# #

1:1 - In his essay on the Agency of mapping[1], James Corner describes his process of mapping:

> "We can identify three essential operations in mapping: first, the creation of a field, setting of rules, and the establishment of a system; second, the extraction, isolation or deterritorialization of parts and data; and third, the plotting, the drawing-out, the setting-up of relationships, or the reterritorialization of the parts. At each stage, choices and judgements are made."[2]
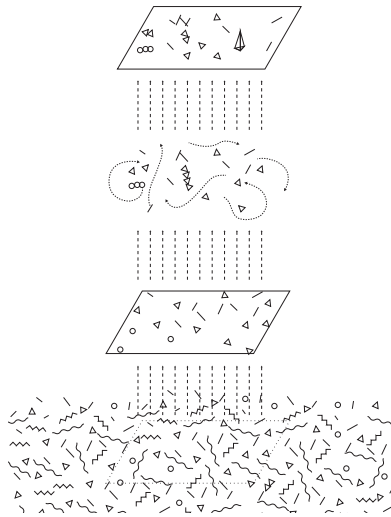
^Corner's description of mapping as a process of -/de/reterritorialization

Unlike Corner's (linear) process of field/excerpt/plotting, Lassus' inventive analysis[3] process restoration/rehabilitation/reinvention are can hardly be considered steps in a process. Rather, these steps must at times occur simultaneously, and constantly inform each other. Even more, each of these steps involve a process of -/de/re territorialization, and the three strategies also act on each other, as well as on the site. By 'plotting' the fractions of the site onto the site itself - the 'mapping' process for Lassus is not only one of design but one of site-making itself. Rather than using the 'mapping' as a starting point for an intervention, Lassus' inventive analysis is the intervention itself.
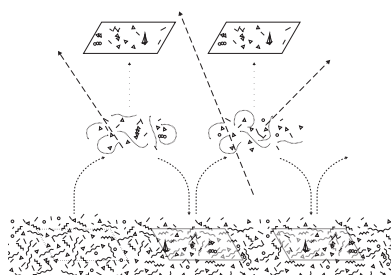
^Lassus' process of 'inventive analysis' that maps back the territory onto itself Corner's mapping is territorialized

onto a paper, which only then affects the surface of the earth. The mapping might make the territory, but the map in its materiality inevitably becomes part of the territory - but does not articulate the same territory. What inventive analysis suggests is a mapping is not so much territory making as it is territory re-making. Could we not then think of the garden of inventive analysis as a 1:1 map?

1. James Corner 'The agency of mapping: Speculation,. Critique and Invention'. (In: Dennis Cosgrove, ed., *Mappings*, 1st ed. London: Reaktion Books. 1999)
2. James Corner 'The agency of mapping: Speculation,. Critique and Invention'. 231
3. Bernard Lassus, ''The obligation of invention' (*The Landscape Approach*. Philadelphia: University of Pennsylvania Press, 1998). 67-77

A

ACCOUNTABILITY -

> „When we think about technique we have to think about form as a gesture toward content"[4]

In a 2010 lecture on "Global technique of representation"[5], Kristen Stiles addresses technique in performance art in an expanded way that takes into account how something is made - and how this way of doing is contingent to the context. In the range of techniques, she highlights how responsibility and trust are also very much so techniques.

In her essay 'Burden of light'[6] on Chris Burden's performance art, she points out that his performance's power comes both from the danger he put himself in but also on responsibility, both on his part and on the audiences part: "Burden calculates unleashing violence as a means to oblige himself and his viewers to act with mutual responsibility and trust."[7] What struck me in her talk and in her writing on Chris Burden is that trust and responsibility is not something separate from the artwork, but a technique not only directly linked and involved, but very much part in the process of making. What would it mean to consider responsibility, and accountability as design techniques in the making of landscape architecture?

4. Kristen Stiles, in Salzburg Summer Academy. 'SUMMERACADEMY.AT | Lectures And Discussions'. (*Summeracademy.At.* 2010)
5. Ibid
6. Kristen Stiles, "Burden of Light," (in Fred Hoffman, John Berger, Kristine Stiles, and Paul Schimmel, *Chris Burden*. Newcastle England: Merrell and Locus Plus 2007),
7. Ibid., 23

AFFECT -

> "affect is a mixture of two bodies, one body which is said to act on another, and the other receives the trace of the first"[8]

Affects are "non-representational modes of thought" that results from the encounter of two bodies, assemblages, human, non-human, mineral, plant, wall, etc.. Affects are the capacities of a body to act and be acted upon- "We know nothing of a body until we know what it can do, in other words, what it affects are"[9]

8. Gilles Deleuze, 'Deleuze: Spinoza: 24/01/1978'. (*Webdeleuze.Com*. trans. Emilie and Julien Deleuze. 2015)
9. Gilles Deleuze and Felix Guattari. *A thousand plateaus* (trans. Brian Massumi. Minneapolis: University of Minnesota Press. 1987) 157

AGENCY - autonomous capacity to act, to do

ARCHITECTURE - "all that wall" - non architect perception of architecture (informal conversation, 2011); "If Nature had been comfortable, mankind would have never invented architecture" (Oscar Wilde) vs "If mankind had been comfortable, nature would have never invented architecture" vs "If architecture had been comfortable, mankind would have never invented Nature". (see LANDSCAPE ARCHITECTURE)

ARTICULATION - material process of ordering and giving expression to (form)

ASSEMBLAGE - any intensive coming together of heterogeneous components.

> "Some general conclusions on the nature of Assemblages [...] On a first, horizontal, axis, an assemblage comprises two segments, one of content, the other of expression. On the one hand it is a machinic assemblage of bodies, of actions and passions, an intermingling of bodies reacting to one another; on the other hand it is a collective assemblage of enunciation, of acts and statements, of incorporeal transformations attributed to bodies. Then on a vertical axis, the assemblage has both territorial sides, or reterritorialized sides, which stabilize it, and cutting edges of deterritorialization, which carry it away." [10]

> "An assemblage has neither base nor superstructure, neither deep structure nor superficial structure; it flattens all of its dimensions onto a single plane of consistency upon which reciprocal

MARIA ALEXANDRESCU

presuppositions and mutual insertions play themselves out." [11]

10. Gilles Deleuze and Felix Guattari. *A thousand plateaus*, 88
11. Ibid., 90

B

BUCHAREST (landscape) -

^Bucharest landscape. Image source: author

"With its lack of fortification and loose density, Bucharest has always had a large percentage of its land as fields, gardens, parks. BUCHAREST is not a city, it is a GARDEN. Its framings make it hard to tell if you are inside or outside... somehow you're always inside a garden, and outside another. Framing carries authority, vegetation sometimes more robust than architecture. A thick tapestry of idyll accommodates each architectural appearance and forms the only context; the vegetal is replacing the urban: a panorama of seams (gardens), fragmented and lush..... points of exit in the city no longer fluid collective domains but undefined interruptions.... a central peripheral condition.... "[12]

12. after OMA's description of Atlanta as landscape. OMA's original "Atlanta is not a city, it is a landscape... its artificiality makes it hard to tell if you are inside or outside; somehow *you're always in nature... landscaping carries authority, the vegetal sometimes more robust than the architecture, A thick tapestry of idyll accommodates each architectural appearance and forms the only context; the vegetal is replacing the urban: a panorama of seamless artificiality so organized, lush, welcoming, that is seems sometimes like another interior, a fluid collective domain"*

Atlanta's 'disurbanist landscape in Rem Koolhaas, Bruce Mau, Jennifer Sigler, and Hans Werlemann. *Small, Medium, Large, Extra-Large.* (New York, N.Y.: Monacelli Press, 1998)

BUCHAREST (city) -

"between the political and vernacular"[13]

- a dance between solid and void sustained by grand visions
- a dance of the limit between the solid and void of small gestures
- uncertain additions and removal of the indeterminate

forces shaping:
-rivers, marshes / infrastructure
-churches /taxes
-political / vernacular
-earthquakes /demolitions
-architects / dictators
-locals / displaced people
-practical / forgotten
-soils / vegetations
-productive / decorative

13. Ioana Tudora *La curte*. (Bucuresti: Curtea Veche. 2009)

C

CHAOS Undifferentiated matter and energy, understood here more as 'cosmic soup' than 'deterministic chaos'

"Chaos here may be understood not as absolute disorder but rather plethora of orders, forms, wills - forces that cannot be distinguished or differentiated from each other, both matter and its conditions, for being otherwise both the actual and the virtual indistinguishably" [14]

"Chaos is not without its own directional components, which are its own ecstasies." [15]

14. Elizabeth Grosz, *Chaos, territory, art.* (New York: Columbia University Press. 2008), 5
15. Gilles Deleuze and Felix Guattari. *A thousand plateaus*, 313

CITY - (see BUCHAREST)

CRYSTALLIZATION - In his description of framing, Cache warns against the "mort crystalline" made possible when all the fluctuations of frame are fixed. (- see FLUCTUATION)

D

DEMOCRACY -

^ Democracy: not exactly where 'everyone gets a slice'. image source: author, 2015

DESTABILIZE - fixed structure to a greater state of fluctuation and potential for change and new becomings; also see POLITICAL

DIFFERENCE - 'the difference that makes a difference' - In her account of agential realism[16], Karen Barad explains how matters matters and builds a very similar definition of difference to Deleuze's notion of pure difference that is not secondary to that which is different (the relata) but primary (relations precede relata):

"Difference cannot be taken for granted; it matters-indeed, it is what matters. The world is not populated with things that are more or less the same or different from one another. Relations do not follow relata, but the other way around. Matter is neither fixed and given nor the mere end result of different processes. Matter is produced and productive, generated and generative. Matter is agentive, not a fixed essence or property of things. Mattering is differentiating, and which differences come to matter, matter in the iterative production of different differences. C hanging patterns of difference are neither pure cause nor pure effect; indeed, they are that which effects, or rather enacts, a causal structure, differentiating cause and effect. Difference patterns do not merely change in time and space; space-time is an enactment of differentness, a way of making/ marking here and now." [17]

16. Karen Barad. *Meeting the universe halfway - quantum physics and the entanglement of matter and meaning.* (London and Durham: Duke University Press. 2007)
17. Ibid., 137

DOUBLE ARTICULATION - This is described by Deleuze and Guattari as the 'double articulation':

"Double articulation is so extremely variable that we cannot begin with a general model, only a relatively simple case. The first articulation chooses or deducts, from unstable particle flows, metastable molecular or quasi-molecular units (sub stances) upon which it imposes a statistical order of connections and successions (forms) . The second articulation establishes functional, compact, stable structures (forms), and constructs the molar compounds in which these structures are simultaneously actualized (sub stances)."[18]

The first articulation is that which selects and orders (framing) - and the second is that which gives it form (frame). This is not a sequential process - first order then frame - but rather a simultaneous, doubled process from two directions.

18. Gilles Deleuze and Felix Guattari. *A thousand plateaus*, 41

19. Gilles Deleuze and Felix Guattari. *A thousand plateaus*, 329

E

ELABORATION - production of new in terms of difference through the giving of consistency and matter expression:

"It is no longer a question of imposing a form upon a matter but of elaborating an increasingly rich and consistent material, the better to tap increasingly intense forces. What makes a material increasingly rich is the same as what holds heterogeneities together without their ceasing to be heterogeneous. What holds them together in this way are intercalary oscillators, synthesizers with at least two heads; these are interval analyzers, rhythm synchronizers (the word "synchronizer" is ambiguous because molecular synchronizers do not proceed by homogenizing and equalizing measurement, but operate from within, between two rhythms). Is not consolidation the terrestrial name for consistency? The territorial assemblage is a milieu consolidation, a space-time consolidation, of coexistence and succession. And the refrain operates with these three factors. The matters of expression themselves"[20]

20. Cache and Speaks (*Earth moves*. Cambridge, Mass.: MIT Press. 1995), 73

ENCLOSED GARDEN - For Deleuze, as well as for Cache and Grosz, the frame is first an architectural act. Cache's elaboration develops this first framing to another framing that connects between the earth and the inside of the frame, between the territory and the body: furniture, that brings the outside inside. Grosz' elaboration centers more on art as the elaboration of life, which uses framing to pull out sensations and qualities out of chaos as excess. However, landscape architecture is never discussed. Landscape architecture can perhaps be thought of coming before the buildings' possibility: the making (and remaking), the framing and transformation of a site. How does landscape architecture, and especially the garden, use framing to operate?

Gardens, especially the enclosed garden, do bring the outside to the inside, establish a rapport between the greater, chaotic, uncontainable territory and the body. Cache warns: "For one cannot simply transfer the forms of the geographical outside onto furniture in order to get the outside inside. Earth and skin have to go through the trials of slough: skin stripped inside a padded room, but also the earth made bare, weightless, out-of-frame: the world given over to inflection."[20]
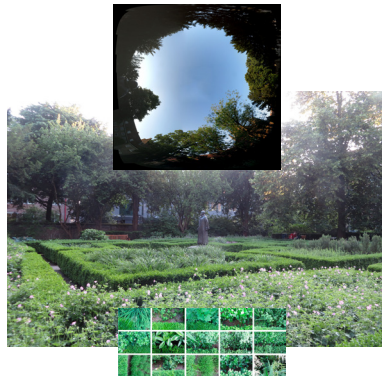
^ Enclosed garden of Sint Agathaklooster, Delft. 2014. image source: author, 2014

If this relation is more dilute or tentative in other forms of the garden, the enclosed garden, through its concentration of space and sublimation of infinity into a fixed, strongly elaborated enclosure, moves earth and skin "through slough". The body is placed between sensory finitude of the ground beneath and the projected infinity of the sky above. Between the microcosm and the macrocosm the enclosed garden frames, the constantly cycling paradox, the world is given not to inflection but the vector, but rather than the frame neutralizing the opposing vectors, it emphasizes them, emphasized their opposing natures.

A garden works as a work of art, pulling sensations and qualities out of chaos (out of nature), rearranging these blocks of sensation and affect within a frame. The designing of gardens is often cited as an art, even more often than architecture, which follows a similar extracting from the earth. But what is unique to the garden is that the elements pulled out of the chaos of the earth, the sensations extracted, keep their becomings. The extraction is never complete: the plant still needs the larger, chaotic forces of the earth to live. The enclosed garden projects and reterritorializes itself back onto the chaos of the earth. The interval is usually minimized because of the formality necessary in order to sublimate the micro and macrocosms, but does not succeed in rupturing the garden from the territory it finds itself in: elements, traces, and patterns always emerge.

21. Cache and Speaks (*Earth moves*. Cambridge, Mass.: MIT Press. 1995), 73

v

ENCLOSED GARDEN IN OUTER-SPACE - Thought experiment on the subject of garden without territory:
It is possible, of course, to have a garden whose elements are disconnected from the territory of the earth. From the potted plant on the kitchen table, to those grown in glasshouses, to the experiments undertaken to grow plants in spaceships, and attempts have been made to replicate the forces of the earth completely enclosed environments (such as the Biosphere 2 project). But such an environment, although it can be artful and extract sensations from the earth, it can only at most bring the symbolic image of the outside in. Two questions arise: is the image of a garden still a garden? and can there be a garden without territory? Both these questions question the extent to which a garden exist?

A possible thought experiment would be to imagine what a garden would be in outer space - a garden not simply the image of an earth garden - but a garden that draws onto the qualities of its milieu[21].


^ MC Escher's *Andere Wereld*. image source: Escher, M.C. 1947. Andere Wereld. Wood engraving and woodcut. Den Haag: Museum Escher in het Paleis.

For example, ever since Sputnik 1 was launched into orbit, space debris has been accumulating with every subsequent satellite, space probe, stage rocket or other object sent into space carrying the risk of producing debris[22]. Furthermore, since 1982, several private companies are also able to launch objects into orbit. According to a 2009 report by NASA, the number of debris measuring one and ten centimeters in Low-Earth Orbit exceeds 300,000. [23] This orbiting debris presents a danger to functioning satellites, especially since collisions can propagate into larger, even more dangerous objects.

Since the 2000s, various regional and governmental space agencies have negotiated codes of conduct regarding space debris, which include the dedication of a 'graveyard orbit' above the highest functional orbit

(geostationary orbit), approximately 300km from the surface of the earth. This can be seen as the creation of the first human-made garden in outer space - a garden wholly deterritorialized, made from selected 'fragments of the earth'. If we are to consider this a framing process, and read it in terms of the mechanisms of framing, the space debris themselves are the inflection, while the vectors at play are propulsive forces that lead the satellite into its orbit in the first place, or later at the end of its life, further into the graveyard orbit. This initial vector is then 'selected' by the gravitational force, which is what introduces the interval (the orbit itself). This frame could be considered a quasi-frame - held together by the tensions within rather than by any external limit - yet enclosed by the limit of the earth's gravity. This enclosed garden in outer space carries the possibility of further framings, further becomings - and its own unframings. The Kessler effect, proposed in 1978, suggests that following a certain saturation of space debris, the acceleration in collision probabilities have the potential to generate so much space debris that it may too dangerous to launch satellites or other objects into orbit.
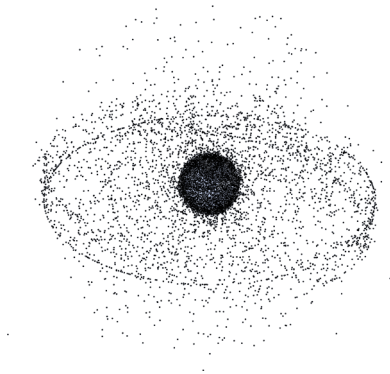
^ the (first) enclosed garden in outer space, made of space junk and debris. image source: NASA,. 2009. *Orbit Debris - High Earth Orbit*. Image. http://eoimages.gsfc.nasa.gov/images/imagerecords/40000/40173/spacejunk_geo_2009237.png.

The likeliness of this scenario is disputed, but the overgrowth, so to speak of this, orbiting garden threatens its integrity, and space-gardening policies are already being put into space. What is particularly interesting regarding the Kessler effect is that following a certain point - a critical density, independently from any input - the orbiting garden begins to self-organize. As particles disintegrate and reintegrate, and collisions occur, the garden itself is at risk - the orbital graveyard as garden begins to reframe itself.

22. It is very strange that in most fictionalized accounts of life in outer-space, despite all the advanced technology is implied, the 'gardens' and nature these habitations would provide is not only a reflection of the landscape on earth, but also of a very particular part of the earth's landscape... it appears to be 'easier' to imagine humans living in a giant, inside out cylinder but not to imagine anything beyond pastoral a landscapes....

23. "Space debris are all man-made objects, including their fragments and parts, whether their owners can be identified or not, in Earth orbit or re-entering the dense layers of the atmosphere that are non-functional with no reasonable expectation of their being able to assume or resume their intended functions or any other functions for which they are or can be authorized." definition taken from: United Nations Committee on the Peaceful uses of Outer Space. *Technical Report On Space Debris.* (New York. 1999)

24. Ibid.

25. Ibid.

EXCESS - something more than what is put in - the emergent property of an assemblage - that which can bring in something new

F

FARMING - a particular practice of framing that turns the qualities into productive ones; misspelling of 'framing'.

> FARMING (wheat field) - "After months of preparations, in May 1982, a 2-acre wheat field was planted on a landfill in lower Manhattan, two blocks from Wall Street and the World Trade Center, facing the Statue of Liberty. Two hundred truckload of dirt were brought in and 285 furrows were dug by hand and cleared of rocks and garbage. The seeds were sown by hand and the furrows covered with soil. the field was maintained for four months, cleared of wheat smut, weeded, fertilized and sprayed against mildew fungus, and an irrigation system set up. the crop was harvested on August 16 and yielded over 1000 pounds of healthy, golden wheat. Planting and harvesting a field of wheat on land worth $4.5 billion created a powerful paradox. [....] "

A precedent of an art practice that is also a farming practice, and that is also a powerful framing practice. The paradox of the wheat-field is not only an economic one, but also a spatial one. In the iconic images of the wheat field, the entire city is changed in relation to its vacant or unbuilt space. At the very least, from the point of the wheat field, Wall Street itself is a wasted, (and

unused) space. Agnes Denes project, however, was more than just the wheat field in itself: the wheat harvested was part of a traveling exhibition called "The International Art Show for the End of World Hunger" which allowed the wheat seeds to be taken and planted by people to plant across the world. The project also involved a questionnaire composed of 'existential questions'[26] about humanity, which were recorded onto a microfilm that was placed in a time-capsule, to be opened in 2979. Much like the time-capsule itself was intended to "[allow] our descendants to evaluate us not so much by the objects we created—as is customary in time capsules—but by the questions we asked and how we responded to them.", the wheat field project must be evaluated not only by the (iconic) images catalogs, etc. that persist, but by the questions it posed, and their effect today. I

t is important to consider the (re-framing) practices of Denes' work not only in term of art practices, but also farming practices, discursive practices etc.. In her chapter, 'Amber field' in Relational Architectural Ecologies, Peg Rawes discusses Agnes Denes project in the larger ecological context that Agnes Denes work fit in, at the same time critiquing the co-opting of the projects image by ecological urbanism. [27]

26. Agnes Denes, 'Wheat field - A Confrontation: Battery Park Landfill, Downtown Manhattan'. (*Agnes Denes Studio.* 2015 http://www.agnesdenesstudio.com/works7.html.)

27. Agnes Denes, 'Wheat field - A Confrontation: Battery Park Landfill, Downtown Manhattan'. (*Agnes Denes Studio.* 2015 http://www.agnesdenesstudio.com/works7.html.

28. The image of the wheat field has been used quite a lot as some kind of icon of landscape urbanism - first in Ecological urbanism by Mohsen Mostafavi (published by Harvard) where it is credited only by name with no mention of the larger project, and also in Harvard Design Magazine's cover of its Landscape Urbanism issue, where it is not credited at all.

FAILURE - Failure is important to the project because enables to look for alternatives in what is currently there - in a specific context - but also seeks to avoid a triumphant solution that is bound to follow the dominant logics already present.

> "We can also recognize failure as a way of refusing to acquiesce to dominant logics of power and discipline and as a form of critique. As a practice, failure recognizes that alternatives are embedded already in the dominant and that power is never total or consistent; indeed failure can exploit the unpredictability of ideology and its indeterminate qualities" [29]

29. Jack Halberstam, *The queer art of failure.* (Durham: Duke University Press. 2011)

^ Agnes Denes's Wheat field, harvesting wheat in front of the Wall Street. Speculative wheat field in front of Ceausescu's House of the People.
top image source: Agnes Denes, 'The harvest'. (Agnes Denes Studio. 2015. http://www.agnesdenesstudio.com/img/works7/Wheat9.jpg.).
bottom image source: author, 2015

FLUCTUATION - Cache describes a number of in-between images[30]. An image can oscillate through these various states, never becoming fixed, changing its inflections, its vectors, its ways of stabilizing, or it can become crystallized, bound to remaining the same. I consider this the possibility of failure of the frame - not in reference to a particular set of 'frame values', but a way that an image can evade having a fixed identity. Not in a triumphant way, but in a way that will have to inevitably keep failing - keep fluctuating.
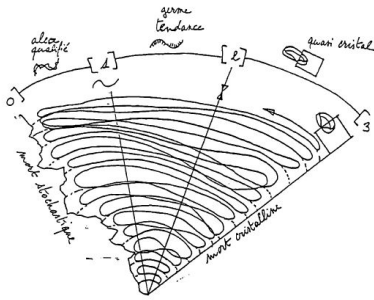
^Cache's sketch of the oscillation between images, that continually evade what he refers to as crystallization, or fixed identity, and allow for new becomings. image from: Cache and Speaks (Earth moves. Cambridge, Mass.: MIT Press. 1995)

30. Cache and Speaks (*Earth moves*. Cambridge, Mass.: MIT Press. 1995)

FRAGMENTED LANDSCAPE - The frame always frames out of something. The landscape is continuous, but not complete. The city can no longer be considered to be an agglomeration of built matter but is a fragmentation of the landscape

FRAME -

^Representation of frame, and of frame as stabilizing of inflection' tendencies

material support of framing, the frame is a form that is independent from its contents, the territorializing act that includes and excludes, that delimits, that selects a vector and eliminates the tendency for evasion. The frame establishes an interval, in which its selection of vectors is deliberately made to produce "ever more singular effects"[31].

Think framework more than (picture) frame - the frame is a form that is independent from its contents, the material support for the territorializing act that includes and excludes, that

delimits, that selects a vector and eliminates the tendency for evasion.

"The frame is what establishes territory out of the chaos of the earth"[31]

The frame is a stabilizing element

separate from its context, it picks out a certain refrains out of all the other ones, it smoothing and selecting to minimize the possibility of change

-limit definition: the frame is separate from its contents, and always has a
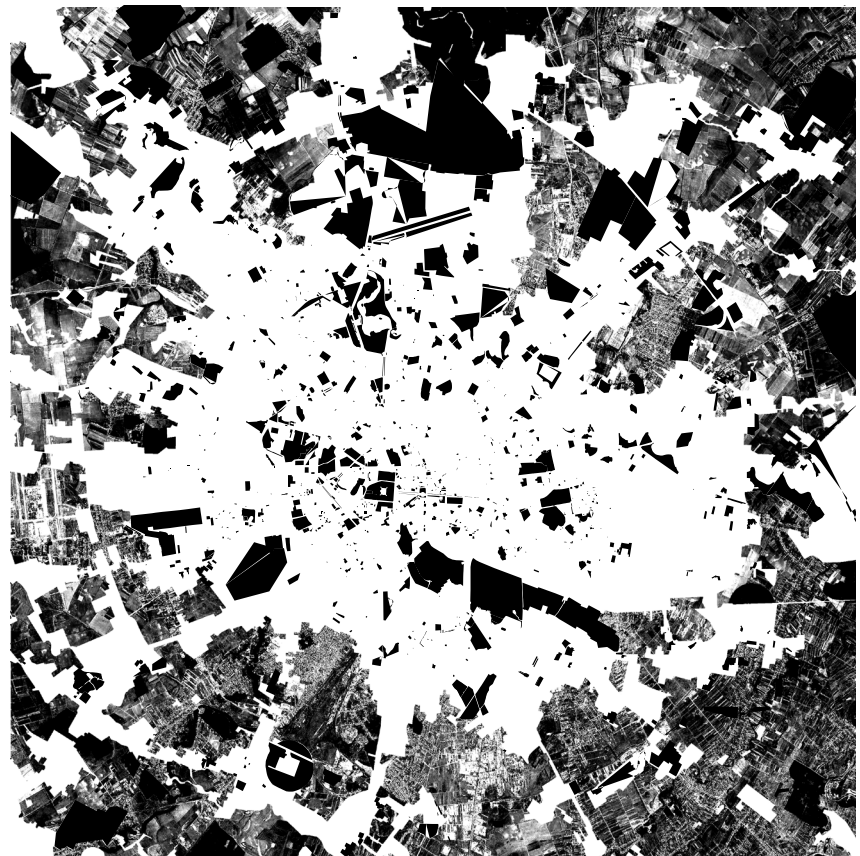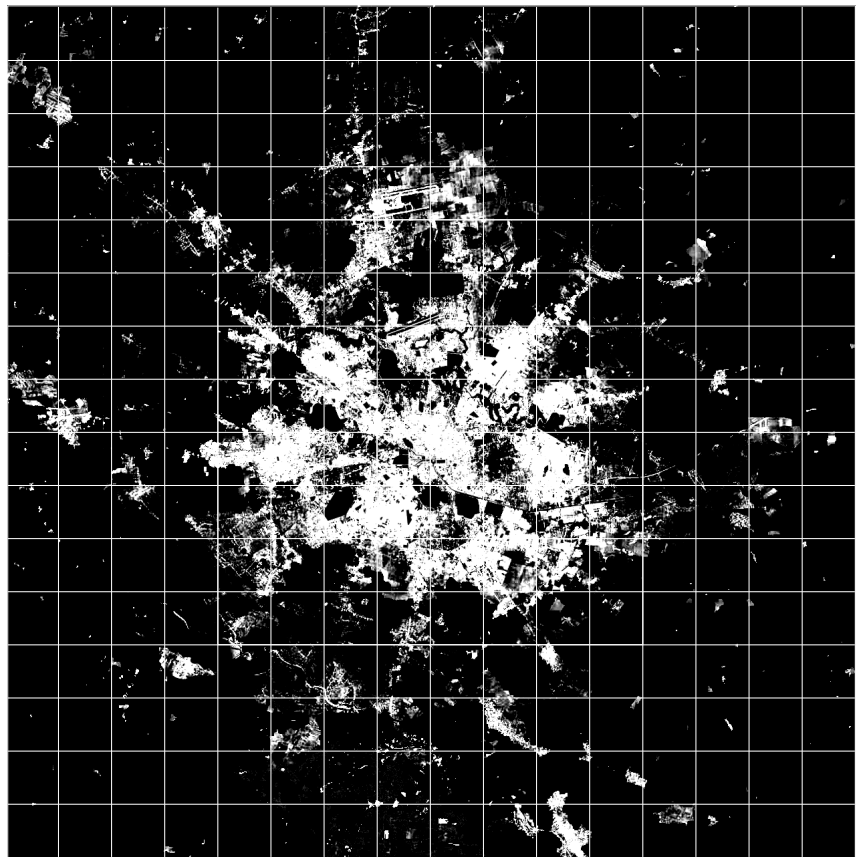
^ FRAGMENTED LANDSCAPE Bucharest (two scales): the landscape interrupted by the city. image source: author, 2015

material embodiment

-makes an excess - adding something to the site in order to pull out existing qualities.

31. Cache and Speaks, *Earth moves,* 25
32. Elizabeth Grosz, *Chaos, territory, art*, 11

FRAME (making specific) - The frame
is a particular way of making specific, among other ways. As Cache explains, framing involves
1. an inflection
2. a vector to select it
3. a frame to stabilize it

This finds an equivalent in the landscape with
1. specific element - a place (particular set of characteristics+ material (refrain) to support it
2. change - processes
3. stabilizing element - boundary

FRAME vs FRAMING - All frames
are framings but not all framings have frames. The difference between frame and framing is decisive in the understanding of landscape, but not always clear cut. Framing is the process of selecting certain qualities out of chaos, undifferentiated milieu, the world, gathering deterritorialized components, and selecting certain tendencies and processes over other ones. The frame introduces a fixed interval.

Framing is a material process, but frames need not always be materialized as such (for example, property lines are legal spatialized frames, and allow and disallow certain processes, but are not always materialized onto the territory). However, framing always has material implications at the level of territory because of the processes they intensify. The frame is the materiality that guarantees the interval of the framing - it does so not only not only by selecting certain processes and tendencies, and preventing others, selecting certain qualities and keeping others out, but giving these conditions a duration. This frame as materialization supports and sustains this interval.

FRAMING - framing separates a part
from a whole, and makes it specific, or identifiable

"... it is the architectural force of framing that liberates qualities of objects or events that come to constitute the substance, the matter of the artwork."[33]

In this text, the term 'framing' refers to

the mechanisms of any framed image, with inflections selected by vectors and stabilized by a frame. Elizabeth Grosz explains the act of framing - of drawing qualities out of a milieu - necessary for life as an elaboration of life, not limited merely to survival and re-production of itself: the very survival requires an excess in order to produce something new

33. Elizabeth Grosz, *Chaos, territory, art*, 11

FRAME OF FRAMES - the infinite
nesting and entanglement of frames in frames, across and between scales, without finality. the very act of choosing a moment in the series of frames is a framing in itself...

^MC Escher's MC Escher Gallery XII - infinite frames into the void. Compare this with 'Andere Wereld' (1949). Escher, M.C. 1946. *Gallery XII*. Wood engraving and woodcut. Den Haag: Museum Escher in het Paleis.

From territory to any instance of greenery in the city, there are a number of elaborations and articulations that occur to make this specific instant. However, these articulations and elaborations, or sequences of framing, at some point cease to be variations of one another and become specific to a larger specificity in an irreducible way. In other words, certain framings resonate across other framings, in such that such framings are nested in one another.

Within these scales, there are also articulations such as making more specific without being a frame (for example the interstitial space between buildings, the garden of a house, the yard of a block). These articulations, although they can partake in processes of framing, are specific within their scales, rather than specificities to their scale. In other words, all the gardens in a neighborhood of houses with gardens are of course specific to the house that

houses them, but a park is specific to the entire neighborhood, and to all the gardens. Each of these specified areas of these scales has ways of framing particular to them. These framings-with-frames are not to be understood hierarchically, nor absolutely. They are meant to be a starting point, a tool for schematic analysis of the city, deriving a set of scales not based on empirical dimensions but rather on frames.

These infinite series of frames describe a topological space. Rather than thinking the landscape as fixed in a set of predetermined, metric scales, the idea of frame in frames allows to connect disparate elements of a landscape based on their framings - their shared intervals and shared consistency.

GARDEN - see also ENCLOSED
GARDEN

And LANDSCAPE, where all is easy,
Where all is given in the instant
There exists in the midsts of time
The possibility of a GARDEN[34]

34. *Et l'amour ou tout est facile
Ou tout est donne dans l'instant
Il existe au milieu du temps
La possibilite d'une ile.*

*And love, where all is easy
Where all is given in the instant
There exists in the midst of time
The possibility of an island.*

-Michel Houllebecq, *The possibility of an island*

GARDENS - Some examples of
'extreme' gardens

Gardens without fences Before and beyond the form of the garden is gardening. The first acts of gardening are closely tied to cultivating - the framing through practices of the vegetal, the choosing of a certain set of plants above others to encourage, help, embellish their growth for various purposes. Hunter gatherer societies practices 'wild gardening', where the cultivating of particular species (as inflection) involves only the set of practices related to their growth (vectors), without the need to separate them from their landscape through fences or other separating devices (frame). In such societies, gardening could occur without separation or claimed ownership by land. [description - use source]

Fences without gardens, or, the enclosed 'wild', is the phenomenon of fenced in areas that are otherwise unmaintained, unattended, and (mostly) unused. Such areas include long-term construction

sites (temporary), terrains whose development is 'blocked' for economic reasons, vegetal buffers, sites no longer in use: brownfields, terrain vagues, fallow lands. In these cases, a frame is given to a territory, but not

Lawns not gardens - Contrast this to suburban practices of lawn-care where fences are hardly needed to indicate separation. Instead, intensive efforts (vectors) to maintain a 'perfect', carpet-like lawn (including but not limited to use of fertilizers and pesticides, aeration, mowing) show legal ownership (inflection). The time-patterns of these practices - a set of intervals that are often independent of the territory - provide the "frame" to bring stability to the legal ownership of the territory. Here, it is not an immanent quality of the territory that is framed, but rather an imposed one - legal property lines.
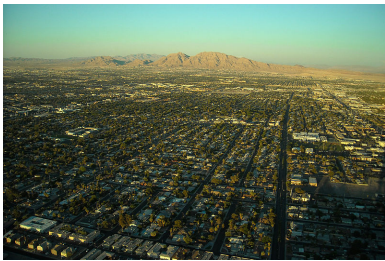
^Las Vegas: beyond the lawns, the desert. Image source: Wikimedia commons,. 2008. Las Vegas Suburbs. Image. http://commons.wikimedia.org/wiki/File:Las_Vegas_Suburbs.jpg.

In cultures where this form of framing of the earth has become the norm, these particular set of practices are codified further on through legal means - and households that fail to replicate these practices, opting for the choosing of other inflections and other modes of gardening - are fined.

GARDENING - love

GLOSSARY - this glossary provides brief explanations of some of the terms used in the research, as well as elaborations and speculations of ideas more or less tangential (but nevertheless present) in the research. It presents both a complement and a foil to the RESEARCH DOCUMENT

H

HUMAN - me, you, and everyone we know, and everyone we don't know

I

IMAGES -

"everything that presents itself to the mind, whether real or not, not the visible but visibility"[35]

Following Cache, the primary images are: inflection, vector, and frame. These combine together to make all other images.

35. Cache and Speaks, *Earth Moves*, 3

IMMANENT LANDSCAPE -

Christophe Girot introduces the concept of "immanent landscape" to landscape discourse, as a way to combat the uncertainty about nature, and out position to it, on a day to day basis.

"Immanence is first and foremost about the recognition of beauty in landscape; it engages us in the actual, sentient, and spiritual dimensions of existential necessity. [...] Immanence is about bringing the question of beauty and wellbeing to the forefront of everyday societal concerns, reaping the benefits of a genuine sense of nature in each and every place"[36]

Girot argues for a relocation of the territory of landscape into our everyday life in effort to bridge the estrangement brought on by societal shifts and modern processes of production (including food production) where territory and the natural not only are abstracted as resources. Rather than have this abstraction construct an image of landscape outside the urban centre, he suggests to address a "new symbolic order of nature in our cities, one that is immanently meaningful."[37] Rather than nature existing somewhere else, an 'other' relocated from the heart of society, Girot proposes for landscape be addressed as if already existing in our realm - for an everyday landscape.

Despite the bridging of the distance the process of understanding territory as landscape makes, Girot's notion of 'immanent landscape' still relies on nature as being inherently good, harmonious, and whole - the very same fantasies of nature that have contributed to our human separation from it. Could there be an idea of immanent nature perhaps, based not on any fantasies of nature as arcadian, pure, nor inherently good or useful, but that finds its importance in the possibility it provides by reinscribing chaos (/nature) n the forms of that (same not same) chaos - in the elaboration of the earth?

36. Girot, "Immanent landscape". (*Harvard Design Magazine*, n/a (36), 6-16., 2013) 8
37. Ibid., 9

INFLECTION -
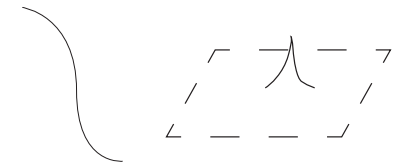
^ Representation of mathematical inflection, and inflection of territory.

particular set of characteristics or qualities, or specificities that are self-defined -specificities of site - this can involve vegational (plant species), geological (topography, rocks), geomorphological, etc., specificities -do not need their context to stand out, but stand out from within. Cache borrows the term from mathematics, where inflection refers to the point a curve changes direction. An inflection is a specificity that does not need an referent - the mathematical inflection remains no matter how you orient the field it is in

INTERVAL -

"For a cause to produce an effect, this interval must be filled, for in and of themselves the set of causes that produce an effect are only frames of probability. One never knows how the interval will be filled; otherwise everything known about the interval would cross over to the side of the cause, and all one would have done is to define a more restricted frame of probability. And if by chance no indeterminacy remained in the interval, the cause would become identical to the effect and nothing new would happen at all."[38]

38. Cache and Speaks, *Earth Moves*, 22

INVENTIVE LANDSCAPE - Bernard
Lassus's approach proposes a strategy of reading the site-as-already there-the site as immanent. The process of reading the site is also the process of intervening the site. In his text on 'The obligation of invention'[39], he asks: "Is not also the landscape a deepened knowledge in the tangible of what the concrete, a certain apprehension of what is and what was there, can offer? Is it thus not necessary that a physical transformation occur for there to be a landscape intervention?"[40] This question arises from his understanding of the landscape as a collection of fragmented fractions, which he defines as isolated appearances, that make

up what he terms as 'the landscape entity'. But this landscape entity is not a monolithic, singular entity with a single perception: the fractions are of indeterminate definition, and the landscape as such appears only through visual perception. This visual scale, which Lassus defines as the zone in which phenomena are only visual but can be expanded to include all modes of tele-perception, is disjointed from the tactile scale in which we move and must thus locate ourselves with precision.[41]

The gap between appearance (landscape) and the thing in itself (concrete) as exciting potential that generates a "going towards"(desire) and playfulness in the experience of a landscape - a quality which Lassus seeks in his projects. Given this understanding of landscape as fractions, Lassus finds the possibility of invention - the designer's goal - already in the cite. In describing his proposal for the Parc du Roi Baudouin in Brussels, he states:

> "My proposal, was, at that moment of my process, not to add another fraction (or object), not to destroy one of the previous remains, but on the contrary, to reveal their successive and simultaneous presences in a chosen expanse (the landscape entity)"[42]

Lassus' process of design finds both the site - and the project as already there. In order to achieve this immanent understanding and intervening of a site - defining of the site itself being equally an intervention), a process of territorialization-deterritorialization-reterritorialization.

Lassus's proposal for the Tuileries as a 'Reinvented Garden' is a clear example of this process. The site of the Tuileries has been the subject of a number of landscape intervention by the various factions in power that organized its territory in a garden based on the understandings of their respective areas. Starting from the Medici garden of the 16th century, gardens have stratified on the site resulting in today's (at the time of Lassus' proposal) condition. While certain strata have persevered better into our century, such as the of Le Notre and its modification in the 19th century, Lassus did not consider this an indication of value: each historical strata had, in its time a reason to be on the site.

Rather than privilege one over the other, or propose another distinct version, Lassus chose to restore, rehabilitate,

and reinvent them into another form that involves what he terms as their interlacing .[43] (- see 1:1)

39.   Bernard Lassus, ''The obligation of invention' (*The Landscape Approach.* Philadelphia: University of Pennsylvania Press, 1998)
40.   Bernard Lassus, ''The obligation of invention, 72
41.   Ibid., 69
42.   Ibid., 70
43.   Bernard Lassus, ''The obligation of invention' *(The Landscape Approach.* Philadelphia: University of Pennsylvania Press, 1998), 71

L

LANDSCAPE -- here is understood as both the milieu of humans that they elaborate upon (landscape architecture, among others). In the first part of this research, my approach to framing was linked to the understanding of landscape as the elaboration of the territory which structure and are structured by living. At the same time, a frame based approach to landscape has consequences in the understanding of what landscape is.

The frame as way of knowing leads to a certain understanding of what landscape is. This understanding takes as starting point territory as continuous, but undifferentiated. This does not mean that there is no difference, but that this difference is present in continuous variation.

As previously mentioned, I take as starting point the reversal of the primacy of built environment over unbuilt environment. Both built and unbuilt environments are subject to human and non human processes. Topography is those qualities of territory that make up the infrastructure of landscape. Topography is the result of non-human/geological (erosion, plate tectonics, etc.), human processes (buildings, built infrastructure). To this contribute a set of other non-human processes - transformations of matter such as rotting or petrification.

> nature (material unresolved processes + energy flows) as indeterminate and fluctuating structures of everything
> +
> topography (material result of processes/traces of nature/energy flows) which is fractures and lines
> =
> landscape (more or less specified 'nature')

LANDSCAPE (IMAGE) -

> "in the anecdotes
> and parables
> composed
> of former futures
> I found a piece
> that made me
> largely rethink the
> garden
> as a screensaver
> DEEPLY structured
> to alienate
> the world."[44]

44. Sophia Le Fraga, *I Don't Want Anything To Do With The Internet.* (Brooklyn, NY: Keep This Bag Away From Children Press. 2014)

^ Landscape 'framed'. image source: author, 2014

LANDSCAPE ARCHITECTURE-

> "[Landscape] Architecture would be the art of introducing intervals in a territory in order to construct frames of probability"[45]

45. Cache and Speaks, *Earth moves*, 23

M

MAPPING- In his essay 'The agency of mapping: speculation, critique, and invention'[46], James Corner argues for a mapping that not only finds things but also founds things: uncovering realities previously unseen or uncovered: "Thus, mapping unfolds potential; it re-makes territory over and over again, each time with a new diverse consequences."[47] Corner critiques the historical trajectory of mapping which he sees as projecting power-knowledge onto territories and merely re-presenting certain,

predefined aspects of the reading of a territory that nevertheless never can really totally be the territory itself. Corner cites Baudrillard's concept of the hyper-real, where appearances disconnect from reality:

> "Simulation is no longer that of a territory, a referential being or substance. It is the generation by models of a real without origin or reality: a hyper-real. The territory no longer precedes the map, nor survives it. Henceforth, it is the map that precedes the territory"[48]

Now that the map precedes the territory, and is in fact territory making, mapping no longer needs to be tied to the principles of representation, but can move on to invention. In the gap between the map and the territory Corner, instead sees a potential for mapping to reveal and realize hidden potentials - the 'agency' of mapping as a possibility to "emancipate potentials, enrich experiences and diversify worlds."[49] (- see 1:1)

46. To illustrate this, Corner provides a number of examples of maps that show how the limit of maps by revealing ways conventional maps shape certain perceptions in a completely arbitrary way
47. Corner also presents a number of anecdotes that deal with the familiar problem of a map as big of the territory that is rendered useless because either it is too large to unfold (Carroll), or too large to have structural integrity and thus affects the territory (Borges). James Corner, T*he Agency of Mapping*, 221
48. Ibid., 222
49. Ibid., 213

MILIEU -

> "In French, milieu means 'surroundings,' 'medium' (as in chemistry), and 'middle.' In the philosophy of Deleuze and Guattari, "milieu" should be read as a technical term combining all three meanings."[51]

> "Every milieu is vibratory, in other words, a block of space-time constituted by the periodic repetition of the component"[52]

The milieu is matter-energy drawn from chaos that bears a periodic repetition - or code. This coding keeps it together while maintaining directional components (vectors). It is open to chaos, in flux, and unstable. It is (yet) a territory, but involves qualities and elements (inflections) that can be territorialized. The milieu is what the frame draws out inflections from. The rhythm is the intensive difference of milieu - the pattern of configuration of difference that constitutes it. It involves territorial components, but is not territorial (yet) in itself - it has no excess. It is indeterminable but limited space.

"Chaos is just the milieus of milieus"[53]

50. Translator's Notes. Brian Massumi, Gilles Deleuze, and Feliz Guattari. A Thousand Plateaus. xvii
51. Gilles Deleuze and Felix Guattari. A thousand plateaus (trans. Brian Massumi. Minneapolis: University of Minnesota Press. 1987), 313
52. Elizabeth Grosz, Chaos, territory, art, 47

N

NATURE - human fantasy of the non-human, material forces of becoming

NON-HUMAN - all matter not explicitly human

NON-HUMAN GARDENING - If we are to consider the process of gardening as being a framing process, is there the need for a gardener? In Saint-Exupéry's story[53], the Little Prince's small planet is host to a number of plants whose seeds are brought by cosmic winds. Here, deterritorialized seeds are given a chance to be reterritorialized on the planet. This chance is mediated not only by the conscious choice of the Little Prince as gardener, but also by the limitations of the planet itself.

These seeds are mostly benign - some, such as the rose, become extremely special to the Little Prince, while others, such as the baobab are not only dangerous in the eyes of the Little Prince, but also risk destroying the entire planet - and the possibility of a garden it provides.

Les baobabs.

^ The baobabs framing the planet completely. image source: Antoine de Saint-Exupéry. 1999 *Le Petit Prince*. Paris: Gallimard.

The Little Prince, out of love for his planet, engages in framing practices:

regular removal of the baobabs, stirring of the volcanoes. Out of love for his rose, the framing practices do not seem enough - the rose asks for greater protection, and the Little Prince provides a variety of frames (wind-breaker, glass bowl) in order to protect it.

The planet, however, also possess some kind of framing processes - regulating processes - to 'protect' itself: the volcanoes. Without the Little Prince, baobab seeds that begin to grow might still eliminated by a volcano eruption before destroying the small planet. However, this volcano eruption could have destroyed all other plants and flowers as well, and who knows if the winds might bring them again...

53. Antoine de Saint-Exupéry. *Le Petit Prince*. (Paris: Gallimard. 1999)

NOT ONLY .... BUT ALSO ..... - Turn of phrase meant to suggest a critique that rather than trying to critique by limiting, strives to open it up. Related to 'AND AND AND.....'

O

OFF-FRAME - or hors cadre. If we are to return momentarily to the visual sense of framing, the frame also always implies the out of frame. In cinema, the out of frame is that which is heard, but not seen. It is possible to easily extend this to describe the off-frame as that which is not in the frame, but is bound and effects the framed. At the very least, it is tied to the frame through its very exclusion from the inside of the frame - what is inside the framing but not inside the frame.

In the expanded understanding of the frame, the off-frame describes all that whose effects are present in the frame but is not present in the frame itself. Perhaps, then, the off-frame can be through of as the milieu of the frame. If we are to describe a framing as having a consistency within and a consistency without, then the off-frame would be the link to the without.

> "Finally, [the frame] determines an out-of-field, sometimes in the form of a larger set which extends it, sometimes in the form of a whole into which it is integrated."[54]

54. Deleuze Cinema II, as quoted in Tawa, Michael. 2010. *Agencies Of The Frame*. Newcastle: Cambridge Scholars Pub.

P

PATTERN - periodic repetition, rhythm. (- see REFRAIN)

PARK - While the garden is the framing and elaborating of territory through the materialized frame, the park can be thought of perhaps as a 'quasi-frame'. What frames the park is not only the ordering of park/not-park (where the framing is delegated to the frame itself more than to the careful selection of qualities) but the motions and movement of the park visitor. It is a frame in motion and of movement.

In that sense, a park needs the movement of bodies to (continuously) re-enact the framing. A park without bodies moving is just a very large garden. If we are to extend this definition of park to non-human bodies (animals, for examples), a park is a territory - a territorialized milieu - given consistency by refrains. Of course, many parks contain elements of both park, gardens, and perhaps other typologies of spatial specificities.

POLITICAL - see also DESTABILIZATION)

"A political act not only disrupts but it disrupts in such a ways to change radically what people can see - it repartitions the sensible - it overthrows the regime of the perceptible" 55

55. Jane Bennett, following Ranciere (*Vibrant Matter: a political ecology of things*. Durham and London: Duke University Press. 2010), 107

POTENTIAL - related to the actual/virtual. Deleuze contrast the real and the possible (which always resembles) the real with the actual and the virtual - the virtual is the realm of potential when "we can never know how much"56

possible	virtual
real	actual

^ The real and the possible is a matter of probability; the actual and the virtual is a matter of potential

56. Explanation of Deleuze's (via Bergson) concept of real/possible and virtual/actual, as explained in: Radman, Andrej. 2015. 'The Affective Turn'. Lecture, TU Delft.

PRACTICES - rites, patterns, repetitive movements of doing that generate refrains and rhythms and make up milieus.

^In Yuichi Yokoyama's *Garden*, a group of friends explores a garden. The group of friends gets increasingly larger, and defines the space as much as the artefacts found in the garden. Image source: Yokoyama, Yuichi, Taro Nettleton, and Ryan Holmberg. 2011. *Garden*. Brooklyn, NY: PictureBox.

PROCESS(ES) - articulations, elaborations, and becomings of matter.

Such processes include geological processes (plate tectonics, sedimentation, erosion, etc. but also construction, resource extraction), biological processes (plant growth and decay, animal populations, bacterial colonization, etc.), and social processes (cultural, political, economic, etc.) among others.

Q

QUASI-FRAME -

^Cache's image of the classic frame (left) and the quasi-frame (right)*

Following Cache's account of the frame) while the classic frame eliminates disturbances, the quasi frame absorbs, embraces and reacts to these disturbances. it maintains the intervals through tension - the careful balancing of vectors, rather than elimination and smoothening. The quasi-frame introduces an interval but leaves it this interval open

R

RESEARCH - This research involves two simultaneous parts, or frames: a research paper that assembles a thread unfolding the mechanisms of the frame and of framing, and a glossary. (- see GLOSSARY)

RESONANCE - the ability to tap into rhythms and refrains. For a frame to be resonant is for the framing to tap to larger refrains beyond its own borders and boundaries - and the potential for generating its own refrains and rhythms back onto the territory the frame is pulled out from.

REFRAIN -

"any aggregate of matters of expression that draw a territory and develops into territorial motifs and landscapes (there are optical, gestural, motor, etc.., refrains)" 57

In their description of the refrain, Deleuze and Guattari make list of refrain classifications 58:
- territorial refrains that seek, mark, assemble a territory
- (territorialized) functions
- intra-assemblage functions
- gather or collect forces (either inside or outside territory)

57. Gilles Deleuze and Felix Guattari. *A thousand plateaus*, 323
58. Ibid., 327

S

SCALE (metrical) - (typ.) understanding of space based on external, transcendental measures of space. Such understandings of space involve a space that is at once both finite and infinitely divisible into externalized units. Metrical space involves a space that is already there, ready to be measured and divided.

SCALE (topological) - Scale can also be thought of topologically - as an ordering (framing) of inclusions/exclusions or particular sets of quality. Unlike metrical scale is dividing of space, topological scale is additive and generates space through both increases and decreases in scale. (- see FRAMES OF FRAMES, TOPOLOGY)
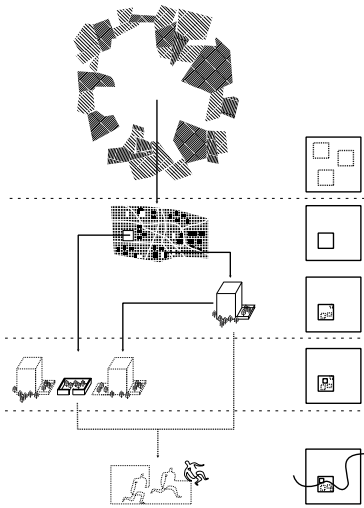
^ SCALE: a set of possible scales of city that have to do with the inclusions of open or green space in larger spatial configurations. The 'city' is framed out of the landscape, and in turn frames a neighbourhood in city, which in turn frames private gardens and other interstitial articulations. Both the neighbourhood and the private gardens in turn frame green space in neighbourhood, which in turn frames the embodied experience Image source: author, 2015

SITE - This research project has as starting point a particular city (Bucharest) and also a particular site Casa Poporului, that resonates at the scale of the city. Casa Poporului ('House of the people', today also known as the Palace of the Parliament) was a grandiose project built by the Ceausescu regime. Its construction started in 1986, and was interrupted by the revolution of 1989 - the building not yet complete. Following the earthquake of 1977 that destroyed a large part of the city fabric, a series of 'cleaning up' and demolishing operations were undertaken on the city of Bucharest. While part of this was required because of the earthquake, it was also used as an excuse to get rid of older city fabric that did not match the ideas of the regime, and to give the city a new socialist face. Casa Poporului was built on the site of Uranus neighbourhood on a hill, both which were partially destroyed to make room for the construction.

Today the Casa Poporului houses the Parliament and the Contemporary art museum. The lot also houses an exclusive tennis court, as well as the partially buried former Republicii sports stadium. The site also host the Catedrala Neamului ('Cathedral of the nation'), a mixed use religious complex, in 2015 still in construction. The space left over on the site is partially landscaped on the north east, east, and south east sides, while the west side is overgrown.

The site I have chosen is far from a neutral one. As the site of a heavy handed political operations acting directly onto space - destroying both geography and city fabric - as well a human patterns and human lives. The question faced by this project is how to intervene on a (landscape) site of violent identity making - where the violence also only onto territory,? More specifically, how to intervene through the elaboration of this landscape (landscape architecture).

The project aims less to pass judgment on the forces that recently shaped that landscape but to rather prevent and displace the definitive fixing of judgments while still allowing trauma to heal. For this specific reason is the concept of failure important to this project. The site has ben subject to numerous large scale operations - responding with another totalizing project will only mimic the same structures of power that have been applied to the site. Part of this research is also to see what kind of projects are possible - and to what extent are the possible, given these conditions. (- see FAILURE)

SMOOTH & STRIATED - The matter-energy flows of chaos combine in assemblage that are more or less consolidated - that pass through each other - that continuously differentiate in a continual variation; matter-energy flows differentiate through processes of stratification into homogeneous, stabilized systems. These two states of space are referred by Deleuze and Guattari as smooth and striated spaces.

^ SITE: satelite image from 1911 overlaid with satelite image from 2014. In red, the area destroyed. Image source: author, 2015

Deleuze and Guattari summarize this distinction in that the striated is an ordering and intertwining of distinct forms, while the smooth is a continuous variation and development of form.[59] This distinction describes two extremes of articulations of chaos. Perhaps it can be said that to frame (in itself) is to stratify - to separate a part from the whole, to insert an intervals. Framings can be multiple, constant, fixed, variable, regular, irregular, but they nevertheless stratify space. An excess of framing - when everything is has become interval is wholly intensive - it is not longer a matter of strata but a smooth space.

59. Gilles Deleuze and Felix Guattari. *A thousand plateaus,* 487

STRUCTURE -

"Small change in structure can cause catastrophic failure but some are useful"[60]

60. memories of past biology textbook

T

TERRITORY -

"territory may be understood as surfaces of variable curvature of inflection that bear upon them singularities, functions, or events"[60]

61. Elizabeth Grosz. *Chaos, territory , earth, 12*

TERRITORIALIZATION, DETERRITORIALIZATION, RETERRITORIALIZATION -

(following Deleuze and Guattari) The making of territory - or the process of territorialization has to do with the framing of the earth. Through the refrain, but not only, a territory draws qualities out of a milieu. In other words, when a refrain has been fixed in space-time, a territory is drawn. The refrain is fixed by eliminating its vectors - lines of flight. The qualities, the inflections now have their own resonances. In order to do this, an excess must be provided - a frame. In turn, the frame allows for the elaboration of new excesses by providing an interval between causes and effects. The frame smooths out deterritorializing vectors, but intra-actions and interactions within - encounters, collisions, elaborations of the qualities framed risk to be deterritorialized and to an allows the qualities - sensations and percepts to be recombined in new ways. This

is a continual process of elaborating, reterritorialization is the resettling of the deterritorialized fragments, a reframing of the deterritorialized fragments - the re-bringing of the liberated fragments into a milieu or territory.

TIME - not the mechanical time but the time in which things unfold. each consistency or assemblage has its own time

milieu - vibratory, periodic space-time

frame - interval space-time - the time not proper to the event nor measurable as in between

assemblage time - intensive time -- this is neither the "time of measurement that situates things and persons, develops a form, and determines a subject"[62] nor the "indefinite time of the event" but rather intensive time - haeccity

62. Mark Bonta and John Protevi, "Glossary", (*Deleuze and Geophilosophy: A Guide and Glossary*, Edinburgh: Edinburgh UP, 2004), 160

TIME (landscape) - Landscape is not only spatial configuration, but is an articulation of space-time. Perhaps The times of landscape can be understood as follows:

chaos/nature - infinite time - the sum total and more of causes upon causes, and effects upon effects

territory/topography - overlay of time(s) - bearing the marks and continuing processes upon processes

framed/landscape - interval time - a interval of the territory that allows for the new to be elaborated

Landscape has a specificity given by its interval - and the frame is what allows for this interval. Landscape structures living space by allowing for activities, processes, and events to take place

TOPOGRAPHY -

Both inflection and frame at once for a territory, topography has a boundary (threshold) but not a border (separation). Buildings can be considered a more radical form of topography, where the 90 degree inclination makes it effectively a border. The topography or a territory is a frame that cannot be wholly captured into other frames, cannot be crystallized without its total destruction. Something always escapes...

^map showing the both the natural and artificial topography of Bucharest. Image source: author, 2015

TOPOLOGY - "In mathematics, topology (from the Greek --ϖ--, "place", and -----, "study"), the study of topological spaces, is an area of mathematics concerned with the properties of space that are preserved under continuous deformations, such as stretching and bending, but not tearing or gluing."[63] A classic example of a topological deformation is a mug - with a handle, and a donut shape, which are considered to be the same topologically since they both have the same number of holes.
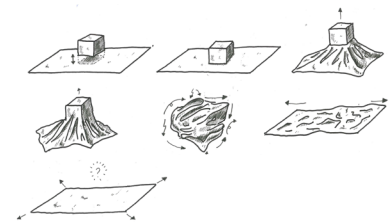
^Speculation on the topological difference between 'identity' and 'specificity'. Image source: author, 2013

A network can be considered to be a topological construction. A network consists of nodes and links, and can follow any number of spatial re-organizations, as long as the relationships between nodes and links continue. The size, scale, or shape of a network are irrelevant - the only thing that matters are the links and the nodes. A network - or any topological construction for that matter - can go through any number of transformations as long as the connections and links within remain the same. To think of territory topologically is to think in terms of relationships rather than forms and regardless of forms.

In existing landscape architecture discourse, Christophe Girot argues for a topological approach to landscape architecture. He states:

"Topology is meant to weave meaningful symbolism back into a particular place

by understanding its terrain and surface condition, and by modifying the inherent significance of natural features as they interact with the purpose of man, his daily life and destiny. This is much more significant than the mere transformation of existing natural features into man-made features such as fields, groves, orchards, alleys, terraces, ponds, and mounds. Topology creates a particular intelligence of terrain by encompassing all of its continuity and complexity; the gnosis of landscape embedded in the intrinsic value of a common place." [64]

While Girot's description of topology [65] claims to be based a symbolic (and strangely transcendental)[66] , the topological approaches to landscape he proposes are not contingent to that. His suggestions for a topological landscape architecture-"designing topologically does not mean that new elements are always implemented, but rather that there is a mediation between that which exists"[67], "work[ing] locally [...] create[ing[places of refuge, these places aren't of escapist nature. They are instead related to other areas within topological space"[68] are powerful points for rethinking the elaboration of landscape. (- see IMMANENT LANDSCAPE, SCALE (topological))

63. Adapted from wikipedia
64. Christophe Girot, 'Topology - A New Measure Of Quality In Landscape Architecture'. (*Christophe Girot | Chair Of Landscape Architecture | ETHZ.*, 2015, http://girot.arch.ethz. ch/research/design-precision-topology/archives-design-precision-topology/topology-a-new-measure-of-quality-in-landscape-architecture)
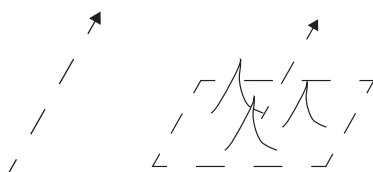65. Christophe Girot. *Topology.* (Berlin: Jovis. 2013)
66. Girot uses the beauty of nature as an argument for valuing nature beyond its direct instrumentalization for humans use, or its productivity. It would be perhaps interesting to replace all of Girot's references to nature's beauty with nature's capacity for being open-ended. understanding of nature
67. Christophe Girot. *Topology*
68. Christophe Girot. *Topology*

selects an orientation on a territory. As a tendency, it endlessly builds action-reaction relations. There is always a multiplicity of vectors, and without a frame to stabilize them, the vectors will remain in confrontation with no external purpose.

VEGETAL -

"Mighty victorious plants grow in the
       ]world
a vegetal world watches us from afar
    ]and sends us ventilating postcards
in the heat that belongs to no era
a total heat like a bed without memories
      ]or dreams with only a canopy
urban-rural and however we exist and
      ]everything
is one single thing
a foreboding thing with yellowed bra and
    ]petticoat on rough surfaces" [69]

69. Gellu Naum, and Simona Popescu. (*Opere.* Bucuresti: Polirom. 2011) trans. author. original:
Se cresc pe lume plante atot puternice
    ]biruitoare
o lume vegetala ne priveste de departe si ne
    ]trimite ilustrate ventilatoare
in arsita care nu tine de nici o era
o arsita totala ca un pat fara amintiri fara vise
    ]numai cu baldachin
urban-rural si noi ne existam si totul
    ]e un singur lucru
un lucre presimptit cu sutien si cu jupon
    ]pierdut galbui pe suprafete aspre

V

VECTOR -

^ Representation of vector, and of vector as tendency

a tendency that is directed. The vector

BIBLIOGRAPHY

MAIN REFERENCES

Aben, Rob. and Saskia de Wit. 1999. *The enclosed garden*. Rotterdam: 010 Publishers.

Barnett, Rod. 2013. *Emergence in landscape architecture*. New York: Routledge.

Barnett, Rod. 2015. 'The Ten Point Guides to Emergence'. *Rod Barnett Landscape Architec*t. http://www.nonlinearlandscapes.com/the-ten-point-guides-to-emergence/ (Accessed 1 Jan. 2015).

Bennett, Jane. 2010. *Vibrant Matter: a political ecology of things*. Durham and London: Duke University Press.

Bonta, Mark and John Protevi, "Glossary" in *Deleuze and Geophilosophy: A Guide and Glossary*, Edinburgh: Edinburgh UP, 2004, 47-168.

Cache, Bernard. and Micheal Speaks. 1995. *Earth moves*. Cambridge, Mass.: MIT Press.

Czerniak, Julia. 2001. *CASE--Downsview Park* Toronto. Munich: Prestel.

Deleuze, Gilles, and Felix Guattari. 1987. *A thousand plateaus*, trans. Brian Massumi. Minneapolis: University of Minnesota Press.

Deleuze, Gilles, and Felix Guattari. 1994. *What is philosophy?*. New York: Columbia University Press

Grosz, Elizabeth. 2008. C*haos, territory, art*. New York: Columbia University Press.

Versteegh, Pieter. 2005. *Meandres: Penser le paysage urbain*. Lausanne: Presses polytechniques et unversitaires Romandes

ADDITIONAL

Ballesteros, Mario, and John May. 2008 "On Technology, Ecology, and Urbanism Interview with John May." In *Verb crisis*. Barcelona: Actar

Barad, Karen. 2003. Posthumanist performativity: toward an understanding of how matter comes to matter. *Signs: Journal of Women in Culture and Society* 28, 801–831

Corner, James. 1999. 'The agency of mapping: Speculation,. Critique and Invention'. In: Dennis Cosgrove, ed., *Mappings,* 1st ed. London: Reaktion Books.

Czerniak, Julia, and George Hargreaves. 2007. *Large Parks.* New York: Princeton Architectural Press.

De Landa, Manuel. 1997. *A Thousand Years Of Nonlinear History*. New York: Zone Books.

Denes, Agnes. 2015. 'Wheat field - A Confrontation: Battery Park Landfill, Downtown Manhattan'. *Agnes Denes Studio*. http://www.agnesdenesstudio.com/works7.html.

Gausa, Manuel. 2003. *The Metapolis Dictionary Of Advanced Architecture*. Barcelona: Actar.

Girot, Christophe. 2013. "Immanent landscape". *Harvard Design Magazine*, n/a (36), 6-16.

Girot, Christophe. 2015. 'Topology - A New Measure Of Quality In Landscape Architecture'. *Christophe Girot | Chair Of Landscape Architecture | ETHZ.* http://girot.arch.ethz.ch/research/design-precision-topology/archives-design-precision-topology/topology-a-new-measure-of-quality-in-landscape-architecture.

Girot, Christophe. 2013. *Topology*. Berlin: Jovis.

Halberstam, Jack. 2011. *The queer art of failure*. Durham: Duke University Press.

Harhoiu, Dana. 1997. *Bucuresti, un oras intre orient si occident*. Bucuresti: Editura Simetria

Koolhaas, Rem, Bruce Mau, Jennifer Sigler, and Hans Werlemann. 1998. *Small, Medium, Large, Extra-Large*. New York, N.Y.: Monacelli Press.

Lassus, Bernard. 1998 ''The obligation of invention' *The Landscape Approach.* Philadelphia: University of Pennsylvania Press, 67-77

Lassus, Bernard 1998 'The tuileries' T*he Landscape Approach*. Philadelphia: University of Pennsylvania Press, 143-149

Le Fraga, Sophia. 2014. *I Don't Want Anything To Do With The Internet.* Brooklyn, NY: Keep This Bag Away From Children Press.

May, John. 2008. Fresh Kill In: M. Ballesteros, ed., Verb crisis. Barcelona: Actar.

Naum, Gellu, and Simona Popescu. 2011. *Opere*. Bucuresti: Polirom.

Nijhuis, Steffen, and Inge Bobbink. 2012. 'Design-Related Research In Landscape Architecture'. *Journal Of Design Research ,*10 (4): 239.

Saint-Exupéry, Antoine de. 1999. Le *Petit Prince*. Paris: Gallimard.

Steenbergen, Clemens M, and Wouter Reh. 2003. *Architecture And Landscape*. Basel: Birkhäuser.

Stiles, Kristine. 2007. "Burden of Light," in Fred Hoffman, John Berger, Kristine Stiles, and Paul Schimmel, *Chris Burden*. Newcastle England: Merrell and Locus Plus, 22–37.

Salzburg Summer Academy. 2010. 'SUMMERACADEMY.AT | Lectures And Discussions'. S*ummeracademy. At.* http://www.summeracademy.at/Evening-Lecture--Global-Techniques-of-Performance_154_p73.html.

Rawes, Peg. 2013. *Relational Architectural Ecologies*. New York: Routledge

Tudora, Ioana. 2009. *La curte.* Bucuresti: Curtea Veche.

United Nations Committee on the Peaceful uses of Outer Space. 1999. *Technical Report On Space Debris.* New York.

Yokoyama, Yuichi, Taro Nettleton, and Ryan Holmberg. 2011. *Garden.* Brooklyn, NY: PictureBox.