



ON SEMPERIAN SURFACES:  
INTERWEAVINGS BETWEEN  
THE MID-TWENTIETH CENT-  
URY CURTAIN WALL AND  
HARRIS TWEED, A STUDY  
MEDIATED BY PHOTOGRAPHY

A THESIS SUBMITTED IN FULFILMENT OF THE  
REQUIREMENTS FOR THE DEGREE OF DOCTOR OF  
PHILOSOPHY. § PETA LOUISE CARLIN, B. ARCH., B.A.  
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## DECLARATION

I certify that except where due acknowledgment has been made, the work is that of the author alone; the work has not been submitted previously, in whole or part, to qualify for any other academic award; the content of the exegesis is the result of work which has been carried out since the official commencement date of the approved research program; and, any editorial work, paid or unpaid, carried out by a third party is acknowledged.

PETA CARLIN  
29AUGUST 2012



## ABSTRACT

Recalling the nineteenth century German architect and champion of the crafts Gottfried Semper's claim that textiles are the true antecedents to the wall, *On Semperian Surfaces* is an interdisciplinary investigation that explores the relationship between the hand-crafted, geographically specific and culturally grounded fabric of Harris Tweed, hand-woven by islanders at their homes in the Outer Hebrides to this day, and the phenomenon of the mass-mediated surface of the curtain glass wall that patterns our cities across the world. Premised upon interpretation, this research speculates on how allegiances between surfaces might contribute to our understanding of and creation of place, the hyphantic potential of the photograph put to work in its making. § Appropriating the productive art of weaving, *On Semperian Surfaces* stitches together a series of diptychs from disparate disciplines, architectural and textile, their conjoining founded upon association. The research departs from a series of photographs, *Urban Fabric: Greige*, portraits of Melbourne's mid-twentieth century corporate architectural façades, which exposed the latent image of Harris Tweed amidst the buildings' faces. Operating from the intimate to the architectural, shuttling betwixt body and building, between the rural and the metropolitan, from the hand-crafted to the mass-reproduced, the overarching approach is founded upon analogy, its binding establishing contexts enabling surfaces to appear. § Analogy was a favoured mode of transition for the German scholar and writer Walter Benjamin, and it is through the lens of his writings that this research is largely read, city a subject of his focus, the language of photography a feature of his texts. A constellation of other writers is gathered with the Scrivener, art, architecture and textile historians, philosophers, including poets and novelists too, whose own works and threads of thought enrich the conceptual patterning while lending colour to the prose. § Composed of two parts, *On Semperian Surfaces* presents a series of art works and texts, each poetically conceived, with the first section containing the



images and artist statements, coupled by an essay which locates the work amidst a milieu of inspirations and associations, images lured to and emitted from *Urban Fabric: Greige*. Works include those by Bernd and Hilla Becher, Mel Bochner, Christo and Jeanne-Claude, Andreas Gursky, Ann Hamilton, Thomas Ruff, Allan Sekula, Simon Starling, and Anton Vidokle, to name but a few, and which, in a sense, interweave to provide an occasional and improvised score to which this text is set. §

The second section is a response to the images in the *Urban Fabric* suite and their installation. Understood as image-texts, these writings do not seek to describe the work *per se*, but are presented as another form of transcription, elaborating on the relationships between some of the images that proliferated in the wake of *Urban Fabric: Greige*. In a series of essays dialogues thus ensue, each text elucidating different aspects, and tied on, the one after the other, like webs of tweed, and pulled through the loom. § As a result of this coursing, it is suggested that *On Semperian Surfaces* tenders a new-found surface vocabulary for the reading of the city, one that seeks to challenge the banality of the office tower whose façades were once decried as “anonymous,” while activating the unforeseen potential of Harris Tweed, the metaphoricity of the photograph brought to light in its construction.





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## BIOGRAPHY

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In Gaelic, it is said that there is no word for home, only going homewards,<sup>1</sup> but at last, this leg of the journey is drawing to its end. Like most travels of long duration, it has been beset by various detours and delays, trials and tribulations, and on occasion, moments of despair. But I have been blessed too along the way by those who supported and guided me, sharing with me something of themselves so this journey could be undertaken, a path discerned, a way through enabled, illuminated by their generosity. And to these people I wish to express my sincere thanks. § To my family, Marlene, Paul; Matthew, Ellen and Liam; Rowena; Jerome, Suzana, Nicholas and Oliver; Chantelle, Marmalade and Frankie; and to Lovely Lorenda and The Cousins too (especially Cassandra, Nick, Gus, Louis and Barnaby), for their love and support. § To my friends, Fiona Gunn and Greg Doolan, Elif Kendir, Letó Tsolakis, Noè Harsel, Merridy Justice, Paul Knight and Peter Cattanach, Dianna Rosica, Alison Bell, Carmel Cianta, John Milne, and Rinnie, also for their love and support. § To my supervisors, Professor Mark Burry and Professor Jeff Malpas for their guidance and support. To Mark for accommodating this interdisciplinary research at SIAL, and for providing an ethical and supportive environment in which to undertake it; and to Jeff, who I was privileged to meet through Mark, for his thunderclap pronouncement regarding “the surface,” such lucent acuity along with his subsequent encouragement proving to be transformational. § To my Graduate Research Conference Panel Members: Andrew Brennan, Ashley Schafer, Cameron Tonkinwise, Harriet Edquist, John Frazer, Judith Brine, Juliette Peers, Kevin Murray, Laurene Vaughan, Nicolas Ray, Patrick Snelling, Suzette Worden, and Tom Barker, for engaging with the work-in-progress and their advice. § To the School of Architecture and Design, RMIT University for a scholarship in support of this

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<sup>1</sup> See Christine Laennec, ‘Building Vocabulary’. In Kevin MacNeil and Alec Finlay (eds.), *Wish I Was Here: A Scottish Multicultural Anthology*, posted at *The Croft*, <http://thecroft.wordpress.com/2010/12/31/cianalas/>. Accessed 10 June 2012.



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*Tapagh Leibh,*

*Suas leis a’ Ghàidhlig agus leis a’ Chlò Mhór!*



## EPIGRAPHS

### WARP

#### On | Opening

- <sup>1</sup> Ian Stephen, 'Fathom of Tweed'. In Ian Stephen and Sam Maynard, *Malin, Hebrides, Minches* (Mudelstrup: Dangaroo Press, 1983), pp. 26-27.
- <sup>2</sup> W. G. Sebald, *The Rings of Saturn* (London: Harvill Press, 1999), p. 283.

### Urban | Fabric

- <sup>1</sup> Jean-Pierre Vernant, 'Introduction'. In Jean-Pierre Vernant (ed.), *The Greeks*, trans. Charles Lambert and Teresa Lavender Fagan (Chicago: University of Chicago Press, 1995), p. 14.
- <sup>2</sup> Jeff Malpas, 'Repetitions', [http://www.utas.edu.au/philosophy/staff\\_research/malpas/J.Malpas%20Articles/Repetitions.pdf](http://www.utas.edu.au/philosophy/staff_research/malpas/J.Malpas%20Articles/Repetitions.pdf), p. 1. Accessed 28 October 2008.

### Dialogues | Transmissions

- <sup>1</sup> Rainer Maria Rilke, *The Notebooks of Malte Lauris Brigge*, trans. Burton Pike (Champaign, Illinois: Dalkey Archive Press, 2008), p. 3.
- <sup>2</sup> Pindar, 'Olympian', quoted in Andrew Benjamin, *Place, Commonality and Judgement: Continental Philosophy and the Ancient Greeks* (London: Continuum, 2010), p. 1.

### Silent | Witnesses

- <sup>1</sup> Carol Jacobs, 'Walter Benjamin: Topographically Speaking', *Studies in Romanticism*, Vol. 31, No. 4 (1992), p. 504.
- <sup>2</sup> Walter Benjamin quoting from Baudelaire's posthumously published *Intimate Journals*, in Walter Benjamin, 'Central Park', quoted in David S. Ferris (ed.), *The Cambridge Introduction to Walter Benjamin* (Cambridge: Cambridge University Press, 2008), p. v.

### WEFT

#### Appearing | Weaving

- <sup>1</sup> Alfred North Whitehead quoted in Richard Powers, *Three Farmers on Their Way to a Dance* (New York: Beech Tree Books and William Morrow, 1985), p. 202.
- <sup>2</sup> Indra Kagis McEwen, *Socrates' Ancestor: An Essay in Architectural Beginnings* (Cambridge, Massachusetts: MIT Press, 1993), p. 54.

### Wall | Face

- <sup>1</sup> Adapted from Samuel Beckett, *The Unnameable* (New York: Grove Press, 1958), p. 134.
- <sup>2</sup> Georg Simmel, 'Bridge and Door'. In *Lotus*, Vol. 47 (Milan: Electra Spa, 1985), p. 54.

### Word | Image

- <sup>1</sup> Rainer Maria Rilke, 'Entrance'. In *Book of Images*, trans. Edward Snow (New York: North Point Press, 1991), pp. 4-5.
- <sup>2</sup> Walter Benjamin, 'Little History of Photography'. In *The Work of Art in the Age of its Technological Reproducibility, and other Writings on Media*, ed. Michael W. Jennings, Brigid Doherty, and Thomas Y. Levin (Cambridge, Massachusetts: Belknap Press of Harvard University Press, 2008), p. 276.



## Surface | Pattern

- <sup>1</sup> Clement Greenberg, 'On the Role of Nature in Modernist Painting'. In *Art and Culture* (London: Thames and Hudson, 1973), p. 172.
- <sup>2</sup> Friedrich Nietzsche, quoted in Joseph Rykwert, 'The École des Beaux-Arts and the Classical Tradition'. In Robin Middleton (ed.), *The Beaux-Arts and Nineteenth-Century French Architecture* (Cambridge, Massachusetts: MIT Press, 1982), p. 17.

## Place | Dressing

- <sup>1</sup> Georges Poulet, *Proustian Space*, trans. Elliott Coleman (Baltimore, Maryland: John Hopkins University Press, 1977), p. 26.
- <sup>2</sup> Georg Simmel, 'Adornment'. In *The Sociology of Georg Simmel*, ed. and trans. Kurt H. Wolff (New York: Free Press, 1950), p. 340.

## Ritual | Repetition

- <sup>1</sup> Walter Benjamin, 'Toys and Play: Marginal Notes on a Monumental Work'. In *Selected Writings: Volume 2, Part 1, 1927-1930*, ed. Michael W. Jennings, Howard Eiland and Gary Smith and (Cambridge, Massachusetts: Belknap Press of Harvard University Press, 1999), p. 120.
- <sup>2</sup> Anonymous, 'Appeal to a Roman General', 5<sup>th</sup> century A.D., quoted in Lillian Brady Lawler, 'The Dance in Ancient Greece', *Classical Journal*, Vol. 42, No. 6 (1947), p. 346 .

## Text | Memory

- <sup>1</sup> Guillaume Apollinaire, From *Calligrammes*, quoted in Jennifer Pap, 'The Cubist Image and the Image of Cubism'. In Dudley Andrew (ed.), *The Image in Dispute: Art and Cinema in the Age of Photography* (Austin, Texas: University of Texas Press, 1997), p. 165.
- <sup>2</sup> Søren Kierkegaard, *Diary of a Seducer*, quoted in Walter Benjamin, *The Arcades Project*, trans. Howard Eiland and Kevin McLaughlin (Cambridge, Massachusetts: Belknap Press of Harvard University Press, 1999), [I3,a].

## On | Closing

- <sup>1</sup> Gottfried Semper, "On Architectural Styles", Zurich Lecture, 1869', quoted in Mari Hvattum, 'Gottfried Semper: Between Poetics and Practical Aesthetics', *Zeitschrift für Kunstgeschichte*, Vol. 64, No. 4 (2001), p. 539.
- <sup>2</sup> Roger Caillois, *The Writing of Stones*, trans. Barbara Bray (Charlottesville, Virginia: University of Virginia Press, 1985), pp. 103-104.

## Books | Ephemera

- <sup>1</sup> Walter Benjamin, 'Unpacking My Library'. In *Illuminations: Essays and Reflections*, ed. Hanna Arendt and trans. Harry Zohn (New York: Schocken Books, 1969), p. 67.
- <sup>2</sup> Walter Benjamin, *The Arcades Project*, trans. Howard Eiland and Kevin McLaughlin (Cambridge, Massachusetts: Belknap Press of Harvard University Press, 1999), [N1,7].





WARP

ON

# OPENING

I SIT BEFORE A MOOR OF TWEED:  
A NARROW GORGE AND FADING  
FOLDS.

TWO ENDS MUST BE FINISHED  
NOW I SEE NEITHER, ONLY  
MY FATHOM'S REACH OF ARMS.

THOUGH I SEEM TO CHOOSE  
THIS TASK  
THERE IS A TYRANNY IN THE  
NEEDED EVENESS OF THE  
WEAVE.

IAN STEPHEN

WEAVERS [...] ALONG WITH  
SCHOLARS AND WRITERS [...] HAD  
MUCH IN COMMON.

W. G. SEBALD



In his wanderings through his home-town of Berlin, Walter Benjamin (1892-1940) was once to recall the landscape of a far-off distant place, travelled to years before, recounting in his city's chronicling that: § *“the dunes of the Baltic landscape have appeared to me like a fata morgana here on Chauseestraße, supported only by the yellow, sandy colours of the station building and the boundless horizon opening in my imagination beyond its walls.”*<sup>1</sup> § So too in my journeying through the streets of my own city Melbourne were the combination of hue and tone, the colours and patternations of its mid-twentieth century façades to echo of travels long past, a voyage that still lingers, to the western isles of Scotland. For it was there that I took up the camera for the first time in earnest, astounded by the beauty of the landscape, its vastness and its variegated colouring, reminiscent of tartans and checks of curious and prior to then, seemingly inharmonious admixtures, bathed in an almost mystical light, an ethereal light that contrasted so sharply with the harshness of the Australian sun that I had known (FIGS. 1-2).<sup>2</sup> So moved, it was through photography that I sought to capture all this, to hold it, to prevent it from escaping my memory, to stop the colours from fading over the passage of time, photography operating, in a way, as a kind of mordant. § In journeying, it is said that: § *“[t]here is even in the very experience of the voyage something more marvellous than in the memory; for memory joins only those things that resemble each other. On the contrary, travel makes neighbours of places without any likeness. It links sites that belong to different planes of existence.”*<sup>3</sup> § Through movement, between the past and the present, between here and there, we come to know the world,<sup>4</sup> our journeying, it is said, enabling us to grasp it in its complexity,<sup>5</sup> its cohesion built up out of fragmentary experiences, no longer kaleidoscopic,<sup>6</sup> but through our very passage, ordered and composed.<sup>7</sup> The body unified in its movement, its kinaesthetic synthesis operating at rest as in play,<sup>8</sup> is reflected in its movement between destinations, finding itself in place, animate only in relation (FIGS. 3-4). Between the metropolis of Melbourne and the largely rural Hebridean Isles, the differences are pronounced, but despite such variances, associations were disclosed, distances and



differences breached by the mediation of colour, their surfaces in correspondence<sup>9</sup> (FIGS. 5-6). § For the nineteenth century German architect and champion of the crafts, Gottfried Semper (1803-1879),<sup>10</sup> architecture, and by extension cities, are “held in place and in play [...] by the work of colour,”<sup>11</sup> his writings on architecture’s four elements<sup>12</sup> drawing inspiration from ancient civilisations, and titled in one of its editions, *On Polychromy*.<sup>13</sup> Colour, according to Semper, provided “the artist with a new way to throw the surface into relief [...] bring[ing] the eye back again to the natural way of seeing,”<sup>14</sup> a view which conceived of colour and form as one, further acknowledging the implicit and necessary interaction of the arts, of dialogues tacit or otherwise conveyed.<sup>15</sup> For Semper, we are told, did not distinguish between the fine arts and the crafts, between *Kunst* and *Kunstgewerbe*, no distinction was to be discerned “between the laws which govern[ed] the work of art and those of a product of the crafts”;<sup>16</sup> all man-made artefacts regardless of scale were understood as ornaments, symbolically signifying “analogical relations with the cosmos.”<sup>17</sup> The principles “which govern[ed] the conception of [...] work[s] of art,”<sup>18</sup> we are told, were to be premised upon the productive arts,<sup>19</sup> with primacy given to textiles<sup>20</sup> and the practice of weaving. § Affiliations between architecture and textiles are long held,<sup>21</sup> the ancient Greek philosopher Democritus (c. 460 - c. 370 B.C.), it is said, comparing architecture and weaving with the building of nests by birds and webs by spiders,<sup>22</sup> with the Augustan architect Marcus Vitruvius Pollio (c. 80-70 - c. 15 B.C.) later claiming that walls were once originally woven<sup>23</sup> (FIGS. 7-8). Semper was to extend the metaphor, in essence between body and building further, his interest in polychromy lending itself to textiles, culminating in the vestimentary arts, or *Bekleidung*,<sup>24</sup> as he was to term it, conceived of as an all-encompassing fabric, an attire skilfully woven. § “Our culture,” it is said, “rests on Greek foundations, and weaving is as much a part of our conceptual scheme today as it was in the time of Homer,”<sup>25</sup> the nature of fabrication inherent in the weave evident not only in the bonds and sense of cohesion that are basic to the establishment of societies,<sup>26</sup> but of their cultures too, “culture occur[ing]

[only] in and through the formation of places,”<sup>27</sup> reflected in the design and construction of its various fabrics, and realised through their very surfacing. § On *Semperian Surfaces* takes weaving as its motif, as both its metaphor and model,<sup>28</sup> logic and imagination necessarily entwined<sup>29</sup> in the stitching together of diptychs from disparate disciplines, architectural and textile, their conjoining founded upon association (FIGS. 9-10). The research departs from a series of photographs, *Urban Fabric: Greige*,<sup>30</sup> portraits of Melbourne’s mid-twentieth century corporate architectural façades, which exposed the latent image of Harris Tweed amidst the buildings’ faces. Operating from the intimate to the architectural, the research interweaves between the hand-crafted, geographically specific and culturally grounded fabric of Harris Tweed, and the global phenomenon of the mass-mediated surface of the curtain glass wall. Arising out of the taking of images and the reading of them, this research speculates on how allegiances between surfaces might contribute to our understanding and creation of place, the hyphantic potential of the photograph put to work in its making. § Image-based,<sup>31</sup> this study is largely read through the lens of Walter Benjamin’s scribings, and originally departed from his ‘Work of Art’<sup>32</sup> essay, written in the midst of his larger unfinished project the *Passagen-Werk* or *Arcades Project*,<sup>33</sup> while also drawing from his ‘Little History of Photography’,<sup>34</sup> and ‘News About Flowers’,<sup>35</sup> amongst others.<sup>36</sup> For the writings of Benjamin, as it has often been commented, are “inextricably bound up with [...] images,”<sup>37</sup> his texts ascribing “an incomparably greater significance to pictoriality than is usual in philosophy; [...] speak[ing] at length in, and even more out of, images;”<sup>38</sup> with a particular “recourse to the language of photography,”<sup>39</sup> “the wonder of appearance”<sup>40</sup> always central to his concerns (FIGS. 11-12). The invocation of images in his texts relied upon an engagement with the world, with readings of it, often across the grain, the tactility of experience thus exposed. Such perusals plunged the depths of surface-appearances, and were, by and large, deemed a matter of necessity.<sup>41</sup> § A constellation of other writers is gathered with the Scrivener, art, architecture and textile historians,

philosophers, including poets and novelists too, whose own works and threads of thought enrich the conceptual patterning while lending colour to the prose (FIGS. 13-14). § § § But perhaps before proceeding any further, how Harris Tweed, the curtain wall and photography have come to be understood in the shaping of this research should be defined, along with the central themes of surface, place and weaving. § Semper was to extol the dyeing skills of the Celts, this skill also revealed in “the art of pattern drawing originally practiced on their own skins,”<sup>42</sup> a natural precursor to the development of the “multi-coloured check patterns that form the national dress of Scotland”<sup>43</sup> (FIGS. 15-16). Existing long before it became designated as Harris,<sup>44</sup> this Hebridean form of the twill weave,<sup>45</sup> a living heritage, continues in this tradition to this day. The “big cloth,” or *clò mhòr* as Islanders refer to Harris Tweed, is defined by a British Act of Parliament as a fabric that is made of pure virgin Scottish wool, dyed, spun and finished in the Outer Hebrides and hand-woven by weavers at their homes on these Islands,<sup>46</sup> located off the north-west coast of Scotland<sup>47</sup> (FIGS. 17-18). The activities of Catherine Herbert, Lady Dunmore (1814-1886), widow of the sixth Earl of Dunmore,<sup>48</sup> were to establish Harris Tweed; she was, in a sense, the first to commercialise it,<sup>49</sup> commissioning webs of the Murray tartan in 1846,<sup>50</sup> while also contributing to its future through philanthropic investments in the people and their crafts<sup>51</sup> (FIGS. 19-20). § Distinguishing between the solid and load-bearing masonry wall, *Mauer*, and the enclosing surface supported by a frame, *Wand*,<sup>52</sup> Semper was to discern the fabrication of the weave in the light-framed structure’s walls.<sup>53</sup> § His writings were first translated into English by the architect John Wellborn Root, a partner of Dan Burnham, their *Reliance Building* (1890-1895), having some claim, it is said, as the first curtain walled building, as we understand it today,<sup>54</sup> its formulation referencing “Semper’s insistence on the conceptual priority of [the] textile art[s]”<sup>55</sup> (FIGS. 21-22). Once understood in military terms, as a partition hung and tautened between two bastions or towers, from which the pending onslaught of enemies could be espied and surveyed, the curtain wall in

its fortification of the enclosure,<sup>56</sup> is now consumed by and adorns the tower itself, a doubtless redoubt, the figure an exemplar of Modernism and its purported all-over ornamentation,<sup>57</sup> a move to abstraction conceivably epitomised by the grid (FIGS. 23-24). § In the façades selected for *Urban Fabric: Greige*, the curtain wall is understood in general terms, and does not strictly correspond to those early examples, such as Skidmore Owings and Merrill's *Lever House* (1951-1952) designed by Gordon Bunschaft,<sup>58</sup> or Harrison and Ambramovitz's *United Nations Building* (1947-1952),<sup>59</sup> or indeed our own *ICI House* (1955-1958) by Bates Smart McCutcheon<sup>60</sup> (FIGS. 25-26), but rather engages with descendants of those constructions wrought in glass, concrete and steel. § Pursued through the taking of photographs, this research extends the moment of their taking, protracting the sense of wonder that caused them to be thus framed, the engagement of photography in this project largely conceptual, facilitating explorations of an idea, a certain correspondence between architecture and textiles, and their surface manifestations. If a photographic genre were to be ascribed to these images, it would be that of portrait photography, since these images are, indeed, of façades<sup>61</sup> (FIGS. 27-28). § Recalling Aby Warburg's (1866-1929) proposition that "the extremes of pure and applied art should be studied, as documents of expression, on an entirely equal footing,"<sup>62</sup> photography operates as the medium of equivalence, the common denominator in the equation, with both surfaces, the architectural and the textile, inscribed onto a light-fixing substrate, rendered no longer material, but rather substituted as photographic. The sensoria of their surfaces, the concrete, glass and steel of the façade and the matted polychromatic web of the tweed are both reduced to the optical domain, trapped amidst the vitrine of emulsion or similarly, numerically ciphered behind the flat screen of digital print, for, "[o]nly in an image," it is said, "are we confronted with the surface and the aggregate state of things."<sup>63</sup> § Like a skin or a membrane, the photograph can also conceivably be "considered [as] a barrier or an interpolation between two forms rather than a form in its own right."<sup>64</sup> And indeed, in the

nineteenth century, the photograph was said to have operated as a “kind of a hyphen”<sup>65</sup> bridging between art and science, and later when accepted as an art form in the mid-twentieth century,<sup>66</sup> was seen to contest Modernism’s formalist drive and self-referential predisposition, undermining the supposed isolation of the different art and design practices,<sup>67</sup> the textile arts, we might recall, once denoted by the term *hyphantics*<sup>68</sup> (FIGS. 29-30). § The concept of the surface<sup>69</sup> was to form the foundations of Semper’s architectural speculations, predicated on his theory of dressing. Symbolic of planarity, the surface was to take form in floors, ceilings and walls, their articulation dependent on orientation, conveying a sense of directionality and movement,<sup>70</sup> harmonising in their quest for unity (FIGS. 31-32). For: § “Covers are only the subservient, preparatory elements for a whole whose centre of reference is not the envelope or the cover, nor any outstanding part on its surface, but the thing that is deemed unified by the envelope or cover.”<sup>71</sup> § Understood as a veiling, his discussion of the shrouding of structural elements, and of architecture in general, was essentially to “overturn [...] the tectonic basis of nearly two thousand years of architectural theory.”<sup>72</sup> § Place or perhaps more precisely a “sense of place” is conceived of as a unifying and unitary structure, and is “offer[ed] only in terms of a multiplicity of reflections,”<sup>73</sup> and recalls Semper’s conception of the surface, when he states: “everything closed, protected, enclosed, enveloped, and covered presents itself as unified, as a collective; whereas everything bound reveals itself as articulated, as a plurality,”<sup>74</sup> unified through its very binding (FIGS. 33-34). Place, as such, is understood as the foundation of being, and is conceived of as more than simple location, as here or there, but is rather envisioned and experienced only *in relation* as boundless and binding.<sup>75</sup> § “[W]eaving,” we are told, “is primarily a process of structural organisation,”<sup>76</sup> a generative act, emerging out of the orthogonal interlacing of threads,<sup>77</sup> one known as the warp, the other the weft, “the interrelation of the two,” capable of enacting a “subtle play [...] supporting, impeding or modifying”<sup>78</sup> the very appearance of the strands composed in the making. The resultant web can be read as a structure,

surface or pattern, or often a combination of these, operating variously as system, symbol and image, for the concept like a fabric is pliable and is given shape via deft manipulations. Engaged with throughout, the idea of weaving is sometimes employed literally and at other times metaphorically, and on occasion, the metaphor of weaving is literalised, a phenomenon which conveys the very fecundity inherent in the concept or term.<sup>79</sup> § § A few words about the approach to this research must now necessarily ensue, since it does not contain what is traditionally referred to as a methodology, this convention disregarded and with good reason too. § The modern doctorate, as it stands, is based on the natural sciences, the outcomes of which are required to be measurable and repeatable and hence verifiable; in terms of the humanities, or more precisely art practice, however, the application of this inveterate approach seems inappropriate and ill-conceived, contravening the very nature of creativity founded, as it is, largely upon the medial nature of play.<sup>80</sup> The scientific standard is further limited in its drive for objectivity, giving little credence to what the artist brings to the task at hand, their very imbuing of the research through their engagement in the understanding,<sup>81</sup> and moreover seeks to isolate the work “from the “contingency” of the chance conditions in which it appears,” the consequences of such isolation, it is said, “result[ing] [in] an abstraction that reduces the actual being of the work.”<sup>82</sup> What follows, instead, in lieu of a methodology, is a discussion of the setting,<sup>83</sup> the backdrop against which this research surfaces, and in taking shape, finds itself, drawing the very place both in and of its making into its presentation. For like a play, the drama exists only in performance, music, only in its resounding,<sup>84</sup> and so it is then with the cloth, only in its weaving does cloth appear<sup>85</sup> (FIGS. 35-36). “[P]lace,” we are told, “is both presupposed and produced in the course of creation,”<sup>86</sup> the overarching approach to this research, is then, as a consequence, founded upon *poiēsis*. § In ancient times, *poiēsis* or making was understood as the creation of something out of nothing, the providence of divinity. Agency was, however, lent to the mortal task at hand through assemblage and imitation,<sup>87</sup> not the

production of copies, a mere mirroring, but rather a fashioning in the manner of.<sup>88</sup> While today we recognise poetry in *poiēsis*,<sup>89</sup> traditionally it was not limited to the crafting of words,<sup>90</sup> but encompassed all manner of creation, “the arts and crafts, all the skills of manufacture,” each form having “its [own] *technē*, its way of proceeding, its accumulated experience and know-how.”<sup>91</sup> § Aside from its developing knowledge-base, its craft becoming increasingly honed, for Benjamin, photography’s unrealised potential resided in its capacity to generate associations,<sup>92</sup> with photographers conceived of as metaphysicians, “descendent[s] of augurs and haruspices,”<sup>93</sup> those whose knowledge of the world was based on analogy,<sup>94</sup> a form of metaphor,<sup>95</sup> deciphering latent signatures manifest on the surface of things<sup>96</sup> (FIGS. 37-38). “[R]ead[ing] what was never written,”<sup>97</sup> meaning and sense were woven between correlates however near or far,<sup>98</sup> this method underpinning the foundations of Western epistemology, a system of knowledge and erudition in operation until the end of the sixteenth century<sup>99</sup> (FIGS. 39-40). In the early decades of the twentieth century, photography was said to reveal “an entire [and] unsuspected horde of analogies,”<sup>100</sup> bringing the doctrine of universal correspondences again to light,<sup>101</sup> a doctrine that despite its decline under the sway of Enlightenment reasoning, endured in the work of artists and poets.<sup>102</sup> § The poet or artist in general, with art thus understood, was said to have embodied “the object and the subject, the world external to the artist and the artist himself.”<sup>103</sup> The artist accordingly was regarded as being at centre of all analogies, the personification of the heavens above and the earth below, his body, “always the possible half of a universal atlas”<sup>104</sup> (FIGS. 41-42). It was a world in which “the topical co-exist[ed] with the eternal, the natural with the supernatural and the moral with the metaphysical,”<sup>105</sup> these correspondences “the data of remembrance – not historical data, but of prehistory,”<sup>106</sup> in which the unitary nature of the world, by chance, was re-encountered.<sup>107</sup> § In light of this sense of cohesiveness, of oneness, then, it would be unreasonable to expect that a methodology could be applied to the research and understood as separate and

distinct from it. Weaving in its operation as metaphor and model exists as a discursive and intuitive means of “rediscovery,”<sup>108</sup> rather than as a logical pre-described and finished cloth with key features of its design already figured that must necessarily be followed and embroidered. Moreover, it is only in the weaving, from the selection of lines of thought and transmission of images, carded together and spun that form the warp and weft of the fabric, and their combination in the very working through, that meaning and context emerge, their fibres intermeshed and entwined, the surface of the cloth animate, meaning and context elucidating each other in the weaving.<sup>109</sup> If a measure of sorts is indeed to be applied, it would be in the discernment of the tightness of the weave, an index of the very interconnectivity of context and meaning,<sup>110</sup> such a meter in accord with the counsel of an ancient poet who once wisely advised: “[w]eave closely, make good cloth, with many woof-threads in a short length o’ warp”<sup>111</sup> (FIGS. 43-44). § Proceeding from “the perception of particulars,”<sup>112</sup> this research contains a series of analogies generated from readings of photographs of curtain walls and swatches of Harris Tweed, and is presented in number in order that the richness of this association might indeed itself be grasped.<sup>113</sup> “According to Plato, *analogia* is what binds the universe, the *kosmos*, together and enables the corporeal world of appearance to appear,”<sup>114</sup> analogy the very means, we are told, “through which speculative reason” or thinking can take form and manifest.<sup>115</sup> Analogy or proportion as it was known in its Latin form, however, was never a static form of liaison nor fixed, but was always understood as “relationships in motion,”<sup>116</sup> in which fluid connections, animate in potential, abounded. § § § Composed of two parts, *On Semperian Surfaces* presents a series of art works and texts, each, poetically conceived, with the first section containing images of the art works and artist statements, coupled by an essay which locates the *Urban Fabric* suite amidst a milieu of inspirations and associations, which, in a sense, interweave to provide the score to which this text is set. § The second section is a response to the *Urban Fabric* images and their installation. Understood as image-



texts,<sup>117</sup> these writings do not seek to describe the work *per se*, but are presented as another form of *ekphrasis*, a transcription of the proliferation of images that arose in their wake, stilled now and subject to interpretation: artworks and texts to be understood as gifts, the one to the other.<sup>118</sup> § Wool-work or *calanas*, as the Hebrideans would refer to it,<sup>119</sup> “includes [...] arts, which are divided in two according to whether they separate or combine: carding separates, spinning combines; and, significantly weaving does both, given that the shuttle first separates warp and [weft], and later combines them into a fabric. It separates better to combine”<sup>120</sup> (FIGS. 45-46). § This research adopts a similar approach, separating themes out from the work, displacing them, aligning them anew and together through juxtaposition, weaving then between them in the writing. The nature of juxtaposition is significant, the placement of one image beside the other, enabling correspondences to appear, a result of adjacency and proximity. Opposite and fragmentary, two images are thus brought “nearer in such a way that both of them,” are “bounded in time as in extent, form[ing] a totality and a continuity,” each nonetheless maintaining their originality, foregoing only their perceived limitedness and exclusivity,<sup>121</sup> their relations further elaborated on in the writing. In a series of essays dialogues thus ensue, each text elucidating different aspects, and tied on, the one after the other, like webs of tweed, and pulled through the loom. § Like a *pteron*, a colonnade of webs traversed,<sup>122</sup> the relational contexture between the curtain wall, Harris Tweed and photography shifts in the progression from one essay to the next, the research understood as a series of webs in the weaving, manifesting as “action and artefact, process and product, becoming and being”<sup>123</sup> (FIGS. 47-48). Devoid of a methodology thought proper to a dissertation, the research’s questioning *and* conclusions are nonetheless revealed in its very construction, demonstrating the necessity of weaving in the pursuit of an understanding of the world and a place to create within and of it. For it has been said that “like a poem, no way of life is given so transparently that it unambiguously declares its meaning. There can be no definitive statement of that meaning; it must

be established, ever anew and precariously in interpretation,<sup>124</sup> transforming it,<sup>125</sup> regardless of means, weaving all the same. § § § In reading, we are told, a relationship is woven between the author and the reader, interlacing between them like the warp and the weft, establishing a shared fabric that enshrouds them (FIGS. 49-50), the reading done, the cloth unravelling, its threads only to be later recollected and drawn up again in the design and reading in of different patterns,<sup>126</sup> as a weaver does in setting up the loom.<sup>127</sup>

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- <sup>1</sup> Walter Benjamin, 'A Berlin Chronicle', quoted in Esther Leslie, 'Souvenirs and Forgetting; Walter Benjamin's Memory-Work'. In Marius Kwint, Jeremy Aynsley and Christopher Breward (eds.), *Material Memories: Design and Evocation* (Oxford: Berg, 1999), p. 111.
- <sup>2</sup> All figures are located in the essay entitled 'Silent | Witnesses'. It should be noted that the footnotes in the version submitted for examination were rather more expansive. This version is stripped in attempting to accord with RMIT University's decree which states that footnotes should not be more than fifty words long.
- <sup>3</sup> Georges Poulet, *Proustian Space*, trans. Elliott Coleman (Baltimore, Maryland: John Hopkins University Press, 1977), p. 74.
- <sup>4</sup> With reference to the philosophers Edmund Husserl (1859-1938) and Edward Casey (1939- ), see Francesca Foriani, *The Marvel of Maps: Art, Cartography and Politics in Renaissance Italy* (New Haven, Connecticut: Yale University Press, 2005), pp. 8-9.
- <sup>5</sup> See J. E. Malpas, *Place and Experience: A Philosophical Topography* (Cambridge: Cambridge University Press, 1999), p. 166.
- <sup>6</sup> See Foriani, *The Marvel of Maps*, pp. 8-9.
- <sup>7</sup> See Malpas, *Place and Experience*, p. 166.
- <sup>8</sup> See Foriani, *The Marvel of Maps*, pp. 8-9.
- <sup>9</sup> For an historical discussion of relationships between Australia and Scotland in terms of Australia's white settlement, see Don Watson, *Caledonia Australis: Scottish Highlanders on the Frontier of Australia* (Sydney: Collins, 1984). It should perhaps also be noted that in 2006, Victoria, the state of which Melbourne is the capital, and Scotland signed a Sister State agreement.
- <sup>10</sup> For an overview of Semper's life and works see for example, Rosemary Haag Bletter, 'Gottfried Semper'. In Adolf K. Placzek (ed.), *Macmillan Encyclopaedia of Architects*, Vol. 4 (London: Free Press, 1982), pp. 25-33; Wolfgang Herrmann, *Gottfried Semper: In Search of Architecture* (Cambridge, Massachusetts: MIT Press, 1984); Harry Francis Mallgrave, *Gottfried Semper: Architect of the Nineteenth Century* (New Haven, Connecticut: Yale University Press, 1996); and Joseph Rykwert, 'Gottfried Semper: Architect and Historian'. In Gottfried Semper *The Four Elements of Architecture and Other Writings*, trans. Harry Francis Mallgrave and Wolfgang Herrmann (Cambridge: Cambridge University Press, 1989), pp. vii-xviii.
- <sup>11</sup> Andrew Benjamin, 'Surface Effects: Borromini, Semper, Loos', *Journal of Architecture*, Vol. 11, No. 1 (2006), p. 19. See also David van Zanten, *The Architectural Polychromy of the 1830's* (New York: Garland Publishing, 1977), p. 71.
- <sup>12</sup> Gottfried Semper, 'The Four Elements of Architecture: A Contribution to the Comparative Study of Architecture'. In *The Four Elements of Architecture and Other Writings*, trans. Harry Francis Mallgrave and Wolfgang Herrmann (Cambridge: Cambridge University Press, 1989), pp. 74-129.
- <sup>13</sup> See van Zanten, *Architectural Polychromy*, p. 60.
- <sup>14</sup> See Gottfried Semper, 'Preliminary Remarks on Polychrome Architecture and Sculpture in Antiquity', quoted in Benjamin, 'Surface Effects', p. 18.
- <sup>15</sup> See Semper, 'Preliminary Remarks on Polychrome Architecture', quoted in Benjamin, 'Surface Effects', p. 18.
- <sup>16</sup> Joseph Rykwert, 'Gottfried Semper and the Conception of Style'. In *Gottfried Semper und die Mitte des 19. Jahrhunderts*. Conference Proceedings (Basel: Birkhäuser, 1976), p. 71.
- <sup>17</sup> Spyros Papapetros, 'World Ornament: The Legacy of Gottfried Semper's 1856 Lecture on Adornment', *Res: Journal of Anthropology and Aesthetics*, Nos. 57/58 (2010), p. 310.
- <sup>18</sup> Rykwert, 'Gottfried Semper and the Conception of Style', p. 71.
- <sup>19</sup> See Adalgisa Lugli, 'Inquiry as Collection: The Athanasius Kircher Museum in Rome', *Res: Journal of Anthropology and Aesthetics*, Vol. 12 (1986), p. 114.
- <sup>20</sup> See Mallgrave, *Gottfried Semper*, p. 291.
- <sup>21</sup> For discussions on the relationship between architecture and textiles, refer to, for example, Anni Albers, 'The Pliable Plane: Textiles in Architecture', *Perspecta*, No. 4 (1957), pp. 36-41; Mark Garcia (ed.), *Architextiles* (Chichester: Wiley Academy, 2006); Sylvie Krüger, *Textile Architecture* (Berlin: Jovis, 2009); Gottfried Semper, *Style in the Technical and Tectonic Arts; or, Practical Aesthetics*, trans. Harry Francis Mallgrave and Michael Robinson (Los Angeles: Getty Research Institute, 2004), pp. 113-465; and Mark Wigley, *White Walls, Designer Dresses: The Fashioning of Modern Architecture* (Cambridge, Massachusetts: MIT Press, 2001).
- <sup>22</sup> See John Scheid and Jesper Svenbro, *The Craft of Zeus: Myths of Weaving and Fabric*, trans. Carol Volk (Cambridge, Massachusetts: Harvard University Press, 1996), p. 128. My thanks to Letó Tsolakis for alerting me to this text.

- <sup>23</sup> See Vitruvius, *De Architectura*, quoted in Indra Kagis McEwen, 'Instrumentality and the Assistance of the Loom'. In Alberto Pérez-Gómez and Stephen Parcell (eds.), *Chora I: Intervals in the Philosophy of Architecture* (Montreal: McGill University Press, 1994), p. 142, n. 32.
- <sup>24</sup> See Semper, *Style in the Technical and Tectonic Arts*, pp. 237-250.
- <sup>25</sup> Arthur C. Danto, 'Weaving as Metaphor and Model for Political Thought'. In *Sheila Hicks: Weaving as Metaphor*, ed. Nina Stritzler-Levine (New Haven, Connecticut: Yale University Press, 2006), p. 23.
- <sup>26</sup> See Scheid and Svenbro, *The Craft of Zeus*, p. 9.
- <sup>27</sup> Jeff Malpas, 'Cultural Heritage in the Age of the New Media', [http://www.utas.edu.au/philosophy/staff\\_research/malpas/J.Malpas%20Articles/Cultural%20Heritage.pdf](http://www.utas.edu.au/philosophy/staff_research/malpas/J.Malpas%20Articles/Cultural%20Heritage.pdf), p. 3. Accessed 28 October 2008.
- <sup>28</sup> With reference to the philosopher Max Black (1909-1988), see Paul Ricoeur, *The Rule of Metaphor: Multi-Disciplinary Studies of the Creation of Meaning in Language*, trans. Robert Czerny (London: Routledge and Kegan Paul, 1978), p. 240.
- <sup>29</sup> See Ricoeur, *The Rule of Metaphor*, p. 241.
- <sup>30</sup> For a discussion on how the concept of "urban fabric" or "tissu urbain" is understood in architectural and urban design terms, see Pierre Merlin and Françoise Choay, *Dictionnaire de l'Urbanisme et de L'Aménagement* (Paris: Presses Universitaires de France, 1988), pp. 666-667. My thanks to Joseph Rykwert for alerting me to this text. The subtitle of this body of work, "greige," refers to textiles and their lack of finish. See Marion S. Beeson with Bennie E. Beeson Jr., 'Textile Fibres to Textile Products'. In Lois M. Gurel and Marion S. Beeson (eds.), *Dimensions of Dress and Adornment: A Book of Readings* (Dubuque, Iowa: Kendall/Hunt Publishing Co., 1979), p. 213.
- <sup>31</sup> As the research drew to its conclusion, allegiances with material culture came into focus, and while of significant interest, it lay outside the scope of the study as it was framed, my training being not in textiles, but rather in architecture and fine art imaging.
- <sup>32</sup> Walter Benjamin, 'The Work of Art in the Age of Mechanical Reproduction'. In *Illuminations: Essays and Reflections*, ed. Hannah Arendt and trans. Harry Zohn (New York: Schocken Books, 1969), pp. 217-251.
- <sup>33</sup> Walter Benjamin, *The Arcades Project*, trans. Howard Eiland and Kevin McLaughlin (Cambridge, Massachusetts: Belknap Press of Harvard University Press, 2004).
- <sup>34</sup> Walter Benjamin, 'Little History of Photography'. In *The Work of Art in the Age of its Technological Reproducibility, and other Writings on Media*, ed. Michael W. Jennings, Brigid Doherty, and Thomas Y. Levin (Cambridge, Massachusetts: Belknap Press of Harvard University Press, 2008), pp. 274-298.
- <sup>35</sup> Walter Benjamin, 'News about Flowers'. In *The Work of Art in the Age of its Technological Reproducibility, and other Writings on Media*, ed. Michael W. Jennings, Brigid Doherty, and Thomas Y. Levin (Cambridge, Massachusetts: Belknap Press of Harvard University Press, 2008), pp. 271-273.
- <sup>36</sup> For a discussion of the interconnectedness of Benjamin's oeuvre, see Rolf Tiedemann, 'Dialectics at a Standstill: Approaches to the *Passagen-Werk*', trans. Gary Smith and André Lefevere. In Walter Benjamin, *The Arcades Project*, trans. Howard Eiland and Kevin McLaughlin (Cambridge, Massachusetts: Belknap Press of Harvard University Press), p. 930.
- <sup>37</sup> Jeff Malpas, 'Heidegger in Benjamin's City', *Journal of Architecture*, Vol. 12, No. 5 (2007), p. 489.
- <sup>38</sup> Rolf Tiedemann, *Walter Benjamin 1892-1940*, quoted in Samuel Weber, *Mass Mediauras: Form, Technics, Media* (Sydney: Power Publications, 1996), p. 78, n. 2.
- <sup>39</sup> Eduardo Cadava, *Words of Light: Theses on the Photography of History* (Princeton, New Jersey: Princeton University Press, 1997), p. xix.
- <sup>40</sup> Hannah Arendt, 'Introduction: Walter Benjamin: 1892-1940'. In Walter Benjamin, *Illuminations: Essays and Reflections*, ed. Hannah Arendt and trans. Harry Zohn (New York: Schocken Books, 1969), p. 12.
- <sup>41</sup> See Benjamin, 'A Berlin Chronicle', quoted in Leslie, 'Souvenirs and Forgetting', p. 108.
- <sup>42</sup> Gottfried Semper, from 'Concerning the Formal Principles of Ornament and Its Significance as Artistic Symbol'. In Isabelle Frank (ed.), *The Theory of Decorative Art: An Anthology of European and American Writings, 1740-1940*, trans. David Britt (Connecticut, New Haven: Yale University Press, 2000), p. 93.
- <sup>43</sup> Semper, from 'Concerning the Formal Principles of Ornament', p. 93. Semper also makes further reference to tweeds and tartans in Semper, *Style in the Technical and Tectonic Arts*, p. 199.
- <sup>44</sup> For studies on the history of Harris Tweed see, for example, *The Harris Tweed Authority*, <http://www.harristweed.org>. Accessed 25 April, 2012; Janet Hunter, *The Islanders and the Orb: The History of the Harris Tweed Industry 1835-1995* (Stornoway: Acair, 2001) and Francis Thompson, *Harris Tweed: The Story of a Hebridean Industry* (Newton Abbot: David and Charles, 1969).
- <sup>45</sup> With reference to tweeds, see Fiona Anderson, 'Spinning the Ephemeral with the Sublime: Modernity and Landscape in Men's Fashion Textiles 1860-1900', *Fashion Theory*, Vol. 9, No. 3 (2005), p. 287.
- <sup>46</sup> *Harris Tweed Act* (1993), [http://www.legislation.gov.uk/ukla/1993/11/pdfs/ukla\\_19930011\\_en.pdf](http://www.legislation.gov.uk/ukla/1993/11/pdfs/ukla_19930011_en.pdf). Accessed 25 April 2012.

- <sup>47</sup> For photo-documentation and observations on the Hebrides, see, for example, Paul Strand, *Tir A' Mhurain: The Outer Hebrides of Scotland* (New York: Aperture, 2002). For histories, refer, for example to Bill Lawson, *Harris: In History and Legend* (Edinburgh: Birlinn, 2006), and his website in general, <http://www.billlawson.com>. Accessed 29 May 2012.
- <sup>48</sup> The title Earl of Dunmore, a Scottish Peerage Title, was created in 1686 for Lord Charles Murray, second son of John Murray, 1st Marquess of Atholl. The current Earl of Dunmore now resides in Tasmania. My thanks to John B. Scott, a second cousin to the Earl for alerting me to this fact. John B. Scott, Email Correspondence with the Author (21 June 2010).
- <sup>49</sup> Bill Lawson, 'Harris Tweed', Public Lecture (Tarbert, Isle of Harris: Harris Hotel, 03 July 2008).
- <sup>50</sup> The Harris Tweed Authority website gives 1846 as the date of the commissioning, but it would seem that the exact date is difficult to determine, occurring sometime between 1839 and 1846. See *The Harris Tweed Authority*, <http://www.harristweed.org/about-us/index.php>. Accessed 03 June 2012; Hunter, *The Islanders and the Orb*, pp. 28-43, and Thompson, *Harris Tweed*, p. 58.
- <sup>51</sup> See Thompson, *Harris Tweed*, pp. 58-60, and Hunter, *The Islanders and the Orb*, pp. 27-46.
- <sup>52</sup> See Carrie Asman, 'Ornament and Motion: Science and Art in Gottfried Semper's Theory of Adornment'. In Philip Ursprung (ed.), *Herzog and De Meuron: Natural History* (Montreal: Canadian Centre for Architecture and Basel: Lars Müller Publishers, 2002), pp. 390-391; and Kenneth Frampton, 'Rappel à L'Ordre, the Case for the Tectonic'. In Kate Nesbitt (ed.), *Theorising a New Agenda for Architecture: An Anthology of Architectural Theory 1965-1995* (New York: Princeton Architectural Press, 1996), p. 524.
- <sup>53</sup> See Semper, 'The Four Elements of Architecture', p. 103.
- <sup>54</sup> See Rykwert, 'Architecture is All on the Surface', p. 24.
- <sup>55</sup> With reference to Rosemarie Haag Bletter, see Rykwert, 'Gottfried Semper and the Conception of Style', p. 81. Here the Chicago School in general, rather than the Reliance Building specifically is referred to.
- <sup>56</sup> See Cyril M. Harris (ed.) *Illustrated Dictionary of Historic Architecture* (New York: Dover Publications, 1977), p. 153.
- <sup>57</sup> With reference to the architect Robert Venturi (1925- ), see Mark C. Taylor, *Disfiguring: Art, Architecture, Religion* (Chicago: University of Chicago Press, 1992), p. 194.
- <sup>58</sup> 'Lever House' was designed for Lever Brothers, heirs of Lord Leverhulme (1851-1925), proprietor of the Isles of Lewis (1917-1923) and Harris (1919-1925) who played a key role in the transformation of Island life, and Harris Tweed. See Hunter, *The Islanders and the Orb*, p. 84-95.
- <sup>59</sup> For a brief discussion of the 'United Nations Building' and 'Lever House' see Reinhold Martin, *The Organisational Complex: Architecture, Media and Corporate Space* (Cambridge Massachusetts: MIT Press, 2003), pp. 95-102.
- <sup>60</sup> For a discussion of the curtain wall building in Melbourne, see for example, Peter Brew, 'The Work of Architect Hugh Banahan', *Transition: Discourse on Architecture*, No. 48 (1995), pp. 58-69; Philip Goad, 'Moderate Modernism: 1945-1977'. In Bates Smart, *150 Years of Australian Architecture* (Melbourne: Thames and Hudson, 2004), pp. 146-213, and Marika Neustupny, *Curtain Call* (Melbourne: RMIT University Press, 2007).
- <sup>61</sup> Architectural photography, while of interest, falls outside the scope of this research.
- <sup>62</sup> The cultural historian, Aby Warburg quoted in Kurt W. Forster and David Britt, 'Aby Warburg: His Study of Ritual and Art on Two Continents,' *October*, No. 77 (1996), p. 22.
- <sup>63</sup> Kurt W. Forster, 'The Sudden Incursion of Unreality into the Real World', trans. Ishbel Flett. In *Thomas Ruff: Surfaces, Depths*, ed. Catherine Hug (Nuremberg: Verlag für moderne Kunst Nürnberg, 2009), p. 118.
- <sup>64</sup> James Elkins, *Pictures of the Body: Pain and Metamorphosis* (Stanford, California: Stanford University Press, 1999), p. 36.
- <sup>65</sup> See Ann Thomas, 'The Search for Pattern'. In Ann Thomas (ed.), *Beauty of Another Order: Photography in Science* (New Haven, Connecticut: Yale University Press and Ottawa: National Gallery of Canada, 1997), pp. 76-77.
- <sup>66</sup> See Jeff Wall, "'Marks of Indifference": Aspects of Photography in, or as, Conceptual Art'. In Douglas Fogle (ed.), *The Last Picture Show: Artists Using Photography 1960-1992* (Minneapolis, Minnesota: Walker Art Centre, 2003), p. 35. I have discussed this point previously in Carlin, *Arresting the Developing Surface*.
- <sup>67</sup> Douglas Crimp quoted in Sarah Charlesworth and Barbara Kruger, 'Glossolalia'. In Douglas Fogle (ed.), *The Last Picture Show: Artists Using Photography 1960-1992* (Minneapolis, Minnesota: Walker Art Centre, 2003), p. 260.
- <sup>68</sup> See Semper, *Style in the Technical and Tectonic Arts*, p. 286.
- <sup>69</sup> For a discussion of the etymology of the word surface, see Janet Ward, *Weimar Surfaces: Urban Visual Culture in 1920's Germany* (Berkeley, California: University of California Press, 2001), p. 254, n. 1.
- <sup>70</sup> See Olin, 'Self-Representation: Resemblance and Convention', p. 380.
- <sup>71</sup> Semper, *Style in the Technical and Tectonic Arts*, p. 138.

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- <sup>72</sup> Mallgrave, *Gottfried Semper*, pp. 299-300.
- <sup>73</sup> Jeff Malpas, 'A Taste of Madeleine: Notes Toward a Philosophy of Place', *International Philosophical Quarterly*, Vol. xxxiv, No. 4, Issue No. 136 (1994), p. 441. Also refer to, for example, Edward S. Casey, *The Fate of Place: A Philosophical History* (Berkeley, California: University of California Press, 1997); and Joseph Rykwert, 'Topophilia and -phobia'. In Xing Ruan and Paul Hogben (eds.), *Topophilia and Topophobia: Reflections on Twentieth-Century Human Habitat* (London: Routledge, 2007), pp. 12-22.
- <sup>74</sup> Semper, *Style in the Technical and Tectonic Arts*, p. 123. Emphasis in Semper.
- <sup>75</sup> See Malpas, *Place and Experience*, p. 170.
- <sup>76</sup> Albers, 'The Pliable Plane', p. 36.
- <sup>77</sup> The right angle composition distinguishes weaving from all other textile techniques. See Albers, 'On Weaving', pp. 29-30.
- <sup>78</sup> Albers, 'On Weaving', p. 29.
- <sup>79</sup> See Joel Weinsheimer, 'Gadamer's Metaphorical Hermeneutics', *Journal of Literary Semantics*, Vol. 19, No. 2 (1990), pp. 101-102. Here Weinsheimer discusses correspondences between Gadamer's concept of *Bildung* and metaphor. My thanks to Professor Jessica Hemmings for suggesting the inclusion of this paragraph on weaving.
- <sup>80</sup> For a further discussion on the significance of play see, for example, Johan Huizinga, *Homo Ludens: A Study of the Play Element in Culture* (Boston, Massachusetts: Beacon Press, 1955).
- <sup>81</sup> See Hans-Georg Gadamer, *Truth and Method*, trans. rev. Joel Weinsheimer and Donald G. Marshall (New York: Crossroad Publishing Co., 1989), p. 333.
- <sup>82</sup> Gadamer, *Truth and Method*, p. 116.
- <sup>83</sup> For a discussion of context in terms of setting, see Jeff Malpas, 'The Weave of Meaning: Holism and Contextuality', *Language and Communication*, No. 22 (2002), p. 407.
- <sup>84</sup> See Gadamer, *Truth and Method*, p. 116.
- <sup>85</sup> For a discussion of the relation of work to weaving and the effecting of "something actual before us," see 'Translators' Preface'. In Gadamer, *Truth and Method*, p. xv.
- <sup>86</sup> Casey, *The Fate of Place*, p. 44.
- <sup>87</sup> See Joseph Rykwert, *The Dancing Column: On Order in Architecture* (Cambridge, Massachusetts: MIT Press, 1996), p. 385.
- <sup>88</sup> See Rykwert, *The Dancing Column*, p. 124.
- <sup>89</sup> Gadamer makes similar observations. See Hans-Georg Gadamer, 'The Artwork in Word and Image: "So True, So Full of Being!"' In *The Gadamer Reader: A Bouquet of the Later Writings*, ed. and trans. Richard E. Palmer (Evanston, Illinois: Northwestern University Press, 2007), p. 201.
- <sup>90</sup> For a discussion of the relationship between poetry and making, see Arendt, *The Human Condition*, p. 170, n. 40.
- <sup>91</sup> Rykwert, *The Dancing Column*, p. 124.
- <sup>92</sup> See Jennings, 'Photography', p. 268.
- <sup>93</sup> Benjamin, 'Little History of Photography', p. 294.
- <sup>94</sup> See Michel Foucault, *The Order of Things: An Archaeology of the Human Sciences* (London: Tavistock Publications, 1970), pp. 21-23.
- <sup>95</sup> See Richard Shiff, 'Handling Shocks: On the Representation of Experience in Walter Benjamin's Analogies', *Oxford Art Journal*. Vol. 15, No. 2 (1992), p. 101, n. 44.
- <sup>96</sup> See Foucault, *The Order of Things*, p. 26.
- <sup>97</sup> Walter Benjamin, 'On Language as Such and on the Language of Man'. In *Reflections: Essays, Aphorisms, Autobiographical Writings*, ed. Peter Demetz and trans. Edmund Jephcott (New York: Schocken Books, 1978), p. 336.
- <sup>98</sup> See Foucault, *The Order of Things*, p. 30.
- <sup>99</sup> For a discussion of on this knowledge system refer, for example, to Foucault, *The Order of Things*, pp. 17-77.
- <sup>100</sup> Benjamin, 'News about Flowers', p. 272.
- <sup>101</sup> See 'Editor's Introduction'. In Charles Baudelaire, *The Painter of Modern Life and Other Essays*, ed. and trans. Jonathan Mayne (London: Phaidon Press, 1964), p. xiii.
- <sup>102</sup> See Foucault, *The Order of Things*, p. 49.
- <sup>103</sup> Charles Baudelaire, 'Philosophic Art'. In *The Painter of Modern Life and Other Essays*, ed. and trans. Jonathan Mayne (London: Phaidon Press, 1964), p. 204.
- <sup>104</sup> Foucault, *The Order of Things*, p. 22.
- <sup>105</sup> 'Editor's Introduction'. In Baudelaire, *The Painter of Modern Life*, p. xiii.
- <sup>106</sup> Walter Benjamin, 'On Some Motifs in Baudelaire'. In *Illuminations: Essays and Reflections*, ed. Hannah Arendt and trans. Harry Zohn (New York: Schocken Books, 1969), p. 182.

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- <sup>107</sup> See Benjamin, 'On Some Motifs in Baudelaire', p. 182.
- <sup>108</sup> With reference to the writings of Max Black, see Ricoeur, *The Rule of Metaphor*, p. 240.
- <sup>109</sup> See Malpas, 'The Weave of Meaning', p. 411.
- <sup>110</sup> See Malpas, 'The Weave of Meaning', p. 407.
- <sup>111</sup> Hesiod, *Works and Days*, quoted in Bruce Rosenstock, 'Athena's Cloak: Plato's Critique of the Democratic City in the Republic', *Political Theory*, Vol. 22, No. 3 (1994), p. 363.
- <sup>112</sup> Hesse, 'Aristotle's Logic of Analogy', p. 336.
- <sup>113</sup> See Hesse, 'Aristotle's Logic of Analogy', p. 336.
- <sup>114</sup> McEwen, 'Instrumentality and the Organic Assistance of Looms', p. 128.
- <sup>115</sup> With reference to the philosopher Immanuel Kant (1724–1804), see Arendt, *The Life of the Mind*, p. 103.
- <sup>116</sup> Alberto Pérez-Gómez, *Built Upon Love: Architectural Longing after Ethics and Aesthetics* (Cambridge, Massachusetts: MIT Press, 2006), p. 83.
- <sup>117</sup> For a discussion of the relationship between image and text in the work of Benjamin, refer, for example, to Michael W. Jennings and Brigid Doherty, 'Script, Image, Script-Image'. In Walter Benjamin, *The Work of Art in the Age of its Technological Reproducibility, and other Writings on Media*, ed. Michael W. Jennings, Brigid Doherty, and Thomas Y. Levin (Cambridge, Massachusetts: Belknap Press of Harvard University Press, 2008), p. 167-170.
- <sup>118</sup> See Macarthur, 'The Image As an Architectural Material', p. 693, n. 22.
- <sup>119</sup> See Thompson, *Harris Tweed*, p. 158.
- <sup>120</sup> Scheid and Svenbro, *The Craft of Zeus*, p. 26.
- <sup>121</sup> See Poulet, *Proustian Space*, p. 80.
- <sup>122</sup> See Indra Kagis McEwen, *Socrates' Ancestor: An Essay in Architectural Beginnings* (Cambridge, Massachusetts: MIT Press, 1993), pp. 110-111.
- <sup>123</sup> Thomas K. Hubbard, 'Nature and Art in the Shield of Achilles', *Arion*, 3rd Series, Vol. 2, No. 1 (1992), p. 18.
- <sup>124</sup> Karsten Harries, *The Ethical Function of Architecture*, quoted in Mari Hvattum, *Gottfried Semper and the Problem of Historicism* (Cambridge: Cambridge University Press, 2004), p. 191.
- <sup>125</sup> See Eduardo Cadava, 'Sternphotographie: Benjamin, Blanqui, and the Mimesis of Stars', *Qui Parle*, Vol. 9, No. 1 (1995), p. 26.
- <sup>126</sup> See Scheid and Svenbro, *The Craft of Zeus*, p. 126.
- <sup>127</sup> See the definition "11d" in *The Oxford English Dictionary*, <http://www.oed.com/viewdictionaryentry/Entry/158851>. Accessed 25 April 2012.





# URBAN

# FABRIC

ONE'S GAZE OPERATED IN THE  
WORLD WHERE IT FOUND ITS  
PLACE LIKE A PIECE OF THAT  
WORLD.

JEAN-PIERRE VERNANT

THE SENSE OF A PLACE IS THUS  
GIVEN NEITHER IN ANYTHING  
MADE PRESENT WITHIN IT  
NOR IN SOME SIMPLE SELF-  
PRESENTING OF THE PLACE AS  
SUCH, BUT IS RATHER A SENSE,  
AND A REALITY, SECRETED  
IN THE MOVMENTS, THE  
RHYTHMS, THE TANLGED [...]   
CONNECTIONS OF ELEMENTS  
THAT MAKE UP ITS VERY  
FABRIC.

JEFF MALPAS



## URBAN FABRIC: GREIGE (2007)

IT IS SAID THAT “IF IMAGES ARE INDEED EFFLORESCENT PHENOMENA, THEN THE PLACE IN WHICH THEY APPEAR MUST BE CAPABLE OF REFLECTING OR “REVERBERATING” WITH THEM.”<sup>1</sup> IN A GALLERY WITHIN THE CITY, IN A ROOM CONTAINED WITHIN, A MICROCOSM OF THAT CITY IS PRESENTED AND PORTRAYED, IMAGES OF ITS CURTAIN WALLS ADORNING THE ENCLOSURE, ARRAYED LIKE TAPESTRIES IN AN ANCIENT BANQUET HALL. BOUND BY A FRIEZE STATING “THERE IS NO KNOWLEDGE WITHOUT COMMUNITY,” A NUMBER OF THE CITY’S ARTISTS, ARCHITECTS AND CRAFTSPEOPLE GATHER TO WORK IN THE SPACE FOR A WHILE, THEIR PERFORMANCES CALLING TO MIND THAT THE AGORA OR MARKETPLACE WAS NOT ONLY THE PLACE TO DISPLAY ARTEFACTS, BUT TO SHOWCASE THEIR VERY MAKING, AS WELL AS TO POLITICATE, A PLACE IN WHICH GOODS WERE CRAFTED AND WORDS WERE TRADED, A SITE OF MEANINGFUL EXCHANGE.

ARTIST: PETA CARLIN

GRAPHIC DESIGN: SPIKE HIBBERD

PARTICIPANTS: BKK ARCHITECTS, JULIETTE PEERS AND HER TEXTILE CLASS, MATERIAL BY PRODUCT, MICHAEL MCKENZIE, MICHAELA WEBB AND MEMBERS OF ROUND, MICHELLE HAMER, PAUL KNIGHT, PAUL MINIFIE, ROBERT SIMEONI ARCHITECTS, SARA LINDSAY, SARA THORN, SPIKE HIBBERD, STEVEN SWAIN, STUART HARRISON, TIM GRESHAM, AND THE SCOTTISH GAELIC CHOIR OF VICTORIA.

Edward S. Casey, *The Fate of Place: A Philosophical History* (Berkeley: University of California Press, 1997), p. 287.

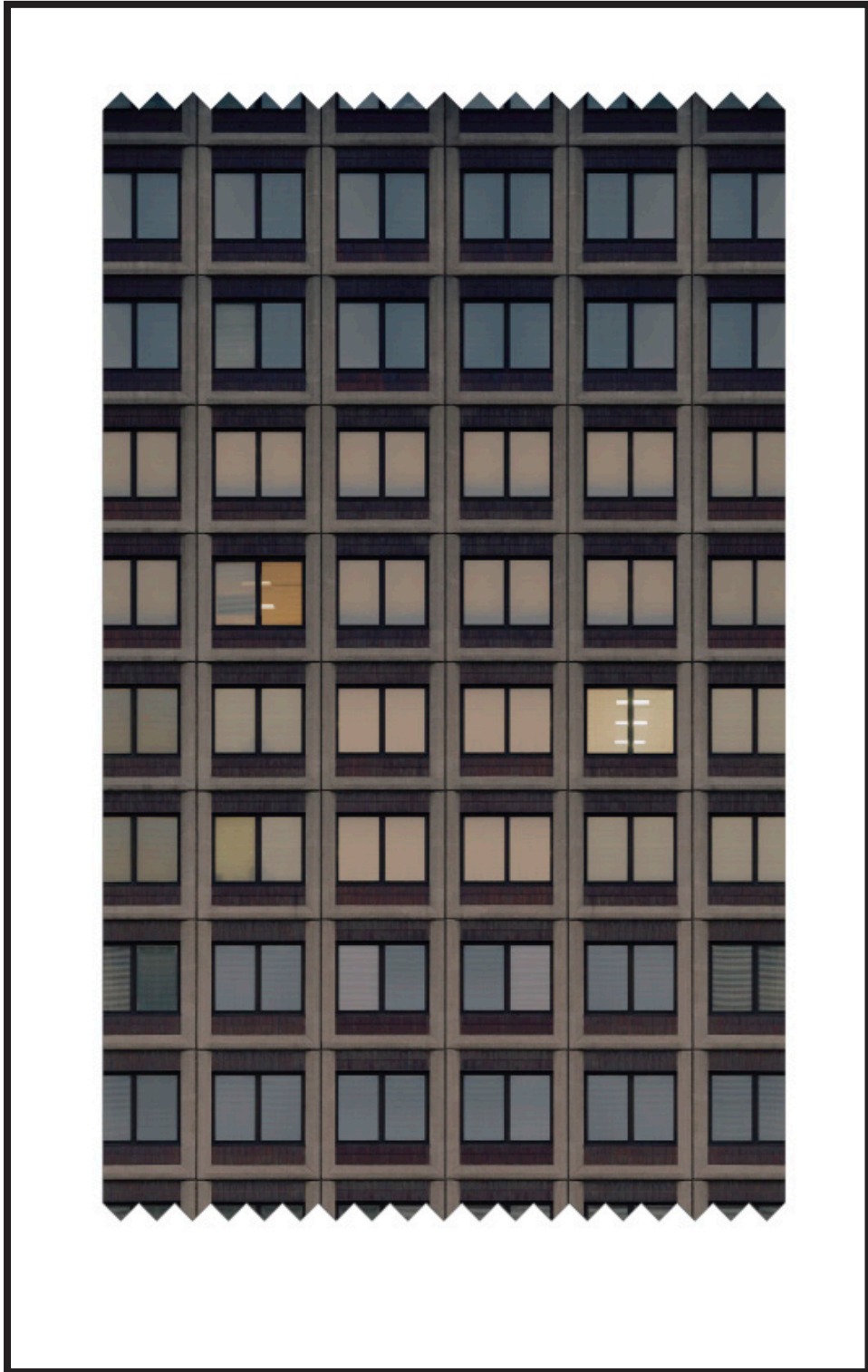




Peta Carlin  
*Urban Fabric: Greige*, 2007  
View of installation  
West Space, Melbourne, 2007

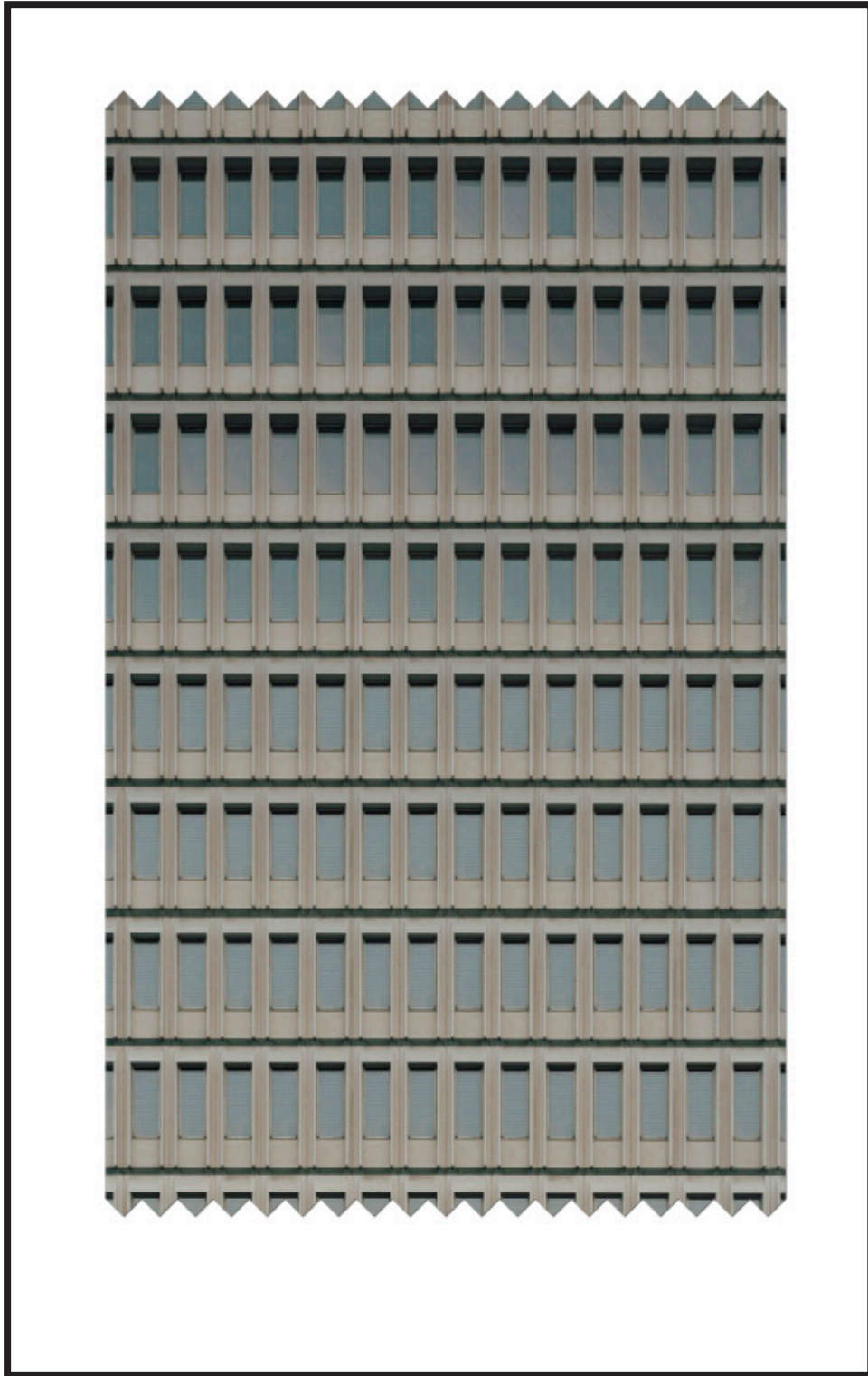






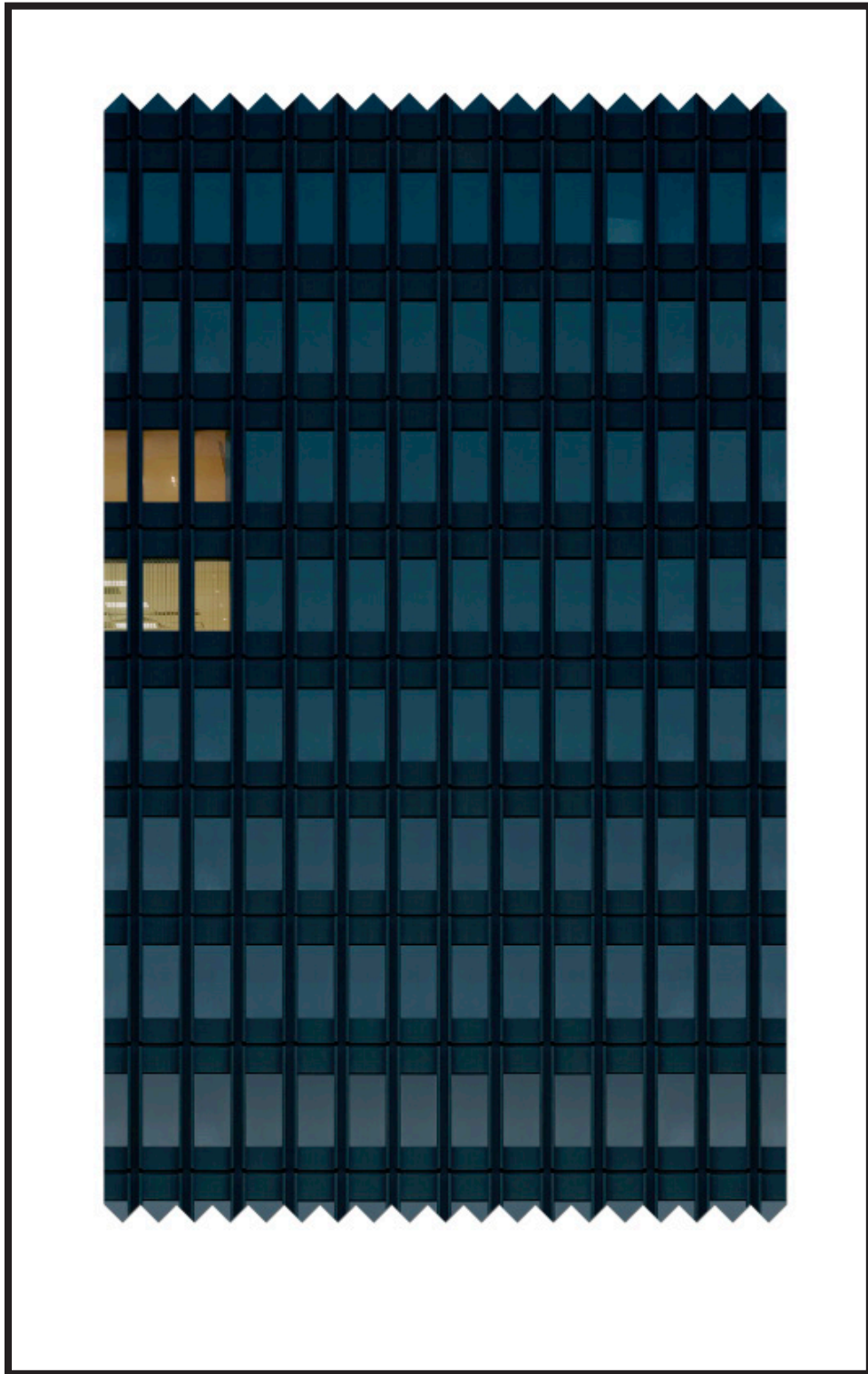
Peta Carlin  
*Urban Fabric: Greige, 2007*  
Cowan House  
digital print on Belgian linen, edition of 6  
152 x 96 cm





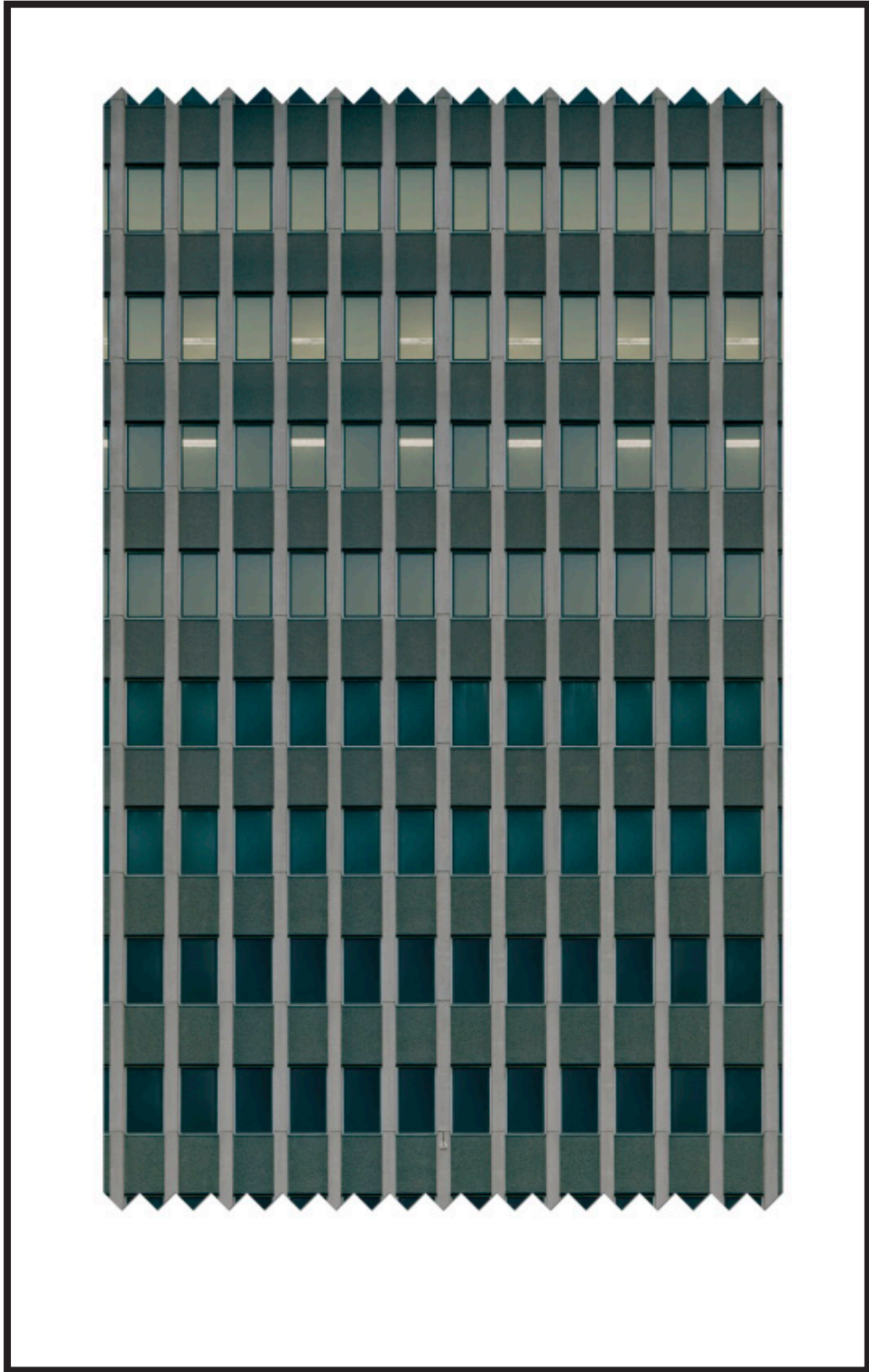
Peta Carlin  
*Urban Fabric: Greige*, 2007  
Equitable House  
digital print on Belgian linen, edition of 6  
152 x 96 cm





Peta Carlin  
*Urban Fabric: Greige*, 2007  
Royal Insurance Group Building  
digital print on Belgian linen, edition of 6  
152 x 96 cm

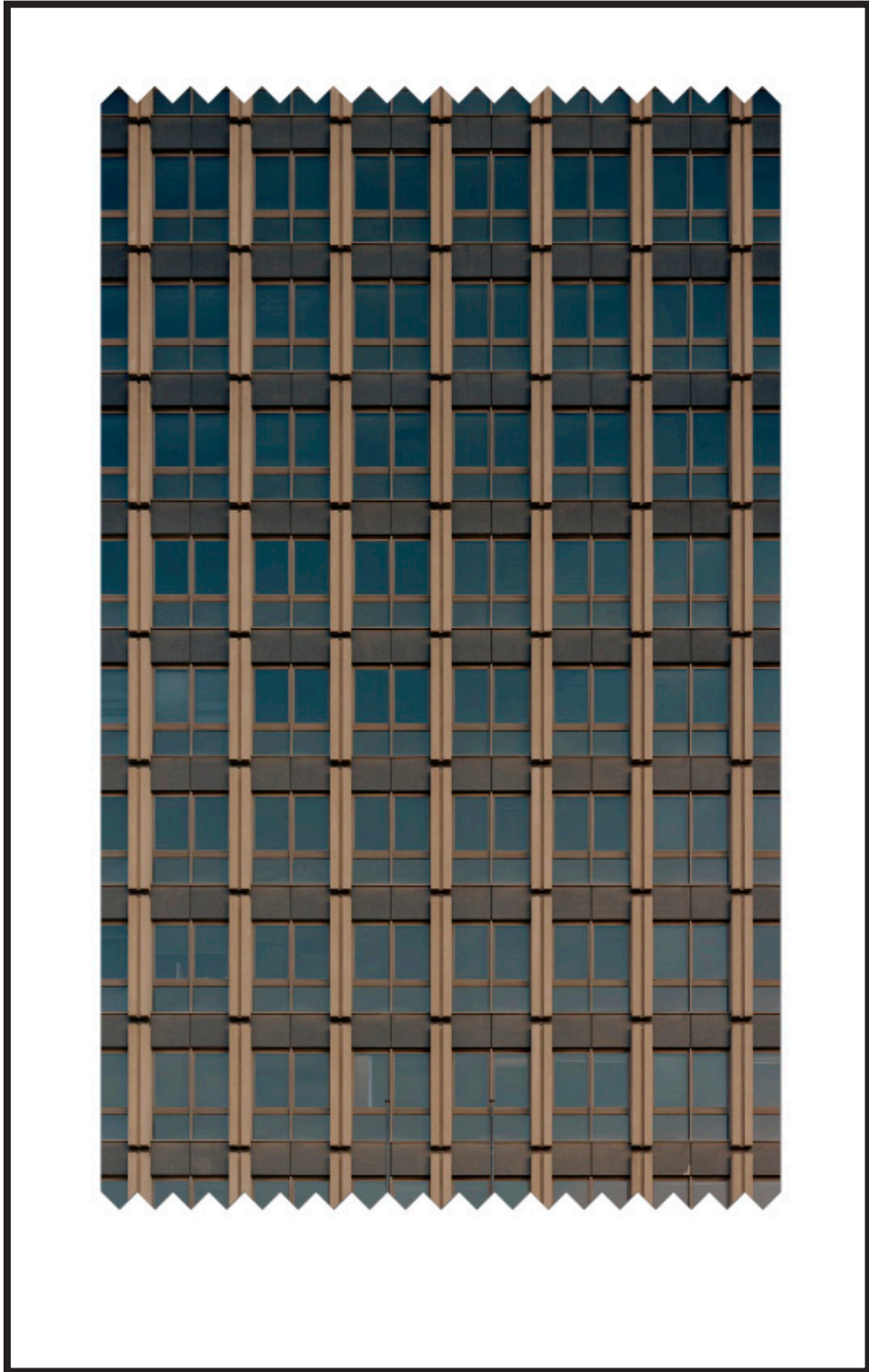




Peta Carlin  
*Urban Fabric: Greige, 2007*  
State Accident & Motor Car Insurance Office  
digital print on Belgian linen, edition of 6  
152 x 96 cm

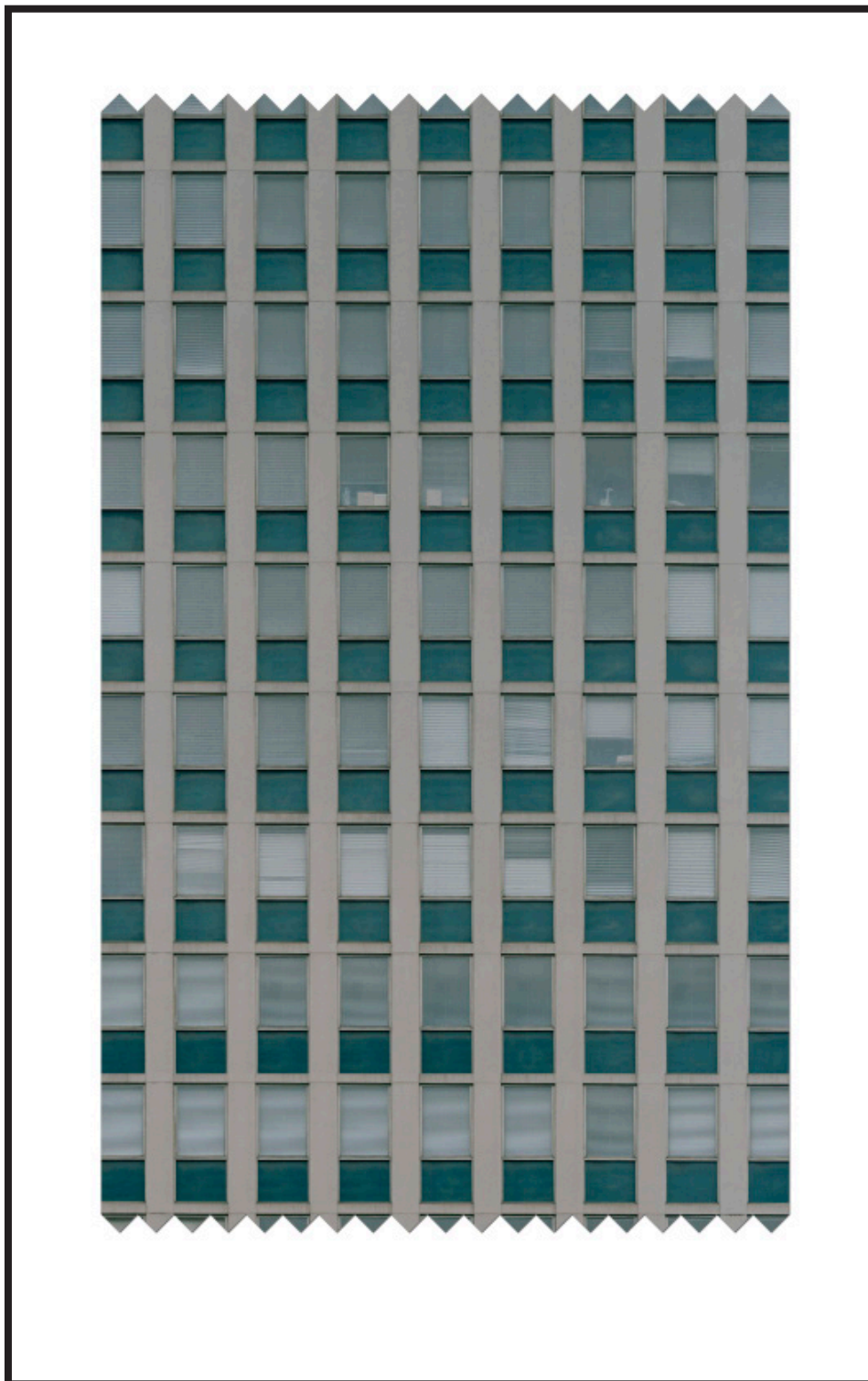






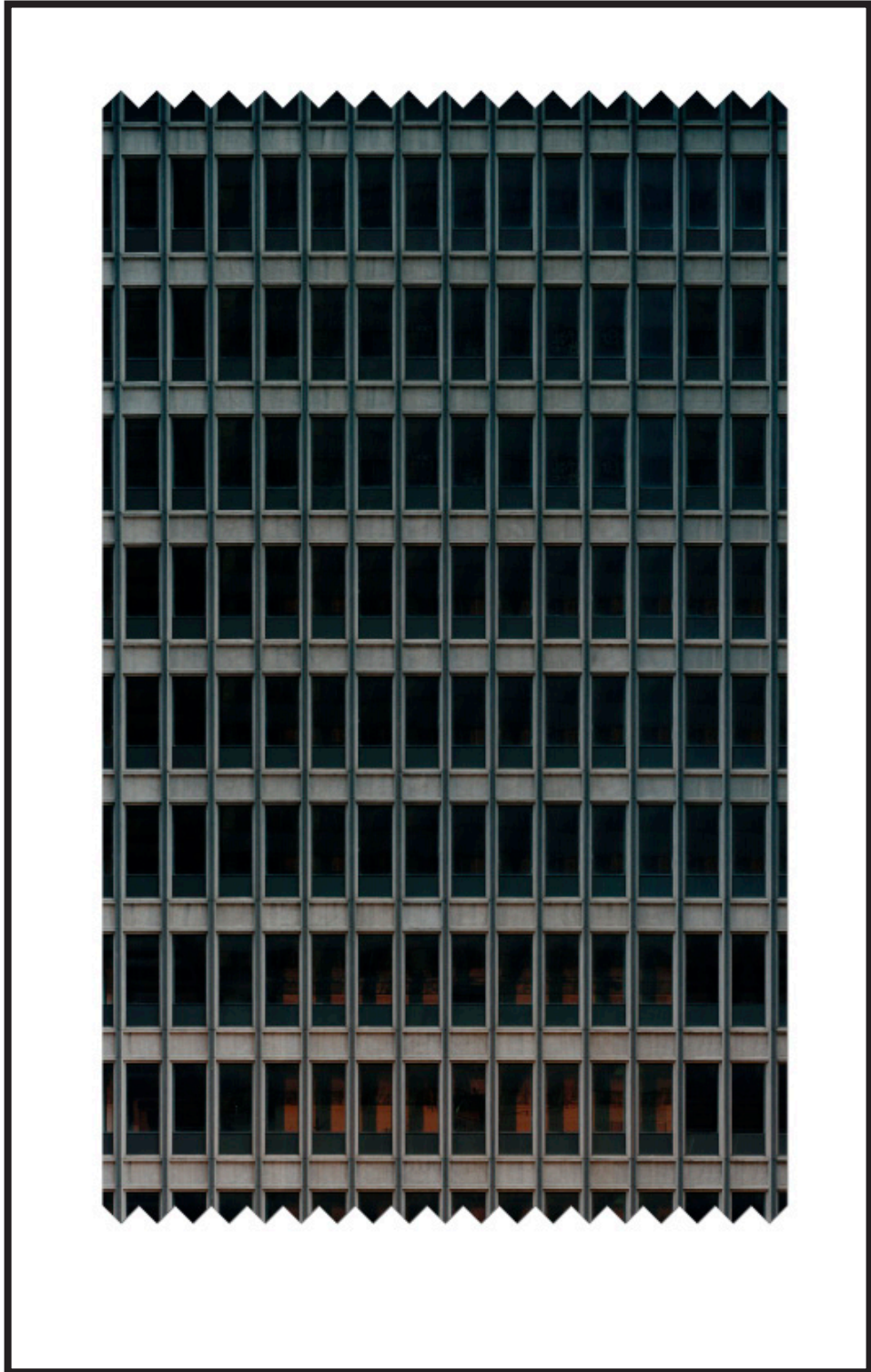
Peta Carlin  
*Urban Fabric: Greige, 2007*  
Commonwealth Bank of Australia  
digital print on Belgian linen, edition of 6  
152 x 96 cm





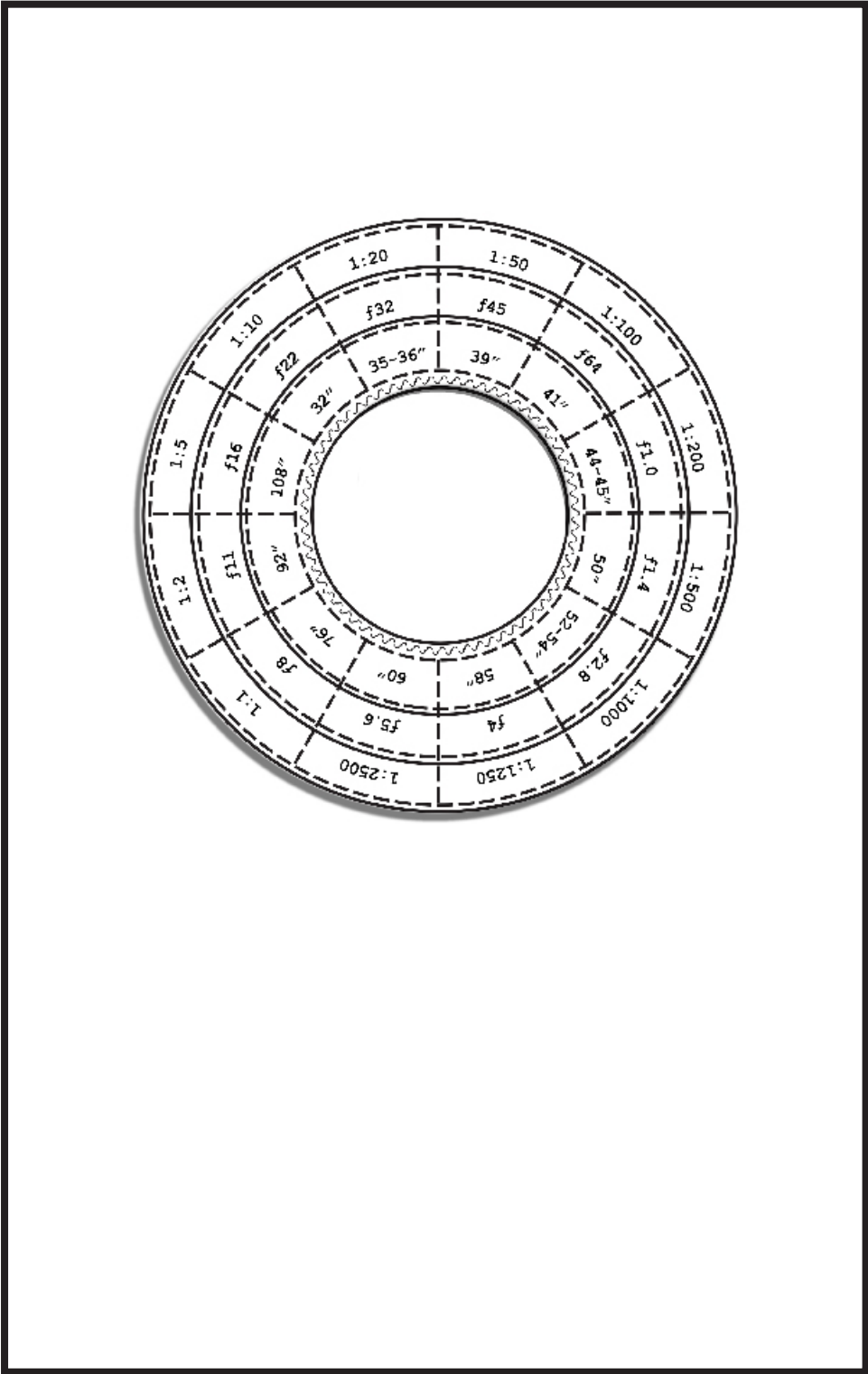
Peta Carlin  
*Urban Fabric: Greige, 2007*  
Wales Corner  
digital print on Belgian linen, edition of 6  
152 x 96 cm





Peta Carlin  
*Urban Fabric: Greige*, 2007  
ACI Building  
digital print on Belgian linen, edition of 6  
152 x 96 cm

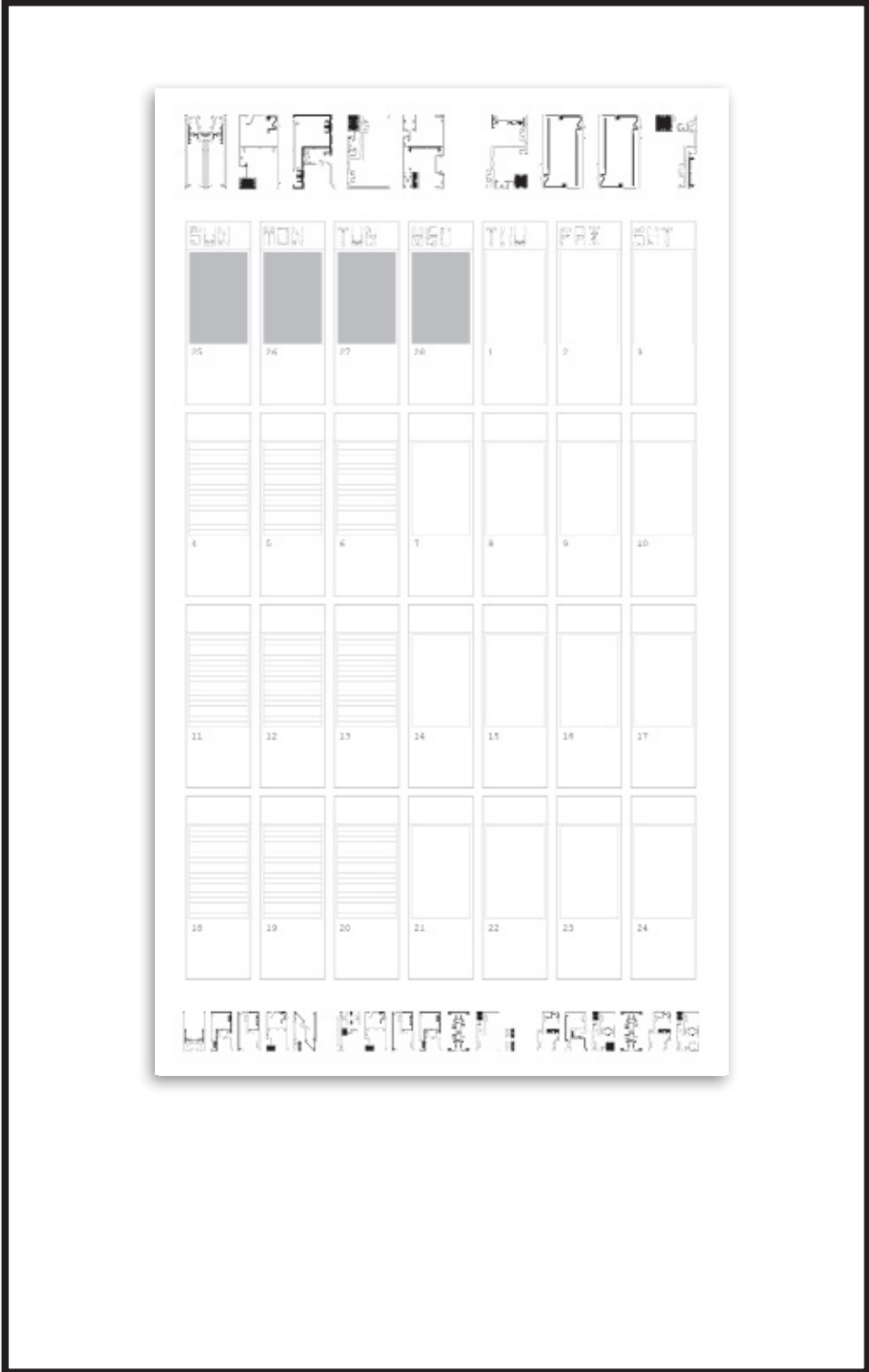




Peta Carlin & Spike Hibberd  
*Urban Fabric: Greige*, 2007  
Ars Combinatoria Dial  
digital print on cotton rag  
58 cm diameter







Peta Carlin & Spike Hibberd  
*Urban Fabric: Greige*, 2007  
Calendar of Participation  
digital print on cotton rag  
Dimensions variable



## URBAN FABRIC: ORAIN LU AidH (2008-2010)

Waulking songs, Orain Luaidh, were labour songs sung by women as they thickened and fulled the cloth known as Harris Tweed. The waulking of the cloth holds a special place in the history of the Hebridean people, its practices were steeped in ritual and localised folklores, varying from island to island and even in their breadth, from the one end to the other. The waulking's accompaniment by singing lightened the load while unifying the beat of the hands that felted the fabric, passing from one singer to the next in a sun-wise direction, its very web absorbing the marks of a great oral tradition. § While the practices of waulking have waned, so too have those of stenography, the translation of corporate oral lore; the capturing edicts, the taking of letters, in the phonetic script of shorthand. § Text itself is textile as philosophers and historians remind us, for in Latin textum means "web," and textus "to weave." Urban Fabric: Orain Luaidh is presented here as a stenographer's pad, an embroidered collection of waulking songs stitching together urban business practices and rural oral traditions in shorthand.

CONCEPT: PETA CARLIN

EMBROIDERY: URSULA HILL

STENOGRAPHY: LEANNE MULLINS, MARGARET MCGOLDRICK, AND SHARYNNE DURBIDGE

DOCUMENTATION: DANNY COLOMBO





Peta Carlin  
*Urban Fabric: Orain Luaidh*, 2008-2010  
Detail: Cover  
Embroidery: Ursula Hill; Stenography: Leanne Mullins,  
Margaret Megoldrick, and Sharynne Durbidge  
Calico, cotton and thread, 300 x 275 x 24mm





Peta Carlin  
*Urban Fabric: Orain Luidh*, 2008-2010  
Detail: Spread  
Embroidery: Ursula Hill; Stenography: Leanne Mullins,  
Margaret Mcgoldrick, and Sharynne Durbidge  
Calico, cotton and thread, 300 x 275 x 24mm





## URBAN FABRIC: SWATCH (2009)

IN THE IMAGES THAT COMPOSE URBAN FABRIC, LAY DORMANT WEBS OF HARRIS TWEED IN THE MIDST OF FAÇADES OF MELBOURNE'S MID-TWENTIETH CENTURY CORPORATE ARCHITECTURE, RECALLING ARCHITECTURE'S PURPORTED TEXTILE ORIGINS. THROUGH THE PHOTOGRAPHIC CAPTURING OF THE BUILDINGS' LIKENESSES, AND REMOVAL FROM THEIR STREETSCAPES AND SURROUNDS, THEIR PHYSIOGNOMIC FEATURES GAIN PROMINENCE AND THE PATTERNATION OF THEIR WEAVE BECOMES DISTINGUISHABLE, SUMMONING THE HEBRIDEAN CHECK TO THE LIGHT, EACH, THE BUILDING TYPE AND THE TWEED RENOWNED FOR THEIR ENDLESS VARIATION AND ITS REPETITION. PHOTOGRAPHIC IMAGES, MOBILE SURFACE RENDITIONS, INTERWEAVE BETWEEN CITY AND COUNTRY, BETWEEN THE OUTER HEBRIDES AND MELBOURNE, AS WE OURSELVES ROUTINELY WEAVE THROUGH THE CITY STREETS WE INHABIT COLLECTING ITS TRACES LIKE THREADS, ITS FABRIC BOTH CLOTHING US AND ENCLOSING US, LATENT IMAGES REVEALING AMIDST THE EVERYDAY, THE UNPLUMBED RICHNESS OF PLACE THROUGH ASSOCIATION AND CONNECTION. § PRESENTED HERE AS A TAILOR'S SWATCH, URBAN FABRIC: SWATCH EXISTS A MAQUETTE FOR A FORTHCOMING PROJECT, THE LABELS' FIELDS PERTAIN TO TEXTILES WHILE THEIR MEASURES ARE ARCHITECTURAL. SHIFTS BETWEEN SCALES, MOVEMENTS BETWEEN LOCALES, TRANSLATIONS BETWEEN MEDIA, VARIATION IN APPLICATION, WEAVING IN BETWEEN, ALL THE WHILE ADORNING.

ARTIST: PETA CARLIN





Designer: Unknown  
Pattern: Cowan House  
Horizontal Repeat: 10  
Vertical Repeat: 13  
Width: 33,610 mm

Peta Carlin  
*Urban Fabric Swatch*, 2009  
Detail  
Boxed & bound photographic images  
Printed on cotton rag, 420 x 247 x 24mm





# DIALOGUES

# TRANS MISSIONS



I NEVER REALISED HOW MANY  
FACES THERE ARE. THERE ARE  
LOTS OF PEOPLE, BUT STILL  
MORE FACES, FOR EVERYONE  
HAS SEVERAL.

RAINERMARIARILKE

EACH THING HAS ITS OWN  
MEASURE.

PINDAR



The anonymous face, extracted from a crowd, it is said, does not constitute a portrait.<sup>1</sup> There is no context from which to read it, no features, attitudes or bodily carriage, a series of compartments from which to interpret, or any environment, sense of place, or community in which to locate it, in order to determine its singularity or story. For, “[t]he individual necessarily implies a relation to a greater being, it calls for, it demands ... a backdrop of continuity against which its discontinuity stands out.”<sup>2</sup> Such an approach is not so much a means of calculable measure but is rather the result of a certain curiosity, an attempt to discern any trace of character that “has the incalculability of life about it,”<sup>3</sup> lending dimensionality, a roundness to what can otherwise be construed as merely undifferentiated and flat. §

The images that compose *Urban Fabric* were not produced in isolation, but were also accompanied by other works, some which motivated their existence, pre-dating them, others that introduced themselves along the way, and others that drift in, still, upon their wake. Gathered here and discussed then, are the works of other artists, companions of sorts, which were entered into dialogue with, and have guided the project, and propelled it along trajectories, many of which were unanticipated at the outset. §

Understood, in a sense, as metropolitan portraits, removed from their streetscapes and surrounds, *Urban Fabric: Greige* registers as a suite of images of Melbourne’s mid-twentieth century corporate buildings. With their surfaces variously articulated with patterns differentiated by the rhythms and repetitions of their mullions, spandrels and columns, further distinguished by their materiality, texture, colour and tone, the very facture of their surfaces seemingly replete, their façades are veiled in a curtain walling, draped with a patterning of windows (FIG. 51). §

The window, we are told, encapsulates the history of architecture<sup>4</sup> and operates as an emblem of photography itself,<sup>5</sup> the English founder of photography, William Henry Fox Talbot (1800-1877), describing the photographic image as a medium of speculation, designating it as a “Philosophical Window.”<sup>6</sup> These images of fenestrated

façades, like Talbot's photogenic drawing of his own window, *The Oriel Window: Lacock Abbey, seen from the inside*, (c. Summer, 1835)(FIG. 52), are shot from within the urban interior, the street. Revealed as framed and latticed openings, the ground glass mirrors the fenestration of the façades, establishing a mesh through which we are able to weave in the forging of connections, between the curtain wall and Harris Tweed, between Melbourne and the Outer Hebrides, between the rural and the metropolitan, Talbot's own photograph, on close inspection, unconsciously capturing a landscape.<sup>7</sup>§*Urban Fabric* exists as an extension of my earlier project *Corners* (2000), photographs of a number of other Melbourne buildings of the same type and period, their apices centred and framed, viewed from across the intersections of the city's urban grid<sup>8</sup>(FIG. 53). It was in these images that the textile nature of mid-twentieth century corporate architecture first revealed itself, particularly in the concertina'd catalogue to the exhibition, wherein the one image was placed beside the other in a sequence calling to mind, on the one hand, a scarf, on the other, an architectural mega-structure.§Like *Corners*, *Urban Fabric* pays homage to the Bechers, Bernd (1931-2007) and Hilla (1934-), and their lexicon of industrial architecture, surveys of the vestiges of industry that powered progress giving rise to modernity and its consequent capitulations, those modes of production outmoded, rendered increasingly obsolete in the successive aftermaths of technological advancements.<sup>9</sup>(FIG. 54) For these constructions which both powered and captured "the atmosphere of [the] whole epoch,"<sup>10</sup> were not immune to, or excused from this end as progress advanced unstymied. An urgency thus prevailed over the Bechers' practice, the dismantling of these edifices accelerating in the wake of energy crises and the diminishing of natural reserves.§The mid-twentieth century corporate office building is now witnessing a similar fate, demolished, or refitted and clad, the flexibility of the floor plates accommodating other typologies including apartments, corporations still flourishing, nonetheless, their structures enclosed, now, however, in newer, sleeker veneers.

§ While the Bechers' *œuvre* is often seen to reference the work of the *Neue Sachlichkeit* photographers and their systematic and scientifically-inspired approaches, evidenced in the work of Karl Blossfeldt (1865-1932), Albert Renger-Patzsch (1897-1966) (FIG. 55), and August Sander (1876-1964) (FIG. 56), it was also to engage with the industrial iconography popular during the 1920s and 1930s,<sup>11</sup> epitomised by anonymous and seemingly non-architectural constructions, lauded by Le Corbusier<sup>12</sup> (FIG. 57), yet without recourse to the romanticisation or demonisation of manufacturing and its means.<sup>13</sup> In their series, *Anonymous Sculptures*, they showed: § *“objects predominantly instrumental in character whose shapes are the results of calculation and whose processes of development are optically evident. They are generally buildings whose anonymity is accepted to be the style. Their peculiarities originate not in spite of, but because of the lack of design”*<sup>14</sup> (FIG. 58). § The mid-twentieth century office building was also the result of considerable computation, the towering structure instrumental in other ways,<sup>15</sup> and was also deemed to be “anonymous,”<sup>16</sup> the subtleties of its surface features, often the result of a ratiocinated scheme largely premised upon syllogistic fallacies, rather than the result of a developed design in accord with other means. § In their documentation of unsung engineering triumphs, the Bechers' undertaking came to be termed as “industrial archaeology,”<sup>17</sup> “recognising the monuments of [industrialisation] as ruins even before they ha[d] crumbled,”<sup>18</sup> their photographic surveying continuing a tradition that emerged with the conception of photography; the photo-recording of monuments and ruins, the famed *Missions Héliographiques*<sup>19</sup> (1851) (FIG. 59), an enterprise which conceivably prompted Riegl's claim that: § *“the development of modern techniques of reproduction promises that in the near future (especially since the invention of colour photography and facsimile reproduction) new and perfect means of compensating for age value, can continue without interfering with the original.”*<sup>20</sup> § This assertion was also to be realised in Albrecht Meydenbauer's (1834-1921) *Archive of*

*Historical Monuments (Denkmälerarchiv, 1881)*, “which comprised 10,310 plates of 837 [monuments] in 185 different locations.” This photogrammatic venture<sup>21</sup> sought to create a series of measured photographic blueprints of sorts, should these buildings be destroyed, photography deemed to be more valuable than writing, verily<sup>22</sup> (FIG. 60).

§ For “[t]hroughout history,” he observed, “architectural monuments have spoken an authentic and comprehensible language when compared to written messages which only the strictest interpretation can struggle to purge of exaggeration, alteration, and misunderstanding, they always speak the truth. ... When both contradict each other, it is always the building that will have the upper hand that will, at a minimum, expose the imperfection of the written message.”<sup>23</sup>

§ Unlike Meydenbauer, the Bechers’ collations did not measure the structures in focus, but scaled them all the same, “reducing [them] to retainable proportions”<sup>24</sup> the buildings conforming to and confined by the lens, their framing in accord with film plate. Each structure with the exception of their preliminary documentation, was photographed from the middle of the building so that a near elevational view was captured, all traits of perspective, as much as practicable, were diminished, in as much as the lighting was controlled, the structures shot under the diffuse and low-contrast light of a clouded or overcast day mitigating the play of shadows, lending the buildings a sense of eternal presentness, an almost mythological and timeless bearing (FIG. 61).

§ A similar methodology was adopted for *Urban Fabric*, each building was shot front-on using a view camera to minimise distortion, but these façades were not photographed in the light of day, but rather in the early morning just as the sun was rising, so that the light was diffuse, six floors captured, or enough so to be readily manipulated digitally, though it was not an unchanging and ageless quality that was sought, but rather a shift in materiality, effected by the lens.

§ The Bechers’ work eschewed the practices of history and social anthropology,<sup>25</sup> and was founded instead in an interest in these buildings themselves, taking a certain wonder in them, a visual delight, these man-made assemblages, each in a suite resembling a

reassembly of constituent parts (FIG. 62), regardless, performing the same function, recalling “the interest in invisible structures or patterns, that characterised the modernist realism of the 1920s (and sometimes imparted a mystical inflection),” qualities somehow still prevalent in their work, despite its alignment with the “new penchant for serial and sequential devices,”<sup>26</sup> which emerged in the 1960s. § *Urban Fabric* was underpinned by a certain fascination with patterning, all the permutations and combinations possible in the façades’ compositions, despite the seemingly simple and limited structure of the grid, such patterning a feature of both Harris Tweed and the curtain glass wall, with other matrices more covert in nature emerging during the course of the research, the result of the images’ readings. § The Bechers’ typological ordering of their photographs also recalls the gridded template of Jean-Nicolas-Louis Durand’s (1760-1834) architectural studies (FIGS. 63-64), buildings stripped of ornament, “products of mechanical designs,” formations ideally composed in response to function, seemingly “bereft of any aesthetic intention”;<sup>27</sup> industrial architecture, engineering a natural legacy. Their engagement with seriality however was not so much the result of Conceptual Art practices, but rather a response to the sheer amount of images amassed, nineteenth century taxonomic structures adopted and accommodating the material rendering it comparative. § As they were to note: *“Our idea of showing the material has much more to do with the 19th century, with the encyclopaedic approach used in botany or zoology, where plants of the same variety or animals of the same species are compared with one another on the individual pages of the lexicon. It became more and more clear to us that there are definite varieties, species and subspecies of the structures we were photographing. That is, in effect, an old-fashioned approach. Later it was also used in Conceptual art, logically enough.”*<sup>28</sup> § Walls were thus tabulated as were the pages of books, composed of double-page spreads, with images placed, the one beside the other, lending themselves to analyses between constructions classified under the same typology: gas tanks, mine shaft heads, industrial façades, and so on, specimens



festined recto and verso, details and their differences, as a consequence, capable of being discerned and read. § While *Urban Fabric* also adorned walls and was presented as a series of images bound, a scientific structure did not determine its presentation, this instead, being premised upon the conceptual potential of the installation, seeking to enact shifts between the dressing of the building and the clothing of the body, while at the same time generating a space of appearance, through which a multiplicity of actions and reflections upon them might through their surfacing bring a sense of place to the fore. § The majority of the Bechers' *œuvre* focuses on morphological variances between edifices which house the same function, their *Fachwerkhäuser*<sup>29</sup> or framework house series varies however from this focus and is of particular interest. To pause at a spread in the book of the same name, plates eight and nine, for example, *Wildener Straße 11, Salchendorf (1961)* and *Rensdorfstraße 5, Salchendorf (1959)* respectively (FIGS. 65-66), is to ponder not so much the form or the silhouette of vernacular gabled-ended houses, but their design, the variation in configuration of the beams and infill, their patterns, the rhythms and repetitions, the inflections and accents that compose the very façades and their surface renderings. These surfaces, highlighted by the contrast of the end zones of tonality, are pronounced, the near blackness and the near whiteness of their patterning acquiring a two-dimensional graphic quality when read against the even-handed neutrality of the background. § Despite the low-contrast of the curtain wall images in *Urban Fabric*, graphic characteristics persist, as variances across their textures, figures, discrepancies and deviations all occurring within the limits of the grid, the weave of spandrels and glazing interlaced with columns and bays displaying an infinite potential in the composition of their exterior facing, floor to floor heights the only standard spacing. § While *Urban Fabric: Greige* exists as a testament to the work of Bernd and Hilla Becher seeking to contribute to its lineage, it also engages with themes evident and suffused through the work of other artists. § The typology of the mid-twentieth

century architecture that defines *Urban Fabric* finds, for example, correlations in the work of Andreas Gursky (1955- ), a student of the Bechers and their Düsseldorf School. His *Montparnasse, Paris* (1993) (FIG. 67) is a case in particular, with its seemingly endless expanse of façade terminated by the image's edge, revealing variation through inhabitation and seamless surface manipulations. His distant station point, is also worthy of note, prognostic of his ongoing pre-occupation with the constituent masses, a certain optical equivalence between the contemporary picture element, (in its abbreviated form – the pixel) with the individual, registering.

§ The edging of the images in *Urban Fabric: Greige*, however, does not conform to the limits typical to the photograph, but points to fabric treatments, and the use of pinking shears to cut the fabric from a larger swathe preventing the edges from fraying (FIG. 68), so to speak, such edge decorations finding correspondences in architecture, as Semper was to observe: § “*More pleasing than such jagged and pointed elements, and even more ancient, are edge decorations with toothed circular segments. They, too have analogies in architecture, especially in cornices used as battlements. They are usually cut with shears to prevent the[] unravelling [...] of unhemmed textile edges.*”<sup>30</sup>

§ The binding of the images as an artist's book in *Urban Fabric: Swatch* (2009), takes the textile theme another step further, presenting the images in the form of a tailor's swatch, appropriating its measures on the labels (designer, pattern, horizontal repeat, vertical repeat, width), the width however, pertaining to an architectural rather than a textile scale. § Anton Vidokle (1965- ) and Christian Manzutto's *Salto del Agua* (2003) (FIG. 69), focuses on the gridded mid-twentieth century façade, a station building in Mexico City, painting its front face and manipulating it filmically, ascribing not only a near pixellated patterning to the surface, but also a scoring it, treating the “surface as sign,”<sup>31</sup> the building itself, they propose, existing “virtually as logo,”<sup>32</sup> commenting on “the corporate co-option of minimalist iconography via various techniques of abstraction, decontextualisation and resignification,”<sup>33</sup> *Urban Fabric* engaging with

these themes, the media chosen and the messages conveyed, though, altogether different, focusing on the crafted surface, a woven one symbolic of architecture's origins. ŠVidokle's practice, however, also engages with craft, his *Untitled* (2000) (FIG. 70) an ottoman or stool, clad in a gridded weave produced by locals during a residency in a rural region of Colombia, this traditional practice using however, not the wool and natural fibres of yesteryear but instead appropriating and recycling plastic strips stripped from shipping packaging, rewoven to effect, the stool upholstered in a bright almost Bauhaus-like check.<sup>34</sup>§ The grid has long been a subject of fascination, all variation and combination, and perhaps first came into focus during my architectural studies, surfacing in the work of Ivan Leonidov (1902-1959), Giuseppe Terragni (1904-1943) (FIG. 71), Theo van Doesburg (1883-1931) to name only a few. Its structure further revealed in the work of Sol LeWitt (1928-2007) (FIG. 72) and his series of *Incomplete and Open Cubes* (1974), with an introduction to its manifestations in art provided by Rosalind Krauss' (1941- ) landmark essay, 'Grids'<sup>35</sup> and Samuel Beckett's (1906-1989) stone-sucking Malloy, and his contemplations on permutations and combinations. In reflecting on my work over the years, it would seem that perhaps, in designing elevations, as well as plans and sections of buildings, all at a reduced scale, it was textiles that were drawn rather than architectural edifices. § In its exploration of the relationship between architecture and textiles *Urban Fabric* recalls the work of Simon Starling (1967-) and his engagements with textiles and modernity evidenced in his *Blue, Red, Green, Yellow, Djungel* (2002) (FIG. 73), an installation that takes as its starting point, the architect Josef Frank's (1885-1967) *Aralia* (c. 1928) (FIG. 74) textile design, narrating and displaying its means of production, as part of its siting.<sup>36</sup> Theatrically curtaining off the space of the gallery and dividing it, the fabric effectively operates as an iconostasis, a screen separating an area deemed sacred from one that is in response profane. Starling over-scales Frank's pattern, draping his allotment of repeating floral motifs across the

room, its profile establishing a proscenium in a way, the veiling cloth once passed through, revealing a space for textile production and the necessary equipment, woodblocks, ink and a fabric printer, along with a tree which was felled, a West Indian cedar, presumably, a representation of, if not indeed, the very material for the blocks themselves. This installation operated as an homage to the act of making, in which “craft processes [were] juxtaposed with [those of] the mass-produced,”<sup>37</sup> Starling admitting to the use of new technologies, the transfer of his drawings based on Frank’s to a laser cutter, for example, but irrespective of means, his presentation is indicative of performance. § Moving across and between mediums Starling also engages with photographic practices, rephotographing the work of Man Ray. In Man Ray’s (1890-1976) *Photographs 1920-1934*, a photograph of a geological form, *Geological Fold* (c. 1930)(FIG. 75), is placed in adjacency with an image of houses in ruin,<sup>38</sup> and certain material and spatial correlations are exposed betwixt the stone *in situ* and its formative qualities in the construction of the wall, spaces of habitation located in between, further commenting on the passage of time, of wearing and erosion, even of man-made destruction in the shaping of the environment. § Starling’s *Inventar-Nqr.8573 (Man Ray) 4mm-400mm* (2006)(FIG. 76), operates as a surface exploration, a series of increasing close-ups of this image, its subject matter seemingly defying a sense of discernible scale,<sup>39</sup> like the photographs of crystals by *Neue Sachlichkeit* photographers(FIG. 77). Ascending stairs, however, are revealed amongst the shadows at the lower left-hand corner, lending a context to the image, which would only otherwise be read as contextless and abstracted. This work recalls Michelangelo Antonioni’s (1912-2007) *Blow-Up*<sup>40</sup>(1966)(FIG. 78), a film in which the protagonist, a photographer, searches for a clue to a crime amidst the surface of his prints, the increasing magnifications revealing no clue, only the very materiality of the image, silver fragments dispersed amongst the gelatine glaze of its surface’s finish. Similarly in Starling’s case, the light-fixed petrification of stone portrayed by Man

Ray, gives way to the constituents of the photograph's surface, countless and minute metal fragments in suspended animation exposed. *Urban Fabric* also operates as a series of close-ups, but stops short, choosing instead to reveal another materiality, that of threads and fibres, of the weave (FIG. 79). The flecks of silver amidst the varnish in Starling's investigation, recall the speckles of colour that erupt across the surface upon close inspection of Harris Tweed, the image's "dematerialisation,"<sup>41</sup> revealing the potential for other re-materialisations. The weave is also apparent in another of the Bechers' students, Thomas Ruff and his *Jpeg* series, exemplified by his *Jpeg msh01*, (2004) (FIG. 80) though the weave's structure here is more aligned with Jacquard or tapestry in the squareness of the pixel/stitch. These pixelated images sourced from the internet offer a critique on contemporary transmission and reception of images, and expose their weave through the enlargement of the web's low resolution presentation, recalling the computer's origins in the loom,<sup>42</sup> the stitch, it would seem an artefact of transmission as evidenced in photo-telegraphed image of the Hindenburg Zeppelin in 1936 (FIG. 81). Lynn Cazabon's (1964-) labour-intensive photo-textiles are also recalled, her *Plaid* series (1997-2001) (FIG. 82), a sequence of webs constructed from super-eight film strips, its frames individually hand coloured and toned, capturing images of the artist's own body which are interlaced with found footage and printed. Here different media are used to capture and fix images in a series of surface interplays operating between traditional, interdisciplinary, and contemporary modes of image-making. This body of work registers with remarkable brilliance the polychromacy and texture of a Hebridean check and a sense of life therein, the surfaces crafted, the experience of their making and viewing enriched by plays between scales and proximities.<sup>43</sup> For, photographs lend another dimension to perception, to reading; they § "fiddle with the scale of the world, [they] get reduced, blown up, cropped, retouched, doctored, tricked out. They age, plagued by the usual ills of paper objects; they disappear; they become valuable, and get bought and sold; they are reproduced.

Photographs, which package the world, seem to invite packaging. They are stuck in albums, framed and set on tables, tacked on walls, projected as slides. Newspapers and magazines feature them; cops alphabetise them; museums exhibit them; publishers compile them.”<sup>44</sup> SA certain fascination with the articulation of the surface evident in *Urban Fabric* is reminiscent of the work of Agnes Martin (1912-2004). Her paintings, the foggy, almost woolly density of her canvases, reminiscent of landscapes suspended in her washes and exposed in her titles, *The Beach*, *Desert*, *Leaf in the Wind*, *Milk River*, *Night Sea*, *Orange Grove*, *White Stone*, *Falling Blue*,<sup>45</sup> appear seemingly encultured, caught in a net and enmeshed by the superimposition of the grid (FIG. 83). While the grid can conceivably be seen to chart, to make measurable the terrain, Martin’s canvases are without any orientation point, sense of scale or context from which to read the mapping of the expanse. For as she notes her work “is not really about nature. It is not what is seen. It is what is known forever in the mind,”<sup>46</sup> conceivably a sense of connectedness, the very weave of it all. Aligning her work with ancient “Coptic, Egyptian, Greek and Chinese” traditions, the graphic quality of her work dissolves, like Harris Tweed, amidst the landscape, as a distance back from the work is paced, revealing a certain atmospheric quality, further distancing solidifying her paintings, rendering them opaque.<sup>47</sup> At different removes what is both experienced and exposed is a “differential series: wall/mist; weave/cloud; [...], form/formless,”<sup>48</sup> oscillations that animate and convey complexity and interconnectedness, recalling Riegl’s psychology of perception, and the shifts between optical and tactile experience in his categorisation of antique art into three phases, the result of changes in proximity.<sup>49</sup> Mel Bochner’s (1940- ) challenging of the sanctity of the pristine and planar photographic surface was another significant point of departure. His superficial handling and manipulating of the gridded photographic surface is evidenced in his work of the late 1960’s, including *Surface / Dis-Tension* (1968) (FIG. 84), *Colour Crumple* (1967) (FIG. 85), and *Surface Deformation / Crumple* (1967). Here the

surface is not merely regarded, but is handled and forcefully so: bent, folded, crushed and crumpled, its documentation conveying a materiality no longer flat and unmarked, but malleable, marred and transformed, taking on the form of a damaged print or a discarded document, with allusions to drapery and cloth. Textile allegiances of the photograph were hence revealed in the green and black, or orange and black lattices of *Surface Deformations (Green and Orange)*, (1967/2001), their folding recalling a pair of tartan trews (FIG. 86). § Photographs, it could be said, are always a means of mediation and of translation. Brassai's (1899-1984) photographs of graffiti (FIG. 87), undertaken over several decades and published in an eponymous folio in 1946,<sup>50</sup> are of particular relevance, in this light, not only because of the focus on inscriptions etched into Parisian walls, but further because of the transcribing of these images into tapestries, a series of works commissioned by the Atelier Yvette Cauquil-Prince. The cartoons were composed from various photographs taken over the years (FIG. 88), the colours of the threads used directly referencing and reflecting those of the walls.<sup>51</sup> Of this work he was to comment: § *"I thought deeply about our every-day wall, [...] about its texture so imbued with humanity, about its magic and its poetry. ... The very ruggedness of the common wall surely has some affinity with the irregular weaving/stitching of the medieval era – with its restricted range of tones and colouration. I had only to draw from that well-stocked herbarium which I have made for myself during the last 30 years from ... the walls of Paris."*<sup>52</sup> § He was then to observe, *"I returned to the wall what I took from it."*<sup>53</sup> *Urban Fabric* similarly seeks to facilitate a symbolic exchange, a reinvestment in architecture's textile origins, but also seeks to bring to the fore the legacy of an ancient textile through the future translation of these images into Harris Tweed. § *Urban Fabric: Orain Luiadh* (FIG. 89) also explores the concept of translation and bears certain correspondences with Allan Sekula's (1951-) engagement with a minority language, that of the Galician people, in the Celtic Northwest of Spain, which appears in his 'Fragments for an Opera', a work written to accompany the

photographic series, *Black Tide / Marea Negra*(2002-03)(FIG. 90). This work was commissioned by the Spanish newspaper, *La Vanguardia*, in response to a catastrophic oil spill off the coast of Muxia, the work to be performed on the thirtieth anniversary, imprinting the memory of the disaster onto the future, initiating the potential of a participatory performance,<sup>54</sup> ritualising to an extent, a reminder of the horror. § A sense of ritual, of performance, was a feature of the *Urban Fabric: Greige* installation. Not only were some of Melbourne’s artists, craftspeople, architects and designers invited to use the space during the course of the exhibition(FIGS. 91-92), but the Scottish-Gaelic Choir came and performed waulking and other traditional songs, giving a demonstration of waulking as part of its showing(FIGS. 93-94), the performance opening up to the very place in which Harris Tweed first came into view. § The work of Ann Hamilton (1956-) has become increasingly relevant over the course of this study, in particular her engagement with textiles and text. In *Awaken* (2000)(FIG. 95), a blanket was embroidered with a poem by Susan Stewart, so named, the embroidery reduced to a kind of felt-work, with its fibres – the words enmeshed, this cursive script also adorning and featured in other works, including *crease | fold | furrow | part* (1999) for the Institute for Electronic Arts, the texture hirsute and Rorschach-like.<sup>55</sup>In *Awaken*, in particular, “[t]he words [were] written out in one continuous line wherein the line of one letter intersects or touches the adjacent letter, [...] collaps[ing] the space that gives the letter their forms and legibility,”<sup>56</sup> the script literally interlacing. § *Urban Fabric: Orain Luiadh* also engaged with text and the concept of oral traditions, pertaining in particular to that of the Gaelic language and also to shorthand, a script composed of phonemes deployed until the advent of the computer in the corporate workplace. Here translations of waulking songs in Gaelic were translated to English, then transcribed in shorthand, the text then embroidered, taking the form of a stenographer’s pad(FIG. 96). § Hamilton’s *appeals*(2003) installed



at the Istanbul Biennale (2003), is another work of note, and was composed of a series of five curtains which mechanically opened and closed, along with thirty-two speakers and a recorded voice, engaging with the theme of the surface and its covering and disclosure (FIGS. 97-98), these drapes in their movement, concealing and revealing down, at irregular intervals, access to a passageway.<sup>57</sup> § The theme of concealing and revealing, which emerged during the course of the research, is especially evident in the work of Christo (1935- ) and Jeanne-Claude (1935-2009). While their *oeuvre* conceivably departs from Man Ray's (1890-1976) *L'Enigma d'Isidore Ducasse* (1920), it also calls to mind the film critic and theorist André Bazin's (1918-1958) proposition, that the plastic arts' genesis arose from the mummification of corpses, in order "to keep up appearances in the face of the reality of death."<sup>58</sup> In effect, the pairs' wrapping of all manner of things, but of buildings in particular, generates a "partial transformation, "obscuring their identity,"<sup>59</sup> disarticulating an object's surface detailing, its cloaking in fabric and binding in cord bringing the form to the fore, the blank cloth also expressing its own structure and delineation, pleats and folds articulating its very surfacing, a temporary monument of sorts emerging that "resembles neither sculpture nor architecture."<sup>60</sup> Christo and Jeanne-Claude's projects exist as temporary installations and are performative, with buildings, such as the *Wrapped Reichstag* (1995) (FIGS. 99-100), subject to an *act* of dressing, a commemorative act, adorned for only a short period of time (17 June - 07 July), the building only again to be denuded,<sup>61</sup> the surrounding environs, the experience of the locale also subject to and in part reflecting this make-over. The corporate office tower was once described as boxes wrapped in a gridded garb,<sup>62</sup> the surface of the photograph rendered malleable by Bochner, conceivably a tower stripped bare of its grid, the blank canvases of Christo and Jeanne-Claude, concealing the commonplace surface, through momentary monumentalisation, their photographing like the Bechers perpetuating the effect, in a series of surface interactions, of their layering

and laying bare. §In the overall design of this research the photo-essay has served, to some extent, as a latent model which has developed over time, this project composed of a series of spreads, the layouts, so to speak, revealing “the seduction of the diptych, [of] dual images duelling, exposing the way [...] two images [...] act upon and transform one another”<sup>63</sup> in the viewing. The sequencing of these spreads, the one after the other, reiterates the approach, a fascination with variety and inventiveness evident, with themes repeated as the image-texts are perused, calling to mind the publications of Moholy-Nagy (1895-1946),<sup>64</sup> Franz Roh(1890-1965) and Jan Tschichold (1902-1974),<sup>65</sup> Aenne Biermann (1898-1933),<sup>66</sup> and their ilk. For to ponder a double page spread is to be struck at first by the mere juxtaposition of images, by their dissimilarity, but with the passing of time, when one does not simply flick, stopping instead to actively peruse the pages, a growing sense of correspondence, a series of them emerges, demonstrated in, for example, Biermann’s *Photographs*. In this essay, one of the spreads contains a portrait, *The Dancer Hilde Engle*, on the left-hand side, on the right, an image of an agate, a polished stone is placed (FIGS. 101-102), two images seemingly disconnected, through emplacement are now rendered adjacent. In the movement in between them, a face emerges in the stone, mirroring to some extent the likeness of the dancer, two eyes rimmed, encircled by a face, framed by a parasol, ring enclosing ring, as conveyed in the stone. As Moholy-Nagy was once to claim: § “*the emphasis [is] on integration through a conscious search for relationships – artistic, scientific, technical as well as social ... the flashlike act of connecting elements not obviously belonging together. Their constructive relationships, unnoticed before, produce the new result. If the same methodology were used generally in all fields we would have the key to our age – seeing everything in relationship.*”<sup>67</sup> §In these dialogues and transmissions, relationships between my own work and the work of others is conveyed, as correlations between the curtain glass wall and Harris Tweed are made, a forum opened up to discourse and exchange

facilitated, indeed, mediated by the photograph. The photograph, and new media in general, we are told, have the capacity to reveal innovative ways of engaging with traditional practices, of activating them, “through new modes of engagement between users or new forms of collective activity,”<sup>68</sup> while further granting access and leeway into places and cultures, seemingly isolated and different from our own,<sup>69</sup> and herein lies the value of the photograph: it enables us to weave.

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- <sup>1</sup> Jean-François Chevrier, 'UrbanPhotogénie', trans. Pierre Bouvier. In Emiliano Gandolfi (ed.), *Spectacular City – Photographing the Future* (Rotterdam: NAI Publishers, 2006), p. 173.
- <sup>2</sup> Georges Canguilhem, *La Connaissance de la vie*, quoted in Chevrier, 'Urban Photogénie', pp. 173-174.
- <sup>3</sup> See E. M. Forster, *Aspects of the Novel and Related Writings*, quoted in Walter J. Ong, *Orality and Literacy – The Technologising of the World* (London: Routledge, 1991), p. 151.
- <sup>4</sup> With reference to Le Corbusier, see David Leatherbarrow and Mohsen Mostafavi, *Surface Architecture* (Cambridge, Massachusetts: MIT Press, 2002), pp. 41-42.
- <sup>5</sup> See Geoffrey Batchen, 'Desiring Production'. In *Each Wild Idea: Writing, Photography, History* (Cambridge, Massachusetts: MIT Press, 2001), p. 9.
- <sup>6</sup> Batchen, 'Desiring Production', p. 10.
- <sup>7</sup> See Batchen, 'Desiring Production', p. 7.
- <sup>8</sup> For a further discussion of Corners, refer to Peta Carlin, *Arresting the Developing Surface: Photographic Transformations and Representations of Architecture*, Masters Thesis (Melbourne: RMIT University, 2005).
- <sup>9</sup> Blake Stimson, 'The Photographic Compartment of Bernd and Hilla Becher', *Tate Papers*, (2004), p. 1. [http://www.tate.org.uk/research/tateresearch/tatepapers/04spring/stimson\\_paper.htm](http://www.tate.org.uk/research/tateresearch/tatepapers/04spring/stimson_paper.htm). Accessed 24 April 2009.
- <sup>10</sup> Susanne Lange, 'Bernd and Hilla Becher: Reducing Objects to Retainable Proportions'. In *Bernd und Hilla Becher: Häuser und Hallen* (Frankfurt am Main: Museum für Moderne Kunst, 1992), p. 23.
- <sup>11</sup> See Stimson, 'The Photographic Compartment of Bernd and Hilla Becher', p. 2.
- <sup>12</sup> See Le Corbusier, *Towards a New Architecture*, trans. Frederick Etchells (London: Architectural Press, 1946), pp. 26-33.
- <sup>13</sup> See *Bernd and Hilla Becher: Four Decades: Typologies of Industrial Architecture*, dir. Michael Blackwood (New York: Insight Media, 2006).
- <sup>14</sup> Bernd and Hilla Becher, *Anonyme Skulpturen*, quoted in James Lingwood, 'The Weight of Time'. In Douglas Fogle (ed.), *The Last Picture Show: Artists using Photography 1960-1982* (Minneapolis: Walker Art Centre, 2003), p. 100.
- <sup>15</sup> Martin's discussion of the curtain wall building departs, in part, from the Deleuzian concept of the "society of control." See Martin, *The Organizational Complex*, p. 5.
- <sup>16</sup> The architect Jose Luis Sert (1902-1983) termed the proliferation of the curtain wall thus, and is quoted in Leatherbarrow and Mostafavi, *Surface Architecture*, p. 203.
- <sup>17</sup> Jean-François Chevrier, 'The Adventures of the Picture Form in the History of Photography', trans. Michael Gilson. In Douglas Fogle (ed.), *The Last Picture Show: Artists using Photography 1960-1982* (Minneapolis: Walker Art Centre, 2003), pp. 123-124.
- <sup>18</sup> Walter Benjamin quoted in Tiedemann 'Dialectics at a Standstill', p. 941. Here the term "bourgeoisie" used by Benjamin has been replaced with "industrialisation."
- <sup>19</sup> For a discussion of the *Missions Héliographiques*, see, for example, Christine M. Boyer, 'La Mission Héliographique: Architectural Photography, Collective Memory and the Patrimony of France, 1851'. In Joan M. Schwartz and James R. Ryan (eds.), *Picturing Place: Photography and the Geographical Imagination* (London: I. B. Tauris, 2003), pp. 21-54.
- <sup>20</sup> Alois Riegl, 'The Modern Cult of Monuments: Its Character and Its Origin', trans. Kurt W. Foster and Diane Ghirardo. In K. Michael Hays (ed.), *The Oppositions Reader* (Cambridge, Massachusetts: MIT Press, 1999), pp. 637-639.
- <sup>21</sup> Photogrammetry is "[t]he technique of using photographs to ascertain measurements of what is photographed, esp. in surveying and mapping." *The Oxford English Dictionary*, <http://www.oed.com/view/Entry/142817>. Accessed 26 August 2012.
- <sup>22</sup> Sven Spieker, *The Big Archive: Art from Bureaucracy* (Cambridge, Massachusetts: MIT Press, 2008), p. 134. For a further discussion of Albrecht Meydenbauer's work refer to *Encyclopaedia of Nineteenth Century Photography*, Vol. 2, ed. John Hannavy (London: Routledge, 2008), p. 924.
- <sup>23</sup> Albrecht Meydenbauer, *Das Denkmäler-Archiv: Ein Rückblick zum zwanzigjährigen Bestehen der Königlichen Messbild-Anstalt in Berlin*, quoted in Spieker, *The Big Archive*, p. 134.
- <sup>24</sup> This is the subtitle of Lange's essay. See Lange, 'Bernd and Hilla Becher', pp. 23-35.
- <sup>25</sup> See Ulf Erdmann Ziegler, 'The Bechers' Industrial Lexicon: Interview', *Art in America* (June 2002), [http://findarticles.com/p/articles/mi\\_m1248/is\\_6\\_90/ai\\_87022990/print](http://findarticles.com/p/articles/mi_m1248/is_6_90/ai_87022990/print). Accessed 14 June 2008.
- <sup>26</sup> Chevrier, 'The Adventures of the Picture Form', pp. 123-124.
- <sup>27</sup> Bernd Becher quoted in Lange, 'Bernd and Hilla Becher: Reducing Objects to Retainable Proportions', p. 28
- <sup>28</sup> Hilla Becher quoted in Ziegler, 'The Bechers' Industrial Lexicon: Interview'.
- <sup>29</sup> Bernd and Hilla Becher, *Fachwerkhäuser: Des Siegener Industriegebietes* (Munich: Schirmer/Mosel, 1977).
- <sup>30</sup> Semper, *Style in the Technical and Tectonic Arts*, p. 125.

- <sup>31</sup> Peter Zellner and LauriFirstenberg, 'Surface as Sign'. In *(3) Three Views on Salto del Agua* (Hamburg: Revolver and New York: FDTdesign, 2003), pp. 7-9.
- <sup>32</sup> Joshua Decter, 'Anton Vidokle: Act of Cultural Transaction and Translation'. In *Popular Geometries* (New York: Trans, 2001), p. 8.
- <sup>33</sup> Decter, 'Anton Vidokle: Act of Cultural Transaction and Translation', p. 8.
- <sup>34</sup> Decter, Anton Vidokle: Acts of Cultural Transaction and Translation', pp. 5-6.
- <sup>35</sup> Rosalind Krauss, 'Grids', *October*, No. 9 (1979), pp. 50-64.
- <sup>36</sup> See Tag Gronberg, 'Simon Starling: Crafting the Modern', *Journal of Modern Craft*, Vol. 1, No. 1 (2008), pp. 101-116.
- <sup>37</sup> Gronberg, 'Simon Starling: Crafting the Modern', p. 108.
- <sup>38</sup> Man Ray, *Man Ray: Photographs 1920-1934* (New York: East River Press, 1975), pl. 16-17.
- <sup>39</sup> Baker claims that Man Ray's *Geological Fold* is a close-up, when in fact, it would seem that it is a shot of a large scale natural feature, indicated by the very presence of the stairs and the sky located in the gutter-edge of the image. See Simon Baker, 'Watch Out for Life: The Conceptual Close-Up 1920-2006. In Dawn Ades and Simon Baker, *Close-Up: Proximity and Defamiliarisation in Art, Film and Photography* (Edinburgh: Fruit Market Gallery, 2006), p. 100.
- <sup>40</sup> *Blow-Up* (1966), dir. Michelangelo Antonioni (New York: Warner Home Video, 1984).
- <sup>41</sup> Baker, 'Watch Out for Life', p. 101.
- <sup>42</sup> See James Essinger, *Jacquard's Web: How a Hand Loom Led to the Birth of the InformationAge* (Oxford: Oxford University Press, 2004).
- <sup>43</sup> For a discussion of Cazabon's work refer to Geoffrey Batchen, 'Photogenics'. In *Each Wild Idea: Writing, Photography, History* (Cambridge, Massachusetts: MIT Press, 2001), pp. 114-117. For a further discussion of artists engaging with woven textiles, see Jessica Hemmings, *Warp and Weft: Woven Textiles in Fashion, Art and Interiors* (London: Bloomsbury, 2012). Alas this text was published after this essay had been written.
- <sup>44</sup> Susan Sontag, *On Photography* (New York: Farrar, Straus and Giroux, 1977), p. 4.
- <sup>45</sup> Rosalind Krauss, 'The Grid, the /Cloud/, and the Detail'. In Detlef Mertins (ed.) 1994, *The Presence of Mies* (New York: Princeton Architectural Press 1994), p. 138.
- <sup>46</sup> Krauss, 'The Grid, the /Cloud/, and the Detail', p. 138.
- <sup>47</sup> See Krauss, 'The Grid, the /Cloud/, and the Detail', pp. 139-140.
- <sup>48</sup> Krauss, 'The Grid, the /Cloud/, and the Detail', pp. 141.
- <sup>49</sup> For a further discussion of Riegl's theory, see for example, Margaret Iversen, *Alois Riegl: Art History and Theory* (Cambridge, Massachusetts: MIT Press, 1993), pp. 31-34.
- <sup>50</sup> See Brassai, *Graffiti* (Paris: Flammarion, 2002). Brassai was also known as GuylaHaláz.
- <sup>51</sup> See Anne Wilkes Tucker with Richard Howard and Avis Berman, *Brassai: the Eye of Paris* (Houston, Texas: Museum of Fine Arts, Houston, Texas, 1998), p. 99.
- <sup>52</sup> Brassai, 'Preface'. In *Brassai: Sculptures, Tapisseries, Dessins*, quoted in Tucker et al, *Brassai: the Eye of Paris*, p. 99.
- <sup>53</sup> Vivian Berger, 'Brassai par Brassai', *Jardin des Arts*, quoted in Tucker et al, *Brassai: the Eye of Paris*, p. 99
- <sup>54</sup> Sabine Breitwieser, 'Photography between Documentation and Theatricality: Speaking within, alongside, and through Photographs'. In Sabine Breitwieser (ed.), *Allan Sekula: Performance Under Working Conditions* (Ostfildern-Ruit: HatjeCantz, 2003), p. 18 .
- <sup>55</sup> These other works to deploy this script include: *Cinder* (1999) and *whitecloth-book* (1999).
- <sup>56</sup> Ann Hamilton quoted in Joan Simon, *Ann Hamilton: An Inventory of Objects* (New York: Gregory R. Miller and Co., 2006), p. 199.
- <sup>57</sup> See Simon, *Ann Hamilton*, pp. 15, 131.
- <sup>58</sup> André Bazin quoted in Anselm Haverkamp, 'The Memory of Pictures: Roland Barthes and Augustine on Photography', *Comparative Literature*, Vol. 45, No. 3 (1993), p. 264.
- <sup>59</sup> David Bourdon, 'Packaging: Revelation through Concealment'. In *Christo and Jeanne-Claude: Early Works 1958-1969* (Cologne: Taschen, 2001), p. 40.
- <sup>60</sup> David Bourdon, 'Wrapped Buildings: Monumental Packages for Urban Spaces'. In *Christo and Jeanne-Claude: Early Works 1958-1969* (Cologne: Taschen, 2001), p. 174.
- <sup>61</sup> For a discussion of *Wrapped Reichstag*, see Beatrice Hanssen, 'Christo's *Wrapped Reichstag*: Globalised Art in a National Context', *The Germanic Review*, Vol. 73, No. 4 (1998), pp. 350-367.
- <sup>62</sup> See Peter Blake, 'Slaughter on 6th Avenue', quoted in Reinhold Martin, 'Atrocities. Or, Curtain Wall as Mass Medium', *Perspecta*, No. 32 (2001), p. 68.
- <sup>63</sup> Lucy R. Lippard, 'Double Spread'. In Maria Fusco and Ian Hunt (eds.), *Put About: A Critical Anthology on Independent Publishing* (London: Book Works, 2004), p. 83 .
- <sup>64</sup> Laszlo Moholy-Nagy, *Painting, Photography, Film*, trans. Janet Seligman (London: Lund Humphries, 1969).

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- <sup>65</sup> Franz Roh and Jan Tschichold, (eds.), *Photo-Eye: 76 Photos of the Period* (New York: Arno Press, 1973).
- <sup>66</sup> AenneBiermann, *Photographs 1925-1933*, trans. Iain Boyd (London: Nisben, 1988).
- <sup>67</sup> László Moholy-Nagy, *Vision in Motion*, quoted in Andrea Jeanette Nelson, *Reading Photobooks: Narrative Montage and the Construction of Modern Visual Literacy*, PhD. Dissertation (Minneapolis, Minnesota: University of Minnesota, 2007), p. 117.
- <sup>68</sup> Jeff Malpas, 'New Media, Cultural Heritage, and the Sense of Place: Mapping the Conceptual Ground', [http://www.utas.edu.au/philosophy/staff\\_research/malpas/J.Malpas%20Articles/New%20Media.pdf](http://www.utas.edu.au/philosophy/staff_research/malpas/J.Malpas%20Articles/New%20Media.pdf), p. 9. Accessed 28 October 2008.
- <sup>69</sup> Malpas, 'New Media, Cultural Heritage, and the Sense of Place', pp. 9-10.

SILENT

# WITNESSES



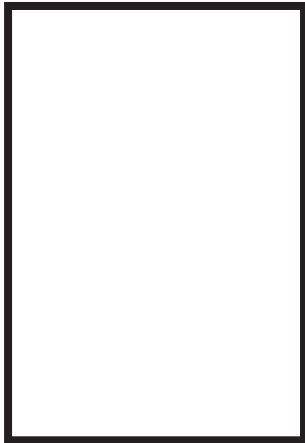
ONE PONDER'S WHETHER TO  
VIEW THE IMAGES OR READ  
THE WRITING AND WONDERS  
WHEREIN THE DIFFERENCE  
MIGHT LIE.

CAROL JACOBS

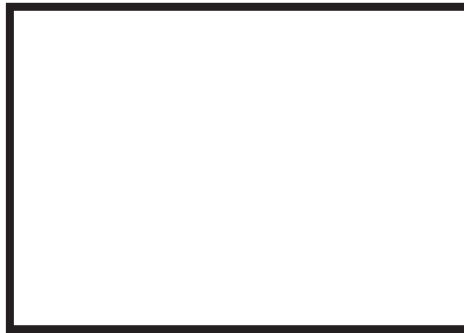
IMAGES – MY GREAT, MY  
PRIMITIVE PASSION.

WALTER BENJAMIN





1. Peta Carlin, *Urban Fabric: Greige*, 2007



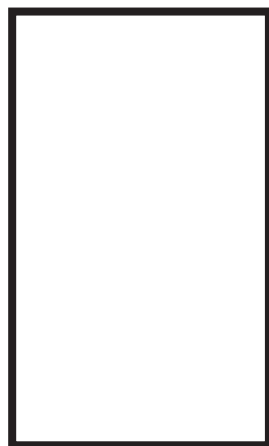
2. View of St Kilda, Outer Hebrides



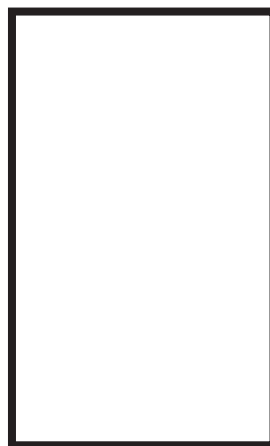
3. William Dieterle, *Portrait of Jennie*, 1948



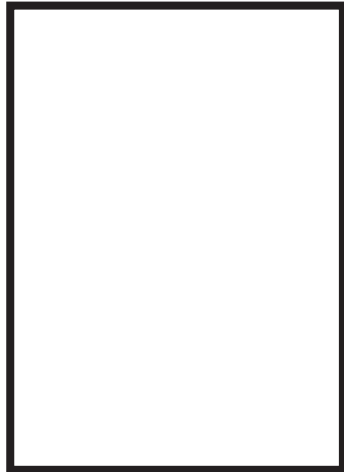
4. Michael Powell & Emeric Pressberger, *I Know Where I'm Going*, 1945



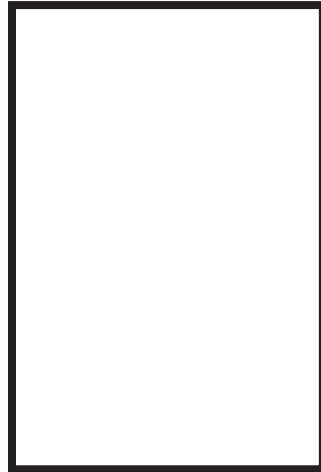
5. Harris Tweed, Herringbone Weave Webs



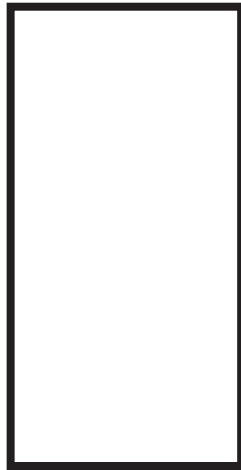
6. Peta Carlin, *Urban Fabric: Swatch*, detail, 2009



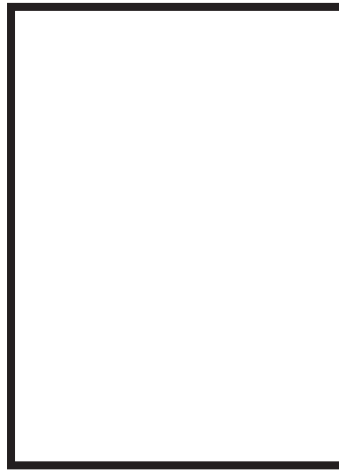
7. Constantin Uhde, *Lattengereust Eines Kirgisenzeltes*, 1902



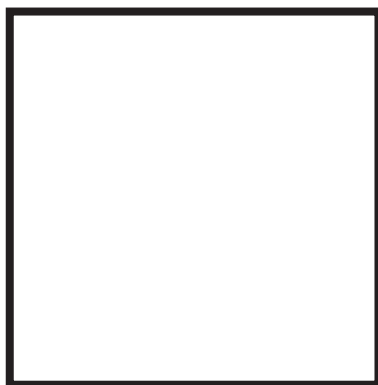
8. Constantin Uhde, *Gewebe und Architektur*, 1902



9. Thomas Young, *Two-Slit Diffraction Pattern*, 1803



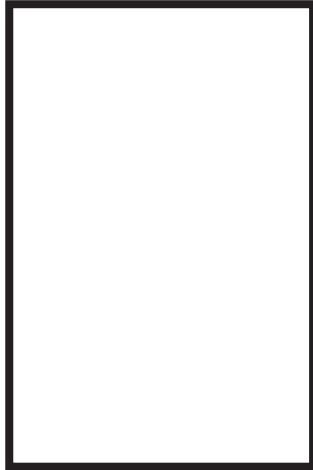
10. Constantin Uhde, *Trimmings: Transitions from Textiles to Architecture*, 1902



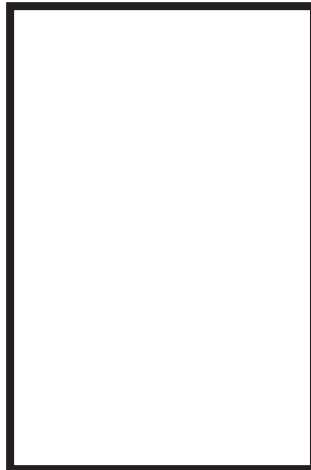
11. Tomoko Yoneda, *Le Corbusier's Glasses: Viewing L'Habitations Moderne*, 2003



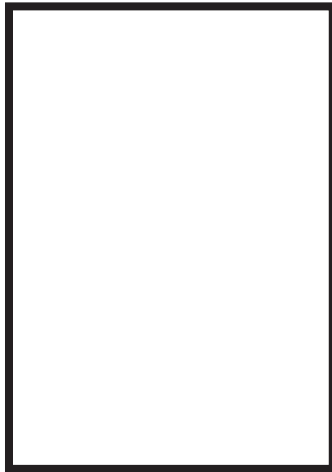
12. Gisèle Freund, *Walter Benjamin, Paris*, 1938



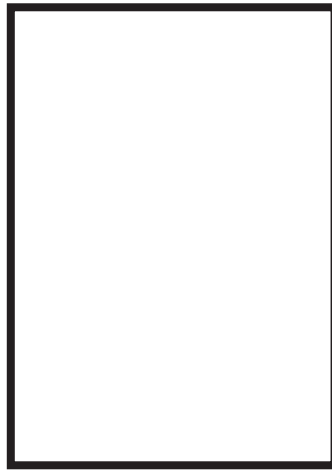
13. Thomas Ruff, *Star Series: Stern05h12m70*, 1990



14. Walter Benjamin, *Layout Sketch for the Essay on Karl Krauss*, 1930



15. Theodor de Bry, *Young Pictish Woman*, 1590



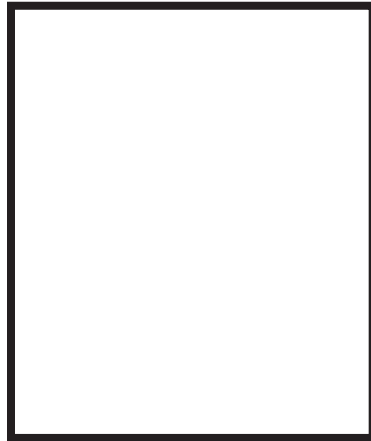
16. R. R. McLan, *Buchanan Tartan from The Clans of the Scottish Highlands*, 1845



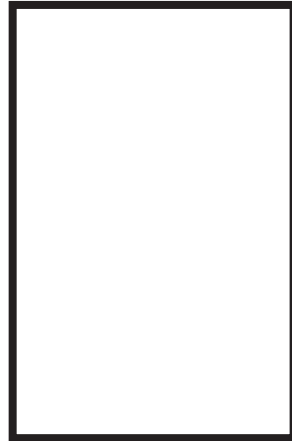
17. Weaver Donald John MacKay at his Loom, Luskentyre, 2006



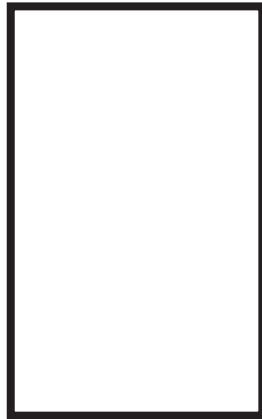
18. Thomas Brumby Johnston and James A. Robertson, *Map of the Clans of Scotland*, 1889



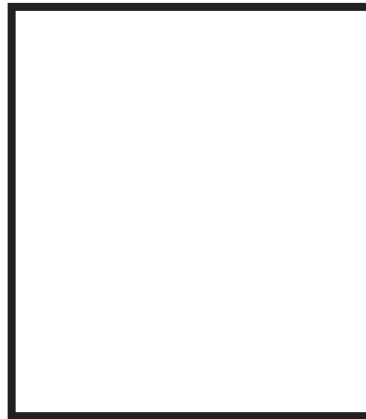
19. Catherine Herbert, Countess of Dunmore



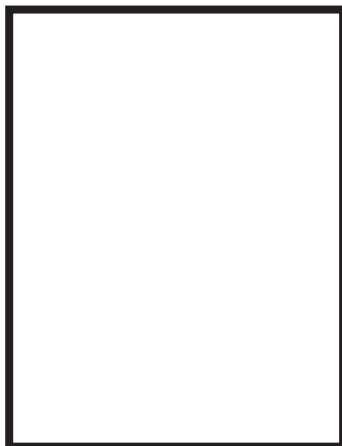
20. Murray Tartan



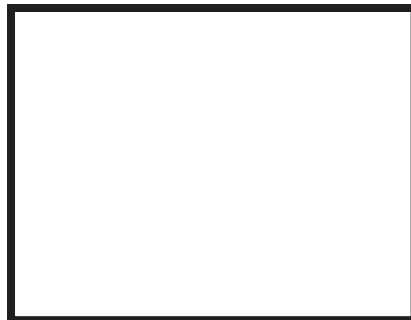
21. Gottfried Semper, *The Caribbean Hut*,  
From *Style*, 1862



22. Dutch Twill Weave



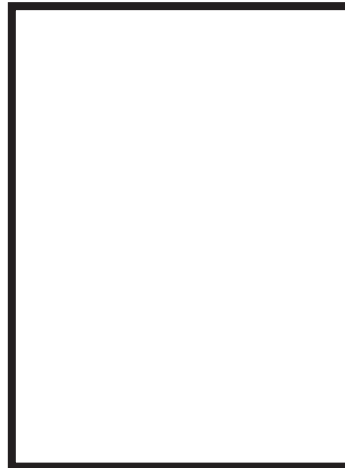
23. Burnham and Root, *The Reliance Building*,  
1899-1895



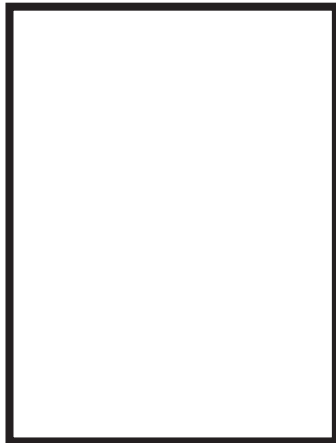
24. Jonathan Olley, *British Army Watchtowers, Northern Ireland*,  
1999



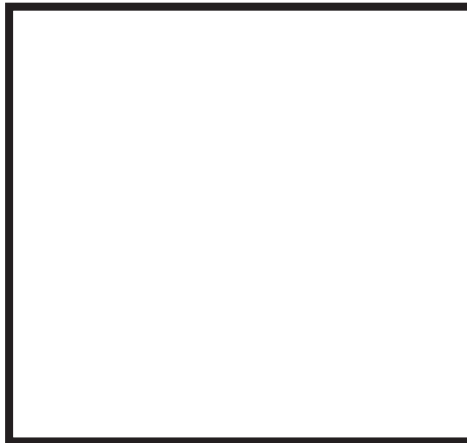
25. Harrison and Ambramovitz, *United Nations Building*, 1947-1952, from Alfred Hitchcock, *North by Northwest*, 1959



26. Bates Smart McCutcheon, *ICI House*, 1955-1958



27. Florence Henri, *Untitled Self-Portrait*, 1938



28. Ludwig Mies van der Rohe, *Facade Study Models, Lake Shore Drive Apartments*, c.1946



29. Erwin Blumenfeld, *Wet Silk*, 1937



30. Étienne Léopold Trouvelot, *Electric Effluvia on the Surface and Circumference of a Coin*, c. 1888





31. Christo & Jeanne-Claude, *Wrapped Floor*, 1968



32. Christo & Jeanne-Claude, *Running Fence, Project for Sonoma and Marin Counties, California*, 1976



33. Man Ray, *L'Enigme du Isidore Ducasse*, 1920



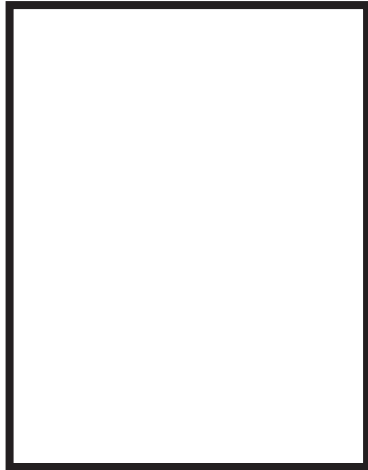
34. Michael Powell & Emeric Pressburger, *I Know Where I'm Going*, 1945



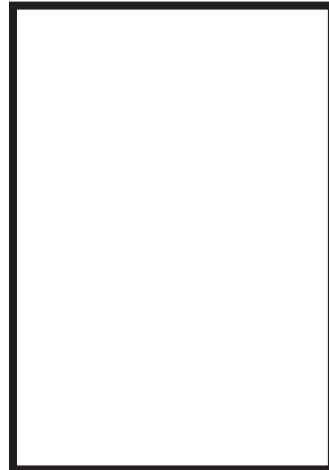
35. Candida Hofer, *Teatro Nacional de Sao Carlos Lisboa V*, 2005



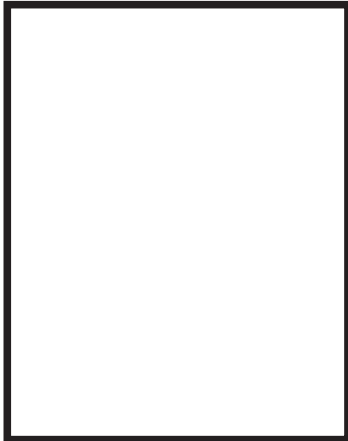
36. Candida Hofer, *Teatro Nacional de Sao Carlos Lisboa VI*, 2005



37. Frederick Sommer, *Anatomy of a Chicken*, 1939



38. Walker Evans, *Signs, New York*, 1928-1930



39. Alfred Stieglitz, *Georgia O'Keeffe - Hands*, 1919



40. Alfred Stieglitz, *Equivalent*, 1930



41. Maya Deren, *Witch's Cradle*, 1943



42. Ralph Gibson, *Girl and Hammock*, 1972



43. Harris Tweed being Inspected for Quality, c. 1960



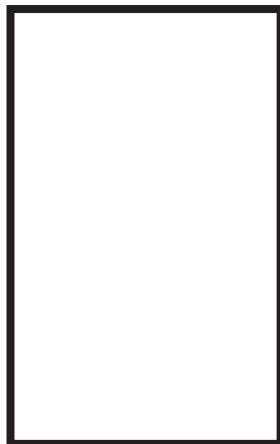
44. Checking for Damaged Manufactured Tweed. Darning.  
Edward Gardiner's Tweed Mill Selkirk, 1948



45. Werner Kissling, Women Spinning & Carding, from  
*Eriskay: Poem of Remote Lives*, 1934



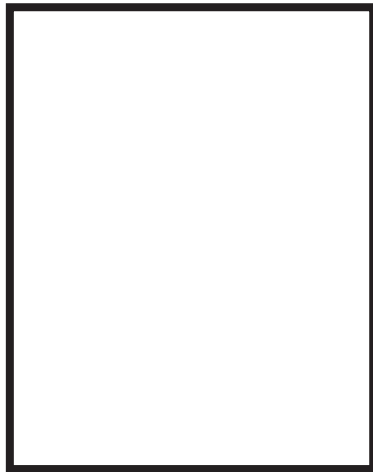
46. Werner Kissling, Woman Weaving, from *Eriskay: Poem  
of Remote Lives*, 1934



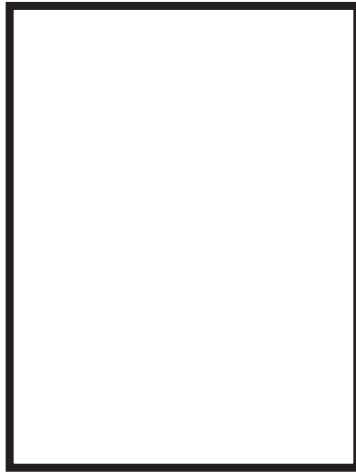
47. Marion Campbell Hanging Harris Tweed  
Out to Dry, n.d.



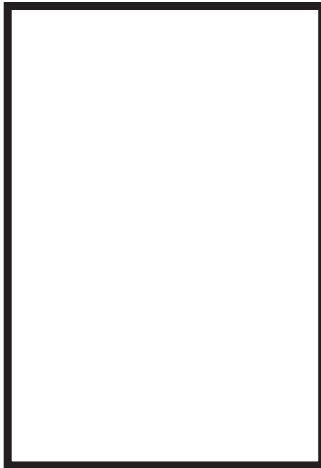
48. Christo & Jeanne-Claude, *Running Fence Installation*, 1972-  
1976



49. Harry Callahan, *Eleanor, Aix-en-Provence, France*, 1958



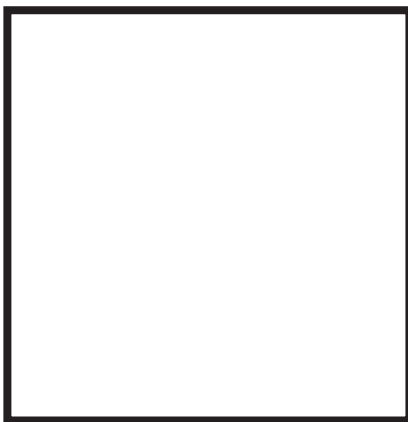
50. Aenne Biermann, *Portrait with Champs-Elysee*, 1929



51. Peta Carlin, *Urban Fabric: Greige*, 2007



52. William Henry Fox Talbot, *The Oriel Window, South Gallery, Lacock Abbey*, c. 1835



53. Peta Carlin, 'Untitled, SEC Building', *From Corners*, 2000



54. Bernd and Hilla Becher, *Cooling Towers*, 1972



55. Albert Renger-Patzsch, *Zeche Bonifacius, Wetterschaft*,  
1947-1948



56. August Sander, *Country Girls, Westerwald*,  
1925



57. Le Corbusier, *Towards a New Architecture*, 1923, (1927 English  
translation)



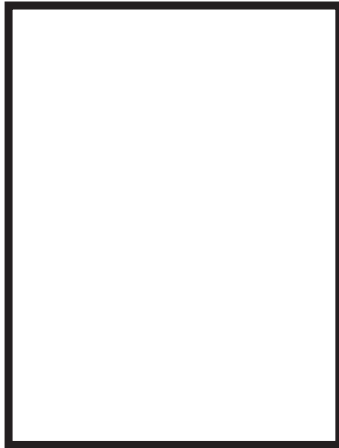
58. Bernd and Hilla Becher, *From Anonymous Sculptures*, 1970



59. Gustave Le Gray, *Cloister at Moissac*, 1851.  
(Missions Héliographiques)



60. Albrecht Meydenbauer, *Messkamera*, 1890



61. Bernd & Hilla Becher, *Spherical Gas Tank*,  
Wesseling-Köln, 1998



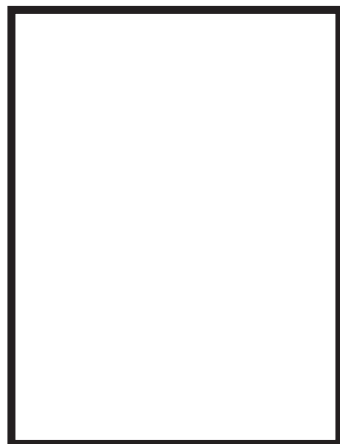
62. Bernd & Hilla Becher, *Gas Tanks*, 1983-1992



63. Bernd & Hilla Becher, *Winding Towers*, Belgium,  
Germany, 1971-1991



64. Jean-Nicolas-Louis Durand, *Ensemble d'Edifices resultants de  
diverses combinaisons horizontales et verticales*, 1802-1805



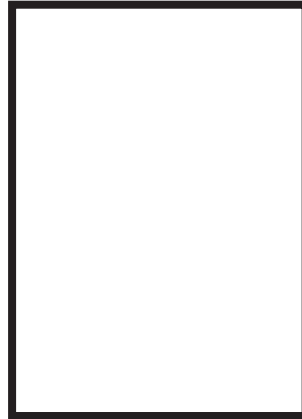
65. Bernd & Hilla Becher, *Wildener Straße 11*,  
Salchendorf, 1961



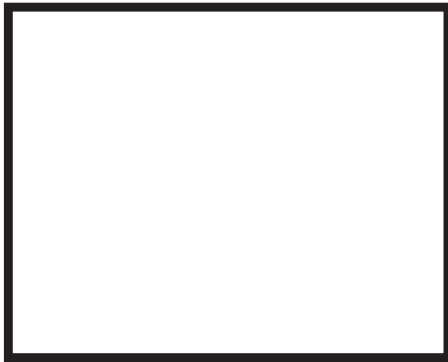
66. Bernd & Hilla Becher, *Rensdorfstraße 5*,  
Salchendorf, 1959



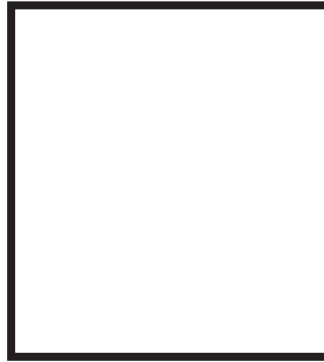
67. Andreas Gursky, *Montpanasse, Paris*, 1993



68. *Urban Fabric Pinking Shear Mask*, 2007



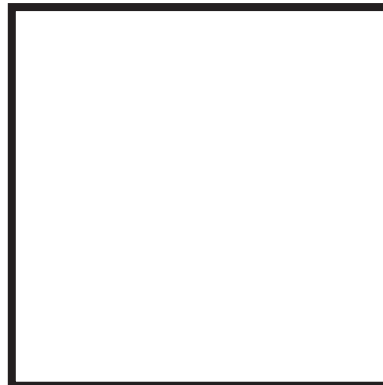
69. Anton Vidokle & Christian Manzutto, *Salto del Agua*, 2003



70. Antoine Vidokle, *Untitled*, 2000



71. Giuseppe Terragni, *Plan of the Danteum*, 1938



72. Sol LeWitt, *Variations of Incomplete Open Cubes*, 1974



73. Simon Starling, *Blue, Red, Green, Yellow Djungel*, 2002



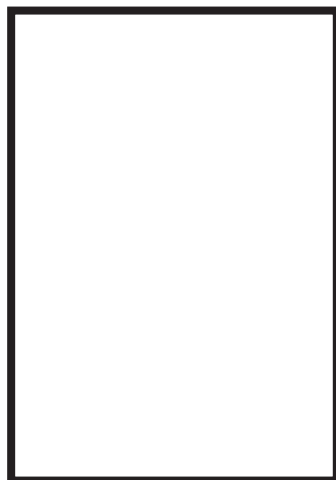
74. Josef Frank, *Aralia*, c. 1928



75. Man Ray, *Geological Fold*, c. 1930



76. Simon Starling, *Inventar-Ngr.8573 (Man Ray) 4mm-400mm*, 2006

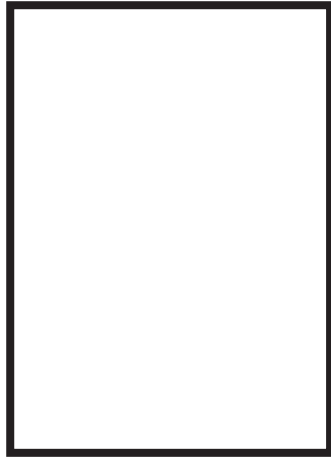


77. Albert Renger-Patzsch, *Quartz*, c. 1923

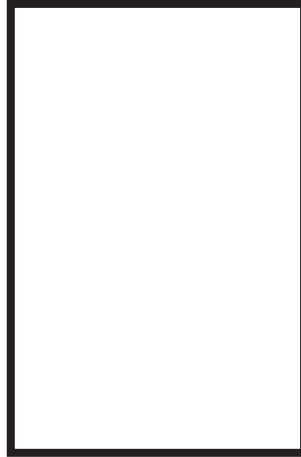


78. Michelangelo Antonioni, *Blow-Up*, 1966





79. Swatch of Harris Tweed



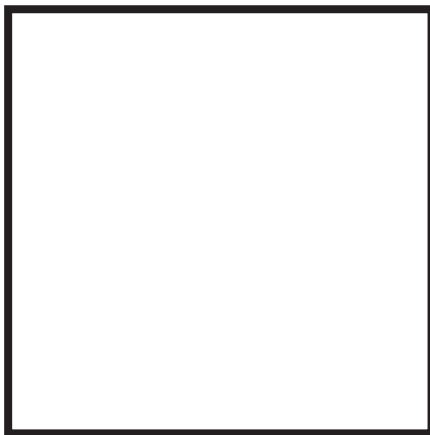
80. Thomas Ruff, *Jpeg msh01*, 2004



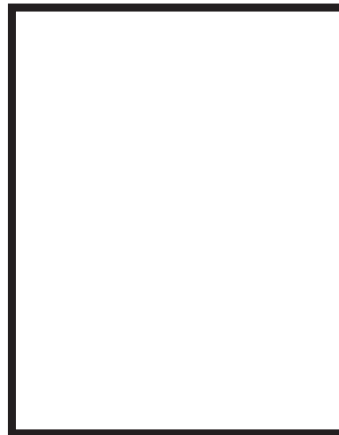
81. Photo-telegraphed image of the Hindenberg Zeppelin,  
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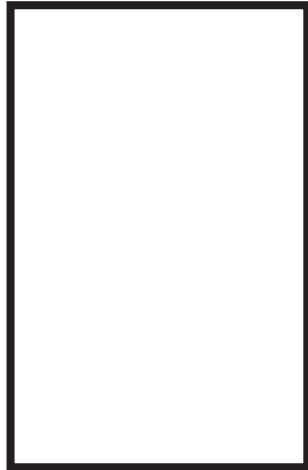
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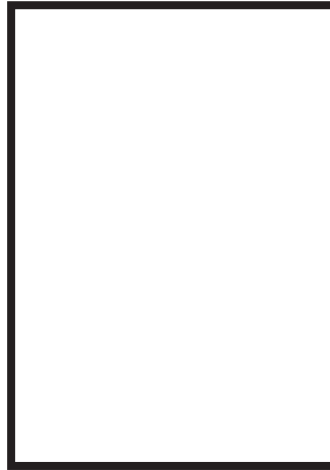
83. Agnes Martin, *White Flowers*, 1960



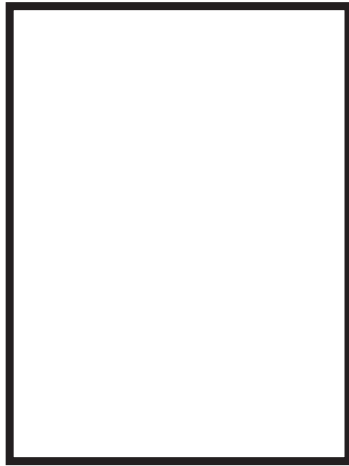
84 . Mel Bochner, *Surface Dis/Tension*, 1968



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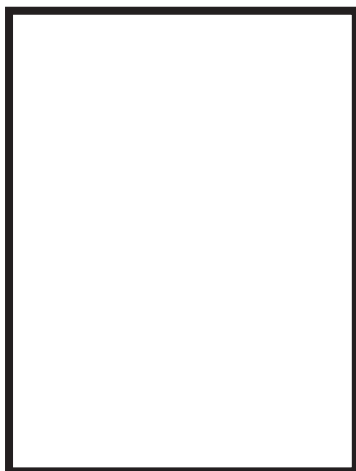
86. Tartan trews



87. Brassai, *Graffiti*, (*Graffiti de la série VII: La Mort*), c. 1940



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89. Peta Carlin, *Urban Fabric: Orain Luitadh Cover*, 2010



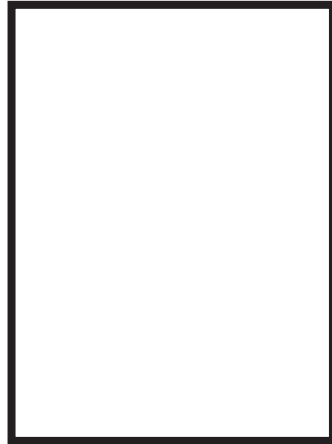
90. Allan Sekula, *Black Tide / Marea Negra*, 2002-03



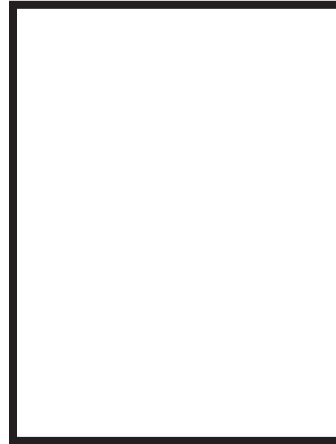
91. Textile Artist Sara Lindsay at *Urban Fabric: Greige*, 2007



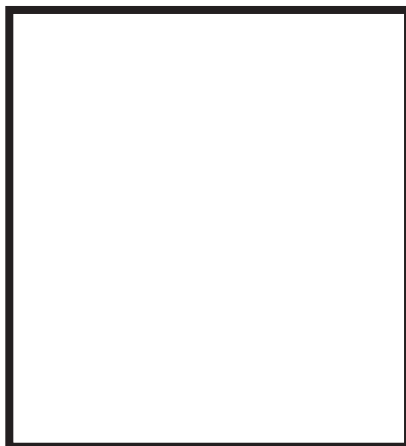
92. Robert Simeoni Architects at *Urban Fabric: Greige*, 2007



93. The Scottish-Gaelic Choir of Victoria performing a *Waulking* at *Urban Fabric: Greige*, 2007



94. The Scottish-Gaelic Choir of Victoria performing Traditional Songs at *Urban Fabric: Greige*, 2007



95. Ann Hamilton, *Awakening*, 2000



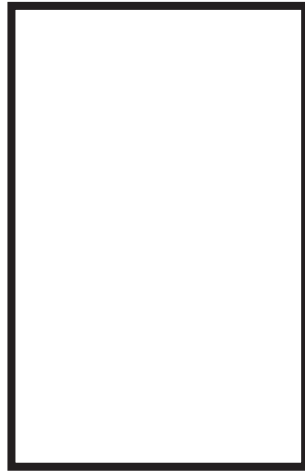
96. Peta Carlin, *Urban Fabric: Orain Luaidh*, 'One Day as I was Travelling', 2010



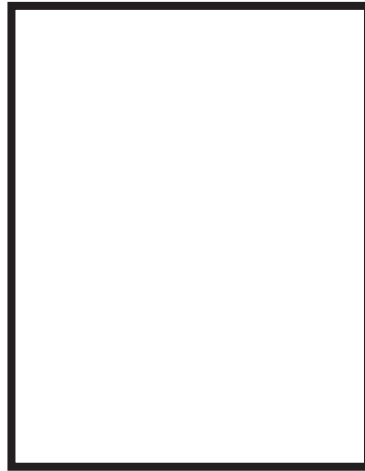
97. Ann Hamilton, *appeals*, Istanbul, 2003



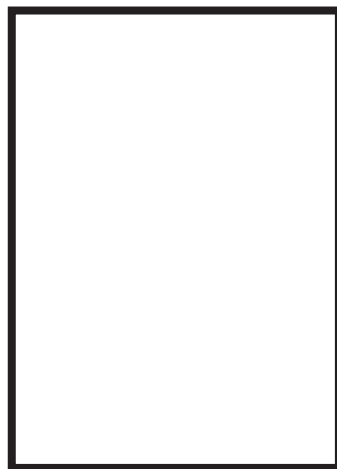
98. Ann Hamilton, *appeals*, Istanbul, 2003



99. Christo and Jeanne-Claude, *The Wrapping of the Reichstag*, 1995

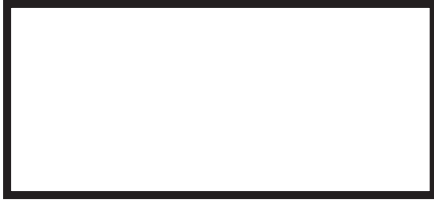


100. Christo and Jeanne-Claude, *Wrapped Reichstag*, 1995



101. Aenne Biermann, *The Dancer Hilde Engel*, n.d.

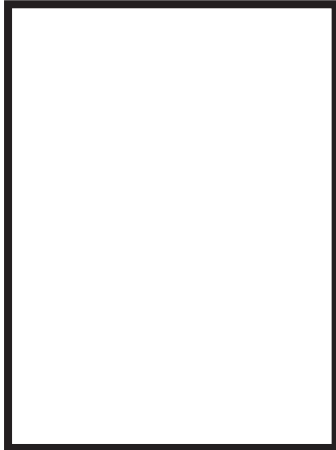
102. Aenne Biermann, *Agate Face*, before 1930



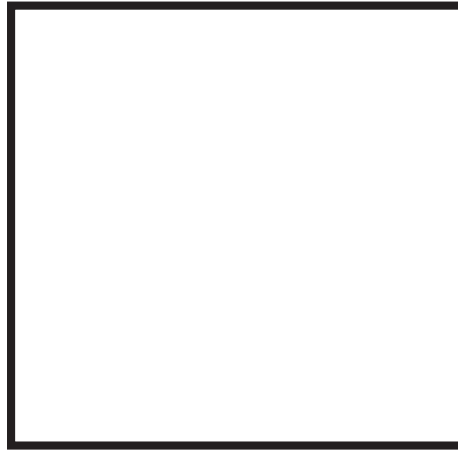
103. Francis Bacon, *Triptych Inspired by The Oresteia of Aeschylus*, 1981



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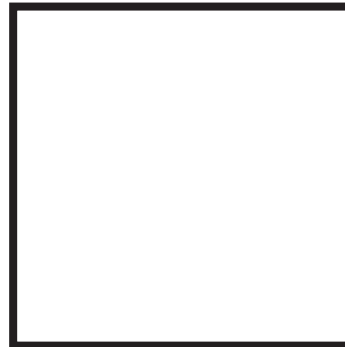
105. Felix Nadar in Conversation with Michel-Eugène Chevreul, 1886



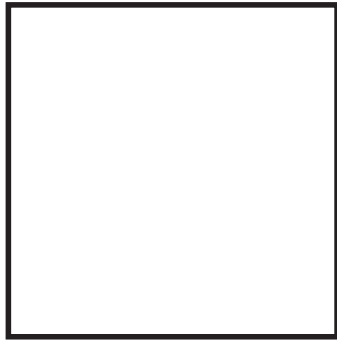
106. Plate from Michel Eugène Chevreul, *De la loi du contraste simultané des couleurs, et de l'assortiment des objets colorés, considéré d'après cette loi*, 1839.



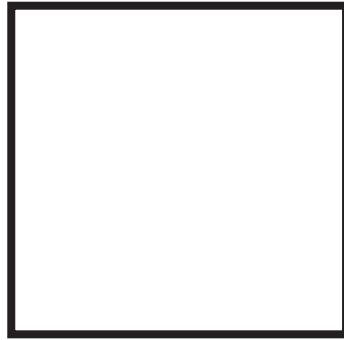
107. Early Twentieth Century Harris Tweed Pattern Book



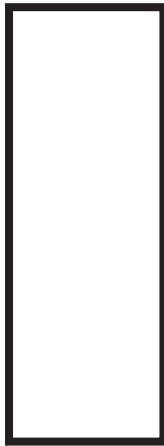
108. Harris Tweed, *Two by Two Weave*



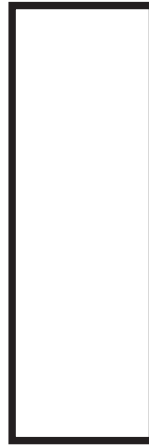
109. Harris Tweed, *Herringbone Weave*



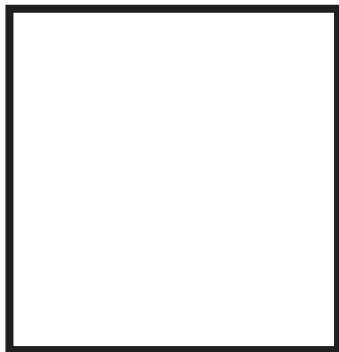
110. Harris Tweed, *Diamond Weave*



111. *Curtain Wall Patterning*  
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112. Diderot, *Weaving from*  
*Encyclopédie*, Vol. Z,  
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113. Piet Mondrian, *New York City*, 1942



114. Theo van Doesburg, *Cafe Aubette, Strasbourg*, c. 1929



115. Theo van Doesburg, *Cafe Aubette, Strasbourg, Colour Scheme for Ceiling and End Walls of Ballroom, 1927*



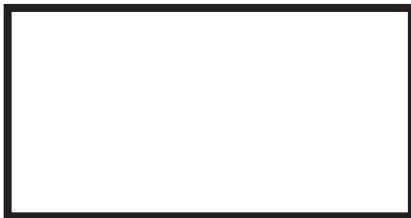
116. Le Corbusier, *Bogota, 1950*



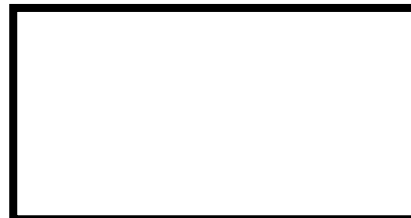
117. *Wearing the Feilidh Mhor, the Great Plaid*



118 . *Charioteer of Delphi, c. 470 B.C.*



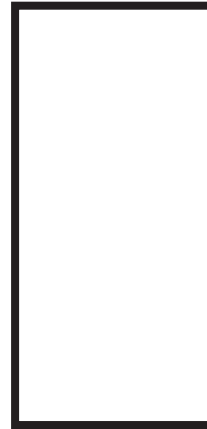
119. John or Gerard Van der Gucht, *Belted Plaid, 1743*



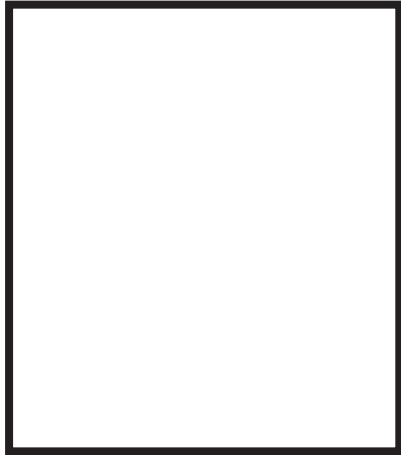
120. Bruce Nauman, *Art Make Up: 1. White; 2. Pink; 3. Green; 4. Black, 1967-68*



121. Bernard Rudofsky, *Seven Veils of the Male Stomach Pit*, 1947



122. Masaccio, *St Jerome & St John the Baptist*, 1428



123. Giotto di Bondoni, *Renunciation of the Father*, c. 1295



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WEFT

# APPEARING

# WEAVING

THERE IS NO [INDEPENDENT]  
MODE OF EXISTENCE. EVERY  
ENTITY IS ONLY TO BE  
UNDERSTOOD IN TERMS OF THE  
WAY IN WHICH IT IS  
INTERWOVEN WITH THE REST OF  
THE UNIVERSE.

ALFRED NORTH WHITEHEAD

IT IS THE WOVEN CLOTH, OR  
PERHAPS ITS VERY WEAVING,  
THAT MAKES EARTH, WITH ALL  
ITS VARIEGATED, SCINTILLATING  
PATTERNS, APPEAR.

INDRA KAGIS MCEWEN



In pre-classical Greece, it is said, *dēmioergoi*, craftsmen, defined a certain citizenry composed of those such as heralds, doctors, and magistrates as well as craftsmen as we understand the term today. Existing as a social order they worked in the service of the public,<sup>1</sup> enabling the city, the *polis*, to emerge; its surface the consequence of the interweaving of their activity in its continual remaking, a ceaseless Penelopean enterprise. Through the craftsmanship of these people's activities, the gods were able to appear, their "coming-to-light" not so much the result of mastery, artisanal or otherwise, but rather that its pursuit provided the place in which divinity was allowed to manifest. § For up until the fourth century B.C.,<sup>2</sup> the ancient Greeks did not understand or worship divinity in the manner that monotheistic faiths operate today. Their religion, so to speak, was not founded upon the veneration of a singular omnipresent and all-powerful being, rather multiple "forms of worship"<sup>3</sup> prevailed in a society whose very existence and experience of life recognised the confluence of spiritual dimensions, the ebb and flow of the sacred, its shifting and varying forms in the midst of the everyday. The sacred, as such, was seen to suffuse "the routines and places of daily life,"<sup>4</sup> so much so that the "appearance [of the gods] conceivably graced every meaningful occasion."<sup>5</sup> For each god was associated with a realm,<sup>6</sup> with the mountains and the streams in nature, the threshold and hearth of domestic life, and the roads and intersections that delineated the public ambit. Moreover, each god was a world unto itself, embodying not a unique virtue but rather, each was replete with a manifold of qualities; their dominion not set, their presence instead permeating existence, both shaping and illuminating it, vibrant in its totality.<sup>7</sup> Through private rituals and public festivities, the gods were celebrated, sharing briefly with mortals a certain splendour through their coming together in communion.<sup>8</sup> § In general, a god was said to become apparent when events or objects, either natural or man-made, or certainly, even a person generated and inspired provocations of wonder and awe.<sup>9</sup> Experienced as an intensity, a manifest power,<sup>10</sup> the force of the apparition, its bestilling presence, was such that it was seen to be more than human. Its qualities



endured beyond the lifetime of its maker, or its participants and audiences; so much so that it could always be reassembled and configured, the circumstances re-enacted, only to be experienced again. § *Daidalon* was the term used to describe an object that possessed such phenomenal qualities, the expression acknowledging the activities of the first mythical architect Daedalus, designer of the labyrinth at Knossos, amongst numerous other creations.<sup>11</sup> *Daidalon* was often translated in the writings of Homer as “cunningly crafted” and “curiously wrought,”<sup>12</sup> and in the later texts of Hesiod, the term became increasingly bound with textiles;<sup>13</sup> the craft evident in their tight, harmonious weaves, the pattern not latterly applied but woven; intrinsic to the very luminosity of their surfaces.<sup>14</sup> For the word most often used to describe *daidala* was *poikilon*, and while it has sometimes been translated as “embroidered,” the lambent patternation of textiles or *daidala*, in general, was not applied to an existing surface, but was rather native to it, essential in its coming to be.<sup>15</sup> *Poikilon* is indicative not only of the richness and diversity of design,<sup>16</sup> but also pertains to “anything variegated, complex or shifting.”<sup>17</sup> As such, all *daidala* were referred to as “a wonder to behold,” *thauma idesthai*, each encompassing in their well-crafted dimensions animate yet impalpable divinity which glimmered *on* their surfaces. Woven or otherwise shaped, such artefacts were described as polychrome<sup>18</sup> because of the use of a variety of materials,<sup>19</sup> and indeed, so well crafted were their seamless and harmonious joints,<sup>20</sup> that they were considered to be woven.<sup>21</sup> § In ancient Greek, the crafting of the web, the term for the plying of the loom was *hyphainein*; weaving hence meant literally, “to bring to light,” and consequently, to make visible. It was not a matter of mere conspicuousness, but rather of coming to be. It is perhaps then not surprising then that the word for surface, *epiphaneia* bares testament to not only to “appearance” but also corresponds to the very activity that made it possible.<sup>22</sup> As such, the craft of weaving was considered to be foundational, both literally and metaphorically, and was further exalted by Athena’s dominion<sup>23</sup> over both her city and this craft.<sup>24</sup> Aside from the weaving of cloth, it operated as the model and

metaphor for political order,<sup>25</sup> in as much as it was seen to underpin the striation of the settlement grids, the orthogonal warp and weft of their streets and roads;<sup>26</sup> and was further witnessed in the accompaniment of loom and hearth in the establishment of the home;<sup>27</sup> and more publically, in the consecration of civic life, apparent in the *pteron*, the colonnade that circumscribed the temples, representative of the symbolic linking together of looms in the formation of community.<sup>28</sup> Ritual processions, itineraries, marked out by the shuttling back and forth from city centre to sanctuaries located on the outskirts,<sup>29</sup> only to return again, created a web that defined the terrain, otherwise known as *chora*,<sup>30</sup> one of the archaic Greek terms along with *topos*, for place.<sup>31</sup> § The domain of the outermost sanctuaries, *chōra*, was “a place of mediation between [man] and the gods who were together attached to this particular territory,”<sup>32</sup> a threshold girdling the realm, a signature of human presence and of the very *polis*.<sup>33</sup> Derived from the dance floor, *choros* designed by Daedalus, *chora* was an enclosed space, the site of revelry and festivity, the wellspring from which chorus and choreography<sup>34</sup> naturally arise. *Chora* too denotes enclosure, derived, as some have said, from the very linking together of hands,<sup>35</sup> and by extension, *chros*, the vital body (as opposed to *soma* understood as the corpse) and hence skin, and in addition, *chroma*, colour.<sup>36</sup> Enclosure, colour and skin suggest that *chora* was invested in the surface manifestations of place, united through their binding. § Understood as a matrix, “the Receptacle” and “nurse of all becoming”<sup>37</sup> and change, *chora* as a beholding vessel, we are told, “is not that “out of which” [*ex hou*] things are made; it is that “in which [*en hō*] qualities appear, as fleeting images are seen in a mirror.”<sup>38</sup> *Chora*, too, was also imbued with a sense of cultivation, related, as it is, to gardens, orchards and farm yards apparent in the Latin, *hortus*.<sup>39</sup> It was a fostered domain, of lifecycles ordered by the seasons, of tending and human investment, and it was the realm in which the *dēmioergoi* operated<sup>40</sup> together, collectively,<sup>41</sup> enabling it to appear. § Harris Tweed is inextricably bound with place, beyond its parliamentary edict; a fabric embedded in tradition, a tradition that

remains “thoroughly alive,” and as the years have shown, changeable. Produced by weavers, for centuries at their homes, their crofts striating the landscape, the one beside the other, like the warp threads that traverse the loom, the Islanders’ activities weave their communities patterning them together, once finding fullest expression in the festivities associated with the waulking of the cloth, and *ceilidhs* or visits, now performed on occasion at Mòds.<sup>42</sup> With the exception perhaps of Stornoway, these rural communities do not constitute a city or town *per se*,<sup>43</sup> but are necessarily bound through their interactivities that invariably revolve around the tweed, for it is the *clò mhòr* that continues to perpetuate the Scottish-Gaelic language and culture.<sup>44</sup> § The tweed itself exists as a blend of colours; from afar, its surface reminiscent of the spongy peaty moors of Barvas that extend across the Isle of Lewis, the yarn (not dyed but rather composed of different colours carded together and spun), already incandescent prior to its further combination in the weave. The woven surface upon closer inspection reveals those fragments of individual colours that compose the mix; softly Pollock-esque<sup>45</sup> and intermittently pronounced in composition. The polychromatic surface of the tightly woven weave possesses a vapoury density, the tangle of fibres ignited by eruptions of individual colour, illuminated by the mellow light, its lack of contrast revealing the intensity of the colour in its saturated depth. To the hand, the surface is almost coarse and somewhat hirsute, the cloth’s density, reassuring of warmth, reiterated by the occasional wafting of its scent; uncertain, but distinctly rural.<sup>46</sup> § “The archaic world,” we are told, “was a world that appeared through the things people made,”<sup>47</sup> the relationship between craft and community necessarily indissoluble<sup>48</sup> in its making. The appearing surface of a woven cloth, as such, was akin to the *polis*, and like the cloth “of all the traces of material culture, one of the most perishable - ha[s] to be mended or made to appear.”<sup>49</sup> Cloth and *polis*, it could be said, are always under construction, and are inextricably bound with weaving. § At the turn of the twentieth century, however, the interweaving, the collective pursuit that enabled the Greek *polis* to appear was seemingly no longer in

operation, for the *polis*, it is said, was not so much the physical city-state, but operated through a form of “organised remembrance,”<sup>50</sup> premised upon exchange, “rising out of acting together, the “sharing of words and deeds,”<sup>51</sup> the unique value of each man acknowledged in participation. In the modern city, by comparison, man had been reduced to a mere variant, largely indistinguishable, one among the many, a constituent of the masses. In the thriving metropolis labour had replaced work; labour sempiternal and unceasing, repetitive without variation, work ascribing to a different rhythm altogether, its product finite, yet enduring until eroded by wear.<sup>52</sup> The public place in the ancient world, the *agora*, was distinguished not only by discussion and debate, but also, we are told, by conspicuous production, the displaying *and* crafting of wares admired and exchanged,<sup>53</sup> the modern city, conversely, replete with its arcades and avenues artificially illuminated, showcasing conspicuous consumption, production hidden, fuelling, nonetheless, another kind of spectacle, expenditure taking form in commodity fetishism. § This schism between labour and work was to find a dissenting voice, however, in direct reference to weaving, Engels critical of the alienation of the labourer from his work as evidenced in the mechanised textile mills of Leeds and Manchester,<sup>54</sup> mills that replaced the hand-crafting of textiles, such wholesale “progress,” by and large, stymied and denied in the Outer Hebrides.<sup>55</sup> Prescient of the rift between the fine arts and the crafts this divide was perhaps first witnessed as a spectacle in the Great Exhibition (1851),<sup>56</sup> a “cross-section of cultural science,”<sup>57</sup> housed in the iron and glass construction of the Crystal Palace,<sup>58</sup> works installed under the banners of raw materials, machinery, and manufactures; Harris Tweed figuring under the rubric of manufactures<sup>59</sup> with photography featuring, too new to be yet classified,<sup>60</sup> regardless, cloth and print were housed in a prototype of the curtain glass wall.<sup>61</sup> Here, the relationship once focused on the maker and his artefact was transformed, and was now directed toward a new kind of rapport concentrated instead on the relationship between spectator and object,<sup>62</sup> making no longer experienced or part of the visual domain. § By the

century's end the rift between the arts and crafts had become categorically entrenched; and in the early years of the twentieth century *Sachlichkeit*,<sup>63</sup> or objectivity, became the catch-cry of a *Zeitgeist* increasingly invested in a profusion of "the new": "the "New Man," the "New Architecture," the "New Typography," and the "New Photography,""<sup>64</sup> mechanisation taking command,<sup>65</sup> facilitated by advances in technological reproducibility. Style was promoted as a generalised phenomenon,<sup>66</sup> with ever-newer modes increasingly accommodating a mass ideal, spurning the outdated, the previously most recent abhorred and deemed to be obsolescent.<sup>67</sup> The diversity of attires and wares fashioned, in accordance, cycled at increasingly accelerated speeds, commodities accessible in number, modes readily adopted<sup>68</sup> as the perceived value of the crafted artefact and its associated customs diminished. § "But, *of what we call handicraft - which because of its utilitarian purpose appeals to a diversity of men - we request a more general and more typical articulation [...] which make it possible for handicraft to be incorporated into the life systems of a great many different individuals. It is the greatest mistake to think that, because it always functions as the adornment of an individual, it must also be an individual work of art. Quite the contrary: because it is to serve the individual, it may not itself be of an individual nature - as little as the piece of furniture on which we sit, or the eating utensil which we manipulate, may not be individual works of art. The work of art cannot, in principle, be incorporated into another life - it is a self-sufficient world. [...] The essence of stylisation is precisely this dilution of individual poignancy, this generalisation beyond the uniqueness of personality.*"<sup>69</sup> § Surfaces in general thus proliferated, though rendered wan and grey,<sup>70</sup> a lifeless facing preferred to the luminance native to the handcrafted artefact, traditional investment no longer preferred, the value inherent to it no longer esteemed.<sup>71</sup> Innovations in production methods and techniques were streamlined, with greater efficiencies and systemisations facilitating their distribution, usurping ritual and time-honoured means of manufacture and exchange. § The curtain wall was a prime exemplar of the modern age, its components prefabricated *en masse*, with its assemblage process

delineated however disdainful of any lineage. Detached from tradition and its domain, the wall was no longer associated with a situatedness or place, as a sense of placelessness and disenchantment prevailed.<sup>72</sup> Composed of concrete, glass, and steel, a mere “veneer for the corporate activities of ‘enlightened’ capitalism,”<sup>73</sup> these surfaces issued forth, the International Style<sup>74</sup> donned as corporate attire in cities across the world, largely indistinguishable and ignorant of their site specificity. While several companies were housed in buildings clad in the very “materials representative of the industry to which the corporation belonged”<sup>75</sup> the gridded format of the garb, nonetheless, possessed an unceasingly variable repertoire of patterns, not unlike that of the Hebridean Tweed, symbolic textile origins renounced however, in the face of functionalist ratiocination and expedience, so perceived. “Variety within standardisation,”<sup>76</sup> was the norm with components prefabricated and mass-reproduced, a frank formula readily replicated<sup>77</sup> with sections available off the rack;<sup>78</sup> what was once tailored and suited to measure now subjected to Taylorising principles. § Understood as a model for society designed by human relations engineers,<sup>79</sup> the curtain walled building was said to speak increasingly of “an inescapable collective destiny,”<sup>80</sup> individuality subject to “pseudo-personalisation,”<sup>81</sup> internal differentiation, systematised, introjected and absorbed,<sup>82</sup> the grid operating as a device at a range of scales which: § *“gather[ed] together heterogeneous components, standardised production formats, the open-ended “deep space” of the fluorescent-lit, air-conditioned office, mass-produced monoliths and plazas, the flux of the city and of the workplace-into a single, organised complex.”*<sup>83</sup> § The curtain wall thus projected a reductive and singular image, an identity incorporated, “collaps[ing] near and far, inside and outside onto its surfaces,”<sup>84</sup> these surfaces decried and disclaimed as “façades of anonymity.”<sup>85</sup> As a mass-mediaised surface, the curtain wall assumed the form a screen, a surface “to be *watched* in passing rather than looked at [...] channel[ling] flows, patterns of patterns,”<sup>86</sup> not of meaning, but of data, objective and abstracted. Metaphoric relations were thus occluded, though the punch card of the

Jacquard Loom was appropriated and engaged,<sup>87</sup> weaving calculations in a world careering toward digitalisation, recalling Semper's claim, that: § *"In general it can be assumed that those patterns that pass through the loom most easily are also those that unfurl and unfold most attractively – but in our day everything passes through the loom easily, and thus this test of style no longer holds true."*<sup>88</sup> § By the turn of the twentieth century, in the recognition of patterns, modern man's capacity to discern "the magical correspondences and analogies that were familiar to ancient peoples,"<sup>89</sup> had waned, however, despite such limitations, the search for pattern endured, photography, along with the cinematic arts seen to revolutionise vision.<sup>90</sup> While a certain loss was invariably experienced as a result of reproductive means, new modes of media and communication complicit, these technologies, nonetheless, possessed the potential to reinvest in the very presence of things, giving them form, bringing them nearer, rather than distracting us from their value and significance.<sup>91</sup> For in arresting "the patterned interplay of light,"<sup>92</sup> the split-second opening of the camera's aperture was to precisely capture the object of its focus, acutely delineating it, the power of the lens enlarging and decontextualising its features, exposing its traits at a speed not typically registered, at a scale not normally seen, revealing aspects hitherto concealed, "bringing (optically) something entirely new into the world,"<sup>93</sup> expanding our knowledge of what is seemingly routine and mundane. § *"By close-ups of the things around us, by focusing on hidden details of familiar objects, by exploring commonplace milieus under the ingenious guidance of the camera, [it] extends our comprehension of the necessities which rule our lives; [and] it manages to assure us of an immense and unexpected field of action."*<sup>94</sup> § Through the manipulations of the camera, its concertina'd bellows aligning façade with lens and film, portraits of Melbourne's mid-twentieth century corporate faces were magnified and viewed from a seemingly disembodied standpoint, the dermis of the architectural façade transformed into a textile landscape, reflecting the colours of the place of its making, a topography seemingly alien and distant from the one in which it was momentarily uncovered and shown. §

Place, it is said, is hidden, and “[a]ny and every place retains its own obscurity, its own hiddenness”;<sup>95</sup> it is by nature apocryphal, in the earliest sense of the word,<sup>96</sup> clandestine and mysterious, the camera recalling the Receptacle of old, capable of “captur[ing] fleeting and secret images,”<sup>97</sup> enantiomorphous and concealed,<sup>98</sup> nestled within the folds, cachéd away in pockets, like memories enveloped, an aperture opening up to these worlds, once infinitesimal, unobserved or unseen, “strat[a] of material, the alluvi[a] of the recent past”<sup>99</sup> brought to light and laid bare, *topoi*<sup>100</sup> exposed, capable of being deciphered in the superficial sheen of its prints. For through photography, it is said, “a world of particular secret affinities” is exposed, “a world in which things enter into “the most contradictory communication,”<sup>101</sup> extending beyond their commonplace parameters and limits, a spatial tension, indeed, a distension, necessary for such mirroring to occur.<sup>102</sup> § For, long ago, we are told, that “[w]hatever will exist will have to be in itself something with extension (*augmen*), whether large or small, so long as it exists,”<sup>103</sup> the camera expanding the range, the concept of extension deriving from the ancient Greek, *diastēma*. *Dia*, it is said, means through, *stēma* drawing from *stēmon*, the archaic Greek word for thread,<sup>104</sup> suggesting a passing through, over and under, indeed, in between, the lens given the task of making discoveries,<sup>105</sup> enabling us to forge connections, initiating patterns in the weaving. § In the façades of Melbourne’s mid-twentieth century curtain walls, the latent image of Harris Tweed was exposed, bringing to light relationships between the handcrafted and the machine-made, drawing a living history and a history premised on progress alone closer, as passages between the Outer Hebrides and Melbourne were paved, a gridded fabric, one malleable, warm and enshrouding, the other cold, hard, and rigid, a negligible screen, similarly attiring both body and wall, surfaces appearing in correspondence, a consequence of the weave. For within new means of production, we are told, lie analogous images, images in which the new and old are entwined, “every epoch see[ing] in [its] images the epoch which is to succeed it,” in which the future appears bound with the past,



such interactions productive, giving rise to new ideals, which leave their traces in a thousand configurations of life, from permanent buildings to ephemeral fashions,<sup>106</sup> in the seemingly outmoded,<sup>107</sup> in curtain walls and Harris Tweed, physiognomic thinking, premised on the task of teasing out vestiges and residues,<sup>108</sup> threads lingering with which to weave. § While modernity, we are told, means ““now, just now, recently”, designat[ing] not [only] that which is new, but that which is present, current [and] contemporary”<sup>109</sup> with the one who speaks, it was also to be experienced in “fragments borne forward from the past [as] shards of a vanished whole,”<sup>110</sup> in the eternal drawn from the transitory;<sup>111</sup> the modern artefact, itself, interlaced with this very possibility.<sup>112</sup> For despite its proclaimed renunciation of history, modernity was an epoch in which “the energies which [were] at work”<sup>113</sup> in it reverberated,<sup>114</sup> resounding between surfaces opening up to a place enclosed, “bring[ing] it close[r] to antiquity,”<sup>115</sup> unleashing potential, an immanence as yet unseen, “the will to connect [...] becom[ing] a shaping of things,”<sup>116</sup> the role of the camera, upon reflection, critical in amplifying the exchange. § For “certain twilights and certain places,” it is said, “all want to tell us something.”<sup>117</sup>

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- <sup>1</sup> See Richard Sennett, *The Craftsman* (New Haven, Connecticut: Yale University Press, 2008), p. 22.
- <sup>2</sup> See Vincent Scully, *The Earth, the Temple and the Gods: Greek Sacred Architecture* (New Haven, Connecticut: Yale University Press, 1962), p. 2.
- <sup>3</sup> Vernant following Vegetti suggests that “forms of worship” is a more apt representation of Greek devout practices rather than the overarching concept offered by “religion.” Jean-Pierre Vernant, ‘Introduction’. In Jean-Pierre Vernant (ed.), *The Greeks*, trans. Charles Lambert and Teresa Lavender Fagan (Chicago: University of Chicago Press, 1995), p. 9.
- <sup>4</sup> Mario Vegetti, ‘The Greeks and their Gods’. In Jean-Pierre Vernant (ed.), *The Greeks*, trans. Charles Lambert and Teresa Lavender Fagan (Chicago: University of Chicago Press, 1995), p. 254.
- <sup>5</sup> Vegetti, ‘The Greeks and their Gods’, p. 254.
- <sup>6</sup> Vernant, ‘Introduction’, *The Greeks*, p. 6.
- <sup>7</sup> See Walter F. Otto, *The Homeric Gods: The Spiritual Significance of Greek Religion*, trans Moses Hadas (London: Thames and Hudson, 1979), pp. 160-161, and Vernant, ‘Introduction’, *The Greeks*, p. 5.
- <sup>8</sup> See Vernant, ‘Introduction’, *The Greeks*, p. 7.
- <sup>9</sup> See W. C. K. Guthrie, *The Greek Philosophers: From Thales to Aristotle* (London: Methuen, 1967), pp. 10-11. The concept of epiphany, it would seem, is implicit here.
- <sup>10</sup> See Vegetti, ‘The Greeks and their Gods’, p. 259.
- <sup>11</sup> See Sarah P. Morris, *Daedalus and the Origins of Greek Art* (New York: Princeton University Press, 1992), p. 207. Originally cited in McEwen, *Socrates’ Ancestor*, p. 76. For a further discussion on Daedalus see Alberto Pérez-Gómez, ‘The Myth of Daedalus’, *AA Files*, No. 10 (1985), pp. 49-52.
- <sup>12</sup> The Shield of Achilles crafted by Hephaestus and Anaximander’s *pinax*, the tablet displaying the map of the world, were produced using the technique of toreutics, an ancient form of making that relied on the crafting of disparate materials in the construction of an artefact. So well crafted, they were considered to be woven. See McEwen, *Socrates’ Ancestor*, p. 28 and p. 63; and van Zanten, *Architectural Polychromy*, pp. 19-20.
- <sup>13</sup> See McEwen, *Socrates’ Ancestor*, p. 53.
- <sup>14</sup> McEwen, *Socrates’ Ancestor*, pp. 53-54.
- <sup>15</sup> See McEwen, *Socrates’ Ancestor*, p. 54.
- <sup>16</sup> Scheid and Svenbro, *The Craft of Zeus*, p. 58.
- <sup>17</sup> Anne Carson, *Eros the Bittersweet* (Champaign, Massachusetts: Dalkey Archive Press, 1998), p. 24.
- <sup>18</sup> van Zanten credits the Neo-classical scholar, Antoine-Chrysostome Quatremère de Quincy (1755 - 1849) with the coining of the term “polychromy,” first used in his encyclopaedic study of ancient Greek sculpture, *Jupiter Olympien*. See van Zanten, *Architectural Polychromy*, p. 17.
- <sup>19</sup> van Zanten, *Architectural Polychromy*, pp. 19-20.
- <sup>20</sup> See Alberto Pérez-Gómez, *Built Upon Love: Architectural Longing after Ethics and Aesthetics* (Cambridge, Massachusetts: MIT Press, 2006), p. 35.
- <sup>21</sup> See McEwen, *Socrates’ Ancestor*, p. 28 and p. 63.
- <sup>22</sup> See McEwen, *Socrates’ Ancestor*, p. 54 and pp. 87-88.
- <sup>23</sup> See Vegetti, ‘The Greeks and their Gods’, p. 265.
- <sup>24</sup> See Claude Bérard, ‘The Order of Women’. In Claude Bérard et al., *A City of Images: Iconography and Society in Ancient Greece*, trans. Deborah Lyons (Princeton, New Jersey: Princeton University Press, 1989), p. 90.
- <sup>25</sup> See Danto, ‘Weaving as Metaphor’, pp. 22-37.
- <sup>26</sup> See McEwen, *Socrates’ Ancestor*, pp. 84-86.
- <sup>27</sup> See McEwen, *Socrates’ Ancestor*, pp. 107-110.
- <sup>28</sup> See McEwen, *Socrates’ Ancestor*, pp. 110-113.
- <sup>29</sup> As Jacobs notes: “[o]utskirts” are a recurrent image in Benjamin’s work,” and is encapsulated by the term *Weichbild*. See Jacobs, ‘Walter Benjamin: Topographically Speaking’, p. 508, n. 16.
- <sup>30</sup> See McEwen, *Socrates’ Ancestor*, p. 81.
- <sup>31</sup> For discussions on the relationship between *chora* and *topos*, refer to Casey, *The Fate of Place*, pp. 23-102; McEwen, *Socrates’ Ancestor*, pp. 81-83; Malpas, *Place and Experience*, pp. 23-26; and Rykwert, ‘Topo-philia and -phobia’, pp. 12-22. Also refer to Jeff Malpas, ‘Putting Space in Place: Philosophical Topography and Relational Geography’, *Environment and Planning D: Society and Space*, No. 30 (2012), pp. 232-237. Alas, this essay came to my attention after this essay had been written.
- <sup>32</sup> François de Polignac, *Cults, Territory, and the Origins of the Greek City-State*, trans. Janet Lloyd (Chicago: University of Chicago Press, 1995), p. 20. Originally referred to in McEwen, *Socrates’ Ancestor*, p. 91.
- <sup>33</sup> For a discussion of the three distinct realms in which sanctuaries were located, see de Polignac, *Cults, Territory, and the Origins of the Greek City-State*, pp. 21-22.
- <sup>34</sup> McEwen, *Socrates’ Ancestor*, p. 63.
- <sup>35</sup> Rykwert, ‘Topo-philia and -phobia’, p. 12.

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- <sup>36</sup> McEwen, 'Instrumentality and the Assistance of the Loom', p. 138.
- <sup>37</sup> With reference to Plato's *Timaeus*, see Casey, *The Fate of Place*, pp. 32-33.
- <sup>38</sup> Francis MacDonald Conford, *Plato's Cosmology*, quoted in Casey, *The Fate of Place*, p. 33.
- <sup>39</sup> See Rykwert, 'Topo-philia and -phobia', p. 12.
- <sup>40</sup> See Rykwert, *The Dancing Column*, p. 386.
- <sup>41</sup> McEwen, *Socrates' Ancestor*, p. 74.
- <sup>42</sup> The waulking of the cloth is now only performed in demonstration, or at music festivals known as *Mòds*, the Harris Tweed Authority awarding a prize for the best waulking performance. To view a contemporary re-enactment see Bannal, *Bho Dhòm gu Dòrn* (DVD and CD) (Portree, Isle of Skye: Macmeannna, 2006).
- <sup>43</sup> Simmel notes that: "The ancient *polis* [...] seems to have had the very character of a small town." Georg Simmel, 'The Metropolis and Mental Life'. In *The Sociology of Georg Simmel*, trans. and ed. Kurt H. Wolff (New York: Free Press, 1950), p. 417.
- <sup>44</sup> Ian Angus Mackenzie, former chairman of the Harris Tweed Authority discussing Harris Tweed in the radio documentary, Leslie Campbell, *The Battle of the Tweed*, prod. Peter McManus (Glasgow: BBC Radio 4, 06 February, 2009).
- <sup>45</sup> It has been said of Pollock's work "[t]hat an imaginary grid seemed always in operation." Brian O'Doherty quoted in Hannah B. Higgins, *The Grid Book* (Cambridge, Massachusetts: MIT Press, 2009), p. 122.
- <sup>46</sup> Part of the allure of Harris Tweed was the aroma of the peat fire, which until the early twentieth century at least, permeated the very fibres of its web, so much so, that imitators developed a "synthetic essence which exactly copies the smell of peat smoke" which at additional cost could be imbued into its off-shore forgeries. See Hunter, *The Islanders and the Orb*, p. 116.
- <sup>47</sup> McEwen, *Socrates' Ancestor*, p. 130.
- <sup>48</sup> See McEwen, *Socrates' Ancestor*, p. 130.
- <sup>49</sup> McEwen, *Socrates' Ancestor*, pp. 82-83.
- <sup>50</sup> Arendt, *The Human Condition*, p. 198.
- <sup>51</sup> Arendt, *The Human Condition*, p. 198.
- <sup>52</sup> See Arendt's discussion of durability in Arendt, *The Human Condition*, pp. 136-139.
- <sup>53</sup> See Arendt, *The Human Condition*, p. 160.
- <sup>54</sup> See Friedrich Engels, *The Condition of the Working-Class in England in 1844*, trans. Florence K. Wischniewetzky (New York: Cosimo Books, 2008), pp. 135-137.
- <sup>55</sup> See Hunter, *The Islanders and the Orb*, pp. 88-89.
- <sup>56</sup> Semper was involved in the design of the exhibitions for Turkey, Canada, Sweden and Denmark, and also reviewed the event, his text 'Science, Industry and Art', serving both as a critique of the objects displayed as well as his own reformative pedagogical beliefs. See Gottfried Semper, 'Science, Industry and Art: Proposals for the Development of a National Taste in Art at the Closing of the London Industrial Exhibition'. In *The Four Elements of Architecture and Other Writings*, trans. Harry Francis Mallgrave and Wolfgang Herrmann (Cambridge: Cambridge University Press, 1989), pp. 130-167.
- <sup>57</sup> Semper quoted in Mallgrave, 'Introduction', *Style in the Technical and Tectonic Arts*, p. 15.
- <sup>58</sup> The interior of the Crystal Palace was designed by Owen Jones (1809-1874), its colour scheme derived from Chevreul's 'Law of Simultaneous Colour Contrasts'. See Joseph Masheck, 'The Carpet Paradigm: Critical Prolegomena to a Theory of Flatness', *Arts Magazine*, No. 5 (1976), p. 84.
- <sup>59</sup> A plaid from St Kilda and a web from the Isle of Lewis dated 1768 illustrating the development of the craft over the preceding decades were exhibited, as well as knitting from the Isles, featuring as part of Donald MacDougall of Inverness' stand. See *The Great Exhibition of Works of Industry and All Nations, 1851: Official Descriptive and Illustrated Catalogue* (Cambridge: Cambridge University Press, 2011), p. 105.
- <sup>60</sup> Photography did not properly feature at a Great Exhibition until 1855. See Walter Benjamin, 'Paris: Capital of the Nineteenth Century: Exposé of 1935'. In *The Arcades Project*, trans. Howard Eiland and Kevin McLaughlin (Cambridge, Massachusetts: Belknap Press of Harvard University Press, 2004), p. 6.
- <sup>61</sup> On its demounting, the architect Charles Burton proposed a 'Design for converting the Crystal Palace into a Tower 1000 ft high', published in *The Builder*, 1852. See J. R. Piggott, *Palace of the People: The Crystal Palace at Sydenham 1854-1936* (Madison, Wisconsin: University of Wisconsin Press, 2004), p. 32.
- <sup>62</sup> See Rykwert, 'Gottfried Semper and the Conception of Style', p. 80.
- <sup>63</sup> For a discussion of the term *Sachlichkeit*, see, for example, Fritz Schmalenbach, 'The Term *Neue Sachlichkeit*', *Art Bulletin*, Vol. 22, No. 3 (1940), pp. 161-165.
- <sup>64</sup> Herbert Molderings, 'The Modernist Cause: New Vision and New Objectivity 1919-1945'. In *Collection Photographs: A History of Photography Through the Collections of the Centre Pompidou, Musée National d'Art Moderne* (Göttingen: Steidl, 2007), p. 106.

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- <sup>65</sup> This is the title of Giedion's book which surveys mechanical agency throughout history. See Sigfried Giedion, *Mechanisation Takes Command: A Contribution to an Anonymous History* (New York: W. W. Norton, 1948).
- <sup>66</sup> See Georg Simmel, 'Adornment'. In *The Sociology of Georg Simmel*, ed. and trans. Kurt H. Wolff (New York: Free Press, 1950), p. 341.
- <sup>67</sup> See Hans Robert Jaus, 'Modernity and Literary Tradition', trans. Christian Thorne, *Critical Inquiry*, Vol. 31, No. 2 (2005), p. 332. Emphasis in Jaus.
- <sup>68</sup> See Simmel, 'Adornment', p. 341.
- <sup>69</sup> Simmel, 'Adornment', pp. 341-342. Originally quoted in Rykwert, 'Gottfried Semper and the Conception of Style', pp. 79-80.
- <sup>70</sup> See Simmel, 'The Metropolis and Mental Life', p. 414.
- <sup>71</sup> See Benjamin, 'The Paris of the Second Empire in Baudelaire', p. 105.
- <sup>72</sup> See Benjamin, 'The Work of Art', p. 220.
- <sup>73</sup> Colin Rowe, 'Introduction'. In *Five Architects: Eisenman Graves Gwathmey Hejduk Meier* (New York: Wittenborn and Company, 1972), p. 4. Originally quoted in Martin, 'Atrocities', p. 68.
- <sup>74</sup> The term "International Style" was coined after an exhibition, the 'International Exhibition of Modern Architecture' held at the Museum of Modern Art in New York, 1932. See Henry Russell Hitchcock and Philip Johnson, *The International Style: Architecture Since 1922* (New York: W.W. Norton and Co., 1932).
- <sup>75</sup> Martin, *The Organizational Complex*, p. 102.
- <sup>76</sup> Martin, *The Organizational Complex*, p. 105.
- <sup>77</sup> See Manfredo Tafuri and Francesco Dal Co, *Modern Architecture*, Vol. 2, trans. Robert Erich Wolf (New York: Rizzoli, 1986), p. 312.
- <sup>78</sup> Curtain walls were available as an off-the-shelf system in 1956. See Martin, *The Organizational Complex*, p. 99.
- <sup>79</sup> See Martin, *The Organizational Complex*, p. 103.
- <sup>80</sup> Tafuri and Dal Co, *Modern Architecture*, Vol. 2, p. 339.
- <sup>81</sup> Theodor W. Adorno, 'Television and the Patterns of Mass-Culture', quoted in Martin, *The Organizational Complex*, p. 120.
- <sup>82</sup> See Martin, 'Atrocities', p. 70.
- <sup>83</sup> Martin, 'Atrocities', p. 71.
- <sup>84</sup> Martin, 'Atrocities', p. 71.
- <sup>85</sup> The architect Jose Luis Sert (1902-1983) described the proliferation of the curtain wall thus, and is quoted in David Leatherbarrow and Mohsen Mostafavi, *Surface Architecture* (Cambridge, Massachusetts: MIT Press, 2002), p. 203.
- <sup>86</sup> Martin, *The Organizational Complex*, p. 6.
- <sup>87</sup> See Martin, *The Organizational Complex*, pp. 159-160.
- <sup>88</sup> Semper, *Style in the Technical and Tectonic Arts*, p. 119.
- <sup>89</sup> Walter Benjamin, 'On the Mimetic Faculty'. In *One-Way Street and Other Writings*, trans. Edmund Jephcott and Kingsley Shorter (London: Verso, 1998), p. 161.
- <sup>90</sup> See László Moholy-Nagy, 'How Photography Revolutionises Vision', trans. Morton Shand, *The Listener* (November, 1933), pp. 688-690.
- <sup>91</sup> See Jeff Malpas, 'Wim Wenders: The Role of Memory'. In James Phillips (ed.), *Cinematic Thinking: Philosophical Approaches to New Cinema* (Stanford, California: Stanford University Press, 2008), p. 187, n. 24.
- <sup>92</sup> Moholy-Nagy, 'How Photography Revolutionises Vision', p. 688.
- <sup>93</sup> Moholy-Nagy, 'How Photography Revolutionises Vision', p. 688.
- <sup>94</sup> Benjamin, 'The Work of Art', p. 236.
- <sup>95</sup> Malpas, 'Repetitions', p. 1.
- <sup>96</sup> Apocrypha: "Greek [...] hidden, (hence) of unknown authorship, spurious, [...] to hide away." *The Oxford English Dictionary*, <http://www.oed.com/viewdictionaryentry/Entry/9256>. Accessed 22 February, 2012
- <sup>97</sup> Benjamin, 'Little History of Photography', p. 294.
- <sup>98</sup> An enantiomorph is "a form which is related to another as an object is related to its image in a mirror; a mirror-image," the term most often used in optics and crystallography. See *The Oxford English Dictionary*, <http://www.oed.com/view/Entry/61555>. Accessed 24 May 2012.
- <sup>99</sup> Tiedemann, 'Dialectics at a Standstill', p. 933.
- <sup>100</sup> One of the meanings associated with *topos*, the other archaic Greek term for place, is that it is something hidden. "In medicine, it signifies the diseased points of the body as well as its secret places." Rykwert, 'Topo-philia and -phobia', p. 12.
- <sup>101</sup> Tiedemann, 'Dialectics at a Standstill', p. 934.

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- <sup>102</sup> See Jean-Marie Schaeffer, *L'Image Précaire*, quoted in Lang, 'The Photographer's Hand', p. 33, n. 10.
- <sup>103</sup> Lucretius, *De rerum natura* quoted in Casey, *The Fate of Place*, p. 84.
- <sup>104</sup> Casey, *The Fate of Place*, p. 84.
- <sup>105</sup> See Walter Benjamin, 'Paris: Capital of the Nineteenth Century: Exposé of 1935'. In *The Arcades Project*, trans. Howard Eiland and Kevin McLaughlin (Cambridge, Massachusetts: Belknap Press of Harvard University Press, 2004), p. 6.
- <sup>106</sup> See Benjamin, 'Paris: Capital of the Nineteenth Century: Exposé of 1935', pp. 4-5.
- <sup>107</sup> With reference to the Surrealist writer, poet and convenor André Breton (1896-1966), see Walter Benjamin, 'Surrealism: The Last Snapshot of the European Intelligentsia'. In *Reflections: Essays, Aphorisms, Autobiographical Writings*, ed. Peter Demetz and trans. Edmund Jephcott (New York: Schocken Books, 1986), p. 181.
- <sup>108</sup> See Benjamin, 'Paris: Capital of the Nineteenth Century: Exposé of 1935', p. 13.
- <sup>109</sup> Elvire Perego, 'The Urban Machine: Architecture and Industry'. In Michel Frizot (ed.), *A New History of Photography* (Cologne: Könemann, 1998), p. 201.
- <sup>110</sup> James Salter, *Light Years* (London: Penguin Books, 2007), p. 187.
- <sup>111</sup> See Charles Baudelaire, 'The Painter of Modern Life'. In *The Painter of Modern Life and Other Essays*, ed. and trans. Jonathan Mayne (London: Phaidon Press, 1964), p. 12.
- <sup>112</sup> See Hans Robert Jauss, 'Reflections on the Chapter 'Modernity' in Benjamin's Baudelaire Fragments', trans. Jim Gussen. In Gary Smith (ed.), *On Walter Benjamin: Critical Essays and Recollections* (Cambridge, Massachusetts: MIT Press, 1988), p. 179. Emphasis in Jauss.
- <sup>113</sup> Walter Benjamin, 'The Paris of the Second Empire in Baudelaire', quoted in Jauss, 'Reflections on the Chapter 'Modernity'', p. 179.
- <sup>114</sup> See Bachelard, *The Poetics of Space*, p. xii.
- <sup>115</sup> Benjamin, 'The Paris of the Second Empire in Baudelaire', p. 81.
- <sup>116</sup> Simmel, 'Bridge and Door', trans. Ritter, p. 6.
- <sup>117</sup> Jorge Luis Borges, 'The Wall and the Books'. In *The Total Library: Non-Fiction 1922-1986*, ed. Eliot Weinberger and trans. Esther Allen, Suzanne Jill Levine and Eliot Weinberger (London: Penguin Books, 2001), p. 346.



WALL

FACE



THERE IS AN OUTSIDE AND AN  
INSIDE, AND MYSELF IN THE  
MIDDLE, THIS IS PERHAPS WHAT I  
AM, THE THING THAT DIVIDES  
THE WORLD IN TWO, ON ONE  
SIDE THE OUTSIDE, ON THE  
OTHER THE INSIDE, I CAN BE  
THIN LIKE A BLADE, I AM  
NEITHER ON ONE SIDE NOR ON  
THE OTHER, I AM IN THE MIDDLE,  
I AM THE WALL, I HAVE TWO  
FACES AND NO DEPTH.

SAMUEL BECKETT

THE WALL IS MUTE. BUT THE  
DOOR SPEAKS.

GEORG SIMMEL



In ancient Greece, we are told, a married woman was rendered conspicuous by a veil drawn across her face, distinguishing her from slaves who walked around more freely though bare-faced. This shrouding operated as a symbol and outward sign of social standing, defining the woman as wife as it concealed her, a screen from the untoward gaze and unwelcomed advances of strangers.<sup>1</sup> Similarly revetted were cities, curtained by fortified walls, this facing differentiating all that lay beyond from that enclosed within, shielding them from the perceived and ever-immanent onslaught of enemies.<sup>2</sup> In the interplay between concealment and disclosure, by a turn of phrase, so to speak, an image of a woman's head-binding, *krēdemnon*, is revealed in the curtain wall,<sup>3</sup> costuming by wall and veil conveying both possession and purity, their limitation and containment<sup>4</sup> qualities capable of inspiring "wonder and fear."<sup>5</sup> § Once synonymous with the law in defining limitations and establishing boundaries, the wall enabled the formation of political communities and the establishment of the public realm, further providing for the conditions of family life, in order that it be sheltered and sheathed.<sup>6</sup> The nature of government, and by analogy the wall, we are told, "is the principle ... by which it is made to act ... the human passions which set it in motion," in establishing a certain rapport.<sup>7</sup> § Communicative and communitarian, the theatre was "a place to view [and] to behold;"<sup>8</sup> it was the realm in which the *polis* and its citizens were re-presented to themselves, a spectacle wherein the relationship between the audience and dramatic action functioned as a reproduction of the extant community and its political will in operation,<sup>9</sup> reconsolidating them through participation in performance. Tragedy performed in Athens before the fifth century B.C, it is said, occurred on an *orkhēstra*, a dance floor, located in the public meeting place, the *agora*, temporary wooden structures effecting a theatrical space, thereafter finding a sense of permanence on the southern face of the Acropolis.<sup>10</sup> The presentation of Greek tragedy, we are told, always took place before a door,<sup>11</sup> entrances and exits, central to the unfurling of the narrative. Passage from one realm to the next, from outside to within, from an exterior to an interior world, and vice versa was hence enabled, entry

and egress “dramatis[ing] a coming-to-order,”<sup>12</sup> the threshold a realm of transformation and catharsis. Distinct from the edge or boundary,<sup>13</sup> the threshold is a means of access, a zone which one cannot inhabit nor remain,<sup>14</sup> a site awash with movement, vacillation and change,<sup>15</sup> “of approach or withdrawal, anticipation or remembrance, [of a] coming-to-be or passing-away.”<sup>16</sup> § Setting the scene, the city’s dramatic structuring, enacted by the embrasure of its walls, provided the arena in which the activities of daily life were performed. A consequence of gathering and enclosing, motifs expressed both literally and figuratively in the textile arts,<sup>17</sup> the wall “makes visible the enclosed space,”<sup>18</sup> and “[e]stablishes [...] boundaries within which cultural order can take place.”<sup>19</sup> The permeation of these walls through doors and gates was hence subject to a sense of theatricality, of unmediated decoration and display, the buildings contained within, on a more diminutive scale, playing a role, operating as background,<sup>20</sup> contributing, nonetheless, to civic pride and sense of ceremony during the course of festivities.<sup>21</sup> § For Semper, the festival, a spectacle and theatrical event, provided the pre-architectural impetus for monumental architecture,<sup>22</sup> its civic role celebratory as a “place of consensus.”<sup>23</sup> The physical construct of openings, of doors and windows, however, barely features in his writings and are only discussed in brief with particular reference to their framing. The frame, we are told, enabled doors and windows to be understood as eurhythmic enclosures, “very similar to picture frames, except that the framed content is the person who enters or looks out,”<sup>24</sup> for without a frame no image, nor its scale, could be determined.<sup>25</sup> Eurhythmy, as such, was understood as contributing to the lyrical make-up of a surface, enclosures which embraced “laws of repetition, with cadence and caesuras, with elevations and depressions from which, when interlinked, the closed figure emerge[d],”<sup>26</sup> a form clothed in a fabric orchestrated for the eyes. § The Renaissance architect and polymath, Leon Battista Alberti (1404-1472), however, was to place some emphasis on openings, some for light and ventilation, others for entry and exist, as well as “those through which water and smoke may pass in or out, such as wells, drains, the

mouths, as it were, of fireplaces, oven doors and vents,”<sup>27</sup> referring to them as *apertio*.<sup>28</sup> Distinct from “aperture,” more common in architectural parlance, *apertio*, it is said, is associated with baptism, *apertionis mysterium*, a rite of passage, not only from wretchedness into Christendom, but one in which the senses of smell and hearing are said to be initiated and released,<sup>29</sup> enabling life and its sensations to be fully experienced, the transformation of an individual into a fully sentient being enabled, a promise of the afterlife as well as recollection revealed.<sup>30</sup> § Alberti, too, we are told, was also given some credence in the formulation of the façade,<sup>31</sup> the concept however absent from his treatise, *On the Art of Building in Ten Books*. This digest, nonetheless, was to make regular use of the term *facies*, this Latin term containing within it the memory of the face,<sup>32</sup> however, “the entire aspect of a building [was] envisaged as much in plan as in elevation, never only the front plane.”<sup>33</sup> *Facies*, it is said, is related to the word for making *faciendo*, while also corresponding to *factura*, or the make-up of something,<sup>34</sup> *fabrica* also a correlate denoting both the artefact and the place of its making. *Factura* similarly derived is associated with the quality of the execution of a surface, with emphasis on painting, the expression alluding to the concept of features.<sup>35</sup> § Doors and windows were central to the composition of the façade,<sup>36</sup> and were likened to the orifices and openings of the face, the door to the mouth, the lips opening and shutting in order to express or receive, with the eyes likened to windows allowing light in while providing views outward, these features also enabling access to the innermost depths of the soul.<sup>37</sup> For: § “Doors permit passage to the inside, vitalising the building with living bodies, windows light interiors and enable views. Likewise, the mouth accepts things from without, above all the breath of life that animates the soul, eyes see the pictures of the world, brightening the mind with sensible reality.”<sup>38</sup> § Passage was hence enable, doors and windows facilitating participation in the ebb and flow of life, hinges well oiled,<sup>39</sup> their opening and closing permeating solid walls, perforating their divide, demonstrating “how separating and connecting are only two faces of one and the same action.”<sup>40</sup> § Fronting the enclosure, the façade as distinct and separate

component of a building did not become entrenched as a concept in architectural theory, it is said, until the late Renaissance, “loosen[ing] itself from the built fabric [...] it fronts,”<sup>41</sup> becoming “clothing or dress for the building’s body,”<sup>42</sup> its character thus relayed, “oscillat[ing] between display and dissimulation,”<sup>43</sup> a prelude to modernity. The concept of costume, we are told, was to precede what we understand today as expression and was said to cloak a man, with particular reference to the face,<sup>44</sup> the brow featuring prominently in its formulation.<sup>45</sup> § “The costumi, then, expose our soul and the thoughts which, although in themselves they cannot be expressed in any material [substance], leave traces that easily enable us, as Petrarch says, “to read the heart from the forehead.”<sup>46</sup> § This dressing enabled a direct discernment of character, its constancy bearing the marks of fleeting emotions, man’s moral fibre and along with his passions rendered legible, featuring on his countenance. § During the course of the Renaissance, the theory of expression, we are told, was to undergo a shift, gestures and movement no longer critical to the reading of the body, the emphasis focusing increasingly on the face,<sup>47</sup> its surface bearing the “outward signs of inner character,”<sup>48</sup> a movement later reflected in architectural theory, the building no long conceived merely as a body in plan, its façade envisaged, so to speak.<sup>49</sup> § “As a means for distinguishing the stigmata of vice from the shining marks of virtue,”<sup>50</sup> physiognomy, the study of the face, we are told, derives from the compounding of the Greek *phusis* or nature and *gnomos*, interpretation or law<sup>51</sup> and came to be understood, it is said, as the “the art of judging someone by his physical appearance,”<sup>52</sup> the face representative of “one’s entire countenance,”<sup>53</sup> encapsulating *in toto* “one’s movements, [...] passions, and mores.”<sup>54</sup> Known since antiquity, its formulation was attributed to Aristotle<sup>55</sup> and “provided the basis for a scientific psychology and physiology as well as a diagnostic technique for medical practice”<sup>56</sup> its association with astrology during the course of the Middle Ages allying it with the practices of divination.<sup>57</sup> In the sixteenth century Aristotelian themes were further elaborated upon,<sup>58</sup> with medieval and Renaissance treatises cogently systematised,<sup>59</sup>

the publication of *De Humana Physiognomia* in 1586 by Giambattista della Porta (1535-1615) exerting considerable influence, reprinted on numerous occasions during the seventeenth and eighteenth centuries,<sup>60</sup> thereafter “shift[ing] the course of physiognomy from divinatory uses to the study of passions and expressions.”<sup>61</sup> § In France during the course of the eighteenth century, *architecture parlante*, literally “speaking architecture,” was to engage with theories of physiognomics, architecture conceived of as capable of expressing emotions, correspondences between the contours of a face and the profile of a building thus conferred, with the entire volume of a building later envisaged as an indication of character.<sup>62</sup> Knowledge of line forms and an understanding of standard expressions were said to enable the architect to compose edifices evocative of emotion, a building skilfully enacted capable of resonating with its audience,<sup>63</sup> architecture’s language understood, then, as symbolic.<sup>64</sup> Thought to be socially reformative the external envelope of a building, like that of a mask and its role in dramatic performance, hence communicated its functions literally, the sum of its “surfaces and profiles a comprehensive site of representation.”<sup>65</sup> The concept of character, it is said, has always been integral to architectural theory from its inception existing well in advance of the Enlightenment “psychologisation” of the individual.<sup>66</sup> § “From Vitruvius’ analogy between the orders and human “types” through the Renaissance interest in the relationship between the cosmological and the biological, character finally became fully anthropomorphic and sexualised in the classical age.”<sup>67</sup> § With the Cartesian edict,<sup>68</sup> however, body and mind were severed and architecture’s miscellaneous costumings were increasingly decried, its rich symbolic patois becoming progressively attenuated. The experiencing of the world and its measures was no longer founded upon an “order resonant with the body’s own,”<sup>69</sup> but instead accorded with the rational and the objective, “philosophy and cosmology”<sup>70</sup> eschewed in favour of the self-referential logic of mathematics.<sup>71</sup> Architecture, as such, was no longer conceived of as an art, its elements becoming censored and standardised as innumerable schematic designs



proliferated, their compositions the result of permutation and combination, premised on a methodological framework enacted by the grid, a system tabulated and devised by the “revolutionary architect” Jean-Louis-Nicolas Durand (1760-1834).<sup>72</sup> Efficiency and functionalism were henceforth upheld as veritable measures and means. By the turn of the twentieth century such economies had become entrenched, and deceit and duplicity were to be discerned in the very concept of façadeism: § “For those who are only capable of visualising the surface of architecture – the façade, so to speak – all remains façade. This term has become the figurative expression for the veiling of makeshifts and doubtful moral characteristics, in respect of individuals, firms, and political parties. The expression ‘façade’ has already been adopted [...] in the sense of disguise, a mask, intended to conceal personality, as if to say, the wolf in sheep’s clothing.”<sup>73</sup> § A new face then was said to be revealed, “or, rather, scarcely a face but [one] “transparent and faceless,”<sup>74</sup> the curtain wall emblematic of this new guise. Indeed, with the advent of modernity, the façade, and the threshold as a consequence, were deemed to have disappeared,<sup>75</sup> the “analytical grid of “character”<sup>76</sup> applied but unable to discern any trace of countenance, confronted instead by its dearth. “The maximum of formal structurality [was] matched by the maximum absence of images,”<sup>77</sup> the grid, once conceivably registering as a *fenestra locutaria*, literally a speaking window or grille through which the outside world was engaged<sup>78</sup> was no longer rendered *parlante*, but mute, incapable of conveying meaningful expression, of participating in productive exchange. For “[v]oice,” it is said, “assumes mouth, eye, and finally face, a chain that is manifest in [...] the name, *prosopon poien*, to confer a mask or a face.”<sup>79</sup> § While the photograph was seen to “efface the contours of [an] object’s “history,”<sup>80</sup> in taking on a face,<sup>81</sup> openings, then again, might be exposed,<sup>82</sup> murmurings<sup>83</sup> issuing forth, susurrations from the past resounding, dream-like and eidetic, the vestiges of these latent callings inscribed upon its surface. For: § “It is through photography that we first discover the existence of this optical unconscious, just as we discover the instinctual unconscious through psychoanalysis. Details of structure, cellular tissue, with which technology and medicine are

normally concerned – all this, in its origins, more native to the camera than the atmospheric landscape or the soulful portrait; photography reveal[ing] in this material physiognomic aspects, image worlds, which dwell in the smallest things.”<sup>84</sup> § The camera, as such, was not amenable to scientific discovery alone, memory and reverie were to be unearthed from the patina’d depths of its prints, passions once repressed and concealed, revealed through association. For the reading of photographs like the interpretation of the face seeks to recognise constancy, traits particular to it, analyses requiring a process of abstraction freezing the event or animated face, transforming “constant flux into a state of immutability,”<sup>85</sup> judgements and comparisons possible only “after the soul’s emotions and passions have cooled.”<sup>86</sup> For: § “When we say that a face is similar to another, that means that certain features of the second face appear to us in the first, without the first ceasing to be what it was. ... For, everything is in it: face, everything has the degree of physical presence, that enables, as in a face, the search for the apparition of traits.”<sup>87</sup> § In portraits of Melbournian mid-twentieth century curtain walls, amidst their various features openings were disclosed, the camera, its Medusan gaze intervening,<sup>88</sup> its prints porous, glabrous and skin-like assuming the form of a mask.<sup>89</sup> In “turning away from [their] iconic environment,”<sup>90</sup> however, in order to address us, these prints are said to be apostrophied, and in an about face, turning again,<sup>91</sup> calling out to, gesturing unexpectedly to plaids of Harris Tweed, the façades echoing with waulking songs, a barely perceptible screed. Taking place, correspondences thus occur in the “crossing of gazes,”<sup>92</sup> façade and cloth both in dialogue through the ground-glass lattice of the camera. In this convoluted performance commonplace surfaces are brought to light, such illumination akin to the flash of magnesium flare, however seared, neither cloth nor wall is changed, rather it is in the encountering, participation in the midst, that a certain truth is revealed.<sup>93</sup> For true experience, we are told, is invested in a gaze returned,<sup>94</sup> our experiencing of the world, as a consequence, changed. § Quotidian experience,<sup>95</sup> as such, is interrupted and overturned as the long *durée* is exposed, in the confrontation between what is

seemingly run of the mill and familiar with its radical otherness. In the wake of their photographic sundering, curtain wall and Harris Tweed are thus yoked together cheek by jowl,<sup>96</sup> similarities becoming manifest, their features brought nearer and rendered recognisable, legible in the liminal interval in between, opening up to the fullness of time, the now-time<sup>97</sup> in which the eternal erupts, interpellating the present, an instant prolonged where a sense of place prevails. § The ultimate fullness of time, of due measure, proportionate and opportune, was once designated as *kairos* by an ancient poet,<sup>98</sup> such qualities attributed to the classical in art, those distinguished by endurance.<sup>99</sup> Imbued with a sense of place, *kairos* in archaic Greece was understood as a target or mark, the place in which a weapon could most easily penetrate the body, the temple,<sup>100</sup> prior to any association with temporality, distinguished, as it was, from linear time or *chronos*.<sup>101</sup> Over time, it came to be understood not so much as a mark which was aimed at, but even more so, we are told, as “a penetrable opening, an aperture, or passage[way],”<sup>102</sup> a threshold exposed, enabling connections to be made. Integral to the ancient practice of weaving, *kairos* too, was the momentary parting of the warp threads, the creation of a shed, so that the shuttle could be shot through,<sup>103</sup> facilitating the very weaving. Like the lifting of the heddles of the loom, the camera’s aperture enables passage, *chairou achme*, the present punctuated, past and future aligned,<sup>104</sup> the photograph’s hyphantic potential realised, a consequence of its coursing the in-between. § Whatsoever comes to be, it is said, must “come to be in a certain place,”<sup>105</sup> a place interlaced with a “moving image of eternity.”<sup>106</sup> In an opening, through it, whether bounded by proscenium, “lashless eye of Zeiss”<sup>107</sup> or loom, place emerges in the intermittent spectacle of this curious weave, space intertwined with time,<sup>108</sup> “the timeless that happens in time,”<sup>109</sup> and in this place all façades dissolve as the image of our own face is confronted,<sup>110</sup> at “the still point,”<sup>111</sup> that “brief, decisive moment which marks a turning,”<sup>112</sup> a rite of passage through which our being is exposed, brought to light as part of a shared fabric, enabling a return, a return once and again “to the world in which we always

already belong.”<sup>113</sup> And it is only “because one has been there and back that the desire to return there seizes us, one impossible to satisfy in the moment although it remains so vital to life.”<sup>114</sup>

- <sup>1</sup> See F. A. Wright, 'A Note on the Word *KPHAEMNON*', *Classical Review*, Vol. 28, No. 2 (1914), p. 49.
- <sup>2</sup> See Wright, 'A Note on the Word *KPHAEMNON*', p. 49.
- <sup>3</sup> With reference to the city of Troy, and Homer's *Iliad* and *Odyssey*, see Lucinda Buck Alwa, 'Veil and Citadel in Homer', *International Journal of Humanities*, Vol. 6, No. 8 (2008), p. 135. On this basis, we could say that the origin of the concept of the curtain wall is to be found in ancient Greek epic poetry.
- <sup>4</sup> See Anne Carson, 'Notes'. In Sappho, *If Not, Winter: Fragments of Sappho*, trans. Anne Carson (New York: Alfred A. Knopf, 2002), p. 372, n. 98a.3
- <sup>5</sup> Alberto Pérez-Gómez, 'The Wall and the Stair: Architecture and Its Limits'. In Peter MacKeith (ed.), *Archipelago: Essays on Architecture for Juhani Pallasmaa* (Helsinki: Rakennustieto Oy, 2006), p. 19. Here Ruskin's discussion of the wall-veil also comes to mind. See John Ruskin, *The Stones of Venice: The Foundations* (New York: John Wiley, 1851), pp. 298-308. Originally referred to in David van Zanten, 'Architectural Ornament: On, In and Through the Wall', *Via*, No. 7 (1977), pp. 49-50.
- <sup>6</sup> See Arendt, *The Human Condition*, pp. 63-64.
- <sup>7</sup> See Charles-Louis de Secondat, Baron de La Brède et de Montesquieu, *De L'Esprit des lois*, quoted in Arendt, *The Human Condition*, pp. 190-191, n. 17. In calling for a theoretical history of the surface to be written, Andrew Benjamin conceivably echoes Montesquieu's concerns when he states: "that such a form of production will give rise to a conception of the surface [...] which will have an effect rather than simply being the consequence of the process of its creation." Benjamin, 'Surface Effects', p. 3.
- <sup>8</sup> Mallgrave, 'Introduction'. In Semper, *Style in the Technical and Tectonic Arts*, p. 50.
- <sup>9</sup> See Oddone Longo, 'The Theatre of the Polis', trans. John J. Winkler. In John J. Winkler and Froma I. Zeitlin (eds.), *Nothing to Do with Dionysos?: Athenian Drama in Its Social Context* (Princeton, New Jersey: Princeton University Press, 1990), p. 13.
- <sup>10</sup> See Longo, 'The Theatre of the Polis', p. 16, n. 7
- <sup>11</sup> See Ruth Padel, 'Making Space Speak'. In John J. Winkler and Froma I. Zeitlin (eds.), *Nothing to Do with Dionysos?: Athenian Drama in Its Social Context* (Princeton, New Jersey: Princeton University Press, 1990), p. 355. Here, Francis Bacon's *Triptych inspired by the Oresteia of Aeschylus*, (1981). See (FIG. 103).
- <sup>12</sup> Peter Kohane and Michael Hill, 'The Decorum of Doors and Windows, from the Fifteenth to the Eighteenth Century', *Architectural Research Quarterly*, Vol. 10, No. 2 (2006), p. 142.
- <sup>13</sup> See Benjamin, *The Arcades Project*, [O2a,1].
- <sup>14</sup> See Jeff Malpas, 'At the Threshold: The Edge of Liminality', [http://www.utas.edu.au/philosophy/staff\\_research/malpas/J.Malpas%20Articles/At%20The%20Threshold.pdf](http://www.utas.edu.au/philosophy/staff_research/malpas/J.Malpas%20Articles/At%20The%20Threshold.pdf), n.p. Accessed 19 July 2011.
- <sup>15</sup> See Benjamin, *The Arcades Project*, p. 494, [O2a,1].
- <sup>16</sup> Malpas, 'At the Threshold', n.p.
- <sup>17</sup> See Hvattum, *Gottfried Semper and the Problem of Historicism*, p. 71.
- <sup>18</sup> Semper, *Style in the Technical and Tectonic Arts*, quoted in Hvattum, *Gottfried Semper and the Problem of Historicism*, p. 71.
- <sup>19</sup> Hvattum, *Gottfried Semper and the Problem of Historicism*, p. 71.
- <sup>20</sup> See David Leatherbarrow, *Uncommon Ground: Architecture, Technology, and Topography* (Cambridge, Massachusetts: MIT Press, 2000), pp. 73-75.
- <sup>21</sup> See Kohane and Hill, 'The Decorum of Doors and Windows', p. 141.
- <sup>22</sup> See Semper, *Style in the Technical and Tectonic Arts*, p. 249.
- <sup>23</sup> Longo, 'The Theatre of the Polis', p. 18.
- <sup>24</sup> Semper, *Style in the Technical and Tectonic Arts*, p. 86.
- <sup>25</sup> See Semper, *Style in the Technical and Tectonic Arts*, p. 86.
- <sup>26</sup> Semper, *Style in the Technical and Tectonic Arts*, p. 86.
- <sup>27</sup> Leon Battista Alberti, *On the Art of Building in Ten Books*, trans. Joseph Rykwert, Neil Leach and Robert Tavenor (Cambridge, Massachusetts: MIT Press, 1988), p. 28.
- <sup>28</sup> See Alberti, *On the Art of Building*, pp. 28-31.
- <sup>29</sup> See Werner Oechslin, 'Leon Battista Alberti's *apertio*: The Opening Absolute'. In Vittorio Magnano Lampugnani (ed.), *The Architecture of Windows and Doors* (Tokyo: YKK Architectural Products Inc., 1995), p. 24. Lampugnani's text was originally referred to in Kohane and Hill, 'The Decorum of Doors and Windows', p. 153, n. 1.
- <sup>30</sup> With reference to Marcel Proust, 'Swann's Way', see Philip Tidwell, 'Place, Memory and the Architectural Image'. In Peter MacKeith (ed.), *Archipelago: Essays on Architecture for Juhani Pallasmaa* (Helsinki: Rakennustieto Oy, 2006), p. 149.
- <sup>31</sup> See Charles Burroughs, 'The Building's Face and the Herculean Paradigm: Agendas and Agency in Roman Renaissance Architecture', *Res: Journal of Anthropology and Aesthetics*, No. 23 (1993), p. 150.
- <sup>32</sup> See Burroughs, 'The Building's Face and the Herculean Paradigm', p. 10.

- <sup>33</sup> Burroughs, 'The Building's Face and the Herculean Paradigm', p. 10.
- <sup>34</sup> See Burroughs, 'The Building's Face and the Herculean Paradigm', p. 10.
- <sup>35</sup> See *The Oxford English Dictionary*, <http://www.oed.com/view/Entry/67534>. Accessed 14 April 2011.
- <sup>36</sup> See Kohane and Hill, 'The Decorum of Doors and Windows', p. 142.
- <sup>37</sup> See Kohane and Hill, 'The Decorum of Doors and Windows', p. 150.
- <sup>38</sup> Kohane and Hill, 'The Decorum of Doors and Windows', pp. 150-151.
- <sup>39</sup> See Bachelard, *The Poetics of Space*, p. 223.
- <sup>40</sup> Simmel, 'Bridge and Door', p. 54.
- <sup>41</sup> Burroughs, *The Italian Renaissance Palace Façade*, p. 4.
- <sup>42</sup> See Burroughs, *The Italian Renaissance Palace Façade*, p. 4.
- <sup>43</sup> Burroughs, *The Italian Renaissance Palace Façade*, p. 32.
- <sup>44</sup> See Moshe Barasch, 'Character and Physiognomy: Bocchi on Donatello's St George, a Renaissance Text on Expression in Art', *Journal of the History of Ideas*, Vol. 36, No. 3 (1975), pp. 413-430. Originally referred to in Burroughs, *The Italian Renaissance Palace Façade*, p. 208, n. 95.
- <sup>45</sup> See Barasch, 'Character and Physiognomy', p. 429.
- <sup>46</sup> Francesco Bocchi, *Eccellenza della statua del San Giorgio di Donatello*, quoted in Barasch, 'Character and Physiognomy', p. 419.
- <sup>47</sup> See Burroughs, *The Italian Renaissance Palace Façade*, p. 32.
- <sup>48</sup> Allan Sekula, 'The Body and the Archive', *October*, No. 39 (1986), p. 11.
- <sup>49</sup> See Burroughs, 'The Building's Face and the Herculean Paradigm', p. 11.
- <sup>50</sup> Sekula, 'The Body and the Archive', p. 12.
- <sup>51</sup> See Patrizia Magli, 'The Face and the Soul', trans. Ughetta Lubin. In Michael Feher, Ramona Naddaff and Nadia Tazi (eds.), *Zone 4: Fragments for a History of the Human Body, Part Two* (New York: Zone Publications, 1989), p. 87. Originally referred to in Jean-François Bédard, 'The Measure of Expression: Physiognomy and Character in Lequeu's *Novelle Méthode*'. In Alberto Pérez-Gómez and Stephen Parcell (eds.), *Chora I: Intervals in the Philosophy of Architecture* (Montreal: McGill University Press, 1994), p. 55, n. 25.
- <sup>52</sup> Bédard, 'The Measure of Expression', p. 54, n. 25.
- <sup>53</sup> Giambattista della Porta, *De Humana Physiognomia*, quoted in Magli, 'The Face and the Soul', p. 90.
- <sup>54</sup> della Porta, *De Humana Physiognomia*, quoted in Magli, 'The Face and the Soul', p. 90.
- <sup>55</sup> See Rykwert, *The Dancing Column*, p. 36; and Aristotle, 'Physiognomics'. In *Minor Works: On Colours, On Things Heard, Physiognomics, On Plants, On Marvellous Things Heard, Mechanical Problems, On Indivisible Lines, Situations and Names of Winds, On Melissus, Xenophanes, and Gorgias*, trans. W. S. Hett (Cambridge, Massachusetts: Harvard University Press, 1936), pp. 83-137. Hett notes however, that "it is almost certainly not the work of Aristotle."
- <sup>56</sup> Rykwert, *The Dancing Column*, p. 36. For a further discussion of physiognomy in light of architecture, refer to pp. 36-56, and with reference to the architect Jean-Jacques Lequeu (1757-1826), see Antony Vidler, *The Writing of the Walls: Architectural Theory in the Late Enlightenment* (Princeton, New Jersey: Princeton Architectural Press, 1987), pp. 118-124.
- <sup>57</sup> See Rykwert, *The Dancing Column*, p. 36.
- <sup>58</sup> See Rykwert, *The Dancing Column*, p. 36.
- <sup>59</sup> See Bédard, 'The Measure of Expression', p. 54, n. 25. Bédard further notes that with the publication of *De Humana Physiognomia*, this systemisation of earlier treatises also signalled their demise.
- <sup>60</sup> Bédard, 'The Measure of Expression', p. 54, n. 25.
- <sup>61</sup> Bédard, 'The Measure of Expression', p. 55, n. 25.
- <sup>62</sup> See Leatherbarrow and Mostafavi, *Surface Architecture*, pp. 9-10.
- <sup>63</sup> See Leatherbarrow and Mostafavi, *Surface Architecture*, p. 10.
- <sup>64</sup> For a discussion of architecture's symbolic language with reference to Viel de Saint-Maux, see Vidler, *The Writing of the Walls*, pp. 139-164.
- <sup>65</sup> Leatherbarrow and Mostafavi, *Surface Architecture*, p. 10.
- <sup>66</sup> Bédard, 'The Measure of Expression', p. 47.
- <sup>67</sup> Bédard, 'The Measure of Expression', p. 47.
- <sup>68</sup> "Cogito ergo sum - I think therefore I am," coined by René Descartes in 1637.
- <sup>69</sup> Alberto Pérez-Gómez, 'Introduction to *Architecture and the Crisis of Modern Science*'. In K. Michael Hays (ed.), *Architecture Theory Since 1968* (Cambridge, Massachusetts: MIT Press, 1998), p. 466.
- <sup>70</sup> Pérez-Gómez, 'Introduction to *Architecture and the Crisis of Modern Science*', p. 466.
- <sup>71</sup> See Pérez-Gómez, 'Introduction to *Architecture and the Crisis of Modern Science*', p. 466.
- <sup>72</sup> Bédard, 'The Measure of Expression', p. 50.
- <sup>73</sup> Bruno Taut, *Modern Architecture* quoted in Wigley, *White Walls, Designer Dresses*, p. 382, n. 72.

- <sup>74</sup> Walter Benjamin, 'Brecht's Threepenny Novel'. In *Reflections: Essays, Aphorisms, Autobiographical Writings*, ed. Peter Demetz and trans. Edmund Jephcott (New York: Schocken Books, 1986), p. 196. As Leatherbarrow observes "[e]levations came to replace façades." Leatherbarrow, *Uncommon Ground*, p. 76. Emphasis in Leatherbarrow.
- <sup>75</sup> See Henri Lefebvre, *The Production of Space*, quoted in Ward, *Weimar Surfaces*, p. 66. For a further discussion of the dissolution of the façade and the threshold in the late twentieth century, see Paul Virilio, 'The Overexposed City', trans. Astrid Hustvedt. In K. Michael Hays (ed.), *Architecture Theory Since 1968* (Cambridge, Massachusetts: MIT Press, 1998), pp. 542-550.
- <sup>76</sup> Bédard, 'The Measure of Expression', p. 37 and p. 53, n. 11.
- <sup>77</sup> Tafuri and Dal Co, *Modern Architecture*, Vol. 2, p. 312.
- <sup>78</sup> See Carson, *Economy of the Unlost*, p. 30. Semper discusses the lattice or grille in terms of tectonics and as an art-form. See Semper, *Style in the Technical and Tectonic Arts*, pp. 634-639.
- <sup>79</sup> Paul de Man, 'Autobiography as De-Facement', *MLN*, Vol. 94, No. 5 (1979), p. 926. Originally referred to in Cadava, *Words of Light*, p. 154, n. 100.
- <sup>80</sup> Siegfried Kracauer, 'Photography', trans. Thomas Y. Levin, *Critical Inquiry*, Vol. 19, No. 3 (1993), p. 432
- <sup>81</sup> See Kracauer, 'Photography', pp. 432-433.
- <sup>82</sup> See Ackbar Abbas, 'On Fascination: Walter Benjamin's Images', *New German Critique*, No. 48 (1989), p. 58. Emphasis in Abbas.
- <sup>83</sup> Purloining a quote from Victor Hugo's *Notre Dame de Paris*, Benjamin was to also wryly comment: "On the wall of the Farmers-General, under Louis XVI: "The mur «wall» by which Paris is immured makes Paris murmur." Benjamin, *The Arcades Project*, [P4a,2].
- <sup>84</sup> Benjamin, 'A Little History of Photography', p. 279. As Hanssen has observed, physiognomics was to underpin much of Benjamin's writings and thought. See Beatrice Hanssen, 'Portrait of Melancholy (Benjamin, Warburg, Panofsky)', *MLN*, Vol. 114, No. 5 (1999), p. 1012, n. 4.
- <sup>85</sup> Magli, 'The Face and the Soul', p. 90
- <sup>86</sup> della Porta, *De Humana Physiognomia*, quoted in Magli, 'The Face and the Soul', p. 90. Here Thomas Ruff's series of portraits is recalled, Ruff seeking to capture his subjects in a neutral pose.
- <sup>87</sup> Walter Benjamin, *Gesammelte Schriften*, quoted in Cadava, *Words of Light*, p. 123.
- <sup>88</sup> Benjamin's discussion of photography in 'News about Flowers' conceivably owes much to this myth, his own thinking similarly described as Medusan. See Benjamin, 'News about Flowers', p. 272.
- <sup>89</sup> See Françoise Frontisi-Ducroux, 'The Gorgon, Paradigm of Image Creation', trans. Seth Graebner. In Marjorie Garber and Nancy J. Vickers (eds.), *The Medusa Reader* (New York: Routledge, 1993), p. 264.
- <sup>90</sup> Frontisi-Ducroux, 'The Gorgon', p. 263.
- <sup>91</sup> See Frontisi-Ducroux, 'The Gorgon', p. 263.
- <sup>92</sup> Vernant, 'Death in the Eyes: Gorgo', p. 137. "The translation reads "exchange of gazes," but the original is *croisement*." Hal Foster, 'Medusa and the Real', *Res: Journal of Anthropology and Aesthetics*, No. 44 (2003), p. 182, n. 9.
- <sup>93</sup> See Leatherbarrow, *The Roots of Architectural Invention*, p. 218.
- <sup>94</sup> See Walter Benjamin, 'On Some Motifs in Baudelaire', quoted in Schwartz, *Blind Spots*, p. 235.
- <sup>95</sup> For a discussion of the nature of experience in Benjamin's work, see David S. Ferris, *The Cambridge Introduction to Walter Benjamin* (Cambridge: Cambridge University Press, 2008), pp. 127-128; and for experience in general, see Gadamer, *Truth and Method*, p. 347. Originally referred to in Shiff, 'Handling Shocks', p. 99, n. 17.
- <sup>96</sup> See T. S. Eliot, 'The Metaphysical Poets'. In *Selected Prose of T. S. Eliot*, ed. Frank Kermode (London: Faber and Faber, 1975), p. 60.
- <sup>97</sup> See Benjamin, *The Arcades Project*, [N3,1].
- <sup>98</sup> See Hesiod, *Work and Days*, referred to in Phillip Sipiora, 'Introduction.' In Phillip Sipiora and James S. Baumlin (eds.), *Rhetoric and Kairos: Essays in History, Theory and Praxis* (New York: State University of New York Press, 2002), p. 2.
- <sup>99</sup> With reference to Benjamin and Henri Focillon, see Tiedemann, 'Dialectics at a Standstill', p. 945.
- <sup>100</sup> See Rickett, 'Invention in the Wild', p. 73.
- <sup>101</sup> See Rickett, 'Invention in the Wild', p. 72; and Sipiora, 'Introduction.' In *Rhetoric and Kairos*, p. 2.
- <sup>102</sup> Rickett, 'Invention in the Wild', p. 73.
- <sup>103</sup> See Rickett, 'Invention in the Wild', p. 73.
- <sup>104</sup> Barthes' concept of *punctum* is seemingly implicit in the concept of *kairos*, related, as it is, to the concept of piercing. See Roland Barthes, *Camera Lucida*, trans. Geoff Dyer (New York: Hill and Wang, 2010), p. 27
- <sup>105</sup> Plato, *Timaeus*, quoted in Casey, *The Fate of Place*, p. 32.
- <sup>106</sup> Plato, *Timaeus*, quoted in Casey, *The Fate of Place*, p. 32. Emphasis in Casey.

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- <sup>107</sup> Salvador Dali, 'Photography: Pure Creation of the Mind', quoted in Dawn Ades, 'Little Things: Close-Up in Photo and Film 1839-1963'. In Dawn Ades and Simon Barker, *Close-Up: Proximity and Defamiliarisation in Art, Film and Photography* (Edinburgh: Fruitmarket Gallery, 2008), p. 44.
- <sup>108</sup> See Walter Benjamin, 'The Image of Proust', quoted in Cadava, *Words of Light*, p. 61.
- <sup>109</sup> Leatherbarrow, *The Roots of Architectural Invention*, p. 220.
- <sup>110</sup> Here the dissolution of the fourth wall which characterises theatrical performances is alluded to, the audience recognising itself in the presentation occurring on stage. As Gadamer observes: "[t]hus it is not really the absence of a fourth wall that turns the play into a show. Rather, openness toward the spectator is part of the closedness of the play. The audience only completes what the play as such is." Gadamer, *Truth and Method*, 2nd ed. rev., trans. Joel Weinsheimer and Donald G. Marshall (London: Continuum, 2004), p. 109.
- <sup>111</sup> T. S. Eliot, 'Burnt Norton'. In *Four Quartets* (London: Faber and Faber, 1944), p. 9.
- <sup>112</sup> Panofsky describes *kairos* thus. See Erwin Panofsky, *Studies in Iconology: Humanistic Themes in the Art of the Renaissance*, quoted in Carolyn M. Miller, 'Foreword'. In Phillip Sipiora and James S. Baumlin (eds.), *Rhetoric and Kairos: Essays in History, Theory and Praxis* (New York: State University of New York Press, 2002), p. xii.
- <sup>113</sup> Malpas, 'Beginning in Wonder', p. 296.
- <sup>114</sup> With reference to Caspar David Friedrich's *The Monk on the Seashore* (1808-1810), see Heinrich von Kleist, 'Impressions of Friedrich's Seascapes', quoted in Jean-Philippe Antoine, 'Photography, Painting and the Real: The Question of Landscape in the Painting of Gerhard Richter', trans. Warren Niesluchowski. In *Gerhard Richter* (Paris: Éditions Dis Voir, 1995), p. 73.



WORD

# IMAGE

WITH THIS YOU HAVE MADE THE  
WORLD. AND IT IS LARGE AND  
LIKE A WORD THAT IS STILL  
RIPENING IN SILENCE.

RAINER MARIA RILKE

IMMERSE YOURSELF IN SUCH A  
PICTURE LONG ENOUGH AND  
YOU WILL REALISE TO WHAT  
EXTENT OPPOSITES TOUCH.

WALTER BENJAMIN



In days long past, it is said, no one could refuse the invitation to a waulking,<sup>1</sup> a task requiring considerable skill, the work performed voluntarily by women, numbering ten or so (FIG. 104). The waulking, as such, was an occasion for “the exercise of all possible hospitality,”<sup>2</sup> with feasts prepared and attention to dress paid, the visit of the tailor and of the waulking women two occasions in which those not native to the family were admitted into the domestic realm, an old proverb observing that cheeks reddened in the presence of these guests.<sup>3</sup> § A festal affair, the waulking, as such, was an occasion for “the exercise of all possible hospitality,” with victuals prepared and attention to dress paid, the visit of the tailor and of the waulking women two occasions in which those not native to the family were admitted into the domestic realm, an old proverb observing that cheeks reddened in the presence of these guests. § In one telling,<sup>4</sup> when the waulking was done, the ceremony was not yet complete, with two women then standing, rolling the cloth from opposite ends, meeting in the middle, wherein four fell upon the bolt, beating it in time to tune, flattening out the creases. One standing would then cry, “The rhymes, the rhymes!” The others responding, “three rhymes, four rhymes, five and a half rhymes,” the vestiges of a forgotten rite. Unrolled then tightly rewound again, the women would all rise and stand in reverence, the lead-singer placing her hand on the bale, intoning an ancient blessing, an easy mixture of folkloric and Christian traditions: § *“Let not the Evil Eye afflict, let not be mangled / The man about whom thou goest, for ever. § When he goes into battle or combat / The Protection of the Lord be with him.”* § Only then, we are told, could the cloth be said to be finished and fulfilled.<sup>5</sup> While the one to wear the cloth was not always known, goodwill and benevolence were regardless bestowed upon him revested in the tweed. § By 1887, however, it was commented that the waulking even then was “one of the institutions of the past,”<sup>6</sup> and by the early twentieth century the practice had almost entirely waned.<sup>7</sup> While always the very fabric of the Isles, in modern times Harris Tweed’s circulation beyond its shores obliged the establishment of “the Orb,”<sup>8</sup> a mark and mercantile means, verifying its craft and authenticity, affording the cloth a

protection of its own, subject, as it was, in the late 1800's to proliferate forgery.<sup>9</sup> With the formation of the Harris Tweed Association in 1909, and the subsequent registration of a trademark the following year,<sup>10</sup> the fabric was to bear an imprint on its obverse from that time onward, occurring almost every metre. The label on the inner breast pocket of a sports coat, its most common vestiary form, was also encoded with a numerical cipher, this notation enabling the tweed to be traced back to its weaver, with enquiries to this day still forthcoming,<sup>11</sup> despite the passing years, so that something of the cloth's story might be told, or in addition, the pattern rewoven again. § Acts of goodwill and hospitality are one story, those of commodification an altogether different tale, Harris Tweed, embodying a strange mix of both, the former sense of gestening recalling "guest-friendship" or *xenia* which operated in ancient Greece. Premised upon the exchange of gifts, this economy, so to speak, was understood as inextricable from the formation of a social fabric incessant in its weaving, the elements of which were manifest in non-economic transactions including "kinship, marriage, hospitality, artistic patronage and ritual friendship,"<sup>12</sup> establishing customs in which a common sense of reciprocity and personal indebtedness prevailed, the concept of profit, an anathema to its functioning, though gifts were sometimes weighed.<sup>13</sup> § One such custom was the *symbolon*,<sup>14</sup> "a token of remembrance,"<sup>15</sup> from which our word symbol derives, a gesture of camaraderie shared, a bone split, halves held by both host and guest, the word *xenos*, signifying the visitor and receiver, as well as "stranger," "outsider," "alien,"<sup>16</sup> emblematic of bonds forged upon the rhythms of reciprocity, the accommodation of these meanings within a single term conveying the unitary nature of the relationship.<sup>17</sup> A keepsake, the *symbolon* was the mutual embodiment of identity and obligation, and should a descendent of the guest or host happen to cross the threshold years later, the one or the other visiting again, "the two pieces could be fitted together [...] to form a whole in an act of recognition,"<sup>18</sup> replenishing the friendship.<sup>19</sup> The significance of the *symbolon*, like a web of Harris Tweed, is that "the history of the giver [is carried] into the life of the receiver and continues [...] there,"<sup>20</sup> giving it a form of currency, a presence,

replete with a sense of relay and return, the possibility of renewal, still lingering. § The bone that was severed in the creation of a *symbolon*, we are told, was usually the knuckle,<sup>21</sup> a joint, like a hinge, facilitating the movement of the hand, its gestures of pointing, of opening and closing, of beckoning and dismissing, releasing and grasping; harmonious joints, it is said, the miraculous means through which life is capable of being reproduced,<sup>22</sup> well-crafted and manufactured. For “[t]he hand is there,” it is said, “making its presence known in the joining of the limbs, in the energetic calligraphy of a face, [and] in the profile of a walled city blue in the atmosphere.”<sup>23</sup> § A “species of symbol,”<sup>24</sup> metaphor is one of three types of words, ordinary and strange its other variants once designated by an ancient philosopher. § “*Strange words simply puzzle us; / ordinary words convey what we already know; / it is from metaphor that we can get hold of something new and fresh.*”<sup>25</sup> § Metaphor functions by means of transference, giving “names to nameless things,”<sup>26</sup> those “kindred or similar in appearance,”<sup>27</sup> altering in our minds their relation, performing a “semantic shift,”<sup>28</sup> enabling a change in proximity, bringing two seemingly unrelated things into alignment, revealing their filiation.<sup>29</sup> *Epiphora*,<sup>30</sup> enables this “appearance of a nearness,”<sup>31</sup> affecting emanation and release, this movement toward intimacy fuelled by imagination, the dynamic, “living power and prime agent of all human perception,”<sup>32</sup> novelty occurring through the establishment of correspondences.<sup>33</sup> § Fragmentary and incomplete, seemingly unrelated and ill-disposed, an image of a curtain wall is juxtaposed with a swatch of Harris Tweed, their incongruities exposed, as new associations are made, such imaginings recognising shared allegiances despite discrepancies and other deviations.<sup>34</sup> To the hand, the surface of the fabric is malleable, slightly matted and dense, its fibres seemingly impossible to entirely tame, the visibility of the alt or grain of the cloth largely diminished as the result of its finishing, the cloth regardless still exuding a vitality and warmth; the surface of the facade, by comparison, is cold, hard and unyielding, composed of concrete, glass and steel, the one dressing a body, the other cladding a building, the differences in scale and sensation considerable. Performative,



however, metaphor, as a “*fabricated image*,”<sup>35</sup> dresses both building and cloth alike, attiring them anew, “as new clothes envelop a man,”<sup>36</sup> the building costumed, the cloth inhabited *en masse*, each transformed and rendered sensuous, capable of becoming an artefact,<sup>37</sup> artefacts emergent with the foundations of community, symbolic of their binding.<sup>38</sup> § Metaphor’s significance, it is said, lies in its embodiment of both a routine and a new meaning, a “literal sense *and* a novel sense, the ordinary, descriptive reference *and* a novel reference,”<sup>39</sup> movements in between defamiliarising what is seemingly commonplace to us. A metamorphosis of our everyday experience, as such, occurs, creating an: § “*unusual [image] of a familiar object, an [image] different from those that we are accustomed to see, unusual and yet true to nature, and for that reason doubly impressive to us because it startles us, makes us emerge from our habits and at the same time brings us back to ourselves by recalling to us an earlier impression.*”<sup>40</sup> § For within the meaning that metaphor conveys is a strangeness which embodies all manner of proximity, of “distance and nearness, indifference and involvement,”<sup>41</sup> conveying a form of objectivity devoid of “passivity and detachment.”<sup>42</sup> Always understood in relation, strangeness establishes a rapport between heterogeneous things, those proverbial and those less familiar to us, compelling them into a union.<sup>43</sup> Two things, as such, are extracted from the world in order to differentiate them, and are as a result brought nearer and related to each other; but this relationship is also subject to a distancing, this selection equally not unique to these two elements alone, but applicable to all things perceived as different, hence what is far is conceivably near, the unity of nearness and remoteness wavering.<sup>44</sup> For “we experience as connected,” it is said, “only what we have previously isolated in some way.”<sup>45</sup> § Reconfigured and rejoined, metaphors as a “split reference”<sup>46</sup> mark a return, they “are the means by which the oneness of the world is [recognised and] poetically brought about,”<sup>47</sup> lending dimensionality to seeing, enriching the fullness of experience,<sup>48</sup> for “to see,” we are told, “is to forget the name of the thing one sees,”<sup>49</sup> only so that new names can be ascribed, the world re-envisioned and made anew again. § In the early years of the twentieth century however, the medium of photography was

seen to be endemic of a sense of disconnectedness and remove, “[t]he blizzard of photographs,” it is said, “betray[ing] an indifference to what [...] things mean.”<sup>50</sup> Subject to a “rapid crowding of changing images,” man experienced “sharp discontinuit[ies] in the grasp of a single glance,”<sup>51</sup> synthesis seemingly unachievable in the face of an “unexpectedness of onrushing impressions,”<sup>52</sup> this torrent emblematic of metropolitan life and new means of reproduction. The photograph’s source, its connection to its subject or event and their situatedness, the relationship “between memory and experience,”<sup>53</sup> and the very possibility of knowledge was thus undermined, the consequence of its reproducibility. Images, as such, took on reductive form, mere information enervating<sup>54</sup> but without story,<sup>55</sup> one image seemingly indistinguishable from the other, mass-reproduced, their dissemination and dispersal, anonymous, without trace, man’s capacity to discern blunted and blasé,<sup>56</sup> contemplation prohibited, or so it would seem, by immensity in number and pace. “[T]he passionate inclination of [the] masses,” the compulsion “to bring things spatially and humanly “closer,””<sup>57</sup> in the form of a photograph, a reproduced image, was, by and large, to expose an inherent aporia,<sup>58</sup> the revelation of events mediated, their transit, however, curtailed. The fixity of points of reference, as such, was no longer assured; the relational nature of nearness and farness, of palpable proximity, was rendered indeterminable,<sup>59</sup> the horizon blurred, if not erased. § Notes and coins, surfaces printed and impressed circulated similarly, all values reduced to diminished tokens of quantity, arbitrary determinants, the means and measure of the money exchange. § *“Money, with all its colourlessness and indifference, becomes the common denominator of all values; irreparably it hollows out the core of things, their individuality, the specific value, and their incomparability. All things float with equal specific gravity in the constantly moving stream of money. All things lie on the same level and differ from one another only in the size of the area which they cover.”*<sup>60</sup> § Objects once admired and passed on from hand to hand, thus lost their status “tak[ing] on commodity form,”<sup>61</sup> reduced to surface value and stripped of their iridescence, their craft and the time of their making abstracted and reduced to two dimensions, not a web skilfully executed,

nor a vase well-formed, all qualities reduced to pecuniary worth, people no longer connecting in the ritual of exchange, the circulation of goods coursing without rhyme, under the premise of mere accumulation. Nominally assigned a single value an object, like its photograph when substituted as its proxy, was denied its inherent richness and multiplicity, rendering the artefact as fixed and immutable, seemingly as is,<sup>62</sup> “arrested in the approximate,”<sup>63</sup> such a limited point of view thwarting the potential of its abundant prospects and presentations, impeding any passage,<sup>64</sup> its significance as a material with which to make variegated patterns renounced. § But if the image is perceived not as singular, but rather as constituent of a radiant multiplicity, it possesses the potential for the presencing of the very multiplicity inherent in the artefact.<sup>65</sup> For the image like the photograph is never singular, “tiny sparks of contingency,”<sup>66</sup> lie within, possibilities for connecting immanent, capable of drawing things closer. Through the photograph, it has been observed, “we encounter something new and strange,”<sup>67</sup> an evocation of the photograph’s metaphoric potential, “image-worlds”<sup>68</sup> erupting, uncanny experiences unexpectedly emerging amidst the ordinary and everyday.<sup>69</sup> By means of the lens, changes in aperture and depth of field, the camera exposes a range of proximities hitherto concealed, optical rather than physical, bringing things nearer, “produc[ing] new, as yet unfamiliar relationships.”<sup>70</sup> § *“With the close-up, space expands; with slow motion, movement is extended. The enlargement of a snapshot does not simply render more precise what in any case was visible, though unclear: it reveals entirely new structural formations of the subject.”*<sup>71</sup> § Reduced dimensions operating at the other end of the spectrum also facilitated novel techniques, diminution enabling “a degree of mastery over works of art,”<sup>72</sup> which could not otherwise be achieved, recontextualisations possible, art works and objects in general, now malleable in positioning, application, and scale. § “[W]ithout image,”<sup>73</sup> the curtain wall is understood as representative of a “language of absence,”<sup>74</sup> its metrical scansions devoid of poetry, reduced to economic and functionalist imperatives, columns and spandrels all tallying. But through manipulations of photographs, exacted by scalar shifts and equivalence in frame,

coupled with their composition side by side, semblances are conveyed. Through the patterning of the tweed's weave composed of warp and weft, and the arrangement of the walls' spandrels and mullions similarly interlocking, the metaphoric potential of these surfaces is revealed, as textile adherences are brought to light through the play of photography. Amplified Harris Tweed thus takes on architectural proportions, the curtain wall, by turn, diminished, becoming cloth for the enshrouding of the body, associations proliferating, in light of a different nature made accessible through the camera, rather than the naked eye.<sup>75</sup> § Eliciting a shock, memory is the site of such "indelible images,"<sup>76</sup> their traces an awakening to the past suddenly illuminated and contemporaneous. "The trace," we are told, "is the appearance of a nearness, however far removed the thing that left it behind may be. [...] In the trace, we gain possession of the thing,"<sup>77</sup> amidst the distraction of quotidian existence.<sup>78</sup> Like the ancient precursor to the photograph, the Epicurian *eidolon*, what is grasped however is not the object itself, but rather "imprints of the objects of [that] vision,"<sup>79</sup> residues, remnants bequeathed by the experience, threads lingering, yet markedly different from the thing itself. Images in this light are conceived of as indexes or "incomplete testimon[ies] to [...] past performance[s],"<sup>80</sup> as well as "invitation[s] to movements yet to come,"<sup>81</sup> our part, our participation with them necessarily required. For the trace exists as an inscription, needing an extant surface onto which it can leave its mark, a backdrop dissimilar to it so that its distinctiveness can be discerned, "the photograph [...] always related to something other than itself, [s]ealing the traces of the past within its space-crossed image,"<sup>82</sup> movements across space and time, between now and then, far and near, entwined. In this tarrying, traces leave tracks, they are the vestiges of movements once performed, "pulling, dragging, or drawing,"<sup>83</sup> but "[b]eing past, being no more, is [nonetheless] passionately at work in things,"<sup>84</sup> the task not simply to return, but rather to continue, following on, establishing new courses and connections in the journeying. § "[A]s an intermediary *between* two places,"<sup>85</sup> the photograph as a medium "entail[s] both separation and connection, or rather, connection across a certain separation."<sup>86</sup>

Like the shuttle coursing across the loom,<sup>87</sup> it enacts a “separation that nonetheless binds, joins, not directly, but by means of a movement, a transmission, a transformation,”<sup>88</sup> image-worlds prospering amidst the exchange. § Place, it is said, emerges in every photograph from which image-worlds emanate, the photograph bearing not only the hallmark of a past moment but also of its life yet to come.<sup>89</sup> It appears not as a single image, but only in the coming together of multiple exposures, “intersection[s] of places [...] intruding, [...] revealing a place that holds itself in semi-transparency,”<sup>90</sup> fragmentary in its illumination, the totality of its visibility animate though somewhat concealed. And “[i]t is always we ourselves,” it is said, who “stand at the centre of these rare images,”<sup>91</sup> moved by our own placedness together with the place of our being revealed,<sup>92</sup> immured between the streets of the metropolis and white sands, moors and mountainsides of the Hebridean Isles, clothed in layers between the *do mhor* and curtain wall, poised between photographic plates, traces and transferences enabling us to weave meaning, giving form to the immaterial and immemorial, enabling them to be “sensually perceived,”<sup>93</sup> the result of a poetic thinking, a thinking that is “still veiled.”<sup>94</sup>

- <sup>1</sup> Waulking is the final stage in the production of the cloth, and is essentially its finishing or fulling. For accounts of waulking refer to, for example, Mary MacKellar, 'The Waulking Day', *Transactions of the Gaelic Society of Inverness*, Vol. 13 (1886-1887), pp. 201-217; Morag MacLeod, 'Weaving and Waulking in Harris: Recorded from Mrs Mary Martin Harris', *Tocher*, Vol. 50, No. 5 (1996), [http://www.pearl.arts.ed.ac.uk/Tocher/Vol 50/50-005/50-005fr.html](http://www.pearl.arts.ed.ac.uk/Tocher/Vol%2050/50-005/50-005fr.html). Accessed 23 June 2007, my thanks to Joan Mitchell for referring me to *Tocher*. Also watch Bannal, *Bho Dhòrn gu Dòrn* (DVD and CD) (Portree, Isle of Skye: Macmeanmna, 2006); and *Eriskay: Poem of Remote Lives*, dir. Werner Kissling, <http://ssa.nls.uk/film.cfm?fid=1701>. Accessed 16 September, 2011.
- <sup>2</sup> J. L. Campbell, 'The Waulking Described'. In J. L. Campbell (ed.), *Hebridean Folksongs: A Collection of Waulking Songs by Donald MacCormick in Kilphedir in South Uist in the Year 1863* (London: Oxford University Press, 1969), p. 8.
- <sup>3</sup> "Eibheal air gnuidh mnathan-luadhaidh is tàilleirean," which in English translates as: "There are red cheeks before the tailor and the fulling women." Campbell, 'The Waulking Described', pp. 7-8.
- <sup>4</sup> This account is taken from Ada Goodrich Freer, *The Outer Isles* quoted in Campbell, 'The Waulking Described', pp. 10-11.
- <sup>5</sup> It should be noted that not all waulkings were finished with a blessing. See Miss Annie Johnston quoted in Thompson, *Harris Tweed*, p. 52.
- <sup>6</sup> Mary MacKellar, 'The Waulking Day', *Transactions of the Gaelic Society of Inverness*, Vol. 13 (1886-1887), p. 201. My thanks to Greg MacThomais from Sabhal Mòr Ostaig, University of the Highlands and Islands, for making this text available to me.
- <sup>7</sup> Werner Kissling's film, *Eriskay: A Poem of Remote Lives* made in 1935 shows a waulking in Eriskay, a small Hebridean island just to the north of Barra. To see an excerpt of this film refer to: <http://ssa.nls.uk/film.cfm?fid=1701>. Accessed 16 September, 2011.
- <sup>8</sup> For a discussion on "the Orb," see Hunter, *The Islanders and the Orb*, pp. 57-67. Thompson notes that "the Orb" was derived from the Dunmore coat of arms in recognition of Lady Dunmore's activities, see p. 104. However, this has proven not to be the case, my thanks to John B. Scott, second cousin of the current Earl of Dunmore for alerting me to this fact, and providing me with a copy of the Dunmore coat of arms. John B. Scott, Email Correspondence with the Author, 19 June 2010.
- <sup>9</sup> By the late 1870's Scottish tweed, which included those other than Hebridean, was said to have been the most widely copied British textile of its time. See Anderson, 'Spinning the Ephemeral with the Sublime', p. 289.
- <sup>10</sup> See Hunter, *The Islanders and the Orb*, pp. 63-64.
- <sup>11</sup> See 'Trouble Looms', *This is Scotland* (Glasgow: BBC 4, 08 September, 2009).
- <sup>12</sup> Carson, *Economy of the Unlost*, p. 12.
- <sup>13</sup> See Carson, *Economy of the Unlost*, p. 13.
- <sup>14</sup> For a discussion of the *symbolon*, refer to Anne Carson, *Eros the Bittersweet* (Champaign, Massachusetts: Dalkey Archive Press, 1998), p. 75; Carson, *Economy of the Unlost*, p. 18; and Hans-Georg Gadamer, 'The Relevance of the Beautiful: Art as Play, Symbol and Festival'. In *The Relevance of the Beautiful and Other Essays*, ed. Robert Bernasconi and trans. Nicholas Walker (Cambridge: Cambridge University Press, 1986), pp. 31-32.
- <sup>15</sup> Gadamer, 'The Relevance of the Beautiful', p. 31.
- <sup>16</sup> Carson, *Economy of the Unlost*, p. 22.
- <sup>17</sup> See Carson, *Economy of the Unlost*, p. 22.
- <sup>18</sup> Gadamer, 'The Relevance of the Beautiful', p. 31.
- <sup>19</sup> See Carson, *Economy of the Unlost*, p. 18.
- <sup>20</sup> Carson, *Economy of the Unlost*, p. 18.
- <sup>21</sup> See Carson, *Eros the Bittersweet*, p. 75.
- <sup>22</sup> See Alberto Pérez-Gómez, 'The Wall and the Stair: Architecture and Its Limits'. In Peter MacKeith (ed.), *Archipelago: Essays on Architecture for Juhani Pallasmaa* (Helsinki: Rakennustieto Oy, 2006), p. 19.
- <sup>23</sup> Henri Focillon, 'In Praise of Hands'. In *The Life of Forms in Art*, trans. Charles Becher Hogan and George Kubler (New York: George Wittenborn, 1948), p. 78.
- <sup>24</sup> Carson, *Eros the Bittersweet*, p. 75.
- <sup>25</sup> Aristotle, *Rhetoric*, quoted in Anne Carson, 'Essay on What I Think about Most'. In Jay Parini (ed.), *The Wadsworth Anthology of Poetry* (Florence, Kentucky: Wadsworth Publishing, 2005), ll. 13-15.
- <sup>26</sup> Aristotle, *Rhetoric*, quoted in Carson, *Eros the Bittersweet*, p. 73.
- <sup>27</sup> Aristotle, *Rhetoric*, quoted in Carson, *Eros the Bittersweet*, p. 73.
- <sup>28</sup> Viktor Shklovsky, 'The Structure of Fiction'. In *Theory of Prose*, trans. Benjamin Sher (Normal, Illinois: Dalkey Archive Press, 1991), p. 62.
- <sup>29</sup> With reference to Aristotle, *Poetics*, see Carson, *Eros the Bittersweet*, p. 73.

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- 30 See Aristotle, *Poetics*, referred to in Carson, *Eros the Bittersweet*, p. 73.
- 31 Benjamin, *The Arcades Project*, [M16a, 4].
- 32 Samuel Taylor Coleridge, *Collected Works of Samuel T. Coleridge*, Vol. 7, quoted in W. J. T. Mitchell, *Picture Theory: Essays on Verbal and Visual Presentation* (Chicago: University of Chicago Press, 1994), p. 115, n. 9.
- 33 See Arendt, 'Introduction: Walter Benjamin: 1892-1940', p. 13.
- 34 See Carson, *Eros the Bittersweet*, p. 73.
- 35 Bachelard, *The Poetics of Space*, p. 75. Emphasis in Bachelard.
- 36 Shklovsky, 'The Structure of Fiction', p. 62.
- 37 See Shklovsky, 'The Structure of Fiction', p. 62.
- 38 See Leatherbarrow, *The Roots of Architectural Invention*, pp. 199-200.
- 39 Carson, *Eros the Bittersweet*, p. 73. Emphasis added.
- 40 Marcel Proust, 'Within a Budding Grove', quoted in George Stambolian, *Marcel Proust and the Creative Endeavour* (Chicago: University of Chicago Press, 1972), p. 207.
- 41 Georg Simmel, 'The Stranger'. In *The Sociology of Georg Simmel*, ed. and trans. Kurt H. Wolff (New York: Free Press, 1950), p. 404.
- 42 Simmel, 'The Stranger', p. 404.
- 43 See T. S. Eliot, 'The Metaphysical Poets'. In *Selected Prose of T. S. Eliot*, ed. Frank Kermode (London: Faber and Faber, 1975), p. 61.
- 44 Simmel, 'The Stranger', p. 402.
- 45 See Simmel, 'Bridge and Door', pp. 52-56.
- 46 With reference to the Russian Formalist, Roman Jakobson (1896-1982), see Carson, *Eros the Bittersweet*, p. 73.
- 47 Arendt, 'Introduction: Walter Benjamin: 1892-1940', p. 13.
- 48 See Benjamin, *The Arcades Project*, [N1,8].
- 49 Paul Valéry quoted in Peter Zumthor, 'Body and Image'. In Peter MacKeith (ed.), *Archipelago: Essays on Architecture for Juhani Pallasmaa* (Helsinki: Rakennustieto Oy, 2006), p. 201.
- 50 Kracauer, 'Photography', quoted in Cadava, 'Stemphotographie', p. 7.
- 51 Simmel, 'The Metropolis and Mental Life', p. 410.
- 52 Simmel, 'The Metropolis and Mental Life', p. 410.
- 53 Cadava, *Words of Light*, p. xxvii.
- 54 See Simmel, 'The Metropolis and Mental Life', p. 410.
- 55 See Walter Benjamin, 'The Storyteller: Reflections on the Work of Nikolai Leskov'. In *Illuminations: Essays and Reflections*, ed. Hanna Arendt and trans. Harry Zohn (New York: Schocken Books, 1969), pp. 89-90.
- 56 See Simmel, 'The Metropolis and Mental Life', pp. 413-414.
- 57 Benjamin, 'The Work of Art', p. 223.
- 58 See Cadava, 'Stemphotographie', p. 6.
- 59 See Cadava, 'Stemphotographie', p. 6.
- 60 Simmel, 'The Metropolis and Mental Life', p. 414.
- 61 Carson, *Economy of the Unlost*, p. 19.
- 62 See Jennings, 'Photography', p. 267.
- 63 Benjamin, 'Little History of Photography', p. 294.
- 64 See Malpas, 'Heidegger in Benjamin's City', p. 492.
- 65 See Malpas, 'Heidegger in Benjamin's City', p. 492.
- 66 Benjamin, 'Little History of Photography', p. 276.
- 67 Benjamin, 'Little History of Photography', quoted in Detlef Mertins, 'Walter Benjamin and the Tectonic Unconscious: Using Architecture as an Optical Instrument'. In *Modernity Unbound: Other Histories of Architectural Modernity* (London: AA Publications, 2011), p. 131.
- 68 Benjamin, 'News about Flowers', p. 272.
- 69 See Malpas, 'Heidegger in Benjamin's City', p. 495.
- 70 László Moholy-Nagy, 'Production-Reproduction'. In Christopher Phillips (ed.), *Photography in the Modern Era: European Documents and Critical Writings, 1913-1940* (New York: Aperture, 1989), p. 80. Emphasis in Moholy-Nagy.
- 71 Benjamin, 'The Work of Art', p. 236. For a further discussion of the close-up, see, for example, Dawn Ades and Simon Barker, *Close-Up: Proximity and Defamiliarisation in Art, Film and Photography* (Edinburgh: Fruitmarket Gallery, 2008).
- 72 Benjamin, 'Little History of Photography', p. 290.
- 73 Manfredo Tafuri and Francesco dal Co, *Modern Architecture*, trans. Robert Erich Wolf (New York: Harry N. Abrams, 1979), p. 340.
- 74 Tafuri and dal Co, *Modern Architecture*, p. 340.

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- <sup>75</sup> See Benjamin, 'The Work of Art', p. 236.
- <sup>76</sup> Benjamin, 'A Berlin Chronicle', quoted in Cadava, *Words of Light*, pp. 104-106.
- <sup>77</sup> Benjamin, *The Arcades Project*, quoted in Malpas, 'Heidegger in Benjamin's City', p. 492.
- <sup>78</sup> See Shiff, 'Handling Shocks', p. 102.
- <sup>79</sup> Plotinus, *Enneades*, quoted in Vernant, 'Introduction'. In Vernant (ed.), *The Greeks*, p. 15.
- <sup>80</sup> David Leatherbarrow, 'The Image and its Setting: Or How Topography Traces Praxis'. In *Topographical Stories: Studies in Landscape and Architecture* (Philadelphia, Pennsylvania: University of Pennsylvania Press, 2004), p. 204.
- <sup>81</sup> Leatherbarrow, 'The Image and its Setting', p. 204.
- <sup>82</sup> Cadava, *Words of Light*, p. 63.
- <sup>83</sup> Leatherbarrow, 'The Image and its Setting', p. 204.
- <sup>84</sup> Benjamin, 'First Sketches'. In *The Arcades Project*, [D°, 4].
- <sup>85</sup> Samuel Weber, 'Translatability II'. In *Benjamin's -abilities* (Cambridge, Massachusetts: Harvard University Press, 2008), p. 81. Emphasis in Weber.
- <sup>86</sup> Samuel Weber, 'Impart-ability'. In *Benjamin's -abilities* (Cambridge, Massachusetts: Harvard University Press, 2008), p. 34.
- <sup>87</sup> See Scheid and Svenbro, *The Craft of Zeus*, p. 26.
- <sup>88</sup> Weber, 'Impart-ability', p. 34.
- <sup>89</sup> See Jennings, 'Photography', p. 264.
- <sup>90</sup> Malpas, 'Repetitions', p. 2.
- <sup>91</sup> Benjamin, 'A Berlin Chronicle', p. 57.
- <sup>92</sup> See Malpas, 'Repetitions', p. 3.
- <sup>93</sup> Arendt, 'Introduction: Walter Benjamin: 1892-1940', p. 13.
- <sup>94</sup> See Martin Heidegger, *Being and Time*, quoted in Casey, *The Fate of Place*, p. 289.



# SURFACE

# PATTERN

THE WORLD WAS STRIPPED OF  
ITS SURFACE, OF ITS SKIN, AND  
THE SKIN WAS SPREAD FLAT ON  
THE FLATNESS OF THE PICTURE  
PLANE.

CLEMENT GREENBERG

LIFE IS TO BE RECREATED SO  
THAT IT WILL OF NECESSITY  
EXPRESS ITSELF AS A PATTERN.

FRIEDRICH NIETZSCHE



An ancient myth of origin tells us that a cloth was once woven, its surface depicting the earth with its continents and seas, and was then deployed in conquest, its ensnaring and enshrouding, enabling the world to appear,<sup>1</sup> no longer formless and emergent,<sup>2</sup> it took shape and was distinguished from the chaos and darkness that preceded it. Transformational, this vestment wedded the heights with the depths, while simultaneously dividing all that lay above from that which lay below,<sup>3</sup> a horizon hence established, a certain planarity necessary for its reading. § A seam and distant border joining once separated planes,<sup>4</sup> the horizon enables the unity and flow of life to be experienced, not as a fixed and rigid boundary, but as something that moves with us, calling us to advance.<sup>5</sup> Marking the limits of the range of vision, the horizon locates all that falls into view, visible from a particular perspective, establishing a certain stand point.<sup>6</sup> Place, it is said, in one of its formulations, is understood as flat, *plateia*, suggestive of an open space, a broad way,<sup>7</sup> necessarily delimited within a field of vision, fleeting or otherwise fixed, severed from the unity of nature,<sup>8</sup> partial to a larger fabric, even so. § In ancient Greece, the siting of a mound, a platform slightly raised, was concomitant with the construction of the hearth,<sup>9</sup> the moral element of architecture,<sup>10</sup> fire sacred to the community, its gathering a premise for the *polis*. During the course of the Renaissance, the stage was similarly set, a platform prescribed, encounters thereon justified and occurring on equal footing, rectitude, dignity and convenience thus conveyed.<sup>11</sup> “City dwellers,” we are told, could then “stand and stay together, in “rows criss-crossing rows,””<sup>12</sup> recalling the dance floor’s role as a primordial architectural archetype,<sup>13</sup> the citizens’ movement, their choreography, so to speak, along with their “physical and cultural uprightness, [...] sustain[ing] civil concord.”<sup>14</sup> So close, so familiar, however, is the ground, the horizontal plane on which we stand, that our eyes rarely rest upon it to ponder.<sup>15</sup> This has not always been the case though, in the nineteenth century the woven surface of the carpet was very much in focus.<sup>16</sup> § Semper writing then conceived “the absolute concept of a horizontal surface in terms of a smooth carpet spread out on

the floor,”<sup>17</sup> a plane differentiated from its surrounds, mats and rugs establishing the terrain, hung upright, guarding against the inclemency of the weather, setting apart one’s property, partitioning the spaces within and containing them.<sup>18</sup> On a grander scale, carpets once contributed to the festival spirit, laid out to mark the *dromos*, the course which a pageant would follow, a carpet thus unfurled, recalling a surface once designated for deities alone,<sup>19</sup> the *pegmata*, perpendicular to it, a figural backdrop displayed (FIGS. 31-32). § Flatness was tantamount to the design of the carpet’s surface, its delineation, whether drawn from nature or otherwise, was to display no shading or any other indication of depth liable to challenge the seamless figure-ground relationship; its design, in accordance, capable of being composed of simple shapes,<sup>20</sup> a geometry amenable to the loom. “Naturalistic subjects,” and their rendering as such, were said to “violate decorative principles”<sup>21</sup> lying in contradiction to the very planarity of the surface. For “*surface ornamentation* arises from the basic idea of the *surface* as such and accordingly reaffirms it.”<sup>22</sup> The design of a carpet, in keeping with this tenet, was subject to an “all-over” treatment,” the movement between the edge of the carpet and its centre to be captured and conveyed in a “concentric or radial arrangement, or a mixture of the two,”<sup>23</sup> its polychrome patterning in agreement with the principles of “regular distribution” or “subordination and hierarchy,” the former despite luxuriousness generating monotony, the latter through variation in intensification, highlighting dominant elements, a “unity in diversity” created through the combination of contesting forces artfully woven.<sup>24</sup> Edging and borders were symbolic of the frame, mediating between ideal centre and perimeter,<sup>25</sup> “enclos[ing] and encircl[ing] the carpet”<sup>26</sup> when completed, further delineating its limits, its beginning or its end in encountering the room. The finishing of a carpet, its fringes, were deemed significant, “extend[ing] beyond the fabric [...] twisted together and knotted to prevent unravelling,”<sup>27</sup> a device established through which the horizon is recalled.<sup>28</sup> § Reoriented and alternatively composed, “hanging carpets,” colourful and woven, were said to be “the true walls,

the visible boundaries of space,”<sup>29</sup> place constructed and enclosed, the movement captured in the design, no longer radial or “all-over,” but “up and down,” serving further to emphasise the vertical orientation,<sup>30</sup> this turning from a prone to an upright position conceivably hinged. While upright surfaces, rigid and load-bearing, and those that were hung were by and large similar, their termination was to be expressed differently, the rigid form countering gravity, its upper border embellished at its head, the draping fabric in agreement, ornamented at its lower end.<sup>31</sup> § The basis of all representations of the cosmos,<sup>32</sup> the carpet, we are told, was to play a central role in the history of art.<sup>33</sup> § “Yet it is both logical and appropriate that paintings were associated with true embroidered carpets in such a way that each could, to a certain extent, be identified with the other. And why should parts of the *pegmata* – namely, the frames stretched with canvas – not also have been called *tabulae*, or even, in Greek, *pinakes*, as these expressions, at least in their later, improper usage, refer only to the formal concept of a surface suited to painting or sculpture and no longer to the material. In modern languages the words *Schilderei*, *Tafel*, *toile*, *quadre*, *frain*, and *tablet* are abstractions; no thought at all is given to the three-dimensional object but only to the image presented – the paint on the framed surface. The concept of *Täfelung* is not only similar to what ancient writers meant by the words *tabula*, *pinax*, *abacus*, and *crusta* but also very close to the more general art-technical expressions *picture* and *graphe*. And it has grown closer to the aesthetic concept of painting than modern surface decoration has, to the extent that ancient paint was part of wall decoration and its style was and remained panel painting.”<sup>34</sup> § While *tableau* was understood as a painting, in architecture it was also to refer to “elevations, doorways, windows and casements,”<sup>35</sup> surfaces replete with openings, in which two aspects of the same word are contained,<sup>36</sup> bounded by the concept of the frame. For, without a frame, it is said, nothing can be woven, the loom establishing a spatial limit from which the surface and its decorative designs can emerge.<sup>37</sup> § Michel-Eugène Chevreul (1786-1889), Director of Dyes at the Gobelins Tapestry Works was concerned with the design of hanging carpets, tapestries,<sup>38</sup> the nature of colour central to his



investigations (FIGS. 105-106). His treatise, *The Principles of Harmony and Contrast of Colours and their Application to the Arts* (1839) was published the year the invention of photography was announced<sup>39</sup> and according to one report, the self-same year in which Harris Tweed was originally commissioned.<sup>40</sup> The result of an extensive series of experiments which he was exhorted to formulate,<sup>41</sup> the outcomes of his research were to exert considerable influence upon painting,<sup>42</sup> as well as the mechanical or industrial arts,<sup>43</sup> the design of the interior of the Crystal Palace an early exemplar of its application.<sup>44</sup> His fundamental premise, founded upon the interaction of colours when juxtaposed, was encapsulated thus: § *"I beg the reader never forget when it is asserted of the phenomena of simultaneous contrast, that one colour is placed beside another receives such modifications from it, that this manner of speaking does not mean that the two colours, or rather the two material objects that present them to us have a mutual action, either physical or chemical; it is really only applied to the modification that takes place before us when we perceive the simultaneous impression of these two colours."*<sup>45</sup> § The weavers of the Hebridean Isles know this principle well, knowledge innate, handed down, and drawn from the crucible of experience, colours combined, patterns devised, the tried and true result of experiment.<sup>46</sup> Columns of warp threads colour varying are crossed with spandrels of weft also diverse, in the weaving a test-screen of sorts emerging.<sup>47</sup> From the early twentieth century pattern books were arranged gridded with samples of Harris Tweed (FIG. 107), all variation and combination, subtlety and contrast apparent in the patternings,<sup>48</sup> page upon page, gridded with fabric samples and their codes. Four weaves, in general, predominate, one in which the warp and weft are of the same colour; the "two-by-two" weave (FIG. 108), in which "two threads of one colour are followed by two threads in a different colour in the warp," the "herringbone" weave (FIG. 109), in which one colour in the warp is contrasted with another in the weft; the loom set up to accommodate a variation on the "herringbone," the "diamond" or "Bird's Eye" pattern (FIG. 110); though others such as tartans and variable checks are often worked, the skill of the weaver, inventiveness,

evidenced in the web.<sup>49</sup> § A survey of curtain walls similarly composed was published in a special issue of *Architectural Review* entitled 'Machine Made America' (1957),<sup>50</sup> the façades within categorised and catalogued according to their surface articulation (FIG. 111), the emphasis on appearance.<sup>51</sup> This review too was founded upon a fascination with pattern, with the facture of the surface featuring, its means of classification premised upon the interplay between structure and skin. Four types were registered, reminiscent of weaves: "sheath" walls, in which no structural elements were indicated on the exterior skin; "grid" walls, in which horizontal and vertical framing elements were expressed with equal weighting; "mullion" walls, with the emphasis on vertical elements stressed; and "spandrel" walls, in which horizontal elements predominated.<sup>52</sup> § Presented as a series of diagrammatic surfaces, all dimensionality was mitigated, displaying a "fetish for flatness,"<sup>53</sup> the superficial interaction between the profiles of mullions and columns amidst the sheathing catalogued, the variance in their projection merely indexed in the fall of the barest of shadows, in the unavoidably perspectival rendering of the camera.<sup>54</sup> Like a series of portraits, the purpose of the photographic survey sought to emphasise traits, conveying rhythms and their modulations in the articulation of built surfaces. Colour did not feature, though materiality was engaged with, the focus by and large on the structure of the weave, the surface effect of warp and weft, and its enveloping of a range of typologies, a homogenising vernacular.<sup>55</sup> § Weaving, it has been observed, "consists of the interlacing *at right angles* by one series of filaments or threads, known as the weft ... of another series, known as the warp, both being in the same plane,"<sup>56</sup> (FIG. 112), the grid a natural consequence of its making. Emblematic of modernity, the grid in modern art, with particular reference to painting (FIG. 113), was said to be "autonomous and autotelic,"<sup>57</sup> an end in itself, self-referential, its formalist drive enlarging and reframing the very structure of its substrate. Conceivably cut from a larger fabric or alternatively introjecting its very framing onto itself,<sup>58</sup> a patterned surface emerged, its referent obscured, colour liminally applied, adorning the canvas as

it concealed it. § “For the grid follows the canvas surface, doubles it. It is a representation of the surface, mapped, it is true, onto the same surface it represents, but even so, the grid remains a figure, picturing various aspects of the “originary” object: through its mesh it creates an image of the woven infrastructure of the canvas; through its network of coordinates it organises a metaphor for the plane geometry of the field; through its repetition it configures the spread of lateral continuity. The grid thus does not reveal the surface, laying it bare at last; rather it veils it through a repetition.”<sup>59</sup> § A “valorisation of flatness,”<sup>60</sup> the gridded surface, as such, was conceived of as the apotheosis of ornament’s erasure, or conversely as the very transformation of works of art into ornament absolute,<sup>61</sup> the surface becoming “the basis of composition, [...] the human eye aw[akening] to the spectacle of form, line, and colour,”<sup>62</sup> the whole grammar of design engaged. Stretched and tautened, the repeat of the motif was not limited to the surface of the canvas alone, for the work of art was merely one surface among the many. § Unfolding the adjacent surfaces of an interior, flattening them out on the same plane (FIG. 114), De Stijl artists and architects,<sup>63</sup> developed the surface<sup>64</sup> (FIG. 115), “new design” as it was termed, embracing the potential of the surface’s make-up. Primary colours, red, blue and yellow, perceived as objective, were perpendicularly applied, the surface then enfolded, the spatial consequences of its enveloping divulged through its surface emanations. Fluctuating between cartographic and orthographic modes, the hierarchy between painting and architecture was thus allayed, the gridded surface becoming vitalised, enlivened and lived, the wall dematerialising,<sup>65</sup> via the placement of “man *within* the painting,” rather than “in front of it.”<sup>66</sup> For ultimately, it was thought, that it is “*only the [...] surface which defines architecture*, since man does not live within the construction, but within an *atmosphere* that has been established by the [...] surface,”<sup>67</sup> scenes of daily life performed in and amidst a series of changing *tableaux vivants*. § Between the late 1930’s and 1950’s, a move towards a “synthesis between painting and architecture”<sup>68</sup> was foregrounded, the mural playing a central role, its polychrome patterning dematerialising the structure and solidity of the wall, while at

the same time, subverting the nature of decoration, understood, then, as recidivist.<sup>69</sup> For the skin, as the laminar surface of the mural might be conceived, was not merely a painterly envelope,” but rather a “quivering [surface] under the thrust of internal reliefs which [sought] to come up into space and revel in the light, [...] the evidence of a mass convulsed”<sup>70</sup> by secreted movements, to its very depths.<sup>71</sup> § Traversing between canvas, mural and polychrome wall, the architect and painter Le Corbusier (1887-1965) drew from the writings of Semper appropriating them for *l'esprit nouveau*, polychromy presented as a feature necessary for modern life. Colour in its conquest of the wall, differing in hue between them, was seen to reallocate their partitioning, the ordering of their positioning affecting the plan in as much as the elevation, multicoloured murals exploding the wall instead, its fragments of colour dispersed,<sup>72</sup> the rendering of the detail of the mural and the scale of polychrome architecture conceivably a matter of degree. In his encounters with tapestry, however, this distinction between the colourful wall and the mural, so often made, was overturned, the focus no longer on the play between surfaces but concentrated within one<sup>73</sup> (FIG. 116), the multicoloured weave of the tapestry synoptic, “join[ing] the polychrome scheme in making space “palpitate,” becoming “integral to the architecture” it might merely decorate.”<sup>74</sup> § Separable and transportable, portable domestic furnishings, we are told, were the antecedents to the monumental building,<sup>75</sup> a transference conveyed in the French terms for furniture and building, *meuble* (literally movable), *immeuble* (literally immovable), respectively.<sup>76</sup> While the mural was seen to mobilise the wall, the wall regardless remaining fixed in place, the mobility of tapestry displaced the need for a permanent frame,<sup>77</sup> its surface itinerant and liberated, in establishing its own limits. The mobility of the surface was thus extolled, the tapestry, or ‘Muralnomad’ as Le Corbusier would refer to it, accommodating the increasingly nomadic character of modern life. § “*Our nomad moves because his family increases in number, or, on the contrary, because his children have married. Tapestry gives him the opportunity to possess a ‘mural’, that is, a large painting of architectural potential. He unrolls*

the tapestry and spreads it on the wall such that it touches the ground. Is he moving? He will roll up his mural, tuck it under his arm and go down the stairs to install it in his [new] shelter.”<sup>78</sup> § Modern man was thus seen to journey with his hanging carpets and wares, “wrapping himself in colour,”<sup>79</sup> such trekking enfolded recalling the *feilidh mhor* (FIG. 117), the ancient garb of the Hebrideans and that of their Highland *confrères*. In correspondence, co-ordinating with the landscape, this large wrap, a belted plaid, was first spread out on the ground, a belt placed beneath it, the swathe of cloth then pleated along its length, its wearer lying atop it arranging its folds, securing the belt about his waist in advance of standing. Erect a pleated skirt was thence arrayed, the mantle above the belt variously arranged, shrouding the upper body or otherwise draped “allow[ing] the arms complete freedom of movement,”<sup>80</sup> during the course of activities. At day’s end the belt was released, one’s diurnal attire becoming a nocturnal sheath, a blanketing safeguard from the elements.<sup>81</sup> § “Place,” it is said, “is thought to be some surface and like a vessel and surround;”<sup>82</sup> and in one of its manifestations, *chōra* is translated as a room. Its aspects, though seemingly diminutive, are experienced through roaming, *chōrein*, understood in this sense, meaning “to go.”<sup>83</sup> The Greeks, we are told, on leaving their homeland to colonise and settle, were farewelled with the famous phrase: “[w]herever you go, you will be a polis,”<sup>84</sup> no longer enclosed by their city, wrapped within its walls, they nonetheless “moved “in context,” as it were, within a nexus of kinships and social patterns for which the physical fabric of [the polis] was a metaphor.”<sup>85</sup> As such, it was not so much a sense of being “anchored in a specific place, but also [of] having a life within it,”<sup>86</sup> activity inextricable from being so.<sup>87</sup> § Establishing a sense of place, man, it is said, projects himself onto the wall,<sup>88</sup> the floor capturing his shadow in the casting, a small room sometimes appended in the form of a camera, its interior containing facets of light inscribed and captured in the journeying. In confronting a “well-written room,”<sup>89</sup> composed of carpets whether literally or conceptually arrayed, the import of one’s of surroundings, regardless, must be grasped instinctively,<sup>90</sup> moved by the detail

of the patterning and engaged.<sup>91</sup> For: § *“In looking at a carpet, by following one colour a certain pattern is suggested, by following another colour, another: so in life the seer should watch that pattern among general things which his idiosyncrasy moves him to observe.”*<sup>92</sup>

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- <sup>1</sup> See Scheid and Svenbro, *The Craft of Zeus*, pp. 63-66.
- <sup>2</sup> See David Leatherbarrow, 'Levelling the Land or How Topography is the Horizon of Horizons'. In *Topographical Stories: Studies in Landscape and Architecture* (Philadelphia, Pennsylvania: University of Pennsylvania Press, 2004), p. 119.
- <sup>3</sup> See Henri Lefebvre, *The Production of Space*, trans. Donald Nicholson-Smith (Maldon, Massachusetts: Blackwell Publishing, 1991), p. 194.
- <sup>4</sup> See Rykwert, 'Gottfried Semper and the Conception of Style', p. 125.
- <sup>5</sup> See Gadamer, *Truth and Method*, p. 245.
- <sup>6</sup> See Gadamer, *Truth and Method*, p. 302. For a further discussion of the horizon see pp. 302-307.
- <sup>7</sup> See Malpas, *Place and Experience*, p. 22.
- <sup>8</sup> See Georg Simmel 'The Philosophy of Landscape', trans. Josef Bleicher, *Theory, Culture & Society*, Vol. 24, Nos. 7-8 (2007), pp. 21-22.
- <sup>9</sup> See Semper, 'The Four Elements of Architecture', p. 102, n. †, and Semper, *Style in the Technical and Tectonic Arts*, p. 726.
- <sup>10</sup> See Semper, 'The Four Elements of Architecture', p. 102.
- <sup>11</sup> With reference to Alberti, see Leatherbarrow, 'Levelling the Land', p. 122.
- <sup>12</sup> Leatherbarrow, 'Levelling the Land', p. 122.
- <sup>13</sup> See Pérez-Gómez, *Built Upon Love*, p. 34.
- <sup>14</sup> Leatherbarrow, 'Levelling the Land', p. 122.
- <sup>15</sup> See Hagi Kenaan, 'The Ground's Hidden Surface', *Wolkenkuckucksheim: International Journal of Architectural Theory*, Vol. 12, No. 1 (2007), <http://www.tu-cottbus.de/theoriederarchitektur/Wolke/eng/Subjects/071/Kenaan/kenaan.htm>. Accessed 03 January 2011.
- <sup>16</sup> See, for example, Joseph Masheck, 'The Carpet Paradigm: Critical Prolegomena to a Theory of Flatness', *Arts Magazine*, No. 51 (1976), pp. 82-109.
- <sup>17</sup> Semper, *Style in the Technical and Tectonic Arts*, p. 131.
- <sup>18</sup> Semper, 'The Four Elements of Architecture', p. 103.
- <sup>19</sup> See Semper, *Style in the Technical and Tectonic Arts*, pp. 283-284.
- <sup>20</sup> See Olin, 'Self-Representation', p. 380.
- <sup>21</sup> Semper quoting from Richard Redgrave 'Supplementary Report on Design', quoted in Olin, 'Self-Representation: Resemblance and Convention', p. 379.
- <sup>22</sup> Semper, *Style in the Technical and Tectonic Arts*, p. 127. Emphasis in Semper.
- <sup>23</sup> Semper, *Style in the Technical and Tectonic Arts*, p. 131.
- <sup>24</sup> See Semper, *Style in the Technical and Tectonic Arts*, pp. 135-137.
- <sup>25</sup> Semper, *Style in the Technical and Tectonic Arts*, p. 131. Emphasis in Semper.
- <sup>26</sup> Semper, *Style in the Technical and Tectonic Arts*, p. 140.
- <sup>27</sup> Semper, *Style in the Technical and Tectonic Arts*, p. 126.
- <sup>28</sup> See Gadamer, *Truth and Method*, p. 245. As Gadamer notes, Husserl's concept of the horizon springs from a textile motif, the philosopher and psychologist William James' (1842-1910) discussion of "fringes." See pp. 245-246, n. 148.
- <sup>29</sup> Semper, 'The Four Elements of Architecture', p. 104.
- <sup>30</sup> Semper, *Style in the Technical and Tectonic Arts*, p. 131.
- <sup>31</sup> See Semper, *Style in the Technical and Tectonic Arts*, p. 126.
- <sup>32</sup> See Lefebvre, *The Production of Space*, p. 194.
- <sup>33</sup> See Semper, 'The Four Elements of Architecture', p. 103.
- <sup>34</sup> Semper, *Style in the Technical and Tectonic Arts*, p. 286.
- <sup>35</sup> *Dictionnaire des Arts et des Sciences par M. D. C. de l'Académie Française*, quoted in Victor I. Stoichita, *The Self-Aware Image: An Insight into Early Modern Meta-Painting*, trans. Anne-Marie Glasheen (Cambridge: Cambridge University Press, 1997), p. xiii.
- <sup>36</sup> See Stoichita, *The Self-Aware Image*, p. xiii.
- <sup>37</sup> See Semper, *Style in the Technical and Tectonic Arts*, p. 286.
- <sup>38</sup> It should be noted that the production of tapestries is distinct from woven cloth, such as Harris Tweed, one of the main differences being that the weft does not travel from edge to edge in one pass. For a further discussion, see 'Tapestry'. In *Oxford Art Online*, <http://www.oxfordartonline.com:80/subscriber/article/grove/art/T083308>. Accessed 30 December 2011.
- <sup>39</sup> See Geoffrey Batchen, *Burning with Desire: The Conception of Photography* (Cambridge, Massachusetts: MIT Press, 1999).

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- <sup>40</sup> See Hunter, *The Islanders and the Orb*, p. 42.
- <sup>41</sup> See Faber Birren, 'Introduction: M. E. Chevreul's Life, Works and Influence'. In Michel-Eugène Chevreul, *The Principles of Harmony and Contrast of Colours and their Application to the Arts* (New York: Van Nostrand Reinhold, 1981), p. 19.
- <sup>42</sup> See Faber Birren, 'M. E. Chevreul - His Influence'. In Michel-Eugène Chevreul, *The Principles of Harmony and Contrast of Colours and their Application to the Arts* (New York: Van Nostrand Reinhold, 1981), pp. 28-35.
- <sup>43</sup> Chevreul also wrote a book entitled *Des Couleurs et de leurs applications aux arts industriels, à l'aide des cercles chromatiques* (*Colours and their Application to the Industrial Arts with the Aid of Chromatic Circles*) in 1864. See Faber Birren. 'M. E. Chevreul - His Works'. In *The Principles of Harmony and Contrast of Colours and their Application to the Arts* (New York: Van Nostrand Reinhold, 1981), p. 23.
- <sup>44</sup> See Carol A. Hrvol Flores, *Owen Jones: Design, Ornament, Architecture, and Theory in the Age of Transition* (New York: Rizzoli, 2006), p. 245.
- <sup>45</sup> Michel-Eugène Chevreul, *The Principles of Harmony and Contrast of Colours and Applications to the Arts*, quoted in William W. Braham, 'Solidity of the Mask: Colour Contrasts in Modern Architecture', *Res: Journal of Anthropology and Aesthetics*, No. 39 (2001), p. 194. Semper discusses and briefly elaborates on this effect, having read Chevreul, in Semper, *Style in the Technical and Tectonic Arts*, pp. 163-164, n. 12.
- <sup>46</sup> Weavers sometimes experimented with odd bobbins of colour at the end of the web. See Vogler, *A Harris Way of Life*, p. 31.
- <sup>47</sup> As part of a tour of the Harris Tweed Hebrides mill in Shawbost, I was fortunate to see some of these test weaves. My thanks to Kelly Kennedy for generously showing me around the mill and for sharing with me her insightful knowledge of contemporary Harris Tweed production.
- <sup>48</sup> My thanks to Ronnie MacKenzie, custodian of the Lewis Loom Centre, Stornoway, who rescued these books from a closing mill and generously allowed me to view them.
- <sup>49</sup> See Vogler, *A Harris Way of Life*, p. 31.
- <sup>50</sup> Ian McCallum (ed.), 'Machine Made America', Special Issue, *Architectural Review*, Vol. 121, No. 724 (1957)
- <sup>51</sup> See Martin, *The Organizational Complex*, p. 99.
- <sup>52</sup> See Martin, *The Organizational Complex*, p. 99.
- <sup>53</sup> 'Syntax', p. 299. Originally quoted in Martin, *The Organizational Complex*, p. 102. As Martin notes, Mies van der Rohe's 'Lake Shore Drive Apartments' (1948), and his later buildings, by extension, were an exception to this rule.
- <sup>54</sup> It should be noted that majority of the photographs in 'Syntax' are from the street and do not depict the buildings in elevation, the diagrams an idealised depiction of their surface articulations, though the black and white photographs do reinforce a sense of enveloping and flatness.
- <sup>55</sup> See 'Syntax', pp. 299-336.
- <sup>56</sup> H. Ling Roth, 'Studies in Primitive Looms', quoted in McEwen, *Socrates' Ancestor*, p. 83. Emphasis in McEwen. Also refer to Albers, 'On Weaving', p. 29
- <sup>57</sup> Krauss, 'Grids', p. 52. For a further discussion of the grid in the wake of Krauss' writings, see Higgins, *The Grid Book*.
- <sup>58</sup> See Krauss, 'Grids', pp. 60-61.
- <sup>59</sup> Rosalind Krauss, 'The Originality of the Avant-Garde: A Postmodernist Repetition', *October*, No. 18 (1981), p. 57.
- <sup>60</sup> Mark C. Taylor, *Hiding* (Chicago: University of Chicago Press, 1997), p. 107.
- <sup>61</sup> See Taylor, *Hiding*, p. 107.
- <sup>62</sup> Sigfried Giedion, *Space, Time and Architecture*, quoted in Ward, *Weimar Surfaces*, p. 55.
- <sup>63</sup> It is said that the De Stijl artists took their name from Semper's *Der Stil*, or *Style*, as it is referred to in English. See Masheck, 'The Carpet Paradigm', p. 99.
- <sup>64</sup> Robin Evans, 'The Developed Surface: An Enquiry into the Brief Life of an Eighteenth-Century Drawing Technique'. In *Translations from Drawing to Building and Other Essays* (London: Architectural Association, 1997), p. 202. Emphasis in Evans.
- <sup>65</sup> See Romy Golan, 'From Monument to *Muralnomad*: The Mural in Modern European Architecture'. In Karen Koehler (ed.), *The Built Surface: Architecture and the Pictorial Arts from Romanticism to the Twenty-First Century*, Vol. 2 (Aldershot: Ashgate, 2002), p. 187.
- <sup>66</sup> Theo van Doesburg, 'Space, Time and Colour', quoted in Fritz Neumeyer, 'Head First Through the Wall: An Approach to the Non-Word 'Façade'', *Journal of Architecture*, No. 4 (1999), p. 252. Emphasis in Neumeyer.
- <sup>67</sup> Theo van Doesburg, 'Space, Time and Colour'. In David Batchelor (ed.) *Colour: Documents of Contemporary Art* (London: Whitechapel and Cambridge, Massachusetts: MIT Press, 2008), p. 88. Emphasis in van Doesburg.



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- <sup>68</sup> Golan, 'From Monument to *Muralnomad*', p. 196.
- <sup>69</sup> See Golan, 'From Monument to *Muralnomad*', pp. 186-187.
- <sup>70</sup> Henri Focillon, *The Life of Forms in Art*, trans. Charles Becher Hogan and George Kubler (New York: George Wittenborn, 1948), p. 25.
- <sup>71</sup> See Focillon, *The Life of Forms in Art*, p. 25.
- <sup>72</sup> Le Corbusier, 'Peinture, Sculpture et Architecture Rationale', quoted in Golan, 'From Monument to *Muralnomad*', p. 194.
- <sup>73</sup> See Wigley, *White Walls, Designer Dresses*, p. 252.
- <sup>74</sup> See Wigley, *White Walls, Designer Dresses*, p. 252.
- <sup>75</sup> See Semper, *Style in the Technical and Tectonic Arts*, pp. 623-624.
- <sup>76</sup> See Sigfried Giedion, *Mechanisation Takes Command*, quoted in Golan, 'From Monument to *Muralnomad*', p. 202.
- <sup>77</sup> See Wigley, *White Walls, Designer Dresses*, p. 253.
- <sup>78</sup> Le Corbusier, 'À Propos de la Tapisserie', quoted in Wigley, *White Walls, Designer Dresses*, p. 251.
- <sup>79</sup> Wigley, *White Walls, Designer Dresses*, p. 251.
- <sup>80</sup> John Telfer Dunbar, *History of Highland Dress* (London: B. T. Batsford, 1979), pp. 2-3.
- <sup>81</sup> For a further discussion of the *feilidh mhor*, see H. F. McClintock, *Old Highland Dress and Tartans* (Dundalk: W. Tempest Dundalgan Press, 1949), pp. 18-35.
- <sup>82</sup> Aristotle, *Physics*, quoted in Casey, *The Fate of Place*, p. 53.
- <sup>83</sup> See Casey, *The Fate of Place*, p. 83.
- <sup>84</sup> Arendt, *The Human Condition*, p. 198.
- <sup>85</sup> See Rykwert, 'Topo-philia and -phobia', p. 16.
- <sup>86</sup> Rykwert, 'Topo-philia and -phobia', pp. 16-17.
- <sup>87</sup> See Benjamin, *Place, Commonality and Judgement*, p. 99.
- <sup>88</sup> See Oskar Bie, *Die Wand und ihre künstlerische Behandlung*, quoted in Neumeyer, 'Head First Through the Wall', pp. 250-251.
- <sup>89</sup> Semper quoted in Harry Francis Mallgrave, *The Idea of Style: Gottfried Semper in London*, quoted in Olin, 'Self-Representation', p. 382.
- <sup>90</sup> See Semper quoted in Mallgrave, *The Idea of Style*, p. 176.
- <sup>91</sup> See T. S. Eliot, 'Burnt Norton'. In *Four Quartets* (London: Faber and Faber, 1943), p. 12.
- <sup>92</sup> Thomas Hardy, *The Life and Work of Thomas Hardy*, quoted in Richard King, 'Puzzling over the Past', Book Review, *The Weekend Australian: Review* (11-12 July, 2009), p. 12.



# PLACE

# DRESSING

BEINGS SURROUND THEMSELVES  
WITH THE PLACES WHERE THEY  
FIND THEMSELVES, THE WAY ONE  
WRAPS ONESELF UP IN A  
GARMENT.

GEORGES POULET

EVERYTHING THAT 'ADORNS'  
MAN CAN BE ORDERED ALONG A  
SCALE IN TERMS OF ITS  
CLOSENESS TO THE PHYSICAL  
BODY. THE 'CLOSEST'  
ADORNMENT IS TYPICAL OF  
NATURE PEOPLES: TATTOOING.  
THE OPPOSITE EXTREME IS  
REPRESENTED BY METAL AND  
STONE ADORNMENTS, WHICH  
ARE ENTIRELY UNINDIVIDUAL  
AND CAN BE PUT ON  
EVERYBODY.

GEORG SIMMEL



An ancient scribe tells us that the Attic chiton (*χιτών*) was originally designed by Aeschylus (c. 525-456 B.C.) as a linen or woollen costume to be worn on the stage. This swathe of cloth elegantly draped, was later to be adopted by priests and torch-bearers finding itself as an ornament to festivities, thereafter being worn by the populace at large;<sup>1</sup> the prefacing figure, *χ* (*chi*), reminiscent of a rudimentary signature and a designation of place, the mark of a destination, an address inscribed on a map. Such drapery too, it is said, formed the mainstay of Highland wear (FIGS. 118-119), the *feilidh mhor* or large wrap,<sup>2</sup> hitched higher and belted to the body, the tweed's malleable form providing protection from the elements, whilst also operating as a minimal shelter, shrouding the body as a make-shift domicile in the midst of the landscape; the big cloth, Harris Tweed, and the large wrap, one in the same cloth and familiarly interchangeable.<sup>3</sup> § In the waulking song 'This Morning I Have Risen Early', there is a line, "[a]nd in my tartan plaid I fold her,"<sup>4</sup> that speaks not only of the tender intimacies of courtship but perhaps even more profoundly, of Harris Tweed's authenticity and its inextricable connectedness to place and to the people who inhabit its Isles. The fabric's very situatedness is constitutive of its unique existence, further embodied in its rich history,<sup>5</sup> the customs of which are held fast in oral form, though captured not readily enough through more contemporary means, the tradition regardless, continuing to be passed on, and is to this day, very much lived. § Traditionally, before the introduction of commercial dyes and the milled carding and spinning of the wool, fleeces were sourced from the Blackface and the Cheviot sheep<sup>6</sup> that wandered the Islands' machair and mountainsides, the fibres further coloured by that land, the tweed's variegated web infused by plants indigenous to it; the mixture of specimens and mordents, recipes closely guarded, passing from one generation to the next, from mother to daughter.<sup>7</sup> § In the Hebrides, the ling heather or *fraoch*, we are told, bequeathed a deep green, stone parmelia or *crotal* lending red, cudbear, *corcar* bestowing purple, woad, *glas-lus* or *guirmean* instilling blue and an intense yellow received from dyer's rocket or *lus-*



*bhuidhe mor*, to name only a handful; the flora staining the wool, the dying undertaken in a large cast iron vat prepared over a fire, amidst the elements, in the open.<sup>8</sup> The different coloured wools were then carded together and spun, additional combinations in hue and tone ensured in the weaving of warp and weft, the scent of the weaver's peat fire further imbuing it; the web itself an iridescent and shifting landscape, sensorial and concinnous, incanted over during the waulking, its surface redolent with histories and local lore. The lovers in the midst of the terrain, enfolded in the *feilidh mhor*, camouflaged and flattened, indistinguishable and blending with it,<sup>9</sup> were one with the land as they were with each other, the cloth, the large wrap, lending visibility through its fine craftsmanship, but drawn from the land, re-immersed in it, now unified. The visible surface, *epiphaneia*, we might recall, is "coming-to-light," the bearer of "prominence and impressiveness," qualities conferred upon it by the skilfulness of its weave, its association with conspicuousness of little consequence.<sup>10</sup> § In ancient Greece, *kosmos* in its Homeric form, was generally understood as a "rhythm or an order [...] rediscovered with each new tracing of the figure,"<sup>11</sup> as is the case with Harris Tweed, with its endless permutations of patternation and colouration, but the term *kosmēse*, was also to signify arranging, ordering and adorning.<sup>12</sup> Manifest in the acts of building and making; the crafted surface, its very appearing, was an acknowledgement of existence.<sup>13</sup> So when a woman adorned herself, *kosmēse*, wrapping her skin, *chrōs* (skin or colour) in yet another skin, she lent body, "bring[ing] living surface-body so clothed to light; [...] mak[ing] it appear."<sup>14</sup> Our word "cosmetics," takes its leave from such enhancement (FIG. 120). and recalls Baudelaire's advocacy, that: "[m]aquillage has no need to hide itself or to shrink from being suspected; on the contrary, let it display itself, at least if it does so with frankness and honesty."<sup>15</sup> As "a continuous coloured surface, a fabric,"<sup>16</sup> adornment was not simply understood as mere appliqué, a discerningly piecemeal embellishment, but rather as an enveloping, a swathing or draping, a dressing binding, yet abounding in its entirety; the adorned memorialising adornment.<sup>17</sup> §

Greek architecture was so conceived, “the art form and decoration [...] profoundly and intimately bound and influenced by [the] principle of surface dressing, [so much so] that it [was] impossible to consider them separately,”<sup>18</sup> a conception which was to inform both architecture and vestimentary arts from that time onward.<sup>19</sup> According to Vitruvius, the woven cloth facilitated not only the covering and protecting of the body, but also enabled a certain adornment so that the fabric might enhance the body’s honour,<sup>20</sup> enabling visibility and allowing the wearer to assume one’s place in the world. The Latin term *honestas*, we are told, did not only confer honour, but was also a bestowal of reputation, character, respectability, virtue, integrity, dignity: rightful Roman qualities, and hence necessarily public.<sup>21</sup> For Ruskin, adornment was conceived of as a form of ornament attendant to an *existing* structure, with architecture being proposed as “an art that “adorns the edifice raised by man for whatsoever use,”<sup>22</sup> such embellishment understood as separate, lying in contradistinction to the very surface to which it was applied.<sup>23</sup> Semper, however, conceived of adornment as a cosmic imperative, experienced as “a manifestation of the universal world order within the phenomenal world.”<sup>24</sup> Premised upon his theory of formal beauty, and its principle axes of symmetry, proportionality, such embellishment was co-extensive with his concept of dressing, conceivable as an all-encompassing ensemble; a *Gesamtkunstwerk*, a “synthesis of the arts.”<sup>25</sup> In adornment, as in dressing, “[c]entripetal and centrifugal tendencies [were understood as] fused,”<sup>26</sup> individual elements orchestrated through their very participation. § A legacy of his long-held interest in textiles, Semper’s preoccupation with the woven cloth, it has been suggested, marks the culmination of his interests in polychromy,<sup>27</sup> “light and colour [...] treated as one [...] heightened by the juxtaposition of fragments of pure hues,”<sup>28</sup> reminiscent of the Luminists’ portrayal of the landscape and their concern with atmospherics.<sup>29</sup> For Semper, such “chromo-luminarism”<sup>30</sup> conceivably registered as a vestige of the ancient technique of toreutics, the weaving together of a diversity of stuffs, manifest now as colour, “the subtlest and most incorporeal dressing,”<sup>31</sup> a

symbolic, indexical homage to the crafted, iridescent surface.<sup>32</sup> Painted and applied, colour was understood as “fluid, the medium of all changes,”<sup>33</sup> binding disparate elements of a building together and further to their environment and surrounds,<sup>34</sup> the play of light epitomising Divinity.<sup>35</sup> § The interplay between the liminal materiality of colour with the varying intensity of light was to find its apotheosis in his theory of dressing or *Bekleidung* as he was to term it, a principle which enabled him to “posit a unitary origin for all the arts,”<sup>36</sup> its “motives borrowed from the realm of costume and finery,”<sup>37</sup> though evident earlier in his conception of the architectural enclosure.<sup>38</sup> For “delight in colour,” it is said, “is fundamental to our being, residing in our instinct for play and adornment.”<sup>39</sup> § *Bekleidung*, we are told, is derived from the German *kleiden*, and is generally understood as “to clothe” or “to dress,” finding its origins in *Kleit* or cloth, which upon further derivation, is revealed in the mixture applied to the cloth, *Klei*, a clay or loam,<sup>40</sup> in order that it be filled and waulked, the preparation and finishing of the cloth undertaken between loom and body, and by extension, the workmanship enacted upon stone between quarry and wall, enabling both cloth and stone to become wearable and hence, inhabitable. § For Semper, speech, the spoken word, further supported his concept of dressing; words were not simply “linguistic symbols applied to building at a later stage but clear indications of the textile origin[s]”<sup>41</sup> of architecture. Homonymous word-plays in German, his native tongue, were said to have revealed associations, analogies that informed the symbolic and unitary origins of the formal language of the arts as a whole.<sup>42</sup> Correspondences between *Wand* and *Gewand*, wall and garment, associations between *Zaun*, a hedge or fence; and *Saum*, hem or fillet, further exemplified in the double meaning of *Decke* as both ceiling and cover,<sup>43</sup> manifested as the “prearchitectural conditions” of “dwelling [which were to] assume monumental form.”<sup>44</sup> § His founding of structural-symbolic ornamental motifs on the technical arts sought to expose, it is said, “universal principles that always retained a certain stylistic necessity,”<sup>45</sup> revealed, for example, in the correspondence between the triglyphs of the Doric temple and the fringed and

decorative borders of fabrics, both seams of sorts,<sup>46</sup> one, however, not informing the other, but rather, both the result of necessity, the virtuous termination and resolution of an edge condition.<sup>47</sup> In these shifts between media and modes, a transfiguration occurs, movements reverberating between body and building, between the intimate and the architectural, regardless of scale, dressing. For: § *“In principle what the human body is to its coverings (cloth, cosmetic paint, or jewellery), load-bearing materials are to finishing materials. The analogy rests on equivalent “experiences” of sheltering, modesty and decoration. In neither case was nakedness evident, not for stone nor flesh; in both cases there was something unseen and supporting, and something visible and supported.”*<sup>48</sup> § Semper’s concept of dressing draws, it is said, from an understanding of the festive nature of the theatre, “the haze of carnival candles [being] the true atmosphere of art,”<sup>49</sup> replete with its religious nuances, which were given form, not only in the “stone dramas by Phidias,”<sup>50</sup> but also on the festival stage, its joyous and temporary bedecking informing his conception of monumental architecture, the anchoring of ritual in place and its rendering as tangible.<sup>51</sup> § *“The festival apparatus – the improvised scaffold with all its splendour and frills that specifically marks the occasion for celebrating, enhances, decorates, and adorns the glorification of the feast, and is hung with tapestries, dressed with festoons and garlands, and decorated with fluttering bands and trophies – is the motive for the permanent monument, which is intended to proclaim to future generations the solemn act or event celebrated.”*<sup>52</sup> § For Semper, “dressing and the mask [were] as old as human civilisation,”<sup>53</sup> the “masking of reality” recalling the role of the mask in ancient Greece, those worn by the gods in particular, which served “to express tensions between contrary terms,”<sup>54</sup> manifest in the contest between that which is supported and that which is covered, a veiling, a veritable “dissimulating fabric” inextricably woven into the “fabrication of architecture.”<sup>55</sup> For the structure beneath the textile surface or mask operates as nothing more than a prop, it is “merely a supporting player, playing the role of support, supporting precisely because it does not play.”<sup>56</sup> The outer surface is necessarily performative and is rendered so

only in and through its dressing, differentiating itself from its fixed and voiceless scaffold, such “adornment implicit [in] the dialectics of concealment and illumination.”<sup>57</sup> § Semper’s interest in the performing arts, however, was not limited to theatre alone, but was also informed by dance and music; those “cosmic arts”<sup>58</sup> inspired by Mnemosyne and her sorory, *mimesis*, the “forming of images”<sup>59</sup> as opposed to mere copies, it is said, “deriv[ing] from the star-dance of the heavens.”<sup>60</sup> In ancient Greece, *choros*, earthbound, was understood not only as the dance floor or the dance place, but the very dance itself,<sup>61</sup> place appearing with the dance, those sets of steps and turns figured and repeated, place dissolving when the dance was completed,<sup>62</sup> tethered in memory, nonetheless. § The German words for wall and for garment, *Wand* and *Gewand* respectively, find their origins in *Wenden*, “to turn,” or “to wind,”<sup>63</sup> a surface enclosing, well-crafted, appearing. In the Hebrides, the cloth was waulked in a sunrise direction, turning round the table, as the cloth had previously been wound around its beam in the weaving, the cloth then tailored encircling the body as the walls enclosed the room in which the dressing took place (FIG. 121), the wearer’s journeying through the city, mirroring, more or less, the ancients’ cycling movements about the *polos*, symbolic of the *polis* and the very appearance of the place.<sup>64</sup> § The word itself, “*polis*,” it is said, is suggestive of a ring-wall, its Latin derivation *urbs*, containing within it the figure of a circle, derived, as it was from the same root as *orbis*, from which we get orbit, Artemis of Ephesus, goddess of nature circletted with a mural of the *polis*. Our word “town” comes to us through German and originated in the word *Zaun*, a surrounding hedge or fence,<sup>65</sup> which also, as we have seen, bares comparison to *Saum*, or hem.<sup>66</sup> Semper posited “the surrounding wall,” (*Einfassungsmauer*) as the “first element of antique architecture” as well as the “primordial seed” (*Urkeim*); germane to the dwelling, the wall unfurling further to encompass both temple and city,<sup>67</sup> drawing closer, conceivably clothing the body. § The curtain wall, as we are aware, takes its name from its enclosing and fortification of ancient citadels. Office towers, now thus

attired form a sentinel and silent chorus, lining the streets of the city further enshrouding us as a backdrop, dilated revealing a landscape, refocusing and contracted, disclosing a room, stopping down further architecture's textile foundations illuminated. The city's architecture, we are told, can be "appropriated in a twofold manner: by use and by perception - or rather, by touch and sight,"<sup>68</sup> though the other senses necessarily come into play. Engagement with built form cannot simply be grasped in its entirety through studied contemplation alone, habitual use too informs our understanding of it, and to a large extent even how we view it, its familiarity rendering it both preponderant<sup>69</sup> and peripheral, its features registering only intermittently, in a distracted, non-concerted manner. For: § "*Lasting impressions, impressions which differ only slightly from one another, impressions which take a regular and habitual course and show regular and habitual contrasts all these use up, so to speak, less consciousness than does the rapid crowding of changing images, the sharp discontinuity in the grasp of a single glance.*"<sup>70</sup> § The mind, it has been suggested, is composed of two layers,<sup>71</sup> like the double-face of a wall, or a costume well-lined, with an inner receptive surface, and an outer protective shield, and the concept of habit can be likewise conceived, as a surface, separating the inner life from that which lies beyond.<sup>72</sup> Habit, it is said, springs from the Latin *habitus*, a noun conveying activity, which is derived from *habere*, to have or to hold, and is understood as the possession of interior qualities, a mode of being, the cultivation of mental and moral traits, which result in a constitution that confers a "power of use and enjoyment."<sup>73</sup> But habit, similarly derived, also extends to exterior features and outward appearance; to modes of apparel, to fashion and dressing, but also through *in-habitation* to the place of abode, an *ad-dress*. "To dwell," we are told, is "*a transitive verb – as in the notion of "indwelt space": herewith an indication of the frenetic topicality concealed in habitual behaviour. It has to do with fashioning a shell for ourselves.*"<sup>74</sup> § Habit, too, takes on a performative role, through use and usage, customarily repeated, to the point where such action is performed unconsciously, eliciting a "mechanical" reaction, an automatic response,

the result of repetition.<sup>75</sup> In our coursing through the city, on our daily journeys, liminal layers are acquired through our re-experiencing of the streets and the architecture that defines them, threads are slowly woven through quotidian re-enactment, until a garment is gradually borne, lined with memories of other places, impressed upon us by the flurry of images, unconsciously clothing our existence. Inhabiting the city, we become increasingly attired in place, already enclothed ourselves. For: § “[w]hen the scope of surface tactilism is extended, clothes, architecture, interior design, cosmetics, and the moving image appear as conterminous spaces of inhabitation. As the mutable skin of a social body, they are all part of a shared interactive experience. In defining our way of living space, they tailor our own contours. They shape our passage as moving surfaces in space and mark the traces we make along the way, for “to live is to leave traces.”<sup>76</sup> § “Erase the traces!”<sup>77</sup> however, was an insistent refrain that echoed throughout the first decades of the twentieth century, a period heady with Modernist zeal which sought to dissociate itself from precedence, to disencumber itself of the weight of history, progress seemingly taking one form in the office building which emerged as a new type, a “house of work, of organisation, of clarity, of economy,”<sup>78</sup> a reductive construction unadorned and ossified, largely colourless and indifferent, “by nature, skeletal.”<sup>79</sup> New materials, concrete, iron and glass were lauded, “Scheerbart with his glass and the Bauhaus with its steel [...] opened up the way: [...] creat[ing] spaces in which it [was] difficult to leave traces,”<sup>80</sup> resistance internalised, offered only by the plushness of upholstery and its textiles.<sup>81</sup> A furtive and fugitive existence was proposed, life, its vitality diminished and depreciated, devoid of existential vestiges. Uncovered and exposed, “[r]educed to skin and bones,”<sup>82</sup> the office building was inexorably rendered as “a jejune thing,”<sup>83</sup> divested and revealed as inconspicuous, lack-lustred, another one among the many. And while the comportment its surfaces was acknowledged,<sup>84</sup> the metaphoric potential of the weave was ignored, by and large, it was read, if at all, as “speculative cubage wrapped in exterior wallpaper,”<sup>85</sup> an indiscriminate and undistinguished substitute for the woven tapestries, the grid

repeating, *ad infinitum*, self-reflexive, a *mise en abyme*, a “naked and determined materialism,”<sup>86</sup> its formalist drive eschewing or ignorant of its textile origins, a mass-reproduced surface, “detache[d] from the domain of tradition.”<sup>87</sup> § It is said that “[i]f the place enriches the being who is found there, the being confers on the place where it is found something of its own individuality.”<sup>88</sup> Or perhaps to put it another way, we are coloured by place, dyed in the wool so to speak, but so too do we cast upon it our own hues and enliven it, as we (the very threads of our being) interweave in between the one and the other, between here and there enclosed in place, moving in between and in certain lights, igniting. For colour that imbues the woven cloth, like place, is by nature reflexive, “encompass[ing] that on which it reflects – [...] but never fully illuminat[ing] that which it encompasses.”<sup>89</sup> Place and colour are both inextricably linked and revealed in the shifting, animate and dynamic nature of the surface, whether woven, painted, knitted or built, chiasmatic in their tidal unfurlings and enfoldings, from the intimate to the architectural, place and cloth dressing, binding the body to its environment, to the landscapes and its surrounds, to the city and the buildings which compose it, establishing contexts immediately apparent, while spanning across divides, latent memories concealed within the folds, revealed and complemented in their afterimages.



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- <sup>1</sup> See Mallgrave, *Gottfried Semper*, p. 296. Semper was to note that the Hellenic *chiton* was linen and the Dorian, woolen. See Semper, *Style in the Technical and Tectonic Arts*, p. 197.
- <sup>2</sup> For a discussion of the *feilidh mhor*, see, for example, John Telfer Dunbar, *History of Highland Dress* (London: B. T. Batsford, 1979), pp. 2-3; and H. F. McClintock, *Old Highland Dress and Tartans* (Dundalk: W. Tempest Dundalgan Press, 1949), pp. 18-35.
- <sup>3</sup> Here, perhaps, it is worth noting that “celt” originally meant “raiment, covering.” See Frances Tolmie, *One Hundred and Five Songs of Occupation from the Western Isles of Scotland* (Edinburgh: Llanerch Publishers, 1997), p. 148, n. \*.
- <sup>4</sup> ‘S Moch An Diu A Rinn Mi Èirigh’ otherwise known as ‘This Morning I Have Risen Early’ in Campbell (ed.), *Hebridean Folksongs*, pp. 134-135.
- <sup>5</sup> See Benjamin, ‘The Work of Art’, p. 223.
- <sup>6</sup> Thompson, *Harris Tweed*, pp. 31-32.
- <sup>7</sup> Thompson, *Harris Tweed*, p. 34. For a discussion of all other aspects of *calanas* or wool-work, refer to the chapter ‘The Old Ways’, pp. 31-56, and with reference to Semper’s conceptions of dyeing, see Semper, *Style in the Technical and Tectonic Arts*, pp. 198 and 232-236.
- <sup>8</sup> The italicised words are the Gaelic names of the plants. See Thompson, *Harris Tweed*, pp. 32-39, and for a further discussion of dying refer to, Jean Fraser, *Traditional Scottish Dyes* (Edinburgh: Birlinn, 1995), and Vogler, *A Harris Way of Life*, pp. 18-24.
- <sup>9</sup> “[W]hen they lie amongst the hadder [heather] the bright colour of their plaids shall not betray them ...” A 1582 account of Harris Tweed cited in Thompson, *Harris Tweed*, p. 21.
- <sup>10</sup> McEwen, *Socrates’ Ancestor*, pp. 87-88.
- <sup>11</sup> McEwen, *Socrates’ Ancestor*, p. 42.
- <sup>12</sup> McEwen, *Socrates’ Ancestor*, p. 43.
- <sup>13</sup> McEwen, *Socrates’ Ancestor*, p. 43.
- <sup>14</sup> McEwen, *Socrates’ Ancestor*, p. 44. Here Bruce Nauman’s *Art Make-Up* comes to mind, wherein the artist applies consecutive layers of make-up (white, pink, green, and black) to his face and torso, literally making himself up and films himself in the making. See Bruce Nauman, *Art Make-Up* (1967-68) (New York: Electronic Arts Intermix, n.d.).
- <sup>15</sup> Baudelaire, ‘The Painter of Modern Life’, p. 34.
- <sup>16</sup> Wigley, *White Walls, Designer Dresses*, p. 250.
- <sup>17</sup> See Semper, *Style in the Technical and Tectonic Arts*, p. 93.
- <sup>18</sup> Semper, *Style in the Technical and Tectonic Arts*, p. 246. Emphasis in Semper.
- <sup>19</sup> See, for example, Thomas Carlyle, *Sartor Resartus*, quoted in James Laver, *Style in Costume* (London: Oxford University Press, 1949), p. 4.
- <sup>20</sup> McEwen, ‘Instrumentality and the Assistance of the Loom’, p. 134.
- <sup>21</sup> McEwen, ‘Instrumentality and the Assistance of the Loom’, p. 138.
- <sup>22</sup> John Ruskin, *The Seven Lamps of Architecture*, quoted in Benjamin, ‘Surface Effects’, p. 16.
- <sup>23</sup> See Benjamin, ‘Surface Effects’, p. 16.
- <sup>24</sup> Semper, from ‘Concerning the Formal Principles of Ornament’, p. 91.
- <sup>25</sup> See Mallgrave, ‘Introduction’. In Semper, *Style in the Technical and Tectonic Arts*, p. 51.
- <sup>26</sup> Simmel, ‘Adornment’, p. 343.
- <sup>27</sup> Mallgrave, *Gottfried Semper*, p. 290.
- <sup>28</sup> van Zanten, *Architectural Polychromy*, p. 63.
- <sup>29</sup> For a discussion of Semper and his understanding of light and colour in relationship to Luminism, see van Zanten, *Architectural Polychromy*, pp. 63-71.
- <sup>30</sup> Anne Carson, ‘Short Talk on Chromo-Luminarism’, *BOMB*, No. 20 (1987), p. 76.
- <sup>31</sup> Semper, *Style in the Technical and Tectonic Arts*, p. 379.
- <sup>32</sup> For a discussion of the thickness of the surface, see Semper, *Style in the Technical and Tectonic Arts*, p. 269.
- <sup>33</sup> Walter Benjamin, ‘A Child’s View of Colour’. In *Selected Writings: Volume 1, 1913-1926*, ed. Marcus Bullock and Michael W. Jennings (Cambridge, Massachusetts: Belknap Press of Harvard University Press, 1996), p. 50.
- <sup>34</sup> van Zanten, *Architectural Polychromy*, p. 71.
- <sup>35</sup> See Peter Kohane and Michael Hill, ‘The Decorum of Doors and Windows, from the Fifteenth to the Eighteenth Century’, *Architectural Research Quarterly*, Vol. 10, No. 2 (2006), p. 142.
- <sup>36</sup> Rykwert, ‘Gottfried Semper and the Conception of Style’, p. 78.
- <sup>37</sup> Mallgrave, *Gottfried Semper*, p. 293.
- <sup>38</sup> See Mallgrave, ‘Introduction’. In Semper, *The Four Elements of Architecture*, p. 24. For background on and sources of inspiration for Semper’s concept of *Bekleidung*, see, for example, Caroline A. van Eck,

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- 'Figuration, Tectonics, and Animism in Semper's *Der Stil*', *Journal of Architecture*, Vol. 14, No. 3 (2009), pp. 329-332.
- <sup>39</sup> Mallgrave, 'Introduction'. In Semper, *The Four Elements of Architecture*, p. 14.
- <sup>40</sup> Elizabeth Rowe Spelman, *Gottfried Semper and the Profound Surface of Architecture*, Master of Architecture Thesis (Houston, Texas: Rice University, 1997), p. 48.
- <sup>41</sup> Semper, *Style in the Technical and Tectonic Arts*, p. 248.
- <sup>42</sup> Semper, *Style in the Technical and Tectonic Arts*, p. 248.
- <sup>43</sup> Semper, *Style in the Technical and Tectonic Arts*, p. 248.
- <sup>44</sup> Semper, *Style in the Technical and Tectonic Arts*, p. 248. Emphasis in Semper.
- <sup>45</sup> Mallgrave, 'Introduction'. In Semper, *Style in the Technical and Tectonic Arts*, p. 32.
- <sup>46</sup> See Mallgrave, *Gottfried Semper*, p. 292.
- <sup>47</sup> Mallgrave, 'Introduction'. In Semper, *Style in the Technical and Tectonic Arts*, p. 32.
- <sup>48</sup> Leatherbarrow, *The Roots of Architectural Invention*, pp. 202-203.
- <sup>49</sup> Semper, *Style in the Technical and Tectonic Arts*, p. 439, n. 85.
- <sup>50</sup> Semper, *Style in the Technical and Tectonic Arts*, p. 439, n. 85.
- <sup>51</sup> See Hvattum, *Gottfried Semper and the Problem of Historicism*, p. 67.
- <sup>52</sup> Semper, *Style in the Technical and Tectonic Arts*, p. 249. Emphasis in Semper.
- <sup>53</sup> Semper, *Style in the Technical and Tectonic Arts*, pp. 438-439, n. 85.
- <sup>54</sup> Jean-Pierre Vernant and Françoise Frontisi-Ducroux, 'Features of the Mask in Ancient Greece'. In Jean-Pierre Vernant and Pierre Vidal-Naquet (eds.), *Myth and Tragedy in Ancient Greece*, trans. Janet Lloyd (New York: Zone Books, 1990), p. 206.
- <sup>55</sup> Mark Wigley, 'Untitled: The Housing of Gender', quoted in Mallgrave, *Gottfried Semper*, p. 300.
- <sup>56</sup> Wigley, *White Walls, Designer Dresses*, p. 12.
- <sup>57</sup> Papapetros, 'World Ornament', p. 309.
- <sup>58</sup> See Mallgrave, 'Introduction'. In Semper, *The Four Elements of Architecture*, p. 33.
- <sup>59</sup> Leatherbarrow, *The Roots of Architectural Invention*, p. 87.
- <sup>60</sup> Gadamer, 'The Relevance of the Beautiful', p. 36.
- <sup>61</sup> McEwen, *Socrates' Ancestor*, p. 58.
- <sup>62</sup> McEwen, *Socrates' Ancestor*, p. 63.
- <sup>63</sup> Frampton, however, suggests that *Wand* and *Gewand* are derived from the term *Winden*, "to embroider." While embroidering is textile in origin, given Semper's interest in the enclosing nature of the wall and his appreciation of the nature of the surface, Spelman's proposition seems all the more likely. See Spelman, *Gottfried Semper and the Profound Surface of Architecture*, p. 51, and Frampton, '*Rappel à L'Ordre*', p. 524.
- <sup>64</sup> With reference to Heidegger, *Parmenides*, see Malpas, 'Heidegger in Benjamin's City', p. 494.
- <sup>65</sup> See Arendt, *The Human Condition*, p. 64, n. 64.
- <sup>66</sup> Semper, *Style in the Technical and Tectonic Arts*, p. 248.
- <sup>67</sup> With reference to a lecture by Semper in 1848 or 1849, see Mallgrave, 'Introduction'. In Semper, *The Four Elements of Architecture*, p. 23.
- <sup>68</sup> Benjamin, 'The Work of Art', p. 240.
- <sup>69</sup> See Walter Benjamin, 'One-Way Street', quoted in Anthony Vidler, 'Dead End Street: Walter Benjamin and the Space of Distraction'. In *Warped Space: Art, Architecture, and Anxiety in Modern Culture* (Cambridge, Massachusetts: MIT Press, 2000), p. 86.
- <sup>70</sup> Georg Simmel, 'The Metropolis and Mental Life'. In *The Sociology of Georg Simmel*, ed. and trans. Kurt Wolff (Glencoe, Illinois: Free Press, 1950), p. 410.
- <sup>71</sup> Sigmund Freud, 'A Note on the Mystic Writing-Pad'. In Charles Merewether (ed.), *The Archive: Documents of Contemporary Art* (London: Whitechapel and Cambridge, Massachusetts: MIT Press, 2006), p. 22.
- <sup>72</sup> Semper discusses the establishment of the home in terms of the division of space, the woven surface separating the inner life from that which lies beyond the confines of the domicile. See Wigley, *White Walls, Designer Dresses*, p. 11.
- <sup>73</sup> Henri Lefebvre, *The Production of Space*, quoted in Giuliana Bruno, *Atlas of Emotion: Journeys into Art, Architecture, and Film* (New York: Verso, 2002), p. 322.
- <sup>74</sup> Benjamin, *The Arcades Project*, [I4, 5].
- <sup>75</sup> Refer to the Oxford English Dictionary for an elucidation of the complexities contained within the term "habit." <http://www.oed.com/view/Entry/82978>. Accessed 13 October, 2007.
- <sup>76</sup> Bruno, *Atlas of Emotion*, p. 322.
- <sup>77</sup> "Erase the traces!" is the refrain in the first poem of Bertolt Brecht's (1898-1956) *Lesebuch für Städtebewohner* or 'Reader for City-Dwellers', quoted in Walter Benjamin, 'Experience and Poverty'. In *Selected Writings*:

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- Volume 2, 1927-1934, ed. Michael W. Jennings, Howard Eiland, and Gary Smith (Cambridge, Massachusetts: Belknap Press of Harvard University Press, 1999), p. 734.
- <sup>78</sup> Ludwig Mies van der Rohe, 'Working Theses', quoted in Rykwert, *The Dancing Column*, p. 382.
- <sup>79</sup> Ludwig Mies van der Rohe, 'Working Theses', In Ulrich Conrads (ed.), *Programs and Manifestos on 20<sup>th</sup>-Century Architecture* (Cambridge, Massachusetts: MIT Press, 1971), p. 74.
- <sup>80</sup> Benjamin, 'Experience and Poverty', p. 734.
- <sup>81</sup> See Benjamin, *The Arcades Project*, [I3,1], and [I5,2].
- <sup>82</sup> Rykwert, *The Dancing Column*, p. 382.
- <sup>83</sup> Rykwert, *The Dancing Column*, p. 382.
- <sup>84</sup> The curtain wall was categorised according to its surface condition, which alluded to its weave, in the 1957 'Machine Made America' special issue of *Architectural Review*. See Reinhold Martin, 'Atrocities. Or, Curtain Wall as Mass Medium', *Perspecta*, No. 32 (2001), p. 67.
- <sup>85</sup> Peter Blake, 'Slaughter on 6th Avenue', quoted in Martin, 'Atrocities', p. 68.
- <sup>86</sup> Rosalind Krauss, 'Grids', *October*, No. 9 (1979), p. 52.
- <sup>87</sup> Benjamin, 'The Work of Art', p. 221.
- <sup>88</sup> Poulet, *Proustian Space*, p. 28.
- <sup>89</sup> Malpas, 'Repetitions', pp. 1-2.



# RITUAL

# REPETITION

EVERY PROFOUND EXPERIENCE  
LONGS TO BE INSATIABLE, LONGS  
FOR RETURN AND REPLETION  
UNTIL THE END OF TIME, AND  
FOR THE REINSTATEMENT OF AN  
ORIGINAL CONDITION FROM  
WHICH IT SPRANG.

WALTER BENJAMIN

FOR THEM THERE IS NO  
SIGNIFICANCE IN LIFE; THEY  
HAVE NO DANCING, NO  
HELICON, NO MUSE.

ANONYMOUS





Until the early twentieth century in the Outer Hebrides, “labour and song went hand in hand; labour gave rise to song and song lightened the labour;”<sup>1</sup> strain giving way through immersion in the rhythm, the burden of the task at hand mitigated, its measure not in hours, but in tune.<sup>2</sup> The milking of cows, the striking of oars against the sea, the harvesting of crops, the crooning of children, and the waulking of the cloth, each form had its own repertoire,<sup>3</sup> varying from island to island and even in their breadth, from one end to the other,<sup>4</sup> each task, regardless, following the direction of habit, *deiseil*, the coursing of the sun.<sup>5</sup> Through the waulking song in particular, a great oral tradition was perpetuated, as histories long past were given presence<sup>6</sup> and were coupled with more prosaic and ribald verse, speculating on, indeed, if not celebrating life contemporary to its singers, wherein the name of the one or the other and that of their purported lover was cited in song. § Steeped in ritual the waulking was a festal affair, Thursday, the day of Columba, it is said, being the most auspicious day to undertake the task.<sup>7</sup> While no definitive account or classic form of waulking, as such, exists, typical to all performances was the structure wherein one woman sang the verse, the rest participating, joining in at the chorus, allowing the lead singer to draw breath in the refrain, surging forward again renewed then in song. Several bars before the singing began, thumping heralded the tune, the preliminary beating of the table establishing a “pure rhythm [...] almost hypnotic in its insistence and excitement, accumulating in its intensity to the point when [...] it positively *demands* a song to go with it;”<sup>8</sup> the tempo somatically engrained, its pulsations given form, and choreographed in the fulling of the cloth. § *“The course of the web along the board describes a series of zigzags, each woman’s movements forming the letter V, of which she herself is the base, and each point being marked by the loud thud of the cloth upon the board, always in four time. At one she receives the cloth from her neighbour on the right, leaning forward and throwing it down at arm’s length; at two she draws herself upright and brings it down again immediately in front of her, twisting as she does so; at three she passes it, again at arm’s length to her neighbour on the left; and at four, once more upright, she brings her hands again in front of her, still beating*

time, and is thus ready for one, da capo, for the rhythm is ceaseless.”<sup>9</sup> § The movement of the body, the criss-crossing of the arms in the waulking mirrors the herringbone weave, patterns echoing across and between different modes, figures repeating, the practices of weaving also emulated in dance, the Hebridean Weaving Lilt a playful performance of its preparations and processes.<sup>10</sup> As a means of commemoration, waulking, dancing and the like were collective practices and participatory, participation and imitation chiasmatically entwined, their definition founded upon interaction, an exchange mutually derived.<sup>11</sup> The originary medium of imitation, we are told was the body, with language and dance its means, the “gestures of body and lips” vital in giving form to the immemorial through semblance and play, both “interfolded” and proper to the realm of art and traditional aesthetics.<sup>12</sup> In ancient times, such performances were understood not as superficial impressions or meagre impersonations, but rather conveyed: § “the expression of feelings and the manifestation of experiences through movement, musical harmonies, and the rhythms of speech – an acknowledgement, through the body’s presence, of its intermediate location between Being and Becoming.”<sup>13</sup> § “All true ritual, we are told, is “sung, danced and played,”<sup>14</sup> the word for “play” in German, *Spiel*, originally meaning “dance.”<sup>15</sup> With its steps and becks embodying and perpetuating cultural patterns through representation as a communal affair,<sup>16</sup> the nature of an individual’s sentiments are said to be of lesser import, though “[n]either the expressive function of dance nor the emotional outlet it gives to each [...] is denied,”<sup>17</sup> one and all captivated by, and indeed, at one with its impetus. For the movement itself is momentous, the weaving motion of the body, the to-ing and fro-ing a fundamental feature of play,<sup>18</sup> participants losing all sense of self, freed from “the burden of taking initiative,”<sup>19</sup> caught up in the activity, buoyed by a “spontaneous tendency to repetition,”<sup>20</sup> the momentum a compulsive drive toward regeneration.<sup>21</sup> § Ritual, feast and game are bound by this rhythm,<sup>22</sup> the mood permeating each and synchronic. But it is of another time that we speak, a lapsed time and labile, falling outside of the bounds of quotidian temporality, occurring in a place marked out through performance and so differentiated, place being hallowed in

this way.<sup>23</sup> In the performance of rites ordinary life, it is said, comes to a standstill<sup>24</sup> and “is gleamed through,”<sup>25</sup> a liminal domain emerging<sup>26</sup> and established in an “atemporal instant of primordial plenitude,” experienced as a “symbolic return,”<sup>27</sup> a return founded upon perdurance.<sup>28</sup> For “[a]s long as it survives,” ritual, we are told, “retains its hold over the imaginations and the ways of thinking of the people who witness or practise it. [...] The rite is ‘truly’ understood [only and so] long as it is practised.”<sup>29</sup> § Through the intervention of ritual what returns moves toward us facilitating an encounter, an active exchange with a history<sup>30</sup> that is thoroughly alive and ever-changeable, mutable and capable of being reshaped through interpretation. “Thus,” in this manner, “a potent yesterday,” we are told, “perpetually renews itself.”<sup>31</sup> § An event premised upon mediation,<sup>32</sup> ritual, it is said, is the “reactualisation” of an act of cosmic creation,<sup>33</sup> a cosmogonic feat repeated,<sup>34</sup> but this repetition is never “the simple continuance of the self-identical,”<sup>35</sup> synonymous with lifelessness and death, but is rather an engagement with a tradition replete with potential, “modification and innovation”<sup>36</sup> inherent to it. “Repetition and recollection,” it has been suggested, are one and the same movement, driven, however, toward opposite ends, “for what is recollected has been, [and] is repeated backwards, whereas genuine repetition is recollected forward,”<sup>37</sup> ritual, the weaving betwixt and between the past and the future and taking place in the “the present of the commemorative act.”<sup>38</sup> Indeed: § *“what is repeated is a process of becoming, a movement of differentiation and dispersion - and what is differentiated and dispersed is nothing other than time itself. There can be no passing moment that is not already both the past and the future: the moment must be simultaneously past, present, and future in order for it to pass at all. This is why this eternal repetition does not mean “the return of the same” but rather the return of what is never simply itself. What returns is the movement through which something other is inscribed within the same which, now no longer the same, names what is always other than itself. If the eternal return therefore comes as the eternal repetition of alterity, we could say, somewhat elliptically, that this eternal return is the return of returning itself. It is the desire for things to return.”*<sup>39</sup> § For Semper, architecture subscribed

to this cycling and was understood as the “translation of ritual into tangible form,”<sup>40</sup> reified and “enshrined in monuments” anchored to the soil, establishing a “physical presence,”<sup>41</sup> the levity of music and dance embodied. In play and through it, architecture, along with the other arts, were to realise their primordial motive, not through imitation of the extant world but rather by falling in step with its rhythms manifesting in all manner of compositions: a building, a wreath; a scroll; or a dance, all legitimately created, concordant with its laws.<sup>42</sup> § *“Surrounded by a world full of wonder and forces whose laws we may divine, may wish to understand but will never decipher, that touch us only in a few fragmentary harmonies and suspend our souls in a continuous state of unresolved tension, we conjure up in play the perfection that is lacking. We make for ourselves a tiny world in which the cosmic law is evident within the strictest limits, yet complete in itself and perfect in this respect. In such play we satisfy our cosmogonic instinct.”*<sup>43</sup> § In accordance with this impulse, architecture as a tradition, as such, was to find its origins not in the plastic arts nor in the disciplines of science, but rather in the performing arts, once referred to as cosmic, “their laws of spatial harmony,” said to be generative and “immanently form giving.”<sup>44</sup> Architecture’s practices therein were to rest “on two analogies: of the building as a body, and of the design as a re-enactment of some primitive – or [...] archetypal action.”<sup>45</sup> Tradition understood in this light, it is said, operates as a form of transmission rather than as the sanctioning of mere conservation, the past grasped at in order to learn from it, not so that it might be simply replicated, but only insofar as it might be transformed, re-ordered and fashioned again.<sup>46</sup> § In the wake of the Industrial Revolution, however, new means of technological reproducibility were to disengage the work of art “from its [...] dependence on ritual,”<sup>47</sup> and as a consequence its embeddedness and use in place, stripped of its authenticity through reproduction,<sup>48</sup> all ties seemingly severed with tradition, the body no longer regarded as a meaningful locus. “Soul, eye and hand [were thus] disjoint[ed],”<sup>49</sup> the worker transformed into the labourer and de-skilled,<sup>50</sup> no longer wielding the tool but instead exercised by it, latched to the machine,<sup>51</sup> his movements ordained by its “uniform and unceasing motion,”<sup>52</sup> a

“dislocating rhythm to which he must react, [...] each act [...] an exact repetition of the last,”<sup>53</sup> devoid of any alternative extemporisation or improvisation. The labouring life, as such, was inescapably subject to the “homogenous time of manufacture,”<sup>54</sup> unlike the product of work, of which it said, “there exists no “natural” rhythm,”<sup>55</sup> being born instead of necessity, a matter of mindfulness and ministrations. § The abundance of objects produced by machines at an ever-quicken[ing] rates, changed the character of the artefact, the artefact, “entirely determined by the categories of means and end,” the processes and procedures engaged with in its making “com[ing] to an end in it” and being the very “means to produce this end.”<sup>56</sup> Fashioned by artisans or craftsmen it was premised on a model, a paradigm, which operated as both its measure and was accordingly measured by it,<sup>57</sup> an overarching image, a blueprint of sorts,<sup>58</sup> guiding the fabrication process. This image, it is said, “not only precedes” the work, but endures beyond the finished product, “surviv[ing] intact,” present to the infinite possibilities of its fabrication.<sup>59</sup> The potentiality of multiplication intrinsic to the artefact, as such, corresponds with a variable rhythm, one which drives a pattern of movement, each manifestation, we are told, a “precious product,” the result “of a long chain of causes similar to one another.”<sup>60</sup> Such multiplication stands in marked distinction, however, from the deadening repetition innate to labour, answering, as it does, to the “ever-recurrent needs of consumption”<sup>61</sup> and the proclivities of fashion penchanted by the masses.<sup>62</sup> The commodity in usurping the artefact, once-coveted and admired, however, was to “lack the worldly permanence of a piece of work,” free enterprise diminishing the “difference between use and consumption, between the relative durability of use objects, [in] the swift coming and going of consumer goods.”<sup>63</sup> § Works of art<sup>64</sup> were similarly subject to this change, having always been reproducible,<sup>65</sup> this potential lying dormant and always inherent to the art-work itself, for “[m]anmade artefacts,” it is said, “could always be imitated by men.”<sup>66</sup> In the early years of the twentieth century, however, the internal movement native to the art-work, the work already at work within it<sup>67</sup> accelerated with alacritous speed, the sheer intensity and prodigiousness of

replication compounding. The photographic apparatus and its processes were emblematic of the transformation, new techniques of production progressively shaping and controlling the very make-up of the art-work, and by extension, our way of living.<sup>68</sup> “For the first time in the process of pictorial reproduction,” we are told, “photography freed the hand of the most important artistic functions,”<sup>69</sup> its powers by and large transferred by the “touch of a finger,”<sup>70</sup> the focus now concentrated on the relationship between lens and eye,<sup>71</sup> the surface of the print seemingly no longer handled in the manner of the painted surface, “touch[ed] and retouch[ed]”<sup>72</sup> by the brush, an extension of the arm, mind, and eyes. § Eschewing history and any sense of provenance, the significance of the artwork as a consequence, was revolutionised, its value determined by the sheer spectacle of exhibition and pecuniary worth alone.<sup>73</sup> While it was said that “the work of art reproduced becomes the work of art designed for reproducibility,”<sup>74</sup> the potential for imitation was capable of manifesting, however, only when an “indifference to history”<sup>75</sup> was to wane, opening up to and acknowledging the very possibility of transmission. For “what is lost in the withering of semblance”<sup>76</sup> of works of art as a result of the repetition of “relationships that already exist,”<sup>77</sup> we are told, is “gain[ed] in the scope [or room] for play [*Spiel-Raum*],”<sup>78</sup> the promise of which can never be entirely exhausted,<sup>79</sup> by enabling media used for reproductive objectives to “create new relationships,”<sup>80</sup> in being put to productive ends. § Tradition, we might recall, is only realised through its transmission, with “[t]he phenomenon of translation,” it is said, “provid[ing] a model for the real nature of”<sup>81</sup> it. For translation is the very play of languages, in poetry’s reinscription we are told that “a poet’s meaning, progresses from words to words, metamorphosed from one language into another,”<sup>82</sup> but this sense of relocation can never be absolute, for what reaches the new domain is “that element in a translation which goes beyond transmittal of subject matter.”<sup>83</sup> Movement is nonetheless implicit within the concept, the origins of translation once pertaining to the passage from life to death, and so to redemption too,<sup>84</sup> its processes integral and essential to becoming and change.<sup>85</sup> Imbued with a

sense of physicality, translation, it is said, conveys “a change of condition or site,”<sup>86</sup> founded upon a relationship that suggests a “geography of action,”<sup>87</sup> modifications and adjustments occurring *across* a domain, a difference established, “the sense of the physical or geographical separateness [...] still implicit and potent”<sup>88</sup> all the same. Through translation, a sense of transfer, of handling is embedded and retained, for like tradition, something is handed on or down, in the conveyance of “something [meaningful] from one person, [place], or condition,”<sup>89</sup> to the next, and so on, thereafter, establishing a chain of exchanges, a lineage emerging and binding. § In giving form to the expression of tradition, in its continual translation realised through semblance and play, the presence of the hand is there, it is said, “making its presence known,”<sup>90</sup> for “the hand touches the world itself, feels it, lays hold of it,”<sup>91</sup> its dexterous manipulations enabling knowledge to be multiplied,<sup>92</sup> the apprehension of the world by touch a remedy, providing a means through which the recovery of experience is disclosed and capable again of being conveyed.<sup>93</sup> For, “[s]alvation,” we are told, “includes [a] firm, [yet] apparently brut grip,”<sup>94</sup> grasping, taking hold of what lies before us. § The essence of the hand, however, can never be determined by its capacity to grasp, its significance lying in the fact that “[e]very motion of the hand in every one of its works carries itself through the element of thinking, every bearing of the hand bears itself in that element.”<sup>95</sup> Indeed, “every contact [...] raises the question of an answer [and] the skin is asked to reply,”<sup>96</sup> thinking and feeling, the very work of the hand,<sup>97</sup> in alignment with psyche and eye. The hands together, we are told, are “instruments of both poetry and industry,”<sup>98</sup> their contact and conduct “placing us “in the midst of the world,” indeed, in and amongst things.<sup>99</sup> For “in taking a few shreds of the world,” another world is thus able to be fashioned and contrived,<sup>100</sup> matter and material remoulded and reshaped, brought forth and in doing so bringing forth the place in which they are divined.<sup>101</sup> § In a shed in the Outer Hebrides lie photographs of Melbourne’s curtain walls, once images in their architects’ minds, translated into drawings, and translated again, reified in built form,<sup>102</sup> only to be later inscribed onto a



light-fixing substrate, waiting to be translated into Harris Tweed, their surfaces traced over, grids drawn up to scale for the making. Ossified and skeletal the stripped and naked language of the curtain wall, it has been suggested, can conceivably only be redeemed when its language is transposed to another,<sup>103</sup> its glazing glossed over and given a sense of redress, for “the language of the translation,” we are told, is akin to dressing, an envelopment enshrouding “its content like a royal robe,” a re-covering replete “with ample folds,”<sup>104</sup> the interior of a camera once said to be similarly arrayed in a form of riddel.<sup>105</sup> § The fundamental purpose of translation, like remediation, “the representation of one medium by another,”<sup>106</sup> we are told, lies in the expression of the “reciprocal relationships between languages,” for, “languages are not strangers to one another, but are, [...] interrelated in what they want to express.”<sup>107</sup> But it is not enough to simply utter, write, or inscribe, nor to produce or to make by any other means, for we must poetically dwell,<sup>108</sup> fashioning a shell<sup>109</sup> composed of language,<sup>110</sup> a text, whether woven of words, wool or stone, laden with impressions which bear the very marks of our being, and are given form in the weaving, in traversing “the expanse of the leeway between earth and sky,”<sup>111</sup> for “*only then,*” it is said, “*can we build.*”<sup>112</sup>

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- <sup>1</sup> The Gaelic scholar, Reverend Kenneth MacLeod discussing the practice of waulking, quoted in Thompson, *Harris Tweed*, p. 171.
- <sup>2</sup> See Thompson, *Harris Tweed*, p. 171.
- <sup>3</sup> See Frances Tolmie, *One Hundred and Five Songs of Occupation from the Western Isles of Scotland* (Edinburgh: Llanerch Publishers, 1997).
- <sup>4</sup> See J. L. Campbell, 'The Waulking Pulse'. In J. L. Campbell (ed.), *Hebridean Folksongs: A Collection of Waulking Songs by Donald MacCormick in Kilphedir in South Uist in the Year 1863* (London: Oxford University Press, 1969), pp. 221-222.
- <sup>5</sup> See Campbell, 'The Waulking Described', p. 9.
- <sup>6</sup> With reference to Jean-François Lyotard, *The Postmodern Condition*, see Scott McQuire, *Visions of Modernity: Representation, Memory, Time and Space in the Age of the Camera* (London: Sage Publications, 1998), p. 121.
- <sup>7</sup> See Thompson, *Harris Tweed*, p. 170.
- <sup>8</sup> Campbell, 'The Waulking Pulse', p. 220.
- <sup>9</sup> Miss Goodrich Freer quoted in Campbell, 'The Waulking Described', p. 9.
- <sup>10</sup> The Hebridean Weaving Lilt was lost to the Islands in the wake of the Clearances, eventually to return, the Canadian diaspora, keeping it alive. To view a performance of the 'Hebridean Weaving Lilt', see *Scotland Dances*, dir. Alan Harper (Edinburgh: Campbell Harper Films, 1957), <http://ssa.nls.uk/film.cfm?fid=2224>. Accessed 20 July 2012.
- <sup>11</sup> See Leatherbarrow, *The Roots of Architectural Invention*, pp. 87-88.
- <sup>12</sup> See Walter Benjamin, 'The Work of Art in the Age of Its Technological Reproducibility' (Second Version), quoted in Mika Elo, 'Walter Benjamin on Photography: Towards Elemental Politics', *Transformations*, No. 15 (2007), [http://www.transformationsjournal.org/journal/issue\\_15/article\\_01.shtml](http://www.transformationsjournal.org/journal/issue_15/article_01.shtml). Accessed 04 October 2011.
- <sup>13</sup> With reference to ancient Greek theatre and the *choreia*, see Pérez-Gómez, 'The Space of Architectural Representation', p. 12. Emphasis in Pérez-Gómez.
- <sup>14</sup> Huizinga, *Homo Ludens*, p. 158.
- <sup>15</sup> See Gadamer, *Truth and Method*, p. 104.
- <sup>16</sup> See Edward S. Casey, *Remembering: A Phenomenological Study*, 2<sup>nd</sup> ed. (Bloomington, Indiana: Indiana University Press, 2000), pp. 217-218.
- <sup>17</sup> Alan Lomax, Irmgard Bartenieff, and Forrestine Paulay, 'Dance Style and Culture'. In Alan Lomax, *Folk Song Style and Culture* (New Brunswick, New Jersey: Transaction Publishers, 1968), p. 223. My thanks to Hellen Skye for alerting me to Lomax's work.
- <sup>18</sup> See Gadamer, *Truth and Method*, p. 104.
- <sup>19</sup> Gadamer, *Truth and Method*, p. 105.
- <sup>20</sup> Gadamer, *Truth and Method*, p. 105.
- <sup>21</sup> See Gadamer, *Truth and Method*, p. 105.
- <sup>22</sup> See Huizinga, *Homo Ludens*, pp. 21-22.
- <sup>23</sup> See Huizinga, *Homo Ludens*, pp. 20-21.
- <sup>24</sup> See Huizinga, *Homo Ludens*, p. 21.
- <sup>25</sup> Hvattum, *Gottfried Semper and the Problem of Historicism*, p. 66.
- <sup>26</sup> For a discussion of the liminal nature of ritual see Casey, *Remembering*, pp. 238-239.
- <sup>27</sup> Mircea Eliade, *The Myth of the Eternal Return*, quoted in Casey, *Remembering*, p. 231.
- <sup>28</sup> See Casey, *Remembering*, pp. 228-229.
- <sup>29</sup> Joseph Rykwert, *The Idea of a Town: The Anthropology of Urban Form in Rome, Italy and the Ancient World* (London: Faber and Faber, 1976), p. 88.
- <sup>30</sup> Casey, *Remembering*, p. 228.
- <sup>31</sup> Focillon, 'In Praise of Hands', p. 71.
- <sup>32</sup> See Casey, *Remembering*, p. 218.
- <sup>33</sup> Eliade, *The Myth of the Eternal Return*, quoted in Casey, *Remembering*, p. 231.
- <sup>34</sup> See Eliade, *The Myth of the Eternal Return*, quoted in Casey, *Remembering*, p. 231.
- <sup>35</sup> Casey, *Remembering*, p. 229.
- <sup>36</sup> Casey, *Remembering*, p. 229.
- <sup>37</sup> Søren Kierkegaard, *Fear and Trembling. Repetition*, quoted in Mikhail Iampolski, 'Translating Images ...', *Res: Journal of Anthropology and Aesthetics*, No. 32 (1997), p. 38.
- <sup>38</sup> Casey, *Remembering*, p. 229.
- <sup>39</sup> Cadava, 'Sternphotographie', pp. 15-16.
- <sup>40</sup> Hvattum, *Gottfried Semper and the Problem of Historicism*, p. 69.
- <sup>41</sup> Rykwert, *The Idea of a Town*, p. 27.

- 42 See Mallgrave, 'Introduction'. In Semper, *The Four Elements of Architecture*, pp. 35-36. See also Semper, *Style in the Technical and Tectonic Arts*, p. 82.
- 43 Semper, *Style in the Technical and Tectonic Arts*, quoted in Papapetros, 'World Ornament', p. 309.
- 44 Mallgrave 'Introduction'. In Semper, *The Four Elements of Architecture*, p. 33.
- 45 Joseph Rykwert, 'The École des Beaux-Arts and the Classical Tradition'. In Robin Middleton (ed.), *The Beaux-Arts and Nineteenth-Century French Architecture* (Cambridge, Massachusetts: MIT Press, 1982), p. 17.
- 46 See Gadamer, 'The Relevance of the Beautiful', p. 49.
- 47 Benjamin, 'The Work of Art', p. 224.
- 48 See Benjamin, 'The Work of Art', p. 223.
- 49 Leslie, 'Walter Benjamin: Traces of Craft', p. 7.
- 50 See Leslie, 'Walter Benjamin: Traces of Craft', p. 7.
- 51 See Benjamin 'On Some Motifs in Baudelaire', quoted in Leslie, 'Walter Benjamin: Traces of Craft', p. 7.
- 52 Benjamin citing Karl Marx, in 'On Some Motifs in Baudelaire', quoted in Leslie, 'Walter Benjamin: Traces of Craft', p. 7.
- 53 Leslie, 'Walter Benjamin: Traces of Craft', p. 7.
- 54 Leslie, 'Walter Benjamin: Traces of Craft', p. 7.
- 55 Arendt, *The Human Condition*, p. 145, n. 8.
- 56 See Arendt, *The Human Condition*, p. 143.
- 57 See McEwen, *Socrates' Ancestor*, p. 42.
- 58 See Arendt, *The Life of the Mind*, p. 104.
- 59 See Arendt, *The Human Condition*, p. 141, and p. 104.
- 60 Paul Valéry quoted in Benjamin, 'The Storyteller', p. 92.
- 61 Arendt, *The Human Condition*, p. 125.
- 62 See Arendt, *The Human Condition*, p. 125.
- 63 Arendt, *The Human Condition*, p. 125.
- 64 Arendt notes with interest that "the nouns "work," *oeuvre*, [and] *Werk*, show an increasing tendency to be used for works of art." Arendt, *The Human Condition*, p. 81, n. 5.
- 65 See Benjamin, 'The Work of Art', p. 218.
- 66 Benjamin, 'The Work of Art', p. 218.
- 67 See Cadava, *Words of Light*, p. 43.
- 68 With reference to Samuel Weber, 'Theatre, Technics, and Writing', see Cadava, *Words of Light*, p. 43.
- 69 Benjamin, 'The Work of Art', p. 219.
- 70 Benjamin, 'On Some Motifs in Baudelaire', pp. 174-175.
- 71 See Benjamin, 'The Work of Art', p. 219.
- 72 Shiff, 'Handling Shocks', p. 93. Photographs, of course, since shortly after photography's inception, have been retouched and manipulated, but the mark of the hand is often imperceptible.
- 73 See Leslie, 'Walter Benjamin: Traces of Craft', p. 8.
- 74 Benjamin, 'The Work of Art', p. 224.
- 75 Benjamin, 'The Work of Art' (2<sup>nd</sup> Version), p. 48, n. 23.
- 76 Benjamin, 'The Work of Art' (2<sup>nd</sup> Version), p. 48, n. 23.
- 77 László Moholy-Nagy, 'Production-Reproduction', quoted in Jennings, 'Agriculture, Industry, and the Birth of the Photo-Essay', p. 36.
- 78 Benjamin, 'The Work of Art' (2<sup>nd</sup> Version), p. 48, n. 23. *Spiel-Raum* can literally be translated as the room for dance or play, the play or dance room.
- 79 See Jeff Malpas, 'The Turning to/of Place'. In *Heidegger and the Thinking of Place: Explorations in the Topology of Being* (Cambridge, Massachusetts: MIT Press, 2012), p. 37.
- 80 Jennings, 'Agriculture, Industry, and the Birth of the Photo-Essay', p. 37.
- 81 Gadamer, 'The Relevance of the Beautiful', p. 49.
- 82 Alberto Manguel, *A History of Reading* (London: Flamingo, 1997), p. 266.
- 83 Walter Benjamin, 'The Task of the Translator: An Introduction to the Translation of Baudelaire's *Tableaux Parisiens*'. In *Illuminations: Essays and Reflections*, ed. Hannah Arendt and trans. Harry Zohn (New York: Schocken Books, 1969), p. 75.
- 84 See Susan Sontag, 'Being Translated', *Res: Journal of Anthropology and Aesthetics*, No. 32 (1997), p. 15.
- 85 See Lampolski, 'Translating Images ...', p. 37.
- 86 Sontag, 'Being Translated', p. 15.
- 87 Sontag, 'Being Translated', p. 15.
- 88 Sontag, 'Being Translated', p. 15.
- 89 Sontag, 'Being Translated', p. 15.
- 90 Focillon, 'In Praise of Hands', p. 78.

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- <sup>91</sup> Focillon, 'In Praise of Hands', p. 71.
- <sup>92</sup> See Focillon, 'In Praise of Hands', p. 68.
- <sup>93</sup> See Leslie, 'Walter Benjamin: Traces of Craft', p. 6.
- <sup>94</sup> Here Leslie quotes and translates Benjamin, see Leslie, 'Walter Benjamin: Traces of Craft', p. 6. Also refer to Benjamin, *The Arcades Project*, [N9a,3].
- <sup>95</sup> See Martin Heidegger, 'What Calls for Thinking?', quoted in Pallasmaa, 'Architecture of the Seven Senses', p. 28. For a further discussion of the role of the hand in reference to thinking and architecture, see Juhani Pallasmaa, *The Thinking Hand: Existential and Embodied Wisdom in Architecture* (Chichester: Wiley, 2009).
- <sup>96</sup> Roland Barthes, *A Lover's Discourse: Fragments*, trans. Richard Howard (London: Penguin Books, 1990), p. 67.
- <sup>97</sup> See Martin Heidegger, 'What Calls for Thinking?' In *Basic Writings from "Being in Time" (1927) to "The Task of Thinking" (1964)*, ed. David Farrell Krell (San Francisco: Harper Collins, 1993), p. 381.
- <sup>98</sup> Focillon, 'In Praise of Hands', p. 70.
- <sup>99</sup> With reference to Merleau-Ponty, *The Visible and the Invisible*, see Casey, *The Fate of Place*, p. 236.
- <sup>100</sup> See Focillon, 'In Praise of Hands', pp. 69.
- <sup>101</sup> See Heidegger, 'Building Dwelling Thinking', p. 361.
- <sup>102</sup> For a discussion of the concept of translation in architecture, see Robin Evans, 'Translations from Drawing to Building'. In *Translations from Drawing to Building and Other Essays* (London: Architectural Association, 1997), pp. 153-194.
- <sup>103</sup> See Gadamer, 'The Relevance of the Beautiful', p. 49.
- <sup>104</sup> Benjamin, 'The Task of the Translator', p. 75.
- <sup>105</sup> With reference to Gottfried Wilhelm Leibniz, *New Essays on Human Understanding*, see Anthony Vidler, 'Skin and Bones: Folded Forms from Leibniz to Lynn'. In *Warped Space: Art, Architecture, and Anxiety in Modern Culture* (Cambridge, Massachusetts: MIT Press, 2000), p. 221.
- <sup>106</sup> With reference to Jay David Bolter and Richard Grusin, *Remediation: Understanding New Media*, see Amy Gogarty, 'Remediating Craft', <http://www.craftculture.org/archive/gogarty1.htm>, p. 3. Accessed 01 September 2006. My thanks to Adam Parker for alerting me to this text.
- <sup>107</sup> Benjamin, 'The Task of the Translator', p. 72.
- <sup>108</sup> See Martin Heidegger, '... Poetically Man Dwells ...', referred to in Malpas, *Heidegger's Topology*, p. 257.
- <sup>109</sup> See Benjamin, *The Arcades Project*, [I4,4].
- <sup>110</sup> As Heidegger notes: "[l]anguage is the precinct [*templum*], i.e., the house of being." Martin Heidegger, 'Why Poets?', quoted in Malpas, *Heidegger's Topology*, p. 264.
- <sup>111</sup> Martin Heidegger, 'Hebel – Friend of the House', quoted in Malpas, *Heidegger's Topology*, p. 266.
- <sup>112</sup> Heidegger, 'Building Dwelling Thinking', p. 361. Emphasis in Heidegger.

TEXT

# MEMORY

SHADOW SOLAR INK  
HANDWRITING OF MY LIGHT.

GUILLAUME APOLLINAIRE

ENVIRONMENT AND SETTING  
STILL HAVE A GREAT INFLUENCE  
UPON ONE; THERE IS  
SOMETHING ABOUT THEM  
WHICH STAMPS ITSELF FIRMLY  
AND DEEPLY IN THE MEMORY, OR  
RATHER UPON THE WHOLE  
SOUL, AND WHICH IS THEREFORE  
NEVER FORGOTTEN.

SØREN KIERKEGAARD





The buildings of the ancient Greeks, we are told, like those of other ancient civilisations, were once brightly coloured, stuccoes tinted with mineral ochres, ground stones, and various dyes coated their revetments;<sup>1</sup> their surfaces figuring now though, as a *tabula rasa* and like the mystic writing pad,<sup>2</sup> bear traces not only of colour but of lettering, inscriptions too, integral to their role in the crafting of civic space, the concept of memory central to it. § In the sixth century B.C., the physical act of writing in ancient Greece was performed as a continuous flow, from left-to-right then right-to-left, and so on, being read also in this way. Its passage was likened to that of an ox ploughing a field, from whence it gets its name, *boustrophēdon*. While meaning and sense were inscribed so too was another pattern, that of the figuring of the text, its skew acknowledging the change in course, evidenced in the slant of the inscription of alternate lines, bequeathing upon the script an aesthetic dimension, beyond the hand, a grain. This art was to persist, even when this style of writing was replaced by the left-to-right standard some hundred years later, the inflection of the script now regular, the pattern instead accentuated by colour; black and red ink marking every other line.<sup>3</sup> It has been said that the Greeks did not borrow this form of writing from any other culture,<sup>4</sup> but perhaps, it might be suggested, its inspiration was closer to hand, drawing from the plying of the loom, that symbol of hearth and home.<sup>5</sup> § In the Outer Hebrides, not the isolated weaver's hut, but villages resounded not so long ago with the clicketty-clack of the looms.<sup>6</sup> The shuttle passing over and under in the shed of the loom created by the lifting and lowering of the heddles enabled the weft to amount in a to-and-fro fashion, writing, so to speak, the surface of the cloth, the herringbone pattern, with the one colour in the warp and the other in the weft,<sup>7</sup> viewed across the loom rather than from its seat, reminiscent of the pre-classical Greek text. § The web of cloth, the Harris Tweed, is conceivably doubly woven, if not more so, sometimes crooned over by the weaver, and not so long ago, incanted over in the waulking, its songs part of a great oral tradition, whose composer is long since forgotten, the singers' roles recalling that of the ancient Greek

*rhapsōidos*, the “one who resews the song,” song itself understood then as a fabric.<sup>8</sup> § In the Hebrides there is no handbook of weaving, no series of instructions written down, no standard way prescribed in text of its making. Harris Tweed is steeped in oral tradition; children playing around the loom soon learned to wind bobbins, watching as their mother or father peddled the loom, assisting with other tasks as they grew, imbibing its laws, taking note of its patterns, though not in a studied way, but rather amidst the distraction of daily activities and the changing light, experienced in the shifting colours of land, sea and sky. The tweed is inextricably bound with the Gaelic language, the one re-enforcing the other,<sup>9</sup> the cloth still somehow resonant with the resounding rhythms of the waulking, ancient narratives impressed upon it by the chevronned interweaving of hands in its finishing.<sup>10</sup> § For until eighteenth century, Gaelic was by and large not written, and when poems were thence collected and transcribed, it was the chorus of vocables of the air to which they were sung, that proved to be more powerful, acting as a mnemonic,<sup>11</sup> orality and memory inextricably bound,<sup>12</sup> performance and participation “keeping an entire body of collectively held lore alive.”<sup>13</sup> Stories thus accompanied the hand at work, history and lore, spoken, sung and heard, accent betraying the place of one’s birth. For, “[o]nly the spoken word,” it is said, “is not sealed, folded, occult or undemocratic.”<sup>14</sup> § The transcribing of verses and poems, a movement from oral accounts and recitations to written speech, signalled, we are told, “a shift” from the aural realm to the domain of visual space, the relationship established between printing and writing, containing within it at its outset, nonetheless, the residues of orality.<sup>15</sup> A surface or substrate was necessarily required, and on this basis the image, then, whether etched out in lettering or figured as any kind gained pre-eminence as memory’s agent, whether triggered by sight, touch, scent, taste or sound, for all amounted to image,<sup>16</sup> the image memory’s “*aides-mémoire*”<sup>17</sup> and means of mediation.<sup>18</sup> § The invention of writing along with the secularisation of memory, it is said, gave rise in the ancient world to mnemotechnology,<sup>19</sup> the art of memory, or place system as it is sometimes

called, a method founded upon “two sets of images,”<sup>20</sup> their layout instigating correlations between image and place, conceived of as an “elective affinity,”<sup>21</sup> the images adherent, nonetheless, the one to the other, “taken to heart”<sup>22</sup> and fixed in mind. The first set of images, a series of places, *loci* in Latin, or *topoi* in Greek, we are told, were serially arranged, providing the background, a structure reminiscent of a street; the second comprised of another set bound to them, images of words (*memoria verborum*) or things (*memoria rerum*)<sup>23</sup> symbolising the points of a speech later to be recalled and declaimed, the deployment of these techniques famously portrayed in the tale of Simonides (c. 556-468 B.C.), he who once declared that “the word is a picture of things.”<sup>24</sup> § This public intellectual, the first purported,<sup>25</sup> a poet who was paid,<sup>26</sup> was once commissioned to recite a lyric poem during the course of a feast in honour of a Thessalian prince. This paean was excessively devoted, or so his patron thought, to the praise of the godly brothers Kastor and Polydeukes, together strangely graced, so much so that he paid him only half his agreed fee, suggesting that its balance be paid by them. Answering a call to the door to address the Dioskouroi, or so it would later seem, he excused himself from the feast, arriving to find no one there, the roof of the banquet hall caving in on his absence. His fellow diners were crushed and killed, their bodies mangled and malformed, so much so that their identities were no longer discernable. Simonides remembering each guest and their seating, enabled the bodies of the deceased to be returned to their respective families for proper burial and mourning.<sup>27</sup> As a result of this tragedy, we are told, he was credited with devising the “art of memory” or the art of recollection,<sup>28</sup> as it might well be called, premised on the remembrance of images and their order, the distinction between places and the images associated with them also ascribed to him.<sup>29</sup> Such recall, then, was understood to be not a passive act but active, premised upon rehearsal and retrieval. § *Memoria* as an art was further developed during the course of antiquity,<sup>30</sup> with significant developments occurring subsequently in the first century B.C. and the following A.D.,<sup>31</sup> when its practices were referred to and coined

as “artificial.”<sup>32</sup> Rhetoric then, we are told, was the “fashioning [of] a good speech,”<sup>33</sup> reaching its apotheosis during the Middle Ages, when it was the soul that was furnished,<sup>34</sup> while giving shape to civic life through the exercise of jurisprudence,<sup>35</sup> later to assume an occult dimension during the course of the Renaissance,<sup>36</sup> “its thrust diverted, definitively if not totally, from oral performance to [the practices of] writing” with the onset of the Age of Romanticism.<sup>37</sup> Memory, moreover its art, we are told, was thus understood and deployed as a device for the “invention and retention of knowledge,”<sup>38</sup> the recounting of it, whether planned or at a whim, an integral facet of rhetoric, its “noblest” aspect, and, as some have said, the very basis of it.<sup>39</sup> § During the Middle Ages, the superimposition of images, the one upon the other, was reliant on two models, memory as a book and as an architectural edifice,<sup>40</sup> pages or *mise-en-scènes* composed, surfaces binding and bound (FIG. 122), “recollection occur[ing] consciously [nonetheless] through association.”<sup>41</sup> Each archetype, it is said, was to draw from different texts, Quintilian’s *Institutio Oratoria* and the *Rhetorica ad Herennium* respectively, these two versions however, were said to be by no means “radically separate.”<sup>42</sup> § Since ancient times, memory has been conceived of as a surface, a wax tablet inscribed,<sup>43</sup> or alternatively impressed upon with a seal, a mark incising and entombing a sign, place corresponding to the waxen block, the letters or glyphs to the images, these marks capable of being erased when no longer relevant or useful, but the tablet like place remaining fast and enduring.<sup>44</sup> Indeed, it was said that, § “memory ... is in a manner the twin sister of written speech [litteratura] and is completely similar [persimilis] to it, [though] in a dissimilar medium. For just as script consists of marks indicating letters and of the material on which those marks are imprinted, so the structure of memory, like a wax tablet, employs places [loci] and in these gathers together [collocat] images like letters.”<sup>45</sup> § Quintilian’s memory system, a legatee of the *tabula memoriae* tradition<sup>46</sup> was premised upon the “act of reading,” with his prescriptions adhering to the page and nearly concomitant with the emergence of the codex, precursor to the book, competing with and soon to usurp antiquity’s scrolls of parchment and papyrus.

Stipulating that the same manuscript be used, the text was to be columniated and divided, with words or images placed in the margins of the page in order to prompt the memory in the reclamation and pronouncement of a “text’s content and meaning.”<sup>47</sup> § Rhetoric, it has been suggested, however, owes its origins to architecture more so than to the book, “the image of a building, both in plan and volume,” said to be the very “place or *topos* of any discourse,”<sup>48</sup> the *thesaurus* or “storage room,” a “treasure-house of found things,”<sup>49</sup> as it has been variously called, a vital image and edifying, one amongst many engaged by the learned mind, the formulation of such images encapsulating both the place and the ordered manner of a speech or knowledge’s archiving.<sup>50</sup> § The *Ad Herennium*, written in the first century B.C. so called in honour of the “Roman citizen to whom it was dedicated,”<sup>51</sup> provided “the main source of the tradition,” and was conceived of as an “inner writing,”<sup>52</sup> indeed, it might be said, a design. For the construction of a mental edifice, its premise, whether real or imaginary,<sup>53</sup> we are told, was to take the form of “a house, an inter-columnar space, a recess, an arch, or the like,”<sup>54</sup> though which a series of interconnected architectural spaces was to be composed, these “places [...] designed to receive whatever memory object [was] to be housed by them.”<sup>55</sup> Every route through the edifice was to be committed to memory and known by heart prior to the imposition of images, their depositing signalling “what is to be remembered along”<sup>56</sup> the way, so that upon return, a journey undertaken through it enabled the retrieval of the information so placed, its recovery easily facilitated. § This guide prepared for the student of rhetoric, it is said, was a highly regulated affair,<sup>57</sup> conditions specified at length and in some detail for both images and places in order to achieve the desired effect: correspondences clinging and lastingly so in memory.<sup>58</sup> § In brief, it is said, that the places or backgrounds, as they are otherwise called, must be “complete and conspicuous,”<sup>59</sup> scenes within themselves, and largely vacated of human presence so as not to “distract[] from the memory figures placed within them.”<sup>60</sup> These backdrops, further, “must [also] be varied, of medium size [and] well-li[t],”<sup>61</sup> their

arrangement sequential and set,<sup>62</sup> with their positioning occurring at regular intervals.<sup>63</sup> Images, by comparison, were to be conceived of as “a figure, [a] mark, or [a] portrait,”<sup>64</sup> corresponding to what one must remember, operating as *agentes*, such pictures “simultaneously striking, emotionally moving, and active,” while always involving the placement of human figures.<sup>65</sup> § Performative, the practice of memory, as such, was likened to “a mental journey” a venture undertaken “through [a] series of rooms or places, [each] containing [a] striking tableau,” conveying “incidents of particular violence, ugliness, or ridiculousness or, alternatively,” portraying events of significance, arresting in their “nobility or beauty.”<sup>66</sup> These sorties, it could be said, were episodic, their plotting reminiscent of the dramatic structure of a play, composed of acts with scenes contained within, “each scene serv[ing] to recall a [...] concept or word,”<sup>67</sup> each act embodying a broader mood or theme.<sup>68</sup> The settings, as such, were to take on a resemblance to a stage in both “the local and theatrical sense of the word,”<sup>69</sup> their spectacular nature calling to mind the theatre’s ancient association with *theoria*, the theatre itself taking on a leading role during the course of the Renaissance.<sup>70</sup> § The design of the background, it is said, was of special note in the place-system, whether a page or a wall, the grid a guiding principle, this “means for extension and subdivision”<sup>71</sup> gaining prominence during the Middle Ages, when “memory [was] treated as though it were a flat area and divided linearly,”<sup>72</sup> like an architectural drawing composed or the format of a page diagrammed and delineated,<sup>73</sup> these surfaces reminiscent of raiments, landscapes and fabrics. For, “the flat, patterned backgrounds,” we are told, were: §“like tiles and shingles, or tapestries, or a field changing its colour and texture through the various seasons, [and] are located in relation to one another like small rooms (*cellae*) in a rectangular grid, pages (as it were) of the book of memory. The active images placed in these locations inhabit a shallow stage without much distance imagined between fore- and background.”<sup>74</sup> § In the twelfth century, it is said, this over-arching grid system was dimensionalised acquiring a more pronounced depth of field, the “images part of a larger structure,” placed within a church or cloister, the

revival of monumental art then coextensive with a renewed interest in the *Herennian* model. “A new relationship between architecture and images,” we are told, “emerged,” the sculptural programmes of Romanesque period and their transition to the Gothic, advancing and endorsing “a newly active [...] architectural setting,”<sup>75</sup> developments in the arts of memory coincident with transformations in the concept of place, affecting, it is said, the nature of painting in Italy in the late thirteenth century.<sup>76</sup> § For by the end of the thirteenth century, the monumental art of the Gothic period was supplanted by the fresco, “*memoria* and *renovatio Romae*” combining,<sup>77</sup> the architecture durable, the images placed within them and lining their walls more ephemeral, these surfaces whitewashed and erased when the message was no longer serving, “the difference between stable memory *loci* and transient memory images”<sup>78</sup> it is said, accordingly re-enacted. Prefigured in the *duecento* by pronounced links to antiquity in Rome, the deployment of the art of memory in religious practices continued to prevail, further influencing the nature of public images, patrons and painters participants in both realms, the mix of civic and Christian art demanding it. The array of narrative bands which came to adorn public and religious buildings in the *trecento* thus recalled a strange mix of “Roman and early Christian [painted] compositional schemes”<sup>79</sup> and the tenets of Gothic monumental sculpture, their strapping revealing “a succession of rectangles and squares display[ing] discrete episodes, [...] or concepts,”<sup>80</sup> within a larger edifice, their organisation conceivably varied, but always in accordance with the *Herennian* scheme. § These frames we are told, were open and receptive, each with a distinct scene encased within, housed in a *Raumkasten*, a “local box,”<sup>81</sup> reminiscent of a *conditorium*,<sup>82</sup> as some have called it, the setting adorned with figures, with architecture drawn from the contemporary urban environment, the architecture, however, repoussé,<sup>83</sup> pushed back while pulling the eye in (FIGS. 123-124), these buildings not to scale nor in accord with a unified point of view, the relationship between foreground and background contracted, “the construction of place,” its



staging “catalys[ing] [a] new [kind of] pictorial” order, “a spacious place [...] represented within the pictorial field” though “not identical with it.”<sup>84</sup> The story contained within these surrounds, we are told, was thus able to unfold not in accordance with a single point of view, the arrangement, nonetheless, enabling the viewer also enclosed to discern the figures contained therein, further distinguishing between the different places also bounded in a play between surfaces: the city, its architecture and its scenic renditions.<sup>85</sup> § Spaciousness, it is said, is a condition of narrative, a feature of its structure, the interplay between depth and volume in *memoria*’s scenes enabling the story to take place,<sup>86</sup> the nature of the epic tale, in distinction from the climactic linear plot, also composed in this manner, a series of “boxes within boxes created by thematic recurrences.”<sup>87</sup> Memory, conceived of as a “nesting,” recalls this structure, happenings occurring long ago circumscribed by larger occasions, as places are similarly situated amidst broader domains,<sup>88</sup> the “method of the *loci*,” memory’s art, similarly arrayed, appropriating this patterning.<sup>89</sup> A sense of passage, of permeability, nonetheless, is necessary for the movement in between, “spacing” and “imaging” [...] the “media” of memory,<sup>90</sup> such means amassing meaning only when emplaced. § “To *portray a city*,” one’s own city, to tell its story, it is said, “a native must have other deeper motives – motives of one who travels into the past instead of into the distance. A native’s book about his city will always be related to memoirs; the writer has not spent his childhood there in vain.”<sup>91</sup> Such “superficial inducements” are, however, a call to venture not only into the distance but into the past as well, “for without [such] distance[s] there can be no description, except that of mere *reportage*.”<sup>92</sup> § In wanderings through the streets of Melbourne, another landscape was disclosed, the consequences of a tarrying seemingly in step with “the footsteps of a hermetic tradition,”<sup>93</sup> “an archaeology of memory,”<sup>94</sup> unearthed,<sup>95</sup> not from the trodden bitumen and bluestone, but dislodged from the very drapery replete and adorning its walls. § The camera, it is said, is a “metaphorical tomb,”<sup>96</sup> a little box, a prosthetic room obscured and on occasion illuminated, the camera’s own

internal curtaining<sup>97</sup> reflecting that of an urban interior, its lining illuminating architecture's textile origins and in doing so, bringing backgrounds to the fore, reverberations felt in these chequered "sites of encounter,"<sup>98</sup> oscillating between curtain wall and Harris Tweed, the recordings of these appearances, a script of light, "encumber[ing] [the body] with innumerable negatives,"<sup>99</sup> a lapse in time, a certain distancing, necessary for their development. For in these images, "[m]emory surfaces"<sup>100</sup> as "traces of a mnemonics forgotten,"<sup>101</sup> still legible when brought to light, revealing not transient figures familiar or otherwise, nor any other cipher, but rather the very places of the showing,<sup>102</sup> screens revealed, *scrinia* exposed,<sup>103</sup> their surfaces once again receptive through their photographic disinterment. § "[T]he city," we are told, "is the artisan of [...] "hidden [...] interweavings,"<sup>104</sup> weaving a fabric out of the threads of our existence, strands of memories composed,<sup>105</sup> "remembrance [...] the woof [...] forgetting the weft,"<sup>106</sup> epiphanies an unveiling,<sup>107</sup> the perdurance of place disclosed. But it is only in the movement from place to place, it is said, that the fleeting gift of sentience is bestowed.<sup>108</sup>

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- <sup>1</sup> See Rykwert, *The Dancing Column*, p. 232.
- <sup>2</sup> See Freud, 'A Note on the Mystic Writing-Pad', p. 22.
- <sup>3</sup> See Carson, *Eros the Bittersweet*, pp. 58-59.
- <sup>4</sup> Carson, *Eros the Bittersweet*, p. 59.
- <sup>5</sup> See McEwen, *Socrates' Ancestor*, p. 107.
- <sup>6</sup> This is an oft-recounted phenomenon, this story told to me on numerous occasions when speaking to people from the Scottish-Gaelic Society of Victoria who grew up in the Outer Hebrides, and by various people on my visits to the Isles of Harris and Lewis.
- <sup>7</sup> See Vogler, *A Harris Way of Life*, p. 31.
- <sup>8</sup> See Scheid and Svenbro, *The Craft of Zeus*, p. 112.
- <sup>9</sup> Former C.E.O. of the Harris Tweed Authority, Ian Angus MacKenzie in a radio documentary stressed the interrelationship between Harris Tweed and the Gaelic language in, *The Battle of the Tweed*, pres. Lesley Campbell and prod. Peter McManus (Glasgow: BBC4, 06 February 2009).
- <sup>10</sup> In Kissling's *Eriskay: A Poem of Remote Lives*, the herringbone pattern of the arms of the women as they wauk the cloth is clearly pronounced. See *Eriskay: Poem of Remote Lives*, dir. Werner Kissling, <http://ssa.nls.uk/film.cfm?fid=1701>. Accessed 16 September, 2011.
- <sup>11</sup> See Campbell (ed.), *Hebridean Folksongs*, pp. 236-237.
- <sup>12</sup> See Carruthers, *The Book of Memory*, p. 10.
- <sup>13</sup> Casey, *Remembering*, p. 11.
- <sup>14</sup> Carson, *Eros the Bittersweet*, p. 100.
- <sup>15</sup> See Ong, *Orality and Literacy*, p. 117.
- <sup>16</sup> See Carruthers, *The Book of Memory*, pp. 16-17.
- <sup>17</sup> Casey, *Remembering*, p. 10.
- <sup>18</sup> For an elegant and concise account of ancient memory, see Casey, *Remembering*, pp. 11-16.
- <sup>19</sup> See Jacques Le Goff, *History and Memory*, trans. Steven Rendall and Elizabeth Claman (New York: Columbia University Press, 1992), p. 65.
- <sup>20</sup> Sorabji, *Aristotle on Memory*, p. 23.
- <sup>21</sup> Casey, *Remembering*, quoted in Malpas, *Place and Experience*, p. 106.
- <sup>22</sup> Doewe/Draaisma, *Metaphors of Memory: A History of Ideas about the Mind*, trans. Paul Vincent (Cambridge: Cambridge University 2000), p. 25.
- <sup>23</sup> See Carruthers, *The Book of Memory*, p. 73.
- <sup>24</sup> Simonides of Keos, 'Fragment 821', quoted in Carson, *Economy of the Unlost*, p. 47.
- <sup>25</sup> With reference to Cicero, *De Natura Deorum*, see Rykwert, 'Building as Gesture', p. 45.
- <sup>26</sup> See Carson, *Economy of the Unlost*, p. 15.
- <sup>27</sup> While the tale of Simonides features in numerous texts on memory, this account draws in particular from that found in Carson, *Economy of the Unlost*, pp. 38-40.
- <sup>28</sup> See Carruthers, *The Book of Memory*, p. 20.
- <sup>29</sup> See Le Goff, *History and Memory*, p. 66.
- <sup>30</sup> There are four treatises in which Aristotle mentions mnemonic techniques including *Topica*, *De Anima*, *De Memoria et Reminiscencia* and *De Insomniis*. See Sorabji, *Aristotle on Memory*, p. 26, p. 22, n. 1, and pp. 26-31.
- <sup>31</sup> Three Latin texts formed the basis of the classical art of memory, the *Ad C. Herennium Librum IV* or *Rhetorica Ad Herennium* (c. 86-82 B.C.), *De Oratore* (55 B.C.), and the *Institutio Oratoria* (end of the first century A.D.). For an introduction to these texts see, for example, Yates, *The Art of Memory*, pp. 17-41.
- <sup>32</sup> See *Ad C. Herennium de Ratione Dicendi*, trans. Harry Caplan (Cambridge, Massachusetts: Harvard University Press, 1954), III, xvi, 28.
- <sup>33</sup> Mary Carruthers and Jan M. Ziolkowski, 'General Introduction'. In Mary Carruthers and Jan M. Ziolkowski (eds.), *The Medieval Craft of Memory: An Anthology of Texts and Pictures* (Philadelphia, Pennsylvania: University of Pennsylvania Press, 2002), p. 28.
- <sup>34</sup> See Carruthers and Ziolkowski, 'General Introduction'. In *The Medieval Craft of Memory*, p. 28.
- <sup>35</sup> See Jean-Philippe Antoine, 'Memory, Places and Spatial Invention', *Any*, No. 15 (1996), p. 19.
- <sup>36</sup> See Yates, *The Art of Memory*, p. 12.
- <sup>37</sup> See Ong, *Orality and Literacy* (2002), pp. 109-110.
- <sup>38</sup> Antoine, 'Memory, Places and Spatial Invention', p. 18.
- <sup>39</sup> See Carruthers, *The Book of Memory*, p. 9.
- <sup>40</sup> See Antoine, 'Memory, Places, and Spatial Invention', p. 18.
- <sup>41</sup> Carruthers, *The Book of Memory*, p. 20.
- <sup>42</sup> Antoine, 'Memory, Places and Spatial Invention', p. 18.
- <sup>43</sup> See Carruthers, *The Book of Memory*, p. 16.

- 44 See *Ad Herennium*, III,xix,31, referred to in McEwen, 'Housing Fame', p. 15.
- 45 Cicero, *Partitiones oratoriae*, quoted in Carruthers, *The Book of Memory*, p. 16.
- 46 For a further discussion of the *tabula memoriae* tradition, see, for example, Carruthers, *The Book of Memory*, pp. 16-32.
- 47 See Antoine, 'Memory, Places and Spatial Invention', p. 18.
- 48 Rykwert, 'Building as Gesture', p. 45.
- 49 With reference to the *Ad Herennium*, III, xvi, 28, see Carruthers, *The Book of Memory*, p. 34.
- 50 See Carruthers, *The Book of Memory*, p. 33.
- 51 See Antoine, 'Memory, Places and Spatial Invention', p. 18.
- 52 Yates, *The Art of Memory*, p. 21.
- 53 See *Ad Herennium*, III, xix, 32.
- 54 *Ad Herennium*, III, xvi, 29.
- 55 Antoine, 'Memory, Places and Spatial Invention', p. 19.
- 56 See Antoine, 'Memory, Places and Spatial Invention', p. 18.
- 57 See Yates, *The Art of Memory*, p. 21.
- 58 See *Ad Herennium*, III, xvii, 31.
- 59 *Ad Herennium*, III, xvi, 29.
- 60 With reference to the *Ad Herennium*, see Antoine, 'Memory, Places and Spatial Invention', p. 18.
- 61 With reference to the *Ad Herennium*, see Antoine, 'Memory, Places and Spatial Invention', p. 18.
- 62 See *Ad Herennium*, III, xvi, 30.
- 63 With reference to the *Ad Herennium*, see Antoine, 'Memory, Places and Spatial Invention', p. 18.
- 64 *Ad Herennium*, III, xvi, 29.
- 65 With reference to the *Ad Herennium*, see Antoine, 'Memory, Places and Spatial Invention', p. 18.
- 66 With reference to the *Ad Herennium*, see Antoine, 'Memory, Places and Spatial Invention', p. 18.
- 67 With reference to the *Ad Herennium*, see Antoine, 'Memory, Places and Spatial Invention', p. 18.
- 68 See *Ad Herennium*, III, xviii, 31.
- 69 With reference to the *Ad Herennium*, see Antoine, 'Memory, Places and Spatial Invention', p. 18.
- 70 For a discussion of this relationship see, for example, Rodolphe Gasché, 'Theatrum Theoreticum'. In *The Honour of Thinking* (Stanford, California: Stanford University Press, 2007), pp. 188-208. For a discussion of theatres as models, see for example, Yates, *The Art of Memory*, pp. 135-174 and pp. 310-329.
- 71 Leatherbarrow, *The Roots of Architectural Invention*, p. 15.
- 72 Carruthers, *The Book of Memory*, p. 129.
- 73 See Carruthers, *The Book of Memory*, p. 129.
- 74 Thomas Bradwardine, 'On Acquiring a Trained Memory', trans. Mary Carruthers. In Mary Carruthers and Jan M. Ziolkowski (eds.), *The Medieval Craft of Memory: An Anthology of Texts and Pictures* (Philadelphia, Pennsylvania: University of Pennsylvania Press, 2002), p. 206.
- 75 See Antoine, 'Memory, Places, and Spatial Invention', p. 19.
- 76 See Antoine, 'Memory, Places, and Spatial Invention', p. 19.
- 77 See Antoine, 'Memory, Places, and Spatial Invention', p. 20.
- 78 Antoine, 'Memory, Places, and Spatial Invention', p. 20.
- 79 Antoine, 'Memory, Places, and Spatial Invention', p. 19.
- 80 Antoine, 'Memory, Places, and Spatial Invention', p. 19.
- 81 Antoine appropriates the term *Raumkästen*, "local boxes" from the art historian Erwin Panofsky (1892-1968), but his application differs significantly. See Antoine, 'Memory, Place and Spatial Invention', p. 20, and p. 20 n. 5.
- 82 See Carruthers, *The Book of Memory*, p. 129.
- 83 See *Oxford Art On-Line*, [http://www.oxfordartonline.com/subscriber/article/grove/art/T071531?q=repousoir&hbutton\\_search.x=0&hbutton\\_search.y=0&source=oao\\_gao&source=oao\\_t118&source=oao\\_t234&source=oao\\_t4&search=quick&pos=1&\\_start=1#firsthit](http://www.oxfordartonline.com/subscriber/article/grove/art/T071531?q=repousoir&hbutton_search.x=0&hbutton_search.y=0&source=oao_gao&source=oao_t118&source=oao_t234&source=oao_t4&search=quick&pos=1&_start=1#firsthit). Accessed 18 August 2012.
- 84 Antoine, 'Memory, Place and Spatial Invention', p. 20.
- 85 Antoine, 'Memory, Place and Spatial Invention', p. 20.
- 86 See Antoine, 'Memory, Place and Spatial Invention', p. 21.
- 87 See Ong, *Orality and Literacy* (2002), p. 141.
- 88 See Malpas, *Place and Experience*, pp. 101-106.
- 89 See Malpas, *Place and Experience*, p. 106.
- 90 With reference to Panofsky, see Anselm Haverkamp, 'Ghost Machine or Embedded Intelligence: Architecture and Mnemotechnique', *Any*, No. 15 (1996), p. 12.

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- <sup>91</sup> Walter Benjamin, *Gesammelte Schriften*, quoted in Peter Szondi, 'Walter Benjamin's City Portraits', trans. Harvey Mendelsohn. In Gary Smith (ed.), *On Walter Benjamin: Critical Essays and Reflections* (Cambridge, Massachusetts: MIT Press, 1988), p. 19.
- <sup>92</sup> Szondi, 'Walter Benjamin's City Portraits', p. 19. Emphasis in Szondi.
- <sup>93</sup> Benjamin, 'A Berlin Chronicle', p. 9.
- <sup>94</sup> Anselm Haverkamp, 'The Scene of Memory: Names and Places, the Means of Translation, A Response to Carol Jacobs', *Any*, No. 15 (1996), p. 41.
- <sup>95</sup> As Leslie notes: "The German word for "in the earth" is *Erdinnern* which is very close to the word *erinnern*, to remember." Leslie, 'Souvenirs and Forgetting', p. 108, n. 5.
- <sup>96</sup> Salvatore Puglia, 'Abstracts of Abstracts of Anamnesis', *Any*, No. 15 (1996), p. 56.
- <sup>97</sup> See Charles-François Tiphaigne de la Roche, *Giphantia: or A View of What Has Passed, What is Now Passing, and During the Present Century, What will Pass, in the World*, referred to in Draaisma, *Metaphors of Memory*, pp. 109-110.
- <sup>98</sup> Benjamin, 'A Berlin Chronicle', p. 30.
- <sup>99</sup> Marcel Proust, *Remembrance of Things Past*, quoted in Cadava, *Words of Light*, p. 76.
- <sup>100</sup> Haverkamp, 'Ghost Machine or Embedded Intelligence', p. 10.
- <sup>101</sup> Haverkamp, 'The Scene of Memory', p. 41.
- <sup>102</sup> See Benjamin, 'A Berlin Chronicle', referred to in Jacobs, 'Walter Benjamin: Topographically Speaking', p. 508.
- <sup>103</sup> See Carruthers, *The Book of Memory*, p. 39.
- <sup>104</sup> With reference to Benjamin, 'A Berlin Chronicle', see Jacobs, 'Walter Benjamin: Topographically Speaking', p. 508.
- <sup>105</sup> See Benjamin, 'A Berlin Chronicle', quoted in Jacobs, 'Walter Benjamin: Topographically Speaking', p. 508.
- <sup>106</sup> Walter Benjamin, 'The Image of Proust'. In *Illuminations: Essays and Reflections*, ed. Hannah Arendt and trans. Harry Zohn (New York: Schocken Books, 1969), p. 202.
- <sup>107</sup> See Czesław Miłosz, 'Epiphany'. In Czesław Miłosz (ed.), *A Book of Luminous Things: An International Anthology of Poetry* (San Diego, California: Harcourt Brace & Co., 1998), p. 3.
- <sup>108</sup> See Caillois, *The Writing of Stones*, p. 107.



ON

# CLOSING



WHAT IS THE MATERIAL AND  
SUBJECT MATTER OF ALL  
ARTISTIC ENDEAVOUR? I BELIEVE  
IT IS MAN IN ALL HIS RELATIONS  
AND CONNECTIONS TO THE  
WORLD.

GOTTFRIED SEMPER

AT SUCH MOMENTS IT SEEMS TO  
ME I SEE WHY THESE IMAGES  
EXERT SUCH A POWERFUL  
FASCINATION OVER THE MIND; I  
SEEM TO DETECT THE  
UNDERLYING REASONS FOR THE  
UNWEARYING AND IRRATIONAL  
ZEAL THAT MAKES MAN GIVE A  
MEANING TO ALL APPEARANCES  
DEVOID OF IT, TO LOOK FOR  
PARALLELS EVERYWHERE, AND  
TO CREATE THEM WHERE THEY  
DO NOT ALREADY EXIST. I SEE  
THE ORIGIN OF THE IRRESISTIBLE  
ATTRACTION OF METAPHOR AND  
ANALOGY, THE EXPLANATION OF  
OUR STRANGE AND PERMANENT  
NEED TO FIND SIMILARITIES IN  
THINGS. I CAN SCARCELY  
REFRAIN FROM SUSPECTING  
SOME ANCIENT, DIFFUSED  
MAGNETISM; A CALL FROM THE  
CENTRE OF THINGS; A DIM,  
ALMOST LOST MEMORY, OR  
PERHAPS A PRESENTIMENT [...] OF  
A UNIVERSAL SYNTAX.

ROGER CAILLOIS



It is said, that “only in visibly impressing [a] path into the surface of the earth [are] places objectively connected,”<sup>1</sup> but this, of course, is not the only way of journeying. Like Walter Benjamin whose history of photography relied on travels across collections of images bound,<sup>2</sup> other excursions have here ensued, marking paths across photographs, descendants of those heliographs once paved in bitumen,<sup>3</sup> from architecture to textile realms once unknown, to-ing and fro-ing across plates of captured light, charting traces in-between, further to be lured again to the very place, the situatedness of the cloth and its making, to witness the shuttle’s course across the loom, to hear again the chant of the waulking, to make friends, and to return with tweeds and more images, mediators and mementos of the experience: surface-appearings. § Walking, “to go about,” we are told, originates from waulking, the fulling and thickening of the cloth, the cloth having been cut from the loom, in need of finishing, so that it may be tailored and worn. To walk, it is said, refers to the Old English, *wealcan*, “to roll” or “to toss,” and the Old High German, *walchan*, “to full” or “to cudgel,” a lineage which suggests that “to walk” derives from “waulking,” and not the other way round.<sup>4</sup> Waulking transforms the tweed cut from the loom into cloth that is wearable, and in walking the streets or alternatively the moors and mountainsides, or shorelines and coves, the body it is said, “bring[s] forth places,”<sup>5</sup> lived places, experienced in and through their traversal, the body and its surrounds enlivened through motility. Experiences such as those revealed through the act of walking, are, it is said, “born of wisdom, and practical knowledge,”<sup>6</sup> and in German experience is designated by the term *Erfahrung*, its foundation explicit in *fahren*, the word for travel.<sup>7</sup> Benjamin once noted that an old German proverb stated that the traveller had stories to tell,<sup>8</sup> and nowadays, such tales are often accompanied by photographs, an album of sorts to share and to show, containing a series of aspects, coinciding, and at times, overlapping, which seek to enrich the telling, lending a certain cohesiveness to the whole. And so for now, my story is told, but what are we to make of this journey and the accounts and images here relayed? § Perhaps, we

might surmise, it was only in the placing of photographs, an image of a curtain wall and a swatch of Harris Tweed, the one beside the other, that this story was able to come to light, images juxtaposed, their surfaces so arrayed in such a way as to allow each to “come into focus,”<sup>9</sup> the one in the other, both beholden and held in exquisite tension, equipoised. These adjacencies were manipulated, the images handled, as much by the hands, if not more so by the eyes, their iridescent touch<sup>10</sup> exposing seemingly happenstance connections, latent images lying in wait, covalencies developing over time. For in a web woven according to saccadic rhythms, reading between the images, across the grain and amidst the lines, other images appeared, “loosened and lure[d] [...] from their familiar context[s],”<sup>11</sup> drawn nigh and similarly arranged, a concatenation of associations, image-worlds, materialising. § The photograph, we are told, is an “image that is always traversed by the “thesis of existence,””<sup>12</sup> and though sundered and sequestered from the different times and places of their taking, the arrangement of these images, nonetheless, exposed a unity and plurality at play, a fabric of sense emerging, the result of recontextualisations, new emplacements, and various coursings in between. The reading of images, we might recall, was once considered an endangered art and is still conceivably so, its demise foreshadowed in a prophecy which claimed that the illiteracy of the future would pertain to photography even more so than to writing.<sup>13</sup> “Reading with understanding,” however, it is said, “is always a kind of reproduction, [a] performance, [an] interpretation,”<sup>14</sup> and so in part here, an attempt has been made to give the reading of images some sense of redress, foregrounding this practice as a means of passage, a form of access. For in the taking of photographs, in their reading and the subsequent writings, thinking and weaving the while,<sup>15</sup> what has been revealed as foremost, and has been disclosed and made known again and again, is the very interconnectedness of things, of their entwinement, presented in the intermittent manifestations of surfaces and the multitudinous patternations lying immanent amongst and between things. For, “*the poet was right,*” we are told, “*when he*

spoke of the “mysterious threads” which are broken by life. But the truth, even more, is that life is perpetually weaving fresh threads which link one individual and one event to another, and that these threads are crossed and recrossed, doubled and redoubled to thicken the web, so that between any slightest point of our past and all the others, a rich network of memories gives an almost infinite variety of communicating paths to choose from.”<sup>16</sup> § In the forays here undertaken, in the study of surfaces and their photographic mediation, what has emerged is conceivably that which appears and appears to have waned, only to fleetingly recur again, reflected in the relationship between the curtain wall and Harris Tweed, calling us to consider how we might come to view differently the surfaces of the city and their means of fabrication, while acknowledging the seemingly forgotten, or at least overlooked legacy of a time-honoured textile, Harris Tweed. In considering the embedded nature of Hebridean check counterpoised with the dispersed and disconnected qualities of the curtain wall, the nature of place and its surfacing has naturally arisen, a fabric spanning the in-between and partaken of, revealing the very enigma of place, of one’s often unspoken communication with another, and with others, a tacit network in operation disclosed, “each place, each name, holding [within] a secret history,”<sup>17</sup> even so. § Facilitated by photography and the various passages it has forged, the significance of metaphor has also increasingly come to the fore, this trope “originat[ing] in the belief that the world is built up of correspondences.”<sup>18</sup> And the task that lies before us, it would seem, is to be “[o]pen [to those] confidences [...] being made every day,” to see them, engaging with them without any sense of “prejudice or restraint.”<sup>19</sup> For, it is said that “there cannot be any architecture without metaphor,”<sup>20</sup> nor anything else which is truly meaning-full besides, without a bridge availed, one which enables us “to cross from the minor truth of the seen to the major truth, [...] unseen”<sup>21</sup> yet always abiding. § “[T]he very nature of appearance,” we are told, is “to reveal *and to conceal*,”<sup>22</sup> and while this study’s questioning and rejoinders have been revealed in the working through, a number of other issues have, nonetheless, been purposely left aside, kept under wraps

so to speak, that are worthy of consideration too. And these pertain largely to how this research might be applied: how architects, artists and designers might gain from this study and put it to use; how a return to the textile nature of the surface, architectural or conceivably otherwise, might reinvest their designs with a more meaningful and context-driven approach; how it might also activate the unforeseen potential of Harris Tweed; how the weavers' knowledge of colour and pattern might be otherwise engaged with and brought into play; calling into question how else might the cloth be deployed, and how traditional forms of knowledge might be further validated and learned from, while also being supported, invested in and revitalised at the same time. § It has always been my intention following the installation of *Urban Fabric: Greige* to have these images of curtain walls translated into Harris Tweed, and to invite various Melbourne art, architecture, craft and design practitioners to engage with the surfaces of their city refashioning it anew, a community gathered in order to celebrate the role of the crafts in the design and fabrication of the metropolis while giving voice to the *clo mhor* and its various traditions. And this quest continues, for it was once said, that "our capacity to preserve and maintain, the capacity that supports human culture, rests in turn upon the fact that we must always order anew what threatens to dissolve before us."<sup>23</sup> Or perhaps to put it another way, we might say, that the task of finishing is never finished.<sup>24</sup>

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- <sup>1</sup> Simmel, 'Bridge and Door', trans. Ritter, p. 6.
- <sup>2</sup> See Mary Price, *The Photograph: A Strange Confined Space* (Stanford, California: Stanford University Press, 1994), p. 60.
- <sup>3</sup> See Michel Frizot, 'Light Machines: On the Threshold of Invention'. In Michel Frizot (ed.), *A New History of Photography* (Cologne: Könemann, 1998), pp. 19-20.
- <sup>4</sup> See Campbell, 'The Waulking Described', p. 3, n. 1. Campbell also notes that "[t]he usual Gaelic term, *luadhadh*, means to roll or toss."
- <sup>5</sup> Casey, *The Fate of Place*, p. 236.
- <sup>6</sup> Leslie, 'Walter Benjamin: Traces of Craft', p. 5.
- <sup>7</sup> See Leslie, 'Walter Benjamin: Traces of Craft', p. 5.
- <sup>8</sup> See Benjamin, 'The Storyteller', p. 84.
- <sup>9</sup> Carson, *Economy of the Unlost*, p. viii.
- <sup>10</sup> For a discussion of the nature of iridescence in relationship to being, see Malpas, *Heidegger's Topology*, pp. 249-250.
- <sup>11</sup> Herman Schwepenhäuser, 'Propaedeutics of Profane Illumination', trans. Lloyd Spencer, Stephan Jost, and Gary Smith. In Gary Smith (ed.), *On Walter Benjamin: Critical Essays and Recollections* (Cambridge, Massachusetts: MIT Press, 1988), p. 43.
- <sup>12</sup> With reference to Schaeffer, *L'Image Précaire*, see Lang, 'The Photographer's Hand', p. 36.
- <sup>13</sup> Echoing Moholy-Nagy, although he is not explicitly cited, see Benjamin, 'Little History of Photography', pp. 295-296.
- <sup>14</sup> Gadamer, *Truth and Method*, p. 153.
- <sup>15</sup> For a discussion of the relationship between weaving and thinking, see Arendt, *The Life of the Mind*, p. 88.
- <sup>16</sup> Marcel Proust, 'Time Regained'. In *In Search of Lost Time*, Vol. VI, trans. Andreas Mayor and Terence Kilmartin, rev. D. J. Enright (New York: Modern Library, 1999), p. 504.
- <sup>17</sup> Malpas, 'Repetitions', p. 6.
- <sup>18</sup> Szondi, 'Walter Benjamin's City Portraits', p. 30.
- <sup>19</sup> See Man Ray, 'The Age of Light'. In *Man Ray: Photographs 1920-1934* (New York: East River Press, 1975), n.p.
- <sup>20</sup> Rykwert, *The Dancing Column*, p. 383.
- <sup>21</sup> Ernest Fenollosa, 'The Chinese Written Character as a Medium for Poetry', quoted in Arendt, *The Life of the Mind*, p. 106.
- <sup>22</sup> With reference to Merleau-Ponty, *The Visible and the Invisible*, see Arendt, *The Life of the Mind*, p. 54. Emphasis in Arendt.
- <sup>23</sup> Hans-Georg Gadamer, 'Art and Imitation'. In *The Relevance of the Beautiful and Other Essays*, ed. Robert Bernasconi and trans. Nicholas Walker (London: Cambridge University Press, 1986), p. 104.
- <sup>24</sup> See Leatherbarrow, *The Roots of Architectural Invention*, p. 221.



# BOOKS

# EPHEMERA

SO I HAVE ERECTED [A]  
DWELLING, WITH BOOKS AS THE  
BUILDING STONES, BEFORE YOU.

WALTER BENJAMIN

AND, LATER, THE GLASSED-IN  
SPOT FACING MY SEAT AT THE  
[LIBRARY]. CHARMED CIRCLE  
INVIOLATE, VIRGIN TERRAIN FOR  
THE SOLES OF FIGURES I  
CONJURED.

WALTER BENJAMIN



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