

I asked Setareh Noorani: *What does 'withness' mean to you, when considering the mind-body-environment through a perspective of lines?*

Let me start with the act of drawing a line in singular present time; the explicit 'now' an architect as an entity operates in when (digitally) penciling down a line from A to B. The physical enactment of the line derives its urgency, its presence, from external factors, the milieu or the so-called context. This context draws infinite lines from one point (the end of the line) to points in the past and future, connecting the explicit and singular body-act of the line to that which is also (implicitly) present outside of the present time, both internally and externally, singular and plural.

The actuation of the line becomes the actualization of the matter; a certain awareness is needed at this point. We need to be cautious of reducing the line to the line, the ink, or the pixel, insofar making the line economical, capitalizing on the width of the stroke. A line needs some form of open-endedness in order to close it. Through closing, connecting multiple ends and endings in time, the line picks up the possibility to form narrative, space, and in-betweenness. Here, in the affectuous space of lines *withness* is able to constitute itself, a viscous, indeterminate multiplicity made concrete as the mind directs the body¹. *Withness* is thus a beautiful opportunity of lines to weave and hold space; a fold in the epigenetic landscape, connecting mind, body, and environment. More importantly, connecting these notions from multiple (living) beings to those in past, present, and future. As coincidental as a line may seem, the possibility of the line lays in the materiality of life, and vice versa, both properties being each other's propensity.

Setareh Noorani (1995) is an architect and researcher at Het Nieuwe Instituut, graduated cum laude at TU Delft. In her projects and creative involvements, within the Archive Explorations programme (HNI), the Zenevloed collective, and within the Concrete Blossom platform, she uses various media to explore ways in unfolding and embodying, questioning processes of trauma and time. This involves investigating, disrupting, and unfolding archives through spatial investigations and cathartic self-publishing practices.

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¹ Similarly to the direction the material world gives to the mind, or internal life, as Grosz writes in, "Deleuze, Ruyer and Becoming-Brain: The Music of Life's Temporality."