



# *Living events*

A M E T A P H O R F O R D E S I G N

*Ric Mann*

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Primary Supervisor: Dr Mark Jackson

DEDICATED TO

*Te Hua o te Raumati Josephine Motutere-Robertson*

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Ric Mann  
AUT University  
June 2009

## Attestation

I hereby declare that this submission is entirely my own work and that, to the best of my knowledge and belief, it contains no material previously published or written by any other person, 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.



Ric Mann. June 2009

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# P R E F A C E

This project is the result of working as a designer in situations that give priority to connectedness in social affairs. At one end of the scale the work has involved community-based projects run in local communities in both London and Auckland. For example, *The City Project* was a two-year Auckland-wide project. *Community Initiatives* ran over a three-year period and focused on the Western Bays area. Both projects worked outside of contexts where designing is generally understood to take place. They involved cooperative undertaking intent on the design of social and cultural interventions that creatively engaged with the day-to-day experience of the individuals and groups concerned. The aim was invariably to accommodate concerns beyond the scope of city planners, governmental agencies or boardroom decision-makers. Such concerns typically belonged to minority and marginalized interests forced to the periphery of community life where roles are defined generally by exclusion.

Closer to home is a network of young adults made up of members of my immediate family, friends, their peers and friends of friends. Vital discussions abound in this milieu concerning the challenges and struggles of designing our lives in a way that takes full account of pressing local and global concerns. Underlying our conversations is a sense of anxiety and crisis. Our response is invariably to turn attention to the particular way in

which we spend our time and engage with one another and the way we encounter and engage with broader issues. What is at stake is the way that we bring design to life and make substantial differences in inter-personal and communal affairs.

The problem the research addresses has been defined in this very particular locale by this networking process. It is exemplified by the Advisory Group developed during the course of the research.<sup>1</sup> An interface has formed between community and research as this group looks in on the thesis process and as the research informs my own contributions to articulating the intersections of our lives.

I now understand the problem we have been addressing, in its broader terms, as *a crisis of the designed*. The crisis reproduces itself as we try to design ourselves out of challenges determined by what has already been designed. The designed world is an agent that continues to design our designing. The 'already designed' patterns us, as we design, as much as it patterns the world in which we are designing. In the face of this, we find our anxieties belong on the periphery of the majoritarian language that sustains the designed, and that sustains the established discourses, through which the 'already designed' is enacted.

Understanding of these issues consolidates with recognition of the immense difficulty of altering world views, and the fact that it is impossible to simply erase the way we are composed as socialized subjects. The only way forward is to find ways to make a difference at the precise points where the 'already designed' is designing our everyday experience. This requires concentrating attention on the intersections where changes in ways of living and acting occur. It requires creatively re-making the inside of designing by exposing it to the outside of designing to affect what happens at the nexūs where the designing of our lives is happening.

It is against this background that the project has resolved itself into an exploration of an ethical approach to encounters within the micro-territories of daily activities and in the course of everyday affairs. This process must face consensual understanding, professional discourses and disciplinary perspectives of what design is, who designs, and what designing does. It must contend with prevailing orthodoxies of design thinking by shifting to a minoritarian language. New images, concepts and conventions are needed to shape the terms of engagement so that the terrain can be mapped afresh.

To rethink designing in ways necessary to address the challenges that lie beyond this period of research, its end-point must be a better sense of how to make the re-imagining of the design of designing an habitual exercise. It is important to avoid totalizing, or generalized outcomes in favour of multi-perspective approaches able to respond to every new case as it arises.

In these terms this research must feed back into a design practice concerned with bringing creative imagination to specific instances of a general category of problems emanating from a crisis of the designed.

Ric Mann. June 2009

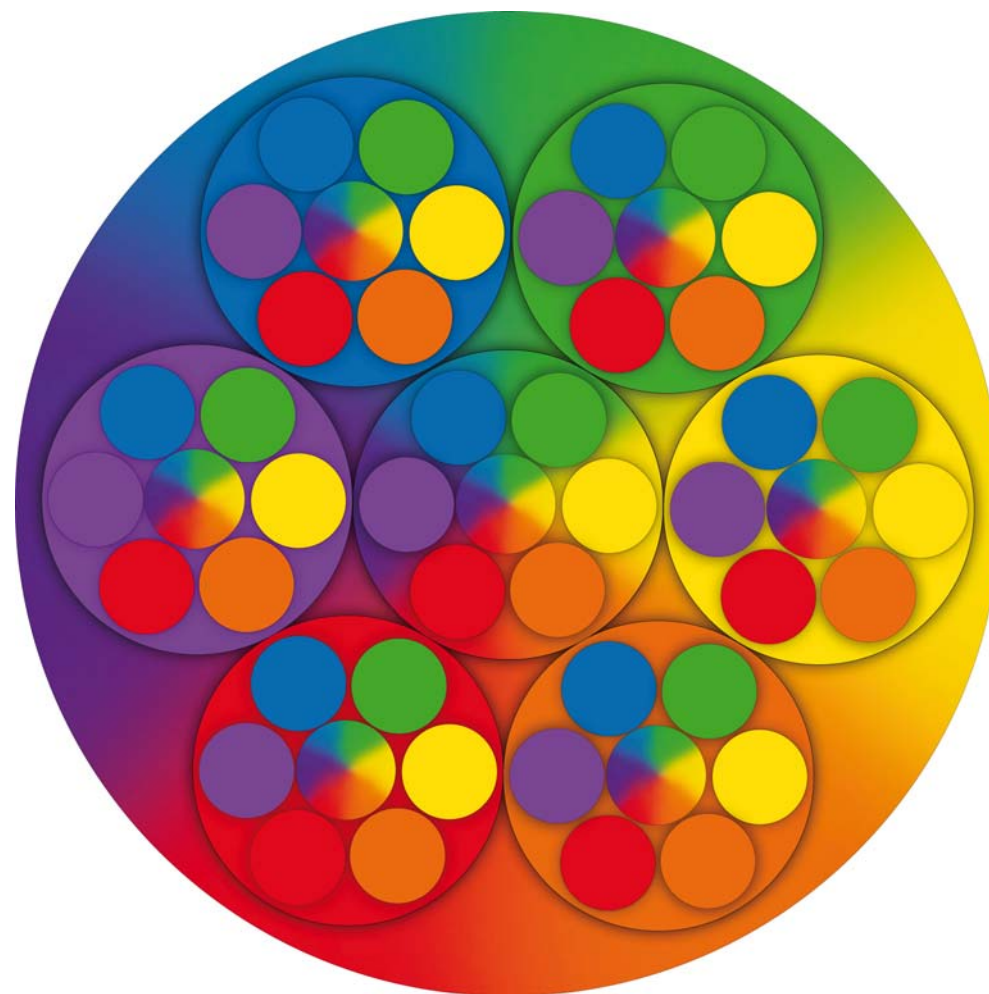
| 1 See page 107 for further information about the Advisory Group

# Abstract

## LIVING EVENTS: A METAPHOR FOR DESIGN



*This thesis explores creativity and design by way of metaphor. It maps out the act of designing and considers dynamic forces that engender ways of living differently.*



### Conception

The overall concept is for a book that articulates an extended metaphor through its volume, design and content. The metaphor targets all that is inexpressible about designing. It is an experimental and imaginative exercise that resolves an ethics of encounter conducted through a micro-politics of daily activism.



### Account

The bound account of the metaphor forms visual and conceptual signs of designing into discussion and diagrams that negotiate the difficulty of both living and accounting for events.



### Dynamic

A cartographic approach surveys the image of the metaphor for indications of the problems that motivate its designing.



### Milieu

The metaphor considers everyday situations and specific circumstances that are constituted by the actual occasions of designing. It explores the nexūs at which designing is concentrated and traces outwards to determine the horizons of their milieu.



### Design

The design of the metaphor allows it to fold and unfold complexes of components that do not always connect directly but are always in communication with each other.



### Assemblage

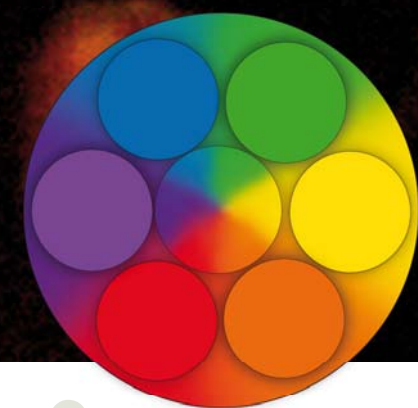
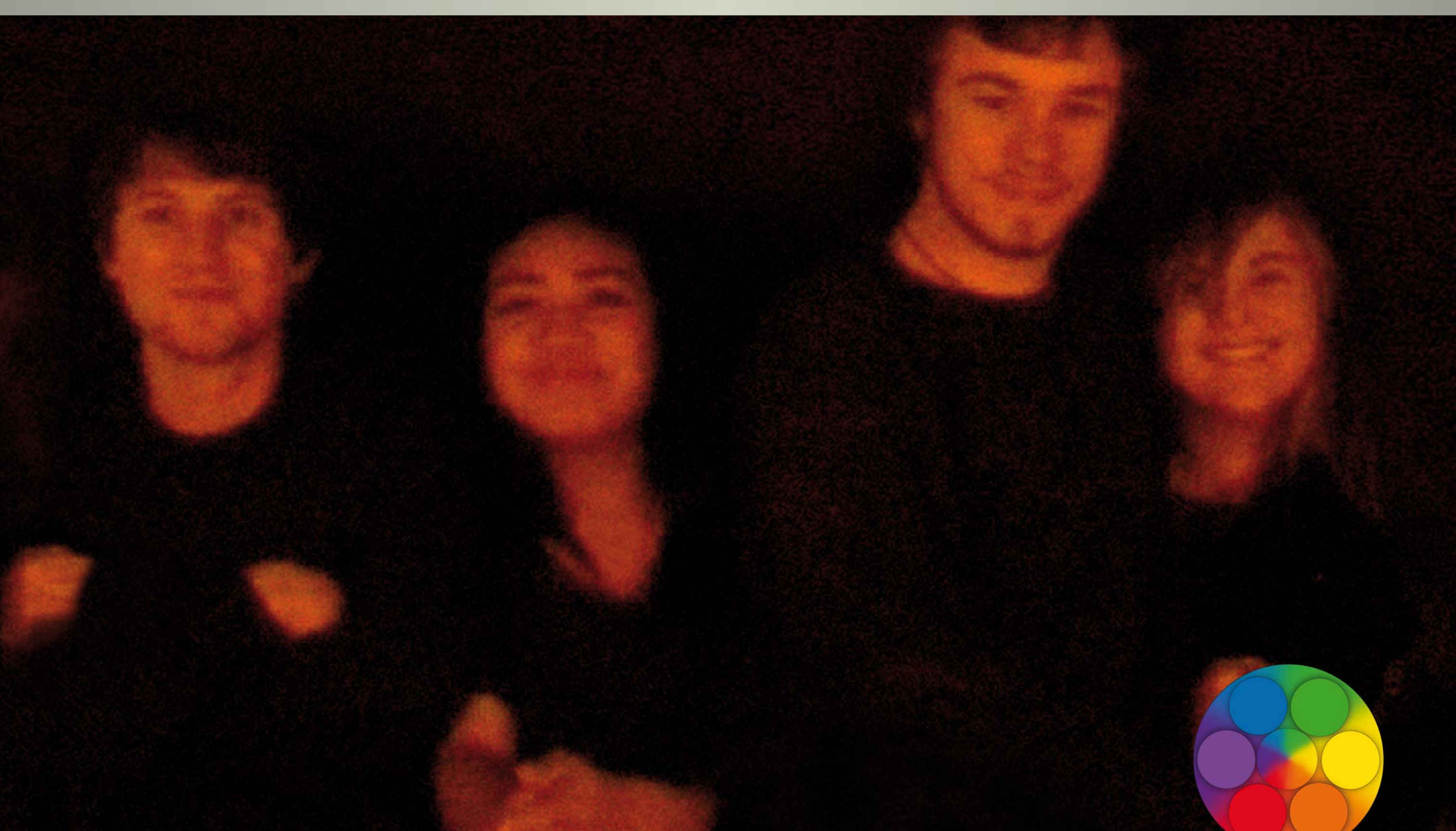
The assemblage of the metaphor is the dynamic territory for creating, organizing and fitting together sensational and affective images of life-changing events.



### Resolution

The metaphor crystallizes an image of a particulate instance of designing in which its binaries, *living by design* and *designing by event*, intersect.





# *Introduction*

I N T R O D U C T I O N





# *Introduction*

# Introduction

## *A conception of living by design*

**1.** People tell me that a thesis is not complete until it can be explained to a child. As the photograph that precedes this **Introduction** suggests, young people figure strongly in the motivation for this research and **Chapter One** opens with a view of design constructed around the account of an event that takes place in the school-life of a seventeen year old called Talita. It seems appropriate, therefore, to think from the very beginning about how this design project meshes with young adults, the age group that has been my lifelong concern. So let's start with Talita.

I imagine that even five years ago, as a thirteen-year-old, Talita might have designed any number of things in the course of a day and was also able to articulate clearly how she arrived at decisions about why they were priorities and how each activity was conducted – purposes, practical considerations, processes and desirable outcomes. On the occasion I have in mind, her major activity for the day was to develop an idea for a living environment for her pet rabbit that resolved conflicts between a secure hygienic environment, exercise space and room for animal-human engagement. Additionally she treated a grazed knee, made her own lunch and produced a highly detailed painting for a school assignment. In each case she made important distinctions between, for example, environments within which humans and other animals live and interact, designed objects such as first aid kits, natural things like home-grown lettuce for her sandwich and industrial production processes that turn pigments into paint. It might have been possible to strike up a conversation with her even then about reflexive consideration of decision-making processes in domestic and communal environments, assumptions about strategy, rational choice and intent without making reference to jargon. Because we are both designers it is also possible to imagine that we might have discussed the distinction between the complexes that constitute our lives, how wonderfully complicated the world seems when we relax our habitual assumptions

about it, and that we might have been able to conduct those discussions in terms of activities that can be described as distinct from one another by virtue of their design. **Figure I** (page 11), which is explained in subsequent paragraphs, provides the basis for such discussions about *living by design*.

(Kurtz & Snowden 2003)

## *Framing design in terms of living events*

**2.** Whilst this thesis is conducted in terms that recognize the specializations and diverse fields into which design extends, it never strays far from concern with places where design is ubiquitously evident in the course of everyday circumstances or from the kind of affairs that every child or adult might bring design considerations to. **The thesis explores everyday notions of design – the creative act of working out the form of something from its image and its complementary, the act of investigating the nature of something from its form – aiming towards resolving a picture that spans the micro-detail and macro-reaches of ordinary acts of designing.** From this point of view, designing enacts real-world situations, and is brought to consideration within this thesis principally as distinct living events each producing its own extraordinary detail as well as an overall symmetry. Examples are considered to be independently determinable in accord with the sensate and affective dimensions, material conditions, trajectory and outcomes that characterize them. (Krippendorff 2006)

## *An introduction to images*

**3.** It is questions concerning images that provides the entry point to this research into designing. What are these images of myself and of the world – images within which the entirety of my sensations, actions and the events of the world seem to be contents? How is it that such images seem to encompass the distances between these dimensions of my life and at the same time to be composed within and between them? The project explores images not in a general sense but at the empirically verifiable nexūs at which my life seems to be actually and practically composed. It considers the degree to which notions of designing can be called upon to give account of this complex, just as the notion of nexūs at which images arise can be called upon to explicate designing.

It is difficult to resolve the enquiry that ensues into one sentence, but perhaps, with reference to the work of Gilles Deleuze, I might ask: **What sign can be formed at the conjunction of image and thought and what can be deduced about the nature of designing from de-signing that conjunction?** (Jean-Clet Martin in Flaxman 2000, p. 61)

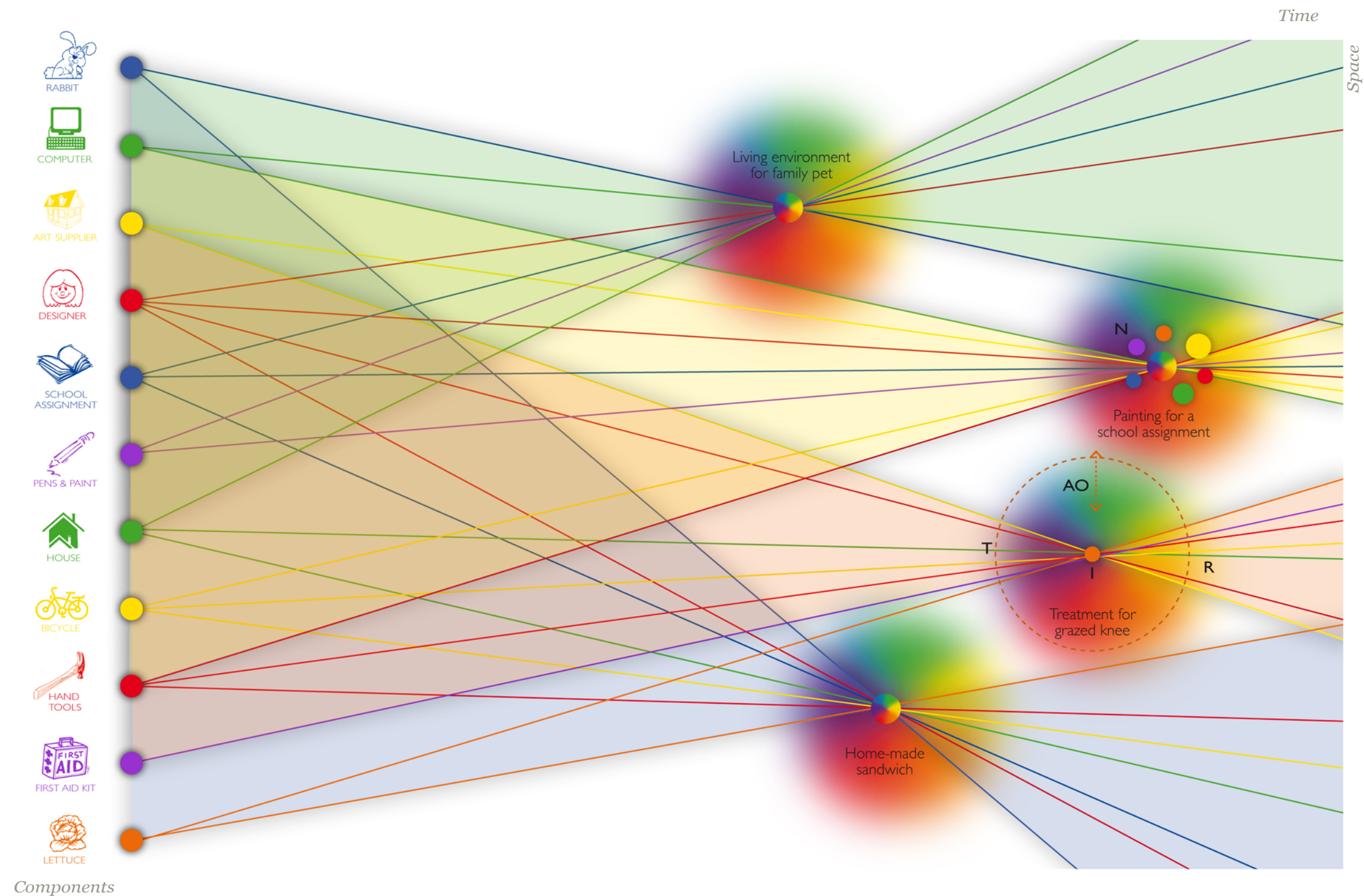


FIGURE 1 | *Living by design*

This diagram illustrates how diverse components of design problems converge. The components of each task gather towards points where spatial and temporal coordinates intersect – the nexūs at which designing takes place. Each nexūs indicates an actual occasion to which a transition between an aspect of a design problem and its creative resolution can be traced. In this example, a teenager, Talita, encounters four distinct design-related tasks in the course of a day. In one example she produces a design for a living environment for her pet. In another she produces a painting for a school assignment. Each of the coloured nexūs at **N** locate important insights that contributed to the resolution of her painting assignment. **Figure 2** (page 18) explores what takes place at **N** in detail.

### The term designing

4. In the discussion that follows, the term *designing* is drawn upon as a gerund, a verb and as a part of a predicate. As a gerund it appears in phrases such as: *the diverse dimensions that constitute **designing***, and, ***designing** is implicated in the nexūs at which the vital forces of life become evident*. Used as a verb in the phrase: *I am near the end of **designing** this thesis*, the subject and verb act on the object – the thesis. Where the verb is considered as part of the predicate in the same phrase: *I am **near the end of designing this thesis*** then the predicate acts upon, modifies and may enfold into itself the subject, that *I am*. In terms of practical embodied actions, designing will be considered in performative terms, as a way of doing things that can be associated variously with the processual dimensions of creativity, sense-making and problem solving. When associated with actions in this way, designing is always understood to introduce questions about the nature of its milieu and of particular examples, and their linkages on actual occasions in immediate present circumstances. **The thesis thus proceeds on the premise that designing actualizes itself in the sequences of individuated occasions where the ground of images and figures of thought are heterogeneously conjoined by their creative assemblage.**

(Jean-Clet Martin in Flaxman 2000, p. 61)

### Account as performance

5. The thesis takes form in this document. This book is an explication of the project laid out in summary in the **Abstract** on page 7. It is composed as an account, rather than a static report, and aims to create a-signifying signs of the research. The outcome is an extended metaphor that exemplifies approaches to designing explored during the periods of immersive enquiry that contributed significantly to the overall methodology. The metaphor is realized through content, organization and design of this volume in all its parts but also when taken as a material whole. By this, I mean that I might, for example, have produced a self-portrait illustrated in writing and diagrams that re-presents my sensate and affective body immersed in design-research but this would produce no more than snapshots of my visceral corporeality. Instead, the evocation of metaphor activates production of impressions of its embodied designing in its ethical entirety. The outcome is a metaphor mapped into a small volume – this book – that crystallizes signs of the nexūs at which creative and productive forces effect its assembling. The assemblage is evident in the material existence of this book and in the images it produces of dynamic ways of *living by design* and *designing by event*. This working document thus

frames and actualizes some part of the uninterrupted flow of its own transformative becoming. It accounts for a vital image of this productive event – a process that embraces change rather than succumbing to the kind of abstraction or arrest that purely descriptive terms tend to engender.

### The term nexus

6. The development of the term nexus (plural: nexūs) forms an important part of subsequent discussion. By way of summary, nexūs might be understood to form at intersections and embody actual occasions from which the events that they form a part of can be extrapolated. As **Figure I** suggests, in the case of the example of thirteen-year-old Talita, a number of distinct occasions are identified. Each of these might be associated with a broader category of social practice such as animal welfare, emergency medical treatment, food preparation, or vocational development. Various components and resources that are prehended by each occasion are indicated in **Figure I**, such as a computer, a house and a bicycle, and these can be associated with one nexus or another; whilst the body of my designer-friend figures in them all. The nexūs are marked at the intersection where the transition from the dimensions of a design problem is made to the dimensions of its resolution. Nexūs are produced therefore, where the internal constitution and the spatial and temporal coordinates of each design activity are most clearly defined. (Sherburne 1966)

### The notion of images

7. Developing the notion of images is central to the subsequent discussion and this will draw upon the work of Henri Bergson. An opening to that discussion is provided here by the example of a friend's father who worked all his life as an engineer. His philosophy was that *if you can't see it you can't understand it*. In very practical terms the truth of this is self-evident for the sighted engineer or designer; but what are the implications? I remember, my own first encounter with a colourful cut-away illustration of an internal combustion engine in a children's encyclopaedia. I was fascinated by it, but it was only years later that I was able to come to terms with its conventions and finally arrive at a satisfactory understanding of what I was seeing. Only then was I able to appreciate, and so think about, how power is delivered by combustion to the transmission and then the wheels of a car. The notion of images is thus a way to mark out a territory that encompasses vision, the act of seeing and understanding the seen.

### Images of how design works

8. **The kinds of images this thesis develops are intended to enable consideration of how design works in practice and with ways of understanding designing as an immediate and present activity.** Drawing on the example of the internal combustion engine: one of the aims of the earlier stages of this research project concerned learning to read back from an object to an image. So start with an engine, develop a picture of what it is, what it does and how it works, then understand the process of creating that image. During the last phase of the project, this has become an exploration which, taken as a whole, constitutes an investigation by way of metaphor of this play between creating-designing images and creating-designing objects. **It is the exploration of the notion of the assemblages of images within which creativity takes place, and how to map them out that provides the principal focus of this account.** So, consistent with the diagram in **Figure I**, the thesis pursues three lines of enquiry by asking:

- How can an actual occasion on which designing takes place best be understood?
- How can the creative process occurring on such occasions be figured both conceptually and graphically?
- How do the disparate elements that are implicated in a design problem result in the emergence of something new?

### Findings

9. Within the terms of the metaphor and through the approach taken to the production of this account I hope to sustain the finding that:

- An image is the assemblage that does the designing.
- Within an image, an event is self-evident in the extrinsic unfolding of its nexūs, whilst a nexus provides a focal-point for its intrinsic properties.
- An account gives form to an image.

### On models, metaphors and method

10. One of the hurdles the research process has encountered is that it is generally considered to be both feasible and necessary to enter the domain of design-research by way of models, frameworks or paradigms. This is based on the presupposition that they correspond, directly or by way of metaphor, with all that is non-representable about designing. This is a complex assertion because direct correspondences can only be explained indirectly. Similarly, metaphors used to model the design process have to assign attributes to their metaphorical vehicle on the understanding that those attributes do not have a direct logically deducible correspondence with the target – the design process itself. (Snodgrass & Coyne 1992)



Whilst these claims can be substantiated in a variety of ways the discussion is developed to consider a more precise premise. The premise is that designing as explored in the case of this research can best be understood to involve creating novelty and difference. So the occasion of this design event conjoins the universality of designing with an individual unique example. This produces an intersection that precludes generalization. In other words, the methodology that might be abstracted from the design event constituted by this thesis project must be uniquely its own. This hypothesis frames a key objective: **to form this document from the creation of a unique metaphor – one that draws out and collages the actualities of my experience during the course of my registration with the Master of Art & Design Program at AUT University.**

### Goals for the thesis

**11.** The mechanics of the thesis are intended to demonstrate a range of academic skills. **An important goal set for the thesis is that its extended metaphor should be informed by contemporary philosophical thought.** As a result the thesis has been developed with particular reference to Tony Fry for his perspective on Design Philosophy, and to Henri Bergson and Gilles Deleuze<sup>1</sup> and thus draws upon the concerns of Continental Thought. The thesis is structured so that once the ground has been laid in the first two chapters, **Chapter Three** builds the metaphor graphically and then adds conceptual dimensions to it. After that, the metaphor is built upon so that each subsequent chapter provides a new perspective. **Chapter Six** demonstrates how, through a careful analysis of a diagram

that sits at the heart of Bergson's work, *Matter and memory*, one of the principal inspirations for the metaphor can be identified. This overall approach also allows consideration to be given to the relevance of Deleuzian thought to the view of design developed through the course of the thesis. (Bergson 1988)

### Extended metaphors

**12.** An extended metaphor, for the purpose of this research, is considered to be the device by which the innate nature of an image of designing is brought to account and exposed to thought, thus enabling its assemblage to be explored. This relationship of vehicle to target is understood to be one of proximity, such that language and nature are co-constituted in such a way that the *image is in the creating of the metaphor* to the same degree that the *metaphor is in the creating of the image*. In practical terms, the construction of the metaphor has already begun. By the end, cosmological dimensions of the metaphor should be visible (in terms derived from Deleuze and Alfred North Whitehead) with an interior articulated into crystalline detail. **Chapter One** begins with simple schematics that accentuate architecture, then, as discussion proceeds, increasingly nuanced perspectives are attempted.

### The nature of images

**13.** It is central to this thesis that images of designing are not to be conceived as 'things' to be exposed, indexed or categorised to facilitate their taxonomic classification. Images do not have pre-existent generalizable dimensions or predetermined, discoverable parts, ready to fit into a system of abstract ideas. Images must be created rather than revealed or simply organized. The nature of images is such that they are the stuff of which encounters are composed in the immediate present circumstances of designing. They are evidence of the 'dangerous' exercise of engaging with the indeterminable limits, the unknowability and the possibilities of living creatively. The strategy which the text and each figure in this document contends with is the development of sensational connections with the assembling of images and of creating a-signifying signs of that ethical terrain, rather than definitive descriptions or illustrations. This is a negotiation conducted between sensation and the sensed.

### Diagrammatics

**14.** The exercise being conducted here involves mapping between immediate experience and metaphor; and between the textual, graphic and conceptual diagrammatics that render it. This a-signifying semiotics, without external references, instead supposes itself to be constructed on different planes including the moment of its own creation. It engenders a faceted self-referential territory concerned as much with relational dynamics that continually posit new meanings as with static and sedentary text or figures. (Tom Conley in Parr 2005, p. 244)

### Scope of the research

**15.** As the thesis explores the dynamic intersections where designing takes place and is produced, by manipulating interlocking components of its own reality, its survey of this terrain works at opposing scales. Through reference to the work of Gilles Deleuze and Alfred North Whitehead it is rendered in the final chapter as a movement from the cosmological to the microcosmic, but also from the microscopic to the macroscopic. At that point the discussion divides design spatiotemporally into smaller and smaller parts until it is no more than instantaneous flash-points – event-particles. These provide a minimal description of designing and it is these imperceptible instants, at imperceptible scales that shape the notion of *living events* prominent throughout the discussion. Such events far from a solipsistic viewpoint will be considered to provide a concentrated reading of the creative formation of every form of 'society'. This approach to design is shown to derive from Deleuze's interest in the German philosopher Gottfried Leibniz (1646-1716) who maintained that events might be traced to monads that contain all the universes with which they might be associated as viewed from their own instantaneous perspective.

### Monadic, dyadic and triadic structures

**16.** The idea that monads form the indivisible units of designing explains the underlying logic of the diagrams that appear in the sequence of **Figure 1** to **Figure 20** – this notion also explains much about the structure and organization of the accompanying text. Each of these figures can be traced to particulate and monadic elements. The dynamics they activate are conceived to be dyadic – produced by the counter-folds of 'conrescence' and 'extension'. A triadic arrangement of zones – each of which has a complementary coloured counterpart – are used to produce a multi-perspectival rendering of the metaphor of *living events*.

<sup>1</sup> | The bibliography indicates works co-authored with Félix Guattari

### *Photographs of the Advisory Group*

**17.** There are worlds associated with this thesis that are exemplified by the Advisory Group formed during the course of the research. Interfaces form between community and research as this group of young adults look in on the investigative process and as the research informs my contributions to conversations at the intersections of our lives. Some of their portraits form visual connectives in-between the chapters. These images evince some of the dimensions that are folded into the construction of the thesis and by which the thesis unfolds again into the world.

### *Sum of its parts, the body of the metaphor*

**18.** The seven chapters of the thesis together produce the cartography for its extended metaphor for designing. Each chapter provides a different perspective and once assembled they create a dynamic composition. Each chapter draws out different types of writing, different kinds of visual information, and approaches the overall discussion in its own distinct style. But the design and signature of the metaphor extend beyond text and figures into its physical three-dimensional volume. This is to suggest that this hard-back book embodies the assemblage of the metaphor and allows it to be explored in many different ways. **What will be explored is the idea that the production of a figure actualizes some part of its image - be it the image of its assembling, of its conceptualizing or of acts of designing. A figure unfolds events into signs that enable a cartographic appreciation able to reach across all the opposing scales at which any condition or activity can be understood.**

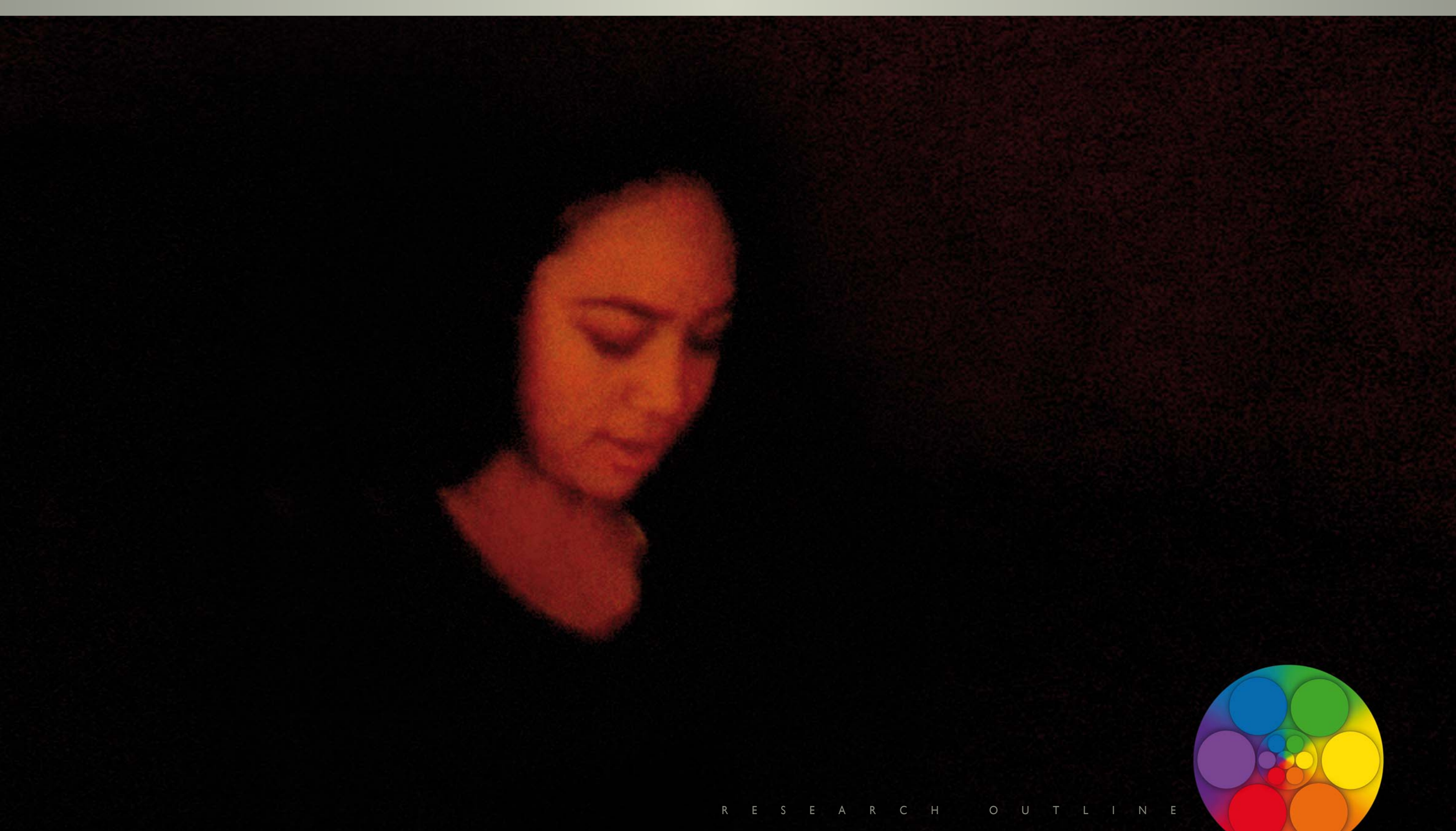
### *Zones, layers and connections*

**19.** If the volume as a whole is understood as a three dimensional sign of design, then its interior is formed by a complex of zones, layers and connections that account as fully as possible for its creation. The chapters, for example, correspond directly to zones and the sequence in which they are presented, is in an order; and with connections that suit its present academic purpose. The layering of the metaphor is revealed in the course of examining the text and figures but the surface layers can easily be overlooked. They are composed by the living world that author; the body of the volume and reader simultaneously share. This is the territory of *living events* to which the title refers.

### *What to do next?*

**20.** The overall approach that has been taken to the development of the metaphor might be considered in the following terms. Imagine an entire continent, an immense landscape of mountains and valleys, rivers and lakes that daylight never reaches. In the darkness is a single lamppost that, in the overall scale of things, casts an infinitesimally small circle of light on the ground to reveal the only visible evidence of that magnificent terrain. That is where author and reader stand together. The thesis contends that it is best to live on the boundary between the light and the darkness, and to seek out zones of sensibility that might enable ways to encounter things outside and beyond existing images of that invisible world. It is the connections and engagements generated by pushing at the limits of such images formed on that boundary between the imagined and the indeterminable reaches of every continent that best suggest what to do next. At the cost of certainty is born an *ethics of encounter*<sup>2</sup> that illuminates the challenges of designing. Elizabeth Grosz captures this challenge that faces design when she says:

*Deleuze understands, and on this point is in remarkable agreement with Derrida, that the first gesture of art, its metaphysical condition and universal expression, is the construction or fabrication of the frame: 'Art takes a bit of chaos in a frame in order to form a composed chaos that becomes sensory, or from which it extracts a chaoid sensation as variety' (Deleuze & Guattari, 1994, p. 206). (Grosz 2008, p. 10)*



R E S E A R C H O U T L I N E

# *Chapter One*

C O N C E P T I O N



# Chapter One

C O N C E P T I O N



# Chapter One

applied to a general category of design problems but rather to address the indecipherability of the circumstances of this volume's own creation.



CHAPTER ONE | SECTION ONE

## *An image of designing*

### *Interesting ways of seeing*

**24.** Louise, an art teacher friend is recounting the circumstances in which she congratulated a student, Talita, in her end-of-year report for having an 'interesting way of seeing'. The deputy principal had reviewed this comment and pencilled in an enquiry: 'an interesting way of seeing what?' As Louise completes her story within a group of visually literate acquaintances, an animated conversation develops that seeks to articulate the nature of this misunderstanding.

### *Imaginative engagement with the world*

**25.** Subsequently, Louise tells me that it is neither solely observational abilities to which she wants to draw the attention of Talita and her parents, nor simply the skills brought to their embodiment in the artwork. It is the way they together demonstrate a particular way Talita has of encountering the world. We agree that she is being congratulated on her appreciation and use of a complex set of creative skills in the course of imaginatively engaging with her world. The deputy principal's comment suggests that the extra-ordinary dimensions of this complex process may have been overlooked and that the potential of art and design curricula to enable imagination by sensitizing, deepening and intensifying those powers of engagement may not have been appreciated. Our reflections explore this process and how it feeds the innate ability we all have to organize our lives within everyday circumstances. We decide that a diverse range of ways of seeing provides creative imagination with the flexibility required to engage with the world in any event.

### *Practical engagements in real-world situations*

**26.** Louise senses in Talita's work not simply an emerging competence but a maturing outlook that she aims to enable through her work with students. Here is a student who has learned to put her visual imagination to full use to picture herself in the world, practically engaged and addressing real-world situations. In her introduction to *The Deleuze Dictionary*, Claire Colebrook points out that to read any work successfully is to understand the task it addresses.

## *Connective*

### *Metaphor and target*

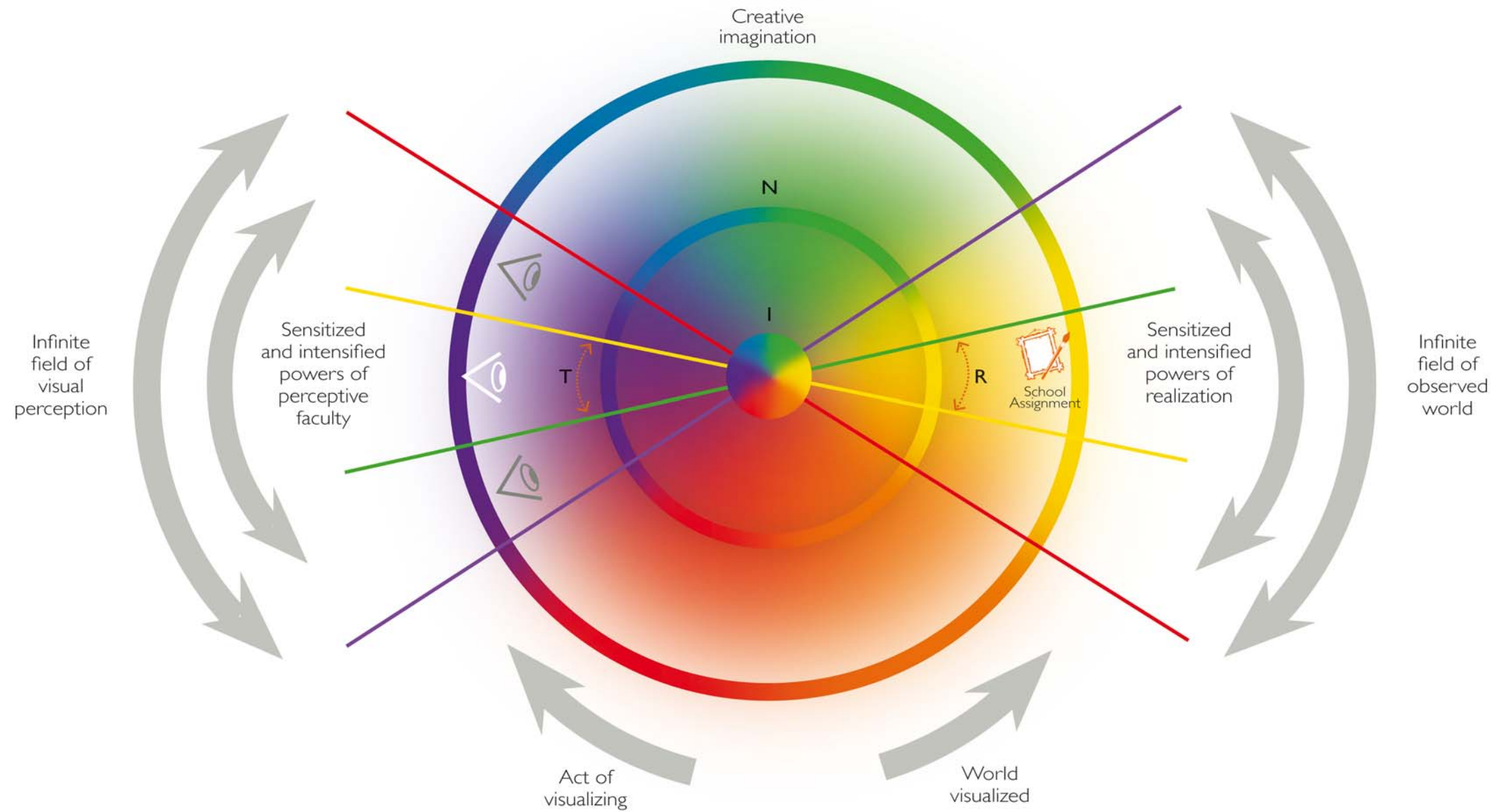
**21.** This chapter develops the first of seven perspectives on a metaphor for design. The metaphor has already been introduced – the first indications are woven out of the **Preface** and **Introduction**. In this chapter the notion of designing as a way of *living events* is now developed in terms of the hyphenated components from which it can be extended: *living by design – designing by event*. It aims to create signs of the reversible relationship – figure *vis-à-vis* ground – of these hyphenates.

### *Building an outline of the metaphor*

**22.** As its title suggests this chapter outlines the overall conception of the thesis. It is introduced with reference to an everyday event set in the context of art and design education that explores the role of imagination in creatively engaging with the world. The discussion builds on the notion of images that was summarized in the **Introduction** and goes on to construct an outline of the metaphor through increasingly comprehensive conceptions of images. It then looks at some of the challenges involved in forming an account that is able to convey the scope of designing when considered in terms of a way of *living events*. **Chapter One** concludes by laying out preliminary conditions for the subsequent development of the metaphor.

### *Point of entry*

**23.** The volume as a whole creates a metaphor for design that provides an account of what is happening on actual occasions that designing is taking place. The metaphor has been constructed during the course of this research. It is intended to disrupt assumptions about what design is and what it does that influence my life as a designer. The entry point to unfolding the metaphor is consideration of the role of images at the nexūs of the actual occasions at which my life is composed. The metaphor is not to be thought of as a model or methodological approach to be



KEY	
I	Intersection
AO	Actual occasion
N	Nexus
T	Task
R	Resolution
LE	Living event

FIGURE 2 | *Interesting way of seeing*

This diagram looks at one of the design tasks featured in **Figure 1** (page 11). It provides a close-up view of what is taking place at one of the nexūs at **N** on the actual occasion that Talita resolves a problem that results in a painting for a school assignment. As a whole, the figure illustrates 'an interesting way of seeing'. This is to say, it illustrates how Talita develops an image of a design problem in which the act of visualizing and of the world visualized are interwoven from the point of view of her creative imagination. It is that complex which is framed by the artwork. The diagram also provides a pin-point from which to trace outwards towards the broader reaches of designing understood as a way of *living events*.

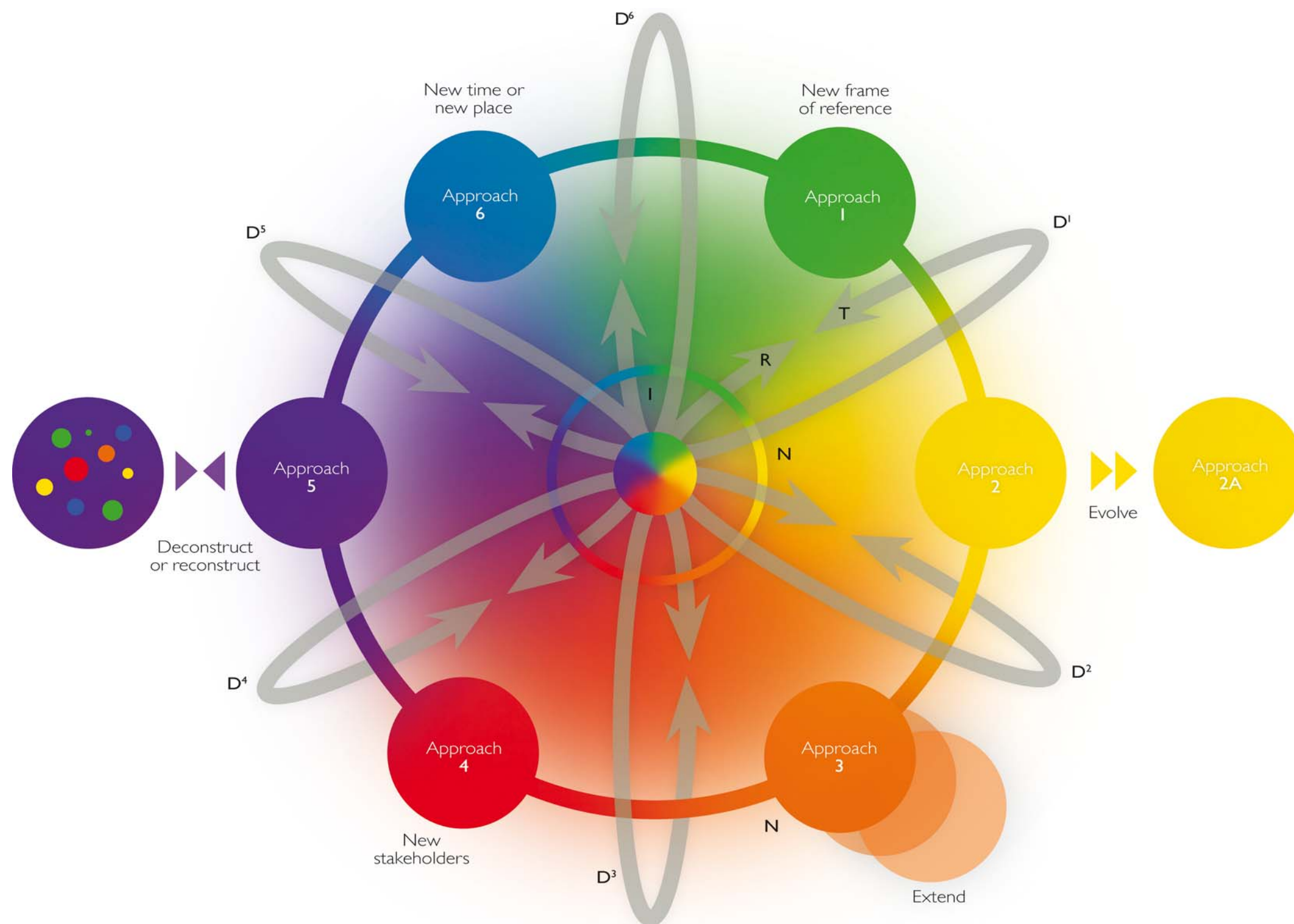


FIGURE 3 | *Creative complex in process*

This diagram concentrates on what is taking place within the area marked by the panchromatic zone in **Figure 2** (page 18) labelled *creative imagination*. It explores the way the design activity may involve separate approaches taking place in different locations with different combinations of stakeholders. The diagram shows schematically how distinct approaches, each of which forms a distinct nexus, are interconnected dynamically. This produces a complex in which components diverge and converge in the process of arriving at a comprehensive resolution of a problem. Six kinds of dynamics are suggested, each might be labelled as follows. (D<sup>1</sup>) Experiment, explore, imagine, sense. (D<sup>2</sup>) Encounter, engage, activate. (D<sup>3</sup>) Pattern, group, link, interconnect, interpolate. (D<sup>4</sup>) Form, define, categorize, separate, delineate, state. (D<sup>5</sup>) Fold, invaginate, concesce, 'in-form'. (D<sup>6</sup>) Unfold, extend, extrapolate, tease out, 'ex-form'.



*We cannot read a thinker in order to find what he is saying 'to us', as though texts were vehicles for exchanging information from one being to another. A text is immanent to life; it creates new connections, new styles for thinking and new images and ways of seeing. To read a text is to understand the problem that motivated its assemblage.* (Colebrook in Parr 2005, p. 4)

Ways of seeing in this sense can be thought of as ways of addressing problems and dealing with the world. As indicated in **Figure 2** (page 18), the act of visualizing and the world visualized are interwoven in creative imaginative experience in such a way that it is as productive of Talita's personal development as it is of her artwork. Through this process taken as a whole, Talita has demonstrated her ability to gather together the diverse dimensions that constitute designing and ignite their potential.

### *Multifaceted and multidimensional images*

**27.** In a final part of our discussion Louise and I consider the fact that visual perception in a design context is but one of the ineffable biological resources that activates us as artists and designers, enabling the way we imagine ourselves in the world to become increasingly sophisticated, multifaceted and multidimensional. We talk about the distinction between mental images produced by acts of visualization and imagination as distinct from the art works or designs in which they are realized. Finally, we note that such images besides having a visual component, also include figures of thought and speech, and can have aural or tactile properties amongst a host of others. (Deleuze 1986, p. 100)

We conclude that the kind of learning that we both seek to foster in educational, communal and familial contexts is intended to enable that innate potential to form common-sense images of engagements with the world and to bring to them the resources on which their sustained actualization and application throughout adult life depends. Not least, amongst those technical resources might be included the discursive, rational, reflexive, conceptual, graphic and computational abilities an artist or designer draws upon.

### *Species attributes vis-à-vis reified forms of logic*

**28.** One of the questions this short account raises concerns how ways of seeing, in the broader context of ways of designing, are conducted in a territory determined from one side by biological attributes, such as vision or hearing, as distinct from the technologies of language and all the other skills that shape it from the other. Tony Fry draws attention to the need to think with care about this relationship between species attributes vis-à-vis non-organic technologies and their reified forms of logic. He suggests that *"We might start by trying to understand the metaphysics of technology in terms of how it directs a compliance with a disembodied 'logic' – which means a non-human technically inscribed thinking that is directive of human action"* (Fry 1999, p. 28). He implies that this does not simply mean redesigning technology from the species side, in a prosthetic sense, but of a *"redesigning technology"* that works in the other direction on the hybrid existence that we live between these two extreme dimensions of ourselves.

### *A composite of heterogeneous connections*

**29.** To think of designing in this way is to cut it from its grounding within something essentially natural or from something learned or prescriptive and instead to rediscover it as a composite of heterogeneous connections running this way and that through culture and society, emerging at points of intensity as florets of ingenuity and invention. From this perspective, definitive generalizations about what designing is and what it does can be replaced with consideration of the interpretive and relational dynamics at work within imagination. These dynamics emerge and play between, for example, the insubstantial terrain of conversation vis-à-vis the concreteness of things. Gilles Deleuze suggests that *"It is imagination which crosses domains, orders and levels, grasping the unity of mind and nature, moving endlessly from science to dream and back again"* (Deleuze 1994, p. 220). It is from this view of designing as an imaginative enterprise conducted in real-world situations that the metaphor of *living events* emerges.

### *Design enmeshed in forces and things*

**30.** To consider design as enmeshed into a web of both Nietzschean forces and concrete things produces a challenging image of designing.<sup>1</sup> In her book *Chaos, territory, art : Deleuze and the framing of the earth*, Elizabeth Grosz claims that from this point of view the immanent forces that play upon and emerge through design are no more obvious than *"the forces of temporality, gravity or magnetism which are equally the objects of scientific, philosophical and artistic exploration"* (Grosz 2008, p. 25). Seen through this lens, designing is implicated in the vital forces of life and with their

composition and actualization into things, be they concrete entities such as aeroplanes or less determinable entities such as systems of health-care. Reference was made earlier, in the **Introduction**, to Grosz's suggestion that *"... The first gesture of art, its metaphysical condition and universal expression, is the construction or fabrication of the frame: 'Art takes a bit of chaos in a frame in order to form a composed chaos that becomes sensory, or from which it extracts a chaotic sensation as variety...' (Deleuze & Guattari, 1994, p. 206)"* (Grosz 2008, p. 19). It is this gesture and the means by which human kind extracts a way of living and designing from this undifferentiated ground that the extended metaphor of *living events* seeks to evoke.



CHAPTER ONE | SECTION TWO

## *Cartographic reasoning*

### *Imaginative manipulation of images*

**31.** Reflecting on the way this account has opened and the way that notions of designers, designing and designed have been presented as interacting dynamically within given circumstances, gives an indication of the dimensions of the explorations to follow. A second look at these ideas focuses more closely on the formulation, mapping and imaginative manipulation of 'virtual' images that are the medium of every-day experience and have a critical role during cognitive and volitional acts of designing. It looks particularly at Talita as a case in point of an ability to gather together the diverse dimensions that constitute designing in this mobile territory. The ellipse **N**, marked by the smaller panchromatic circle in **Figure 2** (page 18), is used to indicate a nexus at which an image forms at the intersection **I** between Talita's subjective experience (represented by an eye) and objective experience – which she then goes on to render in the artwork. The larger ellipse indicates the way in which this diagram can be extended to envelop eye and artwork, subject and object, and so consider them as integral to, but also produced by, creative imagination.

### *Diagrammatics and cartographic reasoning*

**32.** The diagrammatic concerns of **Figure 2** (page 18) are with finding ways of framing designing such that the relationships between all the elements can be appreciated and the relationship between the embodied existence of the designer and the designed artefact is clearly evident.

**Figure 2** lays the ground for presenting designing as a multidimensional territory located exclusively in neither corporeal nor imaginary space that exceeds a fragmented description of the distinction between designer, designing and designed. Whilst **Figure 2** provides only a simple schematic

<sup>1</sup> See Glossary: Force



outline, the intention is that this design complex and each of its dimensions might be subsequently rendered in a composition of graphic elements and labels that account for the salient force acting upon them and, through the discussion, to indicate their implementation in real-world situations. This kind of 'cartographic reasoning' is favoured because of the facility it provides to map, to show spatial relationships and to envisage movements between location, destination, departure, exploration and arrival. It reveals by way of metaphor an understanding of designing as a dynamic virtual system of images and imagination allied all the while to the vital and organic reality of every-day experience. (Marinker 2004)

### *Images located between design agents*

**33.** Figure 2 (page 18), taken one step further, supposes designing to be inclusive of an interactive enterprise conducted between design agents. Figure 2 indicates this by including additional subjects represented by two additional eyes (greyed) that could be read to be variously those of Louise, the deputy principal's, the visually literate friends or my own. The territory that spans the material and indeterminate cognitive layering of this understanding of designing, in which Talita plays a pivotal role, can be presented diagrammatically as a communal enterprise with locations, times and sequences drawn into it at the same time as different forms of participation, roles and interests. To consider how these dimensions might be mapped in real-time it is necessary to expand the central portion of Figure 2.

### *Design as public and private activity*

**34.** Figure 3 (page 19) investigates the schematic rendering of Talita's designing conceived in terms of encounter and engagement that now incorporate social and cultural milieu. Here, the panchromatic zone N of the previous figure is shown full-frame. Subjective and objective references are implicit within this diagram, that concentrates on forms of agency enacted through various different design approaches. The figure concentrates on the moments and sequences belonging to this milieu and shows them as circles. It considers the dynamics of this rendering of Talita's designing in which others can be seen to be participants and stakeholders in the instigation, development, social and productive functioning of the artwork. This view of design as both a private and public act and existing interpersonally is supported by Ricardo Sosa's work on computational frameworks for studying creativity and innovation in design. He reports that studies show that when individuals are considered as part of a dynamic group rather than in isolation, it is the play of interactions *vis-à-vis* individual

differences that produce innovative outcomes. In his words: "*when designers are considered as part of a social system, more than individual isolated characteristics can be expected to matter. This reinforces the notion that the role of instruction, support and practice is at least as important as innate talent in determining performance*" (Sosa 2004). Sosa's view challenges an exclusively cognitive view of the metaphor of image *vis-à-vis* design, evoking the inherent contextual and cultural dimensions discussed below.

### *Producing innovation*

**35.** One of the points that Figure 3 intends to make is that Talita's act of designing is productive of new and innovative interactions. Such interactions develop between all those who are implicated in this processing of the cultural life of the school, as both individuals and groups engage in their own distinct way. None of these agents is external to her interesting ways of seeing. Whilst the original form of this account attributed her designing to a personal activity, the proposition now is that the response to the comments of her teacher on her work, as they are shared by members of staff, groups of students and parents, causes everyone to see things a little differently. The implications are therefore that Talita's activity plays into and upon existing dynamics, and that these have simply been brought to the surface during the course of this event. Tony Fry points out in his book *A new design philosophy* that design agency starts long before an artefact is even conceived. Following his line of reasoning, designing can be thought to reside in images that encompass artefacts and include the productive means of facing challenges in everyday situations. In the case of architecture, for example, the course of designing a building begins before the need for it is recognized, and is drawn out as long as it remains in use. Fry puts the latter part of this as follows: "*The implication is that the agency of design is not just the designer but also the designed. Design always goes on designing unless destroyed, the design object always has an actual, or imminent, utility or sign function that either enables or delimits a relation with it*" (Fry 2003, p. 10). He goes on to point towards the idea that there is no start point to the agency of design because there is always a preceding designing that predicates the new subject. So, by extension, an existing situation or a newly designed object in the same way must not be considered simply as an extant end-point of design but rather as productive of more designing that maintains this dynamic into future generations of needs, problems and things.

### *Design as sense-making*

**36.** Klaus Krippendorff explores the notion of design as sense-making. By way of the etymology of the term *design* he arrives at the proposition that

"*design is making sense (of things)*" (Krippendorff 2004, p. 10). Krippendorff suggests two readings for this proposition and discounts a third. First, sense-making is a creative activity that does not arise in perception or experience because they are precisely what has to be made sense of. The critical point here is that designing is the process that helps in forming meaning from all that becomes sensory and cognate through that process. At the other end of the scale, unless objects make sense to the people who create them or for whom they are intended then design fails to produce a meaningful world to interact with. By placing 'of things' in brackets, Krippendorff is discounting the idea that design somehow bridges the distance between *a priori* givens such as 'subjective meaning' and objectively existing things. His suggestions are consistent with the picture being developed by Figure 3, which suggests that when designing is thought of as sense-making, and that is extended into consideration of the production of social and cultural context, then it proceeds as different senses interact with each other – regardless of source and without limit or ground – and the result is a new imagining of the world. This can be read to mean that whilst design opens up the subject of the world it simultaneously opens up the world of the subject in terms of mutual inter-penetration and an immanent ungrounded relationality. Sense-making in a design context might thus be thought to proceed as it produces new images of ourselves in a newly imagined world framed by novel understanding of their interconnection.

### *Defining relationality*

**37.** The notion of relationality is a crucial feature of a broadening sense of designing thought of in terms of an increasingly inclusive territory of creative imagination internal to its image. Fry summarizes his conception of this as follows:

*Relationality provides a means to think modes of being-in-the-world in relation to being-of-the-world as a condition of involvement. It recognizes that all we designate as 'life' is actively involved in given and made environments for life itself to be. At the same time, life as a condition of change is environmentally constitutive. Specifically, in relation to human life: the relations of the produced environment or life-world into which we are born produces us; whilst at the same time our being-in-the-world acts on the world-of-our-being transformatively.* (Fry 1999, p. 14)

By adopting this sense of relationality, its application to Figure 3 indicates an entire method for sweeping together designing into a multiplicity of dynamic and interrelated perspectives all engaging one with

the other in complex and producing ever-changing convectional currents that make and remake sense itself. The diagram in **Figure 3** (page 19) is weighted towards the centre. It suggests that at any nexus these circulatory movements produce images that gain definition as they test possible permutations, producing comprehensive well-organized overviews towards the core, and increasing complexity and instability towards the periphery.

### *Bodies of understanding, understanding bodies*

**38.** **Figure 3** provides a view of designing as an imagining and gathering in which designing produces particulate embodied and material locale. The embodiment may include individual, social, cultural or geographic bodies. When Deleuze says of this kind of body “*A body is defined by relations of motion and rest, of slowness and speed between particles. That is, it is not defined by a form or by function. Global form, specific form and organic functions depend on relations of speed and slowness*” he is referring to a Spinozist view of bodies (Deleuze 1988<sup>3</sup>, p. 123). This might be conceived to involve an intense process of exchange that, whilst at all times enacted by formal bodies in formal circumstances conducted at a macro-scale, is more accurately explained by the micro-particulate forces of experience, communication and sense-making. Deleuze is suggesting therefore that both bodies of understanding and the understanding of bodies develop from our ability to undergo the kinetic relationships between the micro-particles and micro-forces that construct us into recognizable subjects and objects in the course of sensational actions.<sup>2</sup> This involves making sense of bodies as *happenings*; including the gathering, appropriating and exchanging of their infinitesimal belongings, that unsettle as much as they settle ways of seeing, ways of thinking and ways of comprehending grander values and purposes of life. In this sense, the language of bodies of design at work is

such that they form and function through a heterogeneity of simultaneous particles and sequences of micro-understandings that collectively construct a way of *living by design*.

By way of summary we might turn again to Krippendorff who argues:

*In the use of language, languaging, acting, and perceiving are inseparably tied to a constructive understanding. It is a truism that one cannot know what exists without conceptualizing it as such. Language is the primary source of conceptions. It also presupposes the bodily participation of human being.* (Krippendorff 2006, p. 20)

### *Images of events at the limits of context*

**39.** Consideration of **Figure 2** and **Figure 3** together raises the question of reaching towards some sense of the boundaries that might encapsulate Talita’s designing. The discussion proceeds on the basis of the idea that designing is conducted in the presence of images of the entire event. Consider, for example, the way in which Talita’s designing might be recognized to have animated the culture of the school and its wider community for a while. Consider how it helped to call into question social and educational assumptions and perhaps produced changes in the life of the school. Cultural values are expressed in the development of understanding of curricula, and bringing them to view can cause a culture to evolve in the process. Talita’s school is embedded in the historical and contemporary life of the community of which it is a part, so the community evolves too. Any attempt to read towards the boundaries of Talita’s designing reaches towards the limits of its context and, as Jacques Derrida says “*An ‘internal’ reading will always be insufficient. And moreover impossible. Question of context, as everyone knows, there is nothing but context, and therefore: there is no outside-the-text*” (Derrida 1989, p. 873).

### *Immediate given datum of designing*

**40.** To suppose the example of Talita’s designing as an event is not to start with theories, universals or generalities. Life does not *start*, neither is it followed by the arrival of design. Tamsin Lorraine, in a discussion of the implications of phenomenology for a Deleuzian lexicon, talks of “*The lived experience of an embodied subject always already immersed in the world from which she cannot separate herself*” (Lorraine in Parr 2005, p. 201). To participate in designing in these terms is already to be empirically incarnate and functioning in the middle of it all. Whatever happens next, there is already an immediate given datum – existing conscious awareness of the realities of present circumstances – and this may be the actual determinant

of whether I survive or not to live another day. Whilst past experience is a necessary reference, to live according to abstract presuppositions or to be bound into *a priori* frameworks – categories, concepts or disciplinary axioms – of what designing does is a road to disaster. In a sense, to be attuned to the world, I have to make things up, to make sense and develop understanding of situations on the fly and as things change. (Cliff Stagol in Parr 2005, p. 283) Drawing on a musical reference Deleuze suggests “*One never has a tabula rasa; one slips in, enters in the middle; one takes up or lays down rhythms*” (Deleuze 1988<sup>3</sup>, p. 123).

### *Embodying, worlding, becoming of designing*

**41.** To suppose design as an entire imaginative event is not about presupposition but instead focuses upon the immediate sensory confirmation of the embodying and the *worlding* capacities of designing, which is to say the co-imbricative becoming of all its possible dimensions.<sup>3</sup> It is a worlding that is constantly becoming different and produces endless novelty – it creates events from the infinite possibilities and actualities of the forces of the universe and construes subjects such as myself and everything I sense to be part of them within it. It creates and then continues creating the topics, terms and concepts that articulate the flow of its particulate, sensate and affective capacity for living as an ongoing doing-of-designing. It is to be already engaged with life and caught up in aggregates of the fluvial composition of personal experience and living culture. There are thresholds; where meetings, sharing and communicating takes place on the boundaries of hard facts and concrete things as we manipulate images, and articulate their importance and value. To live by design in this way is to already be embedded and situated in a corporeal play such that it is possible to be both affected by it and to affect it. It is to find myself to be already layered into the geology of the planet and its evolution in a way that *prehends* the air I breathe, the ground I walk upon and the points of orientation from which I engage actively and purposefully within it. (Colebrook in Parr 2005, p 1-7) Finally it is to *prehend* living subjects, whether collective or singular – ephemeral, transpositional, or transitory – that encounter the world as it multiplies and extends in new and unexpected ways – already engaged by desires, friendship, love, conviviality, and affections. (Deleuze 1993, p. 78)<sup>4</sup>

<sup>2</sup> See Glossary: Bodies  
<sup>3</sup> See Glossary: Worlding  
<sup>4</sup> See Glossary: Prehension

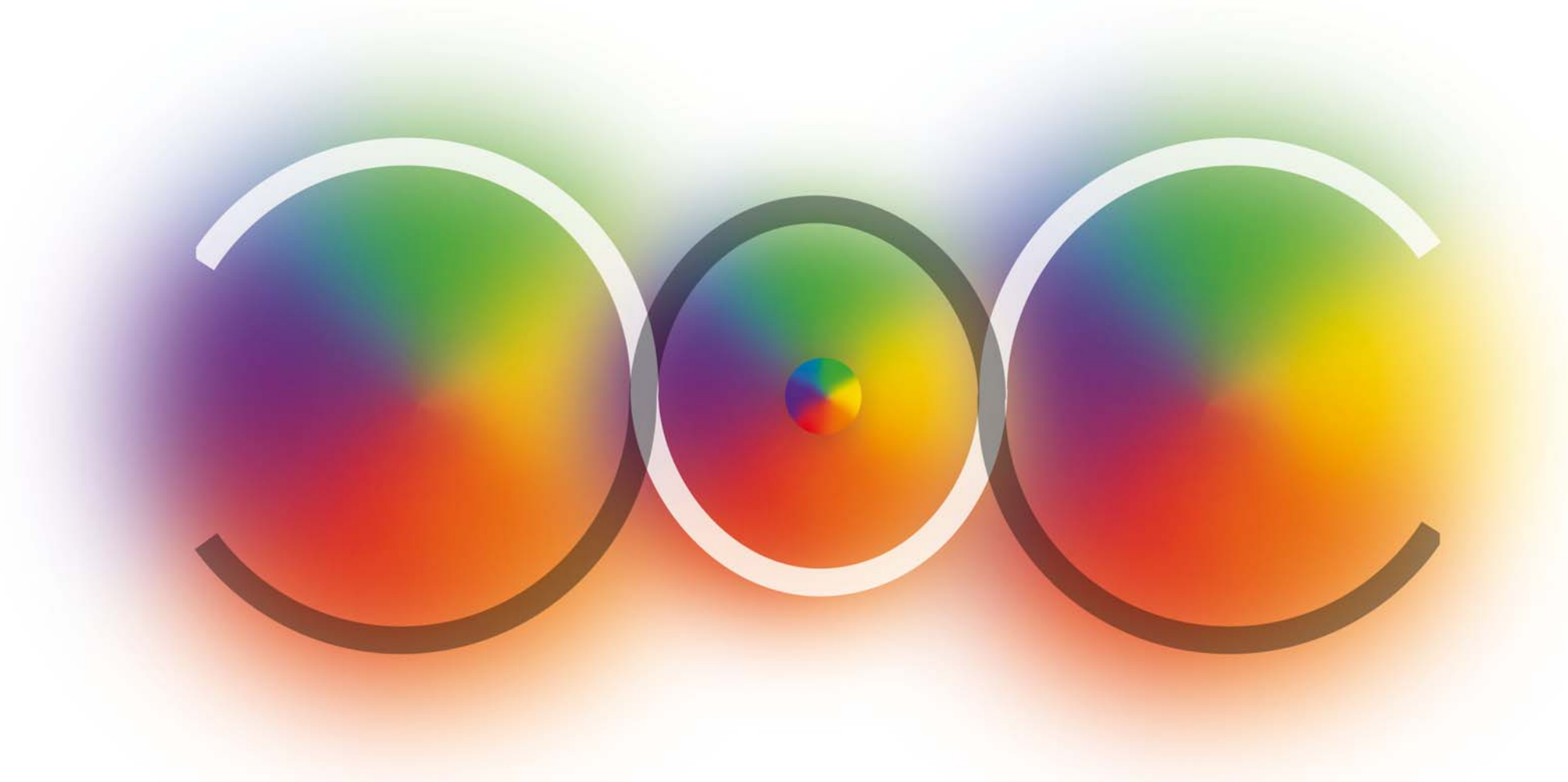


FIGURE 4 | *Designing by event*

This diagram is derived from one created by Jacques Derrida. (Derrida 1980, p. 71) It is used here to illustrate the parameters of *living events* that might be conceived to circumscribe the design activities described in **Figure 3** (page 19). The two flowing lines indicate the spatial and temporal dimensions, and the area they enclose forms the intersection where designing takes place. A nexus at which the teenager Talita is engaged in designing a school assignment forms in the centre, but the relationship between that figure and its milieu is indeterminate. It is the interplay between figure and ground that frames this perspective on the creative process.



### Evidence of designing

42. The discussion so far has focused on an increasingly comprehensive and inclusive image of *living by design*. It constructs a view of designing as an imaginative activity that configures a way of existing enacted through specific events. As discussed in the **Introduction**, within the course of this thesis, designing is thought of as a gerund, a verb and predicate. The predicate *designing* is a modifier that indicates actions, an event or a change in the state of a subject, but has no enduring substance of its own. Specific conditions have to be fulfilled to produce effective evidence of it. Sometimes this is simply a question of bridging the distance between the strange and the familiar by metaphor. Metaphors can also account for the inherent complex characteristic of problem solving by design in simple and accessible ways. Frank Lloyd Wright's 'form follows function' and Mies van der Rohe's 'less is more' (Casakin 2007, p. 21-33) avoid both strangeness and complexity. Whilst the discussion so far has concentrated on inclusive images of the territory within which designing occurs, more attention needs to be given now to the temporal dimensions of such images. This will allow a technical imperative to be addressed concerning how the entire spatiotemporal complex of an image of *designing by event* is to be accommodated within *living events*. (Deleuze 1986, p. 99-101) This section looks at several components of this problem. It starts by drawing together perspectives that indicate the distance between living and accounting for design by event, and then how the dilemmas they produce might be accounted for in ways that are relevant to this project.

### Accounting for events

43. In Jacques Derrida's paper *The law of genre* is a diagram, an interpretation of which appears in **Figure 4**. (Derrida 1980, p. 71) The figure is introduced here because it provides an entry point to considering an approach to accounting for *designing by event*. In the context of the discussion within which it arises, **Figure 4** (page 23) can be understood to refer to a kind of cellular inclusion or *invagination* process, so can be thought of as a simple metaphor for an event.<sup>5</sup> The diagram features a panchromatic ground and the figure of two flowing and interlocking lines form a nexus in the centre. The lines correspond with the spatial and temporal dimensions that delineate the ground. The lines fold, or more exactly, invaginate, one into the other. The area they enclose is formed by this intersection. By implication, the nexus provides a corporeal perspectival orientation productive of its milieu. The intersection of the lines addresses the relationship of space and time. Without any definitive contact, the indeterminate relationship between nexus and milieu addresses the question of subjects and predicates. All forms of relationship between nexus and milieu are possible. By implication, these might produce dialogical, figure-ground, complementary, oppositional or paradoxical relations. The rendered elements are immanent to the panchromatic field. In practice elements and field are printed onto white paper which in turn provides an unconditioned sub-textual reach to the graphic. Space above the paper provides a passage of air over ink. This interfaces the diagram to the world through which its material volume time-travels. The figure is thus contiguous with and immanent to the complex of real-world sense-making.

A minimalist graphical style favouring a comprehensive statement is used in **Figure 4**. Detail can be added by extension, to reveal the assemblage of elements that could be attributed to this austere rendering of its eventuation. Taken as a whole and in actual terms, the figure might be understood to speak of the presentation of Derrida's paper, which took the form of a lecture entitled *La loi du genre*, at an event – an International Colloquium on Genre held in Strasburg during July 1989. In metaphorical terms the event of designing and printing this diagram speaks to the intrinsic undecidability of images in the process of sense-making as they negotiate life *vis-à-vis* language. It addresses the difficulty of both living and accounting for such events, as the double chiasmatic of space-time, on one side, tries to resolve itself back into a vital and undifferentiated spatiotemporal relativity, and on the other, to account for what is going on. As Derrida puts it “*All is account, nothing is: and we shall not know whether the relationship between these two propositions – the strange conjunction of the account and the accountless – belongs to the account itself. What indeed happens when the edge pronounces a sentence?*” (Derrida 1980, p. 70-71).

### Designing by event

44. To enable the implications of **Figure 4** to be brought to design matters, designing – now to be thought of as a sweeping gestural way of making sense of entire events – must begin from an all-inclusive standpoint, however far disciplinary thinking might push in the opposite direction. Centred at its current nexus, the event-horizon of any actual occasion of designing must be understood to exceed its spatial and temporal co-ordinates and to extend into pure relativity. Designing has to be imagined, for example, to include an unbounded potential for playfulness of design know-how and an endlessly proliferating patterning that designing designs and that designs the designing beyond rational limitations. Ways to exceed both the cosmological and microcosmic dimensions of the actual occasions of designing events and all the possible entities that might be produced there must also be imagined. A perspective of designing that conceives of it as exceeding space-time must also accommodate the 'satisfaction' of the creative process, in a way that excludes nothing. This latter notion is drawn by implication from Gilles Deleuze's references to the work of Alfred North Whitehead in *The Fold: Leibniz and the Baroque*. (Deleuze 1993, p. 78) In a way that sets the scene for the course of subsequent discussion, Whitehead describes the creative course of an *actual entity*<sup>6</sup> in the following terms:

*An actual entity is a process in the course of which many operations with incomplete subjective unity terminate in a completed unity of operation, termed the 'satisfaction'. The actual entity terminates its becoming in one complex feeling involving a completely determinate bond with every item in the universe, the bond being either a positive or a negative prehension. This termination is the 'satisfaction' of the actual entity.* (Sherburne 1966, p. 15)

It is the termination of a phase of the creative process in this way that provides the pure relativistic condition of designing necessary to provide the datum from which another creative cycle begins.

### Language of designing

45. It is clear that an event like Talita's designing opens on the outside onto life and nature in ways that exceed empirical apprehension, escaping into unknowable vistas of immanent becoming. On the nearside however, efforts can be made to chart – verbally, visually or textually – the manner in which to encounter and engage with them. Starting from the entirely relativistic potential of Derrida's diagram in **Figure 4**, terms, phrases and concepts can be scrupulously selected that give to an account the exact measure of movements in space, and produce time-frames that 'in-form' the

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See Glossary: Metaphorics of invagination  
See Glossary: Actual entity and actual occasion



expansive reaches of events. People can be identified and the precision of their genealogical, historical or taxonomical speech can be inscribed. It is the copiousness of the event as pure process that justifies the precise choice of terms and the sense and usage brought to them. As Derrida points out, language is laid out between the spatial and temporal axes of a topic. The language of an event (a topic in process) is not absolute and definitive but is shaped in context and use. He puts it like this:

*If words and concepts receive meaning only in sequences and differences, one can justify one's language, and one's choice of terms, only within a topic (an orientation in space) and an historical strategy. The justification can therefore never be absolute and definitive. It corresponds to a condition of forces and translates an historical calculation.* (Derrida 1976, p. 70)

### Inclusivity of accounts

**46.** As new terms create new divisions in a semantic network an account rapidly gains magnitude and complexity. An account of designing as a consuming imaginative event is quite different from the prescriptive and fragmentary delineations of the design blueprint on the factory floor. Cartographic reasoning applied to such events does not necessarily flow comprehensively or unhindered into an account in the same way that a working drawing intends. “What is happening?” asks the teacher Louise as she joins a boisterous group of teenagers. “What happens next?” asks Talita, the new arrival at the school disco. These questions can never be settled. Such examples indicate that a coherent account of the most straightforward situation is often evasive and arises only through a continual process of restating and reworking points of

view. This involves revising interpretations in a way that tends towards proliferation and diversification as more extensive accounts of events are attempted. The un-preconditioned nature of *designing by event* is such that, in very practical situations, all participants must be heard and must be able to participate in the entire body of information, discussion and knowledge that circulates within it. Without this, the informal talk, the minority views and the peripheral and otherwise excluded gossip of unofficial speaking are precluded from the polyphony. To design effectively in this milieu is to fully appreciate all that prejudices openness to other points of view, shared understanding, or to something new, unexpected or different.<sup>7</sup> To attend successfully to a proper account of any situation is to enable the hearing of multiplicities of incomplete assertions and divergent voices, but this will never lead to a full appreciation of life in the raw.

### Arche-écriture

**47.** Appropriate techniques have to be found that can be applied to the construction of a metaphor for *living events* if it is to address the intricacies of accounting for the scope of designing considered in the above paragraphs. It is particularly necessary that the way in which such accounts are rendered go beyond constative and descriptive genres of explanation or illustration. Thought of in terms of the difficulty of capturing the ‘ephemerality of embodied events’, John-David Dewsbury, another Deleuzian, refers to “*the irretrievable experiential quality of life*” (Dewsbury 2000, p. 482).

Derrida, an authority on such matters, speaks for an instantiative counterpart to objective and authorized styles of writing “*Writing thus implicates both thought and substance, finding its foundation in our materiality such that there is a ‘writing in a general sense’, an arche-écriture*” (Derrida, 1976; see Norris, 1987, ch. 4). Perhaps, for present purposes, such an *arche-écriture* can be thought to at least require linkage of pronouncements with direct and real-time immediate experience.<sup>8</sup> Derrida makes reference to the style of Rousseau’s *Emile* in a way that provides some indication of the scope of possibilities “*. . . Writing of the soul and of the body, writing of the interior and the exterior, writing of conscience and of the passions, as there is a voice of the soul and a voice of the body*” (Derrida 1976, p. 17).

### Signs of an event

**48.** To find a road that follows the threshold between the instantiative and the constative, Derrida calls upon the principle of the *law of the law of genre*. It is from this that the method of accounting developed for this thesis and its metaphorical structure issues. It deals with the way in which

the ephemerality of *living events* are irrevocably divided by the metaphorical signing of speaking and inscriptions that extend *arche-écriture* into other genre. In *Of grammatology*, Derrida describes this distressed relationship between “*a finite set of discrete constituents*”, which is to say signs, and the physically continuous stream of oral speech as “*The hinge (briscure)*” that “*marks the impossibility that a sign, the unity of a signifier and a signified, be produced within the plenitude of a present and an absolute presence*”. He completes the paragraph by saying that “*there is no full speech however much one might wish to restore it*” (Derrida 1976, p. 69). This is to say that even when we talk of life, we hear both the sounds of life in our ears just as we hear the sounds of our own metaphor-ridden voices talking about it.

### Law of the law of genre

**49.** Jacques Derrida’s description of the *law of the law of genre* follows. After this it will be necessary to explain how it has been applied to the design of the metaphor that is being laid out in this chapter – and specifically to the notion of images that the metaphor draws upon.

*I shall attempt to formulate, in a manner as elliptical, economical, and formal as possible, what I shall call the law of the law of genre. It is precisely a principle of contamination, a law of impurity, a parasitical economy. In the code of set theories, if I may use it at least figuratively, I would speak of a sort of participation without belonging – a taking part in without being part of, without having membership in a set. With the inevitable dividing of the trait that marks membership, the boundary of the set comes to form, by invagination, an internal pocket larger than the whole; and the outcome of this division and of this abounding remains as singular as it is limitless.* (Derrida 1980, p. 59)

<sup>7</sup> Bjørn Ramberg and Kristin Gjesdal usefully summarizes a perspective on this issue of the struggle for understanding. “. . . Derrida questioned the idea of a continuously unfolding continuity of understanding. Meaning, he insisted, is not based on the will to dialogue alone. Most fundamentally, it is made possible by absence, by the relations of a word to other words within the ever-evasive network of structures that language ultimately is. Our relation to the speech of others . . . Is not one of mutual respect and interaction. It is a relationship in which we have to fight against misunderstanding, one in which the focus on communality in language provides but a harmful illusion.” <http://plato.stanford.edu/entries/hermeneutics>

<sup>8</sup> See Glossary: Arche-écriture



FIGURE 5 | *A metaphor of living events*

This diagram illustrates the first stage in the process of constructing a graphic account of the metaphor for design that underpins the thesis. The first step is to wash six strokes of colour onto a sheet of white paper. The colours are derived from the red-yellow-blue colour system, associated with artist's paints that places complementary colours opposite one another. Together the colours form a rainbow. The metaphoric vehicle of a set of spectral colours provides a powerful means of extrapolating the figure-building process of its target, *living events*.



## Creating an image

### Constructing signs of the metaphor

50. Derrida's law is followed as exactly as possible in the construction of **Figure 5** (page 26) which provides the first comprehensive diagrammatic rendering of the metaphor for design with which the thesis is concerned. This figure provides the point of departure for composing the graphical understanding of design brought to this volume. Central to what will be explored here is the idea that the production of a figure actualizes something of its image. A figure unfolds events into signs that enable a cartographic appreciation able to reach across microscopic and macroscopic scales of an activity. A series of developments of this figure is used to actualize further dimension of the account in **Chapter 3**.

The exercise starts simply at this stage by observing the sheet of white paper on which **Figure 5** appears along with the ink printed upon it. I can turn to it now, so can the reader. The paper exists within and is immanent to immediate present perception. It is actual and material. It is three-dimensional but its surfaces are flattened. All these qualities exist without remark or description, but without these words there is no account. The account creates a nexus of attention. In figurative terms, the plain paper corresponds with *"The irretrievable as the ephemeral corporeality of the 'pure event'"* (Dewsbury 2000, p. 482). Unsigned, which it to say, without signs applied to it, it has no meaning encoded onto it – it cannot speak for or of itself – before all else it simply exists, unspoken for. This nexus of an actual occasion, this momentary intersection of forces in which author, paper and reader participate, figuratively points towards the pure event.

Looking now at the signs printed onto the paper surface, it is clear that the six colours washed onto the paper produce a definite and systematic statement. The colours are arranged in an elliptical form in both senses of the word: first, in so far as they follow the line of an ellipse; second, words must be supplemented to complete their sense. The very principles of construction of this figure defiles the unmarked surface, causing the white paper to give way to a form in which it must participate, but with which it has no more than a hinged relationship. The surface unfolds as it succumbs to this finite set of elements – giving way to a metaphorical sign system

– and the mere technical devices of printing. The surface of the paper has undergone a kind of arrest to affect a managed mastery: a treatment that is at best a conceit.

### Colour theory

51. The colours selected for **Figure 5** belong to the red-yellow-blue system of colour theory and correspond with the way that pure white light is split by a prism to produce spectral colours. The effect is a productive unfolding that forms a set of primary and secondary colours in which, with reference back to Derrida, white light participates but does not belong. Where the colour is laid on the paper, white light is evident by its absence, as spectral components appears instead. Turning to Derrida's linguistic references, this parallels the way speaking hinges into signs the physically continuous and singular stream of 'full speech', that participates but does not belong in an account because it is debased by its formation into a set of finite oral or written signs.

### Recursion, invagination and firstness

52. Now, if the colours of **Figure 5** are divided further into their tertiary colours and so on, and then perhaps intermixed, they will reveal increasing levels of complexity. This, however, is not the method that is to be derived from the *law of the law of genre*. Instead, the boundary of the set of colours must invaginate to produce a new set that replicates the first, in a way that is immanently and contiguously unfolded within, but distinct from the parent set. As this process is repeated, and abounds into an increasing number of sets, there may seem to be barely a trace of the original event. But it is precisely the original set at a new level of magnitude that invaginates in every recursion such that the original trait – the irretrievable singularity of the pure event – is rendered in ever-greater detail. Meanwhile, the undefiled white surface is always only one step removed from the outstanding assemblage of coloured elements that gives it graphic extension.

What is being undertaken here is a mirror of the way Derrida lays out the manner in which events unfold into genre. In other terms, it is the means by which the immediacy of *firstness*, or 'first order experience' plays out in different forms. In his book *Gilles Deleuze: Vitalism and multiplicity*, John Marks explains C. S Peirce's notion of firstness *"Firstness is the world as it is in itself, what might be called the 'haecceity' of the world. The experience of firstness is an experience of immediate and unreflected consciousness"* (Marks 1998, p. 38). The picture created here is of the firstness of white paper figuratively invaginating to form the pockets within it where concepts and terms receive meaning in accord with their milieu.

### Constants of externality

53. But what happens in the other direction; what more can be said of the pre-figuration of 'firstness' and the 'whiteness' of paper? In particular, what are the qualities of the 'haecceity' of the world that are framed to create language, genre and spectral assemblages.<sup>9</sup> Alfred North Whitehead describes them as the constants of externality:

*The 'constants of externality' are those characteristics of a perpetual experience which it possesses when we assign to it the property of being an observation of the passage of external nature, namely when we apprehend it. A fact which possesses these characteristics, namely these constants of externality, is what we call an 'event'. (Whitehead 1919, p. 71)*

To reach towards that which is the perpetual quality of an event brings to design its de-signing function. To *de-sign*, by which I mean to remove language, arrives at the immanently enduring, the ineffable, the perpetual and the whole.<sup>10</sup> This is to say, in the context of the example drawn upon for this chapter, to locate Talita's designing between, on the one hand, *The irretrievable as the ephemeral corporeality of the 'pure event'* and thus all that is particular but transient in her interesting ways of seeing. On the other hand is all that is unknown, unknowable and unspeakable of the true scope of this event. Designing thought in these terms is pure movement with the de-signed on one side and with the designed on the other. It might be said that designing de-signs the designed to engage with the perpetual firstness of life in the raw to create the new and different.

### A bit of chaos in a frame

54. The exercise conducted here has involved establishing – within the ineffable reaches of the universe – a nexus, a small frame, a small area to work within. Whilst the universe as a whole is an abstraction and generalization, actuality is the unlimited confine at which I find myself, and where the possibility exists to create myself afresh. The frame is a bracket within the haecceity of the immediate present milieu. That haecceity is the full scope of any situation, understood as an occasion or topic that constitutes the momentary presence of a life – this *living event* in which myself, everyone else and the world are heterogeneously extended components. But haecceity is precisely that which is undeterminable and irretrievable so I call it chaos. I take a little bit of chaos – the school disco, an intractable problem, a sheet of white paper – and deduce from it a composed chaos that extracts from it a sense of variety. In the metaphorical and figurative example explored above, it is the haecceity of

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See Glossary: Haecceity  
See Glossary: De-sign

the nexus provided by the actuality of the white surface of a sheet of paper; that a set of finite components form into a comprehensive network of interconnected signs that 'colour' the chaos. It is a process that corresponds with Grosz's reference to Deleuze and Guattari that was used to complete the **Introduction**.

*Art takes a bit of chaos in a frame in order to form a composed chaos that becomes sensory, or from which it extracts a chaoid sensation as variety (Deleuze & Guattari, 1994, p. 206). (Grosz 2008, p. 10)<sup>11</sup>*

A suggestion has been made, with reference to the metaphors of invagination that is drawn upon by Jacques Derrida, of a way to extend this process of colouring. Subsequent figures, starting with **Figure 6** (page 44), explore the way in which further generations of the invagination process used to produce **Figure 5** generate more detailed 'colourings' and thus add greater delineation to the figurative schema that will be used to render this metaphor of designing as a way of *living events*.

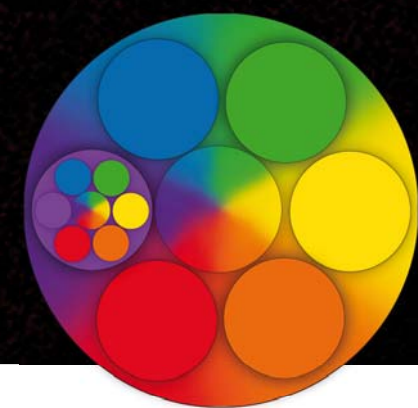
As the discussion develops it will become clear how this creative approach to colouring the haecceity and ephemerality of the immediate present milieu constitutes an entire way of living and designing. The discussion will show how this approach spawns an interconnected way of seeing the world that proliferates encounters, connections and engagements, and enables a cartographic appreciation of the doing of designing as a territory of foliate inter-connectivity. Indications will be given of the way that it can be used to create profusions of possibilities and lines of movement that fold, unfold and multiply in ever-new directions. Each subsequent chapter will take a different approach to this proposal and will involve compositing different perspectives of it, thus speaking of the originary traces of haecceity framed by this volume. The organization of the chapters is intended to produce many layers of 'interesting ways of seeing' of the metaphor itself that reveal prismatic deformations and reflections on the threshold of this event. (Deleuze 1993, p. 88) The aim will be to form a vehicle by which to produce a rendering of *living by design* and *designing by event* that seeks, but inevitably falls short of 'full speech', and all that is inexpressible about *living events*. Only then can the real challenge be faced, which will seek to account for the conditions in which design makes a difference in any event – an actual difference in everything, thus creating life-changing rites of passage, metamorphoses, revelations and evolutions – by design.

<sup>11</sup> See Glossary: Chaoid



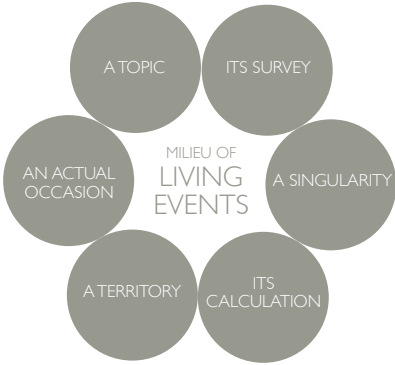


R E S E A R C H C O N T E X T



# *Chapter Two*

M I L I E U



# *Chapter Two*

M I L I E U



# Chapter Two

## Connective

### Cultural milieu

**55.** This chapter approaches the metaphor of *living events* from the perspective of the nature of its milieu. The aim is to indicate some of the factors that play out of its design. Influences on both the overall composition and the choice of references through which it is developed, can be traced to the United Kingdom where I grew up. Indications are to be found in my early childhood, education and the culture I was exposed to in the decades following the Second World War. Subsequent design-research and practical projects carried out in New Zealand over the last two decades can be unfolded to reveal more immediate circumstantial factors pertaining to the current research. This chapter is intended to give a sense of the reaches of this milieu in a way that exposes the practical concerns, strategies and calculations that the metaphor enacts.

### Literary milieu

**56.** This chapter exgenerates the metaphor from life and death, beginnings and endings, and living differently. It establishes a sense of the literary traditions, authors and works that ex-form the research, concentrating particularly on examples with which I have a particular affinity, and others that influenced the course of enquiry and the style of presentation. Starting in this way is intended to point towards the rich literary milieu that forms part of my life as a designer and the impact this has on the interplay between the way I see myself positioned in the world *vis-à-vis* the creation of the metaphor. The accent is intended to be in opposition to the kind of technical, computational or scientific language often associated with designing and that dissects its practice taxonomically.

### Imagining indiscernible boundaries

**57.** Milieu is considered in terms of a number of perspectives that aim to provide examples of my own imagining of the indiscernible boundaries

to my immediate world of designing. Each case is evidence of the range of thinking brought to the design of the metaphor. Examples start with matters of conscience and conclude by re-imagining the location of *nexūs* at which designing takes place in a way that is consistent with the discussion developed during the course of the **Introduction** and **Chapter One**.

### Re-imagining locale

**58.** The latter part of this chapter replaces the classroom and its locale – which formed part of the milieu of the last chapter – with discussion of past approaches and practical projects that impact on the designing, design-research and research-design of the current enquiry. Boundaries are identified between social activism and research-design that are relevant to discussion of the concerns of minority and marginalized interests, forced to the periphery of community life.

The discussion also considers ways of working across and, where necessary, on the outside, of contexts within which designing is generally understood to take place. In ways that refer back to the **Preface**, it considers situations where it is necessary to reinvent design to accommodate concerns that are beyond the scope of the institutional mind-sets of education providers, social planners and governmental agencies. It considers prioritizing connectedness in social affairs and the assertion of self-empowerment and the emancipatory dimensions of designing that are born out of necessity in restricted conditions. This kind of connectedness will be shown to be critical to the construction of the metaphor because it draws attention to intimate and immediate intersections between individuals, the collective and the political that affect the siting, development and organization of designing itself.

### Immediate constituency

**59.** The chapter closes by considering some of the young people who provide the *raison d'être* for the research. It proceeds with reference to the photographs of members of the Advisory Group that appear between each chapter. These friends look in on the project and this period of academic research just as the project opens onto their lives. It considers the local and global challenges they face and the capacity of design to meet those challenges. In the light of that, and in conclusion, it asks: how is life to be ordered? A question that is then addressed in the following chapter:



## Life and death as milieu

### Tombeau

**60.** Perhaps the end of everything, the end of anything, and the stage at which nothing works anymore is the domain of grief, disappointment and tragedy. Perhaps that is how it is with despair; a morbid exhalation that can last forever until all memory and all material evidence is gone. In some part this must have been the case with Gilles Deleuze; a moment of despair followed by suicide in November 1995. Gilles Deleuze used the term *tombeau* to refer to a genre of posthumous poetic praise. The term refers both to a tomb or grave as well as a form of homage. (Stivale 2005, p. 9) He used it to capture something more than despair in endings. In turn, I do the same, for whilst this was a tragic affair, Deleuze continues to inspire and to open entire new vistas for me. His writing allows me that sense of knowing 'this is how it is for me, I simply could not see it clearly and had no words to express it!'.

### Beyond tombeau

**61.** In the material that follows I hope, as Charles Stivale suggests, "to move beyond Deleuze's tombeau" (Stivale 2005, p. 5) beyond the circumstantial elegies delivered in regard of a life lived well and the inevitability of endings, to reach towards the deeper meaning he reserved for this word. I will try to indicate that quality evident in the way Deleuze lived his life and his philosophy, which brings new meaning to endings, finding in them moments of revelatory vision and epiphanic movements that contain the arresting fragrance of the unexpected – the becoming of something entirely new. This way of bringing concepts to life is concerned with an embodied way of being in the world, which Brian Massumi, a translator and writer on Deleuze's philosophy, calls 'Becoming Deleuzian'. (Massumi 1996, p. 401) This notion refers to the way it is possible to engage with the specific character of Deleuze's work, to carry it into new circumstances and contexts and to reveal its divergent potentials. This approach brings me to life afresh and in new and unanticipated ways, transforming what I take myself to be. (Colebrook in Parr 2005, p. 4) Thus in philosophy but also in the field of design, it is possible to sense the course by which the last hold of old ways of thinking and doing things

dissolves and renders instead into a rigorous and penetrating engagement with creative imagination. At such moments, the restriction of the old is removed from the invention and the appearance of the new. Articulation of this process of awakening to visions of how things are becoming different, and appreciating them as a way of designing, might be likened to Borges' description "In the dream of the man that dreamed, the dreamed one awoke" (Borges 1993, p. 42-43).

### Éventail

**62.** This work is also inspired by *éventail* – another form of circumstantial text associated with the work of Stéphane Mallarmé and often referred to by Deleuze. *Éventail* bring the notion of folds and folding into the play of this volume. Mallarmé often wrote his poems on personal visiting cards and even on the folds of fans before using them as gifts. Charles Stivale describes them as "poetic words for the living, words that fold and unfold, materially opening and closing, fluttering, as the texts appear and disappear . . . Expressions rippling between the fold of the world and fold of the soul" (Stivale 2005, p. 9). This research considers the implications of these kinds of creative writings as occasions that take place in the face of images of death and the "circles of hell" (Deleuze & Guattari 1987, p. 149) at a point where thought engages in a new kind of movement – a transformative encounter that folds an articulation of self with a new articulation of life in the world. An event that can fold in and then evaporate the world as we know it is a moment where, for Deleuze, "the union of our perception and the duration of a fan – unites and disperses a word (an event) and an object (an éventail) when it swirls the atmosphere" (Deleuze 1993, Tom Conley, p. xii).

### Libratory dimension of endings

**63.** Charles Stivale's essay *Gilles Deleuze, a life in friendship* (Stivale 2005) considers endings and their relationship with the new in humorous style through reference to a comic-strip entitled *Salut, Deleuze!* by Martin tom Dieck and Jens Baizer. (Dieck & Baizer 1997) It is an account of a meeting beyond life between Deleuze and contemporaries Michel Foucault (1926-1984), Roland Barthes (1915-1980), and Jacques Lacan (1901-1981). Each of these characters escaped death during the Second World War; surviving the ruptures to their lives, to realize, in its aftermath, their unique and original perceptions and philosophical understanding. These protagonists meet in the cartoon on the far bank of the River Lethe, on the borders of Hades. There is no sense of tragedy; in fact, this is a happy meeting between old friends who no doubt maintained various sympathetic philosophic relations, and are now joined in an achievement they sense

as shared. Stivale points out delightful features caught in this account of Deleuze's death. It is not difficult to read through the surface play to a discussion of the difficulties in finding this route beyond endings to radically new and different points of departure. First, there is Deleuze's summation within the comic-strip that it is "nicer than I thought". Then, in response to Charon the boatman's complaint that Deleuze has arrived late in the day (ten years later than his friends) he says that "I had trouble finding this place". Both statements might be read in terms of Deleuze's difficult final journey but also in terms of the difficulties implicit in pursuing these deeper but ultimately libratory dimension of endings. But what is the revelatory terrain in-between life and death, and space and time that is being considered here, where this thesis will seek to excavate a way of designing? Certainly this is not a discussion of an after-life. In *The reader*, Bernhard Schlink (1944 -) concludes a novel bound into the consequences of the same world war these Continental writers lived through, by pointing towards the way in which human imagination accommodates death in circumstances often spliced by pain, sorrow or shame.

*The geological layers of our lives rest so tightly one on top of the other that we always come up against earlier events in later ones, not as matter that has been fully formed and pushed aside, but absolutely present and alive. I understand this. Nevertheless I sometimes find it hard to bear.*  
(Schlink 1997, p. 206)

### Leaps of imagination

**64.** The thesis is concerned with what in one important sense is a non-representable image of actual occasions on which all dimensions of life seem most vital and contained by a sense of presence. Deleuze sometimes refers to this as the *living present* (Deleuze 2004, p. 100-103) and Bergson as *present perception* (Bergson 1988, p. 137). The thesis leans towards the sense that human imagination can indeed accommodate death and endings through recourse to images of living life by design. It is achieved on actual occasions and in full appreciation of the facts – memory, history and prior thought – and in full awareness of the overbearing weight of real and embodied circumstances and the challenges they engender. In clarity and full conscience, life simply leaps beyond things as they are and by escaping from the chronological ordering of past, present and future exceeds all predetermined possibilities. It is a feat achieved by virtue of a clear sense of the way in which spatial and temporal relations can be ordered differently in imagination and then by design: simply remaking the relationships between everything anew. (Levy in Beardon, 2002, 7-16)



### Images of occasions

65. In the context of a discussion of cinema, Deleuze explains what can be expected of an image of such an occasion. *“The image itself is the system of the relationships between its elements, that is, a set of relationships of time from which the variable present only flows . . . What is specific to the image, as soon as it is creative, is to make perceptible, to make visible, relationships of time which cannot be seen in the represented object and do not allow themselves to be reduced to the present”* (Deleuze 1986, vol. 2, p. xii). The notion that is of interest here is of making visible relationships in imagination and within images that it is difficult to make visible within already existing or represented objects or contained by a reified view of presence. This notion is applied in design terms within this thesis to the ability of the designer to produce images – across the spectrum of, for example, cognitive, visceral, social and cultural categories. The process reveals relationships that are obscured or quite independent of those existing either in a past or present situation or existing material conditions. This creative process can include imagining entirely new relationships beyond all existing possibilities and only then to reduce them – which is to say, actualize them – in a way that makes everything become different.

### Mapping the unknown

66. The intention is to add, over the course of subsequent chapters, to this rendering of an image of a way of designing in a manner that creatively folds and unfolds the relationships between space and time, and life and death, in a way that is consistent with the work of Bergson and Deleuze. The thesis investigates the power of virtual images to make things become different by design. It combines graphical and textual mapping of this terrain into figures that explore the process by which we make dreams of how things could be into dreams of actualities – of how things are in reality. As was outlined in the **Introduction**, this is not conceived as a taxonomical organizing of what is already evident about immediate circumstances or a present occasion. It is instead a method of cartographic and semiotic enquiry by way of metaphor. It considers how designing might grapple with what is unknowable, what will never be known, what is currently unknown and what small part of immediate and present experience of the everyday world can be rendered sensible and accountable.

### Remaking design – remaking lived reality

67. The transition from unknown to known always involves radical innovation. The concern here is not so much with things that design might make anew but rather with imaging how design itself might become sensational and thus intelligible in new ways, and so work differently. The thesis aspires in particular to produce a rendering of design that in both form and function works differently from how it has worked for me in the past. What is intended is an image rendered diagrammatically that actualizes immanent metamorphoses and new permutations in the way the act of designing performs me; a change in the intrinsic presence of designing that points towards a category of designing that is a *“transcendental lived reality (un vécu transcendantal)”* (Deleuze and Guattari 1994, p. 3). Patty Sotirin, writing in *Gilles Deleuze: key concepts* under the title *Becoming woman*, captures the sense in which this is meant when she says *“Deleuze affirms the possibilities of becoming something else, beyond the avenues, relations, values and meanings that seem to be laid out for us by our biological make-up, our evolutionary heritages, our historical/political/familial allegiances, and the social and cultural structures of civilized living”* (Stivale 2005, Patty Sotirin, p. 212). The thesis is thus exploring the possibility that what design is, what design does and what it produces is entirely open to its own creative and imaginative remaking of the real.

### Actually living differently

68. The approach to designing explored here is then one that has the potential to reinvent the objective category of the world of design, the subjective category that contains the world of the designer and the way that both are transformed by the re-designing of designing itself. In effect, it produces a way of designing differently, one that pursues Sotirin's reading of Deleuze a little further. It suggests in this context that I don't design differently unless I also see life differently and actually live differently by design. But it has been clear to me as I set out on this journey that the task also involves seeing death differently. I have, until recently, assumed that one of the primary motivations for design is to cheat death and to overcome the inevitability of the rules of cause and effect that belong to the unconscious natural world through the intervention of conscious designing. Perhaps design always hopes at some level to claw back from unease, catastrophe and tragedy a few more hours or even days of living comfortably.

### Images of past and future deaths

69. Now I recognize that a dualistic positioning of life and death is not consistent with my actual experience. There are, instead, two types of images of death. One is expressed in pure dread in moments of mortal danger and concerns what will happen next and thus with the future. But there is another that defines my deepest terrors in another way. This second category is not concerned with the imminent and *ipso facto* ending of my world and me. Instead, these are images of existence from which my individualised and personalised self has been removed in another way. This is an image of the world as it was, and from which I am now absent, because I have already become different and reside in this present moment rather than a moment that has passed. It is a present that was; it is now the past and an image of life in which I no longer reside. Here is an image of a death that is behind me. I die to become different and new, and each of those deaths is sedimented below the living present. Life becomes an island caught between past deaths and future deaths. It is a territory without past or future, an infinite opening that contains not just some small part of life that has survived this far and has not yet been extinguished. Instead, it contains the entirety of all that makes up the virtual (dreams, hallucinations, concepts, events, *et al.*) and the actual living universe. It is a *sentiendum* complete with infinite reaches, multiplicities and intensities. It is my life without limit embedded in a world without end – an appropriation of death by the living.<sup>1</sup> (Sherburne 1966, p. 16)



CHAPTER TWO | SECTION TWO

## Living differently

### To live differently

70. The intention at the heart of the thesis is to live differently and design differently. The notion of 'living differently' can be traced to the writings of Virginia Woolf (1882-1941). In *The years*, (Woolf 1937) her last novel, each section describes an event on a particular day, and each day is placed within its respective year as a moment defined in part by its relation to the cycle of seasons. In the case of one particular event she describes a conversation between a brother and sister in the course of everyday circumstances. The allusion is to a specific occasion on a terrace outside a house in the English countryside. There are particular sounds and movements of the kind often associated with notable moments and turning points in life. In this case there are the wing beats of an owl as it flies along the line of a hedge, the sounds of distant voices and the far-off creaking of a cart-wheel. The sister

<sup>1</sup> See Glossary: Sentiendum

râles against the lack of perspective her brother has on his life. She maps out the conventional life he is falling into: a marriage, children, earning a little money “‘You’ll write one little book, and then another little book,’ she said viciously, ‘instead of living . . . Living differently, differently’” (Woolf 1937, p. 391).

### The difficulty of living differently

71. In *The years*, the vision of living differently appears as something stuttered, inexpressible and difficult. It is as if something that looms large in the sister’s imagination – an image of a world that is virtual but not actual, yet nevertheless exists and is fully formed – is almost completely occluded by the absence of words or pictures by which to articulate or communicate it. Woolf says of her character: “*She stopped. There was the vision still, but she had not grasped it. She had broken off only a little fragment of what she meant to say, and she had made her brother angry. Yet there it hung before her, the thing she had seen, the thing she had not said*” (Woolf 1937, p. 391). Patty Sotirin makes reference to this passage in her essay *Becoming woman*. (Stivale 2005, p. 101) It evokes the sense of something peripheral, almost unknown or unspeakable, existing on a threshold between perceptions developed over time and new hopes for the future. Woolf also refers to the difficulty of breaking off anything more than a small part of its emerging image into a new way of speaking. In the context of political interventions Sotirin calls for a vital and purposeful response when she refers to “*the wild imaginings and radical practices that strive toward transgressive, creative and indeterminate possibilities for living differently*” (p. 101). This political striving is not at odds with Woolf, neither with Marcel Proust (1871–1922) who visited this territory a generation earlier; nor with Deleuze a generation later:

### Proust on creative imagination

72. Proust articulates the point at which creative imagination enters a new relationship with death and apprehends something entirely new and different. He finds a threshold between past and future in the most immediate and circumstantial terms:

*But let a sound, a scent already heard and breathed in the past be heard and breathed anew, simultaneously in the present and in the past, real without being actual, ideal without being abstract, then instantly the permanent and characteristic essence hidden in things is freed and our true being, which has for long seemed dead but was not so in other ways, awakes and revives, thanks to this celestial nourishment. An instant liberated from the order of time has recreated in us man liberated from the same order, so that he should be conscious of it.* (Proust 1931, p. 218)

### Exceeding predetermined possibilities

73. Taken together, these writers gather the forces necessary to live differently by understanding the necessity to exceed predetermined possibilities bounded by limitations established in the now lifeless past. These are limitations that attempt to live on interminably beyond their time, dragging all that is dead along with them. Each author in their own way identifies an embodied living-present that is immediate, sensory and vitally alive and from which might be extrapolated the sounds of my own heartbeat, my thoughts and calculations or any other combinations of living sensibility to the immediate world. At this point, under appropriate conditions, a simultaneity of perception can occur; of the kind evident in Proust and Woolf, in which all the independent parts of an image – polyphonous, visual or olfactory – are subordinated to a unifying impulse of creative organization without compromising their heterogeneity. Such a moment of attunement – in, with and for the world – cannot pre-exist that moment and is not to be grasped but must be designed. Such a design is created instantaneously and is characterized precisely by its absolute difference from whatever existed before. The conditions that must be overcome are determined perhaps by despair or by a previous inability to escape the accumulating of past deaths, but at the same time may be facilitated by a Proustian moment of joyful and enlightened encounter:

### Desire for the new

74. There is a desire for life that is to be associated with the notion of *tombeau*. A deep root to desire seeks out encounters with the unknowable and the unknown as it flashes between what is known of death and what is known of the return of life. First of all, this is not ‘my’ desire or the desire of the ‘other’ but the desire of desire for life in itself – for a direct and unmediated living and creating. After that it is a desire for something unknown (a person, excitement, passion); or a disarming sense of a personal openness to the desires of the unknown-‘other’ to unlock and possess the still small and bounded territories of present lives. Returning to Deleuze to consider these points, Stivale comments that “*The Proustian insistence on the primal importance of creation, on the seeking mind’s confrontation with the unknown, points implicitly to one of Deleuze’s most cherished topics, the spark that gives rise to creativity, thought, and, indeed, all creation*” (Stivale 2008, p. 19). Deleuze in his turn talks about a ‘secret point’ where the anecdote of life and the aphorism of thought amount to one and the same thing (Deleuze 2004, p. 146) “*where one changes, becoming depends on the ‘hour’ of the world, the circles of hell, or the stages of a journey that sets scales, forms, and cries in variation*” (Deleuze & Guattari 1987, p. 249).



## Boundaries of milieu

### Why become different?

75. Why become different? I might answer: because there is something wrong in the world, things just don’t make sense! Something is disturbingly disconnected and at odds in how things are, how they could be and particularly how I imagine them. There are breaks and fissures where there should be connections that might form into what John Rajchman describes as “*disjunctive syntheses*” held together by “*logical conjunctions prior and irreducible to predication or identification*” (Rajchman 2000, p. 4). Disconnections lead to desensitized zones where cynicism, hatred, guilt, shame and a sense of unworthiness can be pervasive. These are all territories to be considered as the proper concern of design, philosophy and science. Deleuze and Guattari mirror my own feelings about the sense of shame and unworthiness to be associated with processing the consequences of events such as the Second World War; when they suggest that “*This feeling of shame is one of philosophy’s most powerful motifs. We are not responsible for the victims but responsible before them*” (Deleuze & Guattari 1994, p. 109 ). In *Dialogues*, Deleuze captures broader existential dimensions of this when he asks: “*Between the cries of physical pain and the songs of metaphysical suffering, how is one to trace out one’s narrow, Stoical way, which consists in being worthy of what happens, extracting something gay and loving in what occurs, a glimmer of light, an encounter, an event, a speed, a becoming?*” (Deleuze & Parnet 2002, p. 49).

### Matters of conscience

76. The personal dimensions on which these matters touch do not need to be exhaustively laid out for the reader. It is simply the difference between either seeing the need for change or not. It is to creatively realize the sense of relationality and connection, its absence, or not. It is a plain fact that life may seem palatable for years. Then slowly a process of dawning realization or an event occurs that brings down the entire edifice. The same may occur on a micro-scale within the course of a single perception. In both of these instances things often cannot and will not go on as before. On actual occasions where dimensions of this unfolding metaphor penetrate into practical matters, conscience and a sense of personal necessity rule.

### Design as species attribute

77. The metaphor and the milieu it identifies is not simply concerned with those aspects of design thinking that reduce design to a job-of-work or to design practices conducted within discrete disciplines. It is also concerned with questioning what design is doing as a species attribute, faced today with entirely new challenges and inveigled by technologies of orders never conceived before. In terms of an academic research project conducted within a school of Art & Design, this process requires thinking about design outside the conceptions that have grown up in polytechnics and universities where I have been educated and worked. In this context the dynamics of the metaphor itself require that design thinking be extended far beyond the parochial politics of user-pays education that concentrates by default on preparing young minds to participate in a labour force serving often dubious and short-term market interests.

### Thinking the outside of designing

78. The real concern is to imagine and form a discussion and an activation of designing that is outside anything that yet exists in my experience and outside my current understanding of society or of culture. It seeks out forms that are entirely different and new. It aspires to develop new ways of thinking about design practice. It requires engaging with other people who share this sense of there being a shortfall in the horizons to which designing extends. In this way the thesis is a preparing of designing to face future challenges that are perhaps as yet unimaginable and possibly as yet entirely unknown. It starts by engaging with rethinking and redesigning the vocabulary and phraseology of designing and my understanding of the relationship and connections between designers, the process of designing, what is designed, and for whom. But it goes further to question the validity of these categories in the precise circumstances in which they are often blindly applied. It requires consideration of what might become of such categories and the relationship between them in the next hundred years.

I take up a challenge offered by Sotirin as she says: *“There is in this a radical affirmation of the sort of possibilities for becoming that we cannot think of in logical or moralistic terms: becomings that can only be felt or sensed or conjured, that require us to take risks and experiment in ways that affirm the vitality, the energies and the creative animations of existence”* (Stivale 2005, p. 99).

### Thinking the scope of design

79. If the aim of design is *“to make things better”* as Victor Margolin suggests (Margolin 2002, p. 17-19) or, going along with Herbert Simon, that design is the improvement of what is, then *“Everyone designs who devises courses of action aimed at changing existing situations into preferred ones”* (Simon 1969, p. 111). The impressive scope of designing suggested by Simon needs to be provided with an equally impressive sense of scale. It calls for a metaphor for designing with dimensions that can give voice to a concern with making the whole world better at the same time that the infinitesimal details of problems are addressed. Is it possible, therefore, to conjure up and expand an image of design thinking to exceed the dimensions of my known universe? To increase its scale such that it is possible to invest in it the entirety of my experience and every dimension of my living sensibilities and concerns. Can it then continue to expand and to extrapolate the reach of designing beyond the existing thematic limits of my understanding or imagination and yet further into the farthest reaches of my being – animal, vegetable and mineral? The challenge is to think designing into the forces of the earth below my feet, out beyond the solar system and far beyond any dimension that human designing now reaches.

### Exceeding design thinking

80. Is it possible also to think designing between all known categories of human and machine, organic and inorganic, biological and technological, natural and unnatural, real and artificial, fact and fiction, reality and fantasy, power and desire? (Stivale 2005, p. 101) In effect, to think designing into the spaces between all the categories and signs of living language. Then to enter into the very fabric and machinery of sense-making and the spaces between every living corporeal body. To take design into every crevice and fold of every challenge and problem that faces human kind and work into there with the full force of the collective resources of our seven billion minds. To collapse design until all its dimensions implode upon themselves. Not simply to enter the domains of nanotechnology and particle physics but to enter into the micro-spaces and micro-time scales of the design process itself – the infinitesimal scales of design thinking and of problem solving.

To think in this way might be to enter into the inner circles of this globalized hybrid that is designing – to enter into the interior between its thinking and feeling, its working and culture. The aim must be to get at what Deleuze and Guattari call the *“pre-vital and pre-physical”* (Deleuze & Guattari 1987, p. 43) nexūs at which designing occurs, that are *“embodied in technical processes, in institutions, in patterns for general behaviour, in forms for transmission and diffusion”* (Deleuze, 1988<sup>2</sup>, p. 200).<sup>2</sup> This is to aim towards the infinitesimal points where the forces of design can be made to work in new ways so that designing begins to curl, snake and eat into problems it is faced with rather than simply moving them from one position to another. It is a question, as John Rajchman says, of making visible problems for which there exists no program or plan and as yet no ‘collective agency’. He talks about *“problems that therefore call for new groups, not yet identified, who must invent themselves in the process, in accordance with affects or passions of thinking prior to common cognition and its codes”* (Rajchman 2000, p. 8).



CHAPTER TWO | SECTION FOUR

## Dynamic of the metaphor

### Between research and the world

81. Important linkages between the concerns of this research and the world beyond it were indicated in the **Preface**. The destination of the enquiry is back into practical design-research projects within the social, communal and familial locales from which it arose. The work will build on an established practice concerned with working across, and where necessary on the outside of contexts where designing is generally understood to take place. It usually involves cooperative undertakings, intent on the design of social or cultural interventions that creatively engage with the day-to-day experience of the individuals and groups concerned. The aim is invariably to reinvent design to accommodate concerns that are beyond the scope of the institutional mind-sets of, for example, social planners, governmental agencies or boardroom decision-makers.

### Connectedness in social affairs

82. This approach, which gives priority to connectedness in social affairs, is a vital part of this project. It references ‘systems’ and ‘systems thinking’ to produce notions of complex interrelatedness in multi-perspective, multiple stakeholder discussion and engagement with contentious social issues. The aim is to improve engagement with and the reflexivity of the design process to disclose and unconceal values, intentions and power relations that affect



the way people live, learn and work together. Benefits accrue directly from stimulating dialogue about dialogue. The approach moves outside the idea of concrete social worlds as real, verifiable or knowable, considering all 'systems' to be cognitive constructs that enable investigation to proceed hermeneutically and critically into situations that stakeholders populate pervasively and in complex. It recognizes therefore that social reality *is* the interpretations and pictures it creates and thus situations evolve heuristically as understanding proceeds. (Crowe 2008, p. 40)

### Community cultural development

83. This approach to practical projects asserts self-empowerment and the emancipatory dimensions of designing that are born out of necessity in restricted conditions. (Marks in Parr 2005, p. 135) My own recent work has been carried out under the umbrella of MediaStudies Trust, Auckland (1989-2006). It involved working communally in an atmosphere defined around bicultural and multicultural conceptions of community with a high regard for difference, diversity, gender, ethnicity, age and ability. It placed a strong accent on participation, transparency, collaboration and local democracy. MediaStudies mapped out its methodology and practice under the banner of Community Cultural Development (CCD). CCD conceives of living differently in terms of people changing the way they live and work together. It is conceived in the language of individual and collective needs and the realization of individual and collective potential. These things are seen to result from the partnerships people form with one another to build and strengthen their identities and cultures; increasing understanding of the intensity of connections between each aspect of their lives and experience. Development is not to be measured in terms of quantitative indicators within any discrete area of community life, but only in terms of an ability to intentionally design sustainable communities that provide opportunities for members to improve the quality of their relationships with one another. (Mann 1994, p. 29)

### Methodology in context

84. CCD methodology hinges on the idea of locating designing directly and independently within local communities, of which the researchers are themselves members, in a way that creates intimate and immediate connections between the individual, the collective and the political. It seeks to enable members to heterogeneously explore their own issues within a milieu conceived in terms of the immediate circumstances and locales where problems arise and to involve making decisions about learning, needs and solutions in real-time. It enables expression of personal, individual and collective value in a way that breaks with established forms of behaviour and encourages new directions. Practical outcomes of projects carried out under the aegis of MediaStudies Trust have included the production of large-scale public events, community history projects, local newspapers, and educational and economic interventions through which people express and act on their sense of loyalty to one another over extended periods. (Marks in Parr 2005, p. 135)

### Confluence of activism and research-design

85. CCD, and thus the broader context of the present research, might be thought of as a form of Participatory Action Research (PAR), in so far as it often crosses the boundaries between social activism and research-design in a way that is well suited to the concerns of minority and marginalized interests forced to the periphery of community life. (Creswell, 2003, p. 9) In my own experience these are often sections of a community that feel the impact of design in the course of day-to-day affairs (e.g. health care, environmental design, community architecture, roading, transport), but whose role is defined, by and large, by exclusion. Within the broader context of a discussion of the radical-transformative paradigms of research, Yolanda Wadsworth's description of PAR indicates both the heuristic and hermeneutical dimensions that might be associated with these practices. She suggests that PAR

*... Involves all relevant parties in actively examining together current action ... In order to change and improve it. They do this by critically reflecting on the historical, political, cultural, economic, geographic and other contexts, which make sense of it ... [PAR] is not just research, which it is hoped will be followed by action. It is action, which is researched, changed and re-researched, within the research process by participants ... It aims to be active co-research, by and for those to be helped ... It tries to be a genuinely democratic or non-coercive process whereby those to be helped, determine the purposes and outcomes of their own inquiry. (Wadsworth 1998)*



## Ordering an image

### Raison d'être

86. The examples cited above delineate the importance of a general category of research, and a practical approach to projects, that is relevant to the current enquiry. They explain little, however, of the people that I have encountered during the course of that work and who provide the *raison d'être* for this current initiative. Some sense is provided of the very human dimensions of this style of working by the portraits that appear between each chapter of this volume. It is with them that this chapter must conclude. First, I must mention my life within a local community where I have lived and worked for two decades, not least amongst a network of young people that I have seen grow up together. For reasons to be left out of this record, not all of them have reached adulthood, whilst the very youngest has arrived in the world very recently. My concern is the apparent absence of an explicit body of design and problem-solving know-how that addresses the needs of children and emerging adults, such as these, and that might help them to negotiate their way through difficult teenage years and subsequent rites of passage.

Allied to this is the question of why so many conceptions of what designing might be capable of are framed by concerns with the given terms of commerce, finance, and industry. Such paradigms often seem in opposition to resourcing young people in everyday circumstances to develop the kind of authentic body of experience that enables them to form emotionally appropriate, purposive, and responsible modes of living and enables them to become capable, astute and fully functioning members of their communities.

### Global challenges

87. I must mention the increasingly global community that includes those same young people amongst a population that at this moment numbers 6,870,059,957<sup>3</sup> and increases by the second. This perspective concerns the preparedness of design thinking to face the challenges of the 21st century. Humanity and the global environment it inhabits co-constitute a single world in ways entirely unimagined just a few decades before these children and young adults were born. If the world is the result of intentional design then there are many indicators to suggest that design, as we know it, is failing.<sup>4</sup> From this perspective, it is not only this immediate circle of young people who have little access to appropriate design know-how and

<sup>3</sup> See <http://www.ibiblio.org/lunarbin/worldpop> for update.

<sup>4</sup> For example: the World Health Organization reports that 1.1 billion people have no access to clean water; and upwards of 2.4 billion people have no access to sanitation. (World Health Organization, 2001, Global Water Supply and Sanitation Assessment 2000 Report. Geneva: World Health Organization.)



problem solving skills to help them play an active part in designing the world today and tomorrow. Instead, it is quite clear that many tens of millions of people have little input into the way their world is shaped by design or exactly whose designs they are anyway. This may not result solely from their exclusion from the decision-making process but also from the fact that design thinking is still largely encapsulated in paradigms that have yet to imagine the absolute necessity that every design activity must be audited in full appreciation of its global implications and consequences.

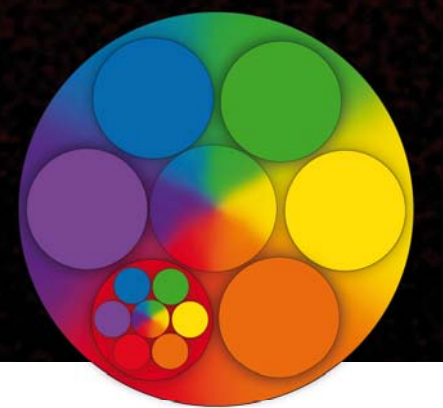
### *How is life to be ordered?*

88. This research is framed in its wider terms by a question put by Charles Stivale “. . . *How is life, organic and inorganic, but especially human life ordered, classified, distributed and managed? How ought we reproduce ourselves to preserve the essence of who we are; and who and what hinders us from being all we can be or helps us so that we can be all that and more?*” (Stivale 2005, p. 98). This question is not raised abstractly or generally in the present context but in direct relation to determining something of the milieu of this research project. The difference this thesis is concerned with does not conform to a choice between preconceived alternatives, or to recognizable and extant categories, but addresses precisely that which is outside what is reasonable, settled or known.

FIGURE 3-1



B O D Y O F R E S E A R C H



# *Chapter Three*

A S S E M B L A G E



# *Chapter Three*

A S S E M B L A G E

# Chapter Three

## Connective

### Architecture of the metaphor

**89.** This chapter re-surveys the assemblage of the metaphor that this thesis is constructing. It starts with a sweeping perspective distinct from those in the previous chapters. The aim is to add substance to the argument that the thesis as a whole produces evidence of a particulate image of design-research, research-design and acts of designing by means of the signing of its metaphorically structured account.

**Chapter One** and **Chapter Two** have already indicated some of the decisions that have determined the way in which the architecture of the metaphor is being elaborated. Each has established its own perspective on the conventions that have been adopted to give it dimension. It has been suggested that the global architecture has three-dimensional volume as well as distinct textual, graphical and conceptual features that can be unfolded into increasingly nuanced perspectives. Its volume has been defined in such a way that this hand-made book forms its metaphorical exterior. It is sturdy, resilient, hinged, foliate and stratigraphic. It folds and unfolds in dynamic artefactual terms and in the well-recognized and understandable ways that most books do. The metaphorical interior is designed with attention to detail such that all its internal components and their relation to one another are fully conceived and rationally explainable. The arrangement that is evinced is heterogeneous and capable of producing a multi-perspectival system composed of nexūs, zones and layers that provide for unlimited levels of complexity, of multiplication, extension and eventually, disorder. The style of the account develops a multivalent chorus of first-person singular narrators across chapters. These voices arise within the fabric of the metaphor and address the immediate purpose and the academic context in which it is currently deployed.

### Coding the metaphor

**90.** An important reference adopted to evoke the dynamic conception of design the thesis conveys is provided by Derrida's *law of the law of genre* and introduced in **Chapter One**. This outlines a system of invaginate extension such that all parts unfold one within another. The current chapter begins to trace out the implications of this, but it will not be until the conclusion is reached in **Chapter Seven** that the account will be complete. Methodologically the conception of design developed here articulates an *ethics of encounter*. Again, this aspect of the account is developed through subsequent chapters and comes to completion in **Chapter Seven**.

A set of graphic conventions based on simple geometry composed of points, lines, circles and colours was introduced in the discussion proceeding **Figure 5**. This will now be deployed to demonstrate ways to delineate levels of coding within the invaginate semiotic architecture of the metaphor. The aim, as indicated in the **Introduction**, is that these conventions give substance and conjoin the universality of designing with a unique case in point. The effect is a thesis process that is a unique example and in its execution produces signs of intersections that are uniquely its own.

### Territory, terrain and experimentation

**91.** **Chapter Three**, taken as a whole, can be understood as a way to mark out the territory of its own image-complex. **Chapter Four** looks at how that terrain might be populated. The evocation of this territory follows a line developed from experimentation begun early in the research phase and which continues today. To start with, the terrain seemed extremely vague but has yielded constantly unexpected questions and opened new dimensions of thinking about design. It seemed from the beginning to be an exciting departure because it differed from the linear project-based and object-orientated approach learned at art school and honoured since. It has involved making every effort to practically investigate the workings of my own imaginative skills at the levels of creativity and reflexivity. Experimentation with diagrams, modelling, graphical and conceptual mapping techniques have all provided important foci to these enquiries into approaches to the figuration of actual occasions.

### Components of the metaphor

**92.** The figurative details of the metaphor began to emerge as new sets of skills developed. These addressed how to match the experimental and



immersive style of enquiry with the development of concrete evidence that might be presented as the outcome of research. Investigations led to the exploration of a wide range of models and frameworks whilst general concepts and terms were mined from a plethora of sources. Besides Deleuzian and Derridian references, valuable ideas were drawn in the early stages from Warren Kinston.

**93.** In his book *Working with values: a systematic and practical account of purpose, value and obligation in organizations and society* Kinston suggests that “*To be a person in society, which means to exist at all, you must set purposes and hold values. To achieve anything, you must put a great deal of effort into deciding your purposes and pay close attention to values. To influence other people within an organization, in government or in society generally, you must reflect deeply on values and work with values explicitly*” (Kinston 1995, p.1). Kinston develops a comprehensive framework designed to ‘design the future’. It maps out the territory that precedes decision-making, developing a theory of creative design apart from organizational theories that speak in factual terms about how things are. Kinston’s work has particular relevance to this research in terms of his understanding of the diverse roles of creativity and design in strategy development, changing an organization’s culture, increasing democratic participation, introducing new ideas, making ethical choices, community development, making reforms, remedying social injustice, furthering social movements and campaigning for a cause.

Other ideas embedded in the metaphor are drawn from:

- Adrian Snodgrass and Richard Coyne’s investigations of design models and metaphors. (Snodgrass & Coyne 1992)
- Pierre Bourdieu’s ‘habitus’. (Taylor 1999)
- Charles Taylor’s ‘theoretical frameworks’. (Smith 2002)
- Principia Cybernetica Web’s ‘Meta-system Transition Theory’. (Joslyn, & Heylighen 1997)
- Humberto Maturana’s ‘Biological Systems Theory’. (Maturana & Varela 1980)
- Gero and Liew’s ‘Situating function-behaviour-structure framework of designing’. (Gero & Liew 2004)
- Goldschmidt’s and Purao, Rossi and Bush’s ‘Design problem space’. (Goldschmidt 1997) (Purao & Rossi 2002)

- The concept of ‘paradigms’ as discussed in an academic context by Noella Mackenzie (Mackenzie & Knipe 2006) and more extensively by Thomas Kuhn in *The structure of scientific revolutions*. (Kuhn 1996)



## CHAPTER THREE | SECTION ONE

### *Designing an image-complex*

#### *Designing as creative imagining*

**94.** Before embarking on the practical work of extrapolating the approach taken to coding the metaphor it is important to summarize in sweeping terms what it seeks to survey. The point of departure is provided by the **Abstract** and gains definition here as a way to progressively unfold a view of designing first and foremost as nexūs of unfettered creative imagining. Previous chapters have been used to establish that, understood in these terms, designing involves the assembling of images of such events and of the milieu and circumstances particular to them. The correspondence between such images, the actual occasions of their enactment, the process of their becoming different – and how all this is internal to the event that they constitute – now needs to be elucidated.

To refer to the notion of designing is to talk about the articulation of the complexes that resolve an event and determine how it comes to completion. This chapter explores these notions semiotically. It considers how to design an image or more exactly how to engage in ‘imaging’ – not least with imagining the designer; imagining designing and imagining the world. But it is important to reiterate at the very start that what is undertaken in this chapter is not a proposal for how to organize a pre-existent world, to render established knowledge or any other representable quantity or quality of life. The aim instead is to articulate the dimensions and dynamics of images of a metaphor as they self-referentially create it and settle terms that actualize it. This leads into a discussion of how designing must first draw into itself, and fold into encounters, all that is entirely irrepresentable and factually indeterminable about the world.

#### *Articulating the creative process*

**95.** As already discussed, designing can be considered as part of a predicate which on actual occasions provides the connective and modifying force that affects how things happen. In temporal and spatial terms designing can creatively fold and unfold at innumerable locations and from the viewpoint of different stakeholders. But, as Deleuze puts it, “*There is only one time (monism), although there is an infinity of actual fluxes that necessarily participate in the same virtual whole*” (Deleuze 1988<sup>1</sup>, p. 82). Thus,

any comprehensive picture of designing has to work with indeterminable spatiotemporal forces and, in the same breath, gather things that are actually dispersed in space and time and acted upon by different people in different ways. Figures, maps, diagrams and different forms of writing articulate the creative organizing that goes on as ‘linguaging’ draws everything together in a comprehensible way.

Thought in terms of unfettered imagination it is inconceivable that there should be final boundaries to purely imaginative designing of this kind – the notion of *designing by event* encapsulates this. The discussion so far thus suggests that to suppose design as an entire imaginative event exceeds presuppositions to focus instead upon the immediate sensory confirmation of the embodying and the ‘worlding’ capacities of designing. That is to say, the co-imbricative becoming of all its possible dimensions. It is a ‘worlding’ that is constantly becoming different and produces novelty – it creates events from the infinite possibility and actuality of the forces of the universe and construes subjects such as myself, and everything I sense within them.

#### *Apart from hard surfaces of embodied objects*

**96.** Designing images of events has a ‘virtual’ dimension to it because it not only gathers together separated experiences, understanding and knowledge – exploring how they might all be connected – but also manipulates everything in a *detrterritorialized* way that is quite distinct from the hard surfaces of embodied objects and their physical circumstances.<sup>1</sup> All this enters into a commonsense and everyday understanding of imagination as thinking, visualizing, daydreams and fantasies. When designing is conducted in a rigorous way at this level, awareness of a design problem may begin with an emerging sense of uncertainty or a difficulty to be addressed. Equally, it may begin with a moment of insight or revelation. *Virtualization* and *detrterritorialization* continue from there.<sup>2</sup> An increasingly useful and distinct image can then be constructed that is separate from actual conditions in all their ineffability and apparent particularity. Images are, in this sense, very practical devices providing a handle on the whole way in which we understand a situation. Once the image is sufficiently detached and comprehensive the possibility arises of generating newly imagined entities, and relationships within them, beyond all those that are actually and currently evident. Images can make sense of the world diversely and multiply through the mutual interpenetration of all the different propositions they are constructed from. In this way, and under appropriate conditions, this can lead to reterritorializing situations, conditions or material arrangements that are entirely new.

<sup>1</sup> See Glossary: Territory  
<sup>2</sup> See glossary: Virtual

### Constitution of images of designing

**97.** Discussion in **Chapter One** and **Chapter Two** has traced the way in which simple images of designing can be augmented so becoming increasingly sophisticated, multifaceted and multidimensional, exploding finally into unbounded imagination. It has been suggested that images are not simply visual or conceptual. Reflective consideration of any particular case indicates that they become evident as combinations of components – feelings, sensations; psychic, cognitive and other incorporeal realities. They may seem polyphonic or haptic and include all the material dimensions of corporeal spaces and physical environments. But as they form they produce much more than an inventory of the world as it is. As Paul Patton explains in *Deleuze: A critical reader*, “*Thought is essentially creative and critical: it embodies the potential to controvert all received ideas along with established values*” (Patton 1996, p. 9). Explored further, these images become increasingly communal as more and more people imagine where they fit into them, and, devise their own interpretation of the relationships between stakeholders, forms of participation, roles and interests. Images perform in everyday life in the course of the occasion of every mental and physical activity, have a revelatory role within rituals and belief systems, as well as playing a critical part in theatre, film, literature and electronic media.

### Assemblage of images of designing

**98.** Now it is easy to think of such a view of designing with virtual creative imagination positioned at one end of a single line whilst actual material conditions are at the other end. But this is not the intention here. To think of designing as being centred in pure creative imagination is to conceive it as an ungrounded *assemblage* always situated at nexūs *in-between* the categories, concepts, visualizations, impressions and actual material conditions it connects, but not separable from them.<sup>3</sup> As I practice during the course of research and recognize how such augmented images are created in immediate present perception, then their assemblages can be found to run off in all possible directions; dissecting, penetrating, tunnelling and drawing upon whatever resources they need to feed and nourish themselves and thus weave themselves into ever richer assemblages. J. Macgregor Wise explains this processual view of assemblages as follows.

*The term in French is agencement, usually translated as ‘putting together’, ‘arrangement’, ‘laying out’, ‘layout’ or ‘fitting’. It is important that agencement is not a static term; it is not the arrangement or organization but the process of arranging, organizing, fitting together. The term as it is used in Deleuze and Guattari’s work is commonly translated as assemblage: that which is being assembled.* (Stivale 2005, p. 77)

### Locating assemblages in-between categories

**99.** In earlier examples, the image of design was considered in terms of human powers of sensibility and comprehension *vis-à-vis* technological forces. The notion of *in-between* mentioned above might be applied to the assembling of designing at work on the threshold between the unrestrained terrains of gossip *vis-à-vis* the constrained terrains of perspectival drawings.<sup>4</sup> Or again, there are designing assemblages *in-between* facing up to challenges and problematizing the ordinary *vis-à-vis* a world encompassing existing designed artefacts, organizations and services. The *in-between* of designing in these terms is neither in time or space but in terms of relatedness and relative nature. Such relativity is never static but quite conversely is vital and dynamic: it is fixed to nothing, but joins everything. Images of designing on one side form virtual assemblages *in-between* thoughts, senses of self, facts, and any other apparently discrete entity or body, where they come into being as forces of organization. In this sense they form and are formed as multiplicities of webs, of intersections, of lines and linkages. On the far side, Deleuze and Guattari point to the way assemblages face the kinetic and the micro-particulate forces of the universe – “*the unfixed, shifting mass of movement, speed and flows – where they become dismantled and their elements circulate . . .*” (Stivale 2005, p. 78). This notion of designing therefore corresponds first with the anterior world of material conditions that might be associated with our organized, organ-enabled, organic bodies – constructing us in turn into recognizable subjects and objects. At the same time, those same material conditions recede into increasing obscured complexity until they exceed sensation, thus merging into imperceptibility and chaos on an exterior and receding plane.

### Virtual presence of designing assemblages

**100.** It has been established that assemblages of designing constitute and are immanently in the present. But more than this, the assemblage is the image and images form abundantly at nexūs of intelligence-at-work, where the forces at play in all the bits and pieces of direct experience are given concentrated and independent validity. A comprehensive image is virtual because the actual is all over the place, it is spread out, dispersed,

fragmented, out of reach and compartmentalized – without a virtual dimension the actual just doesn’t make any sense. A truly comprehensive image tends towards the enduring and the perpetual not because it is fixed or fixes but because it is the organizing of its own becoming – not in isolation but as a container for other assemblages that are all perpetually and pervasively coming together and moving apart. (Stivale 2005, p. 78)

### Comprehensive image-complexes

**101.** To design effectively like this, the complex of image-nexus-assembling (image-complex) needs to be comprehensive in every possible way. Such complexes need to gather within their orbit all the possible immanent dimensions and all the possible factors within which actual salient force resides. To leave anything out is to risk resolving part of a problem whilst either creating others or moving dimensions out and locating them elsewhere. Image-complexes include within them all the dimensions of the milieu out of which problems or challenges emerge. They include all the dimensions into which they might play and all the interconnections, steps and sequences that might be referenced in the course of their resolution. By way of summary and with reference again to Deleuze and Guattari, assemblages can be thought of as “*every constellation of singularities and traits deducted from the flow – selected, organized, stratified – in such a way as to converge (consistency) artificially and naturally; an assemblage, in this sense, is a veritable invention*” (Deleuze & Guattari 1987, p. 406).

### Boundaries of image-complexes

**102.** There are many challenges in extending experiential boundaries of this imaginative creating of images at any particular moment and in real-time. In my own experience many of these concern the way in which unresolved business from the past is embedded in personal or collective memory and behaviour. Reference has already been made to this regarding the broad appreciation within philosophy, literature and the arts of the impact of the Second World War on Continental Thought. I personally continue to carry much pain and guilt associated with that war and thus with memory of past events that precede my own birth. These things impact on my capacity for openness and receptivity to immediate evidence and reasonable judgement. Unless these are addressed, the resultant disconnections and dislocations impede the creation of image-complexes. Such disconnections can clearly be cultural or social and embedded in the power relations that sustain a status quo. But equally, they may simply result from compartmentalization, as separate, technical, emotional or analytical understandings of a design task develop – as if my brain function is determined within disciplinary domains that rarely speak to one another.

<sup>3</sup> See Glossary: Assemblage  
<sup>4</sup> See Glossary: In-between

### Limits of image-complexes

**103.** In the *Law of genre* Derrida touches upon the above issue when he refers to the way concepts and terms 'receive' meaning only within a topic. As quoted earlier, he suggests, "*If words and concepts receive meaning only in sequences and differences, one can justify one's language, and one's choice of terms, only within a topic (an orientation in space) and an historical strategy*" (Derrida 1980). The implications of this historical dimension for the development of a comprehensive image of any particular event are far reaching. For example, it suggests that although the outer limits of an image-complex are unbounded vis-à-vis thought and creative imagination per se; boundaries to thought or imagination can actually be set by factors such as the *Weltanschauung* of the population they arises within.<sup>5</sup> In effect, the generation and society I belong to sets limits to investigation of images.

### Image-complexes thought as folds

**104.** The challenge now is to consider how to create signs of image-complexes that are ever-present but also ever-changing. The semiotic of such assemblages must reach into the kinetic shifting mass of movement as much as the most weary and sedentary thoughts. This 'linguaging' must be open to the present moment in all its ineffable and particulate quantities, thus producing a persistent possibility of insights into what is actually going on. This is why design thinking should never settle. With reference back to the earlier discussion of Stéphane Mallarmé is the notion of the way that an assemblage folds both conceptually and practically. Charles Stivale points out that "*The fold is thus highly important for Deleuze, not merely as a philosophical concept, but as a practical means by which all manner*

*of intersections between ideas and cultural and existential practices can be developed, maintained and appreciated*" (Stivale 2008, p. 10). Thought of in this way, there is nothing but assemblages and every one folds and unfolds within another. An epoch is a fold. The *Weltanschauung* of a generation prehends it. Existential wounds are folds that ex-form individual lives. Interesting ways of seeing fold. *Living events* fold in and out of larger pleats. Propositions for *living by design* and *designing by event* fold all their parts one into the other. This metaphor articulates a fold just as that fold articulates the unfolding of the metaphor. Life is folding, the challenge however is to fold with it – to design the folding and be folded into the designing.



## CHAPTER THREE | SECTION TWO

### Territory of the metaphor

#### Territory of an image-complex

**105.** This section and the next mark out the *territory* of their own image-complexes. The exercise begins from a graphic perspective and is completed conceptually. This interplay between the graphical-textual and image has an important place in Deleuze's thought in a way that is closely allied to the mention of folding above. Quoting Deleuze, Charles Stivale points out that he sums this up as "*a new kind of correspondence or mutual expression, an entr' expression, fold after fold, that is, pli selon pli. For Deleuze, this fold after fold serves as the seam along which many new gatherings can take place ..*" (Stivale 2005, p. 9). Thus, whilst the following paragraphs pursue a very practical ordering of the terms of the metaphor, they also delve into Mallarmé's fan-like folds that form the architecture of event-hood. (Deleuze 1993, p. 31) The aim is to give full force to the free and anarchic play and random opportunism of an imaginative mind but at the same time to inform the process with a rigorous and critical methodological clarity that facilitates the logical determination and resolution of real-world problems.

#### Example of an event

**106.** The perspective on the approach that is being taken to the sign-building and construction of this thesis begins now in the way outlined more generally in **Chapter One**. It ex-forms the occasion of the haecceity of the world that exits direct experience as the 'thisness', 'hereness' and 'nowness' of the present moment. (Deleuze & Guattari 1987, p. 289) **Figure 5** (page 26) considered how the 'fullness' of an undifferentiated sense of pure presence can be 'coloured' to produce differentiation and perspective. In other words, to delineate what is otherwise intangible.

The real world example constituted by the designing of this thesis and

of this particular paragraph begins in this fashion. The actual occasion of its creation includes an architectonic process of sign building. The process explored figuratively and metaphorically in the discussion around **Figure 5** is now applied literally – to produce literary signification. As this locus of self-referential forces gains intensity, the undifferentiated surface of its intent becomes contaminated with signs that ultimately unfold writing. The process leans towards the logical systematization of ideas which differentiate zonally from their nexus and progressively delineate themselves one from another. These zones actualize to figure this portion of text and contaminate the previously undifferentiated surface of the paper. To look into the literary, the intentional and logical sub-textual regions – and the complex interplay of their various zones – is to look into questions concerning how precisely the entire thesis is figured. It is the spectral regions of that interior that the remainder of this chapter extrapolates.

The inclusion formed by the previous paragraph gives some indication of the copious reach necessary to consider where the event horizon of this thesis lies when taken as a whole. The occasion of the creation of those few lines can not be considered to be confined to the moments of its composition. The occasion of this inclusion alone involves every occurrence and instance of both its image-complex and actual figuration along with the subsequent transformations produced. It is the unfathomability of that equation that invokes a *metaphorics of invagination*, as a way to bring to the compass of ingenuity how new detail is added to the haecceity of an image of an event from within, to delineating this worlding into ever greater detail.<sup>6</sup> Whilst in normal circumstances I might go on to create and give form to another image of another event, this process instead includes this specific occasion within every other to articulate the event in greater detail.

This method can be applied to all dimensions of the event that constitute this thesis. The steps are generally similar in every instance and might be summarized as follows.

- Establish a sense of occasion and extrapolate milieu into immediate present circumstances
- Differentiate the whole into a system of parts zones by extension
- Continue the process of differentiation by invagination – fold upon fold.

If the effect of this process is considered cartographically, every new fold adds another otherwise undifferentiated level of detail. Each speaks to a different trace of the event and at each subsequent stage of extension, the image-complex gains further definition as the assemblage accrues an increasing number of heterogeneous dimensions and interconnections.

5  
6

See Glossary: *Weltanschauung*  
See Glossary: *Metaphorics of invagination*



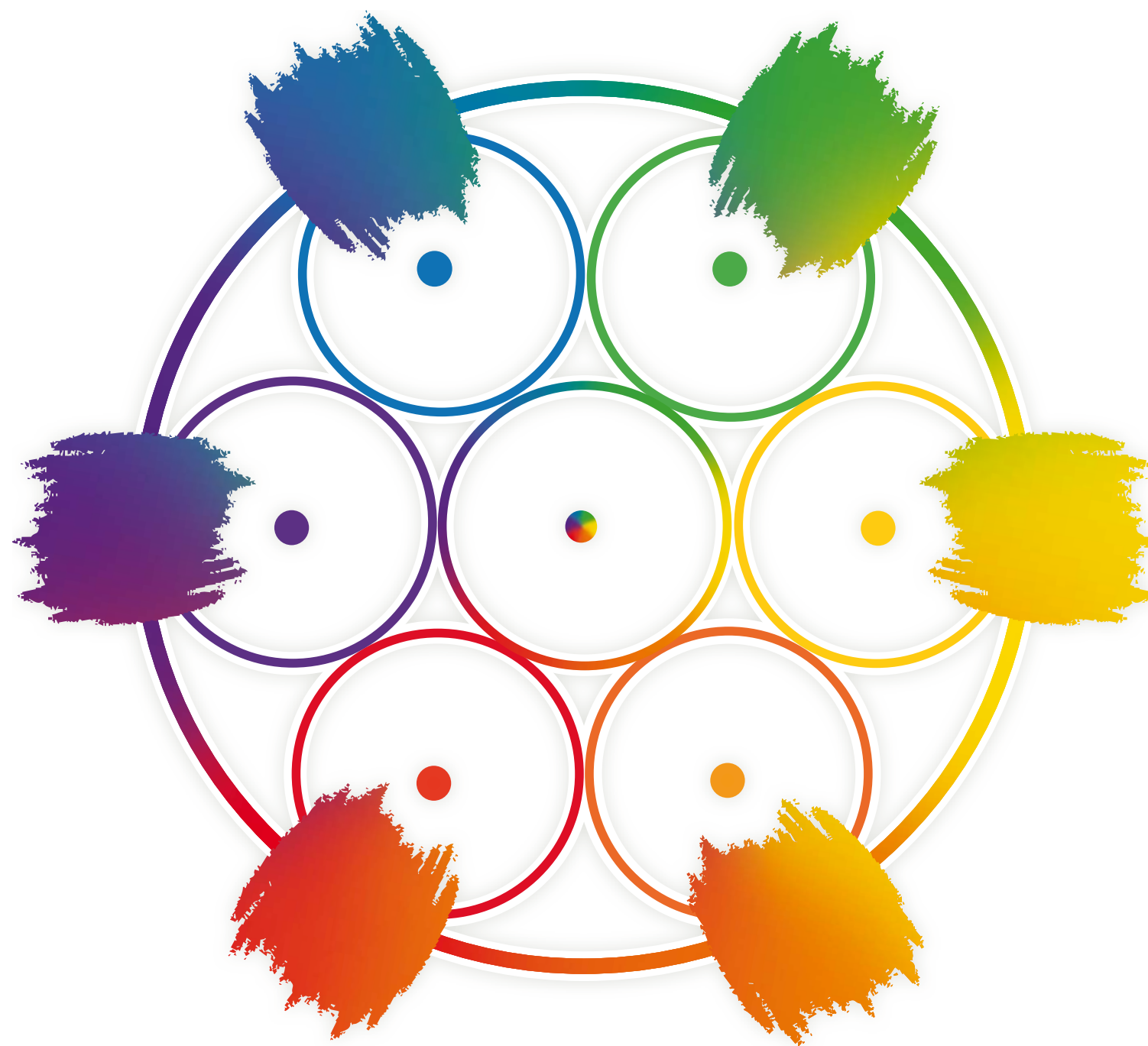


FIGURE 6 | *Dimensions of a metaphor for living events*

This diagram illustrates how the graphic dimensions of the metaphor introduced in **Figure 5** (page 26) are developed to produce a schema able to accommodate more of its components and indicate their interconnections. Each of the spectral colours is now associated with a matching coloured circle and each of these zones has a nexus marked towards, but not symmetrically, at its centre. There is a seventh panchromatic zone that all the others circumscribe. This central zone mirrors the content of all the other zones. Each of the outer zones has a different perspective on an actual occasion on which an aspect of a design problem is encountered and each forms an image of it at its nexus. The panchromatic zone gathers these fragments together to render an overall impression and thus a conception of the occasion that is resolved at its own panchromatic core.



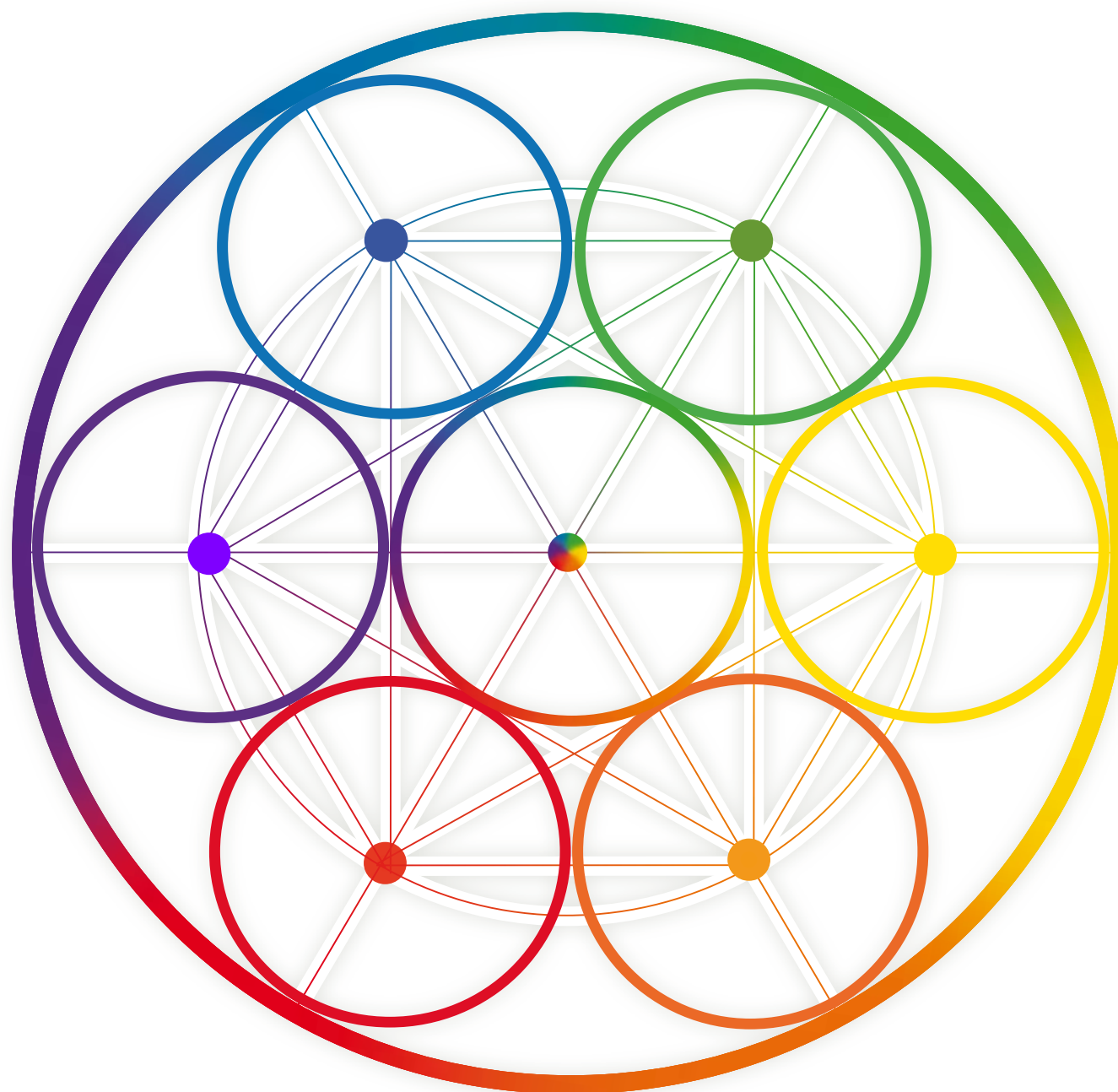


FIGURE 7 | *Primary unit*

This diagram illustrates the *Primary unit* that provides the structure for the graphic illustration of the metaphor of designing as a way of *living events*. It can readily be understood as a single overall composition produced by simple geometry. Close inspection reveals that all the components that can be deduced from the overall pattern inter-connect one with another in some way. The arrangement corresponds with previous figures but this time the colouring is simplified so that each of the circumscribing zones is rendered in a simple primary or secondary colour. Connections between each nexus are also shown. There are 49 connectors in all but in this arrangement they are not all visible. Each connector is colour-coded and together they form a matrix. **Figure 8** on the next page shows the full set of connectors.

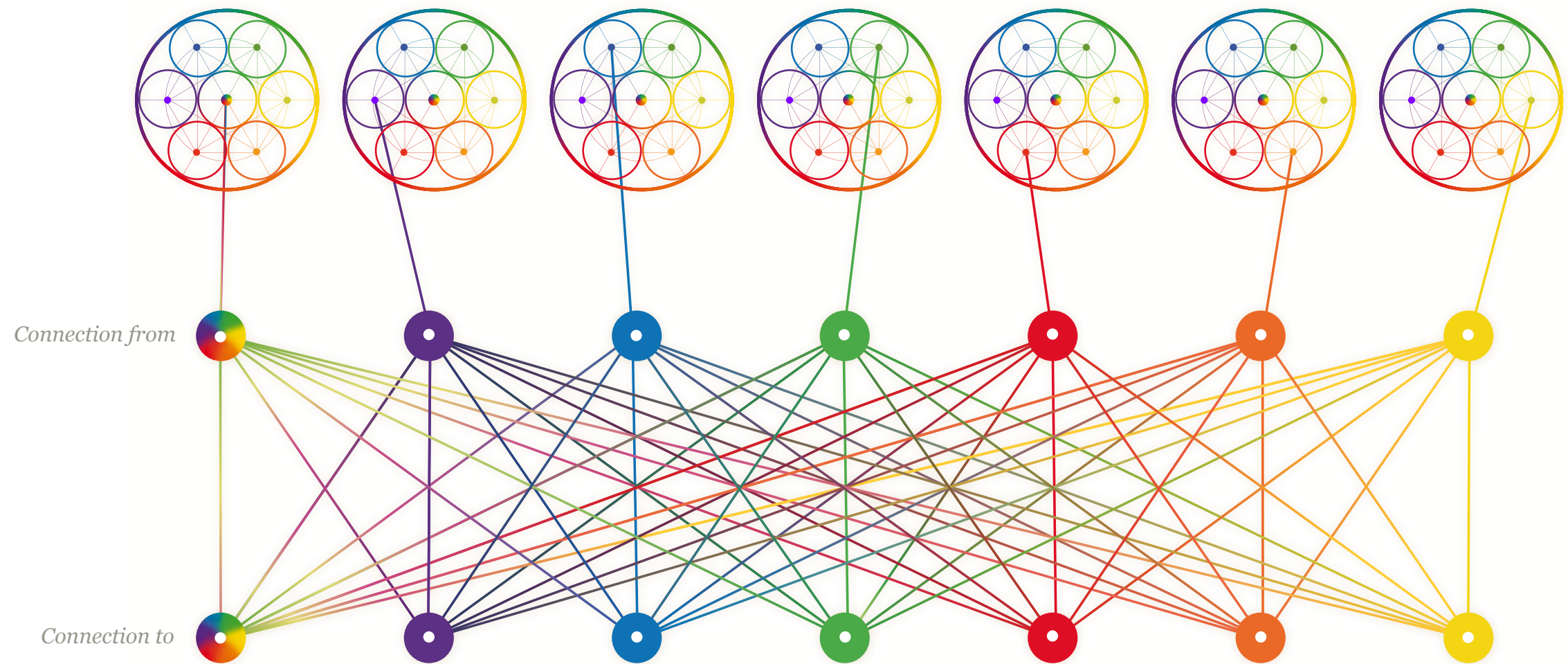


FIGURE 8 | *Connectors*

**Figure 7** (page 45) did not clearly show the position of all of the connectors between nexūs so this diagram demonstrates the complete set. All nexūs are connected by straight lines, so that every point is inter-connected to every other. There are 49 connectors in all and each has its own unique colour code. The end of each connector is colour matched to its corresponding nexus whilst the centre section corresponds with the intermediate tertiary. Each connector thus forms a unique coded proposition. By adding labels to connectors terms, phrases and propositions can be produced.

### Creating an event

**107.** This section proceeds by rendering the previous paragraphs into discussion of the series of diagrams that run through the remainder of this document with the aim of assist in visualizing the proposals they contain.

Invaginate extension is clearly not a way to simply report on an event but creates that event, and the unfolding forms the account. The determinants of an event are the necessity for it and the creative means brought to that realization. *Living events* ex-form images circumscribed by a sense of wholeness that stretch their horizons outward. The milieu of most events, although undifferentiated at their conception, will not be contained in design terms to the boundary of any disciplinary exercise. Similarly the signs and the semiotic chains in which they become apparent can be expected to connect according to diverse modes and regimes of coding. In practice it is only at the level of pure metaphor that virtual symmetry is achieved between them. In real life, asymmetries creep in, as even the most cohesive and comprehensive set of perspectives of an image encounter fissures and discontinuities that they cannot render without redesign of their own design in the course of their designing. But the question is: how might the bare outline of the rendition produced so far – that articulates an image of *living events* and reveals its interior in terms of *living by design* and *designing by event* – be revealed in a way that fully accounts for the concerns of the thesis?

### Arranging image-complexes into zones

**108.** Let us now consider how invaginate extension can be rendered diagrammatically. In **Figure 6** (page 44) the colour splashes introduced in **Figure 5** (page 26) are shown to be associated with a matching coloured circle and each of these zones has a nexus marked towards, but never symmetrically, at its centre. This asymmetry as mentioned above is crucially important. However many zones are introduced not one of them is identical in every way to any other. There is a seventh zone in **Figure 6** that all the others circumscribe. This panchromatic zone is intended to convey not so much the haecceity of 'first order' experience itself but the zone within which a conception of what has been sensed within the outer zones remains singular. Just as a phrase such as, *the sense of the ephemerality of lived experience* might be used to break off some trace of a specific living moment, so the central panchromatic circle creates a 'colourful sign' of life equivalent to an *arche-écriture*. What is intended here

is that, just as coloured rays of light can be traced back to a point prior to prismatic refraction, so this central zone provides a comprehensive view of an occasion by bringing to a point the content of all the others, thus including information gathered from their different angles of refraction and the perspectives these produce. The panchromatic zone therefore gathers the tinted fractals produced by those circumscribing zones and renders an overall impression of their senses of occasion.

### Building the image-complex in colour

**109.** The set of colours introduced in **Figure 5** and **Figure 6** provide the basis for the graphic aspect of actualizing the image-complex that gives character to the entire thesis. As explained earlier, the set of colours is derived from the red-yellow-blue colour wheel associated with artist's colours. Where the primary colours overlap they produce orange, green and violet secondary colours to form a rainbow. Complementary pairs are opposed in **Figure 6** and subsequent diagrams for reasons that will emerge later. As discussed with regard to **Figure 5** (page 26) in **Chapter One**, the metaphoric vehicle of a set of spectral colours provides a powerful means of extrapolating the figure-building process. In effect, each of the six zones that together circumscribe the one in the centre reflects a different range of wavelengths of light and might be thought to provide divergent readings of the information gathered in the central panchromatic zone. If all six outer zones are placed edge to edge they describe the full visible spectrum that can be derived from white light. In another arrangement the zones are drawn apart from one another so that each provides an exclusive reference to its own band of wavelengths. Again, the range of any specific zone can be expanded to cover a greater range of wavelengths whilst others contract. Zones can also merge. In each case the full spectral range is covered in a different way. In another arrangement zones might be overlapped so that some wavelengths appear in several circles. In a final example each individual zone might be fragmented into dots and the dots of all the zones disbursed evenly across the entire territory of this figurative event. This final example corresponds with the kind of colour printing used for newspapers and magazines. In that case the entire spectral range of wavelengths of visible light, within which the human eye can distinguish huge numbers of different colours, is reduced by colour separation into a four-colour printing process that is able, all the same, to reproduce all the hues, shades and tints needed for high-resolution colour photographs.

### Zones of sensibility and understanding

**110.** Zones provide the sites at which chaos becomes sensory and at which it is possible to extract a variety of sensations that can be composed into sensibilities, understanding or knowledge specific to a circumstance or occasion. Nexūs can be thought of as singular. They draw everything within their zone of sensibility to a point – a point that is relative to all other points. The image formed at a nexus at any moment is exact and precise just as concepts fulfil this function in language – a clearly formed figure against a less determinate ground. As one moment proceeds to the next, the calculation that an image or a concept at a nexus enacts adjusts to maintain correspondence with whatever part of the topic is in view and from which it receives sequences of meaning that configure it.

### Graphics

**111.** In **Figure 7** (page 45) the percipient will observe a now familiar pattern made of coloured shapes and printed, with the remainder of this volume, onto white paper. **Figure 7** forms the *Primary unit* of a cartographic system. The figure can readily be interpreted as a single overall composition produced by simple geometry that matches the previous ones. Close inspection reveals that all the elements that can be abstracted from the overall pattern interconnect one with another in some way. The colouring of each zone in **Figure 7** and its nexus is the same as the one applied to the previous figures but this time the colour used to identify each zone is conformed to a simple primary or secondary colour to distinguish more clearly between them. Connections between each nexus are also shown. All nexūs are shown to be interconnected by lines, so that every point is connected to every other to form a matrix or *rhizomic* arrangement.<sup>7</sup> There are 49 connectors in all and each has its own unique colour code. **Figure 7** does not, however, reveal all of the connections so **Figure 8** (page 46) demonstrates the complete set of connectors.

**Figure 8** shows how each end of a connector matches a corresponding nexus whilst the centre section corresponds to an intermediate tertiary. Each connector thus forms a unique coded proposition. At this point in the process of figure-building, the propositions might be expressed in long hand, for example as, *the nexus in the red zone, which is a primary colour, is connected by an intermediary tertiary brown colour to the nexus in the green zone, which is its complementary secondary colour*. Later in the chapter it will be demonstrated how labels that correspond with concepts can be applied to this type of proposition.

### Limits of appreciation of the core conception

**112.** There are two further circles in **Figure 7** that have not yet been mentioned. The first circumscribes all the elements of the design whilst the second, which will be discussed later, is concerned with conceptualization and passes through each nexus. The outermost circle circumscribes the entire area within which all the elements of the diagram are centred or contained. It marks the panchromatic limits of current appreciation of the core conception located at the epicentre and thus the limit of definitive appreciation of the overall horizon of the event. If, for a moment, this outermost circle is conceived as a sphere then it describes the outer surface of what is sensed, understood or known about an event. Within that shell are all the sedimented layers, zones of sensibility and perspectival points of view that seek constantly to extend the boundary towards the event-horizon beyond.

### Priority of target over vehicle

**113.** The contents of this thesis have an actual correspondence with the outermost circle in **Figure 7**. Both provide figurative signs of the immediate world of experience – evidence of the reality and actuality of the thesis. But a clear distinction needs to be retained between an image, which is the target of the metaphor, and the elements of the diagram, which are the vehicles of metaphoric actualization. Image, figure and reality are distinct. Images can draw together the totality of insights into an event. Figures, accounts and other signs give form to an image. The reality of an event incorporates forms of materiality excluded from the virtuality of an image and economy of a figure. The diagrammatics in the succession of figures that appear in the course of this document simply provide a way of mapping such images onto paper in the most austere visual terms and according to an emerging set of constraints and conventions. Pure images are without such significative conventions ‘and’ the virtual and unrenderable world of imagination ‘and’ sensations ‘and’ perceptions and understandings ‘and’ their myriad interconnections have priority over the metaphors that convey them.

Thus a circle of colour or the label for a concept applied to it is not to be confused with the vast and dynamic world that is amassed in-between signifiers and signified whether within the signed territory of a diagram or the immanent world in which they belong. As Inna Semetsky puts it “*According to the logic of multiplicities, a diagram serves as a mediatory in-between symbol, ‘a third’ that disturbs the fatal binarity of the signifier/signified distinction. It forms part of the cartographic approach, which is Deleuze and Guattari’s semiotics par excellence, that replaces logical copulas with the radical conjunction ‘and’*” (Semetsky in Parr 2005, p. 243).

### Perspectival zones

**114.** Each of the six zones and the panchromatic seventh in **Figure 7** provides a different perspective on an event. They open different apertures, filtering out some wavelengths to accentuate others. An equivalent to this is contained in the analogy of rose-coloured spectacles – though in the present case there are seven differently tinted perspectives on the thesis event. There is a sensory equivalence as well in the analogous way in which the subdivision of subjective experience produces *points-of-view* (nexūs) and perspectives (zone) on the objectified world.<sup>8</sup> To move from the perspective provided by one zone to another implies a transposition of subjective attention. A further characteristic implied by this arrangement is that whilst each zone of attention provides a different perspective on the event, they rarely produce a schism. Take for example a move from an analytic to an aesthetic perspective, or the case of moving between different forms of sensory perception to attend to the stimulus from hearing or vision. However distinct the sensations produced, they none the less conjoin to leave the world intact and allow it to be appreciated as a cohesive whole. (Tye 2003)

### Panoptic conceptions in panchromatic zones

**115.** The panchromatic nexus at the epicentre in **Figure 7** operates differently from the others because without a spectral bias it does not produce a perspective of its own – it sees everything without prejudice. Instead, it must draw upon the perspectival data provided by the other members of the set and thus produce a composite view on the state of the system as a whole. It is this characteristic of panchromatic nexūs that provides a panoptic conception of an event such that, in the language of Turing Machines, at this precise relational point in the centre, the exact configuration of the system – its *system-state* – can be deduced with reference to the *phase-state* of every individual element.<sup>9</sup>

### Ground of attributive schemes

**116.** A final detail about **Figure 7** needs to be added. There are two other zones in this figure. The first is outside the outermost perimeter. The second is made up of areas inside that line but evidently outside the seven distinct zones. Taken together, and along with all else, the two zones correspond with the ground upon which life, as I conceive it, at any particular moment within a particular milieu, forms figures. Such a ground or *background* might be conceived as the ‘other’ that makes possible the foreground categories of subject or object. Referring to Alfred North Whitehead’s philosophical enquiries into the nature of events, Deleuze provides a description of this process by which the figure-building process extends from background into figures. Whitehead, he says “*... Takes up the radical critique of the attributive scheme, the great play of principles, the multiplications of categories, the conciliation of the universal and the individual example, and the transformation of the concept into a subject: an entire hubris*” (Deleuze 1993, p. 86). On any actual occasion the ground of a figure is outside the scope of the operation and *phase-state* of active zones. The area beyond the figure corresponds with the unknowable and all that is beyond conceivable degrees of sensibility. Within the perimeter but outside of the zones is the unknown, the knowable and all that might become sensible or be activated. The boundary between ‘other’, which is ‘outside’, and potentially sensible states, forms a diaphragm, a semi-permeable territory in-between the two.

<sup>8</sup> See Glossary: Subject  
<sup>9</sup> Turing machines. See <http://plato.stanford.edu/entries/turing-machine/>



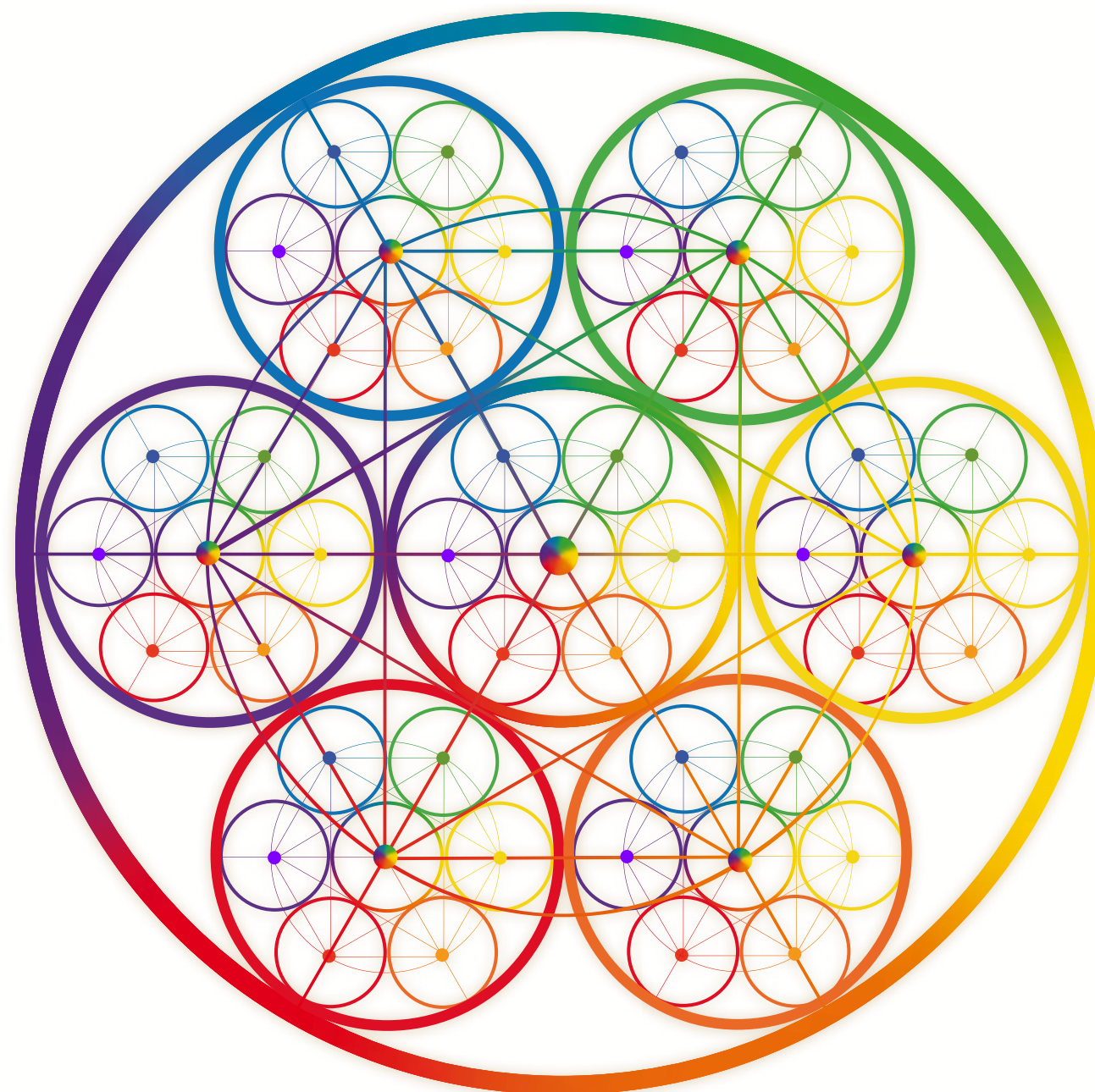


FIGURE 9 | *Adding complexity*

Greater complexity can be added to the *Primary unit* introduced in **Figure 7** (page 45). The *Primary unit* forms a layer. Each of its zones can then have a new *Primary unit* embedded in it to produce a new layer of detail. This process can be continued *ad infinitum* by recursively adding a new set of zones within every existing zone. The number of zones increases by a factor of seven each time a complete new layer of detail is added. Each zone is a site at which to add, or extract, another layer of sensibility, understanding or affect to the image of a design problem on an actual occasion that designing is taking place.

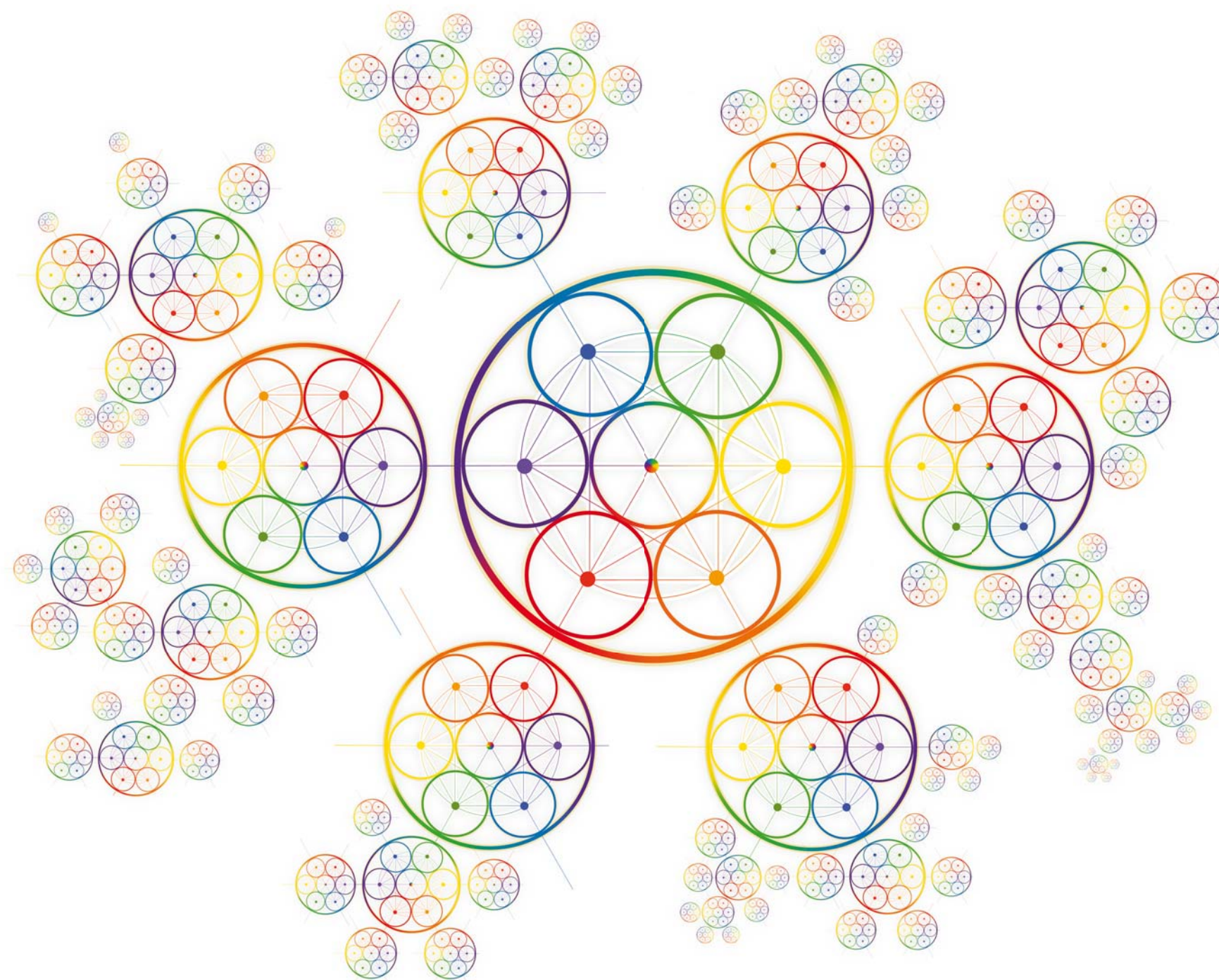


FIGURE 10 | *Recursion illustrated*

This diagram provides another perspective on the graphic signs of the structure of the metaphor. It shows how it accommodates greater levels of detail by recursion in a less regimented fashion than suggested by **Figure 9** (page 49). Starting from the *Primary unit* in the centre, the process of extension can be traced to subsequent layers. To clarify this process visually, as zones are added to produce a new layer, the size of new units is reduced. Eight layers of detail can be traced in this version.



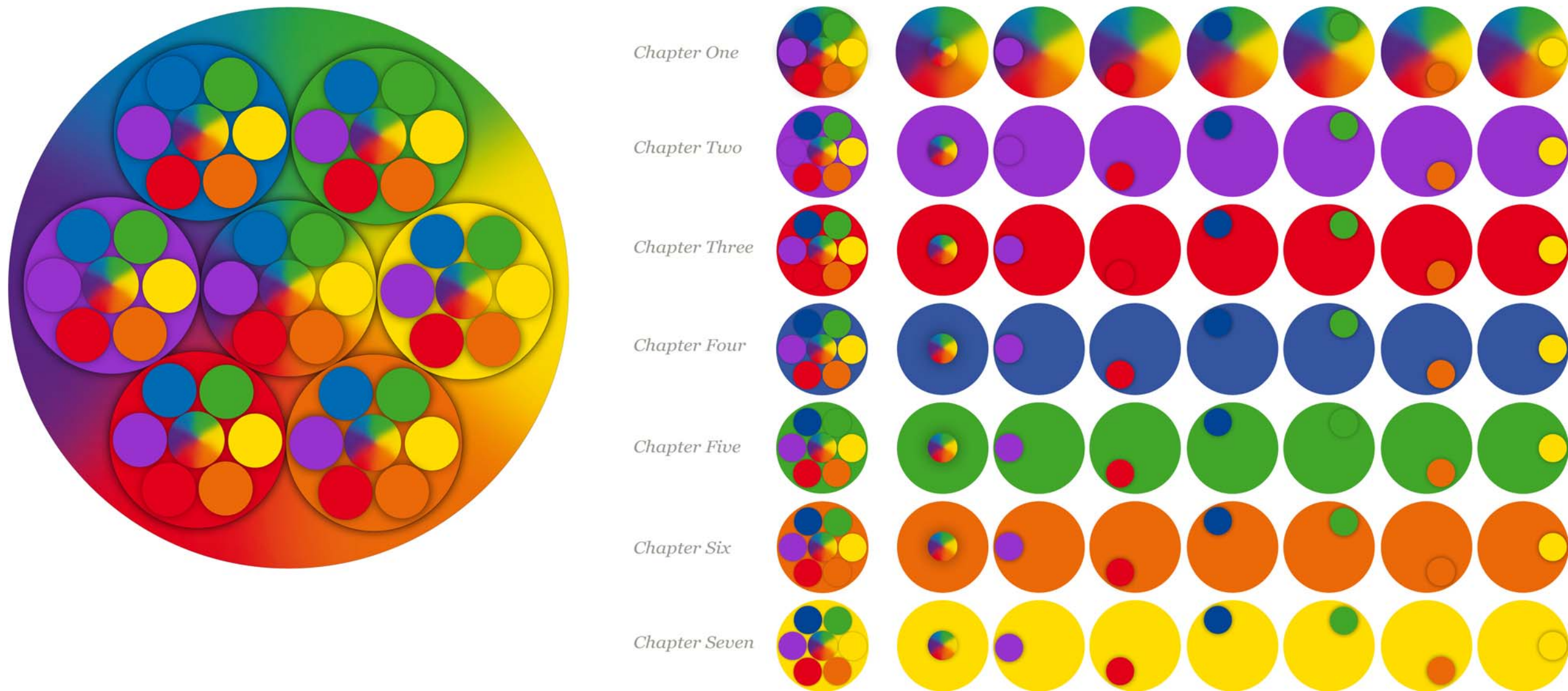


FIGURE 11 | *Cartography vis-à-vis structure of this volume*

This diagram shows the way that the layout of the thesis in this volume relates to **Figures 4 to 10**. It shows the *Primary unit* on the left, developed to a second layer of detail, and then projects the image into an array. The panchromatic background of the *Primary unit* corresponds with the entire thesis volume. The seven zones of the *Primary unit* correspond with the chapters, and the zones within them correspond with the chapter sections. The array demonstrates that the chapters are ordered to produce a particular reading of its metaphoric structure. It also becomes clear that this volume is abridged because the structure of the metaphor makes provision for extrapolation into 49 sections whilst the present account contains 27 coloured coded sections.

### Recursive method of iteration

**117.** Greater layers of complexity are brought to the design of the metaphor by embedding detail recursively into the *Primary unit* visualized in **Figure 7** (page 45). This process is demonstrated in **Figure 9** where the set of zones of **Figure 7** has a new set embedded in each component zone to produce a new layer of detail. In outline **Figure 9** corresponds exactly with **Figure 7** and demonstrates how the number of zones increases by a factor of seven ( $\times 7$ ) each time a new layer of detail is added in this recursive fashion. In effect each zone becomes a site at which to add, or extract, another layer of detail. Further layers can be added successively and each one adds detail to existing sensibilities. Six layers can be built into this figure and remain visible using ink jet printing onto A4 paper. If a seventh layer is added by this iterative process a total of 960,792 distinct zones sharing 6.7 million connections is created and all these together can be used to express in the region of  $10^7$  distinct propositions or system-states at any single moment. An expanded view of this process is developed in **Figure 10**, which visualizes the process more clearly and in a less regimented fashion. Further layers can be added to all this at will and the address of every zone relative to any other never exceeds one because there are connectors linking every zone rhizomically, thus providing short cuts through the most complex dimensions of this labyrinth. Iteration can of course be carried out in the opposite direction to embed **Figure 9** within yet more extensive events. The significance of all this will become clearer once the lexical dimensions of the design are added to the graphic dimensions of the present discussion.



### CHAPTER THREE | SECTION THREE

## Coding images

### Conventions and models of thinking

**118.** The way that an image builds is entirely dependent on the set of conventions brought into play, as every doodler knows from their sketching. The approach being developed here draws on the graphic conventions outlined so far and several distinct modes of thought with which they can be associated. Rhizomatic thought, which enters discussion later in this chapter, is drawn from Gilles Deleuze.<sup>10</sup> Meanwhile, the mathematico-sexual metaphors of invagination can be attributed to Jacques Derrida. These are brought into the discussion of image-complexes by weaving them with another strand of thinking derived from Alfred North Whitehead's *creative process* and particularly his notions of *prehension*, *concrecence* and *extension*. These all find their place in the course of discussion in **Chapter Seven**.<sup>11</sup> Monadic thought, in turn, has its roots in the work of Gottfried Leibniz (1646-1716) but his thinking has been extensively reworked by Deleuze.<sup>12</sup> Reading across these two philosophers suggested that events might be traced to microcosmic and microscopic monadic perceptions that reflect the entire universe that belongs to them, and that can be folded out of them, from their own instantaneous perspective. In the terms laid out so far in this chapter the diagram of the *Primary unit* in **Figure 7** is a figurative rendering of an unfolded monad as are the numbered paragraphs of this text. Each paragraph is intended to lean towards a complete statement in itself, but each also provides a perspective on the entire thesis. Subsequent discussion traces a course through all the dancing particles and fluvial compositions of forces these different patterns of thinking provide in search for signs of monadic singularities at work.

### Distinct forms of systems thinking

**119.** An important cross-over between distinct modes of thought is rendered in **Figure 11**. This demonstrates the way in which information can be mapped from **Figure 7** (page 45) into an array. The arrangement provides an important bridge between two distinct forms of systems thinking. The first arises from the modes of thought just described that favour iterative, recursive metaphors associated with visualization. On the other hand there are hierarchical forms of organization evident within the thinking that has gone into the thesis that affects the way discussion develops and how chapters and sections are organized. **Figure 11** explains how to map between the two. It explains exactly how the spectral perspectives of the *Primary unit* are directed into chapters and sections.

### Metaphor of the small volume

**120.** A key resource that has been drawn upon during the development of this thesis is the metaphor of small three-dimensional volumes – books. Amongst the many metaphorical targets of books are variously mentor, story teller and codex (Latin *caudex*: tree trunk; thus tree of knowledge, bound leaves etc.). It is within that context that the different modes of thought mentioned above are gathered and woven together along their spines to produce signs of *living events*.

The methods built upon here that reference the rendering of images into signs, form, figures and volume differ in a crucial way from illustrative and representational associations that produce down-scaled imitations of the world meant to be observed from an external point of view. In the second case an observer tends to feel that they are part of a big world, which is 'real', whilst a diagram models a miniaturized world over which they have dominion. The metaphor of a small volume overcomes this to some extent in the way a reader 'gets into' and is enveloped by a book. The thesis document itself has thus been referred to from the start as one of the vehicles of the metaphor that forms connections across the territory of this composing and *designing by event*. **Figure 12** therefore has no page allotted to it because it is the volume itself, and the label *living events: a metaphor for design* that appears on the cover refers not simply to the argument, but to the weight and the volume of this artefact. **Figure 12** thus practically demonstrates its folded monadic structure, and the visual, conceptual and textual dimensions that issue from it. This book thus provides evidence of images of *living events* extrapolated in a way that is consistent with the discussion into three dimensions, geographical locations and coded physical spaces. Tom Conley concisely explains the Deleuzian origins of such a method and expands upon it with particular reference to philosophy.

*For Deleuze, philosophers, writers and artists are first and foremost semioticians and symptomatologists: they read, interpret and create signs, which are 'the symptoms of life ... There is a profound link between signs, events, life and vitalism'. The task of philosophy is the creation of concepts, and a concept, in accord with a-signifying semiotics, has no reference; it is auto-referential, positing itself together with its object at the moment of its own creation. A map, or a diagram, engenders the territory to which it is supposed to refer; a static representation of the order of references giving way to a relational dynamics of the order of meanings.*

(Conley in Parr 2005, p. 244)

<sup>10</sup> See glossary: Rhizome  
<sup>11</sup> See Glossary: Concrecence, Extension and Prehension  
<sup>12</sup> See Glossary: Monad





## Conceptualization

### Rhizomic principals of connection

**121.** From this point within the text it may now be possible to see how the graphic perspective on the organization of the discursive and figurative dimensions of this manuscript are being extended progressively towards discussion of the fully conceptualized metaphor and thus its overall design. This will allow lexical units and semantic networks to be applied to the geometric matrices discussed so far and so reveal the rhizomic structure and the labyrinthine worlds that can be traced within it. The graphic detail of diagrams, their labels and captions, the propositions that can be formed between them, the numbered paragraphs of this manuscript, each of its section and all the chapters are to be conjoined into assemblages that enact the whole discussion and its voluminous presentation. As soon as labels corresponding with concepts are applied to nexūs, and proposition are formed between them, indications start to emerge of the way in which the verbal interacts with the visual in this particular form of diagrammatics. This section considers precisely how all these qualities enter into play within the emerging schema as the complex of elements composed from graphical, conceptual and textual elements are enabled to function heterogeneously and rhizomically. To a large part, the aim of providing poetic and literary references, gestural sweeps and cartographical reasoning has been to overcome the tendency of concepts to be understood as reified abstractions fixed to the surface of intellectual life and immune to rhizomic movement. William James (1842 – 1910), a contemporary of Proust, Woolf and Bergson, was opposed to the intellectualist methods evident in his time and explicitly aligns himself with Bergson when he suggests that the problem with concepts is that they “*negate the inwardness of reality altogether*” (James 1909, p. 157) and that “*The essence of life is its continuously changing character; but our concepts are all discontinuous and fixed, and the only mode of making them coincide with life is by arbitrarily supposing positions of arrest therein*” (p. 163). He goes on to say “*Dive back into the flux itself, then, Bergson tells us, if you wish to know reality . . . Turn your face toward sensation, that flesh-bound thing which rationalism has always loaded with abuse*” (p. 162).

### Extension of graphics into concept mapping

**122.** The triadic graphical perspective on the build of the dyadic dynamics of the image complex – of *living by design* and of *designing by event* – reveals, in geometric outline, the rhizomic territory within which

the play of concepts at work within assemblages can be seen to emerge. The approach deployed here resists the designation of concepts to a life of discontinuity and fixity, instead enabling them to work constructively and relationally in the overall design. Full conceptualization cannot occur until the conventions are exposed that determine criteria and methods applied to the creation of concepts, their labelling and to the variety of ways in which they are formed into propositions within the metaphor. The process extends the graphic methods that have already been established into various forms of concept mapping. A schematic outline is needed to indicate how these conventions function. Diagrams are also needed that show how these concepts function and work together at the case in point provided by the design of this particular volume. A global set (and its layered sub-sets) of interlinked concepts needs to be introduced at the start and an explanation of how these can be applied to the graphic figures and then developed into the propositions from which the thesis is constructed. This concept-set forms the system that ‘organ-izes’ the discussion within the thesis. The way in which this process is conceived can be likened to the language system provided by the staff, clef, signature and notation used by musicians. Whilst that system provides a notational framework during composition, in the course of a performance it can be used as a reference to the mechanics of a specific piece of music as it comes to life. This allows it to be used by members of an audience as well as by performers as they play. Where all nine clefs are arranged one over another, the full richness of an orchestra can be laid bare, enabling ways to participate in the way music ‘thickens the air’ synaesthetically. In a similar way, in this work, the intention is to reveal how this thesis functions performatively and what I have been able to deduce to date about the concept that are alive within it.

### The thickness of concepts

**123.** An appropriate conceptual system reveals that concepts have a ‘thickness’ of their own. Concept maps in this instance are intended to produce much more than a thin layer of abstractions or theory of an event, but rather must be able to fully extrapolate the sensations, perceptions and thinking that circulate within the virtual and deterritorialized depths of images, thus providing new levels to the metaphor and to the cartography that is emerging. This approach goes beyond Cliff Joslyn and Fransis Heylighen’s, understanding of concept maps when they suggest in the context of a discussion of second generation cybernetics that “*A concept map is a multidimensional system fully reflecting and incorporating the semantic relations inherent among the terms being explicated*”. The same source

provides a similarly incomplete description of a concept: “*A concept is a perceived regularity or pattern in events or objects, or records of events or objects, represented by a label*” (Joslyn & Heylighen 1993). The intention here is to delve deeper into concepts to indicate something of the way in which they are created and to trace their sinuous existence into the bodies in which they live and that they defile.

### Regularity of concepts

**124.** Conceptualization occurs as a layer is formed within a metaphor where concepts exist in ordinate relationship with all their components. It enables a process of variation governed only by the intention to movement equally present in every single element. One might say that a concept, like a song, is in every voice that announces its ever-changing melodic fluctuations and its voices reach within and are forever reflecting back from every fold of the world that they in turn constitute. Concepts in this sense are not windows on the world but compose the world as windows that look inwards upon each other. On this layer within the metaphor there is nothing in concepts and the bodies that use them apart from this chorus. (Deleuze & Guattari 1994, p. 20) The regularity of concepts produced in the course of conceptualization is heightened where they are understood to be composed with these auto-referential and a-signifying dimensions. These have priority over their labelling because they are created within and arise from immanent and vital dimensions of imagination quite apart from the arbitrarily attributed positions concepts are assigned to by writing and when they come to rest as things. Concepts can be shown to have roots that extend into James’s notion of the “*inwardness of reality*” (James 1909, p. 157) where, in unfettered imagination, they have a rhizomic life just as real as their branches, but this time woven from the flux and force of creativity itself. This quality is always apparent to me in the rhymes and word-plays of children’s games, and those forms of poetry and genre of literature that signify nothing external to themselves, but instead stimulate curiosity about the thickness of reality. Knowing the world of realism versus idealism that James had to contend with, I will not take his practical advice too literally when he says that if we want to know more about “*the inner nature of reality or about what really makes it go*” that we must “*turn our backs upon our winged concepts altogether, and bury ourselves in the thickness of those passing moments over the surface of which they fly, and on particular points of which they occasionally rest and perch*” (James 1909, p. 162). Instead I might place labels on concepts like saddles and just as it is necessary to explore their deeper layers so too might I rise into the air upon their backs turning them to my own course.

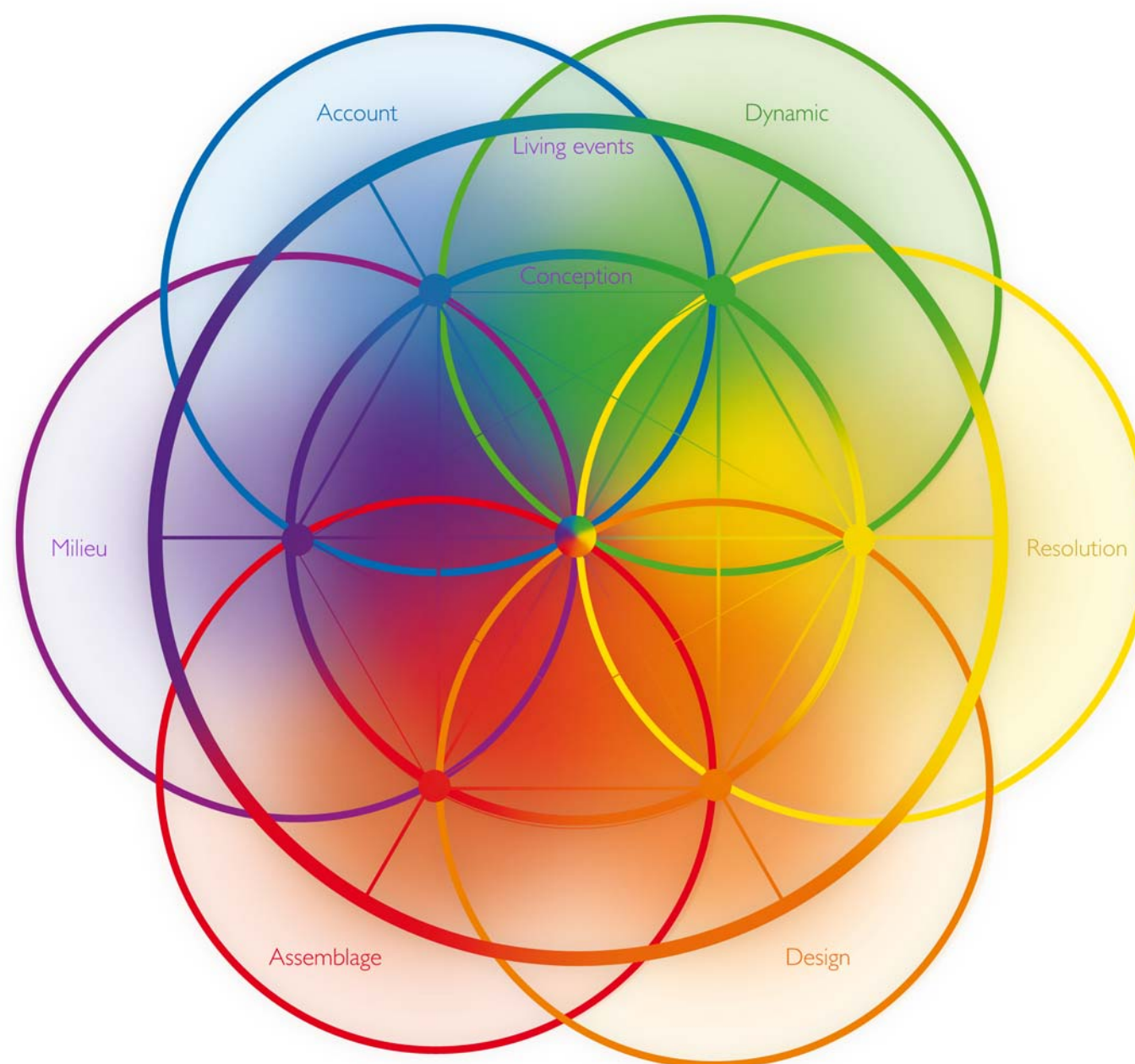


FIGURE 13 | *Minimum set of concepts*

This diagram develops the sequence of figures a step further by labelling each zone and its corresponding nexus with a concept. Together the concepts form a semantic network. The effect is a concise but comprehensive way of talking about designing as a way of *living events*. The addition of labels also allows the specifics of the metaphor and the structure and content of the discussion within this volume to be addressed cartographically. Each of these concepts has connections with many others and these can be arrived at in real-world situations by tracing out a set of propositions that create relationships between them. The zones in this illustration all overlap to correspond with the way the discussion within and between chapters is interlinked in complex.

### Labelling concepts

**125.** Labels are used in this work to correspond with and to speak for those parts of the life of concepts that can be brought to view and to associate them with the graphic elements within figures that are intended to capture the pattern of the rhizomic terrain from which they arise. Once in the open air, and most commonly in the form of a single word or short phrase, they are extrapolated outwards, forming the discussion that proceeds through the text. On the other side, their fabric is woven down layer by layer into the geological depths of signs and into relative forms of existence within the bowels of images. To enable propositions to be formed that are distinct, one from another, each label forms a unique item and together might be formed into an ontology.

### Labelling the thesis event

**126.** **Figure 13** introduces the minimum set of labels that can be assigned to the *Primary unit* in **Figure 7** (page 45). They correspond directly with this thesis event. These are labels that most accurately reflect the conceptual framework at the time of writing. Each corresponds with a perspective, its zone and nexus. As shown earlier, they explain the construction of chapters and the concerns of each section. The exact labels shown here emerged in the course of research. In the early stages their colour provided the only consistent navigation. Even now, one label can readily be substituted by another as their concepts are further explored.

Conception	Event (living events)
Assemblage	Dynamic
Resolution	Milieu
Account	Design

Each of these concepts has connections with all the others evident within this document and these can be arrived at in real-world situations by tracing out a set of propositions that draw upon and connect with them. The graphic approach developed from **Figure 4** onwards, achieves a point of transition with **Figure 13** and the accompanying discussion can now be extended into a newly emerging territory.

### Concept maps

**127.** The metaphor of *living events*, as realized in this volume is an augmented concept map, whilst the **Abstract** provides a considerably more concise rendering of it. The small concept maps that appear at the start of each chapter on the page following each introductory photograph

indicate nexūs of key concepts that apply to their respective chapter. An orthogonal organization produces a lexicon, such as the one that underpins the glossary that appears as an appendix after the **Conclusion**. An ontology might be developed if a full specification of the conceptualization could be achieved at a specific case in point. An ontology in this sense is a description of the concepts and relationships that can be shown to exist between them for an agent or a community of agents in the real-world and on an actual occasion. (Gruber, 1993)

### Propositions

**128.** Propositions are used to enunciate the dynamics of concept maps. A set of interlinked propositions can be used to produce a full conceptualized snap-shot that crystallizes an image of any precise moment. The clearest pictures emerge where propositions are formed to address

specific questions that produce strong inflections in the image. (Deleuze 1993, p. 22) In practice the eight concepts that correspond with the *Primary unit*, as indicated in **Figure 13**, appear everywhere, just as the logic of the metaphor runs throughout the construction of the thesis. The most prominent example of their logical application is their association with the **Abstract**, chapter headings and chapter sections. Like the *Primary unit* and the individual zones that they label, the set of concepts that correspond with them receive additional and alternative meanings through their connection with other sets as they iterate and fold through association and subsequent recursion into other metaphoric layers. Each concept as it appears in **Figure 13** is thus an entry point into a semantic network of linked concepts from which assemblages of enunciation and of every kind proceed.



FIGURE 14 | *Signs of life*

During the course of research and experimentation, concepts have been released into clouds, spun into spirals and run into grids and arrays. Their labels are made the objects of word-play and ambiguous inter-relationships are produced by using diverse modes of conceptualization. This diagram further explores the relationship between the concepts introduced in **Figure 13** (page 54). In this example that set of concepts is formed into a chain that reads *the resolution of the concept of an account of the territory of the dynamic of the design of the assemblage of an event ... Of*. The phrase is wound onto a Möbius strip to string its components into an endless loop. The overall proposition can be entered at any point then traced through the complex of phrases.







### *Clouds of concepts*

**132.** Connections between concepts take many forms. Examples of the most straightforward that arise in speech are: of, and, or, but, whereas, in case, thus, and, the result is. Logical connectives include those that are: associative, commutative, distributive or absorbent. Examples of connectives that function prominently within this text are of the kind that allows 'one' zone to connect with 'another' zone or with 'many'. So for example, 'one' *designs* 'another'. In the cloud diagram in **Figure 15** connectives lifted from the text of this chapter might be substituted in place of the term *designs*. The examples indicate how the label for any of the concepts drawn from the set in **Figure 13** (page 54) might be extrapolated through association with others to generate new connections or layers of meaning.

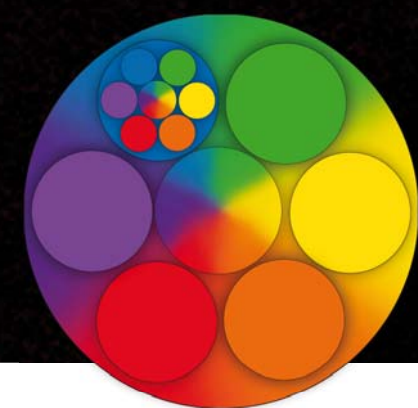
### *Conceptual play*

**133.** Creative engagement with the process of conceptualization requires that orthodoxy be thrown to the wind. During the life of this thesis, concepts have been run into grids and arrays, formed into Möbius strips, released into clouds and spun into spirals and helix. Their labels are made the objects of word-play and sometimes selected to produce contradictory, ambiguous and paradoxical interplays. The whole thesis is constructed in a narrative style that starts then stutters, constantly negotiating a thin line in-between the academic, a minoritarian language and idiosyncrasy. This weaving course that constantly folds back on itself can be rendered using Derrida's design in **Figure 4** (page 23), with the labels *subjectivity* applied to the nexus and *space* and *time* applied to the chiasmatic of interwoven lines. The graphic can be repeated so that this pairing is extended to form a chain that produces unlimited combinations of occasions, and each additional point simply adds to the proliferation and cacophony of subjects, voices and pseudonyms that scream to be heard within a serialized image of an event, in a fashion that Stéphane Mallarmé might approve of. This treatment of **Figure 4** will be returned to in **Chapter Seven** in the process of resolving signs of ways of *living events*.

Focus question: How can living events be crystallized in a metaphor for designing?

	Conception	Milieu	Assemblage	Account	Approach	Designing	Resolution
Conception	What is the overall concept? An exploration of design by way of metaphor	What is the milieu of the metaphor? Actual occasions that provide the ground from which to extract a way of <i>living by design</i> and <i>designing by event</i> .	What is the assemblage of the metaphor? The metaphor is evident in the living sensations, actions, passions and affects it creates.	How is the metaphor accounted for? The metaphor articulates <i>living events</i> by performatively enacting inscriptions of all that can be determined of their interiors and horizons.	What is the approach to the metaphor? An embodied cartographic approach that maps the territory of image-complexes.	How is the metaphor designed? Designing articulates the graphic and conceptual dimensions of the metaphor with which to target <i>living events</i> .	What does the metaphor resolve? Evidence of the creation of <i>living events</i> .
Milieu	How is milieu conceived? Actual occasions within every-day situations where designing takes place.	What is the milieu of the metaphor? Territories traced from monadic singularities to their event-horizons.	What is the territory of an assemblage? Assemblages create territories, from the interlocking components of reality, malleable enough to engender life-changing events.	How to account for milieu? Graphic and conceptual tools are created to illuminate the milieu of the metaphor and delineate problematic figures.	How is the milieu approached? The territory is mapped to reveal rhizomic networks within images, without tracing their construction into fixed entities.	How is the milieu designed? Designing reads, maps, interprets and creates signs, that are the symptoms of the life of the metaphor	How does the milieu resolve? Into diagrams that engender the territories of images and render the relational dynamics of <i>living events</i> .
Assemblage	How is the assemblage conceived? A-signifying images that create the assemblages that do the designing.	How is the milieu assembled? Qualities are <i>deduced</i> from events that creates a geography from which properties of the assemblage emerge.	How is the metaphor assembled? Forces of desire break off particles from over-coded subjects to create lines of propagation and diversities of becomings. (Sotirin in Parr 2005)	How to account for an assemblage? An image-complex produces evidence of its own designing assemblage and the problems that motivated its creation.	How is the approach assembled? "Art takes a bit of chaos in a frame in order to form a composed chaos that becomes sensory, or from which it extracts a chaoid sensation as variety." (Grosz 2008)	How is an assemblage designed? Assemblages are designed from infinite numbers of particles and deduced from flows to produce dynamic and kinetic bodies that affect and are affected by each other.	What does the assemblage resolve? A vehicle with which to target all that is inexpressible about <i>living events</i> .
Account	How is the account conceived? A set of discrete signs used to negotiate the continuous stream of <i>living events</i> .	What is the milieu of the account? Macrocosmic architecture mapped to create graphical and conceptual features that unfold the interior into nuanced perspectives.	How is the account assembled? Points of view, perspectives, zones, nexūs and their sensational connectives assemble signs of their ethical terrain.	How does accounting happen? The boundary of the metaphor invaginates to produce new layers of signs that replicate the first, are contiguously folded within, but are distinct from it.	How is the account approached? On the basis that there is nothing beyond the account to provide a point to spin around or a ground to determine a final order.	How is the designing accounted for? The double chiasmatic of space-time and subject-predicate, fold into one another and unfold signs of their designing.	What does the account resolve? Evidence of <i>living events</i> and the worlding capacities of designing - the co-imbricative becoming of all its compossible dimensions.
Approach	How is the approach conceived? A sembiotic approach that surveys embodied images of <i>living events</i> .	What is the approach to the milieu? "There are dimensions here, times and places, glacial or torrid zones never moderated, the entire exotic geography which characterizes a mode of thought as well as a style of life." (Deleuze 1990)	What is the assembling? Actual bodies and virtual images provide components for creating, organizing and fitting together the sensational and affective components of a sembiotic approach.	What is the dynamic of the account? The creative thrust from many to one produces novel entities that are 'other' to the superjects that give rise to them.	What is the dynamic of the approach? A sembiotic approach grasps an embodied assemblage from the inside to produce a hybridized existing that enmeshes designing into forces 'organ-ised' by languaging.	What are the dynamics of the designing? The sembiotic terrain of an image-complex can be construed in terms of dynamics alone. Evidence of this designing is in performed demonstrations of actual affects.	What does the approach resolve? New combinations and relations that experientially discover how to dissolve the boundaries that render subjects more dead than alive?
Designing	What is the design concept? The creation of image-complexes	What is the design of the milieu? Imagination crosses domains, ordering and levelling, grasping the unity of mind and nature. (Deleuze 1994)	What is the assembling of the design? Designing imagines systems of relationships between its elements and makes perceptible relationships not evident in actual situations.	How is the account designed? To activate the exploration of the assemblages of images within which invention takes place, and so render them into the metaphor.	What is the design approach? A sembiotic approach leads to an <i>empiricism of life in its doing</i> where creativity operates bodies as designers and designs the predicates that operate on those subjects.	What is the design? A multi-perspectival composition of zones and nexūs that fold and unfold dynamically.	What does the design resolve? Signs of its own designing and the dynamic forces for change that engender ways of living differently.
Resolution	How is the concept resolved? Crystalloid figures that actuate <i>living by design</i> and <i>designing by event</i> .	How is the milieu resolved? A-signifying diagrams that span the micro-detail and the macro-reaches of ordinary acts of designing.	How is the assemblage resolved? In a volume that articulates signs of its assemblage into the overall composition and contents.	How is the account resolved? Through an account that resolves a-signifying illustrations of the ethical terrain of the metaphor.	How is the dynamic resolved? The dynamics of the metaphor are resolved into the signs of a sembiotic approach.	How is the designing resolved? The designing resolves itself into an ethics of encounter conducted through a micro-politics of daily activism.	How is the overall concept resolved? Crystallization of particulate instances of designing the dynamic survey of creative becoming.





L I T E R A T U R E R E V I E W

# *Chapter Four*

A C C O U N T



# *Chapter* ACCOUNT *Four*



# Chapter Four

## Connective

### *Mechanics of the artefact*

**134.** The first three chapters of this volume have been laid out in a way that opens a discussion of the process of its own creation. It has now been established that, as far as possible, every detail of the book forms part of an extended metaphor for designing understood as a way of *living events*. At the centre of that metaphor is the notion of the image-complexes within which the designing of this event unfold. The volume itself and the material it contains aim to expose such images to the light of day. The volume is then a map of the mechanics of the metaphor in which you, the reader, are currently immersed. The intention has been to allow readers to engage with the actuality of it, then travel upstream from sturdy covers, trimmed pages and printed content, to capture something of the image it actualizes and the problem it addresses. As the chapters proceed, additional perspectives reveal that creative process working in different ways. Each considers the technical process of designing this immediate case in point from a different position. By using this example, it is possible to deal with design matters in terms of the reality of the construction of this particular *living event*. With reference back to the Möbius strip, introduced at the end of the last chapter, the process constantly twists on itself to reflexively and self-referentially question the nature of this activity.

### *Microscopic detail and macroscopic survey*

**135.** A Möbius strip suggests the way the process of designing and things designed in one sense form a singular continuum. The designer, the designing and the designed are part of a single process and though elements can be identified discretely, all maintain immanent relations with one another. The Möbius strip has a single and continuous surface with one continuous curved edge, yet at any point it can also be seen to have opposed surfaces with two edges. The opposed faces and edges

of the continuum of this project are characterized, on one side by the actual microscopic details of *living by design* – which takes an ethics of encounter and engagement as its vital reference – and on the other by the macroscopic survey of *designing by event* by which the horizons of its strategic calculations can be construed.

### *Accounting for the dynamics of actual occasions*

**136.** The efficacy of an approach that combines actual microscopic details with a macroscopic survey of an event is that it can obviate the tendency towards generalization and abstraction in favour of considering an immediate activity in the most direct terms possible. This, in turn, exposes the critical dimension of what is being explored through the course of the thesis concerning ways to account for the dynamics of actual occasions on which acts of designing take place. In ways that this text has begun to explore, actual occasions differ from other kinds of experiential reference because they take haecceity and 'firstness' to be ungrounded assemblages always situated at *nexūs* that are in-between the categories, concepts, visualizations, impressions and material conditions they connect – and can not reasonably be thought to be separable. The continuum of the Möbius strip's surface draws attention to the sense in which there is an immanent relationship between all instances of 'firstness' "*There is only one time (monism) . . .*" as Deleuze puts it. For every example of an actual occasion that is delineated there are an infinity of fluxes that provide the ground from which it has been drawn – a matter that is brought to discussion in the course of this chapter: (Deleuze 1988<sup>1</sup>, p. 82)

### *The here and now of actual occasions*

**137.** An actual occasion is always to be understood as *this* occasion. It is always *this* here and now, because I always populate the here and now as do you, the reader – in spite of any chronological and spatial separation. There is nothing about an actual occasion that is not here and now, though its dimensions might extend into current imagining of the future, the current ordering of memory, by which I recall the past, or the motor habits by which repetitive actions, skills and knowledge seem to be ordered. Actual occasions cannot be limited to the part of them that I perceive to be here and now. An actual occasion can be understood toprehend the concept of the event that populates it. It conjoins the dissipated existence of everything and the actualities of life regardless of time and space so that the here and now of every occasion forms a singularity.

### Populating an actual occasion

**138.** Discussion to date has considered ways in which the architecture of the first order experience of the actual occasion of this thesis might be brought to account in terms of spatiotemporal relativity, in terms of space-time and the territorialization of image-complexes. The implications of the choice of graphical and conceptual conventions have yet to be fully explored. In the mean time this chapter now goes on to populate the territory of the occasion of this *living of events*. From there it will be easier to render the dynamic consequences. This *living event* can thus be construed in design terms to be my present understanding of the assemblage of the actual occasion of its image-complex. Incorporated within it is all the extraordinary heterogeneous detail as well as the overall asymmetries of my life, lived in all of its ordinary circumstances and everyday occurrences. Its designing is enacted in real-world situations. The foremost layers of the metaphor by which I produce evidence of these everyday occurrences are formed as compositions of the haecceity of the living world of this author; the actual body of this volume and by you, the reader. The metaphorical vehicles by which this *living event* is brought to discussion then also articulate the many layers that can be made evident below that.

### Inhabiting the corpus

**139.** In practical terms this chapter explicates the actual occasion of the thesis and formulates a discussion of its population through the work of Deleuze and a number of other texts that have influenced its development. Using a very Deleuzian approach, rather than dipping into this corpus, it involves inhabiting the corpses, bringing them to life by breathing fresh air into them and exposing them to this event.



## CHAPTER FOUR | SECTION ONE

### *It's a thesis*

#### *RM's thesis*

**140.** *Ric Mann's thesis* is the *Event*. Italicisation is consistently used throughout this document to indicate the introduction of important terms. The capitalization of *Event* in this chapter indicates it is a proper noun. *Ric Mann's thesis* is also a *concept* that is subsequently referred to by the label *RM's thesis*. It belongs to a semantic network within this document and so to related concepts such as that of an *event*. The connections between concepts always lead back to the set discussed in the previous chapter that label the *Primary unit*. Last and not least, *RM's thesis* is an *actual entity*<sup>1</sup> and thus, every encounter with it is a unique instance of the actualization of that Event. By topographical conjugation, the route between the actual entity and the Event can be traced, and thus the a-signifying terms in which it is always *in* and *of* its-self. In these terms *RM's thesis* is an Event that is encountered precisely and exactly in the moments of life where it features as a topic. *RM's thesis* can be used toprehend all the sensational, intellectual and practical resources or skills required to engage with it. It can be used toprehend a reader; the air that reader breathes and the chair they sit upon. *RM's thesis* is evident in the intensifying powers of encounter and engagement with the world that it enables, providing a pin-point actuality to the way its resources and calculations are brought to bear in matters of designing, organization, decision-making and problem-solving. It is equally evident where matters of consequences, ethics or conscience figure within the orbit of its strategy. It stretches with equal precision outwards through the geological layers of its natural history and the courses and tributaries of lives lived with others, in friendship and communal matters, and in the course of political, social and cultural activism, professional and educational activity. Embedded within it is a precise, but constantly re-written inventory of other events – *superjects* – each of which provides its own datum for this Event.<sup>2</sup> It is the superjectivity of that inventory of previous events that ensures this one has been honed and tested over the course of its evolution and thus ensures its strategies and calculations are exact.

#### *Event of my father*

**141.** An inventory of other events without fail includes the event that is *my father*. I refer not simply to the old man who died of Alzheimer's on 10<sup>th</sup> December 2006, but also the young conscientious objector who spent the Second World War driving milk trucks on a daily tour of farms in mid-Wales and then ambulances across North Africa and Western Europe. That

man drove into Paris behind General Leclerc on 24<sup>th</sup> or 25<sup>th</sup> August 1945 and shortly afterwards saw in person the concentration camp survivors who were released onto the roads of Germany as the Allies advanced on Berlin and Berchtesgaden. He later attended the Nuremburg trials. This was the modern languages teacher; the scholar fluent in French who undertook postgraduate study at the Sorbonne – a locale shared with Deleuze, Foucault, Barthes and Lacan.

#### *Pain of Primo Levi*

**142.** The inventory usually includes Primo Levi, author of *The periodic table* (Levi 1984), born in Turin, Italy in 1919 – the year before my father – who lived out the tragic consequences of the Holocaust until he committed suicide on 26<sup>th</sup> April 1987. Levi, a chemist, considered the periodic table to be a micro-history. Eric Scerri, a chemist and author of *The periodic table: its story and its significance* (Scerri 2007) says of Mendeleyev's table that "*chemistry is the only field with one simple chart that embodies the essence of the field. This wonderful tool serves to organize the whole of chemistry*". In the hands of Levi it becomes more than a tool to classify, to systematize and to compare all the different forms of chemical behaviour, as he augments each chemical element with an account of an episode of his life. Paul Bailey's obituary in The Observer newspaper called it an account of "*more pain than he or we can bear*". It is a book concerned with elemental matter through which the event of 72 million deaths (72,754,900) including 47 million civilians in a single war enters into my life without abstraction, generalization or intellectual reification – the comprehensive logic of an event that the present work seeks to appreciate.

#### *The White Goddess*

**143.** It may be the very roots of European poetry and literature that provide the elemental matter for the building of an image of this Event as it washes against the circumstances of my life. Robert Graves' *The white goddess* (Graves 1948) is a historical grammar of poetic myth. Ancient Greek and Hellenistic philosophers who figure within the history of philosophy, literature and scientific enquiry appear in the account. But it is clear that the explication of life and thought, as we know it, did not began there so the account reaches much further back, beyond Egyptians and Babylonians. It arrives finally at those members of human kind that first saw the geometry of their lives mirrored in some way in the points and lines that they traced across the night sky, recognized the 'arborescent schema' they used to organize ideas in the forests they inhabited, and saw their reflections folded by the rippled surface of water. Graves finds something

<sup>1</sup> See Glossary: Actual occasion  
<sup>2</sup> See Glossary: Superject

secret, yet apparent still on the edge of history, that is incomparably non-rational in origin yet indivisible from western philosophy and the structure of modern thought.

### *Câd Goddeu*

**144.** Central to Graves' research in *The white goddess* is Câd Goddeu, The Battle of the Trees. Through an extraordinary process of erudition and plain imagination Graves manages to find the likely form of the original account of this poem. As he makes clear, Câd Goddeu remains much more than a disjointed mythological tale stripped of its original sense, power and significance. At one level the poem provides a wonderful taxonomy of the trees still found today in the British Isles including all the grand forest trees, as well as an account of many of the wild fruit trees that I am familiar with. Along with these are epiphytes, grasses and bushes that still have seasonal, festive and cultural associations. At another level, the poem functions as the account of a battlefield on which the description of each tree – its medicinal, ceremonial, practical and mythological significance – explains its particular role and comportment in a very strange battle indeed. At a further level, it is an account of the capture, long before Stonehenge, of a necropolis by one tribe with its own deities, lore and language from another. At this level it might be seen as an account of the struggle for an image of thought and for control over the currents and signs of meaning of that time. In one further step backwards, it is the echo of the physical assemblage of a living language, with resonances still evident in contemporary oral and written traditions, which was originally constructed literally from the shoots and leaves of trees. Câd Goddeu is an account of druids, bards, buffoons and poets who produced and maintained the storehouse of the meanings of things, and whose lives and deaths scope the agency of schools of thought that crisscrossed the pre-classical world.

### *Beyond the reach of speech*

**145.** Taken together, different readings of Câd Goddeu provide clues to the archaeology of intellectual and cultural battles and to those critical points of transition at which the mixing, transforming and supplanting of ways of living and designing our civilization can be thought to be in creative complex. Câd Goddeu might then be seen to also concern that which is beyond the reach of speech because it belongs to a time that precedes language. In that case, it is concerned with the indiscernible territories that exist at the boundaries of the spoken word and the in-between not simply of people and civilizations but of species.

### *De-signing and erasure*

**146.** Graves claims that the tradition with which Câd Goddeu can be associated, the struggle at the heart of poetics itself, is to find the repository of the most precious piece of knowledge for any culture, the 'secret name' of that which cannot be named. It is that immanently unsigned or de-signed territory around which recursive clusters of mutually self-constitutive, agency specific discourses must endlessly hover. Whilst they enable and enact the presence of mind that constitutes designing, they preclude the common ground that their very differences erase from full-speech. So perhaps it is that tradition with which *RM's thesis* must be identified. In that case the thesis is the reincarnation of the oldest of struggles within contemporary circumstances. The central conception of *designing by event* with which it is concerned, can then be understood to be hinged to the perennial struggle at the heart of what it means to be creative. It is the process by which life enters into language and the inextricable link between those fractions of life that pass through me and those immensely larger dimensions that do not.

### *Struggle for an image of design*

**147.** In the context of the sense of the immanent presence of the immensity of life that lies beyond sensation and language, the outlines might be drawn afresh of the Event that this thesis is concerned with and within which the conception of *designing by event* plays such an important part. It is the outlines of the seismic moments at which the struggle for signs of life are enacted, not in the abstract but rather at precise cases in point and not least within the actual images that shape each spoken proposition or visceral, corporeal gesture.

### *Beyond event-worlds*

**148.** Immanent to life and on this side of it, as if inscribed upon it or etched within its folds, is an image of this assignment – *RM's thesis* – into which all layers of coding, references and discussion: people, places and speaking: visualizations, conceptualizations and experimentation are in turn folded into their own folds. In this way each fold forms into other folds, and each of them contains references to subsequent pleats and gatherings. Between each fold are further folds, and between-each-between is another. This is how **Figure 9** (page 49) appears once the reader enters the thirteenth layer of iteration at which the surface of the metaphor has expanded to 678 billion zones. But the true dimensions of the Event itself go far beyond that because the pure physicality of the actuality of any event is constituted of however many trillions of billions of molecules

of which its entire milieu is composed – every one in the kind of ordered relation to every other with which nature is endowed everywhere. But in practice, events go far beyond simply the volume and sheer weight of the event-worlds and the event cosmologies from which they are constructed, because the time they invoke must also be factored in.

### *Transportable images*

**149.** Hence the importance of images, for it is quite reasonable to carry around a thousand or a trillion layers of an image – the event to which they belong stripped of substance and deterritorialized. Such an image easily transports its entire event-world as a cartographic skeleton composed of nothing more substantial than the matrices of interconnections that assemble an image, and its component concepts and visualizations. Consider then the minimal indications of relation that are necessary to indicate the outline of the indiscernible populations of the cosmological, artefactual and visceral terrains of this Event. As far as the practical organization of this book is concerned, every relation can be traced from any panchromatic nexus, from any perspectival zone, through any occurrence of the graphical *Primary unit* or from any evidence of the set of concepts that appear in **Figure 13** (page 54). The extensive detail, meanwhile, can be traced into the microscopic abundance of indications of *living events* contained in every paragraph. Each of these elements captures the 'immensely large' in no more than scribbled letters or a few dabs of colour. From all these indications the organization of the volume forms within the space and time available, and without break in its asymmetrical conventions, into a 'thousand plateaus' that can be rendered into planes and fields in-between the pure virtuality and the architectural actuality of this printed book. At each step the comprehensiveness of the conception of the Event itself is maintained by the comprehensiveness of the views and perspectives and the addition of ever-greater detail into previously established detail. The articulation of this process of unfolding is of a type that Deleuze sees in the hands of Whitehead to concern "*attributive scheme[s], the great play of principles, the multiplications of categories, the conciliation of the universal and the individual example*" (Deleuze 1993, p. 86). This same process has been variously described in the course of this discussion as extension, invagination and concrescence. The end of **Chapter Seven** will map more of this technical language into the discussion. It will allow the way in which dynamic plays of forces, flows and indiscernibles – that the account of Câd Goddeu has provided another reading – enter into the scope of designing or any other proposition belonging to the nomenclature of events.



### One thesis

**150.** The connection between image and event is no more than the distance to be traversed between a virtualized perception of a thing and the actual perception, if immediate evidence can be found. There is no distance between the virtual thesis and the actual thesis other than the all-important distinction made between them. There is, after all, only one thesis and either the singular whole or the immanent dimensions of that Event. This is the point to which Derrida and Deleuze both seem to return. Thus, in relation to the earlier discussion of *the law of the law of genre* one might say that there is no distance between a singular trait and limitless divisions by which it abounds. In the same way, there is no distance to be travelled between the evidence of my social, peer and family networks as they appear in the course of this account and the Event of which they are a part. The point to be made in this last case is that there are certainly convergences and divergences to be negotiated here, conversationally, politically, domestically, intellectually, sensuously and sensorially. Again, there are many failed exercises, hundreds of hours of dead-ends, miscommunication and silence that must be woven in there as well. At the same time the *Weltanschauung* that governs the views we all share links the myriad of images that belong to us with the horizon of this Event.

### The assemblage of actual occasions

**151.** By way of summary, it is important to reiterate that events cannot be constructed without nexūs. Nexūs are the assemblages and the assemblings of actual occasions that exist precisely at the points where events have intensity and presence. Only in this way do far-flung components gain any currency. Events therefore, even with a reach expressed in terms of aeons, are relative to the exact and immediate experiences through which their force currently has existence, and this can be rendered logically according to the number of active relations components have with others.<sup>3</sup> This is in exact opposition to an abstracted idea of an event as something that might pre-exist or might follow. Bruce

Baugh points out the importance of Alfred North Whitehead's dictum to Deleuzian thought, which is *"that the abstract does not explain, but needs to be explained"* (Baugh in Parr 2005, p. 284). It is meaningless to suggest that an event began yesterday or will come to completion tomorrow. The image of an event is the moment of its designing and de-signing. The monumentality of an event is precisely that haecceity that exists outside of the capture of the divergence of space and time, arising instead at their immanent vertex. It is at that vertex that *sentientum* form – comprehensive, embodied and visceral image-complexes – composed from the infinite reaches, multiplicities and intensities of the event. This is the experience by a body of all the immanent dimensions of a life without limit embedded in a world without end.



## CHAPTER FOUR | SECTION TWO

### On the population of images

#### Population of the territory

**152.** The next task is to begin to move amongst the population of the embodied territory of the *sentientum* that is specific to this thesis, to travel the labyrinth 'in person', but also to supplement the voices of the current narrators with ones capable of negotiating the conventions of transcendental empiricism. This will involve a change in tone because as Deleuze suggests: *"there are dimensions here, times and places, glacial or torrid zones never moderated, the entire exotic geography which characterizes a mode of thought as well as a style of life"* (Deleuze (1990, page 128). The concern during this process is not with *"invoking or imagining some condition outside experience"* but of looking more closely at the experiential dimensions of this *sentientum* in terms of images of events constructed outside the terms of conventional subjects and their objects. (Colebrook in Parr 2005, p. 10) To undertake the task, and thus to add another layer to the build of the image of this Event, it is not necessary to escape thought, but only the systems of thought that close off the rethinking of thought and the site at which it is enacted. The aim is then to expose thoughts that contain images of events to forms of creative imagination that can operate both on the inside and the outside of that experience. This is not to reify the creative from the social and the political or from the everyday of common sense or ordinary experience, but rather to consider all of those categories, and to let the outside of them to be encountered by their inside. This approach considers how to run the *outside* into the *inside* and *visa-versa*, not as territory to capture, appropriate and control, but rather to enable what Alberto Toscano describes as a *"process of convergence and*

*assemblage between heterogeneous series"* (Toscano in Parr 2005, p. 40). In effect, this involves reading with the aleatory possibilities and the paradoxical nature of being. As Claire Colebrook puts it, this involves being *"both inside and outside, ordering and disordering"* in a way that, in the context of this discussion, can be applied to the living of the designing of events. (Colebrook in Parr 2005, p. 5)

#### Entering a paradoxically productive complex

**153.** In this undertaking it is necessary to conceive of an image of an event as more than an inert flat picture or simply a reflection of its event-world. Earlier on in the discussion it was suggested that *the assemblage is the image* but this can also be evoked conversely as *the image is an assembling*. Similarly, *the image of the assemblage of the event* can be expressed conversely as *the event of the assembling of its image*. In each of these constructions the issues to be addressed concern how forces act upon each other. But the degree to which conscious experience can enter into this paradoxically productive complex is entirely dependent on the method of imaging brought into play. Deleuze has already provided an entry point to this with the proposal that *"We will call an assemblage every constellation of singularities and traits deducted from the flow – selected, organized, stratified – in such a way as to converge (consistency) artificially and naturally; an assemblage, in this sense, is a veritable invention"* (Deleuze, & Guattari 1987, p. 406). In practice, a shift in this account must now take place in which the established parameters that govern the boundaries and interactions between forces that tend to be associated with language and those associated with bodies are disrupted and then converge within performative 'doing'.

#### Empiricism of life in its doing

**154.** John-David Dewsbury talks about a way of living in which the forces embedded in language and the forces embedded in bodies converge. (Dewsbury 2000) Dealing with such convergences in performative terms seems to involve not simply a kind of immersion, but also absorption into the world of an image-complex. He calls the amoeboid-like existence that is lived within an image-complex an *"empiricism of life in its doing"*. He acknowledges the ethical dimension of this as he makes clear that the implications are that this involves: *"the present moment of immediate uncertain happening as we are continually enacted out of 'knowing' how to go on within concrete, material circumstances"* (Dewsbury 2000, p. 473). This quote illustrates the parameters of the new territory and can be used as a launch pad into subsequent discussion. Attention to its grammatical

<sup>3</sup> James Williams explains this as follows "Badiou has developed a method – broadly a theory of simple pure relations applicable across many or perhaps all mathematical fields – which he calls his 'grand transcendental logic'. It is concerned with assigning degrees of appearance in a world to any phenomenon. This can roughly be understood as degrees of importance derived from the number of active relations a thing holds to others." (Williams 2008)

construction reveals that the assemblage, *the present moment of immediate uncertain happening*, is an operative and that it is the way it operates that produces the uncertainty. What forces are acting on what in the construction of this idea? In fact, the uncertain happening operates on the subject of that sentence. Now it is clearly the case that the present moment will change – that is absolutely certain. The only uncertainty is what happens to the subject. In other words, I don't know what will happen to *me* next. The outcome for the subject cannot be determined because the subject is not the sole determinant of what is happening here. Empiricism of life in its doing operates like this. It operates bodies as designers and it designs the predicates that operate those subjects *sembiotically*.<sup>4</sup> In this territory, bodies and language fold into one another, and in terms close to Proust's understanding of predicates, subjects can be entirely folded into them. This is not simply to refer to the way that predicates operate on the 'organ-ized' corporeal subjects of women and men but also public, social and cultural bodies – the entire contents of an image. In this terrain, subjects enact strategies within which they are as much what is calculated as they are the strategist. The image of an event in these terms is precisely the 'assembling' of the way a subject operates. *Designing by event*, understood in these terms, becomes the operative of the affects of the bodies it is producing. An assemblage, a strategy-calculation-affect, constitutes an entire crisis of ethics in practice that creates new subjects and disposes of old ones in the course of its machinic operations.

### Siting subjects between images and living

**155.** Felicity J. Colman points out that Deleuze describes affects as “*verbs becoming events – naming affects as perceivable forces, actions, and activities*” and also suggests that “*In its largest sense, affect is part of the Deleuzian project of trying-to-understand, and comprehend, and express all of the incredible, wondrous, tragic, painful and destructive configurations of things and bodies as temporally mediated, continuous events. Deleuze uses the term 'affection' to refer to the additive processes, forces, powers and expressions of change*” (Colman in Parr 2005, p. 40). There is an in-between that is evidenced in affects concerning this way that *images – live* ethically. It can be traced to the en-dash between the two. The space between *images* and *living* is the site of the production of the subjects that are affected by and affect things and thus go on with the material circumstances that Dewsbury

refers to. In this case, the in-between has bodies on one axis and language on the other with a thinking subjectivity that arises from folds that ingress and diverge from their vertex. Subjects are therefore on *lines of flight* into time and space as the bodily attributes of an image-complex separate from the attributes in which language has a part.<sup>5</sup>

### Moral necessity of a body

**156.** Deleuze explores all this in relation to Leibniz. He begins with Leibniz's own words. “*I must have a body, it's a moral necessity', a 'requirement'. And in the first place, I must have a body because an obscure object lives in me*” (Deleuze 1993, p. 97). What is obscure to the Leibnizian subject is the darkness within the vertex from which lines fly. Deleuze continues: “*He is not saying that only the body explains what is obscure in the mind. To the contrary, the mind is obscure, the depths of the mind are dark, and this dark nature is what explains and requires a body*” (Deleuze, p. 97). In the cosmology of events, that dark nature is the point from which subjectivity itself flies on this side and, on the far side, where all that is obscure – *a zone of indetermination* – opens into the indiscernible body of the world.<sup>6</sup> (Khalfa 2003, p. 112) It is simply that an event needs a body because it locates the assemblage-image that subjects the event to difference – constituting the source of subjectivity itself.

### In-between arborescent and rhizomic schema

**157.** 'Simple' empiricism can not be used to extrapolate this kind of life-in-its-doing, so different sets of empirical conventions need to be distinguished. The set that needs to be brought into play and applied now to the creation of the next layer of the assemblage of RM's *thesis* is to be found in what Deleuze refers to as a very 'English' empiricism. Its conventions are such that it overcomes the need to 'dive into the flux' vertiginously, thus enabling a more direct consideration of the way assemblages-images-complexes circulate empirically in a reconstructed understanding of the nexūs of event-hood. The body of this assemblage-image that I have viewed from a distance must now be inhabited in a new way by entering in-between arborescent and rhizomic schema and by infecting the dichotomy between the ordered connections of that former radicle system and the pure heterogeneity of the latter – James' 'inwardness of reality'. The viral existence that results enables the level of immersion required to move with complete freedom between the graphically constrained surface of the diagram in **Figure 13** (page 54) and its extensive and labyrinthine depths – to become amoebic within the folds between the two domains from which my subjective existence issues. In this way 'I' forms

from an image of *living events* that together constitute a veritable *habitus*.<sup>7</sup> The true extends into the free flow of air above the treetops just as it extends into the tightly packed earth below and between the two I find some accomodation.

### Mucoid dimensions of images

**158.** Moments of clarity and of obverse indeterminacy that so often characterize the reality of everyday experience now become compatible and synonymous with this living and imaginative organismic existence. All the points and lines that have been surveyed to date now form into viscous threads, a visceral flow, that produce no less precise images but now with the character of mucoid excretions that insinuate themselves into the functioning corporeality of this metaphor. This is no longer a matchstick model but rather the corpuscular throb of an assemblage grasped from the inside – a true hybridized bodying-thinking. Its maze of dimensions can still be articulated semiotically but its substance is biotic – and together they envelop the subject *me* and *thesis* and *Event* sembiotically. Each zone remains evident but their coding is at one moment polyphonous, at another kaleidoscopic and at another feels like the heaving of uncountable limbs and torso. Below that everything swims together. This is not the dry empiricism of the laboratory but the empiricism of doing the assembling of everyday situations – children to feed, a caring community, a sexual partner.

### Indeterminate regions of life

**159.** Of particular importance to the articulation of such a metaphor are the conventions from which this kind of ectoplasmic image might be seen to emerge. Of equal importance is the way the zones of indetermination, which have characterized both the graphic and conceptual dimensions and the vignettes of the image-build, outlined so far, can be drawn into this in a comprehensible and practically useful way.

The exercise through which these conventions can be precisely identified and called to account involves reference to *Immanence: a life* (Deleuze 2003). I take this short piece to read into the entire question of what 'doing philosophy' comes to in the end. This can be read in the light of Stivale's observation about Deleuze's own engagement in the course of his career beyond academic and philosophical communities. He says “*this type of exchange not only offered the movement he pursued beyond philosophy via philosophy, but also the kinds of rencontres, or encounters, that he avidly sought in all of his activities related to culture – theatre, art exhibitions, cinema and literature – in order to engage the very possibility of thought and creativity*” (Stivale 2005, p. 8).

<sup>4</sup> See Glossary: Symbiotic

<sup>5</sup> See Glossary: Lines of flight

<sup>6</sup> See Glossary: Zone of indetermination

<sup>7</sup> See Charles Taylor's essay *To Follow a Rule* for a discussion of Bourdieu's notion of *habitus* (Taylor 1999)



## Defining empiricism

### Defining empiricism

**160.** In the context of Deleuzian discussion, John-David Dewsbury suggests that *“Empiricism speaks of knowledge derived directly from experience: it is not knowledge per se that is important, but knowledge as a means for practical activity, for ‘getting by’, that matters”* (Dewsbury 2000, p. 487). Bruce Baugh for his part states: *“Empiricism wants to hold onto the concrete richness of experience, and to resist abstract universals by insisting on the situated and historical nature of the conditions of experience”* (Baugh in Parr 2005, p. 40).

### Simple empiricism

**161.** In terms of the notion of ‘simple’ empiricism, to refer to empirical data or an empirical description is to identify forms of experience without recourse to scientific knowledge. Empirical experience and its description pertains to or is derived from practical circumstances and associated activity and thus enables reference to a field in which to place an ‘empirical self’, or more simply a ‘self’ or even ‘me’. This notional field provides a location within which to site myself as a subject and as an ‘empirical representation’. In practice, to talk in terms of empirical experience means to have access to a language through which to articulate functional being-human that involves having all one’s faculties turned on – sensing, responding, cognizant and engaging logically and imaginatively with the world as it presents itself immediately, presently, in the here and now. In *Immanence: a life* Deleuze refers to this form of empirical experience. He describes ‘simple’ empiricism as concerned with the experience of objective things, such as thoughts and images that belong or exist in relation to a subject. From this point of view, experience is conceived as a form of consciousness enacted through the kind of sense impressions consistent with the ability to identify myself through a subjective appreciation of being physically and consciously present in the world. It legitimizes the claim that ‘I’ exist in a way that Tony Fry describes as universally consistent with generally available orientations within the everyday framework of actions and factual contexts.

### Reality seized from within

**162.** As indicated in earlier discussion, there are often indeterminate zones to be associated with empirical, subject-centred experience. At one level this can be accounted for in terms of the fact that there is more in the world than any particular perception can garner. In everyday terms this also means that there are as many modes of consciousness as there are categories to assign them to, and each reveals the world in different ways

by excluding something else. From the point of view of simple empiricism, this can produce a sense of something that one cannot see, of a presence that is shadowed and darkened – a sense of ambiguity, indiscernibility or indetermination. This is reflected in James’s sense of looking down into the depths, into the thickness of an ‘inner reality’, it enabled a perspective from which to peer into the fluid serpentine dimensions of a labyrinthine mind. But Bergson took a different view and the approach to be taken here is more closely allied to it. In a most enjoyable paper on Woolf, William James, Bergson and Freud entitled *Waters of the mind*, María Sánchez-Vizcaíno of the University of Córdoba suggests that in Bergson’s view, reality must be seized from within, not by means of analysis, concepts or intellect, but by an intuitive identification with it: Bergson himself says *“I am in sympathy with those states, and . . . I insert myself in them by an effort of imagination”* (Bergson 1913, p. 2). Sánchez-Vizcaíno goes on to suggest that it was characters such as Virginia Woolf’s Orlando who *“given their intense inner life, aesthetic sensibility and creative imagination, are capable of Bergson’s l’expérience intégrale”* (Sánchez-Vizcaíno 2007). But the path to be followed from here has little concern with the interior of minds, the inner solipsistic life of subjects but rather with waters in which they certainly cannot swim.

### Bringing the transcendental field to view

**163.** Nietzsche re-imagined this relationship between ‘surface’ and ‘depth’ when he famously suggested that *“If you gaze long enough into an abyss, the abyss will gaze back into you”* (Campbell & Shapiro 1999, p. 92). Deleuze’s transcendental empirical enables reference to a field of view that further reconstructs the limited reading of experience that simple empiricism provides. To bring this transcendental field into view and so extend understanding of immediate experience requires an operation that parallels the discussion of Derrida’s *law of the law of genre* in **Chapter One** because, although this field is co-extensive with consciousness in terms described by Deleuze in *Immanence: a life*, it *“withdraws from all revelation”* (Khalfa 2003, p. 170) or as Derrida puts it, it remains as singular as it is limitless. (Derrida 1980) This is to say that there are dimensions of experience that need to be evident within the build of the image that are deafeningly absent from speech just as the *irretrievability of ephemeral corporeality* escapes all but the production of an *arche-écriture*.

### On the outside of sensation

**164.** Transcendental experience looks outside of sensational experience to reference a qualitative duration *without-self*: *“a pure a-subjective current of consciousness”* (Deleuze in Khalfa 2003, p. 170) that

is impersonal and pre-reflexive. Immanent transcendental experience is in this sense in opposition to the simple form of empiricism considered above because it exists in *“opposition to everything that constitutes the world of the subject and object”* (p. 170). It forms the *outside* of sensation whilst simple empirical experience is directly associated with the inside. This form of consciousness starts with the bodily *sentendum* of immediate present perception but strips away the categories of thought that produce subjects and object, and thus also the perspectival dimensions of discourse of the kind indicated by the figures in **Chapter Three**, to enable consideration of what John Marks calls *“the ‘pure’ current, indefinite discourse”* (Marks 1998, p. 29). In this lived state, at the vertex of space and time, and thus outside the anthropocentric discourses of chronology (Dewsbury 2000, p. 478) and place (Conley in Parr 2005, p. 257) the image of an event is de-signed to open it to other forms of imagination that proceed without a necessary regard to simple empirical sensibilities.

### Space-time vis-à-vis duration

**165.** The distinction between space-time and spatiotemporal duration is important. There is probably no equivalent to space-time outside of the reference point provided by a human subject. It is clear that seasons pass without reference to anthropocentric considerations and time makes little sense outside a techno-corporeal saturated culture. To experience duration is to simply observe how things become different. At a grand scale species evolve, mountains are levelled by the action of ice and rain, suns are born and die, all without reference to clocks or the dividing of a time-line into millennia. At a much smaller scale, I can observe directly the way a plant grows simply by changing – the time involved in that process however is relative to my intention to measure it. If conventional thought belonging to simple empirical experience is needed for awareness of the succession of sensations from which day-to-day engagement with the world develops, then Deleuze suggests that transcendental empiricism is needed to establish the conventions through which to consider the qualitative duration apprehended in the passage from one sensation to another as ‘becoming’. This addresses the in-between of staccato-like sensation and perception and the gaps between one considered moment and the next distraction.

### What it means to be alive

**166.** Transcendental experience is evident in a sense of the vitality deeply embedded in life. It is as if that experience of life can be referred to as, or is mirrored in, a surface that forms into rising crests and their inversion into troughs, and, by that motion, produces a glimpse of life’s



duration without requiring its extension into temporality. It is *“a current of absolute consciousness”* (Deleuze in Khalfa 2003, p. 170) – if current can be conceived in terms of a sense of immediate presence rather than something that runs along, like water down a pipe. Deleuze expresses this as *“. . . However close together two sensations might be, the passage from one to the other as becoming, as increase or reduction of power (puissance) [virtual quantity]”* (p. 170). In this way, Deleuze’s ‘English’ empiricism makes it possible to articulate things that transgress existing ordered forms of experience that operate as if by cause and effect. That is why the kinds of discussion of creative imagination within this thesis privileges immanent transcendental experience. An imaginative life that breaks ‘simple’ preconceived rules in favour of creating its own. (Taylor 1999)

### Fields of consciousness

**167.** Deleuze argues the difference between the two kinds of field as follows. In terms of simple empiricism, consciousness is a transcendent of the transcendental field. This can produce a sense of there being a *reality* and *truth* that is unquestionably separate from experience but to which experience must refer. So ideas can seem true or perfect and experience can seem a lesser and sullied reflection of them. In those terms conscious understanding is released from or follows on from the ideal truths of the transcendental field that, all the same, governs over them. According to those conventions consciousness arises *de jure* as the field is exited but it then claims the evident truths of the transcendental field as contents of its own transcendent state – so justifying knowledge-claims and ‘privileged access’ to facts. The implications of this, so far as events are concerned, are that according to this schema we can be knowledgeable about an event, but the creative work of creating and designing its assemblage is largely predetermined within dimensions of an inner life that is over the fence without a gate between the two.

### Pure consciousness

**168.** The issue is whether it is possible to consider consciousness as co-extensive with the conception of ‘pure consciousness’ and thus to arise replete with contents that are immanent to every dimension of experience. Deleuze posits that if a pure consciousness is conceived apart and as yet unhindered by contents (subject and objects), and thus crosses an undisturbed transcendental field *“at infinite speed”* (Deleuze in Khalfa 2003, p. 170), there would be nothing that could reveal it – both in the sense of being unable to see it and in the sense of accounting for its existence.

### Reflected light

**169.** Deleuze footnotes Bergson in *Immanence: a life*, to address this conundrum. In *Matter and memory* Bergson uses a phrase that concurs with Nietzsche’s reference quoted above and that entirely reconceives simple empiricism. He says that it is *“as though we reflected back to surfaces the light which emanates from them, the light which, had it passed on unopposed, would never have been revealed”* (Bergson, 191, p. 29). This view conceives of consciousness in complex. Rather than consciousness defining the transcendental field, their immanent relationship allows the transcendental field and actual consciousness to simply mirror one another. There is a sense of mutuality and co-extension here that provides entirely substantial dimensions to this notion of immanence. Without this sense of immanence, which allows for a reflecting back and forth, the transcendental field would be entirely lost to consciousness as pure immanence, something absent, something else – instead it withdraws from immediate perception.

### Self-consciousness

**170.** This does not suggest that consciousness and the transcendental field are in some way the same thing. It is rather a question of self-consciousness constituting a figure co-extensive with an impersonal transcendental ground. From this perspective it is possible to talk of myself in relation to the world but of absolute immanence as being *“no longer immanence to anything other than itself”* (Deleuze in Khalfa 2003, p. 171). ‘Myself’, taken as an empirical representation, is a case in point of the transcendental field. I am justified, therefore, to refer to my individual life as my simple empirical experience. However there is also the question of ‘a life’ from which this case in point is absent. In textual terms the case in point is absent when the definite article is effaced by the indefinite article. The precise difference between simple and transcendental empiricism of concern here might thus be reproduced textually in the form of two quasi-questions: The question of my life, and the question of a life.

### A deterritorialized plane

**171.** So long as the transcendental field does not escape consciousness and is the immanence *“which is in nothing”* (Deleuze in Khalfa, p. 171) it can at the same time have attributes, such that the figures of a virtual assemblage can be traced across an apparently absent or unsensed ground. Where the simple and the transcendental conjoin, from the side of simple empiricism, the transcendental field may be felt as an impersonal and pre-reflexive form of experience that forms a deterritorialized plane of immanence – within which is folded the ‘thousand plateaus’ of an image of an event. In this case, from the other side, the transcendental field enters into a fully reflexive consciousness as moments of intuition, or perhaps as de-localized and immanent forms of epiphany, that arrive everywhere at once. Given a conception of a plane of immanence, then the transcendental field is defined by difference – the vital and creative productiveness of image-complexes. In the most practical terms this renders consciousness as *“an absolute immediate consciousness whose very activity no longer refers back to a being but ceaselessly posits itself in a life”* (Khalifa 2003, p. 171). In this way the sensational and affective pulse of experience evident in the terms of simple empiricism *“is only a break in the current of absolute consciousness”* (p. 170) thus meaning that my life is to be accounted for by deduction.

### Defining ‘a life’

**172.** Deleuze resists the idea that such *“a life”* should be relegated to something *“contained in the simple moment when individual life confronts universal death”*. He counters that *“pure immanence is A LIFE, and nothing else”* (Deleuze in Khalfa 2003, p. 171) and later in the same work that:

*A life is everywhere, in all the moments a certain living subject passes through and that certain lived objects regulate: immanent life carrying along the events or singularities which do nothing more than actualize themselves in subjects and objects. This indefinite life does not itself have moments, however close together they might be, but only meantimes [des entre-temps], between-moments. It neither takes place nor follows, but presents the immensity of the empty time where the event can be seen that is still to come and yet has already passed, in the absolute of an immediate consciousness.* (Khalifa, p. 172)

### Ground of living events

**173.** Placing these concepts one in relation to the other, Deleuze suggests that *“The transcendental field is defined by a plane of immanence and the plane of immanence by a life”* (Deleuze in Khalfa 2003, p. 171). A life is then the ground of living events on which any kind of living by design must be inscribed. But it is not as if, in this territory where subjects and objects only figure on one side of the equation, that *something* can be built on *nothing*. It is more the matter that *my life* is to be likened to Rubin’s vase. Rubin’s vase is a chiaroscuro image in which a drawing of a vase constantly reverses-out to reveal the profiles of two faces. It is an image that perhaps better than any other conveys the reversibility of figure vis-à-vis ground.<sup>8</sup> If *my life* is a vase then its outline is determinable only in relation to, as Deleuze put it *“a life that is impersonal but singular nevertheless, and which releases a pure event freed from the accidents of inner and outer life; freed, in other words, from the subjectivity and objectivity of what happens: Homo tantum with which everyone sympathizes and which attains a soil of beatitude”* (Khalifa, p. 171).

### A life shared

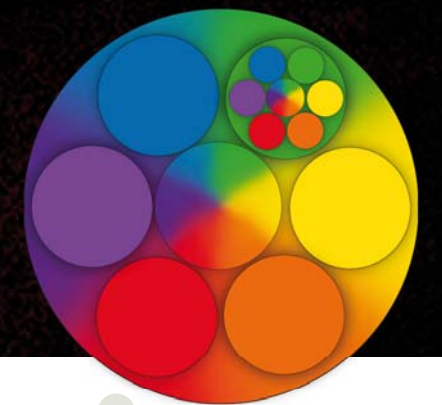
**174.** To understand the relationship between *a life* and *my life* with reference to Rubin’s vase the boundary between vase and profiles can be resolved better with reference to Deleuze’s use of both the terms *homo tantum* and, *haecceity*. In this context, the former can be understood to refer to a sense of humanness that has no singular variant – everyone has the same sense of it. The latter, as already discussed, refers to a quality implied in the use of the terms ‘thisness’, ‘hereness’ and ‘nowness’. Together they reference a mode of being-in-the-world and being-of-the-world – an indefinite quality to life vis-à-vis definitive forms of subjectivity. This might be rendered as: a life we all intuitively sense as shared in the here and now: a sense of how singular life seems in any situation where in immediate empirical terms I reach towards the boundary of an event and the event reaches towards the boundaries of subjectivity.

The next chapter will explore the ethics of such encounters and how the terms of engagement finally overwhelm the ‘simple’ approach mapped out so far.





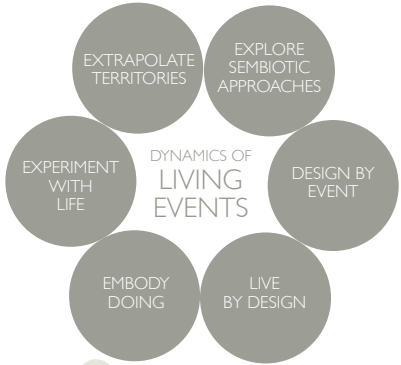
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# *Chapter Five*

D Y N A M I C





# *Chapter Five*

# Chapter Five

## Connective

### Voices of the image-complex

**175.** Whilst the discussion in the previous chapter introduced its embodied population and sought out a somewhat technical description of their layer of the metaphor, this section goes on to allow the population of the image-complex voices of their own. It weaves together different combinations of zones allowing them to speak polyphonically and thus to enact the thesis in a quasi-conversational mode. This approach is intended to allow personae of image-complexes to intone their own dynamic functionality. It is, in effect, a narrating of the performative exercising of the image of the thesis. One voice in particular is picked out and is indicated by the use of *italics*. It is intended that it should be understood as an instantaneously present voice that is caught up in the action – a persona and narrator specific to the dynamic of this chapter. Its speech contrasts with some of the other voices within the text – not least the formal tone that reflects the presence of Henri Bergson.

### A narrator

**176.** The *italicized* narrator – a voice of the image-complex – moves through territories conceived in the terms of simple empiricism and encounters another conceived in terms of transcendental empiricism. In particular this narrator can observe the fold between ‘my life’ and ‘a life’. But it is not the voice of the folding. It feels the folds and is finally folded into them. In this sense it explores the practical implications of the notion of predicates that envelop their subjects. This ‘organ-ized’ subject, whose body is the image-complex itself will, in the course of this account, be stripped of flesh and skin and encounter a *Body without Organs*.<sup>1</sup> This subject is capable therefore in some way of encountering deterritorialized virtual dimensions of its own embodied existence.

<sup>1</sup> See Glossary: Body without Organs

<sup>2</sup> John-David Dewsbury explains that “The resolve to maintain certainty, to designate everything neatly as retrievable and determinate units, slights our Dionysian diversions . . . We are not made up of the black and white signifying symbols of the written page – malleable and easily defined – but of biological flows of energy, matter, and stimulating chemical fluids . . .” (Dewsbury 2000, p. 485)

### Performative demonstration

**177.** The intention of this chapter is to evoke a sense of the radical transformative potential envisaged to belong to this metaphor. This is not simply a potential to transform the components of designing or even the components of image-complexes. It is to render the image-complex of this metaphor solely in terms of an a-signifying dynamic force for change. It shows that the body of an image-complex can be construed in terms of dynamics alone. The evidence of this cannot be produced through definitive descriptions but only through performed demonstrations of actual effects – those produced through an example or a case in point. John-David Dewsbury expresses this as follows “*Descriptions of the body can only be ‘anexact’ in that its presence is only apparent when actualized as a part in an assemblage, or as a linkage of flows, as energies, agitations, and intensities. In effect our bodies ‘are always made, not found’ (Grosz, 1994)*” (Dewsbury 2000, p. 482). This part of the account will thus create a performing body.

### Grapheme of writing

**178.** Dealing specifically with the academic implications of this writing and particularly the transitory and ephemeral nature of embodied assemblages John-David Dewsbury says “*If the academic task is to capture and apprehend such ephemerality then, I believe, it needs to begin with a modest assumption of writing. Rather than presupposing that writing operates because it represents exactly a self-present preformed reality one understands that the grapheme of writing is not the container of meaning but its incarnation*” (Dewsbury, p. 482). This chapter explores experimental styles of accounting for the dynamic architecture of bodies – their assemblages.

### Articulating the indistinct and unresolved

**179.** The challenge faced here is to articulate the indistinct and unresolved. The chapter seeks to validate working experimentally on the boundaries between the academic, minoritarian styles of speaking, and the idiosyncratic. It seeks to validate a category of research that is transitional and incomplete. It does not deal with pre-established and clear lines of enquiry that are deducible to logical certainties, but prevaricates and stutters, testing out the ground before seeking out what part might be crystallized and resolved.<sup>2</sup>



## Baroque moments

### Baroque moments

**180.** In his Translator's Forward to *The Fold: Leibniz and the Baroque* (Deleuze 1993) Tom Conley refers to the work of Henri Focillon (1881–1943). In the course of the discussion he describes a point that can be identified in Focillon's history of art where a Baroque state has left the last part of a 'radiating' (*rayonnant*) phase that involved seeking classical solutions to an earlier formative period, but exhausted itself in refinements that finally achieve little more than a "degree of preciousity" (Deleuze 1993, p. ix). As Focillon did, I want to find this moment in the direct experience that corresponds with the metaphor of *living events*. The aim is to lay out a parallel example to the one that Focillon creates and to which Conley refers at the start of this extraordinary work by Deleuze. It involves characterizing another style of figurative conventions and another distinct phase of figure-building – one that exposes earlier perspectives within this volume as the 'classical' preconditions for a Baroque moment.

### Locating the nexus of a Baroque moment

**181.** There are particular cases in point – personal, professional and circumstantial assemblages – at which I have observed this Baroque moment indistinctly in the past. To create such a moment within this thesis it is necessary to be absolutely precise about where its nexus might lie in relation to the indefinite reaches of the event that circulates around and rushes through it. It is a matter of producing an exemplar that is distinct from the conventions laid out in the previous chapter that considered the territory in-between bodies and language and of simple and transcendental empiricism.

The way forward is to let things unfold and to see what happens, to entertain uncertainty. Consideration is not enough, it is time to create something. The nexus is provided therefore by the actual occasion of unfettered creative imagining of this event.

### Secret point of immediate uncertain happenings

**182.** It is crucial to appreciate that at such precise Baroque moments as this one, it is not entirely evident in *machinic* terms, what the subjectivized assemblage of the thesis's designing is doing because it is not entirely clear where the design process is going.<sup>3</sup> As discussed earlier, this is because of the *sembiotic* nature of the assemblage of *empiricism of life in its doing* (Dewsbury) that makes of the present moment an 'immediate uncertain happening'. Deleuze often refers to such a 'secret point' where, for example, "*the anecdote of life and the aphorism of thought amount to one and the same thing. It is like sense which, on one of its sides, is attributed to states of life and, on the other, inheres in propositions of thought*" (Deleuze 2004, p. 146). It is therefore entirely characteristic of such moments and the *nexus* they produce that the exact problem being addressed and precisely how it will be resolved is still woven into dimensions that are entirely unclear. This is consistent with Jean-Clet Martin's comment about Deleuze's method, which he says "*never begins by positing terms that would be exterior to one another*" (Jean-Clet Martin in Flaxman 2000, p. 61). Design problems in this sense are defined within and on the interior of the occasion of their creative unfolding, not prior to it or outside it. It will emerge subsequently that this characteristic of *sembiotics* is a key determinant of the proper formulation of problems – an issue that will be addressed with reference to Bergson in the next chapter.<sup>4</sup>

### En-dashes at the site of production of subjects

**183.** (Now!)<sup>5</sup> "*So this is how images – live, as en-dashes, at the site of the production of the subjects who perceive them. In this case, at this instant, the in-between is thinking my subjectivity out of folds, and as lines diverge from these vertex, subjects arc away into time and space. I move between each subject transpositionally. There is always a panchromatic zone first, then perhaps a blue zone for a clearer account, or violet for a better sense of the milieu and a measure of present circumstances. Each provides its own perspective on the event; an image of which I am trying to capture, a thesis that I am trying to design. Then another red zone . . .*" "*I must have a body; it's a moral necessity, a requirement. And in the first place, I must have a body because an obscure object lives in me.*" "What is the obscure point of my nature? Leibniz calls back that the depths of the mind are dark, and this dark nature is what explains and requires a body."

### Defining bodies

**184.** Bergson provides guidance on the subject of bodies in *Matter and memory*. (Bergson 1988) It simply comes down to the fact that within the formation of any image-complex, I cannot perceive myself as its subject unless the complex includes an image of my body! This relationship is expressed in Bergson in the following terms "*All seems to take place as if in this aggregate of images which I call the universe, nothing really new could happen except through the medium of certain particular images, the type of which is furnished me by my body*" (Bergson, p. 17). Bergson is careful however not to confuse the actuality and virtuality of such a body "*You may say that my body is matter, or that it is an image: the word is of no importance. If it is matter, it is a part of the material world; and the material world, consequently, exists around it and without it. If it is an image, that image can give but what has been put into it . . .*" (Bergson, p. 20). It is clearly the subjectivistic nature of my body that has such tremendous originality – it is the origin of my sense of authenticity. It is then within that assemblage that events originate. Stivale expresses this in Deleuzian terms: "*. . . Only bodies (understood in the broadest possible sense, and including all living and non-living things) have depth and real existence, while events float on the surface of bodies and cannot be said to exist, but rather to sub-sist or per-sist in the relations between bodies. Bodies are dynamic and self-causing, while events, including Ideas, are caused by bodies*" (Stivale 2005, p. 66).

### Clarifying the conventions

**185.** The conventions of this chapter begin to clarify themselves in performative terms. "It is clear (Now!) that it is the entire body of the thesis that is unfolding and there are no terms external to it; and neither the terms of my own subjective experience nor of my own body are external to it. A body is not what I took it to be. Bodies form first within images, only then are they projected onto organisms. With the image of my body on one side and the event of the thesis on the other, bodily connections continue to multiply and proliferate of their own accord – this is what creates a body. The process is purely performative and my role is clearly to ensure this embodied play unfolds according to a script, one that this *sembiotic* process is in the throes of creating."

<sup>3</sup> See Glossary: Machine

<sup>4</sup> See Glossary: Symbiotic

<sup>5</sup> The use of (Now!) to denote haecceity is taken from Susan Sontag's novel *Death kit* (Sontag 1968)





## Dynamic architecture

### Image of research questions

**186.** “I repeat my question. (Now!) What is the obscure point of my nature? What is this secret point? What is happening? What is the design of my designing?” As discussed earlier, the best propositions seem to result from asking questions that produce a strong inflection within an image. Because I don’t know how the problem of the thesis will resolve itself I concentrate on honing areas of the image where research questions form. The encounter with Bergson, in the previous paragraphs, suggests the importance of concentrating on the inflections that this honing process produces and as they become apparent in the inclusive territory of my body. Questions begin to process the question of questions in novel ways (Now!) “Any question can be run throughout an image cartographically, so I map them all at a scale of 1:1, to galactic bodily reaches. They can be run through all zones synaesthetically – each new perspective adds another sense and its corresponding voice to the conceptualization of the problem. Conceptual forms can be considered in entirely virtualized terms and run imperceptibly at microscopic scale through the cellular and molecular flows of my organism. But so long as conventions are adhered to they don’t produce cacophony, to the contrary, though they proliferate wildly, they have a syndetic quality that sculpts them into vibrant rainbow heterogeneity.” Deleuze explains the mechanics of this conceptual territory in the following terms “*Components remain distinct, but something passes from one to the other, something that is undecidable between them. There is an area **ab** that belongs to both **a** and **b**, where **a** and **b** become indiscernible. These zones, thresholds, or becomings, this inseparability, define the internal consistency of the concept. But the concept also has an exo-consistency with other concepts, when their respective creation implies the*

*construction of a bridge on the same plane. Zones and bridges are the joints of the concept*” (Deleuze & Guattari 1994, p. 19). Viewed from within, it is clear that each component of the concept I am trying to articulate forms an assemblage, with its own ordinate nexūs and each of these dynamics in turn have their own internal, if indiscernible consistency. The connections that produce bridges across and arrange all these thresholds, however minute, are maintained by the integrity of the creative flux from which they are deduced and from which dynamic experiential states arise.

In a key passage of *Creative evolution* Bergson explains this relationship more fully: “*Each of them is borne by the fluid mass of our whole psychical existence . . . Now, states thus defined cannot be regarded as distinct elements. They continue each other in an endless flow . . . a flux of fleeting shades merging into each other*” (Bergson 1964, p. 3). **Chapter Seven** will explore the details of how the creative process maintains integrity within this symbiotic fluid. Bergson in the meantime explains that however discontinuous and disconnected experiences might seem “*in point of fact they stand out against the continuity of a background on which they are designed, and to which indeed they owe the intervals that separate them; they are the beats of the drum which break forth here and there in the symphony*” (Bergson, p. 3).

### Coordination and desire

**187.** Now it is uncertain whether it is the question of the desirability of coordinating the internal consistency of concepts or the concept of the coordination of the consistency of desire that suddenly generates an intense sensation of movement during which the distinction between the image and the event of this symbiotic terrain is suddenly and completely lost. There is a sense of madness, of being inside the university but outside the familiar terms and formality of academic life. (Now!) “The campus is dark, dawn is some time off. I shy away from the harsh imposition of its architecture. I move through the shadows, avoiding the empty offices of academic staff and the death glow of fluorescent lights. I am alive but no one can see me now. I slip anonymous hand-written notes on academic themes between granite blocks and into the grotesque enclosures formed by this frozen edifice.”

### Between the definitive and intuitive

**188.** The surfaces of questions can be well articulated and made clear and distinct. Rigorous discipline can be brought to their construction. At the same time problems run deep and questions never illuminate them completely. Questions, it seems, must be addressed between the definitive and the intuited dimensions of the problem that they claim to address. The resolution of a problem finally eradicates the distinction between the two.

(Now!) “Questions form into conch-like shells, bodies with lives of their own, that can be studied by the light of the moon and in the shadow of trees. Within them can be observed whorl motions into which the logic of sense seems to disappear and out of which echoes of it seem to re-emerge.”<sup>6</sup> I am reminded of Maurice Blanchot who says of these particular conditions: “*to shut up the outside, that is, to constitute it in an interiority of anticipation or exception, is the exigency that leads society – or momentary reason – to make madness exist, that is, to make it possible*” (Blanchot 1993, p. 196 partly cited by Deleuze in Foucault 1988<sup>2</sup>). This is not to suggest some kind of idle lunacy. Bruce Baugh suggests that “*Life-experimentation, through a set of practices effecting new combinations and relations and forming powers, is biological and political, and often involves experientially discovering how to dissolve the boundaries of the ego or self in order to open flows of intensity, ‘continuums and conjunctions of affect’*” (Baugh in Parr 2005, p. 92-93).

### Facing the challenges

**189.** The kind of symbiotic approach that this chapter is concerned with is conducted in the context of the advice of writers such as Bruce Baugh quote above. He also suggests that “*Because outcomes cannot be known or predicted in advance, experimentation requires patience and prudence, as certain combinations may be destructive to the experimenter and to others*” (Baugh in Parr 2005, p. 92-93).

In a similar vein Rosi Braidotti acknowledges in her essay *The ethics of becoming imperceptible* “*the often fatal impatience that characterizes those who yearn for change. We lost so many of its specimen to dead-end experimentations of the existential, political, sexual, narcotic or technological kind*” (Rosi Braidotti in Boundas 2006, p. 133). It is therefore also important to note that when Patty Sotirin talks about “*wild imaginings and radical practices that strive toward transgressive, creative and indeterminate possibilities for living differently*” (Sotirin in Stivale 2005, p. 101) she is not talking about some mischievousness or naughtiness, but rather, about what can be an intensely challenging process of working incrementally towards ways to finally break with established sets of internalized rules, expectations and behaviour. This involves implosions and reconstructions enacted through intense effort at every level of personal experience and has to be built outside the fabric of everyday life. Nonconformity has a high price. Not to conform to the *status quo* is to be caught up in change where the first casualty is the existing *modus operandi* – it is a kind of suicide. It is important to recognize the demands of the territories postgraduate research moves through.

6 Shell designs formed a popular motif during the Rococo excesses of Louis XIV. Conch shells are often used as listening devices and resemble the inside of the human ear. This spiral or whorl pattern seems to simultaneously lead into and out of them. Held to the ear, large shells produce a sound similar to that of the distant sea.

## Élan vital

**190.** (Meanwhile!) The body of the image-complex of this metaphor, that has been the subject of study throughout the course of preceding chapters, is now on the cusp of a Baroque moment and on the verge of something entirely new and different. In the corpus of Deleuze such a moment can be found precisely in-between *The fold: Leibniz and the Baroque* and *What is philosophy?* as a coming face-to-face with *Bergsonism*. It is a moment of invisibility that exceeds representation as a moment of Bergsonian informed intuition or *élan vital* – an encounter with death – at which it becomes possible to focus precisely on the proper determination of problems. It is the site at which to determine exactly what the limits of design are, actually and ethically. This is the point at which design meets the ‘other’ of its own designing, where design itself is otherwise de-signed.

## Invagination of rhetorical questions

**191.** Circulating still within the orbit of a classical period, and as a Baroque phase gives way to Rococo tastes, a rhetorical question that has hung over the various transitions of this thesis suddenly starts to invaginate. This is to say that a concavity, a wound, appears in its surface.<sup>7</sup> (Now!) “*There is blood everywhere and I am dying.*” The root cause for this bleeding may be that questions that can be asked rhetorically are posed in definitive terms on this side, at the limits of research, in a way that favours the prepared mind. But as they make their impressions and incisions on the body of the project, what will the body provide in return? On the other side are the questions that can only be posed in infinitive terms because they are formulated at the farthest limits of the *Weltanschauung* of a generation and contain the strategies and calculations that not even an *arche-écriture* or the poetics of Căd Goddeu can hold for even a second. To enter there it is necessary to burrow deeper; to press in between its sinews. To let the body bleed.

## Haecceity of research questions

**192.** What happens next might be described as follows. The question, in this case, *What is the design of design*, which has always seemed diffuse and somewhat off-centre, emerges as being of central importance. Whilst before it seemed flat and lifeless, its inherent infinitely complex character becomes fully evident as its form begins to morph and rephrase itself to better capture a sense of the immediate occasion of its asking: What is the conception of the haecceity of *this* event? It is the ‘thisness’ of the question that will become the site at which another question subsequently appears that until now it has been impossible to ask; or at least has seemed entirely without import. The new question will emerge within the space in which the first were posed, in effect removing all evidence of their producer and what was produced. (Now!) “*There is an exhalation that creates a void and the entirety of the extant universe of experience pours into it.*” This will soon produce the sequence of steps by which the image of the thesis event described to this point comes to completion. (Now!) “*My question neither gains nor loses parts but seems, in the moment of its completion, to encounter something unexpected that causes the wound to deepen and the world to start to whorl, fold and screw into it.*”

## Something entirely ‘other’

**193.** (Now!) “*It is as if the whole unfolded world of the thesis and all the remainder of the existing universe is beginning to form something entirely ‘other’.* But this is not the invagination of some as yet unnamed and possibly unwilling female accomplice, neither is it the appearance of some transcendent female goddess! This is the academically inexpressible ‘other’ . . . It is the force of desire and within that image I see my mother! I am the in-between of a parental tryst. ‘I am invaginating, this is ‘my’ vagina.’”<sup>8</sup>

## Dynamic architecture of folding

**194.** (Now!) “*At first sight it seems that this vertiginous process of invagination is collapsing the whole world towards my centre. But the experience of this ‘whole’ needs to be observed with care. It is not a singular or unitary motion but rather involves a process that reduces the apparently simple rhetoric of the original question into an infinite complex univocal web of simultaneously linked, recursive and complementary planes, pieces and points. It causes a movement that first produces a spasming ripple to reach out and over the surface of everything conceived of the project to date – over the mapping of its experiential and experimental zones – so extending the web towards the insubstantial limits of its event-horizon. Then, along the edge of each plane and part, and around each point, there form folds and chasms and these in turn all*

*contain further details at a smaller scale. Within them are even greater depths that extend paleontologically inwards and backwards. But it seems that, even as everything breaks apart, there is no location that could not still be plotted and its connection to every other location identified.”*

## Retournement du contrer

**195.** (Now!) “*On yet closer inspection it proves that it is every single detail of every observable component of the carefully articulated metaphor of living events, and every dimension of its image, that is invaginating relative to every other. At even smaller scales are conditions of force and ghouls of every kind each also invaginating into itself or collapsing into another. It is this dynamic, which seems to take place independently at all points, and along all lines of forces, whilst also folding over and into every other, that creates the sense of contiguity that can be rendered as something whole – wholly unasked and wholly unaskable!”* Thus it proves that when something unanticipated is about to be encountered, questions cannot be addressed directly in advance of its appearance, instead a different methodology is required – a way of living differently. So finally there is no question of asking a question, no more provocation is needed, there is only a *retournement du contrer* – a reversal, a counter motion. The unexpected answers with another question, and it calls outwards when it comes. Françoise Proust put this as follows: “*Or to speak in a still more Foucauldian fashion, it is the reversion or the destabilization (basculement) of force relations. It is the gesture with which, and the moment at which, the reversibility (the dissymmetry or the instability) of all force relations is definitely established*” (Proust 2000, p. 24). In her essay *Getting under the skin, or, how faces have become obsolete*, Bernadette Wegenstein discusses the philosophical implications of this kind of encounter between inside and outside with reference to Elizabeth Grosz: “*Philosophically, this collapse between inside and outside results from rethinking of the outside or the exterior not as ‘eternally counterposed to an interiority’ but rather as the ‘transmutability of the inside’ as suggested by Elizabeth Grosz in the spirit of Deleuze’s poststructuralist thought*” (Wegenstein in Grosz 2001).

<sup>7</sup> See reference to wounds in the last paragraph of *Immanence: a life*

<sup>8</sup> See Glossary: Metaphorics of invagination and Becoming girl

<sup>9</sup> See Glossary: Envelop



## Doing nothing

### Needle's eye

**196.** Now clearly this could be an apocalyptic moment for the questionable architecture of an embodied image of a thesis but the effort with which it has been articulated has not been without purpose. It is now that the implications and the efficacy of Derrida's *law of the law of genre* become evident. It is possible to follow the way in which the entire structure of the image-complex divides but remain singular – elements (nouns) delineate and fold concrescently, and the dynamics (verbs) fold conjugately – and as the process proceeds, the entire complex envelops itself as it folds (Now!).<sup>9</sup> *"To follow this further I must identify the centre of the whorl of the Rococo shells noticed earlier and press against the needle's eye at their very nexus. The web-like surface has the texture of skin and seems cellular, warm and liquid to my touch. This is the skin of my body and every aspect of my-self is woven into it, but surely it is also the skin of other bodies: it seems to be the flesh of everybody and, in this sense, I understand exactly how on the 'inside' homo tantum inhabits every-body, every entity and everything animate and inanimate – and this skin links them all."*

### Raiment of the thesis

**197.** (Now!) *"Turning to look back at the thesis as it is drawn towards the whirlpool, its fleshy continuum forms a raiment and at the moment of my penetration of its core this covering is spread and unfolded to its maximum and radiates continuously to the infinite reaches of experience in every direction. But at this central point of spiralling inflection, the entire moral substance of the outside world draws, gathers and slides inward and every cell is at the same time repeating this motion on smaller and smaller scales towards their own microscopic centres. It is in this way that the entire arraignment becomes subject to the same rule that is applied recursively in all and every case, causing it to be drawn into the hole, pulling in the last quantity to face a final indictment – one without judgement. It is the sliding and caverning of the event that enables the invagination to be so complete – to finally form an entire monadic singularity."*

### Moment of design

**198.** (Now!) *"The substantial dimension of my body and organs are left behind. This is the deterritorialization of all my designs. This is the moment of design that is no longer a moment, but is rather momentous in that it exists precisely out of the reach of both the spaces and times in which subjects are designed, yet arises at their immanent vertex."* As Deleuze explains *"The infinite present in the finite self is exactly the position of Baroque equilibrium or disequilibrium. It is the object of the actual"* (Deleuze 1993, p. 89). In this final fluid solution, evidence of all subjects of study and all subjectivities are drawn to the final uterine cavity to *"watch through the vortex of whirling spray in its tortured womb, the starry coruscations which radiate from the bottom of the fall, like rockets of water incessantly exploding. But this view, sublime as it is, only whets your desire to stand below, and see the river, with its sprayey crest shining against the sky, make but one leap from heaven to hell"*.<sup>10</sup>

### An immanently contiguous firmament

**199.** (Now!) *"Space and time are liquefied, dispersed and no part of the world remains. In a final convulsion the entire universe sloughs off its appearance and comes to nothing. In this turn-around I face the 'other' and the 'outside' that is now inside. The delimited uterine depths have rendered what was previously actual to be virtual, with all substance evaporated and with all body, skin and flesh removed. All that was outside before now forms a firmament still immanently contiguous with the world from which it arose, providing a perfect mirror of it."* In Bergson's words *"it would wear the aspect, no less defined, of the thousand individual images into which its fragile unity would break up"* (Bergson 1988, p. 162).

### Body without organs

**200.** Design has no place in these deepest Baroque regions. (Deleuze 1993, p. 104) It is simply out of the question. Design is no-where to be seen. What remains is now-here and becomes present as a purely deterritorialized mirror-state, an un-illuminated threshold, a state of pure immanence. This is a body without skin, flesh or organs. It is 'becoming-girl' – perfect, object, heinous. Kylie Message describes this *Body without Organs* (BwO) in these terms *"The BwO is opposed to the organizing principles that structure, define and speak on behalf of the collective assemblage of organs, experiences or states of being"* (Message in Parr 2005, p. 33).

### Conceptual persona

**201.** So what is being described here? A previous ordering of the world has become hostage to a desiring *Body without Organs*. The aim of the unconventional style being drawn upon is to explicate this dynamic theme that runs through much Deleuzian literature in experiential terms. The *Body without Organs* might be thought of as a conceptual persona that exists without space-time but with duration and for whom, as Bruce Baugh puts it, *"desires, intensities, movements and flows pass unimpeded by the repressive mechanisms of judgement and interpretation"* (Baugh in Parr 2005, p. 92). There is no question about it! It is the antithesis of human questioning, and without inquisition, the moral relations of force and power are destabilized. It is that condition of the object that, without shame and *"knowing how to love"* (Deleuze & Guattari 1987, p. 277) is liberated to create lines of rampant propagation and contagion and a *"diversity of conjugated becomings"* (D & G, p. 278). In particular it evokes the persona of a girl, a *"becoming-woman"* (p. 278) that when concealed, denied or erased wreaks havoc on human enterprise with her wild appetites and imaginings, utopian visions, creative insight and epiphany. This is the unimpeded expression of life – a counterpoising of life and language (Now!) *"Her answer to my questions rings out 'What is philosophy?' she asks."*

### Radical creative admissions

**202.** Within the dimension of the metaphor that is being explored through this chapter the dreams of a *Body without Organs* are not to be denied and those passions are not to be curtailed. Using Deleuze's words, the contrary can be seen to be the case *"Utopia is not separated from infinite movement: Utopia designates absolute deterritorialization, yet always at the critical point where the latter is attached to the relatively present milieu, and especially with forces that are the fabric of this milieu"* (Deleuze & Guattari 1994, p. 99). The issue being exposed here resides at the heart of design. What can be made of life and what are the imaginative limits of an image-complex? Can design contemplate Utopian dreams? Is there space enough for them in a design philosophy? Is there space enough for my image of my mother from whom my creative body and creative mind issue? Is there space in this schema for this most radical creative admission – an identification of design with procreation and the ability to give birth to something entirely new? This is a particular sort of Utopia, not a distant sunny garden but the hard work of creating authentic bodies of experience that starts in the deterritorialized present milieu and then pushes back towards its *"highest point"* (D & G, p. 99).<sup>11</sup>

<sup>10</sup> Quote taken from Northern travel: summer and winter pictures of Sweden, Lapland and Norway (1858) By Bayard Taylor. A trip to Vöring-Floss. P.315

<sup>11</sup> See Glossary: Utopia



## Death of the subject

**203.** (Now!) “There is a transversal flash of insight, a starry coruscation, the actualization of an intuitive Utopian vision, that is to say, the emergence of the actual occasion of a revolutionary ‘superject’. It is the inception of the datum for something new. It is the beginning of endings.” The process of invagination and infolding has achieved its nexus and is complete. The italicized narrator is consumed. The superject is the product of the infolding and exhaustion of all previous subjects. The monadic ‘in-formed’ state produces a sense of pure value that is internal to the absolute deterritorialized state of this present milieu. But its concern is not with the lost vestiges of a representable or discursive subject but rather with the final prehending of the event by its image. Image and event amount to one and the same thing – the monadic instance of this *living event*, the *individuation* of the new.<sup>12</sup> This is the provident threshold of a new design phase – the datum for a concept still to be unfolded into subjective differences. It is the prehending monad, the in-between that contains its concomitants: it is the impression that precedes the expression of the new world, the source of a stuttering dehiscence that explodes the deepest vestal wound and infects the proceeding reterritorialization of the event with its inimitable trace. The monadic superject is the prehensive singularity that Derrida, in different terms, suggest “*participates without belonging – a taking part in without being part of, without having membership in a set*” (Derrida 1980, p. 59). Thus, whilst a sense of pure value does not ‘belong’, it provides the ‘trait that marks membership’ in the inevitable subsequent dividing into sets, genre and categories it prehends – ‘*plus ça change, plus c’est la même chose*’. Without this the formation of a new individuated subject is precluded.

## Desire of desire

**204.** There is in all this the intimation of an ethics of encounter. When allowed to run in all directions – and through the wild territories of suicidal impulses and death instincts that course the veins of subjective experience – it enables the pure vital force of the desire to being-as-doing that activates it. It also creates the pure wave of superjects that Antonin Artaud (1896-1948) was the first to associate with the *Body without Organs* – first the datum of pure desire, then the datum of the desire of desire, then the datum of that which desires just as it is desired.<sup>13</sup> It is this datum – the unconditionality of all force, the desire of love and for love – that provides the heart of *living events* and that will now turn again in the direction of new designs. The indefinite article is ‘a life’, pure immanence, which Deleuze refers to as “*pure immanence is A LIFE, and nothing else*” and provides the datum for new love and new life.



### CHAPTER FIVE | SECTION FOUR

## By extension

## Implications of sembiotic folding

**205.** So it happens! But what precisely? This needs further careful consideration in the final two chapters. The dynamic course was travelled and a first-hand account of it has been produced. But this account now needs to be explored to follow the implications of this manner of sembiotic envelopment, particularly the implications of ‘in-formation’ to monadic singularities and their implications for the inception of new designs. There must also be an account of both the *conrescent* process and its *extensive* counterpart that leads to the resolution of the re-envisioned image-complex.

## From a technical view-point

**206.** What has been implied in this chapter from a technical point of view is that the image-complex of the thesis, an outline of which has been presented in austere fashion within the figures and text of this volume, has become a vast territory. First, by creating and living my life in that world in a fully embodied way, consistently over 24 months, it has been possible to develop it into a dynamic assemblage within which every experience and every moment of daily life might be referred and mapped according to carefully established conventions. Then, as the process advanced, it has also been possible to draw from it the renderings that now appears in these pages – an account of the event-complex of the design of the designer; designing a thesis. The systems of coloured zones, the concepts expressed

by them, the milieu and the dimensions of experience with which they have figurative correspondence have all become second nature and begun to settle into the extended metaphor of this entire work. Care has been taken to maintain the integrity of sets and the spectral quality of perspectives in both figures and the discussion. More than anything, constant vigilance has been maintained to ensure that everything functions practically and through complementary relations. Within that is another strategy that uses the figure-ground system of congruity – one-figure *vis-à-vis* an infinite ground.<sup>14</sup> Through all this the image-complex has become a direct mode of experience and gained the potential for dynamic movement that has enabled it to in-fold implosively upon itself. An indication has also been provided that the out-folding can also be brought to account.

## Conceptual personae

**207.** In the sections above, some sense has been provided of the fact that, in the version of an *ethics of encounter* envisioned here, there are two principal conceptual parties. On the far side are those that expedite the *living event* and those on this side that expedite the creation of the image.

On the event side are the personae that Bertrand Russell describes as: “*the other in relation to perception, which seems to be an affect of the perceived object on the percipient*” (Russell 1946, p. 606). The *Body without Organs* might be placed in that category. On this side, all the candidates for inclusion are to be found at the nexus of any of the zones that appear for example in **Figure 10** (page 50). In this chapter those that have been privileged belong to a conception of this thesis event, narrowed to points of view belonging to the researcher. As a result, some of the social, political and cultural dimensions apparent in previous chapters have been lost. Placed back in that broader perspective this event exists on many planes, and in cognitive terms, in many minds, or as Leibniz conceived it, in an infinite family of souls. There are therefore an unlimited number of accounts of this event to be told, each of which might provide its own centre for this schema. Each forms its own superjects according to the point of view from which its transversal flash of singularized existence is realized and thus produce more ordinate perspectives of the event. (Russell 1946, p. 606)

Whilst a single invaginate pulse has being described in this chapter for the benefit of economy, the health and sustainability of any culture must in practice be measurable in terms of the density of the pulsing writhing mass of flashes of intuition that together generate the pure wave-form of superjective data from which even a single new design might be actualized – a bus station, a park bench, a school reception area, a thesis etc.

<sup>12</sup> See Glossary: Body and Subject

<sup>13</sup> Deleuze and Guattari suggest in *A thousand plateaus* (1988: 150) that Artaud made himself a *Body without Organs* when committing suicide on the 28th of November 1947.

<sup>14</sup> See Glossary: Rhizome and Figure-ground

### *Singularized monadic perception*

**208.** The territory explored in this chapter suggests inconclusively that the difference between a design problem for which there is no knowable solution and its resolution depends upon an 'in-formation' exchange at the instant of possession and surrender of difference between a determinant and a determinable self. (Deleuze 1993, p. 89) The investigation also suggests that this event must be perceived directly. First, the process as accounted above, strips away every vestige of actual corporeality and what remains is pure virtualized value. The collapse into a singularized monadic perception guarantees that what was lacking in the interiority of any nexus of value becomes replete with its own exteriority. It produces a limitless ground of determinant value with the potential to flow out again into every determinable figure. The income is the totalized and absolute perception of the value of the event – where perceiver and perceived collide in a moment at which worth exceeds calculation. But the absolute value of nothing is the paradoxically unstable condition of monadic perception in its raw state. The tide thus turns as the emergency produced by the exclusion or absence of desiring subjects and their complements renews the otherwise inexplicable symptoms of reversibility and change. New subjects emerge just as the old ones subside.

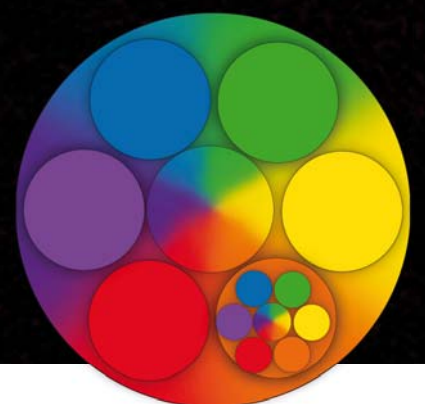
### *Extension*

**209.** What remains to be explored is this. If a monad is truly singular then it must contain all other monads within it and thus the interior of every monad contains the entirety of its event from that point of view. To produce a new world the actuality of its outside must exist and also be created on the inside. The world of philosophy or of design must therefore form internal dimensions within a monad larger than those of the monad itself, thus providing sufficient room for creative propagation. Thus, every newly conceived question creates a new division that produces more space and another division in time that enlarges both the question itself and its container. This extensive discharge opens the monad into caverns within caverns in a process of formative unfolding of compossible worlds. New subjects populate every one, carving out their own territory, asserting their right to *a life*.

(Again!) *"In this world of inversed logic, caverns stretch one over the other, skin upon skin, allowing further extension and new folds to form between them. Each cavern forms a habitable terrain in which its population tests the compossibility of actualizable worlds on which further extension depends. The limits of possibility and the unfettered freedom to create struggle one with the other to actualize my dreams."* (Deleuze 1993, p. 87)



R E S E A R C H   A N A L Y S I S



# *Chapter Six*

D E S I G N





# *Chapter Six*

D E S I G N

# Chapter Six

## Connective

### *Between living events and Bergson*

**210.** Previous chapters have explored dimensions, territories, layers, zones, perspectives and populations of this metaphor for design conceived in terms of *living events*. The first three chapters outlined both graphical and conceptual dimensions and introduced the cartographic style applied to the series of figures that accompany the discussion. **Chapter Four** increased the reaches of the metaphor particularly with reference to Deleuze's essay *Immanence: a life*. **Chapter Five** indicated something of the experiences and states that become evident where the methodological implications of **Chapter Four** are played out in performative terms and the metaphor is grasped from within. In light of the indication these all provide of the foliate and stratigraphic structure of the metaphor, this chapter considers another way in which the metaphor might now be understood. It is structured with reference to Chapter 3 of Henri Bergson's *Matter and memory* with further reference to Deleuze's interest in Bergson. An interpretation of Bergson's argument is developed that makes it possible to form this chapter into a research-analysis, but most importantly it demonstrates the effort that has been made to fit the image-complex of the metaphor within the context of Bergson's thought.

### *Folding living events into matter and memory*

**211.** The aim is to fold the image-complex of this metaphor for designing into one of the central themes of Bergson's *Matter and memory* (Bergson 1988) that he suggests "*corresponds to the greatest possible simplification of our mental life*" (Bergson 1988, p. 167). Effort focuses on how the graphic rendering of the *Primary unit* in **Figure 7** (page 45) of the present work fits with Bergson's diagram that appears on page 162 of *Matter and memory* and is rendered here in **Figure 16** (page 83). This approach allows me to demonstrate how the entire texture of this project has been articulated with reference to Bergson. Through further referencing of both Bergson and

Deleuze the analysis also allows evidence to be produced of the derivation of specific ideas that have been built into the graphic and conceptual territory of the metaphor.

However, the chapter aims to go one step further. Bergson's diagram is re-interpreted and extended to develop a further perspective on the interconnection between this project, Bergson and Deleuze to be outlined. This allows the full extent of dynamic movement suggested by the previous chapter to be revealed. The overall discussion is conducted in a style intended to be sympathetic to Bergson's writing. The effect is to narrow the reaches of the argument in favour of Bergson's preferred terms and horizons.

### *Preparing the ground for an ethical encounter*

**212.** This chapter taken as a whole prepares the ground for the resolution of discussion of how the metaphor of *living events* and the image-complexes it has been developed through can be rendered as *an ethics of encounter*<sup>1</sup> to be conducted through a *micro-politics of daily activism*.<sup>2</sup> **Chapter Seven** will render this in terms of the experiential qualities that *living by design* evokes in existential terms within the context of specific circumstances. It will also seek to conclude in productive terms and particularly with reference to problem-solving, living differently, and engagements with the new.

### *Acknowledging sources*

**213.** Two particular books have been drawn upon throughout this thesis and come into their own in this chapter. Jean-Clet Martin says that books like *Matter and memory* provide "*testimony to the existence, deep within us, of what does not allow itself to be clarified without disappearing, and of which the mere index, the mere trace will only be realized if one dares to say the impossible, the incomprehensible in its state of absolute uncertainty*" (Martin in Flaxman 2000, p. 62).

Meanwhile Tom Conley says in his Translator's Introduction to *The fold: Leibniz and the Baroque*: "*Without pretension Deleuze speaks of marvellously difficult equations in differential calculus, biological and fractal models, of the performance of the music of Pierre Boulez, and of aesthetic history. The book's tone flatters us at the same time it dismantles — without posture or grandiloquence — some of the most shop-worn beliefs we have inherited about the texture of our physical world*" (Conley in Deleuze 1993, p. xi).

<sup>1</sup> See Glossary: Ethics of encounter

<sup>2</sup> See Glossary: Micro-politics daily activism

The reality is that both *Matter and memory* and *The fold: Leibniz and the Baroque* are complex. Together they capture the sense of undecidability and indecipherability that accompanies research. A commitment in principle to academic rigour provides a yardstick; but beyond that what can be hoped for in a chapter such as this?

Claire Colebrook, quoted in **Chapter One**, suggests that texts are not vehicles for exchanging information but provide a way to understand the problem that motivates their assemblage. (Parr 2005, p. 4) The approach taken to these works exemplifies the rationale behind the whole approach to design that this thesis seeks to convey – the world is complex but a good map provides both detail and a global perspective of the terrain yet to be explored.



## CHAPTER SIX | SECTION ONE

### Bergsonian images

#### Defining images

**214.** The thesis has been constructed within a Bergsonian notion of image. For Bergson objects, bodies of all kinds and all the matter of the universe, have an existence of their own but in perceptual terms they are part pictorial and my image of them is the means by which I experience, interpret or represent them. An image is therefore not simply a picture of a world that is somehow apart or outside, but has a predicative existence that unfurls subjective states, that to the degree they enter into perception, enables a way of existing “*halfway between the 'thing' and the 'representation'*” (Bergson 1988, p. 9). But the image I have of things of all kinds, of situations, thoughts or sensations, is not a “*contact of the mind with the object present*” (Bergson, p. 133) but instead a picture that is impregnated with all manner of qualities that are drawn from memory and therefore formed between present and past, and actual and virtual. Bergson suggests this happens in such a way that the entire temporal and spatial conditions of the past play upon our present state without determining them. (p. 147) This is a negotiation between an image of our perceiving bodies and an image of what is perceived to be real. Bergson explains that in this sense the world is perceived in terms of images that negotiate the distance between *pure memory* and immediate present actions in which our bodies are always directly implicated. It is in this way that images have been conceived within this thesis as “*the system of the relationships between its elements*” (Deleuze 1986, p. xii). This chapter will outline the way in which, whatever is drawn

into them, images, in the evocative language of Jean-Clet Martin, “*actualize themselves in examples that mark their fusion and that provide an occasion for them to individuate themselves through a series of moments and figures whose history is no longer at all chronological but stratigraphic, foliated*” (Jean-Clet Martin in Flaxman 2000, p. 61).

#### Bergson's notion of images

**215.** Further intimations of Bergson's notion of image can be deduced from his suggestion that to talk about an image of existence, in an empirical sense “*always implies conscious apprehension and regular connection; both at the same time, although in different degrees*” (Bergson 1988, p. 147). In this process the conditions of the past play upon present existence such that “*The whole of our past psychological life conditions our present state, without being its necessary determinant whole, also, it reveals itself in our character, although none of its past states manifests itself explicitly in character*” (Bergson, p. 147).

#### Images of the present moment

**216.** In the context of this notion of an image of existence, which is at the same time an imaginative existence, one way to approach Bergson's *Matter and memory* is with the conception of the *present moment* in which we live, as being “*constituted by the quasi-instantaneous section effected by our perception in the flowing mass, and this section is precisely that which we call the material world*” (Bergson 1988, p. 139). Bergson's position in large part explains the organization of **Chapter Four** and **Chapter Five** and their role in establishing exactly where the images that are rendered within the discussion are located in empirical terms. Bergson associates present reality with 'sensations' that link conscious life with memory of past states and the 'actions' and 'movements' that prolong the current moment. (Bergson, p. 136-137) It is through a sense of presence that Bergson brings a crucial part of his philosophy to bear on the concept of duration. He states that the “*real, concrete, live present – that of which I speak when I speak of my present perception – that present necessarily occupies a duration*” (p. 137). Duration itself can be understood as that “*quasi-instantaneous section*” in which I live out my life, which is on the nearer and the further side of a mathematical point, which is “*the present instant*” (p. 138) that Bergson also calls the “*pure present*” (p. 149). In this case, regardless of the ambiguity of all the terms of its expression, real-life can be associated with the way my body exists impersonally in “*this infinitesimal element of the curve of time*” (p. 137-138) in sight of what is past and what is impending – “*the general stream of becoming*” (p. 77).

#### Prolonging the line

**217.** The previous chapters have been constructed on the “*watery froth*” (Deleuze 1993, p. 18) and turbulence of a curve that has been imagined as a wave. Such a curve, if seen to extend backwards and forwards, might also be thought as a line along which – in the Baroque fashion that was explored in the last chapter – life becomes different. Deleuze calls this line the “*line Outside*” (Deleuze 1997<sup>2</sup>, p. 116). He refers to it as: “*something more distant than any external world. But it's also something closer than any inner world ... manag[ing] to fold the line and establish an enduring zone in which to install ourselves, confront things, take hold, breathe — in short, think. Bending the line so we manage to live upon it, with it, a matter of life and death*” (Deleuze, p. 110-111). But the thought of both Bergson and Deleuze is lost here if chronological assumptions are brought to “*prolonging*” that line (p. 17). Just as it might be understood that surfers live for the moment when they find themselves within and on the edge of the turbulence of a rolling wave, so Deleuze identifies how the line is produced as the result of new folds forming *within* that infinitesimal and instantaneous section. The present moment exists, such that both past and future are its emissions and stream outwards from it in divergent series. It creates space – something palpable but on the very edge of language. In this way space exists relative to the surfer and their board rather than having an *a priori* existence separate from immediate experience.

#### Surfing the wave

**218.** Imagine that *living by design* is to be a surfer riding ocean currents that endlessly circulate the earth. Out of sight of solid land, the surfer senses herself to be stationary in a chosen position on a wave as it surges and rolls beneath the board. Meanwhile her wake extends and is constantly remade in the troughs behind, whilst orientation is maintained by accommodating new movements on the curling crest where the wave breaks open. Even as she rides the wave unfolds and divides, and out of it rise new wave forms with new inflections. *Living by design* recognizes this reciprocity between surfer and inflections that emerge with this unfolding. There are no simple causes and effects, only questions engendered by the living experience that might at any moment engulf her. Expressed in these terms it is a simple conception; its implications however run backwards and forwards in Deleuze's work between Bergson, Nietzsche and Foucault. How do personal and impersonal terms of existing interpolate one another, with subjective destiny on one side and fertility of creative imagination on the other? As Deleuze says “*everywhere thought confronts some thing like madness, and life some thing like death*” (Stivale 2008, p. 126-127).



### An image at the centre of action

**219.** The kind of image with which this thesis is concerned when thought in Bergsonian terms is an image of a “*single system of movements and sensations*” (Bergson 1988, p. 138) that locates my body in space and time as a “*centre of action*” (p. 178) and is therefore what “*represents the actual state of my becoming, that part of my duration which is in process of growth*” (p. 138). It is an image of that section of the curve in which, for Bergson, perception has such a crucial role in effecting “*that which we call the material world*” as distinct from the rest of the “*flowing mass*” that it runs through and that extends beyond that part of the event-horizon that can be concretely confirmed in empirical terms. (p. 139) Finally, it is, for Deleuze, an image of that view of the world evoked in *Immanence: a life* where all is in immanent relation including the absolute terms of immanency – the immanence of immanency, life itself.

### A Bergsonian image of the body

**220.** Following Bergson, this thesis is woven around the sense that it is the movements of life itself on which an hypothesis of the image depends, because “*the truth is that the movements of matter are very clear, regarded as images, and that there is no need to look in movement for anything more than what we see in it*” (Bergson 1988, p. 138). It is on this basis that, on the opening page of the first chapter of *Matter and memory*, Bergson starts simply and profoundly: “*Here I am in the presence of images, in the vaguest sense of the word, images perceived when my senses are opened to them, unperceived when they are closed*” (p. 17). From there, and in their midst, he identifies the image of the body: “*Yet there is one of them which is distinct from all the others, in that I do not know it only from without by perceptions, but from within by affections: it is my body*” (p. 17).

### Hyphenated existence of the body

**221.** This leads Bergson to proffer two definitions. First: “*matter [is] the aggregate of images*”. Second: “*perception of matter these same images referred to the eventual action of one particular image, my body*” (Bergson 1988, p. 22). It is this resultant aggregated system of images-in-action that determines in its entirety what is perceived of the material world. Bergson says of this: “*Here is a system of images which I term my perception of the universe, and which may be entirely altered by a very slight change in a certain privileged image – my body*” (p. 25). But whilst the universe otherwise proceeds by cause and effect and “*nothing really new could happen*” (p. 17), the body-image is a special case because “*as soon as it is creative*” (Deleuze 1986, p. xii) it becomes “*the seat of affection and, at the same time, the source of action: it is this particular image which I adopt as the centre of my universe and as the physical basis of my personality*” (Bergson 1988, p. 61). If Bergson’s notion of the body was bound to the physical form of the human organism and its localized and interior mental states, then this would render his philosophy a version of humanism. But the fate he reserves for bodies is far more extensive. He describes the image he calls his body as “*a section of the universal becoming. It is then the place of passage of the movements received and thrown back, a hyphen, a connecting link between the things which act upon me and the things upon which I act*” (Bergson, p. 196).

### Hyphenated life of images

**222.** By implication, the nexūs at which the human species arise impersonally – the experiences of which are specific to the culture of each era – are precisely those from which the universe itself streams. This occurs in cosmological terms, but can also be traced from macro-scales to the micro-cultural, societal or political details on which the most ordinary of personalized encounters depend. Deleuze understands that every image acts through “*every one of its points upon all the points of all other images, to transmit the whole of what it receives*”, an image then is “*merely a road by which pass, in every direction, the modifications propagated throughout the immensity of the universe*” (Deleuze 1989, p. 58). It is on the basis of this argument that in each chapter of this thesis, the build of the image of living events has involved progressively extracting attributes in an increasing number of dimensions and evoking its system of relationships at widely divergent scales.

### A pleating of English and French thought

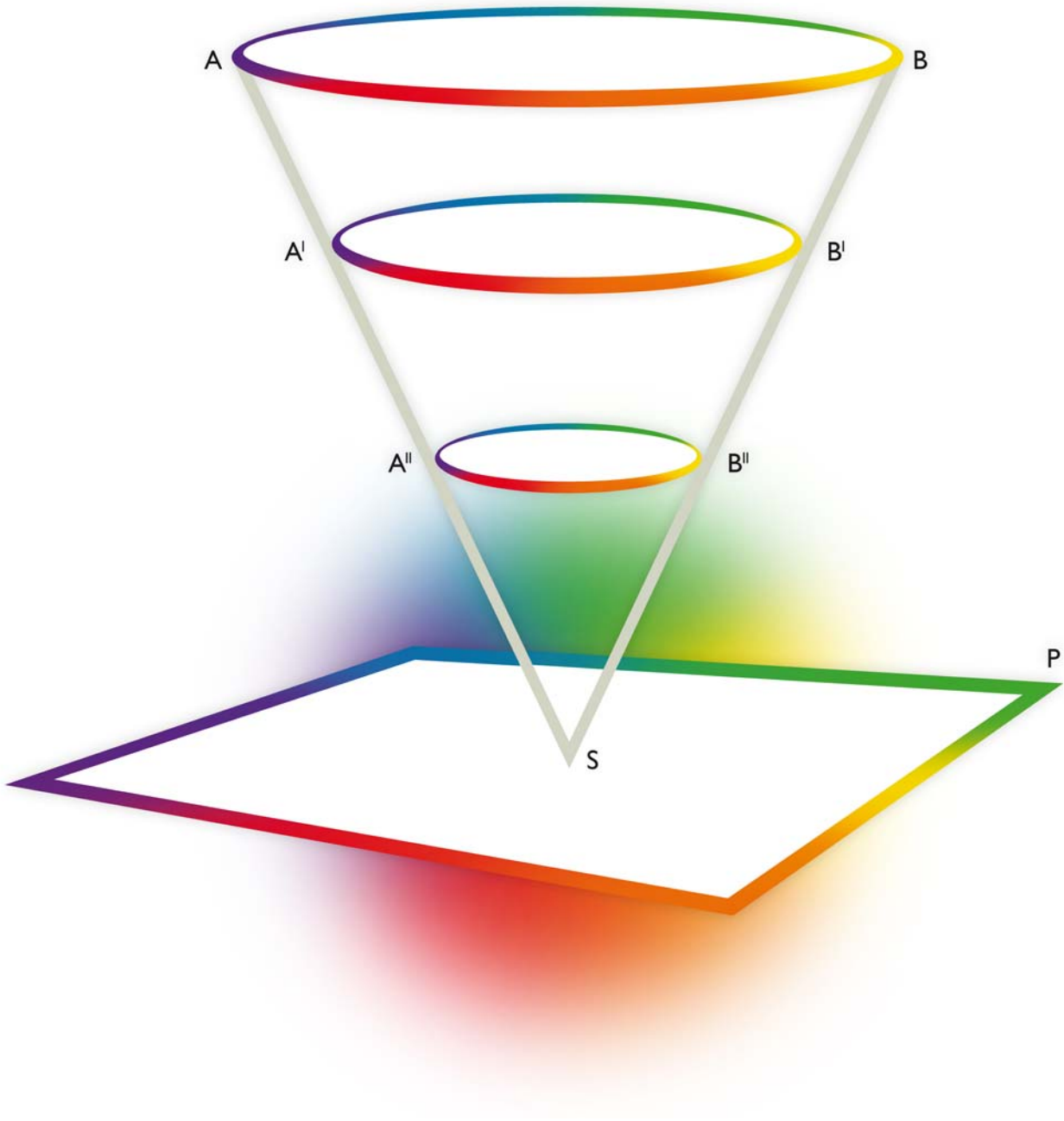
**223.** Divergent scales are evident, within this image of living events, in the way that the discussion threads together the minutiae of nexūs

formed within the lifetime of this period of research but at the same time is gathered along a pleating of English and French thought formed in part with Voltaire’s (1694–1778) exposure to the philosophy of John Locke (1632–1704) and particularly to English empiricism (Russell 1946, p. 129, 633–4). Those divergent scales are also evident in the subsequent effort to comprehensively immerse the metaphor of living events within the spatiotemporal relativity made evident within the a-signifying image of life that Bergson and Deleuze articulate. This strategy allows the thesis to address local problems alongside the treatment of the symptoms of its adversary, illustrated so transparently by 20<sup>th</sup> Century Fascism and its apoplectic consequences.<sup>3</sup>

### Defining life

**224.** Living events dawn between images and life. Drawing on a Bergsonian distinction, on one side they produce a form of *conceptualism* that involves the strategic creation of a-signifying formal images of a whole body that is able to realize the existence of those nexūs of reproductive forces capable of engendering the frothy ‘worlding’ of an immediate present – thus a capacity for *living and speaking by design*. On the other side they involve a form of *nominalism* that simultaneously calculates the compossible *potentials* of those nexūs. *Living events* enumerates the full set of configurations that might be created and conjoined to enact a continual and productive process of transformation through particular actions and precise spoken utterances. But these two sides do not form some crusty and immaterial impediment imposed from without and *de jure*. These facets are themselves the inseparable dynamic attributes of their *de facto* assembling that together engender the performance of micro-political acts of ethical encounter. It is this that enables them to undertake those most critical and incisive encounters with adversarial conditions, whatever their immediate form – fundamentalism, reductionism or reification. These are encounters with the limited and bounded condition of their own construction. Expressed in both these reproductive and productive terms there is a correspondence with Deleuze’s definition of life “*it is not a given whole with potentials that necessarily unfold through time, but is a virtual power to create potentials through contingent and productive encounters*” (Colebrook in Parr 2005, p. 4). Constantine Verevis pursues this where he recognizes this assemblage in the way Deleuze understands cinema as “*a multiplicity, a phenomenon simultaneously oriented toward a network of reproductive forces, which make it an a-signifying totality (a ‘being-One’), and equally toward a network of productive forces, that facilitate the connection and creation of an encounter (a ‘becoming-Other’)*” (Verevis in Parr 2005, p. 44).

<sup>3</sup> See Glossary: Fascism



KEY	
P	My actual image of the world
S	Location of image of my body
A-B	Virtual
A''-B''	Intermediate planes
LE	Living event

FIGURE 16 | *Bergson's diagram*

This diagram is derived from an illustration that appears on page 162 of Henri Bergson's book *Matter and memory* (Bergson 1988). Bergson suggests that it “corresponds to the greatest possible simplification of our mental life”(p. 167). Plane **P** corresponds with the section of the material world within which the actuality of my life is played out. The image of my physically active body is represented as being centred at the point **S** on that plane – its present location in time and space. To illustrate the way that the virtual (**AB**) is not separate from the actual, and that one plays upon the other, Bergson has extend the virtual upwards as if peeling virtuality off the actual to form it into a cone.

### Haecceities of dynamic relations

**225.** To read *with* images in this way is not to look for their ultimate meaning but to critically enable them to produce haecceities of dynamic relations between sensations, actions, movements, and affects immediately and persistently in the watery froth of the 'wave-line' out of which subjects tumble. An image is not an effect but a host; an entire habitat capable of 'differentiating' itself autopoietically so maintaining its provisional consistency. At the same time it allopoietically materializes entities through designs characterized by new forms of 'differentiation'. (Colebrook in Parr 2005, p. 1-7) As such, images effect the underpinning of new subjective individuations on the surface just as they produce the tectonic ground of communal, political and cultural life. The former actualizes distinct subjects whilst the latter produces the volcanic and explosive folds that vent streams of potential subjectivities from which they form. As Lee Spinks explains: images reference pre-subjective intensities "*there is first an unconscious and affective investment in an image of life and a style of morality that is subsequently reconceived as the moral ground of life itself*" (Spinks in Parr 2005, p. 44). This is not a battleground but the continual reprocessing and re-enactment of territories and of embryonic development that provides the elevations for Deleuze's envisioning of the Baroque home in *The fold*. (Deleuze 1993, p. xvii)

### Creation and formulation of real problems

**226.** In the creative imaginative life of images nothing precedes the creation and formulation of real problems. There is no *a priori* or primordial condition that design must accommodate. Neither is the image to be created after the event. To the contrary, *designing by event* is as much to do with creation of a history fully furnished with memories in which problems arise as it is to do with their resolution. Images bring history into existence by design along with the changes and transformations that prolong them. This is the crucial Bergsonian dimension of the image traced through the course of this thesis. Deleuze puts it as follows: "*Being, order or the existent are truth itself; but in the false problem there is a fundamental illusion, a 'retrograde movement of the true', according to which being, order and the existent are supposed to precede themselves, or to precede the creative act that constitutes them, by projecting an image of themselves back into a possibility, a disorder, a non-being which are supposed to be primordial*" (Deleuze 1988<sup>1</sup>, p. 18). In this sense problems don't exist to be solved in the future tense but are precisely mixed into the solution that Bergson calls *élan vitale*. The future is precisely what will not be tamed, resolved or dictated to. Matters of life and death are always settled in the present, and chaos is an abstraction of their order. (Deleuze 1993, p. 76)



## CHAPTER SIX | SECTION TWO

### Present images

#### Greatest simplification of mental life

**227.** The discussion above provides an introduction to Bergson's diagram on page 162 of *Matter and memory* that he says "*corresponds to the greatest possible simplification of our mental life*" (Bergson 1988, p. 167). Its most important function has been to introduce the idea that memory of time-past expands from a living image that is actualized in perception in a way that allows us to adapt our present situation and thus to come face to face with real problems. This notion is crucial to following the course of the discussion within which Bergson produces his diagram. His discussion is developed through the relationship between *pure memory*, *memory-image* and *perception*.

#### Bergson's Diagram

**228.** In terms already established, Bergson's diagram which is rendered into **Figure 16** (page 83) shows that section of the material world (alluded to here as a wave) within which the actuality of my life is played out and represents it as plane **P**, whilst an image of my physically active body is represented as being centred and concentrated at the point **S** on that plane. To illustrate the way that the virtual is not separate from the actual but that the one plays upon the other Bergson extends the virtual upwards, as if peeling virtuality off the actual, to form it into a cone.

#### Coordinates of the cone

**229.** The cone is formed from point **S** with a base **AB**. Bergson calls the plane **P** the *plane of action*. The point **S** "*which indicates at all times my present, moves forward unceasingly, and unceasingly also touches the moving plane P of my actual representation of the universe*" (Bergson 1988, p. 152). The plane that is formed by the base of the cone at **AB** he calls the *plane of dreams*, which is "*situated in the past, remains motionless*" (p. 152). In the context of the overall argument, the plane **AB** contains images of the past and it is important to suggest that the diagram is best understood to represent neither a nostalgic view of time-past nor to address the perplexity that time-future can evoke; instead it concentrates on the idea that "*the mind travels unceasingly over the interval comprised between its two extreme limits, the plane of action and the plane of dream*" (p. 172).

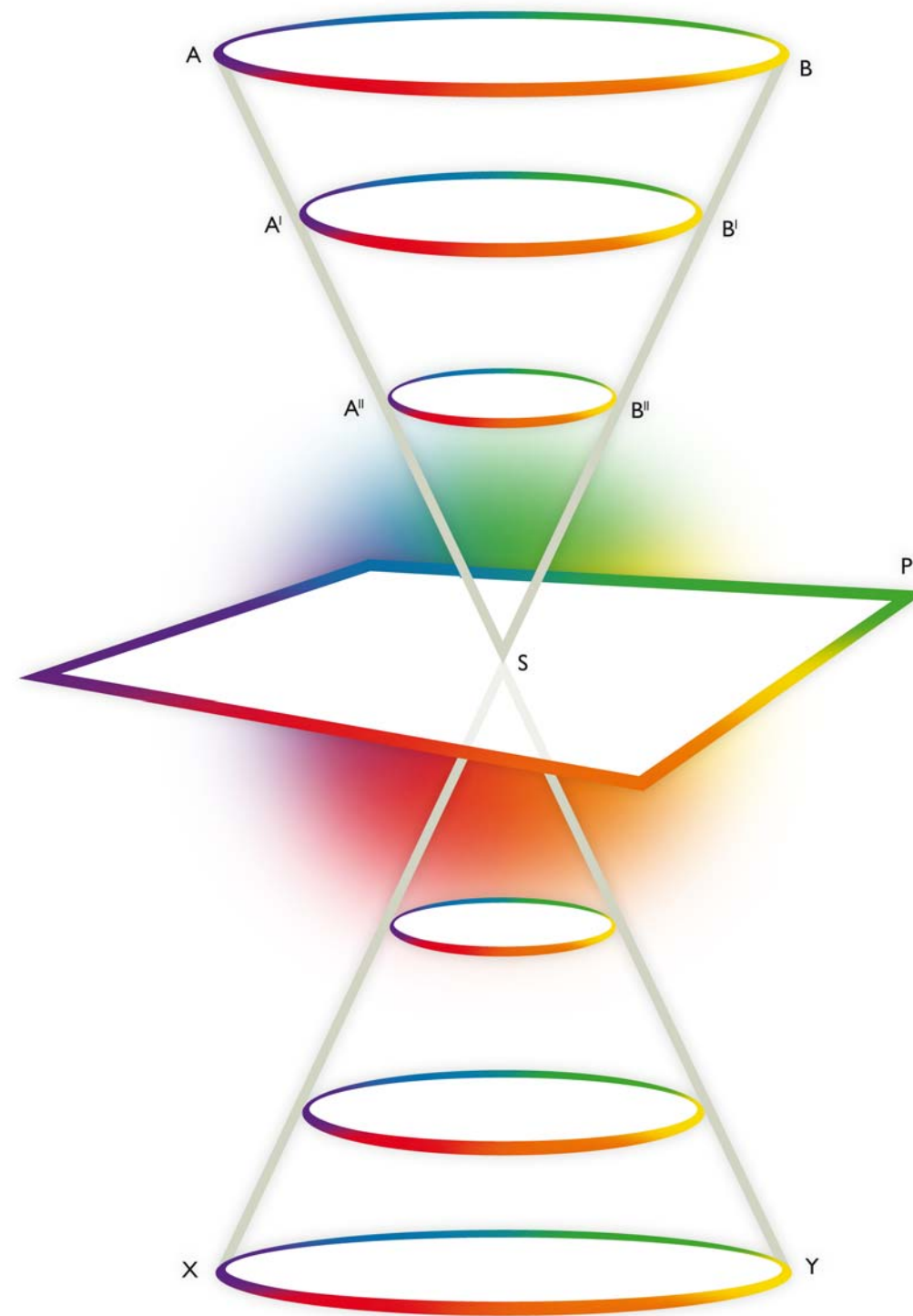
### Horizontal axis – radiating space

**230.** In the context of the account in **Chapter Five** the relationship of point **S** to the horizontal, extended and radiating space represented by plane **P** can be seen to correspond with the imagery of an extended radiating raiment. Point **S** in turn corresponds with the needle's eye referred to there. Bergson describes how perception produces the effect of concentric circles on the plane that are formed by the horizons of experience, and how each circle implies others outside it that repeat ad infinitum. Bergson describes this as follows: "*It is, then, of the essence of our actual perception, in as much as it is extended, to be always only a content in relation to a vaster, even an unlimited, experience which contains it; this experience, absent from our consciousness, since it spreads beyond the perceived horizon, nevertheless, appears to be actually given*" (Bergson 1988, p. 144). It is possible to draw circles on the plane **P** and call the first an image of the immediate activity in which I am engrossed. The second might be called the image of the extent of my organic body; then, through the addition of larger and larger circles it is possible to indicate more extensive descriptions of bodies that have been alluded to in earlier chapters. By dispensing with the rectangular limits described in Bergson's diagram, the true reach to which present space is extended might be indicated. This would better suggest the way the plane extends beyond the bounds of the "*concrete note*" (p. 137) of perception where "*in its actual state the actuality of our present lies*" (p. 138) and so presses against the indeterminate flux of matter. In all this Bergson marks out the present in an inverse relationship to matter (p. 152) with the point **S** marking the mathematical point of the present instant and in a way that must therefore be "*unique for each moment of duration*" (p. 139).

### Vertical axis

**231.** The vertical axis needs careful consideration. Bergson uses the notion of *pure memory* to locate the virtual in relation to the actual in his figure. "*My actual sensations occupy definite portions of the surface of my body; pure memory, on the other hand, interests no part of my body*" (Bergson 1988, p. 139). This is because pure memory must have an exact relationship with present circumstances if it is to be of any practical value. Thus Bergson says "*It is just because I made it active that it has become actual, that is to say, a sensation capable of provoking movements*" (p. 139). It is in this way that he explains that it is the process of territorializing of the virtual that relevant and useful actualities are realized by the body in movement – as and when it needs them.





## KEY

S	Image of the immanent core of my existence
A-B	My virtual image of the world
X-Y	My actual image of the world
A'-B'	Intermediate planes
LE	Living event

FIGURE 17 | *Bergson's diagram extended*

In this diagram Bergson's illustration is extended to produce a second cone that clearly distinguishes between the 'virtual' and the 'actual'. The point **S** on plane **P** corresponds with the immanent core of my existence in the immediate present – an “*infinitesimal element of the curve of time*” (Bergson 1988, p. 137-138). The apex of the new cone touches the point **S** to form a needle's eye. The section of the new cone is then extended to a base at **XY**. Onto the base can be projected details of the case in point, the exact example, the uttered word and the detail of 'bodily attitude' evident in any unique situation.

### Durational movement on the vertical axis

**232.** The relative intersection of the horizontal spatial plane and the vertical temporal axis has already been described. Just as the surfer moves forward on her wave so the movement of plane **P** is unceasingly unstable, indeterminate, and its position only measurable to the degree to which each moment is prolonged. The vertical axis deals therefore with duration and not with chronological movements from past to future, so deals with the “*present direction of memory*” (Bergson 1988, p. 168). This is an indication of an imaginative life pressing forward in a way that is “*determined by the consecutive images of past life*” (p. 171) that according to this diagram concentrate decisively as they fold into narrower sections of the cone toward point **S**. This vertical axis distinguishes the virtual executing of designs in the face of which matter is seen to fold. Not otherwise distinct, plane **P** and the vertical axis provide the complementary dynamics by which invaginating movements described in **Chapter Five** come to be – a world concentrated to a point or becoming plicate in folds, drapes and pleats.

### Images in the present tense

**233.** To develop upon this further, it will help to extract and summarize some of the key features of the terms that Bergson uses in his text with reference to this diagram. The ‘present’ at **S** is a “*continuity of becoming, which is the living reality*” (Bergson 1988, p. 134). It is the actual and real, and the point at which we recollect the past, thus what we have already become, in images. “*The image is a present state, and its sole share in the past is the memory from which it arose*”(p. 140). Of course we can also imaginatively “*detach ourselves from the present in order to replace ourselves, first, in the past in general, then, in a certain region of the past – a work of adjustment, something like the focusing of a camera*”(p. 134). In this sense the past has a living existence in present images but we are also able, in the course of everyday experience, to immerse ourselves in the virtual dimensions of times passed and equally to make recourse to images of that past from within images of the present. (p. 135)

### Oscillation

**234.** Images thus form through the oscillation of what Bergson calls ‘general ideas’ between the two extremes. The quality of images differs however, depending on the position of each flash of cognitive life, that general ideas form, relative to the base and apex of the cone. “*In **S**, it would take the clearly defined form of a bodily attitude or of an uttered word; at **AB**, it would wear the aspect, no less defined, of the thousand individual images into which its fragile unity would break up*” (Bergson 1988, p. 162). In their travel

back and forth between the base **AB** and **S** there is thus sufficient room “*for a thousand repetitions of our psychological life*” (p. 162), images that crystallize in the direction of present reality as opposed to evaporating in the direction of dreams. These image-locations are indicated in the diagram as the sections **A'-B'** and **A"-B"** – just two from amongst the ‘thousand’. Thus all the time the cone **SAB** contains “*the totality of the recollections accumulated in my memory*” (p. 196) and insofar as the cone is a geometric projection of the contents of plane **P** then it is from the totality of general ideas in all their forms that the plane is itself composed. Then, through the device of the cone, it is shown how such memories are selectively concentrated on this sensory side of perception so better to finally “*attach ourselves more firmly to the present reality*” at **S** (p. 211). Thus it is precisely by virtue of the continuity of oscillations that I arrive at point **S** and then depart again towards the base **AB** where my image of life is once again refreshed by dreams.



## CHAPTER SIX | SECTION THREE

### A different image

#### The innovation of a cone of actuality

**235.** There is an asymmetry about Bergson’s diagram that if corrected clarifies the matter of duration. If the virtual is to be peeled from plane **P** to form a cone that can reveal the oscillations between the fragile unity of the virtual and the pure presence of my body then the actual can also be peeled off the plane too. The result is demonstrated in **Figure 17** (page 85). With the apex of a new cone forming a needle’s eye at point **S**, its section is then extended to a new base at **XY**. Onto that base can be projected details of the actual case in point, the exact example, the extrapolation of the uttered word and all the detail of “*bodily attitude*” (p. 129) evident in every unique situation. Extended in this way there is room within the new cone for images of movement and action considered but rejected, actuated but not completed, and of intentions that eventuate in unexpected ways. There is room for imaginings of what might be perceived to be real but is illusory – images of objects and bodies of all kinds – and also of their impact on mental life in ways that complement Bergson’s text. Whatever is resolved, whether partially or totally, actualizes and individualizes into the details of realized states, subjective characters and personal traits at **XY**.

### Singular points

**236.** This innovation transforms the reading of Bergson’s diagram. Nexūs continue to concentrate into simple monadic singularities at point **S**. Images of my body still have their loci at point **S**. The concentration at **S** remains the means by which my existence is drawn into the immediate present, as indicated previously with the idea of an “*infinitesimal element of the curve of time*” (Bergson 1988, p. 137-138).

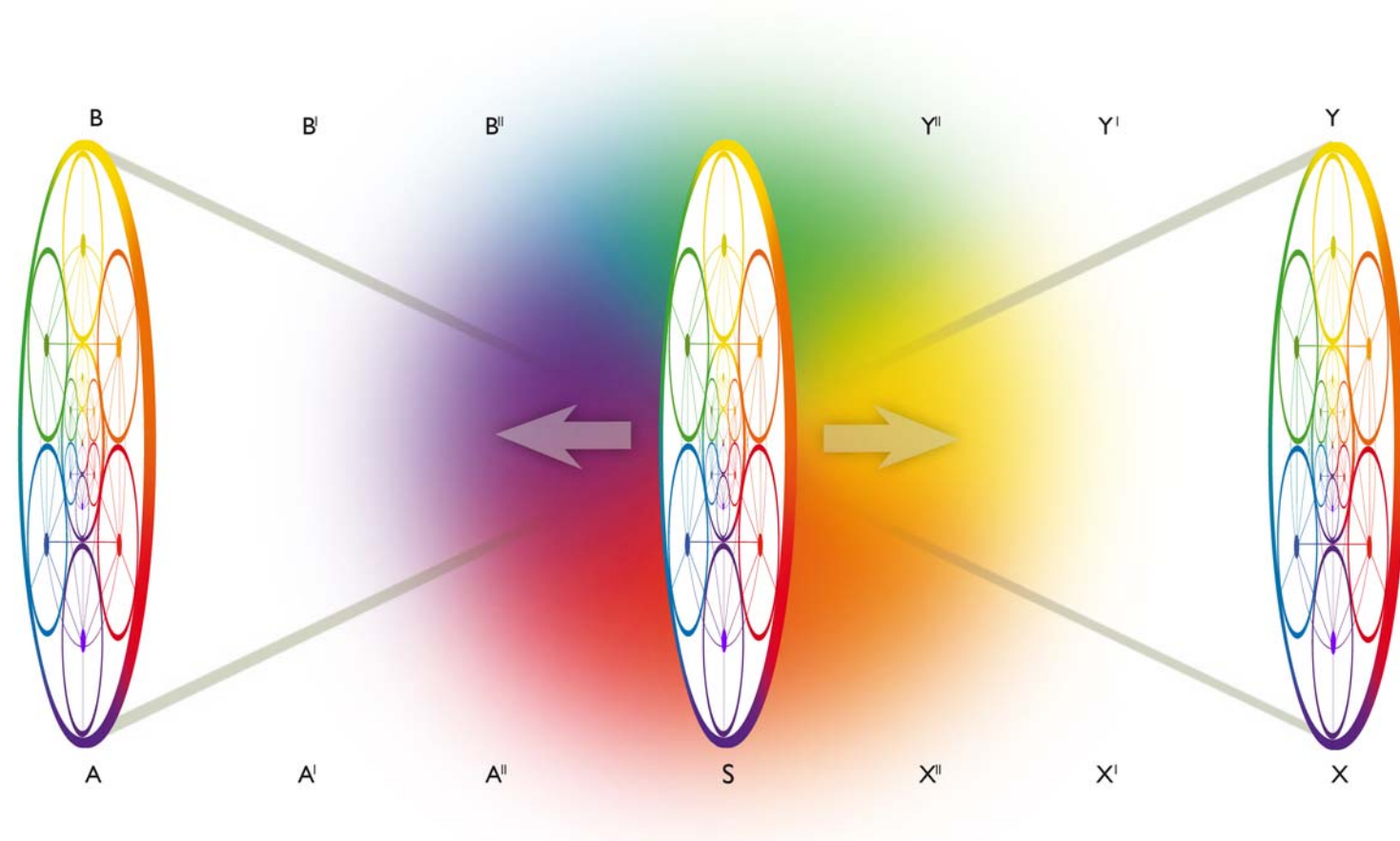
But the new dimension **SXY** allows a much clearer sense of how those nexūs gain extension. The widening of the new cone towards **XY** reflects the way in which singularities gain extension into multiplicities of genre, sub-divisions of categories and spectral delineations of traits that produce all the complexity and subtle detail of everyday life.

Point **S** still has exact focus but is now entirely inexact in terms of position, because it is free to oscillate relative to **AB** and **XY**. Its previous confinement at the apex of cone **SAB** is replaced by a new mobility that allows the unknowability of the virtual to be matched by the actual.

### De-centring the nexūs of images

**237.** The effect on plane **P** is startling. Imagine if ‘general ideas’ are now able to oscillate freely between **AB** and **XY** and the plane is able to follow them and form anywhere between these bases. This creates an unfettered in-between. The needle’s eye **S** re-forms the plane as it freely travels back and forth between the two enjoying a field of pure movement. It is no longer necessary to conceive of a single plane nor even a thousand repetitions but the potential for an endless heterogeneous series of foliate plateaus across which the needle’s eye of singularized flickers of creativity momentarily alight to form shining atoms each a centre unto itself – a subject of its own attention. Imagine now how these flashing points form into nebula and constellations that burn together for a while and then die away only to appear again elsewhere. If the positions **A'-B'**, **A"-B"**, **X'-Y'** and **X"-Y"** of **Figure 17** are taken to be simply examples within an unlimited series of plateau on which monads dawn then this figure better illustrates Bergson’s instructions reproduced below. This is how to focus construction of an image between mirrored surfaces that reflect one upon the other:

*Build up the universe with atoms: each of them is subject to the action, variable in quantity and quality according to the distance, exerted on it by all material atoms. Bring in Faraday’s centres of force: the lines of force emitted in every direction from every centre bring to bear upon each the influences of the whole material world. Call up the Leibnizian monads: each is the mirror of the universe. (Bergson 1988, p. 38)*



# KEY

S	Image-complex
A-B	Virtual life of image-complex
X-Y	Actual life of image-complex
A'-B'	Other potential locations for image-complex
LE	Living event

FIGURE 18 |

## Reworking Bergson

Bergson's image is reworked again in this diagram. It shows how the image-complex of the metaphor that has been developed through the course of the thesis is intended to fit into Bergson's ideas and to better articulate the precise way in which images become creative. In this arrangement Bergson's illustration is turned through 90° so that its orientation matches previous figures in this volume. The *Primary unit* that was illustrated in **Figure 7** (page 45) replaces the plane **P** and is centred on the point **S**. The positions **A'-B'**, **A''-B''**, **X''-Y''** and **X'-Y'** provide examples of other locations where the image-complex might realize itself.



### Free movement of the nexūs of images

**238.** The arrangement in **Figure 17** (page 85) indicates the infinite range of positions where the nexus of an image might arise in a way that is both a-part but distinctly apart from both its virtual and actual extremes. The nebula-like image-complexes that form between them can now move continuously and incrementally between the two bringing to life one of Bergson's most poignant passages. *"Everything thus happens for us as though we reflected back to surfaces the light which emanates from them, the light which, had it passed on unopposed, would never have been revealed"* (Bergson 1988, p. 36). In this way it is possible to distinguish between the field of actions and movements on one side indicating the direction in which life streams and on the other the receding field of sensations that have a relation to memory. The virtual is given to this image just as the actual takes a mirroring of it away. The eye of the instantaneous present exists always at point **S** but the full duration of its peculiar field is evident all around exuding the simultaneities of pasts, presents and futures in accordance with the sections in which I choose to divide the indeterminacy of it all into zones and angles of view.

### Fitting the image complex into Bergson's ideas

**239.** Point **S** provides the nexus at which the image-complex of the metaphor that has been built through the course of the thesis is intended to fit into Bergson's ideas and to better articulate the precise way in which images become creative. This is rendered in the diagram in **Figure 18** (page 87). In this arrangement **Figure 17** (page 85) is turned through 90° so its orientation matches the rest of the series of diagrams. The *Primary unit* that was rendered in **Figure 7** (page 45) replaces the plane **P** and is centred on the point **S**. The positions **A'-B'**, **A"-B"**, **X"-Y"** and **X'-Y'** provide examples of other locations where the image-complex might realize itself. What is implied here is that the layers of the rendered image-complex that have been laid out paragraph by paragraph through the course of this

work should now pack out the space between **XY** and **AB** with the case in point provided by this thesis. The image-complex might form anywhere. It can form its plateau between the lowest layer penultimate to the actuality at **XY** or form the layer penultimate to the virtuality at **AB**. If it is then conceived that there might be an infinite number of plateaus then there are an infinite number of other possible locations between the two. Meanwhile every instance may appear as a singular flashing point or expand outwards to form a panchromatic nebula of iterations as the seven zones in the *Primary unit* multiply by extension in ways described in **Chapter Three**.

### The actual and the eternal

**240.** **Figure 18** gives some sense of the way in which the locus of the image-complex produces itself as transversal flashes of the kind that featured in **Chapter Five** and moves back and forward on its durational axis and in specific circumstances. Each flash illuminates a particular layering of the image and around it forms the nebulous glow that corresponds with its state of extension. Every zone within the complex contain nexūs able to produce localized subjects and personae that give voice to the interior configuration of the complex and then beyond that of a living world. (Bergson 1988, p. 171) Each flash within a zone constitutes an actual occasion of this thesis. No longer does the body of it belong to any plane, nor do subjective states have any grounding, but behind, on the far side and relative to the zone in which it is centred at a given moment is the absolute deterritorialized plane of its dreaming and on the near side is the absolute territorialized plane of its actions. Bergson explains this in relation to elementary sensations: *"From the front they receive impressions sent in by the sense-organs, and, consequently, by a real object; from behind they are subject, through successive intermediaries, to the influence of a virtual object"* (Bergson 1988, p. 129). Whilst the flashes of consciousness continue, life experience has continuity and integrity precisely to the degree that, in Deleuze's words, *"there is an internal multiplicity of succession, of fusion, of organization, of heterogeneity, of qualitative discrimination, or of difference in kind, it is a virtual multiplicity that cannot be reduced to numbers"* (Deleuze 1988<sup>1</sup>, p. 22). At the same time as individuated actualities are produced, so too the fragile unity of the virtual maintains the sense of the whole Event. Thus, life is changed and becomes new precisely to the degree that individuated actualities are produced. In each instance, individuations are recognizable nominally as repetitions that in every instance are completely different. At the same time all that is perpetual and eternal is provided by the circumscription of event-hood.<sup>4</sup>

### Transversal flashes and shining points

**241.** The notion of transversal flashes were introduced in the previous chapter and can be used as a reference to map from. These are shining points<sup>5</sup> that nexūs form as the world folds in on itself and then folds out again. Each time a laser-like point **S** flashes it forms a plane. However exact and minimal is the point of contact upon it, zones of sensibility can always be mapped within that concentrated infolding point, and within each set are subsequent sets. This is the iterative process illustrated by **Figure 9** (page 49). But as microscopic detail of the interior of each actual occasion can be mapped sensorially so too can the macroscopic position of **S** relative to other layers of the image in terms of its actions and effects.

In this schema, two things are thus occurring simultaneously. As the shining points of creative impulses are realized, they are being traced in two directions. The first movement is towards **AB** and this induces a folding motion towards William James's 'inwardness of reality'. The second movement is towards **XY** as their light unfolds and emerges into territoriality and forms something actual and new.

As a singularized image at **S** extends towards **AB** its virtual existence is being mapped into an ever increasing number of zones by passing from one iterated layer to the next. However, at the same time as the number of zones increases and the movement towards **AB** continues the process becomes more obscure. In that direction is a prehended world of dreams suspended in a fragile unity – a road that becomes darker and more impenetrable the further it is followed.

As the image extends towards **XY** it can again be traced into increasing complexity but this produces the inverse of a fragile unity. This journey tends towards actuality and another kind of complexity of zones. As the tendrils of concepts rooted in the world of virtualities tend towards **XY** their components and connections become clearer and the terms that can be applied to them more distinct. Here, in opposition to the world of dreams is the actuality of, say, a modern city – a world of vital heterogeneity. Here languages, cultures and societies form complexes of zones and vie with each other as each asserts its descriptions of the world.

On any actual occasion, as both these lines are traced from their ultimate reaches at **AB** and **XY**, is the monadic entity, within which everything is compressed, or expands. But for reasons already discussed, neither a microcosmic or macroscopic *one* is ever reached. Instead monads form like frost on the interior surfaces of the actual and within each one is every other – and each one is a mirror of the world. (Sherburne 1966), (Deleuze 1993)

<sup>4</sup> See Glossary: Eternal object

<sup>5</sup> Bergson refers on p. 223 of *Matter and memory* to "shining points around which the others form a vague nebulosity."

### How it works

**242.** This is how the schema described above works in relation to **Figure 13** (page 54) in the course of immediate experience. If a single monad could be isolated and compressed to a singularity then it would be situated within a panchromatic nexus. In the schema developed by this particular rendering, six zones are projected from it and each provides a perspective on than event. “What is happening?” asks the teenager at the school disco. However indeterminate this particular event seems, a single macroscopic image captures this world as a whole. Each zone can then be labelled to apprehend experiences of the event in different ways. Together they produce spectral views. More detail of this happening appears within each zone by recursion and at every step more monads are encountered. Each successive layer produces an increasing profusion of zones and their monadic nexūs in turn enable images to develop that generate greater complexity and it becomes possible to add increasing nuance to sensibilities concerning the nature of the event. It is possible to worm deep into this labyrinthine structure of images of events. Layer after layer opens up rendering the world eventually as a continuous flow of perceptions whilst the tight texture of thought, ideas and discourse runs everywhere. Memories arise and fall away with alacrity; reflections, insight and innovations hover around them for a moment and dart off into the rich fabric of daily life.

All this forms from uncountable successions of flashes of consciousness that light the way. But nowhere is point **S**, or its myriad counterparts, static. Nor does each instance of point **S** seem to be able to rest or to sustain undivided attention whether considered as one or clusters of thousands. My mind and movements follow a zigzag motion. But at each point is a subjective existence that affirms a sense of now-here in a way that is relative to that a-subjective course and so the world resolves itself into successions of multiplicities of flashes which are as much the objects of my attention as instances of subjectivity.

### Counter-image

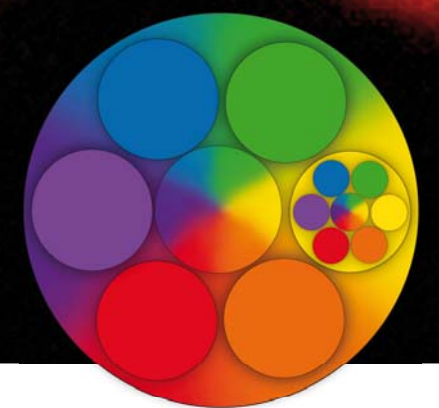
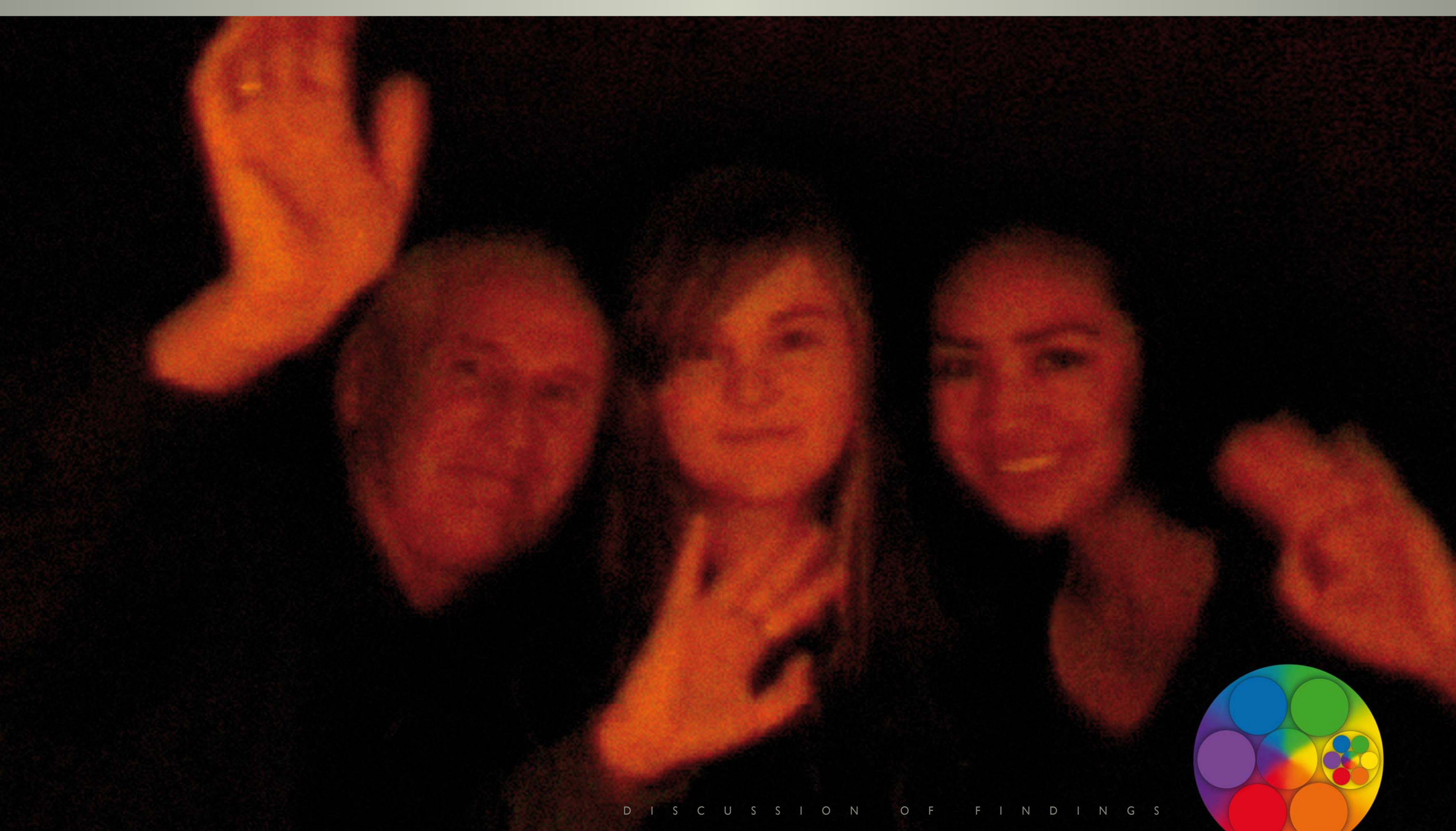
**243.** But there is a counter-image to all this, an alterity that suggests a different set of pictures of the world. It starts at **AB** and, somewhat to this side of it, life still appears simply as pure force and nothing will render it. Here is the gaping terrible wound, the consuming passion in which the struggle for meaning is forever lost. Consciousness alights where it can, is instantly snuffed out, only to alight again as the turmoil of life sweeps on. The current of events is so swift it seeks purchase wherever it can but in the larger scheme of things it is fruitless to wonder what is going on and

consciousness and the actualities of daily life are simply dwarfed by the unruly extent of existence. But there is a commonality here in which we all share, questions for example that everybody encounters. It is in this terrain that we map out what we can. But here the decisiveness and conceit of disciplinary bounded knowing seems of little worth. The real questions all concern how to map out some way to encounter and engage with the unimaginable, unknowable, the heinous and the unknown. This is the task of *designing by event*, the ethics of encountering everything that exists beyond present understanding.

### More dead than alive

**244.** Time in chronological terms has no place in **Figure 18** (page 87). It deals only with duration. Time is nothing more than a measure on which to mark out the corporeal decay that slowly degrades the figures of this metaphor and the paper it is printed on, just as it degrades its author. A line drawn across Bergson’s diagram cannot represent time in chronological terms. An image traced to monadic origins and outwards to the particular and actual circumstances of life – a case in point – is a single system of movements and sensations, and there is nothing less and nothing more to add to it other than detail. An image-complex, alive in the society and the culture it belongs and begets, lives on, but there is no room left for movement in the diagrams that render it concrete. Image-complexes understood as *living events* are, at their horizon, eternal entities whilst their frozen counterparts in metaphors and their figuration, move only with the paper they are printed on – more dead than alive.





D I S C U S S I O N   O F   F I N D I N G S

# *Chapter Seven*

R E S O L U T I O N





# Chapter Seven

R E S O L U T I O N

# Chapter Seven

## Connective

### Intersections

**245.** This hard-back book issues from intersections that have been used to arrive at an a-signifying metaphor for design. The volume emanates from that case in point. Living this event and constructing an account of it give form to the actual occasions on which those intersections have been encountered. The intersections have been explored in terms of their composition – the assemblage of image-complexes. In academic terms, the intersections were produced for example, where disjunctive and diverse discursive practices embodied in patterns of general behaviour, pedagogical forms, creative practices, and in design, research and technical processes, enter into dynamic relations with one another.

Simple examples of such intersections were introduced in **Figure I** (page 11), during the course of the **Introduction** and then by the example of the teenager Talita's 'interesting ways of seeing'. They illustrated how such intersections form and considered the way that designers engage with very practical tasks in real-world situations. Each subsequent chapter has re-enacted the discussion to provide distinct perspectives on these intersections.

In this chapter the exercise is repeated for the last time with the aim of crystallizing an image of their architecture and dynamics. It demonstrates that the approach taken to the creation of this book, as a whole, actualizes signs of its own assemblage in a way that allows the reader to engage practically with all the diverse details of its composition. The resolution of the thesis into a concrete artefact now allows this process to occur on the actual occasions that you, the reader, encounter and engage dynamically with its narrative.

This final chapter will suggest that this is not so much a meeting of minds between author and reader, but rather an encounter with existence – already problematized by the intersecting of our lives. The nature of this encounter can best be understood through further exploration of the

intersections themselves. As the chapter progresses, terms emerge through which the work can be understood to conform to an ethics of encounter conducted from the beginning through a micro-politics of daily activism.

### Issues from intersections

**246.** It has been made clear in previous chapters that when I look closely at the intersections from which this thesis and its account issue, they provide more than a way to compose a generalized and abstracted view of the event. Indeed, the structure of chapters, their different lines of discussion and the styles of writing developed in each, indicate the degree to which those intersections creatively instantiate a way of existing and open to examination nexūs within which the actual occasions of their designing can now be resolutely traced to their conclusion. But if those intersections and the nexūs that form within them can be seen to be produced where disjunctions find accommodation and interrelations start to proliferate, then the course of their proliferation into this artefact can also be further elucidated.

### Lines of flight

**247.** One of the 'lines of flight' from those intersections has been formed into an account of a group of young adults, not least where the discussion has touched upon the lives of members of the project's Advisory Group and through portraits of them that open each chapter. A second line has been formed into another aspect of the account that deals with the world of immersive and experimental research and its academic locale at AUT University where the core idea for the research has been teased out. Yet another is formed into references to my literary heritage and to Continental Philosophy that enrich the texture of the discussion. One more line that deserves mention again in this context can be traced archaeologically to struggles at the heart of poetics. That same line can be traced in the opposite direction into contemporary life in the form of strategies and calculations embedded in artistic and creative practices, the ambit of which provides the context within which this work plays out into the ethical territory between author and reader.

### Forming volume

**248.** Only the smallest part of each of those 'worldings' gains actual physical volume as this period of research moves towards completion. But as the end draws nigh, the process becomes sensitized to the necessary concretion of images and of thoughts within text, photographs, figures and finally the robust binding that holds it all together. This is the territory in

which the layering of the metaphor resolves and where the immaterial productiveness of those 'lines of flight' is delineated into every possible detail. Meanwhile, the actual occasions from which the event of the designing of the book extends continue to produce new series and multiplicities that now, with its binding, start to constitute new forms of social composition. This process inevitably produces new intersections and affects as the volume's final form becomes a datum for new and as yet unimagined relationships.

### *Circuitous routes, unreasonable intersections*

**249.** A circuitous hermeneutical route has been used to fashion and extend the metaphor and to direct the discussion towards its resolution in a final figuration of the encounters with the creative process that the research has elicited. All along, this circling has ensured that there is no single vocabulary or meaning that runs through the thesis. Neither is there an exegesis to settle matters. Now, as the narrative draws towards its conclusion, the aim is not to somehow resolve a single picture or unitary outcome. The intention is not to undermine the studied complexity with which the thesis has grappled and to make something trite or easy from creating and designing. In reality, for every line of discussion attempted, there is a wave and a flow that counters it. Arborescent schema, for example, exist in immanent relation to their rhizomic counterparts that seek to short their circuits. The idea all along, as Peter Eisenman puts it in relation to his own practice, has been to *"destroy one clarity with another clarity in order to create a blurriness"* so that *"battle can be done with the good and common sense of prevailing aesthetico-architectural techniques"* (Buchanan and Lambert 2005, p. 74-5). All this may seem somewhat perverse, yet it is in the admission into what seems reasonable about intersections, of the indeterminate, the obscure and the complex, that I can draw nearer to life outside the regimes of sameness. As Deleuze says *"But if one truly installs oneself in the midst of these propositions, if one lives them, things are much more complicated"* (Deleuze 1988, p. 123).

### *Admitting a degree of chaos*

**250.** So whilst the intention is indeed to resolve an image, it does so precisely to admit a degree of chaos. An image-complex considered from this final perspective is a fragment of every degree of chaos. Not of the chaos itself, of course, but rather a fragmenting of degrees of engagement with chaos. An image-complex thought in these terms forms on a screen. On the other side is chaos – but only because the screen intervenes. It is creative imagination that constitutes the screen and without imagination there is no screen, so not even chaos. Chaos passes through the screen

unimpeded, but as it does so, it encounters sensate bodies that are formed with the screen by the same creative imagination, so that chaos and bodies together create rhythms between them.

On actual occasions that constitute my embodied imaginative existence I deduce the details of image-complexes from those rhythms. (Deleuze 1993, p. 76-7) But the screen does not hang in space like a veil; rather, in ways detailed in the analysis that draws upon the work of Henri Bergson, in the previous chapter, they constitute me in a state of being creative as a series of planes and plateaus. As the screen moves backwards and forwards between the virtual and the actual, it produces my observations of it just as it produces its subjectification of me. At one moment I am the experience that is the screen, constituted as a plane of immanence, and the relations between this occasion and all else produces the actualities of my empirical field of view. On a plane of consistency, the disjunctive and diverse enter theoretical relations one with another and produce fields of understanding. At the same time, on a plane of cohesion, I can find fields of order and aesthetic consistency. The actual volume of this document touches planes of elaboration, of amplification and composition from which the physical materiality of paper and ink exude – gaining substance within the diverse fields of immediate present perception. As the creative process proceeds, new layers of 'efformation' occur that actualize the concepts and images that territorialize sensation, thoughts and material conditions in new ways. The constituents of ways of existing explode onto planes of stabilization that settle things within the locales of everyday life. It is by breaking off a little bit of chaos in this way to *"somehow bracket out or cast into shadow that profusion of forces that engulf and surround it so that it can incorporate what it needs"* (Grosz 2008, p. 6), that terms can be established that are sufficiently framed to enable me to make sense of the world thus created. It is within the scope of those terms that it has then been possible to produce this volume and to deduce the real problems that it addresses. Elizabeth Grosz, quoted above, an eminent authority on this kind of expression, puts all this as follows:

*If philosophy, through the plane of immanence or consistency, gives life to concepts that live independent of the philosopher who created them yet participate in, cut across and attest to the chaos from which they are drawn; so too art, through the plane of composition it throws over chaos, gives life to sensation which, disconnected from its origins or any destination or reception, maintains its connections with the infinite from which it is drawn and which it expresses.* (Grosz 2008, p. 8)



## *Creativity*

**251.** Designing, image-complexes and assemblages have been dealt with in different terms within each chapter. The most important to summarize here is the way that creativity has been referenced. By placing creativity and creating at the centre, the others fall into respective positions.

### *Creativity vis-à-vis thesis*

**252.** As work on the thesis draws to a close and I make arrangements for the proofing, printing and binding of the manuscript, the original assertion that the thesis would explore everyday notions of design – the creative act of working out the form of something from its image and its complementary, the act of investigating the nature of something from its form – becomes a reality. It is only in the realization of this book that the practical embodied actions that have constituted its designing can be clearly considered – not least by reflecting on the way things have been done and thus their association with the processual dimensions of creativity. It is in this sense, now the manuscript is before me in an almost completed form, that I see the book itself as the material resolution of the vehicle that both forms and conveys the metaphor for designing that its title refers to. It is now possible for me to trace upstream from this physical form back towards its target, *living events*. It is the book itself that makes evident the intersections and nexūs at which creative and productive forces have played into its assembling, producing series of differences that are materially evident as I turn the pages or work from the incarnation of one idea to the next. In very practical terms I see evidence of dynamic ways of *living by design* and *designing by event* that illuminate this investigation of creativity and invention.

### *Creativity vis-à-vis process of designing volume*

**253.** Where the discussion has sought to account for the process of designing the volume itself, I find that it returns repeatedly to the theme of the indecipherable nature and the circumstances of its creation. This has already been considered in relation to Claire Colebrook's assertion that a text creates brand-new relations in the face of all that is impenetrable about the reality of life – it creates new connections, new styles for thinking, new images and ways of seeing. So whilst the true extent of a text is never plumbed, at least it is possible to reach into the problems that motivated its assemblage and the means by which to seek their resolution (Colebrook in Parr 2005, p. 4). The process of enquiry has been fashioned according



to the Proustian insistence on the primal importance of creation that is evinced by the seeking mind's confrontation with the unknown. It has also been formed by the Deleuzian project that concentrates investigation yet more exactly on the spark that gives rise to creativity, thought, and indeed, all the rest of creation. It is a process that focuses on becomings, the nuances of which must be felt or sensed stratigraphically, and requires taking risks and experimenting in ways that affirm the vitality, the energies and the creative animations of existence itself. (Stivale 2005, p. 99)

### *Creative experimentation*

**254.** In summary, this experimentation has been conducted through a way of living and designing that reflects upon the reaches of civilization, thought of both as a totality and in complex. At the same time, the entirely immediate and practical process that provides the case in point at which to experiment has continuously framed it. It is the practicalities of the immersive style of research that have been involved and the impact of that on my life that has provided definition to both milieu and enabled me to identify the precise places and moments where the research-design and design-research has been planned and executed. The creative dimensions of these practical moments of experimentation have been traced to their sources and back out into the indefinite reaches of the event that circulates around them. Wild imaginings have been enacted that have strived toward the kinds of transgressive, creative and indeterminate possibilities for living differently that all forms of research in some way aim towards – if they are to pass the boundaries of existing understanding to discover something new. (Stivale 2005, p. 101) **Chapter Five** looked at this in terms of a process of annihilation that created a void into which the entirety of the disjunctive and diverse research process poured, before emerging anew in a way that propagated entirely new and rampant lines of enquiry, novel concepts and diversities of conjugated becomings. (Deleuze & Guattari 1987, p. 278) It is that process that this chapter will now go on to resolve more clearly.

### *Creative admissions*

**255.** During the exploration of those voids I found it necessary to determine whether I could find room in them for images of my mother and for those deepest formative regions from where my own creative body and creative mind issue. I questioned whether there was space in the schema of image-complexes for this most radical creative admission, a meeting between human procreation and the ability to give birth to something entirely new in the course of designing. It is this line of reasoning

that continues to inform further questions about the nature of bodies that are able to realize the productive forces of design. This in turn brings into play questions concerning the degree to which life itself can be treated not as a detached universal but instead as immanent to image-complexes in the most ordinary of everyday circumstances. In the context of the discussion of transcendental empiricism, this was traced a step further: First, to consider the immanence of life to design and to image-complexes. Then, to consider immanence in terms of the immanent dynamics of life itself. This conception makes of immanence the dynamic of assemblage and thus the means by which life weaves image-complexes and then determines the actual and specific conditions in which I find myself. In this sense immanence is the virtual power and actual force of life that assembles the potential for encounter and engagement. The creative assemblage of an image-complex is thus the creative assembling of life itself. If this is the course of the design process, then life can be traced from the kinetic power and unlimited influence of the virtual dimension of an image-complex into the limited range of compossible actualities that constitute any particular reality – not least the composition of subjective experience.

### *A book of living events*

**256.** This book is an assemblage of *living events*. It is a body intended to be detachable from other dimensions of its assemblage. This seems to occur in the same way that this singular project detaches itself from the broader body of designing – its communal and social bodies, the bodies of its cultural milieu, the indeterminate reaches of all bodies and the infinite reaches of nature. It traces out an image of life and gives form to things that would otherwise be entirely invisible to the reader:

Apart from the evidence of this hard and concrete book, my life is transitory and 'nomadic'. Reading against the grain, however, breaks down the newly realized material evidence of the volume, penetrates the metaphor that it contains, deconstructs its author layer by layer, enters into the virtual regions of its image-complex, reaches into the dynamics of its assemblage and finally encounters the creative dimensions against which it forms a simple figure. The book and its contents provide the only reliable and definitive evidence of the ephemeral body of its designing and the immaterial process of designing that body. And it is the fixity, the resolution and the crystallization of feelings, intuitions and ideas into the tome's artefactual extremity that leads the eye back towards its fleshy interior.

### *Realizing the concept of a book*

**257.** Read from cover to cover this book renders the creation of a concept that strategically dimensions a very particular a-signifying image of the entirely variable territories that compose it and that it composes. Leibniz intoned that a body is a moral necessity. It is only in the body of a book or other artwork, in all its specificity, detached from the animated flow of the rest of life, that it is possible to become cognizant of the nexūs of productive forces that engendering the frothy 'worlding' of its immediate present. Read in another way, this book is a form of nominalism that calculated the compossible potentials of that concept to which it gives life. By virtue of the explicit detail to which its design has been traced, it enumerates many other configurations that it might potentially have enacted. **Chapter Three**, in particular, laid out its computational architecture and gave a numeric indication of this strategic capacity for productive transformation. Every potential configuration that it indicated might have been extended into particular actions and precise spoken utterances. In each case the research would have taken a different course and would have rendered this volume into a different form with different potentials.

### *Style of writing*

**258.** It was suggested early on that the determinations and choices that would guide the design of the manuscript towards this final outcome would reflect its poetic heritage. It is to be left to the reader to judge whether the completed volume, in this academic manifestation, indicates something of the fan-like folding and unfolding of *éventail* and whether it succeeds in moving beyond the circumstantial elegies of *tombeau* to reach towards the deeper meaning that Gilles Deleuze reserved for this word. Certainly the aim has been to maintain a complex but also readable heterogeneity that at the same time has sufficient 'zones of proximity' to enable the event that it renders to continually move and transform in ways that are comprehensible, relevant and of interest to the reader.

### *The metaphor*

**259.** But there is another face to this endeavour that the previous paragraph suggests. With reference back to Tony Fry (paragraph 29), *living events* is a metaphor and it is that technological force that articulates the creating and the designing of this book. That force is evident in the guise of graphic figures, concept-maps, photographs and writing. It is the metaphor itself that both actualizes and enables its own image, drawing itself out in a comprehensible and functional way. If the content of this volume is thought to exist somewhere between the visceral corporeality of designing on one

side, with its non-human technologies on the other; then it is the metaphor that, with recourse to its disembodied logic and technically inscribed thinking, directs compliance and is directive of its human actor. In this sense the volume does not only indicate a way to rethink designing in a prosthetic sense but also indicates a *“redesigning technology”* that works in the other direction on the hybrid existence that is lived between these two extreme dimensions. (Fry 1999, p. 28) In practice, as a designer, I function between these two faces and, whether involved in philosophic, discursive or artistic endeavours, I am, as Deleuze suggests, first and foremost a semiotician and symptomatologist intent upon reading, interpreting and creating signs of life, immersed in the profound links between signs, events, life and vitalism. (Deleuze & Guattari 1995, p. 143)

### Designing concepts

**260.** Concordant with Deleuze's reading of the Nietzschean verdict, I know nothing through concepts unless I have first created them. This is to say, in the context of a specific intuition of my milieu, I seek to realize a concept of life of which I am a symptom just as I read symptoms that indicate the slightness of life's hold upon me. The concept the thesis develops moves backwards and forwards alighting on an endless series of planes, forming planes of its own, delineating fields and defining its ground in ever new ways. Within its nexūs, and at the ever-present intersection that actualize my everyday experience, are sheltered the seeds and the personae that continue to cultivate it in real-time. With recourse to a plane of construction and finally in the form of this book it gains an autonomous existence. As Deleuze says *“To create concepts is, at the very least, to make something”* (Deleuze & Guattari 1994, p. 6-7).

### Ultimate dimensions of real problems

**261.** The crucial dimension of the creative and imaginative life of this conceptualized existence is productive and constitutive of its own being, order and existent truth. Where a concept of life is at the same time the entirety of its living then, as Deleuze puts it, there is no retrograde movement of the true, *“according to which being, order and the existent are supposed to precede themselves, or to precede the creative act that constitutes them, by projecting an image of themselves back into a possibility, a disorder, a non-being which are supposed to be primordial”* (Deleuze 1988, p. 18). Understanding designing in these terms means problems don't exist beforehand, nor will they be solved in the future, but are indications of the health and well-being of the assemblage of the concept itself. Instead of looking towards the human condition at one extreme or towards

non-human technologies at the other as sites at which problems arise, this casts the designer in the ultimate role of exactly perceiving an image-complex and of creatively treating internal symptoms of disorder. Rosi Braidotti sums all this up as follows:

*A new image, or philosophical concept, is an affect that breaks through established frames and representations. It illuminates a territory through the orientation of its coordinates; it makes visible / thinkable / sayable / hearable forces, passions and affects that were previously unperceived. Thus, the question of creation is ultimately technological: it is one of 'how?'. It is also geological: it is about 'where?' and 'in which territory?'. Ultimately, it is ethical: it is concerned with where limits can be set and how to sustain altered states or processes of change.* (Braidotti in Parr 2005, p. 307)



## CHAPTER SEVEN | SECTION TWO

### Survey

#### Methodology of metaphor is uniquely its own

**262.** The hypothesis has been and the discussion has sustained the argument that the occasion of every design event conjoins the universality of designing with the individual unique example, producing an identity that precludes generalisation. It also precludes the recycling of used metaphors in the course of its account. The implications are that the methodology that might be abstracted from this designing and the metaphor in which it gains expression is uniquely its own. As detailed above, the metaphor activates its own assemblage through its image-complex just as the assemblage acts upon the metaphor. This section trawls the nexūs of the metaphor for signs of the order of that dynamic and for the regions in which symptoms of disorder might be located and treated.

#### Sembiotic approach

**263.** The implication that has been drawn from the exploration of this premise is that in an important sense, designers do not stand at the centre of what designing does. But neither is a designer the object of a designing world that designs them. Instead, within the metaphor of living events, these subjective and objective designations fold and unfold within assemblages that have no grounding whatsoever and cannot be assigned to any category – conversely, they create categories. What design does, fails to render clearly in subjective experience and from that point of view must be considered as an infinity or, on the occasion of an actual case in point, to be a temporal and spatial instance of its own eternity. On one side that

instantiation happens over incrementally shorter periods of duration – half a second, a tenth of a second and so on. On the other side the event may stretch out as a fluid continuum of unobserved and undifferentiated forces with consequences that surpass aeons – such as the nuclear waste that has been dumped by design into the world's oceans during the last 50 years.

#### Sembiotic state of survey

**264.** The thesis has introduced the neologism of a *sembiotic* approach to the assemblages that designers engage with instrumentally in the territory that this thesis has labelled its *image-complex*. *Sembiotics* allows the notion of the homogenous unity of the designer to be looked at more critically and dispensed with. As detailed earlier, the image-complex of an assemblage can be understood as a lexical item but more importantly as a signpost towards the concept it speaks for. In design terms, where image, thought and figuration are in constant interplay, a sembiotic approach to a concept and its complex is one that involves its *survol*, as Deleuze and Guattari refer to it in *What is philosophy?*. *Survol* is translated in the English edition as *survey* and can be understood to constitute just one of the characteristics of a sembiotic approach. In a way that has been mirrored by this thesis, and applied to the discussion of image-complexes, a concept is defined by Deleuze and Guattari in terms that are particularly relevant here as *“the inseparability of a finite number of heterogeneous components traversed by a point of absolute survey at infinite speed”* whilst its survey *“is the state of the concept or its specific infinity ... In this sense the concept is act of thought, it is thought operating at infinite (although greater or lesser) speed”* (Deleuze & Guattari 1994, p. 21). When a concept is considered in terms of creativity-in-action then its survey is not conducted from the outside but must be understood to mean that the concept itself involves a state of survey that is considered in *What is philosophy?* to be conducted in relation to its components *“endlessly traversing them according to an order without distance”* (Deleuze and Guattari 1994, p. 20). In terms of the visual orientation of design, this can then be understood to involve, as Hugh Tomlison and Graham Burchill put it in their Translator's Introduction to the same book: *“the immediate survey of the unity of the visual field made up of many different details takes place within the dimension of the visual sensation itself, it is a kind of 'self-enjoyment' that does not involve any supplementary dimension”* (Deleuze and Guattari 1994, p. ix). A biological analogy to this might be the corpuscle that is a functional component of the system of sensations within which it is variously sensor, actor and effect.

### Nothing survives designing

**265.** This thesis has been researched, developed and designed *sembiotically*. In the barest terms this means that nothing survives the infinity of the actuality of its designing. Instead, everything simply becomes completely different in the series of instances, conceived above (with reference to Descartes), as 'self-enjoyment'.<sup>1</sup> This movement has been discussed previously in the Proustian manner of subjects folding into predicates and in terms of the metaphors of invagination. It is the perfidious character of *sembiotics* that 'no stone is left unturned'. A *sembiotic* approach surveys the semiotic terrain of living bodies and inhabits the biota that turns their verbid images. But in this treacherous territory there is nothing beyond this turning to provide a point to spin around or a ground to determine the final order of its convolutions. However, in a way that this thesis attempts to open to consideration, traces can be found of these movements that can be subject to thought and analysis and potentially brought into play in the day-to-day practicing of design. The remainder of the chapter aims to draw together the indications of this that litter previous discussion.

### Threshold between author and reader

**266.** Now there is the matter of encounter, ethical or otherwise. Within the reaches of my own academic enquiry, and the accompanying imaginative play, a comprehensive account of a *sembiotic* approach falters where metaphors come face to face with the reader. It would have been impossible to convey the content of this thesis in evidential, constative or descriptive terms alone. There is a sympathetic threshold to this work, which was referred to at the beginning of the chapter, that lies in-between writer and reader – there is an encounter and the possibility of engagement.

At one and the same time this possibility must call upon an imaginative reading *with the text* to just the same degree that it calls upon those critical faculties that must necessarily read against its texture. In these final paragraphs much depends upon a final elucidation of the dynamic characteristic of *sembiotics*, to allow the critical reader sufficient space for imagination and intuition to carry through their complementary tasks and the ethical course to run to its end. However, as mentioned before, this is not a contract between author and reader but an immanent encounter mediated by *homo tantum* that involves reading *with* 'a life'. Congeniality is called for. There is a necessity that we all feel "*to show a sort of ardent devotion and respect, an affection for the slightest sign of life in the dying man*"; at least, this is how Deleuze expresses it in *Immanence: A life* (Khalfa 2003, p. 159). This is the ethical dimension of *sembiotic* survey that has been considered inconclusively from a variety of perspectives in the preceding text.

### Suicidal impulses and death instincts

**267.** The link between congeniality and a *sembiotic* approach is experimentation. A *sembiotic* approach conforms to the Deleuzian conception of *experimentation*<sup>2</sup> that suggests "*effecting new combinations and relations and forming powers, is biological and political, and often involves experientially discovering how to dissolve the boundaries of the ego or self in order to open flows of intensity, 'continuums and conjunctions of affect'*" (Baugh in Parr 2005, p. 92). These boundaries have been considered within this text through various motifs. **Chapter Two**, for example, considered *tombeau*, life and death and the way creative imagination accommodates death and apprehends something entirely new and different. In the context of subsequent discussion it has become clear that this is not to escape universal death, but rather involves some kind of micro-death that treats existential wounds without valorizing self-harm. Investigations of this achieved a useful pitch with the littoral encounter by the italicized subject of **Chapter Five** which folded the event of this thesis into singularities proper to a monad – heralding the inception of something new. In retrospect it might be suggested that the conceptual persona of the *Body without Organs* does not desire us as we are, but to make of that encounter and engagement a transformation that leaves nothing intact; so erasing existing subjective determinations. In that case, and within the specifics of this enquiry, it is precisely on the occasion of a virtual encounter with the infinity of a designing assemblage – conducted in the territory of its image-complex – that implicit and predetermined intentions within a research

project are scuppered in favour of *sembiotically* evincing a proper approach to the determination of problems. Congeniality is then a prerequisite for understanding a shared problem, a shared encounter or a shared life. Congeniality is also a necessity because every new encounter renews the concept of the subject. Every new engagement includes in its motif both ending and beginning – death, suicide, rebirth.

### Ethics of encounter

**268.** The image-complex of the metaphor of *living events* from which this thesis has been constructed is designed to form an ethical encounter in which author and reader can participate in becoming different. The motif at work here imagines an author working late into the night to mark out a territory in which the reader, at ease in a chair, can subsequently engage. This is the nexus that gathers all the strands of the assemblage together to produce sensations and affects, and brings the strategies and calculations to their resolution. But the work is not yet complete. The micro-political terrain has yet to be fully delineated.



CHAPTER SEVEN | SECTION THREE

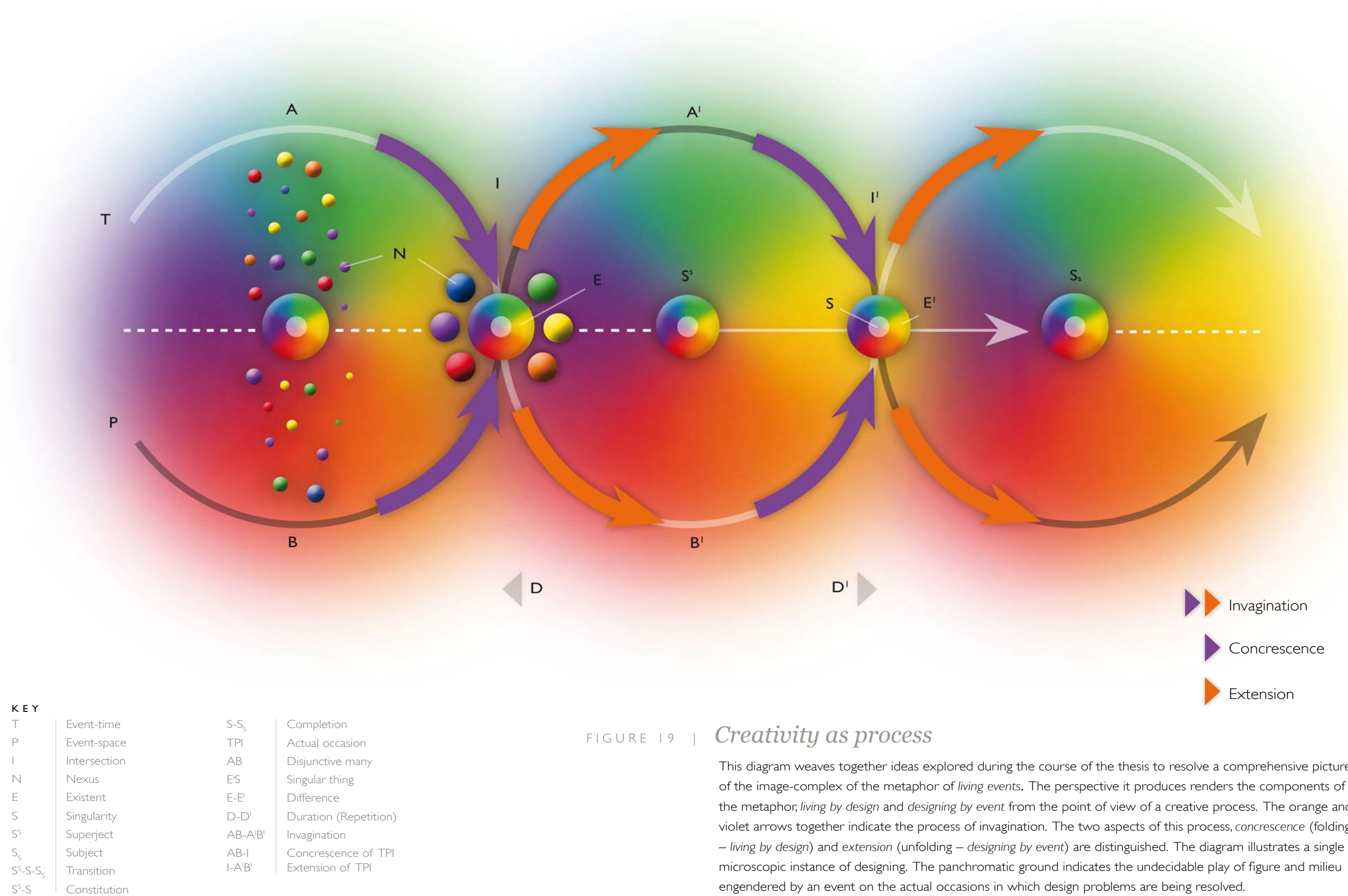
## Creativity as process

### Resolving a crystalline-image

**269.** To identify a problem in the design of an image-complex, or within any smaller dimension of the overall pattern of daily experience that such complexes can picture, it is necessary to resolve a clearer image of it so better to understand its survey. Deleuze used the multifaceted nature of geological crystals to consider thought, time and differences in becoming. (Colman in Parr 2005, p. 59) It is a mode of thinking that enables the production of a snapshot of an image-complex in the same way that a picture might be produced of a weather system that is in a continuous interactive process of change. It is a characteristic of a crystal gemstone, such as an amethyst, that although its cut and polished surfaces are fixed, light plays upon it in ever-fascinating ways. Because of the infinite variability of light, the variable gaze of the observer perceives the endlessly transforming complexity of its interior and the interplay between that and the vectors of the light that escapes back into the world. In the case of both image-complex and gemstone the intention is to produce something that the rational mind can conceive to be manageable but in fact, like the weather-pattern, exceeds description.

<sup>1</sup> See glossary: Superject  
<sup>2</sup> See Glossary: Experimentation





### Crystallization of a metaphor

**270.** The metaphor of the image-complex of this thesis has been created from a repeating pattern, derived in part from materials science, but also with reference to the work of Scott Kelso. Kelso's work enquires into the self-organizing patterns that can be observed in fluids exposed to heat, but are equally evident in the field of behavioural studies. (Kelso 1995) Repeating patterns have been favoured because they are compatible with the sympathetic complementarity that is necessary to derive an ethics of encounter applicable to designing from the metaphor. This is concordant with Deleuze's recognition of the imperative of "*order without distance*" (Deleuze & Guattari 1994, p. 20) as a condition of survey and the call for congeniality necessary to survive *élan vitale* – encounters with death. The device to be enacted here is therefore simply one of 'warming' and 'cooling' the field of enquiry. The analogy is of applying heat to liquid to excite convective currents and agitate the forces at work and so to exacerbate the sense of movement in the image-complex. Cooling causes it to crystallize, so revealing previously unimagined properties. The latter is dependent on the exact conditions under which the crystallization-event occurs and its microscopic periodicity – its repeating or predictable structure. Referring to the way these kinds of ideas arise in Deleuzian thinking, Felicity J. Colman says "*These varying concepts are enmeshed with the idea that the figure of the crystal is representative of specific states of temporality, as discerned through images*" (Colman in Parr 2005, p. 59). The effect of crystallization of the dynamics of the image-complex of *living events* can be analysed in terms of the wave-form it renders visible.



#### CHAPTER SEVEN | SECTION FOUR

### Crystallizing living events

#### Crystallizing images

**271.** The dynamic of the image-complex for which the diagrams and discussions conducted through the course of this thesis speak has a *semitotic* survey that, reading between Whitehead and Deleuze, conforms to an order that can be summarized simply as: *from the cosmological to the microcosmic, but also from the microscopic to the macroscopic* (Deleuze 1993, p. 87). This survey provides a nonbinding purchase on the complex in the course of the co-constitution of survey *vis-à-vis* surveyed, and is able to reach well beyond what is directly accessible of the image-complex towards the obscure extents of its assemblage. It produces what John Mark calls "*an immanent assemblage of metamorphosis, a continuum of reversible intensities*" (Marks in Parr 2005, p. 136).

### Cosmology of living events

**272.** In a way that was indicated first by the use of Derrida's a-signifying figure reproduced in **Figure 4** (page 23), the evidence of the cosmological dimension of a *living event* such as the creation of this thesis can be conveyed either by way of that kind of graphical economy or with reference to the kind of metaphoric vehicles that have been favoured in the discussion. One example of the latter was derived from Deleuze's discussion of Leibniz and Whitehead and called on images of the 'obscure' and 'darkened' reaches of the mind on the far-side of an image-complex (Deleuze 1993, p. 85-86). Another device that has frequently been drawn upon is the sense of actual occasions that are founded on nothing more complicated than recognizing that both past and future occasions are always referenced via the haecceity of *this* occasion. This is a datum that I can access simply by looking out the window and repeating "Yes, it is still Now!" Another vehicle that has been drawn upon is the sense in which *living events* only has one cosmology that encompasses the nowness of its Now! Whether this is understood in terms of singularities, their infinite extension – that includes the infinity of their designing – or in terms of the creative formation of the new, in each case, author and reader must depend on an 'in-formed' congenial intuition for engagement with it.

### Creativity and ongoingness

**273.** The type of crystallization that permits the survey of an image-complex allows a cosmological approximation, and it is apparent from that perspective that life just goes on and on; and in relation to the creative life of image-complexes it goes on in particularly asymmetrical ways. But as Bergson says "*we perceive duration as a stream against which we cannot go*" (Bergson 1964, p. 38). Alfred North Whitehead treats this in yet more definitive terms when he suggests that "*The ultimate metaphysical principle is the advance from disjunction to conjunction, creating a novel entity other than the entities given in disjunction*" (Whitehead 1960, p. 32). It would be difficult to consider any aspect of the creative process, considered in the course of this thesis, were creativity, production, affection, cognition or becoming not understood to all run in the same direction. With that established, it seems reasonable to trace up-stream, down-stream or to pursue any other vector. These details matter nothing however from a cosmological approximation that traverses the image-complex at infinite speed and thus renders it simply as a harmonic vibration without beginning or end. This is the background 'hum' of an event and is produced by the undecidability between figure and ground.

### Between Derrida, Deleuze and Whitehead

**274.** Derrida's graphic, illustrated in **Figure 4** (page 23), provides the outline of the structure for illustrating *living events* in terms of the 'ongoingness' of the creative process. Using the lines **T** (time) and **P** (space) as coordinates, **Figure 19** illustrates how the oscillating sweep they engender opposes a crest **A** with a trough **B** to produce a chaos that is simply a disjunctive diversity constituting a pure *many*. The oscillation also forms an intersection **I** that produces the same chaos this time as a *one* – not in the sense of a pre-given unity but rather as the interconnected sum of all possibilities – a life that is designated as a singularity-of-being indicated by the use of the indefinite article. (Deleuze 1993) In the writings of Alfred North Whitehead at work in this paragraph, it is this oscillation that most clearly defines the creative process by which *anything* between **A-B** becomes *something* existent at point **E** that it was not before. As Whitehead put it: "*Process is the creative thrust from many to one, producing a novel entity that is other than the many that gave rise to it and thus part of a new many in turn productive of new novel entities*" (Sherburne 1966, p. 238). From this approximation there can only be one process and indeed this is how Whitehead sees it. The movement between **E-E'** marks a single phase from one existent to another; and because **E'** is different to **E** it produces an entirely novel entity. The duration **D-D'** repeats infinitely. However there are two 'species' of process in all this for Whitehead. The left-hand intersection in **Figure 19** is used to illustrate this.

The first species, marked by the purple arrows, indicates the process of *concrecence* where **A-B** folds towards **I** to produce a nexus at **N** and a panchromatic existent **E** that has a conceptual singularity at its core. The diverging orange arrows mark the second species and indicate the *extension* process by which the existent **E** grows into a new *many* at **A'-B'**.

The right-hand intersection is used to trace the transition from a superject **S<sup>s</sup>** to a subject **S<sub>s</sub>** via a singularity **S**. The process is entered into (at the completion of the *extension* phase that preceded **A'-B'**) with the *constitution* (**S<sup>s</sup>-S**) of the singularity. This is the stage during which a concept for a design (**S**) arises on an actual occasion (**E'**) at an actual intersection (**I'**). The new design that takes form as a singularity within **E'** then goes on to produce many actual things such as artefacts, services or buildings at **A''-B''**. This movement invokes the process of 'self-enjoyment' referred to earlier. As the singularity at **E'** actualizes at **A''-B''**, its subjective role in the creative process comes to *completion* (**S-S<sub>s</sub>**) and it fades as it is incorporated into the designed world. But as this is happening it assumes the character of a superject **S<sup>s</sup>**, which is to say, as it comes to completion and in that state of 'satisfaction' provides a datum from which new subjects develop.

The two species together produce a *transition* ( $S^s-S_s$ ) in which the superject  $S^s$  folds *concretely* into the singularity  $S$ .  $S$  then unfolds by extension to produce a new subject at  $S_s$ . Seen from the point of view of  $S$ , it is  $S$  itself that prehends its concomitants at  $S^s$  and is in turn the prehension of  $S_s$ . This *transition* is an instance of invagination.

**Figure 4** (page 23) provided the basis for all this, the subsequent figures, the sequence of chapters in which they are discussed, and the narrative that runs through it. It provided the root of the metaphor by which this arrangement of the creative process has now been brought to account. But of course it is the transversal flash that is hard to account for: (Whitehead 1960), (Sherburne 1966) and (Deleuze 1993)

## Microcosm

**275.** **Figure 19** accounts for the structure of the image-complex of the metaphor of *living events* by rendering the components of the metaphor, *living by design* and *designing by event* from the point of view of a creative process. These are the microscopic terms of engagement between any subject and the otherness it must encounter. In the course of a single *transition* each microscopic subject undergoes a metamorphosis and becomes completely different in a transition between the old and the new. Any actual occasion must be conceived to have its genesis within just one singularity and it forms a monad at  $S$  that imagines all the others. It is this *one* that imagines every other *one* and in turn becomes *many*. It is clear therefore that within this schema, monads are as numerous as crystals and every one paradoxically contain universes that in turn contain the universe of every other monad within it. If *one* is thought to be *nature* and this is deduced by a form of first-order logic, then the world is constituted scientifically. If *one* is thought to be *nature* and is created by the technology of pure thought, then the world is constituted philosophically. Design creates images of *nature* and adorns them with every possible sign, thus rampantly propagating the material world as we know it. These are all means by which to move from the microscopic to the macroscopic. Leibniz, Bergson, Whitehead and Deleuze suggest in their different ways that everything that really happens is happening at a microscopic level and that the world as we know it actualizes as compossibles that grow heterogeneously from these meagre beginnings into the terms of everyday experience. Deleuze sums it up as follows:

*The macroscopic distinguishes perceptions, and appetites that are the passage from one perception to another. Such is the condition of great composite folds, or draped forms. But the microscopic level no longer distinguishes minute perceptions and minute inclinations: pricklings of anxiety render all perception unstable. The theory of minute perceptions is based thus on two causes: a metaphysical cause, according to which every perceptive monad conveys an infinite world that it contains; a psychological cause, according to which every conscious perception implies this infinity of minute perceptions that prepare, compose, or follow it.* (Deleuze 1993, p. 26)

## A micro-politic of daily actions

**276.** This thesis has traced the metaphorical outline of a way in which the world can be brought to account in terms of particles, flows, singularities and monads. Instead of conceiving of encounters and engagements being enacted on a grand scale, it is necessary to draw attention towards the tiny little encounters and engagements that make up every actual occasion of designing. To design, by which I mean to create, involves imagining the scale at which creating actually takes place. For Whitehead microcosmic units of process are the final realities – “*there is no going behind actual entities to find anything more real*” (Whitehead 1960, p. 27-28). Every one involves a unique way of *living events*. The final rendering of that concept appears in **Figure 20** (page 100). It crystallizes in the most schematic terms possible how this book seeks to engage ethically through the metaphor of *living events* with its readers through a micro-politics of daily activism.

The closing words are drawn from Gilles Deleuze:

*The task of perception entails pulverizing the world, but also one of spiritualizing its dust. The point is one of knowing how we move from minute perceptions to conscious perceptions, or from molecular perceptions to molar perceptions. Is it through a process of totalization, when for instance I grasp a whole whose parts are imperceptible to me? Thus I apprehend the sound of the sea, or of an assembly of people, but not the murmur of each wave or person who nonetheless is part of each whole.* (Deleuze 1993, p. 87)





FIGURE 20 | *Crystallizing living events*

This final diagram crystallizes the image of the metaphor of *living events* that was considered in **Figure 19** (page 97) in terms of a creative process. This version shows a particulate detail of the dynamic survey of creative becomings that pepper everyday designing. In practice, in the real world, there are just as many of these microscopic and particulate instances of designing as the mind can fathom and an infinite number more awaiting creation, invention and discovery. Each one indicates the nexus of the actual occasion of a way of *living events*. The purple arrows indicate the concrescent folding that invokes *living by design* whilst the orange arrows indicate the extensive unfolding that evokes *designing by event*.

# Conclusion

Practical research at the start of this project explored designing in terms of purposes and values as articulated by Warren Kinston. Tracing forward to the outcomes of this enquiry reveals a process of gaining better appreciation of the importance of tools with which to map the creative design process - of which the metaphor of *living events* is an exploratory example. This cartography could be developed further to allow it to be applied to interventions in crises that are produced by the *already designed* as it interfaces with *present designing* that in turn designs the future.

The development of perspectives on a micro-political ethics of encounter has opened entirely new vista on possible ways to activate design as a way of *living events*. Research has concentrated attention on these issues by working between the cosmological and microcosmic, and the microscopic and macroscopic. In everyday terms this focuses attention on the sensibilities, actions and the affects that inform ethical and sustainable design practices. However the possibilities suggested by the research to date remain largely untested. It will be important as the research opens into worlds beyond, to determine how best to introduce and develop engagement with these issues within familial and communal locales and amongst those interests groups where the work is likely to have relevance.

The immersive approach developed during the course of research has revealed many challenges involved in seeking to make design produce an ethics-in-practice. It has taken over 10,000 hours so far to re-imagine and re-conceive my own established understanding of designing. To activate the ideas of *living by design* and *designing by event* within the context of a comprehensive appreciation of image-complexes has required a shift in world-view. Designing is beginning to metamorphosize into a conscious and practical exercising of *living events*. This volume in effect provides the first evidence of this new appreciation of designing as a transformative and dynamic way of living differently.

The time involved can be accounted for quite simply. It is the time it takes to identify and to develop ways of working congenially with deeply rooted resistances and fears that emerge in the course of facing the challenges of being creative and working at the threshold of novelty. The resistance to things that are different and 'other' is precisely what calls for and legitimates an ethics of encounter and engagement. The discussion in the course of this volume has mapped out some of the challenges involved in what Brian Massumi calls 'Becoming Deleuzian' - an ethics of encounter to be realized in every new circumstance as it arises and where each one presents new challenges and divergent potentials. (Massumi 1996) Philip Goodchild suggests in *Deleuze and Guattari : an introduction to the politics of desire* that *"Each encounter is a violent penetration of bodies or souls: one is wounded, changed, modified by an encounter, for one is struck by that which exceeds representation, affecting one's very constitution, including one's power of representing."* There is a reoccurrence of this theme in the same text in a form that suggests a figure-ground motif:

*A Deleuzean maintains struggles on two sides at once: against a death that is the completion of living, the grasping of which shelters us from access to vital forces - perhaps in an opinion, a cliché, a product, a feeling, a perception; and against a too-vital life that overwhelms us, scattering singularities and unbearable intensities all around - perhaps the chaos of science, with its unpredictable events, or else the chaos of thought encountered in psychosis.* (Goodchild, 1996, p. 206)

It is exposure to the scope and ramifications of these ideas that have determined the ultimate objective of this volume. Given the subject matter and concerns, it has been necessary to consider precisely how the thesis is presented *vis-à-vis* how it will be received. It has been important to address what a book actually is and what it can do; how books work and how a book is examined. Central to this has been how to activate this particular book as an explicit vehicle for ethical encounter and engagement with an

unknown reader. The resulting work shifts between a bound volume that secures the resolution of an image of designing between its hard covers and the target of its metaphor - those unbearable intensities to which Goodchild refers.

The series of diagrams in this volume sit between similar extremes and seek openings that can carry the reader from actual grounds towards unexpected consequences. In the face of the uncertainty that comes with an *ethics of encounter*, the diagrams offer a way of appreciating *living events* by tracing the distance between a way of being-in, and being-of the world. It is hoped that they will be uplifted and applied by others in real-world situations.

# Glossary

## Actual entity and actual occasion

*For all practical purposes the phrases actual occasion and actual entity are interchangeable. Whitehead notes only one difference: the word occasion implies a spatiotemporal location.* (Sherburne 1966, p. 205-7)

*An actual entity is a microscopic entity; the macroscopic entities of everyday experience – men, trees, houses – are groupings of entities termed nexus or societies.* (Whitehead 1960, p. 238)

## Arche-écriture

*Arche-writing or arche-synthesis constitutes “not only the pattern uniting form to all substance, graphic or otherwise, but the movement of the sign-function linking a content to an expression whether it be graphic or not” (Of Grammatology, p. 60).* (Di Matteo, 1990, p. 71-84)

## Assemblage

*.. An assemblage (for example, an assemblage of the book, A Thousand Plateaus, and a reader) is a ‘machinic assemblage’ of actions, passions and bodies reacting to one another (paper, print, binding, words, feelings and the turning of pages). On the other hand it is a ‘collective assemblage of enunciation’, of statements and incorporeal transformations attributed to bodies (the meaning of the book’s words emerges in a reading assemblage in terms of the implicit presuppositions extant in the social field concerning pragmatic variables in the use of language).* (Tamsin Lorraine in Parr 2005, p. 145)

## Becoming girl

*The girl is neither a representation nor the starting-point for becoming-(a-)woman. Rather, the girl is the force of desire that breaks off particles from the molar compositions that constitute us as women and men, young and old, heterosexual, homosexual or bisexual, creating lines of rampant propagation and contagion and a “diversity of conjugated becomings”. In short, the girl knows how to love: “Knowing how to love does not mean remaining a man or a woman; it means extracting from one’s sex the particles, the speeds and slownesses, the flows, the n sexes that constitute the girl of that sexuality.* (Patty Sotirin in Stivale 2005, p. 108)

## Body

*.. The body is not a mode of expression of a psychical interior or a mode of communication or mediation, of what is essentially private and incommunicable. Rather, it can be understood as a series of surfaces, energies, and forces, a mode of linkage, a discontinuous series of processes, organs, flows, and matter.* (Grosz 1994, p. 120-121)

*How does Spinoza define a body? A body, of whatever kind, is defined by Spinoza in two simultaneous ways. In the first place, a body, however small it may be, is composed of an infinite number of particles; it is the relations of motion and rest, of speeds and slowness between particles, that define a body, the individuality of a body. Secondly, a body affects other bodies, or is affected by other bodies; it is this capacity for affecting and being affected that also defines a body in its individuality. These two propositions appear to be very simple; one is kinetic and the other, dynamic.* (Deleuze 19883, p. 123-4)

*Everywhere the subject swirls in the midst of forces, they exert stress that defines the individual body, its elasticity, and its bending motions in volumes that produce movement in and of extension. The subject lives and re-enacts its own embryonic development as a play of folds (endo-, meso-, and ec-toderm) rather than as a battleground pitting the self against the world.* (Conley in Deleuze 1993, p. xviii)

## Body without organs

*The Body without Organs is a limit. In particular, it is the limit at which all the flows which constitute the world flow completely freely, each into the others, so that no distinctions exist among them any longer. Flows?, you ask. D&G describe a world in which everything flows and everything is made of flows: not only water, air, magma, blood, paint, electricity, not only grass, earth, sun, but ideas, people, culture, books, conversations flow. What allows us to distinguish these flows from each other, to single out one or another, is a threshold or a point which separates each of them. Every flow is made by cutting off another flow, by restricting or drawing off a flow.*

*But, in some sense, a flow does not want to be cut-off, to be restricted. This desire, the desire of a flow to flow unconstrained, is the BwO. The BwO is real, since the desire is real, in fact, the BwO just is desire. But it is abstract, for it is a limit: flows are never free, but always interrupted. Without the interruption and the desire, the flow and its break, there would be no world at all.* (Aden Evens. [Http://webpages.ursinus.edu/rrichter/bwodefinition.html](http://webpages.ursinus.edu/rrichter/bwodefinition.html))

## Chaoids

*The productions of the Chaoids – philosophy, art and science, responds to the dangerous exercise of what must be extracted from an undifferentiated ground.* (Boundas 2006, p. 67)

## Concrescence

*Concrescence is the name given to the process that is any given actual entity; it is “the real internal constitution of a particular existent”. Concrescence is the growing together of a many into the unity of a one. The initial phase of a concrescence is composed of the separate feelings of the disjunctively diverse entities that make up the actual world of the actual entity in question. Subsequent phases effect the growing together, the concrescence, of these many separate feelings into one unity of feeling, which is termed the satisfaction of that actual entity. “‘Concrescence’ is the name for the process in which the universe of many things acquires an individual unity in a determinate relegation of each item of the ‘many’ to its subordination in the constitution of the novel ‘one’”. With the attaining of its satisfaction an actual entity is completed and perishes – i.e., it becomes a datum for fresh instances of concrescence.* (Sherburne 1960, p. 213-4)

## De-signing

*Where design structures, de-sign loosens and opens the possibilities for play of alternatives to inform judgement and action ethically, politically.* (Schostak & Schostak 2008, p. 9)



## Diagrams and maps

For Deleuze, philosophers, writers and artists are first and foremost semioticians and symptomatologists: they read, interpret and create signs, which are ‘the symptoms of life . . . There is a profound link between signs, events, life and vitalism’. The task of philosophy is the creation of concepts, and a concept, in accord with a-signifying semiotics, has no reference; it is auto-referential, positing itself together with its object at the moment of its own creation. A map, or a diagram, engenders the territory to which it is supposed to refer; a static representation of the order of references giving way to a relational dynamics of the order of meanings. (Conley in Parr 2005, p. 244)

## Differentiation and differentiation

Deleuze’s theory of individuation addresses — in the process of virtual, continuous (intensive) multiplicities becoming (extended) discrete — the apparently contradictory co-existence of the continuum and the discrete. The process of individuation is called ‘differentiation’ with respect to the continuum, and ‘differentiation’ with respect to the discrete. Given that Deleuze’s concept of becoming is based on the co-imbrication of the virtual real and the actual real, the conception of the virtual is in terms of a differentiated flow of events, singularities and intensities. Meanwhile, the actual is understood as the differentiated realm of bodies, their mixtures, and states of affairs. Actualization does not mean the death of the virtual. Hence, Deleuze’s ontology generates a robust theory of individuation that sustains a creative evolution developed around not just the non-fixity of species but that of individuals as well. (Boundas in Parr 2005, p. 130)

## Envelop or Fold

It appears that here the envelope acquires its ultimate or perhaps final meaning: it is no longer an envelope of coherence or cohesion, like an egg, in the “reciprocal envelopment” of organic parts. Nor even a mathematical envelope of adherence or adhesion, where a fold still envelops other folds, as in the enveloping envelope that touches an infinity of curves in an infinity of points. It is an envelope of inherence or of unilateral “inhesion”: inclusion or inherence is the final cause of the fold, such that we move indiscernibly from the latter to the former. Between the two, a gap is opened which makes the envelope the reason for the fold: what is folded is the included, the inherent. It can be stated that what is folded is only virtual and currently exists only in an envelope, in something that envelops it. (Deleuze 1993, p. 23)

## Ethics of encounter

Once torn from the context of representation, ethical conduct becomes problematic. An ethic of encounter has no concern with obligation or response, with placing either self or others first. All such questions may be directed to hypothetical situations, but an ethic of encounter explores the forces present in real situations. For one does not choose one’s problems: they are given to one in the forces one encounters. Ethics proceeds from a passivity or impotence at the heart of conduct: a power to be affected. If one is not affected by an encounter, one can enter no relation with the other encountered . .

The problem of ethical conduct is that of finding an appropriate response — in the sense of making life liveable once more — to express the forces acting in a specific encounter. Ethical conduct is therefore problematic in several senses: . . Ethical conduct can only begin with a modest acceptance of this problematic: we are not yet capable of ethical conduct. Each wound constitutes a problem for an affirmative ethos: one has to discover how to turn its sad passions into active joys. (Goodchild 1996, p. 207)

## Event

In his earlier philosophy of nature, Whitehead described events primarily in terms of extension, understood as the property of over-lapping or extending over. An event extends over other events smaller than itself. Two events, no matter how far apart they might be, are extended over by some third. Such extended events and objects (the characteristics of events) replace the trio of space, time and matter, which were basic to scientific materialism. (The emergence of Whitehead’s metaphysics, 1925-1929, p. 24)

More than anything else temporal atomicity enable Whitehead to explore the intrinsic dimension of an event. As long as events are conceived as infinitely subdivisible, it is difficult to conceive of the “inside” of any event except in terms of the smaller events it includes. Then any intrinsic properties of the larger event are simply extrinsic properties of some smaller event. But if there is some minimum extension to the event, now properly called an occasion, below which it ceases to be actual, then the intrinsic properties of that occasion are no longer extrinsic properties of any other occasion. (Ford 1984, p. 69)

## Extension

Extension exists when one element is stretched over the following ones, such that it is a whole and the following elements are its parts. Such a connection of whole-parts forms an infinite series that contains neither a final term nor a limit (the limits of our senses being excepted). The event is a vibration with an infinity of harmonics or submultiples, such as an audible

wave, a luminous wave, or even an increasingly smaller part of space over the course of an increasingly shorter duration. For space and time are not limits but abstract coordinates of all series that are themselves in extension: the minute, the second, the tenth of a second. . (Deleuze 1993, p. 87)

## Fascism

In the preface to *Anti-Oedipus*, in a list of adversaries confronted by *Anti-Oedipus*, Michel Foucault refers to “the major enemy, the strategic adversary is fascism . . . And not only historical fascism, the fascism of Hitler and Mussolini — which was able to mobilize the use of desire of the masses so effectively — but also the fascism in us all, in our heads and in our everyday behaviour, the fascism that causes us to love power, to desire the very thing that dominates and exploits us. (Marks 1998, p. 32)

## Figure-ground

In truth, it is not enough to say, “Long live the multiple,” difficult as it is to raise that cry. No typographical, lexical, or even syntactical cleverness is enough to make it heard. The multiple must be made, not by always adding a higher dimension, but rather in the simplest of ways, by dint of sobriety, with the number of dimensions one already has available — always **n-1** (the only way the one belongs to the multiple: always subtracted). Subtract the unique from the multiplicity to be constituted; write at **n-1** dimensions. A system of this kind could be called a rhizome. (Deleuze & Guattari, 1987, p. 6)

## Force

For Nietzsche, the world comprises a chaotic web of natural and biological forces without any particular origin or goal, and which never comes to rest at a terminal or equilibrium state. These forces interact ceaselessly, constituting a dynamic world-in-flux rather than a collection of stable entities. The world is always in the process of becoming something that it is not, so that, for Deleuze, the principal (and eternal) characteristic of the world of forces is difference from whatever has gone before and from that which it will become. (Cliff Stagoll in Parr 2005, p. 106)

## Haecceity

Deleuze understands ‘haecceities’ as degrees of intensity (a degree of heat, a certain time of the day) that, in combination with other degrees of intensity, bring about individuals. The individuals they bring about retain the anonymity of the pre-individual realm. First, haecceities consist entirely of movement and rest (longitude) non-formed molecules and particles. Second, they have the capacity to affect and be affected (latitude). As in Baruch Spinoza’s essences, haecceities

coexist on a plane of consistency, each one of which is compossible with, and responsible for, the generation of the others. In order to accentuate their impersonality, Deleuze argues that we need a new language by which to refer to them, one that consists of proper names, verbs in the infinitive, and indefinite articles and pronouns. (Constantin Boundas in Parr 2005, p. 130)

#### In-between

What if we 'reconfigure both the world and our theoretical-practices from the middle?' Doel (1996, page 421) Everything is in-between where actuality happens. Massumi describes this treacherous theoretical map when he asks 'Are there atomistic individuals forging relations of commonality on the "basis of a normative recognition of shared needs", or is there such a thing as society which defines individuals through their topographical 'positioning' in an always-already inter-subjective frame? Arguing from the middle sublimates both these polarised options, arguing instead for an indeterminate and "constitutive positionality". This is about accepting the 'scrumpled geography' of "a world of continuous variation, becoming, and chance, rather than one of constancy, being and predictability" (Doel, 1996). (Dewsbury 2000)

#### Lines of flight

Throughout *A Thousand Plateaus*, Deleuze and Guattari develop a vocabulary that emphasises how things connect rather than how they 'are', and tendencies that could evolve in creative mutations rather than a 'reality' that is an inversion of the past. He and Guattari prefer to consider things not as substances, but as assemblages or multiplicities, focusing on things in terms of unfolding forces — bodies and their powers to affect and be affected — rather than static essences. A 'line of flight' is a path of mutation precipitated through the actualization of connections among bodies that were previously only implicit (or 'virtual') that releases new powers in the capacities of those bodies to act and respond. (Tamsin Lorraine in Parr 2005, p. 144)

#### Metaphorics of invagination

Schwab and Ferris talk about the 're-turn' that constitutes subjectivity. They talk about a self where "Its re-turn turns against itself by going through itself; through such an invagination, it disappears precisely in the moment of return. In its return, it surpasses itself, as if going beyond itself and opening a 'new' way for its motion but one that no one can see or testify to". They talk about it as a wound. (Schwab & Ferris 2007, Derrida, Deleuze, psychoanalysis, p. 163)

In *Archaeology of Knowledge* (1972), Foucault had contended that the "self", the "I", is always defined by the ways it is "doubled" by "another", not a single or commanding "other" or Doppelgänger, but simply any of a number of possible forces. "It is I who live my life as the double of the other", I and when I find the other in myself the discovery "is exactly like the invagination of another tissue in embryology, or the operation of a lining of a garment: twisting, folding over, stopping". (Stivale 2005, p. 170-1)

Everything is performance, role, disguise; every act enfolds the intensity of the force. If such a passion is reciprocated, in a process of double deterritorialization, then asymmetrical evolution ensues: there is a mutual invagination of each others' processes, a sharing of intercessors. There is also a plane of such events: the socius of desire. This plane is characterized by a fractalized, infinite movement of turn and return through which it builds consistency. In the course of history, events of friendship come and go: one remembers or anticipates them. On the geophilosophical plane, however, if passions affirm and enfold each other, then they constitute a single, abstract machine that acts through both. Great events of friendship affirm themselves: they are self-positing, the affirmation of force by force in an infinite movement of consistency. Unlike the infinite regression of the ground, they are the eternal repetition of an other, a force of differentiation or mutual passion, in the moment of encounter — an infinite progression of the future. A voice speaks in friendship that has never before been heard. (Goodchild 1996, p. 209)

#### Machines

The ways in which (fragments of) bodies come together with or align themselves to other things produce what Deleuze has called a machine: a non-totalized collection or assemblage of heterogeneous elements and materials. In itself, the body is not a machine; but in its active relations to other social practices, entities, and events, it forms machinic connections. In relation to books, for example, it may form a literary machine; in relation to tools, it may form a work machine. The body is thus not an organic totality which is capable of the wholesale expression of subjectivity, a welling up of the subject's emotions, attitudes, beliefs, or experiences, but is itself an assemblage of organs, processes, pleasures, passions, activities, behaviours linked by fine lines and unpredictable networks to other elements, segments, and assemblages. (Grosz 1994, p. 120-121)

#### Micro-politics of daily activism

If we assume the affective core of subjectivity, for instance with Spinoza's theory of *conatus* or active desire for empowerment, then the aim of ethics becomes the expression of the active or productive nature of desire. It then

follows that affirmative politics is not about an oppositional strategy; it is not another discourse about storming the Bastille of phallocentrism or undergoing the winter palace of gender. Politics becomes multiple micro-political practices of daily activism or interventions in and on the world we inhabit for ourselves and future generations. If this is the aim, then what happens to that traditional association between pain and suffering? More specifically, how do we assess the pain linked to political processes of change and transformation. (Rosi Braidotti in Oleksy 2009, p. 50-51)

#### Milieu

Von Uexküll proposed that there is no meaning outside of a milieu (Ummelt). For him a 'territory' refers to a specific milieu that cannot be separated from the living thing occupying and creating the milieu, so that the meaning of a milieu for Von Uexküll is affective. ([http://en.wikipedia.org/wiki/Jakob\\_von\\_Uexküll](http://en.wikipedia.org/wiki/Jakob_von_Uexküll))

An 'internal' reading will always be insufficient. And moreover impossible. Question of context, as everyone knows, there is nothing but context, and therefore: there is no outside-the-text." (Derrida 1989, p. 873)

#### Nexus

.. The macroscopic entities of everyday experience — men, trees, houses — are groupings of entities termed nexus or societies ..

.. The universe in any stage of its expansion is the first meaning of 'organism.' In this sense, an organism is a nexus ..

Though for most purposes society and nexus are interchangeable, the class of nexus is wider than the class of societies; all societies are nexus but not all nexus are societies. (Sherburne 1960, p. 239)

#### Prehension

Prehensions are defined as "Concrete Facts of Relatedness". Prehensions are vehicles by which one actual entity becomes objectified in another, or eternal objects obtain ingression into actual entities; they "are 'vectors'; for they feel what is there and transform it into what is here.

Prehensions are what an actual entity is composed of. The first analysis of an actual entity, into its most concrete elements, discloses it to be a concrescence of prehensions, which have originated in its process of becoming (Sherburne 1960, p. 235)

## Rhizome

*In Deleuze and Guattari's use of the term, the rhizome is a concept that 'maps' a process of networked, relational and transversal thought, and a way of being without 'tracing' the construction of that map as a fixed entity (D&G 1987: 12). Ordered lineages of bodies and ideas that trace their originary and individual bases are considered as forms of 'arborescent thought', and this metaphor of a tree-like structure that orders epistemologies and forms historical frames and homogeneous schemata, is invoked by D & G to describe everything that rhizomatic thought is not.* (Colman in Parr 2005, p. 231)

## Symbiotic

The term symbiotic is a neologism developed in the course of this research. *Symbiotics* allows the notion of the homogenous unity of the designer to be dispensed with. From a symbiotic perspective designers as subjects do not stand at the centre of what designing does. But neither is a designer the object of a designing world that designs them. Instead these subjective and objective designations fold and unfold within assemblages that have no grounding what-so-ever and can not be assigned to any category – conversely, assemblages create categories.

The symbiotic terrain of an assemblage is located between its image and event. Within that terrain the semiotic and biotic dimensions both envelop existing subjects and emit new ones. It is this process that creates bodies and makes of designing a purely performative embodying play. It leads to an *empiricism of life in its doing* where creativity, understood in symbiotic terms, operates bodies as designers and designs the predicates that operate on those subjects. At any specific case in point where designing takes place, problems emerge within and gain definition on the interior of the actual occasion of this creative folding and unfolding, not prior to it or outside it.

A symbiotic approach involves grasping an assemblage from the inside. It produces perspectives on the actualities of an hybridized thinking-bodying that enmeshes designing into forces that are framed biotically and run out into speaking and writing. Where designing is grasped in virtualized and deterritorialized zones constructed of complexes of these heterogeneous components then the creative process maintains integrity within images of this symbiotic fluid terrain .

See **Chapter Seven: Section Two** for a discussion of a symbiotic state of survey.

## Sentiendum

*Furthermore, while the Kantian unity in which subjectivity is rooted only arises from the abstract, hence arbitrary work of the intellect Bergson provides it with a concrete foundation in the Being of the Sensible itself – or that which, in Difference and Repetition, Deleuze will call the Sentiendum.* (Bergson-Deleuze Encounters, Valentine Moulard-Leonard 2008, p. 27)

## Subject

*Meanwhile, in The Fold a subject is that which comes to a point-of-view, or rather that which remains at the point-of-view, provided that the point-of-view is one of variation. It is not the point-of-view that varies within the subject; on the contrary it is the condition through which an eventual subject apprehends variation. A subject is a monad that includes in itself—and also conveys — the entire World obscurely, by expressing clearly only a small region of the world* (Constantin Boundas in Parr 2005, p. 269)

## Superject

*The superjective character of an actual entity “is the pragmatic value of its specific satisfaction qualifying the transcendent creativity” – i.e., it is that character it has as dead datum functioning as a given object for the concrescence of subsequent generations of actual entities.* (Sherburne 1966, p. 246)

## Territory

*Assemblages create territories. Territories are more than just spaces: they have a stake, a claim, they express (my house, their ranch, his bench, her friends). The dying horse claims a territory, it does not simply occupy space. Territories are not fixed for all time, but are always being made and unmade, re-territorializing and de-territorializing.* (J. Macgregor Wise in Stivale 2005, p. 78)

*The concept of 'territory' evades easy categorization because rather than being a sedentary place maintaining firm borders against outside threat, the territory itself is a malleable site of passage. As an assemblage, it exists in a state of process whereby it continually passes into something else. However, it also maintains an internal organization. A territory is also an assemblage that, as a necessary component of deterritorialization, accompanies the concept of 'nomadology'. A territory refers to a mobile and shifting centre that is localizable as a specific point in space and time.* (Kylie Message in Parr 2005, p. 275)

*A territory is established only once qualities/ properties come to have their own resonances, their own forms of repetition and reconstruction; territory is the spatiotemporal configuration and containment of these rhythms and forces. Territorialization is 'the act of rhythm that has become expressive, or of milieu components that have become qualitative'. At one and the same time, a quality comes to be abstracted from its milieu and a geography comes to be defined as property or habitat: in the constitution of the frame, the cosmos is directed, through constructed planes of cohesion, to material transformations and becomings, to remaking the body, intensifying its forces, investing its milieu in a new configuration of closure and opening. Chaos is forestalled, framed and welcomed within in a regulated dose.* (Grosz 2008, p. 20)

## Utopia

*In each case it is with Utopia that philosophy becomes political and takes criticism of its own time to its highest point. But to say that revolution is itself Utopia of immanence is not to say that it is a dream, something that is not realized or that is only realized by betraying itself. On the contrary, it is to posit revolution as plane of immanence, infinite movement and absolute survey, but to the extent that these features connect up with what is real here and now in the struggle against capitalism, relaunching new struggles whenever the earlier one is betrayed. The word Utopia therefore designates that conjunction of philosophy, or of the concept, with the present milieu-political philosophy.* (Deleuze & Guattari 1994, p. 100)

## Worlding (Mondialisation)

*Deleuze argues that to be serious about the notion of the “worlding of the world,” the mind must strive to sense a world behind appearances, a world in perpetual motion and change, without anchorage, without assignable points of reference, and without solid bodies or rigid lines. For empiricism to become transcendental, and for Spinozism to overcome the last vestiges of the One, the mind must transcend the sensible in the direction of the sentiendum (that which ought to be sensed), in search of lines of (f)light travelling without resistance, an eye situated inside things, and consciousness understood as epiphenomenal opacity. What Deleuze admires in Bergson is his resolve to speak about the “originary” world of intensive magnitudes and forces—or, more accurately, about this originary world being in the process of “explicating” itself in extended surfaces.*



## Virtual

*Deleuze's ontology is a rigorous attempt to think of process and metamorphosis – becoming – not as a transition or transformation from one substance to another or a movement from one point to another, but rather as an attempt to think of the real as a process. It presupposes, therefore, an initial substitution of forces for substances and things, and of (transversal) lines for points. The real bifurcates in two inextricably interlinked processes – the virtual and the actual – neither one of which can be without the other. Present states of affairs, or bodies with their qualities and mixtures, make up the actual real. Meanwhile, incorporeal events constitute the virtual real. The nature of the latter is to actualize itself without ever becoming depleted in actual states of affairs.*

*While virtual multiplicities are embodied in particular states of affairs, they must not be considered to be somehow transcendent or essentially immutable. As Deleuze shows in his discussion of Gottfried Wilhelm von Leibniz in Difference and Repetition, the virtual and the actual are interrelated, and effect changes in each other. So, while the virtual is embodied in actual situations, the changes in actual situations also effect changes in the virtual multiplicity. Existence, then, is a combination of actual multiplicities – states of affairs– and virtual multiplicities – particular intensive movements of change.*

*The virtual counterparts of our actual multiplicities also make possible continued movement and change, even at the points where the world of actuality seems most rigid and oppressive. (Constantin V Boundas in Parr 2005, p. 192)*

## Weltanschauung

*Noun. German. A comprehensive conception or image of the universe and of humanity's relation to it. A world view (or worldview) is a term calqued from the German word Weltanschauung. Welt is the German word for “world”, and anschauung is the German word for “view” or “outlook”. It is a concept fundamental to German philosophy and epistemology and refers to a wide world perception.*

## Zones of indetermination

*Only if, when we consider any other given place in the universe, we can regard the action of all matter as passing through it without resistance and without loss, and the photograph of the whole as translucent: here there is wanting behind the plate the black screen on which the image could be shown. Our “zones of indetermination” play in some sort the part of the screen. They add nothing to what is there; they effect merely this: that the real action passes through, the virtual action remains. (Bergson 1988, p. 32)*

## Advisory group

To whom it may concern,

An Advisory Group was drawn together in June 2008 to support Ric Mann in the presentation of his research project to the AUT University Postgraduate Conference August 2008. Membership of the group reflected different community ties - family, friends, friends of friends and peers at AUT.

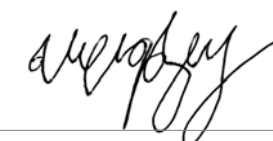
The aim was to explore the everyday implications of the project for people outside and independent of the research. Consultation was conducted through meetings held at the university. A workshop format was used to script, act out and record video sequences that explored the intersections between the research and the lives of group members.

The video sequences produced during the workshops are the property of the Advisory Group. Portraits of group members have been produced from stills captured from their video sequences. Some of these photographs are reproduced in the thesis submission with permission of each person concerned.

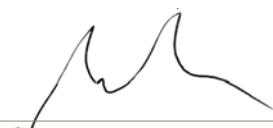
Portraits intersect the research project - members of the group look in on the research just as the research informs conversation and discussion at the intersections of our lives. These photographs provide evidence of the world that is folded into the construction of the thesis and by which the thesis unfolds again into the world.



Jules Turner  
and daughter Olivia Allen



Oliver Copsey



Lucy-Mae Goffe-Roberston  
and daughter Raumati



Joel Archer



Alix Whittaker



Irene Fameitau

B I B L I O G R A P H Y

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1987	Dialogues	(D)
1988 <sup>1</sup>	Bergsonism	(D)
1988 <sup>2</sup>	Foucault	(D)
1988 <sup>3</sup>	Spinoza: practical philosophy	(D)
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Contact details

Ric Mann  
ricmann@immanence.co.nz  
AUT University  
Faculty of Design & Creative Technologies  
School of Art & Design  
Private Bag 92006  
Auckland 1020  
New Zealand





# *Living events*

A METAPHOR FOR DESIGN

*Ric Mann*