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# Exploring extraordinary territories

## Rejecting the notion of site as bounded ground

### Field operations: necessary transgressions

***Kate Davies***

Standing on the bridge of an enormous container ship, watching Hong Kong harbour emerge blinking out of a South China Sea pregnant with ships and into the radar screen dawn as we approach nearby Chinese port of Yantian … barrelling along a dirt road tracing oil pipes through the Ecuadorean Amazon atop the roof rack of a minivan, the gas flares of oil refineries visible over jungle canopy… passing a bar of solid metal more valuable than a London house and less useful than a brick between eager hands in the Gold Room of an Australian Outback mine … Standing in a chilled and humming room with the supercomputer 'Pac-man' as it crunches climate change data … Feeling the bass wave rumble from a rocket launch at a space city in the Kazakh Steppe … Breathless at 5,000m as a radio array turns gracefully to face the beginnings of the universe … We are in the field. These are sites built from stories. Unfamiliar landscapes forged from familiar wants and needs. They are landscapes and infrastructures as cultural artefacts. Each ripe with its own absurdities and contradictions, and each born of a critical mass of habits, beliefs, and desires *[1, 2]*.

*Unknown Fields* (*UF*) is a nomadic research and teaching studio that assembles groups of architecture students alongside professionals from the fields of art, science, and technology and ventures out on expeditions to the ends of the earth to bear witness to alternative worlds, alien landscapes, industrial ecologies, and precarious wilderness. We make provocative objects and films from our expedition work, exploring the dispersed narratives that coalesce to form a contemporary city. The



1 View from the bridge of a container ship approaching port in China. A complex onboard computer program choreographs the load on, load off Tetris ballet that is about to ensue.



2 The *UF* bus illuminates an icy cemetery on the edge of the frozen Arctic sea in far north Alaska at midday. It is an uncertain landscape under scrutiny, monitored and analysed through climate models.

distant landscapes we survey; the iconic and the ignored; the excavated, irradiated and the pristine, are embedded in global systems that connect them in surprising and complicated ways to our everyday lives. *Unknown Fields* engages in an active dialogue between 'here' and 'there', where the local is conditioned by a wide array of global supply chains, a network of vast but elusive tendrils that twist threadlike over everything around us, crisscrossing the planet, connecting the mundane to the extraordinary.

I'd like to set out here some of the contexts and agendas of *UF* through the various modes and meanings of the 'field' we refer to. Most

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importantly, I want to discuss how the work is underpinned by a particular approach to context and a rejection of site as a bounded piece of ground for the architectural object. The most pressing project of education is to reframe the potential roles of the architect, to tailor architecture to a world for which it has become an ill-fitting Christmas jumper, to allow students to prototype diverse forms of practice in order to find their agency. This must go hand-in-hand with a meticulous exploration of the potential arenas for operation. Some of this involves necessary transgressions into territories that may not ordinarily be defined as architectural sites. Demarcating these territories of operation is a specific kind of fieldwork for the discipline, and it is into these unknown fields that we venture most urgently.

We should be questioning how the roles of architects in relation to their sites of operation might be reassessed in an ever complex, more connected, more mappable world – experimenting with modes of practice that are not restricted to the idea that the solution must be a building.

> *Beware the criticism of the methodologist whose condemnation is a type of agoraphobia, fearing the virtual infinity of ideas that open outwards.*[2]

The solidity of architectural work has been dissolving for decades, triggering a crisis of identity as the profession continues to define itself through the binary opposition of practice and academia; 'realistic (building)' vs 'speculative (paper architecture)', the latter being seen by many as irrelevant or irresponsible unless it mimics practice as-it-is. However practice as it is – trapped in an abusive relationship with commerce – is not necessarily the most suitable arena for addressing fundamentally architectural concerns. Though often portrayed as rough seas for the architectural student, territories of operation are opening up to reveal a wild, wide range of possibilities for spatial practice and architectural discourse. New forms of practice are being discussed and formed which blur, merge, and rewire definitions and modes of architectural operation, bringing immediacy and relevance to the wonderfully frayed edges of the discipline. This makes for interesting times *[3]*.

Based at the Architectural Association in London, the project of *Unknown Fields* is now in its eighth year with thirteen expeditions behind us – journeys to extraordinary places that attempt to reveal something about the familiar, reflected in the pools of the unfamiliar. Previous expeditions have taken the studio out into the blinding white lithium-soaked salt flats of the Bolivian Altiplano, across the South China Sea aboard a container ship, through the Texaco oil fields of the Ecuadorian Amazon; to the hallowed beaches of the Galápagos Islands; the conspiracy-riddled testing grounds of Area 51 and other US military outposts, Madagascar's 'Wild West' sapphire pits, the frozen Arctic sea ice of far north Alaska, the irradiated wilderness of the Chernobyl Exclusion Zone, and the vast gold mines of the Western Australian outback. Our focus is on exploring a complex present, through existing and emerging narratives that play out between urban centres and these remote landscapes. Typically we trace stories and objects, tangible and intangible cultural artefacts, to the sources, sites, and locations that create or incubate them. Some, like Chernobyl, have been landscapes as villain; others like Galápagos, the Arctic, or the Amazon, poster boys of purity and wilderness but many are the unsung spaces of production. For instance, the shiny, pixel cloud rhetoric of immaterial technology belies an atlas of very physical Chinese landscapes from which much of it springs forth, and in the Australian outback a financial fiction like the gold price is powerful enough to sculpt geological scale landform, whilst in far north Alaska, the statistics of climate change are calculated in a laboratory landscape at the top of the world, an icy expanse we are warming simply by Googling these very statistics.[3]



3 *UF* Student Chapman Kan documenting Shanghai Shipyard as part of our Winter 2013 Expedition to explore the dispersed choreographies and atomised geographies that global sea trade brings into being.

The physical places we visit are an index of bigger systems and in themselves points of departure; proverbial iceberg-tips of a deep and complex array of sites which slip from material to immaterial, from mega mine to mineral model, from cargo ship to container stacking algorithm, from cairn to GPS coordinate. This is a field that necessitates a different kind of fieldwork and offers rather strange kinds of sites within which to operate. We are searching for ways to address complexity, in the collision of physical sites with the array of abstract and immaterial sites that accompany them. In *the stories of things,* supply chains and networks are the journey narratives of matter and energy. We use story as a spatial structure to construct '*ecstatic truths*',[4] deploying time-based media, film, and animation to narrate the network of hidden stories that has solidified to form these *thick* sites. Stories about far away places that occupy the spaces in between, spaces where various versions of reality reside – logistical logics and data absurdities, value systems and economic constructs, manufactured desires and imagined fears, stories, myth, and the machinations of global media.

## Force fields

*Without fields – no us, without us – no fields*[5]

The *field* in *Unknown Fields* is suggestive for me of a number of things; of a mode of practice (Fieldwork); of sites of operation (the oilfield and electromagnetic field). It concerns representational agendas (field of view); and

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disciplinary questions (the field of architecture). According to Andrea Kahn:

> *Fieldwork collects assorted understandings of the real. The term embraces material objects and epistemological subjects, pointing to constructs at once intangible, empirical, discursive and experiential [...] fieldworks begs for our attention precisely because it straddles so many domains.*[6]

Fieldwork sets the field as a territory in clear opposition to the studio, outside the lab (on-the-ground, in *reality).* It slips between artistic, anthropological, and scientific practices and far beyond merely data collection; the product of fieldwork is really the telling of a story first hand. We seek to unravel the complexities of place through acting into and drawing out of this field, operating in the spaces between to generate a particular, peculiar kind of conceptual work that mediates site and studio. It becomes a kind of prospecting for sites of architectural operation *[4]:*

> *We have to follow the things themselves, for their meanings are inscribed in their forms, their uses and their trajectories. It is only through the analysis of these trajectories that we can interpret the human transactions and calculations that enliven things. Thus, even though from a theoretical point of view human actors encode things with significance, from a methodological point of view it is the things-in-motion that illuminate their human and social context.*[7]

*Unknown Fields* chronicles the landscapes that *enliven things,* which lie behind the scenes as the supporting cast for the city. Those of us who dabble in the hinterlands naturally owe a debt to Smithson, for his gathering of sites from the geographical and psychological margins, and his *non-sites* are embedded in our phones and our toothpaste. These are artefacts of a contemporary global supply network that weaves matter and displaces earth across the planet. The rare-earth magnet in an iPhone's speaker and the titanium pigment in Colgate are the literal signifiers and embodiment of a mine halfway across the planet, geographic frontiers that we brush our teeth and call our mums with. Michel de Certeau suggests that:

> [the city is] *placed under the sign of what ought to be, ultimately, the place but is only a name, the City [...] a universe of rented spaces haunted by a nowhere or by dreamed-of places.*[8]

In all of this it is the relationships between the places we visit and the 'city' – our London HQ – that we are trying to define. The work we are producing is fundamentally an elaborate portrait of a city. And so, in a place between this urban *nearby* and its *faraway*, we operate on and in a number of elusive sites. These fields – these cultivated plots and designated lands – oilfield, wheat field, battlefield, airfield – are the productive hinterlands, places we visit to ask why are they are like they are, what has formed them, and what forces are playing out. These are physical environments shaped by the stuff beyond the horizon, buffeted by economic winds, stitched and stretched into place through global demand. We view infrastructure as a series of interwoven narratives, a network of hidden stories that connect us to each other, and to remote locations, becoming *force fields* and thus broader stages for narrative and tactical intervention. We follow supply chains, drawing on the fieldwork practices of other disciplines to construct *'thick descriptions'*[9] as we look for ways to work under the hood, in the belly of their network sites, in the information systems they index, in the media sites of their contemporary cultural narratives, in the mysteries and magic of their workings, and their working-out.

There is movement away from the architectural object, a disintegration of it, towards wider clusters of meaning; field perception instead of object perception,[10] and if the field is complexifying then the fieldwork will change in nature too, to find ways of conceptualising this complexity. This *event-stream*[11] is a kind of music that the world taps its toes to, and by deploying time-based tactics we try to whistle along as well. It is a turbulent sea of verbs, slowly revealing itself, and if we see the connections as the site – a second landscape that exists in the spaces between production and consumption, raw and refined, communication and translation, conduit and process – then things and objects are static phantoms like photographs; slices of time drawn



4 Looking out over the vast San Cristobal silver mine in Bolivia, the third biggest in the world; a mine which relocated an entire town and which has created a brand new mountain for this landscape.




5 Here Be Dragons. In far North Alaska a younger generation of Inuit are fast becoming landscape illiterate, increasingly dependent on GPS. The work of *UF* student Will Gowland, asks what the implications are and reveals an alternative virtual topography, exposing dislocations between the physical and the virtual. *

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delicately from a continuum. This is a disintegration of static order into field conditions, expanding territory and dissolving boundaries,[12] and as Marshall McLuhan suggests:

> *Electric circuitry profoundly involves men with one another. Information pours upon us, instantaneously and continuously.* [13]

The nature of elsewhere is conjured in an instant, it is no longer notional, folkloric, or anecdotal but measured, mapped, and logged. By the day, the world is more knowable. Our models are dexterous and are able to come closer to the resolution of the real. If we know more about the world, we can quantify and visualise dynamic cause and effect. Data gathered by a global swarm of logging technologies, monitoring software, GIS, GPS, and remote sensing – tracking, capturing, analysing – assembles into complex models of environmental, logistical and human factors, and the increasing velocity of this data means that this refresh on the model of the world begins to approach real-time. One of Big Data's biggest endeavours is the Human Connectome Project – a huge undertaking, which seeks to map the connections in the human brain, to produce a functional model of it. Similarly, Big Data collects and is drawing out a model of the world – emerging as a ghost ship from a space that was not there. This model of global synapses is forming an important emerging site. And it gives us new eyes, enabling us to see something too big and too complex for us *[5]*.

We don't yet know how to describe this space in terms other than the abstractions that produced the data in the first place, and this abstraction is a poverty of language to describe an emerging landscape of connections. We do not have adequate vocabulary to define its nuances, as those unfamiliar with the desert perceive there to be 'nothing' there and, to the ears of those who know it well, talk in blunt and clumsy terms. We don't see it as the rich cultural space it is, because we only look at it through the narrowed dull eyes of logistics and statistics. To learn to see it we need to learn to name it more precisely and describe it lyrically, and then we can operate within it.

## The space of telling

*To become a maker is to make the world for others, not only the material world but the world of ideas that rules over the material world, the dreams we dream and inhabit together.*[14]

Old sea dogs' stories in bars, of places far away, construct something magical. Their journeys are stories and their stories journeys. The journey after all is the archetypal narrative form, enacting its three-act structure, of origin, destination and return, with the thickness of stuff in-between being the true material of the journey narrative. For *Unknown Fields*, our expeditions are about research and collecting material (footage, information, observations) but they are also, perhaps more importantly, each the careful enacting of a new story and they are structured in a particular way to become a kind of marking out and a tracing of something, which solidifies in the naming and the telling.

We have formed a habit of seeing the world from a fixed single cartographic point of view, and increasingly we are all explorers with eyes made of Google. There the remote view flattens, whereas the journey itself is a mechanism for holding multiple viewpoints, concurrent frames of reference, and points in time. It is a cross-sectional slice through something to reveal lateral connections. The itinerary as De Certeau observes, is a way of viewing and describing the world in opposition to the map *[6]*:

> *How are acting and seeing coordinated in this realm of ordinary language on which the former is so obviously dominant? The question ultimately concerns the basis of the everyday narrations, the relations between the itinerary (a discursive*



6 Cosmetic Landscapes. Everyday make-up contains Kaolin clays and rare earth minerals from Chinese landscapes. Each of our small acts of consumerism is the final stage of a long choreography through which landscapes are displaced, dispersed, and deposited in foreign places. (Part of UF student Harry Kay's design for a global Opera)



7 A Comprehensive Atlas of Gold Fictions. This project catalogues the strange infrastructures of the gold economy, from its source to the web of precious artefacts scattered across the globe. *UF* Student Aram Mooradian reimagined the infrastructure through a new network of gold objects inscribed with the oral histories of the land from which they came.

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8 By the warning signs and cameras at the entrance to Area 51, the *Unknown Fields* crew interviews Pat, a resident of nearby Rachel, Nevada (population 54) as he regales us with elaborate tales of mysterious objects in the sky.



9 *UF* student Rich Seymour using a drone to capture aerial footage on the Salar de Uyuni, Bolivia. Here, beneath the world's largest salt flat, lies over half of the world's reserve of Lithium. This is the feeding ground of the green energy revolution.

> *series of operations) and the map (a plane projection totalling observation), that is, between two symbolic and anthropological languages of space. Two poles of experience. It seems that in passing from 'ordinary' culture to scientific discourse, one passes from one pole to the other.*[15]

Stories are a useful connective tissue with which to make sense of messy, complex, and abstract systems. Through the telling of tales we can relate to some of this complexity in meaningful ways, chronicling existing conditions and constructing a series of parallel narratives and partial fabrications. To tell a story is to create something where it didn't exist in relation to a field of things that do and this story – perhaps a new story – is woven into those things that do exist, it's a graft, feeding on the existing, and as such it is an intervention with a site of its own. In our work and teaching we use speculative scenarios as critical instruments for exploring emerging conditions – we deal in reality, but the operational storytelling that we deploy is built with forceful *para-fiction.*

> [...] *like a paramedic as opposed to a medical doctor, a parafiction is related to but not quite a member of the category of fiction as established in literary and dramatic art. It remains a bit outside. It does not perform its procedures in the hygienic clinics of literature, but has one foot in the field of the real.*[16]

Stories operate in the spaces between things as infrastructural songlines[17] and, carried with them, Architecture can exist between a logic board in a supercomputer and the frozen Arctic Ocean it is modelling, or in the millisecond time lag of a stock market trade. It can exist between your gold-plated headphone jack and a hole in the Australian Outback two miles wide, between where a satellite thinks you are and where you really are. It can exist in the sixty-second warning before an earthquake in Mexico City or along the 30,000 mile journey your pair of Levi's 501 takes before you get to wear it. In this way projects emerge as a constellation of strategic narratives, fragments, and fables that stitch together dislocated places, unravelling complicated systems, and interrogating contemporary relationships between culture, technology, and nature *[7]*.

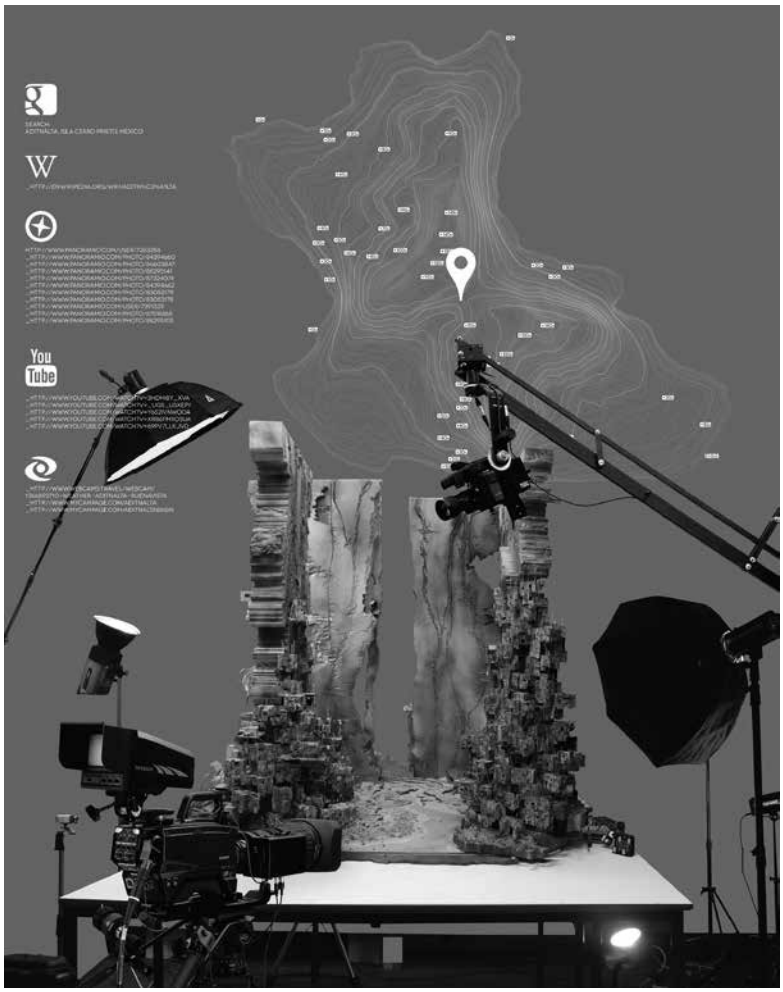
As creative people, we have the ability to construct realities for others to inhabit, to help shape cultural narratives and inform the way we collectively think about the world. So a large part of considering these landscapes has to include the stories we collectively construct as a culture around them, whether through political spin, science fiction, nature documentary, environmental protest, disaster film, fairy tale, folklore or scientific analysis, the narratives are many and varied.[18] To operate within this as raw material is to forge folklore, of which we are not the sole authors. One of the most critical sites with which to engage, is the place where the things we have collectively accepted as the norm ossify, in the vaults of *the-things-we-take-for-granted* and *the-way-things-are.* There is potential to rewire the machine, sculpting what is there into new sequences and configurations. Formed of matter and stories that have existed together since time began *[8]*.

## Junk-vis soups

The ways in which we understand the kinds of contexts *Unknown Fields* addresses has changed radically, not only in that the world is wired in ever more complex ways, and that we are able to access remote sites and systems of complexity, making them more visible. But we also have wildly sophisticated tools with which to visualise, to understand complexity intuitively and communicate it viscerally. These then are new kinds of stories, about new kinds of sites, described with new kinds of languages. According to Perry Kulper:

> *What can be worked on, who can work on it and the translation of what's being worked on have changed in contemporary life. Collaborative logics, forms of spatial generation, construction logics (linked to digital fabrication, in particular) have*

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10 Behind the scenes of Aditnálta. *UF* Student Mond Qu constructed and dispersed the forged fragments of a non-existent island across the Internet. This imaginary place is made manifest through hoax listings, live webcams of scale models, faked articles, and green screen CGI composites. It is a project that questions site and authenticity.

*changed the roles, questions and operational positions for architectural representation.*[19]

The work of the studio engages with this complexity methodologically, through time-based media, in order to understand dynamic contexts, and these representational realms are fertile grounds in themselves; *fields of view*. The range of media available to students; software, cinema quality cameras, imaging and 3-D scanning technologies, means this representational site is exploded through expanded tools. The visceral power of this media now approaches professional realms of cinema, television, and advertising. Architectural representations of the world are taking on a force and power that makes them more than ever sites in themselves. If, as Mark Garcia puts it, our drawings will soon be '*drawing and re-drawing us*', and paper architecture or, more appropriately, pixel architecture, emerges as an inhabitable extension of built architecture.[20] Our task as educators is to reassess the tools of the discipline in this light *[9]*.

Reality in the twenty-first century is increasingly defined by the untrustworthiness of its representation. Seeing is deceiving. Whether for artistic, commercial or political ends, images mediate our understanding of the world, conjuring powerfully convincing secondary narratives that can serve to reveal truth, obscure it, or reinvent it entirely. If reality is constructed from what we are given to believe, all, it seems, is not as it seems.[21] As images represent images, becoming the dominant context, the fabrication of reality is a project of collectively authoring grand narratives – the forging of entirely reconstructed worlds in a mirror ball of simulation, manipulation, and reappropriation. This high culture, low culture recycled soup of junk-vis, swilling around the Internet, coagulating into a temporary collective image bank, like the confused memory of a drunk culture, becomes a gigantic oral tradition. Now this is an exciting site of operation *[10]*.

There are many bad images in architecture. The render is a prime example – it generally sits halfway between an ugly drawing and a banal photograph, justified as visualisation, the 'what does it look like in-the-end?', but it's a bastardised form that sits smugly in its own representational frame. We want our work to engage on level terms with the image-video fest that punctuates our everyday, as well as the full range of existing modes of depicting landscape. From poetry to geomatics – cartography, geological models, scientific reports, satellite images, Lidar scans, climate simulations, photographs, paintings, literature, and myth – each of these representations make the world anew.

In this context there is no need for us to be amateurs. We ask students to take their fieldwork very seriously, and we take professional kit with us; film cameras, drone rigs, dollies, and sound gear, as well as data collection gear; GPS loggers, sampling equipment, radio receivers, etc. We arrive equipped more like a documentary film crew on location than a group of architects on a field trip and this is intentional.

We are interested particularly in two aspects; the figurative: cinematic and photographic imagery of place and its legacy of seduction; and the analytical: the graph, the systems model, the gaze of the machine and of the scientific report. The data-driven work can assert precision and quantify, it after all is the substance of the network context I have been describing, but there is vital emotional content to be dealt with in the image that the purely notational anaesthetises. And for us it is here, between the two in a fusion of data and narrative that the theatre comes in – the story, the folklore – engaging on a level which demands emotion, which places you in the scene, and which puts architectural representation into a register, in order that it might operate within languages outside its own universe.

In gymnastics, a perfect ten requires, 'risk, originality and virtuosity', and this is good criteria to work by. Our ambition is to foster agility in types of media that enable a real engagement with complexity, whilst at the same time interrogating existing languages that are used to describe the world. To stitch these para-fictions into the real they must have one foot in, they need to operate alongside them with such virtuosity as to allow the suspension of disbelief and enter the real world on their own terms.

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## Notes

1. Founded and directed by Kate Davies and Liam Young, *Unknown Fields* operates out of the Architectural Association in two forms; as Diploma Unit 6, and as part of the AA visiting school programme, where the expeditions are open to participants from across the globe.
2. Ricardo Scofidio, *Education of an Architect* (New York: Rizzoli, 1988), p. 41.
3. In 2013 Researchers from the Centre for Energy-Efficient Telecommunications (CEET) and reported that the Internet IT industry produces more than 830 million tons of $CO_2$ annually, equivalent to the emissions produced by the aviation industry, and predicted it to double by 2020.
4. In a speech delivered by Werner Herzog after a screening of his film *Lessons of Darkness* in Milan he spoke of ecstatic truth: 'But in the fine arts, in music, literature, and cinema, it is possible to reach a deeper stratum of truth – a poetic, ecstatic truth, which is mysterious and can only be grasped with effort; one attains it through vision, style, and craft.' (Translated by Moira Weigel.)
5. Tim Dee, *Four Fields* (London: Vintage, 2013), p. 3.
6. Andrea Kahn, 'Field Note 1', in *Architecture and Field/Work* (London: Routledge, 2011), p. 58.
7. Arjun Appadurai, *The Social Life of Things: Commodities in Cultural Perspective (Cambridge Studies in Social and Cultural Anthropology)* (Cambridge: Cambridge University Press, 1988), p. 5.
8. Michel de Certeau, *The Practice of Everyday Life,* trans. by Steven Rendall (Berkley: University of California, 1984), p. 115.
9. 'Thick Description' is a term Clifford Geertz uses in his anthropological theory and refers to the reading of a culture beyond the observable facts, into the layers of context and interpretation that create the meaning between the facts.
10. 'Field Perception' is term Bill Viola uses in his work to talk about a shift away from the central visual object in his films, writing: 'We usually think of the camera as an "eye" and the microphone as an "ear", but all the senses exist simultaneously in our bodies, interwoven into one system that includes sensory data, neural processing, memory, imagination, and all the mental events of the moment. This all adds up to create the larger phenomenon we call experience [...] field perception is the awareness or sensing of an entire space at once.' In Bill Viola, *Reasons for Knocking at an Empty House: Writings 1973–1994* (Cambridge, MA: MIT Press, 1995), pp. 151–2.
11. As Gene Youngblood writes: 'Cinema is the art of organizing a stream of audiovisual events in time. It is an event-stream, like music', in Gene Youngblood, *Metaphysical Structuralism: The Videotapes of Bill Viola* (Los Angeles: Voyager, 1987).
12. Stan Allen, *Points + Lines: Diagrams and Projects for the City* (New York: Princeton Architectural, 1999), pp. 92–102.
13. Marshall McLuhan, Quentin Fiore, Jerome Agel, *The Medium is the Massage* (New York: Bantam, 1967), p. 63.
14. Rebecca Solnit, *The Faraway Nearby* (New York: Granta, 2013), p. 60.
15. de Certeau, *The Practice of Everyday Life*, p. 119.
16. C. Lambert-Beatty, 'Make Believe: Parafiction and Plausibility', in *MIT Press Journals*, 129:54 October (Internet, 2009).
17. Songlines are intricate and astonishing narrative structures that weave Aboriginal *Dreamtime* creation stories into the fabric of the Australian landscape in a way that forms a network map of the entirety of this vast country. The landscape is *sung,* both as a mode of navigating and narrating place.
18. Kate Davies and Liam Young, 'A Distributed Ground', in *AD System City*, 83:4, ed. by Mike Weinstock (London: John Wiley & Sons, 2013), p. 40.
19. Perry Kulper, 'Drawing Architecture; A Conversation with Perry Kulper', in *WAI Think Tank* (25 January 2015).
20. Mark Garcia, 'Emerging Technologies and Drawings: the Futures of Images in Architectural Design', in *AD* Drawing Architecture, 83:5, ed. by Neil Spiller (London: John Wiley & Sons, 2013), p. 30.
21. This paragraph was written originally for a unit brief titled: 'Acts of Deception' for Bartlett MArch Unit U23, which I taught for a number of years together with Emmanuel Vercruysse and Bob Sheil.

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