

## **CONCATENATIONS: Deleuze And Contemporary Architecture**

Dereck Revington



### **Description**

Gilles Deleuze asserts that great artists are also great thinkers, but they think in terms of the logic of sensation and through percepts and affects. Architects think in sensible aggregates of matter in space-time, musicians think in sounds, writers in words, filmmakers in “movement-images” and “time-images”, and painters in color and line. But architecture, as Deleuze says, “is the first of the arts’ from which all the others draw their frames”.

This experimental seminar will focus on the theories and generative practices that a Deleuzian ontology has spawned over the last two decades with particular emphasis on architecture, cinema and the visual arts. Students will explore productive concatenations between these practices through selected readings, through seminar presentations, writing, and the creation of non-discursive artifacts.

### **Course Objectives:**

Develop a rigorous and creative engagement with the philosophy of Gilles Deleuze as it pertains to contemporary practices in architecture and the visual arts.

Practice close reading, critical and creative writing and making.

Explore productive concatenations between architecture and related spatial and temporal arts through weekly seminar presentations, writing and the creation of non-discursive artifacts.

Develop the capacity to define key concepts introduced in the readings and deploy these concepts both in the examination of selected artworks, and in the formulation and refinement of your masters’ thesis.

Participate actively in seminar discussions at a high level, foster critical debate and inquiry and hone the art of concise oral presentation.

**Course requirements:**

Close readings and creative responses to assigned texts will be required each week. Short concise written texts with selected or created non-discursive artifacts will be submitted and presented each week for discussion and critical debate. The final assignment will be a 1000 word written and illustrated distillation of your research, a related non-discursive artifact and an in-class presentation of key concepts and arguments.

**Relative weight of assignments:**

- 1) Participation, Familiarity and Command of material (10%)
- 2) Weekly Responses (70%)
- 3) Final Submission and Presentation: (20%)

**Course texts:**

Students are required to purchase copies of the following:

Gilles Deleuze & Felix Guattari, *A Thousand Plateaus*, translated by Brian Massumi (Minneapolis: University of Minnesota Press, 1987).

Gilles Deleuze & Felix Guattari, *What is Philosophy*, translated by Hugh Tomlinson and Graham Burchell (Columbia University Press, 1994).

Gilles Deleuze, *Francis Bacon: The Logic of Sensation*, translated with and introduction by Daniel W. Smith; afterward by Tom Conley (University of Minnesota Press 2003)

In addition to the required weekly readings, extended readings specifically related to the formulation of individual theses will be provided.

**Course Schedule and Readings:****Week 1 – January 6: Introduction**

Gilles Deleuze & Felix Guattari, "Introduction: Rhizome," *A Thousand Plateaus*, translated by Brian Massumi (Minneapolis: University of Minnesota Press, 1987), 3-25.

Gilles Deleuze, "Mediators" in J. Crary and S. Kwinter (eds), *Incorporations*, (Zone Books, New York, 1992) 281-293

**Week 2 – January 13: Rhizomes**

Gilles Deleuze & Felix Guattari, "Introduction: Rhizome," *A Thousand Plateaus*, translated by Brian Massumi (Minneapolis: University of Minnesota Press, 1987), 3-25.

Claire Colebrook, "A Guide to Key Deleuzian Terms" in *Understanding Deleuze*, (Allen & Unwin, 2002) xviii – xxx

Simon O'Sullivan, "Rhizomes, Machines, Multiples and Maps" in *Art Encounters Deleuze and Guattari: Thought Beyond Representation* (Palgrave Macmillan 2006) 1-37

**Week 3 – January 20: Smooth and Striated**

Eugene W. Holland, "A Thousand Plateaus in Context" in *Deleuze and Guattari's A Thousand Plateaus: A Reader's Guide* (Bloomsbury Academic 2013) 1-13

Gilles Deleuze & Felix Guattari, "1440: The Smooth and the Striated," *A Thousand Plateaus*, translated by Brian Massumi (Minneapolis: University of Minnesota Press, 1987), 474-500

**Week 4 – January 27: What Children Say**

Gilles Deleuze, "What Children Say" in *Essays Critical and Clinical*, translated by Daniel W. Smith and Michael A. Greco (Verso 1998) 61-67

Eugene W. Holland, "Prelude" and "Epistemology" in *Deleuze and Guattari's A Thousand Plateaus: A Reader's Guide* (Bloomsbury Academic 2013) 15-53

"Rhizome", Felicity J. Colman/ "Rhizome + Architecture", Graham Livesay/ "Rhizome + Technology", Verena Conley/ "Smooth Space", Tamsin Lorraine/ in *The Deleuze Dictionary, Revised Edition*, edited by Adrian Parr (Edinburgh University Press 2010) 232-237, 256-258.

**Week 03 – February 5: The Refrain**

Gilles Deleuze & Felix Guattari, "1837: Of the Refrain," *A Thousand Plateaus*, translated by Brian Massumi (Minneapolis: University of Minnesota Press, 1987),  
Yve-Alain Bois: John Shepley, "A Picturesque Stroll around "Clara-Cara" in *October*, Vol.29.(Summer, 1984 MIT Press) 32-62

**Week 6 – February 10 (and Reading week): Territories**

Gilles Deleuze & Felix Guattari, "Percept, Affect and Concept" in *What is Philosophy*, translated by Hugh Tomlinson and Graham Burchell (Columbia University Press, 1994). 163- 199  
Ronald Bogue, "The Landscape of Sensation" in *Gilles Deleuze: Image and Text*, edited by Eugene W. Holland, Daniel W. Smith and Charles J. Stivale. 9-26  
Elizabeth Grosz, "Chaos, Cosmos, Territory, Architecture" in *Chaos, Territory, Art: Deleuze and the Framing of the Earth* (Columbia University Press, 2008) 1-24

**Week 7 – February 24: Semblance**

Brian Massumi, "The Thinking-Feeling of What Happens: Putting the Radical Back in Empiricism" in *Semblance and Event: Activist Philosophy and the Occurrent Arts*, (The MIT Press, 2011) 39-86

**Week 8 – March 2: Sensation**

Daniel W. Smith, "Deleuze on Bacon: Three Conceptual Territories in *The Logic of Sensation*" in Gilles Deleuze, *Francis Bacon: The Logic of Sensation*, translated and with an introduction by Daniel W. Smith: afterward by Tom Conley (University of Minnesota Press 2003)  
Barbara Bolt, "Unimaginable Happenings: Material Movements in the Plane of Composition" in *Deleuze and Contemporary Art*, edited by Stephen Zepke and Simon O'Sullivan (Edinburgh University Press, 2010) 266- 285

**Week 9 – March 9: Percept, Affect, Concept**

Gilles Deleuze, *Francis Bacon: The Logic of Sensation*, translated from the French by Daniel W. Smith (Continuum 2003)  
Collection of cited paintings in the above.

**Week 10 –March 16: The Piloting role of the Diagram**

ANY 23, 'Diagram Work: Data Mechanics for a Topological Age,' December, 1998, guest edited by Ben van Berkel and Caroline Bos; including Manuel DeLanda, "Deleuze, Diagrams, and the Genesis of Form"; Stan Allen, "Diagrams Matter"; Brian Massumi, "The Diagram as Technique of Existence"; and, Sanford Kwinter, "The Genealogy of Models: The Hammer and the Song"  
Darren Ambrose, "Deleuze, Philosophy, and the Materiality of Painting" In Constantin V. Boundas (Editor), *Gilles Deleuze: The Intensive Reduction* (Continuum International Publishing Group 2009) 101-122  
Stephen Zepke, *Art as Abstract Machine: Ontology and Aesthetics in Deleuze and Guattari* (Routledge 2005) Chapter Six, "The Agitations of a Convulsive Life: Painting the Flesh", 185-217

**Week 11 – March 23: Diagram in the Making**

Helen Frichot and Stephen Loo (editors), *Deleuze and Architecture* (Edinburgh University Press 2013)

**Week 12 – March 30: Draft**

Draft text and artifact of "Diagram in the Making".

**Week 13 – April 06:**

Individual consultation

**Week 14-: April 12: Final Review and Submission (All Day)**

**General Notes:**

**Academic Integrity:** To create and promote a culture of academic integrity, the behavior of all members of the University of Waterloo is based on honesty, trust, fairness, respect and responsibility.

**Grievance:** A student who believes that a decision affecting some aspect of his/her university life has been unfair or unreasonable may have grounds for initiating a grievance. Read Policy 70 - Student Petitions and Grievances, Section 4, <http://www.adm.uwaterloo.ca/infosec/Policies/policy70.htm>

**Discipline:** A student is expected to know what constitutes academic integrity, to avoid committing academic offenses, and to take responsibility for his/her actions. A student who is unsure whether an action constitutes an offense, or who needs help in learning how to avoid offenses (e.g., plagiarism, cheating) or about “rules” for group work/collaboration should seek guidance from the course professor, academic advisor, or the Undergraduate Associate Dean. When misconduct has been found to have occurred, disciplinary penalties will be imposed under Policy 71 – Student Discipline. For information on categories of offenses and types of penalties, students should refer to Policy 71 - Student Discipline, <http://www.adm.uwaterloo.ca/infosec/Policies/policy71.htm>

**Appeals:** A student may appeal the finding and/or penalty in a decision made under Policy 70 - Student Petitions and Grievances (other than regarding a petition) or Policy 71 - Student Discipline if a ground for an appeal can be established. Read Policy 72 - Student Appeals, <http://www.adm.uwaterloo.ca/infosec/Policies/policy72.htm>

**Note for students with disabilities:** The Office for Persons with Disabilities (OPD), located in Needles Hall, Room 1132, collaborates with all academic departments to arrange appropriate accommodations for students with disabilities without compromising the academic integrity of the curriculum. If you require academic accommodations to lessen the impact of your disability, please register with the OPD at the beginning of each academic term.