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ENFOLDING THE GARDEN: REFLECTING ON TEMPORAL DRAWING IN THE ARCHITECTURE OF THE ANTHROPOCENE

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With the desire to encourage new perspectives on temporality sympathetic to the indeterminate character of the Anthropocene, this article considers the role of drawing as a method for engaging with this contemporary condition in a critically reflective way. Modes of thinking about time as homogenous, linear, and measurable limit the possibility of the architecture drawing (and thus architecture itself) to posit futures that resonate more sensitively with the uncertain nature of the present. In discussing my own drawing process, framed by the temporal and spatial disturbances at the heart of its development, I invite an inquiry into drawing as a transformative practice relevant to the nature of our changing world.

Key Words: Time, Architecture, Drawing research, Multiplicity, Anthropocene

Introduction

“Anthropocene, too, is a garden: a colossal, dysfunctional, and hubris-ridden garden...”
(Iovino, 2019, p 4)

This article seeks to articulate how rethinking temporality can offer new ways of approaching drawing practice with particular relevance to the contemporary condition of the Anthropocene. The Anthropocene, which can be understood as a geological epoch defined by the planetary significance of human activity on ecosystems and climate, reflects a particular temporal condition; one in which the events of the past co-mingle and engage with the present in unpredictable ways. The philosopher Timothy Morton describes it ultimately as the erasure of the present, where our experience is only the rift between pasts and futures (Morton, 2012, p 235). Bruno Latour describes it as a condition of such vast scale and acceleration that we must reinvent every aspect of our existence (Latour, 2014, p 1; 2016, p 356). For writer Noah Heringman it is the ‘simple’ inscription of humanity into the rock record - an act only conceptually palpable through the framework of deep time (Heringman, 2015, p 58). Drawing has the power to query and ponder such challenging perspectives, and it is here where my particular interest in the drawing process lies. Through drawing I question how my own engagement can help me to understand the world I am in as it changes, and how what arises may open new possibilities for understanding the temporal conditions of the present day. In siting my newest body of drawing research in a garden (part of an allotment plot I have the pleasure to co-share), I am able to connect the drawing process with the seasons, cycles and histories of the site - as well as link to my own time of being on the earth through the conjuring of memory in new ways. Like a kind of contemporary leviathan of everything-at-once, the past is activated into the present. The condition of the Anthropocene is mirrored in the times of the garden; multiple temporalities are enfolded, stratified and neighbouring in non-linear ways.

In elucidating the inquiry of the work, I will discuss my interest in *simultaneous multiple temporalities* and the condition of *neighbouring*, with focus on how these notions might reflect and converse with the contemporary nature of experiential time in the Anthropocene. The ontological shifts that exist between the drawings encourage an oscillation of perspective; no one drawing holds the story (much like no one ecosystem exist autonomously). The contextual synthesis of the work as a process of discovery reveals the nature of what is drawn.

The Temporal Nature of the Architecture Drawing

“Any instance and any element potentially can connect or segue into any other, or else may suddenly discover an untraversable distance wedged between itself and what at first seemed closest at hand.” (Kwinter, 2002, p 138)

To position the reader in the work, I will begin by a brief overview of the architecture drawing, in order to reveal how its inherent temporalities offer purchase for inquiry and may have consequence for imagining within and beyond the immediate condition of the everything-at-once that characterises the Anthropocene. The architecture drawing, and here I mean the drawing(s) through which the design is manifest rather than the communicative set of construction drawings, is by nature predictive. It holds the to-and-fro of a conventionally linear time, projecting a future reality onto the page (or screen) within the present. Conceptually this may seem straightforward, and, in general, architects accept this as the

given nature of their discipline. Yet the temporal relationship they inhabit during the design process is anything but. Designing an architecture is a *conjuring* of sorts; an act of manifestation that requires a propositional, inquisitive engagement with the unknown and yet-to-be-realised. Design research, of which the process of drawing is often an active agent, can be described as the simultaneous work of both magician and surgeon (Cruz, 2013, pp 28-29). If we accept a drawing as being an embodiment of its process as well as its result, the architecture drawing is then an active culmination of a nuanced process of gathering, testing and imagining; it is a drawing out of observations, reflections and temporal projections rooted in both the dynamic of the worlds we inhabit—of weather and light, catastrophe and fantasy—and in the shifting fields of the creative act—the ink of tangible pressures and ephemeral desires.

The drawing out of architecture posits a becoming in the world; a process of reciprocation between *a conscious imagining that is contextually rooted* (whether in the intended site, at the ‘drawing board’, as part of an unfolding practice or body of knowledge, or within contemporary cultural understandings), and *the material world* (here we can include the organic body—increasingly less human-centred as the Anthropocene becomes more deeply understood). Both of these factors are increasingly volatile under the shadow of the contemporary condition. So how can the anticipations and methods of drawing out architecture offer an active voice in shaping the potential for change? It is possible that here the reader will ask, but is there not a more direct way within the discipline of architecture to have impact on the current crises? It is my position that our *contextual understanding* informs our invention, and the act of drawing can influence this. There are effective and critical responses to the symptoms of these crises, but the malaise itself is entangled within a generally misconceived understanding of how we exist in a homogeneous, linear, and measurable time. Architecture bridges between material and cultural worlds, and these together form our understanding. The stories of how we as humans see the world, how we understand the possibilities, are formed in the histories and narratives (whether scientific, political, or cultural) we construct around it. It is my concern to encourage new perspectives on the context of being in time; to bring attention to the fascinating complexity of indeterminate multiplicities. Escaping the prescriptive temporality of convention (and of course our understanding of the past plays such a major role in the context of the present), the role of drawing here invites an embrace of non-discrete and non-linear engagement, and the structural inventions of the research supporting these conditions offer methods of inquiry that rapidly dissolve a static approach. The experiential sustainment of temporal and spatial disturbances and their controlled applications in the body of drawings I share here act to increase the space for the testing and articulation of tacitly sensed opportunity.

The architectural process has been described as having a complexity of “logically irreconcilable and conflicting ingredients” (Pallasmaa, 2011, p 66). The architect Alvar Aalto writes: “In every case, opposites must be reconciled... Almost every formal assignment involves dozens, often hundreds, sometimes thousands of conflicting elements that can be forced into functional harmony only by an act of will...” (ibid., p 66). This *desire* of the architect, drawn (sometimes poetically rather than forcefully) through future possibility to the projective present, has the capability of encouraging the temporal elasticity that is so much a part of the architect’s territory. It is in this flexing and dynamic positioning that there is a recognisable place for the architectural process to open and shift. The notion of the Anthropocene reflects this temporal complexity—the contemporary leviathan of everything-at-once. Morton describes this poetically as a “fundamental shaking of being, a being-quake” (Morton, 2013, p 94). In discussing the potential for artists to shape sociological narrative with regard to this condition, T.J. Demos writes: “Ultimately, the art allows us to think with it in the experimental formulation of new

collectivities that might actually contribute to widening social transformation in crucial and necessary ways” (Demos, 2019, p 50). The complexity of creative endeavour may offer a way to engage with the monstrous quaking—the “irreconcilable differences.” The move toward collective thinking, as reflected in the rise of second order cybernetics and systemic design, also encourages a non-linear approach to this shared condition. Theorist Serenella Iovino writes: “That is one of the consequences of our becoming geological: all that happens, happens here and now; the ripples of our actions, as well as of our visions, will sooner or later reverberate right at our feet, directly in our gardens.” (Iovino, 2019, p 5).

Neighbouring

The main drawings I discuss in this article take place in a garden and are sited here in order to provide a sensitive field of practice sympathetic to the multiple temporalities of experiential time. In the development of these drawings, I am particularly interested in conjuring poetic and remembered time in association with the cyclical lives of the garden and daily transformations of place as seasons pass. The spatial condition of such a garden harbours many intricate temporal worlds – connecting and layering, always responding and creating afresh. The meanings discovered in such a place are almost as complex, as both memory and future arise simultaneously to converse through the drawings themselves.

To set the stage for these drawings in regard to both method and content, I will begin with a description of a particular image that embodies the condition of *neighbouring*, identified in my own work as way of encouraging conversations between multiple temporalities and territories. In the still life painting *Bouquet in a Niche* (ca. 1618) by Ambrosius Bosschaert the Elder, a temporal condition comes into play that stretches and opens the nature of the image. The painting depicts a carefully arranged display of flowers. The vase is full, each flower in a state of perfect bloom. For all its meticulous realism, the painting embodies a contradiction to its initially mimetic appearance; the chosen flowers reach perfect bloom at differing times of season. Thus, we see an impossible bouquet: a gathering of varying temporalities held in conversation with each other. As the flowers act to fold time through their neighbouring condition, they poetically localise exotic regions of the earth. Each bloom at once occupies a unique and a shared moment. The sense of time passing or accruing is held only implicitly through the bouquet’s impossible state of ‘perfection’. This perfection is the signifier of a different kind of process: the condensation of great swaths of time, populated by lone flowers, merged in image to cultivate a temporal thickness without continuity. The bouquet extends its temporal territory and is frozen by its very artifice.

With the constructed temporality inherent in Bosschaert’s bouquet, there is the possibility to discuss multiple understandings at one time—simultaneously. I am interested in the spaces, the amorphous limina that inhabit between these times, made from the field that allows the neighbouring of these blooms. Artists George Quasha and Charles Stein write: “... to be at the limen does not mean to be off-centre or moving away from centrality. For the still point is anywhere that the discovery of the threshold takes place; centre and periphery are one in the present moment” (Quasha and Stein, 2010, pp 214-215).

The act of neighbouring has the capacity to assemble disparate elements and ideas together into a new context. The creation of this context holds a specific power in that it draws attention to that which resides between elements—the threshold of separation. Another, and more temporally disturbing, example, is the garden scene from Alain Resnais’ *Last Year at Marienbad* (1961). Here the multiplicity

and simultaneous differing temporalities are made present through the registration of incongruent, impossible shadows. Alongside the bodies of garden visitors, the topiary stands erect, flanking the garden path. The visitors' bodies cast long shadows onto the surface of the ground, which is smooth and whitened by the daylight. The shadows are dark, neat silhouettes against the pale – as visually dominant as the subjects which cast them. Yet the topiary *casts no shadow*. The people are of another time. These two times, the time of the topiary and the time of the bodies, clearly share the same ground. But this ground is registering two very different temporal conditions. The binding field of the ground may absorb this incongruence, but there is no clear definition between these times: it is up to the audience to resolve, or leave unresolved, this paradoxical situation. The condition of neighbouring is thus a dynamic one, neither wholly spatial nor wholly temporal in its constitution, its binding influence held in the flux of the narrative.

The condition of neighbouring in these examples may reflect the primary nature of temporal disturbance in the Anthropocene, where events from the past have the capacity to take sudden action in the present. How might this be explored spatially and metaphorically through drawing? In discussing the agency of the Anthropocene, Latour writes: “There is no distant place anymore. And along with distance, objectivity is gone as well, or at least an older notion of objectivity that was unable to take into account the active subject of history” (Latour, 2014, p 2). Iovino takes this claustrophobia further: “...in the Anthropocene world the mere idea of externality is, by definition, no longer possible—and for a very simple reason: there is no outside anymore, whether in time (the future) or in space (ocean, atmosphere, colonial lands, the poor’s backyards)” (Iovino, 2019, p 5). The fields that relate events, times and places are not separate from the things themselves. Culturally there is a necessity to reimagine these relationships, especially if space—the field of existence we’ve shared since Kant, no longer exists. Object Oriented Ontology as a philosophy, or Donna Haraway’s Chthulucene, may provide the larger ontological framework. The creative process also offers place for this exploration, as is implicitly touched upon by the philosopher Isabelle Stengers when discussing engagement in the process of inquiry: “What if we did stop trying to define the terms by which we can ‘judge’ as scientific Changeux and his neurons, Newton and his planets? Instead, what if we did interest ourselves in the way in which Changeux is truly interested in his neurons, and may succeed in interesting others, including us? What if we interest ourselves in the way in which Newton was interested in his planets and succeeded in imposing the ‘irrational’ hypothesis of forces acting at a distance on the scandalized scholars of his day?” (Stengers, 2000, p 43). In my own research process, the condition of neighbouring practically allows for the unknown, sometimes irreconcilable forces to converse. Multiple temporalities can sit (unpredictably) with each other, simultaneously, like the flowers in Bosschaert’s bouquet.

Simultaneous Multiple Temporalities

The initial research that led to my engagement with simultaneous multiple temporalities as a potential process for understanding temporality anew, began with an interest in the temporal effects of distortions in a semi-spherical convex mirror (Lynch, 2018). These distortions, glimpsed in the cut of the mirror’s frame housed in a length of underground corridor, appeared to interfere with standard temporal projections in an intriguing way. By designing a series of reinventions of the dark-tinted Claude Glass, a hand-held device with similarly disturbing properties, I was able to spatially explore this phenomenon. Rendering nature more ‘picturesque’ through its framing and reduction of the landscape bestowed the Claude Glass, in popular use by artists during the nineteenth-century, a power to fascinate

and engulf the gaze (Maillet, 2004, pp 216-217). My own mirror inventions, the *Displacement Devices* (Fig. 1 and 2), intensify this engagement by constructing an unresolvable oscillation between landscape and mirror worlds, with temporal consequences. Captured in contrast with the naked surroundings, the subtle distortions and displacements of the mirror world create poetic conversation across a dynamic seam between differing times: one stretched in darkness—a wealth of twilight feeling and uncertainty—the other an obfuscated, vivid slice; at once offering very different trajectories to inhabit. Engaging with the device (there are many versions, most are portable and two are built for specific sites), I am able to sustain being in *multiple times at once*.



FIGURE 1: PHOTOGRAPH USING *DISPLACEMENT DEVICE #11*, WINTER 2016

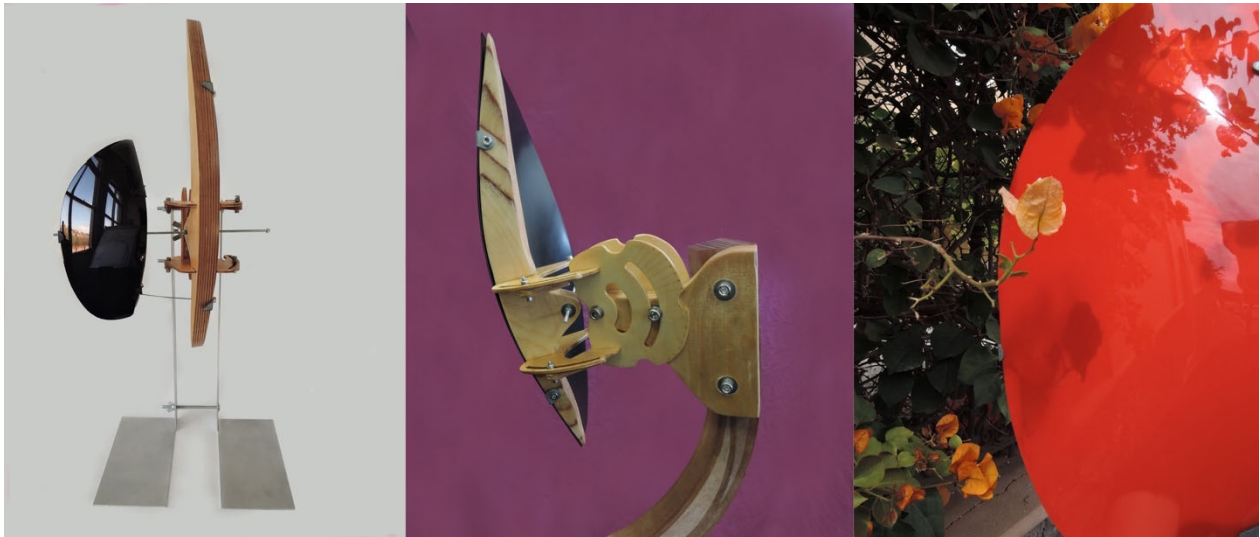


FIGURE 2: DISPLACEMENT DEVICES 02, 03 AND 04, AUTUMN 2014-WINTER 2015.

The complexity of temporal conditions at work in the *Displacement Device* finds expression in drawn form. As touched upon when discussing the temporal nature of the architecture drawing, the act of drawing embodies its own process; there is an inherent reciprocity as one reflects and posits anew, and no particular order is at play. The medium of drawing has visceral capacity for conversing with the ephemeral and for recording the passing of time, as seen in works like Jill O'Bryan's *40,000 Breaths* as she pencils each, or Tacita Dean's erasable sequences of blackboard drawings. Drawing can evoke a multiplicity of times at once. The artist Roni Horn's intricate process, using multiplicity spatially as well as temporally to encourage this, weaves the fast time of the gestural mark with the meticulous, apparently irresolvable time of its reconstruction. The temporal flexibility between the act of drawing and what is drawn allows a resonance of complex relations. In the series *Mirror Drawings* (Fig. 3), where I utilise a dynamic condition to construct the work (folding, cutting, moving), the content arises from relationships formed between territories in a similar manner to the cross-world narratives that arrive in the *Displacement Device* from the qualities, orientations and shifts in the landscape.

In *Mirror Drawings* the process of mirroring (not a pure mimesis but a temporal act of conjuring) responds to initial marks on the drawing surfaces, marks pre-made through earlier frictions to the paper. The drawings themselves have no fixed positions. They take the inscriptions of moments and desires; a connection or trace sought out or brought into focus. Like in the displacement devices, their neighbouring conditions become spatially non-sequential; they fold and refold, gathering the pre-existing marks into the fray of the new and of the fictional. The moments mimic their neighbours; the drawing surface becomes the mirror. To move around the drawing during its creation is to move through a complexity of relationships. Time slips, accrues, traces events to occlude, transform, and arise in the dynamic of its field. Through the pressures and lingerings of the mark-making the drawing comes to hold its meaning. The seed of the creative process is perpetually within – the paper does not remain the same field of construction throughout the drawing. That any arrived-at status both precedes and projects is the very nature of the work. This slippery dynamic of arising possibility between multiple temporalities, where ultimately differing moments (cut from one another yet unified; giving rise to each other as both source and response) merge to be found as one (like with the stretch of ground between shrub and human in *Marienbad*), is taken forward in the *Interloper Drawings* series (Fig. 4). Here the

content becomes site-specific (fragmented collages from moments in the space of the gallery populate the drawing surface from the beginning, like the friction-made marks above), drawn in-situ and held in place through a dynamic web of black threads. Constructing simultaneous yet differing times across inhabitable space, the *Interloper Drawings* open possibility to mirror beyond the drawing and out into the enveloping landscape. This sets the stage for the *Garden Drawings*, where the indeterminate choreographies of the drawing language further attune to the temporal complexities of life on site.



FIGURE 3: (ABOVE) TWO EXAMPLES FROM THE *MIRROR DRAWINGS* SERIES, SUMMER 2016



FIGURE 4: (ABOVE) *INTERLOPER DRAWINGS* ON SITE, WITH DETAIL (LEFT), SUMMER 2017

The Garden Drawings

A painter can cheat. Canaletto painting Venice. Saenredam painting Amsterdam churches. Piranesi drawing Rome. Even Sickert drawing Camden Town. The painter easily invents multiple vanishing points. He is cavalier with scale. He keeps an arbitrary palette. His ubiquitous vision is enviable. He can see – with apparent conviction – both sides of the same wall at once. (Greenaway, 1997, p 29)

Motivated by the potential for working site-specifically, with an unfixed time scale, and with a site enriched by the temporal and indeterminate complexities of life on site, the newest drawings occupy an allotment garden in Brighton, UK. These become an opportunity to consider how the methods I've created in the Mirror and Interloper Drawings might develop further spatial consequences, informing an architectural approach attuned to dynamic temporal multiplicities. *Garden Drawings* is a body in process. Drawing with a sensitivity to multiplicitous temporal conditions, there is a desire to manifest the ephemeral and encourage the subtle conversations and possibilities arising from neighbouring temporalities.

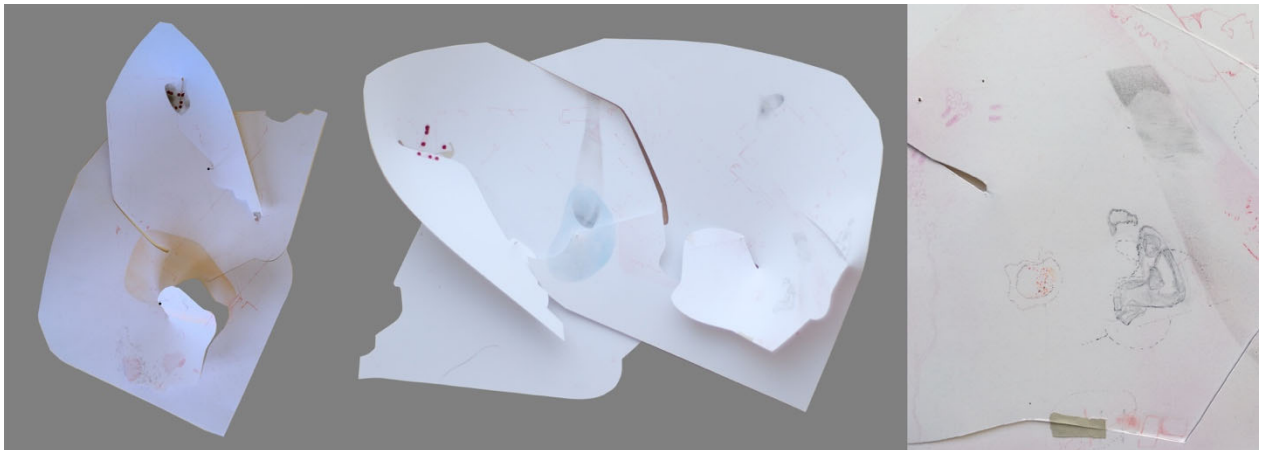
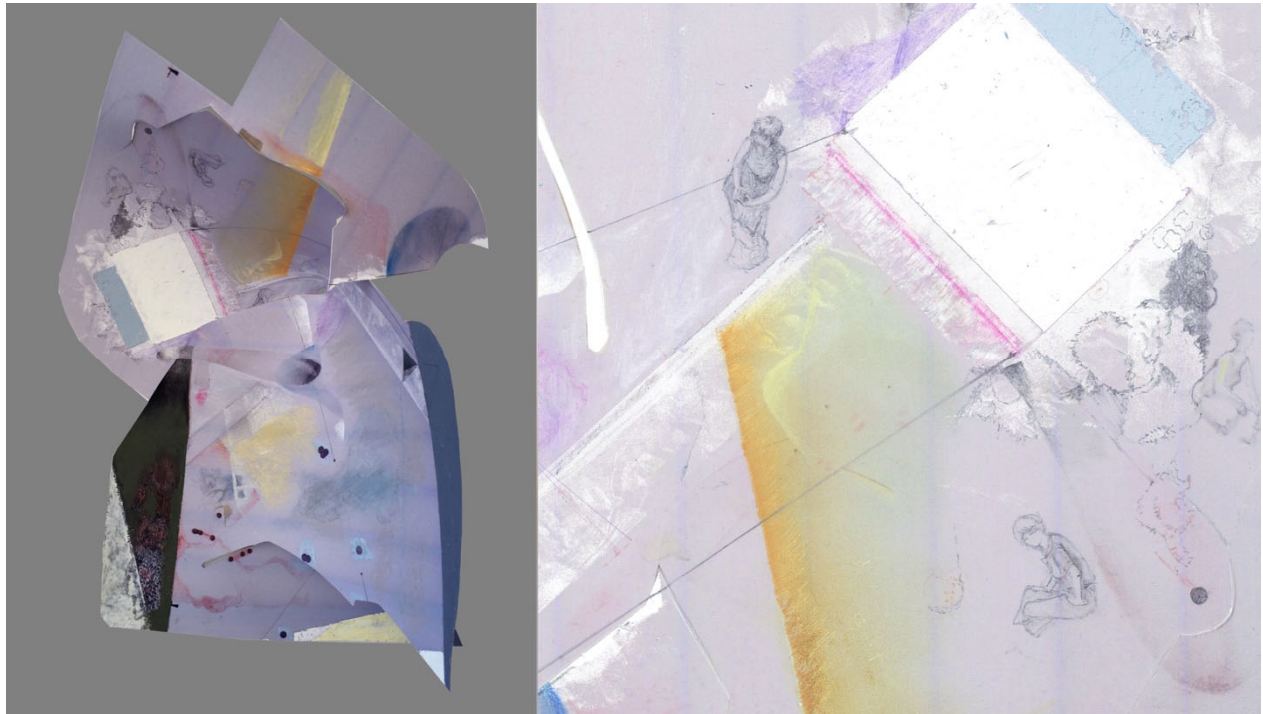


FIGURE 5: *GARDEN DRAWING #1 (TWO SIDES)*, WITH DETAIL (RIGHT), WINTER 2021

On site a variety of vegetables and flowers grow from seeds of memories. Mostly these 'memory plants' have arrived from colours of future daydreams (for example the cornflower blue dress I imagined wearing when I became a 'grown up') or flavours as particular as perfume (the first time finding a raspberry bush, or handling a russet apple the same shade as its wicker bowl). I have also planted from places I was only ever at the edge of; futures that never arrived (bogbean overlooked in the wilderness of wet prairie, foxglove for an unmade insect garden...). The *Garden Drawings* series becomes a way to neighbour and test out these complex temporal trajectories, both fathomed and real, dense with unfolding and shadowed by uncertain connections. These gathered times, like in Bosschaert's bouquet, graft a new language of relation. The drawings nurture a questioning, re-writing and forgetting of events that had once claimed their own discrete trajectories. Via the drawing process, such 'memories' (some reflecting actual occurrences and others the recollections of future desires) have been re-discovered as intertwined. Like in the temporal deep time of the Anthropocene, these events accrue and resurface. Speculations of the future entangle remembered narratives, and what is not immediate appears with a gravity that presses itself into the now. As with the elusiveness of deep time, my own time slips forth incomprehensibly in this place of everything-at-once.

The first of the three *Garden Drawings* (Fig. 5), develops the play between the two sides of the drawing paper, each surface an experiential version of site pointedly aligned to the other, like little wormholes. A geometric play between plan and elevation also populates the drawing. Conjuring marks of the mirroring, as developed in the earlier work, allows a re-orientation that reflects more closely the experiential space of the garden. This re-orientation results in a multiplicity of form. As I draw out from shifting plan/elevation, temporal territories coalesce into tangible places of possibility: the fire finds a home, the snaking of chalk path to the distant hill fort centres the view, the bare flank of the seed shop lights a screen of moving shadows, painted into the drawing *The colour of human eyeballs*. Each move equalises the validity of these dynamic temporalities in forming spatial relations. For example, the memory of the cornflower dress folds, as seen in the bottom detail of Fig. 6 in two positions, is open to converse with an earlier inhabitation of a wooden porch, newly manifest in its experiential similarity to the steps of the garden shed. Once separate events, the dynamic of the drawing (with its process of folds and seams) encourages a simultaneous consideration sited in both garden and drawing. The malleable and temporary zone of the flower thus has dynamic spatial and temporal consequence on multiple levels: new meaning is written as new memories are constructed, opening immediate possibility for how one may neighbour, or gain new knowledge from, anachronous or conflicting ideas.



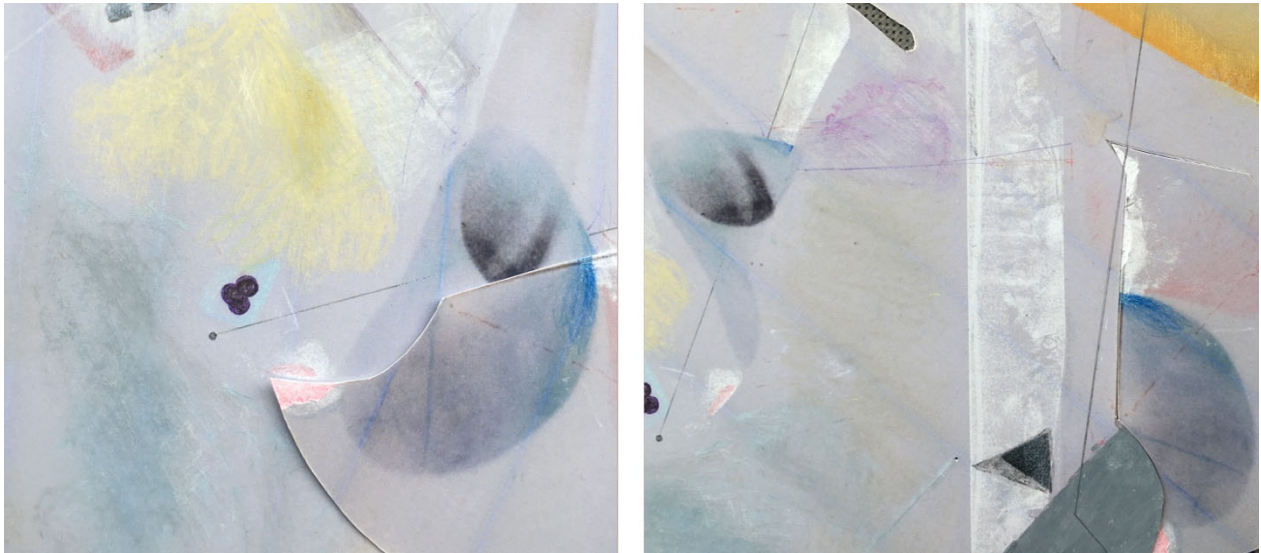


FIGURE 6: GARDEN DRAWING #2 (TOP LEFT) WITH DETAILS, WINTER 2022

The second drawing (Fig. 6) begins to register the new plants and encroaching blackberries using a simulacrum of the first Garden Drawing. The plants grow wilder and new characters emerge. The idea of the drawing as the same-but-different invites contemplation on revisiting memories: memories of memories, manifest and pondered anew. Author Jorge Luis Borges writes:

...we can postulate, in the mind of an individual (or of two individuals who do not know of each other but in whom the same process works), two identical moments. Once this identity is postulated, one may ask: Are not these identical moments the same? Is not one single repeated term sufficient to break down and confuse the series of time? Do not the fervent readers who surrender themselves to Shakespeare become, literally, Shakespeare? (Borges, 2013, p 150).

Here one is invited to consider experience as a sudden, non-linear, and non-discrete event.

The third drawing (Fig. 7) returns almost entirely to the two-dimensional realm of the image, as I take the re-orientation and projections of *Garden Drawing #2* beyond the periphery of the paper. Like in *Garden Drawing #1*, plan and elevation meet fluidly as the drawing oscillates between readings. Distortion, displacement, and notions of topology that were present in the devices occupy the drawing field with more precision. I will share here a passage by architectural theorist Sanford Kwinter, as it highlights a latent potential in the return to the two-dimensional:

"Flat," of course, does not mean a diminished or impoverished dimensionality. Quite the contrary, for what we have here belongs more than anywhere else to the world of fractal geometry, a world whose singularity lies in its ability to maintain a prodigious but constant level of complexity at every scale...Flat spaces with n dimensions have for a long time been commonplace in topology; there is no reason they should not be so as well in literature, metaphysics, or politics. (Kwinter, 2002, pp129-130)



FIGURE 7: GARDEN DRAWING #3, SUMMER 2022

Flatness in the *Garden Drawings* offers a field re-shaped, or a field not-yet-shaped. In *Garden Drawing #3* it becomes a relational tool to gather the plentiful offshoots and projections of new neighbourings. The poetic nature of *Garden Drawings* opens a way for conflicting notions to exist at once; a way that perhaps can begin to unfold the environmental changes that are accelerating beyond modern methods of understanding.

Conclusion

Drawing is not a given, available, formed form. On the contrary, it is the gift, invention, uprising [surgissement], or birth of form. "That a form comes" is drawing's formula, and this formula implies at the same time the desire for and the anticipation of form, a way of being exposed to what comes, to an unexpected occurrence, or to a surprise that no prior formality will have been able to precede or preform." (Nancy, 2013, p 3).

To move towards the crux between what is and what will be is to hold the position of oneself in more-than-one-time at one time. This is the present, or for Morton the rift of past(s) and future(s). The superposition of context experientially informs this unfolding temporal positioning; we naturally consider what opens to the future out of this superposition of multiple temporalities. The surprise—the unexpected territories that arise, come out of a time that is in flux, its needles slipping into the past and future simultaneously. The theorist Karen Barad writes: "Time can't be fixed. The past is never closed, never finished once and for all, but there is no taking it back, setting time aright, putting the world back on its axis. There is no erasure finally. The trace of all reconfigurings is written into the enfolded materialisations of what was/ is/ to-come." (Barad, 2010, p 264). The source and the influence of the material record reciprocate. Through drawing, it is expected that something new will occur, will survive

the tumble of time; it is in its very nature. This itself is projected in the act—a known unknown. Despite all the tumbling and traces, the creative act is experienced as the suddenness of something that was just not there before. To turn to Nancy's anticipation of a form, there is an understanding that this suddenness may take place, not in the emergence of form (though this form has also been brought about for its first time) but in the moment of *realisation*. The power of this realisation is its ability to reflect and project anew, a contemporary necessity in the shadow of the Anthropocene.

In the *Garden Drawings* and earlier work, the anticipation of possibility reveals itself anew through the manipulation of registers (spatial, temporal, poetic) and the subtleties of shifts between the real and the reflected. Like in Bosschaert's impossible bouquet, they find their inspiration in the simple arrangement of entwining impossible times, growing an intended language through poetic and formal exploration that can resonate beyond the personal and find a critical balance. Equalising a shared field of dialogue between uncertain and dynamic events, a non-hierarchical negotiation occurs through engagement with the drawing method. The material surface holds its own influence over the gravity of longing (an idyllic state, a future in balance), whether through distance or time; resistance, release and the elusiveness of temporal stability drive the animation of its relationships, both past and future. The 'modern' modes of linear, homogenous, empirical thinking about the nature of time have not been able to sympathise and articulate the circumstances of our changing environment. For Latour, the Anthropocene has significantly transformed our sense of being in the world: "After having moved from the closed cosmos to the infinite universe, we have to move back from the infinite universe to the closed cosmos—except this time there is no order, no God, no hierarchy, no authority, and thus literally no 'cosmos'..." (Latour, 2014, p 4). In light of this uncertainty, drawing can help us to form new and critical ways of approaching this contemporary condition. The temporal flexibility of the drawing to resonate with the turbulence of the present, whether it be in arising from the architectural context of future-thinking or opening conversations of memory and notions of place, can allow new perspectives to take root. The shared condition of the Anthropocene opens new possibilities to work collectively, and to creatively consider the complexity to which we are responding.

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