

POINT OF DEPARTURE:
Orientating and Manoeuvring

DESIGN TICKET 3

VALIDITY SUBJECT TO USE

ZONE OF TRAVEL:

What if the design of art in public space were to mobilise poetic ways of making sense of contemporary experiences of space-time?

orientating

manoeuvring

ROUTE

orientating

3

manoeuvring

approximating

POSITIONS AND TIMES

approximating

Melbourne's tramways has accrued over 220 kilometres of interwoven tracks during its continuous service since first inscribing the streets in 1895. Such transportative infrastructure - as with major roads, railway, air and sea port facilities - plays a pivotal role in facilitating patterns of regional cultural life, facilitating ways through which particular types of social relations are experienced and made possible, particular types of movement, exchange, and particular ways of experiencing and conceiving of spatial senses of the *near* and the *far*, as well as a temporal senses of the *now* and the *then*, of the present in relation to the past and future.

Information technologies are now radically changing our more traditional perception of the dimensions of space and time toward more compressible and malleable forms. Where transportation and communications disrupt what has in the Western world been the traditionally geographic and unified basis of conceiving location and identity; when now "one inhabits not just many 'positions' but multiple times"¹; we might do well to learn how these complex and contradictory senses of proximity may be negotiated to enable us to make sense of contemporary urban life.

following

VEHICLES AND SHIFTS OF SPACE-TIME

following

Pre-industrial societies encountered a relatively stable relation between spatial proximity and temporal interval as transportation and communication remained bound within the imaginary continuum of a full-sensory organic lifeworld. The human senses generally remained attuned to the one context, with perceptions of space-time remaining relative to one another and their shared context, such that what could be sensed in sight simultaneously related to what could be apprehended by the auditory, tactile and olfactory senses. Industrial culture developed vehicles of communication and transportation which announced a shift in the apprehension of space-time relationships, expanding the experience and conceptualisation of space and time by dividing the traditional dependence of all the senses on the one originary context of organic space-time continuum. It is by evidently rupturing what had appeared to be the previously organic, consistent space-time continuum that vehicles derive their power to enable

transportation or communication.

Marx proposed that the transportation of produce from its site of production to an alternate and otherwise separate site of consumption brought into being the commodity form. What was once a distinct spatial relationship between a product's site of origin and site of consumption significantly shifted in the advent of the imperialist cargo trade via ship and the land based circulation of products via train. The commodity brings with it the *otherness* of its place of origin, providing a communicative experience that charts a connection through space. Marx alerted to capitalism's destruction of spatial and temporal barriers, claiming that the circulation of commodities and capital ruptures organic space-time relations. In 1858 Marx described that:

“while capital must strive to tear down every spatial barrier to intercourse, ie., to exchange, and conquer the whole earth for its market, it strives on the other side to annihilate space with time, ie., to reduce to a minimum the time spent in motion from one place to another. The more developed the capital... the more does it strive simultaneously for an even greater extension of the market for greater annihilation of space by time”².

The vehicle of transportation reduces the time needed to transport people and things from one place to another. The vehicle of communication reduces the time needed to transport information from people in one place to people in another place. Since the advent of the telegraph, the time to communicate has always been potentially less than the time to transport. Our sense of time and place in the world, our sense of 'world', has not been the same since. No longer do we just inhabit a world shaped by transportation spaces, a world where the material movement of our bodies and things transpires via rail, sea, road or plane. We also inhabit a world shaped by communication spaces and times created by the telegraph, telephone, television and telecommunications.

attending

attending

TOWARD AN ADJACENCY OF PROXIMITIES

Since the time to communicate has become less than the time to transport, we have lost the traditional capacity to orientate ourselves according to our proximity with other people and places. It is traditional for one to orientate oneself according to that which is near, yet the distance between that which we might sense to be near to us and that which we might sense to be far from us is increasingly difficult to attribute a fixed value to. As Heidegger described:

“All distances in time and space are shrinking. ... Man puts the longest distance behind him in the shortest time. He puts the greatest distances behind himself and thus puts everything before him self at the shortest range. Yet the frantic abolition of all distances brings no nearness; for nearness does not consist in shortness of distance, by virtue of its picture on film or its sound on the radio, can remain far from us. What is incalculably far from us in point of distance can be near to us. Short distance is not in itself nearness. Nor is great distance remoteness.”³

Under a law of proximity we attribute the greatest meaning, feeling and value to that which we sense and understand to be nearest. In a world shaped by transportation and communication spaces we inhabit a sense of simultaneity that disrupts the distance between here and there, between one's sense of time and place and the time and place one projects onto others. The proximity between different times and spaces converges into combinations relative to the localised particularity of different lives, unable to be differentiated into collectively measurable distances or values.

A DYNAMIC OF NEARNESS

The designer, artist and the urban dweller alike make sense for and of themselves in a situation according to that which is apprehended, that which is felt, thought, understood. We may direct our rational attention toward an object of thought. We may conceive of an identity, a place and a location in order to construct a sense of ground, a sense of stable reference against which we can orientate in

activating

activating

space-time. These categories of our own construction are both potentially enabling and disabling. Identity, place and location are not essential, static and unchanging but rather they are constantly being re-made, their formation is only ever momentarily complete with impending dynamic reconstruction: “every identity is dislocated insofar as it depends upon an outside which both denies that identity and provides its conditions of possibility at the same time.”⁴ These traditional categories of positing understanding can no longer be taken for granted, our contemporary experience of spaces and times has rendered them volatile. Heidegger continues:

“What is nearness if it fails to come about despite the reduction of the longest distances to the shortest intervals? What is nearness if it is repelled by the restless abolition of distances? What is nearness if, along with its failure to appear, remoteness also remain absent? ... What is happening here when, as a result of the abolition of great distances, everything is equally far and equally near? ...What about nearness? How can we come to know its nature? Nearness, it seems, cannot be encountered directly. We succeed in reaching it rather by attending to what is near.”⁵

When what is near to one can be so far from another, when distance becomes increasingly defiant to being attributed a commonly shared and stable qualitative value, we are prompted to re-evaluate the ways that we might organise means by which to *move* - in the multiple senses of the word: to act, to transport, to feel and to make felt. How might we know how to proceed toward a practice of designing art in public space, art which might be able “to teach, to move, to delight”⁶? How might we as designers, makers and users of public spaces orientate ourselves and maneuver in relation to these spaces of collectivity?

Scientific rationality may intend to hold a designated object of its conception near, yet since Freud’s articulation of the unconscious, we have become increasingly aware of how the flows of ordinary thought, memory and imagination may bring forth that which we did not intend to conceive or do, the unconscious unveiling motivations, attractions and fears through *unintended* slips of speech and actions, dreams and jokes. How might art in public space facilitate the experiential and conceptual

possibility of encountering alternatives to the dominant totalising and unifying ways of making sense, of acquiring alternative senses of who and where 'we' are and how to conceive of and take action? It is not simply a matter of re-orientating a conception of the same terrain with new categories or frameworks of enclosure. Rather than working with a privileged orientation toward end-products and stable conceptions we might keep on the move of dynamic processes, conceiving of the products of our thoughts and actions as irrevocably enabled through the processes of their making. Could we not conceive of the *processes* of our making sense as designers and users to be products in themselves, in the sense that these processes are products which partly produce ourselves? Could we not orientate less by enclosing and fixing an entity and more by instilling an openness, a sense of enjoying and knowing the passage that is forever yet to arrive? Could we not acquire a sense of bearings in relation to an ever-changing constellation of experiences, thoughts and actions, memories and imaginings? How is a knowledge to be acquired that can inform an enriched scope of possibilities for engagement in the world without rigid categorisation, without so distantly opposing the object of knowledge to the subject of knowledge?

These are questions of articulating relations between subjectivities and epistemologies which are dynamic and non-essentialist: articulating epistemologies proximate to Michael Polanyi's notion of *tacit knowing*⁷; Donald Schon's *knowing-in-action*⁸; and Ludwig Wittgenstein's *meaning in use*⁹. These are ambivalent epistemologies: understandings of knowledges characterised by their movement as they are rendered knowable in the dynamics of situational use, knowledges in which, as Polanyi has said, "all meaning tends to be displaced away from ourselves"¹⁰, from that which is near attending to that which is remote, from that which we may present as known toward that which is unrepresented and yet to be known.

supposing

supposing

SELF , OTHER AND COMMUNITY

The acquisition of a sense of bearings, a sense of oneself in the world, has been a primary quest in the tradition of Western humanist philosophy. We desire a sense of orientation such that we may individually and collectively know and enjoy our potential as social actors, as agents of consciousness and desire. This pursuit of a sense of orientation or navigational bearings within space and time is a desire to *make sense*¹¹, to acquire understanding and knowledge of practical use. The ways in which industrialised cultures have made sense for and of themselves, whether personal sense or collective 'common sense', the ways in which world views have been manifested and ascribed to, are being radically challenged in the late twentieth century when we can no longer assume a stable or consistent proximity or distance between places, peoples and cultural effects. Theology, alchemy and mythology have fallen to the wayside as dominant means of making sense in a science and technology driven society.

In everyday life we repeatedly summon means through which we might understand *who* and *where* we are, and how we might take effective action to further our enjoyment and knowledge of who and where we believe we are. Ways of grouping some of us together and so standing us apart from others abound in greater than ever variety as potential ways of conceptually, emotionally and physically positing us together increase. We might identify with particular groupings united by the traditionally leftist conceptions of class, race, gender and ethnicity; we might conceive of grouping residence according to nationality or geographic regionalism, or by identification with those with whom we share a political, leisure or sporting interest. Or we may in fact already be being grouped by others according to our patterns of consumption in such market-based terms as target audiences and client groups or according to such marketing indexes as the Stanford Research Institute's Values and Lifestyles (VALS) programs designating categories of *achievers*, *emulators*, *sustainers* and *belongs*.¹² We may be named by others and position ourselves within politically implicated (sub)cultural groupings such as a yuppy, D.I.N.K., queer, skeg, wog, nerd or just an 'ordinary' Australian. One thing is sure: no matter

who “we” are, we are no longer so easily or singularly bound together by the co-habitation of the same ground, the same geographic space or mono-dimensional historic time. The increased ease of communication transfers and transportation movements have extended our networks of reference well beyond the immediate reach of the body. Communication spaces open up new connections between us. Our shared exposure to the same media information provisionally unites us; the possibility of co-inhabiting a virtual presence with others via telecommunications technologies brings us together in new found ways. No longer do we experience the continuity of a social space shaped by transportation movements. We experience a dual citizenship in both space-times shaped by transportation and space-times shaped by communication, a citizenship characterised by its discontinuity of ruptures and cuts as we shift between these spatio-temporal realms tracking our own edited relation between them in ever-changing combinations.

If an artwork is to exist “in” localised public space, we need to legitimise the existence of the work of art through rationalising how art addresses the interests, needs or aspirations of the public who claim to inhabit or identify with that space. But how is this public to be localised? How can ‘they’ as a social collective be identified? If such a public exists as a community, what binds such a community together? Space in all forms and most evidently in its urban form of the city, is subject to the contestation of social processes, of different ways of making sense and value of the lifeworld. Community is constructed through *actual* acts of communication rather than through the casting out of a theoretically definitive net over of body of people. The degree to which a community recognises the difference of others signals the openness of community and the capacity for acts of communication to transpire, for “community is what takes place always through and for others...It is a community of others”¹³. It is the possibility and precedence of communication that enables community to become a locus through which to commune. The communication which becomes common, the communication through which we share and build understanding, is mythic. Myth echoes between the spaces in which we are produced and the utterances through which we produce ourselves. Myth occupies the tension between how we conceive of and understand ourselves to communicate “community” and how we

sensibly experience our commonality with others. The 'ordinary' Australian is a myth that risks excluding *different* Australians.¹⁴

posing

posing

THE SUBJECT OF DESIGN

Who poses as the subject of design? Both designers and users are subjects to art in public space. The way in which we seek to locate ourselves in relation to art in public space, in situations of designing or simply within our urban lives is not simply a matter of orientating ourselves within a predefined system of mapping, for the mapping system itself will shape how we may maneuver according to our potential understandings. Of course the height of Modernist art and design production underestimated the productive role of the reception of art and the use of design as an essential element to generating the art / design experience. The Western legacy of a Cartesian conception of the rational, conscious subject of split mind and body has propelled us to seek to orientate ourselves according to the external objectification of thought: the subject remains distant and rationally discrete from the objects of one's perception and construction. By constructing the objects of unified conceptions as discreet art / design objects, the subject is posited to proceed through life in a proximally distant relation to these objects - signs whose sensible surfaces are regarded to reveal deeper stable meanings behind them, (just as according to Dean MacCannell's theory of tourism, the tourist orientates and maneuvers according to the signs which designate sites of interest, sites which are already made banal by the fact that such signs are necessary to indicate them¹⁵.) Such rationalist trains of thought deny the empowering potential of subjects to re-create themselves in negotiation with their environment of peoples and things, forces and phenomena. A rationalist conception of the designing and using subject has one enclosed within the prescribed limits of its own system of orientation, located by the system which one employs. Whilst in its crudest and most elementary analytical form, the practice of design is characterised by a mono-directional temporal relation between thought and action - a reductive claim to the expression of human agency - the actual practice of designing can be said to offer forth examples

of precisely how a dialogical relation may emerge between designer and design situation, where both the designer and the situation are re-created in a dialectical relation to one another.

Undoubtedly the designer engaged in practices of designing is repeatedly in need of apprehending their relationship within and to the situation of design. The designer repeatedly attempts to apprehend the dimensions of the situation at hand and in mind, employing all forms of knowledge to navigate through potential understandings that can create movement in that situation. The patterns of movement that transpire through the thoughts and actions of designing will vary according to how the designer senses and makes sense of themselves in the situation. The designer, together with all social actors, *produces oneself* in negotiation with their environment in parallel with the *production of the effects of designing*.

Whilst it can be said that every human subject encounters their own *autopoiesis* - the means by which one engages in the constant process of producing oneself in relation to one's context¹⁶ - the designer might be quite reasonably charged with seeking to professionalise this process and claim it a specialised practice removed from the everyday experience of most people, a form of modernist construction of a *high* cultural practice removed from everyday *low* cultural practice. But is the selfhood of the designer actually any differently to the means by which the users of design engage in the production of their own sense of self? The everyday tactics that we employ in negotiation with our environment, our modest appropriations of that we encounter in order to make use of our environment for ourselves are ways that we make sense for and of ourselves as users. No matter whether we identify with categories of designers or users, we are both the makers and users of public spaces, producers and consumers of our experiences, writers and readers of the cultural forms that constitute our worlds. The work of art is a dialogical expenditure of energy that converges at the point where the user does the work of sensing and making sense of the sensible work of its maker.

If we consider designing as not simply an activity of a professional group but as an activity of social construction practiced to varying degrees of competence and knowing by non-designers alike, we might more productively explore an alignment of communication between designers and users in

ways which engage in an ongoing process of work that is constantly being articulated in dynamic social settings.¹⁷ “*Everyone an artist*” as Joseph Beuys announced, promoting the creative possibilities of human productivity¹⁸. Everyone, also, is a designer.

negotiating

THE LINE OF THE TRACK

“*Who were you in a previous life?*” is the closing question reiterated week after week in a regular interview column titled ‘*On The Couch*’ in Melbourne weekly newspaper the Age Saturday Extra. Psychiatrist Dr. William Glasner responded with carnivalesque inversion:

negotiating

“A train driver. It’s a nice, reliable, realistic thing to do. You’ve got tracks to follow and a timetable to go by.”¹⁹

Since the second technological revolution of industrialisation, tracks have played a role in constructing ways in which differentiation in space and time may be conceived and experienced. Modern railway can in part be said to have laid the tracks toward Marx’s *annihilation of space*, not just through linking previously remote geographic places, but through furthering the domination of temporal ways of conceptually mapping and understanding life in a post-enlightenment world. At its most apparent face value, considered *in line with the track* so to speak, railways charted a linear progression of movement, a type of movement that echoes the mode of thought through which it developed. It is undoubtedly true that the railway not only enabled a greater circulation of capital and commodities, but made the travelling of longer distances more accessible to the middle classes, increasing the scale and scope of travel and tourism generally. The rise in people effectively linking disparate places through their travel prompted the standardisation of recorded time in previously unco-ordinated time zones over the spatial reach of the system²⁰, and in so doing, railways culture together with industrialised production more generally, introduced a regimented ordering of the temporal against the spatial: time actively measured

against a passified conception of space. The railways also acted as a technological sphere in which a linear, temporally dominated mode of thought could reiterate itself in reflection: from cause to effect, departure to destination. The steam powered engine, the very mobilising agent of the early railways, is itself propelled by a force generated by pistons oscillating between two mutually exclusive positions, open or closed, a force whose echo with the binary oppositional logic from rationalist thought through which it emerged is more than co-incidental.²¹

The title of Perry Anderson's book *'In the Track of Historical Materialism'* indicates how the "intelligible narrative"²² of traditional Marxism (sometimes called 'vulgar' Marxism), the mechanism of conceptual organisation that is the basic explanatory theory of Historical Materialism, orients itself according to a conception of social development transpiring along a temporal axis (history) within a spatial field (geography). Anderson concedes that:

"in many ways, historical materialism as a rational body of thought, informing a controlled practice of social change, has suffered from its very pre-eminence within the intellectual universe of socialism"²³.

As a "set of analytic instruments ... able to integrate successive epochs of historical evolution and their characteristic socio-economic structures..."²⁴, Historical Materialism has repetitively reiterated the temporal logic of its own line of reason, inscribing the groove of its own line of track at the expense of seeking to understand the spatial dimensions of its train of thought, remaining unmoved by the potential of spatialised processes of thought and social formation to bring explanatory power to its temporal axis.

The psychiatrist's response in the weekly newspaper column somewhat ironically evokes this sense of cultural longing toward the straight and narrow, of grasping together what might be easily made to cohere as a sense of place, purpose and meaning: of *following the track* and *going by the timetable*. Tracks have readily been laid down in time, temporal lines that provide a way of organising

and making accessible a coherent relation between objects and events. The rationalist logic which is so organised by a linear conception of time accordingly places the dimensions of time in a binary oppositional relation to space. The corollary of a teleological conception of time and temporal effects is a teleological conception of space: space according to its linear geometric dimensions, space divided by clear lines of demarcation, by the line of the track.

The railway track emerged as an industrial incision into the developing urban forms of the late 19th and early 20th century city, not just simply inscribing a line on or through the land but precipitating the differentiation of use and valuing of land in relation to the tracks. In a crude oppositional form, the railway track has acted as a line of both physical and conceptual division affirming distinction between one side and the other side of the tracks: between identifying with either this or that side of the tracks and the cultural distinctions that social projections may make it yield in order to institute differences between class or ethnic groups, or between sites of production and consumption, between this side of town or the other. Such distinction, the line that is claimed to mark a distinguishable differentiation between the previously undifferentiated terrain, enables the possibility of firm spatial placements and positions to be known. Exactly *what* difference the distinction is to make *for whom* is played out in the struggles of political posturing.

THE LINE OF THE TRACK

departing

The industrial development of the railway certainly created its own line of travel, flattening out the landscape's surface across hills and valleys and penetrating through mountainside tunnels to traverse at optimal speed in extending its powers of reach. Yet if we depart from the line of the track, if we negotiate the reverberations on track, the railways can also be understood to have begun to provoke - even in resistant ways - an expanded conception of the spatial in relation to the temporal. Railway travel positioned the traveller in a situation of experiencing a new perceptual relationship to the spaces intervening between the places of departure and arrival.

departing

The track surface upon which train travel traverses - markedly different to the natural level of the land - presented the 19thC traveller with an unprecedented optical experience, one which we late 20thC travellers can now equate with televisual experiences. The entrancing quality of railway travel's rhythmic movement, its repetitive gyrations of the body and hypnotic seduction of the eye, extended the passivity of physical transportation across land that travel by stage coach had earlier commenced. The rail journey mechanically facilitated a context capable of inducing a form of psychological transportation parallel to its physical transportation. Unlike the predetermined geographic destination of rail travel, the wanderings of the mind induced by rail travel could follow trajectories of unknown possibility, traversing the depths of subjective memory and imagination. These parallel levels of transportation of the mind and the body converge and diverge in variable combinatory relationships, subject to poetic relations between the landscapes of mind and geography, the situational forces of varied intentions and chances.

No longer is the rail-travellers' world able to be perceived as a set of absolute static relationships between oppositional axes of space and time. Rather the rail traveller's world, the world of tracking, might be perceived as a network of dynamic relationships of continuous variation. This is not so much a convergent dissolution of the axes of space and time but an insistence upon "the cultural interdependence of spatial and temporal categories in terms of *variable* relations"²⁵. The spatial and temporal are inseparably integral to one another: "the spatial is integral to the production of history ...

just as the temporal is to geography”²⁶. In order to depart from the limitations of thinking along the lines of fixed categories and oppositional axes we might remind ourselves, as Doreen Massey insists, of “the necessity of thinking in terms of space-time”²⁷.

NON ESSENTIALIST IDENTITIES, COMMUNITIES AND LOCATIONS

How is one to know of one’s place if one occupies many places? If we no longer live so simply in a space-time articulated by transportation between places but also live in a space-time shaped by flows of communication across places, how do we determine who and where we are as makers and users of public space? How do we determine where we locate the publics with whom the work of art might engage?

Rather than try and address the certainty of a community or public grouping by attempting to consolidate the terms with which to define it, we can acknowledge the exclusions that enable every community to be created. Each community exists dialectically in relation to others: the community we locate here only exists in relation to the other communities we exclude over there; this place here is always known in relation to another elsewhere. The politics of liberalism might have us abandon attempts to draw productive collective relations amongst ourselves, preferring to cite the liberty of the autonomous individual as supreme. In an attempt to still hold a torch for emancipatory politics aspiring toward principles of equity and democracy but move beyond the homogeneity that tends to characterise the unification of community as a unchanging totality, we might aspire less for an unmediated togetherness of communal identification and more toward what Iris Marion Young refers to as an “openness to unassimilated otherness”.²⁸ Rather than seeking to posit a fixed identity, rather than claim essential means of determining communities and locations, we might accept that contemporary urban life is shaped by multiple mediating forces drawing us into multiple relations across shifting space-time.

An alternative to thinking in terms of an autonomy of identity and community is to follow the

engaging

engaging

alterity of relations we experience and are subject to, an alterity that traverses the differences which enable the possibility of the traditional construction of community. With interest in the development of a form of cultural studies emerging from Australia, McKenzie Wark refers to this dynamic, inter-relational sense of contemporary life as *antipodality*:

“an experience of identity in relation to the other in which the *relation* always appears more strongly to consciousness that either the identity it finds or the other it projects”²⁹.

This “feeling of being neither here nor there”³⁰ resonates across the lines of cultural difference, giving differences their contour and shape, richness and amplitude.

TRACKS OF RENEWABLE TRAJECTORIES

Rather than occupying a particular place or positing a particular presence, the tram-tracks of Melbourne signal toward other places, toward those places which hold a sense of locus for individual travellers and those spaces we place with a given name: *East Brunswick, Wattle Park, St Kilda Beach*. The tram-tracks themselves articulate a sort of no-mans-land, a space of interval experienced by the body and conceived by the mind as not a proper place but as a space which defies the static possibility of being circumscribed and *placed*. This space is wholly contingent, incomplete and unrepresentable. We cannot site its dimension or limits but can attribute to it an immanence of movement. If we consider the apparent presence of those rails of steel as tracks which signal to an else-where, as an index toward an other place, location or identity, we can move our attention toward the in-betweenness of the track - the track as in-between places, locations and identities, between presences and determined epistemologies. We can conceive of the track “not as a line laid out across a surface, but as a surface-less vector whose trajectory constitutes its own ground”³¹.

Consider how the tramways spread their weave widely through the urban fabric, inscribing a field which is simultaneously differentiated and networked rather than specifying autonomous locations

motivating

motivating

or proper places. As we traverse the tracks we become aware of layered interconnections. A track performs a differentiation of space and time according to its use, enunciating a provisional ground that makes it possible to conceive of and experience the dynamics of difference.

The tracks of text on this route of our current travel weave a path in relation to other tracks of text, prompting the gaps, pauses, intervals and derailments to yield forth different combinatorial relations through their construction and interpretation. These tracks as written and read are momentary and shifting passages between designer and user, inside and outside, subject and object, the writer and reader, the same and the other.

SPACE-TIME FOR MANOEUVRING

Mark Johnson describes how the dichotomous regime of Western thought in the tradition of Descartes and Kant has made it:

“extremely difficult to find a place in our views of human meaning and rationality for structures of imagination. Imagination seems to exist in a no-mans-land between the clearly demarcated territories of reason and sensation.”³²

Perhaps we may not look to find a place, but conceive the possibility of a faculty of imagination not residing in a *place* as such, but rather being dis-placed, in multiple places that are between places, measured by the means by which we move, indeed in a type of third space as proposed by Bhabha:

“The epistemological distance between subject and object, inside and outside, that is part of the cultural binarism that emerges from relativism is now replaced by a social process of enunciation. If the former focusses on function and intention, the latter focuses on signification and institutionalisation. If the epistemological tends toward a “representation” of its referent, prior to performativity, the enunciative attempts repeatedly to “reinscribe” and relocate that claim to cultural and anthropological priority (High / Low; Ours / Theirs) in the act of revising and hybridising the settled, sententious hierarchies, the locale and

enunciating

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locutions of the cultural. If the former is always locked into the hermeneutic circle, in the *description* of cultural elements as they tend towards a totality, the latter is a more *dialogic* process that attempts to track the processes of displacement and re-alignment that are already at work, constructing something different and hybrid from the encounter: a third space that does not simply revise or revert the dualities, but *re-values* the ideological bases of division and difference.”³³

amplifying

DIFFERENCE EN TRACK

amplifying

Small yellow circular discs of steel whose surface bears the painted words “cut off” can be sighted suspended at key points throughout the Melbourne tramway’s overhead wiring system: a signal to tram drivers to *cut off* the tram’s electric motors from drawing power as the tram moves through a neutralised zone of overhead power cabling where two discreet electrical systems are conjoined by an insulated, electrically powerless section of overhead cable. So as to avoid an abrupt loss and regain of power and a jolting punctuation to an otherwise relatively even flow of kinetic force, the skilled tram-driver disengages the tram’s electric motors and free-rolls the tram through the zone of disjunction, negotiating the momentary gap between powered momenta by initiating a passage of drift that converts potential energy into an expended kinetic energy. The electrical insulator which defines this cut between two electrical systems extends the effect of an spatio-temporal rupture, an interstice prompting a different experiential and conceptual relation to the predominant line of track. A gap is borne into the continuity of motion; a void opened toward a different sort of spatial occupation as one senses the bodily momentum of *gliding*; a lapse noted in the sequential logic of tabled time as for a moment we are unsure of the force of this movement and to what end it leads us, for it is not driven by controllable regularity but rather rides upon circumstantial irregularity, attuned to the cut of the power, the gradient of the track, the road and track conditions of the time.

In the film technique of montage it is the cut between sequential tracks of film that joins them in a new relational positioning that effects their possibilities of signification. The interstice that is the cut

itself is what enables the differential relation: the cut is the mark that *makes* a difference. The juxtaposing of one scene in relation to another produces an effect which undermines the certainty that might be attributed to one sequential track of imagery and sound. The montage cut disrupts the line of traditional narration to produce a spatialised discontinuity, creating a “new metaphoric continuity by the combination of discontinuous fragments”.³⁴ Through the connection of fragments of discontinuous pieces of film the effect of a cinematic space is produced, a space that is not a replica of bodily inhabitable space but a space constituted by the movement affected by montage. Hitchcock amplifies the potential of montage effect with his use of the ‘tracking shot’. Within a continuity of movement in the camera’s view Hitchcock modulates various means of interruption: moving toward: “the mysterious detail that ‘sticks out’, that does not ‘fit’ into the symbolic network of reality and that, as such, indicates that ‘something is amiss’...“; or toward the “threatening gaze of the other”³⁵.

Rather than delivering the line of a chronological passage through time, a monologue of one subjective train of thought or a teleological presentation of the objective truth of an event motivated toward its defining end, Hitchcock’s use of the montage cut disrupts the easy identification of subjective and objective views to throw into question any sense of truth to the matter. As Slavoj Žižek describes:

“whenever, in a Hitchcock film, a hero, a person around whom the scene is structured, approaches an object, a thing, another person, anything that can become ‘uncanny’ (unheimlich) in the Freudian sense, Hitchcock as a rule alternates the ‘objective’ shot of this person in motion, his/her approach toward the uncanny Thing, with a ‘subjective’ shot of what this person sees, ie., the object, with a ‘subjective’ view of the Thing. This is, so to speak, the elementary procedure, the zero degree of Hitchcockian montage.”³⁶

It is this means with which Hitchcock negotiates the momentum en track that might for a moment be considered for its corollary with the potential *glide* through the cut on the Melbourne tramways: that sense in one’s stomach of having had one’s balance cast slightly to the side, of having your stomach momentarily displaced from the continuity of a consistent gravitational force but mobilised by an alternate force outside and other. Might this drift attainable in the gliding en track unveil departures

towards negotiating a re-newed sense of balance, a re-viewed critical awareness of one's point-of-view, a revisiting of the self's orientation in relation to the irresolute difference of others? By cutting the line of the track we demand that difference en track be negotiated.

DERAILMENT

11

*A tracking vehicle departs from the tramways of Melbourne as we know them, renewing possibilities for the design of art in public space. This is not a vehicle of progress, continuity or homogeneity. **A tracking vehicle mobilises tactics to re-value lines of division and difference in urban space-time situations.***

The movements of a tracking vehicle shift the provisional locations of power from sites of authoritative privilege towards alternatives.

A tracking vehicle might seize upon imaginable implications of the electrical 'cut off' of the Melbourne tramway system, amplifying, repeating and transforming the effects of this caesura. In synchrony with the movement of a tram under that invisible cut of the overhead cable, sounds now unfamiliar to the street might be brought to reverberate between the built facades that limit it, cutting perpendicular to the line of the track. The sounds of steel and bone cutting flesh; the sound of the old hand shears "click...click...click..." slicing the fleece from the back of our old romanticised wheat and sheep colony; the politician's call for the economic rationalisation of public spending through cuts to services; the sound of the incarcerated tied to their real or imaginary tracks, crying: "Cut me loose! Set me free!"

Perhaps the traces of a tracking vehicle evidenced in light-emitting screens randomly displacing window panels aboard host trams might perform in correspondence to that signal to 'cut'. Computerised programming of the screens might prompt the cut of electric power to cause screen

imagery to drift into a phase of visual effects which extend from the power variation, modulating the transition from controlled illuminated image emission to down-powered light emission loss and regain, traversing this movement between power up and down as a flag rides variations in the wind, suspending any direction of change or movement for a pause of reflection, for the re-formation of an after-image.

Traces of a tracking vehicle might be identified amplifying the line of Claus Oldenberg's art practice in the form of a hugely oversized pair of sculptured scissors poised in mid-street Melbourne air, ready to clench and cut the overhead power cable at the designated point. This might resonate a note of difference amongst the existing practice in Australia of amplifying objects that are constructed as popularist cultural icons, both attending to and disrupting the continuity between the big banana, the big Merino, and the big worm - amongst others - with Melbourne's big scissors! But the Melbourne's scissor that signal the cut might simply be formed in gesture by the human hand, reminding us of the child's game of negotiation between scissor, rock and paper, where the power, roles and scope of possibility for each gesture is always relative to the other.

situating

TRACKS OF MELBOURNE

situating

The surface of Melbourne's streets have come to be animated by the tramways' woven lines of steel not through any representational sign value attached to the tracks, but through their experiential apprehension. Half the steel's profile sits slightly proud of the street surface as scar tissue standing amongst unblemished flesh; the remainder of the steel profile indenting a shallow vein set slightly below the street's asphalt and concrete skin. This punctuation of the street is felt under the heel of pedestrians and by the bicyclist whose free-moving wheels must negotiate the inscribed certainty of the track's rich vein; it is noted by the motorist experiencing the sensation of rubber tyres gliding on the hardened scar of the track's steel; it is seen by the eye in the street as it glints under the reflections of light capturing its folding contour. Most fundamentally, the wheel of the tram is intended to reside en track, flowing within the vein so as to locate direction as the weight which the wheel bears from the tram above rides upon the scar, steel on steel, humming and screeching with an echo resonant of 19th

century industrialisation.

The manner in which tramways move people - re-locating them, intermixing them and scattering reflected images and sounds of them - prompts the type of urban experience where one's presence is brought into contact with an other. We glance, brush elbows or converse with the person over there, noticing ourselves because another is out there. This mutual meeting is a reciprocal affirmation of oneself in relation to the differences and similarities of others; we approximate a position for ourselves through the act of jointly meeting in the liminal space which we mutually construct and through which we recognise ourselves. The accretion of these urban experiences compiles networks of knowledge informing our sense of *who* and *where* we are.

More than any other means of traversing Melbourne, tramways induce a reiterative sense of Melbourne: they enable Melbourne to be repeatedly traversed along those physically inscribed routes. In one sense this repetitious travel reinforces perceptions of resounding familiarity through the consistency of its routes, deepening the inscription of the tracks, thickening the veins of the city. In another sense, traversing the familiar track induces a heightened perception of the variations and differences inevitably encountered in situations en route, opening up opportunities for new departures to prompt unforeseen excursions, for moving between tracks, re-routing track with further possibilities. The constant re-tracing of track inscribes a pattern of incremental variation, modification and change, subtly re-inscribing similarities and differences of our experiences and knowledge of Melbourne with each passage.

The tramways tracks of Melbourne are both perceptually apprehended via traversing them and cognitively apprehended through the reference of words and images to them. At the most evident perceptual and cognitive levels the tramways shape a knowledge of Melbourne as a transportation space that, as the current Public Transport Corporation's marketing campaign tells us, "place[s] Melbourne at your fingertips"³⁷, and in your mind, as a material, tactile entity. Yet the tracks that ground the tramways and upon which we traverse are also a material affirmation of a potent and accessible figure of speech, a trope that is commonly used to organise thoughts and actions in

everyday life. Tracks and tramways are not particular to Melbourne and nor are the uses of their figurative dimensions in everyday life. Yet relative to the everyday ways that inhabitants and visitors apprehend the difference of this city compared to others, the tramways still figure prominently in the ways which we fabricate an image or story attributable to Melbourne. We might speculate as to whether inhabitants of tram-tracked cities like Melbourne figuratively speak and imagine in terms of *tracks* more than inhabitants of other track-less cities. Irrespective, *tracks* are an everyday figure elucidating a poetics of and for Melbourne.

A poetics of tracks evokes new tracks. Tram-tracks provide both the substance and milieu from which the imagination may depart and return toward endless transpositions. A poetics of tracks emerging from Melbourne might generate a dynamic network of knowledge in relation to Melbourne rather than an identity for Melbourne or a unified knowledge of Melbourne. The ambivalences bound on track enable us to converge and diverge in relation to other tracks, knowing that the track we traverse or depart from is always relative to the tracks of others.

SENSIBILITIES

In order to pay due credit to the means by which designers and everyday users generate appropriate ways of making sense of the situations they find themselves in, we need to not underestimate the flexible capacity we have to *make do*, based upon what we know but cannot tell. We constantly transfer our repertoire of experience, imagery and language from one situation to another, making do with the matches, misfits and tensions between the familiarity of what we know, and the unfamiliarity of that we have not known before. Our sensibilities perpetually bridge the gap between the known and unknown, the familiar and unfamiliar.

It may at first seem that sensibilities offer us little to conceptually grasp them by, suggesting that they may only be known *by sense*. Rather than conceive of such a mute and divided relation between the sensible and the intelligible, we might shift our attention toward both *conceiving of* and *sensing the* dialectical negotiation that our sensibilities constantly undertake with our networks of thought. The

figuring

figuring

French surrealist poet Andre Breton described how “a mind’s arrangement with regard to certain objects is even more important than its regard for certain arrangements of objects, these two kinds of arrangements controlling between them all forms of sensibility”.³⁸ Experience in different situations builds a depth and variety to the mind’s thematic arrangements of objects, potentially expanding the ways we are able to respond and organise an approach to new situations without reducing them to rules or predetermined categories. We call upon our ever changing “repertoire of exemplary themes”³⁹ in order to make new sense of new situations, constructing new variations of effects by extending the potential arrangement of our themes.

If we wish to improve our capabilities as designers and users of art in public space how might we come to gather knowledge of greatest relevance? We might do so by examining and extending the thematic way we conceptually apprehend experience through the dynamic relationships brought into action by metaphorical *figures*. On the other hand, we might examine and extend the way in which our conceptual figures grow out of sensible bodily experience. It is through the swirling dialectical transposition of figures and sensibilities that our bodily experience gathers metaphorical dimensions of resonance and our figures of thought come to reverberate with potent feeling. Rather than attempt to *enclose* the dialectic of figurative sensibilities that we imagine to yield the knowledge of our desire, we might seek to *follow* their regenerative power to propel us ever further toward greater depths of reverie that simultaneously flickers in its sensible and intelligible power.

DERAILMENT

12

A tracking vehicle departs from the tramways of Melbourne as we know them, renewing possibilities for the design of art in public space. This is not a vehicle seeking to locate identities or identify ‘problems’ for which to develop ‘solutions’. **A Tracking Vehicle evokes**

connotations and implications: its movement reverberates through the questions it raises and the speculative possibilities it presents.

A tracking vehicle is characterised by a receptiveness to traversing the ambiguous momenta of reverberations, the flows and swells of change.

A tracking vehicle opens up tracks of potential rather than circumscribing certainties and pre-determining destinations. A tracking vehicle transports playful transpositions of home and work, travelling between the designated notions of private and public, intent and surprise, certainty and serendipity, comfort and risk, fact and fiction. A tracking vehicle mobilises new knowledges of the interdependence between these concepts: revealing, extending and re-valuing their mutual dependence and constitutions in the other.

A tracking vehicle animates the street, the body and the mind, provoking the appearance and disappearance of potential trajectories of travel mobilised by the sensibilities of the streets' inhabitants. Through its perpetual dialogical encounter with the street, a tracking vehicle prompts imaginary speculation upon the sense that the street may speak and be spoken to, that the street may index the memories and dreams which have filled it. A tracking vehicle reiterates forms of life which fill the street: events, stories and dreams that have filled the street and the minds which have encountered it. Yet tracking claims no truth, it only reveals the contingent and indeterminate nature of such pursuits, reiterating differences over former iterative inscriptions.

A tracking vehicle might acquire digital tracks of imagery, text and sound corresponding to particular streetscapes through facilitating two all but parallel processes of generation that perpetually remain in dialogical tension: a facilitative track of minimal intentionality and a free-rolling track of optimal derailment. The facilitative track of intention fosters the development of imagery, text and sound by enabling the re-memoration of real and imagined events, histories and spatialities situated in relation to particular streetscapes of Melbourne according to the construction of willing participants who claim identification with particular tram-tracked streetscapes. Perhaps participants might be paid for their services in a manner commensurable with the state's request for citizens to undertake jury services for the justice system. A tram-cabin full of willing participants might be engaged for a hand-full of weeks to

share traces of their respective and collective tracks, to share their imaginings and fantasies of other possibilities.

On a free-rolling track of development, artists and designers from diverse backgrounds might be commissioned to produce speculative expressions of tracks of imagery, text and sound to respond to and correspond with designated sections of tram-tracked streetscape. The two process tracks remain dialectically parallel, over time generating multiple tracks for each section of streetscape, forming a residual network of tracks from which tactics of a tracking vehicle might be recomposed toward renewed temporary forms and ephemeral effects.

shifting

shifting

LOCATIONS

Melbourne's tramways, like all transportative infrastructure, do not so much occupy one place, nor can they be readily identified as an entity in themselves. For as infrastructure, tramways spread their weave widely within the urban fabric, inscribing a spatialised field more than specifying an autonomous identity, fixed geographic location or proper place. Tramways have always been subject to the relations of tracks throughout a geographically spatialised field: firstly to be affirmed in its physical / mechanical dimensions by discreet lengths of continuously moving cables slightly below ground level which provided the source of propulsion for trams; and later to be distinguished by electrification of the system. This spatial realm of the tramways as we have come to know it is operative according to both laws of the mechanical and the electrical. Tramways have become a hybrid site of inter-relating technologies, an everyday exemplar of the grafting of the electrical onto the mechanical, a precursor to the contemporary situation of 'virtual' electronic realms reiterating themselves upon our heretere understanding of our 'real' physical realm. In a sense the tramways trace an interstice between material and immaterial forces, performing a site of transitional convergence between the material realm of the geographic and the immaterial realm of the virtual, between realms of the transportative and the communicative.

The transportive and the communicative have long held ambiguous relation. To metaphorise is

to transport: “metaphor (*metaphora*) consists in giving (*epiphora*) the thing a name that belongs to something else” informs Aristotle - meta-*phora* and epi-*phora* derived from the same Greek root *pherein*, to carry, to transport⁴⁰. Rather than positing an enclosed location, identity or meaning, or enabling a fixed sense of place, metaphor mobilises the movement necessary to change, to metamorphise, make and create. According to Paul Ricoeur, “metaphor is that place in discourse where....identity anddifference do not melt together but confront one another”⁴¹ in a tensive relation of interplay. “To metaphorise well implies an intuitive perception of the similarity in dissimilars.”⁴²

The expansion of communicative and transportative powers that facilitates global commodity culture increasingly threatens to characterise our social exchanges and sense of place with a homogenous sameness, revealing that by allowing people access *everywhere* potentially inhibits their ability to apprehend being *anywhere particular*. The circuitry of global connection is dominated by the flow of the market, drawing the public together as global consumers of products, places, lifestyles, images and narratives. A contemporary challenge emerges over how to come to terms with the matrix of different realms of communicative experience - or in other words, how to deal with an over-load of communication and information opportunities. Jonathon Crary stakes a claim for the particular, arguing how important it is to:

“reinvent a kind of formal thought and action, in which form is always a shifting and tactical relationship between forces, or is conceived as provisional groups, spaces, subjectivities, or processes whose local singularity is made incompatible with the circuitry of global integration and homogeneity.”⁴³

POSSIBILITIES FOR PUBLIC SPACE

As life opportunities become increasingly captured under the double-bind of mediated exchange conditions, offering both unprecedented possible social connectivity and repressive organisational limits within which they are made possible, the contemporary city is challenged to nurture qualities

reconstructing

reconstructing

which make habitation of its public space actually worthwhile. The struggle to maintain relevance of a physical public space is, as Michael Sorkin has argued, the struggle to maintain democratic rights, for it is within the space of physical adjacency that the most basic struggles for equal rights take place. Art in public space may be pursued by civic bureaucracies in attempts to revive interest in the open public spaces of the city, but it is little more than indicative of resourceless desperation when conceived in terms of claiming to represent cultural values, as if the presence of the artwork is to provide a meaning where it is assumed only a tabula rasa resided previously. Contemporary approaches to developing 'public' art too often credit an individual artist with the authoritative license to locate a personal intention in a space of collective significance. If the artwork is pitched 'too high' so to speak, as could be claimed is the case with Richard Serra's infamous *Titled Arc*, those who co-habituate the space are left with a task of longing for an understanding of the artists intent to provide a sense of meaning. If the artwork is pitched 'too low', as could be said of much work generated through a 'community arts' approach, urban inhabitants are placed in the demeaning position of having the reproductive power of their imaginations and memories grossly underestimated. Perhaps the work which art might pursue could attempt to engage in the shifting ways that collectivity is constructed via relationships between different public communication spaces and times.

If the cities in which we live are no longer able to be reduced to singular images, art in public space might then not attempt to simply *represent* the space of its occupation, but *perform* in such a way as to reveal relationships between communication spaces that individuals and social groupings identify with. The city may then avoid its simplistic and ultimately vacuous reduction of art to images available for passive consumption. If our most fundamental polity is still to organise ourselves according to the location of our bodies, newly appropriate means of understanding this sense of location in the context of other possible locations is needed.

Publicly accessible art has the potential to mobilise practices that foster retention of the historical memory, localised knowledges, traditions and skills of a culture, whilst engaging the collective imagination in the changing ways in which social identities are constructed, urban form encountered,

and social opportunities made possible. By proceeding from a basis that public space is a site of collective exchange rather than simply a physical entity, artwork in public space may proceed to redeem the vitality of the physical manifestation of public space. Artworks in public space need to engage in issues of what it is to occupy a position in public space; with what characterises the public space of its occupation; and with how it contributes toward the construction, perception, interpretation and use of that public space.

DERAILMENT

13

*A tracking vehicle departs from the tramways of Melbourne as we know them, renewing possibilities for the design of art in public space. This is not a vehicle of nostalgia nor sentimentalism. **A tracking vehicle mobilises the imaginative reconstruction of personal and collective memory through creating uncanny disjunctions of space-time and mind- body.** A Tracking Vehicle mobilises heightened experiences of urban moments through choreographing the variable interplay of forces, speeds, rhythms and repetitions.*

Perhaps traces of a tracking vehicle might be evidenced in light-emitting screens affixed to the length of the interior roof lining on the longest articulated type trams operating upon Melbourne's system. Imagery of the unearthly might be illuminated upon the screens, traversing the length of the tram in direct relation to the speed of the trams movement, suspended still as the tram stands at a halt, washing over the heads of travellers at the rate directly commensurate with the speed of the tram's passage en tracks. The enclosing space of the tram is disrupted, the lid lifted to reveal a sky of ever-changing imagination. Unearthly matters of air, spirit and omnipresence might traverse this

disappearing space - angels and totems, nymphs and deities; the red-leather football almost within reach of Gary Ablett's floating body, that legendary Geelong man with the capacity to project himself in the air; the spear suspended in its flight of passage towards an object of prey yet to be revealed; the cartographic lines of military Surveyor General Robert Hoddle that in 1830 traced the plan of a city grid for Melbourne in which the tramways now traverse; or a child's butterfly-kite fluttering in a tangle with overhead electrical wiring.

As travellers are seated aback or affront to the flow of movement, a convergence of visual passages transpires to produce a third space of memory and imagination: the viewed space of material fabric of the city that is apprehended through the vertical panes of glass and the digitally produced visual space of the overhead screen reverberate in a play of tension.

Perhaps an index of a tracking vehicle might animate spatial intervals of the tramways, appearing in the flickering form of a variable collection of spinning vertical louvres provisionally affixed to the steel safety railing at different tram stops. Louvres might be of different sizes, light related qualities and type of performance capability, yet share in common their oscillation about vertical axes between the vertical bars of the railings. Each louvre affixes to swivel bearings to the two horizontal steel members of the galvanised steel pedestrian railings of mid-street tram stops. The louvres enliven the space between the vertical bars of railing, gently swivelling at a rate commensurate with the variation of local wind speeds.

Perhaps the louvres might borrowing from that archetypal genre of inventive small business roadside signage which in its binary exposition of two-sidedness, its flash of communication from one side to the other, advertises to the passerby such information as: DELIOPEN.....DELI....OPEN... Perhaps tramstop louvres might be simple two-sided painted panels alternating the words: "you | me", on one louvre with its adjacent louvre flickeringly reveals "here | there" as it spins from side to side in the wind. Or perhaps louvres may be of simple light emitting soft screen technology, spinning richly ambiguous visual textures.

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- ¹ Meaghan Morris, "On the Beach", in Grossberg, L. et al (eds), *Cultural Studies*, Routledge, New York 1992, p.451.
- ² Karl Marx, *Grundrisse*, 1858, - quoted in Jonathon Crary, "Capital Effects", *October* 56, Spring 1991, p.123.
- ³ Martin Heidegger, *Poetry, Language, Thought*, Harper & Row, New York 1971, p.165 / 166.
- ⁴ Ernesto Laclau, quoted in Michael Keith & Steve Pile (eds), *Place and the Politics of Identity*, Routledge, London 1993, p.29.
- ⁵ Heidegger, p.165 / 166.
- ⁶ Fredric Jameson proposes these as "traditional formulations of the uses of the work of art" in 'Cognitive Mapping', Nelson, C. & Grossberg, L. (eds), *Marxism and the Interpretation of Culture*, MacMillan Education, London 1988, p.347.
- ⁷ see Michael Polanyi, *The Tacit Dimension*, Anchor Books, New York 1967.
- ⁸ see Donald Schon, *Educating The Reflective Practitioner*, Jossey-Bass, San Fransisco 1987.
- ⁹ see Ludwig Wittgenstein, *Philosophical Investigations*, (translated G. Anscombe) Blackwell, Oxford 1968.
- ¹⁰ Polanyi, p.13.
- ¹¹ For a discussion of design as a sense-making activity, see Klaus Krippendorff, "On the Essential Contexts of Artefacts or on the Proposition that 'Design Is Making Sense (of Things)'" , in Margolin, V. & Buchanan, R. (ed's), *The Idea of Design*, MIT Press, Cambridge 1995, p.156 - 184.
- ¹² Margaret Crawford, "The World in a Shopping Mall", in Michael Sorkin (ed), *Variations on a Theme Park*, Noonday Press, New York 1992, p.9.
- ¹³ Jean Luc Nancy, *The Inoperative Community*, (trans. Peter Conner et al) University of Minnesota Press, Minneapolis 1992, p.15.
- ¹⁴ see Morris, "On the Beach".
- ¹⁵ Dean MacCannell, *The Tourist: A New Theory of the Leisure Class*, MacMillan, London 1976.
- ¹⁶ see Krippendorff, "On the Essential Contexts of Artefacts or on the Proposition that 'Design Is Making Sense (of Things)'" .
- ¹⁷ see Victor Margolin, "The Product Milieu and Social Action", and Nigel Cross, "Discovering Design Ability", both in Buchanan, Richard & Margolin, Victor (eds), *Discovering Design: Explorations in Design Studies*, University of Chicago Press, Chicago 1995.
- ¹⁸ Joseph Beuys, statement from his 1979 Guggenheim Museum exhibition catalogue, quoted by Gregory L. Ulmer, *Applied Grammatology: Post(e)-Pedagogy from Jacques Derrida to Joseph Beuys*, JohnHopkins University Press, Baltimore 1985, p.227.
- ¹⁹ Chris Beck, "On the Couch", *the Age Saturday Extra*, 26 April 1997, p.2.
- ²⁰ Wolfgang Schivelbusch, "Railroad Space and Railroad Time", *The Railway Journey: Trains and Travel in the 19th Century*, Basil Blackwell, Oxford 1980.
- ²¹ Paul Carter, "Just a Token. Sound in the City" in Chris Ryan (ed), *Imaging the City*, Centre for Design at RMIT, Melbourne 1992, p. 37-42.
- ²² Perry Anderson, *In The Tracks of Historical Materialism*, University of Chicago Press, Chicago 1983, p.86.
- ²³ Anderson, p.87.
- ²⁴ Anderson, p.86.

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- ²⁵ Morris, p.460.
- ²⁶ Doreen Massey, "Politics and Space/Time", in Michael Keith & Steve Pile (eds), *Place and the Politics of Identity*, Routledge, London 1993, p.159.
- ²⁷ Massey, p.159.
- ²⁸ Iris Marion Young, "The Ideal of Community and the Politics of Difference" in Nicholson, L. (ed), *Feminism / Postmodernism*, Routledge, New York 1990.
- ²⁹ McKenzie Wark, "Suck on This, Planet of Noise" Penny, S. (ed), *Critical Issues in Electronic Art*, State University of New York Press, New York 1995, p.19. (my emphasis).
- ³⁰ Wark, p.19.
- ³¹ Paul Carter, *The Lie of the Land*, Faber & Faber, London 1996, p.303.
- ³² Mark Johnson, *The Body in the Mind: The Bodily Basis of Meaning, Imagination and Reason*, University of Chicago Press, Chicago 1987, p.xxi.
- ³³ Homi K. Bhabha, "Postcolonial Authority and Postmodern Guilt" Grossberg L. et al (ed's), *Cultural Studies* Routledge New York 1992,p.57/58.
- ³⁴ Slavoj Zizek, *Looking Awry: An Introduction to Jacques Lacan Through Popular Culture*, MIT Press, Cambridge 1992, p.95.
- ³⁵ Zizek, p.116.
- ³⁶ Zizek, p.117.
- ³⁷ posters bearing the caption "Trams place Melbourne at your finger tips" have been placed in roadside PTC tram shelters around Melbourne over 1996 / 97..
- ³⁸ Andre Breton, *Nadja*, (translated by Richard Howard), Grove Press, New York 1960, (first published in French 1928), p.16.
- ³⁹ Donald Schon, *Educating the Reflective Practitioner*, Jossey-Bass, San Francisco 1987, p. 68.
- ⁴⁰ quoted in Jacques Derrida, *The Margins of Philosophy*, University of Chicago Press, Chicago 1982, p.231.
- ⁴¹ Paul Ricoeur , *The Rule of Metaphor* , Routledge Kegan Paul, London 1978, p.199.
- ⁴² Aristotle quoted in Ricoeur , p.6.
- ⁴³ Jonathon Crary, "Capital Effects" , *October* 56, Spring 1991, p.131.