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The four domains of the plane of consistency

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Critical and Clinical Cartographies:

Architecture, Robotics, Medicine, Philosophy

Andrej Radman and Heidi Sohn, editors
Edinburgh University Press, MMXVII

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Four Domains of the Plane of Consistency

Andrej Radman and Heidi Sohn

> This is Major Tom to Ground Control.
> I'm stepping through the door.
> And I'm floating in a most peculiar way.
> And the stars look very different today.
> (D. Bowie, "Space Oddity," 1969)

3C Glossary

It is our privilege to introduce the book that was triggered by the conference on *Critical and Clinical Cartographies* (or 3C for short) which took place at Delft University of Technology in November 2014. [1]

KEY WORDS:
Critical, Clinical, Symptom, (Great) Health, Care, Embodiment, Technology, Cartography.

First, let us briefly take you through a glossary to situate this neo-materialist project, starting with the three Cs. The first two – *critical* and *clinical* – are directly appropriated from Gilles Deleuze's *Essays Critical and Clinical*.[2] Already in 1988 Deleuze revealed his long-standing plan to write a series of studies on writers as great *symptomatologists* under the overarching label 'Critique et Clinique'.[3] The collection of essays was published five years later.[4] In his English translation from 1997, Daniel W. Smith offered a rare commentary on this aspect of Deleuze's thought.[5] It was only in 2010 that the journal *Deleuze Studies* devoted an issue to the topic of *Deleuze and the Symptom,* edited by Aidan Tynan, with the subtitle *On the Practice and Paradox of Health*.[6] Please note the two new additions to our glossary, namely, the *symptom* and *health*. There is a certain divergence in Deleuze's conception of the clinical, Tynan explains. If in the *symptomatological* register the symptom is diagnostic and relates to the creation of new clinical entities, in the *schizoanalytical* mode it is therapeutic with an injunction to produce. Schizoanalytical practice is attuned to desiring-production and as such repudiates the philosophical and psychoanalytic tie to a hidden meaning to interpret.[7] In other words, health already implies practice, insofar as signs imply ways of living, forms of life.

As Deleuze observed, it was this very ability to shift between the two *non*-mutually exclusive perspectives – *illness* and *health* – that constituted the Nietzschean concept of '*great health*'.[8] Let us recall that Deleuze was a student of the author of *The Normal and the*

Pathological, Georges Canguilhem.[9] According to Michael Hagner, the radicality of Canguilhem's book lies in the *historical* framing of the human and its autocorrecting functions. As we shall see below, the concept of health determines standards and in turn depends on the context of their determination (double bind).[10] Paradoxically, the blurring of the boundary between the normal and the pathological, Smith surmises, allows for *poor* health to become the very condition of 'great health'. Frailty turns out to be that which forces genuinely creative thought upon us:

> [T]he question that links [art] and life, in both its ontological [what-there-is] and its ethical [how-to-live] aspects, is the question of health. This does not mean that an author necessarily enjoys robust health; on the contrary, artists, like philosophers, often have frail health, a weak constitution, a fragile personal life (Spinoza's frailty, D. H. Lawrence's hemoptysis, Nietzsche's migraines, Deleuze's own respiratory ailments). This frailty, however, does not simply stem from their illnesses or neuroses, says Deleuze, but from having seen or felt something in life that is too great for them, something unbearable "that has put on them the quiet mark of death."[11]

The 'great health' requires us to think the critique as a process – productive of the 'real' rather than the Kantian a priori form of 'possible' experience – and to thus rethink the relation between bodies and signs. Symptomatology is thus best defined as the study of signs. As Goethe would have it, this is a *genetic* rather than a *generic* approach.[12] Privileging a method of morpho*genesis* or individuation over mere generic *conditioning* was one of the main motivations behind Deleuze's synthesis of literary criticism and clinical diagnosis. As we will argue in the subsequent part, synthesis – which denotes a constructivist practice in general – is not to be taken as analysis in reverse. Anne Sauvagnargues elucidates further that 'a synthesis, for Deleuze, is not a return to the One, but a disjunctive differentiation that proceeds by bifurcations and transformations, and not by fusion and identity of the same'.[13]

We must confess that, like our colleague Chris L. Smith in his 'Architectures, Critical and Clinical', we too succumb to the following temptation.[14] Whenever Deleuze speaks of the *writer*, we cannot but think of the *architect*, and when Deleuze speaks of *literature* and of its 'revolutionary force,' we cannot but substitute it with *architecture*.[15] Let us immediately test it out: 'The architect as such is not a patient but a physician [*care*-taker], the physician of himself and of the world. The world is a set of symptoms whose illness merges with man. Architecture then appears as the enterprise of health.'[16]

It is neither the materiality of the sensuous body nor the immateriality of the signs which render meaning, but a space of reciprocal determination, real yet incorporeal. Deleuze

calls this intensive space or *spatium* the 'body without organs' (*corps sans organs*). BwO is not the body (being) but the very process of de-re-territorialisation, i.e. *embodiment*. Embodiment is thus defined as the reconversion of a stratified system of expression into a 'pre-individual' field of emergence (becoming). Here comes *the* neo-materialist formula, a prescribed *technology* if you will: 'To make the body a power which is not reducible to the organism, to make thought a power which is not reducible to consciousness.'[17] This is the injunction of immanence.[18]

Finally, what of the third C which stands for *cartography* 'rather than classification', or cartographies, to be precise?[19] Our journey through the glossary has been an enactment of one of the many cartographies to come in the pages that follow, always drawn in a non-totalising manner. As Brian Massumi recently put it, reality is 'both emergent and constructed, as presupposed as it is produced, given for the making and made a given'.[20]

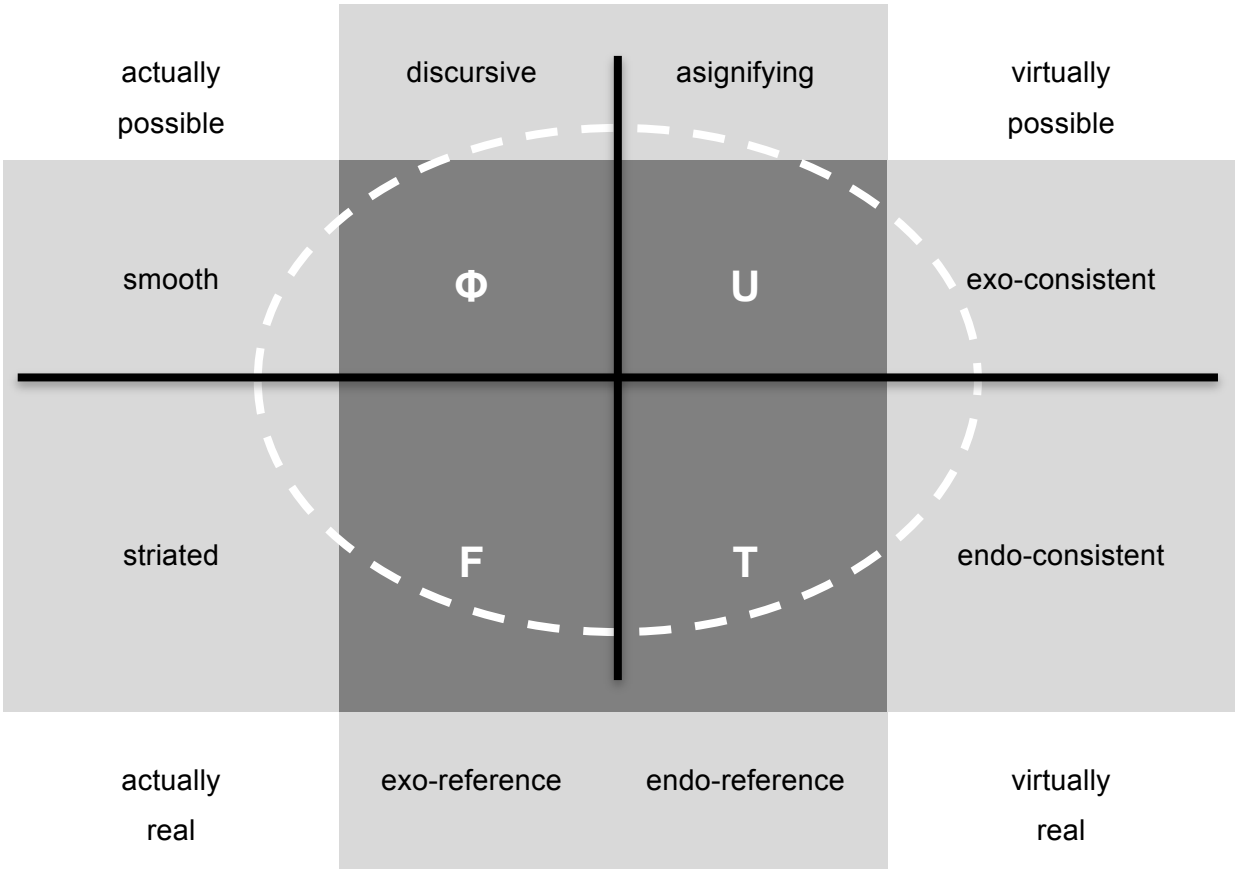

Figure 1: Axes of discursivity/reference and de-territorialisation/consistency, based on Guattari's *Schizoanalytic Cartographies*.[21]

Four Ontological Functors

The book is divided into four parts. Each quadrant consists of three chapters (i.e. literary

machines). Let us tentatively propose that those four parts are the four ontological functors, as in Guattarian metamodelling. Guattari calls them functors to indicate their transformative effects on the assemblage whose overall dynamics they initiate and sustain:

> The Schizoanalytic Cartographies map out the existential and social parameters within which a desire comes both to problematize itself in thought and to release its otherness in expression – thereby helping to create a new context and to launch a new cycle of transformations. […] Existence itself – or the event that is existence – can be understood as a continuous temporal permutation linking and transforming these four poles; while the condition of domination consists in any attempt to freeze the cycle into a structure of fixed relations, or to guide it along a predetermined and repetitive path.[22]

We start from the middle (*milieu*), i.e. from T, the Existential Territory of Architecture. That is where existential apprehension (*umwelt*) starts from anyway.[23] Architecture is virtually real, i.e. pathic. The quadrant furthest away from it is Φ, the Machinic Phylum of Robotics, ever proliferating rhizomatically (new technologies always exceed their original premises and uses).[24] Guattari insists that there are no direct tensors between the diagonally placed quadrants of T and Φ, nor between F and U.[25] Φ is actually possible and connects to T only via the domains of F and U. U is the virtually possible Philosophical Universes of Reference (Value). F is Medicine in our case, as an actually real social domain of material and energetic Flows. [*fig*. 1]

Architectural Territories and Philosophical Universes belong on the side of the quasi-subjective *giving*, while Medical Flows and Robotic Phyla occupy the side of the quasi-objective *given*. When it comes to the cut (schiz) between the virtual (T–U) and the actual (F $-\Phi$) side, it is crucial not to succumb to the fallacies perpetuated by both rationalism and empiricism. As Beth Lord puts it succinctly, the gap between the two should neither be annihilated as in *rationalism* (the real is rational) nor should it be widened as in *empiricism*:

> Dogmatism fills the gap between a determinable object and its conceptual determination either by arguing for the a priori complete determination of the former by the latter […] or by showing that they necessarily collapse into a new indeterminate unity. But empiricism leaves the determinable object and its conceptual determination separate, such that the determinable-determinant relation is external to the thing to be determined.[26]

Lord concludes that a more profound transcendental philosophy must posit the crucial relation – determinant/determinable/undetermined – in such a way that the determination of a thing is never broader than the thing itself. This, in a nutshell, is the 'plastic principle' as

explained by Deleuze in his book on Nietzsche. Hence, neo-materialist cartography is meant to render visible a condition 'that changes itself with the conditioned and determines itself in each case along with what it determines.'[27]

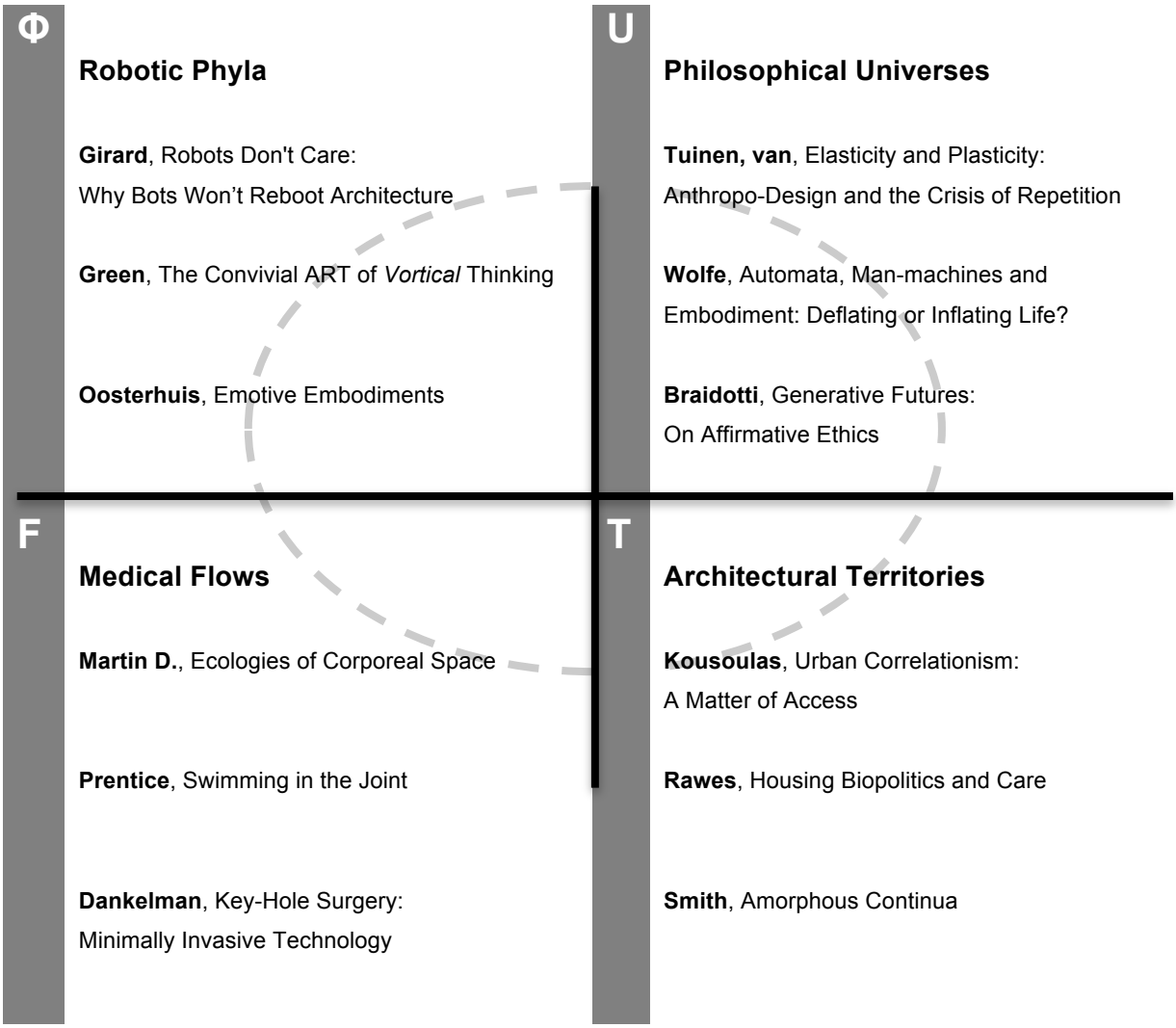

Figure 2: The four parts of the 3C book as ontological functors, each populated by three chapters, modelled after Guattari's *Schizoanalytic Cartographies*.[28]

Critical and Clinical Cartographies kicks off with an introduction by Arie Graafland who effectively (or should we say counter-effectuatively) positions architectural existential apprehension (T) in relation to the flows of matter and energy (F) on the one hand, and the incorporeal Universes of reference (U) on the other. [fig. 2] The latter are made up of values and non-discursive references which 'escape from the energetic, legal, evolutionary, and existential coordinates' of the other three domains, including the abstract machines that preside over objective laws and changes (Φ).[29] The abstract machinic phyla comprise

evolution and blueprints, plans, diagrams, rules, and regulations in the cybernetic sense of control mechanisms.[30] To avoid any confusion yet another mini-glossary is in order - that of Graafland's major concepts: F = *Technology*; U = *Pedagogy* (Education); Φ = the *Digital* (Turn)**;** and finally, T = the *Ground*.

The mapping in the 3C involves Guattari's four heterogeneous domains on the plane of consistency: the *critical* half of T and U, the virtual cutouts of existential territories and constellations of ritornellos, and the *clinical* half of F and Φ, the actual complexions of material and energetic flows and rhizomes of abstract ideas. The neo-materialist metamodelling remains *ethico-aesthetic* and decidedly non scientific, where 'ethics' is related to the act of selection and 'aesthetics' to creative productivity.[31] These are the two main Darwinian mechanisms which are coupled together: the *production* of continuous variation and *selection* as discrimination that introduces some kind of bias into the proceedings.

In the concluding chapter of *A Thousand Plateaus* we learn that abstract machines striate the plane of immanence (by way of symmetry-breaking) to produce concrete rules.[32] Rules are practical or, better said, pragmatic, injunctions.[33] This is to say that the source of any normativity must not come from the outside. Deviations are therefore not to be taken as abnormal but as normally *anomalous*.[34] Rule-bonding needs to operate at the level of stratification, at its own terms. Truth and Falsity are not values that exist outside the constitutive problematic fields which give them sense. Ethics, framed in this way, is a problem of *power* and not duty. 'Transgressing the law does not make any sense', explains Sauvagnargues, 'because the law does not exist as an external and transcendent moral imperative that would be possible for anyone to follow or transgress. If there is a law, it regulates real behaviors.'[35] Rather than relying upon the transcendent *logos*, new materialism shifts the emphasis to the 'natural law' of *nomos*.[36] Clinical criticality, in other words, knows no other than the *immanent* criteria of evaluation. It escapes the overcode.[37] To paraphrase Steven Shaviro (paraphrasing Brecht), let us start from the 'bad new things' instead of the 'good old ones'.[38]

If we read Guattari it becomes obvious why Leonardo da Vinci's flying machines never took off in spite of his ingenuity.[39] To cut the long story short, they never did because the project got stuck on the right hand side of the fourfold matrix in Figure 1. There was not sufficient flux (F) for lift-off at the time, literally speaking. The so-called 'imagination' (voluntarism) does not suffice. It is often said that imagination is your only limit. This is simply wrong, as Benjamin Bretton rightly cautioned in his (anti-TED Talk) TED Talk:

> If we really want transformation, we have to slog through the hard stuff (history, economics, philosophy, art, ambiguities, contradictions). Bracketing it off to the side to focus just on technology, or just on innovation, actually *prevents* transformation.
>
> Instead of dumbing down the future, we need to raise the level of general understanding to the level of complexity of the systems in which we are embedded and which are embedded in us. This is not about "personal stories of inspiration", it's about the difficult and uncertain work of demystification and reconceptualisation: the hard stuff that really changes how we think.[40]

The quasi-subjective *pathic* and the quasi-objective *ontic* thrive on each other's energetics. That is why the success of our neo-materialist project depends on prolific disciplinary trespassing and transversality. In the prodigious words of Guattari:

> If one does not want to fall into a childish naturalism opposing nature and culture, infrastructure to superstructure, if one really wants to describe how historic mutations operate, it seems to me necessary to develop expanded concepts of the machine that account for what it is in all its aspects. There are visible synchronic dimensions, but also diachronic virtual dimensions: a machine is something that situates itself at the limit of a series of anterior machines and which throws out the evolutionary phylum [Φ] for machines to come; it is thus a material and semiotic assemblage which has the virtue of traversing, not only time and space, but also extremely diverse levels of existence concerning as much the brain as biology, sentiments, collective investments.[41]

3C is both about 'singularising ritornellisation' *and* re-territorialisation. Simply put, it is against the normative idea of homeostasis. Simpler still, genuine transformation may occur only if the movement between the four domains (T–U–Φ–F), clockwise and anticlockwise, is not arrested (black hole phenomenon).[42] Once again a caveat is necessary: there cannot be any T–Φ and U–F shortcuts. Adjacency is crucial, as it engenders the adjacent and not the other way around. This is how Guattari explains resingularisation in his seminal *Chaosmosis*: 'Grafts of transference operate in this way, not issuing from ready-made dimensions of subjectivity crystallised into structural complexes, but from a creation which itself indicates a kind of aesthetic paradigm.'[43] This, in turn, implies a *processual* exploitation of event-centred 'singularities.' Some will find it objectionable to endow architecture with subjectivity, but this is how Simone Brott addresses the issue on the first page of her *Architecture for a Free Subjectivity*:

> Subjectivity is, for Deleuze, not a person, but a power given to immanent forces to act and to produce effects in the world. In short, it is the field of what I call *subjectivization*, meaning

> the potential for and event of matter becoming subject, and the multiple ways for this to take place. Deleuze, in fact, tends not to use the word *subjectivity*, speaking instead of "affects" – the capacity to affect and be affected – and "pre-personal singularities," meaning those irreducible qualities or powers that act independently of any particular person.[44]

One must appreciate Guattari's distinction between two modes of destratification, the quasi-objective (F–Φ) in the *parastrata* and the quasi-subjective (T–U) on the *epistrata*.[45] A good example is the Apollo Program.[46] While Leonardo's flying machines never took off due to inadequate *flux* (F), the Apollo Program forcefully landed because of the political and social change in the *phylum* (Φ). Everything hinges on ideas in their nascent state (U), but they have to be extended to the *collective* desire. In other words, you need the constituency as a *given* (Φ). You also need the technology as a *given* (F). Both in turn feed the *giving* side of the territory (T) and the values (U).

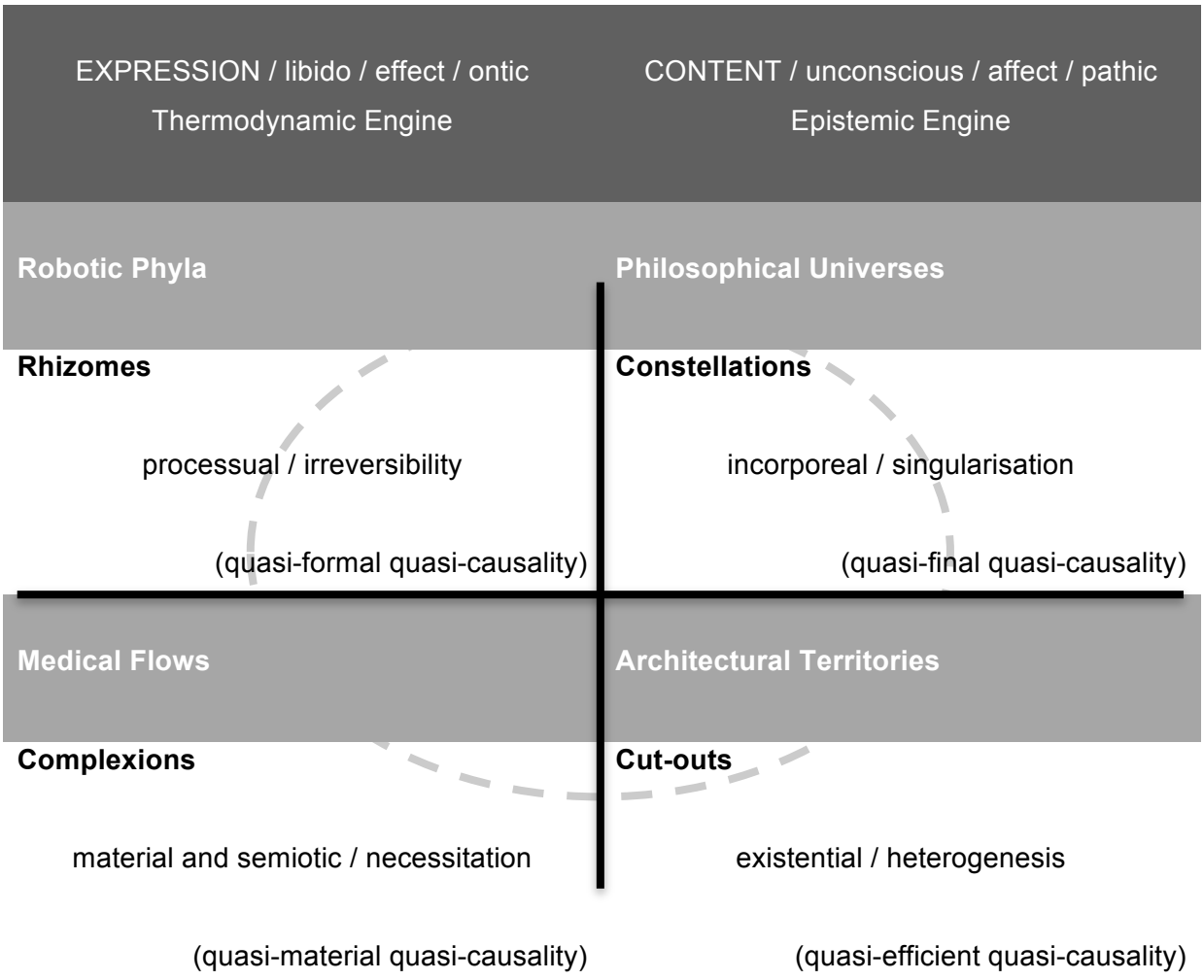

Figure 3: Axes of Expression/Thermodynamic Engine and Content/Epistemic Engine, based on

Guattari's *Schizoanalytic Cartographies*; and Kugler and Shaw, 'Symmetry and Symmetry-Breaking in Thermodynamic and Epistemic Engines'.[47]

The neo-materialist approach employed in this book diverges from conventional methods of architectural analysis in that it derives its rationale from a theoretical and philosophical tradition, which bears important connections to architecture as a material practice *both* corporeal and incorporeal.[48] Under this minor tradition, the understanding of 'matter', 'objects' and 'bodies', as well as 'process', 'emergence', and 'change', will necessarily depart from common sense, common logic and common knowledge of these concepts, and their often inaccurate or inappropriate use in architecture. That is why Sanford Kwinter can confidently predicate longevity of architecture on its elimination.[49] By elimination he does not mean annihilation but abstraction. Abstract in Deleuze is synonymous with destratified, i.e. unformed matter (U) and unstructured expression (Φ). What matters are the intensities (pun intended). This is the principle of the exteriority of relations. However counterintuitive this might seem, the real relation is external to its *relata*. Sauvagnargues makes this point in her *Deleuze and Art* (2013) repeatedly: 'The body without organs is useful when thinking about the corporeality and morphogenesis of bodies without tying them to an external unifying principle, such as the soul, form, or the unity of organism, but by being located at the level of matter that is not yet informed and is on the plane of forces.'[50]

Abstraction, in other words, is the immanent mapping of singularities that hold the assemblage in the absence of a (transcendent) tie. This is the N-1 operation *par excellence*: it is not about subsuming all kinds of things under a (too-baggy) concept, but about relating each concept to the variables that determine its mutation (think about the rates of change, differentials and not formal or dialectical difference). A concept defined in this way is not even a concept, but a *multiplicity* always proliferating, rhizomatically.[51] As Rosi Braidotti would say, don't reason, rhizome instead! Janell Watson explains the role of Guattari's schizoanalysis in opening up new possibilities for the libido and the unconscious by choosing the deterritorialized:

> Locating the libido in [Φ], it allows for a process-related energy which pushes dynamic relations into the far-from-equilibrium conditions necessary for transformation and creation [top left quadrant]. This is the domain of the actual possible, discursive yet deterritorialized […]. Schizoanalysis likewise rescues the unconscious from the [T], elevating it to the equally deterritorialized incorporeal [U]. This constitutes the unconscious as "the set [ensemble] of lines of alterity, virtual possibilities, and unheard-of becomings" (CS 44). The relation between the libido and the unconscious can then become one of processes of singularization,

> predicated on two-way exchanges between the two sides of the graph […].[52]

We draw inexhaustible inspiration from the Guattarian mapping which works impeccably for architecture in its *irreducibility*: the body (T) – auto-affective intensities (U) – innovations (Φ) – institutions (F). [fig. 3] Again, *giving* means the virtual, and the *given* means the actual. There is isomorphism between the two unequal 'halves' (content is just too big for expression), but no resemblance. The concept of autonomy makes us laugh and we consequently dismiss the cult of the artefact as implausible. Architectural design is action at a distance (aka collective enunciation) in a profound sense.[53] Richard Sennett concurs:

> Architecture forms a special case in relation to the ideal of integrity, for it comes into being in ways paintings, sculptures, and poems do not. The making of a piece of urban architecture is a messy process, involving an army of specialist designers and technicians at war with opposing armies of government officials, bankers and clients.[54]

As keen new materialists we believe that the reality as such is produced through stratification (individuation), be it on the physico-chemical, biological or socio-political (allomorphic) *plateau*. We learn from Deleuze and Guattari that, apart from the production of variation and selection (connective and disjunctive syntheses), there is a remainder (conjunctive synthesis), a whole that exists alongside its parts.[55] Irreducibility and/or irreversibility is an effect of interacting parts that produce an emergent distributed whole, which in turn constrains the interacting parts (*natura naturans*). The triad of the production of – production/recording/consumption as real (not dialectical) syntheses resonates strongly with the economy of giving/receiving/returning as theorised by Marcel Mauss in his seminal work titled *The Gift*.[56] The 'gift economy' is a mode of exchange where valuables are given rather than sold without any promise of immediate or future reward. The three stages of exchange have been rendered as the Three Graces. [fig. 4]

From the architectural point of view, the concept is most thoroughly taken up by Lars Spuybroek.[57] Spuybroek develops the idea that beauty evolved as an aesthetic concept from gift exchange, which in ancient Greek culture centred around the notion of *charis*, usually translated as "grace," though it also means favor, gratitude, pleasure, and beauty. The gift cycle embodied by the Three Graces (giving/receiving/returning) is common to all cultures. In contrast to the market economy with its explicit exchange of goods or services for money or other commodity (i.e. rational choice theory), gift exchange is governed by social norms (as in *nomos*) and metastable customs. As Massumi put it in his recent book *The Power at the*

End of the Economy, freedom is not chosen [or bought], but invented:

> This political-intuitive invention is a necessity of life. There is a need to escape the presuppositions of the field of relation into which we are collectively braced. Not by opposing them with an alternative utopian universe where individual choice is finally enabled and allowed free rein (as if such a thing were conceivable, given the web of interdependencies that are part of the warp and woof of life). Not by rationalizing the entire field of life through the good graces of a tribunal of judgment acting from on high (were such a thing possible, even if it were desirable). Rather, by immanently event-converting this rabbit-holed neoliberal world in which we churn. By inventively gesturing neoliberal life toward a whole-field change of state.[58]

The 3C's methodological 'transgressions' seek to provoke and unsettle the conventional systems of classification as hermeneutic vehicles in order to observe processes of emergence, understand the forces that trigger them, and map the transformations.[59] As Michel Foucault anticipated in 'Society Must Be Defended', these phenomena are, essentially, aleatory events:

> What we are dealing with in this new technology of power is not exactly society (or at least not the social body, as defined by the jurists), nor is it the individual-as-body. It is a new body, a multiple body, a body with so many heads that, while they might not be infinite in number, cannot necessarily be counted. Biopolitics deals with the population, with the population as political problem, as a problem that is at once scientific and political, as a biological problem and as power's problem.[60]

Our book closes on the Spinozian cry: we don't know what a body can do. Hopefully, it is much more than wishful thinking combined with our 'triadomania' (symptom?) that makes us relate the three stages of exchange, personified as the three sister-goddesses Aglaia/Euphrosyne/Thalia, with the three stages of determination, determinant/determinable/undetermined.[61] In opposition to any foundationalism (i.e. fundamentalism), the necessity of foundation exists only for determinable (yet undetermined) ground, not the final complete determination which remains *ipso facto* only ever reciprocally determined. Reciprocal determination means that the concrete rules of assemblages effectuate/develop the abstract machines that are, in turn, enveloped in the strata. No wonder that the crucial chapter in *A Thousand Plateaus* 'The Geology of Morals' opens with an image of a lobster: 'God is a Lobster, or a double pincer, a double bind.'[62]

The diagram is neither random nor deterministic and the nature of the 'circle' T–U–Φ –F is to remain radically open. Neo-materialist cartography is not to be mistaken for tracing a fully constituted reality, but mapping the potential for (auto)catalysis, a function of

(continuous) variation that is causal in the (quasi)formal not efficient sense. To start from the *milieu* (ethology) is to disregard both the fixation on origins and teleology. In other words, heuristics knows no entailment.[63] Heuristics as a material inference is not an analytical device, but a synthetic operator.[64] Finally, to start from the middle is to zoom in on the ontopowerful dashes between T–F–Φ–U, the locus of the non-subjective and impersonal non-organic vitality.[65] In Braidotti's chapter, which is an epilogue of sorts, we come to realise that we cannot know what kind of 'surplus', re-territorialisation, or new types of subjectification, we can expect. After all, if effects were reducible to their causes, novelty would be impossible. We can only affirm that whoever engages in the neo-materialist pragmatics of cartography cannot count on the ready-made audience, but on a people to come.[66] The Plane of Consistency is not *given* as in *archi*tectonics. It has to be *made*, over and over again. The pertinent question is not 'why is there something, rather than nothing?' We ought to ask instead, 'why is there difference rather than identity?'

The stars are very different today.

Figure 4: Terry Richardson, 'Three Way Kiss' (2005), a contemporary rendering of the Three Graces. The kiss is an affect in excess of the kissers; it is an emergent whole irreducible to the parts. Source: https://www.pinterest.com/pin/482588916290099861/

Notes

1. Radman and Kousoulas, eds., *3C: International Conference Proceedings*.
2. Deleuze, 'Foreword' in *Masochism*, p. 14. 'The critical (in the literary sense) and the clinical (in the medical sense) may be destined to enter into a new relationship of mutual learning.'
3. In a conversation with Raymond Bellour and Francois Ewald for *Magazine Litteraire.*
4. In 1993, two years before his death.
5. Smith, 'A Life of Pure Immanence'.
6. Tynan, 'Deleuze and the Symptom'.
7. Schizoanalytical practice repudiates a secret essence to unlock and a repressed trauma to read and realign with the oedipal axis. By contrast, life is seen as an impersonal and non-organic power.
8. 'M as in Malady/Illness' in *Gilles Deleuze's ABC Primer, with Claire Parnet* (directed by Pierre-André Boutang, 1996). Deleuze took part in the eight hours of interviews with Claire Parnet that constitute the film project called the *Gilles Deleuze's ABC Primer*, including a discussion of the subject of illness: Illness is not an enemy, not something that gives the feeling of death, but rather, something that gives a feeling of life, but not in the sense that 'I still want to live, and so once I'm cured, I'll start living' but rather in the sense that 'illness sharpens a kind of vision of life or a sense of life'. 'It's not that one is tuned in to one's own life', Deleuze says 'but for him, it did seem like he was tuned into life' – per se, to a life or impersonal Life. But why might this be? One answer comes from the link Deleuze goes on to establish between thought and excessive affect. Drawing from the examples of D.H. Lawrence and Spinoza, whom Deleuze describes as having seen 'something so enormous, so overwhelming that it was too much for them'. Deleuze then suggests that *a degree of fragility might be what forces genuinely creative thought upon us*. He argues: 'One cannot think if one isn't already in a domain that exceeds one's strength to some extent, that makes one fragile.' That is, whilst there are clearly degrees of fragility and ill health that have a disabling effect, there are others that can enable [emphasis added].
9. Canguilhem, *Normal and Pathological*. In his introduction to the book Michel Foucault argued that Canguilhem developed a philosophy of error, of concept, and of life (Rationalism) against a philosophy of sense, of subjects, and of experience (Phenomenology and Existentialism). On the (in)commensurability of the 'two philosophies' in the French context see: Tom Eyers, 'Living Structures'.
10. See: 'Normal and Pathological Humanity, Michael Hagner on Canguilhem', interviewed by Caroline A. Jones in *Thresholds* 42. S. (2014), pp. 100–107.
11. Smith, 'A Life of Pure Immanence' xv. Cf. Deleuze and Guattari, *What Is Philosophy?* p. 172.
12. Cassirer, *Rousseau, Kant, Goethe: Two Essays*, pp. 69, 93. 'To put it briefly and clearly, Goethe completed the transition from the previous generic view to the modern genetic view of organic nature. […] While Kant looks for synthetic principles, for the highest principles of human knowledge, Goethe is looking for the productive principles of creative nature.'
13. Sauvagnargues, *Deleuze and Art*, p. 6.
14. Smith, 'Architectures, Critical and Clinical'. 'Distilling a history for architecture that posits itself symptomatologically is (in one sense) far more difficult than isolating the therapeutic and diagnostic positioning of architecture. Such an architecture would concern itself neither with uncovering underlying or foundational logical structures nor with posing solutions to commonly stated problems. This is because symptomatology is at once more concrete-real and more abstract-

real. It is concrete-real in its attention to the actualities of material existence and the temporality of events. It is abstract-real in that any attention paid to the concrete-reality of the world necessarily involves an indulgence in the rich complexities, intensities and contingencies of life. An architecture posited as symptomatology might engage with the immediacy of the present by exploring and experimenting within the world and its "symptoms". This architecture would express new ways of thinking about life and experiment with novel ways of living.'

15. Deleuze and Guattari, *Anti-Oedipus*, p. 106.
16. Deleuze, *Essays Critical and Clinical*, p. 3. In the original version: 'The writer as such is not a patient but a physician, the physician of himself and of the world. The world is a set of symptoms whose illness merges with man. Literature then appears as the enterprise of health.'
17. Deleuze and Parnet, *Dialogues*, p. 124. See also: Deleuze, 'The Interpretation of Utterances', p. 92.
18. Jobst, 'Gilles Deleuze and the Missing Architecture'.
19. Dolphijn and Van der Tuin, eds., *New Materialism: Interviews & Cartographies*, p. 111. 'Thus "neo-materialism" emerges as a method, a conceptual frame and a political stand, which refuses the linguistic paradigm, stressing instead the concrete yet complex materiality of bodies immersed in social relations of power.' (from 'Interview with Rosi Braidotti', p. 21).
20. Massumi, *Ontopower: War, Powers, and the State of Perception*, p. 37.
21. Guattari, *Schizoanalytic Cartographies*. For an architectural take on 'asignifying' see: Radman and Hauptmann, 'Asignifying Semiotics as Proto-Theory of Singularity'.
22. Holmes, 'Guattari's Schizoanalytic Cartographies'.
23. In everyday German *umwelt* means 'surroundings' or 'environment' but through the work of the Baltic German biologist Jakob von Uexküll (1864–1944) the term has acquired more specific *semiotic* meanings as the ecological niche as an animal perceives it. Environmental cues could only have an effect on the animal if the combination of stimuli was specific to the respective living being which means that different species experience the world differently, that is, they have different *umwelts*. See: Uexküll, 'A Stroll Through the Worlds of Animals and Men'. See also: Buchanan, *Onto-ethologies: the Animal Environments of Uexküll, Heidegger, Merleau-Ponty, and Deleuze*.
24. Shaviro, *No Speed Limit: Three Essays on Accelerationism*. 'There is no preexisting "possibility space" for any […] technology. The development and deployment of a technology generates its own affordances and constraints, which themselves may differ under different economic and social conditions. Technological development will always have a speculative (and nonutilitarian) dimension.' Cf. Graafland and Sohn, 'Technology, Science and Virtuality'.
25. Querrin, *Diagrammes schizoanalytiques*.
26. Lord, 'Deleuze and Kant'.
27. Deleuze, *Nietzsche and Philosophy*, p. 50.
28. Guattari, *Schizoanalytic Cartographies*.
29. Ibid., p. 52.
30. Watson, *Guattari's Diagrammatic Thought*, p. 99.
31. Ibid., p. 97.

32. Deleuze and Guattari, *A Thousand Plateaus*.

33. Brassier, *Concrete Rules and Abstract Machines*.

34. Sauvagnargues, *Deleuze and Art*, p. 25.

35. Ibid., p. 31.

36. Sellars, 'Nomadic Wisdom', p. 71. '[...] Deleuze and Guattari use the term in its earliest form; *nomos* as pasture or steppe. [...] The distinction that Deleuze and Guattari want to use is that between the carefully controlled city and the unregulated expanse of the steppe. For them, *nomos* "stands in opposition to the law or the *polis*, as the backcountry, a mountainside, or the vague expanse around a city".'

37. Holmes, *Escape the Overcode*.

38. Shaviro, *No Speed Limit*.

39. The trilogy: Guattari, *Three Ecologies*; *Schizoanalytic Cartographies*; *Chaosmosis*.

40. Benjamin Bretton, *We need to talk about TED*.

41. Guattari, *Guattari Reader*, p. 126.

42. Apart from the 'black hole phenomenon', i.e. inseparability of the subject from its milieu, there is also a 'lock in phenomenon' as explained by Brian Holmes with reference to the primacy that the VHS video format won over the Beta system in spite of its technical inferiority and thanks to the emerging porn industry market. See: Holmes, *Guattari's Cartographies*.

43. Guattari, *Chaosmosis*, p. 7.

44. Brott, *Architecture for a Free Subjectivity*, p. 1.

45. Deleuze and Guattari, *A Thousand Plateaus*, p. 53. 'Forms relate to codes and processes of coding and decoding in the parastrata; substances, being formed matters, relate to territorialities and movements of deterritorialization and reterritorialization on the epistrata. In truth, the epistrata are just as inseparable from the movements that constitute them as the parastrata are from their processes.'

46. Guattari, *Guattari Reader*, p. 126. The Apollo program, also known as Project Apollo, was the third United States human spaceflight program carried out by the National Aeronautics and Space Administration, which accomplished landing the first humans on the Moon from 1969 to 1972.

47. Guattari, *Schizoanalytic Cartographies*. Cf. Kugler and Shaw, 'Symmetry and Symmetry-Breaking'. We ought to stop treating systems as isolated first (structure) and as interacting second (agency). The ecological psychologists Kugler and Shaw propose a different strategy based on the non-linear coupling of the laws. The transversal coupling is irreversible across *different* scales (symmetry-breaking) and reversible across the *same* scale (symmetry preserving) while 'thermodynamic engines' are exoreferential and 'epistemic engines' are endoreferential.

48. For such an inclusive understanding of architecture (in conjunction with political economy, geography and spatial planning) see: Volume 5 of Delft School of Design series on architecture and urbanism. Sohn, Kaminer and Robles-Durán, eds., *Urban Asymmetries*. *Urban asymmetries* aims to disprove some of the prevailing disciplinary discourses in architecture and urbanism which see the city as 'a given' rather than as an evolving socio-historic phenomenon, and intends to challenge the ubiquitous understanding of architecture as devoid of any social transformative power.

49. Kwinter, 'Four Arguments for the Elimination of Architecture (long Live Architecture)' in

Requiem, p. 92. 'We should redirect research from the screen-based simulations that have predominated in the last fifteen years toward the considerably greater intelligence that is already impressed into matter.'

50. Sauvagnargues, *Deleuze and Art*, p. 57.
51. Deleuze, 'On A Thousand Plateaus', p. 31.
52. Watson, *Guattari's Diagrammatic Thought*, p. 121. Cf. Guattari, *Schizoanalytic Cartographies*, p. 44.
53. Evans, *The Projective Cast*, p. 363.
54. Sennett, 'Technology of Unity', p. 563. The 'controversy' over the latest Pritzker laureate, the Keynesian Alejandro Aravena, who was reproached for the alleged regressive attitude by the champion of Parametricism the Hayekian Patrick Schumacher, is symptomatic of the lock-in phenomenon. Deleuze and Guattari anticipated the impasse in their first volume of *Capitalism and Schizophrenia* by reference to the dangers of 'neoarchaism' and 'ex-futurism', respectively: "They are continually behind or ahead of themselves." <http://architizer.com/blog/patrik-vs-pritzker/> (accessed 2 February 2016).
55. Deleuze and Guattari, *Anti-Oedipus*, p. 338.
56. Mauss, *The Gift*. Cf. Hénaff, *Price of Truth*.
57. Spuybroek, 'Charis and Radiance'.
58. Massumi, *Power at the End of the Economy*, pp. 54–55.
59. Kwinter is a precursor to the neo-materialist approach that frees architecture from the shackles of object-fetishism and the opposite – process-fetishism – alike. See: Kwinter, 'Beaubourg or The Planes of Immanence' in *Requiem*, pp. 14–27. 'The first chapter of Gilles Deleuze and Félix Guattari's *Mille Plateaux* [Rhizome] was published at this time as a separate book, which introduced the concept of the "plan d'immanence" into the general culture [sic], a concept that would make domain distinctions in cultural practice forever [...]. It endowed thought itself with a new role: its task now would be to disengage structures from the real material world and to set them in promiscuous motion tracking their trajectories and migrations from one state of contact and rearrangement to another. The "abstract" and the "concrete" from now on would have lives of their own, participating in a perpetual ballroom dance where partners are exchanged promiscuously *according to design*' [Emphasis in the original] (p. 23).
60. Foucault, 'Society Must Be Defended', p. 66.
61. Spuybroek, 'Charis and Radiance', p. 123. 'When we transfer this model into figures personifying these acts, we immediately recognize them as the Three Charites, as they were known in ancient Greece, or, in their Roman guise, the Three Graces, the first goddess (Aglaia) embodying giving, the second (Euphrosyne) receiving and the third (Thalia) representing the return.'
62. Deleuze and Guattari, *A Thousand Plateaus*, p. 40.
63. On the concepts of entailment and 'impredicativity' see: Radman and Boumeester, 'The Impredicative City' in *Deleuze and the City*.
64. Negarestani, 'Frontiers of Manipulation'.
65. DeLanda, 'Nonorganic Life'.
66. Deleuze and Guattari, *What Is Philosophy?*, p. 108. 'Art and philosophy converge at this point: the constitution of an earth and a people that are lacking as the correlate of creation.'

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