



Around the Window, Research Plan

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De Wallen

Rode lichtjes
Spiegelen in de gracht
Een eenzame klant
Die niets meer verwacht

Hij wandelt en kijkt
Schijnbaar onbewogen
Bij elk raak een vrouw
Diep in haar ogen

Een verschraalde geur
Van bier en wiet
Een onschuldig kind
Dat alles beziet

In het weekend
Is het feest op straat
Kijken, lachen
Maar niemand gaat

Een bijzondere buurt
Vrij en intens
Er wordt geleefd
Je bent er Mens.

Mariska Majoor
Amsterdam, 2005

In this research plan I will illustrate my fascination about the social fabric of the Wallen and its sex workers. As resident of the area and neighbor of the sex workers I aim to defend their agency, since the municipality of Amsterdam has failed to do this. This research is inspired by my previous research 'Imitating the Wallen' where I criticized the plan of the Erotic Center. The way sex work is stigmatized and pushed away to the outskirts of the city, without understanding the real consequences of this reflects a society which concerns me, which is why I want to emphasize on creating working places that are beneficial to the sex workers. In order to understand what something like this would look like this socio-spatial research explores how they where and are part of the city in order to think about how they can keep being part of each other in the future too. In my research I will rethink the concept of bodies, spaces and agency and with this new understanding I will examine their working spaces.

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The Erotic Center

Interest and fascination

“The historical city centre of Amsterdam known as ‘the Red-Light District’ or ‘the Wallen’ in Dutch, is a diverse and layered neighbourhood that has been attracting tourists for decades. Like many cities today, the Wallen faces problems due to destructive mass tourism, when in the evening, crowds of people are swarming through narrow alleys, along with the excessive use of alcohol and drugs. To relieve the city centre, the city council suggests relocating the sex workers and introducing the Erotic Centrum” (Sikkema, 2022).

While this top-bottom approach might already raise enough questions on its own, on top of this I will explain the concept of the building as stated by the designers, Moke Architecten. On their website the architects explain that the building consists out of two towers which are embraced by slopes from top to bottom, enabling the visitor to stroll around the chambers of the women who are presenting themselves, to which they add that the design will revolve around more than just prostitution alone and to offer this broader experience, the visitors will also be able to wander around just like in a regular neighborhood while encountering different types of enjoyment like cinemas, restaurants and shops¹. Looking at their design I think we could seriously doubt whether this building will actually be able to offer this experience, do they really expect it to function just like a neighborhood when they only took out some parts from an urban context and rearranged them under one roof? On top of an homogeneous building program, the embracement of this ‘vertical city’ by slopes will likely create a bigger division between public and private, or rather the actual neighborhood that it will be situated in. To me these slopes not illustrate the possibility of ‘strolling around’ but of literary going down while sliding and swiping around the sex workers’ chambers, and when thinking about the relation between sex work and intimacy I doubt how it relates to this aspect, in terms of its scale and program. As stated by Meaghan Morris, the architectural fascination with towers and sky scrapers displays a society that follows phallogocentric logic². Something which I believe applies to the Erotic Centre as well, the towers are an expression of hierarchical relationships and it embraces masculine rather than feminine qualities by meeting the wishes of the (male) tourist rather than the (female) sex worker’s needs, on which I will elaborate later on. Besides the problematic design of building, the location of its constructing also raises concerns. It has not been officially determent, but several suitable areas on the outskirts of the city have been suggested. Most of these areas are protesting against it, which is delaying the plans of the Erotic Center³. If we are to believe the mayor of Amsterdam, Femke Halsema, the construction is not getting much of support out of these areas as a result of the ‘not in my backyard principle’³, but since it also lists vulnerable areas known for suffering from urban decays such as the Bijlmer⁴, these protests and lack of support do not seem surprising.

At this point we might start wondering how the municipality of Amsterdam is justifying all of this, which they are currently doing by emphasizing on the beneficial aspects of the Erotic Centre from which the sex workers will also profit, like the improvement of their position, prevention of human traffic and the nuisance from tourist⁵. Nevertheless, 93% of the prostitutes have stated having no interest in working in a different neighborhood to Red Light United⁶ and point out arguments that contradict the ones given by the municipality such as: their feelings of safety as a result of existing social relationships in the neighborhood, the possibility to quickly go up in the mass after a working shift, or the opportunity to work on the first floor which feels less vulnerable than working on street level, and the distance the Amsterdam canals create between sex worker and client which helps reading them before letting them in⁷. This makes clear how all sex workers are different human beings with different needs and wishes. To me, the job of designing a working space for them would come with the responsibility of offering these options, but this sensitivity is not being reflected in the Erotic Center. This is why to me, the eviction of the sex workers towards the outskirts of the city into a homogeneous building such as the Erotic Center reflects a hegemonic attitude from the city council towards one of Amsterdam’s longest-established citizens, the sex workers. Even though the arguments from the municipality get countered by the sex workers and the suggested areas are protesting against the construction, the plan is still not being put on hold.



The Wallen Out of Controle, source: Trouw

When delving into the actual reasons for the construction of the Erotic Center a clear sign of neoliberal politics can be observed when drawing a connection between the time the plans were put in motion and the ending of Project 1012. Which was a failed experiment, executed by politician Lodewijk Asscher, that attempted to upgrade the Wallen by closing down the windows under the guise of criminality and human traffic. Social researcher at the University of Amsterdam, Laurens Buijs, described that the policy tried to achieve its goals through market forces and generated an image of the city that was dangerous and completely out of control⁸. Another important point he mentioned is that Project 1012 seemed to be about ‘man saving women’ which is why the sex workers were painted of as human traffic victims, decreasing the size of the area would help cure these problems easier⁹. From my perspective, this illustrates how Lodewijk Asscher is not only trying to get ‘the Wallen under control’ but is also trying to get ‘the woman under control’.

While the city council tries to relieve the city centre from its mass tourism-related problems by relocating sex workers, it also claims that this intervention will be beneficial for the sex workers as well. Nevertheless, as we have seen, a homogenous building like the Erotic Center is not capable of reproducing the same existing qualities as the Wallen, especially the qualities which are essential to the sex workers as they have indicated themselves. Even though we can observe how the advantages of the Erotic Center are being dismantled the municipality keeps upholding reasons to justify the plans of the Erotic Centre, to get both the Wallen and the sex workers under control.

1. Moke Architects. <https://www.mokearchitecten.nl/portfolio/erotisch-centrum/>. (My translation)
2. Morris, Meaghan. 1992. "Sexuality and Space". *Colomina at Princeton University*.
3. Hielkema, David. "Erotisch centrum in Amsterdam lijkt steeds verder weg: 'We zitten hier niet op te wachten'". (My translation). *Het Parool*. October 7. 2022.
4. Koops, Ruben. "Weinig draagvlak bij partijen voor nieuw erotisch centrum in Zuidoost en buitenwijken". (My translation). *Het Parool*. January 13. 2022.
5. Gemeente Amsterdam <https://www.amsterdam.nl/zorg-ondersteuning/prostitutie/erotisch-centrum/>. (My translation).
6. Red Light United <https://redlightunited.wordpress.com/>. (My translation)
7. Majoor, Mariska. 2020. "De Wallen: Toekomst van ons verleden" (My translation). Amsterdam: De Wallenwinkel. page 42-48.
8. *Ibid.* page 21.
9. *Ibid.* page 19.

Regulated Innovations

Problem Statement

Looking at the first image on the right page, we can observe how the world has changed in terms of the working conditions compared to the others. However the between the second and the third we could state that something is missing (besides people) related to the concept of intimacy. As a result of regulations and innovations, it seems that when life is changing in front of the window it also changes life behind it.

In Amsterdam 'hoereren', which is another way of saying 'playing the hooker' as they would call it back then, was allowed on the outskirts of the city and the earliest forms of regulations can be found around 1413 from a sanction that pointed out that it was not allowed to keep a brothel¹ Since then, the profession has undergone many transformations because of regulations and we can observe how this was part the public debate throughout the centuries. In the nineteenth and early twentieth century, there were, apart from the church, ideologies that talked about the social position of woman, such as socialist and feminist movements, a Marxist-socialist thought on prostitution was a perception of capitalist structure which arises from poverty, inequality and economic vulnerability². Before sex work became legislated in 2000's in the Netherlands there was the concept of regulated tolerance: "There is a tendency in the Netherlands to use this option in matters of morality and personal autonomy on which no political consensus can be reached (consensual)... Not surprisingly, a sustained policy of regulated tolerance is often followed by legalization, as over time moral attitudes are influenced by non-intervention policies³". From this we can observe how the Netherlands struggled with on one side the public norm about sexual morality and on the other individual rights about body autonomy. **While some conceive regulations to be a form of protection and emancipation others experience them as infantilization or interference and as a system to exercise control.** What is interesting to note is how around the seventies, the public debate on the legislation of sex work started again after Rotterdam tried to move the sex workers from their working area into their proposed 'Eros centre', a city brothel which they were planning on running, but since sex work was not accepted yet these plans were scrapped⁴. Because this reminded of the situation on the Wallen right now it revealed to me how already decades ago the city councils were trying to use buildings as a way to control and looking at the design to the Erotic Centre with this perspective it suddenly became clear how this is way to keep sex workers under control in a homogeneous building and reminding me of the Michel Foucault panopticum.

Looking at the first and third photos from before and after the regulations, we can observe how their working conditions have improved, but if we include the second and the last photo in this narrative we could doubt whether all consequences of regulations and innovation have been an improvement to sex work. Suddenly image 3 becomes very clinical compared to image 2 and we can observe how hygiene removes the aspect of intimacy and domesticity. This way, it seems that we should not only think about what something gives or provides but also about what it takes away. The city council wants to regulate the sex workers with the Erotic Centre in terms of safety related to human traffic, but do they also think about what they are taking away, such as the possibility to go up in the crowd after a working day? The problem seems that the municipality considers all regulations and innovations as improvement, which I would like to counter by questioning if all innovation is better per se, and being critical about our interventions in space. At which point does this control become too much?

There seems to be a tension between the visibility and invisibility of sex work, on the one hand, we can observe how the invisibility of sex workers denormalizes their profession which makes them amendable to human traffic and on the other how being under the roof of the Erotic Center they become under too much supervision which decreases their (feelings of) safety. Therefore it seems important that the sex workers remain visible but are still able to regulate themselves. However how does the sex worker take control, how

¹. de Wildt, Annemarie. 2002. "Liefde te Koop" (My translation). Lubberhuizen: Uitgeverij Bas. Page 25.

². Siegel, Dina. 2015. "Het Zandpad: Closing Brothels or Closing Eyes?" Amsterdam, Boom Lemma Uitgevers. Page 29.

³. Brants, Chrisje "The Fine Art of Regulated Tolerance: Prostitution in Amsterdam" Journal of Law and Society Vol. 25, No. 4 (Dec., 1998), page 5

⁴. Ibid. page 8

Image 1
Working room in 1919
from *Liefde te Koop*



Image 2
Working room 'Parisian Leen' in 1965
from *De Wallen in Beeld*



Image 3
Working Rooms in 2020
by Eva Roefs, Studio Trompettersteeg



Part of Life Part of City

Personal position

The Wallen is a complex and vulnerable piece of urban fabric which should be threatened with care and sensibility, but binary thinking processes have brought forward policies that did the neighbourhood more harm than good. As a resident of the Wallen, I experience the dynamics within the neighbourhood closely and although there are troubles, I would like to advocate on the qualities within this part of the city as a result of the diversity between people living and working here.

In her book 'the Wallen, the Future of Our Past' former prostitute of the area Mariska Majoor, describes the network in this neighbourhood as an "...a combination of entrepreneurs, residents, institutes, buildings and functions that have grown there historically. There is cohesion, there is history, identity and authenticity. It is such a special and precious piece of the social fabric. I am not saying that that is why everything is good because I am not talking about good or bad"¹. In her book Majoor and other sex workers keep referring to the significance of the social dynamics and I started worrying about the same question as sex worker Mary who stated in an interview: "Why would you want to fix something which has not been broken?"³ The reason why the Wallen is subject to so many public opinions and political policies can be explained by neoliberal political games, but became even more clear to me after Majoor started describing how the area functions as a 'moral clock' where time can be told because affairs like sex and drugs openly occur here: "I call the neighbourhood a mirror of society. If the world around us becomes more prudish and we find morality important, discussions automatically arise about prostitution and sex businesses, but also about alcohol and drugs"² The statement by Mariska Majoor has been significant to the formulation of my earlier research 'Imitating the Wallen' where I focused on the public debate that took place concerning sex work and the Erotic Centre over the last couple of years. Here, I illustrated how despite the legalization of sex work in the Netherlands, being morally condemned the sex workers are threatened to be evicted towards the city's periphery and how being out of sight of the public will ultimately enhance the denormalization of the profession even more along with prejudices, which in turn has proven to aggravate problems such as human traffic (Sikkema,2022). To me, this research demonstrated the agency of space by its transformative potential to change our norms and values, which made Majoor's observation about the Wallen as moral clock even more relevant. Besides this, it also clarified the non-sequential way in which affects emerge, meaning that when affects are being misunderstood, it could aggravate the same problem as we are trying to fix. For this reason, I ended by advocating on opening up the discussion about the role of agency in the material discourse, which is why I will now continue with developing arguments related to this. Personally, I consider prostitution as a part of life and therefore part of the city. Sex work should be integrated in the urban structure instead of being pushed away towards the periphery, which I believe to be an act of taken away their agency. The relation between agency and space became even more apparent when I noticed how this somehow theatrical neighbourhood actually functions like this way as well, after I observed how everyone and everything in this neighbourhood has specific roles and positions. Only in this play, the roles between actors and observers are not fixed but fluid and subjective. For instance, when walking pass the Red-Lighted windows I did not manage to lose the feeling as if I am the one who is being observed, which is why I started to wonder about who the actual observers and performers of this neighbourhood are? Becoming interested in both sides of the window, I started stretching this concept of agency and speculating about actors and spectators, who is considered passive or active, the oppressed or the oppressor and maybe most important who and what determines this? Although I did not stop at rethinking the power relations between two subjects, I also contemplated the relation between subjects and objects, which made me interested in the window itself, which has two sides and when positioned between two subjects it separates as much as it connects. It all seems to come down to question formulation and to the non-sequential ways in which affects emerge. If we are to follow Karan Barad, agency is not an individual property⁴ as she explains in Meeting the Universe, phenomena in the world only exist 'as a result of, and as part of, the world's ongoing intra-activity' and we humans participate in its becoming, "We have to meet the universe halfway, to move toward what may come to be in ways that are accountable for our part in the world's differential becoming. All real living is meeting. And each meeting matters"⁵. So instead of thinking about what a window

1. Majoor, Mariska. 2020. "De Wallen: Toekomst van ons verleden" (My translation). Amsterdam: De Wallenwinkel. page 21.

2. Ibid. Page 6.

3. Mary Sexworker. 2021. <https://www.vice.com/nl/article/jgqkw4/prostitutie-verbannen-van-de-wallen-naar-erotisch-centrum>.

4. Barad, Karen. 2003. "Posthumanist Performativity". University of Chicago Press. Page 827.

5. Barad, Karen. 2007. "Meeting the Universe Halfway". Duke University Press. Page 353.

6. Kleinherenbrink, Arjen. 2015 "Territory and Ritornello: Deleuze and Guattari on Thinking Living Beings" Page 223.



Agency of the Sex Worker
Oudekersplein, 1995 De Wallen in Beeld

'is' by understanding it as a separated solid object, we should contemplate about what it can do by letting it 'meet' with the world. We could relate this 'meeting' to both objects as subjects, meaning that we should think about the sex worker 'being' as a result and part of this world as well.

Instead of victimizing and neglecting the voices of the sex workers, this research aims to defend their agency in ways that the municipality has failed to do so, which starts with understanding both sides of the window and the realization that the sex worker is performing behind the window as well as the front. From my perspective, the spatial qualities which are essential to the sex workers 'being' are overlooked in the design of the Erotic Centre. However, how can I know which aspects in space are essential to sex workers? As I have pointed out earlier the possibility of self-regulation is essential to sex workers (as it is to any human being), which for spatial design means creating opportunities that allow them to do so. However, how can I understand how they express this form of self-regulation, since the sex workers and I are different human beings where do I begin to look for these articulations in space? How can I understand their ways of being, when I am never able to fully become the other? Philosophers Deleuze and Guattari claim: "that even though we can never be another living being, we can nevertheless observe the being of other beings, and create cartographies of their territories⁶". Therefore this research will be studying the ways how these individuals, the sex workers, are 'becoming' by using their principle, which I will elaborate on further.

Process of Becoming

Theoretical Framework

“A body is, as we have seen, its ability to affect and be affected—that is, its process of becoming.”

- Brett Buchachanan

This research will follow Deleuze and Guattari's ontology which they formulated in their book 'A Thousand Plateaus' and will use it as a conceptual framework in order to describe the process of becoming. In their work, Deleuze and Guattari explain how the world is made up out of milieu's, rhythms and territories, these notions are born from 'chaos' and make it able to discern and to create resemblances of specific orders to make sense out of the world and all of these notions could "serve as method for describing and understanding the condition and relations of and between different living beings"¹. The first notion, that of milieu, finds similarities to Uexküll notion of Umwelt: "*An Umwelt, von Uexküll tells us, is the physical environment as filtered or transformed by the given organism according to what is important or 'significant' to it*" ... "*Umwelten are thus species-specific: No two types of organisms live in the same objective worlds, even though they share the same physical environment*"⁴. In his book *Onto-Ethologies*, Brett Buchanan² explains how, the notions of Umwelt and milieu differ in the sense that "*the notion of the milieu is not unitary*" (ATP, 384/313), so that rather than one self-enclosed bubble that surrounds an entity, their idea of milieus could be imagined as soap bubbles, that are sliding, traversing and passing one another. Deleuze and Guattari understand milieu's as material domains, that are coded in such a way that they can register with other milieus and become part of each other, which is why Buchanan continues by saying that, living beings rather than 'having' a milieu get composed out of various milieus instead. So, in the case of the window, we could imagine it somewhere around the edge of a bubble, where it forms a nod between other milieus enabling them to register with one's codings. This makes it clear how two milieus, like that of the sex worker inside and a client outside, can become part of each other while being separated at the same time. The communication of codes between milieus leads to the second notion of Deleuze and Guattari that I would like to discuss, that of rhythms, which we can understand as the repetitive acts of codes within milieus. Following Andr. Leroi-Gourhan as stated by Smith⁵, for the individual rhythms are the creators of space, time and forms and "*as poets and architects we pay attention to the rhythms that underpin our lives and come to constitute our worlds. There are rhythms of habit, of words, of speech, annual cycles, of movements backwards and forwards, quick hammerings and the rhythm of the feet, the rhythms of bells, facades, columns and stairs. There are the rhythms generated through our bodies, which we unfold into the world, and there are rhythms in the world that we enfold (internalize) to ward off the chaos*"⁵. The word rhythms might be misleading since it is not about regularity but about variations between milieus, the difference is rhythmic instead of the repetition. Moving on to the last two notions Deleuze and Guattari's that territories and ritornello's, since this will be off relevance in the establishment of the research questions formulated later on. Following Smith⁵ "*Whereas milieus may be considered materialistic (though by no means mechanistic), territories are established by the marking of a "signature" that territorializes a milieu. A territory is the product of territorialization, which itself is "an act of rhythm that has become expressive, or of milieu components that have become qualitative"* (ATP, 388/315). To this notion, I will return later on. It is important to understand that milieu's and rhythms alone to do create a territory, but this requires more: the ritornello, which are 'matters of expression'. "Whenever we seek to understand a single territorial assemblage... the concept of ritornello pulls us into the situation ... The concept of ritornellos urges that we move inside other assemblages as best we can, in order to better describe and understand them, and ultimately to base ethical and political decisions on the best information we have concerning the real, material circumstances of living beings"¹.

The ontological notions of Deleuze and Guattari are important in order to understand their idea about the process of becoming. While ethology studies the behaviour of bodies, their onto-ethology reconsiders the concept of the body: "*We know nothing about a body until we know what it can do, in other words, what its affects are, how they can or cannot enter into composition with other affects, with the affects of another body, either to destroy that body or to be destroyed by it, either to exchange actions and passions with it or to join with it in composing a more powerful body*" (ATP 314/257). From this we can observe how their ontology differs from the traditional idea of the becoming, because they seem more interested in how (rather

than that) affects are sliding, traversing and passing within certain compositions, as explained by their notion of milieu's. *"In case of the organism the interest here is what makes this body and what this body can do. How does this living being emerge as this body in particular? What affects is it capable of creating and entering? Such questions could be answered biologically, socially, economically, politically, historically, psychoanalytically, and so on, but this still wouldn't get to the heart of the matter"*³ The condition in which affects emerge seem to be of more importance than emerged affects, because their concept of being is relying on the concept of moving, between the virtual and the actual. Buchanan explains the virtual as a: *"real, nonlinear continuum of differentiation that creates actual things through intensification without in any way causing or resembling the actual product"*⁴ These intensifications can be related to the coding between milieu's as I previously explained and going back to my example, about the milieu's of the sex worker and client becoming part of each other, the conditions that allowed these affects to emerge might be a result of the intensity from the transparency of the glass. If we the window would have been a different material without transparency these two milieus would not have become part of each. Another example of the intensity around the window might be the sound that the ring produces when the sex worker ticks it on the glass to attract the attention of the client. The condition of the material from the glass allows this to happen, but we can also think about intensities and meaning, if she were to tick very fast and hard she might be upset about for example a tourist taking a photograph, this how we can understand the relationship between meaning/rhythms and intensity. This brings me back to the notion of territories, since this relates to the notion of expressions and meaning.

1- Kleinherenbrink, Arjen. 2015 "Territory and Ritornello: Deleuze and Guattari on Thinking Living Beings" Page 223-224

2- Buchanan, Brett. 2008. "Onto-Ethologies, The Animal Environments of Uexküll, Heidegger, Merleau-Ponty, and Deleuze" State University of New York Press, Page 49-51.

3- Ibid. 166-167

4- Bains, Paul. 2006. "The Primacy of Semiosis An Ontology of Relations". University of Toronto Press Incorporated. Page 60.

5- Smith, Chris. 2017. "Bare Architecture, A Schizoanalysis". Translated by Malaspina, Bloomsbury Academic. Page 24.

6- Page 6

7- Page 12

Research Questions

Compositions, expressions and conditions

From the design of the Erotic Centre we can observe what happens when we categorize all sex workers as one homogeneous group. Which is why this research will not take the profession of the sex workers as their common denominator but instead explores their 'being' by observing how they perform their profession differently. In this research 'Around the Window,' I am curious to know about the sex workers 'becoming' in order to understand which spatial aspects are important to them. So, on one hand, I need to study their relations in space and on the other the conditions that allow these relations to happen, which is why interested in compositions, expressions and intensities. In order to understand these this research is divided in two parts.

The first part of this research tries to understand the 'composition' of the sex worker, by studying which milieu components are part of theirs and which are essential to them. It will study the sex worker and phenomena around the window throughout history and examine the ways in which perform their profession. How did life change outside of the window and how this affected the life inside of it? Can we observe certain milieu's components which have disappeared or stayed? This part will be collecting conditions such as ideologies, moralities and regulations which were of influence around specific times that formed the sex worker the composition. However, in order to gain more knowledge about their composition we might wonder about where the window begins and ends, meaning that the profession of the sex worker is not only happening when they are performing behind the window but that their job might already starts somewhere else. Maybe the window already begins at the moment the sex workers are leaving their house, in the room in which they get dressed? And what about the space where they take a break or collectively gather? Therefore order to understand more about their composition I will also examine aspects outside of the window.

The second part of the research wonders about the 'becoming' of the sex worker, by studying the expressivity of milieu components around the window and the conditions that allow milieu's to become part of each other. It will decipher the meaning of the relation between milieu components and how they both affect each other. How do the sex worker express themselves in milieu components, such as their furniture or clothing (motif), and how are these milieu's expressed on them? It will again start around the window and think about the conditions that make it possible to form relations between components, by questioning what is expressed here and what effort was needed in order to become meaningful, relevant or essential enough to become part of each other. Meaning that it tries to discover which intensities of certain expressions were necessary in order for affects to emerge. We can think about intensities in expressions in sensorial or material ways, like softness, hardness or transparencies. Besides collecting existing intensities this part will also challenge them, by questioning and adapting certain intensities. For example which intensities are changing when the sex workers is performing on the first floor instead of the ground floor, and how does this affect relations?







Research	Result	Resources
Compositions	Milieu components	<ul style="list-style-type: none"> - <i>De Wallen in Beeld</i>, by Mariska Majoor - <i>Liefde te Koop</i>, by Annemarie de Wildt - <i>Moskou aan de Amstel</i>, by Metje Blaak
Expressions	Meanings Affects Styles	<ul style="list-style-type: none"> - <i>Throwing Like a Girl</i> by Mariska Majoor - <i>Becoming Woman</i>, Rosi Braidotti - <i>Onto-ethologies</i> by Brett Buchanan - <i>Meeting the Univers</i> by Karan Barad
Conditions	Intensities	<ul style="list-style-type: none"> - <i>Territory & Ritornello</i> by Arjen Kleinherenbrink

Methods and Products

Collecting, Cutting and Folding

For this socio-spatial research I distinguished between three methodologies which can be understood in actions of: collecting, cutting and folding.

For this socio-spatial research I distinguished between three methodologies which can be understood in actions of: collecting, cutting and folding. In the first stage I will collect features, by examining the spaces around the window from historical and contemporary photographs and I will layer them into the following three categories: fixed features, semi-fixed features and non-fixed features. All categories will relate differently towards the concept of agency which will be of relevance later on in the research. The first layer will show features change slowly, like windows and other architectural elements, forms, shapes and materializations. The second layer will collect semi-fixed features that dress up and arrange space, such as furniture and clothing. The non-fixed layer collects features that move and change quickly, such as body movements and positions, hand gestures and eye contacts. Besides that, this layer will also note on relevant sensory aspects such as light/shadow, sounds or smells. These features which will be collected into a progress book. The second stage of this research will be cutting into the phenomena around the window and understand the meaning between certain collected features. It tries to organize and order them in new ways in order to understand their relation outside of the context. Detaching features, such as bodies and furniture, from their context enables to think about them more freely in order to form new relations. This method is inspired by Barad's method of the 'agential cut' which is explained by Sofie Sauzet as: "... the cutting together/apart within phenomena. Agential cuts are momentary stabilizations, doings, rather than beings. They enact that which is inside and outside of phenomena in a single movement. They are two-folded movements that produces the very boundaries through which something is made 'inside' and 'outside', 'this' and 'that', of the phenomena. Detecting cuts is making them. And making cuts is performing phenomena by diffracting different types of agencies." Following Barad's method of agential cuts, I will be cutting, literary and figural, into phenomena in front and behind the sex worker's window by diffracting different types of agencies to get more awareness about which affects they produce and are produced by. Following Braidotti "a non-sequential co-constitution of cause and effect simultaneously emerges on each side of the agential cut" (Barad 2007 : 185). Making agential cuts seems to help shifting between our individual experience of the world and that of others, without claiming a total escape of subjectivity. The last part of the research will be playing with intensities within milieu's in order to understand which affects this will create. The concept of this principle can be understood by on the Fold Method of Deleuze. While the previous methods are based on the concept of implicating and explicating this last research question is based on the notion of complicating. Meaning the complexification of the data.

Research	Result	Method	Resources	Product	Operation
Compositions	Milieu components	Collecting 	1. Literature 2. Fieldwork	Text + Progressbook 	Implicating ↑
Expressions	Meanings Affects Styles	Cutting 	1. Literature	Text + Catalogues 	↓ Explicating
Conditions	Intensities	Folding 	1. Literature	Text + Paper Assemblage 	↓ Complicating

Methodology scheme
Actions and Results

Planning

Year Schedule

Research schedule	P1	P2								P3				
Research	Questions	Compositions									Fieldwork			
				Expressions										
					Conditions									
Texts				Milieu components										
						Affects & Meaning								
							Intensities							
Products			Process book											
					Catalogue									
						Complication schemes								
End Products										Paper Assemblage				
Design schedule											Research Paper			

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