INTERSTICES 18

Journal of architecture and related arts

SURFACE / PATTERN

contents

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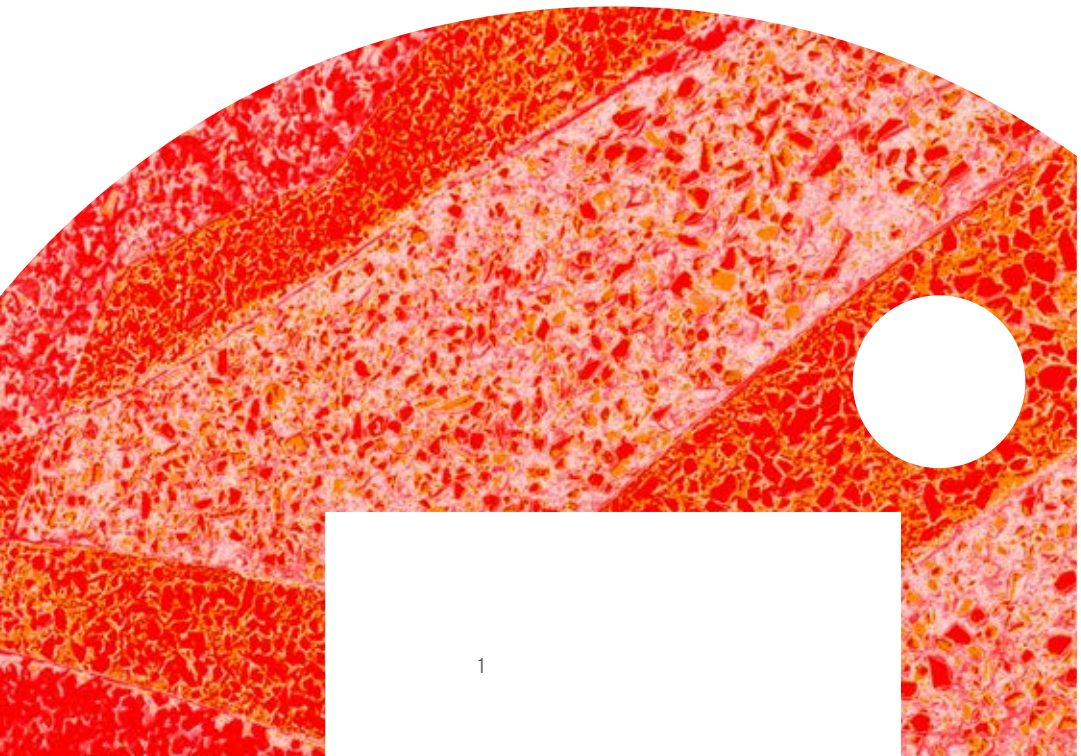

editorial / SUSAN HEDGES,
TINA ENGELS-SCHWARZPAUL
AND ROSS JENNER

Surface / Pattern: A pursuit of material narratives

Fig. 1 James Turkington & Tibor Donner (1957). Parnell Baths mural, Auckland. [Photo, Susan Hedges, 2017]

God is in the detail

—Aby Warburg, 1925

The tie between surface and ornament is a long one. The patterning of surfaces in accordance with the latter has been extensively reviewed, admonished, and discarded, only to re-emerge more recently as a rehabilitated and indeed pressing arena of inquiry, in part due to the plethora of animating possibilities arising with digital technology and image-saturated life. Concomitantly, there has been a renewed interest in the writing of Aby Warburg (1866-1929) and Alois Riegl (1858-1905). Warburg, German art historian, ethnographer and cultural theorist, recognised an afterlife of images arising from antiquity during the Florentine Renaissance and pointed to the potency of ornament and decorative motifs in cultural interpretation. Riegl, Austrian art historian, attended to the decorative arts, until then routinely unexamined in art historical canons, and found in ornamental details significant historical resonance and elucidation. Numerous studies have addressed these issues relative to Gottfried Semper, Adolf Loos, Hermann Muthesius, and Le Corbusier. They have recently become relevant in questions concerning demarcations between the animate and the inanimate (see, for example, Papapetros 2012, Payne 2013, van Eck 2014) given digitalisation particularly (see Spuybroek 2008 and Schumacher 2009). If, as Alina Payne (2013) has suggested, ornament shifts from being a nineteenth-century surface

concern in architecture, to become in the twentieth a matter of detached objects carrying an already highly mobilised ornamental impetus (as décor), this impetus achieves extreme mobility and detachment in the twenty-first century. At this stage, objects themselves increasingly provide a focus for image repertoires ('lifestyle'-indexing), which are simultaneously hollowed out in 'smart' networks, enchained in stretched vectors of production, distribution, and accelerated obsolescence.

Architecture, left to find its own course after the eschewal of ornamentation, faces the continuing "problematics of appearance" following the division between an aesthetics expressive of (modern) production and one of (traditional) representation, as David Leatherbarrow and Mohsen Mostafavi (2002: 1-6) have argued. In twentieth-century modernism, façade design—a hangover of representation—gave way to a certain "autonomy of the surface", a façade independent of structural frames that could be viewed as 'skin' (8). Enunciative concerns favouring volumetric over rhetorical effects came to define multi-faced compositions (13-14), leaving behind the relative representational freedom of nineteenth-century architectural expressionism—rich in physiognomic and moral/therapeutic implications (10). Yet, in the tension between building technology and expression, as Leatherbarrow and Mostafavi insist, a more or less generic logic of production remains seemingly at odds with a singularizing will in architectural figuration (20). The former has previously been seen as indicative of *repetition* (at times in an anonymising and alienating way) and the latter of *identity* (itself assumed to respond to immediate locality, climate, and social mores, etc.; 7, 22). Yet, repetition—itself intrinsically caught up in continuities but also in breaks and irregularities—offers one way of understanding how production and representation might commingle in complex ways (23). This complexity is perhaps better understood as patterning. Over the past decades, emerging digital fabrication technologies have certainly offered an avenue for a new profusion of patterning, shifting the previously site-less and substance-less 'stuff' of digital design into varied, non-standardised material manifestations (Pell, et al. 2010: 11-12). The result: incrustations, protuberances, textured expressions, smoothed surfaces, surfaces enlivened as screens—all, in their own ways, erasing the distinction between ornament and cladding.

This is the territory contributors to *Interstices 18, Surface/pattern: a pursuit of material narratives* explore: the tension between ornament, adornment, object enlivenment, cladding, surface and pattern, and the strange animations inherent in surface-pattern continua. Etymologically, *surface* accords with the revealing of an upper or outward layer, but it also points to things that receive a surface through polishing or finishing. *Pattern* suggests the imposition of a plan or design that models or leans on exemplars for its form and rhythms—an underlying principle taken up materially. So, what might their continua potentiate? Thought in one direction, the smoothing of surfaces, particularly territorial ones, is indicative of a prevailing politic and policing, as Paul Virilio (1986) has emphasised, with speed and frictionless transfer made a global ideal—if a contested and problematic one. Thought in another, pattern imparts rhythm to surfaces, potentiating deceleration, awareness and contemplation, even deviation and delay. Hence, the journal issue is motivated by the renewed fascination with the surface of things and the expressive effects and underlying patterns they mobilise materially.

Any anatomy of pattern soon runs into repetition. As Gilles Deleuze and Felix Guattari (1987) have argued, repetition, far from a surface-effect, is what makes a patterned (and therefore recognisable) world possible. From the encoding of milieus founding territoriality and place-specificity to social behaviours and cultural distinctions, concretisation and mobilisation of rhythms consolidate and release the very differences through which life assembles itself. Performative and plastic arts in the Pacific, like those elsewhere, use repetition as an aesthetic device. However, they also use it "to symbolise and effect relations of mana" (Tomlinson & Tengan 2015: 17), to channel affective force and to represent memory and knowledge to those who understand (Clark 2006: 12; Nepia 2013: 133, 197). Hence, pattern and rhythm run free of, and extend beyond, all planar fixity. Surfaces are not simply seconded within the hierarchies of built place; they also open onto insistently moving and shifting states (Taylor 2009: 47). Far from keeping an outside apart, architecture, then, can be rethought to transform and crystallise the radical rhythms of an outside at large (Grosz 1995: 135). Patterning answers to this chaos, providing environments rich in repetition, difference and affect. Seen this way, the decorative and the detailed, the immediate and the superficially apparent, all partake of domains of repetition extending into the very ontological depth of things. Contributors to this issue have sampled some of this complex continuum.

Invited contributions

Preceding this issue was the *Interstices Under-Construction Symposium* held in June 2017. There, the first keynote speaker, Spyros Papapetros (Associate Professor in History and Theory of Architecture at Princeton University), extended his work on the historiography of art and architecture, the intersections between architecture and the visual arts, as well as the relationship between architecture, psychoanalysis and the history of psychological aesthetics. In his address, Papapetros reminded us that animation, in architecture and design, starts with little things like ornament, accessories—things we might consider marginal, but which, nevertheless, are at the very core of the visual and material culture of their and our times. A recording of the address is available here, and we provide a summary in the following.

Beginning with the image of a Kaffir chain necklace from South Africa, made of heterogeneous artefacts perforated and strung together in a chain, Papapetros raised the seemingly self-contradictory notion of a "portable ecology", which became the core of this paper. Moreover, before Adolf Loos banned it, ornament was already buried by the very weight of ethnographical and archaeological literature that had been piled upon it. From this point of departure, Papapetros raised a succession of issues.

1/. *Atrophy by decoration* examines headgear, in particular, the spiked helmet and accoutrements of Kaiser Wilhelm II, the last German Emperor and King of Prussia, which veer between pageantry and a military attachment. Here, Papapetros refers to a primaeval relationship between ornament and weaponry; arms, he quotes Gottfried Semper, are "the true adornment of man".

2/. *Regressive evolution* refers to *Evolution by Atrophy in Biology and Sociology* by Jean Demoor, Jean Massart and Emile Vandervelde (originally in French 1899), who argued that certain organs atrophy to the point of becoming mere

accessories, there being no progress without recoil. Papapetros draws attention to the strange case of the senators of the city of Hamburg who, when the lower classes challenged their authority, reverted to sixteenth-century costume.

3/. *Ornamentation through rudimentation* refers to three main texts: anthropologist Alfred Cort Haddon's *Evolution in Art* (1895), in which ornament is seen as organic, Richard Clazier's *A Manual of Historic Ornament* (1899), and Semper's Lecture of 1856, "On the Formal Principles of Adornment and its Meaning as a Symbol in Art". The last was one of the first to use evolutionary terms to describe ornament, specifically in the earplugs of the Brazilian Botocudo, which, Semper speculated, could have represented rudiments, or the origin, of archaic Greek ear pendants and, by extension, those of today. In this lecture, Semper defined three "axes of formation that correspond to the three extensions of space" from which "three spatial characteristic qualities of beauty emerge": Symmetry (macrocosmic unity), proportionality (microcosmic unity), and direction (unity of movement).

4/. *Warburg reads Semper* unravels Warburg's analysis of Semper's lecture in terms of cosmic forces of both attraction and repulsion. Warburg articulates three universal categories of ornament: one to do with movement and oscillation—the macrocosmic; one to do with the ring—microcosmic radial movement of expansion; and one to do with direction—projective, regimented space.

5/. *World Histories of Adornment* treats the legacy of Semper's theory of ornament in J. Matthias' *The Human Ornament* (*Der menschliche Schmuck*, 1871).

6/. *The Ornament of People* pursues the theme in Michael Haberlandt & Martin Gerlach's *Völkerschmuck* (1906), Emil Selenka's *Der Schmuck des Menschen* (1900) and the ethnologist and zoologist, Carl Semper's (nephew of the architect) *Reisen im Archipel der Philippinen* (1868-1916) and *Palau-Inseln im Stillen Ocean* (1873).

Papapetros concluded by returning to Selenka's study of the minutiae of hair in apes, where direction is grafted into the layer of the skin—as in an expanded animate field. Here, hair is still a cosmic directional ornament, which undergoes a regressive evolution into its origins, according to Selenka. It is no longer a figure in front of a background, but the background itself. Ornament has not disappeared but turned into landscape, forest, sea, coral reef or sky. If Selenka's wish to limit ornament to nature eventually allowed Loos to extricate ornament from modern civilised culture altogether, Papapetros, nevertheless, encouraged us to rediscover ornament in an afterglow, in a mediatised presence, "where there are no rays, no pendants, no directions, but only an animated field of constant yet variegated extension ..."

The second keynote speaker, Tēvita O. Kaʻili (Associate Professor at Brigham Young University, Lāʻie, Hawai'i), has ancestral connections to Samoa, Fiji and Tonga and is a long-time member of the Tā-Vā theory group in the Moana-Nui region. His keynote, *Hoa patterns: binary, repetition, symmetry, kupesi, and mana*, demonstrated the application of an area of the Moana-Nui (Pacific) theory of Tā-Vā (Time-Space) that is relevant to design generally, and to the key theme of the symposium, *Surface / Pattern*, specifically. Opening the Pacific Spaces panel of the *2017 Interstice Under Construction Symposium*, Kaʻili asserted that all things stand in relations of exchange, through intersections/connections or separation,

in relations of order or conflict. His presentation focused on a concept that is common to the entire Moana-Nui region: *hoa*. With over 40 cognates in different locations, the term refers to the relations between two or more entities: companions, friends, but also adversaries (hoariri in Māori), involving complementarity, duality, harmony, equality, but also tension and conflict. Ka'ili presented this field of connotations primarily from a Tongan perspective but often considered variations prominent in other areas of the Pacific. He showed, for example, how the very notion of pairs recurs in many Moana-Nui ways of thinking about the world: in cosmogonies, there are primordial and cosmic pairs, ancestral twins, and pairs of plants and fish. This duality also underpins *kupesi* (patterns) and *heliaki* (poetic, metaphoric comparisons: *fakahoa*). Well-established patterns are Manulua (two fish) and Kau-ika-lilo (Hidden School of Fish), for example, with the latter also featuring in the Fale Pasifika in Auckland. Mathematically, patterns rest on binary numbers systems—in use, for instance, in pre-contact Mangareva and in Tonga, where the system was called *Nga'ahoa*.

Mata and *ava* are crucial elements of kupesi. *Mata* (eye, point) is the point of intersection between two or more *kohi* (lines), while *ava* is the symmetry of *mata*. *Kohi* themselves are collections of two or more *mata*, and *vā* (space) arises out of a collection of *kohi*. These elements are deployed across different forms of symmetry (radial, bilateral, spherical and fractal), which mediate their levels of energy, order and conflict. Energy is most dense and intense at the *mata*, which is the location of, or/or creates, *mana*—which itself is constituted as a surfeit of energy. As a basis for plurality, the duality of *hoa* is in principle dynamic—and thereby in important ways different from binary marked–unmarked oppositions in contemporary Western thinking, which assume the dominance of one term over the other. On certain occasions, though, as in the Tongan *kava* ceremony, order is tapu (sacred)—preserving the state of harmony, order and beauty.

Tēvita O. Ka'ili's keynote is available here.

Reviewed papers

John Ruskin offered a different angle on the debates concerning constructional polychromy in Victorian Britain, according to Anuradha Chatterjee, who considers their larger context and Ruskin's place within it. Ruskin, she argues, favoured the decorative use of materials' innate colour to achieve concealment of a building's structure. Though his theory of polychromy, especially his attitudes to colour and pattern, remains far from obvious, Chatterjee offers insights into them through the lenses of gender, body, soul and dress. She presents his triadic theory of architecture: a) architecture is a combination of painting and sculpture; b) it is feminine; and c) it is analogous to a dressed body. In this light, she revisits an ambivalence between *colour as pattern*, and *colour as effect*, arguing that, for Ruskin, simultaneity and vacillation, not singularity and stability, essentially characterise the visual field. Ruskin's writings, she proposes, undermined polarities prevalent in contemporary understandings of polychromy and rendered them more complex, since he not only refused to resolve the difference between pattern and effect but also to the settle the difference between sculpture and painting; canvas and textile; and flatness and texture.

In "On territorial images: *Erewhon*, or, chiastic desire", Andrew Douglas explores a surface-pattern nexus by way of what he terms *territorial images*. Arguing that

there is no territory without repetition patterns, which in turn inscribe a semiotic generating images, he draws on the role of 'picturing' to account for the possessive and demarking dynamic implicit in territorial assemblages. Crossing Hans Blumenberg's (1985) thinking on "existential anxiety" and its mythical reworking of horizons of unknowing with the work of Gilles Deleuze and Felix Guattari (1987) on repetition patterning and the refrains of territoriality, the paper looks to modes of imagined place-solidarity emerging with nation states. Drawing on Andrea Mubi Brighenti's (2010) call for an expanded *territorology*—itself building on Deleuze and Guattari's (1987 & 1994) notions of territoriality—Douglas emphasises the extent to which territory, usually regarded as a spatial phenomenon, in fact rests on temporal and psychical geneses consolidating differences in modes of repetition—in the case of the nation-state, as Benedict Anderson (1991) has proposed, spanning commonly imagined daily routines, memorialising, and refashioned futures. In particular, the paper draws on the role of utopian discourse in the transition to Europe nationalism and, in turn, to the transmittal of utopian aspirations and imaginings to colonial places. Central is a reading of a novel influential in a range of Deleuze's writings: Samuel Butler's *Erewhon, or, over the range* (1872/2013), a utopian satire set in Aotearoa/New Zealand's Southern Alps. Developing links between the novel's philosophical uptake; its deployment of topography and modes of imagining specific to Aotearoa/New Zealand; and Butler's deployment of a Neoplatonist empiricism more broadly, the paper plays out the significance of chiastic desire—a criss-cross patterning that draws surface configurations (landscape picturing, textual place descriptions, topographical delineation, perceptual routines) into deeper relations of grounding, imagination, and the drawing of place sensibility out of the imperceptible.

Sébastien Galliot, in his essay "From ritual efficacy to iconic efficiency: Ritual encoding, surface/pattern and global perceptions of Pacific tattoo iconography" draws on fieldwork conducted between 2001 and 2013 in Samoa, New Zealand and Europe, as well as his curatorial activities involving Pacific and Samoan tattooing. Building on previous research on ritual efficacy and ritual transmission, the paper examines changes in the mode of reception of Samoan iconography and questions the changing status of Pacific tattoos. Galliot first establishes the context of production and reception, discussing the emergence of what he terms a *tattooscape* in Pacific tattooing. Theoretically, he takes a pragmatic, rather than Kantian, approach to the interpretation of images in their field of practice, by exploring Charles S. Peirce's semiotic categories, *index*, *icon* and *symbol*. The dual nature of iconicity, where surface and depth interact to produce *iconic power* (Alexander, Bartmanski, & Giesen, 2012), is particularly relevant for tattooed images since iconic power gives the mark inscribed on the skin both effect and meaning—both ritual efficacy and visual saliency. In their original practice context, completed tattoos index primarily a well-conducted ritual, in which two parties (the recipient and his or her family on one side, and the tattooing expert on the other) managed to maintain respectful and caring interactions throughout the process. From that perspective, tattooed images index good relations and the physical and psychological strength of the wearer. When looking at the elements of tattoo patterns in detail, though, their iconic aspects come to the fore. In a multimodal reading of Samoan tattoo iconography, juxtaposing primarily indexical and iconic aspects of tattooing and tattoos, Galliot reworks Peirce's own realisation that icons and indices are always partly symbolic, and that the icon/index/symbol trichotomy is an abstraction. Tattoos, like any sign, combine all three characteristics and,

depending on the context, any one aspect can dominate. While tattoos can be seen as being detached from their original destination (the human skin), they retain some iconic power even in branding campaigns that deploy them to connote Samoan-ness or Pacific-ness—or, more generally, to convey notions of authenticity. Ultimately, Galliot demonstrates how the global (re)appropriation of Pacific designs has caused a change in their mode of production and reception.

In "Binding and arresting: Surface and pattern in a contemporary traditional Pacific building", Tina Engels-Schwarzpaul considers modes of patterning evident in the University of Auckland's Fale Pasifika. The Fale is a gathering place intended primarily to connect the university with Pacific communities in the region, but it also appeals to wider audiences and is often used for the reception of international visitors. Recognised as iconically Pacific by the university, it draws mainly on Polynesian traditions, with its *lalava* (lashings) also referencing Micronesian and Melanesian patterns. Engels-Schwarzpaul proposes that the Fale owes its *iconic power* (Alexander, Bartmanski, & Giesen, 2012) to a fusion of surface and depth, mediated by the very materiality and meaning of those patterns, which provide diasporic communities with shared histories and a starting point for trans-Pacific identifications. In the right constellations, *lalava* is able to bind together ancestral knowledge and present practices, despite many concessions to alien regulations and rules of production. Tongan *tofunga* (expert) Tohi asserts that *lalava* is "deeper than just the lashing", more connected to a changing world and cosmos-in-motion than given credit. Patterns extend, indeed, into cosmological, social, technological and subjective realms. Over time, they can engender relationships between people and things (Gell, 1998). Such relationships between arresting figures, ensnaring ground and viewers are founded on mimetic experiences (Rampley, 1997). The paper explores the conditions under which arresting patterns on refined surfaces can both symbolise and effect relations of mana and channel affective force (Tomlinson & Tengan, 2016). The paper suggests that iconic power could be a valuable strategic resource for Indigenous trans-Pacific concepts, integrating aspects of materiality, performativity, atmospheres and non-human agency with more traditional, structuralist insights generated in cross-overs between architecture and anthropology.

Reviewed postgraduate creative design research projects

In "Interiors of memories: A study of personal memories based on the works of Luigi Serafini and Georges Perec", Joanne Choueiri, in a project undertaken at the Piet Zwart Institute, Rotterdam, utilises personal memories as an oneiric foundation for the creation of new forms of interior. Drawing on the work of Italian illustrator, Luigi Serafini's *Codex Seraphinianus* (1981) and French writer, Georges Perec's *Species of spaces and other pieces* (1997), memories are reconfigured as narratives, which themselves form the prompt for the production of fantastic interiors. Room by room, domestic typologies and their programmatic functions are called into question via an appeal to the fantastical, a genre merging the imagined and the real—in a manner, in fact, coextensive with French philosopher, Gaston Bachelard's (1994) claim of a psychically dense layering found in the dwelling places of childhood.

Building on David Leatherbarrow and Mohsen Mostafavi's (2002) consideration of surface in architecture, John de Manincor, from the University of Queensland,

Australia, devised "Whethering station: Thin surface, thick surface", a pavilion project exploring parametric modelling and novel fabrication processes. This doctoral research project plays out the implications of the undefinable thinness of digital lines to rework the notion that drawn lines connote a surface indicative of a volume coming into being. Manincor unpacks a suggestive reading by Andrew Benjamin (2006) of Gottfried Semper's thinking on the wall as a paradigmatic element—both harbouring and concealing depth—in order to articulate a pavilion of acute thinness, both conceptually and technically: a pavilion whose materiality is nought but surface.

Reviews

As series of reviews draw this issue to a close: a book review by Sean Flannagan of *The Auckland School: 100 years of architecture and planning,* edited by Julia Gatley and Lucy Treep (2017)*;* John Walsh's exhibition review of *The Auckland School: Celebrating the centenary of the University of Auckland School of Architecture and Planning* (2017); and book reviews by Jonathan Hale of *Atmospheric architectures: The aesthetics of felt spaces* by Gernot Böhme (edited/trans A-C Engels-Schwarzpaul, 2017) and by Jan Smitheram of *The Baroque in architectural culture 1880-1980,* edited by Andrew Leach, John Macarthur and Maarten Delbeke (2015).

Papers and projects presented in this issue show, across a considerable range, that surfaces are anything but 'surface-affairs'. No surface—even the most austere—can absent itself from the work of patterning, punctuating and spacing. In short, no surface is ever shorn of the implications of repetition and, with them, enlivening rhythms and echoes that carry on into the very constitution and depths of what is surfaced.

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ANURADHA CHATTERJEE

Between colour and pattern: Ruskin's ambivalent theory of constructional polychromy

Moralities of constructional polychromy

Pattern was an important constituent of constructional polychromy, and a key motif in Victorian architectural practice and theory. Constructional polychromy may be defined as the use of inherent properties of materials like brick and marble to achieve decorative effects, in the form of bands, zigzags, and stripes.[1] Neil Jackson (2000) explains that the early context for the debate was the interest in the medieval architecture of Italy; debate on the colouration of the Elgin Marbles; exposure to Islamic buildings; A.W.N Pugin's principles of colour making explicit the structural composition of the building; Owen Jones' *Plans, elevations, sections, and details of the Alhambra*; and the widespread use of bricks made possible by the Duties on Brick Act (1839). Jackson traces constructional polychromy back to James Wild's Christ Church in Streatham (1840–42). Wild used "yellow stock brick" for the wall, achieving decorative effects through the "rubbed and moulded red bricks and light buff coloured gault bricks."[2] Jackson claims that even though the polychromy is restricted to the cornice and the voussoirs of windows, the coloured bricks are carefully composed to follow a "syncopated rhythm" (Jackson, 2000: 238). He describes Christ Church as "ahistorical" and the perfect blend of the "polychromy of Owen Jones and the polemics of Pugin," identifying the archway on the western side as derived from Jones' Alhambra drawings (238). The debate intensified in mid-century Britain with William Butterfield's somewhat controversial polychromy in All Saints Margaret Street in London (Fig. 1).[3] While Paul Thompson connects the richer polychromy at the top to the lesser constructional load of the wall, Stefan Muthesius claimed that Butterfield was entirely surface oriented (Jackson 2004: 209–210).

Fig. 1 William Butterfield (1859). All Saints Margaret Street, London, [Photograph, Irena Farrell 2017]

More recently, Karen Burns has suggested a more complex reading of the All Saints surface that picks up on designed ambiguity between foreground and background, and what is added and/or embedded (2004: 77).

Jackson notes that the polychrome debate was not free of conflict. The debate was less between Classical and Gothic sources of polychromy, but more between the principles of "clarity of construction versus camouflage" (2004: 209). He explains that while picking out the "voussoirs of an arch in bricks of alternating colour" was about the expression of structure, to cloak the wall entirely in marble was to make it all about surface (209). The paradigm of truth was supported by the fact that Pugin, along with the members of the Cambridge Camden Society, introduced the "architectural theology of truth: form expressing material; layout expressing purpose; silhouette expressing plan; ornament expressing structure" (Crook 2003: 37).[4] The moral objective of the pursuit of religion was truth, and this had to be conveyed visually. Constructional polychromy showed that material (brick and marble) could be used truthfully to create a decorative surface. Jackson explains how Pugin deploys this principle in his own house and church complex at the Grange and St Augustine's (1845–50), at Ramsgate. He describes Pugin's use of colour, explaining that the

> yellow-brick house is banded with single courses of reds set four to six bricks apart while the church, faced with knapped Thanet flint, uses Whitby stone dressing to give the appearance of horizontal banding which is both gently colourful and structurally explicit. (2000: 229)

George Edmund Street develops this theme further, in his 1855 publication *Brick and Marble in the Middle Ages* (Fig. 2). He claims that there are two modes in which this kind of work was treated: the first was that practised in Venice—the veneering of brick walls with thin layers or coats of marble; the other, that practised at Bergamo, Cremona, and Como—in which the marble formed the portion of the substance of the wall (1855: 278).

Fig. 2 George Edmund Street (1885). The Broletto, Como, [Illustration 66, facing page 232 in *Brick and marble in the Middle Ages: Notes of tours in the north of Italy*].

Street adds:

> The Venetian mode was rather likely to be destructive of good architecture, because it was sure to end in an entire concealment of the real construction of the work; the other mode, on the contrary, proceeded on true principles, and took pleasure in defining most carefully every line in the construction of the work. It might almost be said that one mode was devised with a view to the concealment, and the other with a view to the explanation, of the real mode of construction. (279)

Constructional polychromy augmented the truth paradigm: not only was construction made apparent but also the materials were ornamental without being made to look like moulded ornament or any other material.

Ruskin is identified as one of the main advocates of constructional polychromy, and his writings on colour influenced a number of 19th and 20th century architects, like Alfred Waterhouse, E.W. Godwin, and Louis Sullivan.[5] In *Seven Lamps* (1903–12), he declared that architecture could not be "perfect without colour," and that buildings should be "coloured as Nature would colour one thing—a shell, a flower, or an animal; not as she colours groups of things" (Ruskin, vol. 8: 176, 177). In fact, he believed that colour was always present in the "highest works of creation," and associated "with *life* in the human body, with *light* in the sky, with *purity* and hardness in the earth—death, night, and pollution of all kinds being colourless" (vol. 5: 71). Therefore, while all good architecture (Byzantine and Gothic) mirrored this vitality of nature through the use of colour, Renaissance architects demonstrated "the first signs of death" because "they despised colour" (vol. 10: 109). Ruskin spoke of Byzantine and Gothic buildings as flourishing during the spring "season" of architectural history, the Renaissance period being seen as autumn, succeeded by winter. He noted how the "Renaissance frosts" had turned vibrant architecture into lifeless forms, seen especially in the colourless "barren stone" of its buildings (vol. 9: 22).[6]

And when it comes to architectural polychromy, I agree with Jackson and argue that Ruskin was aligned to the camouflage side of the debate, even though Street thanked Ruskin in the preface to his book, for his "many laws and truths in which every honest architect ought gladly to acquiesce (1855, xv)." Whilst the "Lamp of Truth" is famous for linking Ruskin *and* truth, his approach to honesty and truth can be quite easily misunderstood: it was a lot less absolute than his contemporaries. In fact, in the "Lamp of Truth" Ruskin explains this: as long as the intent to deceive was absent and spectators could reasonably guess the true nature of construction, concealment was admissible, even encouraged. He claimed there is "no dishonesty, while there is much delight, in the irresistibly contrary impression," especially when there is "legitimate appeal to the imagination" (vol. 8: 62). Ruskin's views on polychromy—I define this as exceeding the deployment of colours, and as the thoughtful conciliation of colour *and* pattern—are as ambivalent as his approach to truth.

Ruskinian polychromy, according to scholars like Jackson (2004), Michael Brooks (1989: 89) and Michael Hall (2003), was that the alternation of coloured bricks and/or marble evoked the stratified composition of geological structures. Yet this is not enough to explain that, while Ruskin liked polychromatic compositions, he did not like those that were achieved through the use of coloured bricks. Indeed, he was willing to admit that in countries far from stone quarries, "cast

Fig. 3 Church of Santa Maria e San Donato, Murano [Photograph, Anuradha Chatterjee, 2004]

Fig. 4 Indigo Jones (1622). Banqueting House, Whitehall, London [Photograph, Anuradha Chatterjee, 2004]

brick may be legitimately, and most successfully, used in decoration" (vol. 8: 84). But he claimed to disapprove of the "arrangements of colour in the brickwork" in Butterfield's church, because he felt that these "will hardly attract the eye, where so much has been already done with precious and beautiful marble" (vol. 11: 229). It is ironic then that Ruskin liked the brickwork in the Byzantine church of San Donato in Murano (Fig. 3), because he saw the bricks as "pure" and "almost vitrified, and so compact as to resemble stone" (vol. 10: 50). And whilst it appeared that Ruskin's approval of brickwork was conditional, it most definitely did not include rustication or masonry patterned cladding created through the "divisions of stones by chiselling" or by the "divisions of bricks by pointing," where the pattern appeared to be constituted solely through lines, and severed from colour, as seen in the Banqueting Hall in London (vol. 9: 349) (Fig. 4).[7] Ruskin was also careful about proposing the use of painted colour in architecture, and while he did think frescoes could be appropriate decoration, he also warned that the "harshness and deadness of tones laid upon stone or on gesso, needs the management and discretion of a true painter" (vol. 8: 176). This paper argues that Ruskin's theory of polychromy was not only far from obvious, but it was also of real import because it provided an alternative to the dominant paradigms in constructional polychromy, colour, and pattern.

Ruskin's triadic theory of architecture and colour

In order to understand Ruskin's theory of polychromy, one needs to delve into the three key aspects of his architectural theory: architecture is a combination of painting and sculpture; it is feminine; and it analogous to a dressed body. First, Ruskin declared that "there are only two fine arts possible to the human race, sculpture and painting. What we call architecture is only the association of these in noble masses, or the placing them in fit places. All architecture other than this is, in fact, mere building" (vol. 8: 11). He added that the "perfect building" was one that was "composed of the highest sculpture . . . associated with pattern colours on the flat or broad surfaces" (186). As architecture was defined as the synthesis of the two forms of art, it was also redefined as the wall—as the site of reconciliation of form and colour. This did not leave sculpture and painting unchanged: they too were 'architecturalized'. They were not just applied or added

Fig. 5 John Ruskin (1849). Arch from the façade of the Church of San Michele, Lucca, [Drawing, Plate VI, p. 92]

onto buildings but amalgamated to adapt to the wall. Sculpture was flattened to *bas relief* and/or perforated ornament, and colour geometricized into bands, zigzags and diaper patterns, because "colour [was] seen to the best advantage" due to adjacency to carved forms (vol. 8: 186). The new ideal, as seen in the inlaid screens of St Michele at Lucca, which demonstrates how a carved marble tracery is filled in with green porphyry (Fig. 5). The integration of the sister arts is taken further as Ruskin compared the wall to a canvas, which he saw as an autonomous element that could be divided at will. But more interestingly, he argued that as the canvas prepared through the application of gesso was not free of content, the brick wall clad with natural stone was already ornamented by virtue of its innate colour and texture. This was suggestive of something interesting, that texture never disappears, and there is no such thing as pure flatness. Ruskin's attitude toward the disciplines of sculpture and painting therefore inspired what we may term as the theory of textured flatness.

Second, Ruskin distinguished between architecture and building, based on the premise that building was masculine and architecture feminine. He remarked

that to build was to "put together and adjust the several pieces of any edifice or receptacle of a considerable size. Thus, we have church building, house building, ship building, and coach building" (vol. 8: 27–28). To build a functional and durable structure was not architecture, as this was a "masculine reference to utility" (vol. 12: 84). In contrast, architecture admits the use of fine art, as it "disposes and adorns the edifices raised by man" (vol. 8: 27). Ruskin is emphatic in suggesting that architecture "impresses on its form certain characters venerable or beautiful, but otherwise unnecessary" (vol. 8: 28). Architecture, therefore, emerges as a dressed version of building, where the dress consists of ornamental features added to the masonry, in excess of use and function. The metaphor of undressed building and dressed architecture is founded on the figure of the *Kouros* and the *Kore*, which Ruskin relied on for the terms of his differentiations.[8]

The feminization of architecture was reinforced through references to Classical mythology, as Ruskin narrated his version of architecture as born dressed. In *Stones of Venice I*, he claimed that:

> a noble building never has any extraneous or superfluous ornament; that all its parts are necessary to its loveliness, and that no single atom of them could be removed without harm to its life. You do not build a temple and then dress it. You create it in its loveliness, and leave it, as her Maker left Eve. Not unadorned, I believe, but so well adorned as to need no feather crowns . . . I assume that their building is to be a perfect creature, capable of nothing less than it has, and needing nothing more. It may, indeed, receive additional decoration afterwards, exactly as a woman may gracefully put a bracelet on her arm, or set a flower in her hair: but that additional decoration is *not the architecture*. It is of curtains, pictures, statues, things which may be taken away from the building, and not hurt it. What has the architect to do with these? He has only to do with what is part of the building itself, that is to say, its own inherent beauty. (vol. 9, 452, emphasis original)

Indeed, this was an evocation of Hesiod's *Works and Days* (60–105) as well as the *Theogony* (570–589), which described the creation of Pandora, the first woman. Rebecca Resinski has explained how in *Works and Days*, "Pandora's decoration is placed before her endowment with speech and personality; her adornment precedes the animation of her body and, indeed, is so bound up in the creation of her body that it is part of it" (1997, n.p.). The myth of the woman born dressed also prompted a revised definition of architectural ornament. This takes us back to the integration of sculpture and painting, as the new ornament for Ruskin meant ornamental cladding—the construction of an ornamental veneer that integrated three-dimensional and chromatic elements.

The third and the most important aspect of the argument is that the act of adorning edifices and the metaphor of dressing was developed more fully into architectural theory. Ruskin's writing aimed at achieving the transformation of the tectonic into the textile. He did so by advocating a common cultural history of dress and architecture, whereby he sought similarities between the way people dressed and the way buildings were ornamented, seen as a progression, marked by the simplicity of the Middle Ages to the ostentation of the Renaissance.[9] In fact, Ruskin saw geological formations like Mont Cervin in the Alps as a dressed form, whereby a softer and more fragile layer often concealed a more robust core.[10] The analogy between architecture and the dressed body was

also exemplified by the Baptistery of Florence, which for Ruskin was the "central building of European Christianity" (vol. 23: 298). Ruskin compared the building's surface to the "Harlequin's jacket" to bring focus to the colourful diaper patterned fabric that was used for making the harlequin's jacket, which had no relation to the anatomy of the body. Along similar lines, the geometric patterns created by the white and green marble incrusted exterior wall of the Baptistery did not communicate the structural or the spatial organization of the building.

The metaphor of dressing was reinforced by reimagining architectural ornament as embodying the principles of textile. Ruskin explained that for something to be defined as "drapery" did not mean that it had to be made of "silk, or worsted, or flax," but that it needed to have the "ideas peculiar to drapery" (vol. 3: 151). By this he meant, anything that demonstrated the qualities of "extension, non-elastic flexibility, unity, and comparative thinness" could be considered analogous to drapery (151). This brings us back to the integration of the sister arts, but above all, it highlights the importance of pattern in suggesting the entanglement (of figure and ground) and sustaining the integrity of the ornamental veneer formed by the repeatable decorative units that are capable of fusing and/or linking to form a flat and flexible membrane. In addition to the inlaid ornament of the Church of San Michele at Lucca, this is seen in the Ducal Palace at Venice, the "central building of the world" and the "model of all perfection", where the diagonally alternating pink and white marble cladding of the *piano nobile* evoked images of a chequered weave (1903–1912, vol. 9: 38 and vol. 8: 111) (Fig. 6).

Fig. 6 Ducal Palace, Venice Polychromatic wall [Photograph, Anuradha Chatterjee, 2004]

Interest in dressing was contextual, as Ruskin was involved in the dress reform movement in Victorian England, through the championing of the Pre-Raphaelite artists, and in his own right as a critic of Victorian fashion and a co-founder of dress studies along with Thomas Carlyle.[11] He promoted the adoption of the "national costume" (not unlike Adolf Loos' anti-style fashion) over fashionable dress (vol. 16: 486).[12] Such dresses, made with the finest fabrics, would be simple in form and vibrant in colour, and discarded only when it were absolutely crucial, and not because of fluctuations in fashion. However, it was not health or economy, but concern for the soul that motivated Ruskin to focus on clothing, which can be understood by considering his indebtedness to Carlyle. Carlyle challenged the 19th century emphasis on the body and attempted to emancipate the soul by suggesting clothes as the vehicle for its autonomous expression.[13] In *Sartor Resartus*, Carlyle claimed that clothes were the "grand Tissue of all Tissues, the only real Tissue . . . which Man's Soul wears as its outmost wrappage and overall; wherein his whole other Tissues are included and screened, his whole Faculties work, his whole Self lives, moves, and has its being" (1894: 2). Ruskin extended this to the architectural body, which he saw as consisting of the unity between the "body", or the "technical" and "lower" elements (masonry), and the "soul", or the "imaginative" and "higher" elements (ornamental veneer) of the building (vol. 8: 20–21). The discussion of soul is significant because this is what is expressed through the colour (of the dress).

Colour was the most important medium for expressing the presence of the soul. Angela Rosenthal (2004) explains that in the 18th and 19th centuries, blush—described as the ability of white skin to show the movement of blood within the blood vessels, causing intensification of colour in certain parts of body and face—as a sign that the soul was literally speaking, as the skin was pulsating with life. In fact, theorists like William Hogarth, Edmund Burke, Uvedale

Price and 19th century figures like Charles Bell, Alexander Morison, Thomas Burgess, and Charles Darwin, espoused a racialized view of beauty, whiteness and femininity, whereby their interest in the variegation, gradation and tints in colour were in fact reliant on the aesthetics of the physiology of the white skin. This was evidenced in Edmund Burke's views on colour that he likened to "fine complexion", "clean and fair," and consisting of "infinite variety" achieved through the use of "light greens; soft blues; weak whites; pink reds; and violets" (1757/1987: 115).[14] The blush, in fact, permeated representations of women's clothing. Rosenthal uses Allan Ramsay's painting *Margaret Lindsay* (1758–9) to explain how the blush was augmented by the "white lace dress" that "rests on the rose fabric underneath" (2004: 574).

Fig. 7 Edith Mary Dorothy Collingwood (1887). Portrait of a Woman with a Rose [Ruskin Foundation (Ruskin Library, Lancaster University)]

Fig. 8 Louise Virenda Blandy (1882). Study from Veronese's Family of Darius [Ruskin Foundation (Ruskin Library, Lancaster University)]

Ruskin, too, had a preference for pale colours. He compared the paintings by Veronese, Titian, and Turner to the rose, as they began with shadows and slowly progressed to "paler and more delicate hues" and "masses of whiteness", such that they appeared to be glowing (1903–1912, vol. 6: 63). In contrast, he disparaged Canaletto's Venetian scenes, because they were dominated by "blackness of the shadows," which popularized "a city of murky shadows", as compared to the "Venice of Turner", which was a "city of enchanted colour" (vol. 3: 215; vol. 10: xlix.).[15] Ruskin made it clear that colour has corporeal origins when he claimed that the right decoration was the "flush of the cheek" and the "redness of the lip" (1903–1912, vol. 9: 452).[16] He also advocated the rose as providing the benchmark for beauty in colour, due to the subtlety of gradation that provided colouristic variety.[17] As in Ramsay's painting, this can be seen captured in two drawings from the archives at the Ruskin Library. In the *Portrait of a Woman with a Rose* (1887) by Edith Collingwood, we not only see the dress take on a skin-like quality, but we also see the mottled and veined rendering of the painting echo the tonal variety of the woman's skin (Fig. 7). The *Study from Veronese's Family of Darius* by Louise Virenda Blandy goes further (Fig. 8) as it focuses on demonstrating how

the layering of the blue-on-white brocade cloak and the pink silk tunic can create a lustrous composition, mirroring the ideals of blush and whiteness.

Ruskin's triadic theory of architecture guided his approach to polychromy, with one sticking point: that natural stones be used, because these were the "true colours of architecture." He claimed that natural stones (marble, jasper, porphyry, and serpentine) have the "best tints," and that he had never seen an "offensive introduction of the natural colours of marble and precious stones" (1903–1912, vol. 9: 266). One can see from the cladding of the St Mark's Basilica in Venice that the

Fig. 9. St Mark's Basilica, Venice. Coloured Marbles [Photograph, Anuradha Chatterjee, 2004]

colours of natural stones were preferred because they echoed the translucency and luminosity of the blushing skin (Fig. 9). The movement of blood underneath the epidermis was resonated by the veining and colouring trapped under the surface of the stone. The unevenness of colour in marble also echoed the colouristic variety of the female skin. These colours could be combined to produce a melting and a sensuous composition. The best example was St Mark's basilica, which Ruskin thought was notable for the "most subtle, variable, inexpressible colour in the world,—the colour of glass, of transparent alabaster, of polished marble, and lustrous gold", producing a coherent picture of luminosity (vol. 10: 115). The application of colour was not random: it followed patterns observable in textiles. The rhythmic pattern of the diagonally chequered white and pale pink marble blocks in Ducal Palace in Venice evoked the alternation of coloured threads in woven fabrics. Along similar lines, the dappled arrangement of marble sheets of different sizes in Ca D'Oro mirror patchwork fabric (Fig. 10). Nevertheless, the unambiguous intelligibility of patterns was mitigated by the softness of colour harmonies, such that the pattern was able to coalesce to produce an effect of paleness, even if it is only transitory. This possibility was not available for Street's

church, St James the Less in London (Fig. 11). As bricks do not possess innate luminosity, their colour remains unmodified in the presence of light, and they are therefore unable to transcend the nature of their pattern to produce an effect.

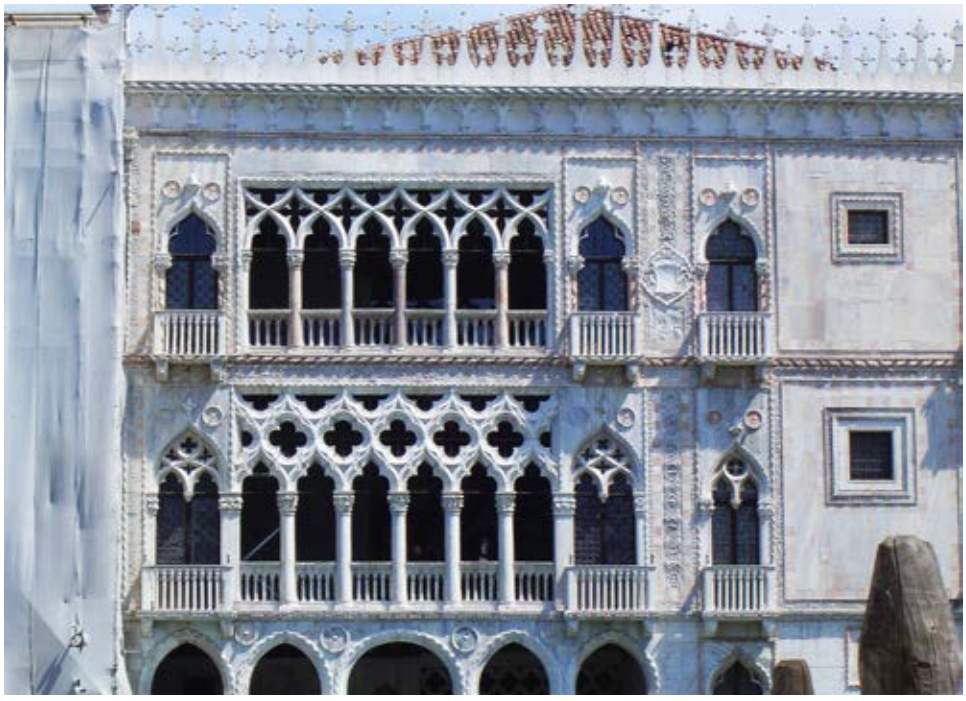

Fig. 10 Giovanni & Bartolomeo BonPalazzo (1428–30). Ca'D'oro, Venice [Photograph, Anuradha Chatterjee, 2004]

Fig. 11 George Edmund Street (1858–61). St. James the Less, London [Photograph, Anuradha Chatterjee, 2004]

Conclusion: Pattern and colour in an ambivalent relationship

The paper closes by suggesting that we consider historical *and* contemporary theories of ambivalence in order to interrogate the nascent modernity of Ruskin's propositions. Ambivalence was also an essential element of English Modernism. Deborah van der Plaat traces the influence that Matthew Arnold had on Ruskin, and other Victorian thinkers, explaining that for Arnold "modernism in nineteenth century England as an ambivalent process that was both progressive and regressive, rational and imaginative" (2000: 675). Van der Plaat explains that Arnold's idea of "progress of culture was determined by the dialectical interaction of the Hebraic and the Hellenic motives", such that "neither Hebraism nor Hellenism offered a neither satisfactory nor complete definition of culture" (582). Arnold advocated a model of modernism that "accepted the co-existence

and conflation of two opposed world views." Zygmunt Bauman's *Modernity and Ambivalence* (1991) adds to the debate by considering the troubled relationship between modernity and ambivalence. He argues that the ambivalence is the "waste of modernity," and its "main affliction," which increases in proportion to the efforts made in order to diminish it (1991: 15). Modernity's obsession with geometry and the grid is often thwarted, argued Bauman, by the "anomalies" that are the source of ambivalence, as they remain a "stranger" (not friend or enemy) to the idea of order (7, 61). However, ambivalence, if thought through an alchemical model as proposed by Karen Pinkus in *Alchemical Mercury: A Theory of Ambivalence* (2010), may be seen as a "state of suspension in which various elements (often two, perhaps more) exist together" (2010: 65). Pinkus refers to Derrida's essay "Plato's Pharmacy," where she argues, "ambivalence is not only a conscious sense of uncertainty, but also, more rigorously, the coexistence of two different and perhaps irreconcilable elements" (5). Pinkus asks us to not confuse ambivalence with "dialectics, which might represent a forced and pacifying synthesis of (two) elements" (5). The alchemical state may be defined as "simultaneity," "coexistence," and being "two," whilst resisting the resolution of difference (62).

The paper argues that the alchemical model of ambivalence permeates Ruskin's theory of architecture. It is clear from his writings that the binaries of sculpture and painting; texture and flatness; canvas and textile; and pattern and effect are never resolved, and that Ruskin in fact occupies the space of undecidability. His writings demonstrate a productive ambivalence in that they are able to accommodate multiple and conflicting narratives around surface, colour, pattern, and texture, without privileging one over the other. This allows him to suggest paradigms that are capable of transforming the discipline of architecture. It is always about the coexistence of two things. First, architecture is the combination of sculpture and painting: yet the pictorial *and* the textural are never lost. Even at its flattest, a wall clad with natural stone is never lacking texture and finish, *or* colour. The combination of sculpture and painting also reinforces the idea that every creation is dressed. This is because woven fabrics evidence the presence of figure and ground in equal measures. Second, the wall may function as a canvas, as a pictorial surface, which can be appreciated irrespective of its articulation within the building, as in the Baptistery of Florence's marble incrusted wall. At the same time, the wall also completely conceals the actual structure of the building, just as the dress conceals the actual form of the body it clothes. Third, in the space of constructional polychromy, pattern and colour are mutually reinforcing concepts that are not always compatible. While pattern is required for the textile analogy, a luminous colour composition is needed to signify the female body (and the femininity of the soul). Pattern provides the structure that the overall composition is expected to be able to transcend.[18]

The paper concludes by noting that Ruskin's theory of polychromy was not just an alternative paradigm in architecture. If considered as an optical tool, it could be seen as silently challenging Victorian discourses of vision, which were motivated by advances in science, and heavily invested in survey, certainty, and control over the physical world. In *Victorian Visual Imagination*, Kate Flint explores the extent to which the Victorian visual culture was defined by the "drive towards exposure, towards bringing things to the surface, towards making things visible to the eye and hence ready for interpretation" (2000: 8). However, as Flint

explains, it was not just knowledge but the "control over the natural world" that motivated the practices and technologies of vision. One may claim that Ruskin's account is more closely aligned to the recent scholarship on 19th century visuality, particularly Heather Tilley's notion of the "tactile imagination," which contextualizes vision in the wider sensorium of human existence, whereby touch, tactility, and hapticity are seen as contributing to a more comprehensive model of imagination (2014).[19] The paper argues that Ruskin complexifies vision itself as he appeared to be pushing the conventional functioning of the eye: we are asked to be able to see texture in flatness, textile in stone, and fields of colour in patterns.[20] Here we are assisted by ornament that provides a structure, which can be transcended and blurred out, to generate and perceive fields of colour and luminous compositions.[21] We are repositioned in a visual field where the image is not one, or static, and which is marked by vacillation and duality, not certainty and mastery.

Endnotes

[1] See Van Zanten, 1977. The paper does not discuss painted polychromy. See Jackson 2000; 2004; Walker 2001 for further discussion of painted polychromy.

[2] See http://archive.southwark.anglican.org/parishes/260bf.php.

[3] For a discussion of illusionism and polychromy in Butterfield's church, see Burns 2004.

[4] For a history and membership of the Cambridge Camden Society, see http://www.victorianweb.org/religion/eccles.html.

[5] For Ruskin's influence on Sullivan's polychromy, see Weingarden 1985. For a discussion of Ruskin's influence on Godwin, particularly the analogy between architecture and dress, see Newey & Richards 2010.

[6] For a discussion of Ruskin and colour, see Kite 2010.

[7] This is clearly seen in Ruskin's drawing *Renaissance Romanesque Wall Veil Decoration*, in *Stones I* that compares the rusticated wall of the Arthur Club-house (1811), a Neo-Renaissance building at St James's Street in London to the patterned and polychromatic wall of the Church of San Pietro Maggiore, a Romanesque church in Pistoia, Italy.

[8] See Norris 2000, 32.

[9] In *Stones of Venice* III, Ruskin noted that "peculiar simplicity is found also in the forms of the architecture, corresponding to that of the folds of the robes, its colours were constantly increasing in brilliancy and decision, corresponding to those of the quartering of the shield, and of the embroidery of the mantle (1903–1912, vol. 11: 23)." There are many other instances where Ruskin suggests a concurrent history of dress and architecture.

[10] Ruskin talked about "the way in which the investigation of strata and structure reduces all mountain sublimity to mere debris and wall-building" (1874, vol. 1: xxiii). In *Stones of Venice* I, he noted how Mont Cervin in the Alps was nothing but a "mass of loose and slaty shale, of a dull brick-red colour, which yields beneath the foot like ashes", covered hard rock beneath that was "disposed in thin courses of these cloven shales" (1903–1912, vol. 9: 87). Ruskin viewed nature as dressed. Whether it was glaciers, or the forest, or rocks, he saw them created through the act of knitting and weaving. See passages in vol. 22: 219; vol. 3: 447; vol. 7: 467; vol. 10: 163–64.

[11] For dress reform movement history, see Ewing 1989; Newton 1974; and Steele 1985.

[12] For Loo's anti-style fashion, see Wigley 1993; Furján 2003.

[13] For a discussion of Carlyle's philosophy of clothes, body, and soul, see Carter 2003.

[14] See David Dabydean 1987.

[15] For a discussion of Ruskin's attitude to the use of colour by different painters, see Cleere 2002.

[16] This phrase is from 1 Corinthians, vi. 19, The Bible.

[17] See Ruskin 1903–1912, vol. 6: 62.

[18] Lars Spuybroek (2010) defines pattern as a record of the "history of forces" behind the transformation of matter, from one state to another (243). He calls it the structuring of what matter can become, or the form it can take, and is itself never divorced from the matter that it organizes.

[19] The scope of the paper does not include exploring the role of touch in Ruskin's reframing of visuality, which in fact informed his theory of creative labour and craftsmanship, and the aesthetic-erotic reading of St Mark's. See Chatterjee 2017.

[20] This is out of the scope of this paper but it is worth considering the possibility that Ruskin was thinking of the "eye-as camera," requiring the action of focussing (in and out), which would allow the viewer to see close-ups (pattern) and distant view (effect) simultaneously. For Ruskin's involvement in photography, see Burns 1997; Harvey 1984.

[21] For a discussion of blur, see Di Palma 2006.

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ANDREW DOUGLAS

On territorial images: *Erewhon*, or, chiastic desire

Fig. 1 Mesopotamia Station, Canterbury [Photo: Author, 2016]

Everything is like a door swinging backwards and forwards.

—Samuel Butler, 1882

From pattern to territory

This paper considers surface and its patterning by way of territorial images. The amalgamating of image and territory in this context coins a relatively under-considered yet significant notion, with both "territory" and "image" tapping dense worlds of reference. Arguing against their apparent divergence—territory typically associated with ground conditions, and image with representation and/or modes of imagining—the paper argues for their irreducible proximity. Read together, in fact, they point to a foundational task—that of inscribing sufficient distance and difference in the domain of reality to make it experienceable at all. Territoriality is the multileveled action of managing and distancing the unapprehended—for, as Elias Canetti (1988) argued: "There is nothing that man fears more than the touch of the unknown. He wants to *see* what is reaching towards

him, and to be able to recognise or at least classify it" (15; emphasis in original). All territoriality entails distancing of the unascertained and an everyday management of the touch of its surrogates.

Hans Blumenberg (1985), in a different context, suggested an "absolutism of reality" makes imaginable the evolutionary difficulties faced by early humanoids in their shift out of the diminishing forests and onto the expanding savannah. Having acquired a bipedal gait, they faced not just a widened horizon for perception but the absolute limits of *perceivability* as such (4). Outside the old territorial certainties of the forests lay an anxiety-laden world, where the "intentionality of consciousness" was unable to populate with recognisable certainty the open planes running out to distant, and as yet unknown, horizons (4). Borrowing neurological insights from Kurt Goldstein, Blumenberg considered the key adaptive mechanism to be the ability to convert a general, "existential anxiety" into anticipatable and therefore manageable fears, thereby substituting calculable scenarios for the incalculable, and names for the unnameable (5). In short, metaphoric naming builds stories that fill out terrain in an "art of living" that makes a world—at the behest of an existential anxiety testifying, ultimately, to world-uncertainty (6–7). Against this absolutism of reality, registered enduringly in the last horizon, or "mythical 'edge of the world'", is pitted not primarily *homo faber*—the maker of tools—but a "*homo pictor*", the "creature who covers up the lack of reliability of his world by projecting images" (8). By this account, territory was from the beginning image-production, a projective intervention built initially through magic, animalism and wish-fulfilment, a labour repeated in the absolutisms of theology and later science (9–10).

Blumenberg's absolutism of reality makes imaginable the kind of de-essentialising of territory Andrea Mubi Brighenti (2010) considered necessary to grasp the complexity of territoriality per se: "Territory is not defined by space, rather it defines spaces through patterns of relations" (57). In this, he borrowed Gilles Deleuze and Felix Guattari's tripartite framework underwriting territoriality—itself understood as being composed of infra-assemblages (inscriptions made on and out of underlying qualities or forces), intra-assemblages (interiorising mechanisms manifest not just physically but imaginatively), and inter-assemblages (expressive manifestations that commune or couple with outside domains, 1987: 312). Resonating with Canetti and Blumenberg's management of the unknown via distancing, Deleuze and Guattari held territory to be "first of all the critical distance between two beings of the same species", a distance necessarily inscribed or marked out, but which ultimately expresses a need to keep "at a distance the forces of chaos knocking at the door" (319–320). In short, territory builds out of milieus or mid-places between chaos and organisation, transitional states closer to music than geography: "every milieu is vibratory [...], a block of space-time constituted by the periodic repetition of the component" (313). For territory to arise, it must territorialise or "bite into" the milieus, subjecting them to a consistency in which rhythms take on an expressiveness indicating substantive relational meaning and ultimately dimensional stability (315).

Imagining consistent places

This rhythmic patterning underscores the extent to which territory is not merely a "physical-spatial" phenomenon but results from a territoriality making

consistent a highly variable relational and expressive nexus (Brighenti, 2010: 68). Inherent in this consistency is "an act of imagination" that effects "a prolongation of the material into the immaterial" (68). Yet, what precisely is this imaginative import, and how does it prolong?

In answer, Deleuze (1994) suggested that what endures spatially rests in fact on a temporal genesis. For the present to be experienced here and now it must sit within a larger synthesis of instances, themselves organised into recognisable patterns indicative of a before and an after (70). Synthesis is in fact the "difference that the mind draws from repetition", a mode of recognition and anticipation Deleuze attributed, after Hume, to the imagination (70). More complexly, any synthesis implies a *subjectivity* or point of view, itself an involuntary contemplation and imagining of patterns induced by repetition. Before there is an active subject (human or otherwise), there is the "subjectivity of a passive subject" founded on the sheer repetition of habits. Further, habits, as so many contemplations or souls, enact a certain possessive pleasure in the binding of rhythms, a pleasure indicative of a territorial principle (74). As David Lapoujade has read Deleuze, "Habit creates territorialities", themselves pleasure complexes (2017: 85).

Understood this way, territories are indicative of psychic desiring-patterns—where, for instance, the ego as centre of enduring consciousness arises as a hallucinatory *image* secondarily formed by the work of a repetitious habit/time itself imaginable as an *Id* or unconsciousness (Deleuze, 1994: 97): "We speak of our 'self' only in virtue of these thousands of little witnesses which contemplate within us: it is always a third party who says 'me'" (75). Here Deleuze rendered something like the genesis by which the repetition of patterns makes available the space-time of the surface-extension we take as territory. Yet this presents a problematic grounding, precisely because place builds, not on or out of 'ground' as self-evident foundation, but on an empiricism of time whose 'soil' is fundamentally groundless and shifty—only imagination can bind place-consistency (Lapoujade, 2017: 83).

Pattern repeat: Between habit and memory

Source for aspects of Deleuze's thinking on habit was Samuel Butler (1835–1902). In *Life and Habit* (1878), Butler asserted that all individuation entails a type of contemplative knowing, itself a conceit arising only with habitual action:

> ...for even the corn in the fields grows upon a superstitious basis as to its own existence, and only turns the earth and moisture into wheat through the conceit of its own ability to do so, without which faith it were powerless. (82; similarly cited in Deleuze, 1994: 75)

Yet, if contemplation arises as the possessive pleasure of an habitual capacity enacted in the here-now (itself always passing), another mode of time must be necessary to consolidate territoriality. In Deleuze's genesis, what organises habit into a broader continuity and coherence is memory—what he referred to as a past in general, or transcendental conditionality, underpinning the empirical present (81). Hence the paradoxical formula underwriting Deleuze and Guattari's notion of territoriality is a transcendental empiricism, a world of particularities or actualities sustained by the virtuality of a past in general, itself incapable of manifest placement as such.

Butler, in his rethinking of Darwinian evolution, similarly appealed to an immemorial past, or "unconscious memory", rich in Platonist implications anticipating Henri Bergson—whose thinking is key to Deleuze's temporal genesis. So for Butler, the production of the past parallels the present as its reverberation or echo, just as memory accumulates with the present as its very precondition: "Memory is a kind of way (or weight—whichever it should be) that the mind has got upon it, in virtue of which the sensation excited endures a little longer than the cause which excited it" (1917: 58). Similarly, memory is the ground by which the present is thinkable at all: "To live is to continue thinking and to remember having done so. Memory is to mind as viscosity is to protoplasm, it gives a tenacity to thought—a kind of *pied-à-terre* from which it can, and without which it could not, advance" (58). As the French term suggests, memory literally provides a "foot on the ground" amidst the travails of time. Particular or conscious memory provides contingent points of traction in a moving temporal plethora, both intergenerational and inclusive of organic life and inorganic matter.

Descending ground and national rising

Territory, then, is the consequence of surface rhythms finding their ground in the deeper repetitions of memory—a memory nevertheless running all the way into the groundlessness of forgetting. The broader founding of habit in memory, though, rests on recollections themselves always already lost. Memory, calls on more than the desiring-patterns and pleasure formations of habit; it is the domain of recovery, of longing, of lost objects and desired attachments indicative of the 'good'. Reworking Freud and Lacan, Deleuze took the repetitions of memory as being driven by "Eros-Mnemosyne", a pleasure-principle that seeks satisfaction and stabilisation of temporal flux in "virtual symbolic objects" themselves repeating displacements masking what cannot be ultimately possessed or recovered (106–108). What Lacan termed the phallus—the thing that "is always missing from its place"—became in Deleuze the "[virtual] object=x", the phantasm object setting all our loves in motion and is the attracting force that bends the linear trajectory of habituated pleasures into circulating centres (105).

Paradoxically, if habits are the "moving soil" upon which the present is built, their grounding in memory comes from above, from "the summit to the foundations" (79). Binding cosmos to ground, such over-under traffic is the very basis of myth—the transcendent excess orchestrating pattern and adornment no less than territorial regimes. It establishes the appeal of the natal, the native place, the homeland that resists all dissipation and into which one sinks as if into the immemorial earth, itself an ungraspable "Ur-refrain", generative of all territorial assemblages (Deleuze & Guattari, 1987: 339).

Consider the myth-rich assemblage composing the nation-state. As Benedict Anderson (1991) noted, the intersection of image and territory is key: "[for] it is an imagined political community—and imagined as both inherently limited and Sovereign" (6). With the 18th century lapse of "divinely-ordained, hierarchical dynastic realm[s]" (7), territorial delimitation became a precondition for imagining a largely anonymous national citizenry. A "deep, horizontal comradeship", necessary to nationhood, could only be produced if a literate citizenry shared a territorially-specific language in which it could imagine, via print media such as newspapers and novels, both sameness across single

territories, and divergent fraternities beyond national edges (19–25). National sameness has a temporal correlate: in place of experiences of simultaneity (as an all-at-once-eternality tying destiny to pre-defined, divine providence), nations craft a "simultaneity-along-time" (or, as Anderson borrowed from Walter Benjamin, "homogeneous, empty time") whose binding patterns are measured by clock and calendar (24). Within bounded horizons, everyday living habits were, and remain, chronologically staged refrains, each satiated in the pleasure of actual and imagined commonality.

Yet, despite the relative newness of nations as a territorial form, they draw their legitimacy out of "an immemorial past" by turning "chance into destiny" (11–12). Appealing to a perennial identity, nations fashion beginnings from "'up time'" (205) in a "reverse ventriloquism" (198) that relies on "remembered" originators. The natal deepens and grounds the "horizontal-secular" habitation to modern simultaneity (37) and, via narrated and not actual memory, it bends the infra-assemblages of chronological habit around the intra-routines of memorial occasion and scripted desires for (national) lineage.

Time's third repeat—unfurling patterns

Beyond collective routines and their interiorising within circles of memory, a third temporal mode structures territory. Despite grounding empirical experience in memory, ultimately no masking or making-good covers the abyssal nature of time, for what repeats in and through it is a futuring force. Time in essence "events" by rupturing chronology no less than it unravels the mnemonic circuits shaped by Eros: "It is as though it had unrolled, straightened itself and assumed the ultimate shape of the labyrinth, the straight-line labyrinth [where time is…] empty and out of joint" (Deleuze 1994: 111). What repeats and returns as pattern is the break in all patterning—an eternal return testifying to the chaotic unbinding of Being itself, a temporal refrain forcing the question, "What happened?" (293).

In a pointed reversal of the 19th century hegemony of empire, Anderson offered a correlate to this temporal disjunction relative to national imagining. The notion of the nation-state was a subaltern mode of imagining developed in the Americas long before its adaption in the "age of nationalism" in Europe (itself spanning "1820–1920") (1991: 69). Yet the "nation" as a pattern of imagined sovereignty, as Anderson identified, was "an invention [with no…] patent" (67). As 'pirated' carapace in Europe, it was distinctive, firstly, for "national print languages" and, secondly, a "renewal of antique forms of life" via humanism (68). An "historical perspective in depth" prevailed, one comparatively tuned to autarchic forms of collective life (68). Reconciliation with 'discovered' civilisations and peoples enduring beyond and before the West, established awareness of an "irremediable human pluralism", one flatly "unassimilable to Eden" (69). Yet more readily assimilable was an imagined politic ideality given as print-commodity—in short, "good societies" as "tongue-in-cheek utopias […] 'modelled' on real discoveries […] not as lost Edens" (69). From Thomas More's *Utopia* (1516), a succession of "found", if estranged utopian places, were remarkable for their presentation as "contemporary societies", places imaginable within a shared "meanwhile" (69). As satirical vehicles they presented (despite Plato's *Republic* as precedent), a counter-discourse capable of short-circuiting "vanished antiquity", a break

itself preparing the ground for the revolutionary deterritorialisation of European political economies and the national reterritorialisation of Europe post-Enlightenment (69–70).

Erewhons

Territory, as "interactional and evental" arises, Brighenti insisted, through inscriptive practices (2010: 61). It emerges in the criss-crossing of multi-layered, multi-intentional patterns that are stabilisied by iterative performances implicating actors and audiences (66). Concomitantly, for Anderson, print media are key to rehearsing and tracing out founding, habituating and bounding performances of national place-making. Hence the commonplace presumption that territory provides the "setting" for stories warrants chiastic reversal: stories both ground and sustain place. This is particularly evident where places are patterned by utopian fiction—a significant literary mode not just for reimagining Europe via nationalism, but for colonial settlement and post-colonial settling of accounts (see Ashcroft, 2017).

Rendering geography a thought-experiment and not a spatial given, utopias recalibrate the evident and the possible, as Deleuze and Guattari (1994) argued, by explicating in cults of place-origin their reductive synthesising and veiling of diverse milieus (96). Utopias thus imminently transport a revolutionary potential, if not always this actuality. In particular they named Butler's satirical utopia, *Erewhon* (1872/2013)—'no-where' spelt in close reverse—an exemplary figure for the immanent deterritorialisation underwriting every 'here-now' (1994: 100). Further, Deleuze (1994) credited to Butler's novel the notion that every "now" is but a displacing mask, written over an "originary 'nowhere'", an untimely void itself capable of wresting from the present a (better) time to come (xxi). Crossing empirical particulars with the groundlessness of virtual Ideas, "*erewhons*" bridge between "phantasms and simulacra" and actual experience. Against the universal aesthetic categories of space and time, which, so Kant thought, render perception consistent, *erewhons* are "complexes of space and time [that…] impose their own scenery [and…] are therefore the objects of an essential encounter rather than of recognition" (285). That is, *erewhons* participate in "a phantasmagoria of the imagination" imposing in place of *a priori* transcendentals a nomadic synthesis of particulars that undercut the sedentary habits of perceptual recognition (285).

The turn of terrain, or, Butler's empiricism

Paralleling this mobilisation of Butler's title, though, is a critical topographic reference—*Erewhon, Or, Over the Range*. The novel, in fact, is a satirical utopia set in Aotearoa/New Zealand's Southern Alps, amongst the tributaries of the Rangitata River. It resulted from Butler's 1859 immigration to Christchurch, where he made claim to a series of land runs beyond the regulated properties established by the Canterbury Association—land thought to be of minimal economic utility, and referred to as "waste lands". Exercising a classical education, Butler promptly named the sheep station he established "Mesopotamia", thereby calling up the fertile cradling of the Tigris-Euphrates river system—and a similitude (literally the middle, *meso*, between rivers, *potamos*) with high country ground at the intersection of the Rangitata River and Forest Creek. Hence, Mesopotamia founded a leaping off point for *Erewhon* the fiction—itself an *a-topical* vacancy, or as

J. Hillis-Miller characterised it, "a place you cannot get to from here", other than through words (1995: 7).

Erewhon is, after all, a traversal of "nowhere"—a chiastic reversal of Thomas More's *Utopia* (1516/2012), from the Greek no (*ou*) and place (*topos*). Reversed, too, is the setting, a perilous crossing of mountains, rather than water, giving spatial discontinuity. In a complex mirroring, the book counters New Zealand's rudimentary colonial settlement and refigures its indigenous others, simultaneously satirising Victorian manners and its technological fetishism. The intractability and isolation of colonial place-making is animated via an imaginative resurfacing of distant vistas. In place of an alpine passage to the West Coast (attempted and abandoned by Butler, Ansley & Bush, 2012: 38), Butler substitutes a fictional world. As a minor explorer and cartographer of note in New Zealand (Shaffer 2012), he bluntly indicated where "utopia" could be found. Surrounding his utopia, actual places carry a rich toponymic legacy—Mount Butler, the Butler Range, Butler's Saddle—and then there's a map merging "true geography" and "feigned features" (Fig. 2), all within a contemporaneous "meanwhile".

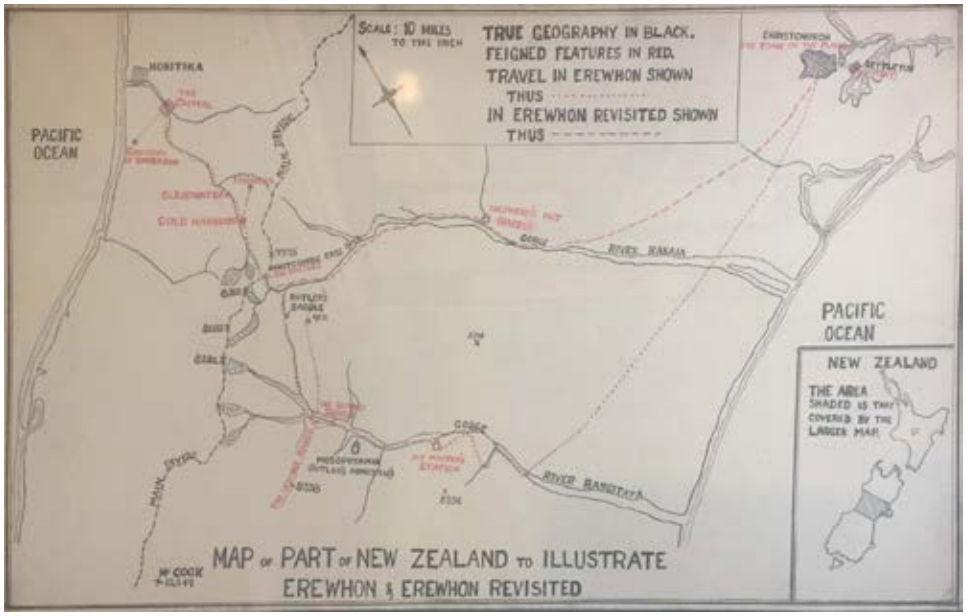


Fig. 2 Samuel Butler (n.d.). A Map of Part of New Zealand to Illustrate Erewhon & Erewhon Revisited. [Samuel Butler Collection, by permission of the Master and Fellows of St John's College, Cambridge: photo of original, Author, 2017]

Consistent with Butler's primarily inclination towards painting, *Erewhon* offers a pictorially reconfigured terrain, utilising the *Range* as both a disruptor of routine perception and as a means of reworking substantive ground in favour of "landscape". As John Sallis has noted, if "landscape" emerged in the early 17th century, (relative to a minor painting genre depicting "natural inland scenery", 2015: 18), by the 18th, the word described natural places without "reference to pictures or painting" (19). Consequently, for Sallis, "there is no pure perception of landscape"; it always already carries a sense of the withdrawing and displacing of nature into "a place that is no place", in other words—like landscape painting itself—a place that "is inescapably utopian" (20–21).

If landscape fronts as image, it necessarily rests on topography, itself the horizon of horizons exceeding all description and presence. As David Leatherbarrow put it: "Topography continually gives itself otherwise" (2004: 249). Similarly, if perception is an intentional focus drawn off ambient horizons always already in

excess of what can be perceived, and forms recognisable patterns by synthesising the shifting frontal profiles given by objects and settings—otherwise known in phenomenology as sensible monstration—landscape takes the viewer and/or reader one step closer to monstration and the bringing-forth of diverse lateral horizons and larval impressions overlooked in the routines of recognising—a bringing-forth Sallis called "sensible shinning" (2000: 122), and a foundational experiencing Deleuze and Guattari called "haeccity" (1987: 282). Beyond representation, imagation rendered poetic presences by "hovering between opposites in such a way" that what is exorbitant in perceiving as such is evidenced (Sallis, 2000: 218). Rather than Blumenberg's distant horizon as surrogate for unknowing, shinning, like haeccity, calls up a horizonal disarticulation managed imaginatively within every act of perception.

Ambilateral motion, or, Butler's palladianism

If Butler's landscape fiction intends to undercut the normative ground of perception, the term "Or" in the book's title acts as a logical operator rendering the operands on either side equivalent. In other words, place and non-place turn indeterminately about each other, in a virtualising paradox consistent with Deleuze' *erewhons* and Deleuze and Guattari's utopia of immanence. In short, the title stages the irresolvable "hovering between opposites" Sallis found perturbing the surface routines of perception.

Not coincidently, Ralf Norrman considered Butler a compulsive, indeed psycho-pathologically-inclined user of chiasmus (1986: 3–4). Arguing against a "'decorativist' [understanding…] of rhetorical figures", Norrman asserted that chiasmus is "structured into" the language practices of certain authors, eras, and cultures (5). The nature of chiasmus—"to order in the shape of an *X*"—favours dualisms antithetically doubled to produce troubled, irresolvable symmetries—a vacillation he termed ambilateralism (5 & 11). Parrying without resolve, ambilateralism has a characteristic pattern: "two bilaterally symmetrical halves (2), with a dividing line between them (+1)" (21). With Butler in mind, Norrman pictured an architectural analogue: "a pattern in which a central entity is flanked by two symmetrical wings, as in Palladian architecture" (20). Yet, in Butler's case, this three-part model (*aba*) harbours a malfunction: the middle does not balance and stabilise paired components. Instead, his "'palladian' thinking" throws the whole picture into alternating seriality: "the *aba*-structure is the beginning (the minimal unit) of *alteration*", producing an "extended form *abababab* … (ad infinitum)" (21–22).

Here, David Leatherbarrow's (2004) recognition of a drive in 18th century landscape discourse and practices associated with British Palladianism towards topographical synthesis, in excess of its classical antecedents, is suggestive. The irregularity of situation in the setting and form of classically modelled buildings was affirmed, so that the varying of topography coursing through its natal structuring could instil the potential for an unfurling of the canon itself—rather than the edifice projecting a centring dynamic over place (174–177). In short, a circling sensibility uncoiled in favour of linear traversals called up by varying terrains.

Dis-locating utopia, or, Butler's satire

Given the echoes of Moore's *Utopia* in *Erewhon's* title, what spatial-topographic resonances might the two fictions sustain? Moore leaves the location of the island, somewhere between Old and New Worlds, open. Louis Marin, reflecting on Moore's construction of an indeterminate, middle place, notes that "Utopia" is itself a middle locale between the Greek term *outopia* (no place) and *eutopia* (good place) (1984: xvi).

Fig. 3 Unknown (1516). Title woodcut for Utopis written by Thomas More. [Source: Wikimedia Commons]

Butler's *Erewhon*—an undiscovered, country of towns and cities, arrayed on a gentle plain hidden beyond mountains—stands as an imaginative dividend to Butler's quest for further commodifiable land. Yet, this is utopian satire, and the novel plainly parodies a commodifying will, as the conclusion demonstrates. Here, an advertisement seeks public subscriptions to fund the conversion of Erewhonians—not only into good Christians but indentured labour for Queensland's sugar-growers (2013: 147–148). In fact, parodied here was a *Times* article of 1871, describing "indentured Polynessians in Queensland sugar plantations" (Robinson, 2006).

Discovery, rather than the desire for closure in *Utopia*, ostensively shapes *Erewhon's* narrative, but there is a broader working out. The English imagination, as Peter Ackroyd has argued, transmits a "territorial imperative" that routinely merges "landscape and dreamscape" (2013: 463). While Ackroyd groups Moore's *Utopia* and Butler's *Erewhon* within the same oneiric tradition, it is clear that they foster divergent topographical languages.

Utopia, as Michèle Le Doeuff recognised, gives an account of the island as if in a daydream-like "'afternoon discourse'" occuring in a private garden (2002: 21)—the kind of space, Ackroyd claimed, that has long modelled the "secrecy and enchantment" critical to the English imagination (2013: 426–427). *Erewhon* offers an entirely other oneiric trigger, whose centrifugation flips enclosure and

intimacy on its head. Preceding the mountain crossing that would lead to the discovery of Erewhon, the novel's nameless narrator recounts:

> I dreamed that there was an organ placed in my master's wool-shed: the wool-shed faded away, and the organ seemed to grow and grow amid a blaze of brilliant light, till it became like a golden city upon the side of a mountain, with rows upon rows of pipes set in cliffs and precipices, one above the other, and in mysterious caverns like that of Fingal, within whose depths I could see the burnished pillars glowing. (2013: 15)

"In the garden, there cannot be any landscape", Jean Luc Nancy wrote (2005: 52), and *Erewhon* plainly eschews appropriative territorial imperatives of the garden type. Instead, playing up the musicality of terrain offers a satirical nod to the "One-Alone" sonority romanticism attributed to the subterranean and its celebration of the "hero of the earth" whose task was to summons up a new peopling, as Deleuze and Guattari put it, in the manner of an "orchestral-instrumental whole" (1987: 340–341).

Reflecting newlands, or, Butler's mirror

Contrary then to the centripetal dynamic of *Utopia*, *Erewhon* is patently centrifugal, riding the outward impetus of an *anticipatory consciousness* Ernst Bloch (1986) centred in European utopianism. Butler's "discovery" in the Antipodean Alps foregrounds a starkly gendering, cultural anticipation of this sort—compounding, as Bloch put it, "hiding-places", breaking away, and wonder at indistinct, faraway places (23). To daydream is not to stay rooted to the spot; it is to put a dream of betterment into motion and to achieve, against the odds and against others, the "glittering bowl" as Bloch put it (1986: 26)—a prize bluntly parodied in *Erewhon* (see 2013: 14).

Evidenced, in fact, is a division Fredric Jameson (2005) drew between *utopian programmes* and *utopian impulses* in modernity—both stemming from More's *Utopia* (2–4). While *Erewhon* telegraphs programmatic references (texts, demarcated spaces, and radically contrary communities), on the impulse side—a strand of utopianism Jameson linked to Bloch—it questions "existential experience" and immediate ties with temporality and futurity (6–7). Colonial New Zealand was famously rich in such impulses, as John Lucas noted, the country being seemingly "like Britain [but…] without the corruptions of modernity" (2012: 216).

Expanding on this ground-up utopianism, James Belich (2009) has argued that the settler movements sweeping the Anglophone world from the first half of the 19th century rode a wave of "booster literature"—promotional pamphlets, news stories, advertisements, etc.—that advocated a climate of abundance (fertile land, financial reward, work and societal autonomy, 153–154). Drawn on was a "paradise complex" in which newlands were imbued with an Edenic character spanning from "virtuous rural Arcadia [to…] more organised and urbanised Utopia proper"—a character in fact, not matched by colonial conditions on the ground (154). The result was little tolerance of "'high ups'", a longing for justice, and a world of everyday plenty (Patrick Joyce cited in Belich, 2009: 159). Butler, the disenfranchised son of a clergyman, who emigrated to Canterbury refusing entry to the clergy himself, likely found in the disingenuousness of populist booster literature a "ground-up" prompt for his satirical vision.

An inside-out world, or, Butler's fancy

Responding to these anticipatory hopes, *Erewhon* amalgamates two literary modes—a narrative of imaginary travel and utopian fiction (Mudford, 1985: 11). The "World-improving" impetus of the latter (Bloch, 1986: 91) never quite dissociates itself from dream. Once at the summit of the discombobulating ranges, *Erewhon's* narrator finds himself above a genteel plain announced through an "exquisite and tranquillising" twilight sunburst (2013: 22). Subsequently revealed is an Arcadian, "quasi-European" world (25). Beyond this initial descriptive framing, the interlude in Erewhon centres on the cultural and social mores of inhabitants who appear to turn on their head Victorian prejudices, values, common names, beliefs, and ideas. Literalising its antipodean siting—*anti* (opposite) + *pous* (foot) as the Greek etymology indicates—Erewhon composes a place of opposite footing, or upside-downness consistent with Gilbert Highet's notion of the "distorting mirror" of satire, which, in *Erewhon,* reaches its heights once well over the range (1972: 161).

The satirising of footing and foot traffic in Butler's travel narrative can be read against Bloch's linking of anticipatory consciousness, as he argued in relation to Karl Marx, with a world set on its feet and marching. In this context, Marx wasn't indifferent to New Zealand and its colonisation, drawn as he was to Edward Gibbon Wakefield's "The Art of Colonization"—a contributing 1849 blueprint for the New Zealand Company's proposed systematic colonization of Aotearoa/New Zealand. As Gabriel Piterberg and Lorenzo Veracini have noted, Wakefield's answer to the revolutionary crisis building in Britain was the replication of non-revolutionary "Englands" elsewhere (2015: 459). Whereas Marx called for the critique of, and anticipatory solution to, the contradictions of capitalism, in a revolutionary "world-turned-upside-down", Wakefield's response to capitalism's crisis entailed a "world-turned-inside-out"—in other words, "settler colonialism" as displacement pre-empting revolution (1968: 460). Butler's topographical language responds in large measure, to this vacillation between upside-down and inside-out worlds, opening utopian closure to the centrifugal vectors of colonial landscape, in line with serialising, chiastic desire.

Accordingly, *Erewhon's* narrator escapes back over the range, via a makeshift hot air balloon for a chance rescue well out at sea to the east. Symmetrically doubling the earlier arrival, the return voyage is pictured as "dream-like and delirious" (2013: 142). Outstanding is the motive power of the crossing itself, with the Tasman Sea's prevailing westerly ("Trade") winds rendering the return possible. Thus, "no-where" resists any semblance of enclosed space; it is a place turned inside out with the course of the narrative running between two ocean-facing plains, themselves conjoined by the earth's vertical upthrust—itself a surrogate, natal pivot.

A Leibnizian turn, or, Butler's chiasm

Concluding this necessarily brief encounter with *Erewhon's* chaistic labour, the notion of territorial image can be more fully elucidated. If the coordinating conjuntion "Or" of Butler's title is a logical operator at one level, establishing vacillating equivalences, at another, its etymology suggests a trail of disjuntive terms ("either, or", "nor", "neither", and "not of two")[1] written under or behind equivalence. While the mirror has its dark back or tain making doubles observable,

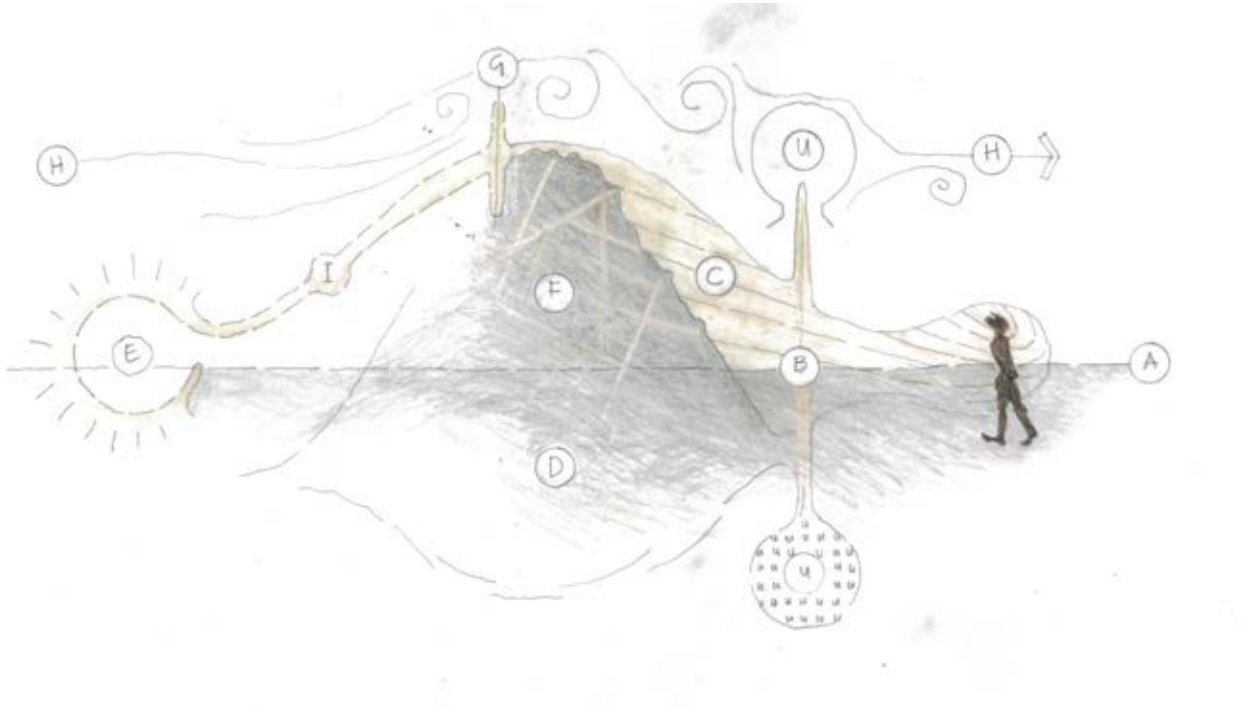
landscape arises on the back of topography as a manifestion of the earth, itself, as Sallis described it, "the primal ark", resistent to penetration, yet the grounding support of all things (2015, 4). Moreover, to the extent that the earth shows itself, it does so as a "surface over a closed-off depth", a showing insistently compounded non-showing with the "light of manifestness" (4). Hence:

> The darkness of earth is not, like that of the night, a darkness that with the coming of day will give way to the light. Earth remains ever dark, and only its surface is open to the light of day. (4)

Concomitantly, territory cannot be other than surface-work picturing a possessive domain brought to light on an otherwise "sealed-off-depth", the patterning of which accrues via habits, memory, and modes of rupture. Rather than a thing to look out from, the range in fact displaces the horizon of unknowning *inwards*, firstly via the imagined fancy it harbours, but secondly as a horizon opened to an exorbitant imagining in excess of subjective fantasy. As Sallis has said of place, it does not contain in the manner Aristotle assumed, but is rather drawn up and out of a *matrix* in the ancient sense of *mater*, a womb or "place before place" through which something complexly develops (224). *Erewhon*, as a parody of place-fancy, calls on the complex grounding topography sustains; one, as Deleuze recognised, indicative of a "more profound origin than a single [scripted] beginning" (2015: 175).

This looking-in is suggestive of Gottfried Leibniz's (1646–1716) monad, a philosophical similitude Le Doeuff credits to Moore's *Utopia*—a closed world where the outside is inside, but as a restricted viewpoint on an obscure whole (2002: 23). *Erewhon* also exhibits a Leibnizian variant. Its territorial image constructs divided worlds without window onto each other, save for the curtaining range. In this, it mirrors the baroque house Deleuze (1993) associated with Leibniz. Drawing on Butler again, Deleuze recognised how a wild, neo-Platonic variant of empiricism renovates the monad according to an emerging discordant Baroque (78). Having lost its vertically securing (theological) pivot, the monad persists, but now as a thing turned inside out. Deleuze used the analogue of a car speeding along a dark highway at night for this neo-Leibnizian world. Its windscreen posits a viewpoint on a landscape narrowly called out by headlights flashing up serialised images in transit (136–137).

While Butler had no such analogue at his disposal in the 1860s, the conjoining of habit and memory is amongst the rejoinders addressed at Darwin's evolutionary thesis (1917: 39–55)—a satirical theme driving *Erewhon*. Here monadic darkness would correspond with Butler's own musings on phenomenalization. As Robert Rattray has argued, Butler was earliest amongst 19th century thinkers to consider the crossing between consciousness and the unconscious (1914: 371). In a monad-like formulation, Butler "finds an inside to the Universe, which is one and continuous with the 'inside' in us" (373). However, this universe arises as an unconscious surfaced by habits, themselves indicative of a submerging domain of memories running all the way into archaic, pre-human history and "invertebrate ancestry" (371–374). Consciousness is that component of phenomenalization that arises with a perturbance in environment sufficient to force awareness from habit. Concomitantly, place as expression given in and through the action of territorial images must necessarily proceed by phenomenalization, understood to rest on a temporal domain far deeper than subjectivity (see Fig. 4).



KEY

A) here-now as time-horizon mediating consciousness/ unconsciousness & bridged by the body

B) territorial image assembled at a picturing plane

C) consciousness rising above habit & echoing back as shimmering horizons of perception

D) the sealed-off depth and perpetual darkness of the earth

E) Erewhon

F) the 'range' as upsurge of horizon of unknowing and natal narrative pivot

G) limit of territorial passage and leaping off point for an image-world

H) prevailing 'Trade Winds' as animating grain

I) imaginative sheathing extending the gathering of conscious

U) More's Utopia over

u) rising utopic, colonial ground

Fig. 4 Author (2017). Erewhon as Topographical Chiasm. [Pencil sketch]

Facing the ancient mobility of the "Main Divide", *Erewhon* emerges then as a landscape opened up by the suspension of passage—a crossover not permitted by the terrain. Recast in a satiric mirror, it shows up as a populous place ready for the taking; taken, that is, for a ride. In line with a chiastic desire for an ambilateralism in all things, the mirror mimes darkly, more than England over there. Equally at stake is the *here-now* of a colony itself charged with making a world turned inside out via systematic colonialism and land remade as primitive accumulation. Yet such systematism does not occur without cycles of transfer and dispossession, dispossession and alienation of the indigenous particularly. While Butler staged a parody of primitive accumulation across the dividing range (one he was plainly a beneficiary of), on show in fact is a deeper accumulative draft—that which hovers exorbitantly as horizon in every perception. Chiasmic desire, with its incessant criss-crossing of the middle, was, in Butler's case, a means for unsettling the now-here of his time—an immanence contrarily conditioned by colonial capitalism and imagination. Call this Butler's chiastic gathering, or no-where here, a nowhere made out of topography.

Endnotes

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[1] Etymology of the conjunction "Or" runs to "Old English *oþþe* 'either, or,'", and is itself linked to "nor", a contraction in Middle English *nauther* or "neither" (Or, n.d.).

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SÉBASTIEN GALLIOT

From ritual efficacy to iconic efficiency: Ritual encoding, surface/pattern and global perceptions of Pacific tattoo iconography

From product packaging to individual tattooing, ornamental motifs and images pulled from Pacific arts and crafts, like barkcloth, tattooing, carving or weaving, have become popular and efficient means by which to mark a wide range of carriers and media with a "nesian" identity. This appears to be the outcome of several decades of indigenous and exogenous appropriations, re-appropriations and revitalization enterprises occurring among Pacific and other cultures around the world (Kuwahara 2005, Awekotuku & Nikora 2007, Mangos & Utanga 2011, Salvador-Amores 2013, Krutak 2014). The transfer of images from one medium to another and their diffusion far beyond Pacific islands communities changes their mode of reception and the way they mediate social relationships. In this context, the question of iconic power also brings up a range of other controversial issues among tattoo practitioners and tattoo wearers. The most contentious one relates to the economy of images and the professional ethics ruling the circulation, appropriation, and copying of images.

Given the global proliferation and appropriation of Pacific tattoo imagery and hand tapping techniques, it is important to understand the effect of these processes on the meaning and agency of tattoo designs. What kind of social relation is mediated by Samoan tattoo iconography? What kind of sign predominates in Samoan tattooing? What does it stand for, and what kind of action and mental operation does it provoke?

This papers draws on my fieldwork conducted between 2001 and 2013 in Samoa, New Zealand and Europe over a period of 28 months. Other sources of data are my curatorial activities involving Pacific and Samoan tattooing and my personal engagement as an assistant (*toso*) during several tattooing operations. Starting from previously published work on ritual efficacy (Galliot, 2015a) and ritual transmission (Galliot, 2015b), this paper aims to examine changes in the mode of reception of Samoan iconography by questioning the changing status of Pacific tattooed images. To this end, I will first give some contextual information about contemporary Pacific tattooing. Then I will clarify the theoretical framework I used to explore the way images work, before addressing in more detail what I have called the multimodal reading of Samoan tattoo iconography. I will highlight some key ethnographical insights about the ritual production of the images to show how the global (re)appropriation of Pacific designs has caused a change in its mode of reception.

Pacific tattooing and the emergence of a *tattooscape*

The development of the Polynesian tattoo is closely linked to that of the Euro-American. Especially, "the mutual relationship between a changing market and innovation" (Sanders & Vail, 2008: 29) had tangible consequences on the 1980s Polynesian tattoo revival. One of the most striking patterns of change is probably the mutual borrowing between indigenous tattoo practitioners (Pacific, South East Asian and Japanese iconography) and western ones. The most significant of these exchanges for this paper are based on thirty years of friendship and mentoring relationships that were established and consolidated thanks to *tufuga tā tatau* (tattoo experts), like Sulu'ape Paulo II and his cousin, Tavui Pasina Iosefo in New Zealand. Other Samoan *tufuga* also frequently participated in Pacific cultural festivals and tattoo conventions in Europe and United States (Mallon, Brunt & Thomas, 2010). Since the 1980s, exchanges, contacts and patronages have contributed to a cross-fertilization of the art—so that, nowadays for example, Māori-Polynesian designs are included in western repertoires. On the other hand, Pacific tattooists who proclaim and emphasize the indigenousness of their work have adopted not only western standards of hygiene and technology, but also what one could consider as a western understanding and interpretation of tattooed images. For instance, a now widespread practice among tattooists using machine and hand-tapping tools involves creating Pacific design patterns by drawing from traditional iconographies and modes of assemblage and rearranging them to fit with the personal aims and biographies of their customers. This is similar to the earlier professionnalisation of western tattooing, in which standardized popular imagery was adapted to the individual aims of a client.

In Samoa, the continuity of ritual tattooing and hand-tapped techniques throughout Christianization and colonisation, as well as its mediatisation in the western world of tattooing during the 1980s, has propelled Samoan *tufuga tā tatau* forward onto the global scene as the main representatives of this knowledge. Consequently, *tufuga tā tatau* were considered as the custodians of pre-modern Polynesian tattooing and have acted as mentors and patrons for international newcomers to their craft, providing apprenticeships, bestowing titles, granting rights to perform ritual or ornamental custom creations (Mallon, 2005).

In the 2010s, the number of self-taught *tufuga tā tatau* and tattoo practitioners from diverse ethnic origins using a hand-tapping technique similar to the Samoan one continues to increase steadily. This includes Samoans operating in New Zealand and Australia, as well as westerners who learned the craft without the guidance of a *matua o faiva* (established elder) from one of the two main tattooing clans (Su'a and Tulou'ena). The emergence of these tattooists without the patronage of a *matua o faiva* causes not only debates about their legitimacy, but also concern regarding what appears as a global trend of (mis)appropriating indigenous heritage. In this context, newcomers and long-time established *tufuga* are urged to think about the ethics of their profession, particularly with regard to knowledge about the images, their diffusion and their copyright.

In the last decade or so, Pacific tattoo iconographies have participated in a global movement of traditional tattoo revival, in which practitioners of an ethnic ancestry perform ancient tattoo techniques to apply images that are considered part of their culture's traditional repertoire.

At the same time, western tattoo practitioners have started to promote themselves as specialists in one or several of these ancient techniques and iconographies,

reproducing or creating new arrangements of 'ancient designs' for their customers and experimenting with non-electrical techniques such hand poking, hand tapping or skin stitching using reconstructed *ad hoc* tools.

While evolving into an entrepreneurial activity, Polynesian tattooing has also become a trade in images, and their semiotic status changed in due course. The most striking illustration of this fact is the frequency with which tattooed images are interpreted as pictograms today, or in the fashion of a visual language, for which every sign should be associated with a referent. In other words, for most wearers, tattoo designs must either contain a meaning, deliver a message, symbolize something, or they must match with their intention, their history, experiences, affects, etc. This also affects wearers of custom-made Samoan tattoo (the *taulima*, arm band, or *tauvae*, leg band, for example), so much so that parts of the indigenous iconography could be qualified as *floating signifiers*, i.e. signifiers that absorb rather than emit meanings (Levi-Strauss, 1999 [1995]; Falk, 1995; Sweetman, 1999).

Samoan tattooing technique and iconography are particularly affected by this global trend in the re-appropriation/re-interpretation of images and new process of learning. In today's world, where migrations, media and mobilities tend to multiply models of action, consumption and identification, tattooing (and Pacific tattooing especially) requires us to consider global contemporary practices within what I would call a *tattooscape*. Inspired by Appadurai's notion of *scapes* (1990), a *tattooscape* is best understood as a relatively unstable network of actors (practitioners, clientele, media, equipment manufacturers, promoters of events) whose mobilities and modes of association depend on their respective "historical, linguistic and political situatedness" (296).

So, addressing the case of Samoan tattooed images simultaneously opens a space of debate that also encompasses other Polynesian tattoo iconographies. I cannot address in detail the question of techniques here, but it goes without saying that questions concerning appropriation, transmission and circulation also apply to techniques and their transformative consequences. This is precisely the process I wish to investigate. What happens to ritual prototypical images (such as *pe'a* and *malu*) when they are broken down into smaller units of pattern? How does their circulation and relocation affect their iconic power (i.e., in this context, their evocative potentialities)?

Meaningful or powerful images?

To tackle the question of the iconic power of these images, I follow the line of thought drawn by David Freedberg (1989) who claimed that to understand this power one has to abandon an art historical, Kantian orientation for a pragmatic approach to images. This implies exploring images within a field of practices, their context of production and reception, restoring anthropological thickness to the images. By this I mean that the image cannot be understood outside its practical and social context. Regarding the process of perception and its sociological components, Bourdieu and Delsaut (1975) have established that, for an image to be "read" efficiently, to be readable, its formal elements must meet the dispositions of the receptor. Thus, to understand how the rather enigmatic notion of iconic power actually works, one must investigate the conditions of production of the image (the formal, the technical), as well as the conditions of

the production of dispositions towards it (Bourdieu, 1979). Further, the referent and the distance between the image and the referent have been a central concept in art history and in the practice of art itself. I want to stress that this theme is also one of the crucial functional operators for Samoan tattooing.

To clarify the notion of iconic power, I return to Charles S. Peirce's three semiotic categories of signs: An *index* has a metonymical or a causal relationship with the object to which it refers. An *icon* has a relation of likeness, and a *symbol* has an arbitrary, conventional relation with the object it stands for (the meaning of a symbol relies on the knowledge of a code). Crucially, all categories involve an interpretant, an understanding of the sign/object relationship held by someone.

I will try to give some insight into the specific power of these images and into the changes of their semiotic status between a (reconstructed) pre-Christian understanding of tattooing and contemporary responses to tattooed images. In other words, I will try to show how the socio-historical context of the interpreters influences not only the image itself (which is, as we will see, a mimetic repetition of a prototype) but its semiotic status, its content and, finally, its agency and capacity of acting in the world.

Alexander and Bartmański have recently emphasised the dual nature of iconicity as an "interaction of surface and depth" (2012: 2). This remark is particularly relevant when applied to tattooed images, which make this interaction obvious. Whatever the function or intention related to the sporting of a tattoo, the mark inscribed on the skin does have an effect and often a (loose) meaning—located, as it were, beyond visual perception. Whether magical, eschatological, therapeutic or associated to one's sense of identity (collective or individual), the efficacy of tattooed images stems from a kind of experience called *iconic power* by Jeffrey Alexander, or *iconic difference* by Gottfried Boehm. That is to say, tattoos, as icons, are simultaneously meaningful and practical (in the material sense, perceptual and palpable): the recipients both experience the visual saliency and perceptual properties of the patterned skin surface *and* project meanings at the same time. As Alexander notes, "iconic power depends on the seamless intertwining of surface aesthetic and depth meaning at the same time" (Alexander 2012: 32). Thus, Samoan tattooing epitomizes a process of change in iconicity and provides a relevant case to test the conception of iconic power.

Fig. 1 Su'a Loli Misitikeri (2007). *Pe'a* or male tattoo. [Photo: Sébastien Galliot]

Fig. 2 Su'a Loli Misitikeri (2007). *Malu* or female tattoo. [Photo: Sébastien Galliot]

Production and reception of the ritual image

Peʻa/tatau (male tattoo, Fig. 1) and *malu* (female tattoo, Fig. 2) result from two standardized configurations of patterns. Each occurrence of these images reiterates an invariable model of zoning the body with specific *vāega* (zones, or groups of motifs). They are made by a *tufuga tā tatau*, an expert with the same ceremonial prerogatives and social status as *tufuga fau fale* (house builders) and *tufuga fai vaʻa* (boat builders). The tattoo experts' status derives from a genealogical link with the tutelary deities Taemā and Tilafaigā who, during a mythical voyage throughout the Samoan archipelago, met several individuals from different villages and granted them a basket of tools (*atoau*) and the ceremonial right to be served the first cup of kava during gatherings.

Samoan tattoos are the result of a ritual which is organized in the fashion of a three-step initiation as theorized by Van Gennep (1905), Turner (1969) and Bloch (1992), to name only a few. In Peircean terms, the full *peʻa* and *malu* can broadly be qualified as indexes of a completed ritual. In fact, in this regard and despite the complexity of the assemblage of patterns, the images' efficacy depends primarily on their completeness. I would even add that formal aesthetic judgments are secondary—these are not so much decorative surfaces than entities with their own agency. As Albert Wendt (1996) puts it: "The *tatau* and the *malu* are not just beautiful decoration, they are scripts/texts/testimonies to do with relationships, order, form and so on."[3] The ethnographic data I gathered on many occasions between 2001 and 2013 also point to an indexical priority of the tattooed mark over its iconic and its symbolic content. *Peʻa* and *malu* are, at first glance, indexes of a ritual that has been conducted well: a ritual where the two parties managed to maintain respectful and caring interactions throughout the process. Tattooed marks are primarily an index of good relations and the strength (both physical and psychological) of the wearer.

Of course, these tattooed images are now emblematic themselves, to the point of carrying ideas of cultural pride, sense of identity, distinctiveness of the Samoan bodies, and so on—but this is the result of historical change. In the first half of the nineteenth century, a tattooed mark covering the body from the loins to the knees was worn by most men in western Polynesia, precisely as an index of a successful ritual. Tongans used to travel to Samoa to undergo the same ritual, and people from Uvea and Futuna also wore the same kind of tattoo. In fact, throughout western Polynesia the *peʻa* was not the sign a specific ethnicity but rather instantiated a shared ancestry and a shared religiosity based on life cycle rituals.

Let us now have a closer look at the way in which smaller pattern units actually work as signs. In the men's tattoo, the *pute* (or blackened navel) has a metonymical relation with the tattoo as a whole, and so has the *peʻa* design (a small triangle in the middle of the back), to the extent that they indicate a completed tattooed image.[4] The diamond shape in a woman's popliteal area shares the same characteristics. Thus, any individual of a group can, at only a very brief glance, identify what can be called, in this case, an initiate. However, as a whole, these shapes are not designed to be deciphered. There is no esoteric grammar that would reveal deep meanings. Or, if this was once the case, today the symbolic interpretation of the images is excluded from the interactions during the ritual. Thus, in this cultural setting, images in the male and female tattoo are both indexical and, literally, transformative: by being inscribed through a very painful method, they

produce an effect on the recipient's response to bodily pain. As Gell noted, the images strengthen the integument and magically fortify young men (1993: 57). They also render visible moral disposition: mental and physical toughness. As I will stress below, completion or non-completion of the image stands as an index of the quality of the relations the wearer entertains with his social environment. Simultaneously, however, the adornment confers an aura, an attractiveness, a surplus of existence on the wearer (Simmel quoted in Wolf, 1950: 339). Translated into local terms, the tattoo visibly confers on the wearer a surplus of dignity, *mamalu*, as well as moral and social responsibilities.

'O vāega ma 'ava'ega ma mamanu o le mālōfie: Zoning, putting up and the patterns of the tattoo

What kind of iconic experience does Samoan tattooing offer viewers and wearers? If we examine how the image is composed, we can formulate further statements regarding the iconic power of the Samoan tattoo.

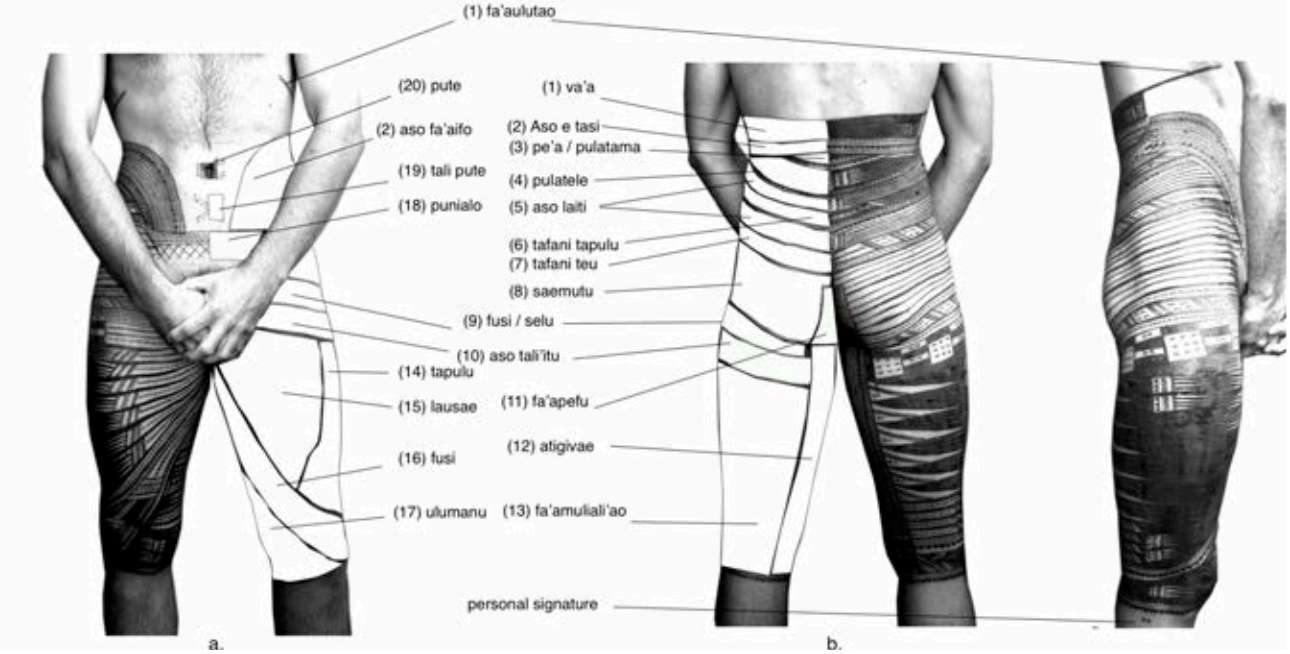


Fig. 3 Su'a Loli Misitikeri (2005). *Pe'a* or male tattoo. [Illustration: Sébastien Galliot]

Figure 3 shows the construction, or *'ava'ega*, of a male tattoo, which follows a very rigid plan prescribed by tradition, and within which the expert has a little freedom to introduce ornamental variations. The *'ava'ega* usually starts with the *va'a* motif on the back and it ends with the *pute* on the navel. In between these motifs, the *tufuga* is expected to perform a succession of *vāega* (sections or portions, the sequence is indicated by the numbers) over a period of five to ten days, depending on the expert's timetable and the tolerance of the *ta'oto* (the one laid down).

The construction of a female *malu* is quicker and prone to more variations. However, it also proceeds through a standardized construction and can be conceived as a horizontal or vertical arrangement of *mamanu* (pattern motifs), most of which are extracted from a female iconography (however, some *mamanu* are common to men and women). The popliteal area, at the back of knees, is always marked with a *malu*, the lozenge-shaped design which (just like the black triangle in the middle of men's back called *pe'a*) entertains a metonymical relationship

with the *malu* as full tattoo. Local informants have various interpretations for it, but the most common one relates to the indigenous division of space in a *fale Samoa* (Samoan house), which is composed of two *tala* (the rounded end sections of a *fale*), and two *itu* (two middle sections of a *fale*).

Although the application of pattern intensified during the twentieth century, the overall structure of the image has remained the same since the first detailed descriptions made by German ethnographers (Luschan, 1897; Marquardt, 1899) and by the following generation of anthropologists (Handy & Handy, 1928; Hiroa, 1930). The nomenclature of *mamanu* and *vāega* is known by most experts. However, their meaning and possible symbolic content is neither subjected to an elaborate exegesis nor transmitted during the ritual. The ritual, rather, proceeds by a succession of technical actions and physical perception, silent worshipping (*tāpuaʻi*), and very few speech acts. As far as design meaning is concerned, the participants are kept in the dark. This situation is quite striking, given the remarkable potentiality of the Samoan language and the skill of orators in the fields of metaphor, allegory and esoteric speech. Regarding the degrees of iconicity (i.e., likeness between the sign and the object) of *vāega* and *mamanu*, Samoan tattooing is very suitable for the elaboration of a poetic or allegoric discourse by the ritual expert. However, this does not happen. In order to understand this rather paradoxical fact, one has to remember that *peʻa* and *malu* are not only made for the sake of beautification or cultural pride, but are first and foremost the outcome of a painful ritual that is oriented towards the transformation of the person.

This leads me to the question of ritual encoding. Discussing formality in human rituals, Roy Rappaport distinguishes canonical messages, which belong to an invariant, eternal body of information that is not encoded by the participants but already encoded in the "liturgy", from self-referential messages, which relate to the current physical, psychic or social state of the participants (1999: 52–53). The Samoan ritual of tattooing is a very silent form of ritual (even though the high volume of a stereo during a tattoo session may suggest the contrary). Images are not explained, no secrets are revealed to the initiates, but both actions and images are strikingly stable and unchanging. This is what can be called the liturgy. By comparison, what the participants understand and interpret for themselves about these immutable components can vary indefinitely, according to their aspiration, background, memories, knowledge, etc.

In this particular ritual context, as they are applied to the body surface, *peʻa* and *malu* allow attention to be applied to different levels of the image. Tattooing and healing processes directly point at the person undertaking the 'journey'. The resulting image eventually delivers cues about the value of the wearer, but it also acts, physically and psychologically, on him or her. For example, the completed image reinforces the tattooee's self-confidence and disposition to serve his or her family, or to get involved in customary tasks, or to display his or her changed physical appearance publicly on some specific occasions. In this respect, the tattooed image represents an index for self-referential messages. On the other hand, by repetitively displaying a complex image, which does not depict anything recognizable in the phenomenal world, *peʻa* and *malu* are the central element of a non-verbal, aniconic ritual, but still they are conventional signs representing canonical, prototypical and, dare we say, transcendental images.

I would like to add a few words about this statement. A *tatau* or a *malu*, as a whole, does not refer to anything outside itself. Rather, it is the outcome of the repetition of a prototype which is stored as a mental image in the *tufuga*'s mind (his *māfaufau*) and exists temporarily on a body surface. Thus, *tatau* and *malu* belong to a category of images for which there are no referents. Local discourse can sometimes associate the shapes broadly to a flying fox (Wendt, 1996) or the sections of a Samoan house. There is clearly no unified cultural perspective, though, on the resemblance between the tattooed image *peʻa* and the animal species flying fox, or between the *malu* and an actual Samoan house. However, a closer look at the smaller units that constitute the overall images seems to increase their degree of iconicity.

The *mamanu* do have names and shapes that suggest a closer likeness with the material and natural environment. In Fig. 3, *vaʻa* (1), *peʻa* (3) and *ulumanu* (animal's head, 17), as well as *faʻamuliali'ao* (end of a Trochus shell, Fig. 4), *gogo* (frigate bird, Fig. 5), *alu alu* (jellyfish, Fig. 6), *atualoa* (centipede, Fig. 7) and *anufe* (caterpillar, Fig. 8) do have an existence outside the tattooed image, and their shapes as tattoo motifs recall the shapes of the natural objects they stand for.

Exploring an image in detail, one notes that, even in the same context of reception, it can display a different semiotic status at different levels: the status of index (of a prototype, of a successful ritual, of good relationship between the ritual participants, of the morality of the wearer), as well as the status of icon (by virtue of the likeness of its patterns with Samoan material culture, fauna and flora).

Although obviously different in their visual properties and thematic orientation, male and female iconographies seem to be guided by a similar figurative technique. While the male tattoo presents itself as a combination of artefacts, animals and plants, the female one is more oriented towards celestial bodies (stars) and animals (caterpillar, jellyfish, frigate bird). However, they both visually restore a large amount of what makes up the environment, without grammar but with the idea of using the surface of the human body to make visible a dense network of entities. The quasi-systematic repetition of patterns produces a dynamic effect in the way different items are ordered. This, in turns, leads the anthropological analysis of this visual strategy towards what Philippe Descola has called

Fig. 4–8 Author (2017). Varying *mamanu* or pattern motifs. [drawings]

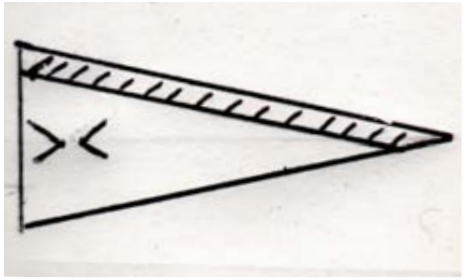


Fig. 4 Faʻamuliali'ao

Fig. 5 Gogo

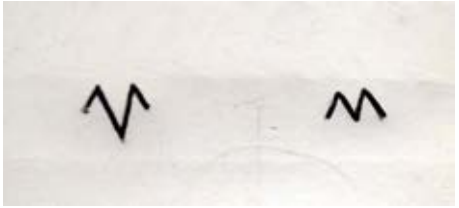
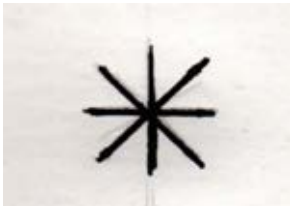


Fig. 6 Alualu



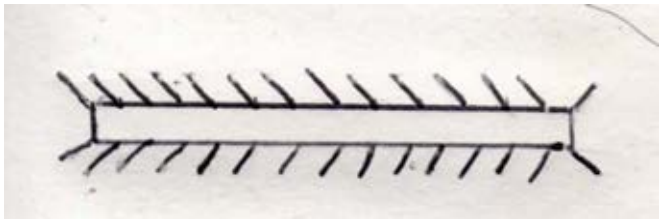


Fig. 7 Atualoa

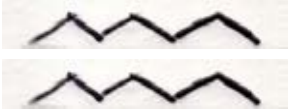


Fig. 8 Anufe

an analogical figuration. An analogical figuration contrasts with animist, totemic and naturalist ontologies insofar as each entity in an analogical regime (visible or invisible) is conceived as singular and separated. In this ontology, the goal would be to "make present an encompassing relation that condenses disparate relations" (Descola, 2009: 10). In other words, the visual strategy that presides over the construction of a tattoo is directed toward the restoration of relations between things that are traditionally thought as separate entities endowed with a certain kind of *amio* (behaviour) and agency. If one tries to relink this theoretical proposition with Samoan pre-Christian religiosity, the Samoan male and female tattoo seem to encode an iconic repertoire, i.e. pictograms that have a likeness with their referents, in order to express the invisible "correspondence between human qualities and cosmos properties" (2009: 11), or the broad idea of an inter-specific generative relationship.

The ritual mode of action and the relational background of the image

The Samoan tattooing ritual proceeds by a combined presence of distinct modes of participation or a dual mode of action (agent/patient), where the poles of agency are distributed as follows: the *tufuga* and his assistants occupy the pole of *fai* (making), and the supporters occupy the pole of *tapuaʻi* (silent prayer). The recipient is the only participant with no specific task, which is why one can call him a patient. An indigenous justification of that term is the frequent acknowledgement of his patience through the phrase, *Malo le onosʻai!*. My own participation in several tattooing rituals in Samoa and in New Zealand involved both positions. What struck me about this ritual was the contrast between the apparent routinization of the expert's actions and the constant care expressed concerning the well-being of the expert by the patient's family. The goal here is to provide the *tufuga* with respectful attention and gifts until he finishes the work, in order to maintain his motivation and express the family's ability to end the ritual with a great retribution. I cannot enter into a more detailed discussion here, but suffice it to say that the Samoan tattooing ritual seems to be more focused on the relations between the two parties and on the technical process of marking the body than on the actual artefact—its shape is known in detail by heart, but its implementation has to be carried to the end and heal properly.

The maintenance of good relationships is more important to the ritual than the visual quality of the finished work. In this sense, every finished *peʻa* or *malu*, whatever the intricateness of its design, or its symmetry, is actually *mānaia* (attractive and beautiful). However, in the current context of the appropriation of Samoan iconography by tattooers and tattooees of multiple origins, and its recombination for customized body projects in a very competitive globalised market, virtuosity and hygienic conditions have come to occupy an increasingly important place in the evaluation of finished work. While they have been applied more or less rigouroulsy, these norms have been imported by the *tufuga* within their activities as ritual specialists. This had, in turn, the effect of neutralizing the risk and the ritual power of the image, to the advantage of a more imagistic one, which I now call iconic efficiency, and this applies to the tattooing ritual itself in Samoa, in the diaspora or to the tattooing of German or a French tourist in Apia.

In an interview conducted in Apia, August 2013, practitioner Su'a Sulu'ape Alaiva'a described the changes resulting from the replacement of materials for

more hygienic ones—i.e. the replacement of boars' tusks by steel needles and traditional candlenut soot by sterile tattooing ink—as follows.

> Sébastien Galliot: Does the use of *aunila* (Samoan tools made out of steel needles) affect in anyway the power of the ritual?
>
> Su'a Sulu'ape Alaiva'a: It does, it does. But we can't do anything about it. It is time that we [...] make a change: an appropriate change that will benefit everybody. But I know deep in my heart that the mana is still in the *nifo pua'a* [boar's tusk], and even the traditional ink. So I still keep those things and I told my sons and my family: "Keep the plant alive! Plant more *lama* [candlenut trees]!"

In the concluding comments of his book *Wrapping in Images. Tattooing in Polynesia* (1993), Alfred Gell made a fruitful distinction between three kinds of technical schemata of tattooing which give rise to divergent symbolic practices ultimately related to social configurations. In the universal process involved in the acquisition of tattoo marks, (1) wounding, (2) scab formation/healing, (3) permanent mark, Gell tends to attribute more importance to phase (2) when it comes to Samoan ritual. Since "Samoan tattoo is more traumatic and places a greater emphasis on the qualities of heroism and endurance" than, for example, that in the Society islands, "the key to this ritual would be the notion of sealing the person of the young warrior, who was subjected to an assault from which he emerged stronger than before, i.e. healed in a marked way" (1993: 308). On the other hand, by virtue of its material form, tattooing contributes to the production of political, and social subjection—to what Gell called "passive heroism" (53–8). In this way, the complex structure of the image acts as the index of a strengthened integument, which reflects a male preoccupation. One could add that local interpretations of several contemporary cases of infections and flesh eating bacteria, attributed as they were to the behaviour and the supposed moral (and/or sexual) conduct of the wearer, also lead to an understanding of the tattooed image as communicating something else than the patterns inscribed on the surface of the skin. Here, the *peʻa* is similar to a revelatory device pointing to the internal component of the social person (his *amio* or behaviour and his *aga* or disposition), iconic in Bartmański and Alexander's sense, but indexical in Peirce's.

In the context of a growing popularity of indigenous tattoo design at a global level, we need to consider how such iconography, naturalized as it is in its primal inscription on the skin surface, has become a valued transcultural body ornament—while still keeping its efficiency to epitomize cultural value and localness *and* remaining ritually efficacious. How does this very cultural mark gain prestige outside its community of origin, still maintaining its ability to carry a sense of ethnic pride and identity? Might there be a conflict in the mode of interpretation and use of this iconography? My hypothesis, which is linked to my earlier remark about the change in semiotic status, is that the growing popularity of Samoan tattooing outside a strictly ritual context has lead Samoans themselves, and especially those experiencing life in the diaspora, to reconsider the meaning of being tattooed. In this, they may apply a somewhat westernized gaze, which automatically regards tattooed images as symbols of identity. Thus, the interpretation of Samoan iconography has not simply been westernized but has, rather, become multimodal and context dependent, delivering various layers of information depending on the context of production and recipient's knowledge.

Conclusion: Contemporary global applications

I will conclude with a few words about semiotic status by complementing my earlier questions by the following: what happens to the semiotic status of tattoo iconography when it is recombined for other media, such as advertising?

A large part of this paper dealt with the explanation of what we might consider the performative role of the image, that is, the way it participates in affective and ritual efficacy. Now, I will briefly comment on a few cases of its contemporary mobilizations. First, these images, together with a limited number of artefacts —such as *fale tele* (ceremonial house), *vaʻa*, *fue* (orator fly whisk), *toʻotoʻo* (orator wooden staff), *tanoa* (kava bowl)—have become 'iconic' insofar as they were repeated as a common visual repertoire in various media. In that way, they ended up representing ancient Samoan traditions, epitomizing Samoan-ness and (at least to those who know about Samoa) a commitment to a shared body of values that are summed up by the term *faʻasāmoa* (the Samoan way).

Samoan tattoo designs, but also Marquesan and Māori designs, are nowadays used in marketing strategies for a great variety of products (beer bottles, clothing, and even on the engines of aircrafts) in order to enhance their attractiveness, as well as for the marking of territorial origin.

Although arranged in a new shape, or even fragmented as in the *Taula* beer bottle, the tattoo motifs keep their iconic evocative power though they remain beyond readability. If several commercial items, such as fabrics, Tatau brand, Vailima pure and the Taula beer, or even the Virgin Samoa engines, are decorated with tattoo designs, this is certainly so because the iconography is mobilized for its ability to effect cultural anchoring in a very direct way. Without precise meaning, the images nonetheless contain an iconic power, or iconic efficiency. In Roland Barthes' terms, and in opposition to his understanding of the term *denotation* (which refers to the external objects represented by signs), these fragmentary tattoo designs have a *connotation* which refers to all the surplus values carried by the signs. They rely on an affective language, and they fall within the scope of an aesthetic appreciation in Alexander Gottlieb Baumgarten's sense: the message is both perceptual and cultural. The perceptual properties affect the viewer according to their visual arrangements. The connoted cultural message conveys the idea of authenticity. This is a wide spread but unreflected notion in marketing strategies; it also implies the disturbing idea of ethnic purity. The same applies to Māori, Marquesan or Kalinga tattoo iconography and, more generally, to other forms of indigenous heritage.

Of course, to understand how these images have reached such iconic efficiency (i.e., such ability to be received and processed as epitomizing cultural value or ethnic origin), one has to consider how they have circulated, through which interactional configurations and social contexts. The polysemous nature of iconic signs precisely calls for anthropological insights about the interactional context of their production and display. The issue of tattooed images, if scrutinized within the field of visual studies and with a close attention to its anthropological implications, can be complementary to semantic approaches which are often too much founded on the presupposition that each sign must have meaning, either esoteric or exoteric.

Endnotes

[1] McGavin has coined this term to signify pan-Pacific Islander ethnicity (2014 : 127).

[2] This status is usually determined by whether or not they were recorded or collected during a remote period by early ethnographers or explorers.

[3] As Peirce began to suspect in his 1903 Harvard lectures, icons and indices are always partly symbolic or conventional and the icon/index/symbol trichotomy is an abstraction. He realised that any sign may have a combination of iconic, indexical and symbolic characteristics (Atkin, 2013). In the present case, indexical or iconic aspects dominate, depending on the contextual relationships between sign, object and interpretant.

[4] This is a generalised statement. In fact, many *pula'ū* (un-tattooed men) often have their navel blackened for the sake of experimenting the pain of the ritual as well as covering this anatomical part which grown men usually avoid displaying.

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TINA ENGELS-SCHWARZPAUL

Binding and arresting: Surface and pattern in a contemporary traditional Pacific building

Fig. 1 South-west approach to the Fale Pasifika, University of Auckland [Photo: Author, 2017]

Fale Pasifika, University of Auckland

Approaching the Fale Pasifika through a gateway with commissioned works by Tomui Kaloni and Jim Vivieaere, and passing by the Pacific Studies complex with prints of John Pule's drawings on various windows, it is the *fale*'s great roof that impresses when crossing the *malae* (a potentially sacred, open space), designed by Tania Short whose paved patterns signal the ocean, asserting it as a ground of identity (Fig. 1). Watching all approach is a *pou* (pole) by Fatu Feu'u (Refiti, 2015: 24).

One can enter the *fale* (house) both from the wide front, in the Samoan way, or from its narrow side in the Tongan manner. On a summer's day, the interior is dark against the glare of the lower strip of light until the eyes adjust and the roof volume becomes discernible (Fig. 2). Structurally this upper space echoes the poles, beams and crossbeams of a Samoan *fale afolau* and *fale Tonga* (24) yet it

has no *'au'au* (ridgepole), nor do its poles penetrate the earth—they rest in metal sleeves bolted onto the roof of a carpark below.

While community representatives participated in the design and construction through a planning committee, no *tufuga faufale* (master builder) was involved. Instead, architect Ivan Mercep consulted Te Rangi Hīroa Buck's *Samoan Material Culture* (1949) to determine the Fale Pasifika's roof shape and proportions. Nevertheless, the building projects a "particular iconic presence" (Refiti, 2015: 5). The structural framework and the *lalava* (lashings) are characteristic primarily of Samoa or Tonga, but some patterns are shared with other Polynesian, Micronesian and Melanesian cultures. A pan-Pacific identity is in the process of becoming here. For the non-initiated, the *lalava* contribute to a complexely patterned enclosure that makes the *fale* a desirable venue at the University of Auckland (pers. comm. Melani Anae, 10.5.2017).

The institution regards the Fale Pasifika as one of its "more iconic buildings" and an important "touch-point between the University and Pacific communities" (University of Auckland, n.d.). It provides common ground for staff and students and brings "Pacific issues and identity into the heart of the University's affairs" (University of Auckland, n.d.).

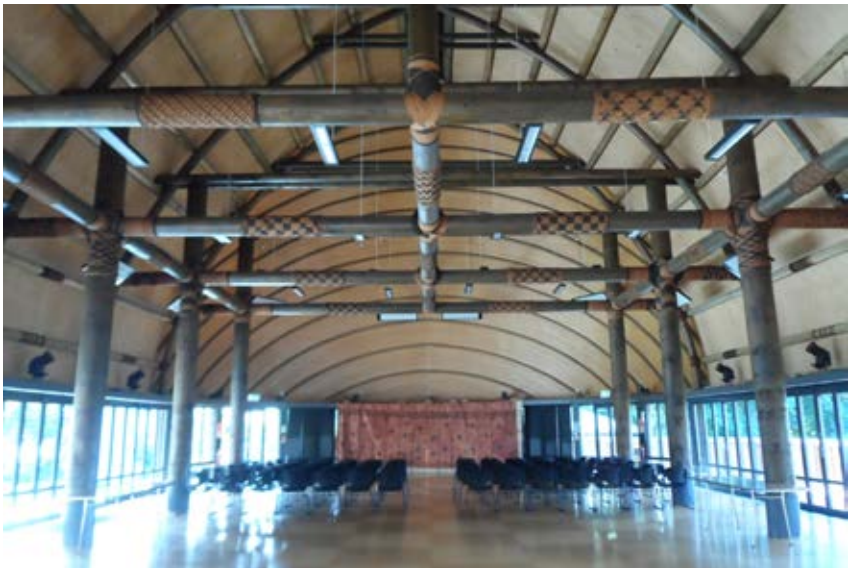

Fig. 2 Fale Pasifika interior [Photo: author, 2017]

The rich layering of structural, contextual, performative, material and symbolic features contributing to the Fale Pasifika's iconicity is striking: its setting in the open space; the roof shape and the transparent base over the stepped platform; the materials and semiotics of its internal structure; the processes connecting it with Pacific communities within and outside the university—they all make up an integral whole from which it is neither fully possible nor desirable to extract any particular facet or feature. However, in this paper, I will investigate the particular role surfaces and patterns play in the production of affective and effective relationships indicative of a Pacific sense of place and identity, and how they tangibly represent, not only for Pacific users, "something 'Pacific'" (Mallon, 2010: 27). In the process, I will argue for a different understanding of iconicity (Bartmański & Alexander, 2012: 11), which offers new and relevant insights into processes of identification and community building through material things.

Surface and pattern

Traditional surfaces and patterns are important aspects of the *fale*'s iconic presence. However, traditional is, of course, an English word and may or may not describe a Pacific phenomenon adequately. Such terms come with their "own histories and own ways of being thought about", which owe much of their thrust to a "colonial trade with wildness that ensures civilization its savagery" (Taussig, 1993: xix). To use such notions (even to pair them with Pacific correspondences in a spirit of conceptual openness without claims of strong adequacy, see Ricœur, 2006:10), inescapably activates these histories and profoundly influences practices of representation (Taussig, 1993: xix).

Albert Wendt, for example, when asked in a 2017 interview about his thoughts on *fa'atupua* and *tupua* as equivalents to icon or iconic, noted that the missionaries probably translated God as *atua*, rather than *tupua*, because the latter was more commonly used and more decidedly plural (pers. comm. 19.4.2017)—a notion incompatible with Christian theology. *Fa'atupua* seemed particularly problematic to Wendt, for its associations with idol or fetish by the missionaries served to distinguish their God from the heathens' idols. This distinction still impacts Pacific and Western concepts, because "the manner of seeing decides what can be seen", and the mode of apprehension decides "everything between the idol and the icon" (Marion & Tracy, 2012: 9).

Under the continued influence of a tradition in which *tradition* is a dirty word, Wendt took care to call Samoan architecture *classical*, rather than *traditional*. Modernist disdain for tradition is now itself recognisable as tradition, and the related derision of ornamentation, similarly, lacks reliable theoretical foundation (see Gordon, 1992). Both were nevertheless used (in anthropology and art theory) to disqualify the art of traditional, 'primitive' societies. Calling someone's pattern *ornament* can still cause offense and, in the late 1990s, Māori design educators I interviewed vehemently rejected this term when applied to things Māori.

By contrast, Futa Helu (founder of 'Atenesi University, Tonga) regarded tradition as the manifestation of a wish for "some degree of permanence" in an ever-changing life, in which everything ultimately disappears (2012 @ 1:02:10-52). Hannah Arendt similarly observed (earlier and at the antipodes) that the wish for permanence beyond an individual's life span motivates the making of things, particularly art (1958/1998: 152, 173). In the *fale* construction, this includes the production of refined surfaces (see Fig. 26 in Refiti, 2015: 163), where time and tradition are indispensable for the accretion of meaning and value in pattern.

Further, people are sustained 'in place' by specific "historical connections and disconnections", which provide them with agency (Clifford, 2000: 96). Situated use of language, objects and practices creates specific meanings that are intimately bound up with local life (Wittgenstein, 1958). With the intensification of modernisation in Europe, mobility and changing social spheres in Europe rendered tradition problematic (see Clifford, 2000: 98). At the beginning of the twentieth century, with collective systems of meaning weakened, ornament itself lost much of its social import—a condition often felt as irreversible (Engels-Schwarzpaul, 2001: 102). An echo of such loss is also palpable in Malama Meleisea's comment a hundred years later: "The loss of oral traditions, artefacts, records of past events, art and music can only result in the spiritual impoverishment of a nation" (1981: 123).

Meleisea in Samoa and Helu (1993) in Tonga have both clearly identified a link between increasingly complex social systems and the loss of certain elements of tradition. Yet, is this loss the same as the earlier one in Europe? While Meleisea seems to share a modernists view that "culture cannot be preserved by trying to make people re-create and imitate past forms" (1981: 123), he continues on in a different direction: living cultures grow and develop creatively from traditional heritage, and heritage continues to give meaning to people's life, as traditions (123). Not surprisingly, perhaps, Meleisea reverses the temporality ascribed to tradition in the West; rather than the past being put behind, from a Pacific perspective, one walks backward into the future with the past firmly in sight (Hau'ofa, 2008: 66).

Gathering up and performing traditions—"never simply backward-looking", but as part of "belonging to some discrete social time and place in an interconnected world" (Clifford, 2000: 97)—helps link pasts and futures. Forms of *indigenous traditionalism* engage Pacific material culture more creatively than the nostalgia engendered by Western beliefs in progress. They are kin to the European Renaissance, which "returned to a classical past to innovate a dynamic future" (100). Aby Warburg showed in the early twentieth century that the Florentine Renaissance was not a rebirth following extinction, as the word would suggest, but the selective activation of a *Nachleben* (afterlife or survival) of images and motifs (Didi-Huberman, Rehberg & Belay, 2003: 273). *Nachleben* involves "forgetting, the transformation of sense, involuntary memory, and unexpected rediscovery" (275), forming a web of memory, rather than an account of a particular history, that includes pauses, crises, leaps and periodic versions. The past constantly marks the present, and the process can either run regressively towards an imitation of the past or progressively and creatively to rework a tradition (Rampley, 2001b: 102). Less like an unbroken river, which accumulates from upstream to downstream, this dialectic tradition unfolds "between the river's flow and its whirling eddies" (Didi-Huberman et al., 2003: 276). A form can survive its own death: disappear at some historical moment and reappear later—thus surviving in collective memory (Didi-Huberman, 2002: 68).

Displaced yet persistent, in a new mode of signification, surviving images testify to their past as ghostly manifestations (65). Seen as survivals, the Fale Pasifika's iconic elements (shape, material surfaces, patterns or ornaments) are "form[s] of temporal turmoil" (Papapetros, 2003: 169), a play or knot of heterogeneous temporalities, themselves vested in collective memory and recoverable to varying degrees and in different ways (see Engels-Schwarzpaul, 2001: 11–12; Rampley, 2000: 90–97). As artefacts, these iconic elements embody, as Alfred Gell has noted, "residues of complex intentionalities" (1996: 37), particularly in diasporic situations, where iconic objects and patterns acquire additional layers of meaning. When customary life has to be abandoned, traditions can be crucial, "because those who don't have a past won't have a future" (Syrian refugee in Sinjab, 2016 @ 12:25mins). Edward B. Tyler (whose notion of survival Warburg most likely appropriated) noted that "multiple pasts" are interwoven in the "vertiginous play of time in the present [...] 'surface' of a given culture" (Didi-Huberman, 2002: 63). As parts of the current surface of a culture, objects can help recover traditions, intentions, memories and emotions—in short, to build a future.

In English, *surface*, as a noun, designates the visible outside of something that encloses its invisible elements—hence the phrase "on the face of it". The verb

surface, by contrast, indicates a depth relationship, implying that something invisible becomes visible. The verbal form, closer to Tyler's use of *surface*, relates to a Pacific conception that tattooing and other art forms activate "a (sur)facing that allows the body [and certain objects] to look towards the world" (Refiti, 2007). But surface must first be produced, refined, made even to make space for outward, textured expressions. In Samoa, the surfaces of *measina* (luminous-white and treasured objects) are smoothed, whitened and bleached, then elevated and revealed (Refiti, 2015: 15 & 128). As production, this is a "marking off of value" (Clifford, 2000: 99) requiring an investment of labour, which has the effect of removing things from the ordinary and making them stand out against the flow of nature and change. The smoothing of surfaces mirrors an adornment by ornaments—the first being the condition of possibility for the latter. In Samoan culture, *measina* asserts a surface condition in which "the present is woven with multiple pasts" (Didi-Huberman, 2002: 63).

Without surface, pattern cannot emerge. Refined surface without pattern remains pure possibility. Yet, when patterns intertwine sensuous surface with depth-meaning, they can be understood simultaneously (Alexander, Bartmański & Giesen, 2012: 32). Surface, then, is "the necessary inter*face* of the material feeling of meaning", which remains "connected to other symbols and whole constellations of meaning" (Bartmański, 2015:17). Iconic power, thus, crucially concerns materiality—skin and blood in the case of tattoo, wood and sennit in the case of the *fale*—hence icons are bundles of material/aesthetic surface and immaterial/spiritual, moral or intellectual depth. In the "performative fusion of surface and depth" (17), iconic aspects of patterns in the Fale Pasifika are activated in specific experiential clusters (24). Surface, here, is the indispensable inter*face* across which meaning, labour and value converge with "often visceral collective feelings" (27), and on which pattern fuses material, narrative and social significance in iconic performativity. Surface patterns are not merely traditional but living iconic survivals, in which collective feelings can consolidate and "become conscious of themselves" (Durkheim & Fields, 1995: 421).

The Iconic: Binding and arresting

Patterned surfaces, then, do not simply enclose objects but reveal them—in energetic mediations of past and present, individual and collective meanings, aesthetic affect, material experience *and* cultural representation (Bartmański, 2015: 28). In the Fale Pasifika, they mediate obvious meanings understood by most people, yet they also hint at something less obvious. Iconic power, according to Charles S. Peirce, relies on the excitement of ideas that are naturally allied with the associations an object or building would itself excite (1998: 13). An icon represents its object mainly by its sensory similarity (273), which is commonly taken as visual. However, icons can also be diagrams that do not "resemble their objects [...] at all in looks" (13)—instead, their likeness consists in "the relations of their parts" (13). Samoan *fale tele* (great house) routinely shelter and perform relationships, and their diagrammatic layout allocates specific pou (posts) to particular *fanua* (families). The pou re-present descent lines and enact connections between them. The combination of visual and diagrammatic iconicity, in a "felicitous performative arrangement of visually arresting phenomenon and socially potent meanings and their references" (Bartmański, 2015: 3), involves material objectifications of thoughts and feelings. In this way, the Fale Pasifika is able to

activate aspects "invisible yet still alive in local hearts and memory", aspects that are "*still* there" (Tengan & Roy, 2014: 315, 322) in the present surface of diasporic culture. Its formal and material qualities are much more than remnants of classic Pacific architecture.

For Gell, the decoration of objects is a particular social "technology of enchantment" (1998: 74) adding to an object's psychological functionality. Gell rejects distinctions between the beautiful and the useful arising out of a Western cultural heritage of Judeo-Christian and Islamic histories of images (1998: 4–6, 96). His theory of pattern, which addresses the physical agency inherent in non-representational decorative forms, speaks to some elements of the Fale Pasifika. Patterns allow the physical body of an object to become "a 'living thing'" through "visual properties of repetitiveness and symmetry" (76–77). In a similar vein, Warburg argued that 'symbolic images' are neither ornamental nor ultimately explicable by iconographic methods—rather, they play an "originary, constitutive role for thinking, interpretation, and [...] being", like metaphor constantly renewing intuition (Johnson, 2012: 18; Brody, 1987).

This constitutive role of symbolic images for thinking may explain both the Fale Pasifika's iconic appearance and the development of a concept central to Pacific identity formation in the diaspora, the vā. This "Unity-that-is-all" (Wendt, 1996) is the space in which all relationships unfold. As one of the alternative concepts indigenous populations in the Pacific region use to confront prevailing Western geographies of power/knowledge, the *vā* manifests desires for "a common space of belonging, based on mutual respect" (Refiti, 2015: 14) in diverse but related communities. The Samoan maxim, *"ia teu le vā"* refers to the orientation of people in that space, the proper order in which "to face the ancestors" (Refiti, 2009: 16). *Teu*, producing, "embellishing and adorning the space of the ancestor", is also the *tufuga*'s task of opening and orienting space in the *fale tele* by dressing the timber, *measina* ("the bleaching and whitening of the materiality of the world", 15). Constantly reworked interpretations of such central concepts, which preserve both differences and identity, increase the Fale Pasifika's iconic power to serve, shelter, extend and adorn the *vā*. Wendt, a key person during the planning phases, recalls that the *fale* owes its classical forms to the influence of Pacific community members on the committee, so that *tufuga lalava* Filipe Tohi created classical Tongan *lalava* which, though no longer serving structural purposes, lashed-up cultural meanings with group and personal identities.

Fig. 3 *Lalava* patterns at the Fale Pasifika [Photo: author, 2917]

Several forms of signification operate simultaneously: first, the *fale* diagrammatically represents cosmic relationships (Refiti, 2015: 206f, 219f, 223f) and relationships of families with their lands. In the diaspora, such iconicity acquired a stronger look-alike aspect: the building looks like classical buildings in the homelands, which served as communal meeting spaces. At the same time, only some initiated community members or visitors would understand the *lalava* patterns' highly conventional form of diagrammatical representation. For those who do not understand the specific cognitive or emotional relationships, the patterns still act on perception, thanks to their specific relationships of parts exploiting "particularly (visually) salient part-to-part relationships produced by the repetition and symmetrical arrangement of motifs" (Gell, 1998: 76).

The *lalava*'s application to the beams' surfaces "multiplies the number of [...] parts and the density of their internal relationships" (76). Establishing an agentive disposition of internal reference that animates the patterns, it brings them to life in a non-representational way, and draws our perception into the relationships in and between the motifs. These relationships, binding forces between arresting figures, ensnaring ground and viewers, are founded on the experience of a "mimetic passing over into the object" (Rampley, 1997: 45). We are trapped or hooked (Gell, 1998: 80), and our relationship to the artefacts bearing the pattern changes: 'unfinished business' (caused by the cognitive gap in grasping the pattern's complexity) becomes a binding force that is never resolved but always in a "renewed, residual imbalance" (81). Patterns slow down perception; the object "is never fully possessed" but "always in the process of becoming possessed", setting up biographical relations between artefact and recipients (81), as well as between recipients.

Iconic consciousness always involves an understanding "by feeling, by contact, by the evidence of the senses rather than the mind" (Alexander, 2015: 4). Materiality, however, also enables abstract thoughts: in order "to express our own ideas even to ourselves, we need to attach those ideas to material things that symbolize them" (Durkheim & Fields, 1995: 229). Collective feelings "become conscious of themselves only by settling upon external objects" and by taking on some of their traits, their physical nature, so that they come to mingle "with the life of the physical world" (421–22). Cultural content, therefore, is principally material, entangled, and embedded in specific practices (Bartmański, 2015: 26). How icons "participate in the invention or the re-invention of the real" (Pier, 1997: 213), and how or whether they can provide a model for its elaboration, depends on their relationship with meaning and practice more widely, and on their participation in a "dialectic of negation and preservation" (Rampley, 2001a: 307). Thus, while some of the *fale*'s visual aspects effectively anchor meaning and memories, visual likenesses can also float as generalized signifiers, meaning different things in different contexts to different people. Moreover, there is always a productive, enigmatic rest that interpretation or translation cannot exhaust. This is both a failure of signification and the fertile groundswell of the iconic mode, whose elaboration invariably involves some form of appropriation and/or mimesis.

Fau, in *tufuga faufale*, means "bind together, build" (Pratt, 1893), and a *tufuga faufale* is an expert in binding a house together. Filipe Tohi did just that, even though the *lalava* no longer structurally bind the posts together. In the Fale Pasifika's technical production, an advisory group and a team of engineers, architects, quantity surveyors and project managers replaced the *tufuga faufale*. Tohi,

Fig. 4 *Lalava* covering post/beam connection [Photo: author, 2017]

however, self-consciously lashed-up cultural meanings with group and personal identities. That the *fale* was planned and built with the ongoing support of an advisory committee representing different Pacific groups helped build a community. Its members assemble in the *fale* and materially and experientially mediate, or trans-late, traditional processes, structures and materials to this new environment. The building increasingly becomes a catalyst for a NZ-born, Pasifika identity and produces effective and affective ties between the communities, students and academics it serves. Their resulting sense of belonging is simultaneously indebted to an original setting and committed to a new community (Refiti, 2015: 5). Displacement necessitates new interpretations, alignments and configurations, as people seize hold of material objects from their homeland to keep them going and manage times of crisis. The success of this project, its iconicity being a contributing factor, amounts to symbolising and effecting "relations of mana" (Tomlinson & Tengan, 2016: 17) for Pacific communities in Auckland, as well as channelling affective force through the creation of lasting relationships.

Tomlinson and Tengan note that forms based on "repetition, balance and complementarity" not only operate aesthetically but can transfer and channel mana (2016: 17). For communities able to participate, the *lalava* patterns establish and maintain linkages between the living, the dead and the cosmos. Repetition "symbolise[s] and effect[s] relations of mana" (2016a: 17), not only in traditional houses in their original context but also in contemporary ones in the diaspora. The continued survival, the *Nachleben*, of roof shape, proportions, structural framework and *lalava* testifies, in their very displacement, to the permanence and persistence of mana in Pacific diasporic culture. These forms are instrumental in making visitors "recognize and acknowledge the sovereignty and mana of whose space [they] are in at *all times*" (Tengan & Roy, 2014: 327). In this way the iconic, including the iconic surface, captures and binds new communities.

Transformative appropriation: Harnessing iconic power

Objects and buildings have iconic power when they function both at an immediate, sensory level and at the level of collective consciousness. As a catalyst for community building, they are both theoretically and practically important. Yet, the *iconic* has long been neglected and misunderstood in the Western intellectual tradition, which conceived of icons as "superficial, deceptive, and ultimately even as socially dangerous", despite the fact that non-experts have found them inspiring (Bartmański & Alexander, 2012: 11). Like ornament, icons were attributed to the non-educated or to non-Western cultures (Engels-Schwarzpaul, 2001: 3, fn. 10). Ironically, with its pejorative context removed, the association may describe modes of identification and solidarity that modern, rationalist analyses misrecognised or discarded prematurely, for ideological reasons.

Re-appropriating the iconic promises not only a different understanding of the processes it supports (e.g., specific surface/pattern phenomena) but also a starting point from which to engage them in practice. If the Fale Pasifika's overall shape and details still have the power to bind participating communities (although important aspects are neither traditional nor classical), this is due also to Tohi's transformative appropriations. Tohi followed tohunga whakairo (Māori, master carver) Paki Harrison's example, who carved Tane-nui-a-Rangi, the Māori wharenui (meetinghouse) on the University of Auckland campus, and chose traditional patterns shared by different communities from in-and-outside the Pacific. The wharenui's pou relate not only to different Māori groups, but also to Pacific homelands and European places of departure and Tohi, like Harrison, carefully provided multiple entry points for diverse audiences (pers. comm. 29.3.17). He was clearly aware of iconic power as valuable strategic resource and ordering principle and used iconic patterns to galvanize narratives and juxtapose perspectives. Thus, unlike an "apparatus that gathers and controls" hierarchical village relationships (Refiti, 2015: 229), the *fale* relates different groups in the diaspora horizontally. As diagram, and through visual similarity, it continually re-presents *and* shapes a Pasifika identity.

An important and interesting question in this context concerns the relationship of the iconic with mana. Tomlinson and Tengan describe, in their introduction to *New Mana* (2016b), processes of mana's "transformation in appropriation" (14) in politics, religion, art and commerce. They note that, in the iconic 2010 exhibition of three temple images of Kū in Honululu, "modernday Hawaiians" worked, in aesthetic terms, "to 'read' the designs that were unfamiliar to many", realising that "patterns and motifs were not just decorative but spiritually potent and practically useful" (2016: 22). They refer to Wendt's definition of mana as an "artistic and imaginative energy" drawn from the totality of the artist's environment, reconstituted and then transmitted back into the community—a power to explore "unfettered by accepted conventions" (xvi). This take on mana is worlds apart from anthropology's supernatural power (Codrington) or floating signifier (Lévi-Strauss; at first sight, it also seems contrary to customary Pacific use). Mana now empowers contemporary Pacific artists and activists, who re-appropriate and transform an anthropological technical term to their own ends. Similarly, there might be value in taking hold of the concept *iconic* to return to it an imaginative, generative power able to energise communities. According to Tengan, the creative, aesthetic work of understanding "the mana of Kū aesthetically" can be "an opportunity for reconnection and recreation of culture and mana" (22).

If mana is, in the widest sense, a spiritual and creative energy or power that circulates between individual, community and cosmos, and if it can contribute to the (re)building of culture and community (Tengan, 2014: 217), then iconic practices may, in certain contexts, support the circulation of mana. MacCannell argues that icons "cannot be suspended in a single consciousness but can only exist in a group setting" (1992: 237). An iconic image is exalted by the co-participating members (240) and it is through this exaltation, the participation of "real people in real situations" in the "living present" and a "particular unification of audience and performance" (242), that the icon derives a power that can then be circulated back into the community.

An iconic building that is an integral part of diasporic community life can thus be charged with energy and iconic power and, in turn, galvanize the community. While the appropriation of classical Pacific architecture by the "cultural revival industry" (Refiti 2015: 180) leads, in most cases, to nostalgic, vaguely exotic spaces that could be easily exchanged for similar floating signifiers, buildings like the Fale Pasifika seem to demonstrate the generative potential of iconic power. Despite lacking important elements, the *fale* activates invisible, but still present facets of diasporic culture with its multiple interwoven pasts, unexpected as they may be. In their very displacement, its iconic forms—roof shape, proportions, structural framework, *lalava*—testify to the permanence and persistence of *mana* in Pacific diasporic culture (Warburg's observations would support these claims; see endnote 4).

Old concepts with pejorative uses can sometimes be salvaged as serviceable analytical tools. In other cases, it may be necessary to create new terms within the appropriate cultural context. Thus, replacing icon with *tupua*, for instance, may help staying clear of missionary histories and traditions that could otherwise taint the discussion. *Tupua*, meaning "a riddle and also to originate" in Samoan, is a state in which a being "begins to open and acquire life", demonstrating life's animation (Refiti, 2010). Relationships might exist between terms like *tupua*, *pule/kupesi* (pattern) and *heliaki* (metaphor) that correspond with those between *pattern*, *icon* and *metaphor* in the English language. Such "correspondences between heterogeneous images", regions and cosmological events (Papapetros, 2010: 42) are likely to be crucial and generative in the diaspora, where "there is no direct connection between ancestral land and the circle of the *matai*", between the ancestors' mana and the sacred circle.

In its absence, Samoan identity is created and maintained through *tofiga* (Refiti 2015: 222), which in the homelands locates, gathers and appoints "things and people to places" (7). In the diaspora, *tofiga* instead "extracts meanings from cultural objects (*fale*) and concepts (vā, ...)" (222) and bonds them to identity, rather than place. Refiti's example is, indeed, the Fale Pasifika, in which the *survival* of the (iconic) *fale* form, in one sense a 'floating signifier', nevertheless represents Pacific identity in New Zealand, underpinned by the "displacement of form, and the persistence of the sense of belonging attached to it" (Refiti, 2015: 5). To understand its iconic power, particularly through concepts generated from within Pacific thought (like *tupua*, *heliaki*, or *pule/kupesi*), allows an appreciation of iconic surface/pattern's participation in the re-invention and articulation of diasporic realities that concepts like traditional, or even classical, obscure.

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Endnotes

Thanks to two anonymous reviewers, and to Ty Tengan, Ross Jenner and Carl Douglas, who provided important feedback on the draft. Carl suggested that the iconic could help address "the mirroring role of material productions in producing situated identity", thereby shifting established ideas about 'traditional' places and identities.

[1] Fale Pasifika designates a house dedicated to the people of the Pacific, that is, the indigenous peoples of Polynesia, Micronesia, and Melanesia. Pasifika is a term coined by the New Zealand government to refer to groups of Pacific New Zealanders living in Aotearoa New Zealand. The Pacific, of course, is itself a European construction, and a pan-Pacific identity would cover a huge area, with diverse cultures and perspectives.

[2] At the same time, as one reviewer noted, it is insufficient simply to introduce new terms to avoid heavily discursive Western ones, given that any term—traditional or modern—that is introduced to describe a phenomenon more closely, and with more ontological integrity, still runs the risk of colonised description, since it is itself constituted by the problem.

[3] "From a general point of view, the whole of the art work of the Maori [came] under the head of ornament" because it failed as realistic representation (cont...) (Hamilton, 1901: 6). Just as the denigration of non-Western art as *merely ornamental* impacts on discussions of ornament in cross-cultural contexts, terms like *traditional* and *authentic* are highly problematic yet influential on Western discussions of art, architecture and design (see Engels-Schwarzpaul & Refiti, forthcoming, 2018).

[4] At the threshold to modernity, European Renaissance identities formed in the interval between historical continuities and discontinuities (Rampley, 2001a: 312). The Renaissance not so much preserved classical cultures as transformed them in a "dialectic of negation and preservation" (307). Classical forms were not simply repeated; rather, collective cultural memory was appropriated and transformed, while inherited images, charged with psychic and symbolic energies, were reactivated from dormancy "in the imagination of a new age" (de la Durantaye, 2009: 71). The *Nachleben* of traditional forms, which can have an "irresistible power" in moments of cultural crisis (van Eck, 2015: 179), points to both pasts and futures. In the "dual possibility of tradition", (as amnesiac repetition or memorial construction, Rampley, 2001a: 324) (324) ancient motifs, "inherited narratives, symbols, icons and motifs" (Rampley, 2001a: 322) are (re)assembled, transformed and integrated into a new period's cultural sense of self. Meaning, in these constellations, relies less on individual figures but on interrelationships and compositions (Johnson, 2012: 28).

[5] This distinction is historically specific; it is, for instance, not present in Gottfried Semper's work but very much in the foreground in Adolf Loos' writings.

[6] As Layton (2003) notes, Gell's rejection of symbolic, conventional aspects of artworks was perhaps unresolved but likely to have been resolved had he not died so soon. Less generously, Fehrenbach (2010) criticises Gell's reliance on binary structures and algebraic models/diagrams. He appears to misread Mitchell and Hooper's discussions of Gell's work, which generally validates most of Gell's theoretical moves. Alexander and Bartmanski support Gell's argument about agency, emphasising a class of agentive social phenomena, not only reflecting but partaking in the social construction of reality; these "visually arresting objectifications" are often striking in form and highly charged in content, with both spheres interwoven and contingently performed, not just conventionally implemented (Bartmanski, 2015: 7).

[7] Since animated images and their agency can dissolve the boundaries between viewer and world (Payne, 2014: 310), patterns can arrest and entrap (Gell, 1998: 82).

[8] Artists took on important tasks of the *tufuga*, making art "the new ritual attractor, replacing the central posts and the ridge beam [of the *fale tele*] in this function" (Refiti, 2015: 229). *Tufuga faufale* would traditionally have been involved in gift-payment sequences marked by important communal events during the completion of sections (like the *'au'au*'s setting-into-place, marking the connection of earth and sky). In the Fale Pasifika, a horizontal air vent replaced the *'au'au*, and published precedents and CAD programmes, rather than a *tufuga faufale*, controlled the *fale's* roof shape. Its posts, no longer dedicated to specific ancestors linking house to place, are purely structural, load bearing devices, not lashed but bolted to the beams. The *lalava* adorning beams and post/beam connections have, for their part, been relieved from structural tasks.

[9] Trans-lation, literally, is a process of displacement and transport from one place to another (Callon, 2007; Harper, 2001-2015).

[10] Anthropologists have recently claimed that iconic signification predominates in the cultures they studied: Goslinga (2006) confirms the "significance of the iconic in producing meaning through relationality" in Tamil culture, endorsing Daniel's argument that iconicity tends to be "the dominant or valued mode of representation" (1984: 231). Likewise, Keane (2005) observed in Indonesia that icons are powerful signs drawing force from their materiality and embeddedness in concrete circumstances. As bundles of forces, icons give rise to and transform "modalities of action and subjectivity" (186).

[11] Ty Tengan considered the term *tupua* not appropriate for the Hawai'ian context, however, and suggested *ki'i* instead (pers. comm. 1.7.17, Munich).

JOANNE CHOUEIRI

with Füsun Türetken

Interiors of memories: A study of personal memories based on the works of Luigi Serafini and Georges Perec

This research project considered the use of personal memories of the house I grew up in as a narrative for the inception of drawn spaces. Inspired by the work of Italian illustrator Luigi Serafini's *Codex Seraphinianus* (1981) and French writer Georges Perec's *Species of Spaces and Other Pieces* (1997), memories were reconfigured as narratives, which then became benchmarks for the creation of images. Particular images themselves responded to the vibrant nature of the memory, but emphasised the spatial dynamic they suggested. The work aimed to create a series of fantastical spaces that themselves invoked a new set of paradigms. Focusing on the narrative space or tableau against which all characters and actions occur, this project sought to emphasize the role space plays in various stories, and investigated how narration might become the focal point of the architect's work.

Features of the fantastic

Despite numerous attempts to define fantasy as a genre, little consensus exists. More generally, fantasy is regarded as an "imaginative fiction dependent for effect on strangeness of setting (such as other worlds or times) and characters (such as supernatural beings)" (Fantasy, n.d.). In *The Fantastic: A Structural Approach to a Literary Genre* (1975), literary critic Tzvetan Todorov described the fantastic as a state in which a person is uncertain whether the events he/she is witnessing are real or imaginary: "The fantastic is that hesitation experienced by a person who knows only the laws of nature, confronting an apparently supernatural event" (25). In this light, fantasy allows the reader to experience a different order built on a present reality of the world, while calling that reality into question. In my own work, looking to the past for material with which to create imagined worlds similarly involved reworking the order of reality subsisting with them. Yet as recollections, they already carried within themselves a certain extension and bending of reality, an aspect that readily permitted the creation of fantastical narratives and spaces.

Memory, space and the domestic

French philosopher Gaston Bachelard outlined the relationship between memory and space in *The Poetics of Space* (1994). There he interpreted the domestic interior

as a being psychically rich with every corner, door, and window readily combining actual and remembered experiences. As such memories are not just of the past but subsist with, and are housed by, domestic space itself (3–7). He writes of his childhood home:

> In the past, the attic may have seemed too small; it may have seemed cold in winter and hot in summer. Now, however, in memory recaptured through daydreams, it is hard to say through what syncretism the attic is at once small and large, warm and cool always comforting (10).

As Bachelard suggested, memories always extend and prolong space, radically colouring the very experience of it. While individuals may experience space divergently by Bachelard's account domestic spaces particularly gather memories of inhabiting or dwelling well, securely, happily.

Codex Seraphinianus and Species of Spaces and Other Pieces

Luigi Serafini's *Codex Seraphinianus* (1981) constituted a base for the graphical production of spaces undertaken for this project. The book is an encyclopedia made up of different chapters dealing with fauna, flora, creatures, and architecture. The drawn fantastic worlds represented in the codex shift between the real, the imagined, the lived, and the dreamt. Serafini owes many of his illustrations to his childhood memories, as Derek White (2012) has written. In his illustrations, Serafini extrapolates elements from his environment and manipulates them using various methods including grafting, repetition, scaling up/down, and distorting the shape or function of particular objects, strategies I similarly employed in my own project.

George Perec's *Species of Spaces and Other Pieces* (1997) was a critical source for the written narratives I assembled to accompany each image. Perec's episodes were infused with layers of personal memories of spaces and objects, allowing the reader to obtain a different perspective of the home. Perec uses the term "infra-ordinary" to capture a sense in which everyday life itself is composed of a complex array of strange, if minor, qualities that are far from ordinary when attended to (Perec, 1997: 206). For example, the space of the bedroom is more than merely a collection of objects; it is richly infused with affects and mnemonic qualities as Perec describes:

> My memories are attached to the narrowness of that bed, to the narrowness of that room, to the lingering bitterness of the teas that was too strong and too cold…The resurrected space of the bedroom is enough to bring back to life, to recall, to revive memories, the most fleeting and anodyne along with the most essential. (21)

In this description, it is not just the object reality of the space that is given; he provides the reader with the tools to enter into and experience the space imaginatively via dreams and memories projected there ourselves. The importance of this book lies in Perec's capture of how space is in reality, investing commonplace objects within interiors with lived qualities, qualities rich in attachments that simultaneously collectivize and individualise.

Interiors of memories

The works of Serafini and Perec relate to each other in their use of memory as a tool for the creation of narratives of attachment and engagement. Both authors manipulate specific objects and spaces in attempts to demonstrate the complex essence of space, elevating objects beyond the trivial and the mundane. In the process, both oeuvres redefine the existent typologies of space and object.

The episodes below, along with their images, create a set of fantastic spaces based on memories that question perceptions of the domestic. Each image digitally extends memory. Each strips away objective reality of the domestic to open a pathway into the infra-ordinary and the fantastical—domains never far from each other, or indeed from the real. As Paul Feyerabend beautifully put it: "We need a dream world in order to discover the features of the real world we think we inhabit" (1975: 22).

The Guest Toilet

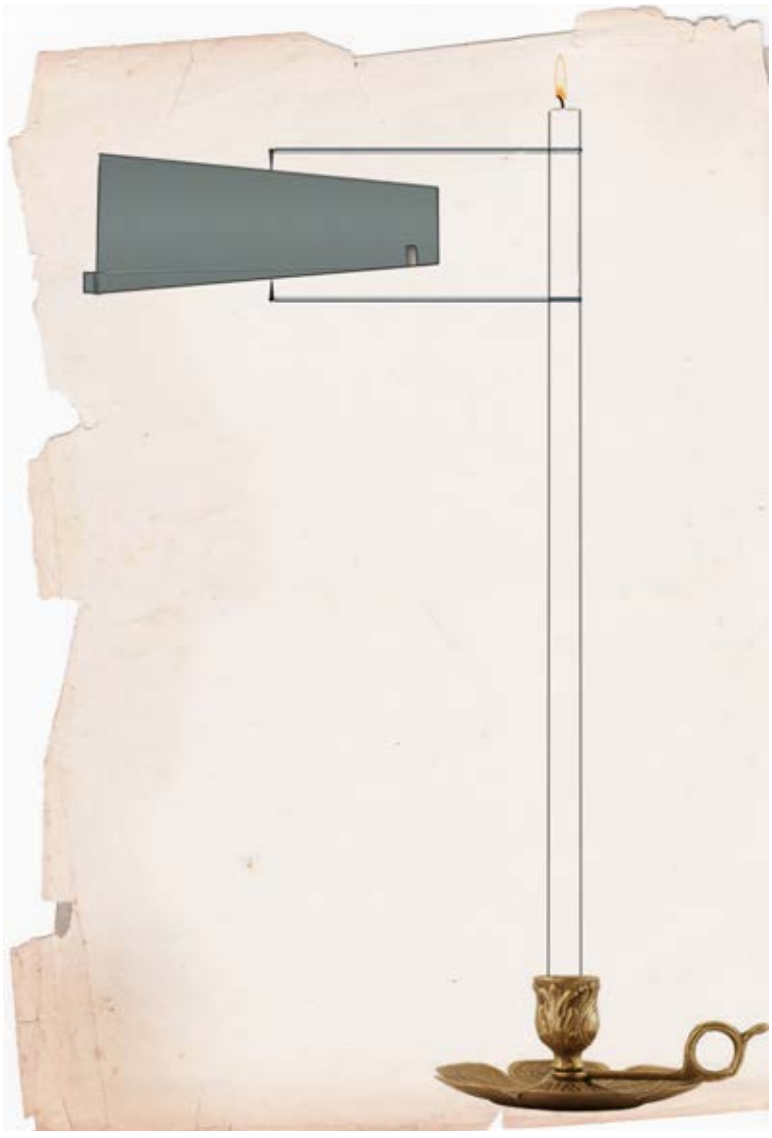


Fig. 1 Joanne Choueiri (2014).
"The guest toilet"

The guest toilet was tiny. No more than 2x2sqm.

It was our hiding place during the war.

Most of the façades of our house were made of glass therefore hiding in other rooms wasn't an option as

the danger of glass shattering during attacks was too risky. As soon, as we heard explosions, my sister and I

would clamber, climbing over furniture, dodging tables and random items strewn on the floor, destination:

the tiny toilet. It felt like passing through a land of mines before reaching the door. Once we crossed the

door into the toilet, we fell into complete darkness. We lost electricity during the raids. In this tiny space,

my older sister and I would be curled up together somewhere in the back. It was total darkness until mum

lit up a candle. I remember the flickering light of that candle hovering over our heads, casting dancing

shadows throughout the tiny space. When the raid was over, we would leave the toilet hesitantly.

The Circulation & Bomb Shelter

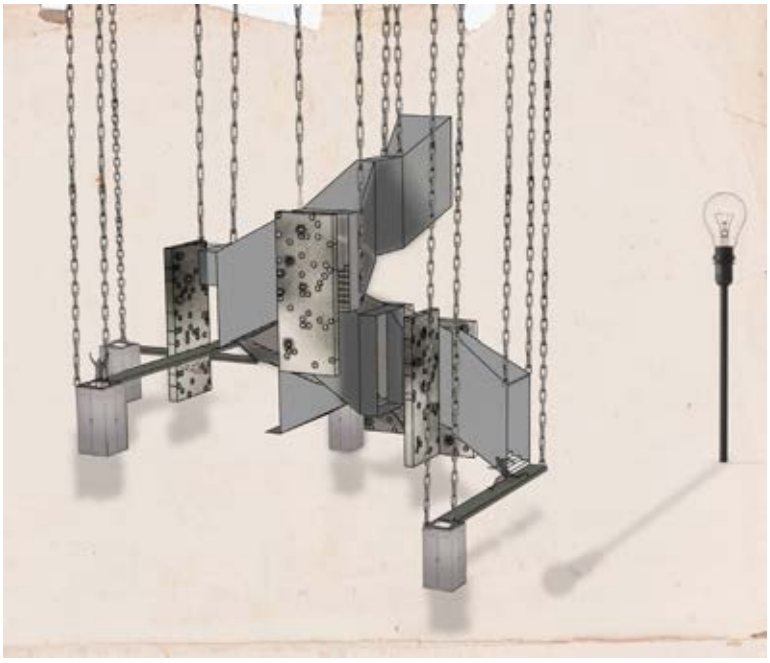


Fig. 2 Joanne Choueiri (2014).
"The circulation & bomb shelter"

I have vague memories of that space.

I was pretty young when the civil war started.

I always felt like I was going down into a dungeon; maybe because the stairs leading there were always

dark. I remember the loud sounds as everyone rushed down the stairs: doors slamming shut, kids

screaming, neighbors calling out to each other, the sounds of shoes and flip-flops scurrying down the

staircase. I never quite understood what was happening. I was too young to understand.

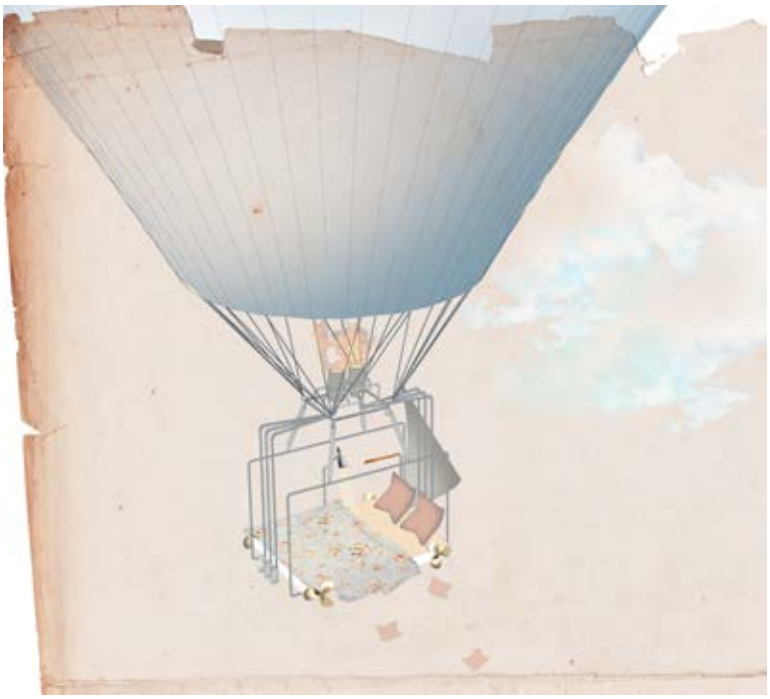
I can still hear the muffled sounds of bombs exploding above us. Some wear louder than others. I could

hear the gasps of the people around me as the bombs exploded. The atmosphere felt cold, although

according to my parents, there were about 15 people squished into a 5x4sqm. space.

Years later that space was even colder; the grey metal cupboards still lined the walls. The war had ended.

The Bedroom



My bedroom is quite small. When you enter, the bed is right in front of you. It takes up most of the room. It has no headboard.

It squeaks a lot.

We bought it from Ikea.

It squeaks a lot.

There's a window above my bed opening up the room to the outside world, making it seem a bit larger

than it actually is. You can see the neighboring building from it. On the ceiling above me are the pipes that

link to the radiator. It can get quite loud and disturbing. Right next to the pipes, right above my bed, hangs

a small hot air balloon a friend gave to me to remind me to dream more. To the left there is a grey cupboard

that was moved from my sister's room. After my dad passed away, the curtains stay up all the time. It was

in that same bed that I learned the bad news. The room became even smaller that night.

The curtains stay up all the time.

After that day, everything changed in this space. It became a space of solitude away from people . . .

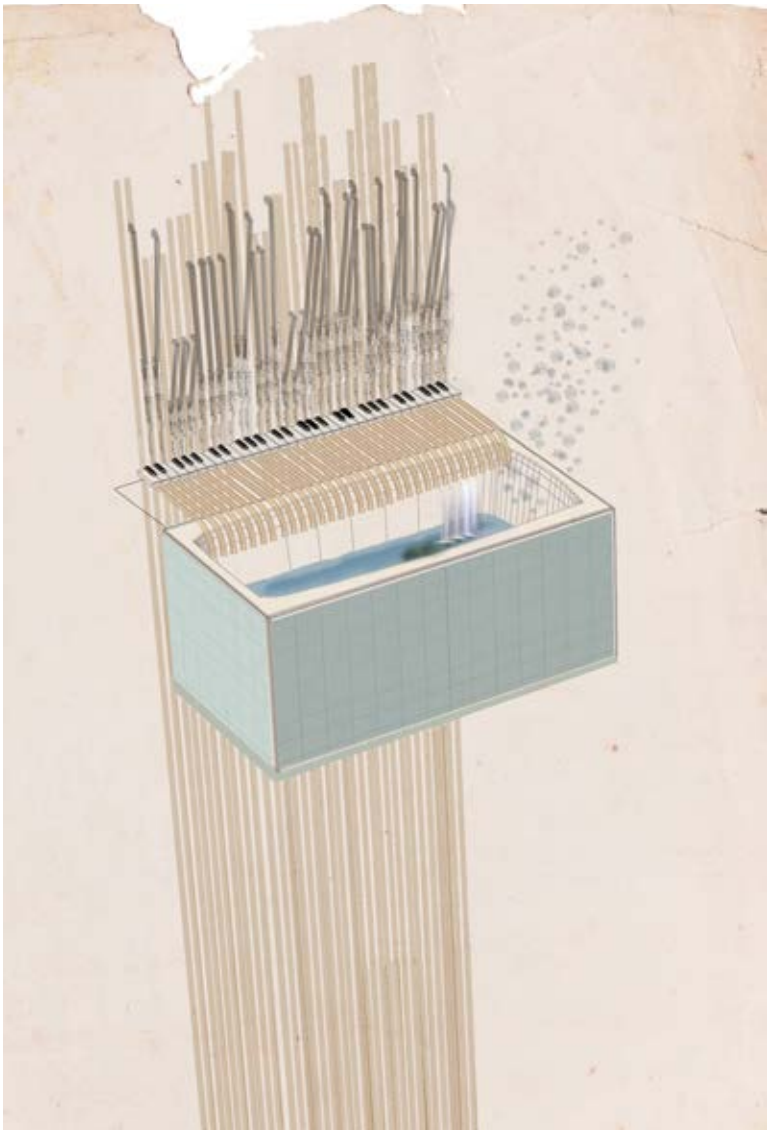
away from the world . . .

It became my memories of a past. It became my lost dream of a future. It became a space of escape.

Fig. 3 Joanne Choueiri (2014). "The bedroom"

Fig. 4 Joanne Choueiri (2014). "The bedrooms"

The Entrance



The entrance hall is the central place of the apartment. It was away from the glass facades, so it became a

secondary safe place. Weirdly enough, the entrance hall was also the place where we took quick showers

during the war. The bathrooms, having glass windows, were always too dangerous. My mother would lay

out the bucket in the foyer and splash hot water, which was heated on the stove, rapidly before the next

attack. Years later, when the war had ended, a piano was added onto the entrance hall.

My sister and I played the piano while growing up. These endless lessons became a tedious job after a

while. We stopped playing in our teenage years right when other things became more important; since then

it was no longer the centerpiece of the entrance hall.

The piano now, lies on the side as a decorative two-level table where candles and vases are set out.

Fig. 5 Joanne Choueiri (2014).
"The entrance"

The Kitchen

In the mornings, waking up to the smell of coffee slowly seeping out from the kitchen was one of my

preferred times of the day. The standard U-shaped kitchen was engulfed with an intense coffee aroma.

Coffee brought everyone together, the family, the neighbors, and the occasional visitors.

Our favorite brand of coffee was called Café Brazil, which led to the assumption that the beans were

actually imported from Brazil. So, I would always imagine being amidst an endless coffee field in Brazil.

Both my assumptions and imagination misled me, for as it turns out, the beans were not of Brazilian origin.

Fig. 6 Joanne Choueiri (2014).
"The kitchen"

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JOHN DE MANINCOR

Whethering Station: thin surface, thick space

In *Surface Architecture* (2002) David Leatherbarrow and Mohsen Mostafavi dissect Gottfried Semper's well established emphasis on the importance of surface for architecture:

> the surface of buildings [is] the subject matter of architectural design. The autonomy of the surface presumes a distinction between the structural and nonstructural elements of the building, between frame and cladding . . . the relationship between structure and skin has preoccupied much architectural production . . . and remains contested today. The site of this contest is the architectural surface. (Leatherbarrow and Mostafavi, 2002: 7)

This project continues Leatherbarrow and Mostafavi's "contest" through the design of a modest pavilion titled *Whethering Station*.[1] The design was developed using now ubiquitous parametric modelling software in preparation for a novel fabrication process using double curved composite materials developed at The University of Queensland's (UQ) Centre for Advanced Materials Processing and Manufacturing. Whilst technically experimental, the work is underpinned by a critical position that surface is 'the' primary instrument in the conception and evolving of built form.

The design began with an idea—an analogue process, the scribbling of diagrams to explore structural and spatial ideas to deploy thin (4–6mm) bio-composite materials without framing. A simple line drawing suggested a double curved surface with buttressing for rigidity and load distribution akin to the works of Frei Otto, Felix Candela et al. Andrew Benjamin (2006) describes the line's role in "projecting" surface as "that which distributes volume ... the line becomes the architectural correlate to the surface" (14). Whether analogue or digital, the line predicts surface, a condition which defines the object in context and the delineation of volumes within.

The line here depicts an idealized form, simultaneously conceptual and technical. Benjamin suggests that Semper's design process was the opposite: for Semper "the wall [i.e. the frame and its surface] is that which brings about spatial enclosure" (2006: 21). The line's significance in relation to surface and space is particularly relevant in the sectional drawing in both the abstract sketch and traditional technical documents.[2] Design intent is thus understood as both the

lines that define the external extremities of cladding, which in turn establishes form, pattern etc., and internally, those that describe linings which demarcate programmatic subdivisions and the extent of space—the experience of architecture's interior.

Semper's "frame" is embedded between these lines, at times wrapped tight by these membranes as if vacuum packed for economy. In other instances, they bulge and billow to meet the line of intent. Myriam Blias "wonders about the possibility of an architecture of cladding independent of its structural frame, with regard to architecture's representative role" (1996: 1). She suggests that the detail contained in the inner workings of the section remains mute, only ever being seen in the context of 2D drawings, but adds that "the organization of space, the configuration of a building's envelope and the treatment of its cladding constitute a most important part of what is given to architects to reflect upon" (1). Conceptually, the *Whethering Station* obliterates the mute workings of the section and explores the possibility of simply building the surface implied by a 6mm 'thin' line.

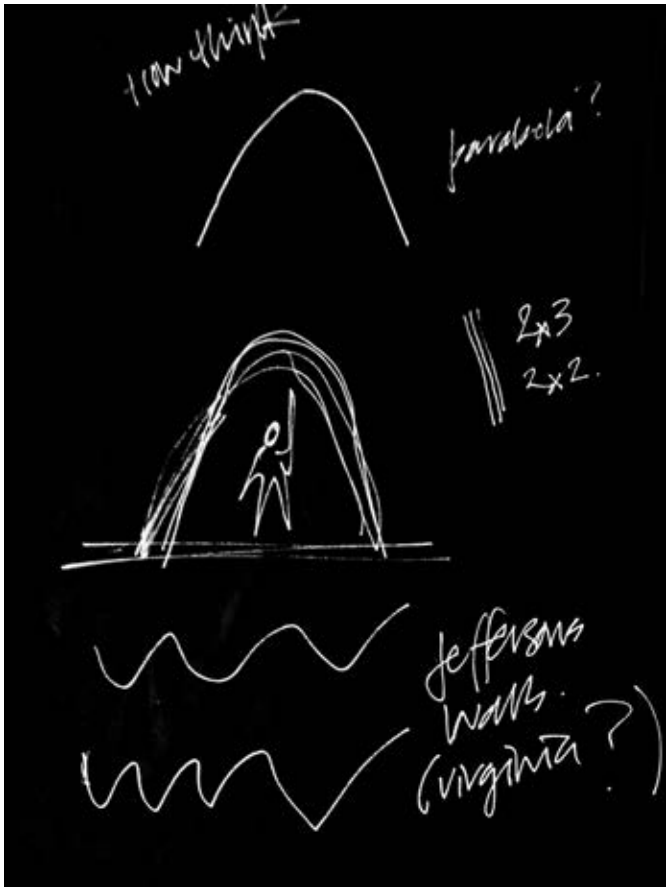

Fig. 1 John de Manincor (2017). Sectional Concept. [Sketch]

From the initial scribble, the project was developed in the digital environment. Working with NURBS and surface modelling tools such as Rhino or Maya highlights the abstract nature of surface as a concept by developing ideas about form and space which, in the virtual world, essentially have zero thickness. Like the outer lines of the 2D section drawing, the distance between surfaces in these environments can literally follow pragmatic constraints of structure or take on more expressive forms. Seyed Islami suggests that "the majority of today's modelling

software is surface-driven, pushing the architects towards designs which exploit the thinness and complexity of digital surfaces" (2007: 645).[3] The *Whethering Station* is not the result of a specific interest in the "inherent 'vitalism' of computer-generated series" (Vidler, 2000: 227) nor "parametricism" (Schumacher, 2009), rather it explores the possibility of spatial definition through a surface without apparent structure. Design through surface modelling of zero or minimal thickness also brings forth parallels with American philosopher Avrum Stoll's "conceptual problem about what counts as a surface"—for instance, what constitutes the surface of a lake (the water or the land below?), or, in the case of Leonardo da Vinci's observations on the surface between oil and water (1992:196). These natural surfaces without thickness directly correlate to the way in which surface is deployed in the digital environment (196). That is to say, while the representation of surface in virtual space is a conceptual proposition—rather than being an immediate material state—this proposition has direct parallels to physical perceptions of space. Thus, the hypothesis here is that surface is that condition where materials end and where space, or form, begin. In that sense the surface of the *Whethering Station*, in its completed form, will be the outer molecules of the proposed dichroic paint finish.

Therefore, this experimental structure simultaneously explores thinness—thinness as spatial and technical propositions. The project was developed in parallel with a small renovation to the School of Architecture at UQ designed by m3architecture. The architect's idea was to draw on the inherent qualities of a mural in the space painted by Pancho Guedes (circa 1977) "which tells a story of chance meetings, shared ideas and joy" (m3architecture, 2016).

Fig. 2 Pancho Guedes (circa 1977). [Photo Brett Boardman]

Taking clues from this observation, the pavilion abstracts the faces of the Guedes mural in plan, whilst in section, the double curved enclosure notionally represents the flowing hair of the protagonists matted together to create a sheltered seating space for casual conversation—a place to ask questions "whether" someone else is present or not. One reading of the work is that its billowing form is comparable to Semper's textile analogies. However, the research attempts to invert Semper and even Adolf Loos' ideas of wrapping over a "core-form" (Hartoonian, 2004: 47), so the pavilion has no frame, with cladding and structure melding to define enclosure. Monica Ponce de Leon and Nader Tehrani expressed a desire to redefine tectonics as both "the apparent and finished membranes of construction, and, importantly, their subsequent effects" (Ponce de Leon & Tehrani, 2002: 24). Here these membranes are tightly compressed; the tectonic is equally the formal profile and the implied mass of its interior.

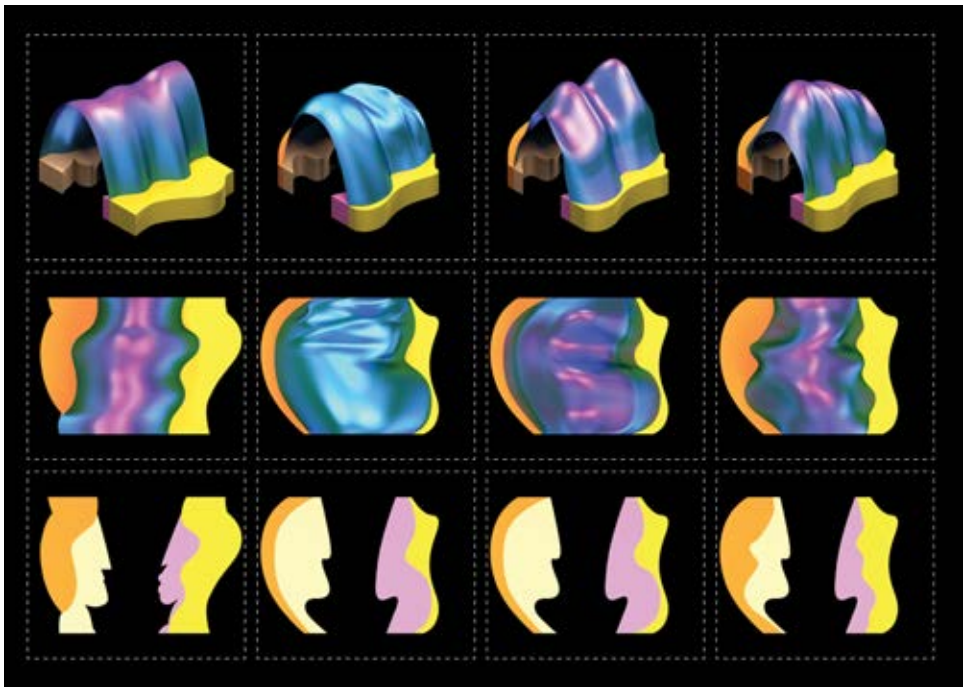

Fig. 3 Design Evolution [Design: John de Manincor. Image: Shuwei Zhang]

Beyond metaphoric and spatial aspirations, this project deploys a unique fabrication method. The shell was formed of two layers of 3mm thick bio-composite sheets comprising bio-resins reinforced with woven hemp matting. Each layer was arranged in an offset grid of panels up to 600mm square. Panels were laminated together with the complex curvature forming a self-supporting structure stiffened by the undulating buttressing of the form in a manner akin to Eladio Dieste's Church at Atlantida in Uruguay (1952). To fabricate the double curved composite materials would normally require formwork or moulds to establish and maintain desired geometry during the curing process. The constantly shifting geometry of the surface would thus need more than 150 bespoke moulds. It would be feasible to create such moulds by milling expanded polystyrene with a CNC machine or robotic arm, or by forming plywood diaphragms. However, as the project is a one-off the moulds would be disposed of potentially as landfill or at best—in the case of polystyrene—recycled. Termed the Pixel Table, the system was developed with UQ's Composites Group. Taking clues from a child's nail impression toy, each rod on the table can be vertically adjusted to the

geometry determined in the design model using a robotic arm. Analyses in the digital model identify where the design curvature exceeds the minimum radius that the pixels can form and the design model adjusted accordingly. Each panel is vacuum-formed on the Pixel Table then trimmed using a water-jet cutter. The butt-joints between panels were taped and set then finished with heat sensitive dichroic paint.

Fig. 4 "Pixel Table" and robotic arm [Photo: Shuwei Zhang]

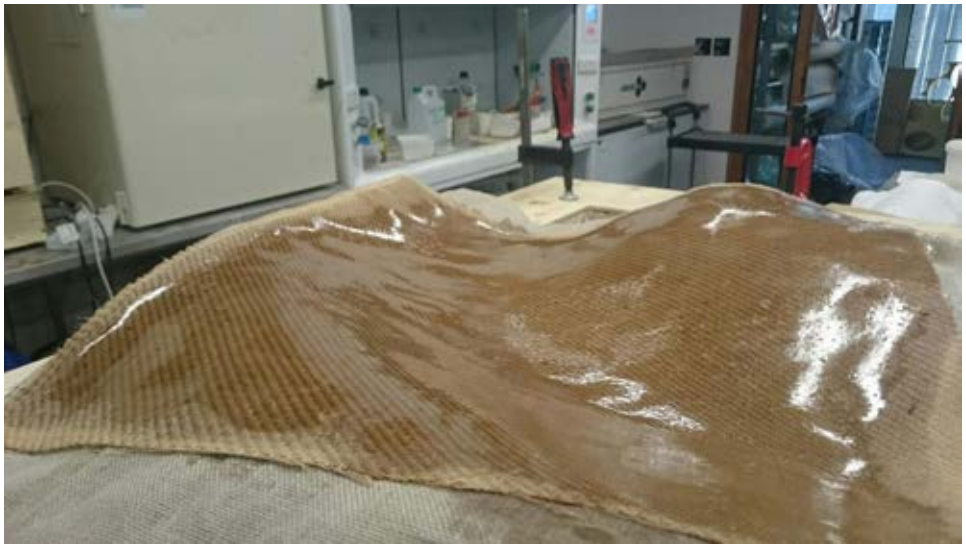

Fig. 5 Biocomposite prototypes [Photo: John Milne]

Questions of "why surface?" are well documented in the writing of Avrum Stroll. In his essay *Reflections on Surfaces* (1992), he refers to J.J. Gibson's ideas of perception through surface:

> Why, in the triad of medium, substances, and surfaces, are surfaces so important? The surface is where most of the action is. The surface is where light is reflected or absorbed, not the interior of the substance ... the surface is where vibrations of the substances are transmitted into the medium. (192)

Hence, there is little or no interior substance to the material that defines the *Whethering Station*. It is the curious geometry of the surfaces and the space they define that transmits the "action"; that "action" is, of course, open to interpretation by those who engage with it. For Nader Tehrani and Monica Ponce de Leon of *Office dA,* the alibis for the arbitrary in their work is critical. As they note,

"one's alibi may be false, a mere pretext to get away with the crime" (Ponce de Leon & Tehrani, 2002: 22). It is acknowledged that the selection of the metaphors derived from the aforementioned Pancho Guedes mural outlined by m3architecture is a somewhat arbitrary means to generate "action". It is simply a starting point, the alibi to generate and test conceptual ideas concerning surfaces, and in turn, to develop new modes of fabrication.

Fig. 6 Wethering Station (2018). [Design: John de Manincor. Image: Oliver Shearer]

Endnotes

1 NOTE: The spelling of Whethering here is intentional, this modest project creates spaces where conversations might occur, where questions might be asked, whether or not these questions can be answered is entirely up to the users.

2 The term "traditional" here intends to be provocative, as construction documentation is undergoing radical change with the proliferation technologies like 3D pdf files and file-to-factory processes.

3 Based on this observation it would be reasonable to argue Islami is referring to NURBS or surface modelling packages such as Rhino, Maya or AutoCAD, rather than the solid forms of say a Revit model.

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review / ESTHER MECREDY

Mike Davis' Lang Doors: A commentary on time, material and practice

I have salvaged a lot of material from the old house.

I have de-nailed and transported 600 metres of Rimu match-lining and 100 metres of Kauri weatherboards.

Why? I don't know what I will use it for … it feels like treasure.

My wrist has jammed up.

The builders are laughing at me.

—Mike Davis
excerpt from project sketchbook,
7 January 2012

Fig. 1 The initial house on the Langs Beach site. [Photograph, Michael Davis, 2012]

Fig. 2 The new bach at Langs Beach [Photograph, Simon Devitt, 2012]

After being in the family for four generations, a loved, yet dilapidated house at Langs Beach, Northland, New Zealand was dismantled and a new bach was built in its place. The clients were two sisters whose parents had passed away leaving them the place where they had spent their family holidays together as children. Architect and main contactor Michael Davis was involved in both the demolition of the old house and the design of the new one. Much of the native timber

structure and cladding was extracted, transported, sorted, stacked, processed and returned to the site to be reused.

Fig. 3 The initial house being disassembled. [Photograph, Michael Davis, 2012]

Fig. 4 Salvaged Rimu match-lining. [Photograph, Michael Davis, 2012]

Langs Beach is a coastal holiday subdivision fronting a strip of golden sand running between Mangawhai and Waipu in Northland. The nearest town is 11km away. Given the region's limited transport infrastructure in the 1940s, and the likely difficulty of getting material to site, it is reasonable to assume that the timber used to build the original bach came from the immediate surrounds. Cognizant of the embodied material history of the timber, and the rarity of its availability now, its reuse became key to the project.

Fig. 5 The Doors viewed from the living room. [Photograph, Sajeev Ruthramoorthy, 2012]

Fig. 6 The Doors viewed from the living room. [Photograph, Simon Devitt, 2012]

The resulting doors comprise six, 2.1m high x 1m wide panels that slide between two central living spaces within the new bach. The side facing the main living area presents a relief milled by a Computer Numerical Control (CNC) machine. The other facing a children's space contains stripes of timber painted peppermint green, French vanilla cream, matt grey, muted turquoise blue, and flaking white—a colour palette representative of the "service" spaces of the original house. Yet well before summonsing up kitchens, bathrooms or laundries, the doors recall summery confectionary.

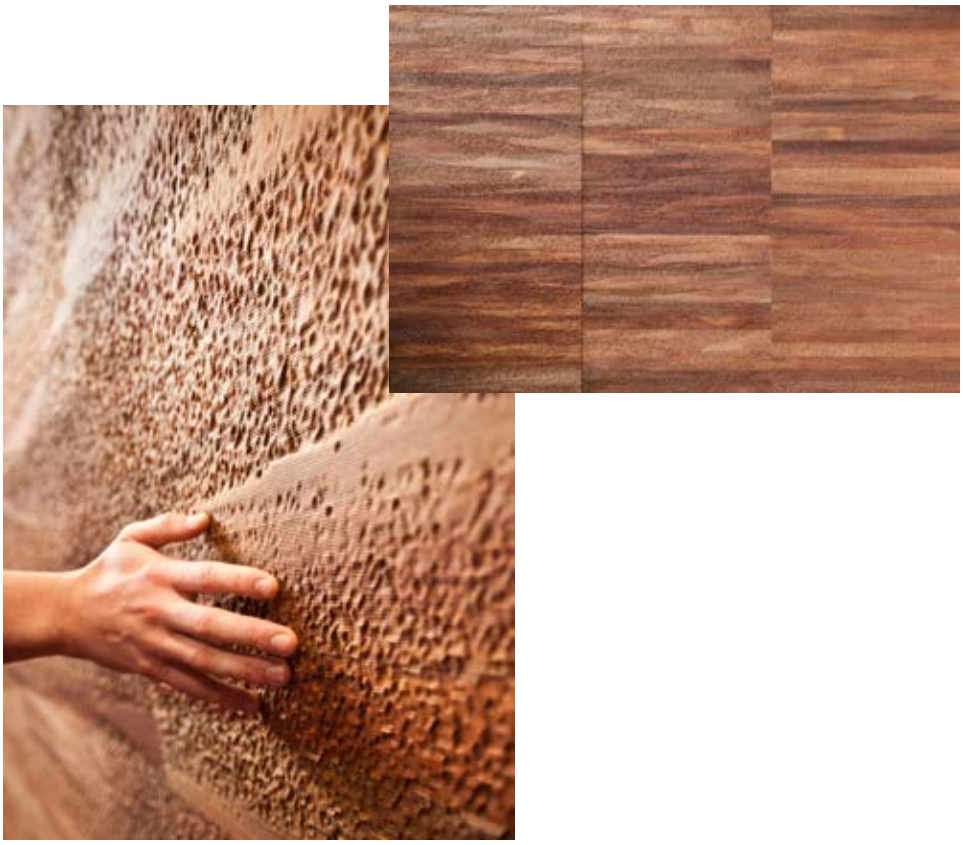


Fig. 7 Detail of the CNC relief [Photograph, Sajeev Ruthramoorthy, 2012]

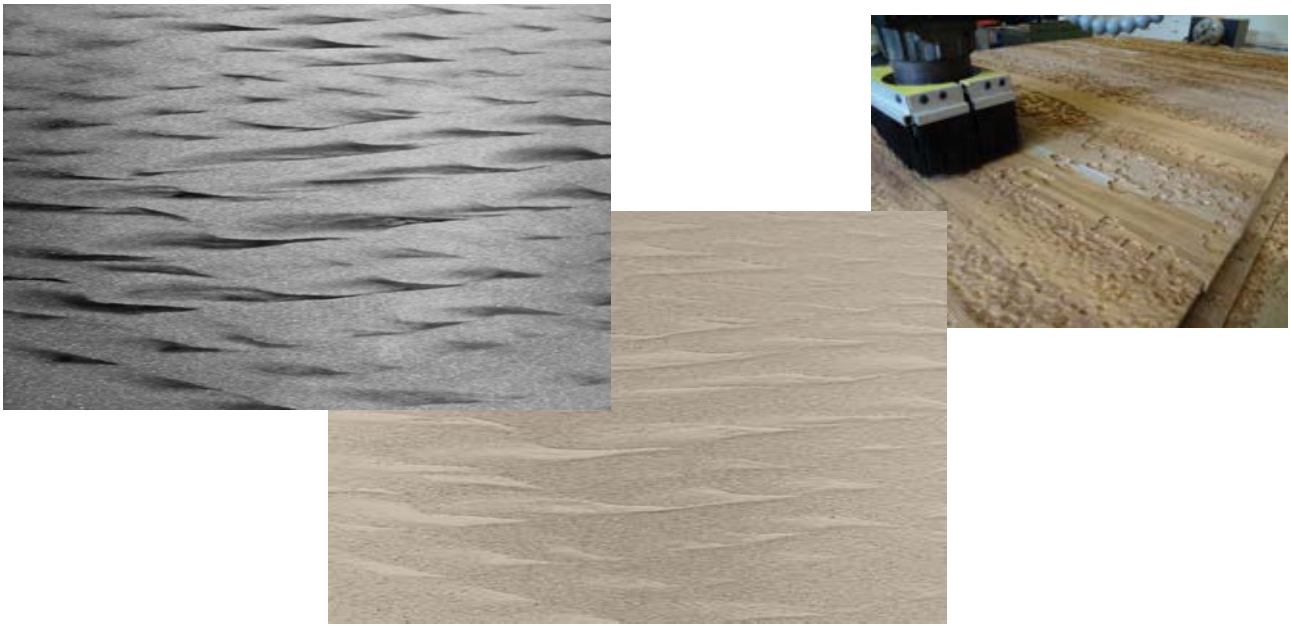
Fig. 8 CNC relief over tonal variation in the Rimu. [Photograph, Sajeev Ruthramoorthy, 2012]

Fig. 9 Sand pattern [Image, Sajeev Ruthramoorthy, 2012]

Fig. 10 Displacement map [Image, Sajeev Ruthramoorthy, 2012]

Fig. 11 CNC cutting head working from rough to fine cut. [Photograph, Michael Davis, 2012]

Having been de-nailed and machined, the old match-lining was fixed to both outer faces of hollow core door leaves. Care was taken in selecting the material for surfaces facing the children's space ensuring that there were no blemishes other than those present in the grain of the timber, or the peeling paint. The other surface was CNC milled to create a relief derived from photographs of patterns left in the sand by the receding tide.



The mannered skin of the *Langs Doors* now sit in relation to the recycled Kauri weatherboards lining the ceiling and the recycled Rimu framing laid as flooring. This abundance of timber and its attention to grain, provides the bach with a sense of surplus; perhaps within this kind of surplus memory thrives. Certainly, the match-lining is evocative for those who have previously occupied the site. For Davis working with the materials and drawing out this surplus was key.

The demounting, denailing, sorting and stacking of the timber called for care and a certain interrogative engagement. What does the paint conceal? What sort of beauty might exist in the grain and blemish gifted by earth and atmosphere? Despite the stark precision of the CNC cutting head passed over the timber, each panel slowly came to reveal unique, inherent qualities. Like a new relationship overcoming neglect, revealed is something of the timber's inherent, long building potential.

Issuing from the doors is an appreciable sense of time and its variant effects. As a species, Rimu boasts wild differences in grain between heart and sap wood. The undulating CNC surface intensifies the beauty of this tonal variation and sensitively incorporates signs of the previous use. Its presence as a building material is only its more recent incarnation. Prior to felling, the trees likely defined the Langs area for up to 300 years.

Such a project, focused as it is on a care for, and with, material practices, shows us how to potentially connect to times and even worlds beyond the immediate. The *Langs Doors* provide a means to encounter embodied energy, embodied place qualities, but also repertoires of tradition and invention, old technologies and new materials

NOTE:

This text is related to another by Esther Mecredy, Alessandro Melis and Mike Davis titled *Ark and the Agency of the Vessel: A reflective case study on the role of the installation in design-led research.* It is to be published in *DrawingOn* in late 2017.

review / SEAN FLANAGAN

The Auckland School: 100 years of architecture and planning. Edited by Julia Gatley and Lucy Treep

The Auckland School: 100 years of architecture and planning is a commemorative account of a century of the School of Architecture and Planning at the University of Auckland. Written by staff members and published by the university, the book played an important part in recent centennial celebrations.

Anticipation of those celebrations have unavoidably marked its making, for the book is largely celebratory. As a whole, it is rarely critical or contentious. As such it accounts for much that happened over the century, but as a whole contends less. It eases us through the past, negotiating its way around things that could have been a stretch to the imagination if so desired. But it wasn't. This book knows its place in history.

Edited by Dr. Julia Gatley and Dr. Lucy Treep, *The Auckland School* includes contributions from Bill McKay, Andrew Barrie, and Elizabeth Aitken Rose. Each contributes a chapter leading chronologically through several decades of the school's evolution: Treep 1917–1940, Gatley 1940–1968, then McKay up to about 1980, and Barrie to around the turn of the century. Gatley returns to reflect on the school's current state, while Aitken-Rose slips in a piece about the Department of Planning.

The dispensing of the decades tends to align with either the contributor's specialist subject (i.e. Gatley and post-war modernism) or with the time spent at school (McKay and Barrie). Treep meanwhile was deep into the research, working her way back through archives and interviews. It was probably natural she took on the early years. And the engaging anecdotes and personal reflections of graduates and staff recalled throughout are presumably due to her many interviews. Judging by the extent of referencing, end noting, and indexing, it's clear the research for *The Auckland School* has been superbly conducted and curated.

The book's historical narrative generally favours depicting the school as a collection of buildings and biographies rather than a more precarious assortment of pedagogics. Through the decades we're introduced to the heads of department, key staff, and some of the more provocative students. The evolution of the school programme is discussed, but with less emphasis on its values or ideology, and a more sustained concern for the social context as something shaping what students learnt.

When it comes to changes in the programme, on more than one occasion it's suggested charismatic staff harnessed student passions to foster revolt. In fact, there are stories of student activists in all decades pushing for staff appointments, better facilities, and changes to teaching methods. But invariably the agitation returns to the age-old question of the relationship between the academy and the profession. *The Auckland School* illustrates how this question emerges for each generation, with students lamenting the separation and wanting closer relations with practice, while academics celebrate the break and the intellectual freedom it affords. Or, of course, vice versa.

Through the decades we also witness the pressure that swelling numbers put on the school's accommodation. Considerable space is then given to tracing the history of school buildings. Having followed the foundation pupils down into the basement of the old Auckland Grammar School, we're then led down Symonds Street to the ClockTower arts building. From here it's across to the Remuera rentals and then back to the army huts in Symonds Street, before scattering amongst a slew of old buildings. Discontented with this shambles, the staff seize the day and we're welcomed into Doc Toy's early version of the vital "design theatre", then the short-lived-but-legendary brick, steel, and timber studios of the mid-to-late 1970s, and finally KRTA's "bent" building—first occupied in 1978 and still the school's home.

Aside the sense of duty to give voice to many of the gems collected in research, it's likely other forces—overt or otherwise—have shaped the story. *The Auckland School* is the product of careful and valuable research, but the close ties between the publisher, the subject, and its subjects necessarily raise questions about the book's place as native content. And it raises questions about what limitations were placed on the research and the contributors' ability to set it to work without fear or favour. In this dilemma and beneath the criticism of the book accounting for much but contending little lies a more haunting question—one of presence.

Michael King posed a question of presence in his *History of New Zealand*. He described how he had shaken the hand of someone who had shaken of someone who had shaken the hand of Sir George Grey. For King, this experience helped explain how close he felt to momentous events and key characters in local history. When writing, he said, he was confronted by vivid memories of things that felt so very close to his own lifetime.

In addition to the idea of history in Aotearoa being something vividly remembered, there is another moral to all of King's handshaking. It points to how local history is something ready-to-hand and something that has its ups and downs. For whilst there's the wonder of being so close to the past, there's the complication of trying to get beyond arm's-length with one's subject in order to be able to appreciate its broader historical presence.

If, due to the vagaries of life, only a handshake or two separates the historian from someone of significant historical import, then what of the reader? What's their relationship to the historical subject? It could be very close. And what of the opportunity for the historian and the reader to together step away? The question of presence is therefore a question for both the historian and the reader. To appreciate a subject's historical presence, it can be important to step out of its immediate presence. But the historian must lead the way.

King anticipates the effects of presence on writing and suggests other historians should too. Their step away needs to be deliberate, forceful, and embedded in the very structure of the work in order to have effect.

The Auckland School names both a place and an educational experience that has a vivid presence in many people's memories. And these memories are, for the most part, living memories. A centenary is not long when measured in terms of architectural generations. Where we are now is very close to where it all began. Indeed, using the delightful list of academic appointments published at the back of the book it, didn't take long to work out I could go one better than King's triple-shake. I only needed two—having shaken the hand of someone who had shaken the hand of Cyril Knight, holder of the school's inaugural Chair.

It's useful to think about *The Auckland School* in terms of a question of presence; as a question of the presence of this school amidst a broader history of architectural education. And while the book is about a school it is, like much local history, also about how the editors and contributors chose to address the complications of being close to their subject. To what extent did they anticipate its effect?

John Dickson once characterized the Auckland School as a place where architectural education turned around contentious things. At Auckland, you struggled to surmount the difficulties and dangers of architecture. You were here to study architecture in a way that stretched the imagination and the intellect. I was told there were other places to go if I wanted to practice architecture.

If the Auckland School can be said to have a presence, then it may turn around this contentious idea. And this is not just a recent phenomenon. It's not an '80s post-modern challenging of grand narratives. The school is too young for this to be deemed a recent effect. Or rather, if you're only talking about 100 years, then everything is recent.

John Dickson shook hands with Doc Toy who shook hands with Cyril Knight. All these educators stretched the intellect. A history of the Auckland School could therefore quickly lead us back to the beginning of something contentious.

Each chapter in *The Auckland School* has snippets of debate, like that around the bent-building's design and who claims authorship—Dickson, Toy, Gordon Smith, Alan Wild or Ian Reynolds. I've seen many of an exchange of views on this. But while it's something of importance to those close-at-hand to the project, it doesn't really lead the reader to an appreciable thesis about the school as a place of education.

What has perhaps been let slip here is the opportunity for the writers to contend something about the school's historical presence and in so doing remember the school in a more consequential way. That opportunity was perhaps let slip by a missed step—that deliberate and forceful step away from the school's presence, a step that needed to be embedded in the book's structure.

Studying history at Auckland was always difficult. During my time it was a basic tenet that one did not structure an account chronologically. There was resistance to its neat division of the subject under investigation, its emphasis on the rhythms of continuity that could occlude critical enquiry, and the latent inwardness of its focus—your historical subject seems to affirm time's continuity and in turn affirm the narrative structure, so there's little motivation to step away and look beyond it. It's a structure that can ease you through the past.

The school's history and theory staff lived this conviction, obliging their lectures and papers find structure elsewhere. They practiced what Andrew Leach characterises as thematic history, one examining relationships between architectural activity and other kinds of historical activity. Whether it was architecture and politics, or architecture and representation, or architecture and memory—the thematic approach tended to pair architecture with what Leach called an "external corollary". It promotes thinking at the borders of architecture and offers a way of stepping away from your subject in order to critique it.

As a student this was hard. Having abandoned chronology, it became a stretch to conceive of a narrative line through to the past. But that was the point. You were led away and had to think your way back. You had to contend with what else your subject could be aside from something that changed in time. In fact, you often had to contend with what your subject actually was.

Criticism can be leveled at both chronological and thematic approaches. But a thematic bias is known to incite a forceful step away. When the subject matter anticipates the need for such a step, and for the historian to lead the way, then it must seriously be considered as the model for structuring the narrative. In this respect, one wonders how different *The Auckland School* could have been if its structure was not chronologically marking time's passing, but instead contending pedagogical questions around architectural education. Perhaps we could have been led to contend that the Auckland School is not so much buildings and biographies, but more education.

review / JOHN WALSH

The Auckland School: Celebrating the centenary of the University of Auckland School of Architecture and Planning. Gus Fisher Gallery, 8 September–4 November 2017

Michael Milojevic, Lucy Treep, Andrew Barrie, and Julia Gatley; Exhibition designers: Michael Milojevic and Lucy Treep

Photograph, Sam Hartnett (2017)

The University of Auckland School of Architecture and Planning is such a mouthful it's no wonder it is commonly abbreviated. But "The Auckland School" is not just convenient shorthand; it's a sobriquet that expresses affection and denotes distinctiveness. And that's fair enough: the school is the alma mater of a majority of this country's architects, it does have a particular character, and for nearly half of its existence it had no local peer. The school has a lot of history, exactly a hundred years' worth, in fact, and that's an anniversary that was duly acknowledged in *The Auckland School: Celebrating the Centenary of the University of Auckland School of Architecture and Planning,* an exhibition at the university's Gus Fisher Gallery.

This was a survey show, necessarily and overtly so, given its purpose and provenance. The curators stepped up to perform a task that no doubt called for discretion as well as diligence: to present the life and times of the institution

for which they all work. Any institutional history, whether written or exhibited, would seem to have three basic foci: place, people and product. That is, an institution has a physical form that literally gives it shape; personnel who have enlivened it; and ''outputs'' it has generated. Together, the where, who and what of an institution constitute its identity. They also offer a natural organising principle for curators wishing to show a hundred years of history.

Not surprisingly, *The Auckland School* was thus exhibited at the Gus Fisher Gallery, a challenging venue because of the void at its heart. The foyer occupies so much of the gallery's available space that it must do its bit to accommodate an exhibition, but it doesn't make it easy for curators. In *The Auckland School* place and people were exhibited in this foyer, a doughnut of entryway space in which the staff were accorded one side of the room, and students the other. This arrangement was a rational response to an awkward situation, but it had the effect of imposing on teachers and taught a form of apartheid that, surely, was absent, at least in the last half century, from an academic department with its own intense culture, not to say instances of intimate relationships.

Photographs, Sam Hartnett (2017)

Mind you, unfortunate separation could be construed as desirable distance in the case of some artefacts displayed in the vitrine on the staff side of the room—a collection of departmental headshot photos that, in traditional university style, made mild-mannered lecturers look slightly deranged. A wall display of other portraits—paintings, sketches, cartoons and professional photographs—of prominent school figures was kinder to its subjects, and more revealing. One image that stood out was Frank Hofman's well-known portrait photo of Vernon Brown, the influential mid-century architect and teacher. Brown doesn't so much sit for the camera, as smoulder in front of it. He sports a Van Dyke beard and there's a twinkle in his eye; did he have a secret life, one wonders, as High Priest of a suburban coven?

Facing the staff across the foyer were the students, variously captured, down through the years, in unguarded moments and self-conscious poses. From the 1940s there were the boys, among them Ian Reynolds, in sports jackets and

slacks, and the outnumbered girls, in their frocks. Thirty years later, the students are unisexually hairy—hippy-looking and studiously louche. Everything is droopy, except for the sprung mattress coiffure that was already the feisty signature look of Ian's daughter, Amanda. As the curators of *The Auckland School* understood, you can't have too many people shots in an institutional retrospective: the old boys and girls of the school were, after all, the core audience.

A sense of place is perhaps harder to convey in a photograph than a sense of person. Even so, a stranger to the school's history would have struggled to form, in a visit to this exhibition, much of an impression of the school's built environment. In part, this could be explained by the school's itinerant progress via several temporary premises to its eventual purpose-built (but rather unloved) home. And maybe there aren't that many good photos of the school's buildings.

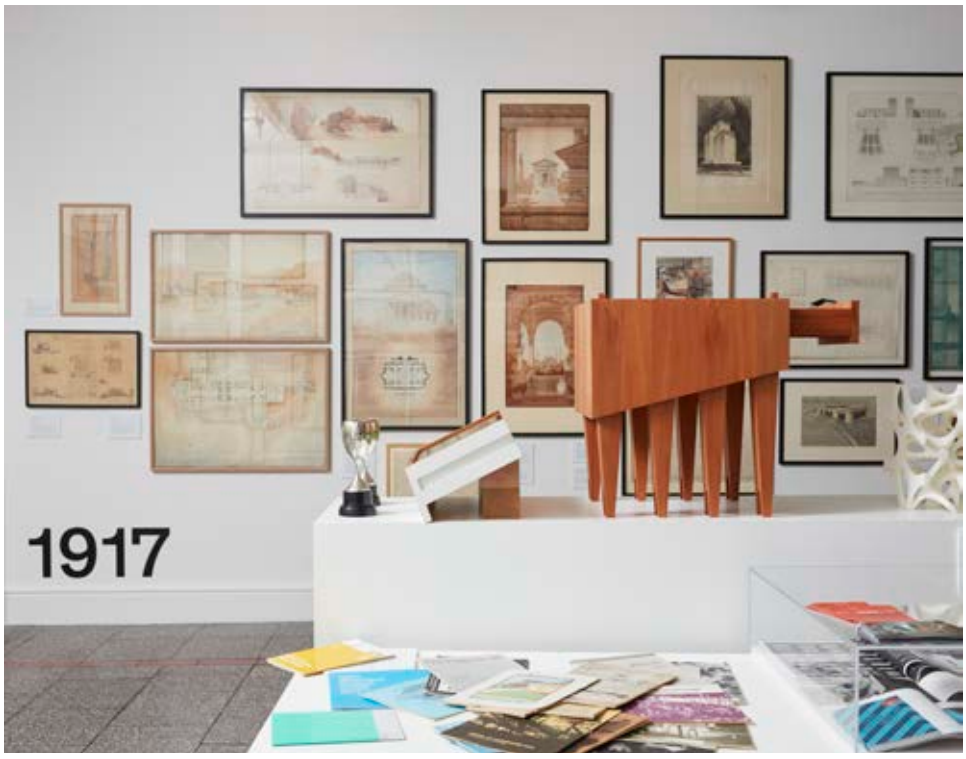
However, without getting too Churchillian about it—invoking, you know, the old saw about the mutual shaping influence of people and buildings—it would have been useful to get a better sense of the physical context of the school's pedagogy, especially during the ''loose years'' of the 1960s and 1970s when the students occupied, in a relatively democratic way, the makeshift studios designed by revered staff member Richard Toy. The Auckland School in that era may have been the closest the New Zealand academy came to expressing the *soixante-huitard* spirit of a tumultuous time.

Photographs, Sam Hartnett (2017)

The foyer treatment of place and people was an antechamber to the main event: the presentation of product. The rectangular room that is the Gus Fisher's largest exhibition space was bifurcated by a double row of vitrines, reliquaries for items such as student sketch books, study papers, publications, including books and journal articles written by staff members, and a few models. So far, so familiar: the contents of these display cases were not that different to those that might be mustered by a humanities department marking a milestone.

But it was a different story, or at least a more compelling one, that was told on the room's walls. The room was lined with dozens of framed student drawings, hung close, salon-style. This is where much of the curatorial effort, and probably most of the exhibition budget, was spent. That's understandable: what can an architecture school show that an English department can't? The display of drawings was

also where the narrative of the centenary exhibition was most apparent, and the energy and identity of the school most clearly expressed. Drawing, in its various media, is integral to The Auckland School's reputation as a design-centric architecture school. At *The Auckland School*, visitors well and truly got the picture.



Photograph, Sam Hartnett (2017)

The student drawings were arranged chronologically, above a dado-line counting off the decades. There were beautiful drawings from the school's Beaux Arts years, when students laboured over their testimonies of study, works such as Reginald Dewar Morgan's *A Small Museum for Maori Relics* from the 1920s, and Mary Dorothy Edward's *Drawing of the Hagia Sophia* from the 1930s. Modernism was announced in WA Gillespie's *Secretariat Building* (1951) and still animated Edward Lawry's *Queen Street* (1965). Julie Stout's *The Water Garden Heart of Auckland* (1985) imagined a relaxed subtropical vernacular later realised in the celebrated Heke Street House she designed with Auckland School notable David Mitchell, while Lynda Simmons' *After Matisse* (1984), a scene suggestive of a steamier clime, was the most sensuous drawing in the exhibition.

The most interesting juxtaposition of drawings occurred in the corner where the display came full circle and very recent student work abutted the painstaking pre-war testimonies of study. The drawings by Raphaela Rose, Frances Cooper and Tessa Forde are as skilful in their execution as their Beaux Arts antecedents, but completely different in sensibility. The satirical point of some recent student projects is sharp enough, perhaps, to test the tolerance of the corporatised academy.

Many of the framed drawings came from the University of Auckland's Architecture Archive, but more came from private sources. The selection criteria weren't declared; presumably, the drawings were chosen for their excellence and capacity to exemplify an era in the school's history. Captions accompanying

the drawings were certainly lengthy, although their placement was not always helpful. The extended captions were the curators' response to those basic exhibition questions: how much should you show, and how much should you tell? How much information is needed, and in what format?

The small point captions demanded much of visitors, especially those from outside the school community. Was *The Auckland School* a closed shop? The curators evidently, and again understandably, wanted to share their research, but members of the public venturing into this public exhibition might well have wished for less detail and more context. A few panels of concise and legible wall text could have served to tie the drawings on the walls, and the exhibits in the vitrines, to the story of a school that has passed through five broad developmental stages: Interwar/Beaux Arts; post-war/modernism; late Sixties and Seventies/vernacularism; Eighties and Nineties/post-modernism; Noughties and Teenies/digitalia.

This schema is a bit simple but quite serviceable, and in fact follows the framework of the centenary publication, *The Auckland School: 100 Years of Architecture and Planning*, which was edited by Julia Gatley and Lucy Treep. There's the exhibition context, and visitors to *The Auckland School* might well have been advised: read the book before you see the show.

review / JONATHAN HALE

Atmospheric architectures: The aesthetics of felt spaces Gernot Böhme. Edited/translated by A-C. Engels-Schwarzpaul.

London: Bloomsbury Academic, 2017

This is a fascinating collection of essays by the German philosopher Gernot Böhme, who was a professor of philosophy at Darmstadt Technical University from 1977 until his retirement in 2002. The book focuses on his understanding of atmosphere as "a basic concept of a new aesthetic"—the means by which the world appears to us in experience, and thereby challenges the age-old philosophical schism between experienced objects and experiencing subjects. Drawing on a range of classical sources in philosophy from Aristotle and Plato to Kant and Hegel, he also takes inspiration from J. W. Goethe's writings on light and colour, as exemplified in Goethe's description of scientific experiments as mediators between subjects and objects.

For architects frustrated by the traditional fixation on buildings as static objects, there is an obvious advantage to this renewed emphasis on how designed environments are experienced by their users. But there remains in Böhme's writing a lingering tension between the more-or-less "objective" qualities of "things-in-themselves" and those "subjective" responses that—at least partly—result from their users' own unique perspectives. In several places Böhme suggests that atmospheres may in fact possess "quasi-objective" qualities, while at the same time he also acknowledges the influence of contextual factors such as social and political conditions. Disappointingly, at least for this reader, the issue is never properly elaborated here, and is perhaps an unfortunate consequence of the book's "collected essay" format.

As the book brings together a collection of separately published writings, most of which are no longer than typical journal papers (between 12 and 20 pages), the effect is rather like reading a series of short summaries of—or introductions to—some much larger works. There are several repetitions of the same summary definitions, and the arguments circle around without ever quite pinning down some tantalisingly suggestive concepts.

One of the most interesting—and timely given the current fashion for so-called Object Oriented Ontology—is the questioning of the nature of surfaces of things as constituting fixed and determinate boundaries. Böhme instead proposes a definition of things based on what he calls their "ecstasies", or emanations—the effects that they have on the objects and spaces around them.

This idea of a fundamental continuity in the fabric of things around us is strongly reminiscent of Maurice Merleau-Ponty's concept of the "flesh of the world", that shared primal fabric of materiality out of which what we later call subjects and objects gradually emerge. While Böhme does refer several times to Phenomenology as a relevant philosophical framework, it is curious that he makes only passing reference to the work of Martin Heidegger, and (apart from the Ancient Greeks) makes no reference to any non-German thinkers. This is a pity because it misses an important strand of thinking on the social and political contexts of "atmospheric experience" in post-war French thought, perhaps most vividly exemplified in Jean Baudrillard's seminal 1968 text *Le système des objets* [1].

One theme that does come through strongly in Böhme's work—and chimes well with other recent writers—is the effect of so-called non-material phenomena on the experience of built forms and spaces. I am referring here to work by David Leatherbarrow, Peter Zumthor, Jonathan Hill and others on the "agency" of environmental conditions such as local climate and weathering processes, although Böhme casts a wider net to include factors such as lighting, acoustics, colour and music. He also credits the initial idea of designing atmospheres to the English landscape garden, specifically as described and theorised at great length by the German historian C. C. L. Hirschfeld in the late eighteenth century.

Overall, the essays are thoughtfully translated, and usefully introduced, in a way that will make Bohme's work accessible and engaging to a wide audience. The message of the book is inspirational in its shift from the study of objects toward experience, and it will sit nicely among similarly motivated titles in Bloomsbury Academic's impressively burgeoning architecture library.

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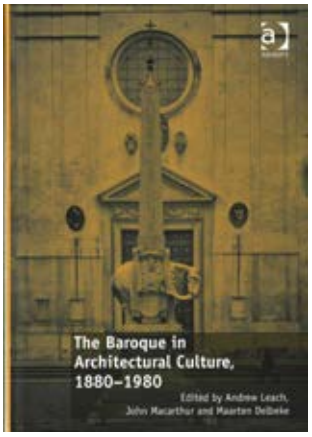
review / JAN SMITHERAM

The Baroque in architectural culture 1880–1980. Edited by Andrew Leach, John MacArthur and Maarten Delbeke. Surrey, England: Ashgate Publishing Company, 2015.



The Baroque in architectural culture, 1880–1980 is aimed at exploring two projects, "the intellectual history of modern architecture and the history of architectural historiography" (2015:1). In doing so, the book "defines a role for the baroque in the history of architectural historiography and in the history of modern architectural culture" (1). The historical understanding of baroque as a phenomenon of the sixteenth and seventeenth century is acknowledged in the book, but the central focus is on how the baroque has been created in our more recent past. Or, more accurately, its focus is to unpack how particular politics of our recent past have shaped how the baroque is understood from the 1880s to the 1980s. The book draws our attention to which stories of our recent past have flourished, and which have fallen by the wayside. Thus the book asks the reader to consider how the baroque has been shaped by privileging a particular understanding, author, text, and national location.

The strength of the book is its focus on the history of modern architectural culture and its histographical approach. This approach offers us, following Gayatri Spivak, an "insistence on the politics of the present in the making of the past more precisely still foregrounds the location of the historian or teller of tales" (Spivak, 1999: 119). And this book offers a critique of linear ideas of history, but renders it complex and multiple. Moreover, it also questions stories that are rendered neutral in the continual circulation of ideas named in relation to the baroque. Although this is also the weakness of the book, as it takes on a histographic approach but never considers how history is made in the present directly, instead, it is situated in looking at how the baroque is re-made in our recent past—never joining in with more contemporary debates.

The book's twenty chapters are structured around a loose chronology, as described by the three editors. The tone of their first chapter is clearly aimed at an academic audience, as evident in the complexity of the argument, sentence structure and terminology. But subsequent chapters seem aimed at a broader audience that might chide the introduction's complexity and opacity, after which we begin with Francesca Torello engaging Albert Ilg's writing on the baroque of 1880s Vienna.

To give an idea of the breadth of the chapters included in this book, we end with Gro Lauvland's chapter considering the recurrence of the baroque in the

Norwegian architect Christian Norberg-Schulz's writing in the 1970s, in particular, the baroque ideas of constancy and change. The middle chapter by Andrew Leach on the future of baroque, circa 1945, acts to an extent, but not entirely, as a datum on how the baroque is received. The anthology ends with editors Leach and Delbeke providing further insights and questions provoked by the book.

As one reads the book, one is faced with the ebb and flow of opinion on the baroque: from delight to distaste, from exclusion to source material, and from signaling the new to what we must depart from (see Michael Hill's chapter on Steinberg). The book questions how the history of the baroque has been construed in our recent past and looks at how it has been edited, whose voices are heard (or not) and how this functions as the grounds for the constant "traffic" of ideas'' between modernism and baroque.

Francesca Torello's and Mathew Aitchison's chapters highlight how favouring of certain voices over others has had an impact on how the baroque has been understood and shaped, and consequently has an impact on how we have come to understand it in more contemporary times. Francesca Torello's chapter highlights how the history of the baroque has been edited or controlled for the use of particular ends. She attends to how the Germanization of the baroque in Weimar, Germany, occurred not because it was formal or rational, but because it was expressive and spiritual. A similar concern with national identity and its complex intertwining with the baroque is evident in Mathew Aitchison's reading on the effects of Pevsner's shift from Leipzig to England.

The book demonstrates how careful readings provide us with a richer history, rather than an attempt to reinstate a singular or authoritative understanding of the baroque. Chapters which highlight that the baroque is made up of multiple and complex story lines, rather than a singular story, are those by Luka Skansi, Denise R. Costanzo, Maarten Delbeke, Albert Narath and Francesca Torello.

Luka Skansi's chapter deals directly with an uncritical collapsing of the present in the past, unpacking the "retrospective projection of Modern expectations and tendencies onto the so called baroque" (49). Meanwhile, Denise R. Costanzo in "Giedion as Guide'' challenges the framing of the baroque as theatrical, deceitful and lacking integrity—via a standard modernist text. Similarly, Maarten Delbeke's reading of Charpentrat allows us to understand the salvaging of the baroque from the avalanche of popularism through a functionalist reading of it. However, a careful reading did not foreclose on chapters that were more propositional, such as Albert Narath's insightful article on *Großstädt* and *Barockstad*t, which unpacks the relationship between architecture and advertising—that enables an expansion on the histographical theme outlined at the start of the book. But at the same time, it is similar to Torello's chapter in demonstrating how the baroque had been reframed within this period—to invoke the new.

Chapters that stood out were those providing clear insights into the thickening complexity of relations between modernism and the baroque, while at times highlighting caution against periodisation. These were chapters by Andrew Hopkins, Luka Skansi and Eeva-Liisa Pelkonen. Through a close reading we are also made privy to how subtle shifts, or omissions in knowledge, provide us with different understandings of the baroque, as evident in John MacArthur's chapter.

A point articulated clearly by Evonne Levy, compares Riegl with Wölfflin, where the latter's aristocratic vision of the baroque dominated; Wölfflin continues to

dominate as a significant figure in framing the baroque and in writing on perception. While Wölfflin's linear approach to history has dominated subsequent understandings, the history of the baroque and its relationship with modernism in this book is cast as a series of contested relationships rather than as a process of time imaged in a more linear way.

While the book is focused on history in its aim and methods, the chapters which are likely to connect with a broader audience are the ones which induce us to think architecturally, with such a notion explored in Roberto Dulio's chapter in this book. Here, Dulio cites Bruno Zevi; "the history of architecture as taught by architects is only valid if it manages to extricate itself [from the past] other than the verbal instruments of writing of the history of art through a graphic and three dimensional and operative criticism that induces one to think architecturally" (188).

The chapters by Silvia Micheli, Luka Skansi, Eeva-Liisa Pelkonen, Anthony Raynsford and Gro Lauvland offer the possibility of inducing one to think architecturally. These chapters raise questions, which are relevant to, and help locate, discussions about how one approaches design, rather than just being relevant to historical stories and how history is made—the potential here is to shape how we might look at, for example, how design thinking is made in the present.

The book does raise a few questions however. The first was the desire to reinstate Sedlmayr to architecture's history, and to an understanding of the baroque. In Chapter 8 a physiognomic analysis was explained in neutral terms by the author as merely Sedlmayr's curiosity of new analytical tools and at an apparent departure from art history. And, this was before you reach the author's revelation (at the end of the chapter) of Sedlmayr's adherence to Nazism. Yet, critically, this neutral framing defangs the fact that physiognomic analysis was a tool used by the Nazis to situate people of colour and Jews between apes and white men as proof of their inferior status: as subhuman (Gray, 2004).

Although the use of physiognomic analysis within architecture predates Sedlmayr by some years, its troubled history cannot be ignored. Yet, the author of this chapter urges us to question the implicit ban on Sedlmayr, which he suggests is not because of his ties with Nazism, but as a result of the ambiguity of his research. However, this raises questions as at the time of writing this review, this was the only chapter referenced because it provides support to look to Sedlmayr, despite his past. Considering the histographical approach of the book one would assume that this would draw attention to how arguments on the baroque are being constructed and remade—and to what ends.

To ask what does it mean when an argument is cast as neutral, despite the context, as attempted by some writers on the baroque, and cited in this book to define the baroque as a style and therefore "without ideological or conceptual content", leaves us with "a tool of dry historiography that cannot be turned to evil ends" (Leach, 2016: 126). The conflation of baroque and national identity, which Leach speaks to, illustrates the complicities of power with architectural and artistic movements, but it does not follow that notions of the baroque around complexity, ambiguity, senses, and feelings are wrong. But what must be challenged and debated following historiographical approaches is treating history and its methods as neutral and banal: as the book argues at times rather than unpacking the political consequences further of how the baroque has been tied up and utilised to support a particular ideology.

The second question explores why the book concludes at the 1980s without going further. The final chapter laments the baroque's loss of historical position, or even the lack of welcome with which it is greeted within general debates of the discipline. However, are we not in a post-critical period where anything goes, where a range of ideas are welcome? Is this not the perfect time for a historiographic insistence on how the politics of the present are refashioning the past? One, therefore, would think a historian's close reading of the digital use of the baroque would be more than welcome—to develop a clearer understanding of its significance and how it operates in our own time. A further rounding out of the chapters would have been enabled by extending to more contemporary writing that would enable a strengthening of the question—how is the baroque being remade in the present?

To conclude, the points raised in this review do not detract from a book which clearly situates the baroque in the history of architectural historiography and in the history of modern architectural culture. This is an elegant book and a welcome addition for scholars of art and architectural history. Additionally, the book boasts a wider appeal than those concerned specifically with a historical perspective.

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bios

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