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RESEARCH

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APPROACHING POSTHUMAN LANDSCAPES

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0.1 ABSTRACT

This research through the examinations of the concept of territory and ‘the unfamiliar’ approaches disturbed sites as a specific case inside landscape architecture that requires a rethinking of the common ways of ‘reading’, ‘intervening in’ and ‘representing’ such sites. It serves as a stepping stone towards a general re-examination of landscape design in an age when it is becoming increasingly apparent that disturbed sites (or any other site for that matter) can never be fully managed or their future development entirely predetermined. It questions the role of an intervention and elaborates on ways landscape architecture could begin to see itself as only one of the many agents working on site, in the moment of design emphasized and fundamental to the actualisation of a designed assemblage but always already subservient to processes it cannot fully delimit.

The research approaches disturbed sites as unfamiliar territories, products of a particular territorial production where different actors use overcoding (a series of “*phenomena of centering, unification, totalization, integration, hierarchization, and finalization*”¹) to achieve their political or economic aims. To describe how, why and by whom such territorializations take place I take as a starting point on one side writings on territory by Deleuze and Guattari and further elaborations by Brighenti, Grosz, Halsey and others, and on the other side ideas of post-humanism and new materialism to provide a new view on disturbed sites and to broaden the conception of territory as relational, process-driven and open-ended mode of organization. The research follows the routine process of a landscape architecture project - ‘reading’ the site to locate ‘the specific’, ‘intervening in’ the site to leave a mark and ‘representing’ the site to communicate it to others, yet it through the findings derived from the research offers alternatives to each of these project components.

Keywords: territory, unfamiliar, specificity, landscape, landscape architecture, Deleuze, Brighenti

0.2 SUMMARY

I tend to disagree with Leibniz who believed we live in the best of all possible worlds. If that was true, what sense would it make striving towards alternative production of subjectivity or experimenting with new conceptions of space and time? Discovering previously unnoticed potentials in various forms of expression and imagining what else is possible with what is given? Surely there must be different, and possibly better ways to do things. I can agree though, that for the most part we definitely act like we could not be better-off, clinging on to our established structures of representation and language, social norms, cultural constructs, economic systems and political orders. Generally speaking, we dislike the unfamiliar. We like the sound of change, but resist anything truly novel. We enjoy things that last. We follow what is believed to be true, good or right and indulge in things that do not require much thinking but quickly please us.

In recent times, it has become difficult to argue against pleasing and comforting experiences, against those brief moments of escape from the speed and anguish of everyday life, when stillness and the familiar are especially looked for and desired. And to be clear: just as much as I appreciate moments of tranquillity, I believe we need familiar landscapes, places where we feel comfortable and protected: undulating picnic lawns, curvy strolling

¹ Deleuze, G. and Guattari, F. (1987). *A thousand plateaus*. trans. Brian Massumi. Minneapolis: University of Minnesota Press, p. 41.

paths, fragrant flowers, sound of water in the distance, vegetation that is lush but not overgrown, animals that make us feel we are not alone but always remain at a safe distance.

But this is not it.

Landscape architecture is expected to fulfil some dauntingly responsible tasks – cultivating environmental awareness, creating publics, leading future development, providing space for social interaction, influencing the quality of life, building up a sense of belonging, responding to environmental issues, etc. While occasional innocent passivity and detachment is necessary, constant reliance on long-established structures not only holds back the development of the field, but also denies the possibility that there is more to the world and to us than what we currently imagine.

To detach territory from its connotations that link it to large-scale tracts of land or organized and bounded areas of sovereign states and relate it to landscape and landscape architecture is an attempt at moving away from the ongoing environmental and landscape discourse that praises change on the surface, yet below the neatly maintained green carpet hides an enduring conservatism that continues to embrace landscape manageability, stability and homogeneity of landscape experience. To think of territory is to think primarily about how things could be done differently, how we could forget about landscape as totality and rather think of it as being always incomplete, actively contributing to the search of alternative futures while showing that the world is not set in stone.

Territory works as a mode of organization, as an act or a practice, rather than a physical space that precedes the relations and inscriptions that define it. It nevertheless exists as a bounded entity, yet the boundaries may be implicit or even invisible. It is an ordering device that exists across different scales and makes clear the inseparability of human and non-human. It creates space for interaction and in turn needs interaction to exist. It manages instability but does not overcome it, holds some of the forces at bay but does not exhaust them. It is defined through and along the emergence of matters of expression – through markers. Markers articulate the territory while allowing for openness, freedom and emergence; designing in markers means to bring in time – to talk about the present while being oriented into the future. Markers are composed out of ordinary, familiar things, and yet their composition manages to stay *permanently unfamiliar* – allowing for excess to stay untamed, they guide territory production as a process of constant becoming. The ones that work best are uncanny, comfortless, even otherworldly. Demanding response, they communicate what works of landscape architecture should finally embrace and learn to know best – to stimulate thought, provoke us to act, influence our ideas, reasonings and desires, to last as experiences while expressing the everlasting incompleteness of this world.

One could argue that the world is already overly marked, demarcated, divided and appropriated. Is it really necessary then to mark it out even more in order to set out to discover the possibility of something new? Most likely not. Thinking design through markers is even more than with making and territorializing concerned with unmaking and deterritorializing. Perhaps true novelty today will not come with constant progress but with things unmade, constraints released and relations set free.

1.0 INTRODUCTION TO RESEARCH

The aim of this introduction is to present the background insights from which the research stems.

On nature / on wilderness

“Human beings and their productions are not separate from Nature; they are just as much, or as little, 'natural' as everything else.”²

Today we can no longer think of nature as opposing to culture, of nature as separate and external to the human world, as mere raw material in service of human needs. Living and non-living, human and non-human entities are embedded within a mesh of relations, constantly in movement, in transition - nature is an ongoing process. Its unknowability, uncertainty and constant dynamism are not to be seen as constraints but as positive and productive characteristics striving towards novelty and change. While nature encompasses milieus, rhythms, refrains and territories that really are out there, it is not an absolute given - it is always a social construction that is historically specific and culturally determined.

For the past decade the understanding of nature as the ‘other’ against which the human is defined has become more and more unstable. With crisis came the recognition of our species’ de-centrality and while it seemed promising to expose the fallacies of anthropocentrism, such debunking often only reinforced the ‘specism’ of the human species as it assigned human the supremacy over species vulnerability. Finding an ethical way of approaching the non-human from a human perspective turned out to be no easy task.

Now we find ourselves inside an unfamiliar territory, feeling vulnerable and threatened. Always in search of clarity, stability and comfort, the collapse of distance and the disturbing proximity to what we considered as ‘the other’ has troubled our domesticity, making us feel not quite at home in what we long thought was secure, stable and comfortable place serving as a backdrop for our actions.

What is clear is that there is no ‘outside’ anymore, there is just one big and complex inside. We are starting to acknowledge that we have always been embedded in an interdependent dialogue with our environment, that ‘human realm’ has actually never been exclusively ours, and importantly, never exclusively human.

“What she had seen from that building at Aldgate was a city that stretched to the ends of the earth . . . Madelene saw that . . . any zoo, any game reserve, any safari park . . . was now contained within the bounds of civilization. . . She turned to face the ape. 'There's no such thing as outside now,' she said. 'If there's any freedom to be found it'll have to be on the inside.’”³

² Shaviro, S. (2014). Twenty-two theses on nature. [Blog] *The Pinocchio Theory*. Available at: <http://www.shaviro.com/Blog/?p=1253> [Accessed 2 Apr. 2016].

³ Høeg, P. (1996). *The Woman and the Ape: A Novel*. p.74.

We need to start thinking nature directly; this is not to say without us but without remaking it in our own image of the 'natural'. Abolishing nature all together, as some have suggested⁴, certainly won't work as that would only deepen the narcissism of the modern Western civilization that sees nature mainly in terms of resources and profit or neoliberal ecological fixes. But abolishing what is commonly understood as environmental or ecological thinking might be a good way to start. Nature is not something that is simply given, passively waiting to heal what society has damaged, it is not always *good*. Nature is the damage itself.

Instead of understanding nature and the 'wild' as something pure and authentic, as a pristine exterior placed outside of the domain of human society, we need to displace it from the realm of the sublime and engage with it not as if it follows its own set of rules separated from civilization but rather understand it as being constantly caught up in various networks of human social life. Importantly, being caught up does not mean trapped, it means being entangled, absorbed and engaged.

Perhaps we could approach nature and wilderness with the notion of 'intimate distance', where the question is not that of departing from nature or reuniting with it but rather of reducing its *distance*. Not eliminating nature all together but deconstructing nature as a category and an inherently ambiguous idea. Shane Phelan, elaborating on Rousseau and Nietzsche, proposes the formulation of nature as 'intimate distance' to describe the process of being always in nature and yet not natural. Following his understanding, nature is both, always close by and never immediately reachable - it is distance itself.⁵ It is that desire we wish to obtain but can never fully grasp it, that movement we wish to capture but something always slips away. Of course, nature is constantly present and is never really far at all; it is actually always intimately close. It is cultivated, appropriated and lived. What conceptualization of nature as 'intimate distance' does is that it uses intimacy to propose room for ambivalence and uncertainty that drives certain modest reciprocity in our rhetorical and political uses of nature. It puts forward the paradox of basing our claims on 'nature' or our judgments on the distinction between 'natural' and 'unnatural' without reformulating what nature actually *is*. It begins by recognizing that there are no essential characteristics of nature that would forever remain unchanged - the nature of nature is profoundly unstable.

*"By foregrounding the construction of the ecological community as human activity, [bringing intimate distance to the fore would mean] seeing humans not as 'members' or as 'different from' nature, but as elements of a dynamic and never fully locatable process."*⁶

When discussing responsibility, this kind of understanding would then move from making moral judgments about good or bad human actions to questioning how can we begin to understand ourselves as part of the world, as altering and being altered. How could we reframe the nature discourse in order to overcome the opposition between human activities and 'nature' and yet not to unproblematically blend in the human? 'Intimate distance' seems a promising starting point as it brings forward the continual reframing of the category while

⁴ See Steven Vogel's *Against Nature: The Concept of Nature in Critical Theory*, for instance.

⁵ Phelan, S. (1993). Intimate Distance: The Dislocation of Nature in Modernity. In: J. Bennett and W. Chaloupka, ed., *In the Nature of Things: Language, Politics, and the Environment*, 1st ed. University of Minnesota Press, pp.44-62.

⁶ *Ibid.*, p.58

foregrounding responsibility and mutual coexistence without returning to the longing after the premodern, pristine 'nature'.

On territory / on home

*"Territory: the 'becoming' or 'emergence' of the interaction of functions and expressive markers producing the feeling of being at home [chez soi]."*⁷

*"Territories are the effect of the material inscription of social relationships."*⁸

Territory defines space through patterns of relations, through markers. It creates space for interaction and in turn needs interaction to exist. Just like home it preserves connections between past and present, yet it is never fully stable and must continually reconstruct relations that tie it together.

Territory is not a milieu. While milieu is characterized by directional components and a form of cyclic durational organization, it is vibratory and forms a *"block of space-time constituted by the periodic repetition of the component"*⁹, territory territorializes milieus, it gives them definition and transforms directional components into dimensional ones. Territory marks, it gives milieu components an expression and invests them with qualities. We can begin to talk about territory when milieu components (such as for instance in the forest the energy of the sun, the speed of the wind, the communities of fungi, the layers of soil, the flows of water, etc.) move from being purely functional to become expressive. Territories become expressive through territorial markers that communicate temporal constancy and a spatial range - milieu components acquire temporal and spatial dimension.

In this way territory is moved from its common usage that relates it to a specific place and describes it in terms of a pre-formed bounded entity. It puts forward its initial construction, describing how new forms of expression (new territorial markers) emerge, mark spaces and consequently give rise to territory.

On landscape / on disturbed sites

In cultural terms landscape is everything around us that we see in a particular moment in time. Therefore, to understand a piece of territory as landscape at its most basic requires two things: vision and distance. Furthermore, it means to convey it through the medium of a static picture frame and charge it with values conditioned by a particular larger cultural framework. It means to familiarize and normalize it in order to understand it and make it operative.

Such distancing along with familiarization and appropriation transforms territory into landscape, objectified by human gaze, and allows for the reinforcement of distance between polar terms such as culture and nature, human and non-human. Operating from such a privileged position territory becomes viewed as a commodity to be exploited for economic development, political interests, technological growth, and in general for whatever

⁷ Bonta, M. and Protevi, J. (2004). *Deleuze and geophilosophy*. Edinburgh: Edinburgh University Press, p.158.

⁸ Brighenti, A. (2010). On Territorology: Towards a General Science of Territory. *Theory, Culture & Society*, 27(1), p.57.

⁹ Deleuze, G. and Guattari, F. (1987). *A thousand plateaus*. trans. Brian Massumi. Minneapolis: University of Minnesota Press, p. 313.

human needs reside in the contemporary culture at a given time. In this way the interpretation of nature is always a political act, heavily charged with cultural projections and the idealized image of the 'natural'.

Disturbed sites are the by-product of such an understanding and after ceasing to provide us with necessary space or resources they themselves go through the same mechanisms of projection and familiarization through the masking of the violence done to the land. With the use of the image of the natural and the carefully drawn boundaries, marking out what is allowed to be seen, practised, experienced or even thought of, disturbed sites are transformed into by now all too familiar image of predictable nature subservient to human needs.

What stays (or becomes) obscured and hidden are the relations between different actors in space (and their outcomes) that transformed territory into what we now perceive as an 'unhomely' landscape. While disturbed sites are disturbed precisely because they lie at the intersection of larger industrial, ecological and economic processes and ever growing human needs, they are ambiguous and are fighting language, their understanding in most cases largely focuses only on the 'measurable' nature of ecology. What often remains unspoken of is that disturbed sites are extensively complex and uncertain, composed out of human and non-human, material and chemical flows, natural, social and industrial processes that cannot be simply measured, traced or isolated. Rather than places of distinct properties or predetermined experiences, they are sites of possibly infinite affects and unknown encounters.

Such sites make us feel uneasy and anxious because they embody the blurring of distinctions that maintained the distance between binary terms we grew so accustomed to. Man and nature. Architecture and landscape. Public and private. Past and present. Object and field. Static and dynamic. Natural and artificial. Self and other. They resist our tendency to make them comprehensible (without being overly reductive) and interpret them through our habitual ways of seeing. Instead of remaking them into fixed and generalized images of the familiar, they call for an approach that would focus on relations between different actors that together compose such landscapes and would through reading and intervening acknowledge the past, present and future processes on site.

When discussing disturbed sites it seems necessary to define what is actually meant by *disturbance* and/or *violence*. Looking from landscape ecology perspective purely 'human' disturbance is not really that different from 'natural' disturbance but the important distinction lies in extension, severity and frequency of such events.¹⁰ While disturbance can in many cases be seen as beneficial (forest fires importantly contribute to the ecologically rejuvenating qualities in forest ecosystems, for instance), the capacity of an ecosystem to incorporate it is limited and human disturbances in many cases fall outside this limit. Severity of the disturbance, fragility of the ecosystem and scale of intervention often result in stressful processes that reduce the complexity of ecological communities, consequentially affect population dynamics and landscape patterns.

One could argue that a volcano eruption, for instance, is nevertheless pretty violent as well and the severities of it clear. In what way is it then different from mining or deforestation or any other human induced disturbance? While it is commonly known that disturbances, either 'human' or 'natural' are never necessarily only *harmful*,

¹⁰ Farina, A. (2005). *Principles and methods in landscape ecology*. Boston, Mass.: Kluwer Academic, p.114.

there exist at least two important differences.¹¹ Firstly, human incited disturbances tend to be large-scale and especially long-term operations, while a volcano is much less likely to frequently erupt, even if the eruption can have more severe short-term effects on the environment.

Secondly, human disturbances are produced intentionally and have a very specific *tendency*. Nature is forced to produce and perform; territories are made to enter into specific relations to offer us resources, data, comfort, pleasure, etc. According to Halsey, who is interested in the relations between representation and knowing and between naming and transformation of nature, ‘violence’ here has to do with limitations that we impose on the potentialities of territories, claiming the right to categorize, name and restrict movement of site’s forces.¹² The way modern systems of land management demarcate nature could be first and foremost seen as the violence of representation or, as Halsey argues: *“There is no escaping the fact that naming is a violent activity insofar as it distributes and demarcates bodies in places once occupied only by various flows (principally that of matter-energy).”*¹³ He then continues: *“Names, it must be said, simultaneously render visible and invisible. For this reason, the ascription of categories is inherently laden with politico-ethical overtones since each curtails in advance the existence of other bodies – bodies which are subsequently made to fall ‘outside’ orthodox or so-called ‘normal’ discursive moments or cognitive frames.”*¹⁴ This type of violence does not imply there exist some pristine ‘natural world’ and its intrinsic value but rather focuses on violating the becoming-other by categorising the world under the false premise of unveiling ‘the essence of things’.

A quick look at the leaflet¹⁵ explaining the transformation of Fort de Vaujours into an open pit gypsum quarry is telling. Current state of the fort is envisioned as nothing else but in need to be altered (“abandoned industrial area” (*“une fiche industrielle à l’abandon”*)), as being useless and without any (ecological, cultural, social, economic) worth (“...to bring back life to the site: firstly, ‘economic life’ – quarry will supply neighbouring plaster factory, and secondly, ‘environmental life’ – quarry will be transformed into a natural place rich in biodiversity (*“...redonner une vie à la fiche actuelle: une vie économique tout d’abord, puisque la carrièr alimentera l’usine de plâtre voisine de Vaujours, et la vie environnementale, puisque la carrièr sera reconvertie en un espace naturel riche en biodiversité.”*)). Fort de Vaujours has been in the course of the past few years

¹¹ ‘Natural’ disturbances are more known for their beneficial effects on the environment (rejuvenation, nutrients, biodiversity, etc.) but there exist ‘human’ disturbances with favourable consequences as well. Alpine transhumance is a traditional practice that has shaped the landscape in the Alps to a great extent. It involves seasonal movement of people and their livestock between the valleys in winter and mountain pastures in summer. Without it, most areas below 2,000 m would be forests. Transhumance does not only bring a variety of land uses to the high mountain areas but also leads to higher biodiversity, species’ interactions, and increased cooperation and human awareness of their surroundings. Peasant practices and landscape disturbances, such as coppicing, burning, logging, etc., keep mountain pastures open and prevent or delay plant succession. Created forest clearings provide the right conditions for cultivation, light-loving species, mushrooms and a variety of animals that feed on grass, leaves, berries and young shoots. Agricultural land is today in many places overgrown even in the valleys and transhumance is far from being a necessity. The gradual disappearance of high mountain pastures seems unavoidable but what is worthy to remember is that human disturbance can bring favourable effects, despite that being more of an exception than a rule – it is a matter of being responsibly involved in the dynamic social relations between species, using but not abusing, employing but not exploiting.

¹² Halsey, M. (2006). *Deleuze and Environmental Damage*. Aldershot, England: Ashgate.

¹³ Ibid., p.234

¹⁴ Ibid., p.237

¹⁵ Placoplatre, Fort de Vaujours information leaflet (*Lettre d’information du projet Placoplatre*), May 2014

envisioned mainly through the eyes of mining proponents or local activists who oppose them. Each group employed certain kind of visibility (way of seeing that determines what is possible to see) which went hand in hand with naming. For instance, mining proponents have continuously held on to a very limited vocabulary ('useless', 'industrial', 'in need of transformation', 'rich in gypsum', 'economically promising', etc.) while trying hard not to reveal or even obtain too thorough knowledge about the site that would bring forth insights about the various site's components and their relations that might delay or even restrict mining activities (there were only few on-site measurements made and there is very little information to be found about the various pollutants on site, radioactivity, unexploded ordnance, and so on).

Disturbed areas are therefore sites of multiple processes that through environmental regulations, management and redevelopment, via envisioning and naming, become controlled, their speeds and intensities of matter and energy slowed down. The task for landscape architecture when dealing with disturbed sites (or any other site for that matter) is to begin to see and recognize that there exists something else apart from the assigned forms and functions, that something always escapes our naming, dividing and categorising. And it is that something, that excess, we should be thinking about when attempting to intervene in or represent the bodies of nature – flows, speeds and intensities that are of cosmic proportions – exchanging the misbelief in the controllable, the knowable and the attainable for the permanent presence of the possible.

On landscape architecture

One way of understanding landscape architecture is to view it as a boundary-drawing practice, through framing familiarizing selected pieces of land, allowing certain processes to unfold and certain practices to take place. As landscape architecture is traditionally regarded as the curator of the land for 'the good of the people', its boundaries are typically fixed, marking out a territory presented as familiar landscape, characterised by words such as good, stable, predictable, balanced and safe.

Despite the recent trends in the field related to 'emergence' and 'designing with change', the design outcomes in most cases still understand change in terms of design generation and representation or at best take into account the dynamics of the natural processes present on site, such as the changing of the seasons. What remains fixed and taken-for-granted are the drawn boundaries inside which natural and other processes take place, therefore limiting the variety of possible outcomes to a set of fairly predictable 'changes'. In this way, designed landscapes turn into sites of desire after controlled contingency where experiences are scripted and interactions heavily predetermined.

To start to move towards unrestrained emergence, what is firstly needed is to consciously intervene as just another agent operating on site and not the one that first makes decisive judgments about the site and later on rigidly prescribes its future, limiting all its possible becomings. In the meantime, it is necessary to replace binaries for operating in-between, to take into account nature's dynamic nature and better engage with uncertainty to work towards novelty rather than pure change inside predetermined and fixed boundaries.

Landscape architecture should become less concerned with one final image and more with relationships between things that make landscape a continuous cultural construct. It should start thinking *ecologically* in its broadest sense and translate those relations into spatial form, making them possible to be experienced – it should start putting forward landscape experience through affect not only through perception.

1.1 PROBLEM DESCRIPTION

It is needless to say that the number and scope of disturbed sites is constantly growing. From post-industrial landscapes of steel and post-mining areas to landfills, nuclear sites, abandoned factories, brownfields in port or harbour areas, and many more. Landscape architecture has found itself equipped with tools to deal with such unhomely landscapes, through careful remediation bringing them back to life and investing them with new and attractive program to serve current human desires and needs.

While such transformations are often unquestionably needed looking from ecological perspective (higher biodiversity, faster ecological succession, erosion prevention, etc.) and necessary to provide a certain quality of life attractive to the public, I would argue that they miss their point - they are quantitative not qualitative differences and are in the long run taken over by the same system of relations that initially produced them. While having good intentions, the outcomes of their ambitions too often turn out to be merely projections of what they set out to achieve, putting forward a certain kind of biodiversity, for instance, that quickly becomes the fixed image of itself, making an ideal appear as absolute reality. In most cases they become newly created recreational areas where signs of toxicity, pollution and other disturbances are masked to give rise to yet another familiar, 'restored' landscape. We need familiar landscapes where we feel good and protected, but disturbed sites carry the potential of offering us much more than that.

It is true that to humans such sites are an unfamiliar territory where toxic flows are hard if not impossible to pin down and where certainty and balance are rare. But repeatedly familiarizing them through remaking them into our own acceptable image of nature along with the introduction of conventional program categories in order to make space for humans, without taking into account all the flows and processes that transformed and are still transforming such sites, is not only oversimplification but also a great wasted potential. Comprehensibility and usefulness hold off constant redefinition and evolvement.

By treating unwished-for characteristics of disturbed sites as 'other', first removing them from the interaction with humans and later on transforming them into an image of the 'natural', landscape architecture not only reduces their capacity to change but also justifies the very way they come about and determines the way they will be treated with in the future. When transformations of disturbed site make use of a green cover and newly introduced program categories to *bring back life*, they simultaneously also naturalize, intensify and fuel back the assemblage of human and non-human actors whose interests and practices resulted in an 'unhomely' landscape in the first place.

When planning to intervene in the development of such sites, what is needed is to rethink how to approach and describe them and to redefine intervention as a productive act that doesn't delimit site's becomings while working with its specificity. Moreover, an alternative approach requires alternatives to landscape architecture's common language of representation. Alternatives that would focus on disturbed sites as complex systems of multiple capacities and tendencies and would challenge our reliance on familiar ways of seeing. More generally, what landscape architecture today needs is a renewed understanding of landscape intervention that wouldn't abolish its centuries long tradition of 'image-making' (as it truly cannot that would be a fruitless task) but would seriously question and necessarily redefine the taken-for-granted stability of such landscape images.

1.2 RELEVANCE

Culture significantly determines the way humans engage with the world, how we perceive it and how we transform it in ways that reflect the same cultural predispositions. In our Western culture we can hardly ever speak of encounters that are not defined by vision - our culture is predominantly experiencing the world through the gaze, through perception and through images. Visual values have priority over all others.

Landscape architecture has always been bound to a strong pictorial and aesthetic tradition. The experience of landscape as scenery achieved its peak in the 18th century with a new style that reshaped the large private country estates of wealthy English aristocrats – English landscape style. Its visual appeal, the experience of the sublime coupled with an image of stable and controlled nature left its mark on landscape design up to this day and it seems as if we are so deeply under the influence of this one picture of ‘nature’ that it is hard to recognize it is an arbitrary system, far removed from absolute reality.

Despite the fact that the worldview has since considerably changed and even images became vibrant and abundant, landscape architecture predominantly still imposes definite forms upon the chaos and is preoccupied with how a place looks or what commercially profitable it yields, shaping the image of nature to serve our own purposes and needs. If landscape architecture is to be seen as a form of art then I would argue it is certainly one of the most conservative ones. There have been attempts to experiment with the medium and form but few are those who think about the genre. Comfort, pleasure, search for the pristine and the authentic, reduction of risk, stable and permanent solutions characterize the field up until today. One specific case where this is especially apparent is transformation of disturbed sites. Changes are welcome as long as they do not diminish human comfort, safety or our accustomed quality of landscape experience. While it is true that natural processes and non-human actors are part of the designed assemblage, they are allowed to do only certain things, at certain times and on certain places. In this way ‘changes’ become predictable, far away from being something truly novel.

When it comes to rethinking the position of landscape architecture in relation to disturbed sites, its role and relevance should not focus on routinely and unreflectively healing what society has damaged for the sake of ‘greening’, beautification or various capital interests. Rather, the task is to go beyond the purely visual domain, re-examine the field’s foundations and discover which aims should today inform landscape design. A big power that landscape architecture holds (as do all the arts) is to engage us critically and stimulate thought and action through the production of affects. Now it would truly be time to move beyond mere representation and see beyond things, to replace humans from passive spectators to active participants, to change the register and become consciously involved in the continuous processes of landscape individuation. In these great times, changing the order of things might seem pretty far-fetched but it is possibly only then that new views could be opened and new practices set up.

Therefore, the research focuses on how to truly think of landscape and landscape design intervention not as a complete or final thing but as a constant action and to think of change, of becoming and event as something immanent, not as something being imposed from above. The aim is to focus on what things do, how they are formed, how they could be otherwise - to examine that which precedes the division of the world into objects, selves, things etc.

More specifically, the research has five main objectives:

- to propose a methodological transgression of reading the site in terms of processes and relations present on site and to look at landscape's specificity in the context of *territoriology*
- to explore alternative modes of 'representation' that would embody the character of the site instead of relying on conventional landscape representational tools and heuristic devices that inadequately address complexity and metastability of landscape systems
- to question the role of an intervention and elaborate on ways landscape architecture could begin to see itself as only one of the many agents working on site, in the moment of design emphasized and fundamental to the actualisation of a designed assemblage but always already subservient to the processes it cannot fully delimit
- to move landscape experience from purely visual domain
- to contribute to the discourse and connect ideas of poststructuralism and posthumanism through the notion of affect

1.3 RESEARCH QUESTIONS

Main research question:

Inside an expanded field of landscape architecture, how can one read an unhomely landscape and through defamiliarization/destabilization/deterritorialisation productively engage with disturbed sites, now seen as landscape architecture's 'other'?

- expanded field of landscape architecture

Expanded field of landscape architecture is explored by Elizabeth Meyer through her version of the Klein group diagram that firstly appeared in landscape architecture debates with Rosalind Krauss's use of the diagram to describe how sculpture expanded its field in the 1960s. Meyer reconfigures the diagram to reconsider the relations between *"landscape and architecture, the unseen and the seen, the void and the mass."*¹⁶

Meyer's aim is to argue for a description of landscape architecture as a hybrid activity that operates in-between dualities and avoids binary pairs as opposing conditions. Landscape is understood as a continuum and becoming, as a spatial and temporal terrain. It allows for the rediscovery of the space in-between - space of forces, processes and tensions, space of relationships between things, not of things alone.

*"Instead of a static, visual landscape that is out there, irrational, irregular, and open, we have a spatial, temporal, and ecological site that is present before an artist or a designer begins to work. The designer, then, allows the site to speak more clearly through the design interventions he or she makes. The site and the designer are collaborators."*¹⁷

¹⁶ Meyer, E. (1997). The Expanded Field of Landscape Architecture. In: G. Thompson and F. Steiner, ed., *Ecological Design and Planning*, 1st ed. New York: John Wiley and Sons, pp.45-79.

¹⁷ Ibid., p.74

- one

In the context of this research paper understood as a human subject (designer) with the purpose of future intervention (temporally emphasized human agency).

- read

Methodologies used to describe the processes on site and to discover what makes the site 'specific' in order to gather relevant information needed to firstly determine design tools and secondly, to speculate on the future possibilities of a landscape intervention. Such reading should explore complex narratives of the site, including its objective properties as well as its affective nature.

- unhomely landscape

Here understood as landscapes of disturbed domesticity, governed by a state of tension and perceived threats. Landscapes that cannot be fully grasped and fight definition - from 'wilderness' areas to fast-changing landscapes, old military sites, abandoned villages, etc. While humans perceive them as 'unhomely' as a result of their unknowability and implicit risk, such places are actually instances where the human/non-human dualism breaks down, all too often just so it can be quickly put back up.

- defamiliarization/destabilization/deterritorialisation

While destabilization and deterritorialization, to put it very simply, work towards unleashing of fixed relations in a number of ways, defamiliarization largely focuses on perception. It is a literary device of 'bringing back the awareness of things', of displacing signs from their context of signification, of presenting common or familiar things in an unfamiliar or strange way in order to raise understanding of the familiar. If deterritorialization is together with reterritorialization a process of separation and re-purposing, then defamiliarization is one way to achieve it. By questioning what we usually perceive as fixed understandings or stable nature of things it challenges habitual ways of perception, producing deterritorializing effects while simultaneously revealing the world anew. Ability to show that things could turn out otherwise could in a sense mean, as Paul Chan puts it, "*to cheat fate*". When discussing his intuition that art, if it is in fact art, is what is made when fate is cheated, he turns to Adorno: "*For Theodor Adorno the idea of fate is connected to speculations about art. He understood fate as being the preexisting uses and meanings that determine one's place in what is loosely called the order of things. Fate is experienced as how the authority of the past weights upon a thing, a place or a person. And how this weight burdens and directs how something is valued, how a place is treated or where someone belongs. Adorno believed the burden of this weight that feels like fate is lifted within an artwork. For him the interior or composition of a work acts like an echo chamber. When visual and conceptual elements enter a composition they are deprived of their social bearings and become unmoored from the historical determinations that ground them in an intangible reality. By turning elements into echos of themselves within the matrix of its composition a work loosens the grip social reality holds over those elements and frees them from their fate or their preexisting uses and meanings. They lose, in other words, their place in the order of things which enables them to relate and belong in ways neither wholly predictable nor predetermined. This is what Adorno believed is one of the most emancipatory aspects of art. It creates new relationships, out of what already exists to remind us*

what is still possible with what is given. Art is radical insofar it is able, like nothing else, to free whatever enters into its grip and in Adorno's words "negates its fatefulness".¹⁸

- productively engage

Importantly, productively engaging with the site places focus on production and not on a finished product - it moves towards *sustainability*, by which I mean 'to sustain' experimentation, to continue to adapt, evolve, elaborate, to form new encounters. Continuous production or performativity moves away from fixed identities and has no predetermined final goal apart from constant elaboration of territory that strives towards diversity, remains open for future becomings and ultimately sustains life.

In order to achieve productivity, intensive differences that drive flows/processes need to be kept alive. Turning to known examples of hot and cold air or low and high pressure, we know that the loss of differences (meaning only warm air or only static pressure) brings about entropy, loss of energy to drive the process and consequentially less dynamism.

- disturbed sites

Sites of freedom, uncertainty and tension, populated by a variety of human and non-human actors and interacting processes, often taken over by spontaneous vegetation, appropriated by "unwished-for practices", self-organizing collectives or capital interests, resulting as the by-product of economic, political and social decisions that view nature as commodity and accept environmental degradation as an inevitable result of technological progress and economic growth. While their boundaries can be at least roughly mapped, their effects cannot be simply contained or delimited.

- 'the other'

Left-over places commonly characterised by unfamiliarity, uselessness and disorder, regarded as having no or little value as they contradict our idealised image of 'the natural' (or 'the cultural'). Keeping such places outside the discourse reinforces thinking in opposing dualities and continues to view their development as something outside the domain of human society (strengthening nature/culture, wilderness/civilization divide) yet subservient to it and therefore possible to control.

Disturbed sites are considered as landscape architecture's 'other' as they (apart from the above described characteristics) materialize risk and insecurity and are often full of toxic flows. Common understanding of such sites focuses on 'improvement' which translates into immediate ecological remediation and introduction of new attractive program, while the unwished-for aspects of the site are masked under the cover of the familiar, affirming their role as landscape architecture's 'other'.

Subquestions:

How could reading the site in terms of *territoriology* move from 'landscape-as-image' to 'landscape-as-process'?

What would be the role of an intervention and how could it destabilize the narrow understanding of territory as strictly physical, political and legal grounding of the state?

¹⁸ Chan, P. and Hammer Museum, UCLA, (2015). *ENGAGE MORE NOW! conference, Keynote*. [video] Available at: <https://hammer.ucla.edu/engage-more-now/#c11528> [Accessed 2 Apr. 2016].

2.0 METHODOLOGY

The starting point of this research are the concepts of territory and 'the unfamiliar' and their relation to landscape and landscape architecture along with a very specific site of interest - Fort de Vaujours. Fort de Vaujours, an abandoned site of radioactive contamination, has been subject of power relations, territorial claims and conflicting interests from the day it was envisioned, created and named. It has always been a place of a certain kind of projection that was eventually realized, either with political, economic, environmental or social aims. In order to approach the site as immanent, the research starts with an understanding of *territoriology*, of how territories are established, by way of which processes, what are their material and affective outcomes. This involves examining Deleuze & Guattari concepts of the refrain, de-/re-/territorialisation, and further elaborations by Grosz, Shapiro, Brighenti, Halsey and others. Next to this, ideas of post-humanism and new materialism are explored to provide a renewed view on disturbed sites and on thinking about the territory as relational, process-driven and open-ended mode of organization.

While understanding of landscape always involves setting up of borders, striving towards stability and a final perceived image, territory, as a relational construct, is inherently unstable. This is not to suggest that territories and landscapes cannot coexist, overlap or move from one to another. But in order to begin to examine disturbed sites I place my focus on territory and later on relate it to landscape. What this emphasis does is that it from the start puts forward territorial production instead of a landscape image. In this way, approaching disturbed sites through territory-making firstly involves looking into processes and relevant relations as well as into territories' functional and expressive components and secondly, it proceeds from the understanding of territory to a renewed understanding of landscape, landscape design and landscape project.

Research is divided into four parts that elaborate the processes and outcomes of territory-making and follow the four points on *territoriology* as discussed by Andrea Mubi Brighenti in his essay *On Territoriology*:

- a) *Who is drawing*
- b) *How the drawing is made*
- c) *What kind of drawing is being made*
- d) *Why the drawing is being made*

These aspects of territory are translated into the following chapters:

- a) Territories are territorialized assemblages
- b) Territories are continuously produced and reproduced
- c) Territories are affective
- d) From territory to landscape

Each of the points involves looking deeper into the concepts of territory, 'the unfamiliar', disturbance and/or landscape. First chapter focuses on the processes and relations that make up a territory, second one elaborates on territorial markers as a form of definition and temporal stabilization, third component touches the affective dimensions of territory and its qualities (such as 'the unfamiliar') and the last point examines the relation between territory and landscape and further elaborates on the role of an intervention inside an unfamiliar territory. Every component deals with all three aspects - 'reading', 'intervening in' and 'representing' and

each challenges landscape architecture’s common modes of representation (through diagrams, mappings and experiments). Every chapter firstly explains the concepts in theoretical terms, then relates them to landscape and/or landscape architecture and lastly, it applies and tests the gathered understandings on specific site (Fort de Vaujours) through learning-through-making research components.

	examination of concepts	link to landscape / landscape architecture	application on site / towards design
1st research component	Territories are territorialized assemblages	Landscape reading	Learning-through-making 1 processes of site’s production, territories, agency
2nd research component	Territories are continuously produced and reproduced	Landscape refrains and markers	Learning-through-making 2 specificity, definition
3rd research component	Territories are affective	Landscape experience	Learning-through-making 3 affect, interaction, quality
4th research component	From territory to landscape	Landscape design	Learning-through-making 4 intervention, interference

3.0 TERRITORIOLGY

“Territory presents selective openings, or deterritorializations, and closures, or reterritorializations. Someone or something is included because someone else or something else is excluded. These operations give birth to ongoing processes of separation and fusion, which are expressive and semiotic.”¹⁹

Territory is at least in political geography mostly known as an organized and bounded area of sovereign states. But as Brighenti argues, the simple interchangeability between territory and the state is highly questionable. Territory as *“the passive spatial recipient of the state”* can never be established once and for all or cannot fully delimit and control the variety of spatial functions and processes intertwining inside its borders.²⁰ Building on Foucault and Deleuze, Brighenti proposes looking at territory from a relational perspective, where *“territory appears precisely as what keeps sovereignty and government together”*.²¹ More than that, in his aim of

¹⁹ Brighenti, A. (2010). On Territorology: Towards a General Science of Territory. *Theory, Culture & Society*, 27(1), p.65.

²⁰ Ibid.

²¹ Ibid., p.55.

developing a ‘true territoriology’, he argues that looking on territory from either only political, geographical, biological, ethological, ecological, philosophical or any other point of view will not suffice - full exploration into the concept of territory requires taking into account the full richness of the multiplicity of approaches. Therefore, research focused on territory does not focus on territory as a given but rather on territoriology - on how territories are established, by way of which processes, what are their material and affective consequences. Power relations are not excluded, are important, but are not at all sufficient to describe the workings of a territory. Territories are in this way never static entities but active processes of de- and reterritorialisation, they are effects of relations not objects in themselves. As soon as new actors appear or old ones disappear and new markers are set up or old ones change, territories are reconfigured. Brighenti argues for the conception of territory as non-essential, relational, processual and affective. His dynamic approach expands the understanding of territory from a delimited and controlled geographic area to the production and reproduction of territories through interactions. Borders and subsequent control over the area are seen as results of territorialisation, they are the material outcomes of social relationships. What is important is that they could be otherwise - in territory-making borders do not precede socio-material processes that set them up. Turning to Fort de Vaujours, it would make little sense to speak of it only in terms of a certain arrangement of political or economic power, without taking into account the technologies, practices and various human and non-human processes and social relations that have transformed and continue to transform it.

When it comes to social relationships we often think of sociality as something exclusively human but “*if social means ‘made in entangling relations with significant others,’ clearly living beings other than humans are fully social – with or without humans.*”²² Sociology suddenly becomes much more exciting when we recognize that the concept of sociality covers much more than the social lives of humans alone. In order to be social and participate in social relations that organize ways of life, one does not always have to form conscious decisions or take deliberate steps. World-making and freedom to act and communicate with the surroundings can happen independently of intention or human consciousness.²³ Animals are more often known to be social (when staking out or defending their home territory, for instance), but so are plants. Some of the first studies in plant behaviour have shown that animals are not the only ones who compete for space even independently of nutrient, water or light resources. Observations of plants’ root segregation and active defence of space showed that plants can be territorial as well, claiming their own space and resources.²⁴ Additionally, what has more recently been confirmed is that plants exchange information with one another and regularly engage in conversation. They are warning their neighbours of herbivore attacks, alerting each other to menacing pathogens or approaching droughts and can even recognize kin, adapting their growth when being surrounded by family members. All of this and more is so far known to be communicated through the air by releasing odorous chemicals and through

²² Tsing, A. (2016). More-Than-Human Sociality: A Call for Critical Description. In: K. Hastrup, ed., *Anthropology and Nature*, 1st ed. Routledge, p.27.

²³ Ibid.

²⁴ Schenk, H., Callaway, R. and Mahall, B. (1999). Spatial Root Segregation: Are Plants Territorial?. *Advances in Ecological Research*, [online] 28, pp.145–180. Available at: <http://www.sciencedirect.com/science/article/pii/S006525040860032X> [Accessed 2 Apr. 2016].

the soil with the help of fungi.²⁵ While much still remains unknown, one thing is clear – social life of plants is lively, with or without us.

4.0 TERRITORIES ARE TERRITORIALIZED ASSEMBLAGES

Territory can be conceptualized as an outcome of a complex, heterogeneous assemblage. Assemblages create territories and work through intensive bringing together of elements from the milieu.

“We will call an assemblage every constellation of singularities and traits deducted from the flow - selected, organized, stratified - in such a way as to converge (consistency) artificially and naturally; an assemblage, in this sense, is a veritable invention.”²⁶

Assemblage, as understood by Deleuze & Guattari, is not a collection of predetermined components that are then assembled to give rise to an already before envisioned structure. In other words, it is more than the sum of its parts as something new must always emerge on the level of an assemblage. Assemblages are as groupings of diverse components characterized by emergent properties - together they share the ability to make something happen, something that each component could not produce on its own. This, though, can only happen if components exercise their capacities and interact with one another. Despite the contingent character of an assemblage, its composition is not accidental as it bears certain structure, possibility of self-organization. The current overgrown area of Fort de Vaujours could be one such assemblage. There is contingency to the elements present as the plant species are allocated somewhat randomly depending on the soil type, micro climate, nutrients present in the ground, disturbances, plant competition, etc., and yet the distribution is not completely accidental since only certain species of a certain succession stage of this precise location have the capacity to grow at this time in this location. These species together form a group, express a distinct character and particular qualities. They form an assemblage.

Every assemblage is also ‘functional’ - it is effective and affective and what is important are not so much the components alone but more what these components together are capable of doing. The agency of an assemblage, as discussed by Jane Bennett, puts forward an understanding of agency that *“becomes distributed across an ontologically heterogeneous field, rather than being a capacity localized in a human body or in a collective produced (only) by human efforts.”²⁷* While this ‘heterogeneous field’, a human-nonhuman assemblage does not presuppose a subject as the primary cause of an effect, it nevertheless retains intentionality but acknowledges it as less decisive for the outcome. The main point of Bennett's understanding is that human and nonhuman elements are always capable of affecting the dynamic of processes they find themselves in, yet they in turn get affected and changed by them - nothing acts alone, but there are certainly some actors that are in certain intervals more important than others. Accountability then moves from the search after an individual human agent, responsible for an event or a problem, to become more concerned

²⁵ Cossins, D. (2014). Plant Talk. *The Scientist*, [online] (1). Available at: <http://www.the-scientist.com/?articles.view/articleNo/38727/title/Plant-Talk/> [Accessed 2 Apr. 2016].

²⁶ Deleuze, G. and Guattari, F. (1987). *A thousand plateaus*. trans. Brian Massumi. Minneapolis: University of Minnesota Press, p. 406.

²⁷ Bennett, J. (2010). *Vibrant matter*. Durham: Duke University Press, p.23.

with analysing what makes the human-nonhuman assemblage that produces negative effects endure and stay together. For this it must be remembered that an assemblage is not governed from a central point; none of its components have the capacity to definitely determine its trajectory or impact. Rather, generated effects are *emergent properties*, where the ability to make something happen heavily depends on components' participation in the collective. Human 'responsibility' then lies in observing the effects of the assemblages we take part in, and to work with experimentation in order to alter the composition of an assemblage (adding or subtracting relations), minimize its negative effects and increase the capacity of response of other-than-human components. This clearly has important political implications and as Bennett remarks: "*Outrage should not disappear completely, but a politics devoted too exclusively to moral condemnation and not enough to a cultivated discernment of the web of agentic capacities can do little good. A moralized politics of good and evil, of singular agents who must be made to pay for their sins /.../ becomes immoral to the degree that it legitimates vengeance and elevates violence to the tool of first resort. A distributive understanding of agency, then, re-invokes the need to detach ethics from moralism.*"²⁸ If we took Fort de Vaujours' radioactivity for instance, the task would not be to track down the 'morally responsible subject', guilty of radioactive contamination, as that would not dismantle the problem and would, without any long-term political implications, change little. Relations between France's nuclear legislation and energy policy, high reliance on nuclear power, desire after country's energy independence and low cost electricity, various state interests, economically viable international electricity exports and uranium imports, means of radioactive waste disposal and more, would remain unchanged. The point here is not that no one should be held responsible or that single nonhuman (or human) actors possess agency. Rather, the idea is that agency is always found as a power of a human – nonhuman collective and that by simply picking out a human subject from a complex assemblage that resulted in the present radioactivity, for instance, does not prevent similar events to occur in the future. Assemblages are made of relations between their components; relations affect and are affected by other relations which determines what assemblages can do and how they can make things happen.

Certainly, this does not imply they are static or permanent; they are constantly transforming, assembling and reassembling, organizing and dismantling. One very familiar example of a particular kind of territorial assemblage is home. Despite the common understanding of home as something we depend on for grounding, as our place of origin, the closer inspection into the home-territory production reveals that to be at home does not mean being fixed in-between the four walls of one's own dwelling but rather that home is how we make ourselves comfortable by arranging artifacts and marking places through practices, objects and desired affects. And this can happen anywhere. Importantly, these markers are never stable and fixed, they are constantly shifting. We change them just by living or they change accordingly to the contingency of their surroundings - milieus constantly merge and transform, transcode and transduce each other and alter the coding of the rhythms we have set up. Therefore, home cannot be described as something one would create once and for all, home requires continual attempts at home-making, continual interaction / reconstruction / reterritorialization and setting up of a set of familiar rhythms that during certain interval make us feel *at home*.

²⁸ Khan, G. (2009). Agency, Nature and Emergent Properties: An Interview with Jane Bennett. *Contemporary Political Theory*, 8(1), p.93.

Despite the fact that this means there will necessarily be moments of *homelessness*, of destabilisation of fixed relations, we usually think of home as a place of safety, control and belonging. Not only is such desire for domestic security related to our conception of home, it has been expanded to include just about everything we name 'nature' as well - myths of nature equilibrium, stability, nature's manageability and human control are still very much persistent even though today we know for certain that disturbances and uncertainty are inherent to the functioning of ecosystems and that there are forces and dynamics that remain well beyond our control. The perceived threats or the loss of qualities we consider to make a space homely and familiar cause a disruption that deterritorializes our conception of home and unsettles the established relations we have taken for granted. This gives rise to 'an uncanny' sense of home, where the familiar is challenged and problematized. Such a discomfoting stage is always given a certain duration - deterritorialization is always followed by a reterritorialization, which is again always already on its way to undergo transformation when certain thresholds are passed or new markers arise. Territory (or home) production is a process of constant *becoming*.

To talk of home or of territory is then not approaching it in some Heideggerian sense of 'homecoming', of getting back to our 'proper home' but rather in terms of constant wandering and setting up of refrains, deterritorialization and reterritorialization. Territory is in this way not a closed and given fixed entity but is constituted of many territories that can overlap and that human and non-human actors change by interacting with one another. A children's story called *A House is a House for Me* is an illustrative example of how home is unstable and how objects inhabit certain 'homes' that are in turn on the inside of other 'homes'.

/.../ A box is a house for a teabag.

A teapot's a house for some tea.

If you pour me a cup and I drink it all up,

Then the teahouse will turn into me!

Cartons are houses for crackers.

Castles are houses for kings.

The more that I think about houses,

The more things are houses for things.

And if you get started in thinking,

I think you will find it is true

That the more that you think about houses for things,

*The more things are houses to you. /.../*²⁹

²⁹ Hoberman, M. and Fraser, B. (1978). *A House Is a House for Me*. New York: Viking Press.

Comparing this with territory it could be said that while territories as well work through scales and degrees of visibility, it is not only a matter of interiority or exteriority but rather of patterns of relations that work through scales and of markers that result from encounters between various actors. In this way territory is never only a bounded spatial container but it consists of certain qualities - it has both, expressive and functional components.³⁰ This means it is the coming together on one side of distinct properties, concreteness and actuality and on the other side of qualities and affects that are incalculable, uncertain and virtual. Elizabeth Grosz in her *Chaos, Territory, Art* argues that in order to give rise to territory, we first need a frame or a boundary and secondly, it is only through sensations, affects and intensities that may emerge that we might connect to the rhythms that resonate among different bodies, “run through all of life and connect the living in its various forms to the nonorganic forces and qualities of materiality itself.”³¹ Another important point that Grosz makes is that even though bounded, territory is always open to the outside, to the chaos. If successfully avoiding becoming fixed, it never ceases becoming-other than it is, opening itself up to the potential of being otherwise.

There are multiple forms of territorializing and multiple actors territorialize. Territorial animals mark their territories using scent markers or visual and auditory signals, with the main aim of controlling resources. This enables them to have control over certain area, to increase individual fitness and freely reproduce. While markers animals use are of various kinds and are often intangible, building fences and walls as the most common practice of securing our territory is exclusively human. However, it should be noted that while territory exists as a bounded entity, its boundaries can materialize in multiple, so to speak infinite ways, they may be implicit or even invisible.³² They can be marked by phenomenon, forest edge, trunk of a tree, by a ditch, hedges, stones, variation in material, etc.

4.1 LANDSCAPE READING

Landscape architecture uses landscape reading to try to provide answers to questions such as: What is a landscape? What defines a particular landscape? What were the natural and cultural processes that produced it? What is most significant and characteristic of the site? What is the most appropriate form of intervention?, and so on. Landscape reading conventionally focuses on landscape analytical methodologies that gather information about the site through collection and interpretation of site's largely measurable qualities. Such reading examines the ‘nature’ of the site by looking into natural factors (geology, soil, topography, vegetation, animal life, climate), historical factors (development, cultural significance, heritage) and human factors (social aspects, landscape experience, spatial and visual quality). To large extend, the measurable, ‘ecological’ values prevail, being understood as ‘objective’ information about the reality of the site. Since more or less unmeasurable values such as cultural significance, social aspect or landscape experience cannot be simply traced and mapped out they are transformed into categories that at best only partially cover what they initially called for - recording of age, patterns of use, smell, light, colour, etc.³³ Gathered data is most commonly communicated through mappings or diagrammatic representations of different layers that together form a piece of landscape. Once mapped out, these layers serve as a powerful tool to find connections and relationships between different landscape

³⁰ Brighenti, A. (2010). On Territorology: Towards a General Science of Territory. *Theory, Culture & Society*, 27(1), pp.52-72.

³¹ Grosz, E. (2012). *Chaos, Territory, Art*. New York: Columbia University Press, p.19.

³² Brighenti, A. (2010). On Territorology: Towards a General Science of Territory. *Theory, Culture & Society*, 27(1), p.60.

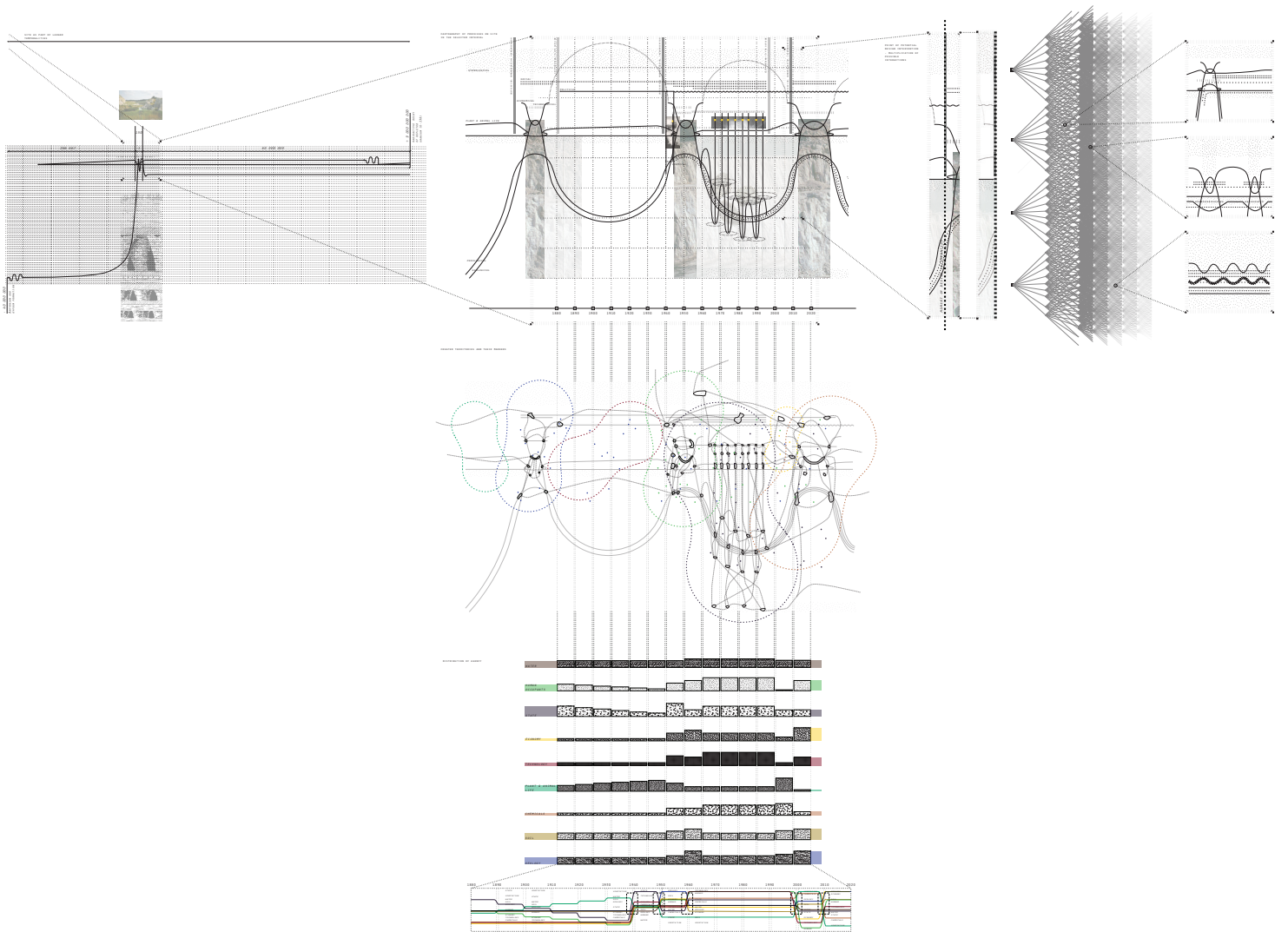
³³ Raxworthy, J. (1997). Specificity: the impossibility of not projecting. *Landscape review*, 3(2), pp.43-50.

components but the relations that initially produced the chosen layers remain unquestioned. More than that, constant reliance on landscape or architectural analytical tools that the field predominantly uses is likely to result in an uniformity that landscape as a by-definition transdisciplinary category does not possess.

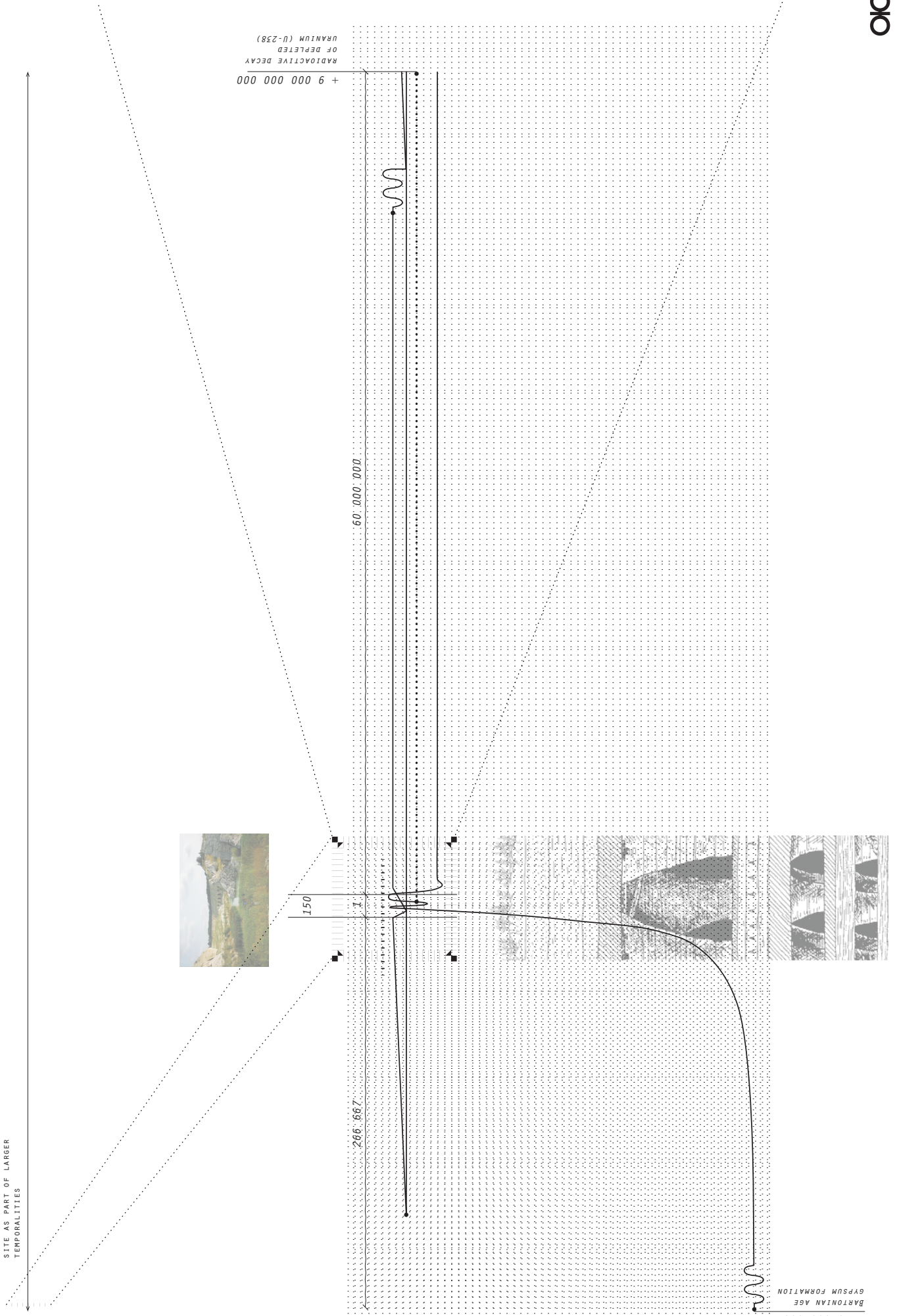
4.2 LEARNING - THROUGH - MAKING 1

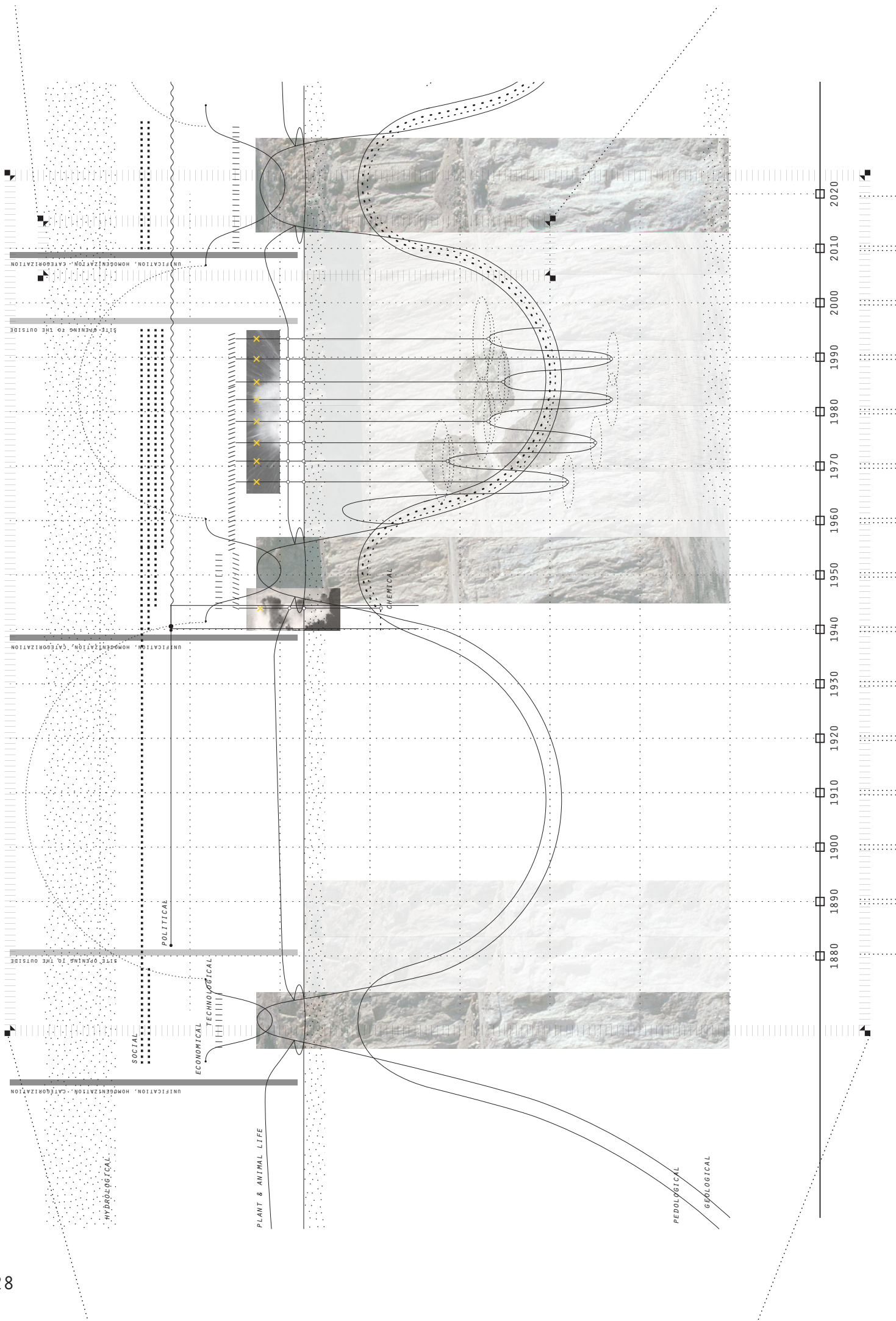
In order to go beyond the strictly physical location or visual expression of landscape components and to describe the conditions that led to materialization of both – their location and their expression, the first part of the proposed reading approaches the site as a complex entanglement of various processes and agents, impossible to isolate and divide between distinct layers. It does not put emphasis on preformed layers but on relations which produced those layers - it is tracing patterns of activity and agency (what happened, how it happened, which agents were present) and looks at the processes of site's production. It focuses on groupings of diverse agents that in the selected interval occupied and intervened on site and serves as a tool to describe its objective material conditions. It analyses which changes in relations are productive and which driving forces matter. Human and non-human processes/actors are considered on equal basis, differentiated only in terms of visibility of their effects and agency they possess during certain interval. Once described, the understanding underlying the connection between site's materialization and the processes of its production at a given time serves as a useful tool to move towards design stage as it makes possible to speculate on ways relations could be redistributed under different conditions along with their spatial outcome.

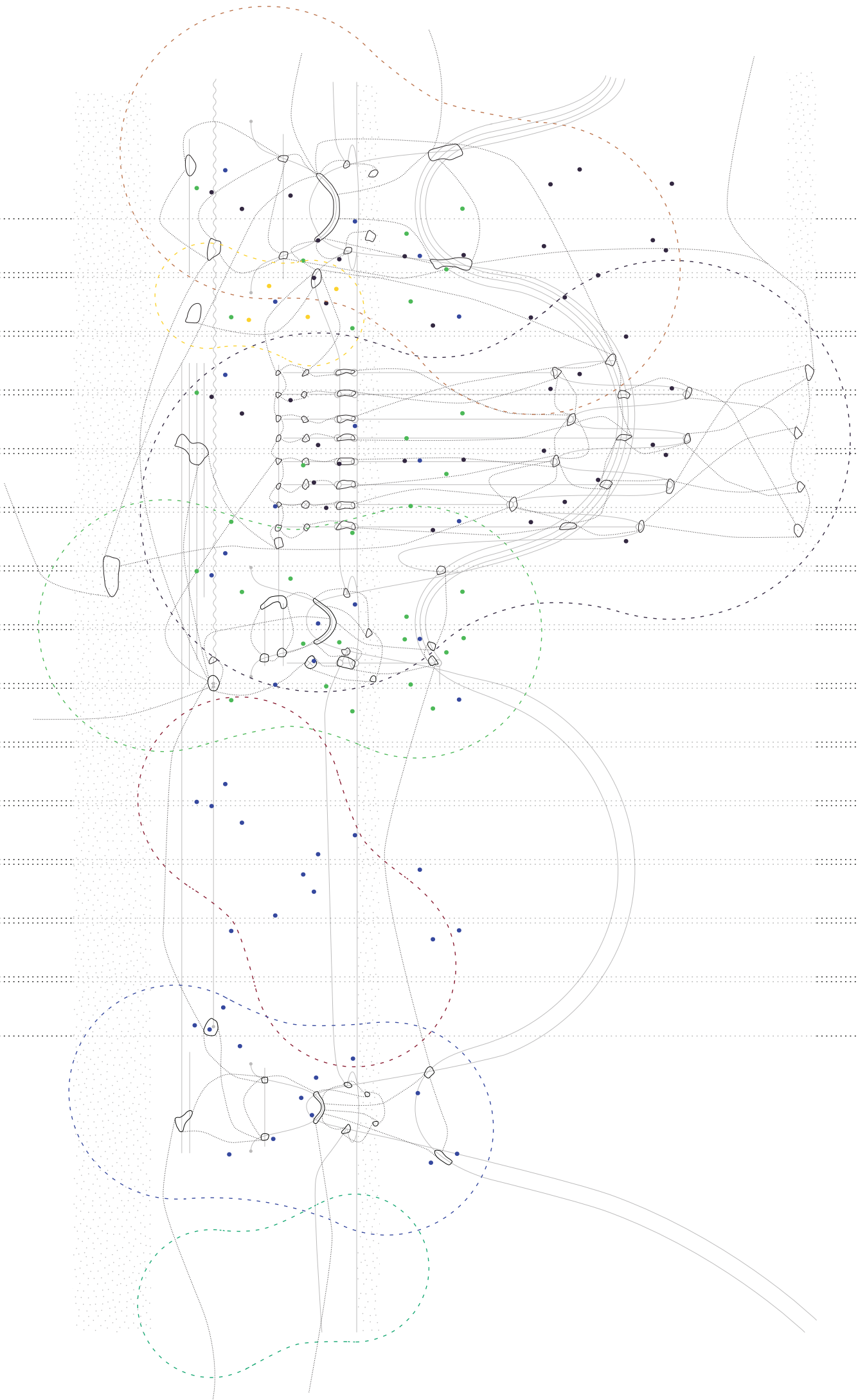
It is important to emphasize that this type of reading is by no means sufficient to obtain the whole picture of the site. Rather, it is a promising start to begin to describe it.

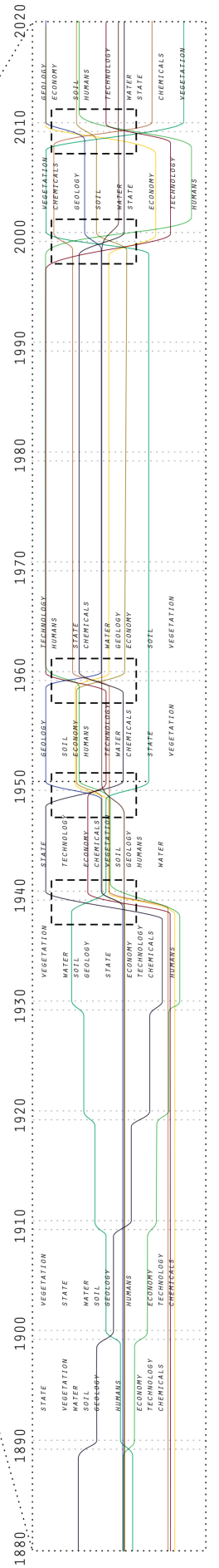
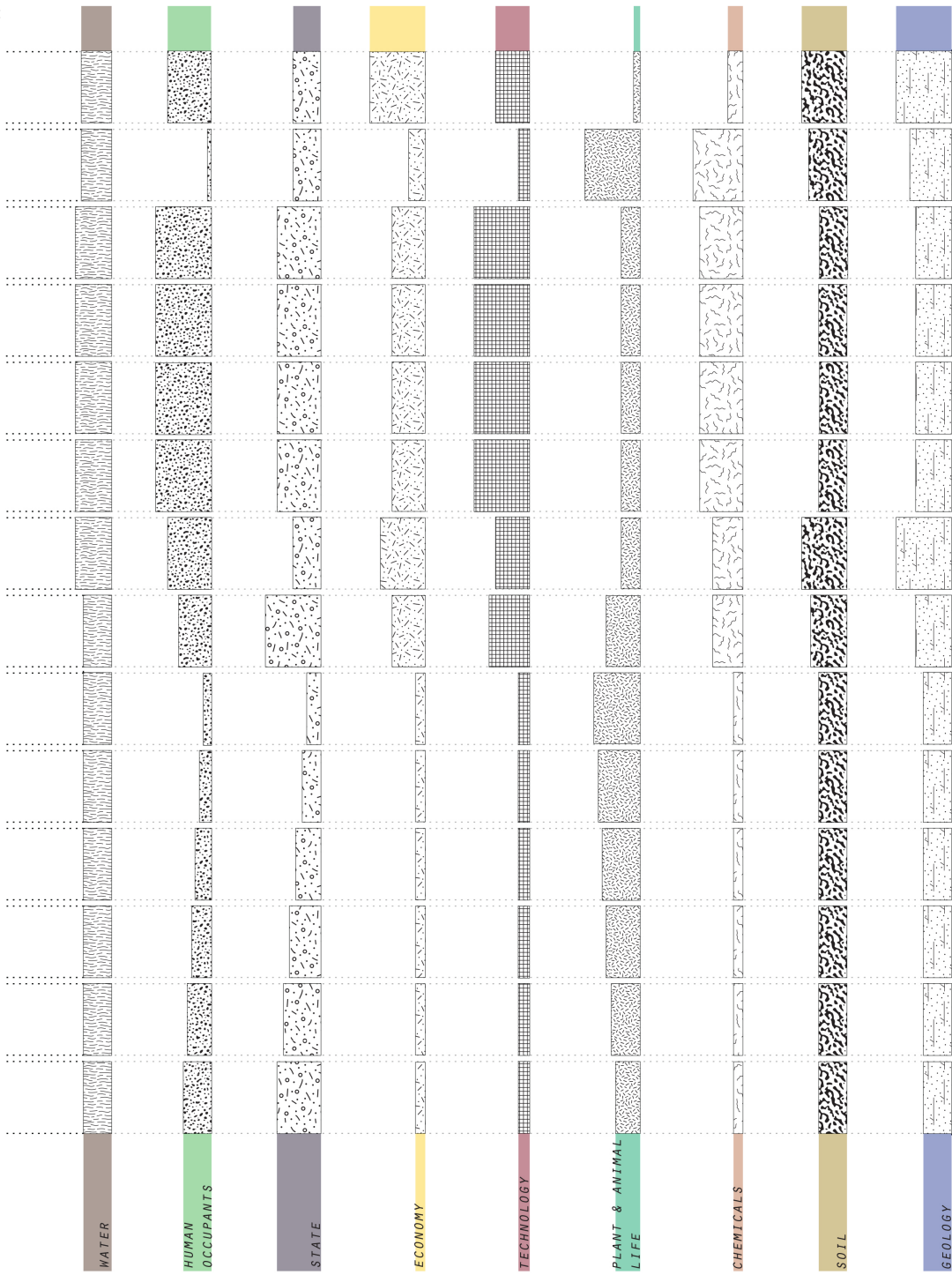


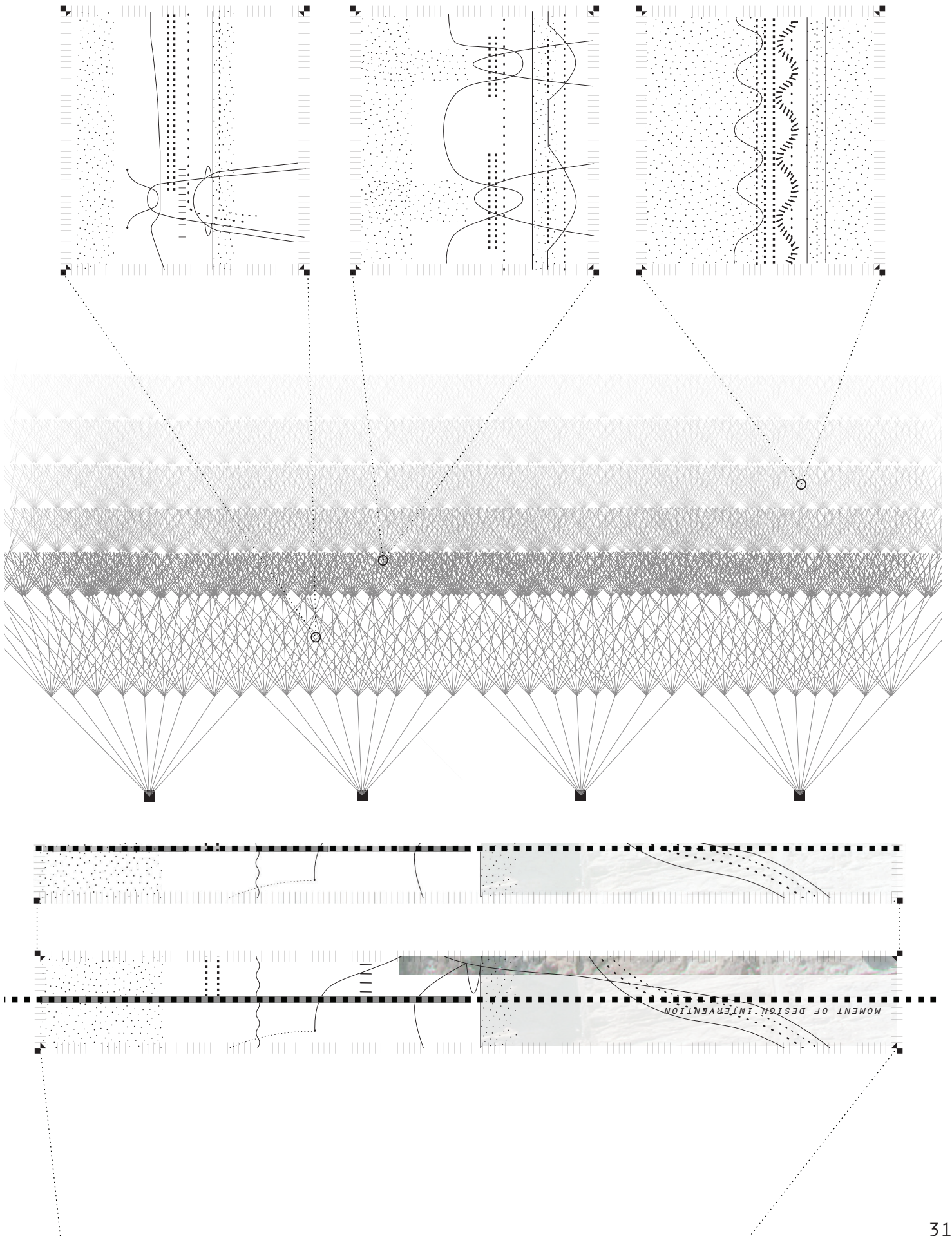
SITE AS PART OF LARGER
TEMPORALITIES











5.0 TERRITORIES ARE CONTINUOUSLY PRODUCED AND REPRODUCED

Territory, as understood by Deleuze & Guattari *"is not a milieu, not even an additional milieu, nor a rhythm or passage between milieus. The territory is in fact an act that affects milieus and rhythms, that "territorializes" them. The territory is the product of a territorialization of milieus and rhythms."*³⁴ Following from this and Brighenti's understanding, I approach territory as a mode of organization, as an act or a practice, rather than a physical space that precedes the relations and inscriptions that define it. Just as much as the milieus and their objects are constantly changing, so can territories shift. Deleuze & Guattari here speak of territorialization, deterritorialization and reterritorialization. To territorialize, to make ourselves at home, requires setting up a system of refrains that through their rhythms produce and shape space as a place of comfort. Refrains work through repetition - they organize, fend of chaos, draw from the earth a set of meanings and temporary stabilize.

When describing the constitution and workings of a refrain Deleuze & Guattari focus on its three main components: an inside – a point of organisation, space of comfort and safety, a border – a circle that delimits the space of territory, keeps the forces of chaos outside, includes and excludes, and a movement that opens itself to the cosmic forces – a line of flight towards the future, improvisation and experimentation. These three components do not happen in successive steps but constitute one single thing - the refrain.³⁵ This makes it clear that refrain, as a territorial assemblage, can at any time pass into other assemblages, it is not only territorializing but importantly also deterritorializing force. The emphasis here is put on *continuity*, on continuous processes of deterritorialization, when milieu components are detached from their functions and matters of expression, and reterritorialization, when those same components acquire new functions and qualities inside newly created territory. Besides, it is important to note that the refrain is autonomous; it is not bound to anything or anyone. It is not to be found in any of the milieu's components but in relations among them while they are individuating – it always operates in-between and is *"a set of relations that constitutes the territory, produced by its components but not contained exclusively in any of them."*³⁶ For instance, foxes, as territorial animals, leave scent markers on prominent landmarks or otherwise visually conspicuous elements such as hedges, fences, tree stumps, rocks, tufts of grass, etc. While they are the ones who leave the markers and defend their territory, it is a whole set of relations between the fox, fox's urine, the marked elements, included and excluded space, area's species distribution, fox's predators, etc. that is the refrain, a heterogeneous and experimental assemblage that is as much functional as it is aesthetic.

Aesthetic component in relation to territory and refrain is tied to expressivity which precedes territorial domination or aggression. Territory is defined by the emergence of matters of expression (markers) and the refrain *"is rhythm and melody that have been territorialized because they have become expressive – and have*

³⁴ Deleuze, G. and Guattari, F. (1987). *A thousand plateaus*. trans. Brian Massumi. Minneapolis: University of Minnesota Press, p. 314.

³⁵ *Ibid.*, p.312.

³⁶ Bogue, R. (2003). *Deleuze on Music, Painting, and the Arts*. New York: Routledge, p.74.

*become expressive because they are territorializing.*³⁷ Expression is not mind or subject-dependent; it is out in the world, autonomous, and does not depend upon but rather momentarily crystalizes through an *event* and *responds* through actual objects. Response is here understood as expressing “*relations of the territory to internal impulses and external circumstances*”³⁸, expressive qualities are in continuous relations with one another. These relations are what ties territorializing markers with their functions and gives them consistency. What holds things together is therefore not some kind of ‘functional centre’ from where everything is guided, “*there is no form or correct structure imposed from without or above but rather an articulation from within.*”³⁹ Consequentially, response cannot be traced linearly (cause – effect) but can instead be conceptualized as a temporary consolidation of heterogeneous components, as a machinic synthesis: “*A colour will ‘answer to’ a sound. If a quality has motifs and counterpoints, if there are rhythmic characters and melodic landscapes in a given order, then there is the constitution of a veritable machinic opera tying together orders, species, and heterogeneous qualities.*”⁴⁰

5.1 LANDSCAPE REFRAINS AND MARKERS

Every territory works through territorialising refrain, certain rhythm that sets up the theme for coding / marking of space. In landscape, these rhythms are not as much landscape processes (when purely functional) but rather practices and actions that acquire a dimensional, spatial component through markers. Markers in turn shape the landscape and produce material and affective outcomes that go beyond their immediate surroundings. However, landscape processes should not be neglected - there are plenty of them that shape landscape in a way that certain qualities/matters of expression are produced (erosion, freezing, corrosion, sedimentation, drought, industrialization, deforestation, etc.). Andrea Mubi Brighenti argues that territorial markers do not only possess outer territoriality, that is relationships towards territories they find themselves into, but are matched and doubled by their inner territoriality. This inner territoriality that results in a material marking, which is apart from its spatial dimension also intensive, is as much part of territory-making as marker's outer territoriality. When trees claim their territory and relate to other territories in autumn when they lose their colourful foliage, influence the patterns of movement, chemical processes on the ground, etc., they are, in turn, also territories in their own account, containing a vivid territorialization that opens up between the sunlight, temperature, chlorophyll, water, photosynthesis, respiration, mixing of pigments and other chemical changes. Not getting enough water would cause the leaves to die faster and fall to the ground sooner. Too much rain, the tree would not receive enough sunlight and the leaves would not be brightly coloured. One change in the machine of autumn foliage and the material and affective outcomes are unpredictably different, relating to other territories in unforeseen ways. Therefore, marking a territory is not a simple act of appropriation and occupation but an active creating, remaking and elaborating of territories, internal and external. Particular marker transform space into a specific place which then becomes something more than mere location but does not yet obtain an ‘identity’.

³⁷ Deleuze, G. and Guattari, F. (1987). *A thousand plateaus*. trans. Brian Massumi. Minneapolis: University of Minnesota Press, p. 317.

³⁸ *Ibid.*, p.318.

³⁹ *Ibid.*, p.328.

⁴⁰ *Ibid.*, p.330.

As mentioned, refrains work through repetition, we might say through 'habit'. Just as habits, when coming together, are part of defining who we are, so is the way that refrains come together into a territory part of landscape's specificity, of 'the particular'. This is not to say there is an essence in specificity, or for that matter in habit. Habits change, even require variation. Wise, when discussing the concept of home, remarks: "*There is no fixed self, only the habit of looking for one (likewise, there is no home, only the process of forming one).*"⁴¹ Building on this idea, we could say that when searching for 'the specific' one might be searching in vain if not acknowledging that 'the particular' lies in landscape's dynamism, it is contingent, changes through scales and is even when pinned down always given a certain duration - it never pre-exists. This is the point where conventional landscape architectural practice often falls short. Looking for some kind of 'essence' on which to build future designs, it gets trapped in searching for the site's characteristic historical details or the point considered still 'pristine' or at least more authentic. Such translations frequently turn out to be overly reductive generalizing projections that end up being just another empty reference, despite their initial aim of proposing a design that would speak of and work with the site. When not approaching the site as found, but projecting onto the site the significance the discourse wishes to find, the specificity always already lies in the one that projects and not in the site itself.⁴²

An interesting and telling view on specificity and searching for that 'essence' (in this case especially as understood in science - the nature of matter) is elaborated by Karen Barad, a feminist and particle physicist who through the workings of quantum mechanics proposes a posthumanist performative take on human agency, ethical responsibility and representationalism. Discussing Niels Bohr's interpretation of the wave-particle duality paradox her argument is that value does not pre-exist the measuring process and that the specific material arrangement of the apparatus used for the experiment is central to the experimental outcome. To be able to conceptualize specificity one should, following her understanding, primarily examine what enables it in the first place.

Niels Bohr, deriving insights from his experiments, rejected the idea of particles' fixed values and instead argued that the value of the particle (here in the case of a two-slit experiment, trying to understand whether light is composed out of particles or waves) emerges only through the measurement and is actually part of the measurement itself. By modifying the apparatus, the nature of the observed phenomenon changes.⁴³ If a particular material configuration of an apparatus is designed to examine the light's particle character for instance, then this is what is observed and the apparatus itself always already frames the emergence of the experimental outcome. And if the objects of inquiry are diffraction patterns then the observer can only find waves and not particles. Importantly then, value is not existent in the observed phenomenon before the measuring process and is changed every time a new 'way of looking', a new apparatus is set up and used. As a consequence, the outcome opens up certain relationships and reveals certain findings, while excluding others. This exclusion or separations is therefore not to be found prior to the material configuration of the apparatus. Such an understanding has many implications and is especially productive when applied to questions of ethical relations. Trying to reconfigure human exceptionalism and intervene into human-nonhuman relations following

⁴¹ Wise, J. (2000). Home: Territory and Identity. *Cultural Studies*, 14(2), p.303.

⁴² Raxworthy, J. (1997). Specificity: the impossibility of not projecting. *Landscape review*, 3(2), pp.43-50.

⁴³ Barad, K. (2007). *Meeting the Universe Halfway: Quantum Physics and the Entanglement of Matter and Meaning*. Duke University Press Books, p.106.

Barad's line of thought would firstly require acknowledging that *"the human is an expression of the apparatus of life and world constantly taking measurement of itself"*⁴⁴, it is part of its 'intra-active becoming'. This means we are constantly changing the apparatus of life, participating in the mattering of the world, bringing forth its specificity, us included. Everything and every action is not only accountable for the world's becoming but because of 'being of the world' our actions produce and reproduce not only everything that isn't human but importantly, through the continuing mattering of the world, also ourselves. This is the way we could perhaps begin to approach the inseparability and constant entanglement of human and non-human, nature and humanity. Ethics lies in marking and remaking the earth and ourselves.

When applying specificity, as discussed by Barad and Brighenti, to landscape architecture, following conclusions can be made:

- specificity never pre-exists
- specificity does not embody any 'essence', rather it is a relational specificity of a stage in 'becoming'
- specificity is always given a certain duration
- specificity changes through scales
- specificity is heavily determined by the chosen 'way of looking'

5.2 LEARNING - THROUGH - MAKING 2

To begin to describe disturbed sites in order to find 'the specific' from where to form the basis of an intervention, I propose a reading that focuses on territorial markers that describe current patterns of behaviour on site and on refrains that make up a territory. It is only through territory, through a collection of markers, sounds and gestures that we can begin to talk about specificity, or in case of fixed territorial stabilization, identity.

A reading that focuses on territorial markers necessarily includes both – past histories and present actualities, and works towards future potentialities of the site. Similar to the previously explained part of site's analysis, the selection of markers is described through diagrammatic mappings that go beyond the visual domain and trace ongoing processes and practices on site as well as the distribution of agency which led to the materialization of chosen markers in this particular moment in time. But differently to the previous mapping, markers' diagrams do not focus on development in time but rather on specific arrangement of conditions. Through diagrammatic mapping of a series of markers that bring about the territory and the processes and relationships that form these markers the mapping is not a matter of tracing or of description and representation only, but becomes an analytico-synthetic tool that can move on to 'territory-making', to invention. Site specificity is therefore seen as relational specificity, as a particular arrangement of intensive differences that for certain duration drive specific processes on site, as an arrangement that results in specific material configurations and spatial experiences.

⁴⁴ Chiew, F. (2014). Posthuman Ethics with Cary Wolfe and Karen Barad: Animal Compassion as Trans-Species Entanglement. *Theory, Culture & Society*, 31(4), p.65.

To read the site through territorial markers in order to unravel the specificity of the site at a given time as a starting point for future intervention means firstly looking at the processes, practices, entanglements and thresholds that were passed and gave rise to a marker and secondly, such a reading necessarily has to speculate on how could a marker develop, which assemblages it could enter, what kind of territories it could potentially create. Approaching the site through territorial markers means going beyond the strictly visual appearance to question what is it that brings about the production not only of territory but of a specific territorial marker - it means looking into its inner territoriality, into its conditions of production. This kind of approach moves the search for specificity from the visual realm towards the processes of individuation – towards that which comes before the separation of the world into singular and discrete entities.

Somewhat similar reading of the site is employed by Bernard Lassus through his inventive analysis which proposes looking at landscape as a series of fragmented fractions, that make up what he names 'a landscape entity'. His approach looks at a chosen site as immanent, and finds the possibility of an intervention as already present, coming from the site itself instead of being imposed on it from above – 'reading' becomes 'intervening'. Lassus identifies processes and practices on site and through them decides what would be the most appropriate, minimal intervention that would strive towards continuity. The design takes into account the heterogeneity of landscape fractions (transformations, interventions and their traces) and instead of homogenizing, selecting and making tangible only some of them, focuses on multiplicity of the site. In this way none of the fractions is considered of a 'greater value' as all of them, at the time they were created, rightfully expressed the chosen moment in time and space. After Lassus, each newly added fraction is a fraction of its own time while relating to other fractions in the same temporality (all of them are on-the-move, constantly becoming different).⁴⁵ The design question that then arises is how to design in a way (what kind of fractions to produce) that the becoming of the site is not limited while responding to the current landscape's specificity, site's qualities and acquired meaning.

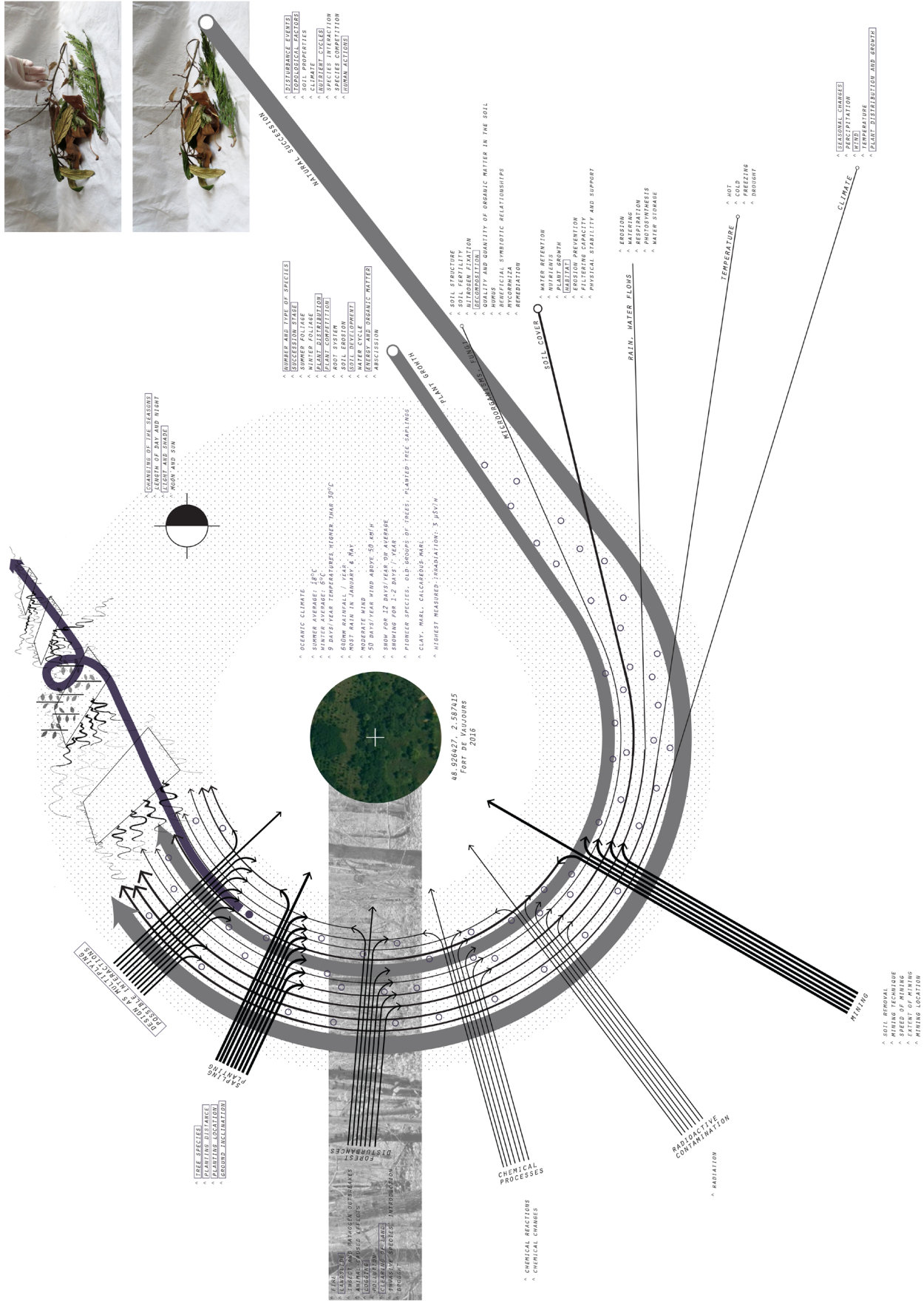
One way to achieve this could be to think of design as *marking*, as leaving more and less permanent traces, and of fractions as *markers*.

Approaching design intervention through marking and markers does the following:

- it necessarily understands the moment of design as only one instance in a series of many and designer as endowed with only temporally emphasized agency
- it allows the marker to be completely destroyed, reconfigured or transformed - to enter into new assemblages and create new territories
- it always incorporates thinking-through-scales and thinking about material and affective outcomes elsewhere
- it speaks about qualities and expressions yet it makes clear these are not limited to human subjects alone
- it allows the mark to be spatially defined and to acquire certain constancy, but understands that even as such it is not fixed
- it analyses the potentials the site materialities themselves suggest
- it works with contingency not against it – it brings about a certain effect in a certain situation

⁴⁵ Lassus, B. (2002). The Obligation of Invention. In: S. Swaffield, ed., *Theory in Landscape Architecture: A Reader*, 1st ed. University of Pennsylvania Press, pp.64-72.

To further look into site's specificity through territorial markers and their inner territoriality, a set of markers has been chosen from the site. The selection was based on their ability to be easily perceived on human scale and on their strong expressive qualities. Of course, different markers on different scales could be chosen, but to analyse a selection of entangled processes that operate on site and result in selected markings the following few seemed sufficient.



Diagrams focus on the processes, entanglements and rhythms that can be traced and that, when certain thresholds are passed or tensions resolved, result in markers, territories and their effects. Diagrams are to be seen as spaces of marker's capacities, as 'intensive geometries' of speeds of becoming, where speed is important as it determines the relevant ways of changing. If successfully described, they allow us to think of unactualized capacities and tendencies of a marker and help us understand that an object is not only defined by its actual properties but also by its unactualized potentialities.

Gilbert Simondon, French philosopher, especially known for his work on individuation and technology, developed a theory where an individual object/subject is the result (temporary crystallization) of the continuing individuation and not its final outcome. Individuation describes the process of becoming of an individual of any kind. It consists of the preindividual state, pure potential, that holds preindividual forces and tendencies that might or might not individuate in a certain situation, and the individual state, actualized part of individuation, which is always incomplete as it retains part of the preindividual forces which drive future becomings. It is the excess of energy, the residue, which initiates becoming. Following Simondon, individuals can never be fully individuated / fully complete as they constantly partake in the larger processes of collective individuation through the force of affect (*to affect and be affected*) - affect as what "*expresses a preindividual charge in a becoming and supports the collective individuation.*"⁴⁶

If an individual is not a closed entity, but an ongoing process of becoming, then it cannot be detached from its surroundings and from all the other individuals.⁴⁷ It can only be defined in relational terms, as a phase of a larger process, contrasted to what it is not, to what it emerged from and to what it could potentially become. In order to perceive an individual as distinguished from everything else and to identify what makes it singular, we need to consider it in relation to the milieu it emerged from and to its future becomings – to what it is not but is nevertheless its vital part. Interestingly, Paul Chan, when discussing the necessity of social interaction and the power or social bonds, here only inside the 'human realm', came to similar conclusions: "*For what makes an individual singular (as opposed to merely different) has nothing to do with personal qualities or senses of style. The singularity comes from the unique shape of what has yet to take place, lodged in the heart of the figure of a self, that makes space for what is to come, and what has yet to be done, in order fully to be. /.../ And it is only through social bonds that this essential incompleteness becomes exposed as the secret all singular beings share, and must stubbornly hold onto, in order to remain uniquely and fully present in the world. The sentiment evoked in lines like "you complete me" or "I'm nothing without you," sung in curiously robotic R&B ballads by the likes of Keyshia Cole and R. Kelly, has ontological truth: they express the tremendous burden of one's singularity, of being utterly incomplete. By loving, struggling, or engaging intensely in some other way, one finds the chance to ease the burden by forging a bond deep enough to fill the void of singularity and feel a semblance*

⁴⁶ "[L'affectivité]est [...] ce qui traduit et perpétue la possibilité d'individuation en collectif : c'est l'affectivité qui amène la charge de nature préindividuelle à devenir support de l'individuation collective ; elle est médiation entre le préindividuel et l'individuel." In: Simondon, G. and Garelli, J. (2005). *L'individuation à la lumière des notions de forme et d'information*. Grenoble: Millon, p.252., translated in: Fritsch, J. (2012). From signal to signification in interactive environments. *Journal of AESTHETICS & CULTURE*, [online] 4(0). Available at:

<http://www.aestheticsandculture.net/index.php/jac/article/view/18155#NOTE001> [Accessed 2 Apr. 2016].

⁴⁷ Shaviro, S. (2003). Gilbert Simondon. [Blog] *The Pinocchio Theory*. Available at: <http://www.shaviro.com/Blog/?p=219> [Accessed 2 Apr. 2016].

*of inner completeness.*⁴⁸ A fraction of this *semblance of inner completeness*, howbeit importantly different, can be felt daily – when we quench our thirst or silence our hunger, for instance. Food or water are obviously not me but they are a vital part of me and need to be continuously incorporated into my body from my environment in order to acquire and retain the level of individuality that sets me apart from it. This touches upon Barad’s take on ethics and world-making where accountability and responsibility concern becoming of which we are part and not some transcendental moral values. Life follows same forces of individuation and is not definitively separate from matter, but rather a deviation of it (a difference in degree) – both, physical systems and vital systems share the same preindividual resources and are outcomes of the same processes of matter’s actualization.

Simondon rejects the idea of equilibrium and instead talks about an individual as being *metastable*, form-taking.⁴⁹ Metastability is understood as a state of apparent stability that is far from equilibrium as it may be easily stimulated to become unstable. It belongs to the preindividual state that is in constant negotiation with its environment and holds high magnitudes of energy that are unleashed as a consequence of the thresholds passed or tensions resolved, resulting in an individual and its supporting milieu (still holding undischarged potential energy which is available for further transformations). A problem, a tension, is therefore addressed through the creation of an event, a process, an object, etc. that results in an individuation on another level. Points of instability become creative sites calling for a provisional integration through the force of emergence.

Form or a marker, either existent or proposed, could be, according to Simondon’s understanding, seen as a ‘signal’ (code/seed/structural germ) in a preindividual milieu that bears information which through interchange and communication informs matter. Matter is therefore not just a passive recipient of a given content; it always contains potentials to be formed in particular ways. Importantly, information, unlike form, is never a single term and allows metastable system to individuate itself: *“The notion of form must be replaced by that of information, which implies the existence of a system in metastable equilibrium that can individuate; information, the difference in shape, is never a single term, but the meaning that arises from a disparation.”*⁵⁰

Territory, on the other hand, could be approached as an individual, a form of organization that manages instability but does not overcome it, holds some of the forces at bay but does not exhaust them. For signification and therefore individuation to occur on the level of territory signals must resonate with the system: *“[...] for signals to make sense in a system they cannot bring to the system something entirely new; an ensemble of signals only makes sense (n'est significatif que) on a ground which almost coincides with it; if the signals cover exactly the local reality, they are no longer information, but only exterior iteration of an internal reality; if it is too different, it will no longer be seized as having sense, it will no longer make sense, since it cannot be integrated.”*⁵¹ Markers (signals and information) are necessary for any signification to occur and are what makes

⁴⁸ Chan, P., Baker, G., Banks, E., Friedli, I. and Venanzoni, M. (2014). *Selected writings 2000-2014*. Basel: Laurenz Foundation, Schaulager, pp. 97-98.

⁴⁹ Grosz, E. (2013). Identity and Individuation: Some Feminist Reflections. In: A. De Boever, ed., *Gilbert Simondon: Being and Technology*, 1st ed. Edinburgh University Press, pp.37-56.

⁵⁰ Iliadis, A. (2013). A New Individuation: Deleuze’s Simondon Connection. *MediaTropes*, [online] 4(1), p.28. Available at: <http://www.mediatropes.com/index.php/Mediatropes/article/view/20385/16793> [Accessed 2 Apr. 2016].

⁵¹ Simondon, G. and Garelli, J. (2005). *L’individuation à la lumière des notions de forme et d’information*. Grenoble: Millon, p.223., translated in: Fritsch, J. (2012). From signal to signification in interactive environments. *Journal of AESTHETICS &*

up a territory. They cannot be understood as something altogether separate from individuation (signification), however, as they need to emerge dynamically along and through it: *“To be received, the signals must meet prior forms in relation to which they are significant: signification is relational.”*⁵² This understanding resonates with ‘designing-from-within’ and approaching the site as immanent – signals (markers/interventions) must form a relation, a compatibility, with the milieu, but more than one of similarity, one of difference. A signal intervenes in order to cause an emergent tension that leads to *“the production of a new dimension in order to resolve the disparity”*.⁵³ This problematic encounter between the system (pre-individual milieu) and signal (marker) is what Simondon defines as disparation - a certain kind of *fit* (in a sense of difference), to which the individual (territory) responds as a resolution of the problem. Processes of individuation are therefore complete (only to form a new beginning) through a creative connection, an encounter that triggers response, also known as affect.

‘Designing-from-within’ could then be said to follow its initial aim when allowing for response outside its domain, when functioning as an ordering that temporarily integrates the instability or excess but does not overcome it.

6.0 TERRITORIES ARE AFFECTIVE

Territories share the ability to affect and be affected between assemblages and are, as previously explained, the outcome of territorialisation, of setting up of markers that *“results from encounters and from the affects developed during those encounters.”*⁵⁴ Nigel Thrift in his introductory chapter to *Non-Representational Theory: Space, Politics, Affects* argues that *“encounters are all there is, and their results cannot be pre-given.”*⁵⁵ Quite a claim, but a rightful remark since affective encounters are after all what makes up life – what makes bodies engage with one another and with the world in becoming, changing it and getting changed in turn, pursuing towards newness and continuous individuation. It is precisely the unknowability of such encounters and their outcomes that drives their continuing occurrence and puts forward an understanding of the world which is not given in advance.

Affect happens during encounters, in a relation between a body and its milieu, and is fundamentally social – it is through affect that bodies transform each other and form relations with the material and social world. Affects are the excess that falls outside the immediately knowable and communicable and stresses the limits of reason, representation and language. Following Spinoza’s affirmation of openness, the capacities of bodies involved and the outcomes of an encounter can never be fully known, but what is certain is they are always followed by a form

CULTURE, [online] 4(0). Available at: <http://www.aestheticsandculture.net/index.php/jac/article/view/18155#NOTE0001> [Accessed 2 Apr. 2016].

⁵² Ibid.

⁵³ Sauvanargues, A. (2013). Crystals and Membranes: Individuation and Temporality. In: A. De Boever, ed., *Gilbert Simondon: Being and Technology*, 1st ed. Edinburgh University Press, p.60.

⁵⁴ Brighenti, A. (2010). On Territorology: Towards a General Science of Territory. *Theory, Culture & Society*, 27(1), pp.52-72.

⁵⁵ Thrift, N. (2008). *Non-Representational Theory: Space, Politics, Affects*. London: Routledge, p.2.

of response, by action: “*Nobody as yet has determined the limits of the body’s capabilities: that is, nobody as yet has learned from experience what the body can and cannot do.*”⁵⁶

When discussing affect the focus is not on individual body’s emotions or individual capacities to act but rather on what a body can do in relation to other bodies, in specific socio-material formations and provisional orderings. Massumi defines affect as an unqualified intensity, in sharp contrast to emotion, which he sees as personal and identified: “*An emotion is a subjective content, the sociolinguistic fixing of the quality of an experience which is from that point onward defined as personal. Emotion is qualified intensity, the conventional, consensual point of insertion of intensity into semantically and semiotically formed progressions, into narrativizable action-reaction circuits, into function and meaning. It is intensity owned and recognized.*”⁵⁷ While it is important to recognise the difference between emotions and affects, in practice they go hand in hand – they are always already entangled with one another in encounters.

Simondon treats affection (what he terms *affectivity*) as a mode of bodily experience that does not necessarily correspond to previously known bodily habits or already constituted frameworks, as perception does. While perception is already qualified and formed, affect is open and unpredictable. Affectivity, according to Simondon, is found in-between, between an individual and preindividual, between a body and its becomings. Affectivity brings to the experience something from the exterior, an affective force indicating that an individual is not a closed set of relations but an evolving body holding the power to continually become. Affectivity triggers material-affective responses that are not found in the reflective mind but are rooted in the body (not exclusively human). Therefore, affects are pre-subjective, non-cognitive forces and intensities that are experienced prior to consciousness, intensions, meanings or reason. They are nonsignifying, yet they influence our actions and get quickly picked up by thinking, speaking and conscious reasoning which organizes them into ordered and recognizable perceptions. When we perceive a tree, for instance, we name it ‘a tree’ because we have learnt how a tree should look like. Through the course of evolution our perception helped us to narrow down its complex reality to those few things we need to know in everyday life – we could say that ‘a tree’ became something like an user interface. But what is actually going on and what we typically fail to see is a composition of nutrients, energy and water flows, reflected light, respiration, arrangement of pigments, cell division, decay, food storage, absorption, vegetative reproduction, community interactions and so on. A tree will remain a tree, but in order to see it *differently*, in previously unforeseen ways, one would need to change the register and let oneself be affected through altered, disordered sensations that would disrupt our habituated perception and form and reform our bodies. This is how *‘the unfamiliar’* as affect works – through the power of aesthetic persuasion that makes us realize there might be more to us and to the world that we currently imagine.

6.1 LANDSCAPE EXPERIENCE

Landscape experience has always been tightly knit with vision. Of course, the multitude of senses and the experience of movement should not be neglected, but since the understanding of landscape requires perception

⁵⁶ Spinoza, B., Shirley, S. and Morgan, M. (2002). *Complete works*. Indianapolis, IN: Hackett Pub, Book III, proposition 2, Scholium, 280.

⁵⁷ Massumi, B. (2002). *Parables for the virtual*. Durham, NC: Duke University Press, p.28.

and a perceiving subject⁵⁸ who can observe, represent and work with a piece of land, the experience of landscape often falls under the domain of *aesthetic experience* or *perceived aesthetic value*. Aesthetics approached from the visual domain praises ‘natural beauty’, the world in harmonious balance and the experience of visual pleasure according to long-established structures that may *please* or offer *timeless experiences* but in most cases hold little power and no potential to affect and be affected – to change, enhance or diminish (our own) bodily capacities to act.

On the other hand, approaching experience (and aesthetics) from the affective side puts emphasis on affects as pre-cognitive modes of awareness and bodily responses – in this way, the question is not primarily *what* we experience or how the experienced piece of land *looks like* but rather what this encounter *does*, how it reshapes our capacities to act, to what degree it influences our perception and gives us something more than simply beauty or meaning. The importance and power of aesthetics is therefore found in an immanent sense, through the notion of affect, and not through some transcendental structure or representational system of signification – affect is shaped exclusively by the participants in an encounter that form a composition which might or might not enhance one's capacity to act.

In recent times, landscape architecture leaned towards the ‘engineering of affect’, where possible encounters are heavily predetermined and resulting affect familiar. This leads to a multitude of designed works which claim their relevance by being repeatable, encouraging a well known set of uses. Under the presumption of constant progress, long-established structures are given contemporary forms, only to reinforce the *status quo* and simultaneously naturalize the persistence of the current political, economic and social order.

To offer an alternative to the predictable landscapes around us and go beyond the already known and already experienced, landscape architecture should perhaps try to embrace *unfamiliarity* – in its methods, analytical and representational tools and its design outcomes. After all, what difference does it make to design according to *business as usual*, holding on to a few traditional ideas that are tried and tested, well accepted but ultimately empty? Should not works of landscape architecture welcomingly accept their eventual demise, their *mortality* and new beginnings, the fact that they may “*last as experiences by not staying whole as forms*”⁵⁹? In order to today create something worthy of making would, at least to my mind, require thinking in *permanent unfamiliarity* – in relation to what has yet to come, to what does not yet belong in this world but is immanent to it. This is the power aesthetics through affect holds – stimulating thought, influencing our ideas, judgements and desires, expressing the unknowability, incompleteness, openness and fluidity of the world. Triggering action and relentlessly showing that the world is not set in stone. In short, a promise and a freedom from within.

⁵⁸ “*Landscape: An area, as perceived by people, whose character is the result of the action and interaction of natural and/or human factors. The term “landscape” is thus defined as a zone or area as perceived by local people or visitors, whose visual features and character are the result of the action of natural and/or cultural factors. Recognition is given to the fact that landscapes evolve through time and are the result natural and human activities. Landscape should be considered as a whole - natural and cultural components are taken together, not separately.*”

Alastair Cassels/Jason Badrock, w. (2016). *European Landscape Convention*. [online] Landscapeinstitute.org. Available at: <http://www.landscapeinstitute.org/policy/EuropeanLandscapeConvention.php> [Accessed 2 Apr. 2016].

⁵⁹ Chan, P., Baker, G., Banks, E., Friedli, I. and Venanzoni, M. (2014). *Selected writings 2000-2014*. Basel: Laurenz Foundation, Schaulager, p.107.

In order to touch upon the affective nature of disturbed sites and bridge the gap between research and design, I propose to make use of interactive media, in this case through the creation of a video game. Affects are, as shown, impossible to represent, but what is possible is to stage affective encounters, events that can potentially activate a series of experiential levels.

In order for interactive technologies to communicate and for signification to arise, they need to be in continuous negotiation with their environment – they work as a metastable system that holds preindividual forces that might or might not individuate in a given situation through the force of affect. Video games can in this sense be understood to actualize only through participation, through play. Players are forced to become performers and to engage in relations between human and nonhuman, analogue and digital, people and technology. Interacting with the game becomes felt on experiential and affective level – playing has an effect on the body. Without determining how the game should be played out or what should be its final goal, playing becomes open-ended – it invites experimentation, continuous trial and error, and play.

Defending her graduation project, a friend of mine was asked whether she considers gardening as a form of a game. She gave an answer I often still think about. Basing her response on James P. Carse's book *Finite and Infinite Games*, she replied: *"There exist two kinds of games, some are finite and others infinite. Gardening can be both; it just depends how you play."*⁶⁰

The back of Carse's book reads like this:

"There are at least two kinds of games. One could be called finite, the other infinite. A finite game is played for the purpose of winning, an infinite game for the purpose of continuing to play.

The rules of a finite game may not change; the rules of an infinite game must change.

Finite players play within boundaries; infinite players play with boundaries.

Finite players are serious; infinite players are playful.

Finite players win titles; infinite players have nothing but their names.

A finite player plays to be powerful; an infinite player plays with strength.

Finite players are theatrical; infinite players are dramatic.

A finite player consumes time; an infinite player generates time.

*The finite player aims to win eternal life; the infinite player aims for eternal birth."*⁶¹

7.0 FROM TERRITORY TO LANDSCAPE

Territorial markers are diverse and eventually, through attempts at territorial stabilization and the remaking of territory into landscape (or architecture) become arranged, valued, at best temporarily stabilized (landscape) and at worst fixed (architecture).

⁶⁰ Alexandrescu, M. (2015). *Frame of Frames, P4 presentation*.

⁶¹ Carse, J. (1986). *Finite and infinite games*. New York: Free Press.

While territory is largely focused on the phenomena of the environment, landscape is structured by perception and is found in the mind of the viewer. It needs perspective and is defined through the gaze. Contrary to territory, landscape is not always already there but is rather constantly generated through the construction of images, through envisioning. Such envisioning is always culturally determined and is linked to a combination of aesthetic, spatial, social, economic and political components. It could be said that territory becomes viewed as landscape when it becomes included not only in the production of affects (territory) but more specifically in the production of images (landscape). Images, as traditionally understood, strive towards a kind of controlled, stable portrayal and are invested with ideas, visions and desires of their creator. Put it simply, they construct reality and transform the world under a certain kind of vision. This is precisely what makes them so intriguing but also problematic when they are used to uniformly homogenize any piece of earth in order to make it comparable, possible to be valued and appropriated.

Humans operate through perception and it would be a wasted effort to try and deconstruct images as such. Rather, what is important to realize is that to perceive something at the same time means not to perceive something else, something that at the moment of perception lies outside of our comprehension or is filtered out through our selective attention. Not only is the world constantly changing and cannot be fully captured by one fixed image, also our perception is selective and therefore images we create always incomplete, far from absolute reality. Envisioning always brings overlooking of differences, putting only certain things in focus while leaving others behind. Moreover, one does not simply *see* nature, but rather uses a specific *way of seeing* that divides the world into discrete entities and affects our judging, knowing and acting upon it. By representing we not only describe the world but actively construct it. In conventional landscape architecture practice, no matter how unfamiliar the territory at first, the site becomes familiarized through the employment of established symbols and tools relying on pictorial, compositional and perspectival rules, predominantly inside two dimensions.

There is nothing wrong with construction of images as such but operating only through the spectacles of subjectivity and transforming territory into landscape, as one fixed, unchangeable image that fulfils our expectations, and which is then taken for absolute reality, is highly problematic.

7.1 LANDSCAPE DESIGN

Following this research, there are at least two ways that could be used to overcome such fixedness of landscape images to better engage with change, work towards novelty and the production of unfamiliar affects. None of them is new or non-existent but they are both sparsely found inside the category of 'landscape design'.

First one is gardening. Landscape architecture has developed from the practice of gardening and while gardening might be considered somewhat amateur and of a 'lesser value' compared to landscape design, there is a lot to learn from a practice that is far more engaged with change than traditional landscape architecture ever succeeded. While landscape architecture usually refers to landscape (topography, soil, water, plants, etc.) as its medium, this is only partially correct. It is gardening that works with actual plants and actual soil and is from the start creatively involved with landscape processes as something that is tangible and possible to be experienced. Landscape architecture predominantly uses plans, images and other visual material as its main tool, constantly referring to landscape elements, but using them only obliquely.

While types of gardens vary, many of them are more or less tamed – gardening begins with a certain idea of plants’ development and through time maintenance is used in order to approach the image we wished and hoped for. Nevertheless, the garden comes from an agricultural background where land is cultivated and plants well nurtured to grow at their best and where production is highly dependent on external conditions that cannot be anticipated. Even in strikingly controlled intensive agriculture, the growing conditions can quickly change, altering crop yield and calling for change in production.

Gardening shifts the focus from predictable outcomes and from a design of a perfect condition to a form of design that recognizes that the form will always change in unforeseen ways, sometimes according to the plan and other times according to plants’ individual development, their patterns of growth or unanticipated external factors. Therefore, the agency of the gardener would lie in guiding and cultivating, but letting plants develop without transforming them into what we expect them to produce or look like. A continuous project, cooperation – establishing a structure, proposing direction, letting things evolve and react, over and over again. Gilles Clement with his *Garden in Motion (Jardin en Mouvement)* proposed a similar thing: “*to do as much as possible for and as little as possible against.*”⁶² Gardener’s task would be primarily to observe and interpret interactions between plants, animals, humans and their living environment without altering the dynamics between them to a point where the flows of matter and energy would be slowed down. This means that when setting priorities and making decisions as to which type of gardening to undertake, which plants to propagate, what to include and exclude in the gardening scheme or how to alter the distribution among the species present, one should always act towards protecting the heterogeneity of life - maintaining or increasing biological diversity. Above all, to garden does not mean working on the basis of subtraction where maintenance means cutting back branches, removing unwanted plants and insects or trimming and ‘beautifying’ shrubs. To garden means to cooperate with plants’ development in order to prepare the ground for the plants, animals and humans that come after. The task for the gardener would therefore be to carefully read the site and discover which potentials are present, to facilitate what already exists, ensure its continued existence and guide future development of the site through practices that work towards diversity and sustain the heterogeneity of life.

Second way of how not to think of a landscape design as a product but as a project has more to do with actual design as we know it and starts by changing the aim to create a timeless landscape to propose an intervention of becoming-landscape / becoming-image instead. Becoming characterises events, encounters. An event is seen not as a definite outcome but as a synthesis generated at the moment when different forces interact to produce something new and open up new relations. An ongoing separation and fusion where relations that become fixed are unleashed to enter into new entanglements. Becoming-landscape moves away from one final point to a space that strives towards variety. It works towards interactions of different processes and practices, where the role of the designer is to create a set of potentials and work with the choreography of individual processes in order to temporally actualize a selection of potentialities present on site.

To intervene in / to approach the site as immanent ('designing-from-within') would therefore mean:

- to approach territory as heterogeneous and contingent
- to work with not on the site
- to facilitate what already exists and create (or find) conditions under which something new might emerge

⁶² Clement, G. (n.d.). *The Garden in Motion*. [online] Gillesclement.com. Available at: <http://www.gillesclement.com/art-469-tit-The-Garden-in-Motion> [Accessed 29 Jun. 2016].

- to propose new territorial markers/new refrains as an act of definition and further elaboration of the territory
- to intervene in terms of 'becoming landscape' / 'becoming image' - ongoing de/re/territorialisation (where temporal stabilisations and regulations (territorializations and intensities) are possible pinpoint)

Transformation of disturbed sites is a specific case inside landscape architecture where we are confronted with too much contingency to imagine a linear cause and effect relationship of how the site came to be or a simple action - solution plan of how to proceed. A typical reaction is to familiarize them (familiar line of flight / vector of change towards the known), to deterritorialise the processes and relations between current actors on site, reterritorialise them according to a certain vision, purpose, aim or desire (economic, environmental, social, political, recreational, educational, etc.) and most often reduce their diversity for the logic of profit. When presented as being useless and without any (ecological, cultural, social, economic, etc.) worth, immediate ecological remediation as well as spatial and programmatic transformation of such sites do not require much to justify their aims, their program or their techniques. Under the pretence of *improvement* such transformations becomes unquestionable and legitimate purely because what we are left with cannot continue to produce what we initially called for; to humans it is no longer of any straightforward use.

It is false and dangerously misleading to believe that a redevelopment of a disturbed site that 'heals' it its unhomeliness will solve the problem. It will either freeze it for a certain duration, move it someplace else or create a new one, and at best tackle certain issues while leaving established systemic relations and much larger, more elusive problems behind. Contrary to our belief, design alone hardly ever has the capacity to really solve anything. But let's not get discouraged - rather than coming up with fast fix solutions and panacea techniques its task is to problematize problems, give them a new perspective, open up space for experimentation, think relations in transition and address instability. Until we stay occupied with solving instead of collectively responding - approaching the problem through engaged problematization and lived experience, it is hard to imagine how anything could even get close to getting 'solved'.

Therefore, the redevelopment of a disturbed site should firstly make the problem possible to be experienced. It is hard if not impossible to approach the problem if it doesn't affect you, if it is masked or carefully managed. The disturbance needs to be felt in order to begin the discussion about ethics, agency, future development, etc. Secondly, the site should not be compromised to present to us a happy, acceptable image but let to further develop with all the present actors operating on site. In order to further elaborate and define the territory, support various forms of life and trigger what otherwise would not happen I propose an intervention in the form of 'territorial markers'. Markers order and mark the territory by the coding of the rhythms we have set up. They are intensities defined by their functions, their qualities, expressions and their affects. Such stabilizations are always temporary as assemblages shift, milieus transform. Design through territorial markers first looks into processes and possible interactions and later relates them to form. Markers' materiality and physicality are important in relation to their affective potential and insofar they remain open for further reconfigurations, providing a framework inside which the processes flow and play out. Designing in markers means envisioning open-ended futures through precise definition. The emphasis is on what the marker is capable of doing, what are its possible patterns of change. It does not pre-assign a final form to a landscape entity but designs with future as open-ended and works with virtualities that could become actual when certain conditions are met. The outcomes of such an emergence are impossible to predefine but possible to hint to and give direction. Designing through markers allows the marker to acquire a certain constancy, but recognizes that a marker is always

already on its way to becoming-different as it alters and is altered by the processes designing can never fully envision, let alone determine.

7.2 LEARNING - THROUGH - MAKING 4

Design project (intervention into the becoming of Fort the Vaujours) with its alternative take on design methodologies directly links back to the notion of control, especially in times and places of tension. When differences as cracks in the system appear (disturbed sites as perhaps the most obvious case inside landscape architecture), signalling to the potential transformative moment in the field, they are quickly erased, familiarized and disconnected from their liberatory potential – a landscape *brought back to life*. This is problematic as it compromises and reduces the complexity of the site for the sake of instrumentality and prescribes it one and only possible future. Looking back on the design project, what perhaps stands out as its most characteristic feature is its refusal to appear like anything finished or complete, its unwillingness to fix relations and simultaneously exercise total control over a piece of land.

Project with its initial outset to operate in-between the binaries and to overcome the nature-culture divide attempts to demonstrate ways in which landscapes could actively meet concerns of our social reality today and explicitly works towards exposing that a certain modern way of life is not a given but requires a lot of effort to create and sustain itself. This is where the project connects to the intentions of many contemporary works of landscape architecture that claim to encourage '*environmental awareness*'. But contrary to the majority of produced work today, this is not done through 'surface greenification' but rather by overcoming indifference to all of the less 'clean' aspects of our present condition that make it possible in the first place and by overturning inertia through the aesthetic power of affect. An ecologically sound approach and the employment of systemic thinking are therefore seen as a means and not an end in itself.

In a way the project could as well be described as a '*continuous participatory design*' but one where feedback is not recorded in conference rooms or on screen using computer modelling but rather on site where design in time responds to and is shaped by conditions of a specific locality and where actors involved in the design process are not exclusively human. This constant incompleteness and interdependent dialogue between human and non-human would make an actual experience of the designed proposal most likely not particularly visually and experientially familiar but ambiguous and daring, challenging the extent of human agency, apparent landscape stability and the categories of 'the natural' and 'the cultural' to the point of questioning the long-standing tradition of landscape experience-through-vision itself.

Proposed landscape intervention is compared to common remediation design techniques not planned nor expected to have immediate effects. In fact, if successful, its most powerful effects are observed in the long run. Putting emphasis on landscape design aesthetic through affect removes the search after an instant 'solution' and puts forward a performative take on design, where landscape embraces uncertainty and in time strives towards a multitude of affective encounters with ethically and politically enabling potentials. In this way design combines performative capacities with its power of cultural expression, not striving to stay fixed in the 'here and now' but using the 'here and now' as a basis from where to lay the groundwork for people, publics, landscapes and communities to come. Therefore, it is through alternative production of not merely individual human subjectivities but importantly also collective and political ones that design proposal wishes to address

'*environmental awareness*'. Not simply concentrating on individual response but encouraging collective action and attempting to reconstruct the category of the human to such a degree that any action would be perceived and decided upon in relation to the socionatural world-making of which we are part.

Design proposal as well as the produced design representations retain an element of surprise and work with the power of aesthetic persuasion to convince us that embracing unfamiliarity and a future that is not given in advance are despite no immediate guarantee of positive change risks worth taking. An element of control persists and design proposal does not deny a certain amount of order but instead of fixing the boundaries within which landscape processes flow and play out, works with precise moments when these boundaries shift and transformation occurs. These moments are not results of purely human will but of an emergent tension between heterogeneous human and non-human components. In this way differences that drive landscape processes are kept alive without reducing the complexity of the system they find themselves in. Designed landscape could thus be said to move towards *sustainability* - it is a landscape that is diverse, eventful and infinite, expanding the limits of the possible to convince us that there is a multitude of futures that lie within our reach. This is how the experience of landscape can through an immanent notion of aesthetics move beyond the purely visual domain to through material expression via lived experience and collective response challenge the firmly established systemic structure of relations that through material culture persists, progresses and in the name of growth continues to naturalize its necessary feeding on life and earth itself.

In recent times we often hear that a new world will demand a new language. Following one not particularly humble definition of a landscape stating that landscape is everything around us that we see in a particular moment in time, it is quite clear that a new world will require new landscapes as well. The design proposition is an exercise in aesthetic persuasion and an attempt at making such transition seem rewarding, worthwhile and feasible.

8.0 CONCLUSION AND NEXT STEPS

Research into the ‘unfamiliar territory’ started off with a fascination into ‘the uncanny’, but quickly became an ethico-aesthetic endeavour. To think of territory and ‘the unfamiliar’ is to think of openness, freedom and emergence. Territory production is aesthetic as long as it is *creative* and insofar it is ordering and articulating, expressing and affecting. Always incomplete, it never settles for a stable landscape image but rather always ventures into the unknown, destabilizes fixed relations and moves beyond the familiar and already experienced. This is when it acquires an ethical dimension – through the creation of new subjectivities based on mutual interdependence between human and non-human, ‘natural’ and ‘cultural’. It speaks of remaking the earth through marking. And perhaps even more importantly – remaking it through unmarking, or, in other words, discovering the possibility of something new by setting things free.

A ‘territorial approach’ to landscape ‘reading’, ‘intervention’ and ‘representation’ should not be understood as applicable to disturbed sites alone and in many ways it could be rightfully argued that this research placed focus on the most obvious, most *visible* places of friction when it comes to landscape or open public space and that in order to discover all implications and/or misconceptions of the suggested approach a number of perhaps less evident but equally demanding cases would need to be researched further. Urban areas, for instance. Issues over growing inequality, social marginalization, erosion of basic democratic rights, gentrification, loss of the public realm, vacant lands, pollution, urban unsustainability, etc. are more pressing than ever and call for an alternative to the well-worn western model of public space. Here I should emphasize that I do not believe landscapes can somehow magically bring about social change. But given the growing awareness of the interdependence between the spatial and the social, landscapes could contribute to the alternative production of human subjectivities and forms of life by demanding active participation, remaining open, altering and being altered by the shifting relations of their wider context and striving to create their own public, a public-to-come and a human to be constructed by instigating novel forms of *publicness*, awareness and involvement.

Despite reaching the point of conclusion, I would like to think of it in Simondonian sense: this research barely scratched the surface of what landscape architecture could potentially become, which design paths it could take and where its relevance could lie today and in the future. If anything, it presented a possible approach of moving from enduring conservatism towards alternative futures and provided a starting point from where one could begin to explore and experiment with what else the field has to offer. I do not know where that would lead or what the outcomes of such an undertaking would bring. But at this point I can settle for knowing that there is so much more to discover.

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