering presence or unity of sense. They convoke an irreducibility of the dimensionality of tides and contours of the *stranger* or *non-human*, as *instances* of the real. The *analogue* (tide/stranger) does not signify anything definitive, a totality of space-time, or of the human. The analogue always recalls—calls us back to—the stakes of this research practice lying in the event of writing. *Para-fictioning* is shaped by a power—potentiality—to inhabit the dimensions of *fictive analogues* as

investigative leaning. At the same time, *para-fictioning* makes such inhabitation manifest by way of invented notation: words that exceed discourse. *Para-fictioning* expresses words. Yet, these words find *their* way extra-linguistically, without the authorising of language.[109] Yes, *para-fictioning* 'looks like' 'poetry'! Yet, the practice has an entirely divergent lineage. In what follows, I discuss these fictive analogical *technologies*, their agencies as mediating *technologies* for *para-fiction*'s encountering the *generic*: *generically* in urban waterfront landscapes. How do these technologies succumb narrative to the dictates of the real?

The Urban Inter-tidal: Generic space-time

The structure of tide expresses, at once, material complexity *and* aesthetic singularity. Structurally, tides never accelerate nor circulate anything, other than their rhythm, their own *sense* of rhythm. *We must not conflate the tide, itself, with its watery medium, or what that medium may or may not reveal.* Tides in waterfront cities express effects of the real. As nothing but themselves, tides are indifferent to, are unaffected by, time and impact of the urban. As generic experience of a fictive analogue, I question whether there is a plurality of tides or simply *tide* itself in its singular showing as effect of the real. As much as urban edges change in form, and sea level rise indicates 'higher' tides, tide itself, when severed from normative understandings or relations within urban demands, manifests an invariant, and thus generic, structure. This *para-fictioning* research is focused on creating sustained ways of 'seeing' time alternatively to capital-time, the *Urban Inter-tidal* names the *clone* of the tide. It names a generic rhythm or temporal economy of movement that is able to include the *blank spot*, the *something*, the common, the ultimate *generic*. The *Urban Inter-tidal* moves without a boundary, but with a guiding edge that always, *in the last instance*, shows up a circulation that cannot hold — like a time 'machine' removed from any inflationary time. The *Urban-Intertidal* flows as non-space, as vacuity that can never be filled, becoming open or performative *technology* for *para-fictioning*, composing as if from everywhere, without invoking any sense, whatsoever, of interiority or exteriority.

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[109] On this vexing question of language, Laruelle notes: "First, to form a language-without-speech, a language-without-discourse, words-without-language, which is to say the primitive language, or language given-without-givenness of the transcendental axiomatic, a language according to the Real and in-One." Laruelle, *Principles of Non-Philosophy*, 223.

By analogy, my impetus for evolving this *technology* is in using it somewhat like a non-human ambulatory, in much the same way as urban research during the twentieth century adopted the 'walker' as the city's most authentic denizen, as a means of plural perspective. Gathering tensions and proximities inhering to destructive creation, the *Urban Inter-tidal* is essentially a 'product' of a modality of seeing enacted by vision(in-one), by time (in one) and by the facility of cloning as I have outlined above. It sets up multiple ways for x and x (apprehension and situation) to communicate, opening a minimally productive 'dialogue' affording 'time' to outwit consciousness. Though, I could equally have said that this 'operative idea' somehow arrived by 'mining' the affective capacities of the tide. In this scenario, the *Urban Inter-tidal* is arrived-at as *supplement*, in sustaining a purposeless lingering with the 'time of the tide' in urban waterfront situations. These influences are, of course, co-extensive and co-productive. Both 'house' this project's inquiry into finding a way to foreground the *generic*.

The *Urban Inter-tidal* is thus a *technology*, in a rather special sense of that word. It is a kind of *architectural* variant, for focusing non-event, non-ground, or non-placed territory within a realm of the urban that I have been calling *nonhuman*. It is also a way of keeping going, or constituting a movement that resists axial extension, resisting accumulative possession that doesn't see the 'point' of the city, but feels its pressures. I use the *Urban Inter-tidal* less as the shape-of-a-story that is yet to come, as no such story could be told from X+Y axes, or from beginning to end. I use this *Urban Inter-tidal*, rather, for defining contour, including moments altogether eluding any particularity of a moment's *content*. In other words, the *Urban Inter-tidal* composes time, along with a technicity that not only allows time to go 'both ways' but, as well, permits the static, the suspended, to have a sense of everyday finitude. The time of the *Urban Inter-tidal* is, thus, a pervading—yet de-realised—endurance, indifferent to, yet *alongside*, urban time or world-time. This is time as *generic* materiality, time as pre-ontological: pure common, entirely fictional. Nonetheless, time in fidelity with the real.

Compositionally, *Urban Inter-tidal* is essentially a diagrammatic 'reading' of gestures *and* geometry constituting real tidal movements, affording a 'discourse' of immanence as non-contiguous 'proximity' to the 'indifference' of the real. [110] It clones tide dynamics

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[110] As John Mullarkey (Ó Maoilearca) notes concerning this notion of 'diagram': "The diagram can do metaphilosophical work as a moving outline that takes both a transcendent view (representing immanence) while also remaining immanent: it does this by diagrammatizing itself

to amplify a *texture* (weave-of-reading between gesture and geometry) of incomplete time. The *incomplete* ex-presses a four-fold of recursive *same-difference* that seems to move inexorably, though imperceptibility, through a gradient. As diagram, it makes a non-representative *chamber* whose boundary skin is constantly renewed. Like a turning wheel, it is without density, yet forms an energetic technology. Though, the *Urban Inter-tidal* equally engages the notion that the "material or the flux of thought" occurs in waves and particles.[111] It operates on a compositional principle, resistant to dissection and seal, a bit like the surging sea, but even more like the intimate texture of life experienced as breathing. In this scenario, the *Urban Inter-tidal* is but one 'wave packet', one inhale, one exhale, only ever 'seen' in the last instance.[112] Hence, the *Urban Inter-tidal* is a minimal *generic* probability 'graph', as it 'maps' the structural pattern of whatever is *passing*, without exacting content. There are moments when it 'just' falls 'out', as it comes 'before' language, is extra-linguistic, rather than understood as interruption of the prevailing. Here I consider the singularity of tidal movement. The neutral, impersonal inflection points to this singularity are a *potentiating*, recursive 'series'. Returning to the four-fold of the incompletion of time, there is no notion of fragmenting, as no whole is assumed. In its stead is assumed oscillation.[113]

A Four-fold: Ebb / Suspension — Flood / Retention

I mentioned above, in relation to the four-fold, an *incompletion* of time, time as generic materiality, as entirely fictional fidelity to the time of the real. This research questions there being an essence-to-time. *Fictive analogues* attempt to encounter a free-form of thought, outside time of the present, *capital-time*, and philosophical time, that can of its own accords "begin again for the first time," making a sort of *tabula rasa* of time.[114] *Ebb* and *flood* operate as energetic forces of drag and push in this recursive 'series'. Crucial, in this regard, is the inclusion of *suspension* and *retention*, imperceptible immobile 'points',

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– it reiterates itself as a drawing … that materializes its own aporia." John Mullarkey, *Post-Continental Philosophy: An Outline* (London: Continuum, 2016), 157-186.

[111] James, *The Technique of Thought,* Kindle edition, 3157.

[112] What, exactly, are 'wave-packets'? "A group of superposed waves which together form a travelling localized disturbance, especially one described by Schrödinger's equation and regarded as representing a particle." See "Wave Packet," *Wikipedia Encyclopaedia*, accessed July 26, 2019, https://en.wikipedia.org/wiki/Wave_packet.

[113] As Laruelle reminds us: "… but human eyes have never divided up the unique night." "Biographie de L'oeil," 9.

[114] See Mackay, "Introduction: Laruelle Undivided," 1.

where the vulnerability of common finitude is included at every unseen turn. Again breathing, its inhales and exhales held within palpable pauses, still points, offers an *analogous*, analogy. As Galloway notes: "The static is the most dynamic in that it is never instantiated in one particular appearance. It belongs to the entity at large, in its pure commonality. Not a local dynamism of the flexible instantiations of being, the static aspect of an entity is a total dynamism of the common."[115]

The Stranger – the Generic Human

The metaphorical, untimely figure of the *Stranger* is itself no stranger to urban discourse. The stranger, in many guises, populates accounts of city formation, from the Greek City-State, to twenty-first century urban securitising against 'terror'. There is an ontology of the stranger, that includes the self as uncannily divided, steeped in notions of alterity or the 'barred Subject'.[116] This ontology of a divided human is premised on any becoming-subject being always already *self-estrangement*, a divide whose corporeal overcoming has no grounding leverage. It implies wholeness of self to be an impossibility. In contexts of non-philosophical radicalisation, Laruelle suggests a *bypassing* of the cartage of dualistic split, supposedly founded on the *difference* of the real and the 'subject'. This bypassing happens by 'resurrecting' the 'Stranger' as minimal transcendental 'descriptive' of *living*. The non-philosophical *Stranger* is the 'heart' of the *generic* human, affirming the inalienable *something* that attends this research. In other words, the *generic* human *is* the real (in the last instance) existing as an undivided multiple and the very "identity of all relation," or of the multiple as such.[117]

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[115] Galloway, *Laruelle: Against the Digital*, Kindle edition, 1948.

[116] On the 'barred' subject of Lacanian psychoanalysis, see, for example, Gautam Basu Thakur and Jonathan Micheal Dickstein, eds. *Lacan and the Nonhuman* (Cham: Palgrave Macmillan, 2018), 203.

[117] In non-philosophy, the human is considered, in its last instance, the real, and 'made' of the sheer lived, or what Laruelle calls, the human-in-human. Being a Subject, therefore, means being made of "transcendental material" and thus fundamentally estranged from the human in its aspect of immanence (the Real). Therefore, the subject, seen in its last instance (or radically and inalienably), for non-philosophy becomes the *stranger*, and that which is at the heart of the Human (in-human) while remaining radically descriptive or minimally transcendental. This concept admits and affirms the Dyad between the Real, the lived. See François Laruelle, *Théorie des Etrangers*, 221-223, cited in Katerina Kolozova, "Subjectivity without Physicality: Machine, body and the signifying automaton," *Subjectivity* (2018). https://doi.org/10.1057/s41286-018-0056-z. In non-philosophy, the Subject thus establishes a relation of exteriority. See Laruelle, *Théorie des Etrangers*,162, cited in Ó Maoilearca, *All Thoughts Are Equal*, Kindle edition, 3944.

It is the purview of subjects that emerge from this *generic* 'humanity' that are foreclosed to worldly representation or recognition.[118] However, to inhabit this practice with *para-fictioning*, the *act of cloning* is necessary. The *Stranger* is, as *fictive analogue*, a clone of non-philosophical *generic* humanity.[119] Generic humanity 'is' the real.[120] It foregrounds that dimension of the pre-subjective—and pre-lingual human—exterior to thought: a blank spot, nonhumanness without recourse to a philosophy of being. *This* clone, radicalisation of the urban-subject in the last instant, is used as *technology* for encountering *the lived*, without a 'figure' or figuration as inscribed representation.[121] It affords ways into writing a territory that includes the human, yet is beyond its discrete bounds. This method resists the prevailing and normalising dyad, within urban discourse, of stranger and citizen. It thus gives effect to unilateral encounter with the real as *the lived*, as the only basis for identity. "*The Stranger*," writes Laruelle, "[can be] taken 'in-body' in their generic materiality." This defers definitions based on species, gender, ethnicity, and so on. *Para-fictioning* is provided with material—'flesh' of a 'concrete body' to 'speak' *with*, without the transcendental 'material' (substance) individuated personhood, nor a self-sufficient authority of philosophically-secured subjectivity, as ways of making sense of the human. The common finitude instantiated by the *Stranger*, indifferent to the pretentions of thought, does not aim to 'replicate' *zoē*: "the simple fact of living common to all living beings" nor *bios* "the form or manner of living peculiar to a single individual

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[118] Smith, *Laruelle: A Stranger Thought*, Kindle edition, 3570-3571.

[119] In non-philosophical thought, generic humanity is a form of generic being, synonymous with the real, and thus foreclosed. Galloway discusses generic being as an 'immanence of something' not so much as generic totality, but generic particularity, a generic finitude. In this way, humanity is non-standard from the outset, as is the real, already generic and thus already, in a very literal sense, one. See Galloway, *Laruelle: Against the Digital*, Kindle edition, 1180, 3773. See also Katerina Kolozova, "The Figure of the Stranger: A Possibility for Transcendental Minimalism or Radical Subjectivity," *Journal for Cultural and Religious Theory*, 11, no. 3 (Fall 2011): 59. Kolozova notes: "For the mediation to take place the human-in-human must execute the auto-alienating gesture of instituting the "Stranger" which will re-present and mediate the suffocating Real one is in the last instance. One is necessarily alienated. The instance of the "Stranger" is forcibly, by necessity, introduced as an inalienable instance (of alienation) at the heart of immanence."

[120] See Kolozova, "The Figure of the Stranger," 59-64. She notes: "The Real is the only certainty of ourselves we necessarily experience as such, and that experience of certainty is made of 'the sheer lived' we all are in the last instance. Thus, I am referring to the notion of certainty in its sense of immanence – of the inalienable, inalterable, inexorable 'being there', of the lived each 'human-in-human' is in the last instance. This utter experience, this absolute Lived is overwhelming. It is invasive since it is an elemental force, or rather it is pure force."

[121] This clone can be thought of as 'using' the material or the *chôra* of the real constituted by the technological, or the effects of radical exteriority that evade (humanizing) subjectivation. See Kolozova, "Subjectivity without Physicality," https://doi.org/10.1057/s41286-018-0056-z.

or group" as Giorgio Agamben might want to define these notions.[122] This cloning, as *fictive analogue* of an effect of the real, 'gives space' to the *Stranger* as 'subject' *in the last instance*, inhabiting a radically solitary, and fundamentally vulnerable, real.

To this end, the *Stranger* complicates the urban's prevailing categories of individuated norms, whether challenging—LGBQTIA++—or radically conserving the centrism of white, masculine, meat-eating supremacy. The *Stranger* equally challenges notions of a being-in-common, or a community of those with nothing in common. Not normative individualism, nor collectivity, the *Stranger* speaks to a 'spacing' that occupies neither. This (non)human is thus not the manifestation of something like a new world, but an *alongside* or *superposed* 'world', acting in accordance with a real that is *indifferent* to the limitations of the present world. We can see in this way that the *generic* 'subject', the *immanent subject*, as collective 'subject' and absolutely relational via the clone of the *Stranger*, operates *outside* urban, and thus socio-cultural contexts. Nick Srnicek suggests:

> [The *Stranger*] functions as a locus irreducible to its socio-historical context, the constituting power of language, power, or culture, and any relational system philosophy might generate. It functions, in other words, as an always-already-given (in-the-last-instance) non-space from which it becomes possible to suspend and criticize the dominant horizon of phenomena.[123]

Concerning the *Stranger*, Laruelle writes, "[…] it emerges as a radical solitude that it is impossible to manipulate, to dominate, to reduce, like the solitude of the great works of art. … It no longer announces anything, it is neither absence nor presence nor even an 'other presence', but rather unique solitude given-in-One in-the-last-instance. It emerges as the identity of a unique face without a 'face to face'."[124] The pre-subjective or *generic* subject reminds us of a thinking-beyond-relation, enacted by *axiomatic abstraction*, whose logic 'subtends' this cloning *technology* as contingent. Non-relation necessitates *thinking* in terms of singularity or unilateral-difference, and thus bears upon *para-fictioning*'s syntax, implicating a certain quality of text-ual thrift. Kolozova puts it this way: "[This] situation of non-relatedness is one of radical solitude, and can only be an instance of oneness. This is a situation of thought in which even relations are being

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[122] Giorgio Agamben, *Means without End: Notes on Politics,* trans. Vincenzo Binetti and Cesare Casarino (Minneapolis: University of Minnesota Press, 2000), 3.

[123] François Laruelle. "The Generic as Predicate and Constant: Non-Philosophy and Materialism," trans. Taylor Adkins, in *The Speculative Turn*, 172.

[124] François Laruelle, "Identity and Event," *Pli* 9 (2000): 186.

thought beyond relationality, or in other words, the reality of a certain 'relation' or interaction is seen in its singular positivity."[125]

Fictive analogue's cloning affords *para-fictioning* the means, on the one hand, to express Laruelle's "being-in-the-last-humanity or being generic." On the other hand, it enables doing this in concert with occasioning urban waterfronts. The time of the *Stranger* is *one*, 'despite' the world, and in refusal of transcendent authority as the ground of identity. To write *with* this *Stranger* is not, thereby, an attempt to represent it, but allows its mutations to afford a host of alternative (posthuman) images of a *living* city. Smith finds relevance in the moniker 'stranger':

> What makes someone a stranger is not totally unrecognisable nature, but a commonality that yet does not quite fit into one's own framework for making sense of a certain field of experience."[126]

This *fictive analogue* works through the *time of the Stranger*, letting *it* remain strange, yet as demonstrated, *not by way of the uncanny*, but when no-longer tethered to naturalised or normalised concepts and categories—when the human is free of the meaningful, not to become meaningless, but to become singular and non-identical.[127]

Fields of Generalised Under-determining

The following two 'criteria-listings' were collated on the 'cusp' of my writing practice, as this practice was moving from *critical delirium* to *para-fictioning*. These qualities coagulated from a mix of reflections on what was arising in my writing. I engage them as generalised fields, from which a *generic syntax* could surface. They provide something like a *summary* of an incomplete and fluid empirical 'base', tracing the movements of *para-fictioning*. Below the surface of discrete words that follow, two questions 'rumble': *What might a writing/wording of indifference look like? What might its assembled non-site offer?*

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125 Kolosova, "Subjectivity without Physicality."

126 Smith, *Laruelle: A Stranger Thought*, Kindle edition, 1467.

Initial conditions of para-fictioning [See: Productive Indifference]

> Principle of necessity (radical contingency)
> Principle of *fictioning* not fictionalised version of something else
> Principle of non-events (not narrative based on real or fantastical events)
> Principle of non-world (not a fabrication of fictionalised world)
> Principle of thrift (minimal, frugal acetic, lopping-off)
> Principle of escalation (flood, escalation)
> Principle of creating flatness surface (no division)
> Principle of same speed (time without speed)
> Principle of collapse (next-ness myself, the linguistic subject, clones of the (mute) real and the physical city)

An aesthetics of [Productive] Indifference

> Approach the city as a [disciplinary] ruin; [spatially collapsed] through the flattening and smothering of any revivalist narratives or utopia of retrieval;
> Step over, overcoming, and check your feet;
> Radicalisation, which is a non-standardisation;
> Construct tactics with attentiveness to incompletion, repetition, seriality, indeterminate wholes, the banal;
> Pursue the vaguely familiar that is at once the everyday as *passing itself* and the representation of everyday as *passing itself*;
> Conceive of the city through its pieces, or elements devoid of urban precedent: drains, surfaces, de-realised objects, marginalia;
> Produce specificity from sameness. Rather than expressive difference;
> Lean into material don't order;
> Orientate obliquely. Glimpse;
> Oscillate from gestures of the ultimate necessity of radical contingency to the representational and back. Again;
> Accept as a complementary relation that non-synthetic expressions will lack definition and remain open ended, unresolved;
> Use your expressive body not as an apparatus of capture, but a radicalised position;
> Use your camera as not an apparatus of capture, but a radicalised flat position;
> Call it [everyday] indifference.

In summary, the fungible *maximal and minimal tactics* and instances of *fictive analogues* find neither regional forms of truth nor beliefs concerning the urban waterfront. They find a way of *fictioning* in a method purposed to *cast a shadow* over urban 'reality' by way of making a "strange continent (of the real) that is yet to be determined."[128] This affords a mode of lived abstraction—an adequacy that is at once an inadequacy of language—surrendered to engage the radically autonomous, *whatever does not speak back*,

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[128] Simon O'Sullivan, "Non-philosophy as Art Practice, or (fiction as method)," eds. Jon K Shaw and Theo Reeves-Evison (Berlin: Sternberg Press, 2017), 12.

unconditioned instances of real urban waterfront landscapes.[129] No doubt, by now it is apparent that this research, this writing practice of *para-fictioning*, does not 'function' at the level of the signifier. It is not a semiosis of the real, nor do these various installations in thought pose as instruments of observation. It functions, technically, at the level of *use* aimed at affording images—words without language—as common bordering of the real, without authorial forming. These tactics enable *para-fictioning* to write traversals of urban waterfront landscapes, in fidelity with, writing-with, the 'blank spot', as thinking affected by the immanence of the real. Though, the real is not the 'prize', as if we aim to disclose or unclothe it. The real cannot give a 'form-of-meaning'. Importantly, they—discursive and phenomenal ensembles—support *para-fictioning* to build its own syntactical occasioning, in response to the workings of the real *behind* conceptual and discursive phenomena. *Para-fictioning* is thus *underwritten* with an unhinging of transcendental co-ordinates that constitute the urban, as non-oppositional, or from inside.

While I like to think that the 'line of inquiry' in this research is clear, *para-fictioning* moves as decoupled from a walking body, iteratively, in a way that cannot be entirely enclosed or presupposed as definite. These *fictive analogues* certainly entertain a prescribed focus, but instances of writing build, move with, their own syntax and propagate differing deformations of 'discursivity'. Equally, non-philosophy seems to 'enlarge' the sets-of-things that can count as 'thoughtful' and, as a practice, it seems to support a disclosing of how thinking 'takes place'. Yet, it is important to note that I recognise affordances of these *fictive analogues* by what is allowed to manifest *through them*, in *para-fictioning*, and not by some reality effect they supposedly have, as an ability they might have to represent something in and of themselves.

To relate these *transcendental tools* to the intentions of this research in a different way, I cite Badiou's "Foreword" to Gilles Châtelet's *To Live and Think like Pigs*: "To live is to invent unknown dimensions of existing and thus, as Rimbaud says, to 'define vertigos'

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[129] See for further discussion on this, Brian Massumi, *Semblance and Event (Technologies of Lived Abstraction): Activist Philosophy and the Occurrent Arts* (Cambridge, Mass: The MIT Press, 2013), 30.

… we need vertigo, but we also need form—that is to say, its definition."[130] Concluding this chapter, I recognise my inquiry with a sense of *vertigo*, perhaps as vertiginous. *Vertigo* is where Michel de Certeau begins his own "Walking in the City." *Vertigo* is a tendency of thought when it finds itself pressed against an everyday limit, for example, with the contingency of radical immanence. And *vertigo* destabilises any uprightness decoupling urban walking, as authorial intention or assumed urban writing trope. *Para-fictioning* moves within *vertigo*, as a leaning-into, a holding-in, or a holding-out, a holding-out-on *something*. That *something* ranges over surface contacts, contracting the stance that *generic* encounter (non)relationally bears. Form, or definition, in this context, is founded upon withdrawal-from-definition, instead finding 'confidence' in the willingness to conceive of a meaningless place where we must live. *Para-fictioning*'s 'form' is, thus, conditioned within *vertigo,* as aberrant movement: the place of 'here', and nothing more.

Chapter Four explores my writing practice, speaking directly to how this practice constitutes its inquiry, in relation to my research aims and methods. It engages this, in part, by providing various contexts or exemplars of *situated writing*, and *fictioning*.

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[130] See Alain Badiou "Forward: What is it to Live?" in Gilles Châtelet, *To Live and Think like Pigs, The Incitement of Envy and Boredom in Market Democracies,* trans Robin Mackay (New York: Urbanomic/Sequence Press, 2014) Kindle edition, 210.

Chapter Four

PARA-FICTIONING
In Practice

Fictioning as method

This chapter aims to discuss 'creative works' I have included in Part One of this thesis. To a lesser degree, there is also discussion of works presented as Appendices to Part One, works undertaken during candidature that are indicative of research process and development. As I have indicated in Chapters Two and Three, I term these 'creative works' *para-fictioning*. While this chapter aims at elucidation or elaboration, any lucidity or labour implied by these words has no recourse to explanation, to making-plain a totalising overview as representational closure. *Para-fictioning* has no comprehensive theorisation—no comprehension—beyond local 'use' *in the last instance*. Therefore, I maintain there are material 'somethings' *para-fictioning* creates, asserting their inarticulate, autonomous existence *with-and-with-in* those methods or *parasitic* procedures developed in Chapter Three. This chapter asks: what does *para-fictioning pro*duce? What does it do or say? We now know *para-fictioning* does not represent an object for a subject. It does not represent *tout court*! We don't find propositions, and hence veracities or

errancies. Without games of truth-telling, something behind something, signs and interpretations, we find occasions for encountering the force of thought, the materials of language, *in the last instance*.[1]

Para-fictioning challenges *anthropos* as centric 'final cause', as if everything that exists does so solely for presentation as represented, mediated and remediated, communicated and translated by a soliciting subject.[2] It also challenges the urban subject, the neoliberal economic subject, whose practices pursue competition and conformism as two faces of the same coin. Accordingly, writing, as non-philosophical practice of *para-fictioning*, 'allows itself' to be receptive—there is donation, a giving-passivity—to a notion and its contexts, a system of thinking *with* the *fictive analogue* as radically immanent. Language is necessary, not constitutive of, this immanence. It cannot be thought of as authoritative *form*, within operations I term *writing-with*. Writing is not language scripted, where language takes a meta-value as the form whereby something—aspects of the urban waterfront—can be 'said'. I do not write *about* 'something'. I *write-with*.[3] *Para-fictioning*, therefore, pre-supposes another 'task' for 'poetic activity' than to de-lineate, to in-scribe or re-present the *idea-of-poetry* or the *idea-of-fiction* as literary contexts, to-be-governed-by genre or canonical sense. *Para-fictioning* is not a sub-genre or attribute, even, of literary poetic 'activity', in the broadest sense. There is no mask of a demand to have itself 'gathered' as anything other than whatever it is. Whatever it is? This 'whatever' foregrounds, on the one hand, commitment to modes of material thinking that encounter language performatively. On the other hand, fiction, in this research, *is method*—means, not ends, of experimental research.[4]

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[1] The force of thought conditions *generic encounter*. *Para-fictioning* works with this non-standard encounter that only flows one way, rarely taking up the 'force of reflection' and never fostering exchange. As Galloway emphasises, the logic of *determination in the last instance* is unique. He considers Heidegger's being-unto-death, expressed in the second half of *Being and Time* another instance of this unusual logic, as it requires construction of a relation. See Alexander R. Galloway, *Laruelle: Against the Digital*, (Minneapolis: University of Minnesota Press, 2014) Kindle edition, 2572.

[2] See Alexander Galloway, Eugene Thacker, McKenzie Wark, eds., *Ex-communication: Three Inquires in Media and Mediation* (London and Chicago: University of Chicago Press, 2014), 10.

[3] François Laruelle, *Struggle and Utopia at the End Times of Philosophy*, trans. Drew S. Burke and Anthony Paul Smith (Minneapolis: Univocal, 2012a), 55.

[4] See Jon K. Shaw and Theo Reeves-Evison eds. *Fiction as Method* (Berlin: Sternberg, 2017).

Para-fictioning expresses effects of the real's unilateral bordering. This bordering edge of the real was discussed in Chapter Three. In what follows, I explore my *nonplaced* writing practices, their weak, thrifty text-ual material 'appearances', as practices bypassing what is most commonly termed the 'reality' of urban waterfronts. In its stead, as something other than a practice of showing the reality of something, these writing practices stage writing-*with* via the contingency of the *immanentized real*. *Para-fictioning* is, nonetheless, 'situated' non-positionally *with* urban waterfronts. Yet, it takes a fictional leap, to amplify *generic* experience as finitude of common existence, confronting spatial unity as excessive of any particular place, or any particular person. There is estrangement without lack. *Para-fictioning* presents, *with* language, physical concentrations (intensities rather than extensities) of *generic* encounter in urban waterfronts, offering intensifications or compressions of this 'experience'. As *aberrant movement*, a *nonhuman* incline (intensive clinamen) shows the actual and virtual 'slide'—what I term *superposed*. This slide locates a *nonplace*, an outside to the controlling *reality* of a *market-ready* temporalizing horizon that includes the urban-human. This 'incline' is *para-fictioning* leaning. *Para-fictioning* finds a way to 'use' the senseless outside-of-thought, the real. *Its 'use' is not to represent it*. It engages (re)presentation with *words-without-language*, *alongside* the indifferent real itself. Such practice, taking-place in the material of non-discursive language, aims—without-end— to expose *para-fictioning* as 'imaging' non-placed-space, locus of the *nonhuman*, where a posthuman political imaginary can be drawn.[5] Like an inversed, forestalled hyperstition,[6] operating on and through *fictioning*-the-real, *para-fictioning* allows 'mutations' of urban waterfronts to afford a host of alternative (posthuman) images of a *living* city.

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[5] As this research document has emphasised, any prevailing focus of the human-as-essence, as discrete individual, is shifted to the *nonhuman*. This is experienced *without* subject, the *generic* subject, the experiential or the pre-subjective instance of the real that precedes language or the transcendental. In a non-philosophical designation, this refers to humanity-without-humanism whose agency can also be called nonhuman. See Katerina Kolozova, "The Inhuman and the Automaton: Exploitation and the Exploited in the Era of Lae Capiltalim," in *Superpositions: Laruelle and the Humanities*, eds. Rocco Gangle and Julius Greve (London: Rowman & Littlefield 2017), 92.

[6] 'Hyperstition' is a term coined in the 1990s to describe fictions that make themselves true. As the CCRU (Cybernetic Culture Research Unit) once defined it: "There is no difference in principle between a universe, a religion, and a hoax. All involve an engineering of manifestation, or practical fiction, that is ultimately unworthy of belief. Nothing is true, because everything is under production. Because the future is a fiction it has a more intense reality than either the present or the past. Hyperstitions are not representations, neither disinformation nor mythology." See Emily Segal, "Hyperstition or How to Predict Hype," accessed Aug 20, 2019, https://phi-centre.com/en/post/emily-segal-on-the-concept-of-hyperstition-en/.

I mentioned in Chapter Two that this name, *para-fictioning*, is 'lifted'—inclined—from John Ó Maoilearca's 2015, *All Thoughts Are Equal: Laruelle and Nonhuman Philosophy*. It is a variant of Simon O'Sullivan's *fictioning,* a genre that involves explicit performances or materialisation of fictions within the real. "*Fictioning,*" writes O'Sullivan, "has become an increasingly popular genre in contemporary art practice."[7] Fictioning founds loci between fiction and theory, between the personal and the political. Crucially, *fictioning* practices can be understood in terms of their agencies in testing the present, showing-up edges of reality, making a "strange continent (of the real) that is always *yet to be determined*."[8] *Para-fictioning* takes no 'position' concerning what is real or what is false. Its sole concern is with effects of an *indifferent real*. A prefixing *para,* 'locates' this practice as staging nonrelations with—*superposition, alongside*—contingency of the real, or radical immanence. *Para-fictioning* is, thus, *immanent-to* the real, and *'claims'* to 'cast a shadow' over urban 'reality' with a lived (living) abstraction—adequacy that is, at once, inadequacy of language. Lived abstraction is surrender-of-meaning, to engage the radically autonomous, unconditioned instances of real, in this case, urban waterfront landscapes.[9] Consequently, *para-fictioning* manifestations, extra-linguistic fictive assertions, are not *against* 'reality'. They intervene in its construction, thus taking a role in transformations of the category of truth, albeit in minor and incalculable ways, *in the last instance*.[10] *Para-fictioning* is most meaningfully elucidated less by pursuit of definitive characterisations, understood *vis-à-vis* literary devices, and more by becoming attentive to its *capacity* or power as *thinking-nonevent*.

With Chapter Three, I discussed various conditions for *para-fictioning*, how it constructs means to 'reveal' *generic* encounter. *Para-fictioning* was there figured not so much as a practice producing a literary-corpus, but rather a living-as-orientation, functioning as

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[7] Simon O'Sullivan, "Fictioning the Landscape," *Journal of Aesthetics and Phenomenology* 5, no. 1 (2018): 54.

[8] Simon O'Sullivan, "Non-philosophy as Art Practice, or (fiction as method)" eds. Jon K. Shaw and Theo Reeves-Evison (Berlin: Sternberg Press, 2017), 12.

[9] For Kolozova, this lived abstraction is "non-reflected and non-reflecting 'lived' (*le vécu*) as something which is, by definition, on the verge of the Poetic." See Katerina Kolozova, "The Project of Non-Marxism: Arguing for 'Monstrously' Radical Concepts," *Cultural Logic* (2007): 19.

[10] 'Jean Luc-Nancy speaks of the necessity of fiction: "In fiction, truth is not figured as if by impudent allegory: it is figured in so far as it is unfigurable. The infinite receives its finition, it opens within the finite." Cited in Judith Balso, *Affirmation of Poetry*, trans. Drew S. Burk (Minneapolis: Univocal, 2014) Kindle edition, 1265.

matrix within which thought develops. Thought is not conditional on logic, founded on consistency or propositional non-contradiction. Yet, what exactly enables such writing—not a literary-corpus but, literally, some material body—to be a wording *of generic-ness*? What happens to urban-site-writing when that physical body of a city is no longer (re)presented? This chapter asks what *capacities*—powers—do the materials, the words 'exhibited' in Part One of the thesis, demonstrate? *What do they do?* How does *para-fictioning* perform a 'resulting' 'aesthetic', or a 'politic'? This two-part demand organises the primary threads of the chapter, calling on the words, along with *their* antecedents— by name or title, *Photographics* and *Critical Delirium*. This calling-on or bringing-to-witness does not aim to delineate discrete categories of this creative practice research, as if Part One and Part Two of this thesis were somehow inside and outside of some 'special' understanding of the 'word', as if generic-ness pertained to particular words particularising urban waterfronts and not particular words particularising a doctoral thesis. There are no discrete categories, more a continuum of shifting emphases. Such questions call upon a 'weak' style of explication. The significance of *capacities* and their implications, their power or force will be discussed in the thesis conclusion. This chapter aims to develop further the two principal assertions I have made concerning *para-fictioning*:

1. With *para-fictioning*, conditioned *immanent to* the generic matrix, a text-ual material hosting of alternative images of a *living* city affords a political imaginary

2. Despite operating in the realm of fiction, *para-fictioning* does not foreclose any reality of the urban waterfront, but takes a role, no matter how minor, in the transformation of the category of truth.

While these two are developed in this chapter, in the context of my creative practices, I return to them again, more definitively, in the thesis conclusion. The chapter also aims to review guiding motifs—conceptual, syntactical or para-tactical—that compose *para-fictioning* as a non-cumulative writing-economy. Yet these guiding motifs cannot accumulate as critical or theoretical totalising. Nor do they offer a critical framework that reductively becomes a 'how-to-read' or interpret.

Para-fictioning practices refusal. It holds-back reliance on Western frameworks for truth-telling, frameworks recognised in metaphysical suppositions concerning subject-object correspondences that demand or define propositional correctness. *Para-fictioning* is not discursive, where language aims at becoming a transparent medium for the conveying

of intentional meaning. Nor is it essentially non-discursive, as in that about which language's conveyance is referenced. *Para-fictioning* is, rather, discursivity-without-rules. It 'rests-upon' or inclines, leans to, the actuality of an interdependence between *thinking-as-nonevent* and what might be called the *unit-of-word*, that is, *words-without-language*. This interdependence of word and thinking—or *nonevent* and *without-language*—has very much been the subject of the previous chapter, when recounting *tactics* and *fictive analogues*. Crucially, inasmuch as *para-fictioning* names practices 'built' by nonevents of thought as effects of the real, there is more at stake than 'translating' *generic* encounters to word. There is no 'translating' at all, if this returns us to language as conveyance mechanism for interpreting a world of things. This chapter remains consistent with maintaining inoperative any hermeneutical approach. How is this capacity, considered as experimental non-art practice arriving in *para-fictioning*, adequate to something other than, simply, a free-play of meaning?

As response, one that always remain incomplete, *para-fictioning* finds 'confidence' to exist (in-one), as capacity contingent on radicalised immanence (the *generic)*. To exist in radicalised immanence is to 'locate' a 'here' at once finite, a nonplace—and, in that 'sense', a meaningless place—the only place one 'is'. I am not intending to be evasive. This question of existing crystallises one of the tensions within *para-fictioning*. How is the *generic*—the 'object' of this research, that which 'locates' the movement of 'something', a blank spot excessive of any particularisation—impervious to language, outside the reach of our linguistic intervention? Like oil to water, they—language and the *generic* in *para-fictioning*—can be proximate, yet not combinatory and never synthetic. They do not enter into 'dialogue' but exist, in parallel, *alongside*. Galloway analogously emphasises that whatever comes before the event (the *generic*) is also what hinders the event. This is difficult to put 'into language' as "the normal way of speaking about the world assumes a non-real world, which is to say a world of *division, alienation, manifestation, and representation* … such difficulties are a comment not on the speculative or impoverished nature of the real, but on the impoverished nature of our alienated languages."[11]

Nonevents of thought
Para-fictioning manifests less a demand for thinking 'about', and more a demand for thinking *with*. *Para-fictioning* 'thinks' occasions of urban water-fronting in terms of *generic* syntax, not writing *of* urban waterfront landscapes, but writing *with* them, bringing *generic*

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[11] Galloway, *Laruelle: Against the Digital*, Kindle edition, 764.

instances of encounter into methods for creating ways of seeing. Manifestations becoming 'by-products' of *generic orientation* (encountering-a-text) demand the same. Hence, *para-fictions* perform modes of thinking, nonevents-of-thought, thereby including an *experience-of-thought* emerging from both discovered 'reality' and invented fiction.[12] This is orientation to thought itself, such that thought is experiment 'coming from' the real, modifying what we could think of as possibility-of-thought: experience of the *immanent* (real).[13] Consequently *para-fictioning* by-passes authorial pretension-of-thought, intentional consciousness, as if 'making sense' takes a singular path. *Para-fictioning* as modifying experiment, acts, instead, *superposed*, alongside the real.

This modifying-movement I term *nonhuman*. My *para-fictioning* witnesses, with the nonhuman, *mutating observers*. Mutating-thought, performing-of-thinking, renders obsolete epistemological or ontological dimensioning of philosophically-inflected urbanism. In its stead is realised neither progress nor finality, but *insufficiency*, in the last instance. Insufficiency reorientates, mutates thinking's relations to other ways of seeing 'knowing' as such. Yet, for *para-fictioning*, this situation of insufficiency 'shows itself', manifests, *monstrates* or appears, in relation to words: materiality of language. The usual motifs of language, notions of the figurative, of figurative language, representational language or reality-description, are inoperative. Language, for *para-fictioning*, is nothing other than materials for production, conditioned *in the last instance*.

This notion of *nonevent* is in need of greater explanation. What is its relation within the 'ecosystem' or milieu that mobilises *para-fictioning*? Nonevent sharpens how 'holding back', a refusal of the metaphysical tradition which I discussed in Chapter Two, is, yet, minimally ontological and the primary 'weak' force that brings this practice and the unit of the word together. How do they belong-together, except within the (non): *nonplace*, *nonevent*? 'Objects' 'fall' within engagements of urban waterfronts, under conditions of *generic* encounter. I name them *urban marginality*. These 'objects' are unremarkable

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[12] Judith Balso considers events of thought, or figure of thought, occasions where each poem contains its own method. See Balso, *Affirmation of Poetry*. For Badiou: "The modern poem identifies itself as thought. It is not only the effectiveness of a form of thinking proffered in the flesh of words; it is also the set of operations by which this thinking thinks of itself." Alain Badiou, *The Age of the Poets: And Other Writings on Twentieth Century Poetry and Prose*, trans. Bruno Bosteels (London: Verso, 2014).

[13] See John Ó Maoilearca, *All Thoughts Are Equal* (Minneapolis: University of Minnesota Press, 2015) Kindle edition, 1751.

peripheries, modalities or modifications of existence that are indifferent to any—to all—operations-of-recognition aimed at determining, for example, a 'city surface'. These modifications of existence (a weak or minimal ontology) are occasions of nonevent.[14] Nonevents are 'what' *para-fictioning* writes 'about', if I have to say—though would rather not—that writing is always already 'about' something. Yet, co-extensively, *para-fictioning* is manifested by nonevents of thought, thought that 'happens' nowhere localized, arriving from everywhere, occurring after occasions of non-thetic vision(in-one), which is not, in-itself, *a* thought.

Para-fictioning, thus, expresses noneventing, whereby noneventing names whatever is occurring or operating in *para-fictioning*. Nonevent 'functions' and I 'use' it. Using noneventing *is* practicing *para-fictioning*. Hence, I don't set out to write *para-fictioning* as if my authorial intention chose this *form* rather than, say, a sonnet, or lyric poetry. No! I start out (but who?) to *use* noneventing. Its practice is *para-fictioning*. I also understand nonevent as 'situated' *somewhere* between Laruelle's notion of the *advent*, and Galloway's *prevent*. More practically, for *para-fictioning*, nonevent 'resides' between occasions of conventional perception and a radicalising-temporalising method. It is worth emphasising, as well, that any *posture* of *generic* orientation is challenging to *sustain* in my urban waterfront wanderings. Nonevent, therefore, oscillates or flickers, impacting how thought moves into word, or non-word on a page. In what follows, I flesh-out this mutating flicker and, by proxy, substantiate a quality of muteness—*para-fictioning*'s unheard—its guiding motif of thrift. Starting with Galloway's *prevent*, I then move to Laruelle's *advent*.

The *prevent* pertains to the real. As Galloway puts it, thought does not "hold sway within the real as real."[15] Hence the prevent is "synonymous with virtualisation," a "radically passive abstention from the event," a thinking prior to any actualisation, thinking that withdraws from the decision to differentiate.[16] For the conditions of non-philosophy, the

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[14] Concerning this nonevent, Galloway references Laruelle: "Laruellean objects might best be understood as 'actual inexistents' for as they span the advent they move into the realm of the actual, but in so much as they are immanently real they cannot 'exist' (in the sense of ekstasis). Laruellean objects are labelled black because they 'have no windows' and are thus absolutely opaque. And because they have no relation they may be said to 'withdraw completely'." See Galloway, *Laruelle: Against the Digital*, Kindle edition, 842.

[15] Galloway, *Laruelle: Against the Digital*, Kindle edition, 821.

[16] Galloway, *Laruelle: Against the Digital*, Kindle edition, 806.

event is a *static pre-emption*, under the gravity of the prevent. Events are static because the agency of event is not predicated on its execution: "static realities are known in advance of any actualization."[17] This does not mean that no events 'take-place', that "nothing happens," that *para-fictioning* is unable to write at all. Rather, the valency of "what happens" must be radically reconfigured, not around causality, but around something like "determination or destiny."[18] Considering this research milieu, what circulates *with what*—the blank-spot, the something indifferent, the *generic*—Galloway declares this something "resides within the prevent:"

> From this blank spot on the map, the something whatsoever aggresses (in prevention) toward the realm of the event as mere event. The movement of something has absolutely no intention of taking over for the event as mere event. It has no such aspiration. In contrast to the movement of freedom, which moves from the givens to the event, the movement of something deprives the givens of their givenness and the event of its evental state. In this way the movement of something is never a hypertrophy of freedom. It is, if anything, a reversal of direction: to aggress toward the givens and the event through the act of standing down (leaving-being).[19]

Closely aligned here is Laruelle's non-philosophical theorisation of the event, which he names 'the *advent*' [*Avènement*]: "a rigorous theory (that of the world-Event) as non-philosophical Advent one which is still primary but dependent on a cause of the last-instance."[20] Mindful of how all non-philosophical practice stems from what I have called a bordering *technology*, a unilateral bordering with the radically immanent real, advent names a modality of 'event' that withdraws from evental decision, in-order-to theorize the event itself as unilateral identity. Elaborated by Laruelle:

> The Advent comes neither from afar nor from on high. It emerges as a radical solitude that it is impossible to manipulate, to dominate, to reduce, like the solitude of great works of art…. It no longer announces anything, it is neither absence nor presence nor even an 'other presence', but rather unique solitude given-in-One in-the-last-instance. [21]

The nonevent of thought, that both conditions and constitutes *para-fictioning* practice, is what 'stands in' for decision. Nonevent 'forces' the *generic* into the 'here and now', my *living-lived*. It is an experience of thought's possibility, that I 'use' in localised situations, when not governed by more assertive faculties such as reflection, interpretation, or intuition. It is weak, in the 'world's' context, for the most part mute, wordless, affording *para-fictioning* its quality of thrift. Thrift is essentially abstaining-from 'staking out a

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17 Galloway, *Laruelle: Against the Digital*, Kindle edition, 836.

18 Galloway, *Laruelle: Against the Digital*, Kindle edition, 1661.

19 Galloway, *Laruelle: Against the Digital*, Kindle edition, 1953-1960.

20 François Laruelle, "Identity and Event," trans. Ray Brassier, *Pli* 9 (2000):174-189,184.

21 Laruelle, "Identity and Event," 186.

position', 'taking a stand', from enacting division, either by accepting or rejecting. There is no implied or applied *moral economy* of frugality or denial. I am not 'going without' something implied as 'missing' whenever I encounter—use—the (non). Instead, this thrift affords a making-space, a giving-over of space, for whatever *exceeds* any particular place or particular person, the nowhere that is particular to no-one and, thus, everyone. In other words, *para-fictioning* 'uses' thrift to amplify a mode of unity within the openness of concentrated silence and *in-distinctions* of commonality.

Language as material

This *practice* aligns with posthuman threads of Western thought that, for Ruben Pfizenmaier, denote "a struggle to overcome a still pervasive amalgam of humanism, representalism and metaphysical individualism."[22] Crucially, this practice-struggle bypasses any asymmetrical distinction between theory and practice. Normatively understood, language inscription has defined and regulated the human—Aristotle's ζῶον λόγον ἔχον: animal with language—whose agency is making sense—animal with reason (*logos*=ratio)—translating, interpreting (something, experience) into signs, or evocations of event. Language mediates humanist positing, or writing's referential relations. From a humanist metaphysics, language is immaterial, existing outside the *lived*. In stripping out the ratio (reason-*logos*) of language's signifying powers, language functions otherwise, as "both code and contact."[23] *Para-fictioning* is conditioned by a materialism, of (non)philosophical determination, erasing any distinction between the materiality of thought and matter. This implies erasure of any firm line between theory and practice.

Language happens relationally, an aesthetic matrix, a relational existence not of *matter and form* but of *materiality and force*. This relational *between* is the (weak) force of the *generic*, a force of thought-in-nonevent, embodied participation of material-encounters of urban waterfronts. Investigative practices *innovated* here are not 'theory', a new theory of urban landscape. These practices are simultaneously materials *and* 'discourse'. Materiality and

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[22] Ruben Pfizenmaier, "Practice," accessed August 3, 2019, https://newmaterialism.eu/almanac/p/practice.html.

[23] See Kristin Kreider, "Material Poetics and the 'Communication Event'," *Performance Research*, 20, no. 1 (2015): 80-89, 85. With Kreider, orientation or focus on *contact* within poetic function is key to her conception of material poetics. Contact concerns the materiality of language, embodied enactment *and* a focus on reciprocal acts of speaking and listening. For *para-fictioning*, both code and contact operate under the conditions of extreme thrift.

discourse are each a different texture or grain of the *same*. Their difference is intensive and not extensive, a difference in degree and not in kind. The experiments done here, as *experiences of thought*, are entirely enmeshed in the incline—the slope rather than binary—of theory and practice. Such inclination conditions this entire inquiry as performative.[24] *Para-fictioning* is distinctive in how it radicalises a posthuman materialism by developing *practices-in-text*, as physical somethings, *immanent-to* the real and, thus, distanced from *linguistic* origins. Applying the force of thought—nonevent-as-function—instantiates radical displacement of a human-centered linguistic subject. This displacing then calls upon the inarticulate effects of the *fictive analogues*, in the (dis)placed place of being.

No longer to be considered literature or literary writing, *para-fictioning* yet looks like poetry. It 'is' otherwise. There is 'aesthetic' disposition, 'poetic' activity in relation to *fictive analogues*, rather than relating to the genre of poetry. *Para-fictioning* transits 'the poems' or poetry's coded and privileged powers. Nonevent displaces. Its functioning in *para-fictioning* disturbs language.[25] It opens a space of refusal, or *abandonment*.[26] *Para-fictioning*, as poetic activity, may be considered to overlap with practices of 'avant-garde' or experimental poetry, in a general sense. *Para-fictioning* inhabits—or exhibits—the materials of language as its 'medium' or, rather, its *substitution* as cloning of the real. Yet, it is 'organised' extra-linguistically, refusing language as transcendent authority and, along with this refusal, also refusing all socio-historical contexts, as constituting powers of language. Language, within *para-fictioning*, is deprived of its transcendental structure. As radically immanent, the materiality of the word is instantiated, via the *fictive analogues*, as situated, nonplaced, and finitely *lived*. This practice, whose demonstrations 'look like' poetics, is recast to align as a materially *live* practice.[27] *Para-fictioning* assigns primacy to

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[25] *Para-fictioning* functions, with respect to language, in ways comparable to a Blanchotian poetics. Concerning Blanchot, Gerald L. Bruns notes: "The task is to make sense of poetry or writing as a radical exteriority, or what Blanchot calls 'a writing that could be said to be outside discourse, outside language'. This means writing outside the world, outside all possible worlds, outside possibility as a logical category (anarchic with respect to conditions that have to be in place before discourse can begin)." See Gerald L. Bruns, *Maurice Blanchot: The Refusal of Philosophy* (Baltimore: Johns Hopkins University Press, 1997) Kindle edition, 670.

[26] Judith Balso, *Affirmation of Poetry*, 17.

[27] The spacing of this *live* practice, conditioned by tactics that I discussed in Chapter Three, is analogous to what Kolozova describes as "the experienced without a subject, that is, the experiential or the presubjective 'taking place' … an instance of the real that precedes language

the potency of transforming or mutating *experience*, *using* language as material-of-inquiry, and *not as a form of inquiry* in itself. Hence, *para-fictioning* makes no distinction, in kind, between thought-acts of nonevents and their effects, whether thinking is 'conveyed' as voice or mark. Its manifestations are encountered not so much as poetics. The manifest is, rather, open-ended by-products of an embodied *thought-ecology*. How may I possibly explain this last notion? 'Ecologically', thoughts are open-ended. They do not complete themselves, but 'write-back' without interpretive gesture into the atmosphere of inquiry from which they arise.

Through *para-fictioning*, *generic experience* functions as 'capacity', a *lived* relation involving embodied material participation, that includes language in an *egalitarian* way. With *para-fictioning*, the force of nonevent, the 'work' of unilateral 'positioning', and the *fictive analogues* draw language onto the 'side' of *living-with*, provoking it to act *immanent-to* instances of *generic* encounter. While the real remains exterior to language, *para-fictioning* is immanent to it. *Para-fictioning* thus asserts the nonplaced inarticulate kernels of 'voice' of the *lived*, prior to subjectivity. This *prior* something or someone arises from *generic* encounter, as a quality of *nonhumanness.* Here the 'unruliness' of a re-presented experience, *alongside* the real, infects *para-fictioning*, its syntactical or para-tactical compositing.[28] *Para-fictioning* has neither aim nor target. There is no aim or goal to circumscribe a language 'of' or 'for' the *generic*, interpreted as or with urban waterfronts. There is not *the* language of *anything*. What, then, happens? *Para-fictioning* makes words *with* and *with-in* the various finitudes of *generic* encounter 'communicating' a quality of open-ended *nonhumanness*, a nonrepresentational practice. Yet it is a formal or structural practice, as the constraints discussed in Chapter Three have indicated. I say 'formal' in the sense *it* has 'extracted' a structure from the real (chaos), to develop a *writing-with* the unknowable real. Writing is thus *given* operative shape, bounded conditions for *para-*

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or the transcendental. It is inhuman or, put in Laruellean terms, nonhuman." Kolozova, "The Inhuman and the Automaton," 91-92.

[28] As Kolozova explains: "The real as an exteriority vis-à-vis language and subjectivity affects the thinking subject." I have discussed this via *generic* experience as estrangement-without-lack. For Kolozova's Lacanian reading: "This is a form of trauma inflicted upon the nonhuman, i.e., the material reality of body, machine and the automaton of transcendence (i.e. subjectivity) inhabiting that materiality." See Kolozova, "Subjectivity without Physicality: Machine, body and the signifying automaton," *Subjectivity* 12, no. 1 (March 2019): 49-64.
 https://doi.org/10.1057/s41286-018-0056-z.

fictioning to 'write (the chaos) into', *use* of language rendered contingent, radically immanent.[29]

The prior-to-subjectivity mentioned above (nonhumanness) implicates a further priority of *para-fictioning* in thinking it otherwise than as literature. Along with its materialism, distinct from any transparency to meaning, *para-fictioning* is 'from' a realm *prior to* language. It comes *before* language, bearing muteness-in-degree. When we consider the poetic word's disturbance of language, the literary as mutation or deviation, this is deviation from language-as-totality. Its fragmentation relates to a totalising structure. Unlike this deviating mechanism of the poetic word, *para-fictioning* has no totalising language to rub against. Its *words-without-language* are thus not interruptions, or fragments of some totalised communicative realm.[30] Making *some* sense of *generic* blankness—something this research entertains—does not 'try' language as some kind of enticing or valiant colonising, as with taking a position (or foothold even). At the same time, *para-fictioning* is not some self-styled slippery exceptionalism. It is too easy to think poetics as heroic estrangement. Yet, with *para-fictioning*, estrangement does not take place *at the level of language*. It is not motivated to 'resituate' language, to lend it a more appropriate *being-for-us*. In distinction to this, *para-fictioning* augments that nonplace, that *nonhuman* 'space' of impoverishment, with nothing more-or-less than a 'method' of attentiveness. In this way, language, for *para-fictioning*, is physical, simply 'used'.

Para-fictioning: writings

All research practice for this thesis circulates, one way or another, around the *generic*, brought into play within contexts of urban waterfront encounters as *writing-with*. Another

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[29] Use of the term *chaos* here does not allude to any chaos-order duality. For Gilles Deleuze and Félix Guattari, the relation of poetic writing to chaos is enabled by it 'letting in' beyond the limits of language. *Para-fictioning* tactics constitute this 'letting in'. See Gilles Deleuze and Félix Guattari, *What Is Philosophy?* trans. Hugh Tomlinson and Graham Burchell (New York: Columbia University Press, 1994), 201-203.

[30] *Para-fictioning* occurs in singularised pieces, or fragments showing a similar sensitivity to singularity and limit experience as Blanchot's characteristic fragmentary writing. Yet, for Blanchot, the moment of writing is interruption, or interval, whereas *para-fictioning*, as not accountable to language, locates itself as physical, prior to language's centrality as the very medium requiring interruption. See Leslie Hill, *Maurice Blanchot and Fragmentary Writing: A Change of Epoch* (London and New York: Continuum International, 2014). Though, *para-fictioning* does have *some* similar concerns to Blanchotian writing practices. I became familiar with Blanchot early in this research, yet I am under the sway of Laruelle. This suggests another project to be 'tackled' 'one day', concerning a Blanchot-Laruelle '(non)Outside'.

way of saying this is that all practices engaging this inquiry circulate one way or another around the real, *understood* as desiring-attending to the real in force—force-of-the-real. These practices are, thus, radically performative and particular, non-interpretable, and *procedurally* effectuated. More precisely, what has sustained this research practice is, essentially, the *generic's* capacity to transform figures of *lived* experience, and to mobilise an unknowable, yet common, constituency, whose opacity, in unacknowledged ways, conditions the contemporary city.

Para-fictioning, therefore, constitutes variants of situated- or site-writing, writing *with,* and not about, a nonplace site. These variant situated-writings begin as journal notes, inscriptions from the urban intertidal. I have given the name 'poetic activity'—notwithstanding all of the previous caveats pronounced on *that* word—to how this research has 'processed' and developed localised occasions of '*generic, alongside*' convergences, all the while experiencing its arrival as if from everywhere. What 'arrives'? There is an inseparable two-fold of 'poetic activity' and *generic, alongside* convergences. Neither is entirely inceptual. I have gathered these arrivals in two thetic locales: in Part One's *Para-fictioning*, and in Part One's *Appendices*, as openings and closings that are truly inseparable. They *give* expression or varying acuity, donate or bring to play, *generic-ness*: nonplace 'space', *nonhuman* finite *life* of a pre-subjective or *generic human*, along with other correlated modes of existence, or the real. These arrivals are expressions of investigation and, at the same time, materialisations of inquiry. I 'use' mediums of creative writing in-order-to shape this project's most pressing questions, to 'produce', at the same time, its research, its non-accumulative styles-of-thought, as 'results'. *Poetic activity* functions as locale for assimilating *both* knowing and encounter via forming *discognition*. Poetic activity *troubles* beginnings and ends, stimuli and responses, concepts and applications, eschewing causality and order.

There is neither doxa nor regimen with respect to the manner whereby my 'poetic activity' enables its arrivals. This is despite a consistency of inquiry with respect to (non)philosophy's demands. In what follows, I trace the arc of my writing practices, from the most recent to the earliest. *Para-fictioning* names my last and most 'advanced' engagements, those that are most overtly intimate with the field of inquiry. It disposes the greatest acuteness, or intensification, of research, given it 'occupies' that period when my research developed its constraints most formally. Part One's *Para-fictioning* comprises two text-based practices, *Turn/Horizontal/(City)/Stranger*, and *The Urban Intertidal II*. The

Appendices comprise two works, the initial one, *Critical Delirium*, is the largest of the 'poetic activities' developed during candidature. Excerpts of this work are presented in the initial appendix. The second, *Photographics*, composes a short text and a portfolio of photographic images, and appears as the second of the appendices. As I am working from the latest to the earliest works, my initiating practice phase was *Photographics*. In this phase, I worked mainly with stills photography, mobilising sequences of images with, to a lesser degree, word. Risking 'senselessness', by pointing to something un-rendered, not seen or heard, simply 'not there', it is vital to acknowledge that these works—the practice in its entirety—perform 'sliding points' within a density of muteness, from which they emerge. Muteness, 'voice' of the *generic*, a no-one-and-everyone, a nowhere-and-everywhere, suffuses this inquiry and these pages.

(i)   Turn/Horizontal/(City)/Stranger

Of all my 'poetic activities', *Turn/Horizontal/(City)/Stranger (TH(C)S)* most explicitly encounters the absolutely relational *generic* human—the very "identity of all" as human phenomenal "relation"—by way of the *fictive analogue*, the *stranger*.[31] This text, running to approximately ninety pages, comprises short-sentence elements, spaced consecutively in an unbroken continuum. Yet, there is no clear sense of connection between sentences, nor a sense of overall progression. Here 'reality', as nonplace of finitude or finite immanence, is expressed. The work cuts, then folds, three different sentence components, to formally compose a structure that sets-up disjunctive and paratactic movements across the text. Hence, *TH(C)S* develops a field of experience that is unevenly distributed across, primarily, three sentence-types: raw and somewhat 'mutated' or reduced descriptions; unanswered questions; and aphoristic statements or speculations.

TH(C)S evolved from notes-to-self or journal excerpts. These notes were minimal descriptive observations of everyday (non)happenings 'gathered' during repeated urban waterfront walks, mainly in San Francisco. There were also observations from repeated walks in Tāmaki-Makarau Auckland, Tokyo, New York, London, Perth and Lisbon. Walking, *stanced* within *generic* orientation, was not idyllic wandering, aimless 'losing oneself'. Quite the contrary, walking constituted multiple repetitions of the *same* routes, over sustained periods. While text 'takes place' as situated, in *an* urban context, *a* city, or a number of cities that *can be named*, any naming, or *stranger/*citizen dyad is resisted.

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[31] The non-philosophical *stranger* was elucidated on in Chapter Three.

Observations 'marked' unremarkable peripheries, occasions of nonevent, modalities of existence that were indifferent to prevailing material stances of urban-subjectivities embedded in Capital-time. Sentences of *TH(C)S* were 'built' as composites from recorded single words or fragments, disordered across a text 'put together' under conditions of *minimal tactics*, something outlined in Chapter Three.

Keeping in mind a refusal to distinguish 'in kind' between the material and immaterial, some things and some thinking, this building-compositing practice fails to distinguish between observations of things and nonevental materiality of thought. With the former we have:

> *Gables, exposed ribs and trig station crowns*
> *Tan-coloured wave foam, leaves of the croton, a deflated plastic bag*
> *Painted pavements, a trains departure whistle, someone's tossing of broken challah, a flimsy*
> *pigeon nest on the wharf-masters ledge*

With the latter, we have:

> *Salt, crust, parallel gradient. Perfect teeth*
> *An empty swallow, the clack of slack halyards in an even breeze, a trail of pepita husks*
> *Himalayan salts, a blue cardigan wearing a chair, you are a chemist*

Raw observations are mixed in *generic* encounter, drawing from barely articulate *living* experiences of *nonhuman* 'commoning'. Other sentences that extend this mode of mutated raw minimal description minimise prepositions, affording an embodied yet entirely nonplaced 'impression' of 'cityness':

> *Rubbed shoulders, blind seeing, dancing letters attempt to light the night*
> *The scaffolding in the plaza is deserted. No one is alarmed*
> *Piles slapped, pink, by tides wash at the skirts of the city*

Descriptive words—amalgams of words—diffuse time and place to that of parallel (non)time, of time (in-one). Text yet signals clock-time, time of the urban. Urban subjects, economic subjects, persist, despite text 'openings' of the nonplaced and 'absolutely relational' spacing of *genericness*. *Para* emerges to gesture, to potentiate, whatever is outside a time of overthrowing or overcoming.

A second sentence type comprises unanswered questioning, developing in the work a sense of continual recommencement or suspended conclusion:

> *Deprived of the anticipatory, what is the relation to over there?*
> *It maybe you feel meantime, time with nothing but end as dull and sore?*
> *Is this the only alternative?*

What city are you now seeing?
Whose clothes have you on?

In elucidating on these peculiar questions, I use the term 'address' tentatively, to say something, as the work attempts to break from a distinction between the one addressing and the one being addressed, between author and reader, a humanist dyad cementing a text's hermeneutic operation. My tentative 'address' is less an ontological leaning to the '*who speaks? who listens?*' couplet and more an inclining slope to experience of inquiring thought. This stalls or forecloses-on determinant answering or responsible responding, along with instantiations of prevailing "empirical cleavages" of identity-politics, that propagate individuated personhood, or self-sufficient authorising of philosophically-secured subjectivity, as ways of making sense of the urban human. The text equally precludes an image-of-multitude, as if the de-individuated re-presents the social. Rather, text circulates around *insufficiency* of the 'human multiple'—whatever cannot be elaborated, entity-without-attributes, *the stranger* never actually appearing, yet 'made' with the barest minimal transcendental material by way of the *fictive analogue*. Neither individual nor many, no clear image of the *stranger* is formed with the text, despite its gestures emerging between or with or within many instances of *generic* particularisation. *TH(C)S* thus avoids participating in the mythology of identity, of anyone's identity, that always asserts itself through hostile exclusion.

Perhaps the most distinctive characteristic of the text is a saturating 'use' of the pronominal 'you'. An 'overuse' or 'abuse' aims to 'confuse' an image of discrete subjectivity, though implicating or implying the dyad of reader and writer. The saturated 'you' *is* ethical, an ethics or ethos of *the last instance*, universalisation of the *stranger*.[32] Therefore, the *stranger*, someone this text attempts to loosely 'characterise', is not a subject of the gaze, a reciprocity of specular identification (self-as-other). The text affords its minimal sketch as a something lodged or permeating with(in) us all, like water within water, commonality without a scopic perceptual clarity. As *writing-with*, under the conditions of *generic* encounter, text radicalises encounter and thus the nonevents it gives rise to. The nonplaced *stance* that issues from the convergence of inquiry and creation is, however, difficult to practice, let along sustain. This *lived* experience of the nonevent, via

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[32] This 'you' amplifies the nonhuman as *generic* deracination of individuated ascription, along with visions of identity as modalities of a democratic 'us'. Hence the peculiar *ethos* or ethics. See Anthony Paul Smith, *Laruelle: A Stranger Thought* (Malden, MA, Polity Press, 2016) Kindle edition, 2775.

the *stranger*, oscillates or flickers within the text *alongside*, para(llel) to images of the everyday urban and its conditioned empirics. Despite an attempt to 'trace' the *generic* human as indivisible, such struggle 'fails' and in a minor way brings the *stranger* to bear on the more 'sufficient' or substantial transcendental material, the first-person or self.[33] This is not attempting a proximity bent on lyric inter-subjectivity, a return to the dyad. When the human is free from whatever is meaningful, this is no immediate recourse to a becoming-meaningless. It is a becoming-singular and non-identical.

The final sentence 'type' constituting the text(ual) structure comprises concise aphoristic statements or pithy speculations, many taking on the pronominal 'you':

> *Because who cannot take sides must keep silent*
> *You knew when the coder arrived it was the season to swim*
> *This situation is sited in your body, yet your body appeals to no bodies, as-established-fact*
> *You do not believe in the red of the bricks*

Sentences composing the text appear to be iterations of *the same*, slight differences developing 'slants' of repetitive concerns. Many of these are uncomfortable, given they seem to fail in securing or satisfying interpretive closure. This discomfort intensifies inasmuch as the differing voices in the work remain allusive, without dialectical sublation. Rather, there is a standstill, discord even. Intention seems anti-Modernist in its temporalising. It disperses, rather than gathers, attention. It disrupts, rather than synchronises, moments. It fails to meld these oscillating voices into one. Yet such failure *as failure* is foregrounded. Subjectivity, as we know it, is, thus, not entirely evicted. It aims to save the text, attempting to cling to a *generic* subject, *the stranger*, as if this is a life-line, or a raft in the swell. Though, *the stranger* is not up for that. This tactic cannot be easily sustained in either image or concept. In truth, this is a text that doesn't want saving.

(ii)   Urban Intertidal II

Urban Intertidal II is a ten-page image-based material poetic. It is a compressed iteration of the longer and wordier prose-based *Urban Intertidal* of the *Critical Delirium* writing phase, detailed below. Here non-linear time, *non-time*, resists protocols of progress. While both texts move within the same *generic* infrastructure—that of the *urban intertidal fictive*

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[33] Nonetheless, this first-person experience is fractured by 'dark' elements of experience excoriating from a *nonhuman* 'you'. In phenomenological terms: "offer[ing] no standard for [their] own description or interpretation." See David Roden, *Posthuman Life: Philosophy at the Edge of the Human* (London and New York: Routledge, 2015), 45.

analogue—for *para-fictioning*, the boundaries of the inquiry are sharper, as are the terminals of its method. As a result, *Urban Intertidal II* more pertinently aligns with the nonplaced: *aligning*, by inference, becoming amplification of *generic* experience, as the finitude of common existence, occasioned by contexts of urban waterfronts. Like the skin, the *urban intertidal* is a thinking organ, an epidermal-thinking-with, a *writing-with*. As enclosing-exposure of a tactile-thinking, this aligning affords a sense of effects-of-the-real as not wholly exterior. They are curiously and *internally* experienced as limits or limitations of non-representational pre-tensions of *para-fictioning*. *Urban Intertidal II* moves through four 'phases'. Yet these four are barely distinguishable, within the text's uninterrupted, though somewhat irregular, *breathing*. Word becomes disorder's order as text stumbles, failing to establish rhythm, expositing finitude's modal—everyday— banalities within city waterfronts.

Critical Delirium

Critical Delirium is a phase of practice 'falling' between *Photographics*' inaugurating tones and *Para-fictioning*'s contextures, finding or meshing qualities and foci of each. This phase of creative work enabled experimentation with a diverse range of prose-forms and 'poetic activities', developing for me awareness of how estrangement's valency, along with conditions of the *generic*, each draws thought—as one draws breath—through the tissue of creative writing. The physicality of a city, its bodying, is no longer re-presented. These writing-tissues experiment with the *site-of-writing*, to glimpse those variants of subjectivity I have been alluding to all along. Such site-writings aim to glimpse variants adequate to *carrying* this investigative work. This carriage, en-route, houses the inquiry procedure: *fictive analogues*, along with various *maximal* and *minimal tactics*. Writing processes *discognitive* thinking, precisely as a mode of contending-with—or as a modifying that encounters—entanglements of multiple, rich, critical 'inputs' traversing—passing through—this research. I am referring especially to inoperative hermeneutics, discussed in the previous chapter. In lieu of a *subject's* faculties (or powers) of interpretation or application, the *site* of prose or 'poetic activity' becomes, as *site-writing-with*, amenable to processing—to sifting, to cutting, to transforming—experiences of (*thetic*) reading conjoining urban waterfront encounters, or *generic* experience.

Various sequences of this writing call on memories drawn from what I might 'categorise' as my personal, my pre-personal and the political. At the same time these sequences confront what I term the 'discursive character' of the real. Somewhere between memory

and a confronted 'reality' is 'produced' the utter fiction of urban reality. The city, along with the *actuality* of urban waterfront landscapes, lose focus. The imagined gestures, postures-towards, a 'prior' *non-world*, *non-city* and *non-human* milieu. Instances, or instantiations, that these *postures* produce are always partial, never complete. As such, 'reality' of the everyday city is porous, a holey epidermal tissue within these inquiries. Reality is neither an 'other', nor something superseded. Recurring motifs are invented and developed, within these imagined gestures: *the tide*, its 'cloned' variant 'the intertidal', and 'the lived loop'. Aware of anthropocentric tendencies that inscribe, implicitly, site-writings as colonial enterprise, *Critical Delirium* attempts to develop a type of post-human writing. This equally implicates *in-stances* of posthuman political imagination. What immediately follows addresses sequences from *Critical Delirium*, sampled in Appendix A.

(i)   Preparatory Loop #1

This sequence draws on my memories of specific childhood routines. It questions the dimensional nature of such experiences, forming a dialogue with reorientated urban objects. This becomes an early iteration of what I term a 'lived loop', a periodicity, or temporal quality I 'lifted' from the patterns of tides. This writing attempts to subdue a sense of something belonging to me—times or spaces—thereby making a 'space' for a non-possessive sense of spatiality. I call this writing 'preparatory', a rehearsal or working-out of the refinement of questioning for the research.

(ii)   Preparatory Loop #3

An especially lucid narrative within my *Critical Delirium* writings, happening at a similar time to *Preparatory Loop #1,* this work arrived, as memorial, to inter (or disinter) embodied and recursive dimensionality, as contained expression. Text *gestures*, initially questioning any sense of discrete embodied posture, in relation to the social. It expresses uncertainty, an undecidable position concerning 'the one and the many'. There is curiosity concerning finitude. This persisted, becoming key for the overall research.

(iii)   Untitled # 1

This sequence witnesses the processing of inquiry, along with some grief, relative to an important shift in scope for my doctorate study. As with the above two samples, this writing is personal. It draws from my experiences when practicing landscape architecture and urban design. As evident in the writing, I could no longer find purpose in professional practice, in a world subsumed by market readiness. The sequence

rehearses a *shaping* of the urban subject 'without choice', a subject numbed to the real under a so-called 'reality' perpetuated by a public's thinking that is held hostage to late-capitalism.

(iv) *A—W*

With a simple alphabetised structure, this 'poetic activity' questions the constraints or relevance of prepositions, within the critical framing of this research context. Though perhaps enjoyable to *think* about, and while this questioning is (at least) conceptually aligned with my research inquiry, this sequence is not entirely consistent with what I might term my research 'style'. It *authorises* language to take a systematising role, via the normative doxa of the alphabet.

(v) *Untitled #2*

Untitled #2 processes and expresses embodying ideas (theory), to 'make' them function. Its *stance* is visceral, hinging on resistance. The hinge bifurcates, whereby the *making-function* chooses to suspend philosophical decisions that 'steps over' the world, thereby supporting practices that 'miss-out-on' interpretation.

(vi) *Stretch*

There was a period during the development of *Critical Delirium*, that was defined initially by the moment when I refused to write *thetically* on the urban waterfront, though this was *before* I had located the stance of *writing-with. Stretch* is a short reflective text that deploys the term 'failure', though this refers less to a notion of defeat or collapse, and more so to a notion of *deferred recalibration*, as my practice developed an operative sense of *generic* functioning. The pronominal 'I' references this experience. At the same time, this 'I' carries a subtext, a coming-to-terms with the stakes of bringing *thought* to accord with the indivisible, or thinking (in-one).

(vii) *NO*

No, as its intonations indicate, is a spoken work. It was written as a conference presentation. This voice 'speaks' a politics that refuses to separate-out the human as political-ethical substance. There is no special space for, or *causal agency* that constitutes the human as discrete designation or individualised identity. More broadly, *NO* aims at writing under conditions of 'flat thought', thinking that suspends the violence of measured categorisation.

(viii)   Hanging up

This 'poetic activity' is formally organised in twelve stanzas, each of six lines. The sequence comprises an embodied working-through of a sense of *absolute* relationality— a common *prior to* the urban social. I develop here an early 'understanding' of the capacity of the *generic* as 'utopic' orientation, and attempt to *potentiate* it with spatialized political imagery. *Hanging Up* gestures towards the *para*, sense of a 'world' *alongside*, *superposition* without ambition to deny or override.

(ix)   The Lived Loop

The Lived Loop is a work of note-taking, developed as an amalgam of reading diffractively 'across' a number of non-philosophical texts. It is iterative 'poetic activity' that never completes itself, continually refining its spatial-temporal makings, forever towards *the last instance*. Its *fictioning* is method, enabling the beginning for setting terms for *thinking-with*, that are non-systemic. Thus, in form and structure, the writing developed aphoristically, one sentence at a time, without an ordered beginning and end, becoming a pre-cursor to *TH(C)S.*

(x)   Non-arrangements

This writing speaks to a struggle within any sense of order, where manipulation, or visceral engagement with the materiality of thought, is contingently immanent to the real. Such radical contingency impacts on how the practice engages any notion of seeing-looking. Again, *refusal* or *suspension* become potentiating agencies. Though the work does not provide some kind of 'replacement' for what is refused or suspended (thereby saving the text). Rather, this space of refusal *diffuses* order along with registers of materiality that are normatively categorised or held apart. *Non-arrangement* gestures within a milieu without transcendental authority (no *key* or *recipe*), other than what may be determined in *the last instance*.

(xi)   The Urban Intertidal

Non-linear time, *non-time*, resists protocols of progress. Of all the works produced in the course of this research, *The Urban Intertidal* is by far the most *unrestrained*. A prose-based text, in excess of 6,500 words, *The Urban Intertidal* works into and around what might define a 'black map' for *writing-with.* The text is developed from and 'uses' an early iteration of the four-fold of the 'urban intertidal' (*Ebb/ Suspension — Flood/ Retention*), an

analogue of tidal dynamics as animating force, in occasioning the *generic*. While perhaps an analogy of *flood* is conveyed in the work's excessive 'verbosity', the four-fold is deconstructed unevenly across the writing. With this unevenness, the writing develops its own 'logic', inventing its 'swinging-about' as it variously 'hits' empty blank spots, resulting in turns to *ebb* or *flood*. Coming close to the real, but not approximating it, the text attempts to perform a spacing that borders the unable-to-be-articulated pre-lingual dimension (the real), as capacities of *retention* or *suspension* in unilateral dialogue. The *Urban Intertidal* (machine) organises imperceptible relations between the *generic* and localised occasions of thinking and encounter.

In this way, the text describes the modelling of the *lived loop*, along with its implications for thinking materiality: working-out of (and on) terrain—site-of-movement and temporality—contingent on the radicalised real. I see this work as a rarefied variant of *Tidalectics,* whereby site and situated encounter dissolve the terrestrial as primary ground of urban relations.[34] This sampling of *Critical Delirium* offers a particular *stance*, conjugated with emergent objects from *my* encounters with urban waterfronts *and* urban, philosophical and non-philosophical situations. This stance is dis-positioned or played-out across part-prose-critique-material poetics, to bear on textural and textual dimensions of urban living-on, drained of human(ist) antecedence. Through these creative works comprising *Critical Delirium*, my research more acutely locates its scope and refines its methods with facets of the *generic*. This afforded my *para-fictioning* practice a deepened research focus, as well as refinement of its various text-ual capacities.

Photographics

Alongside disjointed note-taking, this initiating phase of the practice primarily focused on precisely what I found that could not be 'worded' within instances or occasions of marginal, urban materiality—what the study came to call 'the real'. Here I found photographic activity useful as a way of 'training' or experimenting with ways of seeing-thinking that didn't find easy recourse in words. Yet, there are two phases to this period of inarticulateness. Firstly, as the investigation was initially shaping itself, there was no

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[34] The term, Tidalectics, comes from Stephanie Hessler. If, for Hessler, dialectics is the way "Western philosophy has assumed people's lives should be," then Tidalectics delves into deeper layers of meaning, involving a range of different readings and interpretation. See Stephanie Hessler, *Tidalectics*, Group Exhibition, TBA21— Augarten, Vienna 2017, accessed March 2018, http://stefaniehessler.com/entries/tidalectics. See also Stefanie Hessler, ed., *Tidalectics: Imagining an Oceanic Worldview through Art and Science* (Cambridge, Mass: The MIT Press, 2018).

particularly clear or well-bounded idea to pursue. Yes, urban *marginality*, as I have earlier noted, was under investigation within the 'precinct' of *the* urban waterfront landscape, not *a* particular urban waterfront. I was reading 'theoretical' material widely (perhaps wildly)—namely, across the loose banners of new materialism, speculative realism, and posthumanism. I was acquainting myself with a generalised question of how, to put it plainly, new modes of discovery, new modes of asking *how* we, 'the human', experience thought about ourselves and our places, were being, on the one hand, *demanded* and, on the other hand, *effaced*. As Chapter Two has discussed, erosion of (political) imagination is 'targeted' as problematic for present day life.[35] Evidence of this demand was found in the various discourses of the Anthropocene, aspects of posthumanism and, more emphatically, in *observing* the earth's immanence and urban systems in coincidence. I took up a contemporary discourse of 'extinction', namely an imaging of a 'world-without-us', a world without the humanist-human, a world with more 'space' for *nonhumanness*.[36] This discourse impacted on how I came to 'see' seeing. This shaped my photographic investigations.

Early on in the research, a key 'site' persisted, that of the elusive 'space' of the intertidal. I recognised its aesthetic allure, that is, an allure of the unknowable. Though, it was unsatisfying for me to couch this intertidal as 'zone', a 'space of in-between'. The 'between' was over-circumscribed by a spatialising too reliant on urban or philosophical discourses. The notion of *allure* does not allude to a so-called mystery of the '*other*', what can equally be thought of as trauma of the unknowable, or trauma of the real. Allure refers to two faces of the same.[37] An in-articulation, evident with *Photographics*, decidedly marked refusal or resistance to speak anthropocentrically. Though I did not yet have any clear alternative. Despite becoming-attentive, I was not as yet aware that what I 'saw' with the intertidal was 'evidence' of everyday finitude, its common. This finitude

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[35] When I say 'erosion' of a political imaginary or imagination, I mean by this a strategy of actively obscuring potential exposure to instances of *nonhumanness*—a *nonhumanness* within the human—immanence of a human without purpose or end, without a will-to-instrumentalise. This erosion *is* the taking-place of the urban subject, the neoliberal subject.

[36] See Eugene Thacker, *In the Dust of This Planet: Horror of Philosophy Vol. 1* (Winchester: Zero Books, 2011), 7.

[37] I use these words *allure* and *trauma* awkwardly, against the grain of their doxa. I previously discussed trauma as estrangement-without-lack. These terms are detached from soliciting an implied subject or object. They are, thereby, *defanged*, made neutral. They, thereby, become force-of-desire, where desire becomes *energy*, enabling the continuous activity of interpretation, a practice requiring (re)orientation in *the last instance*.

of the everyday common became apparent with subsequent research into the non-philosophical *generic*.

A number of parallel research activities took place during this phase of the practice. *We of Soft Edges* was a site-specific participatory gallery installation of intertidal mud, systematically collected, mapped, and installed such that participants were able to encounter intertidal mud with their feet. There was also a published prose work, titled *Of We Within Margins*, that explored qualities of the littoral, relative to Tāmaki-Makarau Auckland. What follows speak to a small sampling of works, contained in Appendix B of the thesis. These include still photographs, presented as multiple series of stills, as well as still photographs set in sequence, and two short written works. Analogous to how I explained 'poetic activity' in terms of *para-fictioning*, 'photographic activity' was pursed procedurally rather than compositionally. Photographs were less 'taken' *of* an object 'seen', and more 'taken' *on* the condition of suspending intentionality.[38] The practice is neither 'accountable' to, nor reductively positioned, technically, as photography. As Laruelle writes, "One does not photograph the World, the City, History, […] one photographs the identity (of) the real-in-the-last-instance."[39]

The practice was motivated by modalities of 'seeing' or 'experiencing' thought, developing a *posture* with-in-encounter, how my mind-body is complicit. This may be considered as an attempt to act *immanent-to.* I aimed at suspending conscious intentionality (intentional consciousness *for* something) as my photographic 'technique'. This had the effect of minimising any 'deployment' of my visual faculty, enabling rapid, random and multitudinous image making. A desire to *attend-to* the real resulted in something bodily that was radically performative, non-interpretable, and *procedurally* '(in)effectual'. These images express three aspects of my initial inquiry: unseen modes of existence by the *market-ready* determination of life under late-capitalism; the nonplaced, or exposure to a quality of *nonhumanness* without conditions of presence or absence; and occasions of finitude of common existence.

Photographics resulted in an archive of over 3000 still images, comprising in excess of twenty sequences, along with several videos. 'Photographic activity' has enabled

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[38] François Laruelle, *Le Concept de non-photographie/The Concept of Non-Photography*. Bilingual ed., trans. Robin Mackay (Falmouth, U.K.: Urbanomic, 2011), 43, 46.

[39] Laruelle, *The Concept of Non-Photography*, 47.

convergence within encounters of urban waterfront landscapes. Its *process*, experimenting with ways of seeing thinking-*with*, has been the motivating force.[40] Crucially, the practice is *less interested* in the photographs themselves, as if they are concerned with the content of waterfront landscapes in a representational sense. They are more so effecting a *capacity* of the *generic*. I have systematically deployed this archive, when speaking in academic situations: never sequencing the archive in the same way twice, nor establishing criteria for delineating 'good' or 'bad' images. With presentations, my aim has been to communicate that images 'belong' to their occasion, their instance of *generic* encounter. I warn against determining them interpretively, as *representational* of anything, beyond that. In this way, *the instance* has 'extended' into endless forms of re-organisation, as part of the *aberrant movement* and task of 'continual redirection' or singular usage within this project. However, such non-closure of meaning is always a challenge within academic contexts, where meanings are inherently, if not relentlessly, pursued. At times I, too, have been defeated in this aspiration. Following, I am led to *minimally* theorise.

The photographs that appear are *by-products*, formatted by a matrix of *posture* that conditions how I practice seeing and, thus, how I use my camera. The very moment *before* a photograph is 'taken' holds the research 'object', the *generic*.[41] This '*before*', devoid of relations to place, location and, for the most part, the urban human, opens these images that evidence standardisation in recognisable entities, such as a curb and channel, a road cone, a water's edge, in a nonhuman or post-natural landscape. Without the tags 'where-and-for-whom', the images disarticulate discourses of urban form, or instrumentalities of a city constituent of them. To consider a city through assemblage of these photographs, enables a vantage to be taken on the plurality of ways a city operates through detachment and indifference to dominating *market-ready* determinations of life. They foreground a *something* that remains supplemental to a city's convergence, whatever it is that cannot be specified or colonised. Rather than read *marginality* as constituting exclusion, an outside, someone without voice, these forms and formless occasions of nonevent present urban landscape situations held in *affective connection*, at an abstracted

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[40] As it is (hopefully) clear by now, this research essentially concerns whatever it *is* that comes *prior to* and under processes of differentiation establishing processes of demarcation. That is, my essential concern is the *generic*.

[41] For Laruelle, the photograph itself opens to "affect and the experience of 'flat thought'." The photo itself is an "emergent, novel representation, a discovery … it precedes photography." Laruelle, *The Concept of Non-Photography*, 119-120.

level of '*whats*', a 'most-common' conjugated with the human, or otherwise.[42] Such an approach leans thinking of a city towards *singular occasions* of 'nothing beyond what it is'.

The twinned texts, *Of the City and the Universe* and *32 Pieces*, comprise some of the earliest writings in this research practice. *Of the City and the Universe* is an adaptation of an excerpt of Jean François Lyotard's 1993, *Libidinal Economy*, that I much later augmented, having been influenced by Laruelle's lesser known (1988/1991) *On the Black Universe in the Human Foundations of Color*. The second work, *32 Pieces*, takes its structure from the practice of *Dvattimaskaro*, or mindfulness of body-parts, a practice that develops equanimity of awareness.[43] Both these works are written in something like a didactic tone, and are the most explicitly *physical* of all my writings. These works attempt to open a space of detachment, a detachment that severs them from ever-circulating discourses that buttress the rhetoric of urban environments. With raw and detailed descriptions, these early physical texts hone a practice of being-with various, though specific, 'concrete' materialities of the urban. They develop this being-with while eschewing any soliciting of desirous or ameliorative subject-positions. A physical capacity or force of 'poetic activity', in this way, questions ethical and aesthetic consequences of operations of fixed (scopic) representation that are based on or imply 'a world for us'. Here I emphatically intended to invoke a conjugation of human finitude and the various finitudes evident in the rapid material—chemical and physical—re-composition of planet earth.

As I have earlier discussed, *para-fictioning* is a variant of situated writing, of site-writing, whose (weak) capacities or forces are an exposing of the *nonplace* of the *generic* within everyday urban waterfronts. Creative writing does not attempt to determine what writing the *generic* may be, but considers a *manner of writing* that does not know *a priori* what it is to write. Hence, *para-fictioning* is an ongoing experiment with what results from seeing thought as just one other (real) thing, rather than thought as *the* representation of some things. In the conclusion that follows this chapter, I further discuss the significance

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[42] Laruelle notes: "What we must really consider as an indivisible whole is the 'photographic posture,' a conjugation of optical, perceptive, and chemical properties that can only be fully understood as those entangled, non-local properties of a generic matrix." Francois Laruelle, *Photo-Fiction, a Non-Standard Aesthetics*, trans. Drew S. Burke and Anthony Paul Smith (Minneapolis: Univocal, 2012), 48.

[43] See *Dvattimsakaro: Thirty-Two Parts of the Body*, "Part Three, Khuddakapatha, Khuddaka Nikaya, Pali Canon," accessed October 6, 2019, https://www.dhammatalks.net/Articles/32-Parts-of-Body-in-16-Languages.pdf.

of *para-fictioning*, focussing particularly on how a posthuman political imaginary may be drawn. In doing so, I further engage with how *para-fictioning* participates in transformations of the category of truth.

Chapter Five

Breathing Space

Para-fictioning is a radicalised variant of posthuman urban thinking, practicing urban *site-writing*, foregrounding a de-colonising capacity I discuss as a *nonplace-here*. This also names *para-fictioning* as method that inclines towards transforming the *category of truth*. This leaning is textual-hosting of a posthuman political imaginary, within an urban questioning. With this brief, thrifty conclusion, I aim to reflect on, and bring to summary, implications I take from these assertions. Did I just say *reflection* and *summary*? Are these not against the grain of everything that has come *before*? Yet, equally, *para-fictioning can* name political experience, shorn of social expectations and open to an *aporic* impossible. This aporic impossible might otherwise be reckoned as an *aesthetico-political* strategy that grafts the radicalised experience of non-time, of non-active resistance to capital-time's notions of progress and linearity. This aporia equally, or correspondingly, names that mute non-space of the subject, quality of the human *before* the subject-of-enunciation. *Para-fictioning* could, congruently, be termed 'the moment of gesture', as bordering, leaning-into the utter limits of experience, opening upon pure commonality. These dimensions of experience are traversed in *para-fictioning* as lapse of time, altogether.

As I gather or collect some *non-aesthetic* approbations for this final chapter, having 'till now focussed, it seems, on textual mobilisations, I pause to consider less the meaning of this milieu than the experience itself. My research never was motivated by translating something obscure into what is knowable. Therefore, within this *closing*, I am first drawn to revisit my research *openings*—return to where the study's ambition and becoming-poetic was provoked, within repeated walking and sitting practices on urban waterfronts. This final chapter, therefore, re-enters my experiences, my discoveries, where I am reminded that 'poetic activity' arising from the demand of *encounter*, is experiment, aiming to touch the real continuum of life, in its finitude. As Lauren Berlant suggests, we write "to be in the reverb of the word and the world."[1] I am, thus, prompted to recall the viscous physicality accompanying each traversal of my research across its opaque 'object', the *generic*. Traversal forecloses representations of a recognisable city. At the same time, traversal consents *me* to the worklessness of 'focusing' the *generic*, without ever receiving perceptual clarity. In lieu, this unilateral experience offers *me* estrangement, floating upon research occasionings, that are simply realising interstitial bordering that *escorts me* through incessantly dissolving terrains. Border means the edge of what cannot be expressed, while attending-to-bordering becomes a means of becoming-immanent-to, a way for *writing-with* an indiscernible real, losing the Symbolic dimension entirely. This *non-aesthetic* gesturing, arising amidst everyday urban landscapes, has been discussed as experience-of-thought. Yet, is it not also entirely corporeal?

Hence, I recollect what is at stake experientially when I find myself committed to such a wholesale *ban* on participating in the protocols of progress, within an urban field. These are the stakes when I de-realise the world, to encounter '*encounter*' itself. As outlined in Chapter Four, these research practices have involved *me* in walking and sitting in urban waterfronts. Walking and sitting, *stanced* within *generic* orientation, constitute multiple repetitions of the same routes over sustained periods in a number of cities that *can be named*, as any name. Walking was not aimless wandering. It held a certain regularity, an order *almost*. It became a way of being-within an urban environment though non-responsive to prevailing material stances of urban-subjectivities embedded in capital-time. I found or discovered that the further, and more regularly, I walked these repetitions, the more the city, *itself*, recalibrated—becoming-orientated towards the

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[1] See Lauren Berlant and Kathleen Stewart, *The Hundreds* (Durham: Duke University Press, 2019) Kindle edition, 2032.

generic—whereby familiar topographies and typologies, familiar memorialisation of a spatialized urban world, absconded from view. With absconsion of this spatial familiar, I am left with thrifty estrangements, remnants of experiences as composing or composting-materials for 'poetic activity'. This activity amounts to a holding-out, or a holding-in, like breath, a breath-promise to resist finance-capital's grasp on language and the industries of urban signification. Anti-correlationist attempts engage *para-fictioning* as writing practices thought *outside* the positioning of a humanist-human as ontologically centric. Yet, within this provocation—subjugation of my being-as-subject who solicits, urban-subject who distributes words at the edge of sense—what became of bodily sensations? What of the corporeal when the quality of *nonhumaness* this research has disclosed holds the task of 'relatedness'?

Chapter Four reminds me of an *anonymity of silence* that permeates this work. Silence, synonymous with stillness, a quality arising from what we cannot speak, is symptomatic of *para-fictioning*'s non-accumulation. I do not mean silence as interrupting something, another something between sounds or noises. Silence offers a 'quality' of whatever is *prior*, or *always-already—generic*. Silence is variable consistency. What, though, is this *sensation* of variable consistency, of silent stillness, experienced as co-extensive holding-together, amid a multitude of city convergences? Re-membering, holding-together, occasionings of encounter, I *recall* a profundity that attended-to tidal variation in this emergent field of experience. Recursive *qualities*, 'seen' in instances of the tide, were what I walked *for*. The tide itself, pared back to solely its consistency, initiated *becoming-orientated* to *generic experience*, to the *nonplace-here*. This was initially 'externalised' in *Critical Delirium*, wherein '*everydays' pour out, where the city spills its guts and many-worlds collide*.[2] This experience draws out (non)philosophical tactics of *becoming-orientated* to *generic experience,* as an experience of thought. Here the tide became 'fictive analogue', *the urban intertidal*, and churned this experience into words. The *urban intertidal* took on the task of 'relatedness'. Here *now*, I ask has *para-fictioning*, in its desire to 'construct' *technology* to *write-with*, passed over the memory—maybe the significance—of this corporal dimension? Has it neglected a more readily companionable physical expression, residing in *generic* experience? Enmeshed within *para-fictioning*'s resistance to cartage, via its limit-conditions and methodological-spacings, has a raw physicality of experience been evaded? This remembering, here, does not intend to supersede *the stranger, the urban intertidal*, but aims to stretch *generic experience* of non-relations into something touchable.

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[2] See *The Urban Intertidal* Appendix A.

Casting into my memory, into my *para-fictioning* 'archive', I can recall various partial-surfaces arising, seemingly for the duration of this inquiry, those that were forming a stutter, or a stuttering-body, an anonymous stuttering *in* the pages of Part One. These surfaces were pocked, composed, potted with notes and lists, uncongealed poetics, senseless diagrams, and repeated gestures of everyday finitudes that became emptily archived, resistant to accumulation. What I find, now, commonly hosting within these 'left behind' experiences, is muteness, attended by invariant variability. I can now call this *coming under* the everyday by way of an immediacy of breath. What I *now* find in my archive are lengthy repeated sound-recordings of breathing, my breathing being-breathed, its spacings, through suspension and retention, recorded in the silence of *Photographics para-fictioning*. I only *now* ask myself: was this activity of recording breath, as *something* 'background' to urban waterfront happenings, some kind of 'mapping' of an embodied correlate to tidal variation? Memorised experiences of breathing, bodily respiration itself—holding qualities of seriality and co-existence—senses the temporal as conditioned only *in the last breath*. Is this yet another material expressing invariant variability? What is this breath but a *being-breathed-together*, that is, *belonging-together-with* modes of existence that are both inside *and* outside regimes of *market-ready* recognition. This is a tuning of consistency, or is it, perhaps, constituency?

Startled by this recollection of walking, sitting and breathing amidst various happenings on everyday urban waterfronts, I feel the doubled spaciousness of this *breathing-with* the tide. Breath offers-up repetitive occasionings of viscerally-experienced pure commonality. Breath, in *this* sense, is experienced as a *prior, an always-already, a generic*. I do not mean *my* breath, but breath *in the last breath*. An everyday finitude! What is re-embodied, here, is conjunction of the physical *with* the political. This con-joining affords a spacing that arrives-from-everywhere, for-everyone, *minus* (though in a thrifty way) dimensionality authorised by the urban's lingering and increasingly irrelevant geometries. Though, these 'propositions' exiled 'through' *para-fictioning*, offer nothing new. They, rather, *conserve* what already exists, and glimpse at the finitude of an *always-already*. The work of *para-fictioning* concerns itself with thinking *alongside* tidal variation in urban waterfronts, by way of the *urban intertidal*, and occasions of estrangement as the *generic* human with the *stranger*. Yes, we have said all of that, many times. Yet, is breath also not an analogue of *generic experience*, albeit a more physically intimate one? Does *para-fictioning*, therefore, also carve-out an empty name, a *generic*, with the galvanising of

breathing? I do not mean here ameliorating our poisonous urban air so we can each breathe more easily (though, along the way, this is not entirely to be dismissed). I am not reflexing on sensation that is contingent upon a singular being's lungs. My orientation to sensation takes me to a *generic* elsewhere, to a faint posthuman political horizon, a *with-urban*. This *with-urban* is the urban as we no longer know it. It signifies a political capacity (faculty or power), capacity for a recalibrated dimension of solidarity, one *uncut* and *uncategorised* by the unit of the individual, shorn of exchange and, therefore, devoid of competition.

Through embodied memory, experiences of breath's turbulence, its breathlessness, also arise. So too, urban waterfronts and tidal encounters also have *their* turbulence. Where neoliberal discourses discharge rhetoric of individual freedom, there lies the ever-growing evidential debris of late-capital's hegemony. It is cloying. It is oppressive. It is suffocating and, as such, experienced viscerally, spatially. *Para-fictioning* writes *with* this turbulence. Exergue *stamps* it—*making* it currency. Franco (Bifo) Beradi's 2018, *Breathing*, is dedicated to this situation, what I think of and feel as a contemporary condition of breathlessness. Breath, for Beradi, helps him to search for an escape from what he calls the "corpse of capitalism." He writes:

> Power is today based upon abstract relations between numerical entities. While the sphere of finance is ruled by algorithms that connect fractals of precarious labor, the sphere of life is invaded by flows of chaos that paralyse the social body and stifle breathing into suffocation.[3]

Para-fictioning participates in attending-to this paralysis, minimally, a *minor-fictioning*. By localising 'constituencies' with fiction-as-method, a *writing-with* addresses an unhabituated experience of what could be meant by the social, outside a historically-endorsed urban social body, yet within occasions of the everyday. In fidelity with the impossibility of the real, *para-fictioning* participates in transforming the prevailing *truth* of the contemporary urban's withered social body, without rescue. Within *para-fictioning*, any social body founded upon the historiographical diagram, constituting urbanity, is *hallucination* and, therefore, eschewed, not proliferated. The social, for *para-fictioning*, is a variant, shorn of hardened social expectations, open to the *aporic* impossible, involving political experience. *Para-fictioning* equally occasions deactivating the contemporary truth: *there is no other way*. It refuses language distilled and put into circulation by a financialised semiotics, that I discussed in Chapter Two, whose short-hand is neo-liberal.

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3 Franco "Bifo" Beradi, *Breathing*, (Los Angeles: Semiotexte Intervention, 2018), Kindle edition, 55.

What question, then, could the urban, tasked with *having* political capacity, hold for *para-fictioning,* when foundationally-determinant notions of capitalist spatiality are deemed irrelevant to *always-already* 'constituencies', established as everyday commons? How is 'constituency' experienced within the singular *word-without-language* emitted, *in the last instance*, as *para-fictioning*? These seem impossible questions given that whatever shows itself with *para-fictioning is* an abandonment of the political as centred upon the human, individuated as knowing subject.

Beradi offers an insight on this. He finds that everyday urbanity obliges the rhythm of individual respiration to follow the pace of economic competition.[4] He asks: "How do we deal with the suffocation that abstraction has produced in the history of humankind? Is there a way out from the corpse of financial capitalism?"[5] His suggestion is that poetry holds promise as the only kind of escape from this suffocation. Writing, or poetics, that variant of writing that disturbs language, is seen to conspire in this escape:

> There is no political escape from this trap: only poetry, as the excess of semiotic exchange, can reactivate breathing. Only poetry will help us through the apocalypse that is already raging as an effect of decades of financial absolutism. Only poetry will soothe the suffering of the engineer's mind and the poet's mind, and will act to reverse the financial sphere's grip upon language.[6]

Beradi's seeking of means to reactivate breathing with the assertion that language or, rather, the loosening of language by way of poetics, holds a correspondence with this research purpose. I interpret the bringing together of respiration and semiosis, for Beradi, as implicating reality. No, better rephrase that. Beradi offers the posing of a challenge to reality, with a non-reality, where 'non' is not counter-to-reality, but its 'de-standardisation'. Following Beradi, if a kernel of urban solidarity is to be found in the singular occasion of intimate attentiveness to breath, what kind of identification with the urban is needed? This 'identity' or 'identification' is less to help it survive, and more to signify spacings of solidarity, indifferent to the prevailing financialised conditioning of an inflationary semiotics. What is the singular event of truth that holds capacity to break this stifling persistence? And, at the same time, how can this event-of-truth co-engender a language able to 'speak' *not* with the voice of a new social body, but with the voice of a social body *always already*?

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[4] Beradi, *Breathing,* Kindle edition, 624.

[5] Beradi, *Breathing,* Kindle edition, 60.

[6] Beradi, *Breathing,* Kindle edition, 60.

Para-fictioning is a practice outside representational regimes. Superposed with the real, it uses analogues to 'get close' to the real, to converge, yet never claim it. As immanent practice, the words of *para-fictioning* are what is left behind in this convergence, a 'meeting' that traverses the immanently-real of the 'scene' of *encounter*. In singular occasions, *para-fictioning* discovers what is remnant when any assumed reciprocity of correspondence is refused, is the unexceptional, the *generic*. This can feel uncomfortable, dissatisfying, incomplete, meaningless. Yet, at the same time, this 'sense' of the generic is captivating. As a practice of *writing-with* the real, *para-fictioning* touches the 'edges' of truth, *in the last instance*. Within what I explore as inoperative hermeneutics, *para-fictioning* partakes in unreflected immediacy, without exchange. In this way, truth is touched but is only every revealed as impossibility. *Fiction*, thus, takes its place, a stand-in to catch the real, only ever *in the last instance*. How is this incidence of 'touching truth', always *in the last instance*, experienced with *para-fictioning*?

As discussed in Chapter Four, *para-fictioning* 'uses' aphoristic statements, short sentences that makes pretence to truth-claims. This tactic to incline 'towards the real' is particularly evident in *Turn/Horizonal/(City)/Stranger*. Its 'statements' do not disclose self-evident truths, nor proliferate possibilities, by way of imagination. Instead, they attempt to augment moments of truth, by suspending the sufficiency of the logical possibility of the social, as anticipated in urban waterfronts. By this, *para-fictioning* composes upon this *a priori* of impossibility, an 'upon' that opens a space necessary to transform given expressions of the urban subject towards the *generic*. By depriving any potentiality for recognition, and in opening potential freedom beyond the rhetoric of individual liberty, the *nonplace-here* makes space for mute relatability of pre-subjective connectedness, without annihilation. The *nonplace-here* offers up the *paraontological*. Experience-of-truth, within these terms, is benign in-distinction, held within a sense of the finite. Truth of the social, posed here as the 'constituency' with which *para-fictioning* turns, is gathered-up by either *the urban intertidal, the stranger* or, for now, simply *breath*. This requires radical non-cutting, non-categorising of urban commonality, within singular occasions of urban waterfront landscapes. *Para-fictioning* neither claims to know reality, nor peddles the false. Instead, with occasions of *writing-with*, fiction as method, the impossible yet immanent real is bordered, so as to unsettle and transform the category of truth with respect to regimes of progress. Progress, a thickness that blankets this world of material-thinking, subtended under the sign 'Contemporary City', is within the minor occasionings of *para-fictioning*, truly punctured. With this letting-go, breathing space is made.

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