

A Ferryman who Stutters: From the Architectural Subject to an Architecture of Subjectivation

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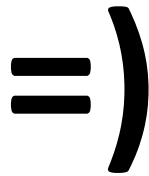
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A Grin without a Cat

Annual National Deleuze Conference 2017
AKI Academy of Art and Design, Enschede,
17–18 May 2017

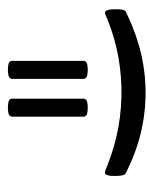


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A Ferryman who Stutters: From the Architectural Subject to an Architecture of Subjectivation

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Keywords

architecture, perception, stuttering, subjectivation, metastability

Abstract

What would *architecture* be if it did not constantly confront the open and the intransitive, chaos itself? This confrontation, the friction between architectural reason and imagination, leads to architecture's special mode of enunciation: the atypical expression of *spatial stuttering* as the precursor of disrupting *metastability*. To reunite concepts and intuition, reason and imagination, the Sublime and the Beautiful, or, in other words, the transitive with the intransitive, cannot be accomplished in principle but solely in fact: through constant singular processes of individuation. It is for this reason, that spatial stuttering may be seen as the precursor of any attempt to disrupt metastability. The focus should not be on the misspelled sounds of one who stutters, but, conversely, on the event itself: to stop and start again, to begin anew, a repetition full of minimal differences, tensions and cracks.

Stuttering operates as a singular moment of indeterminacy, able to open a multiplicity of bifurcations, a multiplicity of worlds yet to come. Such moments of spatial stutter, genuine events, involve a dual process: at once a negation and an affirmation, a rupture and a creation. In addition, an architectural subject who stutters – a subject composed of extended minds yet open to the decomposing effects of a violent encounter – brings forward a theory of perception that destabilizes representational logics. It is a theory of perception that Meillasoux has qualified as a subtractive one: there is less in perception than in matter, less in representation than in presentation. The atypical expressionism of spatial stuttering has an infinite duration, with every specific stutter, every disruption being the actualization of its absolute power to re-singularize both matter and the subject that emerges out of its perceptual subtractions. When an architect stutters, she moves through a flow of breaks, alongside the flows that make these breaks possible; she moves through the transitive disruptions of spatial metastability while also moving through the intransitive flows that make them possible.

I will claim that the architectural subject already presupposes its own decomposition. What is necessary is to practice this dissolution by means of expressing the interceptions that constitute it, not only in order to resist entropy, but also to intervene with the environment that the architectural subject creates. By practising the ways that architecture could plunge to the infinity of experience, the same infinity that it wishes to manipulate when attempting to intervene, its minor and major minds could reunite, even temporarily, even to perform a survey of the field in an instance. If opening oneself to chaos means opening to the infinity of a world's flows, to the intransitive powers that mobilize not just representation but all that can be represented, then what is important is to learn how to die without dying: to confront chaos and come back ready for another round. This is where the ferryman awaits. One has to negotiate with him, if one wants to negotiate how to confront chaos. Not only how fast his rowing should be, but more importantly, to ask him a return trip. In the roar of Acheron, one should know how to stutter.

Bio

Stavros Kousoulas studied Architecture at the National Technical University of Athens and at TU Delft. Since 2012, as a researcher and lecturer, he has been involved in several academic activities at the Theory Section of the Faculty of Architecture of TU Delft. Currently, he is a PhD candidate at IUAV Venice participating in the Villard d' Honnecourt International Research Doctorate. He has published and lectured in Europe and abroad. He has been a member of the editorial board of *Footprint* since 2014.