

Transversal Writing

ResArc-Swedish Schools of Architecture Research Course

May-September 2015

Course responsibility and contact persons:

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COURSE Credits: 5 credit points

KEY DATES

1. INTRODUCTION: Thursday 28 May 2015 10.00-16.00 Stockholm, Konstfack Campus

2. Deleuze Studies CAMP MODULE: 22-26 June 2015, Utö Stockholm Archipelago

3. CONCLUSION: Thursday 24 September 2015

COURSE OUTLINE

The aim of the **Transversal Writing** course is to provide an academic platform for experimentation in writing based on a) a new materialist, relational or ecologist approach to architecture, design and art, and b) empirical fieldwork investigations straddling between ethnography (slow) and journalism (fast). The course combines focused readings and seminar discussions with forages into 'the field', and workshop events. Findings will be assimilated and transformed into written pieces that draw on the format and procedures of conventional academic writing, yet defer from and expand upon conventional academic writing in significant ways. The course centres on writing as a process-based research method that enables us to explore architecture, design and art's embeddedness in an indeterminate field of dynamic relations (natural-cultural, economic, political, social) as informed by Félix Guattari's concept of transversality, a concept also deployed by his occasional collaborator Gilles Deleuze. Writing allows us to create links between philosophical concepts and the 'outside world' of contested territories, occupied buildings, strategies of survival, electricity cut-downs, consumerist habits and other such spatial phenomena where issues of identity, politics and power in contemporary society are brought to the fore. Transversal writing is about making connections, about defining (valid) sources (and thus elevating them as such) from a variety of contexts (canonized or mundane, past and present, written and non-written, literary, artistic or scientific). Although emphasis will be put on the written text and the disseminating voice, we also see how 'writing' allows for varying interpretations such as (bodily) tracings or marks. Critical questions to do with self, authorship and (multiple) voices will be activated throughout the course, adding complexity to the risk-taking of writing as such. A principle aim underpinning these operations is to target the underlying assumptions, conditions for, and

representation of knowledge conveyed through hierarchies, authorities and separatist regimes throughout the academy and maintained through conventional writing procedures.

The main content of the **Transversal Writing** course will be delivered concurrently with the 2015 **Deleuze Studies Camp**, which will be held on the island of Utö in the outer archipelago between 22-26 June 2015 (see: <http://daughtersofchaos.net/camp-2/>). This Deleuze Studies Camp, in turn, precedes the 8th international **Deleuze Studies conference**, and participants in the Transversal Writing course are also encouraged to submit abstracts to this conference (but this is not a pre-requisite of attending the course).

The **Deleuze Studies Camp**, which is also very much indebted to the thinking of Félix Guattari, supplements the theme of **Transversal Writing** by way of the concerns that direct the Deleuze Studies camp and conference title: **Daughters of Chaos: Practice, Discipline, a Life...**

'Daughters of chaos' describes the filial role with which Gilles Deleuze and Félix Guattari have anointed the disciplines of philosophy, science and art, suggesting that disciplinary formations and their respective practices enable us to make sense of the diverse cultural and natural phenomena of local environments in relation to collective global concerns. "In short," Deleuze and Guattari explain "chaos has three daughters, depending on the plane that cuts through it: these are the chaoids – art, science, and philosophy – as forms of thought or creation." (1994: 208) The disciplines of philosophy, science and art are said to be the disciplines that enable the capture of what Deleuze and Guattari, in reference to the ancient Greek notion, call *chaos*. The daughters support the emergence of order out of a fundamental chaos; they are like guides who assist us to make sense of things and to act together to manifest new subjectivities, social relations and environments. The three disciplines specifically cited by Deleuze and Guattari do not exhaust the broad range of territories of knowledge that the legacy of Deleuze, and also Guattari, has infiltrated. Rather than emphasizing just three disciplines we assume instead a multi-disciplinary matrix with many distinct but also many overlapping concerns, the **Deleuze Studies Camp** and with it the ResArc **Transversal Writing** course proposes to create a space of encounter between diverse disciplines by placing an emphasis on those habits, refrains and practices by which disciplines achieve their consistency, in turn enabling the sustainable work of composing new worlds to be undertaken.

The Camp component of the **Transversal Writing** course will generally be organised around morning seminars, and afternoon workshops, and special times will be made available during which participants can discuss their emerging or ongoing research projects with the Deleuze Studies Camp guides. To achieve credit points, participants will be asked to submit experimental writing contributions of approximately 3000-5000 words for peer review (see assessment outline below). Participants will also be expected to take part in the discussions and activities of the Deleuze Studies Camp, as well as to undertake peer review of each other's work.

INTENDED LEARNING OUTCOMES

By attending the Transversal Writing course participants can expect to develop skills in:

1. Ability to collaboratively define and apply key concepts and arguments introduced during the course.
2. Ability to practice close reading exercises as well as critical and creative writing exercises
3. Ability to undertake explorative ethnographic studies that engage in the sites visited and discussed during the course, as well as quick journalistic responses to discussions and readings
4. Ability to create new or hybrid concepts and thereby develop arguments pertinent to your developing research projects
5. Ability to actively participate in seminar discussions at a high level, and undertake critical and considerate peer review

TRANSVERSAL WRITING SCHEDULE

1. INTRODUCTION

Thursday 28 June 2015 10.00-16.00 Stockholm, Konstfack Campus
ResArc course participants will have the opportunity to meet each other and be introduced to the course structure, course expectations, and they will also be supplied with a preparatory reading list.

2. Transversal Writing course joins the Deleuze Studies Camp Monday 22-26 June 2015

DAY ONE: Rethinking Institutional and Disciplinary Formations

Introduction to the Camp module: H el ene Frichot, Catharina Gabrielsson.
All Camp participants will introduce themselves on the ferry ride to Ut o.

Gary Gensoko, seminar and workshop

DAY TWO: Pedagogical Practices and Habits

Mindy Blaise, Anna Hickey Moody, Liselott Mariett Olsson
Collaborative seminar and workshop

DAY THREE: Environmental Disciplining

Adrian Parr, performative site-based collaborative experiment
Julieanna Preston, performative site-based collaborative experiment

DAY FOUR: New Material Practices and A Life

Andrej Radman and Marc Boumeester, workshop

DAY FIVE: Creating Disciplinary Consistency

Transversal Writing meeting with participants to discuss their progress

Ian Buchanan, concluding plenary discussion

3. CONCLUSION

Thursday 24 September 2015

Transversal Writing course participants will meet again with their developed transversal writing experiments. These will be circulated in advance of the concluding meeting and peer review will be organised amidst the collaborators. In addition, guest critics will be invited to respond to the work of the participants.

Transversal Writing Assessment Tasks

1. Participants will be required to take part in the Deleuze Studies Camp component of the Transversal writing course, as well as in the introductory and concluding modules. Active participation in discussion, seminars, workshops and other activities will be required.
2. Participants will be required to compose a Transversal Writing experiment, with an emphasis on their encounters with the sites under

consideration in the course, specifically, the island of Utö. The format of the writing experiment can be open, including various media, installation and other making practices, the use of the voice, and other performative modes, and so forth. As informed by lectures and literature seminars, students will be expected to frame part of their thesis projects (or portfolios) into a fieldwork operation that involves a gathering or sampling of material found (or constructed) within a limited domain, and transpose this material into 'writing' that will be distributed, performed and discussed in class. If an emphasis is placed on the written word we recommend a text of between 3000-5000 words. This task will be presented at the Transversal Writing concluding module on Thursday 24 September 2015.

3. Each participant will be required to undertake peer review of the work of a fellow course participant in order to lead the discussion in the concluding module.

Relevance and learning outcomes

Besides providing opportunities for students to develop their skills in creative academic writing; for advancing their knowledge of/in an emerging scholarly field; and for attaining research skills based on cross-disciplinary methodological interrogations; the relevance of the course lies in putting emphasis on our abilities and responsibilities as researchers to address questions of identity, politics and power in everyday society.

Background

The course derives from and forms part of our VR-funded artistic research project 2014-2016, "Transversal writing". We intend to start-up this project during autumn 2014, hence the proposed timing for the course. Content-wise, the course hinges onto Hélène Frichot's "Philosophies" (ResArc 2013), Maria Hellström Reimer's "Exploring fieldwork: a critical consideration of empirical studies and habits of mind in design research" (Designfakulteten 2013) and Catharina Gabrielsson's "Research in Architecture and Design II" (KTH 2013). The course differs from these in its strong focus on architectural interconnectivity and the emphasis put on writing, voice, performance and collaborations. Since it runs the risk of being confused with Catharina Dyrssens "Transvaluation" course (ResArc2014) we are considering a change of name.

Biographical Statements of Deleuze Studies Camp Guides

Camp leaders: Catharina Gabrielsson and Hélène Frichot

Mindy Blaise is an Associate Professor in the Department of Early Childhood Education, at the Hongkong Institute of Education. Her research engages in sexualities and genders in their relation to education, and postfoundational theories, such as postdevelopmentalism, poststructuralism, and posthumanism. Blaise is one of the editors of the forthcoming Sgae Book of Play and Learning, and her recent publications include: Blaise, M., Leung, W. M. & Sun, C (2013). Views from Somewhere: situated knowledges and partial perspectives in a Hong

Kong kindergarten classroom. *Global Studies of Childhood*, Volume 3, Issue 1, 2013, 12-25; Blaise, M. & Taylor, A. (2012). Research in review: A queer eye for early childhood. *Young Children*.

Marc Boumeester has been working for major television- and film-producing companies and realized over sixty productions, varying from commercials to drama series and feature films. A combination of his affection for architecture and his passion for unstable media resulted in a number of collaborative experimental research projects involving master students and fellow researchers, situated in various countries around the globe. Currently, Boumeester is lecturer and researcher at the Delft University of Technology, Faculty of Architecture and The Built Environment. He has co-founded the department of Interactive / Media / Design at the Royal Academy of Art in The Hague where he lectures in the field of media theory. His PhD research focuses on the interplay between the non-anthropocentric desire, architectural conditions and unstable media, cinema in particular.

Gary Genosko is a Professor in the Faculty of Social Sciences and Humanities, University of Ontario, Canada. He is an internationally renowned scholar in Guattari studies, the author of *Félix Guattari: An Aberrant Introduction* (2002), *The Party without Bosses* (2003) and *Félix Guattari: A Critical Introduction* (1996) and also *Deleuze and Guattari: Critical Assessments* (2001). His most recent book is *Remodelling Communication: From WII to WWW* (2012).

Simon O'Sullivan is a Reader in Art Theory and Practice, Goldsmiths University, London, UK. His work in Deleuze scholarship extends across art theory into creative research practices in art, including his collaboration with David Burrows in *Plastique Fantastique* (plastiquefantastique.org). He is the author of *Art Encounters: Deleuze and Guattari* (2005) and *On the Production of Subjectivity: Diagrams of the Finite-Infinite Relation* (2012).

Anna Hickey Moody is Head of the PhD in Arts and Learning at the Centre for The Arts and Learning, where she leads the research collaborations of an interdisciplinary team of practitioners and researchers. Anna has developed a philosophically informed, cultural studies approach to youth arts as a subcultural form of humanities education. Through developing a concept of little public spheres, her recent book *Youth, Arts and Education* theorises young people's creative practices as a form of civic participation. Her 2009 book *Unimaginable Bodies* creates a Spinozist concept of an open body, an assemblage of affects made through collaborative arts practice that breaks apart dominant medical and social codings of young people with disabilities. Anna also researches and publishes on masculinity. She is interested in the politics and aesthetics of masculinity read as embodied critique of institutionalized patterns of

hegemony. Her 2006 book 'Masculinity Beyond the Metropolis' is a global ethnographic study of the lives of young men in 'out of the way' or hard to reach places. The book considers ways the everyday lives of these boys are mediated by global scapes of media production and consumption, economic globalisation, generational change, spatial and temporal configurations of subjectivity. Anna has edited a number of collected works - recently she published an anthology on pedagogy, media and affect called *Disability Matters* which explores how ideas and experiences of disability come to matter across assemblages of media, through vectors of affect and experiences of pedagogy. Anna teaches and supervises in the areas of arts practice, youth culture, masculinity, the cultural politics of schooling and aesthetics.

Liselott Mariett Olsson is a senior lecturer in the School of Culture and Education, Södertörn University. Her research focuses on young children's learning and she is the author of *Movement Experimentation: Young Children's Learning: Deleuze and Guattari in Early Childhood Education* (2009).

Adrian Parr is an Associate Professor in the School of Architecture and Interior Design and the Department of Women's, Gender, and Sexuality Studies at the University of Cincinnati. She is the author of *Hijacking Sustainability* (MIT Press, 2010) and *Deleuze and Memorial Culture* (Edinburgh University Press, 2008), and the editor with Michael Zaretsky of *New Directions in Sustainable Design* (Routledge, 2010) and *The Deleuze Dictionary* (Edinburgh University Press, 2nd Revised edition 2010). Her forthcoming book *The Wrath of Capital* will be published by Columbia University Press.

Julieanna Preston is a Professor at the School of Creative Arts, Massey University New Zealand. Julieanna is a spatial artist, interior and architectural designer, theorist, and writer researching across feminist philosophy, new materialism and spatial politics. Her primary contribution as an educator stretches from PhD supervision to the new Master of Fine Arts (art and design), the Master of Design and the Postgraduate Diploma in Design.

Andrej Radman is a licensed architect who has won a number of awards from national competitions, including the Croatian Association of Architects annual award for housing architecture in Croatia in 2002. Radman has been teaching design studios and theory courses at TU Delft Faculty of Architecture in The Netherlands since 2004. In 2008 he joined the teaching and research staff of the Delft School of Design as Assistant Professor of Architecture. A graduate of the Zagreb School of Architecture, he received a Master's Degree with Honours and a Doctoral Degree from the TU Delft Faculty of Architecture. His current research focuses on radical empiricism in general and J.J. Gibson's ecological approach to

perception in particular. He is a member of the National Committee on Deleuze Scholarship and a member of the *Footprint* Journal Editorial Board
Daniel W. Smith