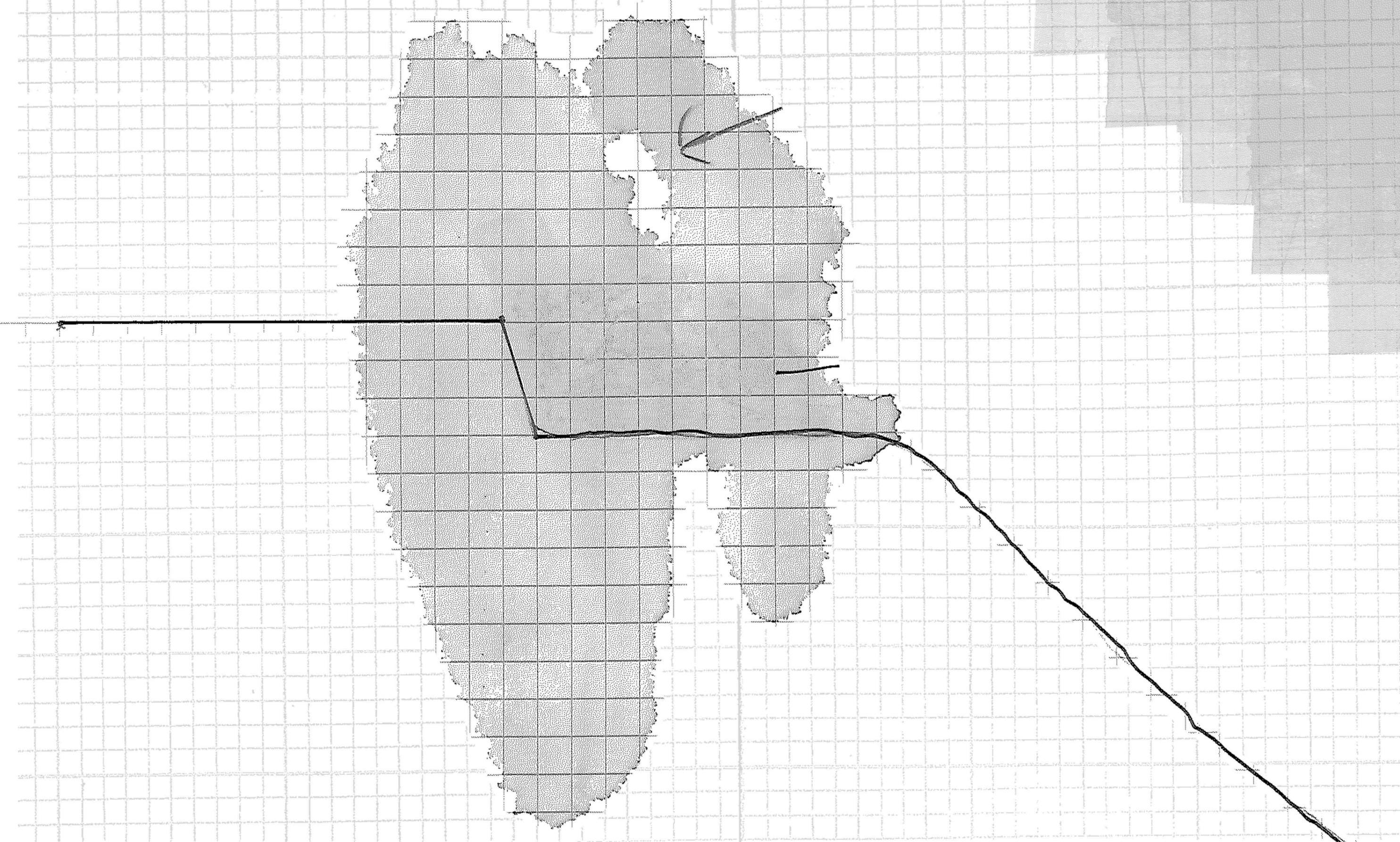


CHANGING THE CHANNEL ON T.V



Contents

Title

Abstract and research question

Rationale and aims

Research Methodology

Project Development

-Phase 1 Syncretism Studies

-Phase 2 Extraction Studies

-Phase 3 Proposition Development

-Phase 4 Conclusions and Discussion

Appendix

Bibliography

Abstract

Changing the channel on 'TV' is a landscape architecture research project which interrogates the concept of *terrain vague* through the practises of the formless, a theory developed by Georges Bataille in the late 1920's. The course of this project demonstrates with emphasis both on graphic and written explorations how the formless can be approached and appropriated into a landscape architecture context. The stages of the research explore notions such as syncretism and extraction which developed into possible propositions for a chosen site within Auckland's CBD. The findings within this project have relevance to the discussion on the formless and *terrain vague* and their future within landscape architecture.

Research Question

How can the formless be explored through landscape design?

RATIONALE AND AIMS

Due in part to the de-industrialization of cities an altered type of landscape is proliferating in the urban environment and is causing much discussion. These spaces have theoretical and practical currency in contemporary landscape architecture, which is ideally positioned to engage with them. In the mid 1990s Sola Morales termed these landscapes *terrain vague*, a French expression which in English has a triple signification of wave, vacant, and vague. Morales saw in these landscapes “the most solvent sign of what cities are and what our experience of them is” (Morales 1996, p. 119). Since then the debate has continued and according to Luc Levesque; a lecturer of landscape architecture at the University of Montreal, has become a static and sterile argument between order and disorder in the urban environment which loses the potential of what Morales’ original vision.

Levesque places importance on the qualities associated with *terrain vague* which he clarifies as high (emancipation) or low (debasement), and posits a move from a factual observation of the vacant lot to a more abstracted concept of interstitial space which has the ability to both add to and move on from the *terrain vague* discussion. This research project aligns itself with Levesque’s position in order to approach the issues relevant to *terrain vague* from a different point of view. This point of view will be guided by the practice of the formless a theory developed by Georges Bataille between 1929 and 1931 during which time he was editor of the art journal *Documents*. The formless was part of Bataille’s ongoing work in what he called theoretical heterology which can be described as

what escapes, or what flows in and through homogeneity. The dissipative, anti-productive, ‘other’, element in the heart of production
(Nielsen 2002, p. 55)

The formless is about a re-evaluation of things that have been repressed or forgotten, things that homogeneity obscures. In relation to the above quote it takes on the repression of the ‘anti-productive other’, and collapses the homogenous/heterogeneous hierarchy by claiming their interdependence on each other. This has relevance for landscape design for it claims that the formless could be something right in front of us that we cannot quite see.

Art historians Yve-Alain Bois and Rosalind Krauss employed the formless to carry on Bataille’s critique of art in a contemporary setting. Their book *Formless a User’s Guide* divides the formless into four operations; base materialism, horizontality, pulse, and entropy. These categories are thought of as operations in order to avoid thematic restrictions; accordingly the categories are permeable with respect to each other. The

above categories which Bois and Krauss have extrapolated from Bataille's writing are useful to me because they present pre-packaged interpretations and applications of Bataille's formless.

Another relevant discourse in contemporary critical theory is the abject. Unlike the formless the abject is positioned within a thematic horizon; the body. Abject art is utilized to perform an assault on "totalizing notions of identity, system, and order" notions which predominantly relate to the body or are played out through representations of the body. More conceptually the abject exists "between the concept of an object and the concept of the subject" (Taylor, 1993) therefore there is a displaced connection between the subject and the object. A canonical example is the excretion of substances from the body, which once outside the body enter an abject state. Moving this into the context of the landscape *terrain vague* can be seen as a discharged entity which does not qualify as an object because of its disassociation to the designed landscape (the subject). Yet as Morales points out, *terrain vague's* ability to "visualize the urban in some primordial way" (Morales 1996, p.120) gives it a strong association to a possibly more authentic idea of landscape.

The formless and the abject have significance for *terrain vague* for they legitimise it as a necessary part of production, whilst offering an interesting direction from which to approach it, which Morales identifies is one of the main obstacles for a designer where historically such attempts have led to turning the "uncivilized into the cultivated, the fallow into the productive, and the void into the built" (Morales 1996, p.122). Strangely this obstacle for the designer is not really tackled in a recent article about *terrain vague* by the landscape architect Krystallia Kamvasinou in *Architectural Research Quarterly*. Kamvasinou discusses current projects that she says are informed by Morales notion of *terrain vague* however referring back to Levesque these projects all side with adding order back to the urban environment. This ultimately dilutes the notion of *terrain vague* with discourse and as a physical space within the city. Engaging with the practices of the formless and abject theory in connection with *terrain vague* is much more appropriate to their condition than more conventional practices of landscape architecture.

This research project aims to engage with concepts outside of landscape architecture. It is hoped that this engagement will enable a re-evaluation of ideas associated with *terrain vague* and its destiny within landscape architecture.

RESEARCH METHODS

Select a category of the formless as a focus of the research project

Base Materialism:

Horizontality:

Pulse:

Entropy:

Conflate or formulate with the Abject

Bois and Krauss' book *Formless a User's Guide* has as one of its agendas to make the distinction between art that can be thought of as formless and that as abject. However the authors say that the abject does cross over into the formless. This crossover will be explored.

Site Selection

Collect a series of *terrain vague's* from around the city and select one as a case study for the research project which will work appropriately with the above chooses. The basic criteria for the selected site was that it have enough richness and complexity to sustain my interest throughout the project and that I was able to see some connections to the formless research I was undertaking.

Phase 1 – Syncretism Studies

Develop a series of graphic studies to understand aspects of the formless in terms of difference. These studies are formulated initially through investigations of the existing site conditions. Reflect on the studies and make conclusions from each that can be compiled to create a general conclusion from the phase.

Phase 2 – Extraction Studies

Develop a series of graphic studies to explore the possibility of designing the formless within the context of the landscape. Reflect on the studies and make conclusions from each that can be compiled to create a general conclusion from the phase.

Phase 3 – Proposition Development

Using the material developed in phases 1 and 2 explore a series of design propositions which are based on the agency of raw materiality. Reflect on the studies and make

conclusions from each that can be compiled to create a general conclusion from the phase.

Phase 4 – Conclusions and discussion

General Notes on the Methodology

Through these phases the representation of the site depends on the particular study/proposition and what is to be achieved. However, conventional landscape architecture representations are used (i.e. sections, elevations, plans, and maps) to communicate the study/proposition being explored.

The method of this research project is inquiry based and heuristic in nature, with the aim that each phase accumulates new knowledge that can then be used or tested and thus developed through the process as a whole.

Descriptions of Bois and Krauss' formless categories

Base Materialism

Base Materialism is a major category for Bataille, its aim is to create or form non-idealised matter. Bataille saw matter as being 'non-logical difference'

Horizontality

Horizontality is a reaction to the dominance of verticality within the modern art world and general society, the horizontal is about expressing the form of the fall from high to low.

Pulse

Pulse acknowledges the temporal qualities that are often repressed within art. The pulse is related to change and time and repetition which are fetishized in landscape architecture

Entropy

Entropy describes a process which moves from order to disorder. Like pulse it has landscape attributes such as growth and deterioration that are inherent to any landscape.

Category Selection

The decision which of Bois and Krauss' formless category to use was not deliberated on. Firstly at the time of selection I did not completely understand the fundamentals of the categories; also the fact that the categories interact with each other meant that all could be drawn on if necessary.

Entropy was ruled out for its frequent use in contemporary art and land art already.

Horizontality is totally applicable to landscape but I felt from my interpretation of the way Bois and Krauss used it was too reliant on the practise of art.

Base materialism is closest to Bataille's overall work in heterology and is therefore an aspect of all the categories.

Therefore the pulse was selected in a way by elimination but also because it seemed applicable to landscape architecture, for it deals with time and change, and it's dynamic. And even though these ideas have strong connections to the landscape they are not fully employed within landscape architecture. In hindsight the pulse also has enviable connections to the abject.

Conflate or formulate with the Abject

The abject can be thought of as a state of being cast off: “it exists in between the concept of an object and the concept of the subject; something alive yet not” (Taylor, 1993)

For the purposes of this project

Object = terrain vague

Subject = landscape architecture

Ultimately there is a state of detachment that exists between the two concepts where the object does not fit into the realm of the subject. The idea is not to make the two compatible but to look and ask why there is this detachment. Theoretically *terrain vague* is part of the realm of landscape architecture but the threads that connect the two are very much dependent on the base subject, which is the general landscape.

“repetition–formal identity and regularity–must somehow be vested in a matrix object...the pulse’s aim is to collapse such regularities”

(Bois and Krauss 1997, p. 32)

From this statement we can see that the pulse has a close connection to formal identity and regularity and therefore to form itself. Simply it can be seen as being something yet not, like the abject is alive yet not. Again in the quote below the role of form in relation to the pulse is illustrated: “its (pulse’s) importance within the context of the formless is its vector, which is to say its reaching upward toward the sublimated condition of form in order to undo that order, and to desubliminate that vision through the shock effect of the beat” (Bois and Krauss 1997, p. 165) Bois and Krauss make it clear that within the realm of the formless the abject needs to be seen as an operation; “Excess is the abject as operation and thus as formless” (Lauran, 1996), the importance of this is the distinction it makes with respect to the abject being treated and held within thematic restrictions which tend to solely relate to the body and its substances. Thus when Krauss says ‘Excess is the abject as operation’ she is purposely not only referring to excessive (abject) substances but also the excessive operation which exceeds the ‘abject’ thus establishing the abject as an operation of the formless.

Site Selection

A collection of sites was collated through an on-going process at the beginning of the project. Found by walking around Central Auckland and looking for what I considered to be *terrain vague*. In relation to Peter Connolly's article "T.V. Guide" which discusses a typology of *terrain vague's*, the 'type' of *terrain vague* I was interested in is what he describes as the most common and understood type, which is de-industrialised space (Connolly 1996). The main criteria were that the sites had qualities that came from not being designed as Morales says "possessing some definition to which we are external" (Morales 1995 p. 120). It was this notion of being 'external' to us and yet internal to the city that really sparked the initial connection between *terrain vague* and the formless, for aforementioned the formless is what flows in and through homogeneity (Nielsen 2002), thus the two share the similar paradoxical situation in which they appear or are produced from 'effective circuits' to borrow a phrase from Morales.

Selected Site

The selected site is positioned in between Beach Rd and Anzac Ave in Central Auckland. The site is dominantly used as a connective/transitional space between two architectural nodes within the area. The old train station building now a hostel for Auckland University students, (predominantly overseas students) and the Auckland University buildings located on Symonds St which Anzac Ave veers into. The site is used by students as a short cut between the two destinations; it is the middle point within this everyday journey. The transitional space is bounded by Beach Rd and Anzac Ave respectively framing its eastern and western edges and two substantial building creating its northern and southern edges. The northern structure is an apartment building 13 floors high and the southern building which also holds a Thai restaurant and a student bar. Thus the connective piece of the journey is surrounded by road infrastructure and dominant architecture. The connective space itself is divided down its western/eastern axis creating a southern side and a northern side. The southern side is composed of a stair and pathway configuration which enables access up and down the 16 meter difference in gradient between the two roads. The path cuts through the gradient creating a zigzag form which is stabilised with retaining walls. The retained spaces that divide the paths are planted mainly with Pohutukawa trees which is characteristic of the area, being that it is inline with the original shoreline before a series of reclamations, other native trees such as Cabbage trees and Coprosma are also present. The northern side of the site is the part that first attracted me to this location when I was looking for *terrain vague's*. Thus this side forms a juxtaposition to the adjacent side. It is not connected to the described transition. Moreover the formal elements that are found within it are disconnected from each, other for example a set of stairs that no longer lead anywhere, an isolated concrete pad, a four meter retaining wall running parallel to Anzac Ave where between each vertical support structures a different pallet of material is exhibited from stone, to concrete to wooden panels to wooden horizontal piles to a irregular concrete rough cast finish. The wall has one unifying surface character; this is graffiti which is intrinsically heterogeneous itself. The vegetation here is predominantly ruderal, or infested with weeds. Vegetation plays an important role in creating the division between the two sides of the connective space. Depending on which side you are in the vegetation screen has two aesthetics, one planned and maintained the other left to its own devices, the function to screen visually keeps the two sides apart. Another notable difference here is that the northern side has a large (dimension) flattened area which previously was cemented and used as a car park servicing a previous building on the northern edge.

After reading more about the formless the relationship between the notions formed and unformed became important. Thus it was this relationship between the southern side (formed) and the northern side (unformed) that drew me to the particular site which encapsulates this more potently than the other sites that were looked at. The decision was made to utilise names for the two sides of this landscape that were neutral in terms of the value-judgements inherent to words such as formed and unformed this is a significant aspect of the formless which is to avoid a servitude to semantics (Bois and Krauss 1997), thus the titles *terrain 1* and *terrain 2* were employed respectively referring to the designed side and the un-designed side.

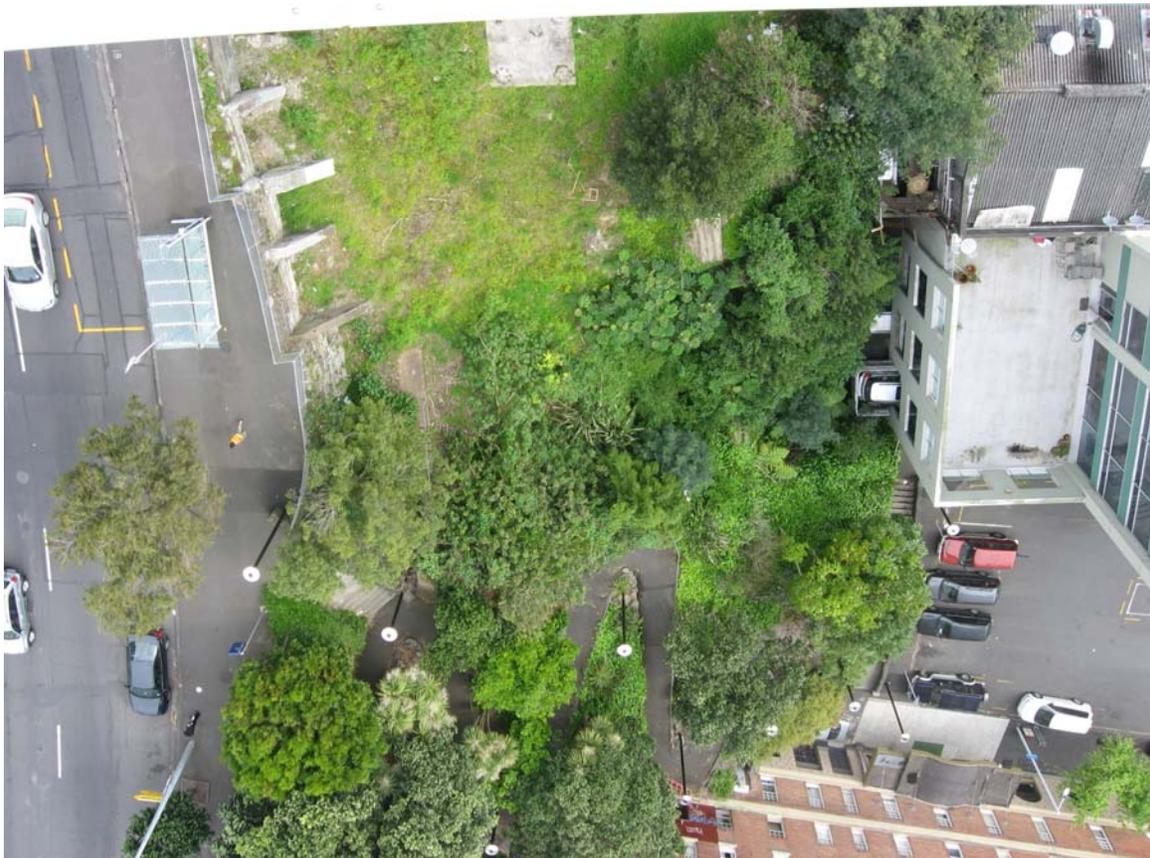
My first experience of the connective space was walking home from photographing another site found behind the fine art department at Auckland University, thus I was on the hunt for possible terrains. As I entered *terrain 1* from Anzac Ave I saw a stray path within the configuration which led into *terrain 2*. This path was slightly overgrown with vegetation but still well visible but no one was using it, when I walked down it I realised that it was a dead end it led to an empty zone. This was the 'letting lost' part that is always present within shortcuts. I found connections from my experience that related to my reading about the formless, specifically the notion of slippage which Bois and Krauss describe as a notion running throughout all of their categories. Bataille identifies and describes the notion of slippage in a discussion of Manet's *Olympia* where he says it is a half-hidden operation that has the goal to "disappoint expectation" (Bois and Krauss 1997, p. 15). Thus a slippage causes a disruption, like the disruption I experienced the first time I entered both *terrain 1* and *2* however I was not disappointed for I had found my subject.

Syncretism Studies

The first investigative studies looked at differences found within the chosen terrain. This was carried out to gain a better understanding of the form and materiality of the two terrains as well as explore aspects of the formless that related to ideas of difference such as those I identified in the notion of the pulse.

Within the context of the formless the pulse is something that is never fixed to an exact location. Thus the Syncretism study explored the idea of movement- not physical movement but movement through an alteration of a representation of the site.

Within the terrain there are two differing landscapes. In general terms one is formed and the other deformed, which creates a relationship of juxtaposition; the two terrains are very much separated in terms of their basic materiality and the ways in which they are used. I sought to push this spatial relationship towards one of syncretism, the more common definition of syncretism is the reconciliation of opposites or differences that combine to become something as a result, the definition I came across however is a fusion of “differing systems of belief...especially when success is partial or the result is heterogeneous” (www.dictionary.com), thus it is a sort of failed syncretism. Syncretism was chosen because in this context it would actively engage and explore the tension between an attempted reconciliation between terrain 1 and 2.



Syncretism Study

#1Grid Shake Up

Using an aerial photograph of the site (figure 1a) and superimposing a grid over the image I used PhotoShop to place each square on an independent layer. The next move was to re-position the individual squares within the frame of the image (figures 1b, c, and d). In terms of the formless what is essentially being investigated here is the idea that in a very ordered and geometrical manner the image of the site can be rearranged within a homogeneous grid to create a heterogeneous image. The process of the study highlights the relationship between order and disorder in placing more emphasis on the grid rather than the image gives the study a very structured beginning and an unstructured outcome. In relation to syncretism the altered images depict a fragmented field where each unit invents four edges for itself which only rarely can be reconciled with neighboring units, for example where fragments of road or vegetation meet.

The study explores the relationship between form and formless which is not one of opposition, however more ordered and precise the form is of a landscape or an image is the further it has to fall to reach disorder, the formless is this fall. To reinforce this observation from the Grid study a description of the formless operation horizontality will help reinforce my conclusions, which is the “lowering from the vertical to the horizontal” (Bois and Krauss 1997, p. 26). In the respect to the formless the vertical is always held both figuratively and literally, as something that is higher than the horizontal. Thus returning to my studies figures 1c and d which try to give coherence back to the picture plane figure 1c aligning vegetation and figure 1d aligning materiality in columns, is an attempt to return the image to some sort of ‘verticality’ which in this example corresponds to putting the pieces back together to unify and recoup the image. Thus along with finding out through experimentation that the more formed something is the more formless it can be, I also have observed myself trying to give form back to the image thus trying to reform it, which is obviously not the intention of these studies and something I will continue to be aware of.

Extraction Studies

#2 Extraction



Figure 1a



Figure 1b



Figure 1d



Figure 1c

Syncretic Sections

The syncretic sections were done to identify the differences that exist in the site. Two sections were taken, one through the *terrain 1* (figure 2a) and the other through *terrain 2* (figure 2d). Different components from each section were isolated (figures 2b, c, e, and f) and then mixed together (figures 2g and f) in an effort to syncretise the two areas.

The attempt to syncretise the *terrain 1* and *terrain 2* only formed further juxtapositions through the site. The sections were worth doing to see the landform of the site and to establish the basic materiality of the two areas. Although only creating further juxtapositions these are now being represented as happening within the individual sides of the site which is exploring the notion of syncretism. Through the exchange of material context the identity or character that makes the two terrains different from each other is called into question. Is it materiality that creates difference or is it something else? Luc Levesque (discussed earlier in the 'Rationale') talks about making the *waste-ground* accessible to the public so they can encounter more un-controlled terrains, taking this into consideration I can interpret the Syncretic Sections as studies which explore Levesque's position through bringing materiality from *terrain 2* (waste-land) into *terrain 1* and vice versa. Thus this study explores the move to give greater accessibility to *terrain 2's* materiality.

Syncretism Studies

#2 Syncretic Sections

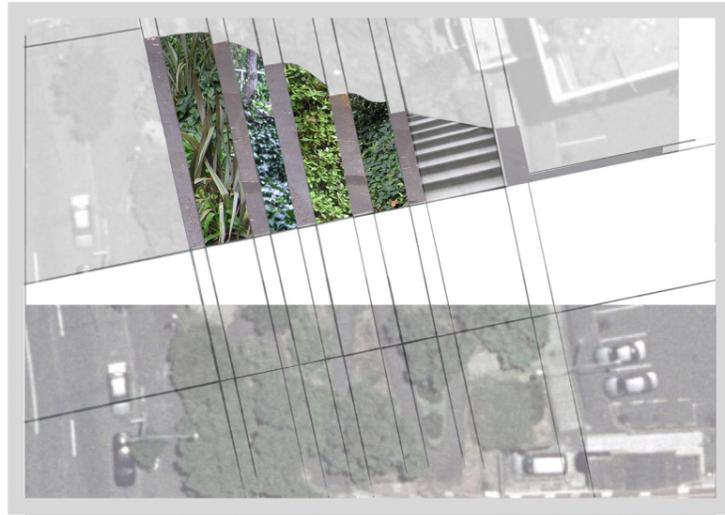


Figure 2a

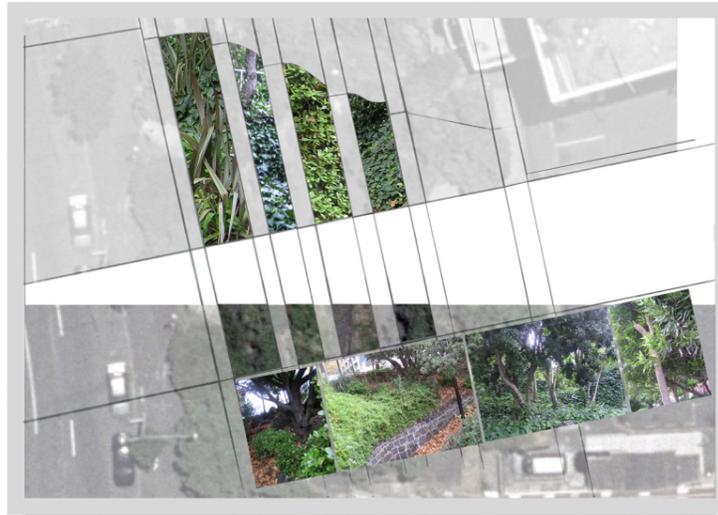


Figure 2b

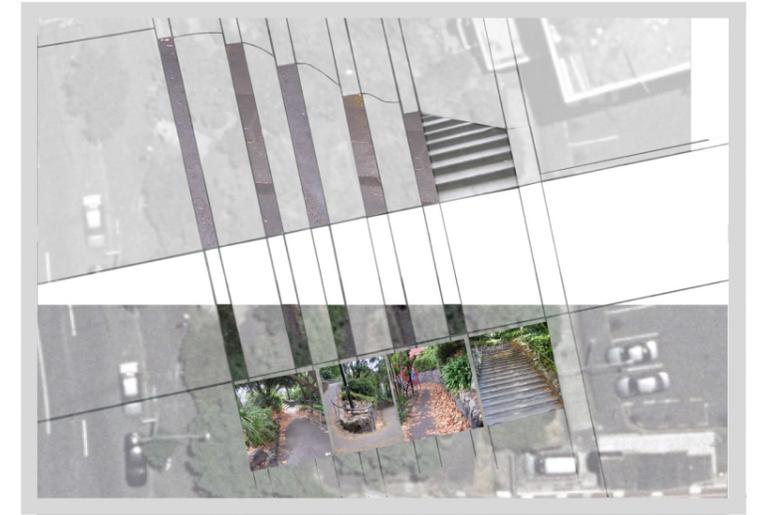


Figure 2c

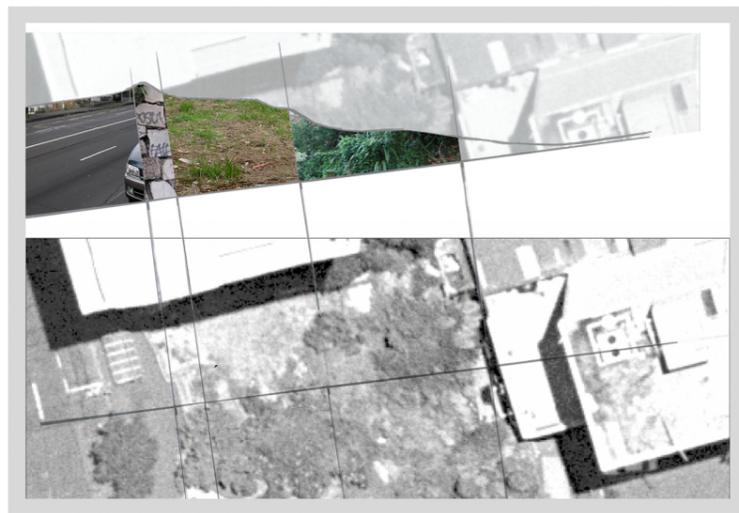


Figure 2d



Figure 2e



Figure 2f

Syncretism Studies

#2 Syncretic Sections



Figure 2g

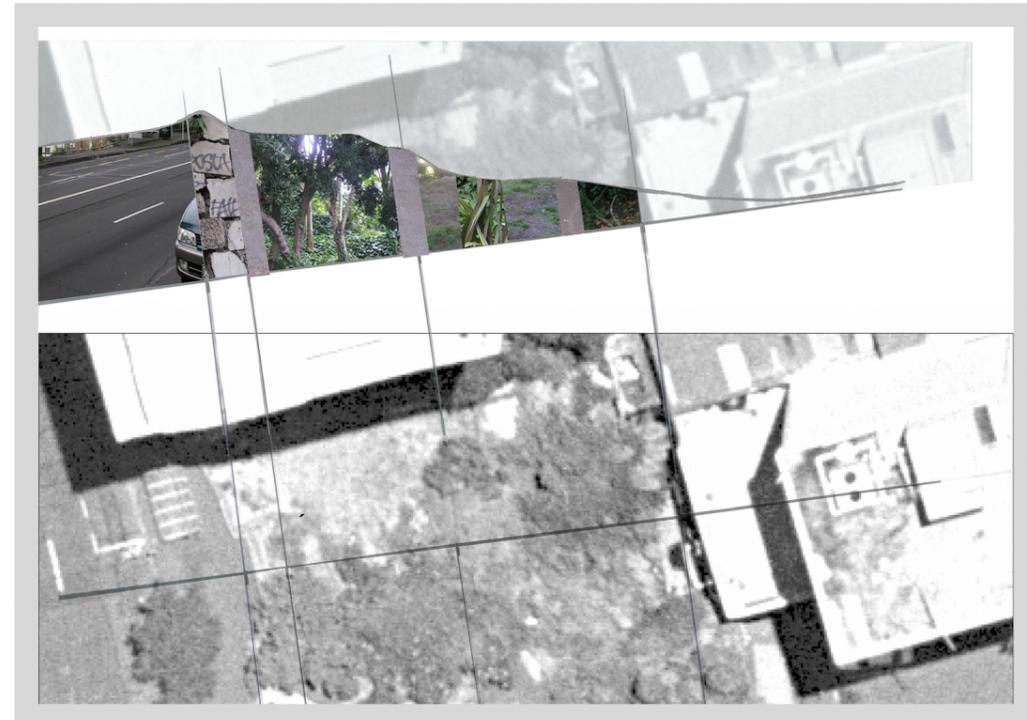


Figure 2f

Symmetry/slippage

This study explored the symmetry within the configuration of *terrain 1* with the back and forth direction of the path as seen in figure 3a.

The first exploration imagines a vertical axis down the middle of *terrain 1* and uses it as an edge to reflect from. The two outcomes (figures 3b and 3c) in relation to each other are not overly different; this simply illustrates the near symmetry already existing within the path configuration.

The result of these two images reveals an intermittence between the oval pathways and the vegetated areas. The fact that the paths no longer connect to each other denies the principle use of the site; an access way between Anzac Ave and Beach Rd. Assuming people did still try and use the terrain, they would have to make their way through areas of vegetation in between finding the paths, also once the path is found an option is presented for the path goes both left and right and loops up with itself.

Adding options to the pathway in terms of route is a move that is explored within the Concrete investigation in the Proposition Development stage of the project. Apart from the top and bottom of *terrain 1* giving minor differences to the ways in which the pathway can be entered and exited, the over all configuration is very controlled.

Figures 3d -3k explored the notion of intermittence identified above; which again is an intermittence of functioning both properly and improperly. In these images (figures 3d-3k) the axis down the middle of *terrain 1* is now used as a point from which the two sides can slide away from each other which again alters the role of the path within the terrain. Intermittence is introduced as a disruptive agency, to puncture the homogeneity of *terrain 1*.

Syncretism Studies

#3 Symmetry/Slippage

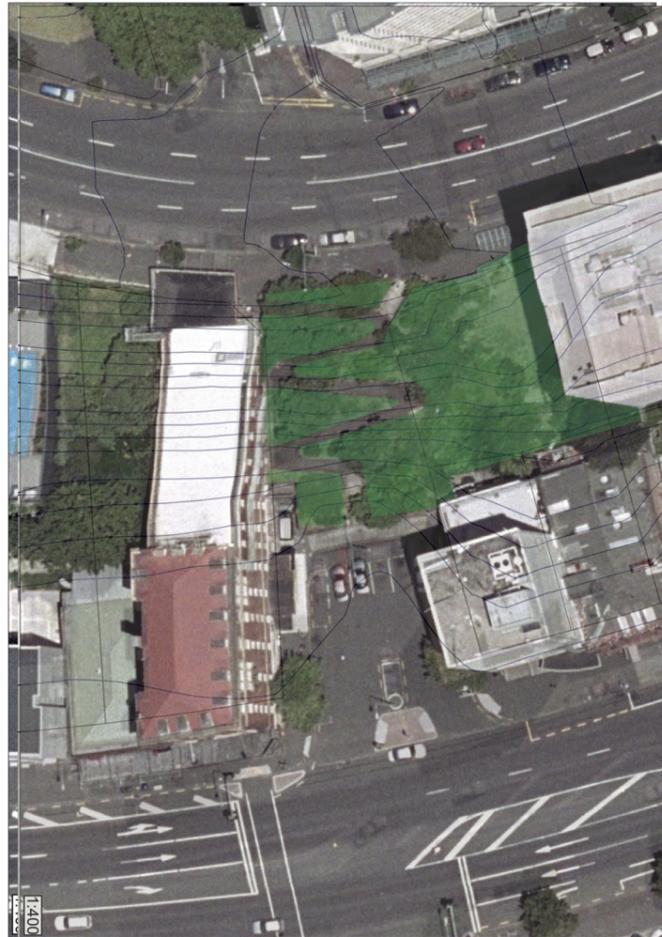


Figure 3a



Figure 3b



Figure 3c

Syncretism Studies

#3 Symmetry/Slippage



Figure 3d



Figure 3e

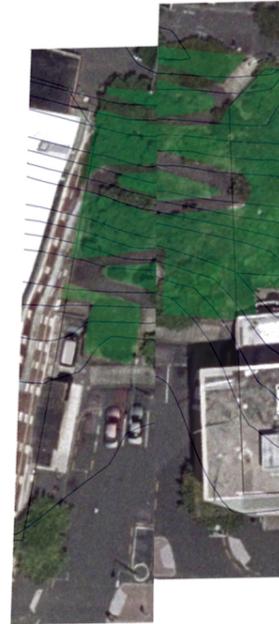


Figure 3f



Figure 3g

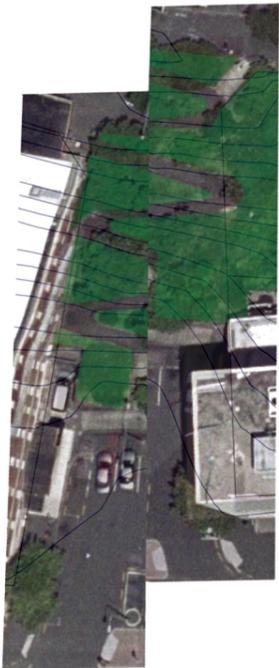


Figure 3h

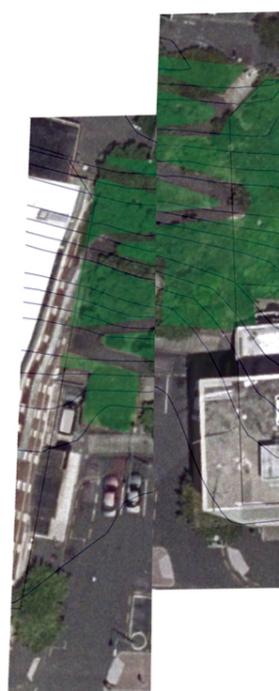


Figure 3i

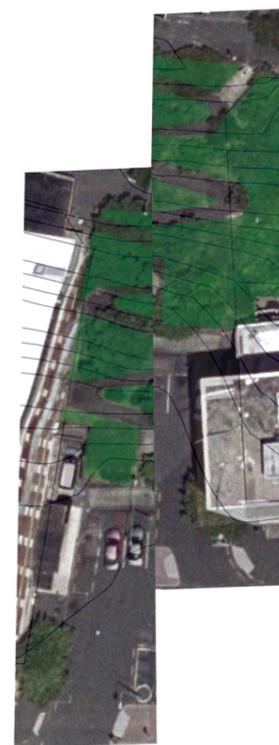


Figure 3j



Figure 3k

Phase 2

Extraction Studies

Where Phase 1 looked at the ways in which syncretism could be used to disrupt the image of the site by heightening existing tensions between use and materiality, Phase 2 builds on the notion of disruption, a key facet of the formless, being a tool used to ‘declass and declassify’...(add more)

The operation ‘extraction’ was chosen specifically because the job of extraction is to remove and reveal. A removal process had already occurred within *terrain 2* which in the past was designated as a car park that serviced the adjacent building. It was this alteration that ultimately set up the spatial binary that attracted me to the site in the first place. I identified on a basic level that it is an important part of the formless. Phase 2 is dedicated to exploring the operation of extraction through a series of graphic studies.

A passage from ‘Formless A User’s Guide’ that motivated this phase of the project is –

“Once the unified visual field is agitated by a shake-up that irremediably punctures the screen of its formality and populates it with organs, there is pulsation.”
(Bois and Krauss 1997, p. 32)

I interpreted this passage as meaning that the ‘*unified visual field*’ was the urban landscape and that the agitation that punctures the screen of formality was a physical agitation that punctured the surface of the landscape; such as the alteration of *terrain 2* from being a car park to its current position. The second part of the quote ‘*populates with organs*’ I see as then offering people (organs) to inhabit the punctured screen and thus entering an un-mediated experience.

Physical Extraction – Perforation

Figure 4a

A Black and white printout of the site is manipulated with a hole punch. The paper is folded in half and quarters to create holes in the body of the image. I saw that the holes were creating a disorganized pattern over the image; the repetition of the same circular shape formed the most homogenous element in the image. I find it interesting that through extraction (a study to disrupt the image) the image starts to take on an alternative rhythm or pulse. The pieces of paper removed in this study maintain a materiality which gets displaced to the catcher of the hole punch and thus becomes a waste product. Bataille claimed that all systems produced waste as part of their production; he was interested in what that waste does to the system, and how it relates back to the thing that produced it.

Conventionally a hole punch is used to put two holes in the margin of a page so it can then be systematically ordered with other pieces of paper, thus it has a function in which the extraction of the two circles is fundamental. This illustrates the necessity of what is called waste in the event of creating a system.

Digital Extraction - Deletion

Figure 4b

An aerial photograph of the site is manipulated in PhotoShop. Areas from the image are selected with the 'marquee' tool and deleted. As with the perforation operation repetitive deletion of 'image' creates a 'white space' rhythm, however chaotic.

The fact that the pieces that are taken away from the image can be deleted lies outside Bataille's theoretical heterology where deletion is impossible because Bataille's theory is dealing with the physical world not the virtual. But bringing this thought into the context of the physical world the idea that unwanted matter such as waste can be deleted (and conveniently stored in a 'history' window) is the type of 'black and white' thinking that Bataille observed in Western society and that his work including the formless attempts to undo or alter.

What I found out

Concluding on these studies comes from reflecting on the two in relation to each other, which is that society tends to create physical systems that are based on virtual logic. In other words waste such as the leftover paper in a hole-punch is seen as being equivalent to that of the waste that is virtual and therefore actually deletable. This works on an out of sight out of mind logic. The formless in relation to this is to bring what is out of sight which is the excluded back into sight and therefore back into mind.

Extraction Studies

#1 Physical/Digital Extraction



Figure 4a: Perforation



Figure 4b: Deletion

Total Extraction

Working with the idea that extraction punctures the urban environment I decided to experiment with the existing 'puncture' in the site (*terrain 2*) by increasing its scale to consume the whole site through the removal of the formal elements that exist i.e. the pathways and the larger existing vegetation which are not a part of opposite side. The intent here is to investigate the relationship between formlessness and the notion of *terrain vague*.

The operations involved copying areas of *terrain 2* and repeating it in the adjacent area as seen in figure 5b. Through this study the whole site becomes undifferentiated, which heightens the edge condition between the undifferentiated and the differentiated landscapes, i.e. Anzac Ave and beach road and the space in between.

Through the process of highlighting the edge condition of *terrain vague* offers the insight that *terrain vague* requires the surrounding form of the landscape in order to construct itself as being different. However to look back at figure 5a the fact that the edge condition between *terrain 1* and 2 is not as obvious as figure 5b is what makes the existing relationship between the two terrains and their surrounding landscape unique.

Total Extraction 2

I thought it would be beneficial to repeat the above study but more as an operation rather than simply a change. This time the production of images at intervals between the represented 'start' and 'finish' gave the study the implication of time and duration.

Thinking about it like this led me to consider the ways in which the increasing in size of *terrain 2* could be conceptualised. Taking the notion of extraction as an operation; a series of events rather than an event (figures 5c -5g) allowed the notion of extraction to be explored through different guises (see Haemorrhage and Parasite).

Extraction Studies
#2 Total Extraction 1 and 2

1



Figure 5a



Figure 5b

2



Figure 5c



Figure 5d



Figure 5e



Figure 5f



Figure 5g

Haemorrhage

Haemorrhaging Definition

“Profuse discharge of blood from a ruptured blood vessel”.

www.dictionary.com

In this study the ruptured vessel is *terrain 2*, therefore the ‘bleeding’ will stem from there. Watercolour paint was allowed to run from the paintbrush down the surface of the image starting from the unformed area. The general idea was to watch the liquid spread over the surface of the image and observe how it altered the image as a result. Gravity was at play in the study as well as the consistency of the paint mix. The dripping was done in stages and recorded by scanning it into the computer. The page was rotated 90 degrees and 45 degrees to create a widespread discharge.

In hindsight performing this study in plan view is denying the gradient of the site. However the studies that make up Phase 2 are an exploration of certain aspects of the formless without restricting them to the pragmatics of site. I am aware of abstractness of these studies but believe they will set me up for the next phase.

What I found out

This operation has a strong connection to the abject in terms of this excretion flowing from *terrain 2*. The representation of the hemorrhage is fluid and is controlled by gravity. The hemorrhage enables *terrain 2* to grow, going back to the description of the abject as “something alive yet not” (Taylor, 1993) I started to see what this could mean for this study. Through ‘hemorrhaging’ the size *Terrain 2* grows, yet we can say that *terrain 2* which represents *terrain vague* is ‘not alive’ compared to the system that produced it the productive city. Therefore it is not alive yet growing. Observing this helped me realise that this description of the abject is based on the collapsing of the binary opposition of life/death, for something to be dead the characteristics of life must be repressed; for example growth.

Thus the Haemorrhage study illustrates the disruption of *terrain 1* through the almost organic proliferation of *terrain 2* seen in figures 6a – d).

Extraction Studies #3 Haemorrhage



Figure 6a



Figure 6b



Figure 6c



Figure 4d

Parasite

Conceptualising *terrain 2* as the parasite and *terrain 1* as the host, I carried out studies to explore this relationship in terms of the parasite disrupting the host.

These studies were done with coloured pencil and watercolour paint. The idea was for the parasite to grow out of the corner of *terrain 2* because it already acts like a parasite within the urban environment.

What I found out

The main insights to occur from the parasite study are associated with the boundary or edge condition that I see as separating the two sides of the site. Where does one side of the site end and the other begin? When does the parasite enter the host? This is really interesting because it relates back to Phase 1, where difference was investigated through syncretism. What the parasite study reveals is that when the boundary is not known or not stable it has the ability to disrupt what separates difference within a spatial relationship, thus to disrupt the mediation that controls it.

The notion of the mediated is important to the formless because it is what it is reacting against. To mediate is to come in and reconcile which relates back to the more common definition of syncretism. These Parasite explorations are of course mediations themselves carried out by me.

Thus the obvious but essential conclusion can be made that within design mediation is impossible to escape. In fact the very notion of design presupposes the event of mediation. Thus in relation to Parasite studies the extraction of formal elements which I originally saw as creating an unmediated terrain is simply establishing another guise or screen of mediation and therefore of formality. Puncturing the conceptual screen of formality is explored in the next study.

Extraction Studies #4 Parasite



Figure 7a



Figure 7b



Figure 7c



Figure 7d

Puncturing with Formality

In the final extraction study I moved my focus to the *terrain I* and began to think about extraction not as a taking away of form, but of extracting formal qualities and repeating them, becoming more a process of addition.

I thought about the concrete steps (found in *terrain I*) as beginning as a solid then having material carved or extracted out to create the function of the stair, in a similar way that the path requires the extraction of earth.

I decided to extract the formal qualities of the staircase and to add or repeat them within the site. The first way I explored this was in connecting the two staircases (Anzac Ave and Beach Rd) together in an efficient curve.

Figure 8b shows the top and bottom staircases connected, figure 8c examines how the path could still be functional when the new sets of steps become out of reach from the path and become elements of the gardens between the paths.

This study is attempting to puncture the visual field in a different way to the previous extraction studies. Here the puncturing comes from the de-stabilising of the functional meaning of the stairs, not the puncturing or disrupting of the form itself in such a physical way. Thus the 'screen of formality' that the pulse attempts to puncture must be thought about and explored through not only physically undoing form but also in terms of a conceptual extraction which is explored here.

Extraction Studies #5 Formality



Figure 8a



Figure 8b



Figure 8c



Figure 8d

Question Examination

How can the formless to explored through landscape design?

“The problem for all those who seek to show, bring or let be the formless, is transposition. For something to stay outside the world of form requires that an object remain a process, disabling the imposition of form at all stages. Arguably this is impossible, and that is its interest: the attempt can only ever fail, and this failing is formless/informe (the same could be said of attempts to theorise or demonstrate the formless).” (Hearty 1999)

Transposition is an act of mediation; it is to form the formless. Thus the problem for the formless is how it be worked with it in an unmediated way? Bataille moved on from using art as a medium to investigate the formless because of this problem, he came to the conclusion that art is by definition a transposition. That is all attempts to ‘show, bring or let be the formless’ could not escape being brought into form. Bois and Krauss however believe that Bataille’s notions of the formless can be worked with in art. They attempt to avoid the problem of transposition through a process of alteration which they define as an operation “which has no essentialised or fixed terms” (Bois and Krauss 1997, p. 245) and therefore the act of alteration does not transpose the formless.

Morales notion of *terrain vague* evokes many aspects of the formless but as was realised in the Extraction studies the notion of *terrain vague* is formed conceptually. Thus exploring the formless within *terrain vague* is an attempt to undo that conceptualisation through an alteration of *terrain vague* not a transposition. *Terrain vague* it is a space within the city (a mediated environment) that is physically unmediated; it is a waste product of its environment, thus in this sense is not transposed. Morales recognises this and foregrounds the tricky situation to then engage with *terrain vague* without transposing it, for example where he says “we should treat the residual city with a contradictory complicity that will not shatter the elements that maintain in continuity in time and space” (Morales 1995, p. 123). This parallels with Bois and Krauss’ notion of an alteration in which the formless will not be transposed because there are no fixed terms. However the appropriation of *terrain vague* within landscape design has had mixed outcomes as discussed below.

Levesque attempts to perform alterations within the *terrain vague* which make them accessible to the public. He simply inserts generic picnic tables into *terrain vague* spaces to encourage people to enter and spend time in such terrains. This is a form of mediation but the intention is to have an encounter with an unmediated terrain, thus I see this as an alteration rather than a transposition, however I think it can be pushed further.

Kamvasinou's article *Vague Parks* discusses projects which she says "celebrate...Morales' idea of *terrain vague*" (Kamvasinou 2006, 255) these include the redevelopment of the High Line in New York, Fresh Kills Lifescape, and Duisburg-Nord Landscape Park. What is evident in all these projects through her article is that they do not interrogate or even deal with the issue of transposition identified here as a key aspect, on this issue she says "Is *terrain vague* something we should avoid?" (Kamvasinou 2006, p. 257) but does not then carry this thought through to what it means to then focus on it.

Thus the difference between Levesque's and Kamvasinou's interpretation of *terrain vague* is due to the extent in which transposition is seen as a problem and this is highlighted in how Kamvasinou accepts the conceptualisation of *terrain vague* to work with rather than using it to perform an alteration in the way Levesque does. For my project transposition cannot be avoided. My position on transposition keys into Bois and Krauss' notion of alteration where the inescapable act of mediation should be an attempt to visualise the formless without restricting it to form. For example referring back to Hegarty, he says that "for something to remain outside the world of forms requires it remain a process" (Hegarty 1999). This sparked an initial thought that material processes could be employed to perform alterations within the landscape that would utilise practices of the formless if the material were to remain in a process. The move to start working with materials is appropriate to landscape design; the very things that landscapes are made of, and to the formless where base materialism was an important notion to Bataille. It is intended that through this position the formless will be explored as a means to undo the conceptualisation of *terrain vague*.

Phase 3

Proposition Development

These drawing propositions aim to explore the possibility of visualising the formless as an unmediated design move within the site through engaging with landscape materials. This phase of the project drew from both phases 1 and 2 and the above theoretical examination of the formless in art and the formless in landscape architecture, to construct a series of material propositions.

Material over idea

The first move in investigating possible propositions with respect to the site was to select a material to work with. As said this was a deliberate move, rather than constructing an idea for a proposition and then allocating materials to it, the material would drive the development of the propositions.

Material: Sand

Sand was chosen as the first material to work because it has protean qualities (readily assuming different forms, extremely variable). It is a material that has the ability to “remain a process” (Hegarty 1999) which is according to Hegarty the thing that removes the problem of with transposition. It has an interdependent relationship with natural processes such as the ocean, wind, and vegetation which have the ability to alter its form. There is also the aspect of human interaction such as being able to sink into it because it is an unstable surface. Thus the material's form is influenced by both natural and human processes.

The way in which sand can build up to create form, and be dispersed to undo is also very relevant to the formless. The first proposition is that through investigating sand with respect to the site that the formless will be visualised, and will offer conclusions on how the formless can be explored through landscape design.

To initiate the proposition development the scenario was constructed to observe what would happen if a truck load of sand was unloaded in *terrain 2*.

A motivated site visit to Te Henga on the West coast of Auckland was undertaken to observe the materiality of sand in this unique environment. The notion of process was also built into the proposition as a means of adding complexity to the exploration of the material (these two documents are located in appendix).

Introduction to Drawings

To further explore the material of sand within the site I did a series of sections which went through *terrain 2*. I started working on grid paper because it represented a mediated space; a homogeneous page which already was formed (abstractly representing the ordered landscape or more precisely the way the landscape is ordered). I saw the section line as another form of mediation within the page because it can be measured from the physical landscape and represented here in scale. Thus within the realm of representation it can be controlled even though it is only an abstraction of the original landscape. This setting up of the image within which I investigated the propositions is important because the idea is that the material of the proposition (sand) is the heterogeneous element which opposes the homogeneous parts, thus attempting to create a tension between the mediated and the unmediated. The setting up of the drawing for the investigation is backed up where Hegarty says “form has to be somewhere in the vicinity of formlessness for there to be any informe/formless” (Hegarty 1999). Thus through setting up the formed parts; the grid and the site representation, the intention was that the formless parts would work their way through, in a similar way that the formless would work its way through the materials.

Drawing 1

In this drawing I am privileging a type of form which is sand dune-like. However there are many other possibilities the form of the sand could take which all need to be explored. Images B and C look at variations on this form. B is the opposite of A where material is instead taken out of *terrain 2* to create a void and the surface of the landscape is no longer flat but becomes a steep gradient and C explores the combination of the two where a void is created and then filled with sand.

Representational

I had idea of incorporating pointillism (individual dots the make up an image) as a technique within the drawing to represent sand. This gives the representation of sand the very sand-like quality of being individual pieces which make up a greater whole. It also gives the image a sense of falling apart or collapsing which offsets the repetition of the stable grid, and also crosses over into the conceptual importance of sand within this proposition exploration.

Another interesting aspect of pointillism within the context of this project is the paradox between carefully representing the proposition (which could be done in quite a beautiful and controlled manner) whilst the content of the proposition remaining completely abject and formless. Thus setting up a representation which displaces both form (pointillism) and content (sand) an operation of the formless which Bataille called a slippage.

Conceptual

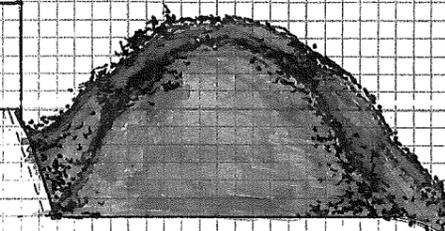
The three images are all giving *terrain 2* a new surface in terms of materiality and gradient. The situation in image A is that a truck would unload an amount of sand into *terrain 2* which over time and by means of both human and natural processes the material would/might disperse through the surrounding landscape, slipping down the slope, blowing onto Anzac Ave, blowing into *terrain 1* and sticking to peoples' shoes which would then carry the material to other unknown places.

In these ways the material that was unloaded in *terrain 2*, which at that point had a certain form, loses that form through a process in which its form is continually undone. Once the sand attaches itself to some body's shoe or leg it becomes a parasite (refer to phase 2 Parasite) where it seems that the tiny particles are impossible to get rid of. The sand becomes a waste product, (when you return home from the beach and sand seems to be everywhere between your toes, in your hair yet when you where at the beach surrounded by sand it seems less of an issue). Thus it is this removal of context, when things become out of place that they take on formless notions such as excessiveness. Krauss says "excess is the abject as operation and thus as informe" (Sedofsky 1996) therefore this proposition makes the material excessive through the act of taking it out of its 'natural' context whilst the material retaining its operational properties. In conclusion formlessness requires an alteration to occur that disrupts context but does not lose sight or connection to the context thus the material remains excessive because it is out of place which connects back to what was learnt in the Syncretism Study.

LUCIO FONTANA
 CERAMICA SPAZIALE
 1949
 POLYCHROME CERAMIC

A.

ANZAC AVE

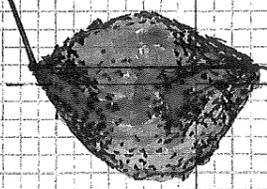


SECTION 2: 3/09/07
 SCALE: 1:200
 MEDIUM: GRAPH PAPER, PENCIL, INK, PEN

NOTES: I LIKE THE EFFECT OF THE 'POINTILLISM' TECHNIQUE
 IT GIVES THE IMAGE A SENSE OF BEING
 COLLAPSABLE, IT ALSO OFFSETS THE REPETITION
 OF THE STABLE GRIDS.

IF I AM PROVIDING A 'TYPE' OF FORM, ALTHOUGH
 I NEED A STARTING POINT (OF FORM) FROM WHICH
 I CAN THEN PUT THROUGH DIFFERENT STAGES - THE
 INITIAL STATE OF MATERIALITY NEEDS TO BE
 INVESTIGATED.

C.



↳ ARTIFICIAL SURFACE

SAND FORMS - CICCINOTTI'S ASH TRAY
 BEACH:

B.

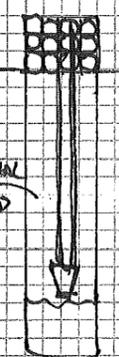
SURFACE

WHERE WOULD MATERIAL
 GO?

WASTE MATERIAL
 THAT WAS
 EXTRACTED AND
 MOVED AWAY

SURFACE

VOID
 BODY



WELL

- PETE MENTIONED/SUGGESTED THAT THE
 SAND COULD BE PICKED UP AT THE
 BOTTOM OF THE SLOPE AND LOADED
 INTO THE TRUCK AND TAKEN TO THE
 TOP OF THE SITE AGAIN.
 - AND ALSO BRINGING IN A POSSIBLE
 ECONOMIC ASPECT - ECONOMY.

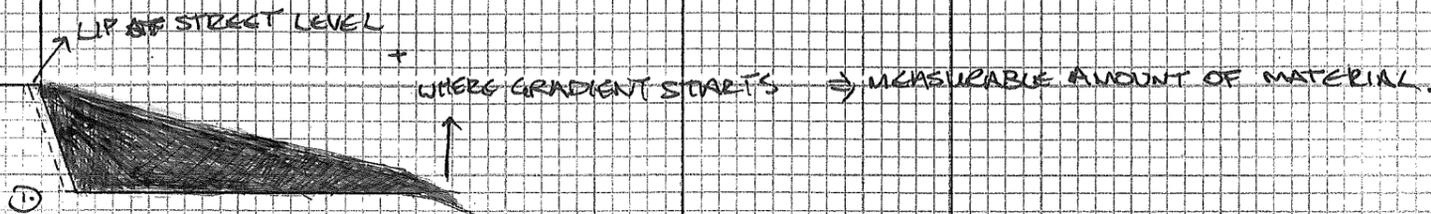
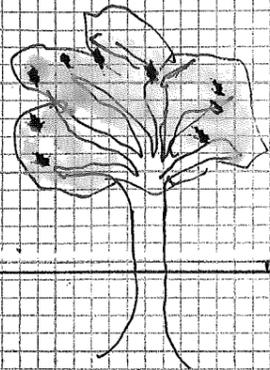
Drawing 2

Drawing 2 explores a formal starting point for the sand compared to Drawing 4's more organic form. It should be said both are as contrived as each other as both are drawings. In this scenario the amount of sand corresponds to an angle that connects the height of street level and Anzac Ave and the gradient of the slope within *terrain 2* which possibly could have been something similar a previous landform before the area was excavated.

The seven section images show the operation of the sand being displaced from *terrain 2* where it was unloaded and slipping down the slope, spreading out and eventually revealing *terrain 2* which conceptually is like a re-revealing of the waste-ground.

Conceptually

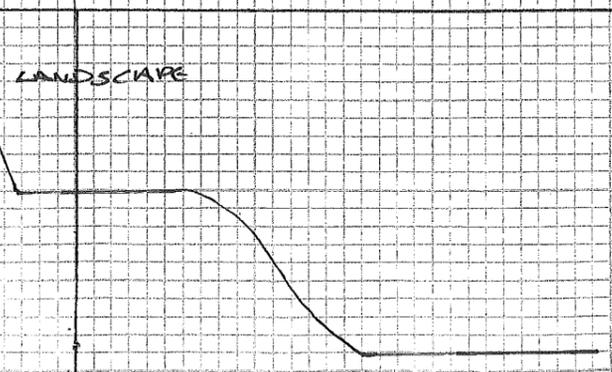
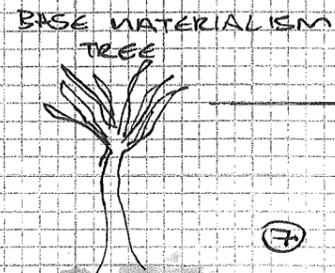
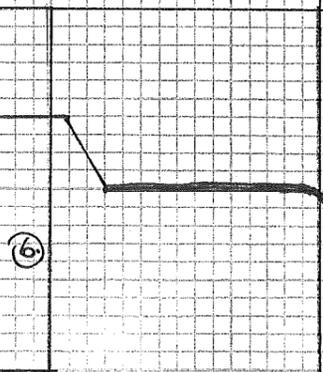
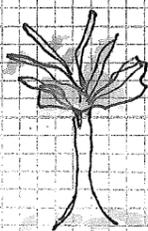
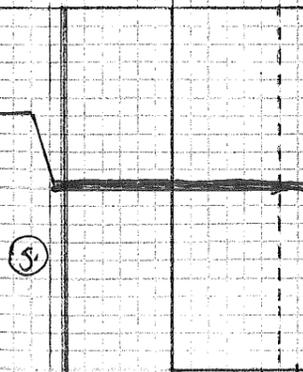
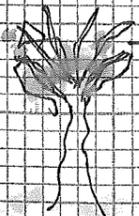
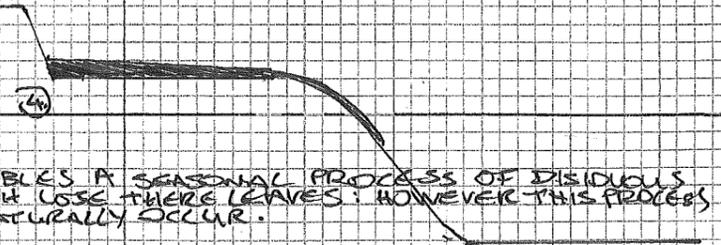
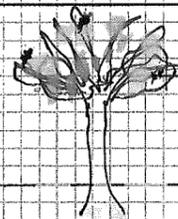
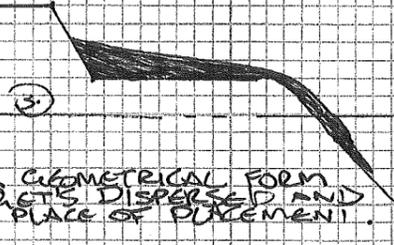
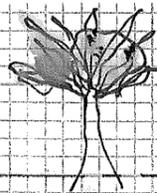
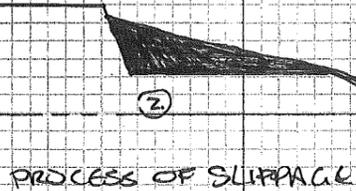
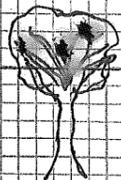
As I was doing the sections it reminded me of two things, one which I illustrated: the process of deciduous trees losing their leaves, and the process of deindustrialisation which creates urban landscapes like *terrain 2*. It was at the moment when I caught myself drawing the trees and thinking about the revealing of the naked tree and the revealing of the naked landscape and the connection I could find to deindustrialisation, the undoing of buildings. I understood exactly why metaphors and signifiers are not aspects you can use when working with the formless. In fact they are a type of opposite design move. Firstly metaphors are about meaning, which is something the formless tries to escape, secondly that meaning is imported from another time or place or both, thus taking emphasis away from what you are actually seeing or experiencing.



SECTION 2: 5/09/07
 SCALE: 1:200
 MEDIUM: GRAPH PAPER, INK,
 WATER COLOUR

→ RESTORING A POSSIBLE ORIGINAL LAND-FORM?

→ GEOMETRIC IN FORM (BUT WHAT IF THE FORM 'DISABLES' THE IMPOSITION OF FORM AT ALL STAGES) (FORMAL INSISTENCE)



THINKING ABOUT IT IN THIS 'TREE PROCESS' CONTEXT GREEK'S INSIGHT INTO WHEN SUCH A PROPOSITION MAY BE STARTED. IT COULD BE DONE IN TIME WITH THE PROCESS OR GO AGAINST IT.

'WASTE LAND' = RE-REVEALED GROUND

Drawing 3

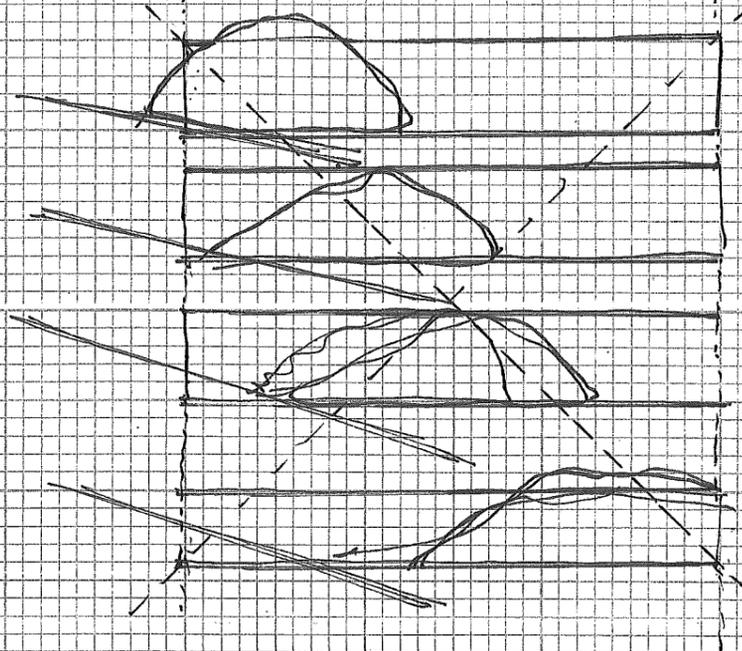
Drawing 3 shows the same scenario as Drawing 2 but through a section line which shows both *terrain 1* and *terrain 2*. The central image is a series of five sections; it shows that as the sand is displaced from *terrain 2* a possible place it would go to is *terrain 1*. Although this proposition is about not having control over the material, not being able to plan what will happen to it and where it will go, nevertheless while I am representing it in *terrain 1* (just one location) it may be displaced to any number of places like a parasite completely unmediated,

The two images on the left hand side of this drawing are looking at the way in which the sand may reveal the surface of the landscape as it is dispersing.

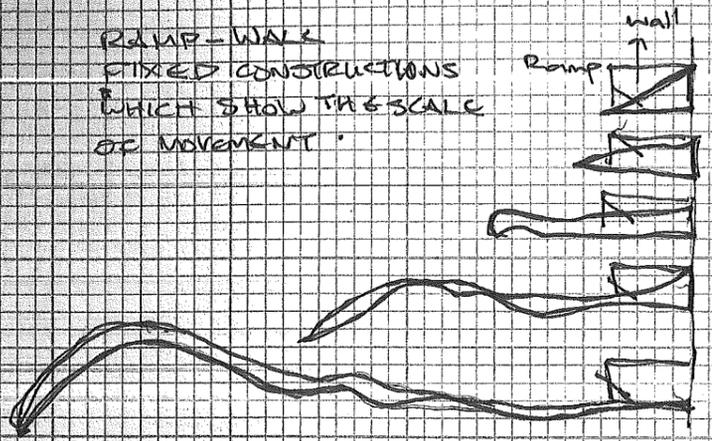
The next two drawing experiments use different media to represent sand. The main points to come out of these drawings were related to the representational and conceptual issues that are becoming part of this project.



MOVING LEFT TO RIGHT
ENTERING THE SITE - HITTING
THE WALL.



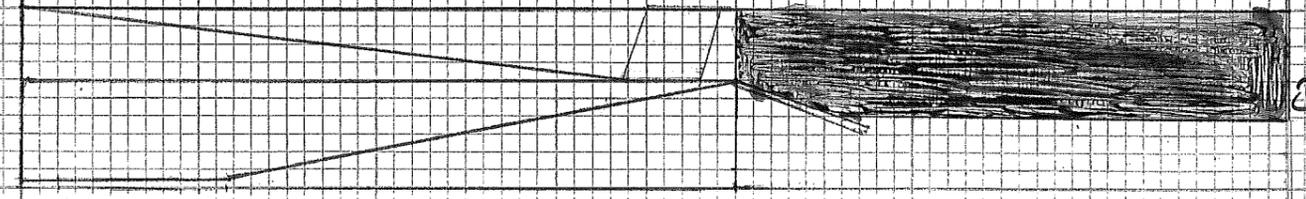
RAMP-WALK
FIXED CONSTRUCTIONS
WHICH SHOW THE SCALE
OF MOVEMENT.



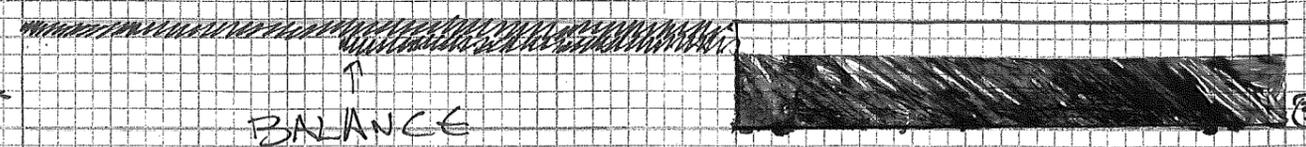
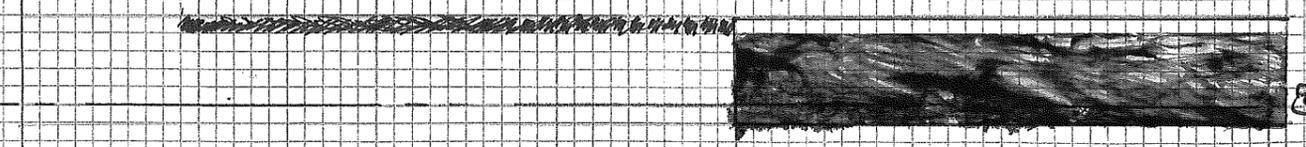
DISPERSED SAND REVEALING
THE CONTOUR OF THE LAND.
HOW IS THIS FORMLESS?

WHAT DOES IT MATTER IN THIS LANDSCAPE?

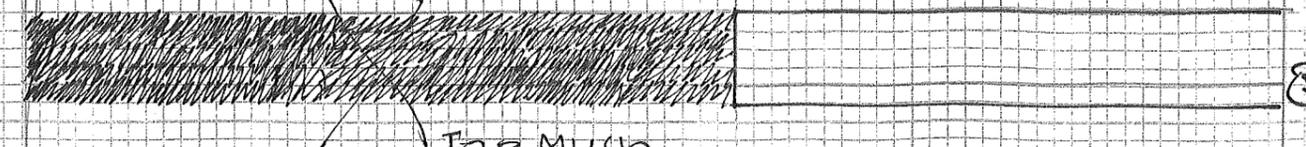
BUILDING



EXCESS DISPLACED
DISPERSED



BALANCE



Too Much

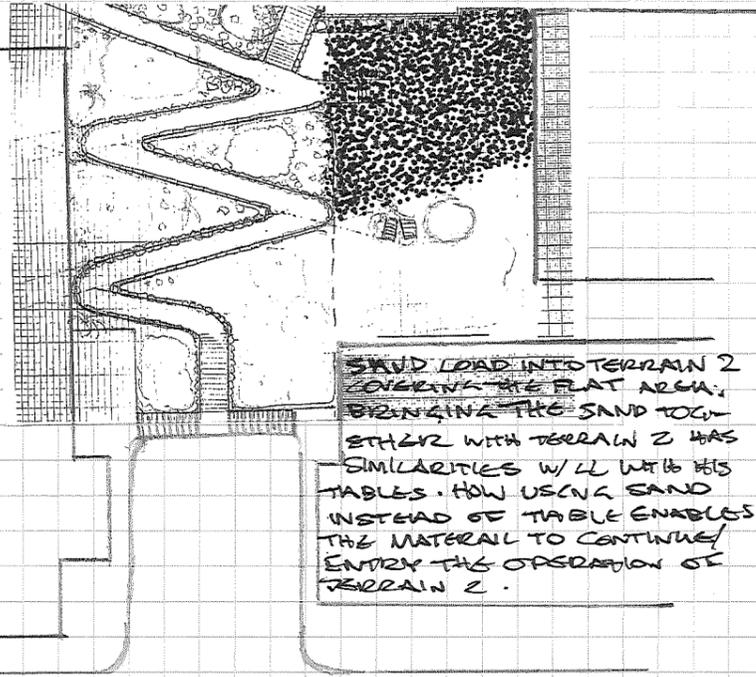
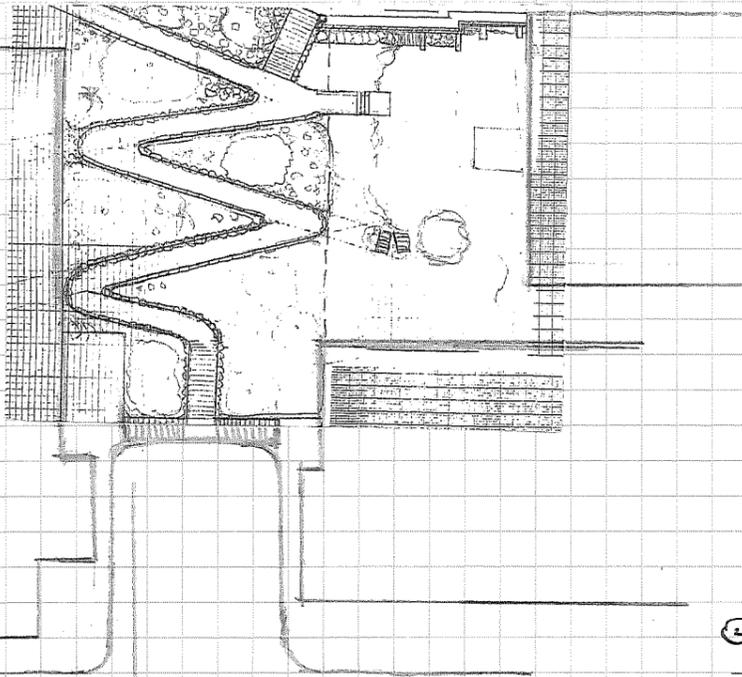
SAND GETS IN A STATE OF
EXCESS
→ IT IS UNWANTED, TAKEN
OFF SITE ON PEOPLE'S
FEET - SCATTERED
FOR MILES - UNABLE
TO RECLINE INTO FORM
BECOMES LIKE SPATIC (PARASITE)
ALWAYS PRESENT - NEEDING
TO BE WANTED IT
TO BE GONE - DUST
IS RUBBISH BINS

As the sand
spreads across
the site it reveals
the site contours
(visualised
new contours)

Ramp in

AUCKLAND UNIVERSITY

ANZAC AVE



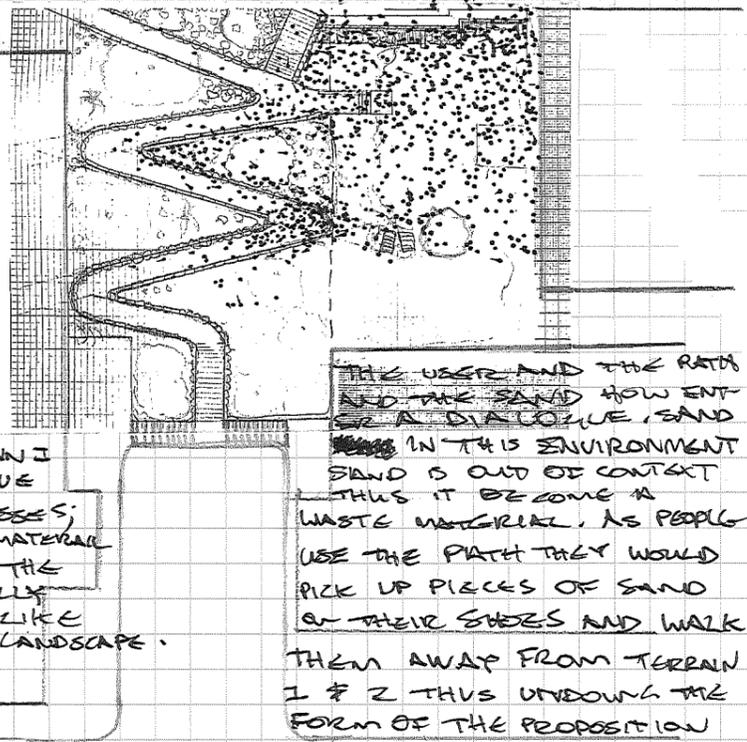
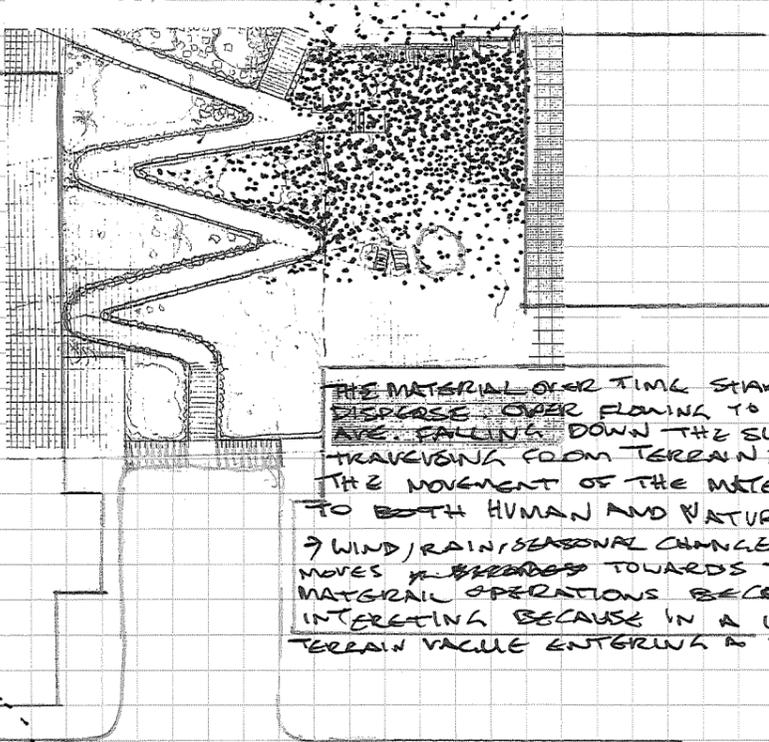
SAND LOAD INTO TERRAIN 2
COVERING THE FLAT AREA,
BRINGING THE SAND TOGETHER
WITH TERRAIN 2 HAS
SIMILARITIES W/LL WITH HIS
TABLES. HOW USING SAND
INSTEAD OF TABLE ENABLES
THE MATERIAL TO CONTINUE/
ENTER THE OPERATION OF
TERRAIN 2.

1

2

BEACH RD

RAILWAY HOSTEL

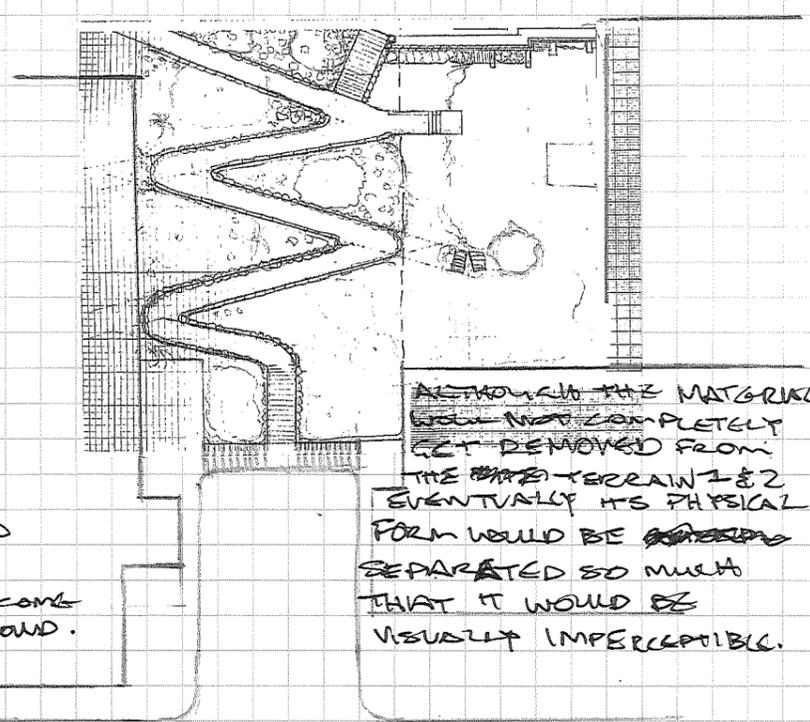
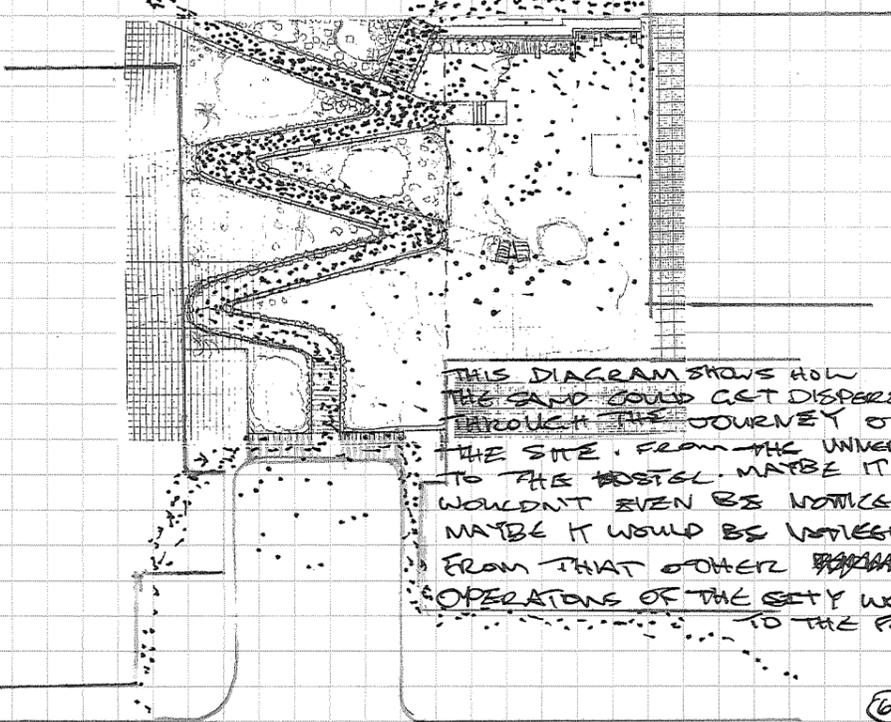


THE MATERIAL OVER TIME STARTS TO
DISPERSE OVER FLOWING TO ANZAC
AVE. FALLING DOWN THE SLOPE. AND
TRAVELING FROM TERRAIN 2 TO TERRAIN 1
THE MOVEMENT OF THE MATERIAL IS DUE
TO BOTH HUMAN AND NATURAL PROCESSES;
→ WIND/RAIN/SEASONAL CHANGE. AS THE MATERIAL
MOVES ~~IN~~ TOWARDS TERRAIN 1 THE
MATERIAL OPERATIONS BECOMES REALLY
INTERESTING BECAUSE IN A WAY IT IS LIKE
TERRAIN VACUE ENTERING A DESIGNED LANDSCAPE.

THE USER AND THE PATH
AND THE SAND HOW ENT
A DIALOGUE, SAND
IN THIS ENVIRONMENT
SAND IS OUT OF CONTEXT
THUS IT BECOME A
WASTE MATERIAL. AS PEOPLE
USE THE PATH THEY WOULD
PICK UP PIECES OF SAND
ON THEIR SHOES AND WALK
THEM AWAY FROM TERRAIN
1 & 2 THUS UNDOING THE
FORM OF THE PROPOSITION
BUT IN DOING SO MAKING THE
MATERIAL EVEN MORE FORMLESS.

3

4



THIS DIAGRAM SHOWS HOW
THE SAND COULD GET DISPERSED
THROUGH THE JOURNEY OF
THE SITE. FROM THE UNIVERSITY
TO THE HOSTEL. MAYBE IT
WOULDN'T EVEN BE NOTICED?
MAYBE IT WOULD BE NOTICED, AND
FROM THAT OTHER ~~OPERATIONS~~
OPERATIONS OF THE CITY WOULD COME
TO THE FOREGROUND.

ALTHOUGH THE MATERIAL
WAS NOT COMPLETELY
GET REMOVED FROM
THE ~~AREA~~ TERRAIN 1 & 2
EVENTUALLY ITS PHYSICAL
FORM WOULD BE ~~SEPARATED~~
SEPARATED SO MUCH
THAT IT WOULD BE
VISUALLY IMPERCEPTIBLE.

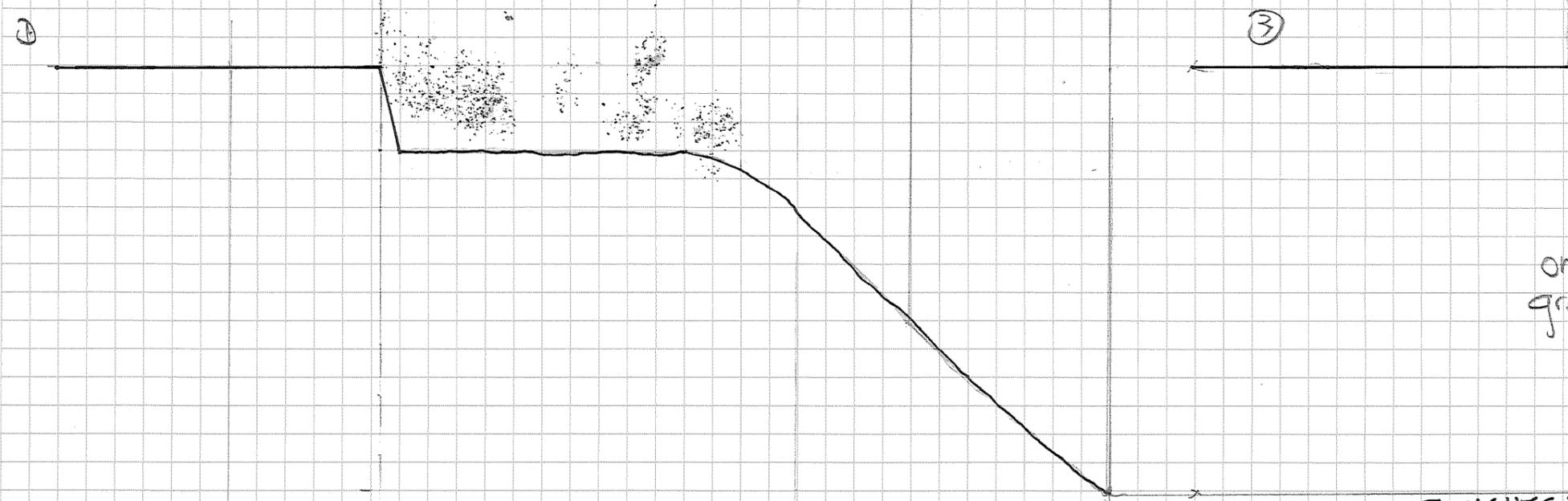
5

6

Drawing 5

The next two drawing experiments use different media to represent sand. The main points to come out of these drawings were related to the representational and conceptual issues that are becoming part of this project.

In using sand to 'represent' sand, the element of time enters the original drawing. Over time the sand will piece by piece fall off the page and thus the drawing form is changed. It becomes stripped of the proposition therefore all that is left is the homogeneous parts of the drawing; the grid and section line. In hindsight this is a metaphor for the way in which the act of forming the world requires that its formless parts are either brought into form or completely excluded from the world. What is left is the homogeneous.

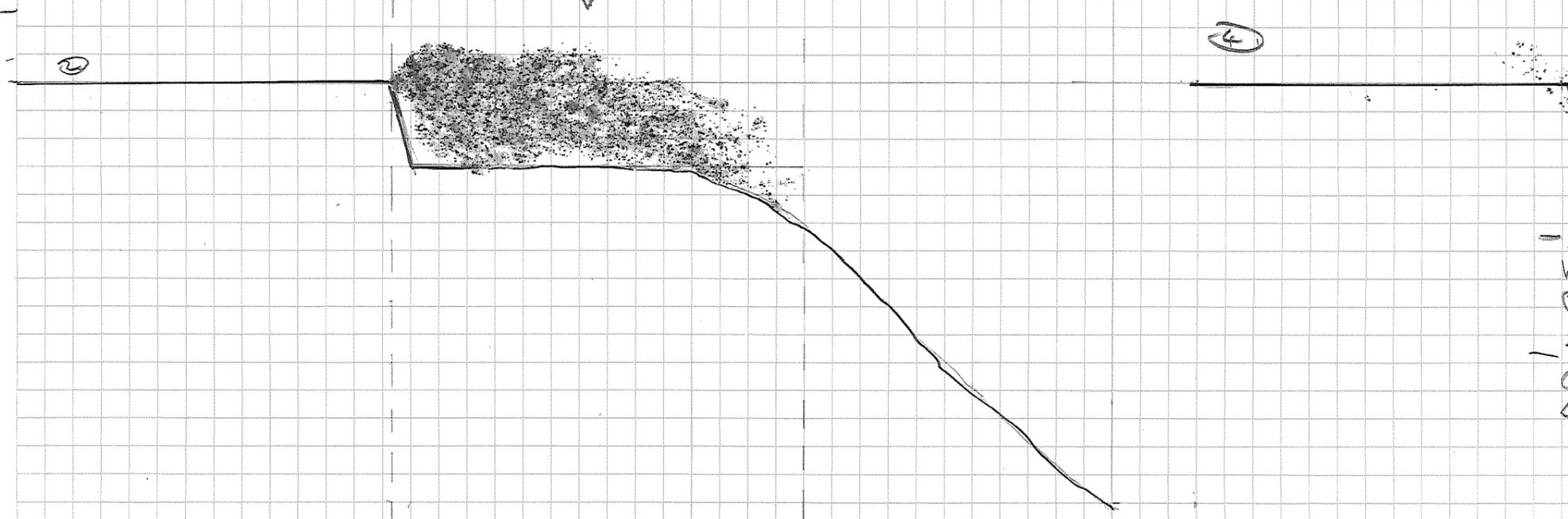


② Dense mound of sand; starting to fall down the slope.

- how can i make sand even more uncontrollable, more different to the grid - to things that can be calculated

INSIGHTS:-

Sand is to scale! 1:1
Section scale 1:200



Date: 29/11/07
Drawn: 4 Sections through 'waste-land' area of site
Scale: 1:200
Medium: Graph Paper, Pencil, Pen, Clay, Sand

Sand as material.

- Glass - processed sand

- Base course - in LA construction

- Beach

- How is sand sold?

① Sand disposal - the grand-air-s...

- Not so using lit the obvious fact off the image, and I think this is a of it is so ext disordered and form.

LITERAL NATURE OF THE FORMLESS

↳ What is the

↳ Then think of connection to of the sand

Drawing 6

In the top section of Drawing 6 the liquid used to represent sand does not obey the normal conventions of a section line. One way I reflected on this is that it exaggerates the abstraction that is representation; the section line is an abstraction of the actual landscape *terrain 2* and the liquid is an abstraction of the sand that it represents. The fact that the two abstractions are not playing by the same rules disrupts the notion of representation. This exploration extends on the previous phases of the project which at times neglected the levels in which the formless needs to be thought which are on representational, material, and conceptual.

This interrogation of this first section in Drawing 6 has implications which relate back to the syncretism studies. These embraced difference for its disruptive agency, which is also being utilised here with the representation of the proposition in section.

The drawings in phase 3 have been set up to connect to the notion of syncretism in the fundamental way of bringing two opposed ideas together in the same space; the homogeneous and the heterogeneous. A new aspect of the formless which relates to syncretism is the operation of scission which within the formless is the basis of it not being a dialectic practice but one of duality. Syncretism and scission are closely related to each other. The distinction between the two is that where syncretism brings differing elements together, scission is the operation which firstly isolates the different elements or causes a division within an element that makes any reconciliation impossible.

Scission Defined

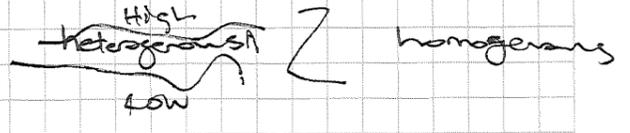
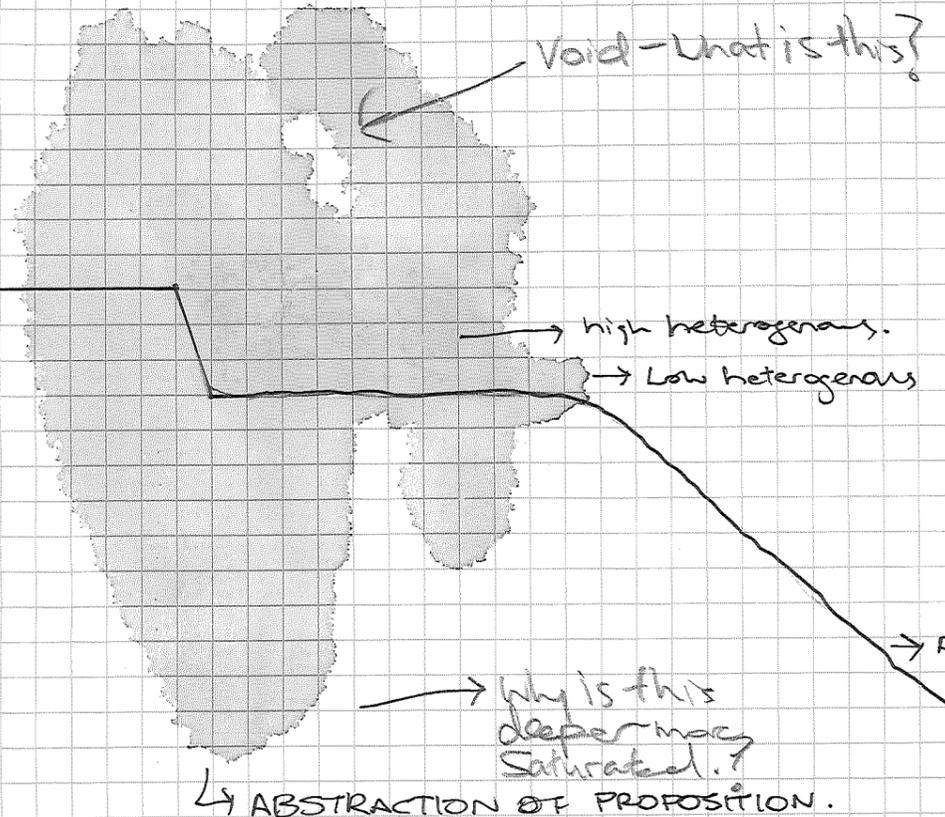
“the division of everything in two each having its high and its low part...not only through scission does heterogeneity dissociate itself from homogeneity, but the heterogeneous itself is divided into two: there is the high heterogeneous –God, for example –and a low, excremental one”

(Bois and Krauss 1997, p. 67)

Coffee
 hot water
 - apple w/ spoon
 chop-stick.

Notes:

→ the liquid by nature does not stay in the rules of boundary it flows and expands.
 → it has a consistent surface and yet a jagged erratic outline/edge.

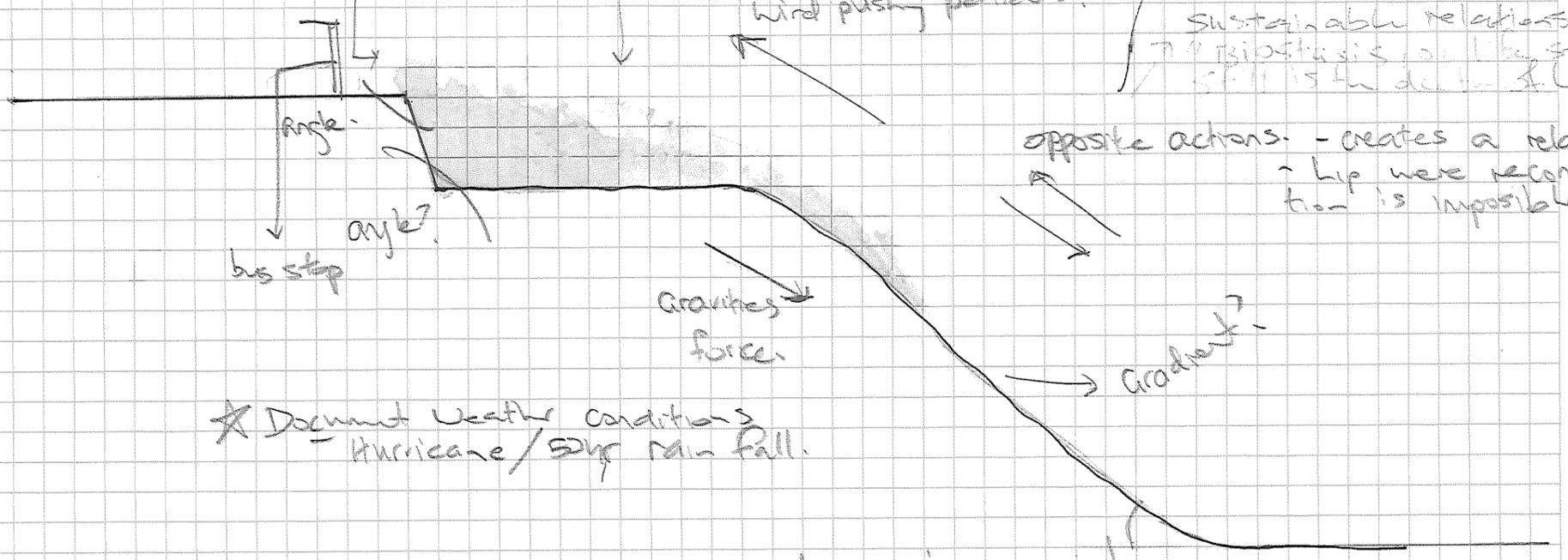


→ ABSTRACTION OF LANDSCAPE

→ why is this deeper may saturated?
 → ABSTRACTION OF PROPOSITION.

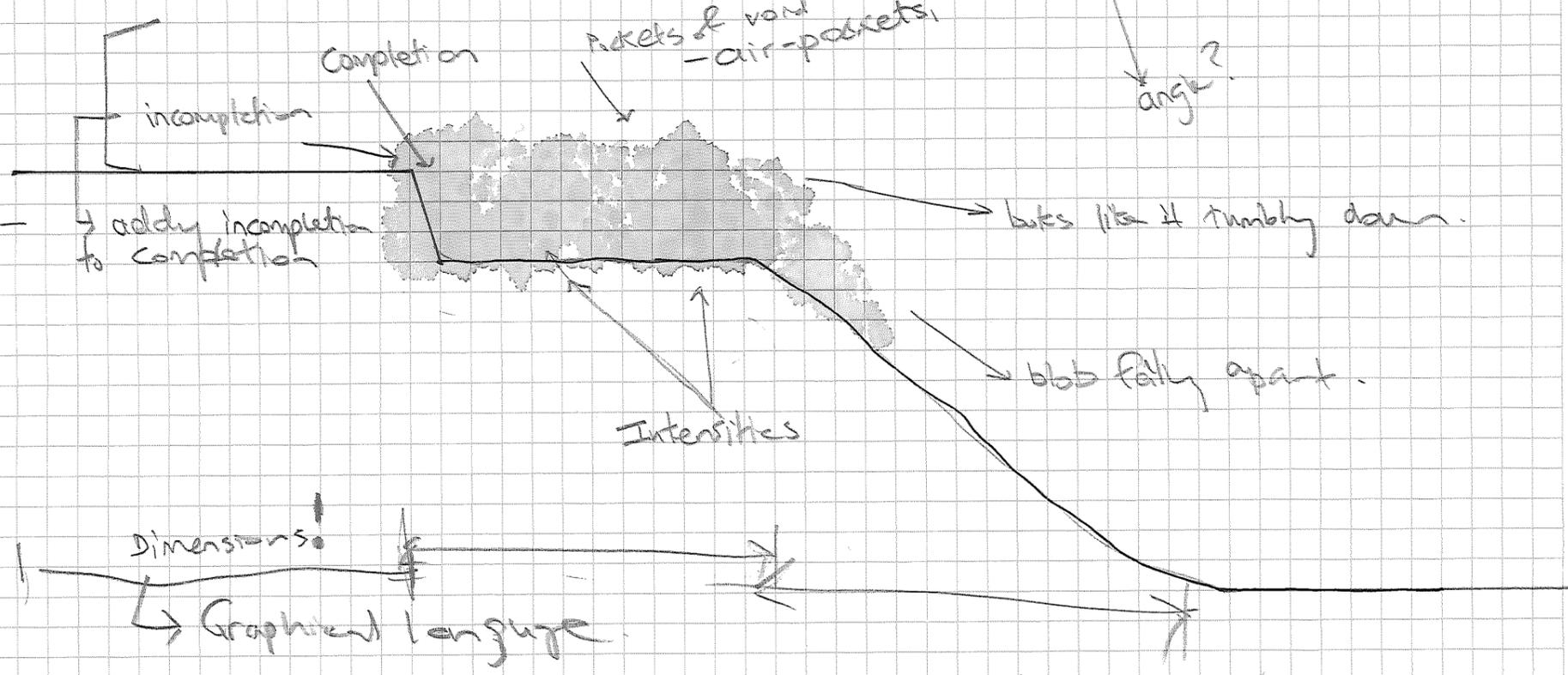
Cloud like forms

"Sustainability is neither natural nor desirable for life"
 Sustainable relationship
 → biostasis or like study
 still is the death of life!



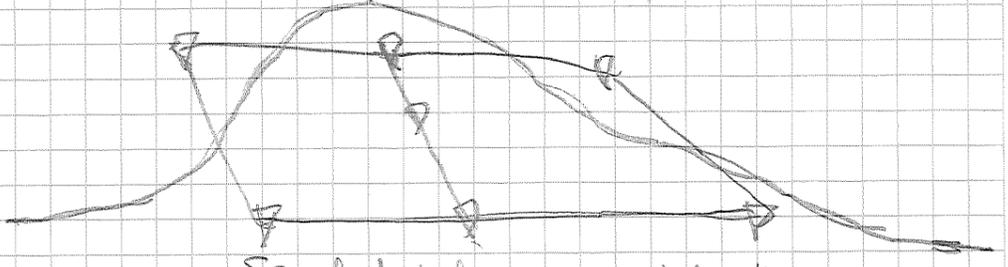
opposite actions - creates a relationship
 - hip were recognition is impossible.

★ Demand Weather conditions
 - Hurricane / 50% rain fall.



→ Graphical language.

Inheriting the Grid (reference?)



Sand laid over guide lines
 How much = 2 times the needed?
 = 5 times the needed?

9 4 1 6 4 7 9 0 0 1 5 2 2

Applying Scission to the Drawing

The materiality of the liquid gives it a quality of consistency in colour and transparency, yet the outline/edge is jagged and erratic. Bringing this observation of the media into the context of the formless I can say that the media possesses a dual characteristic of having a consistent body with an inconsistent edge. Where the liquid layer comes to an end, there is a conflict between the transition, from liquid on paper to paper, the jagged line looks like little crooked coffee stained teeth, and at the very edge where the liquid stops there is an excess that does not have the momentum to flow further, this builds up in a very thin line and reveals a darker shade of coffee, which also offsets the consistency of colour of the greater area.

Applying the operation of scission to the section in Drawing 6 we see that the grid background of the drawing and the section line become the homogeneous parts which are dissociated from the heterogeneous 'blob' representing a proposition. Within this there is the dual character of the 'blob' where we can also see the operation of scission occurring in the heterogeneous material, where the body can be thought of as the high heterogeneous having consistency in colour and the grip showing through, and the edge the low heterogeneous which has an irregular form, a different and darker shade of colour and is disturbing the proportions of the grip; adding incompleteness to completion, and therefore un-forming the grid itself.

Therefore within the drawing which is an example of an attempted syncretism, we can say that the parts involved in that syncretism are the homogenous part, the grid and the section line, which is dissociated from the propositional part the blob representing sand. Within this the heterogeneous part there is the high heterogeneous which here corresponds to the body or inside area and the edge or surface as the low heterogeneous.

Drawing 7

Having reflected on Drawing 6 and applied it first to landscape in general, I then formulated a relationship where the exposed surface of the landscape (typical abandoned terrain; *terrain vague*) is the low heterogeneous (the excremental one) because it is seen to be lacking something. Because it is what is always being covered up so that it can be used functionally and given meaning, therefore in the urban environment I see it as the low heterogeneous. The 'body' or what is under the surface becomes the high heterogeneous (God) in this relationship not by default but because it is an accepted space that does not have to be dealt with directly everyday. It is also a place of significance having important nutrients and minerals. Thus within this operation the designed terrain is the homogeneous, that which the high and low heterogeneous are dissociated from. (This is not to say that all designed landscapes are homogeneous, but for the purposes of exploring the notion of scission within the context of the landscape such initial over-simplifications have to be made)

Summary

Homogeneous = designed landscape

Heterogeneous = un-designed landscape

High heterogeneous = underground – assimilated because it is not dealt with directly everyday

Low Heterogeneous = edge/surface – needs to be formed/designed upon to be useful in the urban context

Before further exploring this landscape inflected notion of scission I have appropriated. I had the thought that scission could be used to interrogate the notion of edge condition which is usually thought of as something that occurs on a horizontal field, something you pass over. The edge condition that I am thinking of occurs in a vertical field the surface of the landscape being an edge itself. This is bound to give greater currency to the Extraction studies that were acting on similar impulses but without such motivated purpose. Scission is further explored in Drawing 8.

SCISSION - THE DIVISION OF EVERYTHING IN TWO EACH HAVING ITS HIGH AND LOW POINT.

(SCISSION COULD BE LIKE AN ON-GOING NEVER ENDING OPERATION - ALWAYS SPLITTING IN TWO, AND THEN ALWAYS HAVING LOW AND HIGH PARTS)

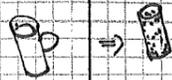
LIKE 'METAPHORICAL EXCESS' MEANING IS ALWAYS DEFERRED.

SCISSION SEPARATES HOMOGENEOUS FROM HOMOGENEOUS AND HETEROGENEOUS HIGH AND LOW.

* DUAL MATERIAL OF LANDSCAPE UNDER-GROUND - NATURAL-GOOD

GROUND - NEEDS WORK - NEEDS IDEAS AND FORM TO MAKE IT USABLE - 'MATHEMATICAL FROCK COAT'

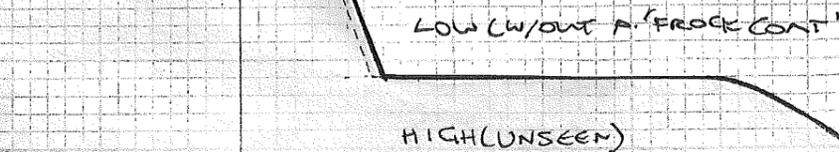
* 'SPACE INSIDE MY CUP.'



WERE GIVING A VOID/AIR A SURFACE THE 'SPACE INSIDE MY CUP' CANNOT BE USED AS A CUP.

* DUAL NATURE OF SPACE

- VOID - MATTER → NAUMEN MIX (CONNECTS) TO TWO



SECTION 5 SCALE 1:200

MEDIUM: GRAPH PAPER, WATER COLOUR PEN, COLLAGE

SCISSION:

ACCEPTED HETEROGENEOUS (HIGH) WHAT IS UNDERGROUND: IT CANNOT BE SEEN ∴ CAN BE ASSIMILATED IN THE HUMAN MIND (ASSUMABLY)

FROM THE 'COFFEE' SECTIONS I OBSERVED THAT THE EDGE COULD BE THEORIZED AS THE LOW HETEROGENEOUS BECAUSE IT LIKE SPIT IS ONLY CONSISTENT IN THE WAY IT IS INCONSISTENT. IT IS IRRELEVANT IN TERM OF FORM.

THE IDEA OF EDGE CONDITION IN LA IS AN IMPORTANT NOTION

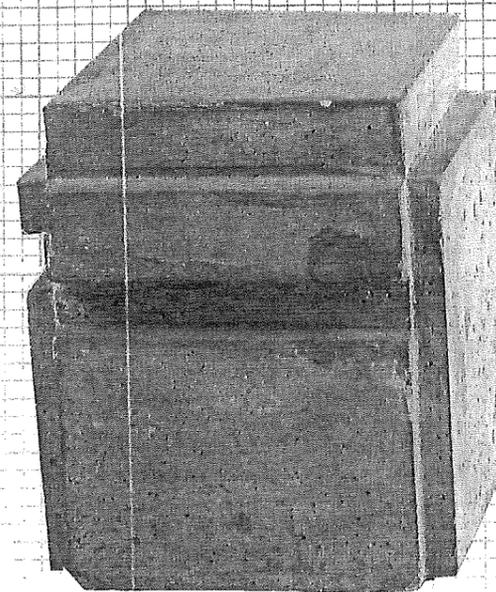
IT COMMUNICATE THE CHARACTER OF PLACE 'SENSE OF PLACE'

ACTIVATING EDGES - GATEWAYS - ENTRY/EXIT - A WAY TO SURFACE 'TERRAIN' IS EVERYTHING IN LANDSCAPE ARCHITECTURE.

MEDIATE MOVEMENT - CREATE NARRATIVE - PILGRIMAGE IN THE LANDSCAPE.

EDGES CREATE DIFFERENCE. THE SURFACE OF THE LANDSCAPE IS NOT USALLY THOUGHT OF AS AN EDGE CONDITION

POSSIBLE IDEA OF BRINGING THE BODY (INNER LANDSCAPE) INTO (THROUGH) THE SURFACE (EDGE) THUS BRINGING THE HIGH HETEROGENEOUS INTO THE PUBLIC/VISUAL DOMAIN WHERE IT BECOMES THE LOW → OR THROUGH SHOWING IT, IT SHORT-CIRCUITS THE DIVISION OF THE HETEROGENEOUS → THE BODY - SKIN - THIS IS WORK BACK TOWARDS THE HEMORRAGING STUDIES.



BRUCE NAUMAN 'SPACE UNDER MY STEEL CHAIR IN DÜSSELDORF' 1965-68

NAUMAN'S OBJECT CROSSES THE DIVIDE BETWEEN SPACE AND MATTER. BUT WHAT IS ESSENTIAL IS IT 'SUBMITS THIS STRANGEHOLD OF IMMOBILITY NOT TO MATTER, BUT WHAT VEHICULATES AND SUBTENDS IT: SPACE ITSELF (FORMLESS)

IT ALSO RESISTS TRANSDISPOSITION BECAUSE IT IS NOT LIKE ANYTHING AND W/O THE TITLE IT WOULD NOT BE KNOWN WHERE/WHEN IT CAME FROM.

(IT COULD STILL BE USED AS A ~~STEEL CHAIR~~ - AND THEN ANOTHER CAST COULD BE TAKEN)

ACCEPTED (HIGH) VOID IS WHAT ALLOWS MOVEMENT AND USE (FUNCTION)

AS THE WORD 'VOID' WORKS ON NAUMAN'S WORK - HIS WORK IS UNDONE - GIVING MATERIALITY TO THE SPACE UNDER A CHAIR IS TO CREATE SOMETHING USELESS FROM SOMETHING USEFUL.

AN UNDEFINABLE OBJECT FROM A DEFINABLE USEFUL OBJECT. AND THUS THE CONCRETE VOID JOINS THE 'LOW' CREATURES BECOMING SHUNED BY HUMANITY FOR ITS ARBITRARINESS.

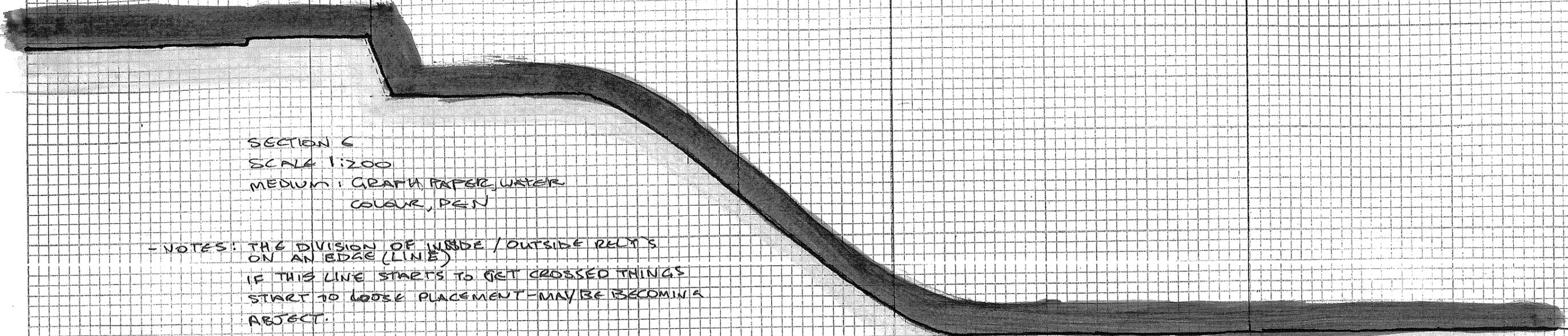
- BODY OF THE LANDSCAPE
- BODY OF THE AIR
- ARE THE HIGH HETEROGENEOUS
- CROSSING THE THRESHOLD IS THE LOW HETEROGENEOUS AND WHERE A SHORT-CIRCUIT OCCURS RATHER THAN A SYNCRETISM.

Drawing 8

This drawing illustrates the edge between the low heterogeneous (red) and the high heterogeneous (green) shown here in the section line which is the division between the two. Where that boundary is crossed, where for example the low and the high come into contact a short circuiting occurs. What I mean by this is that when the low and the high are brought into contact the idea is that formlessness will occur, like connecting two wires together which blows a fuse, it aims to disrupt the notion of surface.

Representational

Pointillism is again looked at this time using colour and a paintbrush; paintings done using this technique are called Divisionism because all the colours are divided from each other which differ from techniques where two or more colours of paint are mixed to create other colours. Thus not only is the pointillism/divisionism technique relevant for the reasons discussed in Drawing 1 but also in the conceptual terms of scission where there is this division of parts that do not reconcile with each other. Thus this technique is both relevant on physical, conceptual and representational levels.



SECTION C
 SCALE 1:200
 MEDIUM: GRAPH PAPER, WATER
 COLOUR, PEN

- NOTES: THE DIVISION OF INSIDE / OUTSIDE RELYS
 ON AN EDGE (LINE)
 IF THIS LINE STARTS TO GET CROSSED THINGS
 START TO LOOSE PLACEMENT - MAY BE BECOMING A
 OBJECT.

WHERE THE COLOURS MIX IS WHERE SHORT CIRCUITING
 OCCURS WHERE THE HIGH AND THE LOW TOUCH EACH OTHER
 AND COLLAPSE - THE LOW IMPLICATES THE FALL OF THE
 HIGH.

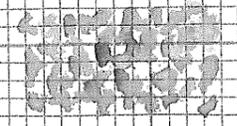
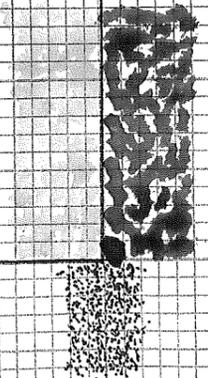
THE CHOICE OF COLOURS TO REPRESENT THIS IS IMPORTANT.

- CONTRASTING COLOURS
- SECONDARY / PRIMARY COLOURS
- DIVISIONISM (POINTILLISM) WHERE COLOUR WAS DOTTED ON TO SEPERATE
 IT - NOT NEEDING TO MIX - (RECONILE) COLOUR - LIBERATES THE SURFACE USING THE
 WHITE SPACE AS A FACTOR.

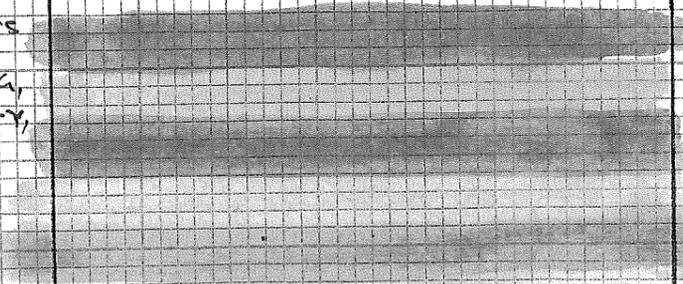
- THIS FORM OF REPRESENTATION RELATE
 WELL TO THE SCISION ASPECT OF THE
 FORMLESS - EXPLORE MORE HOW IT IS
 RELATING TO THE PHYSICAL SITE
 CONTEXT.

SEPERATION OF COLOUR

- SEPERATING DIFFENCE
- SPLIT - DUAL ASPECT.



GORDIAN NETTA - CLARK TALKING ABOUT SEWER'S
 "NO FALSE APPERRENCE, NO WHITE-WASHING,
 IS POSSIBLE, ... IT IS MORE THAN FRATERNITY,
 IT IS CLOSE INTIMACY... A SEWER IS A
 CYNIC. IT TELLS ALL" (OBJECTS TO BE
 DESTORED)



Drawing 9

Restricting this drawing to only geometrical forms forces the exploration to go beyond superficial ideas of the formless (what I'll call formal formlessness by which I mean thinking about formlessness as a type of form) and tries to expand on the notion of scission that I identified in a landscape context.

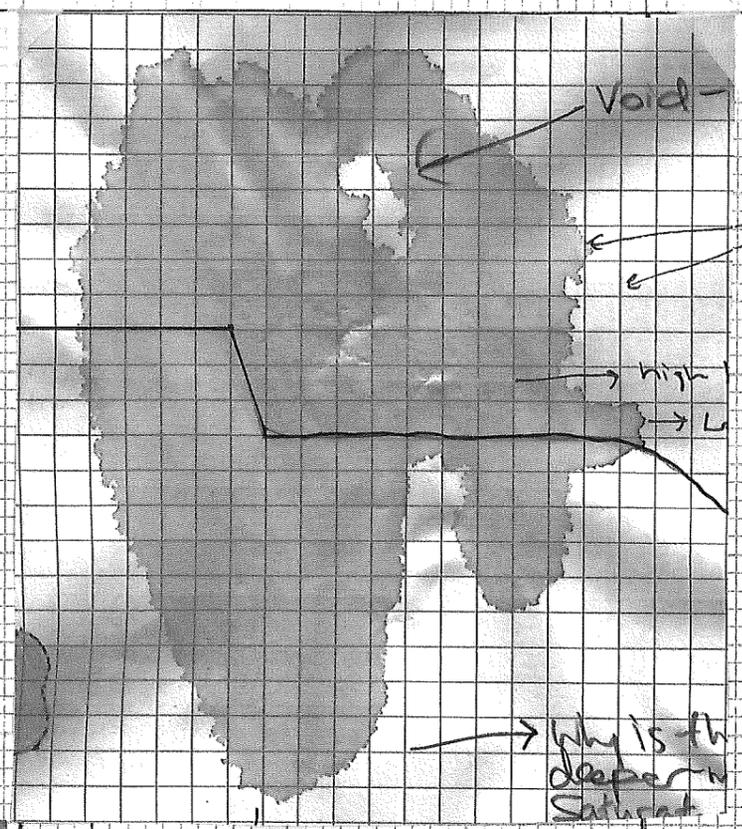
This drawing was produced as a series of movements in which a rectangular area representing a material is uniformly offset at 8 different positions which overlap each other (the movement is from left/*terrain 2* to right/*terrain 1* and down the page/site). While I was doing the drawing I was still thinking about sand moving through the site but obviously in a very impossibly geometrical manner. It was after the last rectangle was filled in that I began to consider the drawing in terms scission between surface and body.

The restriction of the edge condition to the moving material (created using masking tape) creates a more controlled edge in comparison to the 'blob' sections shown in the top left of this drawing (From Drawing 6). Still seeing the 'body' as the high and the edge/surface as the low, in this drawing the difference between the high and the low is less obvious, and at times the relationship is reversed; with the smooth ordered edge and the textured and changeable 'body'. In areas the edge is in fact no longer identifiable; therefore the boundary between body and surface has been disrupted, the body has punctured the surface, through the high heterogeneous being brought into the space of the low forcing a syncretism to occur.

Differences dissolve. Not the differences that create conventional edge conditions, but the fundamental difference between the unseen and the seen. These are differences that do not create meaning but upon which meaning has its platform, where it is played out. The body puncturing the surface is a way in which the surface is unable to establish meaning.

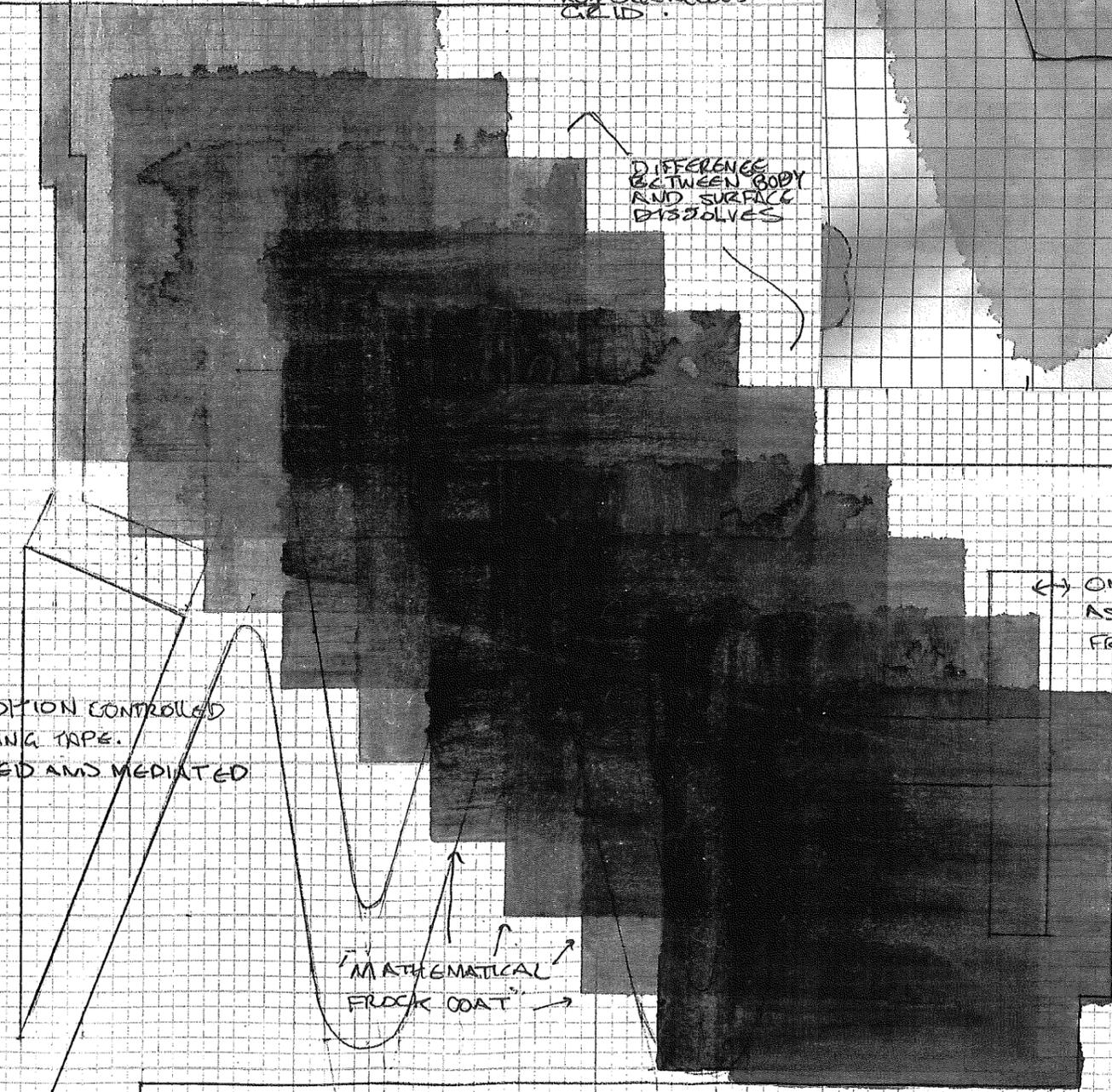
GRID: 'ESSENTIALLY ALIKE'
'COMPOSED OF PARTS OR ELEMENTS THAT ARE ALL THE SAME KIND'
↳ HOMOGENEOUS DEFINITIONS

PLAYING W/ THE SCALE OF THE GRID - HETEROGENEOUS FLOWS THEN HOMOGENEOUS GRID.



'WIDELY DISSIMILAR' ELEMENTS.
THIS TRACE STUDY SHOWS A DIFFERENT ROUTE TO EXPLORE THE BODY/SURFACE RELATIONSHIP

DIFFERENCE BETWEEN BODY AND SURFACE DISSOLVES



EDGE CONDITION CONTROLLED U/ MASKING TAPE. CONTAINED AND MEDIATED

'MATHEMATICAL FROCK COAT'

↳ ON OTHER SCALES WE CAN SEE THIS STEPPING AS BEING THE ACTUAL STEPS THEY ARE A SURFACE FROM WHICH THE LOW SURFACE CANNOT ESCAPE / BE VISUALISED.

EVEN IN 'HOMOGENEOUS' LANDSCAPES W/ 'MFC'S' THE LOW AND HIGH HETEROGENEOUS PARTS STILL EXIST.

MOVEMENT OF MATERIAL - IMAGE SHOWS HOW A TRACE IS LEFT BEHIND.

Drawing 10

I acknowledged during phase 3 that the names I was using to refer to the sides of the site came with inherent value judgments. such as calling the right hand side of the site 'deformed' suggests that it is closer to being formless than the 'formed' side of the site, which it is not necessary true. This point is illustrated where Bataille says "the more equilibrium an object has, the more complete it is...the greater the disequilibrium of sacrifice that can result" (Biles 2000). This really expresses the importance of this site within the overall project. In phase 2, I was still seeing the formless as a tool that would allow me to work as a designer within the notion of *terrain vague* which is a type of contradiction. As Morales says, as soon as the space is designed *terrain vague* is gone. However I thought the formless would offer a more rationale to the condition of *terrain vague* than more conventional practice of landscape architecture. My simple mistake here was that the formless is not empathic. The appreciation of this followed through to gaining an understanding that the concept of *terrain vague* is formed and thus the physical space of the *terrain vague* is formed and following this line of thinking every landscape is formed.

Hence the names for the sides of the site changed to *terrain 1* left side and *terrain 2* for the right hand side, in an attempt to see them on the same level.

The division between the *terrain 1* and *terrain 2* is still important but as the early studies from Phase 1 and 2 have suggested it is not a matter of making *terrain 1* look like *terrain 2* to access the notion of the formless.

Visually this point is further seen in the way that each side of the site is represented in Drawing 10 where *terrain 1*'s images are ordered and *terrain 2* where the images are eschewed and fixed to the page with tape thus under the possible threat of erasure. This kind of representing echoes the words 'formed/ordered' and 'deformed/disordered' that were being used as names for the sides of the site.

THE WORDS I USE TO EXPLAIN THE 'SITE' ARE IMPORTANT BECAUSE THEY COME W/ VALUE JUDGEMENTS - NAMES LIKE THE 'FORMED SIDE' AND THE 'DEFORMED SIDE' ARE LOADED W/ BIASNESS THAT I AM ATTEMPTING TO ESCAPE. OBVIOUSLY THERE ARE CERTAIN INHERENT ASPECTS W/IN THIS LANDSCAPE THAT NEED TO BE ACKNOWLEDGED. (TRY USING CLISSON TO PICK APART THIS LANDSCAPE AS A WHOLE) CALLING THE 'NON-LANDSCAPED' SIDE 'DE/UN-FORMED' ~~OR~~ ~~BEING~~ COULD BE SEEN AS ME SAYING ITS CLOSER TO BEING FORMLESS THAN THE 'FORMED' SIDE OF THIS LANDSCAPE. ~~OR~~ THERE IS AN OBVIOUS DISSOCIATION W/IN THE LANDSCAPE WHICH IS THE REASON WHY I CHOSE IT. PERHAPS BETTER TITLES MIGHT BE 'TERRAIN 1' AND 'TERRAIN 2' THIS SORT OF NAME STRIPS WHAT IT IS SIGNIFYING OF PRESUPPOSED VALUE. THE FACT THAT 'TERRAIN 1' IS LANDSCAPED AND ORDERED/FORMED DOESNT NEED TO BE SAID, IT CAN BE VISUALLY COMMUNICATED. (THE GRAPHIC COMPOSITION ALSO HAS VALUE JUDGEMENTS, IS THAT A PROBLEM?)



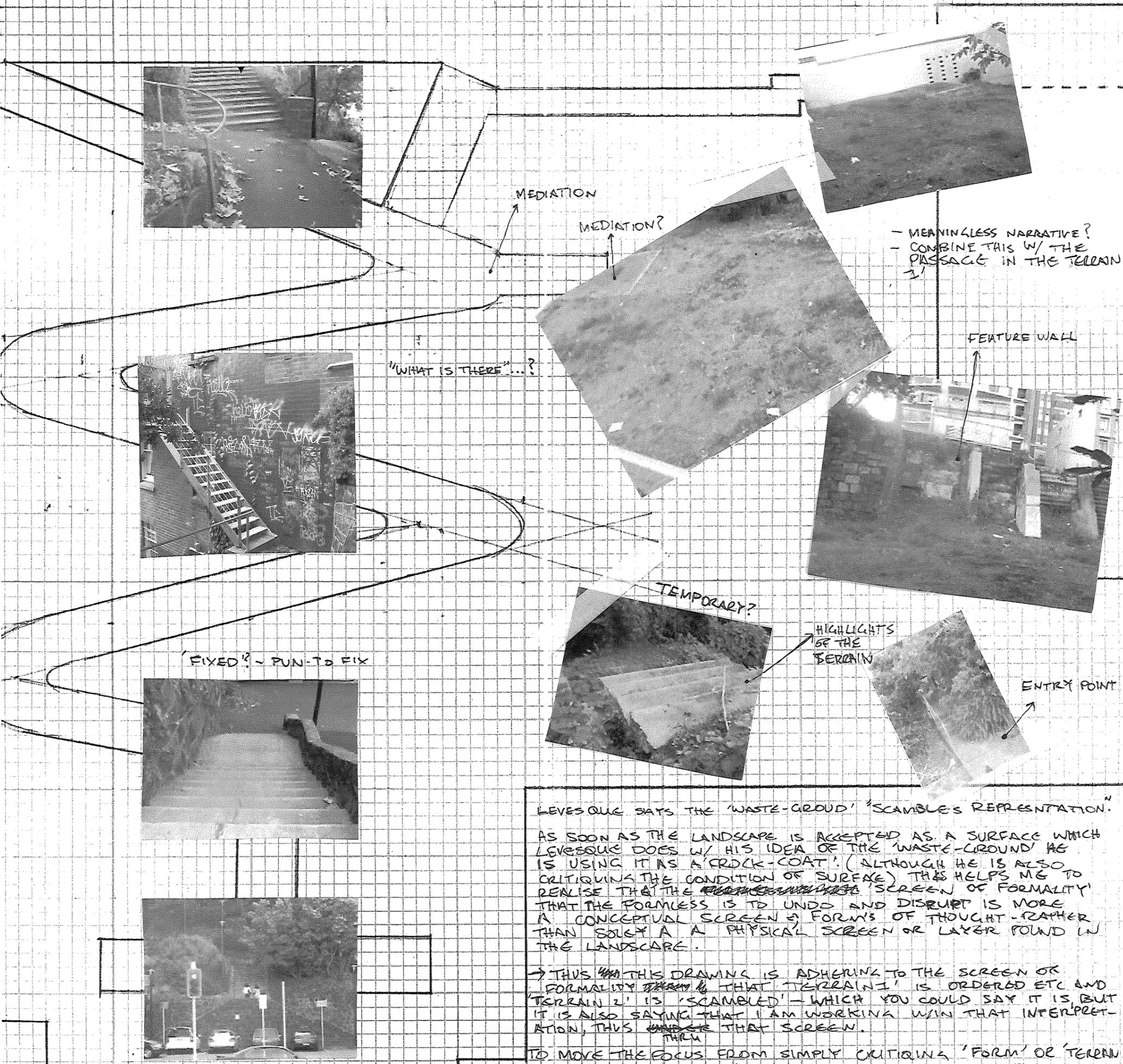
'TERRAIN 2' HAS MANY NAMES (WHICH PEOPLE USE WHEN TALKING ABOUT SUCH LANDSCAPES THAT I HAVE BEEN ALSO USING)

- TERRAIN VAGUE - MORALES
- WASTE-GROUND - LEVESQUE
- SUPERFLOUS LANDSCAPE - NEILSEN
- NON-PLACE - AUGÉ
- ZONE - BOIS T KRAUSS
- DE-INDUSTRIAL SPACE - CULTURAL TERM

CITY NATURE

3rd TERM: URBAN - WILDERNESS - CULTURAL TERM

- THEY ARE ALL DESCRIPTIVE TERMS
 - ONCE IT HAS A NAME W/IN THE DISCOURSE WHAT IT REFERS TO HAS BEEN ASSIMILATED W/IN THE DISCOURSE.



LEVESQUE SAYS THE 'WASTE-GROUND' "SCAMBLED REPRESENTATION". AS SOON AS THE LANDSCAPE IS ACCEPTED AS A SURFACE WHICH LEVESQUE DOES W/ HIS IDEA OF THE 'WASTE-GROUND' HE IS USING IT AS A 'COCK-COAT'. (ALTHOUGH HE IS ALSO CRITIQUING THE CONDITION OF SURFACE) THIS HELPS ME TO REALISE THAT THE ~~WASTE-GROUND~~ 'SCREEN OF FORMALITY' THAT THE FORMLESS IS TO UNDO AND DISRUPT IS MORE A CONCEPTUAL SCREEN & FORMS OF THOUGHT - RATHER THAN SOLEY A A PHYSICAL SCREEN OR LAYER FOUND IN THE LANDSCAPE.

→ THIS ~~W/IN~~ THIS DRAWING IS ADHERING TO THE SCREEN OF FORMALITY ~~THAT~~ THAT 'TERRAIN 1' IS ORDERED ETC AND 'TERRAIN 2' IS 'SCAMBLED' - WHICH YOU COULD SAY IT IS, BUT IT IS ALSO SAYING THAT I AM WORKING W/IN THAT INTERPRETATION, THIS ~~W/IN~~ ~~THAT~~ ~~THAT~~ SCREEN.

TO MOVE THE FOCUS FROM SIMPLY CRITIQUING 'FORM' OR 'TERRAIN 1' TO ALSO CRITIQUING 'TERRAIN 2' IS WHERE TO PROJECT MUST MOVE.

Material: Water

Drawing 1

After having used different forms of liquid in previous drawings as a representation medium I decided to investigate using liquid in the form of a proposition. This idea involves a situation where water from a hypothetical storm water pipe running along Anzac Ave is pierced at the point of *terrain 1* and 2; the water gushes down the terrain and is then collected at the bottom on Beach Rd and at that point taken underground again. The water is driven by gravity over the slope, thus it is the formlessness of water that transforms the terrain.

This proposition invokes the formless through the fact that it reveals something that is never seen thus creating an unexpected encounter. It is connected to metaphor which avoids thinking about what something actually is because it always refers to something else in doing so it elevates materiality to something representing meaning, thus forming it both materially and conceptually.

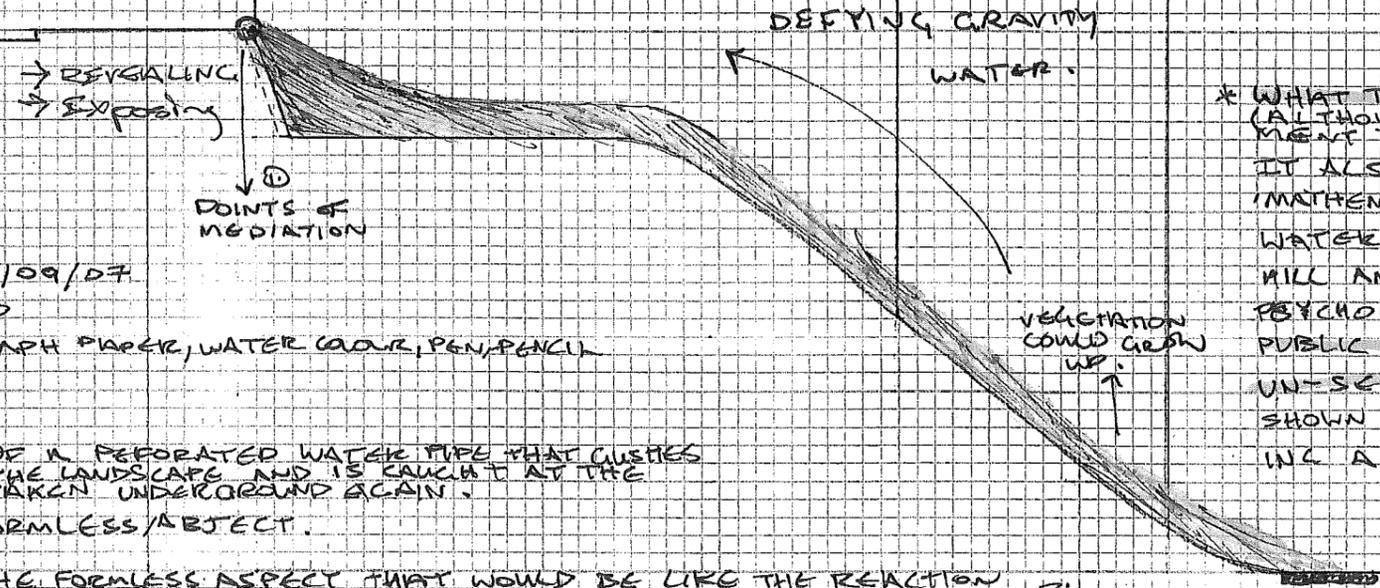
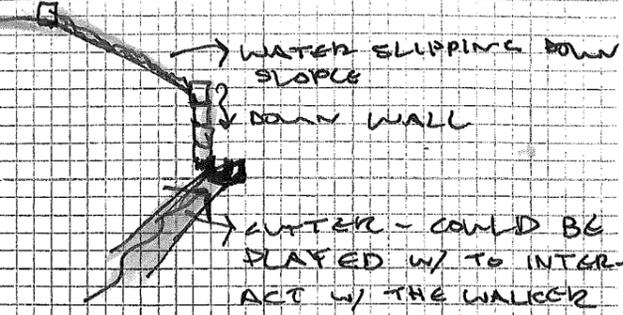
It may seem completely contradictory that for this formless scenario to occur two points of mediation at Anzac Ave and Beach Rd are necessary. But this further illustrates the relationship between form and formless which is reinforced by Hegarty where he says that “form has to be somewhere in the vicinity of formlessness for there to be any in/formless” (Hegarty 1999) what he means by formlessness is a lack of form not the formless. This proposition also reminds me of the Perforation study from the Extraction phase; figure 4a, where the hole punch is used to create holes so that paper can be ordered and contained together creating a system. Here the holes created undo the system through material flowing out of the holes and over the terrain.

WATER ~

ADDS A 'LAYER' TO THE TERRAIN WHICH IS AN UNCONTROLLED IT DOES NOT RECONCILE W/ THE LAND.
 EXTRACTION WAS ALL ABOUT AN ALTERATION OF THE EXISTING - I CAN SEE THIS MATERIAL PROPOSITION
 DRAWING FROM THE 'HEMMORAGGUNA' STUDY, JULIANA RAKWORIT'S ESSAY ON WATER.
 RELATIONSHIP BETWEEN WATER AND TREES - WATER AND SLOPE - WATER AND CITY.
 WATER AS AN 'OPERATION' - TO UNDO CATEGORIES.

CONFLICT BETWEEN THE STABILITY OF THE ROCKS/WALLS/PATHS/BARS AND THIS LOSS & WATER.
 THIS PROPOSITION INTERESTS A LOT W/ THE USE OF THE PATH. IS THIS A PROBLEM?

HAMISH COMMENT: 'MATTER CAN ALSO GO UP SLOPE'
 MATERIAL GOING UP AND DOWN - PEOPLE GOING UP AND DOWN.



* WHAT THIS PROPOSITION DOESN'T DO IS ENTERTAIN A METAPHOR (ALTHOUGH MAYBE A WATERCYCLE) AND WHAT IT DOES DO IS, MOVE-MENT TO THE SITE (A SEMI-CONDICTION OF THE PULSE).
 IT ALSO REVEALS AND REVEALS THE SENSE OF ITS 'MATHEMATICAL FROCK-COAT' (SKIN THE WATER (WASTE) (STORM-WATER) ABOVE GROUND FOR A MOMENT RUN DOWN THE HILL AND THEN DISAPPEAR AGAIN. IN THIS WAY LIKE A PSYCHOLOGIST GETTING A GLIMPSE OF A SCHIZOPHRENIC THE PUBLIC ARE GETTING A GLIMPSE OF SOMETHING USUALLY UN-SEEN AND THOUGHT OF AS VISUALLY UNWANTED. IT IS SHOWN W/IN A SMALL SPACE FOR A PERIOD OF TIME, OPENING A WINDOW ONTO SOMETHING SOCIETY HIDES.

SECTION 4 3/09/07
 SCALE 1:200
 MEDIUM: GRAPH PAPER, WATER COLOUR, PEN/PENCIL

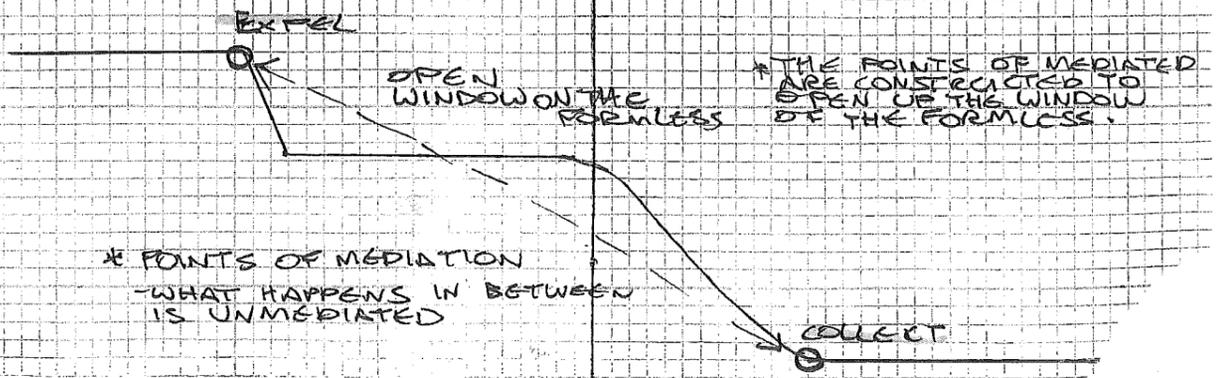
- NOTES:
- ROSE'S IDEA OF A PERFORATED WATER PIPE THAT CUSHES WATER DOWN THE LANDSCAPE AND IS CAUGHT AT THE BOTTOM AND TAKEN UNDERGROUND AGAIN.
 - WHY IS IT FORMLESS/SUBJECT.
 - 1: THERE IS THE FORMLESS ASPECT THAT WOULD BE LIKE THE REACTION TO MANET'S 'OLYMPIA'. ONE OF SHOCK AND THE THOUGHT 'WHAT IS IT?' THIS ENGAGES THE NOTION OF THE FORMLESS BECAUSE IT CAN BE ASSIMILATED TO A CATEGORICAL INTERPRETATION. IT IS EXCESSIVE - IT WOULD APPEAR A MISTAKE - LIKE A FAULT.
 - 2: THE WAY IN WHICH SUCH AN EVENT WOULD ALTER AND BREAK UP THE SUBJECT (LANDSCAPE) AND AT THE SAME TIME RE-ESTABLISHING IT AS A PROCESS FROM RATHER THAN A STATIC STATE.

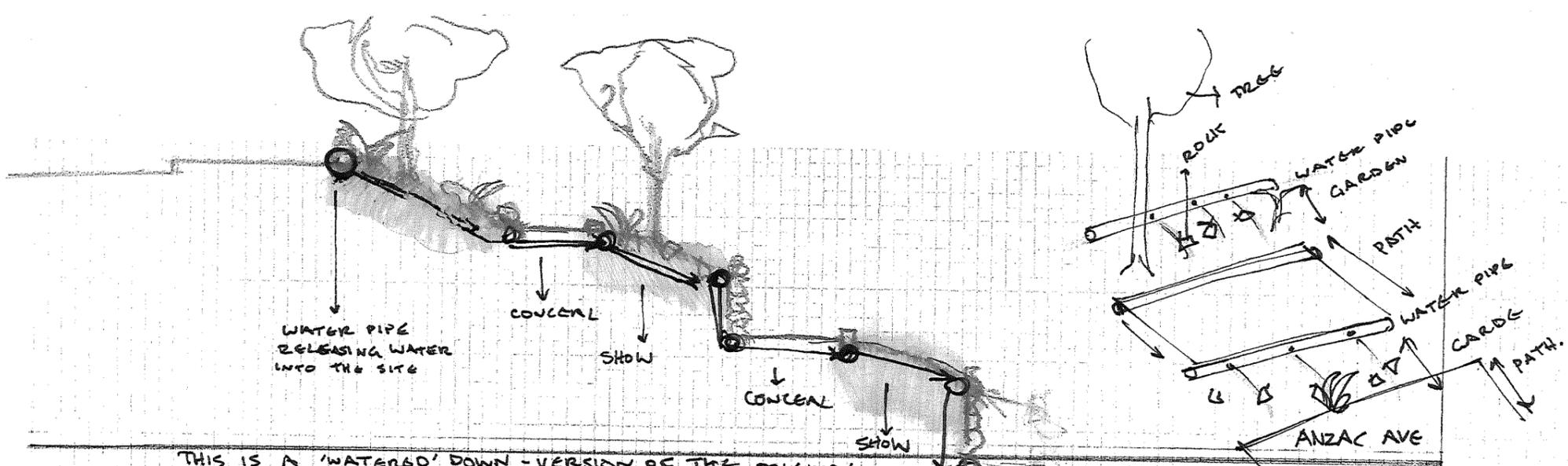
OBVIOUSLY IN LA THERE IS AN OBSESSION W/ CONNECTING W/ AND VISUALISING ECOLOGICAL PROCESSES TO REVEAL THEM TO THE CITY INHABITANTS TO MAKE THEM AWARE OF THE TRANSPOSITION OF THE NATURAL PROCESS - ALWAYS IN A MEANINGFUL WAY. CHECK OUT KATHRYN POOLE (MESH BOOK). WATER IS COLLECTED - VISUALISED AND THEN USED TO IRRIGATE VEGETATION AND THUS INFILTRATE THE SOIL, COMPLETING AN ECOLOGICAL PROCESS. ANOTHER POINT OF INTEREST IS THE CURRENT PRACTISE OF USING AN ENGINEER'S FORMAL LANGUAGE - CULVERTS ETC TO COMMUNICATE THE LANDSCAPE AS INFRASTRUCTURE.



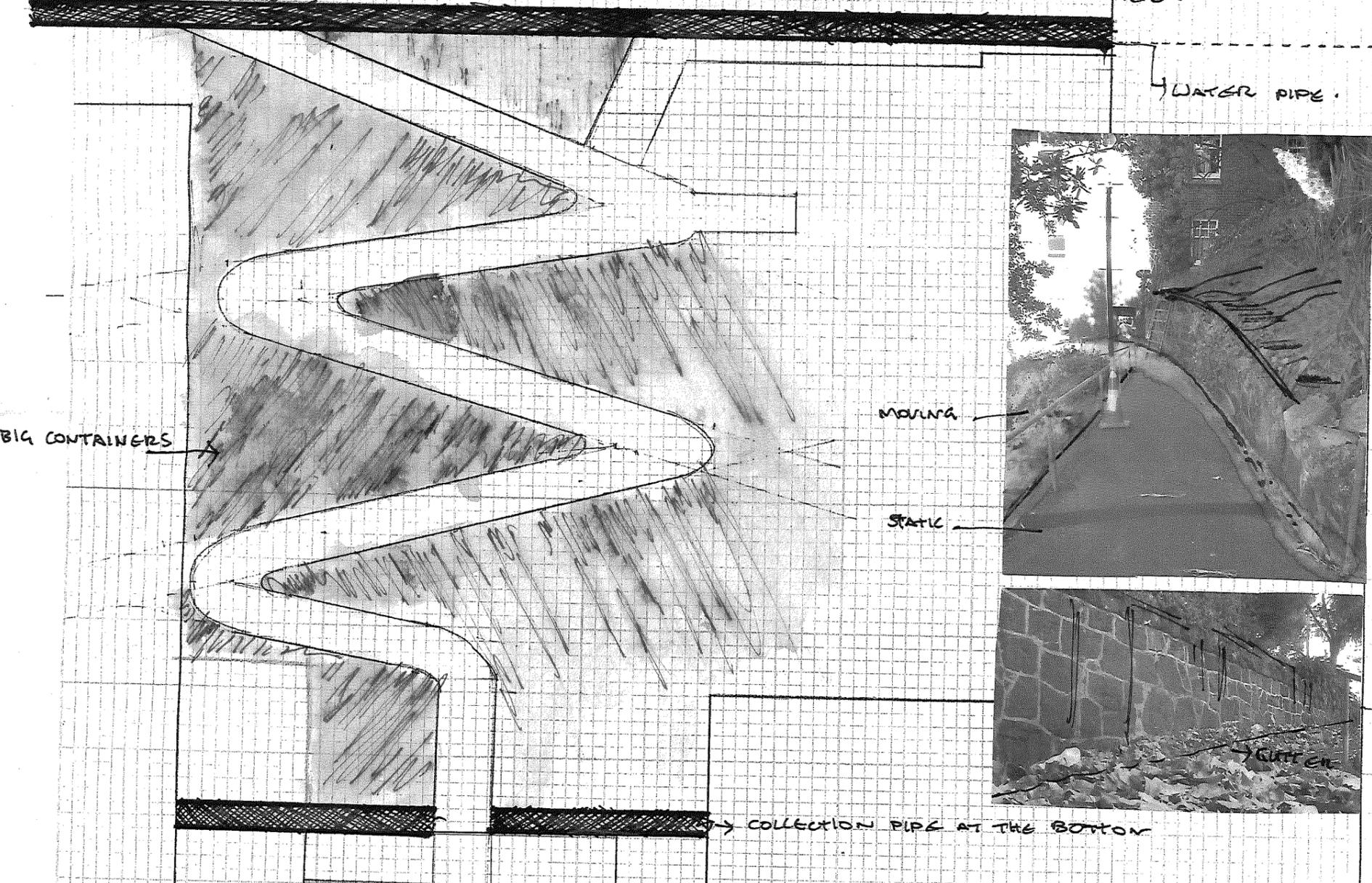
ALTHOUGH THIS STUDY IS NOT DEALING W/ THE MATERIAL OF SAND - SIMILAR MATERIAL DEGRADATION WOULD OCCUR. THIS CREATING GREATER MATERIAL DIFFERENCE W/IN THE SITE.

* MATERIAL DIFFERENCE





THIS IS A 'WATERGO' DOWN - VERSION OF THE ORIGINAL WATER PROPOSITION - THIS CONFIGURATION RESTRICTS THE WATER TO THE VEGETATED AREAS - BUT IN THIS WAY IT CREATES A OPPOSITE RELATIONSHIP WITH THE STATIC FORM OF THE PATH (EXCEPT FOR THE USES WHO GIVE MOVEMENT TO IT) - TWO TYPES OF MOVEMENT - WATER - PEOPLE - SEPERATED.



1: SECRETE: - 'DISCHARGE/GENERATE, OR RELEASE BY THE PROCESS OF SECRETION'.

2: SECRETE: - 'TO PLACE OUT OF SIGHT: HIDE; CONCEAL'

DOUBLE USE OF WORD.

- RE-READ 'VERY SLOW' IN THE USER'S GUIDE
 - THE WATER FLOW COULD BE SO WEAK THAT IT COULD HARDLY BE PERCEPIBLE - ONLY STRANGLER SOUNDS MAY BE HEARD AND VISUAL DIFFERENCE MAY BE OBSERVED, - WITHOUT DOING ANYTHING TO THE PATH ITSELF THE EXPERIENCE OF IT WOULD BE ALTERED.

HOW DOES THIS RELATE TO THE JOURNEY OF THE WIDER SITE?
 INTERMITTENCE IN PLAN - PATH - WATER GARDEN - PATH
 STATIC - MOVEMENT - STATIC } GETS TO THE ROAD - CARS ETC - MOVEMENT
 WATER AND PATH ACT LIKE WEAVE - UP AND DOWN WEAVING DIFFERENT MATERIALS
 WEAVING WATER.
 GROUND SOUND

BEACH RD

Material: Vegetation

Drawing 1

The Vegetation investigation started from thinking about a way the existing condition of *terrain 2* could be maintained and yet elevated in height; basically extruded several meters high. I first imagined it as grass (which inflects what is existing) that over a period of time would grow in height to around street level. One intention behind this is simply working with the idea of the difference between 'blind spot' and 'eye sore' i.e. at what point *terrain 2* crosses over from being ignored to being noticed. The sound and visual of the vegetation in the wind is also a consideration.

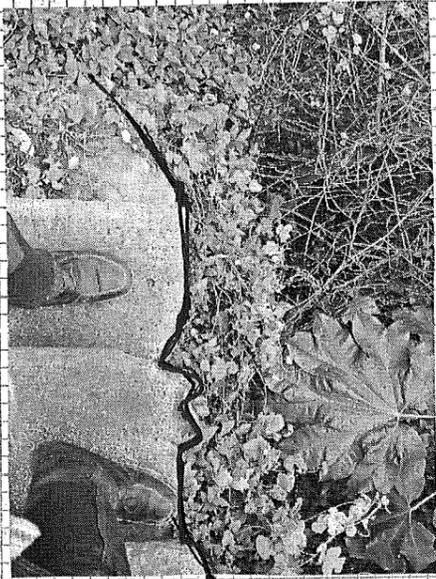
This proposition is based around the themes that resulted from in phase 2, where growth began to be explored through the notion of extraction.

Along with the exploration of the base condition of *terrain 2* being extruded through the growth of ruderal vegetation I had the insight that cloud formations visualise the formless as an operation, in the double sense the word. Clouds are formally formless (in terms of their shape) yet when they come close to something that resembles form they enter into the notion of the formless, because they are always coming apart, moving towards formlessness. As with meaning that undoes itself, this becomes an ongoing game in which the forming and un-forming of the clouds is the operation. All attempts to project meaning end in it dissolving into something unrecognisable or something recognisable but different to the previous form.

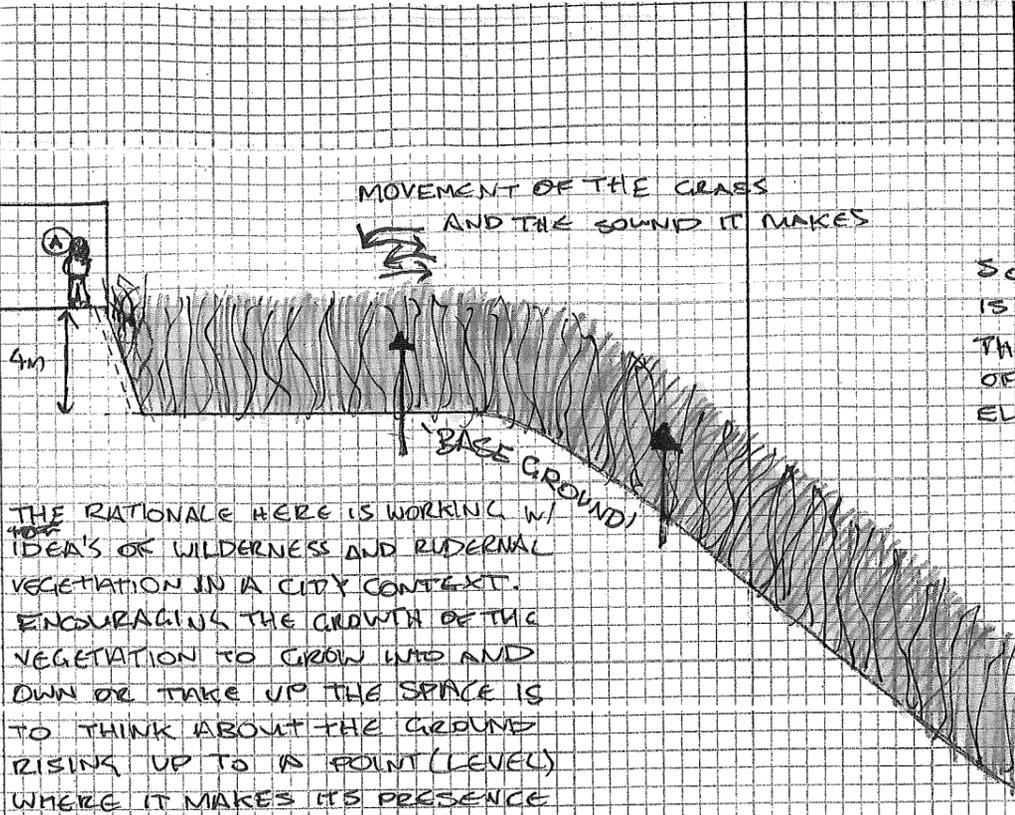
This example of the formless again reinforces the connection and the relationship between form and the formless, where the formless undoes form and all that goes along with it, such as the meaning found through resemblance; the formless undoes the projection of ideas. Incorporating this observation into the development of the vegetation investigations aimed to add complexity to the way in which the material was engaged.

Drawing 2

Through this investigation I observed that the only way that *terrain 2* can be viewed is by looking down into it from Anzac Ave and from the surrounding apartment and office buildings. It cannot be seen from *terrain 1*. This is an important aspect for all the propositions to take into account; it gives *terrain 2* connotations of being like a Petri dish, a place of experimentation and observation.



A VIEW TAKE FROM W/IN THE 'WASTE GROUND' OF THE SITE. THINKING ABOUT TAKING THIS VIEW (FRAME) AND 'MOVING' IT TO THE SIDEWALK IS AN MOVE WHICH INFLECTS THE EXISTING DYNAMICS OF THE SITE.

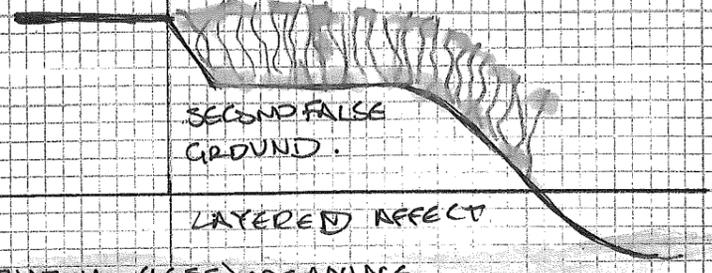


THE RATIONALE HERE IS WORKING W/ IDEAS OF WILDERNESS AND RUDERAL VEGETATION IN A CITY CONTEXT. ENCOURAGING THE GROWTH OF THE VEGETATION TO GROW UP AND DOWN OR TAKE UP THE SPACE IS TO THINK ABOUT THE GROUND RISING UP TO A POINT (LEVEL) WHERE IT MAKES ITS PRESENCE NOTICED, FORCING THE 'BUSINESS' INTO AN UN-AVOIDABLE VIEW. WHEN THINKING ALONG THIS LINE BE CAREFUL NOT TO LOOSE THE 'BUSINESS' OF THE LANDSCAPE THAT IS EXISTING.

SO OVER GROWN THAT IT IS 'SCRAMING FOR ATTENTION' THIS ATTENTION MAY BE THOUGHT OF AS PRUNING ATTENTION OR SOMETHING ELSE.

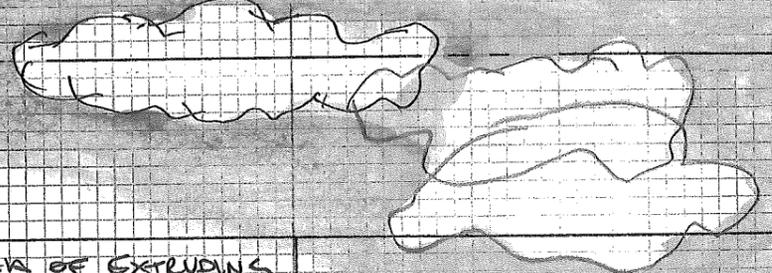
SPECIES OF PLANT?
- REALLY LONG GRASS
SOMETHING THAT SWAYS/
MAKES NOISE - SOMETHING THAT IS THIN SO YOU CAN SEE THRU IT TO THE GROUND

DONT TALK IN TERMS OF EMBRACING THE MARGINALISED THIS GIVES MEANING TO SOMETHING THAT HAS (LOSS) MEANING



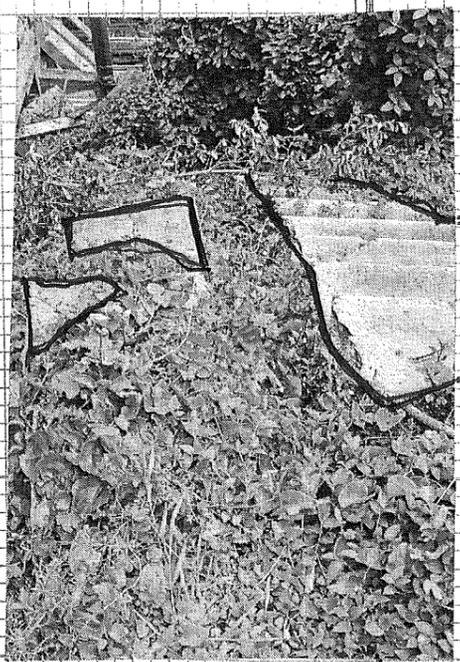
SECOND FALSE GROUND.

LAYERED AFFECT



SCISSION OF CLOUDS
→ RAIN CLOUDS
→ FLUFF CLOUDS

→ SKY WRITING ARTISTS

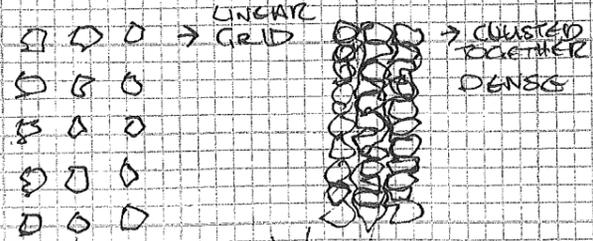


CONCRETE ELEMENTS BECOME LIKE CLOUDS IN A SKY OF VEGETATION.

PARTIAL PLAN VIEW.

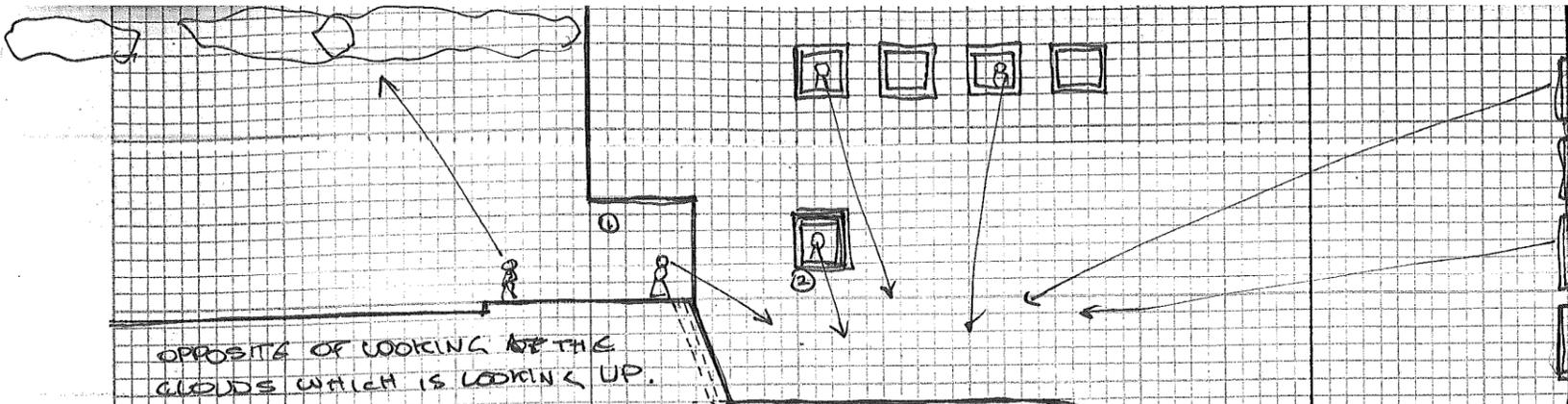
HOW WOULD IT BE PLANTED?

PLAN:



ALONG W/ THE IDEA OF EXTRUDING THE BASE OF THE LANDSCAPE, I WAS ALSO THINKING ABOUT THE FORMATION OF CLOUDS AS AN OPERATION OF THE FORMLESS, WHEN THE WAR CHILDREN LOOK UP AT CLOUD FORMATIONS AND TRY TO IDENTIFY KNOWN FORMS SUCH AS A DINOSAUR, I SEE THIS AS AN OPERATION OF THE FORMLESS BEING IN THE WAY THAT AS SOON AS YOU LOOK FOR SEE FORM IT STARTS TO UNDO ITSELF. IT IS ABOUT ALLOCATING MEANING TO FORM BUT ALL ATTEMPTS END IN THE DISSOLVING OF THAT FORM AND MEANING.

THE GAME IS ABOUT IMAGINATION, READING INTO THINGS AND CREATING THINGS.

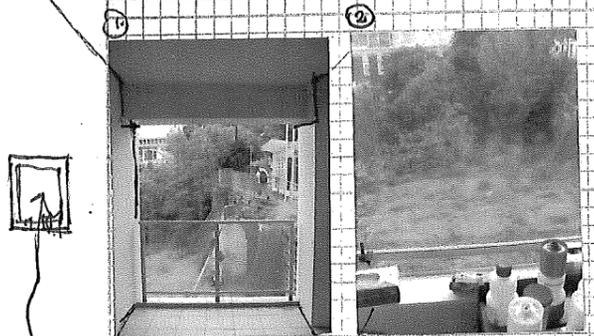


OPPOSITE OF LOOKING AT THE CLOUDS WHICH IS LOOKING UP.

IN ITS CURRENT STATE THIS LANDSCAPE CAN ONLY BE LOOKED DOWN UPON (LITERALLY) ~~AND POSSIBLY~~

* PLAY W/ THE PROBLEMATIC

THE FUNCTIONAL PART OF THE SITE IS SORT OF THE OPPOSITE BECAUSE IT'S OBSCURED BY TREES. IT CAN ONLY REALLY BE SEEN WHEN EXPERIENCED. THE 'WASTE-GROUND' CANNOT BE SEEN FROM THIS SIDE OF THE SITE BECAUSE OF THE TREES.



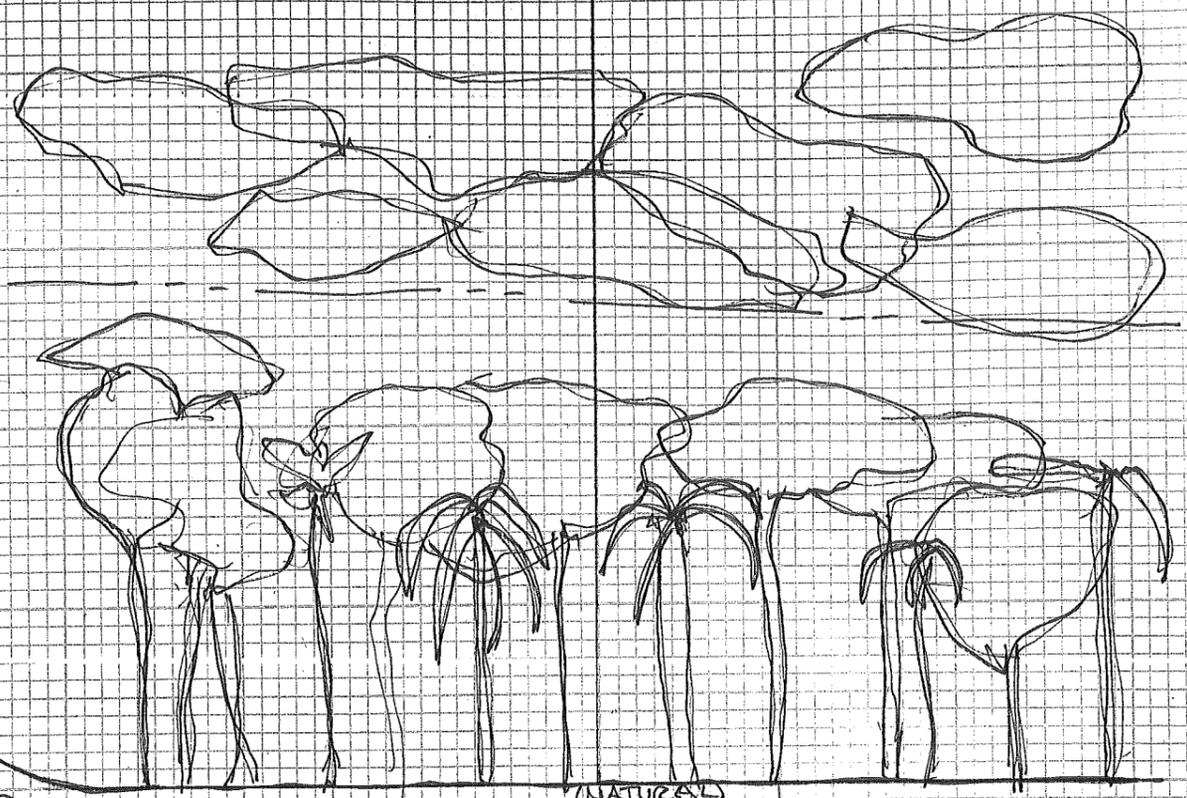
FRAMING TERRAIN 2.

VIEW FROM INSIDE HAIRDRESSER ON ANZAC A2 - FIRST FLOOR OF THE APARTMENT BLOCK

IN THIS WAY THAT THE LANDSCAPE ~~IS~~ IS PHYSICALLY LOCKED DOWN UPON HAS CONNOTATION OF IT BEING A SCIENCE EXPERIMENT LIKE A PARASITE ~~UNDER~~ UNDER A MICROSCOPE

THIS MACOSPATIAL FACT MAKES IT VERY PECULIAR TO INHABIT (BE IN) THE SPACE... W/ PEOPLE LOOKING DOWN AT YOU.

SITE OF OBSERVATION. → PEATCHA DISH - 'ARKNA OF ACTION' POLLACKS WORKS PHILOSOPHY OF SCIENCE LANGUAGE - ALWAYS PROJECTING EVEN IN 'OBJECTIVE' SCIENCE - BATAILL'S JOURNAL 'DOCUMENT' - CONNOTATE OFFICIAL DOCUMENTS - SOMETHING THAT HAPPENED.



* CAN SEE THE (NATURAL) LANDSCAPE A LITTLE LIKE THE CLOUDS WHERE FORM IS RANDOM & CLOUDS COMING INTO FORM IS NOT ACTUAL FORM ITS OUR PROJECTION. WE CANT CONTROL THE PROJECTION OR SUSTAINING THAT PROJECTION - BUT WE CAN CONTROL THE LANDSCAPE - GIVING IT FIXED FORM.

VEGETATION AS OPERATION

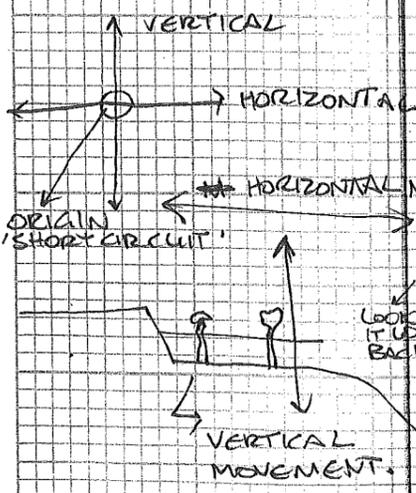
→ SHOWING THE MARGINALISED, BEYOND THIS MAYBE IT IS NOT AT ALL OPERATING FORMLESSLY, BUT IN CONJUNCTION W/ CLOUD OPERATION ASPECTS MAY HAVE SOMETHING TO OFFER.

BRINGING THE 2 THOUGHTS TOGETHER

→ VEGETATION → EXTRUDING THE 'BASINESS' → FORMLESS OPERATION OF CLOUDS. → SKY GARDEN

CLOUDS AS OPERATION

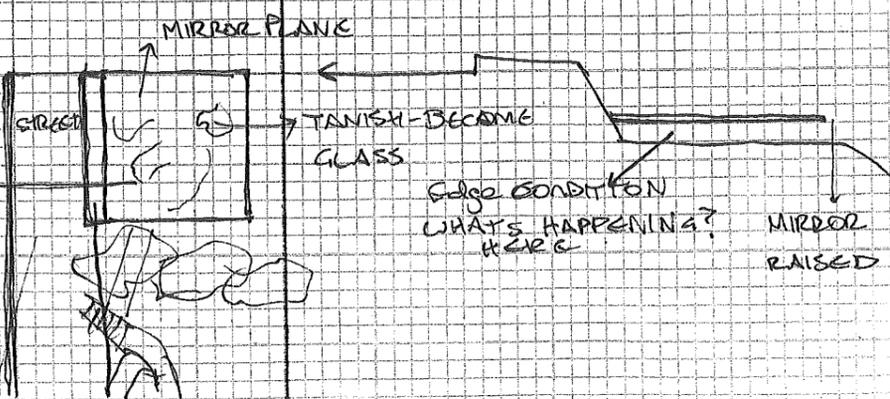
DISAPPOINT EXPECTATION BY ~~BY~~ UNDOING FORM. HUMAN ENDEAVOUR TO READ MEANING INTO CLOUD FORMATION WE DO THIS THRU CREATING FORMS (THEY ARE AN INTERFERENCE) BUT OF-COURSE THE CLOUDS WILL ALWAYS KEEP MOVING THE CANT BE ~~OR~~ CONTROLLED GARDENED LIKE VEGETATION.



CLOUDS MOVING PAST

CLOUD'S RAINING ON MIRROR-COMING TO PLANTS.

* SEE THRU TO LANDSCAPE CLOUDS CAN NO-LONGER BE REPRESENTED ON THE FLAT PLANE - SHORT CIRCUIT OF THE HIGH AND LOW.



WHAT UNDER THE SURFACE MIRROR-TREATED GLASS HAS COMPONENTS OF SAND MIRROR REFLECTS CLOUDS.

Drawing 3

How could the formless operation I identified in clouds be used in the context of the landscape and with vegetation? A certain pattern or motif is designed and implemented in *terrain 2* using vegetation as the material. Over time the vegetation may disperse seeds causing other unplanned vegetation to grow; other planned plants/trees would continue to grow thus move on from the intended motif. Over a period of time the original form of the motif would become blurred and obscured.

The proposition draws on aspects of the Extraction studies in relation to extraction of form; however this is only one aspect of the tension between form and formless. There needs also to be the moment where form comes back into the process as illustrated in the cloud formation example. Otherwise there is the risk of reducing the formless to simply being the opposite of form.

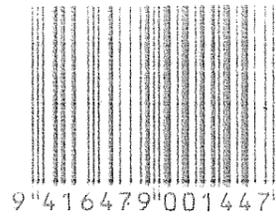
Drawing 4

The Proposition here sets up a more literal relationship between vegetation and sky which is moving away from the metaphorical aspects of the previous drawing (even though it was about undoing a metaphor/symbol).

Drawing 4 illustrates the installation of a plane of mirror into *terrain 2* that would be elevated half a meter off the ground.

In the first variation of this proposition (1) holes are made in the surface of the mirror which allows the existing vegetation to grow through the mirror's surface and entering a visual relationship with whatever the sky's doing that day i.e. raining, overcast, sunny, cloudy.

In image (2) the second variation of this proposition, the treatment of the mirror's surface is thought about differently. Here the surface (mirror) is not only used as a means to set up this relationship between the vegetation and the sky, but the surface itself becomes more a part of the operation which reveals the relationship over time, through the mirror layer on the glass dissolving and becoming see through.



- DOESN'T HAVE TO BE A VERY CERTAIN SHAPE LIKE A BUNNY RABBIT/OR ELEPHANT CAN JUST BE OBVIOUSLY SHAPER. - CROSS - MORE PATTERN THAN SHAPE.



- SETTING UP RELATIONSHIP BETWEEN CLOUDS AND VEGETATION.
- EMPLOYING FORMLESS VISUALISATION AND LAYERING IT WITH THE VEGETATION
- THE HOLES IN THE MIRROR COULD BE CERTAIN SHAPES (FORMS) - ALL TOGETHER THEY COULD FORM A 'SHAPE'.

- THE INVESTIGATION IS CONCERNED W/ SAYING SOMETHING ABOUT THE AIMS IN PLANTING - AIMS SUCH AS APPLYING MEANING AND ORDER.

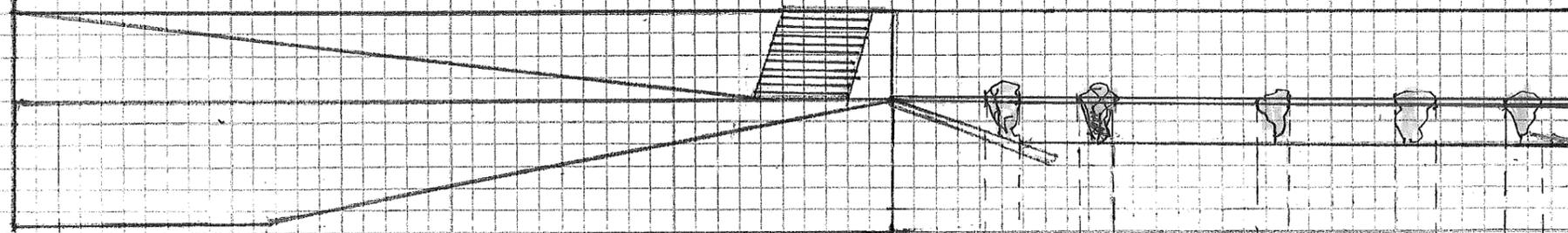
- BY PUTTING SOMETHING 'NATURAL' SUCH AS CLOUDS ONTO A SURFACE WHERE 'NATURE' IS SEEN TO LIVE. (PLANTS) IT MAY HIGHLIGHT THE CULTURAL PRACTISE OF ORDERING SUCH 'NATURE'

- HOW DOES IT RELATE BACK TO THE CONTEXT OF THE SITE, WHILST RETAINING ALL FORMLESS OBJECTS.

- I THINK I AM TRYING TO SAY THAT CLOUDS ESCAPE BEING FORMED AS A CONCEPT AND CATEGORY BECAUSE THEY CANNOT BE MANIPULATED LIKE THE GROUND SURFACE - VEGETATION IS THE LAND EQUIVALENT OF CLOUDS

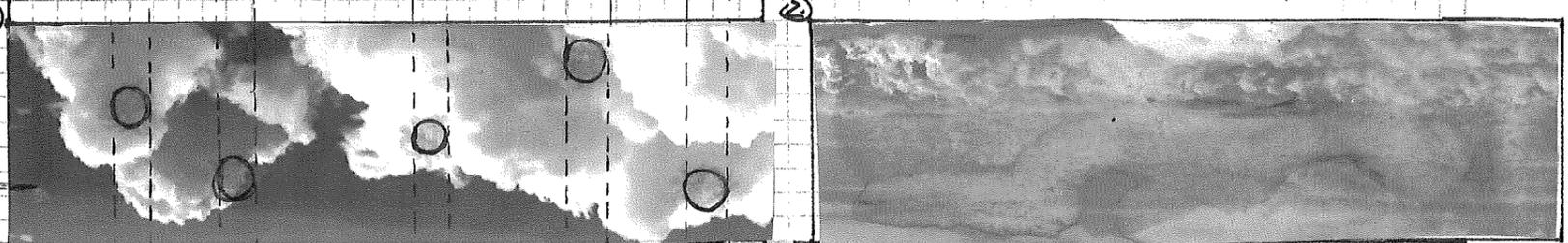
→ THIS THROUGH WORKING W/ THE DIFFERENCE BETWEEN CLOUDS AND VEGETATION IT OPENS UP THE WAY IN WHICH VEGETATION IS USED TO DO STUFF - LIKE SHADE - OBSCURE - LOOK NICE - PROVIDE HABITAT - ORGANISE, STRUCTURE - DIRECT PEOPLE.

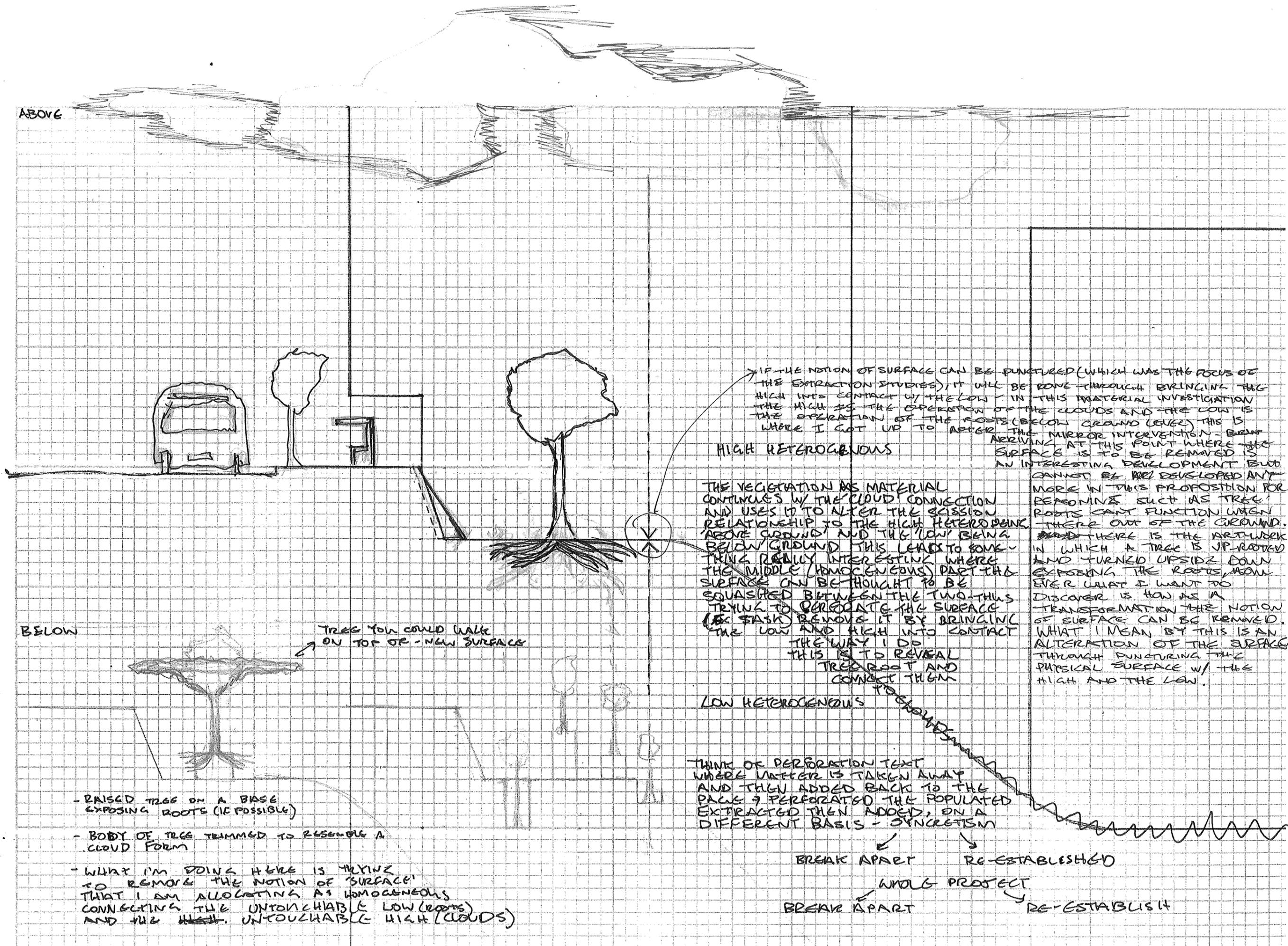
→ HOW WILL IT RELATE TO THIS SIDE OF THE SITE → IS IT COMMENTING ON ITS FORM - THE FORM'S THAT BUILT IT.



→ MIRROR = ELEVATED SURFACE - EDGE THAT CAN BE RUPTURED.
→ VEGETATION GROWING THROUGH HOLES

VEGETATION
↑
HOW COULD THIS BE DONE W/OUT USING A MIRROR?
→ SAND - PEOPLE SW BATHING - LOOKING AT CLOUDS
MIRROR ←
THINK ABOUT TOPARY
←
COULD DESIGN IT TO LOOK LIKE AN ARCHETYPE CLOUD.





ABOVE

BELOW

IF THE NOTION OF SURFACE CAN BE PUNCTURED (WHICH WAS THE FOCUS OF THE EXTRACTION STUDIES) IT WILL BE DONE THROUGH BRINGING THE HIGH INTO CONTACT W/ THE LOW - IN THIS MATERIAL INVESTIGATION THE HIGH IS THE OPERATION OF THE CLOUDS AND THE LOW IS THE OPERATION OF THE ROOTS (BELOW GROUND LEVEL) THIS IS WHERE I GOT UP TO AFTER THE MIRROR INTERVENTION - BEING ARRIVING AT THIS POINT WHERE THE SURFACE IS TO BE REMOVED IS AN INTERESTING DEVELOPMENT BUT

HIGH HETEROGENEOUS

THE VEGETATION AS MATERIAL CONTINGUES W/ THE 'CLOUD' CONNECTION AND USES IT TO ALTER THE SCISSOR RELATIONSHIP TO THE HIGH HETEROGENEOUS 'ABOVE GROUND' AND THE 'LOW' BEING 'BELOW GROUND' THIS LEADS TO SOMETHING REALLY INTERESTING WHERE THE MIDDLE (HOMOGENEOUS) PART THE SURFACE CAN BE THOUGHT TO BE SQUASHED BETWEEN THE TWO - THUS TRYING TO PERFORATE THE SURFACE (AS SASH) REMOVES IT BY BRINGING THE LOW AND HIGH INTO CONTACT THE WAY I DO THIS IS TO REVEAL TREE ROOT AND CONNECT THEM

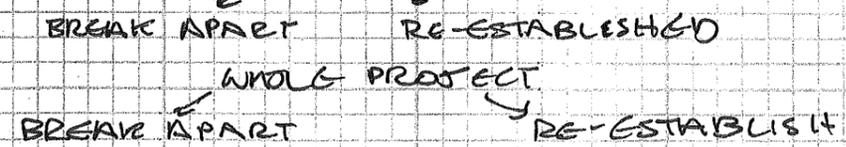
LOW HETEROGENEOUS

CANNOT BE RE-DEVELOPED ANY MORE IN THIS PROPOSITION FOR REASONING SUCH AS TREE ROOTS CANT FUNCTION WHEN THERE OUT OF THE GROUND. ~~AND~~ THERE IS THE ARTWORK IN WHICH A TREE IS UP-ROOTED AND TURNED UPSIDE DOWN EXPOSING THE ROOTS, NOW EVER WHAT I WANT TO DISCOVER IS HOW AS A TRANSFORMATION THE NOTION OF SURFACE CAN BE REMOVED. WHAT I MEAN BY THIS IS AN ALTERATION OF THE SURFACE THROUGH PUNCTURING THE PHYSICAL SURFACE W/ THE HIGH AND THE LOW.

TREE YOU COULD WALK ON TOP OF - NEW SURFACE

- RAISED TREE ON A BASE EXPOSING ROOTS (IF POSSIBLE)
- BODY OF TREE TRIMMED TO RESEMBLE A CLOUD FORM
- WHAT I'M DOING HERE IS TRYING TO REMOVE THE NOTION OF 'SURFACE' THAT I AM ALLOCATING AS HOMOGENEOUS CONNECTING THE UNTOUCHABLE LOW (ROOTS) AND THE UNTOUCHABLE HIGH (CLOUDS)

THINK OF PERFORATION TEXT WHERE MATTER IS TAKEN AWAY AND THEN ADDED BACK TO THE PAGE & PERFORATED THE POPULATED EXTRACTED THEN ADDED, ON A DIFFERENT BASIS - SYNCRETISM



Material: Concrete

The drawing propositions found in this section are a continuation from the Sand drawings where the material was explored through its more subtle and banal use within landscape architecture.

Drawing 1 and 2

The above sand propositions (where sand is unloaded into *terrain 2* and from there possibly getting dispersed within the rest of the site) led me to begin thinking about sand as a construction material, a sort of base material, a preparation material laid down before the base surface of the terrain (low heterogeneous) is designed upon (made homogeneous). I had the insight of thinking about sand as a repressed material that inhabits the space under and in the surface. This developed into thinking about the spaces that exist between the elements which are used to bring the terrain into form, such as pavers and tiles.

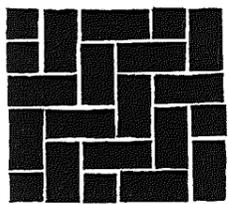
Drawing 1 explores the significance of such a proposition where pavers are extracted from the ground plane revealing the material which is used to create the overall structure. The interesting aspects of this proposition in the context of the formless is that after the pavers are extracted the surface could become unusable i.e. no longer walkable. However the configuration of the revealed spaces between the pavers could get broken up and collapse if people did attempt to walk over it, thus continuing the operation of undoing the form. On a conceptual level, paving as a surface is often used within landscape architecture to express meaning and significance through metaphorical and symbolic references being conveyed by means of the colour and the shape of the pavers. Within this proposition such references would not be able to be read, therefore denying the delivery of meaning.

Drawing 3

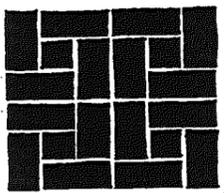
Drawing 3 shows an example of syncretism within the site where the homogenous path interacts with the base surface of the *terrain 2* in its delving into the high heterogeneous, the body of the terrain.



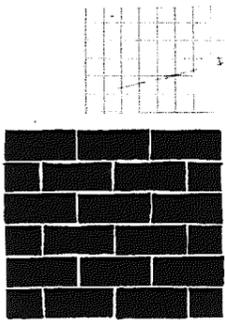
THIS SURFACE DETAIL THAT I STUMBLED ACROSS COMMUNICATED A LOT TO ME ABOUT THE FORMLESS (IN HINDEKHT) WHEN I TOOK THIS PHOTO I HAD NO IDEA I WOULD BE DOING A PAVING INVESTIGATION. IT IS IMPORTANT TO CONSIDER HERE IS THAT THE MATERIAL THAT BLEMISHES THE PAVED DOES SO BECAUSE IT IS EXCESSIVE - WASTE IN THE WRONG PLACE.



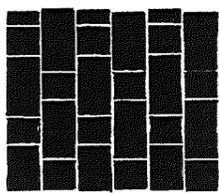
herringbone



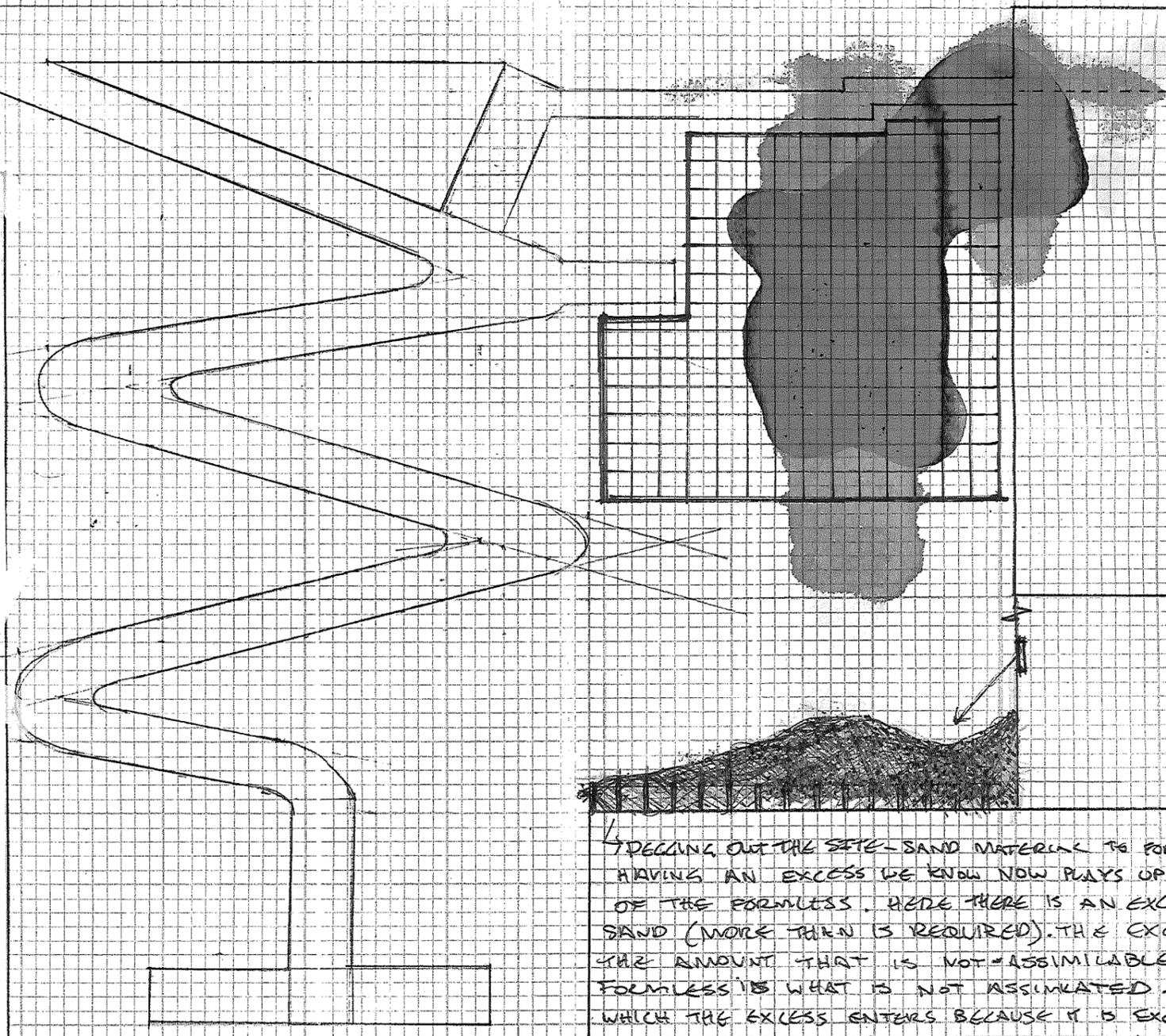
tracery



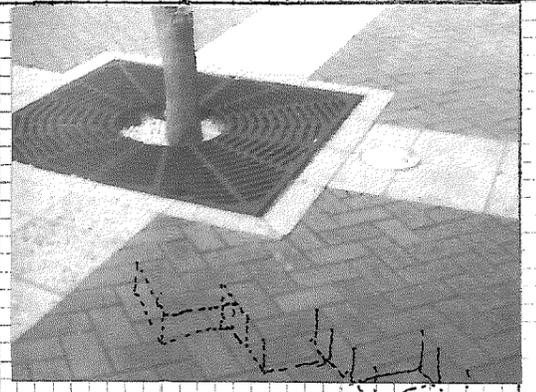
stretcher



flemish



↓ DECIDING ON THE SITE - SAND MATERIAL TO FORM BASE. HAVING AN EXCESS WE KNOW NOW PLAYS UP TO NOTIONS OF THE FORMLESS. HERE THERE IS AN EXCESS OF SAND (MORE THAN IS REQUIRED). THE EXCESS IS THE AMOUNT THAT IS NOT ASSIMILABLE. THE FORMLESS IS WHAT IS NOT ASSIMILATED. THE OPERATION WHICH THE EXCESS ENTERS BECAUSE IT IS EXCESSIVE IS WHAT BOIS CLAIMS IS THE OBJECT AS OPERATION. EXCESS AS 'IDEA' EXCEEDS THE 'IDEA' - THE IDEA IS TO EXCEED TO IDEA.



MATHEMATICAL FROCK COAT - MAKING THE SURFACE USEFUL

FIND PAVING PATTERNS WHICH APPLY/IMPLY MEANING.

SURFACE FOUND IN BODY

SAND - SURFACE AND BODY ARE MADE OF THE SAME STUFF - BODY FOUND IN SURFACE

THINK ABOUT SURFACE: IM ALWAYS GOING TO FORM THE 'TERRAIN' (WHICH ITSELF IS ALREADY FORMED) THEREFORE THE ONLY POSSIBLE THING TO DO IS TO FORM IT IN A WAY WHICH INFRAMES AND IS AWARE OF THE FACT THAT I AM FORMING IT AND THE IMPLICATIONS THAT HAS.

RELY'S ON THE SOLIDNESS OF THE TERRAIN'S BODY

WHAT IS A PATH REPRESSING?

WHAT IS A 'PATH' → ITS A FORM PUT ON THE TERRAIN

WHAT IS A 'PATH' THAT DOESN'T WORK?

WHAT DOES IT MEDIATE?

BODY IS REPRESSING THE SURFACE ESSENTIAL OF TERRAIN

(GAPS BETWEEN PAVERS NOT TO SCALE)

PERSON ENTERS

SECTION LINE SCALE 1:200

BRICKS BECOME MOVABLE/PLACABLE OBJECTS → USER BECOMES THE CREATOR - LIKE LEVASSOUR'S BLOCKS HE SAYS BECOME MOBILE FURNITURE

WHERE WOULD THE BRICKS GO?

WHAT HAPPENS WHEN THE GRADIENT KICKS IN?

THIS IS NOT 'VALUE' BUT COMPLETELY SPECIFIC

WHAT ABOUT OTHER PAVING PATTERNS?

BRICKS WOULD BE USED TO CREATE FORM THEN REMOVED FROM THEIR PLACEMENT

BECOMING AN EXCESSIVE MATERIAL (WASTE)

EXPLICITLY HOW IS THIS AN OPERATION OF THE FORMLESS. → I THINK THIS OPERATION IS GETTING QUITE CLOSE TO THE FORMLESS IN SEVERAL WAYS.

→ CANT BE WALKED ON - YET IT IS CREATED TO BE WALKED ON

→ FROCK COAT BECOMES RUBBISH

* THE PILE OF BRICKS BECOMES A BY-PRODUCT OF THE PROPOSITION. TO DISCARD THE BRICKS MAY MEAN THAT THEY ARE BEING REPRESSSED BUT TO HAVE THEM THERE (ON SITE) MAY MAKE IT OBVIOUS WHAT IS BEING SHOWN.

THEREFORE WHAT IS THE PROPOSITION SAYING?

→ METAPHORS DIVERT (DEFER) ATTENTION UNDER THE GUISE OF MEANING. → THIS PROPOSITION WANTS TO HOLD THE ATTENTION TO THE SPECIFIC SPACE.

→ QUESTIONING THE REDUNCY OF MOTIF BASED

↳ METAPHORICAL

PAVING PATTERNS

→ WHAT IS IT SAYING ABOUT THE SURFACE OF THE LANDSCAPE? IT IS ITSELF A 'FROCK COAT' BUT ITS A 'MFC' WHICH IS ABOUT THE IDEA/AWARENESS OF 'MFC'

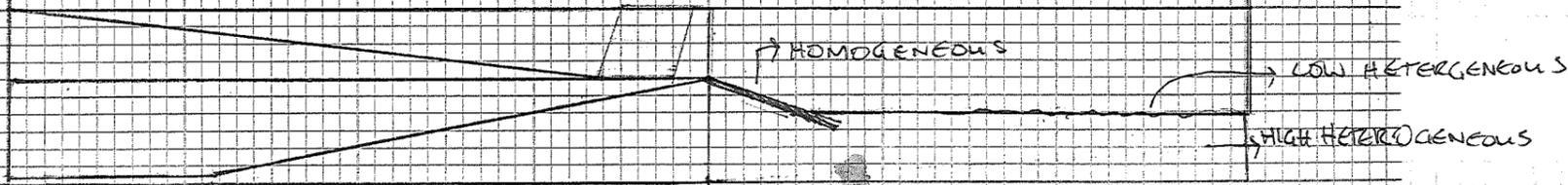
→ IT MAKES YOU AWARE OF THE WAY CONCEPTUALLY PAVING IS USED - BY NOT ALLOWING MEANING THROUGH SYMBOLS/ICONS & METAPHORS TO DEFER MEANING, ~~DEFER~~ THE MEANING BECOMES THROUGH THE LACK IN MEANING

→ I LIKE THIS PROPOSITION BECAUSE IT TAKES SOMETHING THAT DEALS DIRECTLY W/ THE SURFACE OF THE LANDSCAPE - IT IS ALSO QUITE A BANAL PART OF LANDSCAPE ARCHITECTURE BECAUSE OF ITS EVERYDAY USE, AND THIS EVERYDAYNESS MAKE IT APPROPRIATE TO WORK W/ BECAUSE IT BECOMES MUNDANE BUT SOMETHING ESSENTIAL W/ IN THE CITY → WHERE IDENTITY IS PLAYED OUT CONCEPTUALLY → PAVING SIGNIFYING HISTORIC WATER LINES → HISTORIC EVENTS - CAMBRIDGE - PAVING HORSES. HAMILTON - WAIKATO RIVER.

1: IT IS LITERALLY AN UNDOING OF FORM
2: IT SHOWS FORM THAT IS NEVER SEEN OR THOUGHT OF.
3: ITS FUNCTION OR USE IS DENIED ON BOTH PRACTICAL (LEVELS) → CANT BE WALKED ON - AND FUNCTION IS DENIED ON A POETIC/ MEANING LEVEL → PATTERN/MOTIF CANNOT BE IDENTIFIED. (LIKE LOOKING AT FORMLESS (CLOUDS))

4: IT USES PRECISE FORM AND FORMS OF THOUGHT TO CREATE THIS PROPOSITION → THIS THE FORMLESS FLOW THROUGH THE HOMOGENEOUS → IT USES METAPHOR - BUT THE METAPHOR CAN NEVER BE LOCATED - NOT BECAUSE THE REFERENCE IS NOT KNOWN SO CANT BE PLACED BUT BECAUSE THE REFERENCE ITSELF (WHAT IS BEING REFERENCED) THE SIGNIFIER CAN NOT BE COMPREHENDED. DOES NOT SIGNIFY

→ THINKING ABOUT SURFACE AS AN EDGE - THE FIRST EXPERIENCE WHEN ENTERING TERRAIN 2 IS THAT THE PATH SINKS INTO THE GROUND. AT FIRST I SIMPLY SAW THIS AS THE PATH ENDING - BUT IN FACT IT CONTINUES UNDER THE GROUND (FOR A LITTLE). WE CAN LOOK AT THIS IN TWO WAYS - THE PATH SINKING AS SAID OR THE GROUND RISING.



ITS EXACTLY LIKE THE FENCE GETTING COVERED BY THE SAND DUNE IN TETENGA OR THE TREE GETTING COVERED BY SAND AT THE BEACH.

IS THE PROBLEM PROJECTION?

THE TALK ABOUT 'MATHEMATICAL FROCK COATS' IS ALL ABOUT PROTECTING, PROJECTING MEANING, SIGNIFICANCE, APPROPRIATENESS

ARTIC-THOUGHT: DONT BE TOO QUICK TO SAY 'TERRAIN 2' IS OUTSIDE OF MEDIATION. THE FACT THAT IT IS BEING USED AS MATERIAL FOR THIS PROJECT AND HAS BEEN DISCUSSED AT LENGTH THAT IT

IN THE DISCOURSE IS AN ACTA OF MEDIATION AND CONTROL THIS OPENS UP PROJECT UP. BUT IN THE PROPOSAL

I WAS SAYING THE FORMLESS IS EMPATHIC TO THE CONDITION OF THE TV => THIS IS VERY NAIVE - AND BUT AT LEAST INDICATES DEVELOPMENT.

IN TERMS OF THIS LANDSCAPE THE NETWORK OF PATHS ARE ASSOCIATED W/ IDEAS OF MEDIATION AND CONTROL - THIS CAN BE THOUGHT OF UNDER THE NAME HOMOGENEOUS. THIS ALLOWS ME TO DISSOCIATE IT FROM THE OTHER PARTS OF THE LANDSCAPE THAT ARNT IDEAS OF MEDIATION - SUCH AS THE TERRAIN 2 SPACE WHICH I CAN CALL THE HETEROGENEOUS - FROM PREVIOUS INVESTIGATIONS () I THEN APPLIED THE OPERATION OF SCISSION TO THE HETEROGENEOUS SEPARATING THE 'HIGH' FROM THE 'LOW' - (OPPOSITE TO SPATIAL TERMS) THE 'LOW' BEING THE SURFACE AND THE 'HIGH' THE BODY OF THE LANDSCAPE - (UNDER THE SURFACE). SO NOW APPLYING THIS TO THE EXISTING TERRAIN OF THE FOCUS SITE - THIS PROCESS OF SCISSION CAN BE READ AS YOU ENTER THE SITE (TERRAIN 2). THE HOMOGENEOUS SURFACE PIERCES THE HETEROGENEOUS SPACE AND ENDS (UNSEEN) IN THE HIGH HETEROGENEOUS BODY OF THE LANDSCAPE. I GUESS THIS IS AN EXAMPLE OF A 'SHORT-CIRCUIT' WHERE THERE IS A EXACT POINT WHERE WANT I'M CALLING THE HOMOGENEOUS AND THE HIGH AND LOW HETEROGENEOUS ARE IN EACHOTHER'S COMPANY

DATVILLE CALLED 'HETEROGENEOUS THE SCIENCE OF THE WHOLLY OTHER' THE 'TERRAIN 2' IS NOT THE WHOLLY OTHER -> I GUESS MUST BE AWARE OF THIS & THE OTHER CANT BE DESIGNED. PROJECT IS ABOUT DESIGNING W/ IT NO IT.

IT'S LIKE 'GOD' OR 'SHIT' ARE NEVER GOING TO BE DESIGNED.

→ THINKING ABOUT SYNCRETISM → WHICH ENDS IN A RECONCILIATION. THUS THE CONFLICT IS RESOLVED IS NOT ALONG THE LINE OF THE FORMLESS. THE SYNCRETISM DEFINITION ALSO SAYS "WHERE SUCCESS IS PARTIAL AND THE RESULT IS HETEROGENEOUS" WHICH IS VERY INTERESTING IN TERMS OF THE FORMLESS. BASE MATERIALISM HAS BEEN DISCUSSED AS A MATERIALISM THAT FAILS AND THIS BECOMES HETEROGENEOUS AND AN OPERATION OF THE INFORME. A MATERIALISM NOT REACHING ITS GOAL/NM IS ANOTHER WAY OF THINKING THE INFORME. HOWEVER THIS WAY OF THINKING ABOUT IT IS MORE IN THE CONTEXT OF FINDING AN EXISTING THEORETICAL POSITION OF THE FORMLESS NOT ATTEMPTING TO CREATE ONE WHICH IS WHAT MY PROJECT SEEMS TO BE DOING.

THE FAILING TO VISUALISE THE FORMLESS IS A BIT OF AN IRRELEVANT LING OR THOUGHT BECAUSE AS HEGARTY SAID ANYONE WHO ATTEMPTS TO SHOW THE FORMLESS IS A FAILURE IN THE FIRST PLACE → THE MOMENT YOU WORK CONSCIOUSLY W/ IF YOU FAIL, BUT THIS FAILURE IS FORMLESS SO ITS AN BEST INSTANCE OF 'SOVERGN FAILURE'

→ 'SCISSION' IS LIKE THE OPPOSITE TO 'SYNCRETISM'
 SCISSION IS THE DIVISION OF EVERYTHING IN TOO
 SYNCRETISM IS THE BRINGING OF THE DIVISION TOGETHER.
 WHY SHOULD I USE SCISSION?
 - THE IDEA OF 'SHORT CIRCUITING' AFTER SCISSION IS THEN SIMILAR TO SYNCRETISM
 → INITIAL STUDIES I WAS SYNCRETISA W/OUT FIRST PERFORMING SCISSION - BECAUSE I WAS WORKING ON THE SURFACE (EXISTING) AS A GIVEN.

Drawing 4

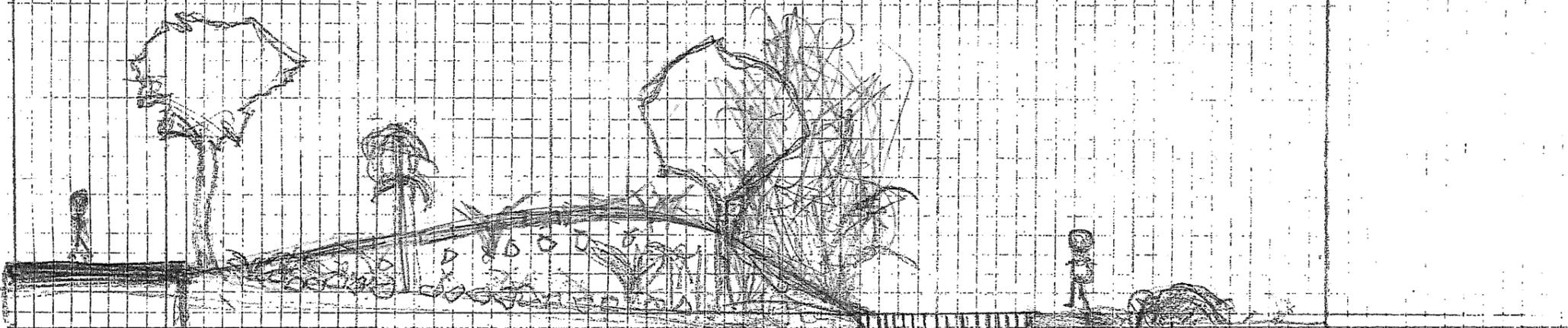
The development of this proposition started with exploring ways in which the paving intervention could be worked into the configuration of the terrain, therefore putting it into a position where people who use the site would interact with it in a direct way.

This move led to the consideration of many aspects of the terrain, such as disrupting the even flow that exists with the existing path system (which was explored in both the Syncretism and Extraction studies), just as the paving proposition is attempting to disrupt the notion of surface.

The drawing proposes to add an additional pathway into the existing configuration which passes through forms a connection with *terrain 2*. The paving part of the proposition would be located inside the path's curve giving it a direct relationship both to the path and the user.

Although the proposition is very formal and symmetrical this does not weaken its notion of the formless. The seeming repetition of the intervention in proposing a new path made of the same materials attempts to disrupt the experience of the site through the possible syncretism of *terrain 1* and *terrain 2*. Thus the proposed elements in *terrain 2* are reacting to the solid condition of form found in *terrain 1* as a means to disrupt and undo that condition.

CONCRETE D.3



EXISTING TERRAIN 1

PROPOSED PAVING AREA

PROPOSED PATH

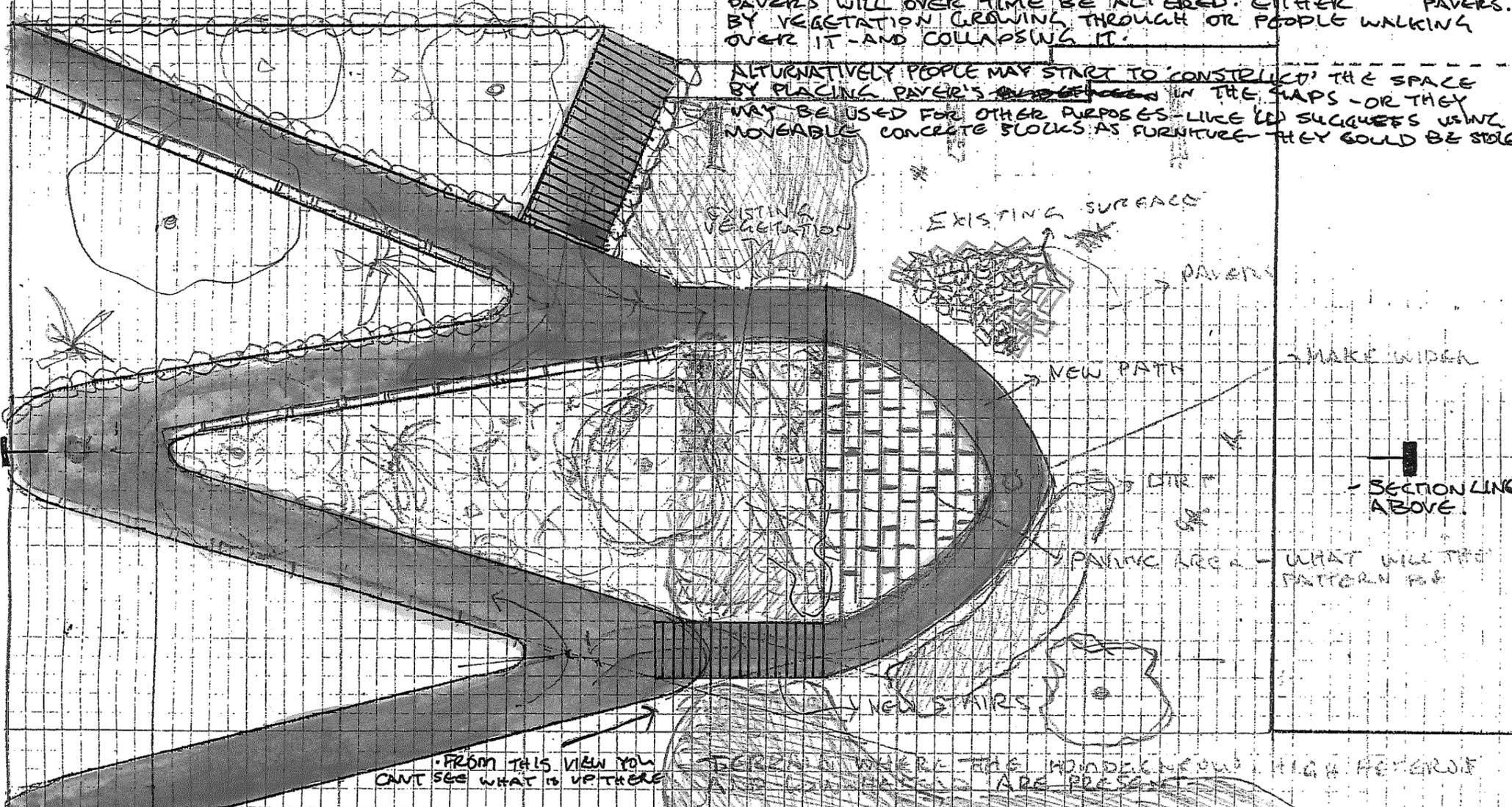
FILE OF DIRT

APARTMENT BLOCK

EXISTING VEGETATION

DEPENDING ON THE PAVING MATERIALS (SAND AND CONCRETE - GRASS...
 WITH THE ARTICULATION OF THE SPACES BETWEEN THE SPERMABLE
 PAVERS WILL OVER TIME BE ALTERED. EITHER BY VEGETATION GROWING THROUGH OR PEOPLE WALKING
 OVER IT - AND COLLAPSING IT.

ALTERNATIVELY PEOPLE MAY START TO 'CONSTRICT' THE SPACE
 BY PLACING PAVERS IN THE GAPS - OR THEY
 MAY BE USED FOR OTHER PURPOSES - LIKE (S)UCCEESS USE
 MOVABLE CONCRETE BLOCKS AS FURNITURE - THEY COULD BE STOLE



FROM THIS VIEW YOU CANT SEE WHAT IS UP THERE

TERRAIN WHERE THE HOLE IN THE FLOOR ARE PRESENT

IT MAY MAKE YOU WANT TO GET BACK TO THE EXISTING PATH A.S.A.P AND NEVER USE IT AGAIN.

THE JOURNEY NOW HAS THE ABILITY TO OFFER A DIFFERENT EXPERIENCE TO THAT ALREADY HAD. THIS CONFIGURATION STILL RELYS ON ALL THAT IS EXISTING W/IN TERRAIN 1, AND THAT IS ESSENTIAL THE BACK AND FORTH MOVEMENT BETWEEN THE KNOWN AND UNKNOWN, THE FIXED AND THE CHANGABLE.

YOU MAY USE IT UNTIL IT BECOMES OVER-GROWN W/ WEEDS - OR ONCE YOU SEE A SCHOOL BOTTLE ETC IN IT.

CURRENTLY THE ISN'T REALLY INTERACTION BETWEEN USER'S ON THE SITE INTRODUCING SOMETHING NEW BUT PART OF THE SAME SYSTEM MAY TRIGGER INTERACTION THROUGH THOSE YOU DECIDE TO GO A DIFFERENT WAY AND THOSE THAT DONT. THE TWO EXIT/ENTRY POINTS ARE WHERE THIS INTERACTION MAY OCCUR.

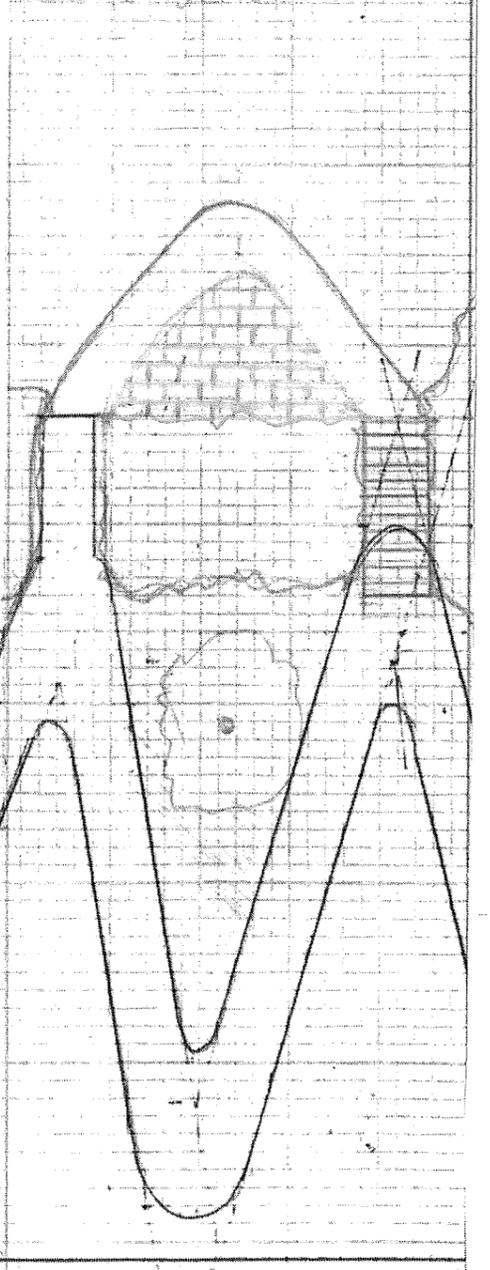
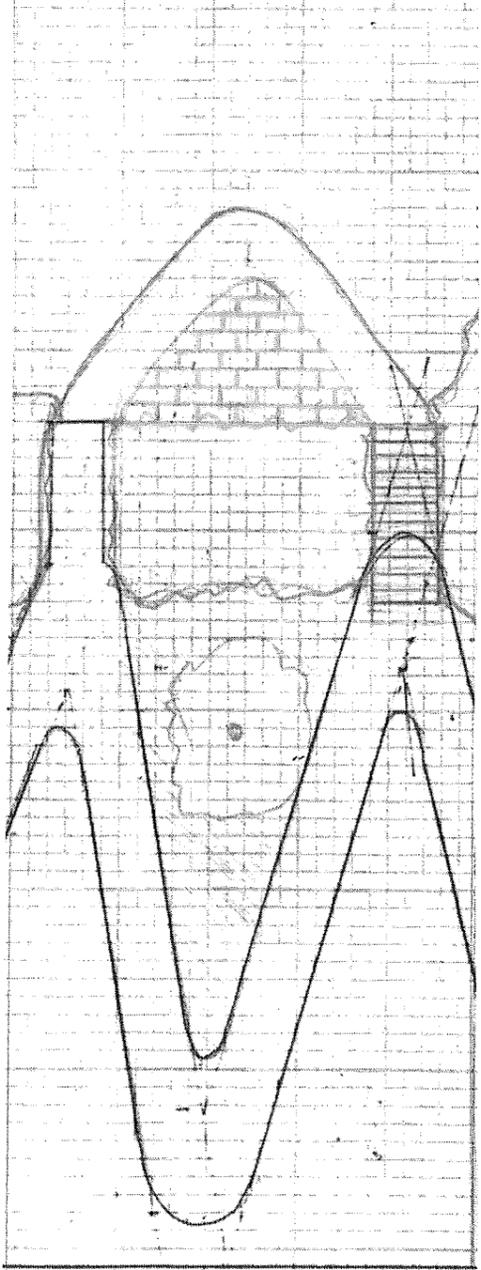
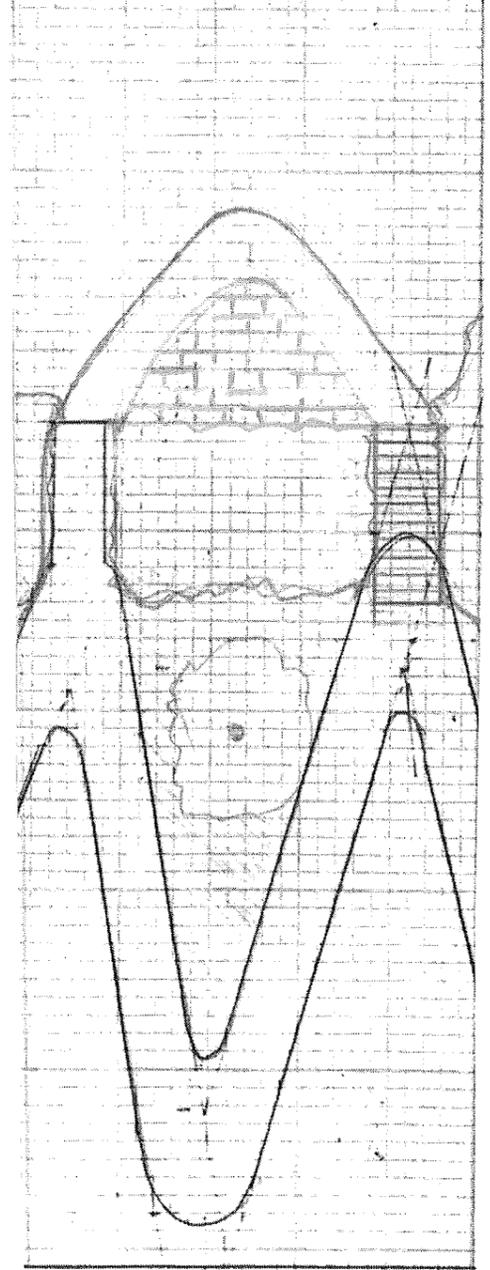
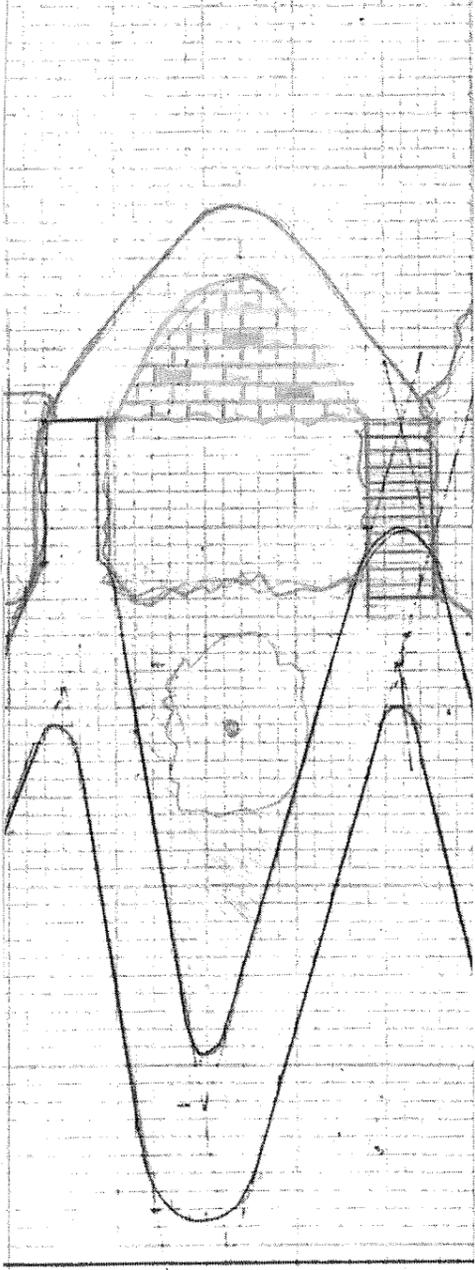
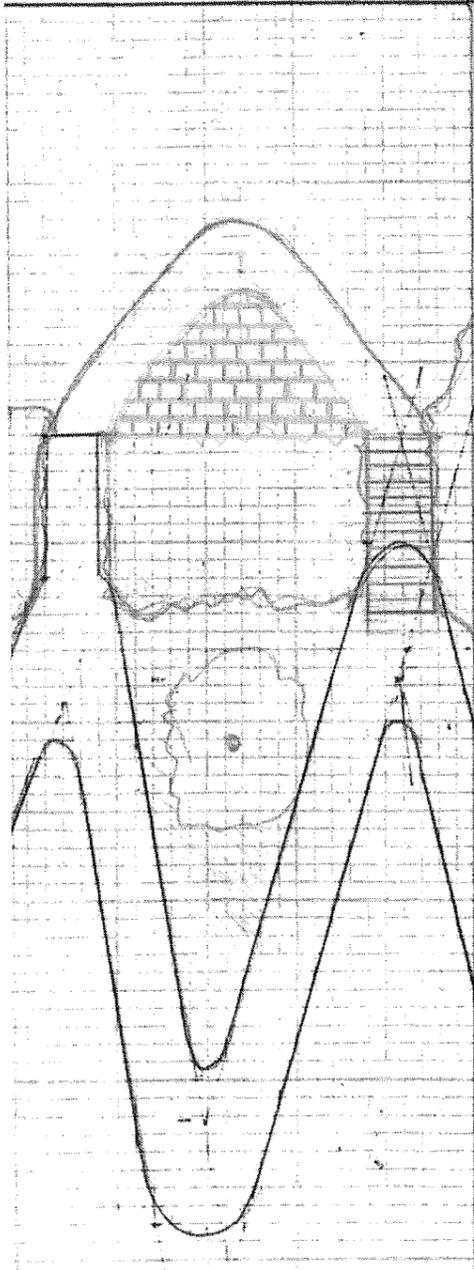
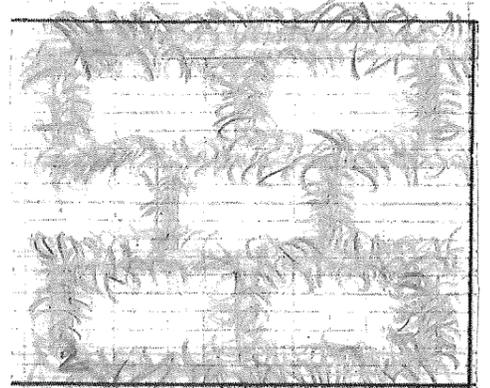
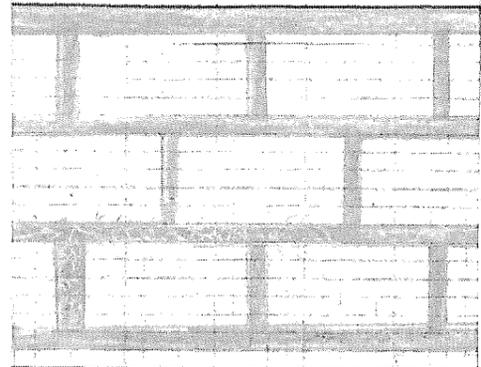
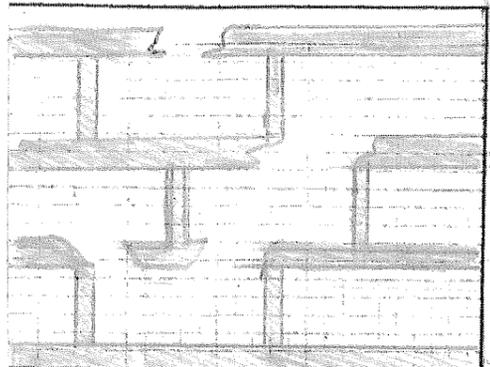
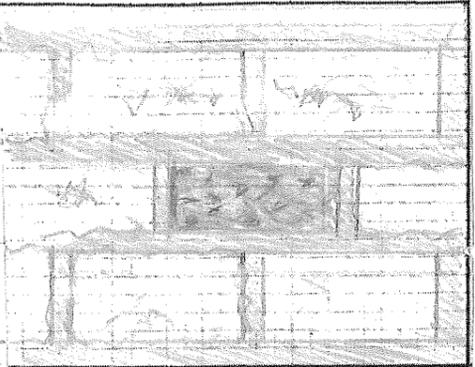
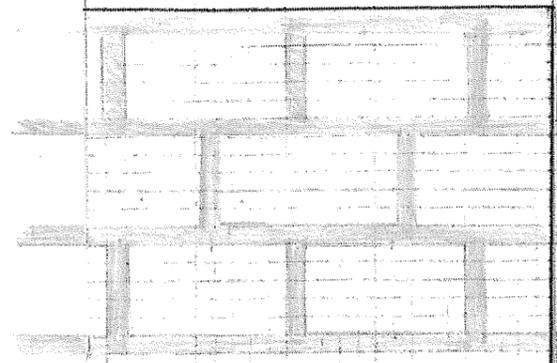
ITS NATURAL (TERRAIN 2) A SPACE WHICH UNTILL YOU IN IT YOU DONT KNOW WHAT ITS LIKE

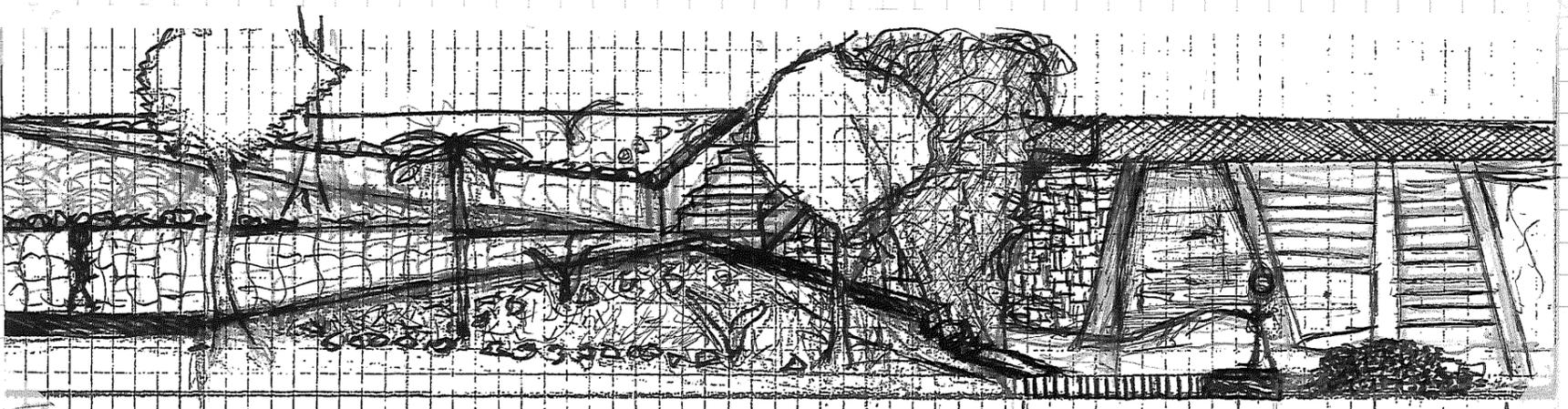
THE PROPOSED PATH WOULD BE A QUICKER ROUTE THAN THE EXISTING. IT ALSO INTRODUCES MORE STAIRS INTO THE CONFIGURATION.

THE ULTIMATE DIFFERENCE IS THAT ONCE ONCE IN TERRAIN 2 YOU BECOME SORT OF EXPOSED - THERE IS NO TREE CANOPY - YOU'LL NO LONG BE RESTRICTED TO THE WIDTH OF THE PATH BY RETAINING WALLS AND HANDRAILS

THE SPACE OPENS UP TO YOU - THE SCALE AND MATERIALITY OF THE RETAINING WALL CHANGES.

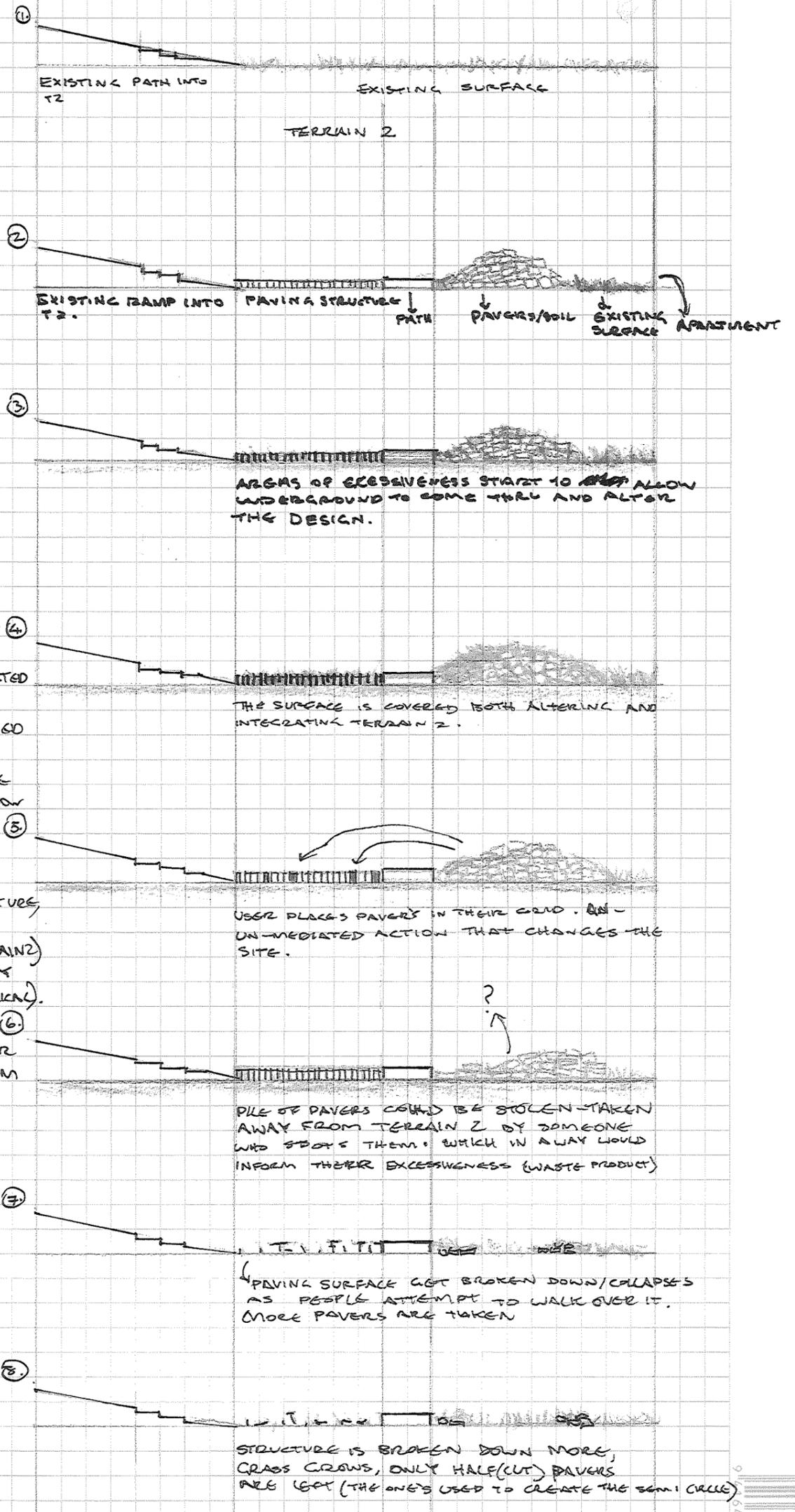
BUT BEFORE YOU EXIT THE PATHWAY YOU HAVE TO RE-ENTER TERRAIN 1. THIS IS IMPORTANT BECAUSE IT SYNCRETISES THE TWO EXPERIENCES





ALTHOUGH THESE SECTIONS EXPLORE DIFFERENT SCENARIOS WHAT IS STILL INTERESTING IS THAT SECTION ① THE EXISTING CONDITION OF TERRAIN 2 IS A SIMILAR GRAPHIC AS SECTION ②, EXCEPT FOR THE PATH. THE WAY IN - WHICH THIS COULD BE THOUGH IS THAT BETWEEN THE STAGE OF ① → ③ IS WHERE THE FORMLESS IS RELEASED THROUGH EXPLOITING THE WAY IN WHICH PEOPLE VIEW AND USE TERRAIN VALUE (TERRAIN 2)

THE MAIN THING I HAVE LEARNT IN EXPLORING THIS PROPOSITION IS THAT WHEN MATERIALS ESCAPE BEING FORMED THEY BECOME WHAT BRITALLIE CALLS 'NON LOGICAL DIFFERENCE' WHICH I INTERPRET AS MEANING THAT PAVERS IN THIS PROPOSITION ARE DIFFERENT FROM PAVERS THAT ARE USED FOR THEIR APPROPRIATE PURPOSE BUT THE DIFFERENCE IS NOT LOGICAL BECAUSE THE PAVERS ~~ARE~~ HERE ARE THOUGHT OF AS ESCAPING LOGIC ~~WHICH IS THE WAY~~ (ATTEMPTING TO) AS A MEANS OF ESCAPING FORM. THIS RELATES BACK TO BEING EXCESSIVE ④ BECAUSE ~~THIS~~ THIS IS WHAT PUSHES LOGIC TO THE SIDE - IF EXCESS IS NOT ASSIMILATED (RECYCLED) / (CONCEPTUALISED) IT BECOMES ABJECT BECAUSE IT SLIPS INTO AN UN-MEDIATED OPERATION W/ THE WORLD. ~~BECAUSE~~ SUCH AN OPERATION IS THOUGHT ABOUT HERE IN SEVERAL WAYS. ③④ EXPLORE AN OPERATION IN WHICH TERRAIN COLONISES THE MATERIALS. ⑤⑥ LOOK AT THE POSSIBILITY OF PEOPLE POSITIONING THE PAVERS INTO THE 'EMPTY' PAVING STRUCTURE, AND ALSO THE ~~CHANCE~~ LIKELIHOOD THAT THE LOOSE PAVERS GET STOLEN (TAKEN FROM TERRAIN 2) AND PUT TO USE SOMEWHERE ELSE (THUS THEY CANT HELP BUT BEING PUT TO USE - MADE LOGICAL). ⑦⑧ EXPLORE ANALYSIS THE EVENT IN WHICH THE PAVING 'JUTS' ARE BROKEN DOWN OVER TIME. THROUGH PEOPLE WALKING OVER THEM AND VEGETATION GROWING THROUGH THEM.



Conclusions/Discussion

Through my research I have identified and utilised practices of the formless to work with as a designer within the space of *terrain vague*. I have explored the formless through landscape design and the media and materials intrinsic to landscape formation.

The formless in landscape design explores the possibility of designing and thinking about design in an unmediated way with the intent to undo both physical and conceptual form.

The focus of this research has been on *terrain vague*, although it is not so much physically mediated, *terrain vague* is conceptually mediated within landscape architecture discourse and many other discourses. This was an important realisation, that *terrain vague* is a type of form.

Thus the propositions developed for *terrain 2* identified as an example of *terrain vague* attempted to undo the conceptualisation of *terrain vague* in some small way. Of course it needs to be acknowledged and what I need to be constantly aware of is that through the process of this project I am forming and conceptualising the formless. However the difference is that through out my project I am not attempting to design the formless but to utilise certain notions of the formless such as its disruptive agency.

As a result of working with the formless, the propositions explored do not respect the notion of *terrain vague* as much as writers on the subject believe we should, or for example as much as Levesque does with his interventions, this realisation enforces the assimilation of *terrain vague* within discourse. The propositions in hindsight are quite aggressive, not the homogeneous aggressiveness Morales refers to that is opposed to *terrain vague*, but aggressive moves which insert operations into *terrain 2*. However this research project is speculative and attempts to add something different to the discussion on *terrain vague*, not necessarily slide comfortably into it. In terms of the projects duration the time between acknowledging that *terrain vague* is formed and the critique of that through the formless was a very productive.

I can see the value in turning *terrain vague* into a subject (forming it) within the discourse which Kamvasinou says has led to “recent work of landscape architects who are seeking to promote principles of indeterminacy, emptiness and open-ended occupation” (Kamvasinou, 261). However the formless has taught me that it is important to remain conscious of the transposition involved in the process of discourse turning something into a subject: *terrain vague* and that flowing through to practice where arguably it becomes an object. The problem of transposition in the context of *terrain vague* is that it reconnects it back to what constituted its difference; the designed city.

My position on transposition was guided by Bois and Krauss’ notion of alteration which as discussed earlier is a form of mediation that attempts to have the opposite effect of transposition, thus where transposition is a form of mediation which has the aim of assimilation, an alteration seeks out indeterminacy (Hegarty 1999).

I learnt from my inquiry into the formless that the notion of design presupposes a repression of both materiality and the notion of time in order to establish itself. An example of this would be a motif within a landscape that represents some past historical event. Thus for the motif to be recognised not only is the present time repressed through referring to the past but also the materials which form the reference must ward off the effects of the present to express the past, thus the design mediates materials and time to deliver meaning.

Thus to explore the formless in landscape design is to attempt through a process of alteration to think about design as something that leaves the realm of mediation through becoming excessive. If materials and time are excessive it means that they are not assimilated, this position utilises practices of the formless to interrogate the formation and *terrain vague* and its assimilation within discourse.

Therefore in comparison to a transposition which ultimately reconnects *terrain vague* back to the designed city my position reconnects *terrain vague* back to the operation of being an excessive landscape.

As demonstrated in the material propositions one way to achieve excessiveness is through taking a material out of context, for example sand being brought into *terrain 2*, stormwater gushing down *terrain 1*, and pavers removed from their surface position are all examples which transform materials into excessive operations of the formless which I believe disrupts the conceptualisation of *terrain vague*. The design propositions invoke the explored notions from earlier in the project such as syncretism and scission where then materials do not reconcile with the terrain and certain ideas explored in the extraction phase such as attempting to puncture the surface of the terrain in the vegetation and concrete investigations.

I acknowledge that the formless has limitations within the field of landscape design specifically due to issues of suitability, thus it was appropriate as my first investigation of the formless be carried out in relation to *terrain vague* because of the associations between the two. I feel there are still a vast number of issues to be addressed between landscape design and the formless and an even greater number if the formless were to be incorporated within practice. However if I were to undertake further research with the formless I think it would be very interesting to experiment more with the physical world like Levesque does with his picnic tables whether I continued to focus on *terrain vague* or not. I think this would offer more precise insights in relation to notions such as transposition and alteration which have been established here as key aspects for the formless. I believe I have established a way in which the formless can be understood within landscape design and that further research undertaken myself or by other landscape architecture students or professionals could utilise this research project.

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Appendix

1, Te Henga, Bethels Beach: Motivated Research

2, Introducing process to the proposition

1, Te Henga, Bethels Beach: Motivated Research

The proposition is to deposit sand into the 'waste-ground' of the site *terrain 2*, the purpose of this is to allow certain effects to act on the material which may change over time due to both natural and human forces.

The trip to Te Henga showed me how sand as a material is under the influence of many forces that manipulate it over long periods of time. It can accumulate, or disperse, be pushed and pulled.

The way sand accumulates and covers other elements was very interesting. Discovering a group of trees that had become extremely obscured by mounting sand dunes is a simple yet powerful example of the formless as operation. In this example we have two natural materials; sand, and trees. In this situation both have the potential of growth and shrinkage. Sand can easily be displaced by wind and the changing tides (and thus releases the trees from suffocation) or it could continue to build up in this area (and completely take the trees over). The trees are growing but if the sand does continue to mount then they may get completely covered. Basically it is a sort of race between the sand dunes and the group of trees.

The way such a situation is discovered is also crucial. This fight for survival is not found following the main walking tracks or by walking along the beach, it is stumbled upon, somewhere you get lost, (find something out) and then find your way out of. This is important because it takes you by surprise. Unlike the beach, which is mediated, a place like this is totally uncontrolled by human systems, and therefore when people enter they are at the devices of the material and the situation. It is not, however, a dangerous place, but a place of difference. The bodily experience of the material is unmediated and thus heightens the relationship between what you see and the implications that has for the body. This is where the relevance of these dunes is important. The work now involves how to use this stuff on purpose as design material and in the context of the urban environment.

“One day or another, given it persistence...dust will probably begin to gain the upper hand over the servants, pouring immense amounts of rubbish into abandoned buildings and deserted dockyards” (Bois and Krauss 1997, p. 226)

2, Process:

At the time of deciding to work with sand within the site I also started to think about process; not only what happens to the sand and the site once it is there but also the process of how it got to the site and where the sand itself came from.

When I chose to work with sand I had a hunch that as a material it would be able to develop my understanding of the formless within a landscape. The practice of introducing the process of the whole situation is a way to bring complexity to the proposition.

The first part of the process I considered was where the sand would come from. Obviously all sand comes from the beach or dredged up from under the ocean, but what I wanted to consider in terms of the formless and this proposition was what the differences and implications are if the sand was to be taken from a beach and unload in '*terrain 2*' or alternatively brought from a sand wholesaler.

Where is sand coming from?

Beach:

Taking a large amount of sand from a local beach and moving it into the landscape I am using, would be adhering to some inherent aspects of the formless such as causing a 'low blow' (which is irrational and illogical) in this case to the local ecology and community that the sand came from. Thinking about the abject as operation and therefore as formless Bois and Krauss say such an operation is found in the notion of excess which is a form of overproduction or expenditure. Generally I see 'excess' as being abject because through process/operation it becomes unwanted and unneeded but flows through what is wanted and needed. This is relevant to one of Bataille's man interests of informe which is what waste does to the system. What happens when something is in excess? Looking at the inland sand dunes at Te Henga which have been blown over many years and continue to move, the result is a landscape which is celebrated for its difference. It makes you think about the operation of time, and movement of material. You are in what are sand dunes and you can hear the sea but not see it the horizon beyond the sand is rolling farm land. This material is in excess but it is assimilated for its uniqueness.

An Example

Oriental Bay in Wellington is a man made beach which got its sand shipped in from Golden Bay in the South Island. An artificial reef was constructed at Oriental Bay to help mitigate the removal of the sand from the sea. There was obviously an excess of sand in Golden Bay.

Taking sand from a beach where it was not in excess does as mentioned have formless associations, thinking about such an act in the context of the practice of landscape architecture it cannot be rationalised through social, economic, political, or ecological processes of thought (the sand being moved from Golden Bay was being moved to create an urban beach in Wellington thus a new public space, this process could be rationalised under all the above categories). Such an operation would never be permitted and would in fact be completely shunned (especially by landscape architects). Thus as the operation works its work is undone as Hegarty would say, in relation to the operation of *informe*. In other words as the process/operation of the proposition unfolds it continually becomes thought of as wrong or unwanted, as Bataille said of the *informe* in his dictionary entry. “What it designates has no rights in any sense and gets itself squashed everywhere” (Bois and Krauss 1997) but remember as Bois and Krauss make clear the *informe* has only operational existence. A pile of sand is not *informe* but the process (history) of the proposition where the operation is found is where the work of the *informe* is and where the (proposition) *informe* gets ‘squashed’.

Bought

Buying an amount of sand and moving it to the site is a completely different tactic from taking it from an existing beach. What springs to mind in buying sand from a building depot is the idea of value: how much money should be spent? And how much material will that give? Also the idea of giving an amount of material which corresponds to an amount of money to a landscape which can be thought of as dually having no value at all (debasement) and being priceless (emancipation can't be brought) is an interesting idea. Inserting something measurable in physical and monetary dimensions into a landscape as Luc Levesque says scrambles normative representation (which has its own value as well).

Sand is used in the construction of landscapes as a beneath-the-surface material (base course) on top of which the design ‘frock coat’ is applied. It's a material that is leveled and compacted before a harder surface is laid, such as concrete, tiles. It is also used as

a material to sprinkle over surface tiles to fill in the cracks and it is also a permeable material.

Buying an amount of sand and placing it in the site is a step taken in the construction of a new landscape, altering the scale or amount of sand placed in the 'construction zone' starts to enter into the conflict of the formless in landscape architecture (in perhaps a more playful way than the previous way of getting sand into the site). For example as the large amount of sand starts to get leveled out it falls down the slope of the landscape or gets blown away thus the object as operation is at play (excess).