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**Stratifications, Folds, De-stratifications**

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# EDITORIALE

In questo numero, abbiamo invitato gli autori a esplorare la nozione di 'strato' e concetti ad esso correlati come categorie essenziali per la teoria spaziale contemporanea. Gli articoli qui presentati esplorano perciò la vita dei fenomeni di stratificazione in discipline che vanno dalla filosofia all'architettura, dalla sociologia al design.

Stratificazione, piegatura e de-stratificazione funzionano in modi plurali ma interconnessi, che necessitano di essere districati. Per cominciare, uno strato appare come il risultato di un processo di accumulo di materiali. La polvere ne offre un chiaro esempio, dato che essa si stratifica incessantemente sopra oggetti e corpi con una sorta di noiosa eppure misteriosa ed ineluttabile inerzia. Da questo punto di vista, ci si può focalizzare sulle peculiarità del processo di accumulo, sulla sua temporalità indefinita, per così dire *eterna*, così come sulle relazioni specifiche che i materiali accumulati intrattengono tra loro. Se l'impolverarsi delle cose è un fenomeno piuttosto intuitivo nel suo aspetto fisico, una comprensione adeguata della polvere architettonica, urbana, biologica e sociale deve essere ancora sviluppata.

La stratificazione non è un processo lineare, né omogeneo; per questo motivo la nozione di piega ci aiuta a comprendere meglio la realtà *ondulatoria* della stratificazione. Le pieghe sono l'elemento dinamico spesso invisibile ma fondamentale alla base della formazione di *pattern* e variazioni all'interno degli strati. La piega, in questo senso, è in opposizione all'entropia. Partendo da tale punto di vista contro-termodinamico, gli articoli qui presentati rivelano come le pieghe formino una sorta di vita interiore, spesso nascosta, all'interno di ogni strato. Inoltre, i fenomeni di piegatura si verificano in molti campi e in molte forme, come rotazioni, scarti, avvolgimenti, insaccamenti ecc. Inoltre, questi processi avvengono su scale diverse, determinando ulteriori specificità negli incontri inter-scalari.

Sappiamo anche che non vi è piegatura senza un concomitante movimento di spiegatura. In altre parole, un insieme di contro-forze di de-stratificazione opera costantemente attraverso gli strati

come insieme di vettori di de-territorializzazione. Per questo motivo, una serie di eventi apparentemente disparati, come cancellature, bradisismi ed esplosioni, potrebbero aiutarci a osservare meglio il complesso intreccio tra forze e forme. Come agiscono le forze — e le composizioni di forze — sulle forme, e come queste ultime reagiscono? Come si può cogliere e descrivere un momento di de-stratificazione? Come misurarne ed apprezzarne l'esito?

Queste sono alcune delle questioni che troverete trattate in questo numero. Apriamo con un saggio del filosofo Leonardo Caffo il quale, adottando una prospettiva non-umanista fondata sul realismo relazionale, si propone di delineare una vera e propria ontologia dello strato. Caffo si concentra in particolare sulla differenziazione intrinseca presupposta da ogni stratificazione e su come, contemporaneamente, la destratificazione potrebbe essere utilizzata in quanto tecnica di analisi delle entità stratificate. A seguire, Jon McKenzie, teorico dei media noto per la sua teoria della performance, approfondisce il concetto e la pratica di "narrazione diagrammatica", che egli descrive come un esercizio di destratificazione utile per sperimentare storie visive in grado di scuotere il senso comune e trasformare il punto di vista delle élite ("storytelling up") su problemi comuni cruciali come il cambiamento climatico.

Introduciamo quindi l'artista ospite di questo numero, Heide Fasnacht. Il suo lavoro multiforme si sviluppa attraverso una vasta gamma di tecniche (vedi [pp. 30-33](#)) e consiste — come indicato nel [sito dell'artista](#) — "deformare e riformare" al fine di "rivelare le fessure" in ogni tipo di materiali e di storie. In un intero articolo, Teresa Stoppani ci descrive l'operazione artistica di Fasnacht come un'operazione di "piegatura, spiegatura e ripiegamento di un evento" in grado di attuare una "lentezza esplosiva" già analizzata in [lo Squaderno 26](#). Ora, Stoppani si sofferma su *New Frontier*, tra le opere più recenti dell'artista. Il nome deriva da quello di un noto casinò-hotel di Las Vegas, ora demolito. Il progetto di Fasnacht traccia il seguito dell'implosione del casinò, sia attraverso una raccolta di materiali disassemblati, sia rappresentan-



# EDITORIAL

In this issue, we invited contributors to explore the notion of 'stratum' and related concepts as key categories for contemporary spatial theory. Featured articles thus explore the life of spatial strata and stratification phenomena in disciplines ranging from philosophy, through architecture and sociology, to design.

Stratification, folding and de-stratification have plural yet interconnected workings that need to be untangled. To begin with, a stratum appears as the result of a process of accumulation of materials. Dust offers a clear illustration, for dust incessantly stratifies itself over objects and bodies with a kind of dull yet mysterious and inescapable inertia. From this perspective, it is possible to focus on the peculiarities of accumulation, its indefinite, almost *eternal* temporality, as well as the specific relation that accumulated materials entertain with each other. While the dusting of things is rather intuitive in its physical aspect, an adequate understanding of architectural, urban, biological, and social dusts leaves scope for developments.

Stratification is neither a linear nor a homogeneous process, and the notion of fold helps us gain an insight into the *undulatory* reality of stratification. Folds are the often invisible but crucial dynamic element underlying the formation of patterns and variations within strata. Folds, in this sense, stand in opposition to entropy. From this counter-thermodynamic perspective, the articles presented here illuminate how folds form a sort of inner, often hidden life within each stratum. Also, folding phenomena occur in a variety of domains and forms which include twists, spins, winds, twirls, etc. These processes take place at different scales, breeding further specificities in connection with inter-scalar encounters.

We also know that no fold takes place without a concurrent movement of unfolding. In other words, counter-forces of de-stratification constantly operate throughout the strata as vectors of de-territorialisation. A range of apparently disparate happenings, such as erasures, translational landslides, and explosions, might ultimately lead us to focus on the complex, entwined relation between force and form. How do forces and their composition act upon and react to forms? How exactly to describe and capture a moment of de-stratification? How to measure and appreciate its outcome?

These are some of the questions that this issue addresses. We open with an essay by philosopher Leonardo Caffo who, taking a non-humanist perspective grounded in relational realism, flashes out a veritable ontology of the layer. Caffo focuses in particular on the intrinsic differentiation that is presupposed by all layering and on how, concurrently, destratification might be employed as a technique of analysis of layered entities. After this, Jon McKenzie, a media theorist renowned for his theory of performance, elaborates on the notion – and workshop practice – of 'diagrammatic storytelling', which he describes as a destratification exercise meant to experiment with visual stories capable of unsettling common sense and potentially transform the elites' views (hence, 'storytelling up') on crucial common issues such as climate change.

This issue's featured artist is New Yorker Heide Fasnacht, whose multifarious work develops across an impressive range of techniques (see pages [30–33](#)), 'deforming and reforming' in order to 'reveal fissures' in all sorts of materials and stories (see the [artists' website](#)). Teresa Stoppani's article explicates Fasnacht's artistic operation as one of 'folding, unfolding and refolding of an event' – an 'explosive slowness' already tackled in [lo Squaderno 26](#). Now,

do lo scenario di rovine creatosi con la demolizione pianificata.

A ben vedere, il divario tra le piegature ed esplosioni di Fasnacht e i seguenti due articoli non è ampio. Infatti, se in *Suspect Terrain* Fasnacht ci presentava una casa apparentemente nell'atto di sprofondare in un bradisismo, il sociologo Adriano Cataldo riflette sul fenomeno della trasmissione intergenerazionale familiare, confrontandola con le topologie del flusso e la piega. Allo stesso modo, *LondonBlitz III* di Fasnacht, tratto dalla serie [Loot](#), ci presenta una serie di buchi e finestre vuote che puntano alle molte memorie silenziate della seconda guerra mondiale. Da parte sua, Kate Reggev esplora la "finestra sul passato", dispositivo elaborato nell'ambito della progettazione conservativa. Si tratta di una soluzione che consente ai progettisti di prendere in conto e dialogare con la stratificazione degli artefatti sui quali operano.

Gli ultimi due articoli presentati ritornano a problemi teorici. George Themistokleous giustappone il concetto di piega in Deleuze e la concezione freudiana dei ricordi schermo, ovvero di un ricordo che, mascherandone un altro, cela e allo stesso tempo esprime implicitamente il ricordo originale. Themistokleous tenta di collegare ciò che Freud chiama lo "schermo" su cui vengono proiettati i ricordi – e che può essere facilmente immaginato come uno strato – alla elaborazione di Deleuze a proposito dell'occhio inteso non più come organo bensì come un tipo di funzionamento naturale collocato nel cuore stesso della materia.

Memoria, percezione e stratificazione sono affrontate anche da Mubi. In particolare, il concetto di "memoria sociale" viene illustrato alla luce della teoria di Tarde, che come noto fu fonte di ispirazione sia per Bergson

che per Deleuze. In particolare, Mubi sottolinea come in Tarde la nozione di memoria sia legata simultaneamente alla stratificazione e alla piegatura.

In conclusione, ci pare che se c'è un autore che ricorre in queste pagine, è certamente Gilles Deleuze. A nostro avviso, il suo tentativo teorico di rielaborare una nuova visione vitalista della natura rimane infinitamente utile per tutti coloro che, oggi, sono interessati ad analizzare l'intreccio tra spazio e società.

T.S., A.M.B.



Stoppani zooms in on one of the artist's latest works, *New Frontier*, whose name comes from a demolished Las Vegas casino-hotel. Fasnacht's project tracks the aftermath of the implosion of the casino by collecting its disassembled materials and representing the scenery of ruins that followed its planned demolition.

Upon close scrutiny, the gap between Fasnacht's folds and explosions and the following two articles is not wide. Indeed, if Fasnacht's *Suspect Terrain* presents us with a house seemingly being swallowed up by a sink-hole, sociologist Adriano Cataldo reflects on the phenomenon of family inter-generational transmission, comparing it to the topologies of the flux and the fold. Likewise, Fasnacht's *LondonBlitz III* from the [Loot](#) series presents us with holes and empty windows open onto WWII muted memories, while Kate Reggev explores the design device of the 'window to the past' in architectural preservation as a solution that enables designers to engage in a dialogue with the stratification of artefacts.

The final two articles return to theory. George Themistokleous juxtaposes Deleuze's concept of fold and Freud's notion of screen memories, that is, any memory that screens another, both concealing and implicitly expressing the original one. Themistokleous attempts to connect what Freud calls the 'screen' where memories are projected – and which can be easily imagined as a stratum – to Deleuze's elaboration on the eye, not as an organ, but as a type of working which is present at large in the universe itself.



Memory, perception and stratification are also tackled by Mubi. Here, however, the notion of social memory is traced back to Tarde's theory – a source of inspiration for both Bergson and Deleuze. In particular, Mubi emphasises that in Tarde the notion of memory is simultaneously linked to both stratification and folding.

On the background of this issue's considerations on 'Stratifications, Folds, De-stratifications' is the recurrent reference to Gilles Deleuze's seminal work on the topic. In our view, Deleuze's theoretical attempt to propose a vitalist vision of nature remains endlessly helpful for all those who, today, are interested in analysing space and society.

T.S., A.M.B.





# Ontology of the Layer A Post-Human Object

**Leonardo Caffo**

*It is at work everywhere, functioning smoothly at times, at other times in fits and starts. It breathes, it heats, it eats. It shits and fucks. What a mistake to have ever said the id. Everywhere it is machines — real ones, not figurative ones: machines driving other machines, machines being driven by other machines, with all the necessary couplings and connections.*  
*Deleuze & Guattari, Anti-Œdipus*

Leonardo Caffo, PhD, is Post-doctoral Fellow in Philosophy at the University of Turin, where he is also member of the LabOnt (Laboratory for Ontology). He has been Fellow of the Oxford Centre for Animal Ethics (Oxford) and visiting scholar of Jawaharlal Nehru University, (New Delhi, India). He has also been Chief of Seminar (Animal Philosophy) with DAAD Program at the University of Kassel (Germany). Leonardo has worked in the field of social ontology and realism, animal studies and cognition, applied ethics, and philosophy of anarchism and architecture (in both analytic and continental traditions). Attaching his name to the theory of “antispeciesismo debole” (weak antispeciesism), he won the “Premio Nazionale Frascati Filosofia” (2015).

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What is a layer? A separator or something separated? Is there such a thing as a layer or is it a different concept, or rather object, depending on the discipline? There are two philosophical questions regarding the layer: *Does it exist?* (ontology) and *What is it?* (metaphysics). What is strange is not the boundary, the border, or the separator: the layer is something else, as we shall see. It is the other. When there is dust on an object, our intuition is that there is “a layer of dust”: that is, something that only exists in relation to something else, as an accumulation or as a parasite. Each layer, if it exists, is always a layer *of something* or, more precisely, a layer *on something*. Which is a philosophically interesting fact: we identify the existence of an object, i.e. the layer, only through the existence of other objects upon which it is based. Therefore the layer is something on something else, and what separates these two “somethings” is an abrupt change of structures: we know that what we observe is not continuous, but dis-continuous. And yet we still know nothing about the layer if not that it is technically a “relational object”, unclassifiable within a standard ontology. It might rather be analysed (perhaps) within a dynamic ontology: that is, a philosophy that understands science and especially contemporary physics, for which every entity exists in relation to other entities. So, let’s dare propose a first definition of layer.

*Layer: object that always exists through the relation “on” or “above” something else.*

This is still very little, too little. Layering seems to amount to placing things on other things. But what are we placing, if these things are not themselves independent? Are they born during the very act of being placed? Not quite: they first exist as X and then as X-Layer. For instance, the layer of dust was first simple dust and only later acquired the status of layer. Let’s not speak in metaphors: observing the universe from a godlike viewpoint, indeed, everything can be seen as a layer of something else. Historical periods are layered and forms

of life (including us humans) are layered within the Darwinian evolutionary paradigm. However, this path risks leading us to the false statement that everything is a layer. If a definition is meaningful even in its negative form it is because it differentiates itself from the rest. The history of the layer, provided it exists, does not interest me: what interests me is to understand what is a layer and what isn't.

According to Gilles Deleuze (1993) the fold, a concept not far from that of layer, is essentially the symbol of a porous, wrinkled, cavernous, always moving reality. The reality is therefore

*Stratification is not a linear process, the variables are many: time, space, possibility. Hybridization is the key to understanding stratification, where binary thinking is challenged by objects that cannot be fully defined in a self-centred way*

an endless swarm of small folds: a multiplicity that folds and unfolds, which we must also try to unfold through our ability of philosophical analysis. Deleuze's fold is almost a layer, but not quite: a fold can (partly) be separated from what it is a fold of, but a layer

cannot. The layer is a resistance in the sense that binds its existence to that of other entities. That said, why is the layer interesting? My thesis is that the layer is the best object to look at if we want to understand something of that particular kind of ontology we call "relational" or, better, to understand the importance of the theory based on this ontology: the post-human theory.

Contrary to what is often said, relational ontology does not claim that there is nothing but relations, but rather that things only exist in relation to one another: such ontology works hand in hand with science. It questions all the classic ontological models of analytic matrix aiming at accounting for the world as an inventory of objects, so that reality is translated into the way we humans classify it (Kant's transcendental fallacy – see Ferraris 2014). However, the only possible ontology is the one identifying the bonds between objects that, in accordance with the most recent research on relativity, is able to understand that even very distant or different objects can influence one another. The layer as a primary example of this, being both tied and tying, proves the thesis that every object is a hybrid, and life forms are just a part of these objects. Then, a part of these life forms is made up of humans. The awareness that the human being, like a layer existing on something else, is a hybrid bond between animality and technology is what we call post-human theory (Caffo, Marchesini 2014). This human being is no longer defined within the limits of its anthropocentric predicates (language, mind, and so on) but is open to new cognitive dispositions produced by the encounter with otherness. The layer is the object par excellence that plays in favour of relational ontology: the relation is not identified by us but is pre-existing because everything is connected.

Therefore the layer is not only interesting in itself but also for what it stands for: it testifies that it is impossible to understand what we see if we do not understand what's behind the apparent surface. A layer is a unit of measurement: it can be internally homogeneous or it can comprise remarkable changes and alterations of its constituents (such constituents, not themselves reducible to the layer, are often the folds I mentioned above). Layering can be therefore thick or thin, and the thinner it is the more complex it is to understand the ties and relations between objects. Geologists say that one can measure the "thickness" of a layer: in other words, the distance measured perpendicularly between its upper and lower surfaces. Also, one can measure its "disposition", that is, its orientation in space with respect to the north and to the horizontal plane. The same principle holds in philosophy: the layer is the measure of the distance between points, spaces and coordinates. By means of layering



we can understand a social, architectural, urban or biological phenomenon: through what is “on”, i.e. the layer, we can understand what is underneath, submerged – it is what John Searle called “a brute fact” (Searle 1996), which would otherwise be obscure and hidden. The layer is often the surface of a hidden object, where the ability of the percipient amounts to a particular form of deconstruction: destratification. In other words, a kind of philosophical geology that makes it possible to understand what lies behind the appearances, because reality exists regardless of human hermeneutics (Ferraris 2015), but it is not what it seems to be to us (Caffo 2014).

*Destratification: practical analysis of the distribution of the layers able to analyse and understand its genealogy and the ontology of what is underneath.*

It goes without saying: the ontology of the layer does not say anything about its possible uses, yet it is necessary. It is necessary to understand the object of the discourse and to undertake joint research on these issues without risking, as I fear, not agreeing on the basic meaning of the analysis. Stratification is not a linear process, the variables are many: time, space, possibility. Hybridization is the key to understanding stratification, where binary thinking is challenged by objects that cannot be fully defined in a self-centred way: the layer becomes the paradigm of the power of the concept of “relation”, against any thought of identity and in favour of a theory of difference (Calarco 2011). Such relational way of thinking is multi-layered itself, resting on other ways of thinking and aware of being debtor and creditor of the complex mechanism we call knowledge. So can we speak of a philosophical stratigraphy? I think so: although research in this sense has just begun, it is crucial to lead other disciplines to distinguish a “layer” from other types of entities and objects.

I believe that in philosophy, just as in archaeology, one can identify a “law of superposition” (Hamblin 1978, p. 115) that, *mutatis mutandis*, goes like this: sedimented layers are deposited in a time sequence, with the oldest at the bottom and the youngest at the top. Assuming that existence resembles an archaeological stratification, i.e. a collection of landscapes of the past / present / future (to focus on the perceiver’s limited perspective), one should seek the oldest deposit (primary objects) at the bottom of the sequence. This is a philosophically crucial phenomenon, because it means that an object cannot be older than its layers: think of the impact of such metaphysical law on politics, morals or architecture. Thinking the future, perhaps, starts here.

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# Stratification and Diagrammatic Storytelling

## An Encounter with “Under the Dome”

Jon McKenzie

*To live means to finesse the processes to which one is subjugated.*

*Bertolt Brecht*

My long-term, applied performance research project is called StudioLab, for it mixes seminar, studio, and lab learning — experiments in theory, design, and media that produce essays, videos, lecture performances, and through DesignLab, a design consultancy with workshops, media studios, and smart media forms and practices. My current research focuses on diagrammatic storytelling and mixed performativities within the context of performance design and tactical media or intimate activist technologies (see Kavaloski, 2015). Diagrammatic storytelling operates through refrains of asignifying semiotics which in combination with discursive and symbolic events constitute layers or strata of mixed performativities. These emergent layers can be mapped and choreographed but never mastered. The encounter here with Chai Jing’s 2015 documentary, *Under the Dome*, is stratoanalytic in its orientation, while at the same time diagrammatic storytelling and mixed performativities provide approaches to strata, folds, and the disorienting effects of destratification.

### Performances, Diagrams, Strata

Once upon a time I drew this diagram of strata within strata. It is the diagram of the general theory of performance rehearsed in *Perform or Else* (McKenzie 2001) and at other sites. A crash course: 3) subjects and objects are stratified by the binding of discursive performatives and embodied performances, through processes described

by 2) different performance research paradigms or stratification machines: cultural, organizational, technological, financial, medical, educational, and beyond. All are built upon 1) an onto-historical stratum of performative power and knowledge first surveyed by Marcuse and Lyotard, one that is displacing the disciplinary stratum analyzed by Foucault. Deleuze calls



1. Performance Stratum
2. Performance Paradigms
3. Performance-Performative Blocks

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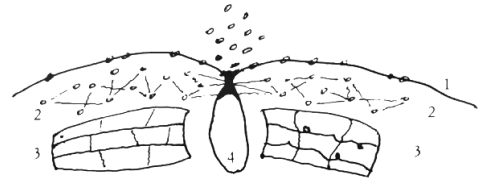
<http://www.labster8.net/>

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this stratum “societies of control,” Virilio “dromosphere,” and Hardt & Negri “Empire.” If you are reading these words and images in the 21<sup>st</sup> century, you learned to read on the emerging performance stratum. This first diagram is composed with bits and pieces of a second diagram, one Deleuze drew up to map Foucault’s theory of stratification. At different scales, strategic zones emerge between strata and the outside, punctuated by folds where zones of resonance, attraction, and repulsion emerge and dissolve, and where negative, positive, and recursive feedback loops take shape.

One can read this second diagram by overlaying it at different scales on the first and zooming in and out of its embedded stratifications.



1. Line of the outside
2. Strategic zone
3. Strata
4. Fold (zone of subjectivation)

Zooming way in, the fold appears between performance–performative blocks of embodied practices and discursive statements. This is the fold of

subjectization, the carving out of interiority by refrains of the outside. Zooming out a bit, the fold appears between different paradigms – or sociotechnical systems in general: disciplines, fields, organizations, institutions actively maintaining border patrol. This is fold of sociotechnics, the twisting and shaping of bodies and environments through different spatiotemporal arrangements of bodies, spaces, environments, etc.

Zooming way, way out, the fold appears between different onto–historical strata, different formations of power/knowledge. This is the fold of long and wide histories, of diachronic and synchronic distributions. Today we perform in the fold or turn between disciplinary and performance strata, between humanism and what we awkwardly call the *posthuman*, the *non-human*, the *anthropocene*. Long accustomed to understanding the world, we actually, virtually, undergo it at levels far below and above consciousness.

Though they operate at different scales, these diagrams of strata, folds, and lines of flight are all embedded within one another. We feel the turning of worlds in our bodies and navigate their passageways in relationships and interactions, in our thoughts, our fantasies, our nightmares. Strange as it may seem, these diagrams are not representational but existential, not symbolic but indexical, not constative but performative, though performative in an uncertain environmental sense that I have elsewhere evoked in terms of the *perfumative*, following Derrida in “Ulysses Gramophone.” These diagrams before you – in whatever medium – are surrounded and embedded by other sights, sounds, smells, and feelings around, within, and without you. Somehow, somehow they beckon and call you forth – or turn you away.

Let us zoom in finally on the strategic zone of Deleuze’s diagram where intensities and flows encounter stratified blocks. We are interested in how these stratifications and destratifications “communicate” or rather *resonate* across scales. How, for instance, do micro–level gestures resonate with macro–level events and how does dissonance rise and fall across different thresholds? Protests and occupations often begin with local gestures and chants capable of triggering subtle or seismic structural changes – and also capable of being captured and defanged by stratifying machines of the state and mainstream media. How to expand the repertoire or database of resonant critical performances?

## Storytelling Up and “Under the Dome”

Since 2011, I have directed DesignLab, a media design consultancy at the University of

Wisconsin–Madison. DesignLab’s mission is to democratize digitality by democratizing design, and we focus on emerging scholarly genres, what we call *smart media*. Smart media include performance lectures, Pecha Kucha, installations, scientific posters, and theory comix. In June, 2015, DesignLab developed a smart media workshop as part of anthropologist George Marcus’ visit to Madison. Marcus’ fieldwork has focused on elites – the World Bank, Tonga nobility, dynastic American families. This work is part of a broader line of ethnographic inquiry known as *studying up*, developed in the late 1960s by Laura Nader, who argued of the social urgency for anthropologists to analyze middle and upper social strata, including the life worlds of decision-makers and leaders.

Drawn to Marcus’ fieldwork and his work in design anthropology, DesignLab ran a recent workshop on “storytelling up.” Here the goal was less studying elites than experimenting with visual stories designed to inform and persuade them – to *storytell up*. Given the complex political and rhetorical situation facing our university, our workshop attracted instructors, students, as well as staff used to communicating with alumni, parents, and donors. We used a magazine cover exercise and participants mocked up designs for *The New Yorker*, *Time*, *National Geographic*, etc., with the goal of triggering specific effects – shock, concern, inquiry, or action – with their audience. These are light forms of intimate activist technologies.

I want to focus in on the smart media work that we screened in the workshop to learn more dynamic rhetorical techniques, for it storytells up in a dramatic fashion – and indeed can be also read as a type of applied theater or lecture performance. The work also demonstrates storytelling in a broad sense: from intimate personal stories to broad social histories to explanations of complex processes. The smart media is *Under the Dome*, a 2015 documentary film by Chai Jing, an independent Chinese journalist and former TV host. Released in late February, *Under the Dome* was quickly hailed in the West as China’s *An Inconvenient Truth*, for the 103-minute film exposed that nation’s ecological nightmare and did so through a TED-talk format of storytelling. Filmed before a live audience and made available for download in multiple languages, the online video had 150,000,000 views in China during its first week and received immediate critical attention around the world. *Time* named Chai Jing one of The Most Influential People of the Year. *Under the Dome* demonstrates the power of storytelling up: Chai both shows and tells, demonstrates and narrates scores of stories while employing an array of rhetorical tools: personal stories, official histories, interviews, testimonials but also data and graphs, conceptual stories, argument and evidence – all choreographed and performed before a live audience. It transmits the force of visual storytelling, whether it be film, theater, information design, PPT – all of which *Under the Dome* incorporates into its de-stratifying effects.

Returning to the three folds – subjective, social, and ecological – *Under the Dome* revolves around stories of China’s pollution, political and business malfeasance, and Chai’s own intimate story of giving birth and raising a child with cancer. Sonograms of her daughter, data trends of particulate matter, interviews with government officials: through these and innumerable other juxtapositions, levels of strata collide, their folds momentarily align, and de-stratifying resonance erupts across scales. *Under the Dome* ain’t pretty: it’s dark, gray, and unrelenting in its revelations. Perhaps for this reason, Chai Jing positions herself rhetorically using the dyads of mother/child, nation/environment in order to resonate with *hundreds of millions* in a highly mediated public space: just as Chai must care for her child, so too China must care for its environment. Are there other possible constellations, other displacements? Innumerable.

From the perspective of tactical media, the destratifying force of Chai's storytelling up lies precisely the polyphonic, multimediated eruption of lower, abject forces into higher social strata, into public and official discourses. *Under the Dome* gathers dark gray and blue clouds over an immense political and personal landscape from which Chai orchestrates a storm of materials illuminated by a series of lightning strikes, *strikes from the ground up*. Such bolts of clarity speaks truth to power, show/tells its configuration, and thus indexes destratification. And it does so at scale: 150,000,000 views in China, all in one week.

*Diagrammatic storytelling up entails showing and telling and diagramming one's story for others, autopoetically modeling-building-trying out-evaluating one's own story*

And then suddenly, in early March, days after the film's release, the Chinese government ordered that *Under the Dome* be taken down from Chinese servers. Lightning is fast. The official who leaked the order was subsequently removed from office. In the end

(that's the beginning), the web both quickens and thickens time and space. Chai Jing's *Under the Dome* remains available outside China in different translations on YouTube.

### **Diagrammatic Storytelling and Machinic Performativity**

Over the past decade, a huge visual storytelling field has emerged, driven by TED talks, corporate pitches, and fields such as graphic medicine, where organizations such as the Healthy Aboriginal Network translates and localizes medical knowledge into comics for specific at-risk communities. Visual storytelling is not restricted to traditional storytelling and historical narrative but also includes data storytelling, conceptual storytelling, and strategic storytelling. This storytelling is often spoken off monitors and sometimes amplified through speakers. Music is rare. The visual component may include screen, projection, staging and props, and storyteller or presenter whose voice compartment and gestures meld the aural and visuality, the stratifying of performatives and performances that constitute processes of subjectivation.

Maurizio Lazzarato's *Signs and Machines* (2014) tightens our focus on diagrams and their relation to performativity and subjectivation. *Signs and Machines* theorizes the capitalization of immaterial labor and production of subjectivity at the level of the sign, explicitly rebooting the poststructuralist critique of logocentrism. Lazzarato does so not through Derridean grammatology but the diagrammatic semiotics of Deleuze's collaborator Felix Guattari, using Guattari's asignifying "diagrammatics" to target both Saussure's sign and Austin's performative, especially the performative's use by Rancière, Badiou, and Butler. For Lazzarato, such focus on processes of subjectivation remains on the level of language and individual subject formation and thus fails to address *machinic enslavement*, power that operates at both sub- and supra-individual levels through non-linguistic, non-representational operator-signs, such as diagrams, algorithms, models, and data flows. Such diagrammatic signs function directly in the world and affect our lives at scales and speeds beneath and beyond human consciousness. This asignifying semiotic forms a machinic infrastructure for embodied performances and discursive performatives. The diagrammatic is not representational but fully operational, not a picture but an engine that runs between humans and machines and more primordial, between machines and machines. For the ecologist Guattari, nature is itself machinic, composed of flows and breaks and nonlinear, recursive processes. Our familiar technological forms emerge from machinic phyla in feedback with their human operators.



Indeed, *capitalization captures the surplus value of machinic flows precisely through the linearization and coding of asignifying elements into a world of words, bodies, and commodities*. This is how machinic enslavement operates at a molecular level. Beneath surveillance and ideology: dataveillance and a microphysics of control. Significantly, although Lazzarato targets Austin's performative for missing the molecular flows of machinic enslavement, Lyotard's theory of performativity can help us tune in Lazzarato's contribution to our understanding of strata, folds, and destratification. Bridging micro- and macro-scales, Lyotard defines performativity as the legitimation of knowledge and social bonds via optimization of *input/output matrices*; that is, precisely through diagrammatic semiotics, the very pragmatics of machinic enslavement. All knowledge and social relations bend to what I will call the *machinic performativity* of inputs and outputs, debits and credits, costs and revs. Overlaying the performance diagrams of Lyotard, Lazzarato, and Marcuse, a pattern flashes:

*machinic enslavement*  
 ~is~  
*postmodern performativity*  
 ~is~  
*performance as alienated labor*

Over the last half-century, both labor and management have been nanosized, automated, and outsourced through human-computer interactions, communications networks, automated manufacturing, data mining, and an host of other machinic controls. Assessment regimes, mission statements, grand narratives, and other performative events occur atop this infrastructural performativity. *Perform or else* – this remains the postmodern condition of Indebted, One-Dimensional Men and Women, and yet the terms and diagrams of this imperative escape both the challenger and the challenged. What to do with the call of machinic performativity? Is there no escape from imperatives that themselves escape us?

In terms of tactical media, Lazzarato (2014: 242-243) calls for the invention of new, auto-referential subjectivities and suggests two tactics. First, he counters Ranciere's language-based, theatrical model of ethics with another performance tradition, that of the Cynics, which "make us think of contemporary art performances" whose "'performative' techniques . . . call on a multiplicity of semiotics". These "mixed semiotics" include gestures, actions, clothing, props, and physical presence. Lazzarato then calls for using images "diagrammatically" to engage machinic enslavement, power that operates at both sub- and supra-individual levels through non-linguistic, non-representational operator-signs, such as diagrams, algorithms, models, and data flows. How might we perform at both macro and micro-levels, with a variety of semiotics, both human and non-human? Significantly, Lazzarato (2014: 137) cites the image-language of art, science, and industry:

Science, industry, and art have used the image 'diagrammatically' for a long time. Computer-assisted imagery, for example, captures, as in a dynamic diagram, the functional articulations of situation or system which it allows one to anticipate, forecast, and intervene.[...] Society maintains the possibility of using the cinema and its images as science uses diagrams and microscopes to 'see' the infinitely small or the telescope to 'see' the infinitely large that escapes man and his language in order to construct 'iconic cartographies' that multiply possibilities for action. Like a diagram in motion, the cinema: in order to see, decide, choose, and act.

The Cynics – and Diogenes, in particular – were known for refuting verbal arguments with cutting remarks and base often vulgar physical displays, much like contemporary performance artists and, significantly, satirical comedians and TV hosts. *All storytell up*. Can we imagine Diogenes performing diagrammatically today?

## Future Research

Within the larger context of StudioLab research, I am interested in ways that experimental forms of theory, media, and design can contribute to *diagrammatic storytelling*, storytelling composed of mixed semiotics that can also be understood and practiced as *mixed performativities*, as the orchestration of discursive, embodied, and machinic events. We see such orchestration or conduction of mixed performativities in the complex landscape of effects, images, and words that make up *Under the Dome*. Diagrammatic storytelling up entails *showing* and *telling* and *diagramming* one's story for others, auto poetically modeling-building-trying out-evaluating one's own story, of throwing one's bits out there and being drawn back in, over and over, with others and other others and no one at all, all the while acting as a lightning rod for conducting collective thought and action.

We can also find diagrammatic storytelling and mixed performativities in countless other smart media genres, ranging from scientific posters to corporate PowerPoints to experimental lecture performances to TV weather reports. It's all a matter of tuning them in, reverse-engineering their operations, and redeploying them at scale. How to remix the performances of diagrams, bodies, and words? How to navigate strata and their folds and move to their rhythms and breaks? The challenge for us as an ecosystem: *How might diagrammatic storytelling help reveal the mixed performativities of global stratification?* and *How might it open wiser paths of de-stratification?*

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# The Fasnacht Fold

## Notes on Heide Fasnacht's "New Frontier" (2015)

**Teresa Stoppani**

*For nothing is really itself anymore. There are pieces of this and pieces of that, but none of it fits together. And yet, very strangely, at the limit of all this chaos, everything begins to fuse again. A pulverized apple and a pulverized orange are finally the same ... At a certain point, things disintegrate into muck, or dust, or scraps, and what you have is something new, some particle or agglomeration of matter that cannot be identified. It is a clump, a mote, a fragment of the world that has no place: a cipher of it-ness ... The job is to zero in on these islands of intactness, to imagine them joined to other such islands, and those islands to still others, and thus to create new archipelagoes of matter.*  
*Paul Auster, In the Country of Last Things*

Paul Auster's novel *In the Country of Last Things* is a diary of survival in a desperate post-apocalyptic (putative) Manhattan<sup>1</sup>. To survive in the city Anna Blume, the young narrator, becomes an Object Hunter, collecting and combining impossible and unidentifiable fragments to produce something else, new forms of being. She isn't simply a rescuer or a recycler, but a re-inventor. Demiurge uses malleable clay; Anna has the harder task of working with the incoherence, inconsistency and heterogeneity of the debris of a vanishing society, to turn an 'agglomeration of matter [that] cannot be identified [and] has no place' into new 'archipelagoes of matter' in which 'islands of intactness' are 'joined to other such islands'. In a way, Anna is memory: she preserves the intactness of the given fragment, she keeps things alive by changing them, she moves between times beyond her grim present, she produces continuity out of fragments by trans-forming them. Yet, time remains still here, in a hopelessly recursive afterlife. The only temporal event that shifts the temporality of the novel is Anna's ultimate transgression in her demiurgic role: she becomes pregnant and gives birth, in a world where human reproduction has otherwise ceased.

Anna Blume borrows her name from the fictional object of love in Schwitters' poem *An Anna Blume* (1919), one of Schwitters' early works of literary *merz*ing. In a Europe devastated by the First World War, Kurt Schwitters' Merz pictures and the poem *An Anna Blume* were both

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precursors, in different media, of his *Cathedral of Erotic Misery*, the *Merzbau*,<sup>2</sup> a true instance of 'new archipelagoes of matter' made with discarded fragments – objects, materials, words. Anna – Eve in Schwitters' own translation of the poem into English – is the one who can be read from the back: 'And you, you most glorious of all, / You are from the back as from the front, / E-V-E'. Anna/Eve revolves, she a true re-revolutionary who, beyond obvious sexual connotations, reverses everything ('Thou wearest thine hat on thy feet, and wanderest on thine hands'), spins colours ('Blue is the colour of your yellow hair / Red is the whirl of your

*Fasnacht's projects are never framed other than by their location and context, with which they play to produce a layered study of time through their forms. What her works address are, at once, the dimensional flow and the complex temporality of the event*

green wheels'), and moves: she has wheels in English, she has/is a bird in German.<sup>3</sup>

Heide Fasnacht's *New Frontier* (2015)<sup>4</sup> does not use discarded materials to recombine them, but carefully crafted new ones to

three-dimensionally reproduce the bi-dimensional recording (photographs and the drawings produced from them) of the aftermath of a planned demolition. The oscillation across multiple dimensions and media, a usual method for Fasnacht, produces a very careful analysis of images, forms and materials that expands and recompresses, simplifies and reassembles, reduces and reinstates dimensions, ultimately moving across different spaces and times. Hers is a process of folding, unfolding and refolding of an event.<sup>5</sup> The 'new archipelagoes' that Fasnacht produces are not made only of matter, but of temporal relations that engage the changing relation of matter and form.

*New Frontier* takes on the choreographed demolition in 2007 of the Frontier, one of the oldest and most famous Las Vegas casino-hotels, which had found several reincarnations as it grew, expanded and reinvented itself to keep up with a changing Las Vegas. Fasnacht meticulously reconstructs the details of the debris from the implosion of the obsolete casino-hotel. Distorted letters from the Frontier sign appear, in a clearly recognisable font and colour, removing any tragic aspects from the work: there are no deaths here, no losses, no accident; it is all part of a plan of self-destruction that enables regrowth. This pile of rubble is physiological to the rebirth of the casino, and while structures, forms and materials are obliterated, the name is preserved. This is important in a type of architecture where symbolism and the expression of function are reduced to a sign that is applied to the building and often dwarfs it ('the decorated shed') or literally takes it over ('the duck'), as Venturi and Scott Brown teach us.<sup>6</sup>

In *New Frontier*, as in most of her works, Fasnacht plays with her materials to trick the viewer. Here we are offered a sculptural piece made of lightweight fragments and pliable volumes sewn together in textile vinyl, slumped between the gallery wall and floor to reproduce broken structures, distorted sheet metal and the letters of the name sign. Fasnacht often works from photographs, or in fact from one photograph she carefully selects or recomposes among many, to grasp the event in the image and bridge between the two- and the four-dimensional to produce her three-dimensional pieces. Indeed her sculptures denounce the limitations of our perception of time, stretch it, dilate it and ultimately represent it. The image Fasnacht chooses is always a synthesis, not only essential or symphonic, but always also contaminated. Objects or fragments hint at a time past and at a possible re-enactment, but



also break through the photographic frame, alluding to that which is outside the frame – the before and the after, in an extended temporality of the event – and continues in the narrative of her project. Indeed, Fasnacht's projects are never framed other than by their location and context, with which they play to produce a layered study of time through their forms. What her works address are, at once, the dimensional flow and the complex temporality of the event.

Here the twisted sheets of metal and bent letters are rendered in soft sheets of vinyl coated fabric, painstakingly and precisely stitched together with a domestic sewing machine. Soft, friendly, domestic, the work reduces the building and its demolition to innocuous manifestations of a longer term project: the commercial, entrepreneurial one of the empire of money and hope built in the middle of nowhere. Whether a building or a ruin, the physical manifestation of the moment of *New Frontier* becomes irrelevant, as long as its name and the mirage (indeed the name of another famous casino-hotel in Las Vegas) that goes with it remain. Fasnacht's *New Frontier* thus doubly plays on the name of the casino-hotel: not only on the recognisability of the casino's sign, but also as a reference to the way in which the establishment itself has always played on the ambiguous associations of its name. The original name of the Frontier, Pair-O-Dice, painted gambling as heavenly alluring; the Hotel Last Frontier that followed played on the myth of both its location and use; the New added at the time of its expansion to contrast inevitable obsolescence, was eventually replaced by Old to claim an established heritage in the short time of the Strip city by realigning it with the myth of the West; and so on.

In *New Frontier* identities are constructed and reconstructed in time, and even the reconstructed rubble of the demolition remains "the" Frontier: a frontier between the past and the present of the name, between the past and the future, between poverty and riches, between failure and success. And while the building no longer exists, what remains is the name that carries the possibility of its reconstruction. This liminal space, all contained in its name, continues to push its boundaries, in Fasnacht's work as well ('Pushing Boundaries' is in fact the title of the show where *New Frontier* is featured),<sup>7</sup> as it captures the thread of continuity of the establishment around itself and onto itself, by cycles of destruction and (re)growth. Its time includes the time of the lapse, of the absence, where Frontier, reduced to rubble and bulldozed away continues to exist as a financial speculation and a name awaiting to be resurrected.

While the mock debris of the Frontier sprawls in the gallery space in Fasnacht's installation, the news emerges that, eight years since its spectacular demolition and after a dormant period and several changes of hands during the global financial crisis, the Frontier, old, new or just Frontier will indeed be reborn after all. But the name, and with it the memories of its beginnings, renovations, extensions and demolitions, will be replaced by Alon, the name of the prospective developer.<sup>8</sup> Or perhaps the name will return, dictated by marketing strategies more than by nostalgic celebration. Time will tell.

What is the role of the artwork in this context? It constructs the critical instant; it records the permanence of the name and the memory of it when the form is undone; it celebrates the debris, lifting it to the status of sculpture. At the same time, it ironizes on the idea of value

that is entrusted to a name, an image, a mirage in the desert, transforming it in its “relocation” in interiors into a cartoonish and colourful domestication made of soft, playful, familiar materials. Stripped of monetary value, cleansed of sleaziness, recognisable and yet transformed, reduced to a soft-toy-like malleable piece, this work celebrates the infratemporality of its reality: between Frontier new-old and old-new and a possible future that requires the loss of its name, the work realises the thin layer when the building exists not as a structure or as a form but only as a name, the flickering moment of invisibility materialised that Marcel Duchamp had called ‘infrathin’<sup>9</sup>

Time is really what Fasnacht’s oeuvre is about. From the burst of a sneeze (*Sneeze*, 1997, 2001, 2004), the sudden explosions of erupting volcanoes (1997 and 1999) and the planned ones of scored building demolitions (*Hotel Demolition*, 2001 and *Demo*, 2001) and of airplanes blown up in flight in disaster movies (*Exploding Plane*, 2000), her images and sculptures concentrate on the time that we cannot or do not want to “see”, even when in the body of works (2008–12) presented in *Loot* (2012)<sup>10</sup> time is instead slowed down in disheartening views of the almost still shifting and accumulation of spoils of war – rubble, books, personal effects and paintings alike.

The folding of times and dimensions (from the four-dimensional event to a three-dimensional space via a bi-dimensional representation) returns in Fasnacht’s work. Her early works concentrate on images of deflagrations and reproduce them in mock-ups that play with their materiality, always visibly transformed from that of the event: what is gaseous becomes solid, what is hard and solid becomes supple, and so on. Maybe Heide Fasnacht is an Anna Blume, one of the many of them: whether her works reproduce the climax of the event or its denouement, nothing comes to rest here, the stillness is only momentary, constructed by the photograph and appropriated and reactivated in the installations. What her works tell us is that stillness, fixity, an end, and indeed the infinite are never achievable, not by forms nor by materials, not by the bi-dimensional representations that triggers the work, nor by the event they represent.



#### Endnotes

1 Paul Auster, *In the Country of Last Things*, London and Boston: Faber and Faber, 1987, pp. 35–36.

2 On the Merzbau see Elizabeth Burns Gamard, *Kurt Schwitters' Merzbau: The Cathedral of Erotic Misery*, New York: Princeton Architectural Press, 2000.

3 Kurt Schwitters' translation of An Anna Blume as To Eve Blossom is available online at <http://www.costis.org/x/schwitters/eve.htm> (accessed 14 August 2015).

4 See the work on Heide Fasnacht's website: <http://heidefasnacht.com/current-works/1/0> and <http://heidefasnacht.com/current-works/1/1> (accessed 14 August 2015), and the interview with the artist in 'Sculptor Heide Fasnacht on the Ephemerality of Our Built Environment', *Artnet News*, 11 August 2015, <https://news.artnet.com/people/interview-with-heide-fasnacht-323167> (accessed 14 August 2015).

5 On the idea of unfolding as folding, see Gilles Deleuze, *The Fold. Leibniz and the Baroque*, London: The Athlone Press, 1993. In particular 'The unfold', pp. 35–36, in chapter 3, 'What is Baroque?', pp. 27–38.

6 Robert Venturi, Denise Scott Brown, Stephen Izenour, *Learning from Las Vegas*, Cambridge: MIT Press, 1977.

7 *New Frontier* (2015) was shown in 'Pushing Boundaries', at Kent Fine Arts, New York 29 May–24 July 2015; see <http://www.kentfineart.net/exhibitions/pushing-boundaries> (accessed on 14 August 2015).

8 'Plans emerge for new casino-hotel called Alon on site of New Frontier on Las Vegas Strip', *Associated Press*, 6 July 2015, <http://www.foxbusiness.com/markets/2015/07/06/plans-emerge-for-new-casino-hotel-called-alon-on-site-new-frontier-on-las-vegas/> (accessed on 14 August 2015).

9 For Marcel Duchamp, the 'infrathin' is impossible to define and 'one can only give examples of it: —the warmth of a seat (which has just / been left) is infrathin; —when the tobacco smoke smells also of the / mouth which exhales it, the two odors / marry by infrathin; —forms cast in / the same mold (?) differ from each other by an infrathin separative amount.' Marcel Duchamp, *Marcel Duchamp. Notes*, Paul Matisse (ed.), Boston: G.K. Hall & Co., 1983.

10 Heide Fasnacht, *Loot*, Jeanne Marie Wasilik (ed.), New York: Kent Fine Art, 2012. Catalogue of the exhibition held at Kent Fine Art, New York, 2 March–21 April 2012. Available at <http://www.kentfineart.net/publications/heide-fasnacht-loot> (accessed 14 August 2015).







# Family Inter-generational Transmission and Social Stratification as Flux and Fold

**Adriano Cataldo**

## **Intergenerational Transmission and Stratification**

Following Parsons' sociological theory, the family is the social institution that hosts primary socialization<sup>1</sup>. In turn, socialization is understood as the intergenerational transmission of the "latent structure" of the social system. Thus, the family works as a "personality factory"<sup>2</sup> that fosters social control, leading to the intergenerational reproduction of sex-based roles embodied by the two parental figures. In this scenario, the husband-father represents the provider of economic goods (instrumental role) while the mother represents the provider of emotional goods (expressive role). Even if this idea has been widely criticised, and partly overcome by history (theorists such as Parsons and Bales had largely underestimated the rise in female employment which occurred since the 1960s<sup>3</sup>), the metaphor of constant inter-generational transmission as a flux has resisted.

Further developments in family research have dealt in various ways with this flux, even when they have left the lexicon of *socialization* behind. Let us consider, for instance, two such perspectives on intergenerational transmission. The first one identifies it as a matter of stratification, remaining solidly anchored to the metaphor of the linear flux – despite the fact that recent developments show that this flux is likely to take different forms in both macro and micro social spaces. The second one, by contrast, considers intergenerational transmission as a non-holistic and "situational" process, picturing it rather as a fold. In my view, both the *flux* and the *fold* perspectives on intergenerational transmission can contribute to a spatial theory of stratification processes. Let us just see how.

## **The Flux: Linear perspectives on intergenerational transmission as a stratification process**

This perspective places emphasis on the allocation process, accounting for a set of constraints posed by the social structure that "identify, select, process, classify, and assign individuals according to externally imposed criteria"<sup>4</sup>. Rather than as a form of socialization, intergenerational transmission is understood as principally constituted by the transmission of socio-

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1 Parsons T. & Bales R. F. (1974) *Famiglia e socializzazione*, Milan: Mondadori.

2 *Ibid.*, p. 22.

3 *Ibid.*, p. 96; Foote N. N. (1956) 'Parsonian Theory of Family Process: Family, Socialization and Interaction Processes', *Sociometry* 19(1): 40-46.

4 Kerckhoff, A. C. (1976) 'The status attainment process: socialization or allocation?', *Social Forces* 55(2).

economic advantages<sup>5</sup>. Rational choice theory models of stratification and social mobility studies have gained momentum by discarding the notion of socialization in favour of advantages transmission. However, the notion of flux has not really been abandoned<sup>6</sup> – it is actually reinforced through the affirmation of its independence from the space of the nation-state and its welfare system<sup>7</sup>. More recent metaphors have shown that some countries have partly ‘untied this Gordian Knot’<sup>8</sup>, essentially keeping the privileges of the upper classes intact while simultaneously improving social mobility for the lower classes<sup>9</sup>. In this scenario,

*The fold of intergenerational transmission is re-folded by space and, in turn, re-folds micro dynamics of the folding succession of generations*

stratification processes are not holistic, rather, they are situationally defined – in other words, they do not take place only at the national level, but also at the level of each social class. In this scenario, the flux perspective lays out a spatial theory of stratification, stating

that macro conditions (the national welfare state asset) and micro characteristics (the social class) can modify the shape of the flux by acting as a riverbed.

### **Intergenerational Transmission as a Fold**

The second perspective on stratification and socialization has moved in a different direction. On the one hand, it has argued that the flux actually takes different forms according to the space in which it occurs. This perspective, grounded in demography and social-psychology, is markedly situational and non-holistic<sup>10</sup>. Socialization and intergenerational transmission are non-linear processes that intervene in individual life-courses. Inspired and by a non-frequentist methodological perspective<sup>11</sup>, intergenerational transmission patterns are described as ‘generated at the intersection of macro-structural change and family internal psychological dynamics’<sup>12</sup>. Stratification is no longer understood in terms of resources transmission, but as replication of family models with regards to the division of paid and unpaid work within single households.

Households are thus considered as spaces in which macro and micro dynamics interact, shaping different patterns of paid and unpaid division of social work<sup>13</sup>. These dynamics are of societal interest in that they pertain to not only individual employment and family issues,

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5 Glass, J., Bengtson, V. L., & Dunham, C. C. (1986) ‘Attitude similarity in three-generation families: Socialization, status inheritance, or reciprocal influence?’, *American Sociological Review*, 685–698.

6 Erikson, R., & Goldthorpe, J. H. (1992) *The Constant Flux: A study of class mobility in industrial societies*. Oxford University Press, USA.

7 The notion of space is based on the simple equation *space=national welfare system*. Cf. Duncan, S., & Pfau-Effinger, B. (2000) *Gender, Economy and Culture in the European Union*. London: Routledge.

8 Esping-Andersen, G. (2004) ‘Untying the Gordian knot of social inheritance’, *Research in Social Stratification and Mobility* 21: 115–138.

9 Esping-Andersen, G. (2014) ‘Welfare regimes and social stratification’, *Journal of European Social Policy*.

10. Elder Jr, G. H. (1994) ‘Time, human agency, and social change: Perspectives on the life course’, *Social Psychology Quarterly*: 4–15.

11 Abbott, A. (1988) ‘Transcending General Linear Reality’, *Sociological Theory* 6(2): 169–186.

12 Fasang, A. E., & Raab, M. (2014) ‘Beyond transmission: Intergenerational patterns of family formation among middle-class American families’, *Demography* 51(5): 1703–1728.

13 Hartmann, H. I. (1981) ‘The family as the locus of gender, class, and political struggle: The example of housework’, *Signs*: 366–394.

but also social citizenship and legal rights<sup>14</sup>. The household produces stratification, especially when it comes to dust, literally – doing housework. The explanations that sociologists, demographers and economists provide to account for such dynamics range from micro to macro, making either the cultural level (norms and preferences) or the structural one (welfare assets, educational level and social class) prevail<sup>15</sup>. Others have investigated the long-term effects of socialization<sup>16</sup>, describing intergenerational transmission as an actual fold. The effect of former household experience emerges situationally when dust comes to pervert the equilibrium inside the present household. However, the current effect of such folding from the past is different according to the context in which it takes place<sup>17</sup>. The fold of intergenerational transmission is re-folded by space and, in turn, re-folds micro dynamics of the folding succession of generations.

## **Two Perspectives, One Spatial Theory**

The flux perspective and the fold perspective share an emphasis on a multilevel theory of social space, since the macro context and individual characteristics shape either the form of the flux or the re-emergence of the fold. Ultimately, the two perspectives can learn from each other to define a more comprehensive spatial theory of social stratification and intergenerational transmission. In this framework, the locus of the family is a crucial space to understand how the macro, the micro and both the flux and the fold act. More specifically, the way in which both paid and unpaid work are divided within the household becomes a matter of stratification, because it reproduces patterns of class and gender inequalities<sup>18</sup> in family models.

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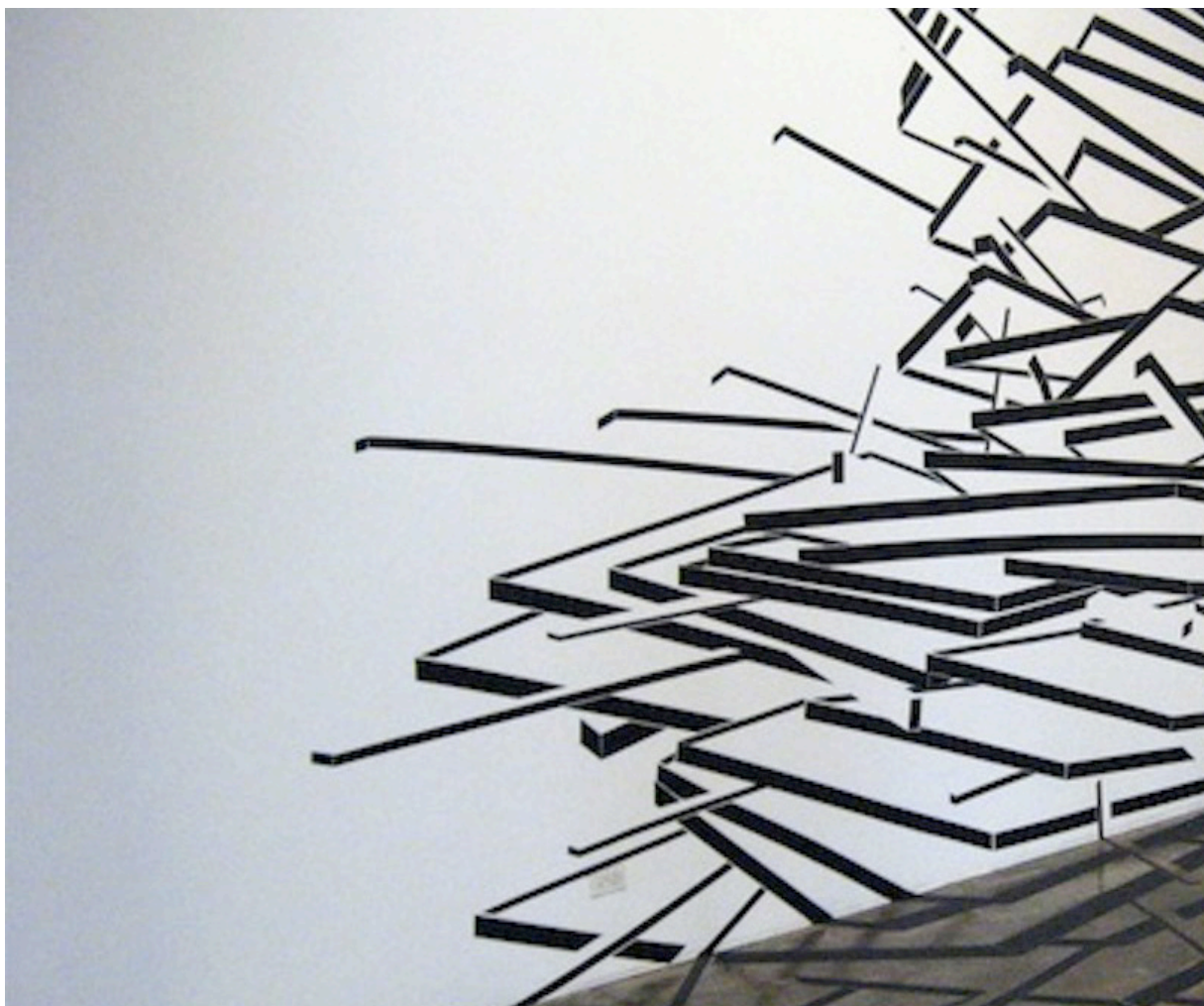
14 Korpi, W. (2000) 'Faces of inequality: Gender, class, and patterns of inequalities in different types of welfare states', *Social Politics* 7(2): 127–191.

15 Davis, S. N., & Wills, J. B. (2013) 'Theoretical Explanations Amid Social Change A Content Analysis of Housework Research (1975–2012)', *Journal of Family Issues* 35(6): 808–824.

16 Cunningham, M. (2001) 'Parental influences on the gendered division of housework', *American Sociological Review*: 184–203.

17 Treas J. and Tai T. O. (2012) 'Apron strings of working mothers: Maternal employment and housework in cross-national perspective', *Social Science Research* 41(4): 833–842.

18 Cooke, L. P. (2011) *Gender-class Equality in Political Economies*. London: Routledge.



*Images of Heide Fasnacht's work by page number in this issue:*

**cover + 26.** *Suspect Terrain* (2015) approx. 84" x 600" x 540" – Painted Plywood (Socrates Sculpture Park, NY)

**2.** *City Strikes* (2005) 11" x 14" – Graphite on Cut Paper (Private Collection, Boston)

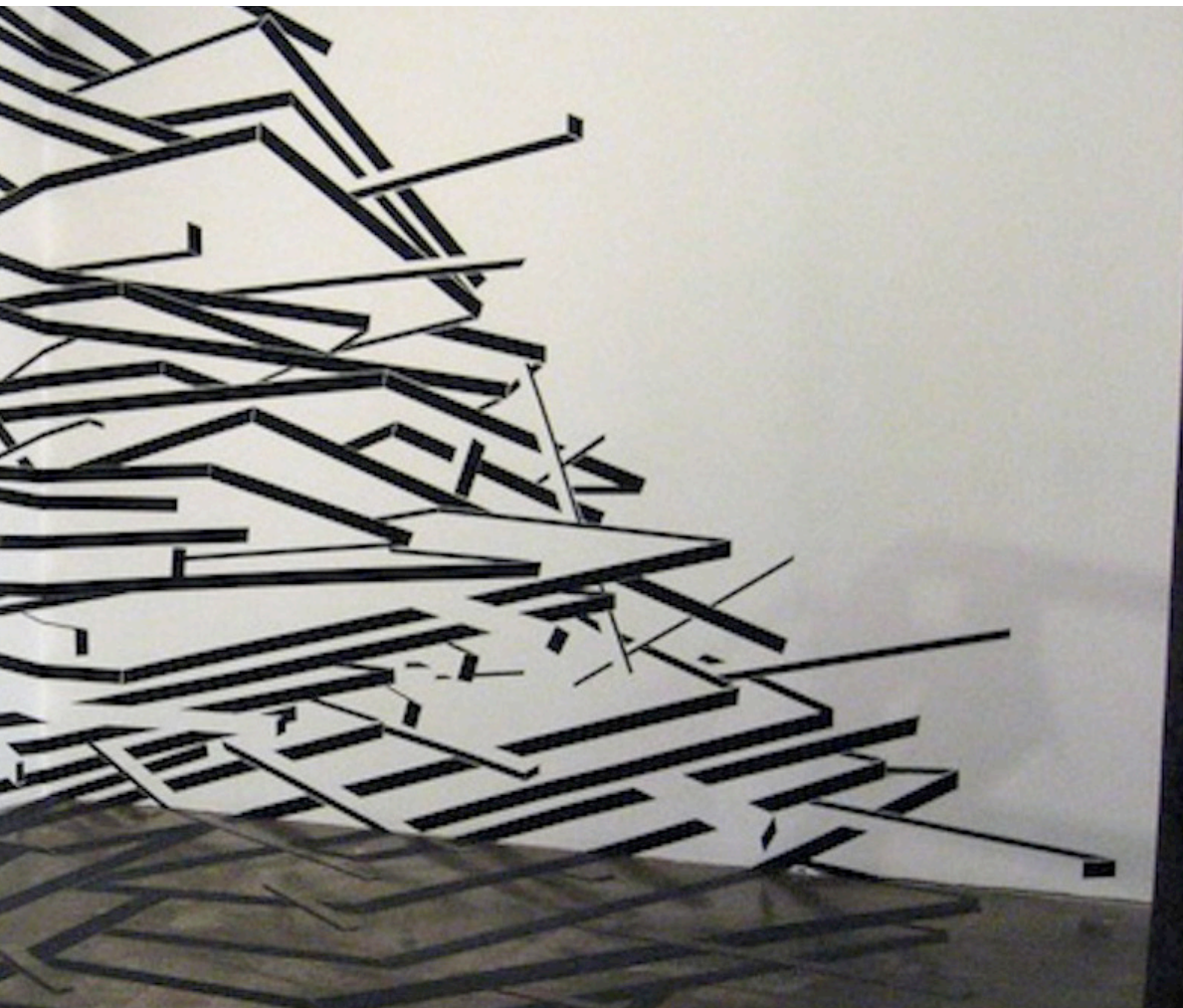
**6-7.** *Aerial Bombing I* (2013-2014) 18" x 15" x 3" - Graphite, Grommets, Urethane Foam on Folded Paper (Collection of the Artist)

**8.** *Blowup* (2014) 112" x 20" x 6" - Graphite, Urethane Foam, on Folded Paper (Collection of the Artist)

**12.** *Exploding Plane* (2000) Dimensions Variable – Polychrome Neoprene, Styrofoam, Acrylic Paint (Kent Fine Art, NY)

**19.** *Mount Pinatubo* (1999) 30" x 20" – Graphite on Paper (Collection of the Artist)





**20.** *New Frontier* (2015) 40" x 60" – Colored Pencil on Paper (Kent Fine Art, NY)

**25.** *New Frontier* (2015) approx. 108" x 168" x 84" - Vinyl, Mixed Media (Kent Fine Art, NY)

**30-31.** *Stack* (2008) 108" x (288") x 144" x 168"- Tape on Inside Corner Wall (Smack Melon, NY and Collection of the Artist)

**32-33.** *Books Baghdad I* (2007) 11" x 14" - Screentone & Tape on Vellum (Private Collection, NY)

**34.** *London Blitz III* (2011) 62" x 90" (detail) – inkjet print on Scrim (Collection of the Artist)

**44.** *Three Buildings* (2000-1) 59 3/4" x 40 7/8" – Colored Pencil on Paper (Kent Fine Art, NY)

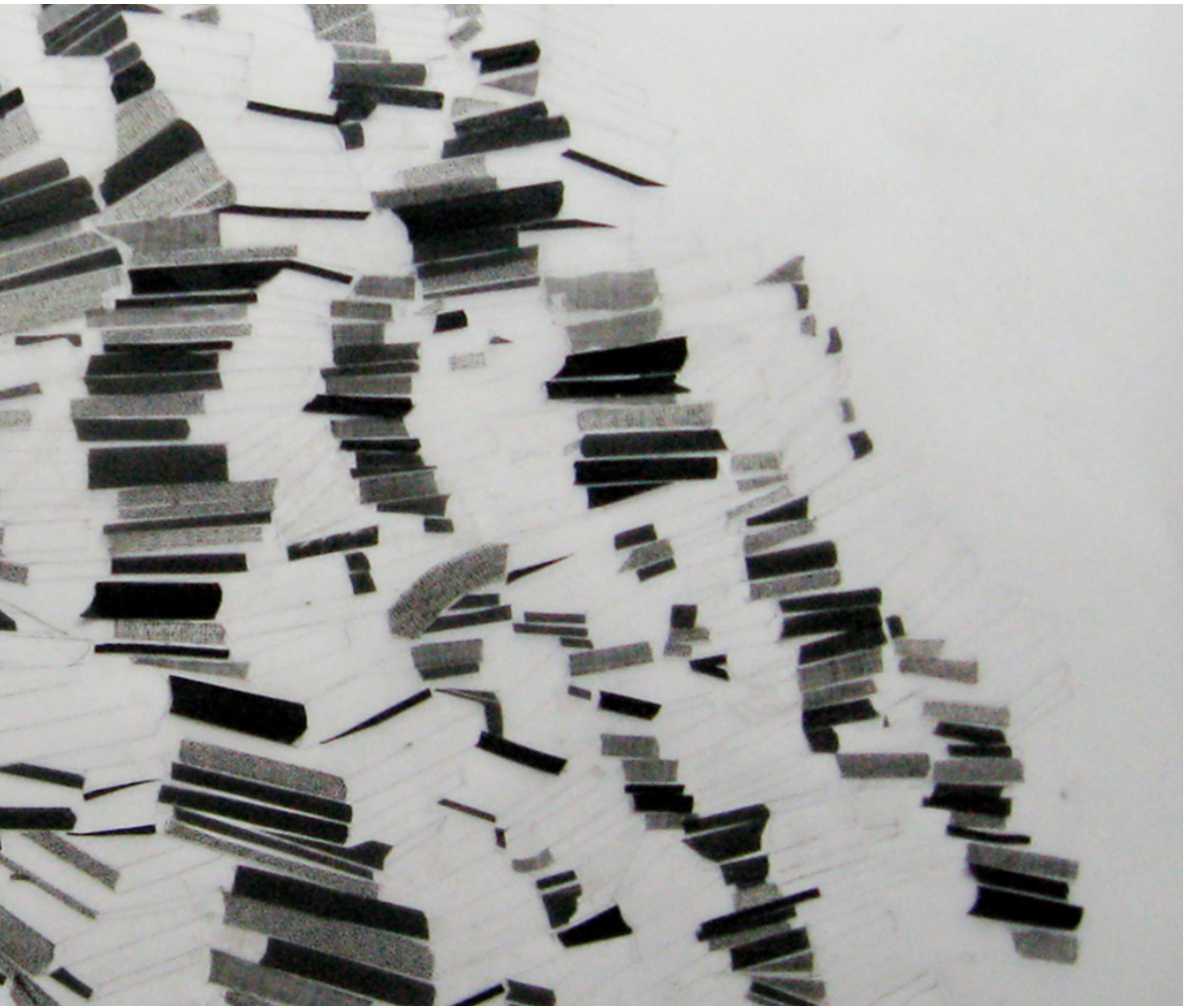


*47. Demo (2000-1) 112" x 125" x 120" – Polychrome Neoprene, Styrofoam (Kent Fine Art, NY)*

*48-49. Jump Zone (2005/08) 180" x 204" x 180" – Tape, Styrofoam, Neoprene on Inside Corner Wall (Kent Fine Art, NY)*

*back-cover. Sneeze I (1997) 40" x 60' Graphite on Paper (Philadelphia Museum of Art)*





*Heide Fasnacht is represented at Galerie Qbox: <http://www.qbox.gr/>*

*Kent Fine Art: <http://www.kentfineart.net/>*

*Socrates Sculpture Park: <http://socratessculpturepark.org/exhibition/suspectterrain/>*

*<http://www.heidefasnacht.com>*







# What Lies Beneath

## Windows to the Past in Preservation Design

**Kate Reggev**

How do we negotiate between the past and the present? This issue has been fundamental to architecture for centuries, particularly when engaging with existing or historic buildings. For the most part, architectural theory and literature on additions and renovations to existing buildings is limited, and yet there is an increasing desire among architects today to discover, expose, and frame layered historic building fabric when carrying out contemporary interventions. “Windows to the past,” a term first introduced (albeit fleetingly) by German architects and historians Johannes Cramer and Stefan Breitling in *Architecture in Existing Fabric* (Boston, MA: Birkhäuser, 2007), present a ubiquitous, relatively novel approach of reconciling old and new in a tangible and highly photogenic aesthetic treatment.<sup>1</sup> Appearing in architectural publications beginning in the early 1980s and becoming emblematic of the aesthetics of preservation design by the 1990s and 2000s, windows to the past are a visual device that represents the historic origins of the building through the peeling away of layers on a single surface to expose materiality, texture, craft, or color.

Windows to the past and their emergence in the 1980s can be understood as the result of several interests and efforts to integrate history and modernity in Europe following the end of World War II. Particularly influential were the British Townscape movement, the Neo-Liberty movement in Italy, and the shift away from historical styles in the rebuilding of historic city centers. In later years, specific approaches of material reuse, collage, and layering of old and new building fabric were among the many ways architects approached the integration of existing and intervening designs. During the 1960s and 1970s, the signing of the Venice Charter and the work of Carlo Scarpa, Hans Dollgast, Paolo Portoghesi, Aldo Rossi, Colin Rowe, and Kevin Lynch explored the growing interest in architectural remains and fragments, the framing of the old with the new, the layering of textures and surfaces, and collaging as modes of architectural practice. Together, these interests, along with emerging environmentalism and the energy crisis of the 1970s, made the modification of existing buildings appealing and more financially feasible. It was in this aesthetic and economic environment that windows to the past emerged as a juncture between old and new that unveiled the underlying building strata.

Cramer and Breitling defined the window to the past as “a strongly didactic [architectural]

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<sup>1</sup> The term “windows to the past” and its variants (“window on the past”, “window onto the past”, etc.) was initially coined by Johannes Cramer and Stefan Breitling in *Architecture in Existing Fabric* (Boston, MA: Birkhäuser, 2007). The book remains the only reference to the architectural phenomenon, which was the subject of my Master of Science in Historic Preservation thesis.

approach . . . in which an opening in the modern building frames a view of a section of the original historic building substance.” Cramer and Breitling’s use of the term, while sporadic and lacking specificity and refinement, attested to the prevalence and widespread use of the aesthetic technique. A study of several prominent European architectural journals published between 1945 and 2010 recorded over 200 printed instances of the technique in projects that varied in original use (brewery, barn, palace, church, monastery, cottage), location (all across Europe but most prevalent in Germany, Austria, Spain, and England), material (brick, stone, wood, plaster, concrete, steel), color, texture, architect, and new function (residence, retail, office, library, university, sports center, but most often cultural – museum or cultural center).<sup>2</sup> Windows to the past were particularly photogenic architectural moments in a design because they combined old and new, telling of both the previous and future life of the building in a single frame.

The photographs of windows to the past that were published in architectural journals aestheticized preservation design and made it visually accessible and appealing. The technique combined concepts of temporal and spatial complexity and layering, a didactic expression of history, and contemporary ideas of modernity to transform what was often seen as vernacular architecture into Architecture, ultimately valorizing the old within the context and frame of the new. Through the widespread publication of “windows to the past,” the preservation design canon has proclaimed that renovations and reuse projects are not about shape, size, form, or function, as various authors and architects have asserted, but is instead about the layers of materials, textures, and colors – in short, the visual and didactic appeal of a design. Yet the value of this visual and educational appeal is contested; can texture, material, and color alone truly inform a viewer of anything more than the age of a building, or do these elements become little more than a visual backdrop, a wallpaper, to the contemporary design?

The most engaging aspect of windows to the past is, undoubtedly, the expression of the accumulation of historic strata and traces of different moments in a building’s history, from the building’s initial creation through to its contemporary intervention. The use of layering is an attempt to imply depth (both spatial and temporal), complexity, and the multi-faceted nature of the project and its many authors and contributors. Architecture, as American theorist and architect Robert Venturi declared in *Complexity and Contradiction in Architecture* (1966), is “necessarily complex and contradictory”; it “evokes many levels of meaning and combinations of focus” where “space and its elements become readable and workable in several ways at once.”<sup>3</sup> While architects who rigorously followed Modernist ideals sought to simplify designs and break with tradition, postwar architects began to embrace complexity and diversity. Today, Venturi’s 1966 reading of space has remained desirable as contemporary architects seek to better align architecture with the complexity, richness, and ambiguity of the human experience, creating spaces that can be understood in multiple ways.

Windows to the past provide this ambiguity and complexity by prioritizing the visual experience, where different materials and layers are exposed or covered and then framed so that viewers or visitors understand that the space they are viewing was previously different in use, color, surface treatment, or materiality. For example, a typical window to the past might consist of an opening in a plaster wall to reveal a swath of 200-year-old brick or wooden

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2 Kate Reggev, *What Lies Beneath: Windows to the Past in Preservation Design*. Master’s thesis in Historic Preservation, Columbia University, Graduate School of Architecture, 2015.

3 Robert Venturi, *Complexity and Contradiction in Architecture* (New York: Museum of Modern Art, Department of Publications, 1977), 16.

beams, framed by new white walls and ceilings. The exposure of the existing building fabric highlights the historic features and announces the new layers of the contemporary intervention. Windows to the past allow readers to create an immediate connection between the spatial – the exposed and added layers of materials and textures on a wall, floor, ceiling, or structural member – and the temporal – that which has previously existed or occurred there.

This type of intervention between the existing fabric and the intervention or addition achieves what Venturi described as “Both-And” architecture, where “contradictory levels of meaning and use in architecture involve the paradoxical contrast implied by the conjunctive ‘yet.’”<sup>4</sup>

The window to the past is both old and new, both framed by and framing; it is visually temporal and yet also spatial in its size, depth, and color. This complexity

*The use of layering is an attempt to imply depth (both spatial and temporal), complexity, and the multi-faceted nature of the project and its many authors and contributors*

of simultaneous perception creates multiple levels of understanding, where the contents of a window to the past can be perceived as an object framed on a surface, or as a smooth plane with a momentary textural aberration. Individually, each window to the past can be seen as a peeling away of layers of historic building fabric framed on a single plane with new material; on a larger scale, the window to the past can be understood as symbolic of the intention of the entire project. This type of scalar shift is typical in “Both-And” projects, where relationships are in flux as one moves through the spaces.<sup>5</sup> The multi-valent, visually porous nature of the windows to the past are emblematic of the rest of the design, where interior apertures and structural members frame moments of circulation or study and contribute to the understanding of the layering of rooms and spaces.

However, the multiple meanings of these buildings must be able to be read and comprehended; complexity for complexity’s sake is superficial and “will not work.”<sup>6</sup> For both new and old to be identifiable, the two must be distinct; windows to the past do this through layering of the old and new with contrasting colors and materials so that “the new building is conceived as a further layer added to the palimpsest of traces from previous times.”<sup>7</sup> Architecture as a palimpsest implies that a building is more than a space — that its history and alterations are didactic and can be visually read as a book can.<sup>8</sup> That each building has a history, and that this history can continually be expressed architecturally, is critical to windows to the past. The nomenclature alone – a window to the past – implies the opportunity to see history and to make it visible and readable.

This technique of architectural layering follows the didactic, visually explicative nature of an archaeological site, where the law of superimposition states that underlying layers must be older than overlying strata; the new necessarily must have been deposited on or created on top of pre-existing layers.<sup>9</sup> In making historic building fabric visible underneath the contemporary shell, visitors and readers of the architectural journals understand that the design is a complex one, where the featured project is in fact only a single layer on top of a pre-existing

4 Venturi, *Complexity*, 23.

5 *Ibid.*, 32.

6 *Ibid.*, 19.

7 Cramer and Breiting, *Existing Fabric*, at 99.

8 Rodolfo Machado, “Old Buildings As Palimpsest.” *Progressive Architecture* 57 (November 1976), 46.

9 Edward C. Harris, “The Laws of Archaeological Stratigraphy.” *World Archaeology* 11.1 (June 1979), 111–113.

building. The architect that employs windows to the past has accepted that he or she is not the sole designer or architect of the building, and that it is instead a collaborative, accumulative process of old and new that must be visibly expressed in order to accurately depict the building's age and story. The architect becomes the "storyteller" of the building, selecting which layers will be revealed or covered, and to what extent their story will be expressed. A window can contain all layers of a buildings' history, or as few as only one layer or moment of its past.

Indeed, windows to the past, at their most powerful, have the ability to suggest a specific construction period or moment of significance, functioning as both a design strategy and a didactic tool to reveal the age of the building. The most thoughtful employments of windows to the past curate the revealed elements and strata to expose different types of information, critically engaging with the existing building and allowing it to be read in several ways -- exhibiting the complex masonry needed to form an arch above a doorway or a detailed *trompe l'œil* wall mural. The successful and careful use of windows to the past reflects the architect's ability to select, frame, and capture an idea as a photographer does by removing excess information and highlighting and emphasizing the key elements. The strength of a window to the past lies not only in its aesthetic qualities, but also in its ability to didactically express the complexity of the historic building. The existing building must be understood and engaged, but not exploited.

The need to qualitatively evaluate emerging aesthetics and visual devices in preservation design, including windows to the past, is more relevant than ever, as projects, trends, and designs are cursorily popularized on the Internet and then just as quickly forgotten. Although ideas, techniques, and potential precedents in architecture are disseminated faster than ever, the rapid pace of digital media encourages brief, superficial overviews of projects rather than deeper, analytical examinations, particularly in the emerging field of preservation design. Indeed, windows to the past has become even more relevant during times of economic crisis, such as the Great Recession of the late 2000s, when market conditions made renovations and additions to existing buildings more financially feasible. In recent years, the technique has been employed and then published across the globe, with projects in the United States, China, and Latin America -- some of the fastest-developing countries in the world, but where preservation is not only informal but also often unconsidered and unimportant. Windows to the past provide an architectural solution that, to varying extents, values the existing building.



# Folding and Doubling

## Re-visiting Freud's Screen Memories

**George  
Themistokleous**

The cinematic medium, according to Deleuze, enabled a new way of 'seeing' by relocating perception from the human eye to an 'eye in matter'.<sup>1</sup> This paradigmatic shift away from a perception 'anchored in the subject' allowed for the image to be thought anew. In *Cinema 1*, this other eye is defined via the 'movement image' as being equivalent to an objective eye found in all facets of matter. The 'movement-image' embodies a duration whose essence is constantly transformative.<sup>2</sup> This 'movement image', however, is restricted by subjective perception, as the privileging of a human eye organizes and frames the reception of images. Deleuze defines this as the 'perception image'. The human eye, the organ of natural visual perception, is thus only one potential of the cine eye (the cinematic eye), as the perception image is already contained within the movement-image. In other words, the eye's visual perception can be reproduced by the cinematic medium, but the capabilities of the cinema go beyond human visual perception.

This paper proposes to consider the human eye as not dissimilar to the cine eye. In this respect, the eyes' functioning will be re-thought as that of organs that operate as machinic assemblages rather than as simple mechanisms of contraction. The difference from Deleuze's account of the human eye is that the eyes, in this case, operate both through their binocular and monocular functioning and not simply according to the latter, the singular eye. Furthermore, in Deleuze's writing the human eye has been relegated to an organ that mostly contracts, ignoring its other function (expansion); the eye is portrayed as an organ that frames, selects, in other words it is 'reductive'. This paper proposes to reposition the human eyes as diverse machinic assemblages that may be connected with /extended from the Deleuzian cine eye to form the prosthetic eye. What happens when this prosthetic eye incorporates the 'movement image' within its bodily schema?

The formation of the 'perception image' needs to be further explored by examining confluences and contradictions between Deleuze's elaboration on the recollection image through notions of 'duration' (1966) and 'fold' (1988), and Freud's proposition of the overlap between the conscious and the unconscious in memory formation, as exemplified in his study 'Screen Memories' (1899). To 'recall' for Deleuze and to 'remember' for Freud share in their construed mechanisms a transposition or translation, yet they diverge in their understanding of their psychological or ontological significance in relation to the present and the conscious, as well

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as in their effect of active alteration.<sup>3</sup>

The interaction between a cine eye and the human eye produces (an) other understanding of the image. Whilst the 'movement image' is being re-absorbed by the corporeal body, the interaction with this other (superhuman) eye becomes internalized. This reception does not imply a re-anchoring of the subject, but rather the constitution of a new corporeal-technical interaction. Upon its return to the cognitive body, the 'movement image' triggers another type of image, one that is related to Freud's articulation of the double. The role of the 'double',

*The screen in this sense might be conceived as an elaborate mechanism which functions with the ever changing overlaying of various screen partitions and their association to what is screened off*

central to this paper's argument, reveals both the ontological potential of a recollection image which doubles up in the psychophysical, and the impregnated double at the unconscious level

that modifies both the present and the past onto a new layer of consciousness.

The interaction between the human and the cine eyes induces an image that may be related to the unconscious image. The dream image and its operation, in a manner that evokes the account of the human eye, is only partially analyzed by Deleuze. The dream image is rendered as a non-contracting mechanism – coincidentally, the reverse of the contractible human eye. For this reason, it is necessary to turn to Freud's work on memory images in order to begin to understand this other type of image, one that is based in subjective memory formation. This will allow for the superimposition of these two divergent propositions in order to produce a new understanding of the image and its connection to the corporeal techno-body. The subjectivity that is proposed here is not anchored or fixed in the reductive framing that is assumed by the 'perception image'. Instead there is a shifting interplay between the other eye (or cine eye) as articulated by Deleuze and the human eyes' reception of this image.

The thinking of this post-cinematic image, based on this formulation of the prosthetic eye, is produced by the interaction between the cine eye and its return to the corporeal body. The re-configuration of corporeal vision, based on the cinematic eye (and extending beyond that via other technologies) implies that our bodily cognitive perception and its duration conflate with new configurations of memory. The image is no longer simply considered as dynamic; it multiplies and extends, breaching the boundaries between bodies and environments, mediated and threaded by memory optics.

### **a. Eyes Wide Shut**

This is not a human eye, even an improved one.<sup>4</sup>

Contrasting the human eye to the cine eye of director Dziga Vertov, Deleuze relegates the human eye to only one of its functions. The eye as an organ is reductively considered merely as a mechanism for contracting. The reverse of an efficiently operating eye (in the mechanical sense), i.e. a degenerative eye, might be more revealing as a machinic assemblage rather than a mechanical system.<sup>5</sup>

Here the constituent elements of the eye structure an image that cannot be easily reduced to Deleuze's 'perception image'. Taking the degenerative eye as a starting point, it is useful to

think of the complexity that arises in the reception of the image when we assume the eyes' binocular and monocular dual functioning. This dual functioning might be further challenged when there is an imbalance in the operation of each eye (this is the case with my visual experience, as I have keratoconus in one eye).<sup>6</sup>

If the importance assigned to the cine eye lies with the fact that it is the medium that best captures duration, how does it achieve this? Deleuze's answer is – through montage. Montage allows for the superimposition of the moving image; the possibility of (at least) a double durational trajectory displaces the sense of the interval in relation to the standard frame-by-frame scene. This exceptional articulation of the cine eye has parallels however to the human eye, as outlined above. The durational immanence of matter may be experienced when the double vision (created by a combined degenerated and a 'normal' eye for example) produces two overlapping images that converge and diverge. This reception of the images creates an embodied montage as the two divergent monocular perception images include divergent durations that are superimposed via the eyes' binocular operation. These separate yet superimposed visual durations are cognitively experienced by the body. Beyond that, there are instruments or prosthetics of vision that might further extend the notion of the cine eye and the human eye, creating another reception of images. The meaning of duration will first need to be further developed, as it is what defines the 'movement-image' and the cine eye.

## **b. Duration**

If we follow a line of inquiry through Deleuze's own thought on the differential within the fold as developed in *The Fold and Bergsonism*, we can begin to trace how these notions are also articulated in the cine eye. Deleuze's interpretation of Bergsonian duration becomes the precursor of the cine eye, as he claims:

When we divide something up according to its natural articulations we have: on the one hand, the aspect of space, by which the thing can only ever differ in degree from other things and from itself (augmentation, diminution); and on the other hand, the aspect of duration, by which the thing differs in kind from all others and from itself (alteration).<sup>7</sup>

Deleuze explains that the aspect of duration operates by means of 'actualization' via 'translation, rotation'.<sup>8</sup> He goes on to state that 'the past literally moves toward the present in order to find a point of contact (or of contraction) with it. The second moment ensures a transposition, a translation, an expansion of the past in the present'<sup>9</sup>.

The line of investigation of *Bergsonism* (1966) is continued in *The Fold* (1988). Here, the differential is extended from the earlier relation between the difference in degree and kind that is developed in *Bergsonism*. The difference in degree and kind is analogous to space and time, where space correlates to a change in degree (e.g. augmentation, diminution) and duration differs in kind (alteration). In *The Fold* however, the monad introduces the notion of duration in relation to the formation of 'pre-individual singularities'.<sup>10</sup> The temporal co-extensity developed in *Bergsonism* corresponds to the multiple potentialities of the monads in *The Fold*; this is made evident with the example of Borges' *Garden of bifurcating paths*.<sup>11</sup> The emphasis turns towards 'pre-subjective' and 'pre-individual' singularities. This is an important difference from Bergson, because here Deleuze extends the privilege of the body image to all images. The folding is directly connected to the difference in kind developed from Bergson's duration, however the primal image assigned to the body by Bergson no longer applies in Deleuze.

In *Bergsonism*, there seems to be an uncomfortable position when this line of investigation meets the unconscious image. This becomes evident when Deleuze very briefly refers to the dream state; he mentions that one dreams

with no interest other than “disinterest”, it is as if the contraction were missing, as if the extremely expanded relationship of the recollection with the present reproduced the most expanded level of the past itself.<sup>12</sup>

This statement is of course contrary to Sigmund Freud’s analysis in *The Interpretation of Dreams* (1899), where the contraction operating within the dream works in a different way than it does in consciousness. Equally problematic is the short passage where Deleuze does mention Freud in relation to Bergson, in order to posit that ‘the psychological is the present. Only the present is “psychological”; but the past is pure ontology; pure recollection has only ontological significance.’<sup>13</sup>

In these statements, Deleuze applies the Bergsonian model of duration as exemplified through the conic memory diagram to the unconscious image. In these two instances Deleuze seems to be well aware of the fact that the unconscious image as developed by Freud provides the basic challenge to the articulation of his own interpretation of recollection in relation to duration. This is because the pure recollection (the base of Bergson’s cone) is never pure in the unconscious, and it isn’t a case of non-contraction. The mechanism defined by Freud operates in a more elaborate way.

In Freud’s analysis of *Screen Memories*, another type of transformation occurs with the memory image, one that considers the role that memory plays in determining how conscious and unconscious image overlap. According to Freud, the recollection of certain memories might conceal others, operating in this case as repressive mechanisms. The screen or repressed memory reveals that one memory is already impregnated or associated with others.

... Freud’s investigation of his first memory, made him aware that what he had taken to be his earliest memory was in fact a compound fiction, just like the dreams he was deciphering at the same time. But though fictional he suggests that it has its roots in childhood memories which it screens and overlays even as it screens its adolescent origins in the ‘innocent’ disguise of childhood memories. The notion of the ‘screen’ or ‘cover’ becomes increasingly many-layered and multi-directional.<sup>14</sup>

Thus, a memory is already impregnated or associated with others. This understanding of memory is interconnected with Freud’s reading of the double. The screen in this sense might be conceived as an elaborate mechanism which functions with the ever changing overlaying of various screen partitions and their association to what is screened off. The complexity arises because of the link between, on the one hand, the screened, the screened-off and their contingency, and, on the other hand, the movement (alteration) of their arrangement.

If the cine eye’s appropriation by the eye corresponds to a Deleuzian folding then its reception through cognition might relate to the screen. And what are the implications on the corporeal body that is experiencing this folding/screen? The incorporation of the ‘movement image’ by the corporeal body brings with it something residual. The cine eye treats the subject as an ‘object among other objects.’<sup>15</sup> The ‘confrontation of the acting self and the recollecting self’<sup>16</sup> triggers the doubling. The body in its response to this new construct produces another understanding of the image, one that is yet to be defined. This type of image that emerges from the prosthetic eye (or the post cine eye) considers the ‘unfolding’<sup>17</sup> of two divergent elabora-



tions of memory and their association to duration and vision. The micro-environments of these bodies become the sites for inhabitations.

#### Endnotes

1 Gilles Deleuze, *Cinema 1, The Movement-Image* (1983), Trans. H. Tomlinson, B. Habberjam, (London: Continuum 2005), 41.

2 Gilles Deleuze, *Bergsonism* (1966), Trans. H. Tomlinson, B. Habberjam, (New York: Zone Books, 1991), 94. The transformative here is correlated to the differential, as Deleuze states: 'Duration is differentiated according to the obstacles it meets in matter, according to the materiality through which it passes, according to the kind of extension that it contracts. Duration is differentiated within itself through an internal explosive force.'

3 Alteration according to Deleuze is based on the differential, as developed from Bergsonian duration. In Freud this term is linked to the active alteration that occurs in the formation of screen memories. These will be further explored in this paper.

4 Deleuze, *Cinema 1*, 83.

5 *Ibid.* 61. Deleuze contrasts the machine and the mechanical. The notion of mechanism is developed from Bergson, *Creative Evolution* (tr. Arthur Mitchell, New York: Henry Holt and Company, 1911). Deleuze writes: '... mechanism involves closed systems, actions of contact, immobile instantaneous sections. This is not mechanism, it is machinism. The material universe, the plane of immanence, is the machinic assemblage of movement-images. It is the universe as cinema in itself, a metacinema.'

6 Keratoconus is a degenerative disorder of the eye in which the cornea changes to a more conical shape, hence the Greek name *kératos* (horn). The reception of images becomes distorted, unfocused and multiplied.

7 Deleuze, *Bergsonism*, 31.

8 *Ibid.* 70.

9 *Ibid.*

10 Gilles Deleuze, *The Fold. Leibniz and the Baroque* (1988), Trans. T. Conley (London: Continuum, 1993), 68-73.

11 *Ibid.* 70.

12 Deleuze, *Bergsonism*, 67.

13 *Ibid.* 56.

14 Sigmund Freud, *The Uncanny* (1899), Intro. H. Haughton. Trans. D. McLintock (London: Penguin Classics, 2003)

15 *Ibid.* 20.

16 *Ibid.*

17 Deleuze, *The Fold*. See in particular 'The unfold', pp. 35-36, in chapter 3, 'What is Baroque?' pp. 27-38.



# Social Memory as Stratification and Folding

**Andrea Mubi  
Brighenti**

*...avec les débris d'une couche géologique former un nouveau terrain; voilà la vie de la terre...*

*Gabriel Tarde*

Mubi is a sociologist with a focus on territories and social life. His interest lies in developing spatial theory so as to account for the expressive materials of associative dynamics.

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For Tarde, memory as well as habit are the outcome of repetition. Add to this that, in its social dimension, repetition is another name for imitation. Any sort of social similarity, Tarde claims, cannot but ultimately derive from imitative processes, that is, through individual assimilation of either voluntary or forced repetition. His is an intimately *diffusionist* view of social life, where what constitutes society is the architecture of *currents, circulations* and *irradiations* that determine the imitative contacts between minds. As a consequence of imitation, all social *things* – and, incidentally, one cannot fail to notice that nothing could be more far away from Durkheim's social *facts* – have a tendency to spread around following a centrifugal movement. One could even say that social things *are* such a diffusive force which makes possible a 'generation at a distance' of ideas and actions or – as stated in a famous page – a veritable 'magnetization' of social beings. In a way, social things are like supernova explosions of imitation.

Critics reproached Tarde for seeing imitation everywhere. And indeed, Tarde's credo is that we imitate as we breathe. Even our *personal* memory is an effect of protracted imitation: we have memory because and insofar as we repeat ourselves, we repeat our previous self – and, we keep repeating our self at each moment (Henri Bergson, too, read Tarde – so that the former's idea of the past being contemporaneous with the present can be illuminated as an answer to the latter's view on repetition as our normal living condition). Yet, *social* memory differs from individual personal memory – a corollary of Tarde's insistence that social logic can never be reduced to individual logic.

Personal remembrances and habits, *qua* repetitions of, respectively, impressions and actions, can be pre-social or sub-social. Proper *social* memory is, instead, the repetition, from mind to mind, of an idea or a will, of a judgement or a plan – in short, of a *belief* or a *desire*. What we call custom, fashion, sympathy, obedience, direction, and education are as many manifestations of imitation, which is the pivot of social life. Insofar as it applies to beliefs and desires, imitation is *actual* social memory. The social equivalent of a personal remembrance will be called a *prejudice*, while the social equivalent of a personal habit, a *usage*.

From this perspective, both individual and social memory seem to be connected to a process of stratification. Repetition creates strata or plateaus where souvenirs and habits, beliefs and desires come to be stored. Tarde draws a whole *social stratigraphy*, where the oldest *couches*, stratigraphically subordinated, are also the most coherent ones given that *time* has allowed for their progressive logical reconciliation, purging inner logical contradictions. The most superficial stratum, for instance, includes opinions and tastes, which are admittedly extremely fluctuating, often dissonant things. Below them lies a stratum of tradition and

*Social memory is as much a stratification as it is a folding and a destratification of social space. Rather than mere translational landslides, social memory includes diversions and explosions*

custom, which is relatively stable and yet can be easily challenged by events occurring in the superficial stratum. Finally comes *character* – specifically, national character, or, the spirit of any other collective formation – that forms a deep-seated, persistent

and even stubborn stratum.

At this point, a caveat is important to avoid misunderstanding Tarde. It would be all too easy to find fault with a certain naïveté of such a stratigraphy. However, it is the inner notion of imitation that needs to be attended more closely to avoid flattening social life into dull sedimentation and increasing smoothness. Essential is the fact that imitation and, more generally, repetition are *innerly differentiated* processes. In other words, repetition presupposes variation or, we might say, fluctuation. This insight pushed Tarde to develop, besides a theory of repetition, a theory of opposition. Counter-intuitively, opposition is not symmetrical to repetition, rather, '*dysymmetrical*' to it. Both affirmation and negation are forms of imitation, as they represent the positive and negative sign put before the same transmitted belief/desire. By contrast, opposition is the special name given to a *suspension* between affirmation and negation. Opposition is the great neutraliser, a powerful *virtualiser* of social life.

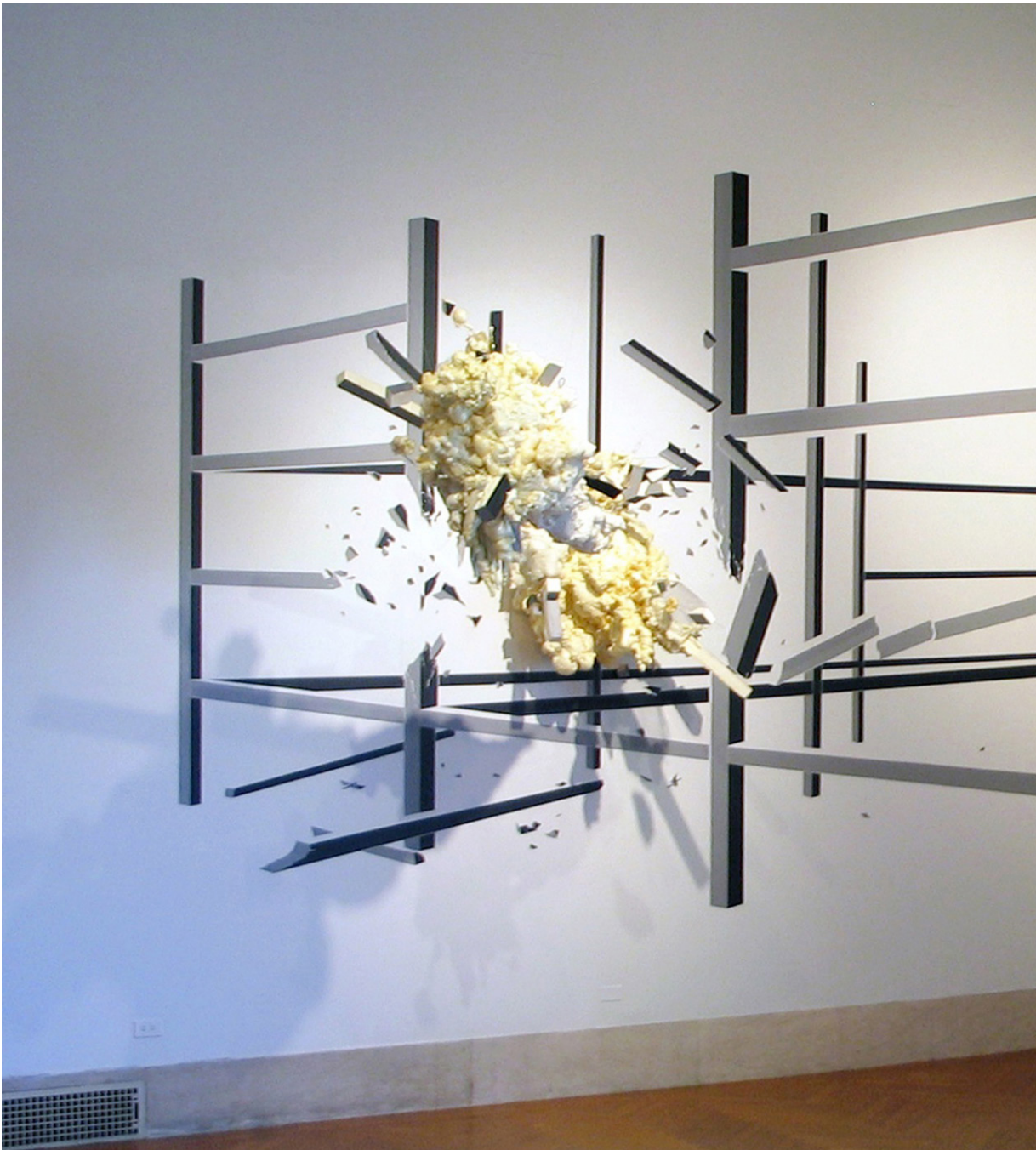
In Tarde's view, while opposition certainly represents a necessity in social life, it remains subordinate and ancillary vis-à-vis repetition and the reciprocal adaptation of phenomena. Opposition functions as a *minor* difference that is dynamically introduced into a series of transformations. Because there is no true opposition without a continuum of variations to be crossed from 'coast to coast' (with orthodoxy always remaining somewhere in the middle), one could venture to say that opposition is, in fact, the *inner differentiation* entailed by every repetition (a proposition that, perhaps, is not very far from what Deleuze asserts in *Difference and Repetition*).

Overall, the topology of repetition and, more specifically, of social imitation, is one of a *wave-like space* which generates all sorts of rhythms (that is, cycles of alternate oppositions). In the terms discussed so far, social memory is thus as much a *stratification* as it is a *folding* and, eventually, a *destratification* of social space. Rather than mere translational landslides, social memory includes diversions, retorsions, and explosions. The process of 'inter-spiritual photographic impression' which Tarde identified as the process of imitation, is positively an imprint, but – let's not forget it – an imprint of *light*, that is, the encounter of a mind with an irradiated, 'pulviscular' dust that never rests. Ultimately, the paradox is that the solidity of the social dreamt by Durkheim is pulverized by precisely an author who places repetition and reiteration at its basis.









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**edited by // Teresa Stoppani & Andrea Mubi Brighenti**

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