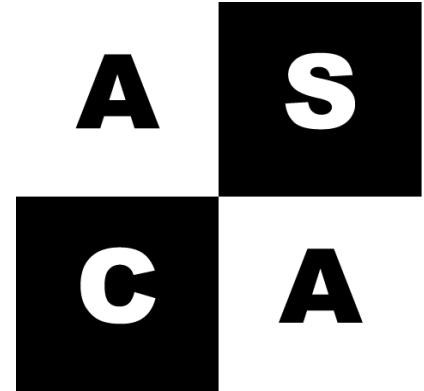


Machinic Ecologies

Annual National Deleuze Scholarship Conference #5
May 20th 2016



In *A Thousand Plateaus* Deleuze and Guattari discuss their concept of the war machine in relation to weapons and tools that are defined in an 'ecosystem' which is traversed by a 'machinic phylum'. Deleuze and Guattari see the machinic phylum as technological lineage (for instance, the iron sword descending from the dagger, the steel saber descending from the knife). Whether something becomes a weapon or a tool depends on the specific assemblages these metallurgical machines enter into. When Deleuze and Guattari speak of 'ecosystems' these are to be understood as the triply folded and complexly interwoven system of what Guattari has called the 'three ecologies' of environmental, social and mental ecologies. The connection and synthesis of these heterogeneous ecologies Deleuze and Guattari term 'machinic' (ATP 330) Therefore the metallurgical transformations of the machinic phylum have to be thought in ever changing and heterogeneous machinic assemblages, from materiality of the earth to our social life and collective and individual consciousness. We aim to get a deeper understanding of the power and necessity of Deleuze and Guattari's machinic ecosophy in a techno-permeated world.

The Annual National Deleuze Scholarship Conference is a conference intended to bring together scholars, students, activists, artists, and others working on the philosophy of Gilles Deleuze. Each year, the conference is hosted at a different university in the Netherlands. In 2016 the conference is organized by the Amsterdam School for Cultural Analysis (ASCA) of the University of Amsterdam. This year the conference will revolve around the works of Deleuze's with Guattari and the transversal relations to Guattari's own work. We will specifically focus on topics concerning technology and its relation to the three ecologies of the environmental, the social and the mental.

The conference will consist of one day of panels and a keynote provided by dr. Alanna Thain (McGill University). The day prior to the conference, May 19th, there will be a public experimental workshop organized by ASCA's Deleuze Reading, wherein *What Is Philosophy?* (1994) will be problematized. Prof. Jeffrey A. Bell (Southeastern Louisiana University) will be present to guide the workshop. Organisers: Halbe Kuipers, Nur Ozgenalp, Patricia Pisters

programme

- 9:15-9:45 registration
- 9:45-10:00 welcome
- 10:00-11:00 keynote @ Doelenzaal: Alanna Thain - Chronic Conditioning:
An Ecosophy of Time Travel Cinema
- 11:00 - 11:30 coffee
- 11:30 - 13:00 panel 1a – territorial machines @ Belle van Zuylenzaal |
panel 1b – techno ontologies @ Vondelzaal
- 13:00 - 14:00 lunch @ Doelenzaal foyer
- 14:00 - 15:30 panel 2a – creative weapons @ Belle van Zuylenzaal |
panel 2b – ecologies @ Vondelzaal
- 15:30 - 16:00 tea and coffee
- 16:00 - 17:30 panel 3a – machinic phylum @ Belle van Zuylenzaal |
panel 3b – architectural lines @ Vondelzaal
- 17:45 - 18:45 borrel & closing remarks

10:00 – 11:00

keynote Alanna Thain

Chronic Conditioning: An Ecosophy of Time Travel Cinema

11:30 – 13:00 @ Belle van Zuylenzaal

1a – territorial machines

moderator: Rosi Braidotti

11:30 – 13:00 @ Vondelzaal

1b – techno ontologies

moderator: Patricia Pisters

The Abstract Machine of Migration: The Case of Zoroastrians' Diaspora in India

Arash Ghajarjazi

RMA student of Media, Art and Performance , Utrecht University

Keywords: migration, cartographic logic, abstract machine, astrology, media technology.

Habitual: Two Encounters

Christian Sancto

Keywords: habitation colonialism repetition Wynter physics

Agencements machiniques beyond academia in Deleuze and Guattari

Nicolás Muñoz-Saldaña and Marcelo Sanhueza

Keywords: Agencement machinique, lines of flight, academia, microfascisms, anti-discipline.

The Serrated Evolution of Technical Objects: Gilbert Simondon's Critique of Marx's Philosophy of Technology

Thomas Coggins

Keywords: Simondon, Marx, Serrated Evolution, Technical Objects, Individuation

Opcodes and Dipoles

David Gauthier

Keywords: hardware/software execution, sign-particles, debugging, ontogenesis, phylogenesis

The Nonhumanity of Planetary Computation: or how to live with Digital Uncertainty

Dr Betti Marenko

Central Saint Martins, University of the Arts London (UAL)

Keywords: Indeterminacy, algorithmic thinking, non-trivial machines

14:00 – 15:30 @ Belle van Zuylenzaal

2a – creative weapons

moderator: Nur Ozgenalp

14:00 – 15:30 @ Vondelzaal

2b – ecologies

moderator: Jeffrey A Bell

Battlements: Deleuze – Guattari – Araki

Ewa Łukaszyk

University of Warsaw

Keywords: Deleuze – Guattari – Araki – Japan – void

Ecology of modern pirates – technology tool as a creative weapon

Ewa Niedziałek

University of Warsaw

Keywords: media ecology – online piracy – The Pirate Book – online data share – ecosophy

The Dividual in Contemporary Media Aesthetics: The Example of Stealth

Toni Pape

University of Amsterdam

Keywords: Dividual – Stealth aesthetics – Desubjectivation

Artifactual Ecology

Zornitsa Dimitrova

Keywords: ecosophy, virtual, becoming, participation, Guattari

Nonrelational Ecology: Technologies of the Mark

Daniel Barber

Humboldt University of Berlin

Keywords:

Promethean Tools and Ecological Consciousness: The Anthropocene and Prospects for Machinic Ecology

Glenn Stalker

Department of Sociology, York University, Toronto

Keywords: Machinic ecology, Anthropocene, systems theory, climate change, abduction

<p>16:00 – 17:45 @ Belle van Zuylenzaal 3a – machinic phylum moderator: Halbe Kuipers</p>	<p>16:00 – 17:45 @ Vondelzaal 3b – architectural lines moderator: Rick Dolphijn</p>
<p>Two Tuned in Tuning Forks, 2016 Müge Yılmaz Rijksakademie van Beeldende Kunsten Keywords: #reciprocity #accountability #narcissism #causality #manipulation</p> <p>Notes on non sensory perception Helena Grande Keywords: non sensory, Internet, affect, virtual, machinic assemblage</p> <p>Artisans of thought: The pedagogue as metallurgist Arthur Wolf PhD. Student, Human Development, Learning and Culture Program, University of British Columbia, Vancouver, Canada Keywords: ecosophy, pedagogy, assemblage, ambulant, nomadism, metallurgy</p>	<p>The Bifurcation of Architecture: Correlational Strata Drs. Ir. Stavros Kousoulas Guest Researcher/PhD Candidate Architecture Theory Faculty of Architecture TU Delft Keywords: Architecture, Correlationism, Material – Discursive Practices, Bifurcation of Nature, Panpsychism</p> <p>A Flat Theory of Modernization: Toward a Genealogy of Apartmentalization Robert Alexander Gorny, Guest Lecturer/PhD Candidate Chair of Methods and Analysis & Architecture Theory, TU Delft Keywords: Agential Realism, Apartments, Arrangement, Genealogy, Modernization</p> <p>Architecture as Collective Equipment: The Unconscious of the Built Environment Dr.ir. Andrej Radman, Assistant Professor Architecture Theory, TU Delft Keywords: Architecture, Heterogenesis, Metamodelisation, Ethico-Aesthetics, Transcendental Empiricism.</p> <p>The Digital Artisan Tal Bar, PhD candidate, the Bartlett School of Architecture, UCL, London Keywords: artisan, data, digital, non-essential, site</p>

© Arash Ghajarjazi
RMA student of Media, Art and Performance
Utrecht University

The Abstract Machine of Migration: The Case of Zoroastrians' Diaspora in India

In the course of their migration from Iran during the early centuries of the Islamic conquest, the Zoroastrians relied predominantly on astrology as both a source of knowledge and a catalogue for navigation. Under the guidance of a few wise and highly literate men, the *Dasturs*, Zoroastrians performed and actualised their migration over two centuries. The epic poem, *The Story of Sanjan*, or in persian *Qissa-i Sanjan*, gives an account of their war-ridden displacement, their expulsion from their homeland and resettlement in India, a paradoxical tale of downfall and prosperity.

Reading along the lines of *A Thousand Plateaus*, this paper reads this tale diffractively toward an analysis of the 'machinic' of migration. This text proposes a matter-sensitive approach to migration, aiming to understand its processes as they take place against a heterogeneous ecosystem. In this sense, the forced migration of Zoroastrians, known as Parsis in India, is conceived as a de-territorialisation and re-territorialisation not only of linguistic signs but of an 'entire regime of signs': a problematic de-stratification which takes place within the fabric of what Guattari has called the three 'environmental, social and mental ecologies'. The focus is on the mental ecology of Zoroastrians' migration, examining their practice and use of astrology as a medium of representation, or in other words, as a form of 'media technology' *avant la lettre*. Referencing more contemporary cases of migration, I argue that the co-operation of migrants and their media technologies attest to a certain cartographic logic, or rather an 'abstract machine' of migration. In this light, my paper maintains that this materialist sensibility would be a timely intervention in the current scholarly discourse on migration.

keywords: *migration, cartographic logic, abstract machine, astrology, media technology.*

~ Christian Sancto
RMA Student of Media, Art and Performance, Utrecht University

Habitual: Two Encounters

The word 'habit' in its modern sense means a repeated action, but one that constitutes and complements its sense of living or dwelling (as in 'inhabit'). Its older meaning relates to having or possessing. Deleuze and Guattari have called inhabitation of a territory "a having more profound than being." The necessity of repetition for living and having inheres in this word, 'habit'.

In this paper I would like to explore this link between repetition and inhabitation in relation to ecology—oikos being 'home', of course, and logos (among other things), law. I will tell this story through two encounters.

First encounter: In his earliest published text, "Desert Islands," Deleuze describes the constitution of law as a predication of repetition itself: of beginnings, he writes: "The second origin is [...] more essential than the first, since it gives us the law of repetition, the law of the series, whose first origin gave us only moments"—in other words, the second origin predicates a metaphysics of repetition and series that in turn gives us law, in the sense that from repetition and series law can be inferred.

These events exist in myth—the myth of the flood: “The ark sets down on the one place on earth that remains uncovered by water [...] from which the world begins anew. [...] Since the island is a second origin, it is entrusted to man and not to the gods.” ‘Man’ marks home on the grounds of repetition.

Second encounter: Sylvia Wynter has written that the European geographical explorations of the fifteenth century (that would later develop into widespread colonialism) effectively dispelled prior beliefs that Black Africa and the Western hemisphere were “uninhabitable[, t]he one because too hot. the other because under water, with both being outside God's providential Grace”). Wynter holds that colonialism, and the contemporaneous developments in the natural sciences, responded to this crisis in the divine prerogative of a geographical “nonhomogeneity of substance” by appealing to the “objective set of facts”, or scientific laws, that a physically homogeneous cosmos made available. But what is to be made of this constitutive paradox in the presumption of homogeneity, namely that what is homogeneous is both ‘the same as’ and ‘separable from’: colonialist subjugation—a form of inhabitation of the other—is, perhaps, what follows from such unconsummated repetition...

Keywords: *habitation colonialism repetition Wynter physics*

± Nicolás Muñoz-Saldaña and Marcelo Sanhueza

Deconstructed Sociologists from Chile. Founders of “Nodo Biopolítica Experimental”

Agencements machiniques beyond academia in Deleuze and Guattari

This paper will address Deleuze & Guattari's own work as an *agencement machinique* which we argue, is beyond the academic machine as we know it. We will draw upon their writings to show how their machinic episteme with its reterritorializations and deterritorializations deploys above all, an ethics which is always connecting the partial, and hence, is a political manifestation. We will relate their ideas to some political-intellectual movements such as anti-psychiatry, autonomia-anarchism and decolonization through our political experiences in Chile, to explain how their philosophy is constantly being reappropriated by disciplinary and eurocentric paradigms and at the same time, struggling to become something beyond academia. Moreover, as their thought has been recently understood as a new materialism, we say that it could also be conceptualized as a new philosophy of praxis.

According to their onto-epistemology, Deleuze & Guattari (1987) consider that the *agencement machinique* -in contrast to “system” or “structure”- is created by multiple different “lines” and is never completely stable. From one side, different intensities and velocities of *lines of articulation* and from the other, of *lines of flight* (p.4). We argue that their work is constituted as multiple possible machines against fascisms -not only historical fascism, as Foucault points out in his Preface to the AntiOedipus- and has faced repeated academic reterritorializations. Humanities and Social sciences have remained in a rationalist and eurocentric paradigm reproducing academia as a redundant repetition of books, papers and conferences, which has been challenged by knowledge among counter cultures and social movements. We will claim that Deleuze & Guattari's ideas as lines of flight are not only beyond academia, but their meaning imply at least a crack on the ground which sustains distinctions such as subject/object, academic/personal, academic/social, academic/political as fixed binaries.

Keywords: *Agencement machinique, lines of flight, academia, microfascisms, anti-discipline.*

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Two Accounts of Industry: Gilbert Simondon's Critique of Marx's Philosophy of Technology

This essay presents and expands an implicit critique of Karl Marx's philosophy of technology found within Gilbert Simondon's *Du Mode d'Existence des Objets Technique*, showing how this work can be read as a direct rebuttal to *Das Kapital's* treatment of technical objects. During the introduction to MEOT Simondon rejects 'culture's' understanding of technology, which analyses technical objects via the rubrics of utility or alienation. Under this system, the essay explains, technical objects are judged according to their ability to further, or indeed, hinder human productivity. A move which sets up hierarchical relations between these two parties, resulting in either technical objects becoming completely impotent, or ruthlessly autocratic. This either/or scenario, the essay demonstrates, is evident within Karl Marx's work on technology. Interactions between technical objects and humans, Marx affirms, follow patterns set down by the prevailing mode of production. In Manufacture, we see humans using tools, with these objects passively channelling human will. Whereas in Industry, this relationship is reversed, with machines covertly enslaving their operators. Consequently, for Marx, what is important is not technical objects *themselves*, but the social and economic systems in which they are embedded, and how these structures effect humanity. A conclusion, the essay argues, which fails to recognise technical objects' significance, with Marx praising, or condemning them due to a misplaced concern for human productivity. Dealing with similar relations, the essay continues, Simondon constructs an account which accentuates reciprocity. Humans and technical objects, he observes, collaboratively develop one another, establishing, and reproducing, techno-social cultures. Technical objects, and humans, by Simondon's account, are given an equal measure of efficacy, with their roles within these structures proportionally represented. The essay concludes by discussing how Simondon's approach grants technical objects a fuller part within human reality, opening new avenues for sociological investigation.

Key Words: *Simondon, Marx, Industry, Technical Objects, Alienation*

Δ David Gauthier

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at ASCA, University of Amsterdam

Opcodes and Dipoles

What sort of relations signs and signals entertain with each other within the confined technical layers of a given digital computing machine? It is commonly assumed that, on the one hand, symbolic programming languages dictate the logic of a given software program, prescribing how the program is to behave on certain inputs and outputs, while on the other hand, material hardware executes the program itself by turning the program's symbolic logic into proper physical

operations and material manifestations. But isn't this molar software/hardware stratification problematic in the first place? Doesn't it perpetuates a certain notion of computing legibility that is solely based on the symbolic order of code (programming languages, symbolic input / output) whose effect is to erase from view the material "support" on which this order executes—producing what is commonly known as a "black box"? In this conference paper, I argue for the collapsing of this strict dichotomy between software and hardware by deploying Félix Guattari's *a-signifying* semiotics in the study of machinic execution. By considering modern debugging equipment and practices, I am set to follow the thread of execution of a given program and expose how symbols vanish into intensive voltage charges and current flows. In so doing, I will discuss Deleuze and Guattari's notion of "sign-particles" and further develop the lines of an ontogenesis of the event that is execution proper. My aim is not to reify the idea that computing is merely a material process involving formed substances such as silicon, copper, lead and gold for instance, but rather to follow the dynamic deterritorialisation of such elements as they become unformed materials, manifesting only degrees of electromagnetic intensities (conductance, inductance, resistance, etc.) Finally, in considering the ability of modern debugging practices to follow the itinerary of sign-particles within given machinic assemblages, I posit these can be conceived as vivid and rigorous "ambulant sciences" whose aim is not only to clinically sample and diagnose such assemblages but furthermore to select and create new ones.

Keywords *hardware/software execution, sign-particles, debugging, ontogenesis, phylogenesis*

~ dr. Betti Marenko

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The Nonhumanity of Planetary Computation: or how to live with Digital Uncertainty

How are the transformations in digital technologies reconfiguring the machinic phylum and the social/mental realms of the human? What is the impact of the nonhumanity of the digital on practices of constitution of subjectivity? My paper explores these themes by moving beyond the notion of technological tool that still permeates conceptualization of digital machines. Drawing on Simondon's technicity, and Felix Guattari's machinology, I will look at current human-machine interaction from the perspective of the nonhuman, in particular examining how the algorithm-driven prediction paradigm prevalent in computation may be counteracted by modulation, contingency and uncertainty. The distinction between trivial and non-trivial machines is proposed as a model promoting the value of digital uncertainty and how this feeds into the design of new assemblages of silicon and carbon.

Keywords: *Indeterminacy, algorithmic thinking, non-trivial machines*

Ź Ewa Łukaszyk
University of Warsaw

Battlements: Deleuze – Guattari – Araki

The aim of this paper is to establish a triangular relationship between some fragments of *A Thousand Plateaus*, some of Guattari's short texts on Japan (*Machinic Eros: Writings on Japan*, ed. by Gary Genosko and Jay Hetrick, Minneapolis: Univocal, 2015) and some photographs from Araki's cycle *Tokyo Lucky Hole*.

As an analytic tool to deal with this selection of textual and visual materials, I propose to introduce an architectonic metaphor: that of battlements, forming a cyclophrenic rhythm of fullness and void. These battlements actually appear in Guattari's notes from Japan as “luminous cubes on top of the skyscrapers”, compared with “medieval towers of Bologna”. At the same time, the diagram of battlements organizes the vital experience of presence/absence of the body, put in evidence in some of Araki's photographs, as well as in Guattari's appreciation of the dance performed by the butoh master Min Tanaka, to whom Guattari dedicated a poem containing a significant line: “I dance not in the place but I dance the place”. The fullness of the body, its material presence, forms an oscillation on a threshold, evoking negativity, absence, and void – the abysmal aspect of the “lucky hole”.

This body-on-the-threshold remains inscribed in a particular ecology, a vital space of episodic, intermittent existence that I shall try to inscribe into my own concept of Eremos that stands for an emergent symbolic dimension situated beyond any particular culture, as it appears as the result of interference between heterogeneous cultural codes, languages, rituals, choreographies.

Keywords: *Deleuze – Guattari – Araki – Japan – void*

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Ecology of modern pirates – technology tool as a creative weapon

“The Pirate Cinema” an art installation and performance of Nicolas Maigret, spotlights a hidden activity and geography of Peer-to-Peer (P2P) file sharing, revealing different aspects of online exchange platforms. The installation indicates the “re-existing potential of P2P architecture” thus it goes beyond the one-sided perception of piracy as a condemn and illegal practice. Recently revealed online publication “The Pirate Book”(<http://thepiratebook.net/>) follows and extends this view significantly. Editors (Nicolas Maigret and Maria Roszkowska) have gathered a variety of examples of strategies how a cultural content is shared, distributed and experienced outside the confines of local economies, politics or laws. The stories from India, Cuba, Brazil, Mexico, Mali and China however individual, are presented within the broader view of power interplay between market, national and global forces. As a consequence, the book adds an interesting voice to the media ecology analysis.

This paper will analyse the machinic assemblage of the pirate media practices presented in “The Pirate Book” in the light of Deleuze and Guattari’s ecosophy. In each of the given examples the piracy grows on the certain socio-economical ground, just to transcend it and establish the new

platform of connections – a variable constellation dependent on the flows of its users (multilayer assemble of seeders and leechers), as well as on the materiality of medium. Media tools extensively used by surveillance, connect as well with contradicting movement, creating counter societies, working along different paths. Hence technological tool reveals itself a weapon, a locus of *undecidable proposition*, that has the ability to construct *revolutionary connections* (ATP 473). Therefore the pirate practices may not exhaust themselves at the level of replication, but potentially give way to creative transformation.

Keywords: media ecology – online piracy – The Pirate Book – online data share – ecosophy

√ Toni Pape
University of Amsterdam

The Dividual in Contemporary Media Aesthetics: The Example of Stealth

-- abstract in stealth mode --

Keywords: *Dividual – Stealth aesthetics – Desubjectivication*

^a Zornitsa Dimitrova

Artifactual Ecology

This paper looks at what I call the onto-ecology of human-artifact interaction. Turning to the robotic shows of Survival Research Labs, it explores the productive alliance of Ontology, Aesthetics, and Sustainability Studies across the organic-artifactual divide. The conceptual core of the paper encompasses (1) a shift from ontological scenarios that favor actuality to ones favoring ontologies of the virtual and (2) a shift from forms of artistic production designated as ‘artwork’ toward forms that are ‘ontoecological’, that is, amalgams of philosophical, political, and ontological features that carry within themselves an ethics of sustainability. Within these shifts, interaction is not restricted to organic life forms but incorporates empathetic response to that which is non-animalesque and not even biological—namely, artifactual automata. For this purpose, I look at works that articulate spectatorial involvement with mobile automata. Such works invite us to think of new, not restrictively human, models of participation and a new ecology of bodies. Herein a practice of participatory becoming allows bodies to become diffuse. One such state of expansion enables them to participate in the terrestrial biome affirmatively. A body is no longer contained within its provisional outlines but incorporates the entirety of the networks it builds in interaction. Maximally open bodies thus become capable of ecological attunement. Here Félix Guattari’s ‘ecology of the virtual’ prompts us to turn to the generative force of artistic practice to discover an infra-human level of interaction that operates across individuals and relates us to pre-personal, transversal ways of being.

Keywords *ecosophy, virtual, becoming, participation, Guattari*

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Nonrelational Ecology: Technologies of the Mark

Heterogeneity and ecology appear to be opposed to one another. This is the case, at least, in so far as one considers their commonsensical connotations: heterogeneity invokes divergence and dispersal, whereas ecology invokes the home, or a context of embeddability. The tension between these terms may likewise be addressed through the question of relation, and specifically via the pressure that the divergence of heterogeneity exerts on—or amidst—the relational contextualization that ecology can imply. This paper pursues such tension in order to propose a nonrelational ecology.

Importantly, the nonrelationality here explored does not stem from a being or point of reference that would be outside of or transcendent to the field of relation, and thereby without relation to that which is embedded within such a field. It rather stems from a differentiability that pervades the field with an intensity that cannot be recognized in terms of (commonsensical) relation. What is therefore at issue is not a rejection nor even a critique of the difference between environmental, social, and mental ecologies, but rather an attempted articulation of the ways in which these three ecologies are bound together precisely in terms of differentiability.

The proposed nonrelational ecology is elaborated through the notion of technologies of the mark. This is meant in contrast to an ecology overdetermined by technologies of control, which Deleuze defines in terms of “a *modulation* ... a self-deforming cast that will continuously change from one

moment to another.” Technologies of the mark provide a means of refusing such control not through the invocation of a stable ground, but rather through the mark’s riveting yet ungroundable power.

Ω Glenn Stalker
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Promethean Tools and Ecological Consciousness: The Anthropocene and Prospects for Machinic Ecology

Deductive approaches to environmental behavior and ‘attitudes’ have largely assumed the rational actor with econometric models predicting that actor’s are motivated to increase their utility and discount future risk. While more social psychological informed models assume the pivotal role of environmental knowledge and self-efficacy leading to social action and attitude formation. Attitudes are proxies for consciousness, though, typically, decontextualized from environmental, social, and mental ecologies, thereby refolding a relationship between the mental, social and the environment as a binary mutually exclusive of the other. Human conscience reduced through measurement, to what is observable, and causally attributed to explanatory factors mirrors a collapsing of dimensions of human subjectivity as suggested in the work of Marcuse.

While climatology extends understanding of the effects of carbon forcing, and gains in research begin to approximate a systems understanding of interactive unintended consequences of a warming environment, this understanding is, nonetheless, partial with the expressed aim of adaptation as codified in IPCC (Intergovernmental Panel on Climate Change) mandates. Guattari speculated that a machinic ecology would replace environmental ecology as technical and scientific interventions keep pace with manifold change in the anthropocene. Machinic ecology and the required mastery of the mechanosphere could only be suggested by Guattari at the time of his writing. However, atmospheric dispersion of aerosol sulphates have been contemporarily advanced, within some scientific quarters, as an easy intervention to halt the worst warming under worst case risk analyses, while other measures include seeding oceans with iron sulphate to stimulate plankton growth as a carbon capture method. The paper will consider social science practice as it addresses attitudes and behaviours, in addition to key technical-scientific technologies that respond to projected climate futures as a machinic outcome of the triply folded ecologies. Conventional epistemologies in the sciences will be contrasted with Bateson’s approach to abduction and existing approaches in environmental thinking, such as the social ecology of Bookchin and the Deep Ecology of Naess, in addition to psychoanalytic approaches to more fully account for human consciousness, while problematizing knowledge that externalizes the environment as separate from social and mental ecologies.

Key Words *Machinic ecology, Anthropocene, systems theory, climate change, abduction*

œ Müge Yilmaz
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Two Tuned in Tuning Forks,

This paper introduces a series of analogies through the 'three ecologies' utilized as a methodology and proposes the perception of humanity as one persona. This discourse is pursued by aligning the human species to the subjectively perceived character of a single actant and arguing that atavistic practices might be crucial in its process of individuation. I will bring this whole-humanity-in-one persona to a narcissistic disorder level and propose the dissolution of its divisions through a discourse on accountability, responsibility and reciprocity. A structured thread of analogies will compare the extraction of rare earth metals from the ground through mining to the ways a narcissists obtains attention by manipulation. This argument is developed further by a reflection upon the meaning and effects of toxicity.

Keywords: *#reciprocity #accountability #narcissism #causality #manipulation*

μ Helena Grande

Notes on non sensory perception

Following Luciana Parisi's argument on machines of communication, and how they “are leading to the formation of a technoecology of information sensing”, this paper explores the notion of *nonsensous* perception, through the idea that the media is more than a series of extensions of the human senses. It engages with the affective interactions between human beings and the Internet, leaning on the concept of affect developed by Spinoza, as well as Deleuze's theory of the virtual, and Deleuze and Guattari's machinic assemblage. We experience the internet through the actualization of information in the form of interfaces, texts, videos or audio that we receive in our technical devices, but how do we define the affective realm of the media? How can we feel it? Is it possible to define an ecology of all the information shared in this realm as a kind of machinic unconscious? In this paper, I refer to the virtual, not only of data and algorithms, but the net of information that inhabits the Internet, and as something that cultural manifestations come to define, or imagine its existence. I use the work of various artists as examples for my argument, as they present ideas and concepts that can help to describe the Internet as a realm that we perceive by means other than human senses. Non sensory perception is beyond perception and emotions. It is a sense of virtuality of the media, a non-representational idea of the assemblages of the digital information that inhabit the Internet, understood as an abstract environment, which we perceive affectively.

Keywords: *non sensory, Internet, affect, virtual, machinic assemblage*

¬ Arthur Wolf

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Artisans of thought: The pedagogue as metallurgist

Félix Guattari's ecosophy aims for a radical engagement with three ecological registers: the environment, social relations and human subjectivity (Guattari, 2000, p. 28). An engagement that emphasises their interdependence and sees the 'human' as well as the 'non-human' as part of an ecosystem. He therefor argues that "[e]mphasis must be placed, above all, on the reconstruction of a collective dialogue capable of producing innovative practices. Without a change in mentalities, [...] there can be no enduring hold over the environment. Yet, without modifications to the social and material environment, there can be no change in mentalities" (Guattari, 1997, §7).

Related to Guattari's ecosophy we find in Deleuze and Guattari (1987, e.g., p. 406) the idea of the assemblage, which refers to the relationality and the changing positionality of singularities. To create the possibility for change we need to promote the enunciation of new assemblages that address these registers of life and simultaneously transform thinking about and with them, i.e., to create dissident subjectivities. But what might this 'innovative practice' highlighting 'a change in mentality' look like? What are its weapons and tools? Here I suggest one such approach in the form of a pedagogical practice where children are stimulated to think and re-think the "constellation of singularities and traits deduced from the flow [of matter in continuous variation]" (Deleuze & Guattari, 1987, p. 406). This then requires an emphasis on process and not product in education where a process "strives to capture existence in the very act of its constitution, definition and deterritorialization" (Guattari, 2000, p. 44). In doing so I will address the following questions: What are its consequences for pedagogical practice? In other words, what does this mean for the way in which we want to 'educate' the next generation? How can we teach them to 'think' ecosophically and what are the weapons and tools this might involve?

Keywords: *ecosophy, pedagogy, assemblage, ambulant, nomadism, metallurgy*

% Drs. Ir. Stavros Kousoulas

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Urban Correlationism: A Matter of Access

If one is to provide an alternative account for the plurality of, intentional or other, morphogenetic processes that take place constantly within the urban field, then one has to examine the intricate relationship between the field itself and our access to it. Ontology, epistemology and the –urban-world are put forward in this paper. Throughout it I deal with the first of consequences that ‘urban correlationism’ entails; that of the primacy of a subjective access over a ‘hylomorphically’ malleable present. It is through an ecology of material- discursive practices that the apparatus of architectural thinking can be traced genealogically and posited as an abstract machine catalyzing a very specific image of thought. That of a meta-subject which privileges its access to a world bifurcated in primary and secondary qualities so as to trace the transcendental elements of its own justification.

My aim is to diffractively expose a genealogical line that runs from the first attempt to theoretically reflect on issues of spatial production, their later interpretation and critical transformation in defining the outlines of formal architectural qualities, to the combination of both under the premise of modernist emancipation. Vitruvius, Alberti and Le Corbusier will be considered as the ‘conceptual personae’ that highlight issues attached to spatial production while nevertheless expanding beyond it. Consequently, the question of access appears under the mode of a problem, forcing one to consider its implications on a population of heterogeneous fields. What most spatial theories seem to ignore is a quite simple fact; that a horizontally expanded experience is the phenomenon whose existence is more certain than the existence of anything else. It is on this premise that architectural theories, for the sake of their own persistence and individuation, should shift focus from the *relata* of the discipline to the relationships that precede them. I conclude this paper by arguing that if any architectural theory and practice is to aim in a break from the past then it is through the focus on the contingent actuality of a virtual state of affairs. The question therefore for any architecture to come, is whether space can topologically afford and be afforded the virtual; afford the non-neutralization and the non-confinement of desire.

Keywords *Architecture, Correlationism, Material – Discursive Practices, Bifurcation of Nature, Panpsychism*

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A Flat Theory of Modernization: Toward a Genealogy of Apartmentalization

Post-Foucauldian theories have facilitated architects largely to recognize and utilize the performative aspects of the built environment through a process-oriented understanding of material formations. Converging with discourses on environmental transformation, their recent development into new materialist, or agential realist theories during the last decade, however, increasingly challenges the ontological status of this agency in a much more historical sense. In this perspective my doctoral study is concerned with an ethico-aesthetic problem regarding modernization and environmental transformation in general:

By taking a specific Deleuzo-Guattarian perspective on architecture history, this doctoral study identifies the modern formtaking of apartments as a complex blindspot in our post-representational understanding of the built environment. In spite of the fact that modern apartments are arguably one of the most studied subjects in architecture, there has never been any comprehensive study attending to how apartments came to be the globally dominant form of urban living. Seen as a mere result of density and money, architects are completely ignorant to the difference apartments actually ‘made’. My study therefore poses the question whether not apartments have effectively arranged the modern world, to pursue a two-fold agenda: to construct and at once employ a deliberately double-edged “flat theory” of modernization. Through this lens, the study will approach a first genealogy of this form-taking process in order to map its specific topological transformation of the built environment. To draw together the long-term transformation and crucial phase-changes, it will trace the intellectual and material formation of appartements in the Renaissance; their concretization in apartment houses in 17th to 19th century Europe; and the global dispersion of apartment housing in the 20th century. To finally put apartments on the list of modern figurations allows a completely novel, transversal perspective on the modern habitat, by problematizing its form of living on an ecosystemic scale.

In this paper, I want to briefly present the project by focusing on its theoretical setup and hypothesis, and address the conditions of its being-posed. The paper concludes by addressing the methodological and conceptual challenges to leave dispositifs behind to understand the arrangement of the built environment in fully productive terms.

Keywords *Agential Realism, Apartments, Arrangement, Genealogy, Modernization*

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Architecture as Collective Equipment: The Unconscious of the Built Environment

The paper will offer a different, i.e. *machinic*, conception of consistency which is determined neither by the autonomy of the vitalist whole (*organicism*), nor by the geometric expression of the whole in its parts (*mechanicism*), but by the dark precursor’s zigzagging between the Scylla of submissive empathy and the Charybdis of dominating abstraction. In the words of Deleuze: “it is not a matter of bringing things together under one and the same [universal] concept, but rather of relating each [singular] concept to the variables that determine its mutations.” The argument starts from the hypothesis that the current Digital Turn in architecture effectively reproduces the Cartesian duality of mind and body, removing the former from contexts of engagement with the environment while treating the latter as no more than a kind of recording mechanism, converting the stimuli that impinge upon it into data to be processed. It is for this reason that we want to revamp the legacy of Deleuzian *transcendental empiricism* in general and Gibsonian *ecological perception* in particular. The American psychologist Gibson vehemently rejected the reductionist information-processing view, with its implied separation of the activity of the mind in the body (abstraction) from the reactivity of the body in the world (empathy), arguing instead that perception is part and parcel of the total *system* of relations constituted by the ecology of the life form or its mode of existence (metastable plasticity). Let us make it, after Guattari, ecologies in the plural: environmental, social and psychical (transversality). If architects ever stopped to consider how much of life is guided by ego-logic (intentionality) and how much by eco-logic (gratuitous encounters), they would certainly pay far more attention to the Collective equipment.

"The minimum real unit is not the word, the idea, the concept or the signifier", explains Deleuze, "but the *assemblage*."

Keywords

Architecture, Heterogenesis, Metamodelisation, Ethico-Aesthetics, Transcendental Empiricism.

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The digital artisan

In this paper I argue that current *digital* architecture practices operate within seemingly complex regimes of representation. The homogeneity of the field is maintained, while difference is still approached while applying formal criteria, operating well within the realm of aesthetic. I propose deploying Deleuze and Guattari's distinction between the *architect* and the *artisan* as means to propose a reconceptualization of *digital* architecture processes, to suggest that this increasingly prolific discipline operates within a *hylomorphic* model, which is inseparable from Royal science - 'implying both that form organize matter and matter prepared for the form.' (ATP 1987; 407) I would like to follow on Deleuze and Guattari in reconceptualizing the *artisan* as an alternative to the *digital* architect as she 'who determined in such a way as to follow a flow of matter... it is intuition in action.' (452)

The *digital artisan* will be reconceptualized in relation to *data* as a raw material to be excavated, morph and transpose. I will use the architectural *site* as that which relates architecture to a striated space, while proposing to transgress it. I suggest following *in-sight* as a way to follow *in-formation* as practice of cartography. Such alternative excavation of *data* flow reveals the *artisan* as a non-unitary formation that thrives on imperceptions. Grasped from this perspective, the *artisan* relate to the *site* in a *non-essential*, affirmative way, *nomadically*, occupying a space but never owning it, porous to the flow of singularities, affectively. Opening up to an alternative flow of *data*, the *machinic phylum* that predate the tool (the script/ the software) while questioning subjectivity, politics and sustainability – all of which are currently articulated under majoritarian/molar axioms, while *digital* discourse seemingly operate complexity.

Keywords *artisan*, *data*, *digital*, *non-essential*, *site*