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Performance Research

On Duration

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ISSUE EDITOR : EDWARD SCHEER

Front Cover: Barbara Campbell, detail, performance for night #1001 of *1001 nights cast*, 17/03/2008. Photo: Russell Emerson, © Barbara Campbell
Back Cover: Move 1 'Dan Graham's installation *Present Continuous Past(s)* at 'Move: Choreographing You', 2010'. Photo: James Andrew Wilson

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Editorial Statement

Researching performance, anticipating tendencies, mapping practices, documenting processes, stimulating inquiry, performing research. Since 1996 *Performance Research* has set a precedent that has become standard for thematic and cross-disciplinary ways of bringing together the varied materials of artistic and theoretical research in the expanded field of performance. Working closely with designers, artists, academics, theorists, performance practitioners and writers *Performance Research* resists disconnected, disembodied, and disinterested forms of scholarship. We prefer instead the possibilities of imagining the journal as a dynamic space of performance that produces inspiring conversations, unlikely connections, and curious confluences. Our emphasis on contemporary performance arts within changing cultures and technologies is reflected in the interdisciplinary vision and international scope of the journal. *Performance Research* continues to combine writings and works for the page in an interplay of analysis, anecdote, polemic and criticism; interweaving the oblique with the conflicting, the pivotal with the resistant, and the eclectic with the indispensable.

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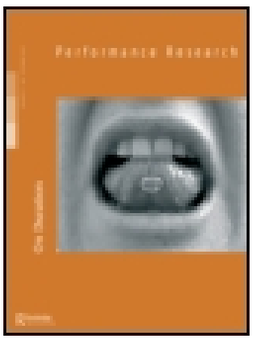

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Introduction: The end of spatiality or the meaning of duration

Edward Scheer

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Introduction

The end of spatiality or the meaning of duration

EDWARD SCHEER

It may, as yet, be too early to adumbrate the end of the 'spatial turn', at least in so far as performance studies is concerned, but the volume of essays, articles, artworks and other material collected here seeks to momentarily eclipse its current pervasive pressure on the discourse. Instead of topographical approaches that assert a politics of territoriality, the sociology of globalized cities and nation states, we propose an ethics of the subjective, the transitory and the privately experienced time of the body. And just as societies and nations are constituted as much of human behaviours as of juridical and parliamentary speech acts, we seek a return to the performative of bodies and gestures, in short, a return to a *durational* ethico-aesthetic to foreground the sense of experience over structure.

In any case, the idea of duration has always been essential to the experience of performance, be it from the briefest execution of the smallest gesture on a stage to the expansive Ram Lila events in India or Tehching Hsieh's *One Year Performances* (see Heathfield 2009 for further discussion of this). Duration often refers to the actual time that it takes to do things, like Mike Parr dropping a brick onto his foot or nailing his arm to a wall (see my own study of this in *The Infinity Machine* 2010), or Abramovic cutting a star onto her stomach or even walking the Great Wall of China with Ulay (see Chloe Johnston's essay here). For performance artists, duration refers to the time it takes to break away from the things that inhibit creativity, empathy and intuition, yet the extent to which any performance develops its object in real time forms the basis of what we might call 'the durational aesthetic'.

Just after the CFP came out late last year, I was invited to attend a series of durational performances by the artist Fiona McGregor at Artspace in Sydney. The works presented in the series reflected some of the complexities of this topic. For instance in the first piece, *Water # 1: Descent*, the artist proposed a work of twenty-four hours' duration in which she would lay on a table covered with salt and 'rainwater equivalent to her body weight, collected and suspended in a bladder above' would drip onto her forehead. The actual performance lasted closer to five hours as the artist was overcome by cold and had to desist, something that is never an easy decision for an artist committed physically, emotionally and psychically to the expansive time of the performance act. This abandoned work nevertheless constitutes a durational performance. Indeed, it exposes one very pertinent meaning of the concept of *durational work*.

The phrase 'durational art' implies a specific construction of time, a deliberate shaping of it to effect a particular experience for the viewer or the audience. In this sense, what we might call 'the aesthetics of duration' is a central component of the *Water* series as it is of any number of works referred to in this issue. Yet durational art has another quality that invokes the flux of temporal experience, the quality of time experienced in the doing of an action rather than simply the quantity of chronological time that a task might consume. This idea might be summarized by saying that the completion of a task takes as long as it takes, that it has its own duration and the lived experience of the body engaged in a particular task is the benchmark of the work rather than a time period or even an object or image.

PERFORMANCE RESEARCH 17·5 : pp.1-3
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It is the apparent contradiction between these two meanings of duration that *Water #1* reveals. The structure of the work purports a fixed duration that is then countermanded by the demands of the body undergoing the task. The body here asserts the primacy of its own essential duration over the task at hand. This is an issue that has been thoroughly explored in performance art and we can see it in the durational work of key figures such as Mike Parr, whose durational works are of central importance in his practice, and in the performances of Marina Abramovic, among others. Yet it is not without its problems as I discovered when I went to see McGregor's performance after work on Tuesday 1 November 2011 and found that it had already finished nearly twenty hours in advance of the deadline.

This second function of durational art – considered in this sense of the lived experience of the body – is potentially disruptive to linear time especially in work that intends to combine both time signatures (fixed and heterogeneous) and which requires endurance. The body's capacities to endure certain forms of experience are not incidental to this kind of aesthetic (the 'discourse of the body') but are curatorially and compositionally problematic as their time structures are so unstable. The containment and displacement of corporeal rhythms and productions is a feature of the *Water* series as the individual works focus on channelling durational flows into formal time structures.

It is also the key to understanding Nick Kline's superb *Sleeping Driver* photographs that are dispersed throughout this issue and that render ironically explicit the clash of corporeal rhythms and formal time structures, as the drivers catch a nap whenever they can in the course of their work. The arrangement in the issue is to create the effect on the reader of having turned a corner and being suddenly confronted with yet another supine and slumbering figure.

The discourse on duration owes an enormous debt to the writing of Henri Bergson and especially his notion of 'real duration', with its emphasis on the constant change or flow of time. For Bergson this concept occupied much of his thought in his major works *Creative Evolution* (1907) and *Time and Free Will* (1889). In *Creative Evolution,* he says that real duration is 'simple flux, a continuity of flowing, a becoming' (369), a definition that suggests an approach to time that is defiantly non-linear and non-chronological. Bergson's approach to time, and to perception, is not static but fluid and mobile.

If we think of this in terms of image-making, Bergson would not have us seek to affirm the photographic still that captures an individual gesture, directing us rather to think in terms of how these gestures might be linked into sequences and series of actions and movements. Bergson wrote about the 'cinematograph' of temporal perception, meaning the way that we perceive the complex and subtle interrelationality of continuity. We see this logic at work in the documents from Janez Janša's *Life [in Progress]* series of works in which the reference to Abramovic and Ulay's work is replayed on the bodies of a number of couples and often pregnant women, affirming a different kind of temporal engagement, confronting the public event with its subordinate subjective and private meanings.

The range of durational practices engaged with in this issue is suitably diverse. It extends from the perhaps familiar temporal logics of music (see the discussion of 'As SLow aS Possible' by John Cage), to the re-thinking of archeology as performative practice (in James Dixon's essay) and the elaboration of a vision of architecture as performative and as embracing the time signature of the event as well as the extended duration of the life of a building (see Hann, Şafak Uysal and Levent Aridağ). Performance practice itself is resituated by these essays from an economy of scarcity and disappearance to a logic of return (see Guy, Broadhurst and Bleeker, for example).

Clearly, in any elaboration of the temporal dimension, there can be no fundamental separation of time and space. Whether these coordinates are conceived in terms of Kant's *a priori* conditions of perception or Bakhtin's 'chronotope' (his term for the

space–time template) or Einstein's special theory of relativity, they have a necessary interrelationship. The focus on time in the particular form of duration here is both tactical and a question of emphasis.

As Pamela Lee points out in her book *Chronophobia: On time in the art of the 1960s*, 'it is in slowness and the capacity to parse one's own present that one gains ground on what's coming up next, perhaps restores to the everyday some degree of agency, perhaps some degree of resistance' (Lee 2004: 308). In breaking up the present and re-ordering it, she argues, 'one refuses teleological end games. Instead one rests with the immanence of being and the potential to act.' These words give some sense of what is at stake in durational art for the discourse of performance studies.

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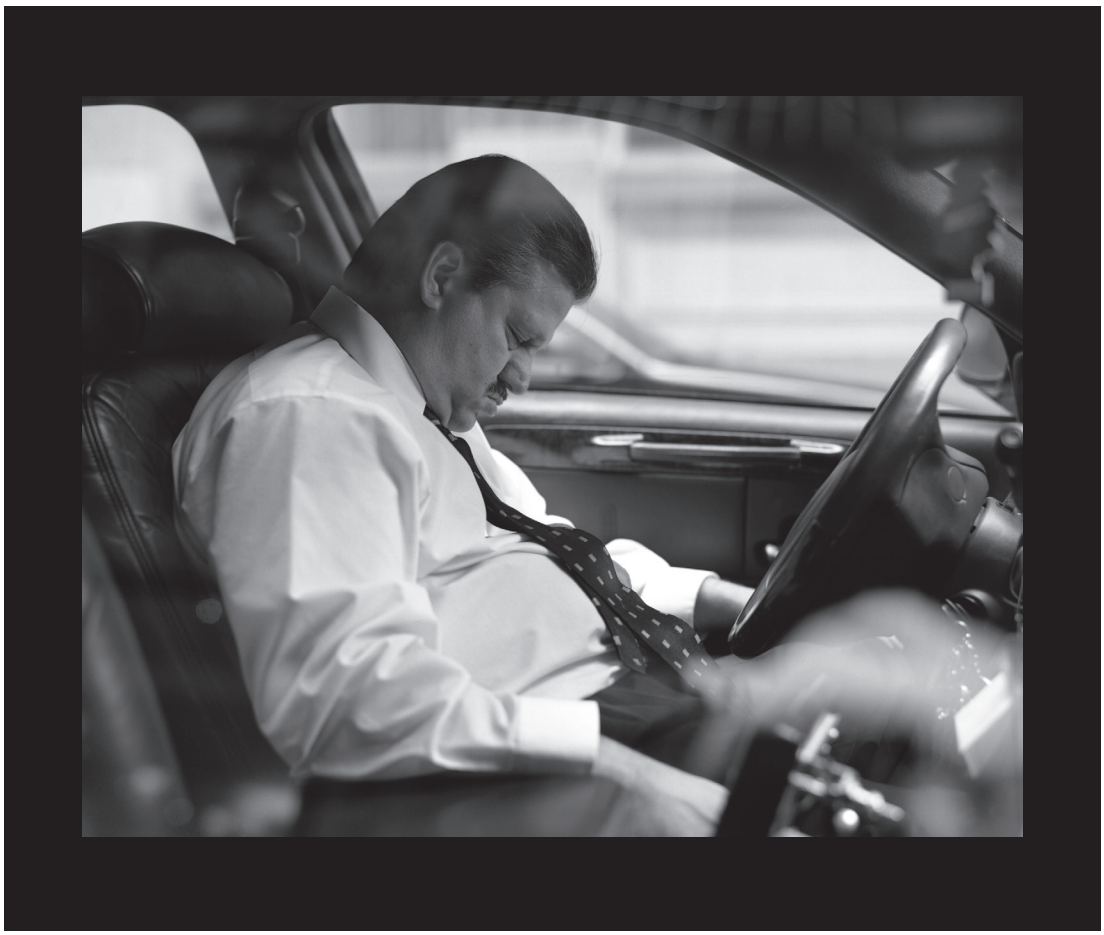

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'Perform-Box': Towards an architecture-of-time

V. Şafak Uysal & Levent Aridağ

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'Perform-Box'

Towards an architecture-of-time

V. ŞAFAK UYSAL & LEVENT ARIDAĞ

In autumn 2011, we conducted a tripartite design project entitled 'Perform-Box' as part of a second year architectural design course at the Department of Architecture at Beykent University (Istanbul, Turkey). In order to avoid traditional design problematics, we discarded architectural type and program and narrowed our focus to the single-handed capacity of the body for generating space. Many features of our itinerary had been developed over several academic semesters starting with 2008.[1] Our intention was not to 'philosophize' the architectural endeavour – as if it was lacking in creativity or discourse. Rather, we wanted to invite 'a breath of fresh air' into what we saw as the gap between architectural form and life, and to engage our own questions concerning architectural epistemology, methodology and pedagogy by appropriating the critical, hermeneutic and creative moments of Deleuze's *Bergsonism* as our means of problematizing duration in the context of architecture. [2] What does it mean for architecture, as the spatial art *par excellence*, to embody time instead of representing it? How can we expand the scope of architecture in favour of its potential to produce qualitative difference?

Evidently, a rigorous confrontation with these questions brings about a substantial change in our understanding not only of architecture and architectural design, but also of architectural design education. For starters, the object of architectural thought-production is not merely space but experience in its totality such that those aspects of architecture as an art of temporal organization need to be reconciled with its elemental definition as an art of spatial organization. We are of the opinion that a change of focus as such, a reappraisal of time on behalf of architecture, has a lot to gain from Bergsonian intuition as method – which, rather than being a coincidental course of existence or a mystical experience, is what constitutes precision alongside a series of strict rules.

PRECISION AND INTUITION IN ARCHITECTURE

Bergson essentially distinguishes three distinct acts that in turn determine the rules of intuition as method: 'The first concerns the stating and creating of problems; the second, the discovery of genuine differences in kind; the third, the apprehension of real time' (Deleuze 1988: 14). In terms of the first rule, we always assume, for instance, that architectural form comes in and fills empty space; that architectural order organizes a preceding bodily disorder; and that the body realizes a possibility primordially determined by the architectural program. In all of these instances, architecture tends to disregard the differences in kind between two materialities or two orders or two modes of existence, neither one of which in the pair is any less or more than the other. We need to grasp form and emptiness as different materialities, instead of confusing them in the homogeneity of a form in general to be opposed to emptiness, and retaining only a general idea of architectural order to be opposed to bodily disorder. We also need to grasp each mode of existence in its novelty, instead of relating the whole of bodily existence to a preformed function. Identification of these misapprehensions sums up a Bergsonian critique of negation as the source of false architectural problems.

[1] The method we followed throughout 'Perform-Box' could be said to be a progressive extension of the method applied in conducting 'bdytrcs-plc (body-trace-space-place)' – a project coordinated by Levent Arıdağ, in collaboration with Fitnat Çimşit Şebnem Sözer Özdemir and Zulal Korur, under the supervision of Sercan Özgencil Yıldırım in autumn 2009 at Beykent University (Arıdağ *et al.* 2009).

[2] In this regard, we may be criticized for not having included in our argument those contemporary instances that give rather direct reference to Deleuzean concepts as a point of departure – most of which came to be called 'folding architecture' in architectural circles. But the choice, on our behalf, of suspending these instances and going back to the roots of Deleuze's thought is only deliberate. It is our intention at this point to count out the tendency to pit any particular formal aesthetic against another since we are more concerned with the process of form-generation itself. The final architectural product is of concern to us only insofar as it embodies the information of its behaviour as a system.

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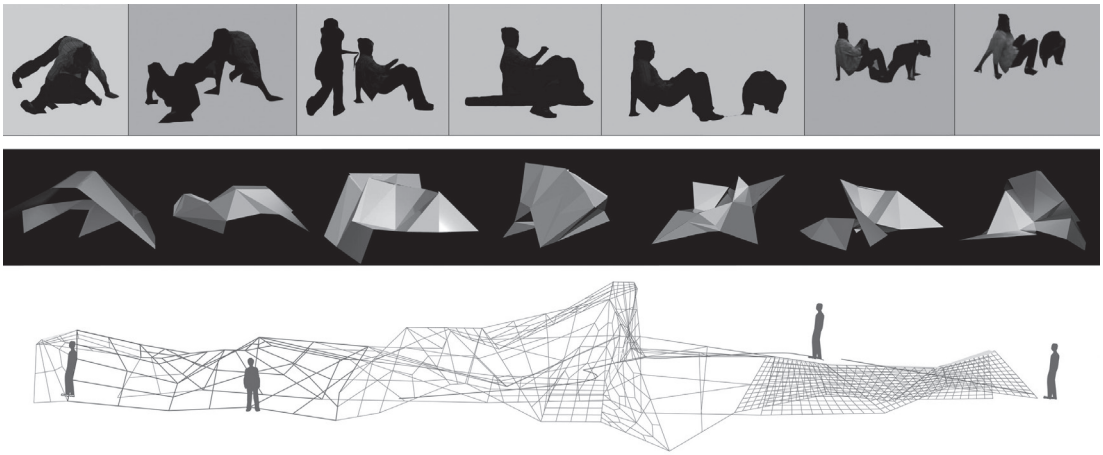


■ Figure 1. Movement analysis by Gökçe Hazar and Buket Kocababa. T–B: Sequence of selected instants (first row); surfaces implied by extremities (second row); boundary defined by the entire movement (third row); *images: courtesy of the student.*

According to the second rule, since things are always mixed together in reality, since lived experience offers us nothing but composites (that is, body and space, time and space, function and form), architectural thought must restore true differences in kind. It is only with the help of intuition that we can go beyond body–space mixtures towards that internal difference inherent to the body, beyond space–time mixtures towards the immediacy of duration, beyond function–form mixtures towards conditions of knowledge.[3] Finally, according to the third rule, we must state and solve architectural problems in terms of time. When we divide up, for instance, movement as physical experience according to its natural articulations, we end up with the aspect of space traversed by the moving body and the aspect of duration, through which movement in its purity qualitatively varies from all others and from itself. 'Duration is always the location and the environment of differences in kind … while space is nothing other than the location, the environment, the totality of differences in degree' (32).

When we allow these three aspects of intuition (problematization, differentiation and temporalization) to resonate with the field of architecture, the critical limitations of what we might call *metric logic* begin to crystallize. This is a particular mode of conceiving, producing and experiencing architecture as architecture-of-space, characterized by its lack of precision in relating to the body and by its centralization of the category of the possible. Hence our claim that the representational layer interceding in the articulation of space imposes an architecture of conventions, which overlooks the singularity of the body by assuming repertories of behaviour that are static, mediated and too general – thus obscuring bodily references that allegedly lie at its very heart. In structuring the design studio, our intention was to contrast this with a *parametric logic*, which is inherently performative in nature and is based on dynamic, immediate and singular repertories of existence, in an attempt to make a leap towards articulating an architecture-of-time.[4] Throughout the rest of this paper we will try to deliberate our studio process in three stages, with references in detail to several student projects.

STAGE I: SYSTEM

The stages of 'Perform-Box' were interwoven together by a common thread. Following the rules of intuition, our guiding concerns were to abandon architectural type and program as false starting points and to simplify body–space and function–form mixtures into their components. What remained was the internal time and dynamics of the body, since duration is nothing but the sum of bodily states, the flow to which our body is immanent. In order to enable students to engage with the inherent existence of the body as an unmeasured flow devoid of functional content, we collaborated with two contemporary dancers, Aslı Öztürk and Canberk Yıldız, who ran a series of

[3] This is the part where intuition resembles Kantian transcendental analysis at the same time radicalizing it to an unprecedented degree, since it describes the supra-experiential conditions of concrete experience as opposed to Kantian conditioning of general experience.

[4]. 'Parametric' here refers both to the act of going beyond metrics and to the appropriation of parameters as analytical and generative instruments.

structural improvisation sessions in the studio and experimented with various movement dynamics. After watching and video-recording the dancers, students were expected to select at least seven 'mobile sections' from the dancers' performance and reassemble these into a choreography of their own. This meant that all students had to look at the same performance and problematize it in a different way, depending on what they found to be characterizing the totality of the performance. This characterization was to be justified by the specification of a leitmotif that bound the sequences together.

One student, for instance, foregrounded only those instances where one of the dancers remained still while the other kept moving. Another student concentrated on those moments when there was a certain role distribution between dancers such that one dancer carried the weight of the other, who therefore lost touch with the floor. Selections further included those instances highlighting a contrast in the dancers' movement qualities (linear–curvilinear trace-forms, slow–fast paces, continuous–discontinuous flows, internal–external focus, low–high levels, central–peripheral initiations, etc.) or others demonstrating the transformation of a particular variable (the volumes defined by the dancers' gaze; volumes defined by the distance between two bodies; floor areas covered by bodily parts touching the floor; locations and orientations in space, etc.). All reconstructions therefore corresponded to a second degree of simplification whereby students were to invent, before anything else, their own problems by means of abstracting from a given whole a series of instances that exemplified their perception of the whole.

Later on, students were asked to take their choreography as an empiric mixture and to divide the flow of movement even further into its pure components by appropriating at least three parameters, which were either based on those offered by Laban Movement Analysis or invented by themselves. Their findings were to be expressed in individual two-dimensional diagrams that highlighted each parameter in isolation. It was crucial at this point that the geometric abstractions of movement were not based on temporal succession but on thresholds of variation in time. Afterwards, all diagrams were juxtaposed to arrive at a three-dimensional model. This allowed students to identify patterns arising from the convergence of all three diagrams and to attain a virtual image of the performance event. Finally, and most importantly, this virtual image was taken directly as a three-dimensional system, an environment, within which the actual performance took place – that is, the performance of the dancers was fed back into the system without any additions or interpretations such that the diagram of relations itself directly became the basis of architectural form.

What we valued most highly in this process was the way in which the final architectural form, as a system, expressed the geometric behaviour of the parameters on which it was based and therefore established a precise relationship with the body as its source. If the student, for instance, focused on boundaries defined by all the extremities, the diagram was made up of surfaces implied by the positioning and movement of arms and legs in three-dimensional space (fig. 1). If the parameter chosen was the trace-forms left in the air by upper extremities, then the diagram expressed lines attained by the travel of head

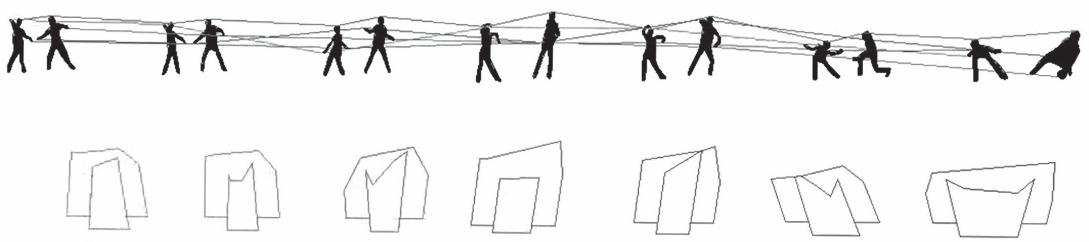
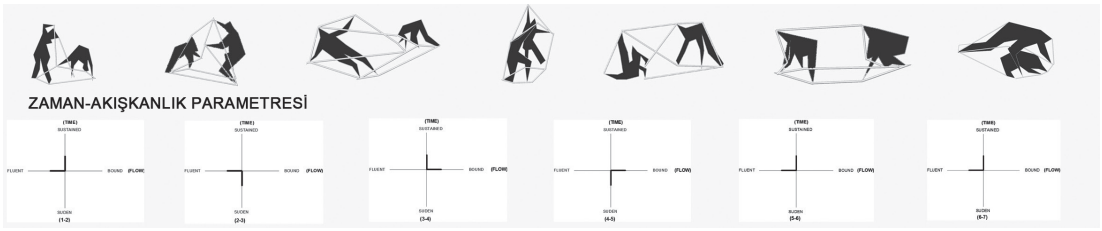
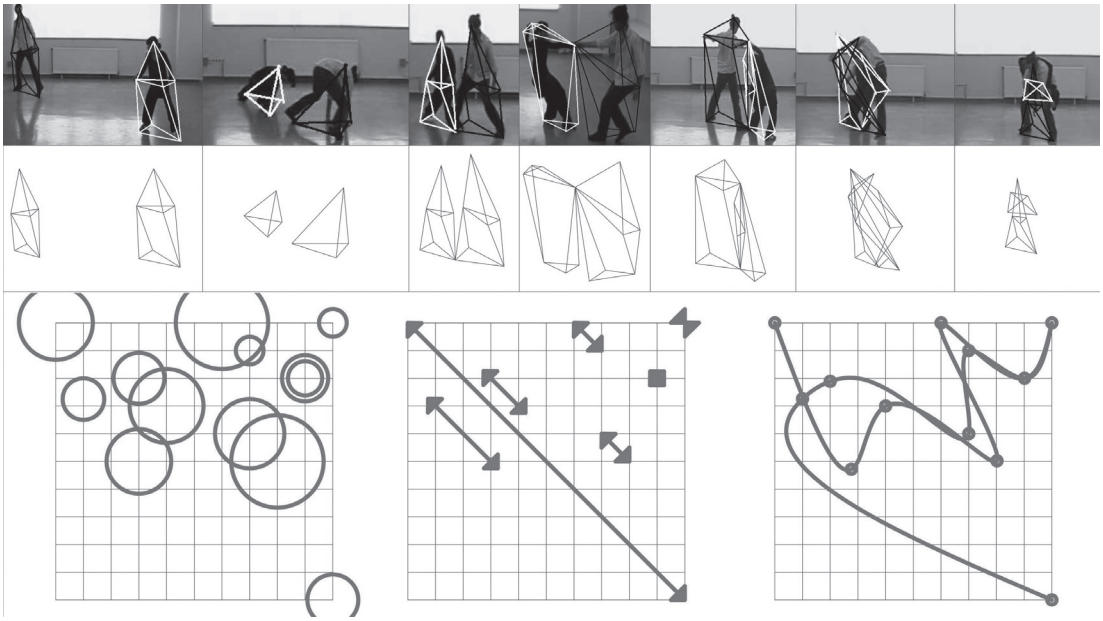


Figure 2. Movement analysis by Ezgi Gür and Yasemin Uçar. T–B: Diagram of trace-forms left by upper extremities (first row); diagrams showing cross-sections of movement at each selected instant (second row); *images: courtesy of the student.*



■ Figure 3. Movement analysis by Nazlı Sibel Gürbüz and Büşra Mert. T–B: Diagrams of volumes defined by the dancers' shapes (first row); graphic representation of Laban's effort dynamics at each instant (second row); *images: courtesy of the student.*



■ Figure 4. Movement analysis by Kevser Kesim and Nur Pamukçu. T–B: Sequence of selected instants (first row); diagrams of volumetric force defined by the dancers' shapes (second row); diagrams showing areas covered, tensions created and locations occupied by the dancers (third row); *images: courtesy of the student.*

and hands in three-dimensional space (fig. 2). Voids formed by the shapes of dancers found expression in various complex volumes (fig. 3). Pressures applied by the dancers on the floor found expression in various combinations of force to area (fig. 4). Inclinations of the upper body found expression in various angular relationships between two lines (floor and spine acting as rays). The gaze gave us conic sections, whereas sound gave us undulations. Dismissing the symbolic link between function and form, it thus became possible to translate function onto a geometric plane so that the form–function link was reconstituted as a quadruple process of simplification passing through (a) function, (b) information extracted from the body, (c) rules of formation defined by the system and then (d) form. In this way, experiential content became something that found direct geometric expression in space instead of something that remained hidden, something that we had to look for. Moreover, since every bit of information extracted from the body in the form of a parameter differed in kind from another and therefore required a different geometric expression, it became impossible to impose a formal aesthetic on the final architectural product. Our further belief was that the process of form-generation was released from its strict relation to conventions and held the promise of an endless enquiry with no pre-determined geometric vocabulary, all the while retaining its reference to the body.

Another important feature concerned the role of the architect/student as subject in the design process. A hylomorphic conception of architectural production 'as the transcendent imposition of the architect's vision of form on chaotic matter' (Protevi 2001: 7) was replaced with an artisanal coaxing forth of material self-ordering, which refers to the moving of 'a physical system toward one of its "singularities" – one of its thresholds beyond which a process of self-ordering occurs' (9). Since the students were more concerned with composing according to a set of rules rather

than composing a form, their operative function almost entirely dissolved after formulating the parameters. Once, that is, the body was divided into its components and a pattern recognized, the system organized itself without ever necessitating the over-interpretation of the designer. The form became whatever-form and space became purified since the rules of formation constituting the system's flow were immanent to duration. Every instant expressed the duration materialized by the system and therefore every form generated by the system 'worked' as a true solution.

STAGE II: SPECTATOR

In the first stage of our problem, the effect of perception was assumed to be at work but left implicit. Conceived by Bergson (1996) no longer as a distorted trace left by the body and therefore no longer symbolic, perception directly gave us the body as it was – nothing but an 'image', a pattern.[5] Coupled with intuition, it allowed the students to cut the virtual body into pieces, taking some features of the body in relation to their interests and disregarding others, so as to arrive at a reduced but accurate appearance of the body in its immediacy. Since Bergson enables us to conceive of the experience of the body as one of the states of duration, as its most dilated state, we hoped that an intuitive perception of the body would allow the students to engage duration by means of its materialization through the body, to read time in the movement of the body as spatial extension.

The most fundamental aspect of this reading involved recognition of a pattern, which demanded from the students to make a leap into the virtuality of the body, much alike the jump by which one places oneself in a region of the past in the act of Bergsonian recollection. Accordingly, the process of pattern recognition involved going through the very same moments of the process of actualization of the virtual. In the first moment of *translation*, the students threw a net on the body, through the mesh of which the body's movement was to be observed as if seen through a lens. In the second moment of *orientation*, the body rotated on itself in order to present its most useful parts to the students such that a pattern became distinguishable from the rest of the net. As part of the third moment, the distinguished pattern extended itself into a form whereas, as part of the fourth, the form thus generated caught on with its rule and became regularly reproducible. But, all in all, the system was heretofore taken to be self-enclosed, as if there was no one to perceive the performance event but its doers, as if the system perceived itself.

In the second stage of the project, we therefore introduced a fictive spectator, whose presence was to be problematized in terms of lines of sight and paths of movement. The students were asked to observe how the spectator's presence altered the existing dynamics of the system and reflect the effect of this change by re-articulating vertical and horizontal surfaces as means of framing the spectator's perception of the performance event. Guiding the process of giving definition to the spectator's experience was the questions

[5] Deleuze in *Nietzsche and Philosophy* (2002) delineates the body as a force field constituted by relationships between unequal forces. Our usage of the word 'pattern' therefore refers as much to the mapping of these relations as it relies upon the Bergsonian 'image'.

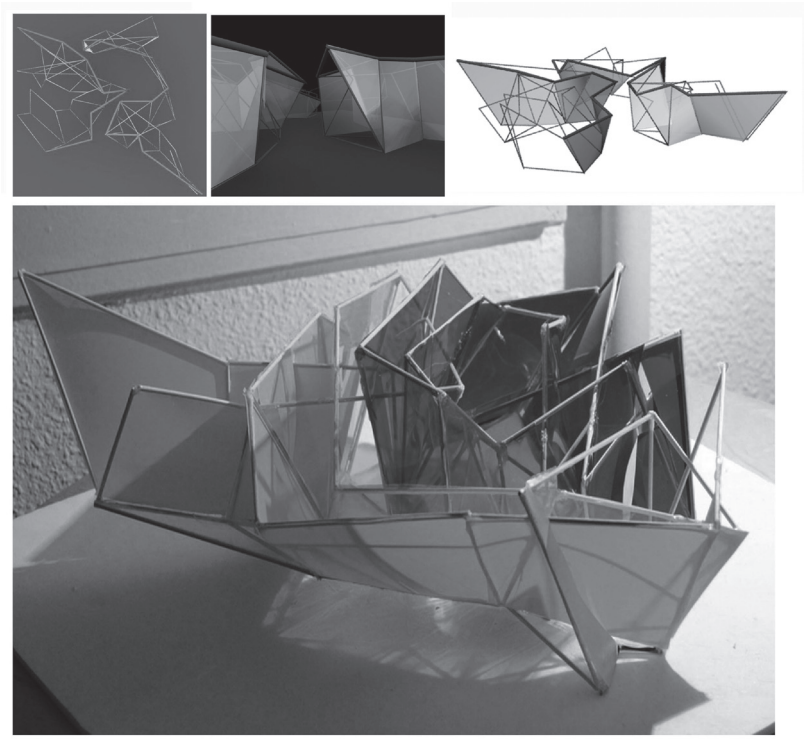
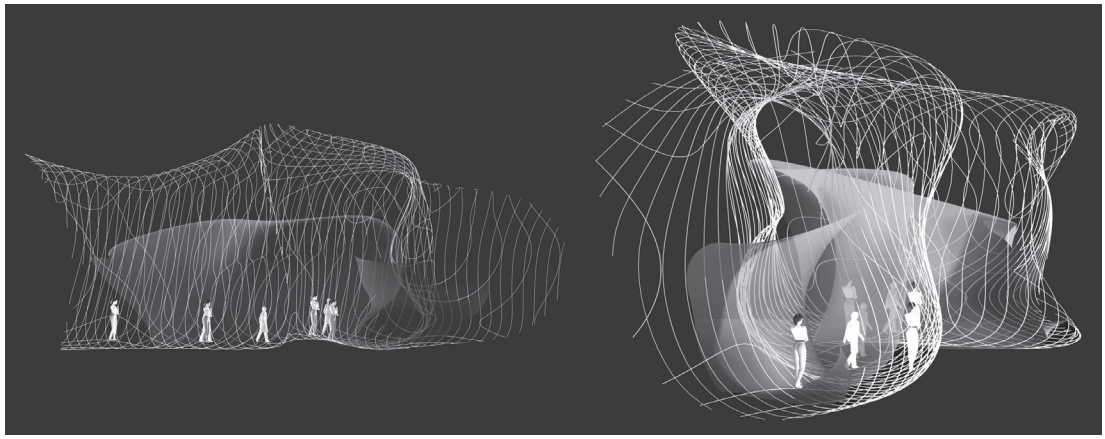


Figure 5. Project by Büşra Cantürk and Merve Karakoç. T–B: Renders showing top view, interior view at eye level and frontal perspective (first row); model showing surface articulation (second row); *images and photo: courtesy of the student.*



■ Figure 6: Project by Gizem Elibol. L–R: Renders showing side elevation and frontal perspective; *images: courtesy of the student.*

of where to be located, how to follow the performance, how to move through the system, what to see, how to see, etc.

In the projects of Büşra Cantürk and Merve Karakoç, for instance, the path of the spectator, who was granted a complete visual control over the entire performance area, cut through the whole system and broke it into two so as to create a fissure between the areas occupied by two dancers (fig. 5). Gizem Elibol's project employed the exact same relationship pattern but created an inverted, half-transparent tunnel in the middle while squeezing the performers on either side between the tunnel walls and the outer mesh (fig. 6). The result was that a spectator inside the tunnel could view both performers at the same time but with limited sight, whereas a spectator outside could view only one performer at one time but with uninterrupted sight. In the projects of Ece Atasoy and Tuba Tiken, the surfaces enveloping the performers, made up of octagonal components, cracked open into triangular sheets with sharp edges and exploded outwards in accordance with changes in the dancers' degree of hesitation throughout the performance (fig. 7). This way, the spectator was threatened the most when seeing the most so that there was always an inverse correlation between the spectator's sense of security and ease of vision.

With the introduction of the spectator, all projects thus began to manifest the relationality of the body within what Bergson describes as the fundamentally triple structure of flows (1965).[6] Dancers' performance and spectator's duration were only simultaneous insofar as spectator's duration, as the most contracted degree of matter, divided in two and was reflected in the material construct, as the most expanded degree of duration. The spatial construct (expressing differences in degree) incorporated the spectator's duration at the same time as it incorporated the dancers' performance; the spectator's duration (expressing differences in kind), on the other hand, revealed other durations, contained the others and contained itself. It was for this reason that the presence of a spectator turned out to be necessary both as a flow in itself and as representative of a single, universal, impersonal Time in which all flows were immersed.

STAGE III: SITE

Deleuze's conceptualization of time as a force is related to movement in complex ways and is neither linear nor homogeneous. Instead of being a physical movement in space, Deleuze's Bergsonian time is a mental movement (recollection). Every instant is divided into a present that is in passing and a past that is being preserved as a non-chronological heap of time, a virtual archive. In this way, time constitutes an irreducible qualitative difference between actual and virtual, at the same positing their co-existence in a state of simultaneity so that the present is always doubly layered as perception on one hand and recollection on the other (Bergson 1996). Hence, the notion of a subject that is the result of a temporal rupture. As virtual memory (the past) shapes and directs

[6] Deleuze, in his reading of Hume, criticizes traditional empiricism for not acknowledging the fundamental role of relations and for assuming their immanence to phenomena (1991). He claims, in contrast, that relations between things are external to them so as to occupy their own space. A conception as such centralizes the relational quality of the body, which is constituted in and through the process of establishing relations. Instead of being shaped by the given, the body enters a series of mutually productive relations with the given and is itself shaped by its environment at the same time as it shapes the environment.

actual perception (now), actual perception simultaneously reshapes virtual memory by being recorded in it. It is through this completely impersonal, automatic process that the corporeality of the subject is born. All forms of thought, critique and thought-production come to life in this small interval, this back-and-forth movement between memory and perception (Tanju 2008).

Once we think of architectural practice in the context of the simultaneity of virtual and actual, it becomes impossible to conceive of the architectural object as a complete form, placed in an empty, timeless, ideal space. On the contrary, the form as object is just another knot on the net of relationships, of which the architect are also themselves a part; and the knot takes on to establish its own relations, its own duration right after it is tied. 'What's real is the constant transformation of form: Form is just an instantaneous image of what is actually a flow' (Bergson cited in Kwinter 2002: 33). An object that cannot be touched, transformed, added or subtracted without the approval of its author is a dead object, isolated from the relationality of the plane of immanence. Therefore, a form that is arrested in the idealization of a frozen moment and a production that is defined as the installation of this form in a relation-free space, both lose their meaning (Tanju 2008). In other words, the form is always the result of a temporal rupture between its own rules of formation and the virtual memory embodied by the site.

For this reason, in the final stage of the project we asked students to choose a particular location in the Beyoğlu district of Istanbul and analyse the site by dividing it into its pure components (dynamics of urban flow such as pedestrian, vehicular, greenery, light, water, infrastructure, etc.). Much like the second stage, students were to observe their systems' encounter with components of the site so that they could reflect the effects of this encounter back onto the system and its surrounding, as an exchange between the two, in terms of articulation of space.

In Cüneyt Şahin's project, which was located right next to a wharf in Eminönü, the site was problematized in terms of the significant viewpoints it provided, the abrasions caused by waves and the surrounding pedestrian flow. The system in its original state was formulated as a two-layered promenade inside a self-enclosed rectangular prism, where dancers occupied one layer whereas the spectator moved through another. Once placed on the site, orientations of walkways went through a significant change so as to draw in the existing pedestrian flow, at the same time stretching lateral boundaries of the prism outwards in response to lookouts provided by the site. Furthermore, the promenade began to spill out of the prism towards the sea in accordance with a pattern

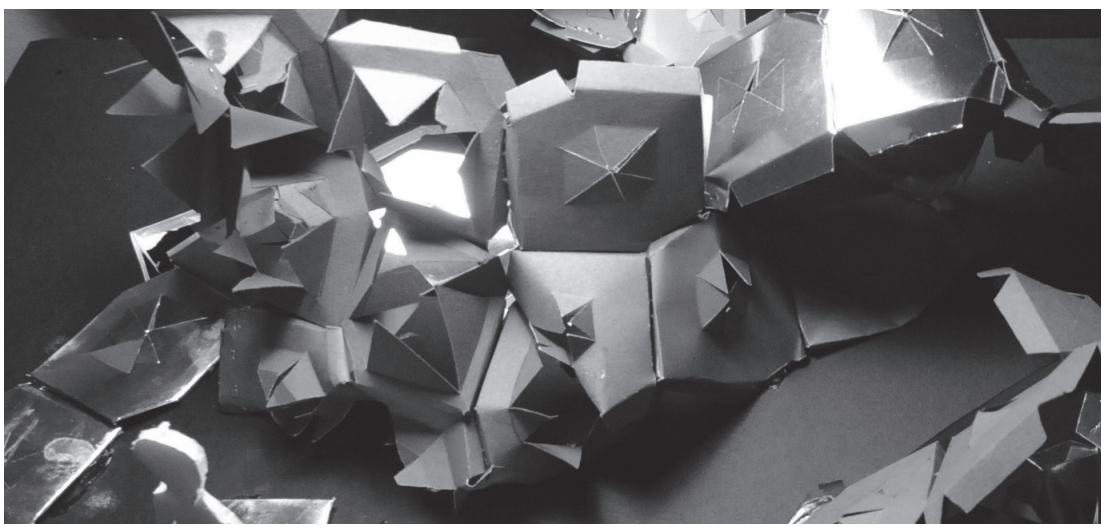
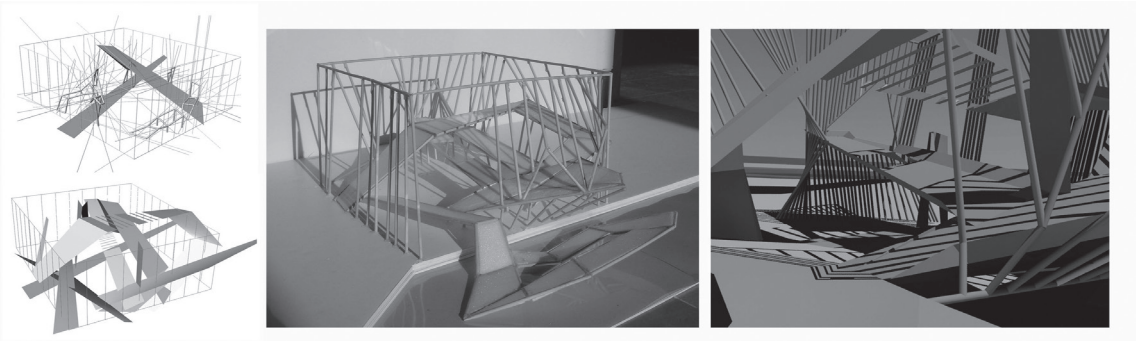


Figure 7: Project detail by Ece Atasoy and Tuba Tiken. Model detail showing surface articulation; *photo: courtesy of the student.*

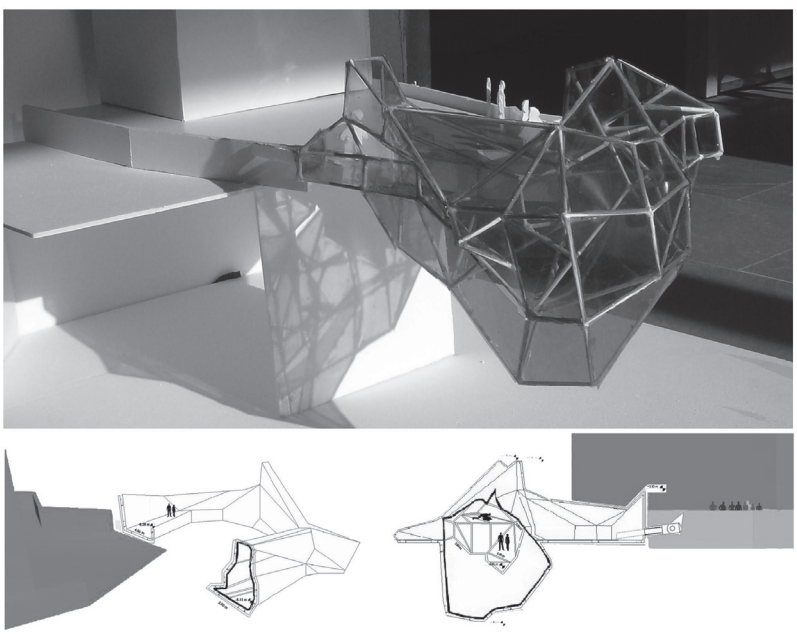


■ Figure 8: Project by Cüneyt. Şahin. L–R: Renders showing layers of promenade in its original state (left); model showing deconstruction of prism and walkways (middle); render showing interior view at eye level (right); *images: courtesy the student, photo: courtesy of Levent Arıdağ.*

recognized in the movement of waves (fig. 8).

Tunahan Kurfeyiz's project was also located at a waterfront, but chose to land directly on the sea where one of the piers of Galata Bridge delved into the waters of Golden Horn. Tunahan's original system had taken as its reference points those body parts that touched the floor, the surface area defined by the contact with the floor and the weight exchange between two dancers. Once placed on water and having begun to float, some parts of the system were extended down into the sea in accordance with the natural aquatic topography of Golden Horn so as to respond to changes in water depth and the flow patterns of underwater currents (fig. 9). Movement of the sun directed the positioning of the system in such a way that all three sides of the system received equal sunlight throughout the day. Furthermore, since the system was connected to the walkway surrounding the pier at two points by hinge-joints, the distance between hinges and other parts of the system turned into another parameter, reflected in the orientation of underwater surfaces, in providing stability.

■ Figure 9: Project by Tunahan Kurfeyiz. T–B: Model showing overall system (first row); cross-sections showing relationship to water (second row); *drawings: courtesy of the student, photo: courtesy of Levent Arıdağ.*

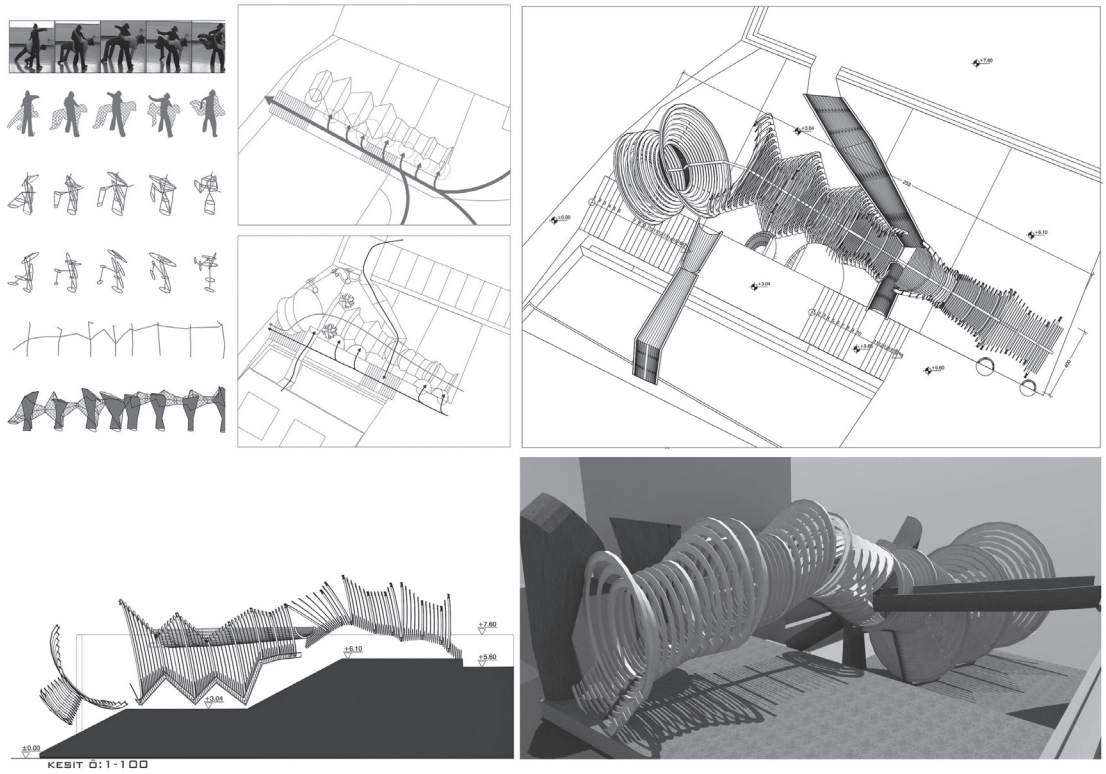


Finally, Doğukan Çıldır decided to install his project on a small parcel of unused land, squeezed between a parking lot, a large-scale hotel, a boulevard and a taxi-stop. Doğukan also chose to take into consideration the effects of natural light and the existing pedestrian flow, but he added as other significant factors in this case the existence of a few trees, the slope of the parcel and the connections with surrounding facilities. Consequently, his system responded to the positions of trees by horizontally bending, responded to changes in ground level by transversally bending and responded to sunlight by vertically breaking open at various sections. Pedestrian flow directed the entry points to the system, which were formed by cutting in half the columnar volumes that constituted a threshold with the neighbouring stairway. Some of the original platform levels were also rearranged so as to be able to extend two small-scale bridges from the system, one of which connected to the parking lot and the other to the terrace of the hotel (fig. 10).

In the end, all projects not only went through a process of differentiation according to stimuli and obstacles emerging from the site as the system's outside, but also intervened in their surroundings in response to a force of differentiation that they carried inside themselves.

WAITING FOR THE SUGAR TO DISSOLVE

So far we have mainly been concerned with how we can re-engage architecture with duration



■ Figure 10: Project by Doğukan Çıldır. T–B: Diagrams showing movement analysis in stages on the left, diagrams showing the re-organization of pedestrian flow at the site in the middle, plan showing the overall system with extensions to parking lot and hotel terrace on the right (first row); cross-section showing the system's response to changes in ground level on the left, perspective render showing the overall system on the right (second row); *drawings and images: courtesy of the student.*

and appropriate intuition as a design method towards this end. In this final section, our focus will be on accentuating intuition as a learning method and *élan vital* as a pedagogical principle. For the aim of cultivating architects that are conscious of architecture's potential to produce qualitative difference requires us to substantially re-evaluate what we understand from architectural design education.

1. We began addressing this need at the first stage with a re-negotiation of the concept of 'function', a crucial component of modernist architectural thought-production. For it is precisely at the locus of function that the promise of a transparency between body and its knowledge fails, that systems of architectural representation begin to spatialize before being sufficiently simplified, causing their relationship (as historical fictions) with the body (as their object) to remain obscure. For instance, the foremost recognizable motto of modern architecture, 'form follows function', can accommodate time only at the level of a relationship of antecedence – which comes before or after. We, however, have to assert that both form and function have their own temporality that takes root outside their relation to each other, but manifests itself only in their relationship.[7] Accordingly, no form is necessarily tied to a particular function and vice versa, although they both vary in themselves in their own time: the same function can take several forms and the same form can serve several functions. This means that, every time we run into a form–function coupling, we have to denaturalize the causal link between the two, recognize the couple as a badly analysed composite and push it towards a threshold of division, with form on one side and function on the other. Bergson will already tell us that form is the actual side of the two, that it can be divided in countless ways; function, on the other hand, constitutes the virtual side of the two, can be divided only by changing in kind and therefore is inseparable from the movement of its actualization (1999).

Following this line of thought, we subjected function to a regressive abstraction all the way until nothing was left but its materialization in the body. A 'reading' of the body via diagrams in Stage I therefore allowed us, first, to reinstall all forms and representations back onto the plane

[7] Deleuze in *Foucault* helps us break the cause–effect relationship between function and form by installing an irreducible distinction between two types of knowledge formations (1998). On the one hand, there are discursive formations that involve statements and finalize functions (such as punishment, care, education, training and enforced work); on the other, there are environmental formations that involve visibilities and organize matter (prison, hospital, school, barracks and workshop). Naturally, environments also fabricate their own discourses, just as discourses fabricate their own environments. But the two formations, even if they overlap, never correspond to one another in isomorphic terms such that there is no causality or symbolization between the two.

of virtualities through a counter-movement of contraction from space to time; and then to re-direct representation (now transposed into expression) towards a pure process of actualization through a movement of expansion from duration to space.

2. Bergson reminds us that form stands between the way of intelligence and its meaning, which always remains present in the intellect but must be rediscovered by intuition. In other words, 'intelligence is the faculty that states problems in general .... but only intuition decides between true and false in the problems that are stated' and therefore reconstructs the missing link between form and meaning (Deleuze 1988: 21). The student, for whom the acts of design and learning are simultaneous, feels a need for intuition as someone trying to understand while doing, to give form to this meaning and to reveal the meaning of that which is already formalized. The design studio therefore has to enable the student in fighting not only against simple mistakes (false solutions), but against a fundamental illusion (to see differences in degree where there are differences in kind), which is built into the deepest layers of intelligence. Since this intellectual tendency can never be fully eradicated, we can only momentarily suspend it by animating another critical tendency. Accordingly, the work of learning is not carried out by a successive addition of elements, since the whole of our knowledge simultaneously co-exists with each act of learning on various levels of contraction and relaxation. Knowledge is no longer something that the student does not possess and aims at acquiring, but is something that the student already has and needs to counter-actualize. In this sense, architectural design education encompasses all three practices of design-virtualization, design-actualization and design-learning as a simultaneity aiming at the conjuring up of intuition as method.

But the real problem in our case lied with the necessity of simplifying the studio program as well, in order for the simplicity of intuition to arise. By decreasing the field of information but re-increasing it in amount by internal division, we tried to let true problems and real differences in kind emerge in a relationship of temporality. In this way, knowledge began to establish a multi-layer structure, a network of relations, an *élan vital* of its own while students tried to control the conditions of this multiplication process, at the same time preparing the conditions of their own vital leap. In a way, knowledge/object evolved through the student/architect as much as the student/architect evolved through knowledge/object. It therefore became possible to envision the design studio not as a down-graded simulation of architectural practice, where real-life problems are rehearsed, but as an environment conducive of this double-sided evolution, where new capacities are developed and 'story-telling functions' of disciplinary fallacies are constantly short-circuited.

3. The process of learning architectural design, when taken in this sense, becomes a progressive, continuous and repetitive practice of producing that which is irreversibly different, instead of a regressive and discontinuous practice of repetitively realizing that which is possible. In fact, it becomes impossible to settle with design strategies based on mimesis and representation of prefabricated solutions. On the contrary, the aim is to produce an open, dynamic and formless code – pure space in the form of a diagram – that follows different lines of evolution under different conditions. Students are therefore always faced with the difficulty of outweighing even themselves so as to constantly flow towards becoming other. To this end, what is in need of temporal organization is not just the body but the studio program as well. By introducing the architectural program in stages, by presenting new parameters and new problems at each stage and thereby gradually exposing the students to a series of changing conditions, we take time as an evolutionary movement by which the architectural form becomes obliged to react to outside forces, to go through a behavioural change at every step and to activate its own intelligence all the way up to and through

Stage III. The arbitrariness of the studio process comes to an end and submits to our collective capacity as students and instructors to control and embrace a process of self-differentiation.

As a result, knowledge becomes reproducible again and again through critique and through a sort of excitement arising from the fact that the medium of experience becomes shared. Our responsibility mainly consists in guiding the students by opening up our experience, but every time we – as instructors and designers of the design process – go through a new experience as well. Since one end of the problem is always dependent upon the singularity of the students, conjuring up intuition is always a collaborative work.[8] We, in other words, have to 'wait for the sugar to dissolve' and suspend our own forecasts and expectations so that the students can live through their duration. Collaboration as such requires a model of learning that significantly differs from acquisition of a certain repertory of ready-made forms and turns into an active production of meaning through a constant problematization of functions. And a production as such calls for a model of education that is not dissociated from life, a model that does not project the real back onto the possible and, instead, opens up to the affirmation and creation of the new.

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