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'Look only at the movements.'

Kierkegaard (in Deleuze & Guattari 1988:281)

Space is vital, strategic, for those caught in the migratory movement of refugee flight, wandering travellers, and nomadic armies of mercenaries and terrorist movements, as much as globe-spanning workers, and the seasonal decampments of those on package tours. Space is a shared concern. As Dyrkton puts in, in a contribution below, 'the expansive sense of space is omnipresent.' The globe, as a space of distance and difference, is not metaphorically smaller, but closer to the heart. For it is the space of vectors of refuge, lines of flight, and networks of electronic transfers. Whether on the ground, in the air, or in space, our world is increasingly portrayed not as a solitary blue planet, seen from space, but as a map or disc on a video screen, criss-crossed with animated lines representing a world of people, goods and capital, all in flight. These representations are one-sided in their treatment of the Earth as an out-of-focus background to foreground movement and action, but it also hints at the importance of transfers, movement, speed and flows as both a cultural image and an economic factor. Our first issue introduces a stance and a set of themes which we hope will come to populate this journal. Edited on three continents, thanks to email, air travel, and the occasional package in the post, this project has been characterized by the constant motion of its material, contributors and editors.

Culture intersects with Space not only in advertising images and the traditional domains of 'art and culture.' It is the content of knowledge industries which depend on cultural reputations and differences as the motor of accumulation mechanisms, which were once thought purely 'economic.' New 'cultural industries' commodify not only the creations of high and popular culture, but cultural patterns of working, expertise and understandings of the world as a structure of opportunities. Traditions, perceptions, and understandings — **culture** — are also the domain of struggle, a new space of debate and theatre of warfare. Thus the normative term, 'civilisation,' has been superseded in

English, by a vision of multiple, contesting cultures — Dyrkton's 'middle as a celebration of space and difference.' A journal also develops a 'culture.' Unlike the spawn of corporate academic journals, a network of engaged participant-readers is central to our ambitions.

Space and Culture is not just a geography, literature, sociology or anthropology journal but a junction of research on contemporary paradoxes of everyday life with the conceptual space of cultural moments, fears, hopes and projects. Thus we often encounter the phrase 'culture of...' be it crime, the fin-de-millennium, organizations, or specific social groups. Also, we often encounter the phrase 'space of...' as in spaces of debate, reflection, or as in spaces of sanctuary, and spaces of environmental risk or protected areas. This junction is slightly outside of the territory of most 'mainstream' and disciplinary academic journals. But, far from being marginal, *Space and Culture* is the tangible product of an emergent network. People are central to our interest, and the journal is a two-way street of researchers, of old and new voices. Ideally, readers will become contributors and 'co-conspirators' in a dynamic network. A less material, but nonetheless important, feature is the online index and forum on our web site. Organized under thematic titles, the issues of *Space and Culture*, will provide an arena for diverse, intersecting but dissenting perspectives.

In October 1996 we distributed the following description in our *Call for Papers*,

Flow as a new paradigm: the notion of 'flow,' most widely known from the work of Deleuze and Irigaray occurs repeatedly in social theory. Associated with a paradigm shift within cultural studies and sociology from the analysis of objects to processes, it is also linked by geographers to the notion of 'nomadism' and the breakdown of the fixity of boundaries and barriers. More poignantly, it is the lived experience of the global mass migrations and movements of refugees. In effect, the dominant metaphors for discussions of sociality have swung from models of affinity to those of viscosity.

Flows are spatial, temporal — but above all, material. In this issue, we advocate an analysis of flows, which examines their qualities, but avoids their analytic reduction to causes, origins and destinations. Final effects, like originary causes are in the end irretrievable and irreducible. The ambiguities of between-ness, edge-states and borderline conditions, of the effects of cinema's blur of images, are some of the host conditions of flow examined in the contributions to this issue (de Courville-Nicol; Dyrkton; O'Connor; Packwood; Ironstone-Catterall). The fixing and disciplining of flows, their channelling and slowing to a disciplined pace or their limiting to a proscribed area is also examined for its frailty and incompleteness (McCarthy; Roderick; de Courville-Nicol). This is not to imply unanimity however. Rather than an empiricism of isolated and static objects, setting flows at the centre of social investigation, forces

one to confront a world in motion and to acknowledge oneself, always moving position and perspective. But does this mean that the objects of social science disappear to leave us in a situation of appetetic flux? No. Packwood demonstrates the liberating potential of transcending the Cartesian fragmentation of objects of research, in the case of psychiatric counselling or 'auto-ethnography', as Ironstone-Catterall puts it. But what shall we focus on, if not such objects?

We must ask, what are the characteristics of flow? They have a tempo and rhythm as well as direction. The significance of the material quality of flows is that they have content, beyond merely being processes. They have the advantage of recasting the idealist notion of processual change into the changing material itself. Process generally indicates the transformative 'gap' between states or dispositions. Process thus is strongly defined on the basis of origin and terminus as a definite line or path between two points or waystations in a further process. Process is conventionally defined by its objectives, such as Taylor's focus on work-process. By contrast, flows signal pure movement, without the suggesting a point of origin or a destination, only a certain character of movement, fluidity and direction. They are relational, but not in a positional in-structural sense. It is not that they are relational between objects or fixed points — which are taken as immutable mobiles — but they are the being of relation. One could say that flows have a Fate but no destiny.

Consider the example of 'ice flows' used by both Virillio and adopted by Deleuze and Guattari in *Treatise on Nomadology*. The viscosity of ice, which becomes plastic under enough mass, has itself levels of intensity and motion. Viscosity is a degree of intensity as is relative motion. Viscosity is a quality or degree of materiality — its moveability or tendency to motion. A negative measure of this is inertia, which is a resistance to changes in intensity. Viscosity is however, time and material together. Flow combines viscosity and direction — something akin to what Deleuze describes as a 'line of flight.'

The direction of a flow is vectoral and relative to a current or position just past. Flows have direction but no purpose. They are intentional but not purposeful or teleological. Similarly, flow is related to its own sense, it has no transcendent meaning or direction. It is not flowing to any specific place. Analytically, the differential of flow is a temporary, mathematical reduction. For example, A curve, mathematically differentiated yields the degree of change of direction.

Deleuze, a key reference for many of the contributors, primarily focused on the contextual analysis of flow. For example, topological variables are external limits which give a level of predictability to flows across a surface. Infrastructure, for example,

speeds-up flow by enabling communication. Similarly, he constructed an analysis which counterposed static assemblages and social machines, or mechanisms, which produce flows. Furthermore, flows were shown to change by joining together and by channelling by external topological factors. These factors may include architecture: walls channel crowds.

Laws, prohibitions and taboos are also channelling factors which 'curb' desires, putting a curve into the line of flight of **eros**, the expansive will to live, and sociality. The anthropological restrictions and injunctions which hedge in kinship were another example of the channelling of flows, which Deleuze described felicitously as, 'lineage that is matter in movement, conveying singularities and traits of expression' (1988: 406-9 in Goodchild 1996: 148).

Flows are not reversible except on the basis of topology. Deleuze shifted this to focus on the transformative qualities of a flow or lineage itself:

Change no longer refers to an underlying genealogy, a history, or a transcendent principle, for it does not repeat an identity or a law. Instead, change changes in relation to other changes; it has an absolute, intensive speed, which occupies a smooth space in the manner of a vortex, always repeating that which differs (1988: 381).

Despite this fluidity, the landscape of Deleuze and Guattari's texts is filled with channelling elements and configurations or assemblages which have the quality of mechanisms which set off flows or inflect their direction and intensity. A dualism of instruments or machines (cf. Heidegger), and the primary plastic matter results, leaving the analysis outside of any given flow being considered. Flows tend to appear, in what one might call 'b-grade Deleuze-imitators' to be understood as existing only as moments of deterritorialisation and reterritorialisation, passing from one to the next, from here to there from state to state. The unfortunate result is simply a new vocabulary of process which becomes merely rhetorical rather than substantive, falling back into the gravitational pull objects and other immutable mobiles which have populated the Western corpus since Descartes.

Imminent Qualities provide another approach to analysing flow. This imminent analysis surely needs to be developed out of Deleuze's efforts drawing together work by other analysts of desire, such as Lefebvre and Lyotard. To Deleuze, other examples from research on contemporary geo-social change such as that of Castells and Vattimo might be added. To their qualities such as **vector** or direction and **viscosity** or their tendency to motion, we can add **volume** and something which is not so much speed as **rhythm** and all its qualities of **amplitude**, **frequency** and **intensity**.

Rhythmicity is crucial to the understanding of the temporality of flow and the role of flow in changing the commonsensical appearance of clock time. The materiality of flow is spatial and cultural. Counter-intuitively, they do not appear to be embedded in a Bergsonian temporality of flow. They do not mesh with time divorced from space, rather they are temporal in the sense that they include intensity and viscosity. Dan O'Connor develops Deleuze's analysis of flow in his study of the movement-image and social interaction, which he illustrates using the example of the effects of cinematic montage and postmodern tribes. But, The role of absolute 'speed' or velocity can also be developed in the direction of relative tempo and metre, in short, rhythm.

It is possible, then, to make flows the subject of a **rhythmanalysis**. Even in its everyday sense, rhythm is a type of non-homogeneous temporal flow itself. It is metre and tempo:

The way in which rhythms may be said to embrace both cyclical and linear is illustrated by music, where the measure and the beat are linear in character, while motifs, melody and particularly harmony are cyclical (the division of octaves into twelve half-tones, and the reiteration of sounds and intervals within octaves). Much the same may be said of dance, a gestural system whose organization combines two codes, that of the dancer and that of the spectator (who keeps **time** by clapping or with other body movements): thus, as evocative (paradigmatic) gestures recur, they are integrated into a ritually linked gestural chain.

What do we know about rhythms, as sequential relationships in space, as objective relationships? The notion of **flows** (of energy, matter, etc.) is self-sufficient only in political economy. It is in any case always subordinate to the notion of space. As for 'drive', this idea is a transposition onto the psychic level of the fundamental, but at the same time dissociated, idea of rhythm. What we **live** are rhythms — rhythms experienced subjectively. Which means that, here at least, 'lived' and 'conceived' are close — the laws of nature and the laws governing our bodies tend to overlap with each other — as perhaps too with the laws of so-called social reality (Lefebvre 1991:206).

Let us insist on the relativity of flows. They are measured with respect to other bodies and materials in movement. This world of motion is polyrhythmic, always more or less animated. The contrasting rhythms of everyday life hints as a highly political **aesthetic** element: the compositional montage of material flows, repeating cycles, rhythmic transits. There is no background and the contributions below expose the unreliability of topology itself as a tool for the control of flows, because it is only relatively and momentarily stable. The graphic illusion of flows zipping across a stationary globe which we opened with is thus exposed. It is a sleight-of-hand or a pragmatic tactic to select a manageable set of elements, which too often escape our grasp, as de Courville-Nicol shows in her study of excess and bodies that 'overflow' stable categories of meaning.

The dualism of the static and mobile is reproduced across the field of contemporary social thought. O'Connor shows how cinema, a dual strategy of flow, calculated openings and techniques of capture, functions as a Foucauldian **dipositif** or social apparatus. Deleuze and Lefebvre argues that this is a basic strategy of territorialization — fixing relatively durable borders and channels to discipline the mobility of flows. As exemplified in McCarthy's paper on the flow of the abject and grotesque, he further gives the nodal fixings of flows priority in his analysis (1991:347; 403).

Around the living organism, both those energies which it captures and those which threaten it are **mobile**: they are 'currents' or 'flows'. By contrast, in order to capture available energies the organism must have at its disposal apparatuses which are **stable**. It must respond to aggression with defensive actions, setting up boundaries around the body that it can maintain and protect (Lefebvre 1991:206).

O'Connor has pointed out that Castell's adopts Arrighi's distinction between the fixity of place and spatial flows in his analysis of globalization. He not only adopts this, however, he gives it a founding ontological quality which entirely predetermines the course of his analysis (1989). Flows are limited to spaces between places. By contrast, Roderick examines how flows of domestic matter link the household to the city, how flows are not external to places but enter and link the place-based subjects of Castell's analyses. Cronin shows the exchange between the visible and out-of-frame, or the 'elsewhere' presents itself as a type of flow of reference, meaning and coherence.

Is a cultural-economy of flows is compatible with the assumption of a static social apparatus or system of nodes? The rhythmic interaction of flows with more stable — but still mutable — apparatuses of control exposes the role of the theorist as a painterly creator of visionary landscapes populated by stilled features and animated interactants. The fixed and mobile is a tactical distinction which directs our attention to the political violences inherent in fixing and mobilization. Contrasting rhythms set flows off from each other, and also highlight the political implications their aesthetic composition into a particular regime which brings one set of mobiles into an ethical relation with relatively stable flows frozen into apparatuses and relatively mobile flows. Defining these implications are a concrete task which will be taken up in future issues, dedicated respectively to the thematics of Apocalypse, Violence and Habitable Spaces, the possibility of a Virtual Society, Organizational and Network Spaces, and Method/Anti-Method.

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