A Complex Extension of the Topography
A new building for Architecture

DSD Graduation Project
AAA Studio
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2013-04-18
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Key Terms
Explained in a nutshell.

Delft
Location information.
Surveys
Two different types of surveys.
PROGRAM
Demanded information and translation into Abilities.
COLUMN CATALOG
Different functions
P5

Reflection Graduation Project: Architecture
DSD AAA Studio

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Title of the graduation project: A Complex Extension of the Topography, A New building for Architecture.

Approached from the Whole and the Parts:
Approached from the ‘To Be in the Middle’ Position.
An experiment to design the Affect and not the Affection of the architect.

Process Part I: Research into Design

In the first part of this project the focus of the group was on the research and how to take a position in the World and in Society. The start was always research, which mostly included texts and films. Those texts and films were the starting point for analyses and abstract, mostly 3D ‘happy’ diagrams. Those were the shaped results of the understanding of Reality taken from the studies that were done. One Example that I made is visible at the cover page of this booklet.

Main conclusions of this stage of the process can be found in the Essay: The Role as an Architect\(^1\). In this essay I explore what the Role of the person that calls him- or herself an Architect really means in the design process and in the learning process of becoming an (better) architect. I concluded that this position means that you have to be and to stay in movement, to be able to constantly UnLearn and develop a better sensibility. This conclusion tells in a threefold way something about my project:
1. My position in This project as an Architect.
2. My position in This project as a learning-Student.
3. The Role of the Result of this design project, that should be able to support the UnLearn process for coming students.

\(^1\) See later in this document.
This first part ended with a framework about two things. The content of the New Architectural Faculty and the way how I should approach my design with that certain attitude instead of a method. The AAA Studio was meant to search for a non-method, that I found as described in my Position Paper\(^2\).

So that was the moment that the process had to take a shift, not to start with an external source as done before, but from Sensibility through the Design process itself.
In this way I did not have to oppose a Method in advance, and I could find out how this attitude “will influence the architectural and urban strategies in the design of the building itself” as asked in my Graduation Plan\(^3\).

**Process Part II: Design into Research**

How do you start a design with a non-Method, not to flatten the complexity of Reality?
The most important thing is that I would never be able to turn this big scale project back into an object that I could have the overview over at once. In this project I wanted the Whole to emerge from the Affect and not from my personal Affection, so I had to start to define different approaches towards the process of making, to be able to create different Fragment Layers that at the end have to become part of the assemblage: The emerging building.

**Consciousness about the existance of the Parts & Whole: Approach from the inside conditions.**

Program, Connections and Conditions in a Survey
Sou Fujimoto often starts from contradictions and paradoxes. He defines two paradoxal requirements and only when they can both exist in the same design, it is finished.\(^4\) Within the given program I started to look for the asked conditions and how to define paradoxal fragments that would lead me to the ‘lucky accident’ in my final design. To know what was actually asked with the demanded program, we created a survey about the conditions. The conclusion was that a space should have/be a set of certain Abilities.

**Abilities invite into movement/action.**

What does it Do?
As already explained in my Essay, I had to find out what things physically Do. Something else than just writing and drawing was needed. I have the best physical consciousness when I dance together with other people. The result of that Action became a Dance Movie with contemporary dancers from London. That was a physical research to be able to define and describe all Abilities that I needed to translate the demanded program into something I could work with. So space does/should do something, but how is it created?

\(^2\) See later in this document.
\(^3\) See later in this document.
As my Essay explains, Space is created by the people themselves and their (inter-)actions. The way we perceive space is through all kinds of action by ourselves and by others.

*Space created by action of persons.*
Density layer.
Each program asked for an other type of action and an other amount of gathering people. To be able to Map that difference, I Mapped the space as circels of different amount of people gathering and acting. In the remaining spots between the circels I putted small crosses that together formed a density Mapping, and potential structural elements. But how can the earlier conditions be linked with these spaces and more important, what does this building make it an Architecture Faculty? It should be a place where you can train your consciousness about the Environment and Reality through Sensibility.

*Sensibility as ground zero.*
Blind people help to see what a space tells us.⁵
At the book presentation of ‘Architecture through different eyes’ and at my visit at the Bartimeus Center, some blind people could really take me into a deeper perception of everything around us. They did the 6-minutes workshop without the visual part in different buildings through the Netherlands and reported what they perceived. Because they don’t mess up with the images they created in their minds and the ones they (didn’t) saw, their ability to separate the Affect from the Affection was a lot better than mine. So to help to train this awarness I defined arrays of spots in the building with a sliding scale on explicit extreme elements in the environment in all senses seperated: Tactile, Visual, Auditory, Thermal and Aroma.

Assembly of Fragment Layers.
Landscape design.
This work started from the conditions. Defined through Abilities, the Spaces got specific in conditions. Everything in this project, the process and the product, is about to Be and to Move simultaneously. To Be forms the condition and creates a possibility to Move and have Experiences that allow and invite you to UnLearn. At the location all different layers merge together in the way that they do not exclude an other layer, they don’t have to include the others either: ‘the lucky accident’ emerges. The final result is the total mass of the building: a landscape of Asignifying Affordances in the Assemblage.
While reflecting back I found out that the approach in the process of this design is more similar to a Landscape design than to any more traditional Architectural Approach. This because “landscape methods could summarize a whole range of apparently different approaches towards architecture”.⁶ This layering of many different fragmental aspects is exactly what I needed to succeed my project in the way I demanded.

At every Step You are able to make the Choice how to be involved.
Offered by the fields of potentials, possibilities and probabilities.

The Role as an Architect
A Step into Argentinian Tango

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Abstract

When one really wants to observe something, one will move around it to be able to get to know it. To be able to Learn, one also has to Move. Not just physically move around, but to Affiiliate. In this mutual relationship with the observed, one Learns to UnLearn. This can be theoretical or practical Action, which will help to get to know not just the “Physical World”, but the complete “Environment”.
It is the presence of Provocation that makes one move, an Affect, that exists somewhere between action and thing. A signal conduit erotically charged. A Trigger that gives permission, while sustaining an undercurrent of prohibition, and that provides Affordances.

As a human one can choose whether to be a Spectator or an Actor. In both roles one Affects other bodies and is Affected by them. As an Actor one acknowledges one does this, so the process to UnLearn can become a help for better sensibility and more conscious creation. The role of the Architect has to be that of an Actor. The architect cannot ignore that his or her creation has to be more conscious been done than that of many others, because the Architect has to serve many bodies in different Environments and take responsibility. So especially for this role, it is important to really (Un)Learn the technique for a better sensibility.

In this process of becoming the architect leads and has to follow everything at the same moment to be able to be a good leader. This to become and stay becoming a leader where followers want to dance with: The body with the role of the architect doesn’t need to understand with his mind everything, but needs to know How the mechanics work, by learning techniques to be able to give the appropriate soul to the dance. At every step You are able to make the Choice of how to be involved.
Introduction

The way one makes decisions and the way one experiences different facets of life, all depends on one’s mode of living, one’s way of life. Because what you presume, have in mind or expect, is what you experience, is what you get. This is the brain’s logic as Beau Lotto explains. He illustrates that the automatic operation of the brain makes that ‘We see what we do.’\(^1\) In different articles he demonstrates that “the spatial arrangement observers see is neither the retinal projection nor its real-world source, but its empirical, or past, significance.” (Lotto 2002, 236) Because one is “generating visual percepts according to the probability distribution of the possible sources of the visual stimulus, whatever it may be. As a result, observers see what a visual scene typically signified in the past, rather than what it actually is in the present. We see what we do, therefore, because the statistics of past experience is the basis on which the visual system contends with the dilemma posed by the inherent ambiguity of visual stimuli.” (Lotto 2002, 236) One’s brain does this to be able to react with the body to these ambiguous stimuli. Conscious-\_ly one cannot recognize and react quick enough to all these stimuli, so the brain facilitates that ‘things that are the same look the same’, to be behaviorally useful. “Percepts are determined probabilistically, using feedback from the outcome of visually guided behavior in the past to progressively improve performance in the face of the inevitable uncertainty of retinal information.” (Lotto 2002, 236) This past that is used is constructed by evolution and by the history of oneself. So “how we represent space and time in theory matters, because it affects how we and others interpret and then act with respect to the world.” (Harvey 1990, 205)

In the past one creates what one is able to sense in the moment. But in the field of potentials, possibilities and probabilities one can create an opening in the by past regulated present with Style. Style, as meant by Massumi, is more than perfection of technique; it is to add something extra. The brain tries, if you don’t add Style, if you do not come to action in that moment, to let the body survive by creating representations of the past applied in the present to be able to react in a safe way to survive. But “any system of representation, in fact, is a spatialization of sorts which automatically freezes the flow of experience and in so doing distorts what it strives to represent.” (Harvey 1990, 206) One can conclude from this that representation does not exist, because with the creation of the representation, the representation becomes something on its own. Which implies that when one does not act consciously, does not add Style, the brain will start to create it’s own world leaded by the past and the Environment of that person, freezing the experience through sensibility of this Environment where one is connected with.
But by acting one embeds ‘something’ in space, whenever you act with or without Style. It depends what role one chooses; the Actor or the Spectator, the one who takes responsibility for what one creates or the one who does not. At every moment, at every step one can choose how to be involved.\(^1\) Beau Lotto did many publications and gave lectures with this title. They are all illustrated with many great (visual) examples.
As a person one can consider to take one or the other role, depending on what you think is good for you and how much you feel connected with your Environment. But as an Architect (and in many other professions) this connection with the Environment, this open attitude to really sense it, this active participation in action, this adding Style, is something more urgent to be able to make appropriate choices during a process of shaping the design, shaping your choices.

All human create Space by the actions they act. But as Karsten Harries points out in 1982: Architecture “is not only about domesticating space, wrestling and shaping a liveable place from space. It is also a deep defence against ‘the terror of time’. The ‘language of beauty’ is ‘the language of a timeless reality.’ To create a beautiful object ‘is to link time and eternity’ in such a way as to redeem us from time’s tyranny. The aim of spatial constructs is ‘not to illuminate temporal reality so that [we] might feel more at home in it, but to be relieved of it: to abolish time within time, if only for a time’.” (Harvey 1990, 206)

This paper will deal with the role of the Architect and what that means.
The Architect who is able to distinguish the Affect from Affection.
Who is able To Learn.
Who designs Affordances that can become the Affect for others to start to Affiliate.
Who Influences Assemblage By Creation Of Affordance.

To be able to understand what mode of life than to envision, this paper will follow the thoughts Deleuze wrote about Spinoza. To be able to have Style, we have to stand in the Middle, to approach everything from the Middle and one can do that before one understands why, because when one lives in the midst of the propositions Spinoza defines about the body, “things are much more complicated”.

This paper will be a move around movement and what it is that makes us move. Provocation, Affect, Trigger. How we learn, or how to look at the process of Learning to be able to UnLearn and how dancing Argentinian Tango shows physically how this all works.
Section 1: Body as a Section of the Whole

Spinoza defines the body, at any scale and kind, in “two simultaneous ways. In the first place, a body, however small it may be, is composed of an infinite number of particles; it is the relations of motion and rest.” (Deleuze 1988, 123) This Kinetic definition shows that bodies are not defined by their form or function, but that “it is speed and slowness that slips in among things, that one connects with something else.” (Deleuze 1988, 123) These can be seen as the “unformed elements” (Deleuze 1988, 127) along the longitude. “Secondly, a body affects other bodies, or is affected by other bodies; it is this capacity for affection and being affected”. (Deleuze 1988, 123) It is to define the body “by the affects of which it is capable. Affective capacity.” (Deleuze 1988, 124) It is about “what moves it or is moved by it”, (Deleuze 1988, 125) and “whether this present affects threaten the thing or strengthen, accelerate, and increase it: poison or food? - with all the complications, since a poison can be a food for part of the thing considered”. (Deleuze 1988, 126) This can be seen as the “anonymous force” (Deleuze 1988, 127) along the latitude.

With these one can “construct the map of a body. The longitudes and latitudes together constitute Nature, the plane of immanence or consistency, which is always variable and is constantly begin altered, composed and recomposed, by individuals and collectives”. (Deleuze 1988, 128) This map, plan, plane of composition of a body can be seen as “a section, an intersection, a diagram” (Deleuze 1988, 122) of Nature. To place oneself on this plane in mind is to stand in the Middle, without excluding both extremes, than “there is no longer any difference between the concept and life”. (Deleuze 1988, 130)

Deleuze shows with this text that to be in the Middle, is to be Open and Ready to react to all, inclusive the unexpected, possibilities, probabilities and potentials in the field except just for the ones you are accidently open for based on your past.

So to stop with the linear way of thinking as one does when one Learns. But to truly Learn, one needs to open up and Unlearns this linear way of approaching one’s body and one’s whole Environment.

To Unlearn makes that one can start to use full Sensibility as the start by approaching one’s Environment and in one’s Action to become able to understand how to Move and where to Move (where to React on) and experience it’s full elaboration. Which makes one Learn again, Move again, Act again, Create again.

“The field of immanence is not the elements in mixture. It is their becoming. In becoming is belonging.” (Massumi 2002, 76)
**Section 2: What to do To Learn, is To UnLearn**

What is understood by the verb To Learn in this paper is not just to read and ‘process’ knowledge with the mind, which one cannot have ready at the moment one needs it. The process of Learning is seen as a sum of the consciousness of knowledge obtained by full-body experiences through Action of the body, one’s Focus obtained by intuition formed by former experiences, and a Trigger to come in Action and activate this status of Focus. A full-senses experience one can only have when one is really in Relation with everything. The Trigger, the Affect is the objective and independent thing that makes Relations possible. The Affect can accelerate, slow down, or let everything stay the same.

**To UnLearn**
The normal association with the verb To Learn is the opposite of what is meant in this paper. Instead of To Learn, the verb To Unlearn covers the meaning better. To Unlearn is to be in a status of Readiness to be able to move to everywhere, to be in the Middle in every step and at every moment during that step. It means to be in relation, just as Massumi describes this Logic of Relation. “A relation has an ontological status separate from the terms of the relation. It is in fact an indispensable step toward conceptualizing change as anything more or other than a negation, deviation, rupture, or submersion.” (Massumi 2002, 70) Massumi describes ‘change’ here as a term of relation. This implies that to be in the Middle, to be in Relation points to two different and simultaneous ways. At first when one is in Relation with the whole Environment, one senses what is already out there where one is in contact with. And at the same moment to be able to be in Relation, one affiliates with the environment and in this way affects and is affected by the Environment. This implies that even when one thinks one just observes, one creates something at the same moment by observing and changes it by being in relation with it.

**To Affiliate**
This attuning to this mutual relationship, within the Virtual and the Actual, within all the fields of potentials, probabilities and possibilities, with the whole Environment, is called an Affiliation. It is the status in which “the player must let his trained body synthesize his separate perceptual impressions into a global sense of the intensity”. (Massumi 2002, 74) At this moment “the sensation is a channelling of field-potential into local action. In which Sensation is the mode in which potential is present in the perceiving body”. (Massumi 2002, 75) To Move to be able to Affiliate is To Attune to an interrelationship between different assemblages to become part of a new assemblage.

“Movement is the activity of affiliation in its endurance. Movement is the process of gathering during time.” (Cranddall 2011, Lecture) An Affiliation is an action-density, constituted between pattern and act, movement and materiality, calculation and form. “It is constituted as an accordance: it is a ‘gathering’ of heterogeneous ac-
tors that has become stable enough to be regarded as a single actor.” (Crandall 2011, 61) It is a singular coherent entity in time, but not necessarily in the same place.

**One does not recognize, so one will ...**

want to learn what one deals with?

When one really wants to observe something, one will move around it to be able to get to know it. To be able to Learn, one also has to Move. Not just physically move around, but to Affiliate. This theoretical and/or practical Action will help to get to know not just the “Physical World”, but the complete “Environment”. When one affiliates, one will learn by action and so be able to use more possibilities, potentials and probabilities that are given in the Virtual. If one is able to fully use one’s Sensibility, one has the opportunity to overcome the brain’s automatic working and (Un)Learn.

But what makes it that one moves, that one affiliates and creates an Event that makes that one (Un)Learns?

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2 See 3xa.org to (Un)Learn more about the differences between the Physical world and the Environment.
Section 3: Provocation to Creation

As a body, one always moves in a force field. This “field of potential is the effect of the contingent intermixing of elements, but is logically and ontologically distinct from them. In itself, it is composed not of parts or terms in relation, but of modulations, local modifications of potential that globally reconfigure (affects)” (Massumi 2002, 76)

Affect
These Affects are the trigger for a body to start to Affiliates. It is the trigger to start to do something different to be able to start to sense different than before, to Unlearn. The trigger makes one Move, the presence of Provocation. “It is a signal conduit, erotically charged, that exists somewhere between action and thing”. (Crandall 2008, 73) It is able to influence the timing, movement, and composition of actors and objects (human and non-human) and it gives permission, while sustaining an undercurrent of prohibition. It maintains both enticement and anguish. It modulates flows. (Crandall 2008, 73-78) The Affect can be a physio-psychological orientation - such as anxieties, desires or fears - and motivations. (Crandall 2010, 87)

Readiness
One can only react to this Affects in the field, when one is sensible for it, consciously or unconsciously. As Massumi takes the football game as an example: “The ball addresses the player’s eyes, ears, and touch through separate sensory channels. These separate sensory impressions are synthesized not into a subjective whole but into a state of intensive readiness for reflex response: they are synthesized into an actionability. The response is expressed through a particular body part.” (Massumi 2002, 73-74)

The body chooses whether it attunes to an event, so it always has to be in state of readiness. It must be selectable, so continually updated. “Readiness is a mode of agential embodiment through which orientations for action and modulation are maintained and set forth.” (Crandall 2011, 61) In this state of Readiness, one is every moment, every step in the middle, ready to be sensible for the given Affects.

Affordances
The Affects being present in a field condition are the Trigger for the two goals of a body described in section two. At first it triggers to establish the action of focus that provides Experience. This experience can again trigger new action. Secondly it also triggers the open attitude within Action to be able to start from Sensibility which makes you able to experience. This shows that even Affects influence each other and one will never know what came first. Architects can use this knowledge about Affects in creating spatial conditions that do not force for a function, but that invite the users to affiliate, by designing Affordances.3

3 See 3xa.org to (Un)Learn more about Affordances and Affects.
Section 4: Plane of Argentinian Tango - Plane of Architecture  
Leader - Architect  
One that Influences Assemblage By Creation Of Affordance.

One can place oneself as a body on many different planes as discussed in section one. The way bodies act and react is similar in all planes, it is just a difference in the possibilities of physical experience. So that is why it is helpful to compare the Plane of Architecture, which works on many different scales, with the Plane of Argentinian Tango, which one can sense at a scale one is direct sensible for.

It takes many to Tango  
To create affordances as an architect at the Plane of Architecture, is as leading a dance at the Plane of Argentinian Tango. It is the architect and the leader that create with an Opening, a free space, an Invitation for other bodies. This affordance invites a user or follower to Affiliate. In Argentinian Tango it is immediately physically experienced when there is no Affiliation. Than one is not able to dance, to move to the openings of the given possibilities. Argentinian Tango has three main ingredients; the Mechanics, the Technique and the Soul. The Mechanics are the given bodies to dance. The Technique are the Rules one can use to improve the Mechanics and the Soul. Process and circumstances modify and create these Rules. It works as in the football game Massumi describes. The field is organized by polarization of attractors: the motor of the game. (Massumi 2002, 72) This motor, these goals in dancing are really clear: One just want to move together as if one was one single body. “The field of play is an in-between of charged movement. It is more fundamentally a field of potential than a substantial thing, or object.” (Massumi 2002, 72) “The play in itself is groundless and limitless, taking place above the ground-limit and between the goal-limits. The polarity of the goals defines every point in the field and every movement on the field in terms of force.” (Massumi 2002, 72) This is not possible when one first wants to calculate everything with the brain, one has to affiliate, one has to Be involved in space instead of contained. It is about modulating intensities.

These two planes in juxtaposition seem a little over coded, but clarify a lot at the scale of our experience. The Leader and the Architect open up spaces and invite a follower to move there, while following the music and the flow of the whole floor at the same moment. The Follower and the User are constantly reacting on this invitation in one’s own Style. Inside the own Style, the music is the basis to create the movement. As important as it is for the Leader to Affiliate, as much it is physically visible in the Follower. At every moment the Follower is in a state of Readiness to be able to Attune and Affiliate to the invited, new opened space. If the follower wants to stay connected with the leader, the follower needs to move, not forcefully to the provided openings, but at least react on that potential the leader provides. So here the title applies again: At every Step You are able to make the Choice how to be involved, offered by the
fields of potentials, possibilities and probabilities. The Music and the Affects in a Virtual Force field created by the presence of bodies and their past provide opportunities that can be followed by the leader and follower, that help them to Attune to each other, that make them move and trigger their Style. It changes every moment and gives the intention (acceleration/slowing down) of action through the senses. The Other Dancers, bodies of actual and virtual expression around the couple and the Environment are together with the music the atmosphere the couple influences and they are influenced by. So the leader and the follower need to Attune to this too to be able to move. Because the couple is never alone on the floor; they have to follow the flow of the others, take space at the floor where there is, and dance small when there is no space around to go to.

**Style**
The own Style of a body is more than perfection of technique; it is to add something extra. This is the third ingredient of the Argentinian Tango: the Soul. “Small but effective ways of skewing the potential movements composing the field.” (Massumi 2002, 77) When Style owns a body⁴ is the star player as Massumi describes it: “The star player is one who modifies expected mechanisms of channelling field-potential. The star plays against the rules but not by breaking them.” (Massumi 2002, 77)

**Arena**
Style can own bodies at many different scales. In society, Social and Cultural emergence is the ‘Style’. (Massumi 2002, 83) When we take out Style, what are left to create are the Affordances. The Architect has to create appropriate Affordances that fit in the Environment and work for the User-Actor-with-Readiness as a Trigger, an Affect to UnLearn. To be able to design this, the architect has to understand how to compose the Arena. “The Arena provides a focus for processes and practices that exist beyond the individual’s experience of them.” (Rix & Twining 2007, 334) “A provided systemic arena can be as a regulation that could support and formally acknowledge the learning of the learner.” (Rix & Twining 2007, 340) So next to understand how to create these affordances from the perspective of the Learner, the architect has to understand how to actualize the possibility for the acknowledgement of the UnLearning actions. Afterwards the architect can add Style again.⁵

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⁴ The body never owns Style. You have it or you don't. It is not Style when you created it.
⁵ As far as one is already able to really dismiss Style for a moment. At least one has to try to dismiss Style, to be able to not create personal Affection, but an unpersonal Affect.
Conclusion

This paper gives an insight in how to be in the middle as a body, how to be connected, in relation. And what is needed to be in the middle. It is all about being in Movement, Movement that is triggered by Affects. Affects that are results of created Affordances. One needs to have a state of Readiness to be able to Attune and Affiliate at every moment with one’s environment.

As a human one can choose whether to be a Spectator or an Actor. In both roles one Affects other bodies and is Affected by them. As an Actor one acknowledges one does this, so the process to UnLearn can become a help for better sensibility and more conscious creation. The role of the Architect has to be that of an Actor. The architect cannot ignore that his or her creation has to be more conscious been done than that of many others, because the Architect has to serve many bodies in different Environments and take responsibility. So especially for this role, it is important to really (Un)Learn the technique for a better sensibility.

In this process of becoming the architect leads and has to follow everything at the same moment to be able to be a good leader. This to become and stay becoming a leader where followers want to dance with: The body with the role of the architect doesn’t need to understand with his mind everything, but needs to know How the mechanics work, by learning techniques to be able to give the appropriate soul to the dance. At every step You are able to make the Choice of how to be involved.
Bibliography


If you are not willing to learn,
No one can help you.
If you are determined to learn,
No one can stop you.
Graduation Plan: Architecture
DSD AAA Studio

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Argumentation of choice of the studio: As the final part of my studies I want to study intensively the position of architecture and the architect in the world / society.

Title
Title of the graduation project: A Complex Extension of the Topography, A New building for Architecture.

PRODUCT
Problem Statement
The design assignment will deal with the demand for a new School of Architecture in Delft.
To come to a proposal I will theoretically try to come closer to what this demand really is:
What is the virtual and the actual demand if there has to come a new building for Architecture in Delft?

To answer this question, to come closer to Reality, I first have to ask myself some more questions:
* What is the role of architecture in the world? And what is the role of the architect?
* What does ‘Education in Architecture’ mean, beyond our preoccupations about education?
* So what Attitude in the world is asked of the architect and the architecture, and what Attitude in the faculty is asked of the architecture student in his/her different modes of studying?
* And how will this finally influence the architectural and urban strategies in the design of the building itself?

Goal
To be able to come with an approach to those questions, I first had to open up my view on the world and everything in it. By reading and ‘experimenting with obstructions’, with as a base the texts of Deleuze and Guattari about the ‘Three Ecologies’, I didn’t look anymore for properties to answer those questions, but I could start to describe everything from the question ‘What does it do?’ This approach in which one looks for capacities does not try to create another, new way of how to perceive the world, but tries to come closer to the way our Body already perceives, in the Intensive way. Within this attitude, by ‘Being in the Middle’, by approaching it from the Milieu, Architecture becomes as Film Music: Architecture does not force one for a certain experience, but unconsciously it influences one’s engagements at that location a lot. The main goal of this graduation project is to find out how this Attitude will influence my design process, the design itself and the content’s treatment; education.
PROCESS

Method Description as an Attitude.
When one starts from this Intensive way as described under Goal, one learns how to start from sensibility and search for ways to actualize demands at the interpersonal-, meso-scale: Not design to fulfil demanded personal Affections, but to find a way how to create the Affect: Architecture as an Invitation for that what was demanded to Be and Become there.
So to understand what an architect really does and can do, one has to acknowledge that an architect can just design an Ability, and not any Function or Use. Abilities are conditions, they invite bodies to engage and when a body engages in a certain way, one can say it became a Function or a Use. But just as long as the body is actively engaged, because it is possible that another body will engage in a slightly different way, so the Function or Use is different again. As the Function is part of the Actual layer, the Ability is part of the Intensity layer between the Virtual and Actual. In this Intensity layer there is no Shape yet. As Delanda writes about it; this Intensity layer is the motor of change, the process of differentiation in the same way as the Virtual layer is the realm of possibilities and capacities that create the openings for change.
To be able to shift from the actual research to the actual design within this Attitude, a lot of strategies can be tried to actualise a part of the field of possibilities for that design. Even a combination of existing methods like Context Mapping and the Design with Intent Method can provide a good input. This created field with theoretical words, references, dreams, spatial studies and surveys creates a tension, but without a Form yet. Because this field is an Assembly beyond one’s conscious and lineair-thinking, it tells one already more What the building can Do. Form can’t be forced and Matter has no capacities on its own, that is why the architect needs to know how to deal with possibilities and intensities to be able to make this translation from mind into matter, that is why the architect has to create Form. As the main skill in this Attitude, one should be capable to distinguish between the redundant and the trivial; the singular that generates the difference considering all three Ecologies: The Psyche, the Socius and the Environment.
So do I as an architect search in these fields for rules to be able to create a design system, because Architecture can have a too big scale to create it as an object? Yes and No. A system is needed as a base to overcome the big scale to be able to come with the design of the Whole. But not to fall back into the design of the architect’s Affection, one should not blindly fix the rules for the whole architectural system at once. In the system one has to explore particular Parts which ask the attention. So difference in the design comes into existence. From this assembly of Intensity, the tension between the parts can propose a Shape that the architect can Attune to and translate to the Actual.

Literature and General practical preference
Part of the literature that fits the general content of this studio are picked by Marc and Andrej. We discuss two texts per week with the whole group and we will continue with an extended group next year. All these texts fit the thoughts of philosophical nomadism, which in its core is the vision of the Three Ecologies by Guattari and Deleuze. Next to these studies I read own texts, do experiments with dance and movement and use data from educational studies to be able to research and explore in different interests in different directions.
Some pieces of main literature are:
REFLECTION

Relevance
The whole studio is about to learn how to look to the whole made out of parts and the parts creating a whole. So texts come from many different fields of sciences: Psychology, physics, art, philosophy, sociology, human studies, dynamic system theories. It is about to loosen up preoccupations about different fields and come closer to Reality in the Virtual and the Actual. A lot of these theories studied by us are already applied in practice in Psychology and other fields, with this studio we will try to find out how to apply this all in architectural practice.

Time Planning
In this studio research will always be next to design. The design started really abstract with more models directly research-linked. These models turn slowly via mass- and space-studies into a model of the building. In the next phase, the detailing of the abstract architectural model into real architecture will stay to be parallel with the readings, not to loose the focus on the Attitude I wrote about. While the design will get more detailed, the readings will become more into depth. Because we started in the middle, we will end up in the middle too. But not without a change and result in both, the attitude and knowledge of the student and the development of the design as a product. Parallel to this studio meetings and individual work, some events and activities take the focus to stay awake in what we do: We made a travel to England to share with students from Cambridge and Liverpool our thoughts, we will go to Venice to participate in the Bienale and we attended a master class, a symposium and extra lectures and discussions at other universities, just what comes along and fits the content.

MSC 3
June 19 P2-presentation.
July-August Decide what to keep and what to change. Fine tune the direction of the Research and the Design.

MSC 4
September Preparation P3: Drawings/Models 1:200 and details of building + textual research.
Start October Preparation Venice Presentation and Workshop.
October 15 - 21 Venice Bienale: Presentation, Research exercises, Workshops.
Till start November P3 preparation: Drawings/Models 1:200 / 1:100 and details + research.
Start November P3?
Till start December P4 preparation: Drawings/Models 1:50 / 1:20 and details of building with research.
Start December (March) P4
Till end of January P5 preparation
End of January (April) P5

Attention
In this studio, process and product are not more important than the other. So in this Graduation plan, both chapters cover part of the same proposal. Next to this deeply theoretical approach, the role of the technical constrains, material constrains and other facets of the actual world can really help to define solutions for the choices to be made during the design process. After a more ‘theory into design’ focused semester, the next semester has to focus more on the ‘design into theory’. So the whole, inclusive structure, climate, spaces, heights and materials, have to be considered parallel to each other during the process. It is sometimes hard to approach the whole process and product from the Virtual, the Actual and all Intensities in between, but that is where the abstract theories can be a help in practise and where the practise of the design process can become a help for the abstract thinking process. Just as when one looks at architecture/models as a machine that does influence the process and that a changed process will influence change in the next stage in architecture/models. One can not be there without the other, there is no hierarchy, but an Assembly.
An Experiment to design the Affect, and not the Affection of the Architect.
Approached from the Whole and the Parts:
Approached from the ‘To Be in the Middle’ Position.
Introduction: No Episteme but an Attitude.

The main content of the AAA Studio, DSD, is to position yourself as an architect and see how it influences the design. So it is not just about applying existing episteme, but about to study them and create our own ‘non-episteme’. All the thoughts of the studio start form the philosophy of Deleuze and Guattari, and when you approach the world with the Attitude of their philosophy, it becomes clear that we don’t look for an other method to apply and freeze in an other episteme, but for an Attitude that is sensible and open enough to apply any existing or new method or episteme at the moment it is needed in the design process. It is an Attitude, a plane of thought, that has already been used in many other fields such as psychoanalyses in the nineties. (Guattari 1989) The last decade it has more and more developed in the applied arts and architecture (Crandall 2011 & Rawes 2008), but the question how it really influences the design and its process, asks for more exploration.

To study this Attitude, I use texts from many different fields: Psychology, physics, art, philosophy, sociology, human studies, architecture & urbanism and dynamic system theories. It is about to loosen up preoccupations about different fields and come closer to the External Reality (Sheets- Johnstone 2007) in the Virtual and the Actual. This paper will explain in a nutshell what this Attitude means within this graduation project.

POSITION

Deleuze: Philosophical Nomadism

The plane of thoughts we talked about can be called Philosophical Nomadism (Braidotti 2002, 224¹), which in its core is the vision of the Three Ecologies by Guattti and Deleuze. This Attitude is as a ‘fatal implosion of the existing perspective on the world’ as Arthur Kro-ker said in 1987.²

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¹ “Philosophical nomadism acknowledges the techno-cultural status of contemporary corporeality, but it also challenges some of its self-destructive or nihilistic tendencies with reference to the key concepts of bodily materialism and immanence. I will argue that Deleuze’s emphasis on anti-essentialist vitalism and complexity is not a recipe for cybernetic fantasies of escape from the body, but rather a rigorous call for re-thinking human embodiment in a manner that is coextensive with our technological habitat.” (Braidotti 2002, 224-225)

² “No longer the Cartesian thinking subject, however, but a fractal subjectivity in an ultramodern culture where panic science is the language of power: no longer ratiocination to access, but parallel processing as the epistemological form of post modern consciousness …; no longer the geometrically-focussed and self-regulating body, but technologies of the body immune as key features of a libidinal economy that produces toxic bodies and designer aesthetics as its necessary conditions of operation; and no longer univocal (grounded) perspective, but the fatal implosion of perspective into the cyberspace of virtual technology.” (Braidotti 2002, 214)
The Assignment
The main question for the design of a new School of Architecture in Delft is:
What is the virtual and the actual demand if there has to come a new building for Architecture in Delft?
So the questions I have to ask myself to be able to take position and to know how others can learn to take position as a ‘becoming’ architect during their Education in this new demanded building for Architecture are: *What is the role of architecture in the world? And what is the role of the architect? *And how will this influence the architectural and urban strategies in the design of the building itself?

The Role of Architecture
To be able to come with an approach to those questions including External Reality, one should not, as in Typology, look to the properties and characteristics that are the result of complex processes, but rather look for what these bodies do. Because the bodies a designer has to deal with, are bodies that are actually out there, in movement, affecting and being affected by their environment. (Deleuze 1988) That is what is meant with this complex External Reality, where the design will become a complex part of. All human create Space by the actions they act. As Karsten Harries points out in 1982: Architecture is always more than we can think of, it “is not only about domesticating space, wresting and shaping a liveable place from space”. (Harvey 1990, 206) This is why an approach that does look for capacities, and not just for properties that can be history soon, is needed. This approach does not try to create a new way of how to perceive the world, but tries to come closer to the way our Body already perceives, in the Intensive way. It is about the full-body experience in the moment, not about traced habits from the past as often used

3 Spinoza defines the body, at any scale and kind, in “two simultaneous ways. In the first place, a body, however small it may be, is composed of an infinite number of particles; it is the relations of motion and rest.” (Deleuze 1988, 123) This Kinetic definition shows that bodies are not defined by their form or function, but that “it is speed and slowness that slips in among things, that one connects with something else.” (Deleuze 1988, 123) These can be seen as the “unformed elements” (Deleuze 1988, 127) along the longitude. “Secondly, a body affects other bodies, or is affected by other bodies; it is this capacity for affection and being affected”. (Deleuze 1988, 123) It is to define the body “by the affects of which it is capable. Affective capacity.” (Deleuze 1988, 124) It is about “what moves it or is moved by it”, (Deleuze 1988, 125) and “whether this present affects threaten the thing or strengthen, accelerate, and increase it: poison or food? - with all the complications, since a poison can be a food for part of the thing considered”. (Deleuze 1988, 126) This can be seen as the “anonymous force” (Deleuze 1988, 127) along the latitude. With these one can “construct the map of a body. The longitudes and latitudes together constitute Nature, the plane of immanence or consistency, which is always variable and is constantly begin altered, composed and recomposed, by individuals and collectives”. (Deleuze 1988, 128) This map, plan, plane of composition of a body can be seen as “a section, an intersection, a diagram” (Deleuze 1988, 122) of Nature. To place oneself on this plane in mind is to stand in the Middle, without excluding both extremes, than “there is no longer any difference between the concept and life”. (Deleuze 1988, 130)

4 “It is also a deep defence against ‘the terror of time’. The ‘language of beauty’ is ‘the language of a timeless reality.’ To create a beautiful object ‘is to link time and eternity’ in such a way as to redeem us from time’s tyranny. The aim of spatial constructs is ‘not to illumine temporal reality so that [we] might feel more at home in it, but to be relieved of it: to abolish time within time, if only for a time’.” (Harvey 1990, 206)

5 Beau Lotto did many publications and gave lectures under the title ‘We See What We Do’. They are all illustrated with many great (visual) examples of how the perceiving system works in our physical body.
Process of full-body Experience by E.M. van Vliet, inspired by texts of Peg Rawes.
in Phenomenology. Within this attitude, by ‘Being in the Middle’, Architecture becomes as Film Music: Architecture does not force one for a certain experience, but unconsciously it influences one’s engagements at that location a lot.

The Role as an Architect

When one starts from this Intensive way as described, one learns how to start from sensibility and search for ways to actualize demands at the interpersonal-, meso-scale (Strengers 2010): Not design to fulfil demanded personal Affections as mostly in Phenomenology, but to find a way how to create the Affect\(^5\): Architecture as an Invitation\(^7\) for that what was demanded to Be and Become there. (Massumi 2002, 76)

So to understand what an architect really does and can do, one has to acknowledge that an architect can just design an Ability, and not any Function or Use. Abilities are conditions, they invite bodies to engage and when a body engages in a certain way, one can say it became a Function or a Use. But just as long as the body is actively engaged, because it is possible that another body will engage in a different way, so the Function will change. According to these thoughts designing from the Affect is the inverse of the Praxeology episteme.

As the Function is part of the Actual layer, the Ability is part of the Intensity layer between the Virtual and Actual. In this Intensity layer there is no Shape yet. As Delanda (2002) writes about it; this Intensity layer is the motor of change, the process of differentiation in the same way as the Virtual layer is the realm of possibilities and capacities that create the openings for change.

To be able to shift from the actual research to the actual design within this Attitude, a lot of strategies can be tried to actualise a part of the field of possibilities for that design. Even a combination of existing methods can provide a good input\(^8\). This created field with theoretical words, references, dreams, spatial studies and surveys creates a tension, but without a Form yet. This field is an Assembly beyond one’s conscious and lineair-thinking, so it tells one already more What the building can Do. Form can’t be forced and Matter

\(^{5}\) These Affects are the trigger for a body to start to Affiliate. It is the trigger to start to do something different to be able to start to sense different than before. The trigger makes one Move, the presence of Provocation. “It is a signal conduit, erotically charged, that exists somewhere between action and thing”. (Crandall 2008, 73) It is able to influence the timing, movement, and composition of actors and objects (human and non-human) and it gives permission, while sustaining an undercurrent of prohibition. It maintains both enticement and anguish. It modulates flows. (Crandall 2008, 73-78) The Affect can be a physio-psychological orientation - such as anxieties, desires or fears - and motivations. (Crandall 2010, 87)

\(^{7}\) The perspective on Architecture as an Affordance, an Invitation, an Ability: The Affect triggers to establish the action of focus that provides Experience. This experience can again trigger new action. It also triggers the open attitude within Action to be able to start from Sensibility which makes you able to experience. This shows that even Affects influence each other and one will never know what came first. Architects can use this knowledge about Affects in creating spatial conditions that do not force for a function, but that invite the users to affiliate, by designing Affordances. (Boumeester & Radman 2012)

\(^{8}\) There are many different existing methods that serve these kind of approaches: Context Mapping (Sleeswijk Visser 2005), Cultural Probes (Gaver 1999), and Design with Intent Method (Lockton 2010).
has no capacities on its own, that is why the architect needs to know how to deal with possibilities and intensities to be able to make this translation from mind into matter. As the main skill, one should be capable to distinguish between the redundant and the trivial; the singular that generates the difference considering all three Ecologies: The Psyche, the Socius and the Environment. (Guattari 1989)

So do I as an architect search in these fields for rules to be able to create a design system, because Architecture can have a too big scale to create it as an object? Yes and No. A system is needed as a base to overcome the big scale to be able to come with the design of the Whole. But not to fall back into the design of the architect’s Affection, one should not blindly fix the rules for the whole architectural system at once. In the system one has to explore particular Parts which ask the attention: Then create the Difference. This assembly of Intensity, the tension between the parts can propose a Shape that the architect can At-tune to and translate to the Actual.

CONCLUSION
The Architect is the one who is able to distinguish the Affect from Affection and who designs Affordances that can become the Affect for others to start to Affiliate.
So maybe this Attitude includes Topography, Phenomenology, Semiotics and Praxeology but at the same time is the opposite approach: It is the Attitude of being in the middle including all extremes.

HOW TO CONTINUE
The design process as a result of this Attitude
In this studio research will always be next to design. Research, structure, climate, spaces, heights and materials, have to be considered parallel to each other during the process. It is sometimes hard to approach the whole process and product from the Virtual, the Actual and all Intensities in between, but that is where the abstract theories can be a help in practise and where the practise of the design process can become a help for the abstract thinking process. Just as when one looks at architecture/models as a machine that does influence the process and that a changed process will influence change in the next stage in architecture/models. One can not be there without the other, there is no hierarchy, but an Assembly.
Literature

THE ROLE AS AN ARCHITECT

One who can distinguish the Affect from Affection.

TO LEARN*

SENSE FOR ONESELF

One who designs Affordances that can become the Affect for others to start to Affiliate.

INFLUENCE ASSEMBLAGE BY CREATION OF AFFORDANCE*

SENSE FOR THE OTHERS

NOTIONS
Affect = interpersonal
Affection = personal

Affordances = NOT Function = Invitation
Affiliate = to attune to a mutual Relationship
Assemblage
TO LEARN

The consciousness of knowledge obtained by full-body experiences through Action of the Body + One’s Focus obtained by intuition formed by former experiences + A Trigger to come in Action and that activate this status of Focus.

= To Adapt to External Reality. (Maxime Sheets-Johnstone)

= Active Movement (Theoretical and Practical) to be able to Affiliate.

= to UNLearn

NOTIONS

UnLearn = To start from full Sensibility by approaching one’s Environment and through one’s Action understand how to Move and where to Move (where to React on) and experience it’s full elaboration. One need to Affiliate to start from full Sensibility.

Affiliate = “Constituted as an accordance: it is a ‘gathering’ of heterogeneous actors that has become stable enough to be regarded as a single actor.” (Crandall 2011, 61) It is a singular coherent entity in time, but not necessarily in the same place.
Desire

Memory

PROCESS

INPUT/TRIGGER

CREATE INTENSITY FOR THE IDENTITY

Dream / Image / Story
Internal of the person

Create Memory

Create Identity

Cognition of the body that affects and is affected

Body starts to Action

Participation with environment
Affiliation
Creates Change

PERCEPTION

BODY CREATES MEANING FOR IDENTITY

MATTER

MEMORY

Create Identity

Create Continuum

APPETITE

IMAGINATION

Create Relation

Invitation

Affect

Participation with environment
Affiliation
Creates Change

INPUT/TRIGGER

to trigger a Desire

Makes us feel affected

Create Cognition of the body that affects and is affected
THE AFFECT

= The modulation of flows in the field what makes one Move.

As a body, one always moves in a force field. This “field of potential is the effect of the contingent intermixing of elements, but is logically and ontologically distinct from them. In itself, it is composed not of parts or terms in relation, but of modulations, local modifications of potential that globally reconfigure (affects)”. (Massumi 2002, 76)

NOTIONS
Affect = “It is a signal conduit, erotically charged, that exists somewhere between action and thing”. (Crandall 2008) It is able to influence the timing, movement, and composition of actors and objects and it gives permission, while sustaining an undercurrent of prohibition. It maintains both enticement and anguish. The Affect can be a physio-psychological orientation - such as anxieties, desires or fears - and motivations. (Crandall 2010)
AFFORDANCE

= a Use-Ability of something that any creature sees first.

The Affordance communicates Intensive, it triggers the way the body already perceives the world.

When one affiliates, one will learn by action to be able to use more possibilities, potentials and probabilities that are given in the Virtual. Architects can use this knowledge about Affects in creating spatial conditions that do not force for a function, but that invite the users to affiliate, by designing Affordances.

Architect
Take out personal Style,
create Affordances.
EDUCATION

To provide a Space in where one becomes really able to Affiliate with the Environment (books, professors), the Architect has to create a space that provides Focus and a Trigger/Affect to start to focus:

THE ARENA

NOTIONS

Arena = “The Arena provides a focus for processes and practices that exist beyond the individual’s experience of them.” (Rix & Twining 2007, 334) “A provided systemic arena can be as a regulation that could support and formally acknowledge the learning of the learner.” (Rix & Twining 2007, 340)