

# Texturing Space

Amélie Brisson-Darveau  
Christoph Brunner (eds.)

# *Towards an Exponential Cartography*

Texturing Space  
*Towards an Exponential Cartography*

adocs

**adocs**

**Texturing Space**  
***Towards an Exponential Cartography***

*Edited by*  
*Amélie Brisson-Darveau and Christoph Brunner*

**adocs**

The book was published with the support of the master program in Transdisciplinary Studies and the Institute for Contemporary Art Research (IFCAR) at Zurich University of the Arts (ZHdK) and Leuphana University Luneburg. 



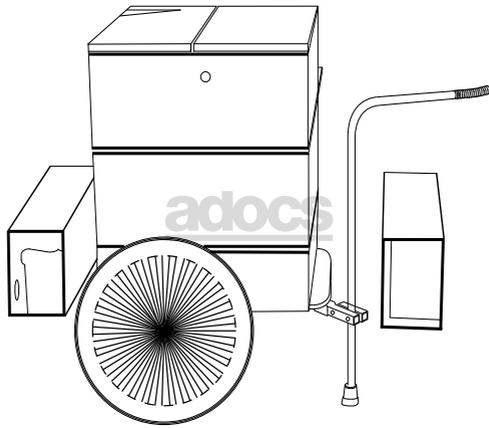
© 2021 adocs Produktion und Verlag,  
Annenstrasse 16, 20359 Hamburg  
Editors: Amélie Brisson-Darveau and Christoph Brunner  
Layout, Design: Amélie Brisson-Darveau and Ina Römling  
Cover: Amélie Brisson-Darveau, Guillaume Brisson-Darveau  
and Ina Römling  
Proof Editing: Emma Flavin, Christoph Brunner  
Image Editing: Heiko Neumeister  
Print: Kerschhoffset, Zagreb

ISBN: 978-3-943253-32-0  
<https://adocs.de>

*Pour Jonas et Julien, on vous aime.*

**adocs**

**adocs**



Introduction  
*Amélie Brisson-Darveau  
and Christoph Brunner*  
1-13

Hong Kong, April 2016

*Marius Förster*

63-89

Congealed Acts

A Designerly Perspective on Tim  
Ingold's Concept of the Meshwork

*Marius Förster*

47-54

The Doing of Diagramming

Texture, Power  
and the Diagrammatic

*Sher Doruff*

27-34

The Diagrammatics  
of Material Thought  
Introduction Section I  
*Amélie Brisson-Darveau  
and Christoph Brunner*  
15-25

On adocs  
Diagramming

Research-Creation  
and the Pedagogy of  
Diagrammatic Textures  
*Christoph Brunner*  
35-46

A Mobile Lab and the  
Guardians of  
the Magic Circle  
*Jana Vanecek*  
55-62



# On Relating



**The Understory (in 3 Ecologies)**  
*Erin Manning and Brian Massumi*  
105–112

**Social Relations**  
*Peter Tränkle*

147–148

**Textures of Collaboration**  
*Nicole De Brabandere*  
149–160



The Path  
*Rosamund Ender*  
197-203

# On Belonging

adocs

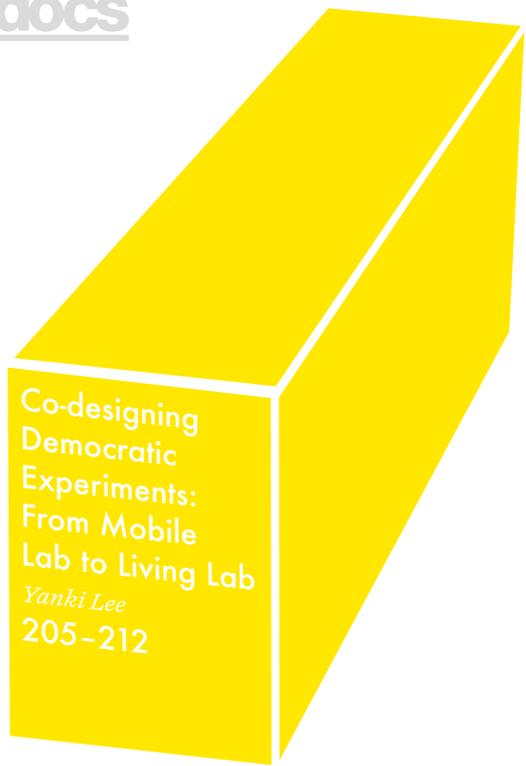


Collective  
Bibliography  
225-231

About the Authors  
232-237

Image List  
238-239

Acknowledgements  
240-242



Co-designing  
Democratic  
Experiments:  
From Mobile  
Lab to Living Lab

*Yanki Lee*

205-212

Notes on Notes  
on the Voice

*Mariana Marcassa*

213-224

Belonging as Technique  
Introduction Section III

*Amélie Brisson and  
Christoph Brunner*

163-175

**adocs**

Stealth Spaces and  
Insistent Belonging

*Toni Pape*  
177-181

From Connection to Relation to Situation -  
A Conversation on Texturing Transcultural  
Collaboration Across Spaces

*Amélie Brisson-Darveau, Christoph Brunner,  
Nuria Krämer and Patrick Müller*

183-196

**adocs**

# Introduction

*Amélie Brisson-Darveau and Christoph Brunner*

How to make texture and processes of texturing a ground for collective and collaborative research-creation practices—weaving territories, times, bodies, and sensations? This book explores texture as a concept and practice from a variety of angles and fields concerned with the aesthetic, social, political, and material dimensions of experience. Its point of departure is the *Texturing Space* project, a research-creation seminar investigating urban textures in Zurich and Hong Kong. An integral part of the project was the conception and development of the Mobile Lab, a catalyst for engaging urban textures and socio-material processes of texturing. We then expanded the scope of these experiences towards encounters between art/design, philosophy, and politics, inviting a wide array of voices and materials into the texturing folds of this book.<sup>1</sup> We propose texture as a mode of thinking and feeling *with* the often unaccounted relational movements that give experience a singular yet embedded tonality of belonging.<sup>2</sup>

Experience comes to itself as thing and thought through the texturing of existence. As singular (situated) and embedded (ecological), it exceeds human perception, foregrounding the more-than-human that co-composes the texture of experience. Texture weaves between singular expressions and the multiplicity of potential immanent to modes of existence.<sup>3</sup> If a turn towards texture allows for creative practices to engage with the potentiality of the more-than-human, the question is then *how* to take account of texture without undermining its exponential character. Put differently: how to refrain from representing texture, and thus cutting it from its moving ground? Sensation is the ground we use to expand the field of how the texturing of experience takes form beyond representational fixture.<sup>4</sup>

An aesthetic way of approaching texture might help to grasp its potential for research-creation practices. In music, the term “texture” expresses the overall interplay of different elements—like tempo, melodic, and harmonic materials—while also being ascribed with attributes such as density, thickness, range, or width (at least in the vocabulary of Western music). Textures are always assembled, layered, and frequently

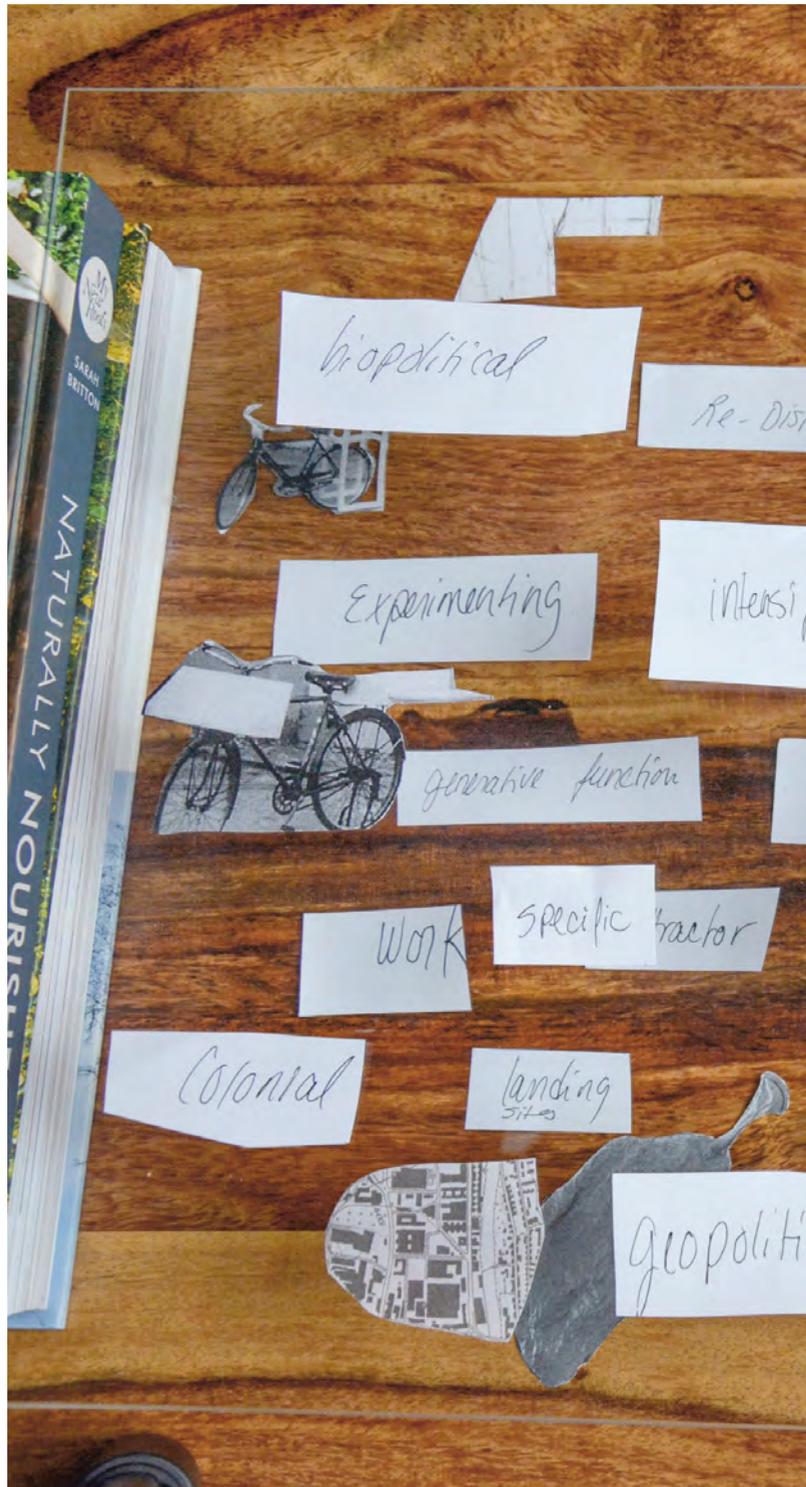


Fig.1:  
*Re/flexion Diagram,*  
Amélie Brisson-  
Darveau and Christoph  
Brunner, 2019.

connecting space

tribution

open platform

lying

situated

relais

Relation

account

collaborative

instrumentalizing

modular

di's play

Belonging

feedback

cal

storage

multifonctionnel

JERUSALEM



described through dimensionalizing qualities. It is in this sense that we see texture in proximity to what we term an *exponential cartography*—a multiplication of our own use of techniques of layered diagrams (Fig. 1). While texture gives a feel for the complex mesh of relations that collectively shape experience, the taking account of its movement has to remain open and inconclusive. Rather than perceiving such a circumstance as lack, we conceive of texture as an entry point into practicing techniques for activating new potentials for sensation. The potential for textural activation is a lure for practice. Such activation instigates a *sense for texture* as a mode of becoming in belonging—a belonging without attachment.<sup>5</sup> Processes of texturing carry the potential for an entangled account of ways of sensing and making sense as the becoming of a practice belonging to its own process.

The cartography we propose consists of three intersecting planes: *diagramming*, *relating*, and *belonging*. These planes are concerned with the assertion that texture exceeds form and foregrounds forces cutting across domains of the im/material (*diagramming*). In the activity of nesting, co-inhabiting, composing, composting, co-creating, and becoming-with, we find resonances with contemporary modes of thought that engage a textural approach.<sup>6</sup> Through these processually oriented terms, texture resists a conception of being simply given, and amplifies the confluence of relations enjoying their mutual emergence (*relating*). To insert and participate in the texturing processes of experience is an art of shaping and entering an exponential cartography. Such a cartography is a mapping and drawing of lines, a following of routes and relations that unfold the forces of a territory. At the same time, the map never represents the territory. It is the territory that exceeds the map. The art of cartography resides in tending towards the territory's textures, enfolding the map, and thus yielding new proximities and distances (*belonging*).

With *Texturing Space*, we not only designate an artistic and philosophical problem, but tie together very concrete lived experiences. The book gathers voices and materials that have inspired our artistic and theoretical practices respectively, but that are also part of an extended ecology and its singular texture of experiments through research-creation practices. Key to putting this book to use in a variety of fields and their practices is accounting for its gesture of *withness* rather than *aboutness*. Texture cannot be seized or grasped; only followed, inserted into, and moved with. Problematizing texture through art, philosophy,

and research-creation means minding each gesture of such undertakings as itself adding to the textures one engages with—a challenge for which the idea of method appears too disciplined to live up to. Engaging with texture means relating to continuous processes of texturing, and thus entering and extending an exponential cartography.

The backbone of *Texturing Space* is the conceptualization and shared experience of two seminars at the Zurich University of the Arts (ZHdK), and an excursion with students to Hong Kong. Part of this explorative and collective adventure was the invention of a Mobile Lab—a quasi-device designed to engage in research-creation encounters with urban textures. The encounters between materials, spaces, bodies, and concepts build relations and resonances that work less through the personal than through the pragmatics of sharing problems. Taking the problematic as a texturing procedure and relay is paramount for the proposition of an exponential cartography. The challenge of a problematic is to keep its movement of problematization guarded from the fixture of origins. In that sense, we understand the materials, groups and collectives, practices and constellations which traverse and inform this project as a texturing across time and space. Foregrounding the texturing qualities of these practices rather than their “readability” as part of a discipline or identity (the artist, the theorist) allows for a mobilizing of texture as a non-binary process for instigating practices of experimentation.

Our exploration of texture derives from the material engagement of Amélie’s research on texture. Her extensive forays into the (im)materiality of the shadow expose how a shadow’s texturing qualities weave through textual, spatial, architectural, and socio-political dimensions of experience. It is this fleeting potential of a shadow’s texturing quality which draws us towards practices of texturing space as a concern for research-creation practices. Shared experiences and experiments in research-creation contexts—such as the SenseLab (now 3E Project), the Institute for Contemporary Art Research and the Master program in Transdisciplinary Studies at ZHdK, or the ArchipelagoLab at Leuphana University in Luneburg—have led to the deep understanding that the exploration of texture is a collaborative and collective affair. The lines of ever exceeding references to art, philosophy, urbanism, and design extend the map to a variety of geopolitical situations: Hélio Oiticia’s *Parangoles* as a way of dressing the environment, Lygia Clark’s extension of the body (and Suely Rolnik’s own extension of it), Erin Manning and Brian Massumi’s

work on process and research-creation, Édouard Glissant's writings on opacity, the Situationist International's invention of psychogeography, Karen Barad's notion of diffraction, Pia Ednie-Brown's architectural take on the texture of diagrams, William James' concepts of relation and pure experience, José Gil's understanding of the paradoxical body, Elizabeth Povinelli's explorations of nonlife, Italo Calvino's *Invisible Cities*, Bruno Latour and Emilie Hermant's *Paris ville invisible*, Gilles Deleuze and Félix Guattari's account of the intersections between percept, affect, and concept... However, this book is not a project report, or an alignment with a body of theories and art references, but takes these material and conceptual conjunctions and inflects them into further explorations of texture from different angles, such as urban and social design, sound and narrative, gaming/gambling and performance, the study of the undoing of institutions, and research-creation pedagogies.

Making texture a matter of concern, allowing it to problematize and explore the interlacing of the material, the social, and the political in urban contexts, was the starting point for *Texturing Space*. Such texturing activity is not an abstract matter. It moves through the material processes of embodiment, and operates by fabricating encounters. Most crucially, the concept and material ground of texture hints at a "poetics of relation" which binds and interlaces language (text), matter, and modes of expression exceeding the human as the center of instigating action.<sup>7</sup> *Texturing Space* explores the mutual enjoyment that occurs when we tend towards texturing processes that undermine sensuous orders and disciplined forms of knowledge. This enjoyment hints at the base layer assumption that, in and through existence, there are likelihoods of correspondence and collaboration, but also distance and separation, which shape modes of belonging. Resonant belonging operates through transversal (im)material contractions into forms and bodies, while taking account of the movements that constitute them. Such an "archipelagic approach" understands texture both as the envelope and the folds of pleated matter of islands and the water moving between them. Not one giving rise to the other, but both belonging to their constant inter-relating.

The pragmatics of exploring textures takes on many forms, and builds on an inconclusive set of techniques that shape our practices and approaches. In the case of *Texturing Space*, part of the empirical ground consisted in conceptualizing and conducting seminars, in building a Mobile Lab, in moving to urban spaces for explorative practice, in working

in studios and art galleries, and in sharing stories over food and drinks. The folding of collaborative practices that all of the book's contributors share is of crucial relevance to us. Texture and explorations of texturing undermine the individual and require the ensemble to take center stage. Such ensembles are not just human but more-than-human, not just present but transtemporal, not just in one place but always translocal. Some of the ensembles that informed *Texturing Space* are artist studios, material constellations, reading groups, collaborative practice interventions in artistic research conferences, weeklong experimentations in remote locations, shared train rides, workshops, dinners, film nights. The transversal character of ensembles and their potentials for collective practice renders texture into a field-operation, an intervention into the "chunked" world of separative capture and analysis that often comes with the aim of knowledge production.<sup>8</sup>

In the case of *Texturing Space*, the invention of the Mobile Lab allowed us to explore the impersonal, anonymous, and relational tendencies of textural activity in urban spaces. The Mobile Lab was inspired by the street carts used in Hong Kong and adapted through artistic modifications and extensions. Its materials were assembled from new and used wood found in Zurich thrift shops. Its dimensions had to fit onto a bicycle cart, for the sake of transportability. Its structure was modular, ready to unfold into different constellations of inhabiting a space, but also capable of storing materials and *making* space. In order to engage with urban textures, the Mobile Lab was conceptualized with four primary functions: 1) to be an attractor and point of activation, 2) to carry goods and materials that can be used to engage with a space, 3) to become a gathering and working space for the creation of encounters, 4) to be a mobile archive holding materials from past events and relaying them to another time and space. Yet, over the course of its activations, the Lab became much more than a device. It afforded care and attentiveness, lured us into detours, and opened up textures that were inaccessible before its arrival. The Lab was generative of a sense of belonging, where territories intersected with histories and with stories of our embodied *witness* and the materials that traversed the lab. These experiences, encounters, and processes shape the exponential cartography to which this book belongs.

Looking back, the Lab became our very mobile archipelago, a vessel to feel the archipelagic tone of textures texturing. The insistence on process is paramount to the approach of how we (as editors), the

contributors, and the materials of and in the book engage and relay in space-making activities. To texture space is to engage with the assertion that space is not a given, a container, or a receptacle to be filled, traversed or occupied. Space as texturing and texturing as spacing requires a sense of time and temporality. Time, as a shifting dilation and contraction, a duration, is a non-homogenizing mode of texturing. The time of being together in different spaces gives the texture of the project a feel for its exponential character, shaping a cartography of relations beyond a fixture of one time and one space.

Our use of the notion of cartography derives from Félix Guattari's work on *Schizoanalytic Cartographies*, where he deploys the term to designate the autonomy and inter-relation of different planes of existence. "Inter-relating" is the texturing process of a plane's becoming-consistent. Guattari speaks of "cartographies of Existential Territories" and of "speculative cartographies."<sup>9</sup> Cartography is a practice that enables a sense of belonging while ensuring that such belonging is not a fixed point on a given map. "Existential Territory" is the term Guattari uses for the mooring of a subject with its material and spatio-temporal environment. In that sense, Guattari, together with Gilles Deleuze, refuses the concept of tracing, of fixed points of references, proposing what we would term a textural approach and a practice of texturing. This undoing of the linear structures of reference and of the successive logic of time allows us to see the map, the territory, and the cartography, speculating in resonance. "What distinguishes the map from the tracing is that it is entirely oriented toward an experimentation in contact with the real."<sup>10</sup> *Texturing Space* engages in research-creation practices through the cartographic techniques of experimentation in contact with the real. The "real" designates a world "alive" with texture, not structured orders—perfused with "texturing complexity."<sup>11</sup> *How* to make this texturing quality an integral part of research-creation practices lies at the heart of this project.

Bringing this project and book into dialogue with research-creation comes with a sense of caution. Over the last fifteen years, both of us, and most of the contributors in this book, have been deeply engaged with the discourses, practices, conferences, and exhibitions shaping emergent fields of artistic research and research-creation. Much of our more institutional work has thrived under these headings, and we developed

strong relationships through them. At the same time, we share a certain discomfort around transdisciplinary frameworks and the question of knowledge production with and through artistic or artistic research practices. Institutional capture is strongly tied to a specific mode of value extraction that goes hand in hand with late liberal mobilizations of creativity. Research-creation has consequently taken a toll from its entanglements with institutional and institutionalizing captures.<sup>12</sup> At the same time, this work could not have happened without the institutional support we received. We believe that institutions bear the potential for other textures to be weaved through them. This requires a continuous process of creatively undoing the internalized habit of containing and extracting surplus value symptomatic of late liberal art and academic institutions.

Nonetheless, there is a strong tendency to render institutions of study into self-affirming and redundant echo-chambers, infused by a eurocentric complacency. The frictions and challenges become even more apparent when undertaking a research-creation project that moves between continents, as well as geopolitical and cultural differences. What we discuss, in the cracks of our working across territories throughout the book, shows that there is no ideal through which the experience of encounter becomes joyous. It is here that we feel the need to reclaim research-creation: rather than being an institutional framework for best practices, new funding streams, or academic titles, research-creation ought to stand as a quasi-name for practices that do not fit the academy, the art institution, or the gallery space—practices that usually lack access.

It is a challenge to account for these marginal and marginalized practices, while at the same time avoiding their turn into the next valuable object to be captured. The question here pertains to an appropriative mode native to structural *whiteness*, as opposed to *blackness* as “non-normative subjectivity.”<sup>13</sup> Making texture a veritable mode of problematization—for inventing practices of co-inhabiting, nesting, composting, and co-becoming—we also have to ask how to remain beside the de-finite of whiteness’ power of representation and capture. We detour through the more-than-human not as anti- or non-human, or even inhuman/inhumane, but as an undercurrent material and sensuous texturing that is in nonnormative resonance with what Fred Moten terms *blackness*.<sup>14</sup> This blackness, while having a mooring in the struggle of the oppressed,

is less tied to the visibility of black skin than to a socio-material current that flows underneath the surface of representation.

The Lab has taught us, and is still teaching us, how to stay on the ground, to sense the field of texturing activity without making it a *thing* to be known by one kind of system of valorization. Traveling with us across vast distances, it made its very own space, texturing the environment, and creating encounters in unexpected ways—like being at the Western Wholesale Food Market in Hong Kong, and turning the Lab into a gambling table leading to an extensive exchange on local games and how to play them. We can see how the moving from Zurich to Hong Kong, from an art school to the urban sphere, always carries a certain sense of coloniality and occupation. We do not deny the coloniality that is immanent to late liberalism. In exploring the material and textural realms of research-creation practice, we ask about the techniques and sensations that enable us. The lab is neither a person nor an actor or agent, but a materialist and modular companion, offering entries into a play with texturing experience. In resonance with Erin Manning, the pragmatic question would be: “Is it possible to actively, collectively, shift with the tendencies of the event-spaces we co-create?”<sup>15</sup> In the context of teaching and learning, we believe that an explorative and textural moving-with tendencies affords an activation of “non-sovereign relationality.”<sup>16</sup> We sense and feel that some sparks of this non-sovereign relationality were explored and experienced as the undercurrents of the different narratives, stories, and embodied territories which conjoined in the encounters between the students and us, the urban ecologies we traversed, and the different lives that touched us.

The term Stefano Harney and Fred Moten use for such a practice is *study*.<sup>17</sup> It is a mode of practicing through the vernacular of storying rather than chiming into the grand narratives of the academy. While there is a shared struggle to make space for unaccounted practices and ways of thinking, we need to acknowledge the vast differences that exist between the whiteness present in this project and the blackness that emerges from a different existential struggle. We are therefore reluctant to wave the decolonial flag, since we agree that “decolonization is not a metaphor” but a practice of struggle for stolen land and killed lives.<sup>18</sup> While we see the colonial undertones in the “factories of knowledge”<sup>19</sup> that many academic institutions represent, our hope is to instigate another problematizing gesture: how can texture and texturing become the launching pad

for a differential decolonial approach, one that remains in the mesh of the struggle's texture instead of extracting concepts for the theory market of the global North?<sup>20</sup>

Each of the book's sections—*diagramming*, *relating* and *belonging*—contains a rather comprehensive introduction. These introductions aim to tie together the contributions, and explore them from the standpoint of the guiding concept. The individual contributions function like islands of an archipelago finding themselves in the vicinity of other archipelagos. We do not prescribe any coherent order, but hope that the texture of this book allows for many entry points. While the diagram points towards its double-edged sense of making (designing), playful experimenting, and visualizing as a pedagogical practice, the ensemble of contributions carries a concern for power relations that is immanent to the concept of the diagram. In orienting this double-edged concept toward the question of texturing space, we hope to clarify that the explorations of this book are never neutral, but very much permeated by structures, institutions, privileges, economies, and subjectivations.

The section on relation takes on a pragmatic approach—asking, “how might we account for texture's activating of potentiality, and what are the practices and terms which make this activation felt in writing?” It also responds to the treatment of power in the prior section, and continues its undoing of the institutionalizing capture of texturing within disciplines and their enclosures. Rather than striking a merely performative counter-stance to the institutional, many of the contributions start from an institutional context while, at the same time, probing at the edges of its enclosure. By drawing on relation's capacity to flee structural capture, the contributions in this section emphasize the collective and resistant character that allows for different textures to take effect.

Through belonging, the third section engages most profoundly with *Texturing Space's* Hong Kong episode, and the many colonial undertones which caught our attention looking back. The question of belonging beyond attachment cannot be thought, or felt, without the crucial shifts that a diagrammatic and relational understanding of texture brings. Belonging asks us to develop resonance through memories, stories, and sensations that elude the descriptive qualities of theoretical language. Following voices and listening to territories, treading on paths we thought we knew but feel utterly different, repeating and re-modelling, termina-

ting and rebeginning—these are texturing activities constitutive of belonging. Until this day, we ask ourselves, how such ways of belonging occur through the texturing practice of study and how the sensuous materiality of balckness opens up an immanent critique of this translocal and para-institutional project of Texturing Space.

1 “Research-creation” is a term that emerged around 2000 as part of funding programs of the Fonds Québécois de la Recherche sur la Société et la Culture (FQRSC) and by the Canadian Social Sciences and Humanities Research Council (SSHRC) in 2003. Here the term designates an “approach to research that combines creative and academic research practices, and supports the development of knowledge and innovation through artistic expression, scholarly investigation, and experimentation. The creation process is situated within the research activity and produces critically informed work in a variety of media (art forms)” (<http://www.sshrc-crsh.gc.ca/funding-financement/programmes-programmes/definitions-eng.aspx#a22>). The term has been further deployed in design contexts (Findeli and Coste 2007; Léchot Hirt 2010). In the field of art, research-creation has taken up the relation between art practice and theory through institutional and methodological discourse (Gosselin and Coguiac 2006; Chapman and Sawchuck 2012; Poissant 2014; Loveless 2019 and 2020). In the Canadian context, an important hub is Montreal, with PhD programs at Concordia University and the Université du Québec à Montréal, the inter-university Hexagram Centre for Research-Creation in Media Arts and Technology, and public institution Société des Arts Technologiques. Another well-established center is at the University of Alberta, with its Research-Creation and Social Justice CoLABoratory and SPAR2C - Shifting Praxis in Artistic Research/Research-Creation, both directed by Natalie Loveless. In 2015, the first internationally staged and cross-disciplinary exposure of research-creation was held at the Anniversary International Conference on the History of Media Art, Science, and Technology, accompanied by a symposium entitled “2015, RE-CREATE: Theories, Methods, and Practices of Research-Creation in the Histories of Media Art, Science, and Technology.”

2 On thinking-feeling, see: Brian Massumi, *Semblance and Event: Activist Philosophy and the Occurrent Arts* (Cambridge, MA: MIT Press, 2011), 39-86.

3 On the constitutive role of potential for the making of the real (as opposed to the possible) see: Gilles Deleuze, *Difference and Repetition* (New York: Columbia University Press, 1994), 212.

4 Two crucial works on sensation for this project are: Gilles Deleuze, *Francis Bacon: The Logic of Sensation* (Minneapolis: University of Minnesota Press, 2005); and: Brian Massumi, *Parables for the Virtual: Movement, Affect, Sensation* (Durham, NC: Duke University Press, 2002).

5 Lauren Berlant calls such a belonging without attachment “proxemics.” See: Lauren Berlant, “The Commons: Infrastructures for Troubling Times,” *Environment and Planning D: Society and Space* 34, no. 3 (June 2016): 394.

6 It is especially in Erin Manning’s exploration of Hélio Oiticica’s performative textile artworks that we find the practice of nesting, while composting and becoming-with can be found in Donna Haraway’s works. See: Erin Manning, *For a Pragmatics of the Useless* (Durham: Duke University Press, 2020); and: Donna J. Haraway, *Staying with the Trouble: Making Kin in the Chthulucene* (Durham: Duke University Press, 2016).

7 For “poetics of relation,” see Édouard Glissant, *Poetics of Relation* (Ann Arbor: University of Michigan Press, 1997).

8 Erin Manning borrows the term “chunking” from Anne Corwin to describe neurotypical modes of perception. Compared to neurodiverse perception foregrounding texture, neurotypical perception tends to separate and subtract in the process of differentiating forms. It becomes a political concern, however, when neurotypical habit becomes norm. See: Erin Manning, *Always More than One: Individuation’s Dance* (Durham: Duke University Press, 2013), 219.

9 Félix Guattari, *Schizoanalytic Cartographies* (London/New York: Bloomsbury, 2013), 3, 5.

10 Gilles Deleuze and Félix Guattari, *A Thousand Plateaus* (Minneapolis: University of Minnesota Press, 1987).

- 11 Erin Manning and Brian Massumi, “Against Neuroreductionism: Coming Alive in a World of Texture: For Neurodiversity,” in *Dance, Politics [and] Co-Immunity*, eds. Gerald Siegmund and Stefan Hölscher (Zürich: Diaphanes, 2013), 74.
- 12 In respect to the institutional and research-creation, see Manning and Massumi 2014; and Loveless and Manning 2020.
- 13 On “nonnormative subjectivity” see: Fred Moten, *In the Break: The Aesthetics of the Black Radical Tradition* (Minneapolis: University of Minnesota Press, 2003).
- 14 On a refined and texturing account of blackness, see Fred Moten, “Black Op,” *PMLA* 123, no. 5 (October 2008), 1743-1747. On the inhuman-inhumane problematization,, see: Kathryn Yusoff, *A Billion Black Anthropocenes or None* (Minneapolis: University of Minnesota Press, 2018).
- 15 Natalie Loveless, and Erin Manning, “Research-Creation as Interdisciplinary Practice,” in *Knowings & Knots: Methodologies and Ecologies in Research-Creation*, ed. Natalie Loveless (Edmonton, Alberta: University of Alberta Press, 2020), 218.
- 16 Berlant, “Commons,” 394.
- 17 Stefano Harney and Fred Moten, *The Undercommons: Fugitive Planning & Black Study* (Wivenhoe: Minor Compositions, 2013).
- 18 See: Eve Tuck and K Wayne Yang, “Decolonization Is Not a Metaphor,” *Decolonization: Indigeneity, Education & Society* 1, no. 1 (2012): 1–40.
- 19 On factories of knowledge, see: Gerald Raunig, *Factories of Knowledge, Industries of Creativity* (Cambridge, MA: Semiotext(e), 2013).
- 20 This work has been underway in the militant research of Indigenous and POC activists for centuries of decolonial struggle. One of many examples communicating across the boundaries of the institutional and the activist is Silvia Rivera Cusicanqui’s work, and her insistence on decolonization as a practice. See: Silvia Rivera Cusicanqui, *Ch’ixinakax Utxiwa: On Practices and Discourses of Decolonization* (Cambridge, UK: Polity, 2020).



# The Diagrammatics of Material Thought

## Introduction Section I

*Amélie Brisson-Darveau and Christoph Brunner*

How to weather a storm of urban textures? Or, how to invent modes of engagement and encounter with urban textures? How to think of texture as a process of doing and undoing, of weaving, cutting, assembling, and relating? And, finally, how can we account for the forces and power relations that are moving with and emerging through urban textures?

This array of questions provided crucial points of departure for the project *Texturing Space* and its development of what we want to call a diagrammatics of material thought. We use the concept of the diagram as a way of taking account of the relaying of forces and power relations that are constitutive of the intricate layering of social, material, and political dimensions in the making of urban textures. The impetus of our engagement with the concept of the diagram is far from exclusively theoretical. While the mention and exploration of the concept emerges from our engagement with the works of Michel Foucault (*Discipline and Punish*) and Gilles Deleuze (*Foucault*), the key concern resides in the question of ‘how to take account of fields of forces, relations, and potentials’ in urban environments. We assembled a small selection of texts for the project, including Foucault, but also readings about Situationist psychogeography,<sup>1</sup> Pia Ednie-Brown’s exploration of the texture of diagrams in painting and architecture,<sup>2</sup> and interactive media artist Rafael Lozano-Hemmer’s large-scale works of public engagement in urban spaces.<sup>3</sup> These texts accompanied both a seminar at Zurich’s Master’s program in Transdisciplinary Studies as part of the project, and the actual making of the Mobile Lab. In preparation for the collective exploration of urban textures and processes of texturing space, we had to assemble a diagram of materials and propositions ourselves—diagramming, in its visualizing as much as relational characteristics, was part of the project from beginning to end. As such, there is an intrinsic pedagogy of the diagram or a pedagogical diagrammatics that comes along with the project. Integral to this

pedagogy, processes of thinking move through material embodiments as part of a continuous process of experimentation. The base-layer of experimentation extends to all dimensions of the project—from first ideas and exchanges between us, to material probing and assembling of the Lab, to the activity of collaborating with the participants of the seminar on how to engage and work through urban textures using a Mobile Lab. Each step of the project relied on the process and practice of material thinking or material thought. Material thinking occurs through the haptic and sensuous encounter with the different matters of research-creation practice that animate a process of texturing moving from within such encounters. The specific mode of encounter and thought at stake here do not merely delegate agency to matter, in a simplifying posthuman sleight of hand. Rather, they point to the intricate relational movement that comes to the fore in experimenting with materials in their direct engagement with thought, shaping a felt sense of a process of co-creation.

By choosing texts, materials, and later places to visit and experiment in urban environments, the diagram as a field of forces, relations, and potentials is itself a tool—or rather, a technique—for engaging in collective practice. In this research-creation process, there is no primacy of theory over practice, or separation between individual and group. The collective concerns the question of how to assemble a field of resonances that allows other fields to become attuned to the singular movement of an emergent fielding. Such a continuous process of fielding is open-ended while expressing its specificity through its singular mode of engaging diverse forces and relations. The Mobile Lab was, and still is, a catalyst for such cross-fielding movements and attunements. In the process of its making, it required material attention and experimentation—a careful tending to what works and what does not, taking into consideration an entire array of affordances and possibilities. As mentioned in the book's introduction, the Mobile Lab had to serve several functions at the same time: 1) The Lab as attractor and point of activation; 2) the Lab as carrier of goods and materials that can be used for engaging with a space; 3) the Lab as a gathering and working space for the creation of encounters and their capture; 4) the Lab as a mobile archive holding materials from past events and relaying them to another time and space. How to fold these elements into a concise physical entity, while protecting the device from becoming overly rigid and definitive in its capacities for activation?

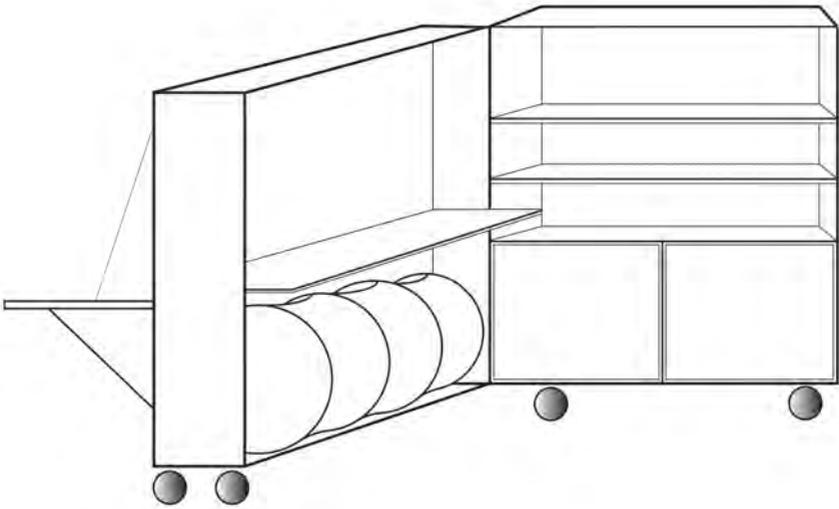


Fig.1: Preliminary sketch of the Mobile Lab, Amélie Brisson-Darveau, 2020.

The design of the lab afforded a diagramming of forces, relations, and potentialities in and of itself. Probing, testing, prototyping, and modelling gave a sense of these processes. The images in this section introduction give an account of the slow process of thinking and sensing with and through the lab in its multiple capacities. Modulatory and mobile, sheltering and sheltered. The iterative activity of the visual went along with many hours spent in the wood workshop, research for parts in several of Zurich's second-hand furniture stores, inspirations from other artists—such as Lygia Clark and Hélio Oiticica—and conversations with interaction designer and theorist Karmen Franinović, who participated as a collaborator in the first iteration of the seminar. The concerns of designing with and through textures also inspires Marius Förster's contribution and discussion of Tim Ingold's notion of the meshwork. Coming from design, the focus on originality and end product often overshadow the inconclusive process of relating through the material and conceptual textures at the heart of design practices. What is crucial for Förster, as much as for our own proposition of the Mobile Lab and its fabrication, is the dislodging of the conceptual-material divide. The diagram appears to us as a useful device for undermining such divisions, which Förster also engages through the relation between the human and the environment. It points at the instaurative quality of a “magic circle” that, as Jana Vanecek

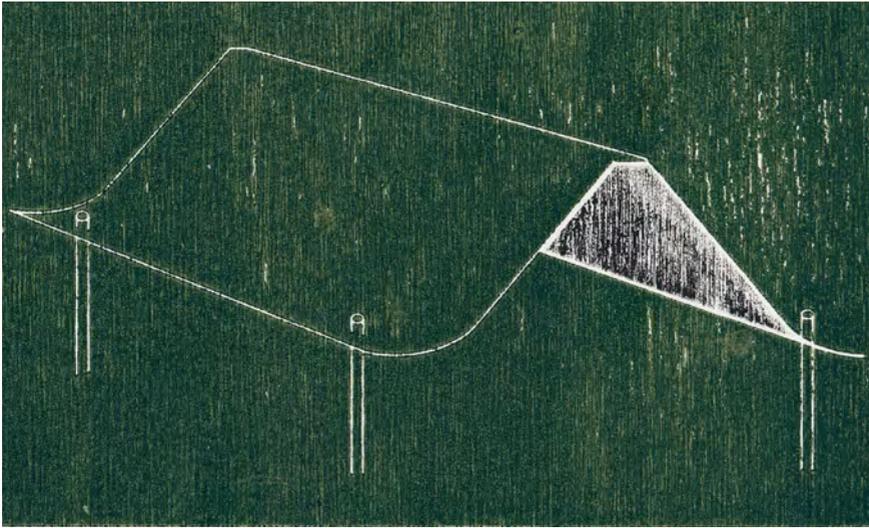


Fig.2: Wood printing from a preliminary sketch for the Mobile Lab (version from 2015), Amélie Brisson-Darveau, 2019.

explores in her text, requires a re-making of the Lab through each singular encounter between the conceptual, the bodily, and the material in conjunction with time and space—both being of key relevance to Förster and Vanecek. Here the Mobile Lab itself activates a diagram of potentials through its material presence.

Instead of presuming the diagram as an already existing set of power relations or forces, the explorations and experimentations with and through the Mobile Lab allowed us to move towards diagramming or the diagrammatical as a trajectory and lure for play. At the same time, as Vanecek underlines through the concept of play and the constitutive force of playing rules, the Lab as an “enabling constraint” allows for specific “ports of entry,” as Sher Doruff calls them in her contribution. For the context of urban textures, we perceive a shift from observation to engagement and involvement, an insertion rather than an extraction. In its diagrammatic openness, the Lab allowed for an accounting of its space-and-time-making presence as itself taking on a texturing quality—including all the power relations attached to it. In this doubling of inserting into textures and texturing, we attend to the initial adaptation of the diagram as a way of becoming attentive to power as a socio-material and operational

fielding that pertains to modes of conduct, governmentality and techniques of subjectivation. Accordingly—and this is crucial in resonance with the transcultural aspect of the project—once moved from Zurich to Hong Kong, the sometimes subtle and often quite prominent shifts of colonial forces and relations, as a kind of self-alienation pointing to the differential state of diagrammatic subjectivation, come to the fore. The question of how instaurative practices activate new diagrams, such as an emergent community of play across language boundaries, also allows us to ask how the diagrammatic forces in place shape these practices.

The layered character of the diagrammatic might well be conceived through the figure of co-inhabitation. Such dwellings of similar or different subject-object constellations are never purely concrete, nor entirely abstract. The Mobile Lab as a space within a space, as Vanecek writes, opens up the possibility of co-inhabitation, similar to the co-inhabiting that Doruff describes in the environment of her own diagramming in the presence of Erin Manning’s making (or texturing) of “creatures” in the same studio space. Spaces are not enclosures, but express the texturing of

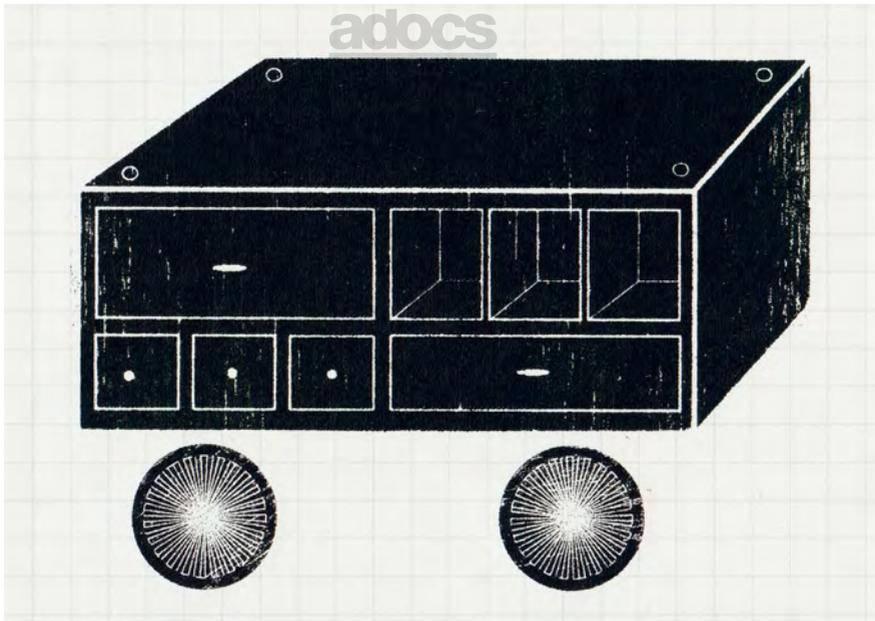


Fig.3: Wood printing from a preliminary sketch for the Mobile Lab (version from 2015), Amélie Brisson-Darveau, 2019.

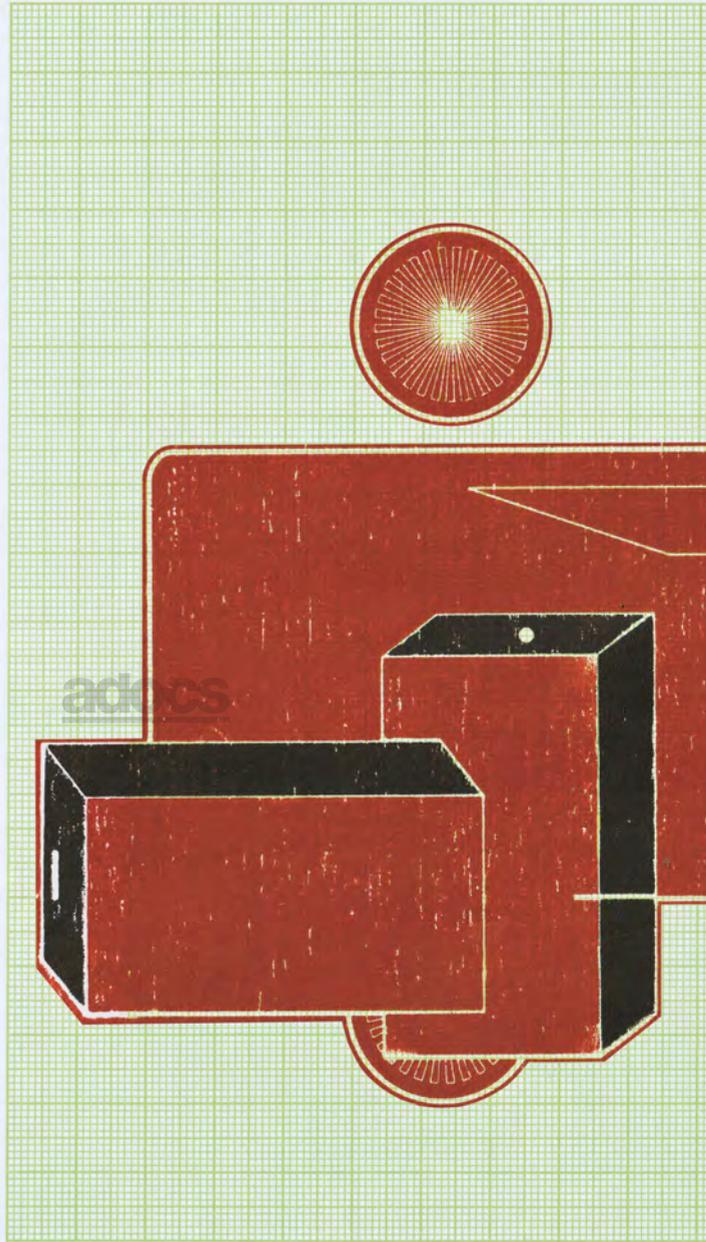


Fig.4:  
Wood printing  
from a sketch  
for the current  
version of the Mo-  
bile Lab, Amélie  
Brisson-Darveau,  
2019.

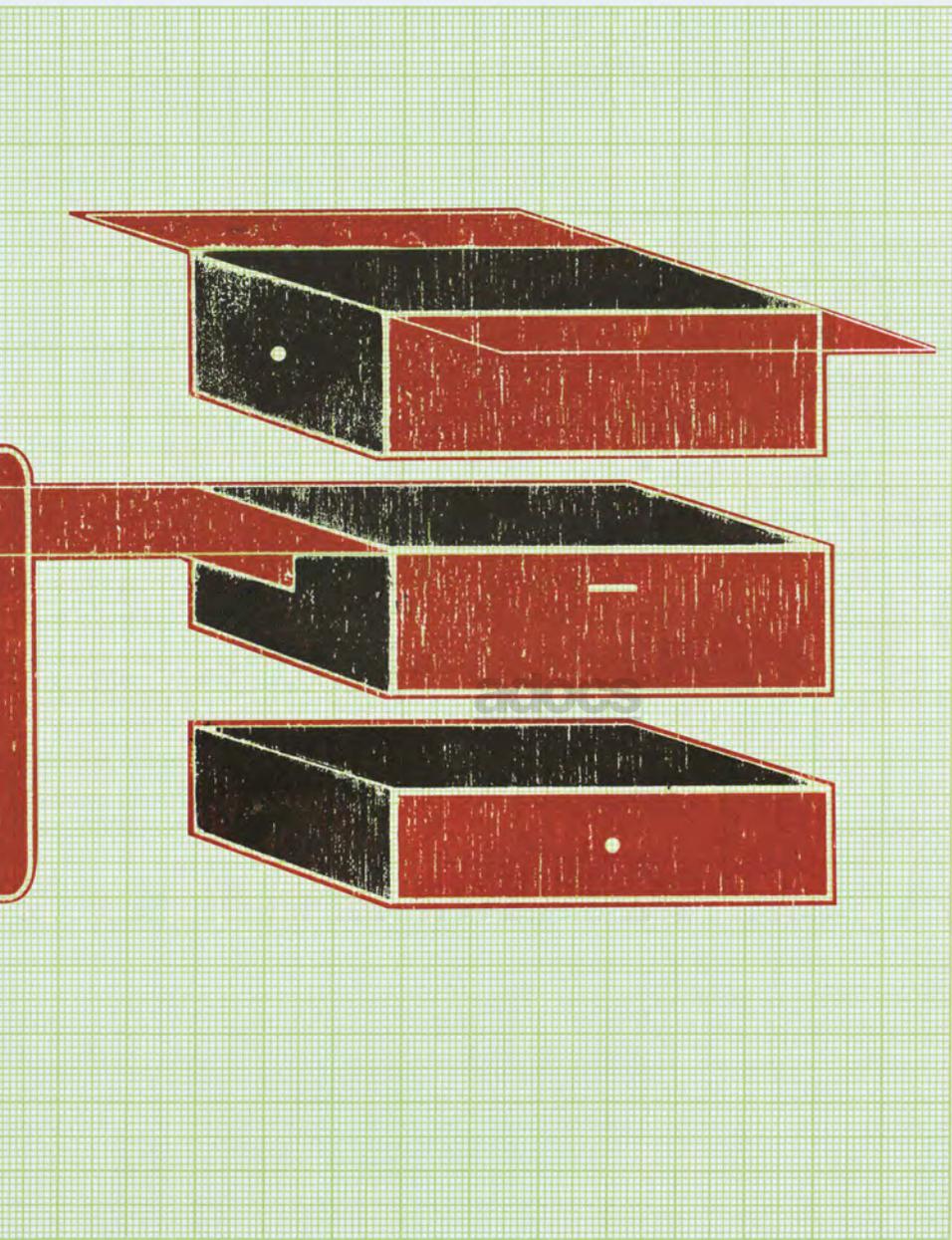
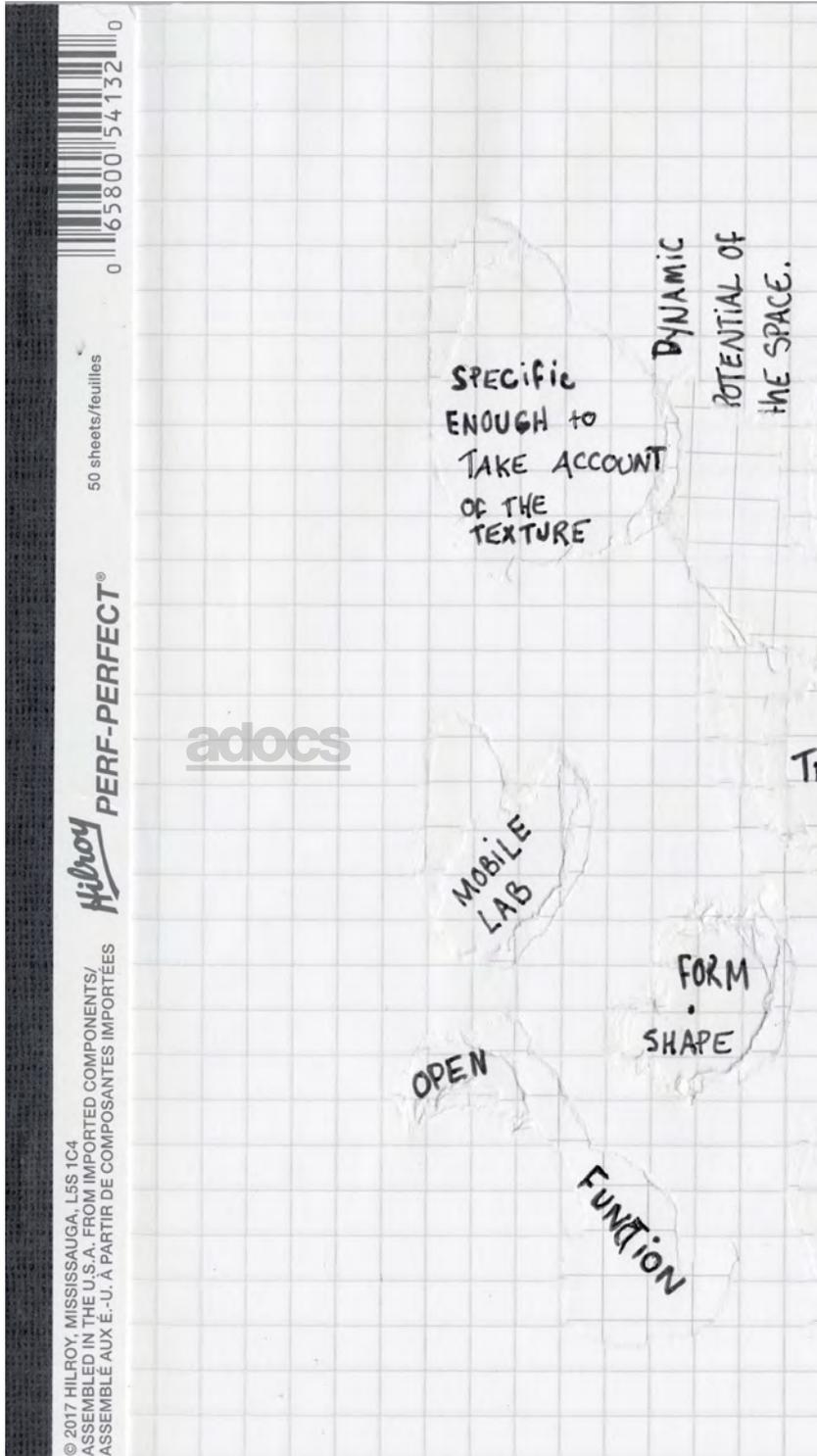


Fig.5:  
Notes on the  
Mobile Lab,  
Amélie Brisson-  
Darveau, 2020.



WHAT CAN WE  
ACTIVATE?

INTENSIFY

WAYS  
KNOTTING  
DIVERTING  
DISSOLVING  
THINKING  
RUPTURES

TEXTURE AS A WAY  
TO THINK / INVESTIGATE  
EXPERIMENT  
BELONGING  
→ BEYOND IDENTITY

HOW TO  
MAKE MATERIAL  
TRACES THE  
EXPERIENCE?

TEXTURING  
SPACE

ad

HOW TO  
MAKE TEXTURE  
FELT?

SENSING

TRUST IN  
THE  
PROCESS

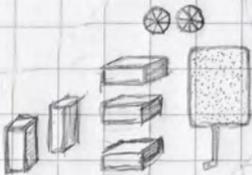
REFLECTION

MODULATING

MOVABLE

QUALITY OF COLORS  
LIGHT / DARKNESS  
MINOR GESTURES  
SOUNDS

FRAGMENTED  
MULTIPLE



COMPACT

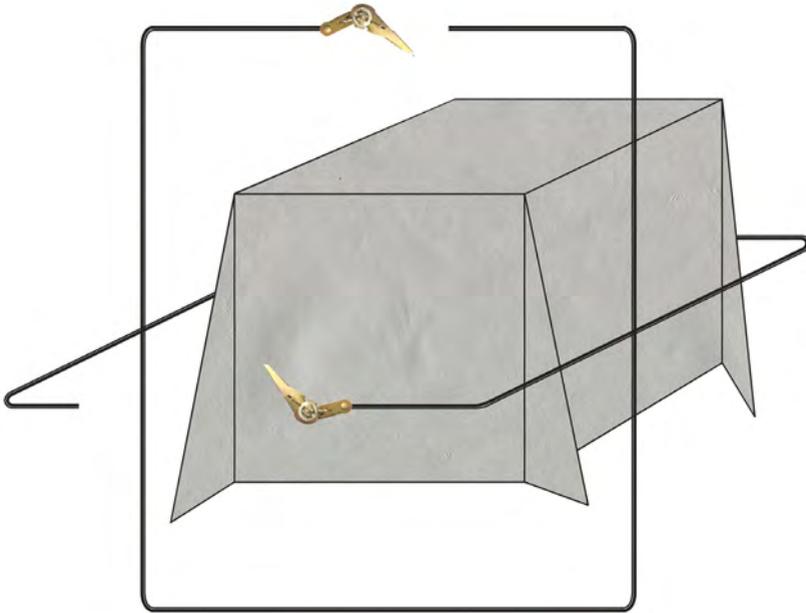


Fig.6: Digital drawing from the Mobile Lab protection, Amélie Brisson-Darveau, 2020.

matter in its traversing of dynamic embodiments. The diagram expresses a sensitivity for the power relations at stake, shaping a texture's tensed state, a delicate weaving of forces that takes on certain manifestations while not being exhaustive of the potential to adapt, shift, swerve, and draw a line. As a pedagogical tool, the diagram or diagrammatic practice engages a collective sensibility for thinking-feeling as the main method of research-creation, as explored in Christoph Brunner's piece. It is an intuition of sorts. Such intuition is not pre-given, as a common sense, but needs to be made and remade in moving with the diagrammatic as a field that in its very constitution only becomes felt when being engaged. The models and demos, of which many were discarded in their form but not their function as part of this section introduction, should be conceived as diagrammatic lines in themselves. Their concreteness evolves through their functional tendency to store, to move, to shelter and protect from rain, to dis/assemble, to lure attention and enable encounters.

- 1 Knabb, Ken, ed. *Situationist International Anthology*. Berkeley, CA: Bureau of Public Secrets, 2006. Situationist International, "Definitions," "Theory of the Derive," "Formulary of a New Urbanism," "Preliminary Problems in Constructing Situations." Simon Sadler, "Making Sense of Psychogeography" in *The Situationist City* (Cambridge: MIT Press, 1999), 45-60.
- 2 Pia Ednie-Brown, "The Texture of Diagrams: Reasonings on Greg Lynn and Francis Bacon," *DAIDALOS* 74 (2000): 72-79.
- 3 Brian Massumi, "Urban Appointment: A Possible Rendez-Vous with the City," in *Making Art of Databases*, eds. Joke Brouwer and Arjen Mulder (Rotterdam: V\_2 Publishers, 2003), 22-58.

adocs

**adocs**

# Collective bibliography

Amin, Heba; Kapp, Caram; Karl, Don a.k.a. Stone. "Arabian Street Artists Bomb Homeland: Why we hacked an award-winning series." *Heba Amin*. October 14, 2015. <http://www.hebaamin.com/arabian-streetartists-bomb-homeland-why-we-hacked-an-award-winning-series/>.

Anusas, Mike; Ingold, Tim. "Designing Environmental Relations: From Opacity to Textility." *Design Issues* 29, no. 4 (2013): 58-69.

Artaud, Antonin. *The Theater and Its Double*. New York, NY: Grove Press, 1958.

Artaud, Antonin. *To Have Done with The Judgment of God*. Pacifica Radio Archives BB2075, mp3.

Barker, Gillian; Desjardins, Eric; Trevor Pearce. *Entangled Life: Organism and Environment in the Biological and Social Sciences*. Dordrecht: Springer, 2014.

Berlant, Lauren. "The Commons: Infrastructures for Troubling Times." *Environment and Planning D: Society and Space* 34, no. 3 (June 2016): 393-419. <https://doi.org/10.1177/0263775816645989>

Best, Stephen Michael. *None like Us: Blackness, Belonging, Aesthetic Life*. Duke University Press, 2018.

Bey, Hakim. *T.A.Z.: The Temporary Autonomous Zone, Ontological Anarchy, Poetic Terrorism*. Brooklyn, NY: Autonomedia, 2003.

Bijker, Wiebe E. *Of Bicycles, Bakelites, and Bulbs: Toward a Theory of Sociotechnical Change*. Cambridge MA: MIT Press, 1995.

Binder, Thomas; Eva Brandt, Pelle Ehn; Joachim Halse. "Democratic Design Experiments: Between Parliament and Laboratory." *CoDesign* 11, no. 3-4 (October 2, 2015): 152-65. <https://doi.org/10.1080/15710882.2015.1081248>.

Bonneuil, Christophe; Jean-Baptiste Fressoz. *L'événement Anthropocène: La Terre, l'histoire et nous*. Paris: Editions du Seuil, 2013.

Bratton, Benjamin H. *The Stack – On Software and Sovereignty*. Cambridge, MA: The MIT Press, 2016.

Brunner, Christoph. "Ecologies of Relation: Collectivity in Art and Media." PhD diss., Concordia University, 2014.

de la Cadena, Marisol; Blaser, Mario. eds. *A World of Many Worlds*. Durham: Duke University Press, 2018.

Caillois, Roger; Peter Geble. *Die Spiele und die Menschen: Maske und Rausch*. Berlin: Matthes & Seitz, 2017.

Carson, David; Sams Jamie. *Medicine Cards*. New York: St. Martin's Press, 1999.

Chapman, Owen; Sawchuk, Kim. "Research-Creation: Intervention, Analysis, and Family Resemblances," *Canadian Journal of Communication* 37 (2012): 5-26.

Chomsky, Noam. "Remembering Howard Zinn." *Resist Newsletter* (March/April 2010), , 2012.

- Commoner, Barry. *The Closing Circle: Nature, Man, and Technology*. New York: Knopf, 1971.
- Connolly, William E. *A World of Becoming*. Durham: Duke University Press, 2010.
- Collodi, Carlo. *Le avventure di Pinocchio – Storia di un burattino*. Florence: Felice Paggi Libraio-Editore, 1883.
- Cross, Nigel. "Here Comes Everyman." In *Proceedings of the Design Research Society International Conference 6*. London: Academy Editions, 1971.
- Cross, Nigel. "Designerly Ways of Knowing: Design Discipline Versus Design Science." *Design Issues* 17, no. 3 (Summer 2001): 49-55.
- David, Matthew, ed. *Methods of Interpretive Sociology, Vol. 3*. London: SAGE Publishers, 2010.
- De Brabandere, Nicole; Thain, Alanna. "Drawing Light: Gesture and Suspense in the Weave." *Necsus European Journal of Media Studies* (December 2019). <https://necsusjems.org/drawing-light-gesture-and-suspense-in-the-weave/>.
- De Brabandere, Nicole. "Inhabiting the Thick: the Affects of Erosive Surfacing," in *"You were not expected to do this": On the Dynamics of Production (Distraction Interference – Resistance/Accident)*, edited by D. Blanga-Gubbay and E. Ruchaud, 63-80. Dusseldorf: Heinrich-Heine Universität Press, 2017.
- . "Sticky Currents: Drawing Folds in Serial Exhaustion." *Journal for Artistic Research*, no. 9 (2015). <https://doi.org/10.22501/jar.134510>.
- . "Performing Surfaces: Designing Research-Creation for Agentive Embodiment." *Cultural Studies Review* 20, no. 2 (July 2014): 223-249. <https://doi.org/10.5130/csr.v20i2.3368>.
- Deleuze, Gilles. *The Logic of Sense*. New York: Columbia University Press, 1990.
- . *Difference and Repetition*. New York: Columbia University Press, 1994.
- . *Francis Bacon: The Logic of Sensation*. Minneapolis: University of Minnesota Press, 2005.
- Deleuze, Gilles, and Félix Guattari. A Thousand Plateaus*. Minneapolis: University of Minnesota Press, 1987.
- . *What Is Philosophy?* New York: Columbia University Press, 1994.
- Diamanti, Eleonora. "Formation et transformation de la place publique montréalaise." In *Formes urbaines: Circulation, stockage et transmission de l'expression culturelle à Montréal*, edited by Will Straw, Annie Gérin and Anouk Bélanger, 66-75. Montréal: esse, 2014.
- DiSalvo, Carl. *Adversarial Design*. Cambridge, MA: The MIT Press, 2015.
- Ednie-Brown, Pia. "The Texture of Diagrams: Reasonings on Greg Lynn and Francis Bacon." *DAIDALOS* 74 (2000): 72-79.
- Ehn, Pelle. "Participation in Design Things." In *Proceedings of the Tenth Conference on Participatory Design*, PDC 2008. Bloomington, Indiana, USA, October 1-4 (2008). DOI:10.1145/1795234.1795248.
- El Haouli, Janet. *Demetrio Stratos: em busca de la voz-música*. México DF: Conaculta, 2006.
- Escobar, Arturo. *Pluriversal Politics: The Real and the Possible*. Durham: Duke University Press, 2020.
- Fanon, Frantz. *The Wretched of the Earth*. New York: Grove Press, 2004.

—. *Toward the African Revolution: Political Essays*. New York: Grove Press, 1988.

Findeli, Alain. "Rethinking Design Education for the 21st Century: Theoretical, Methodological, and Ethical Discussion." *Design Issues* 17, no. 1 (January 2001): 5–17. <https://doi.org/10.1162/07479360152103796>.

Findeli, Alain, and Anne Coste. "De la recherche-cr ation   la recherche-projet: un cadre th orique et m ethodologique pour la recherche architecturale." *Lieux Communs - Les Cahiers du LAUA*, no. 10 (2007): 139-161.

Fischer, Joern; Riechers, Maraja. "A leverage points perspective on sustainability." *People and Nature* 1 (2019): 115-120.

Florida, Richard. *The New Urban Crisis: How Our Cities Are Increasing Inequality, Deepening Segregation, and Failing the Middle Class— and What We Can Do About It*. New York: Basic Books, 2017.

F rster, Marius. Die Suche nach einer Kosmologie der Erdbundenen. Master Thesis, Academy of the Arts Braunschweig, 2019.

Foucault, Michel. *Discipline and Punish: The Birth of the Prison*. New York: Vintage Books, 1995.

Foucault, Michel. "Of Other Spaces." *Diacritics* 16, no. 1 (1986): 22-27. <https://doi.org/10.2307/464648>.

Foucault, Michel. "What Is Critique?" In *What Is Enlightenment?*, edited by James Schmidt, 382–98. Berkeley: University of California Press, 1996. <https://doi.org/10.1525/9780520916890-029>.

Garfinkel, Harold. *Studies in Ethnomethodology*. Englewood Cliffs, NJ: Prentice-Hall, 1967.

Gladman, Renee. *Houses of Ravicka*. St. Louis, MO: Dorothy Project, 2017.

Glissant,  douard. *Poetics of Relation*. Ann Arbor: University of Michigan Press, 1997.

Gosselin, Pierre; Le Coguic,  ric. *La recherche cr ation. Pour une compr hension de la recherche en pratique artistique*. Qu bec: Presses de l'Universit  du Qu bec, 2006.

Guattari, F lix. *Schizoanalytic Cartographies*. London/New York: Bloomsbury, 2013.

Haraway, Donna J. "Situated Knowledges: The Science Question in Feminism and the Privilege of Partial Perspective." *Feminist Studies* 14, no. 3 (1988): 575-599. <https://doi.org/10.2307/3178066>.

—. *Staying with the Trouble: Making Kin in the Chthulucene*. Durham: Duke University Press, 2016.

Harney, Stefano; Moten, Fred. *The Undercommons: Fugitive Planning & Black Study*. Wivenhoe: Minor Compositions, 2013.

Hillis, Danny. "The Enlightenment is Dead, Long Live the Entanglement." *Journal of Design and Science* (2016). <https://doi.org/10.21428/1a042043>.

Hoffmann, Detlef; Dietrich, Margot. *Kultur- Und Kunstgeschichte Der Spielkarte*. Marburg: Jonas, 1995.

Holl nder, Hans. "'Bretter die die Welt bedeuten' Das Schachspiel in der fr hen Neuzeit: Strukturen, Bilder und Figuren," In *Mit Gl ck und Verstand. Zur Kunst- und Kulturgeschichte der Brett- und Kartenspiele. 15.-17. Jahrhundert. Katalogbuch zur Ausstellung im St dtischen Museum Schloss Reydt, M nchengladbach*, edited by Christiane Zangs and Hans Holl nder, 21-32. Aachen: Aachen, Thoutet, 1994.

Hörl, Erich. "Ökologien des Machens. Zur allgemein-ökologischen Kritik bei Tim Ingold." In *+ultra: gestaltung schafft wissen*, edited by Nikola Doll, Horst Bredekamp, and Wolfgang Schäffner, 49-58. Leipzig: E.A. Seemann, 2016.

Huizinga, Johan. *Homo Ludens: A Study of the Play-Element of Culture*. London: Routledge & Kegan Paul, 1949.

Huun-Huur-Tu. *Ancestors Call*. World Village 468107 Green Wave Records 4681072010, 2010, CD.

Ingold, Tim. "Culture and the Perception of the Environment," In *Bush Base, Forest Farm: Culture, Environment, and Development*, edited by Elisabeth Croll, and David Parkin, 39-56. London/New York: Routledge, 1992.

—. *The Perception of the Environment*. London/New York: Routledge, 2000.

—. "Rethinking the Animate, Reanimating the thought", In *Being Alive. Essays on Movement, Knowledge and Description*, edited by Tim Ingold, 67-75. London/New York: Routledge, 2011.

—. "Towards an Ecology of Materials." *Annual Review of Anthropology* 41 (2012): 427-442.

Kirschner, Roman. "Zum Paradigma materieller Aktivität in den Plastischen Künsten." PhD diss., Cologne: Kunsthochschule für Medien, 2017.

Kirschner, Roman. "Approaching the Material-Discursive Vortex." *Proceedings of the 9th SAR – International Conference on Artistic Research*. April 2018, University of Plymouth, UK, <https://www.researchcatalogue.net/view/512748/512749>.

Knabb, Ken. ed. *Situationist International Anthology*. Berkeley, CA: Bureau of Public Secrets, 2006.

Kohn, Eduardo. *How Forests Think: Toward an Anthropology Beyond the Human*. Berkeley: University of California Press, 2013.

Krämer, Nuria; Müller, Patrick. *With: A Bookazine on Collaboration between Cultures, Art Forms, and Disciplines. Connecting Spaces Hong-Kong Zürich, 2013-2017*. Zürich: Zürich University of the Arts, 2017.

Krausman, Fridolin; Fischer-Kowalski, Marina. "Gesellschaftliche Naturverhältnisse." In *Globalgeschichte 1800-2010*, edited by Reinhard Sieder, and Ernst Langthaler, 39-68. Vienna: Böhlau, 2010.

Kuzmanovic, Maja; Gaffney, Nik. eds. *Dust & Shadow Reader 2 (attunement)*. Online, 2019. <https://fo.am/publications/dust-shadow-reader-2/>.

Lage, André. "O teatro segundo Artaud: ou a reinvenção do corpo." *Revista FIT 3 [Festival Internacional de Teatro]* (2008): 62-71.

Latimer, Joanna; López Gómez, Daniel. "Intimate Entanglements: Affects, more-than-human intimacies and the politics of relations in Science and Technology." *The Sociological Review Monographs* 67, no. 2 (2019): 247-63.

Latour, Bruno. "Where Are the Missing Masses? The Sociology of a Few Mundane Artifacts." In *Shaping Technology/Building Society: Studies in Sociotechnical Change*, edited by Wiebe E. Bijker and John Law, 225-258. Cambridge, Mass: MIT Press, 1992.

—. "On Interobjectivity." *Mind, Culture, and Activity* 3, no. 4 (October 1996): 228-45.

—. *Reassembling the Social: An Introduction to Actor-Network-Theory*. Oxford/New York: Oxford University Press, 2005.

- Latour, Bruno; Woolgar, Steve. *Laboratory Life: The Construction of Scientific Facts*. Princeton, NJ.: Princeton University Press, 1986.
- Les Voix Du Monde (Une Anthologie Des Expressions Vocales) – Le Chant Du Monde – CMX 3741010-11-12, Collection Du Centre National de la Recherche Scientifique Et Du Musée de L’Homme.1996, 3 x CD, Compilation.
- Léchoit Hirt, Lysianne. *Recherche-creation en design: modèles pour une pratique expérimentale*. Genève: Metis Presses, 2010.
- Lockton, Dan. “Affordances, Constraints and Information Flows as ‘Leverage Points’ in Design for Sustainable Behaviour.” *SSRN Electronic Journal* (April 2012). [https://papers.ssrn.com/sol3/papers.cfm?abstract\\_id=2120901](https://papers.ssrn.com/sol3/papers.cfm?abstract_id=2120901).
- Loveless, Natalie. *How to Make Art at the End of the World: A Manifesto for Research-Creation*. Durham: Duke University Press, 2019.
- Loveless, Natalie. ed. *Knowings & Knots: Methodologies and Ecologies in Research-Creation*. Edmonton, Alberta: University of Alberta Press, 2020.
- Loveless, Natalie; Manning, Erin. “Research-Creation as Interdisciplinary Practice.” In *Knowings & Knots: Methodologies and Ecologies in Research-Creation*, edited by Natalie Loveles, 211-219. Edmonton, Alberta: University of Alberta Press, 2020.
- MacKenzie, Donald A.; Wajcman, Judy (ed.). *The Social Shaping of Technology: How the Refrigerator Got Its Hum*. Philadelphia: Open University Press, 1985.
- Manning, Erin. *Always More than One: Individuation’s Dance*. Durham: Duke University Press, 2013.
- . *The Minor Gesture*. Durham: Duke University Press, 2016.
- . *For a Pragmatics of the Useless*. Durham: Duke University Press, 2020.
- Manning, Erin; Massumi, Brian. “Coming Alive in a World of Texture: For Neurodiversity.” In *Dance, Politics & Co-Immunity: Current Perspectives on Politics and Communities in the Arts, Vol. 1*, edited by Gerald Siegmund, and Stefan Hölscher, 73-96. Zurich/Berlin: diaphanes, 2013.
- . *Thought in the Act: Passages in the Ecology of Experience*. Minneapolis: University of Minnesota Press, 2014.
- Massumi, Brian. *Parables for the Virtual: Movement, Affect, Sensation*. Durham, NC: Duke University Press, 2002.
- . “Urban Appointment: A possible Rendez-Vous with the City.” In *Making Art of Databases*, edited by Joke Brouwer and Arjen Mulder, 22-58. Rotterdam: V\_2 Publishers, 2003.
- . “‘Technical mentality’ revisited: Brian Massumi on Gilbert Simondon (with Arne de Boever, A Murray, J Roffe).” *Parrhesia* 7 (2009): 36-45.
- . *Semblance and Event: Activist Philosophy and the Occurrent Arts. Technologies of Lived Abstraction*. Cambridge, MA: MIT Press, 2011.
- . *The Principle of Unrest: Activist Philosophy in the Expanded Field*. London: Open Humanities Press, 2017.
- Mattelmäki, Tuuli. *Design Probes*. Helsinki: Publication Series of the University of Art and Design Helsinki, 2006.

Meadows, Donella H.; Meadows, Dennis L.; Randers, Jørgen; Behrens, William W. *The Limits to Growth: a Report for the Club of Rome's Project on the Predicament of Mankind*. New York: Universe Books, 1971.

Meadows, Donella. *Leverage Points: Places to Intervene in a System*. Hartland: The Sustainability Institute, 1999.

Monk, Meredith. *Do You Be*. ECM New Series ECM 1336 ECM New Series 831 782-1, 1987, CD.

Monk, Meredith. "Notes on the Voice." *Painted Bride Quarterly* 3, no. 2 (1976): 13-14.

Moore, Jason. *Capitalism in the Web of Life*. London: Verso Books, 2015.

Moten, Fred. *In the Break: The Aesthetics of the Black Radical Tradition*. Minneapolis: University of Minnesota Press, 2003.

—. "Black Op." *PMLA* 123, no. 5 (Oct., 2008): 1743-1747.

—. *Black and Blur*. Durham: Duke University Press, 2017.

Nancy, Jean-Luc. *Being Singular Plural*. Stanford: Stanford University Press, 2000.

Oxman, Neri. "The Age of Entanglement." *Journal of Design and Science* (2016). <https://doi.org/10.21428/7e0583ad>.

Papaneck, Victor. *Design for the Real World. Human Ecology and Social Change*. Chicago: Academy Chicago Publishers, 1992.

Pennisi, Elizabeth. "No microbiome is an island, unprecedented survey of Hawaiian Valley Reveals." *Science* (2019). <https://doi.org/10.1126/science.aaz2907>.

Pignarre, Philippe; Stengers, Isabelle. *Capitalist Sorcery: Breaking the Spell*. Basingstoke/New York: Palgrave Macmillan, 2011.

Poissant, Louise. "Research-Creation: Methodological Issues." *Leonardo* 47, no. 1 (2014): 2.

Raunig, Gerald. *Factories of Knowledge, Industries of Creativity*. Cambridge, MA: Semiotext(e), 2013.

Rancière, Jacques. *The Politics of Aesthetics: The Distribution of the Sensible*. London: Continuum, 2004.

Riess, Adam. "Dark Matter." In *Encyclopedia Britannica*, December 8, 2017. <https://www.britannica.com/science/dark-matter>

Rivera Cusicanqui, Silvia. *Ch'ixinakax Utxiwa: On Practices and Discourses of Decolonisation*. Cambridge, UK; Medford, MA: Polity, 2020.

Sadler, Simon. *The Situationist City*. Cambridge, MA: MIT Press, 1999.

Springgay, Stephanie, and Sarah E. Truman. "Counterfuturisms and Speculative Temporalities: Walking Research-Creation in School." *International Journal of Qualitative Studies in Education* 32, no. 6 (July 3, 2019): 547-59. <https://doi.org/10.1080/09518398.2019.1597210>.

Stengers, Isabelle. "Introductory Notes on an Ecology of Practices." *Cultural Studies Review* 11, no. 1 (2005): 183-96. <https://doi.org/10.5130/csr.v11i1.3459>.

—. "The Cosmopolitical Proposal." In *Making Things Public*, edited by Bruno Latour and Peter Weibel, 994-1003. Cambridge, MA: MIT Press, 2005.

—. “Including Nonhumans in Political Theory: Opening Pandora’s Box?” In *Political Matter: Technoscience, Democracy, and Public Life*, edited by Bruce Braun and Sarah J. Whatmore, 3-33. Minneapolis: University of Minnesota Press, 2010.

Stratos, Demetrio. *Cantare la Voce*. Cramps Records CRSCD 119, 1989, CD.

Talbot, Jude (ed.). *Fabuleuses Cartes à Jouer: Le Monde En Miniature*. Paris: Gallimard, BnF éditions, 2018.

Kissmann, Ulrike Tikvah; van Loon, Joost. “New Materialism and Its Methodological Consequences: An Introduction.” In *Discussing New Materialism: Methodological Implications for the Study of Materialities*, edited by Ulrike Tikvah Kissmann and Joost van Loon, 3-18. Wiesbaden: Springer, 2019.

Tiqqun. *Introduction to Civil War*. Los Angeles: Semiotext(e)/MIT Press, 2010.

Truman, Sarah E.; Springgay, Stephanie. “The Primacy of Movement in Research-Creation: New Materialist Approaches to Art Research and Pedagogy.” In *Art’s Teachings, Teaching’s Art*, edited by Tyson Lewis and Megan Laverty, 8:151-62. Dordrecht: Springer Netherlands, 2015. [https://doi.org/10.1007/978-94-017-7191-7\\_11](https://doi.org/10.1007/978-94-017-7191-7_11).

Tuck, Eve; Yang, K Wayne. “Decolonization Is Not a Metaphor.” *Decolonization: Indigeneity, Education & Society* 1, no. 1 (2012): 1-40.

Turner, Victor. “Liminalität und Communitas.” In *Ritualtheorien: ein einführendes Handbuch*, edited by David J. Krieger, and Andréa Belliger, 251-261. Opladen/ Wiesbaden: Westdeutscher Verlag, 1998.

Valéry, Paul. “Poetry and Abstract Thought.” *The American Poetry Review* 36, no. 2 (2007): 61-66. [www.jstor.org/stable/20683477](http://www.jstor.org/stable/20683477).

—. “L’esprit est-il un Luxe? Ou la nécessité de l’inutile.” In *Vues*. Paris: Éditions de la table Ronde, 1948.



—. “Rhumbs.” In *Tel quel I + II*. Paris: Gallimard, 1941-43.

—. *Pièces sur l’art: Degas, danse, dessin et divers écrits sur la peinture*. Paris: Ed. de la N.R.F., 1938.

Viveiros de Castro, Eduardo. “Perspektiventauch: Die Verwandlung von Objekten zu Subjekten in indianischen Ontologien.” In *Animismus. Revisionen der Moderne*, edited by Anselm Franke, and Irene Albers, 73-93. Zürich/Berlin: diaphanes, 2015.

Vogt, Ulrich. *Der Würfel ist gefallen: 5000 Jahre rund um den Kubus*. Hildesheim Zürich: Olms, 2012.

Wisnik, José Miguel. *O som e o sentido. Uma outra história das músicas - 2ª edição*. São Paulo: Companhia das Letras, 1989.

Wörther, Matthias. “Whitehead, Alfred North” In *Metzler Philosophen-Lexikon*. Wiesbaden: Springer, 2015. <https://www.spektrum.de/lexikon/philosophen/whitehead-alfred-north/351>.

Wynter, Sylvia. “On How We Mistook the Map for the Territory, and Re-Imprisoned Ourselves in Our Unbearable Wrongness of Being, of Désêtre: Black Studies Toward the Human Project.” In *Not Only the Master’s Tools: African-American Studies in Theory and Practice*, edited by Lewis R. Gordon, and Jane Anna Gordon, 107-169. Boulder/London: Paradigm Publishers, 2006.

Yusoff, Kathryn. *A Billion Black Anthropocenes or None*. Minneapolis: University of Minnesota Press, 2018.

## About the Authors

**Amélie Brisson-Darveau** is an artist based in Tiohtià:ke/Montréal. Working mainly with installation and drawing, her artistic projects offer an alternative experience of the non-visible elements of social environments by exploring their tangibility. Her artistic practice intertwines with research activities where the concept of texture is central. In this context, she co-coordinated the *Texturing Space* project with several collaborators. She has received grants from FQRSC (Fonds Québécois de la Recherche sur la Société et la Culture) and the Canada Council for the Arts. Currently, she is a PhD candidate in Etudes et pratiques des arts at the Université du Québec à Montréal. Her work has been shown in various solo and group exhibitions and events in North America and Europe.

**Christoph Brunner** is assistant professor in cultural theory at Leuphana University Lüneburg. His research revolves around affective and aesthetic politics of media activism and social movements. Over the last fifteen years he has developed a particular interest in a-disciplinary forms of research practices which exceed the confinements of academia. Often collaborating with artists and practitioners, these encounters have evolved into manifold practices, such as *Texturing Space*, seeking out nonbinary ways of being and sensing. In this spirit he also initiated the *Archipelago-Lab for Transversal Practices* in Lüneburg and currently works on a book called *Activist Sense: Towards a Political Aesthetics of Experience*.

**Nicole De Brabandere** is a Tiohtià:ke/Montréal-based artist and researcher whose work develops media assemblages that allow for questioning and reshaping individualist concepts of the human in favour of specifying co-compositional and heterogeneous articulations within diverse material and technological milieus. Through this process, practices that are otherwise assumed to be given or benign are revealed as affective, dynamic and situated phenomena, making openings for experimentation and new world-making possibilities. Recent work has focused on painting as a means of articulating and making visible marginal forms within the machine-generated portraits of *ThisPersonDoesNotExist.com* and performing emergent modes of human-non-human intimacy by conflating infrastructures of milk-production and breastfeeding. De Brabandere is

the editor of *Media, Practice and Theory: Tracking Emergent Thresholds of Experience*, a volume with contributions from media theorists and practitioners spanning topics such as machine-learning, VR, film studies, critical sensory experimentation, and performative archiving, forthcoming in summer 2022, Vernon Press.

**Sher Doruff**, PhD, works in the visual, digital, and performance arts in a variety of capacities. For the past twenty years her work has been situated in the expanded field of artistic research practice as an artist, writer, tutor, mentor, and supervisor. Her research practice explores fabulation and fictive approaches to writing in and through artistic research. She mentors the THIRD program at the DAS Graduate School, Amsterdam University of the Arts, collaborating with 3rd cycle/PhD artist researchers. Her novella *Last Year at Betty and Bob's: An Actual Occasion* completes the Betty and Bob trilogy, published by 3Ecologies/punctum books. She has published numerous texts in academic and artistic contexts.

**Rosamund Ender** is a cellist living in Switzerland. An active chamber and orchestral musician, she is equally at home in classical music, jazz, theatre, and film music. Born in South Africa, Rosamund completed her studies in music, English literature, and Latin literature at the University of Stellenbosch. In Zürich at the Hochschule der Künste, she completed her masters in Transdisciplinary Studies in 2017, as well as her masters in music pedagogy in the class of Prof. Roel Dieltiens in 2020. She lives in St Gallen, and is active both there and in Zürich as musician and teacher. Writing is an old companion.

**Marius Förster** works at the intersection of design, research, and art. In his work, he examines possible roles and limits of design in socio-ecological transformation processes. He is part of RIBL (Research Institute of Botanical Linguistics) and co-initiated the speculative and participative project 3000 Peaks, a critical mediation that addresses consequences and effects of the global climate catastrophe for Switzerland. He is co-editor of the publication *Un/Certain Futures* (transcript, 2018) and co-founder of the design studio operative.space.

**Karmen Franinović** is moved by the desire to explore transformative, dynamic and ephemeral processes, be it a responsive soundscape, an act of

creation, a learning process or an unstable material. She creates interactive material systems which investigate and enable embodied social and spatial experiences. Projects include public architectures, responsive urban installations, shape-changing sculptures, haptic floors, tongue interfaces and movement rehabilitation wearables. Franinović is Professor of Interaction Design at Zurich University of the Arts and the head of Enactive Environments Lab. She holds graduate degrees in architecture (MA Venice University), interaction design (MA Interaction Design Institute Ivrea) and arts and media (PhD Plymouth University).

**Diego Gil** works as an independent choreographer, performer, and dramaturge. Heavily influenced by process philosophy, he aims to register somatic experiences through a modal logic of the event. He searches for techniques to grasp bodily activities relationally, beyond a perspective based on the substantialization of matter and body.

**Roman Kirschner** is an artist, designer, researcher, writer, teacher and sometimes curator working across disciplines. After studies in philosophy, art history, and audiovisual art, he completed a PhD on “The paradigm of material activity in the plastic arts” at the Academy of Media Arts Cologne. He was the project leader of the arts-based research project “Liquid Things” at the University of Applied Arts Vienna. Currently Kirschner is lecturer (Dozent) in Interaction Design at Zurich University of the Arts. His works were shown in exhibitions internationally. His current research interests revolve around metabolism and ecologies, interactions with environmental microbiomes, transformative materials, spatial strategies, research methods, and the mutual influence of material, imagination, and epistemology.

**Nuria Krämer's** interests focus on collaborative and transcultural arts practices. From 2013 to 2018, she was head of Connecting Space Hong Kong, being responsible for the art space and the on-site development in Hong Kong of the transcultural platform for artistic collaboration Connecting Spaces Hong Kong – Zurich. This project was further developed from 2018 onwards into Shared Campus, a cooperation platform for international education formats and research networks, where she acts as programme manager. Since 2014 she runs jointly with Daniel Späti the international semester programme for Transcultural Collaboration, as

deputy head. Her focus in the artistic field lies on the development and implementation of collaboration concepts, curatorial activities, and programming, with a particular interest in finding forms for decolonizing knowledge.

**Yanki Lee** researches and teaches between Hong Kong, London, Kolding and Växjö. As a design activist, with architectural design background she founded Enable Foundation, a social design collective and an education charity. Dr. Lee co-designs objects and exhibitions as co-creative tools with collaborators to unlock wicked social problems using immersive design methodologies. As a design researcher, Lee started her career with self-reflective discussions about human-centred design practice. Since 2021, she is appointed as the Visiting Professor at Design School Kolding in collaboration with BEVICA Foundation in Denmark to re-introduce the concept of Universal Design (UD) into the school curriculum, with aim to balance between academic and real-life practice.

**Erin Manning** studies in the interstices of philosophy, aesthetics and politics, concerned, always, about alter-pedagogical and alter-economic practices. 3e is the direction her current research takes—an exploration of the transversality of the three ecologies: the social, the environmental and the conceptual. One iteration of 3e is a land-based project north of Montreal where living and learning is explored. Legacies of SenseLab infuse the project, particularly the question of how collectivity is crafted in a more-than human encounter with worlds in the making.

**Mariana Marcassa** was born in rural Brazil, in a family connected to the earth that made cheese, sang to their animals, and lived on a rural tree spotted landscape. Since 2017, she lives and works in Tiohtià:ke/Mooniyaang/Montreal, where she has been developing a theoretical and practical approach to sound and voice explorations, and the creation of experimental listening techniques. She works with individuals and groups, in private or as a performer. It has been through voice and sound—as performance, as aesthetic proposition, and as clinical intervention—that Mariana has been asking how an engagement with sound as vibration and voice not subordinated to the spoken-language might facilitate new modes of experience, and new techniques for living.

**Brian Massumi** is the author of numerous works across philosophy, political theory, and art theory. His publications include *99 Theses on the Revaluation of Value: A Postcapitalist Manifesto* (University of Minnesota Press), *Semblance and Event: Activist Philosophy and the Occurrent Arts* (MIT Press) and *Parables for the Virtual: Movement, Affect, Sensation* (Duke University Press). With Erin Manning and 3Ecologies Project, he participates in the collective exploration of new ways of bringing philosophical and artistic practices into collaborative interaction.

**Patrick Müller** is professor of media in transdisciplinarity at the Zurich University of the Arts (ZHdK). He teaches in the Master program in Transdisciplinary Studies, which he co-heads, he collaborates with a variety of international universities on the topic of transdisciplinary methodologies, and he researches on performative practices for an endangered planet, using immersive arts.

**Toni Pape** is a teacher and researcher in the Department of Media Studies at the University of Amsterdam. His research focuses on the relation between the aesthetic and the political in contemporary media. Toni's current book project is called *The Aesthetics of Stealth*, and investigates performances of disappearance and imperceptibility, particularly in video games, television and video art. His chapter in this volume is part of this research project. Toni is not sure what he'll work on next: Born in what was then the GDR, Toni would love to investigate the political aesthetic of Eastern German media art, focusing on environmental and gender activism. Another, more philosophical idea is to study our (dysfunctional) cultural relation to energy and value as evidenced in media use. Conversations on all these topics are always welcome!

**Peter Tränkle** (he, him) has a background in sociology and science and technology studies. In recent years, he successfully derailed into artistic niches of transdisciplinary, transcultural collaboration, and co-learning. While remaining interested in constituent collective processes of meaning generation, he prefers to approach them with an extended toolkit of social-scientific informed questions and artistic strategies. Peter is currently a research assistant at the Zurich University of the Arts (ZHdK) as well as co-initiator of the following ongoing projects: "QWAS – Migrating Dialogue" ([www.qwas.ch](http://www.qwas.ch)) and "3000 Peaks" ([www.3000peaks.com](http://www.3000peaks.com)).

Between Fall 2015 and Summer 2016 he attended both seminars on “texturing space” by Amélie Brisson-Darveau and Christoph Brunner.

**Jana Vanecek** holds degrees in fine arts, theory, and transdisciplinarity in the arts. Her projects operate at the intersections between art, research, science and literature. Her main interests are language, collaborative writing practices, feminist technoscience, neurodiversity, and various forms of biopower and biopolitics. Vanecek often chooses her topics on the basis of personal experience, but the focus is not on her “individual person”. She sees herself rather as a “contact area” or “bioport” in which the prevailing discourses and practices are brought together. Inspired by Gloria Anzaldúa’s and Paul Preciado’s auto-theory and Annie Ernaux’s auto-ethnographic literature, the writing “Self” is decentralized in her texts in order to reveal the cultural, political, economic, and social entanglements that shape this “Self” —but also the social realities of many other lives. Vanecek illuminates her topics from different disciplinary perspectives and uses a combination of diverse voices as a structuring principle.

adocs

# Image Credits

**Amélie Brisson-Darveau**

p: Front matter, 17, 18, 19, 20, 21, 22, 23, 24, 92, 93, 96, 97, 164, 165

**Christoph Brunner**

p: 2, 3, 98, 99, 168, 169

**Damaris Büchner, Roman Engler and Andy Kirk**

p: 134, 135

**Nicole De Brabandere**

p: 153, 154

**Sher Doruff**

p: 28, 29, 30, 31, 32, 33, 34

**Marius Förster**

p: 64, 65, 66, 67, 68, 69, 70, 71, 72, 73, 74, 75, 76, 77, 78, 79, 80, 81, 82, 83, 84, 85, 86, 87, 88, 89

**Karmen Franinović**

p: 128

**Andreas Fürer, Sonjoi Nielsen, Anurak Rao and Yangzom Sharlhey**

p: 138, 139

**Diego Gil**

p: 38, 39

**Nigil Gregory**

p: 184, 185

**Roman Kirschner**

p: 126, 127, 132, 133

**Yanki Lee**

p: 190, 191, 206, 208, 209

**SenseLab**

p: 106, 107, 108, 109

**Jana Vanecek**

p: 58, 59

**adocs**

# Acknowledgements

This project has come a long way, accompanying us over six years across three continents and many collaborations. This process would have been impossible without the patience and understanding of Jonas and Julien—thank you both for not getting mad at us, for your laughs and kind spirits. The same goes for the infinite support of our families on either side of the Atlantic, who helped us make time and space for the project and the book. *Texturing Space* as research-creation seminar was conceived in dialogue and through the support of Patrick Müller at the Master in Transdisciplinarity at Zurich University of the Arts. His affirmation of our ideas and the facilitation of two seminars, a practice module, and an excursion were the material, structural, and in many ways also conceptual backbone for the mobile lab to be built and to travel from Zurich to Hong Kong and back. Our thanks go equally to Christoph Schenker and his team from the Institute for Contemporary Art Research at ZHdK, who allowed us to have a home for artistic research at ZHdK and connect the project to several debates, thanks to the Institute's network and financial support. Without Christoph's trust and confidence in this project, much of the work would not have happened. The extensive dialogues with Nuria Krämer from Connecting Spaces about the situation in Hong Kong, and the intensive care we experienced while being in Hong Kong, as much as the careful reflections together with Patrick Müller, are all an integral and invaluable part of this book. Parts of the seminar and the project's conceptual phase were conceived in collaboration with Karmen Franinović, whose creative insights from an interaction design perspective shaped the way the Lab was designed. The material and organizational infrastructures of both Zurich University of the Arts and Leuphana University, together with the *ArchipelagoLab*, were indispensable elements helping to materialize this book. Thanks go out to the GZ Bachwiese for providing such amazing infrastructures such a wood workshop for public use—cheers to social citizen-centred institutions!

The contributions to this book include former students that were part of the seminars and who shaped the outcomes of the project and the way we continue thinking with the question of texturing. It was and still is a real joy and pleasure to be able to think collectively. In this sense we thank Rosamund Ender, Marius Förster, Peter Tränkle, and Jana Vanecek

for their wonderful contributions, and all other participants of the seminars for their joy and bright minds.

The contributions have been extended, including an array of long-term collaborators with whom we shared the experimentation of research-creation practices over the last twelve years. Diego Gil and Sher Doruff have been part of collaborations on artistic research at ZHdK since 2011, and our thinking of the diagram, embodiment, and relations would never have taken the shape they do in this book without your inspiring practices and sharing. We have shared paths with Toni Pape and Mariana Marcassa as members of the SenseLab in Montreal, through which most of the rigorous thinking on research-creation has unfolded. From a workshop in Amsterdam about *Modes of Exhaustion* to actual sound-healing experiments at the *Anthropologies numeriques* workshop in Berlin and over and over again in SenseLab reading groups or in Montreal backyards, our encounters are always an inspiration and a delight. Erin Manning and Brian Massumi, two founding members of the SenseLab, mentors and PIs of the *Immediations: Art, Media, Event* project, are with us in this book; but more importantly have been, for the thirteen years that we have known each other, an infinite resource of thinking-feeling processes of research-creation at the edge of its potential becoming. Without the enabling constraints you and the SenseLab (or now *3E Project*) continue to weave, much of this work would be lacking a crucial mooring. Nicole De Brabandere, also a member of the SenseLab, has been with us in Zurich, shaping our activities in the frame of the EU-Hub of *Immediations*, but also experimenting with us at various artistic research venues in Zurich, Geneva and Brussels. Without your material curiosity, many of the shifts towards the more-than-human at the heart of *Texturing Space* would not have happened. The same goes for Roman Kirschner, who not only gave us insights into his own research on material experimentations at ZHdK, but with whom, together with Kamren, we spent wonderful times between the Istrian sea and research-creation practice.

In the project's phase of the Hong Kong visit in 2016, we would not have been able to organize without Nuria's and Stephanie Sin Ting Ng's help. The collaboration and preparation with Yanki Lee and Albert Tsang allowed us to land at the Western Wholesale Food Market and insert the lab into the local ecology. We want to also thank all the people present at the market who took the time to explain their favorite games to us, to serve us food, and show us around. Their time was crucial for us to sense

and feel beyond the surface. Shannon Walsh took us out to the street markets of Kowloon and shared her experiences and knowledge from a film maker's perspective. Thanks also to the improvisational dance space in Hong Kong that accommodated some of us, and to Lou Sturm for making this happen.

Making a research-creation book yourself is quite a challenge, as we learnt. We could not have arrived at this point without the very insightful comments of Ina Römling and Oliver Gemballa, from ADOCS. Your patience, openness and care for the project, with its very slow process of materialization, allowed us to not give up in times of exhaustion. Our special thanks go to Guillaume Brisson-Darveau, who co-designed the cover and gave us the Gaga Dance. Finally we want to thank Emma Flavian for her very precise, eloquent, and always generous support with the correction of the material and the proofs. Without you, this would have been a mess and an impossibility.

With much gratitude, love, and excitement for future encounters.

Amélie and Christoph

adocs

**adocs**



9 783943 253320

[www.adocspublishing.com](http://www.adocspublishing.com)