
James Stirling's Architecture and the Post-War Crisis of Movement

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Abstract

Deleuze's cinema project identifies a crisis of movement, action and thought, established initially in the war-devastated spaces of neo-realist cinema. Indirectly these spaces subordinate architecture as the locus of crisis, which only new, temporal artistic practices can avert. However, an architectural model of the smooth and striated, revealing a sophisticated interplay of the two concepts, can reinstall design practice and the intentional built environment as part of a productive and affirmative image of thought. The designs of James Stirling, whose career unfolds alongside significant developments in post-war spatial thought, reveal sensual expressions of new modes of subjectivity and individuation to accompany the increasingly aleatory and lacunary nature of movement.

Keywords: architecture, intensities, modernism, movement, space

Gilles Deleuze transitions between the two volumes of his cinema project by identifying a crisis of movement in post-war cultural and aesthetic practices. As film liberates itself from causal logic and linear displacements, introducing a differential subjectivity to replace static identity, space and time are (re)conceptualised to accommodate impossible worlds. In establishing these late modern dynamics, seen initially in neo-realist spaces devastated by the Second World War, Deleuze indirectly subordinates architecture as the locus of the crisis, which only innovative, temporal practices can avert. Deleuze reframes modernism as a critical and exploratory tendency influenced by movement rather than prescriptive and proscriptive spatial guidelines.

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He posits a conditional distinction between movement and space when he writes that 'space covered is past, movement is present, the act of covering' (Deleuze 1986: 1). In other words, space is divisible, part of a provisional set, while movement is whole and changes qualitatively with each division. As such, a subject who orients herself in terms of movement experiences pure relations of speed and intensity, while the subject who orients herself in terms of constructed space imposes a provisional totality.

However, in *A Thousand Plateaus*, Deleuze and Guattari posit two types of space—the smooth and the striated—as processes that resist a strict binary or dialectic, existing 'only in mixture: smooth space is constantly being translated, transversed into a striated space; striated space is constantly being reversed, returned to a smooth space' (Deleuze and Guattari 1987: 474). The relationship between the smooth and the striated elucidates the thought and creation of space, as well as the process of subject formation and individuation that occurs through it. While each type of space can be distinguished and studied separately via *de jure* abstraction, the inextricable linkage of the two concepts constitutes an important element of assemblage. Assemblages are tetravalent, Deleuze and Guattari maintain, with two sides, one of material bodies, the other of semiotic expressions. Both aspects are simultaneously pulled in two directions, one towards a molar stabilisation of striation or an articulation of a code with a milieu, the other towards its dissolution or mutation through smooth and molecular deterritorialisation that detaches and unhinges the code from its milieu. To think in terms of either concept is to enframe action, perception and affection in a fabric of relations and to emphasise the capacity of sense and thought to address the genesis of movement and the process of its imaging.

Architecture integrates space and time, combining the smooth as unfoldings that refuse to follow preconceived trajectories and the striated as structured, socialised and distributed boundaries. Architecture as a professional practice is heavily striated through economics, client demands, programming, functional and other constraints, as well as through conventional representational tools (plans, sections, perspectives, diagrams) legible by clients, contractors, consultants and builders. Striation allows for certain predictability and workability, which can only be measured via translation into metric and divisible space. That is, a building as actual and material operates to make the virtual visible and assures we are working within a system, not from outside it. Smooth space, on the other hand, measured only in terms of force, guards against territorialising hegemony and cannot be divided

without qualitatively changing. The smooth prevents the foreclosure of the structure to the virtual potential of a life after construction. In short, striation reveals a provisional process of selection from a purview of reality, while smoothing negotiates and intuits the durational whole of which perception only reveals a part.

An architectural model for the smooth and the striated serves to reinstall design practice and the intentional built environment as part of a productive image of thought in which temporal movement becomes inseparable from spatial movement. James Stirling (1926–92), in particular, whose career unfolds alongside significant developments in post-war thought, creates an ongoing exchange between the actual and the virtual, the sedentary and nomadic, and processes of territorialisation and deterritorialisation. Through a sophisticated interplay of the smooth and the striated, Stirling returns to the creative genesis of modernism as an open mode of thought to recover the singularity lost to the banality of functionalism and to dismantle the unproductive dualisms that plague representational modes of thinking. His projects posit a density of signs and an archaeological palimpsest that obfuscate the boundaries between landscape and building, natural and constructed, past, present and future, acting as a critical reflection on the nature of difference over identity, maintaining a unitary and singular concept that accommodates a multiplicity of events in what Deleuze calls 'the affirmation of all chance in a single moment' (Deleuze 1990: 180).

I. Movement in Crisis

The nascent crisis of action, movement and thought that Deleuze finds in mid-twentieth-century cinema reflects the particularly acute discursive conundrums facing all cultural, aesthetic and creative enterprises in the decades immediately following the Second World War, the horrors of which gave rise to a radical questioning of truth, the modernist agenda, as well as spatial and temporal relations. Deleuze identifies the point of significant impasse from which he will develop a new image of thought when he writes:

But precisely what brings this cinema of action into question after the war is the very break-up of the sensory-motor schema: the rise of situations to which one can no longer react, of environments with which there are now only chance relations, of empty or disconnected any-space-whatevers replacing qualified extended space. It is here that situations no longer extend into action or reaction in accordance with the requirements of the movement-image. (Deleuze 1989: 272)

The movement-image structured by the sensory-motor schema assumes a rigorous causal logic to reinforce rational continuities between images and signs as they appear, as well as vestiges of teleology. Deleuze writes, 'The characters can act, perceive, experience, but they cannot testify to the relations which determine them' (Deleuze 1986: 201). The subject who confronts limitations of thought and representation continually returns to habitual modes of recognition and maintains the possibility of a universal image of totality to confine movement.

In order to address this incapacity of a logical sensory-motor schema to allow for new modes of thought, cinema had to question its own presuppositions through the creation of visual and auditory signs that break sensory-motor linkages and refuse extension into action, characterised by Deleuze as:

pure optical and sound situations, in which the character does not know how to respond, abandoned spaces in which he ceases to experience and to act so that he enters into flight, goes on a trip, comes and goes, vaguely indifferent to what happens to him, undecided as to what must be done. But he has gained in an ability to see what he has lost in action or reaction: he SEES so that the viewer's problem becomes 'What is there to see in the image?' (and not now 'What are we going to see in the next image?'). The situation no longer extends into action through the intermediary of affections. It is cut off from all its extensions, it is now important only for itself, having absorbed all its affective intensities, all its active extensions. (Deleuze 1989: 272)

In *Last Year at Marienbad* (1961), written by Alain Robbe-Grillet and directed by Alain Resnais, perception becomes detached from action and reattached to the performance of thought through irrational linkages that forestall movement. Deleuze argues that 'a to-and-fro occurs between the narrative speech which creates the event and the static hotel grounds which assume a mineral or tectonic value, with their different areas, white, grey, black' (Deleuze 1989: 324n). The expansion of anxiety, separation, velocity and perpetual intervals supplant determinate locations, and this crisis forces movement, consciousness and reality to take on increasingly stochastic tendencies, individual bodies to become centres of indetermination, and reality to exceed the limits of conscious thought, narrative and representation. The characters of A and X emerge through foldings in disjunctive yet shared geographies and temporalities, and their thoughts become individuated even as identity, space and time are made indiscernible. Through this process, the film's smooth narrative always remains subject to recodification, just as the striated architecture constantly re-smooths linkages.

From Deleuze's cinema project, we can extract concepts useful to a (re)consideration of the natural and built environments to address issues that arise when space and time are disjoined from representational modes of thought and attached to a new logic of sense and sensation. In the conclusion to his cinema project, Deleuze writes:

A theory of cinema is not 'about' cinema, but about the concepts that cinema gives rise to and which are themselves related to other concepts corresponding to other practices, the practice of concepts in general having no privilege over others, any more than one object has over others. It is at the level of the interference of many practices that things happen, beings, images, concepts, all the kinds of events. The theory of cinema does not bear on the cinema, but on the concepts of the cinema, which are no less practical, effective or existent than cinema itself. (Deleuze 1989: 280)

That is, the extraordinary development of signs and images Deleuze explores through cinema affords a means for investigating the ways in which its concepts intervene in other aesthetic and cultural practices, including architecture.

The histories of late modern architecture generate anxiety concerning the built environment's perceived inability to refer to anything beyond the closed system of its own syntax or to attain meaning only through embodied and cultural use. In either case, these approaches reinforce dualisms between architectural and lived experience. Architecture is exhausted either as an autonomous art object or as a relational system of functional signs. More important, like the movement-image, such formalism and ideology seek a new timelessness and universality rather than subtle strategies of perception, action and affect that reveal the genesis of thought and the production of the new. As physical infrastructure becomes fragmented and indeterminate, the subject's affective disposition requires a complementary flexibility to productively navigate this new terrain, as well as new strategies for mapping movement and its intensities and for making them thinkable. Similarly, through Michel Foucault, Deleuze finds a means for embracing the flux of existence and gaps of meaning in the spatio-temporal environment without literal reification of movement. He writes:

But [Foucault] soon reaches another solution. If different examples of architecture, for example, are visibilities, places of visibilities, this is because they are not just figures of stone, assemblages of things and combinations of qualities, but first and foremost forms of light that distribute light and dark, opaque and transparent, seen and non-seen, etc. (Deleuze 1988: 57)

In other words, architecture operates via intensities before it ever materialises. The smooth and the striated are conceptually adept at negotiating these dynamics, treating architecture as assemblages linking content and expression, concrete without being functionally reductive and expressive without being naively utopian. Intensities posit architecture as metastable entities that can be lessened or augmented but cannot be divided, subtracted from or added to without qualitatively changing.

II. Stirling and the Striation of the Smooth

James Stirling develops strategies for architecture's continuing relevance and influence on the built environment, alternatively looking back to the failures of modernism and looking forward towards late-modern concepts of movement. Stirling provides the capacity to think time, space, their genesis and potential from within a localised place. Stirling is seminal in conceiving of the crisis in movement and for understanding its intricacies. According to Raphael Moneo, 'the evolution of contemporary architecture begins with [Stirling]' (Moneo 2004: 3), because his work references the myriad influences on modernism while presaging new notions of complexity and presenting a new material and discursive image of architecture. While Stirling was influenced by the academic tradition, he recognised early in his career that the popularisation of the functional avant-garde rendered it myopic and banal, blind to its connection to the development of cities and societies. He continually returns to the genesis of modernism as a creative uprising to produce the eternal return of difference, rather than accepting its tenets as a dogmatic or historical certainty.

Manfredo Tafuri, an influential surveyor of the crises of modernist architecture, characterises this architectural practice as restrained and solipsistic, producing a self-enclosed language without external referent and a regressive utopia struggling against institutional practices. He contends that 'the elements of the modern architectural tradition are all at once reduced to enigmatic fragments—to mute signals of a language whose code has been lost—shoved away haphazardly in the desert of history' (Tafuri 1987: 267), leaving architecture with two options: silence or false representation. Other post-war spatial theorists also, overtly or tacitly, inveigh against architecture as excessively striated, utopian, technocratic and teleological. They find the power of the smooth only in incidental spaces and heterotopias, as well as in the subversive and quotidian practices of strangers and *flâneurs*,

who reappropriate the postmodern landscape despite its architecture. Notwithstanding superficial differences, all of these modernisms treat movement as atemporal, the subject as pre-constituted and context as a pre-given totality.

Opposed to blatant critique, Stirling strategically undermines the dichotomy between building and context by returning to the creative genesis of modernist thought. His first professional works overtly pay homage to, while departing from, high modernism. His Dom-ino apartments (1951), like its namesake, Le Corbusier's early modern modular system, utilises prefabricated elements. However, unlike his forebear, Stirling emphasises transformation over the development of an apodictic architectural form for rote repetition, permitting shifts in scale and organisation. The Woolton House (1954), exploits a rural and vernacular tradition, not as an alternative ideology or telos, but as a means for recovering the singular and specific lost to modernism's focus on universal construction and normative strategies.

Stirling judiciously understands that while potentially reductive strategies of striation (representational conventions, economic considerations, client demands, construction systems, programming, context and other design constraints) are unavoidable, striation acts as a creative force only in so far as it deterritorialises the tools of the trade, creating new strategies for mapping movement, diagramming intensities, and treating constructed buildings themselves as generative machines in which expression and content converge to constitute each other. Striation reveals discontinuities in thought, as well as points of tension, disjunctions and differentials in spatial practice, giving rise to rational and irrational gaps as loci of intensities that reimpart smooth space. The hegemony of striation, its tendency to organise an existing reality without producing new conditions of thought, is mitigated by its ability to localise and provide context, which smoothness, despite its capacity to make connections at will, necessitates in order to affect its potential for qualitative change.

The process of striating the smooth is most forcefully evident in Stirling's Engineering Building at the University of Leicester (1959–63). The Leicester project constitutes a complex assemblage of masses and forms to accommodate auditoriums and theatres, one- and two-story workshops covered by diamond-shaped glass, installed on the bias to capture northern light, punctuated by a vertical ensemble of towers containing offices, laboratories, lifts and stairs, as well as an exhaust chimney (Figure 1). This project also augments Stirling's fascination with expressive drawing modes, such as the section and axonometric,



Figure 1. Exterior of the Engineering Building at the University of Leicester. (Source: Matt Neale)

well suited to analysing the vertical sequencing of space as a means for reconfiguring relationships, linkages and movement and to depart from the rigidity of the plan (Figure 2). At Leicester, the autonomy of the parts reflects an acute awareness of an open whole and creates a series of events as a critical reflection on the nature of difference. Stirling employs utility to his advantage, treating stairs, rails, windows and corners as opportunities to unify the site through the creation of events at various scales. Stirling also returns to British functionalism, regional vernaculars, nineteenth-century traditions and Colin Rowe's academic theories as potential creative origins of modernism from which singular architectural vitalities emerge primed for further exploration. In the process, Tafuri argues:

Stirling has rewritten the 'words' of modern architecture, constructing an authentic 'archaeology of the present'... that, as in his most recent works, can very well reach the point of deforming language, of exhausting it. But it always remains an exhaustion that stops short of a complete shattering of language. The works of Stirling are 'texts,' not explosions of an imaginary utopia. (Tafuri 1987: 268–9).

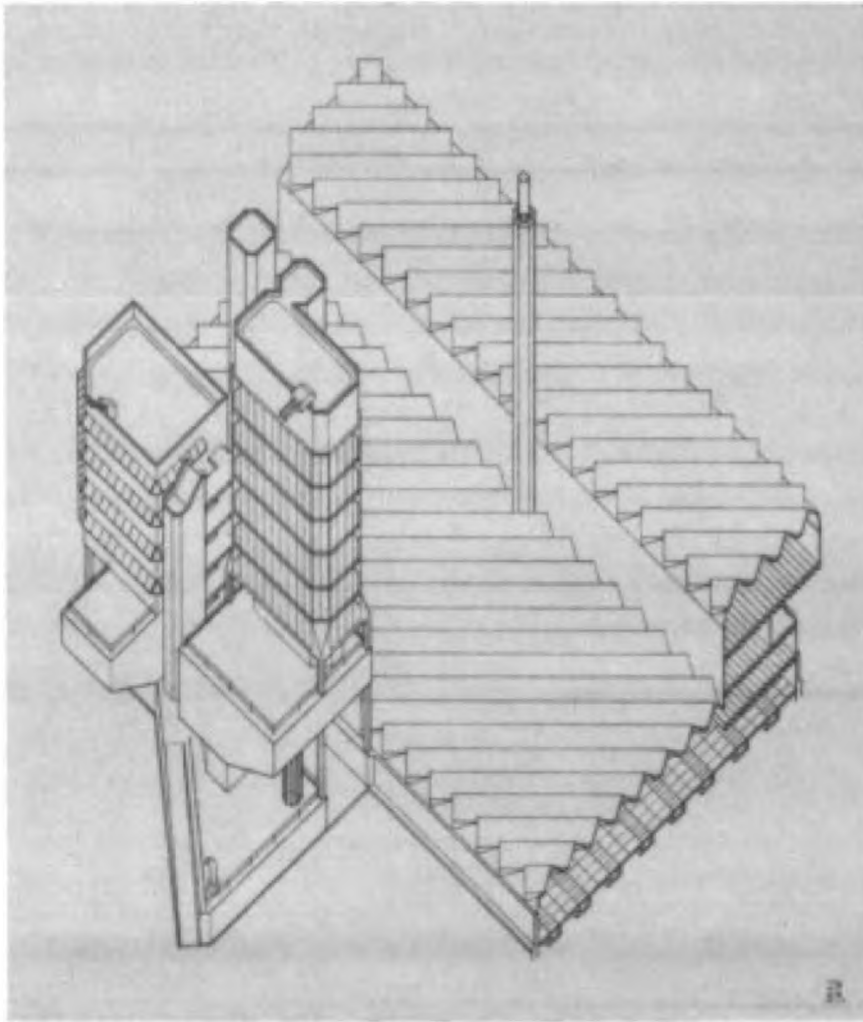


Figure 2. Axonometric drawing of the Engineering Building at the University of Leicester, 1959–1963. (Source: James Stirling/Michael Wilford fonds Collection Centre Canadien d'Architecture/Canadian Centre for Architecture, Montréal).

However, Stirling's 'quotations'—references to nineteenth-century British structural engineering, Paxton's Crystal Palace, Russian constructivism, Italian Futurism, as well as the heroic modernism of Le Corbusier—do not emerge as easy witticisms or obvious allusions. Rather, they acknowledge that, as Deleuze and Guattari argue, 'information and communication, and even signifi-ance and subjectification, are subordinate to redundancy' (Deleuze and Guattari 1987: 79). That is, language, like building details, is repeated within a social field and does not emerge from individual minds or objects. Stirling's forms repeat and reference to situate themselves within flows of meaning that precede subjectivity. The building, as such, neither stands

outside the system of cultural production nor merely repeats without difference a message ad nauseam.

The Engineering Building situates itself within a material and discursive flow that performatively enacts incorporeal transformations. This is a radically different experience from the supposed 'conceptual destruction' referenced by Tafuri, who writes, 'Stirling reduces the solid volume to a paper-thin surface; where the glass would seem to suggest a dematerialisation – the block of sheds or the office tower – he treats the glass as a prism, thereby making it contradict its "natural" evanescence' (Tafuri 1987: 271). However, this inversion of mass and void, solid and transparency, strong and weak materials is more appropriately treated as Stirling's creative capacity to highlight the virtual potential of materials, which the building decodifies, decentring tectonic expectations and dispersing its informational function.

Tafuri isolates Stirling's building from the world, arguing that, as text and pretext, it signifies but does not actualise utopia; it represents the space of community and integration but has no power to act or forge tangible connections to an actual space of lived experience. Kenneth Frampton echoes these sentiments in referring to the building's ship-like appearance as 'A dream with maritime associations' (reprinted in Tafuri 1987: 269), or in Tafuri's own words, 'a virtual iceberg that navigates in the sea of the park in which it is casually placed, according to a mysterious course' (Tafuri 1987: 269). However, materially, the design actually responds to a rather tight site on a university campus, and, despite its iconic appearance, is anything but floating in space. It is more productively conceived as a series of abstract machines in which plans, sections, elevations and perspectives operate transformatively, allowing expression and content to converge and materialise. Deleuze and Guattari write:

A true abstract machine has no way of making a distinction within itself between a plane of expression and a plane of content... [It] is neither an infrastructure that is determining in the last instance nor a transcendental Idea that is determining in the supreme instance. Rather, it plays a piloting role. The diagrammatic or abstract machine does not function to represent, even something real, but rather constructs a real that is yet to come, a new type of reality. Thus... it does not stand outside history, but is instead always 'prior to' history (Deleuze and Guattari 1987: 142).

The Engineering Building takes modernism in a new direction that eschews the sleek finishes and empty formalism of earlier modernism in favour of affective intensities that permit the singular to subvert the

universal. Insisting on a linear logic, Tafuri only partially 'reads' the architect when he contends that 'The "scandal" of Stirling's architecture is constituted by man, as he is forced to ricochet between architecture as pure object and the redundancy of hermetic messages, deranged by a "rhetoric of interruption"' (Tafuri 1987: 273). Stirling's 'scandal' is actually a carefully articulated interplay between machinic assemblage and collective assemblage of enunciation, or what Deleuze and Guattari define as 'two constantly intersecting multiplicities, "discursive multiplicities" of expression and "nondiscursive multiplicities" of content' (Deleuze and Guattari 1987: 67). Stirling's architectural montage intentionally sacrifices ideological content such that the exhaustion Tafuri uncovers is in fact a constant passage between the smooth and the striated, fictioning zones of indiscernibility that allow the virtual to emerge from the actual and vice versa. Stirling recreates the becoming of modernism through myriad episodes, but his repetitive strategy is differential to avoid didacticism and posit his design as a virtual part of an immanent process. As such, the built environment becomes an assemblage of capacities rather than the sum of its functions, design concepts become responses to problems comprehended from the perspective of a creative genesis, and architecture develops its own means of striving irreducible to contextual relics decorated with human desire.

III. Stirling and the Smoothing of the Striated

This process of deterritorialisation and striation also provides a new milieu, which enables striated space to be resmoothed through differentials of speed, delays, accelerations, variations, dis- and re-orientations. Smooth space is needed to implement qualitative environmental change, since stratification only organises an existing reality in stasis. In this sense, the actual emerges from the virtual, which is a non-metric continuum, a state of constant creation, part of this world of becoming, repeatedly defined by Deleuze as 'real without being actual, ideal without being abstract' (see Deleuze 1994: 208; 2000: 58; 2004: 101). Smooth space is comprised of forces and sensations in which dwelling is subordinated to the journey, interior and exterior are integrated along with the intensive and extensive, and in which connections can be made at will to create a provisional whole arising from the fragments of the city. According to Deleuze and Guattari, if the sea was increasingly striated by the sky above and its derivative measurements, the developments of commercial cities, especially by the State, soon followed suit, acting as a territorialising force. They

elaborate: 'In contrast to the sea, the city is the striated space par excellence; the sea is a smooth space fundamentally open to striation, and the city is the force of striation that reimparts smooth space, puts it back into operation everywhere, on earth and in the other elements, outside but also inside itself' (Deleuze and Guattari 1987: 481). The city accomplishes this re-smoothing by developing points of tension and intensity through sprawl and disjunction, which also adds a third, spatial dimension to the smooth and striated.

The most critical and productive architecture for Stirling emerges through the development of three urban museums designed for German cities: the Nordrhein-Westfalen in Dusseldorf (1975), the Wallraf-Richartz Museum in Cologne (1975), and the limited competition for the Neue Staatsgalerie in Stuttgart (1977–83), only the latter of which was constructed. A decade after Leicester and his attempt to overthrow the perceived permanence of architectural modernism, Stirling had grown more comfortable manipulating historical and modernist architectural syntax to facilitate the flow of an increasingly contingent modernism. As Moneo writes, 'This is architecture where the accidental predominates, and where the guiding thread is movement' (Moneo 2004: 41). The process of the Neue Staatsgalerie's creation is revealed as one of intensities beginning with drawings—sketches of widely disparate elements progressing down the urban hillside, staging episodes and engaging the physical and historical landscape in a critical discourse (Figure 3). The architectural promenade, connecting the topography of the city as well as the individual moments of the design, is a sculptural event staging sensation rather than assuming a pre-constituted subject put in motion and merely added to static space. Neue Staatsgalerie was primarily designed in plan and given a relatively modest section measured against its surroundings, a strategy that allows the building to read as a topographical extension of the city rather than an object in it (Figure 4). Stirling obfuscates the distinction between figure and ground, which oscillate to allow the contextual background to alternatively submerge and re-emerge. The collage of forms and details expressively unites to make the building's relations productively indiscernible. Formally, the unbalanced symmetry is reinforced by the irregular, elemental forms of the rotunda and cubic gallery spaces on either side of the dynamic entrance (Figure 5).

This archaeology, like that at Leicester, is temporal and spatial, productively mining the remains of modernism rather than desperately lamenting its downfall or nostalgically rescuing souvenirs from its more idealistic moments. The most overt historical reference, the pronounced

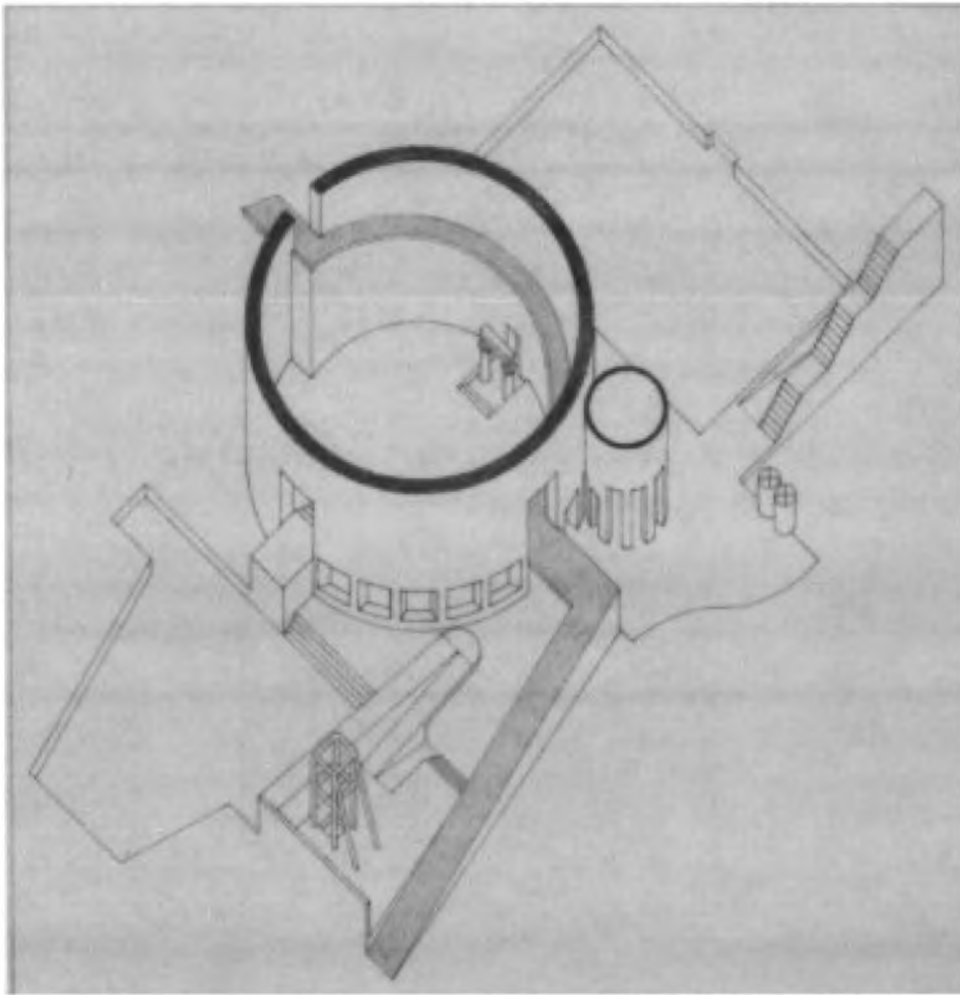


Figure 3. Axonometric drawing of the Neue Staatsgalerie Stuttgart, Germany, 1977–1984. (Source: James Stirling/Michael Wilford fonds Collection Centre Canadien d'Architecture/Canadian Centre for Architecture, Montréal).

cylinder, alludes to Karl Friedrich Schinkel's Berlin Altes Museum, which is here fragmented, then reconnected by a promenade and embedded into the urban environment of Stuttgart. Elements of the recent past appear in the form of an exact copy of Le Corbusier's detailing, as well as references to Stirling's own Olivetti building at Haslemere. Intensities of continually unfolding experiences, such as the elevator qua mechanical toy and vivid colours to counterpoise the stretches of classical stone revetment, instil a lack of repose or closure to the elements in the design by always referring to something yet to come.

Stirling meticulously unites movement and event by negotiating the smooth and the striated in order to address the temporality of design. Of



Figure 4. Exterior perspective of the Neue Staatsgalerie. (Source: James Stirling/Michael Wilford fonds Collection Centre Canadien d'Architecture/Canadian Centre for Architecture, Montréal)



Figure 5. Interior perspective from inside the rotunda of the Neue Staatsgalerie. (Source: James Stirling/Michael Wilford fonds Collection Centre Canadien d'Architecture/Canadian Centre for Architecture, Montréal)

this process, Tafuri writes that its 'reassemblage follows two seemingly divergent laws: on the one hand, it imitates the mechanical world; on the other, it reduces the formal assemblages, obtained by the accumulation of forms, to a succession of "events"' (Tafuri 1987: 271). While Rowe, Stirling's teacher and foil, lamented the lack of façades on the project, such a feeling is merely symptomatic of his inability to move beyond historical precedent and overarching structures for representational design. Anthony Vidler writes, "Without a face or façade, Rowe believed a building lost any frontality, and thus any "metaphorical plane of intersection between the eyes of the observer and what one might dare to call the soul of the building (its condition of internal animation)"' (Vidler 2008: 103). Rowe's concept of movement, in other words, remains picturesque and classical, while Stirling's incorporates more subtle forms of dynamism and duration.

Stirling's capacity to create, fuse together and obfuscate the boundaries between compositional and expressive layers is a compelling architectural version of the time image, a robust strategy for moving beyond the crisis of movement. The design's synthetic structure resolves social, institutional and tectonic imperatives within a single envelope that reveals traces of a deformational field. In the process, Stirling destabilises Tafuri's fear that symbolism as external to life is all that speaks through architecture in the form of either the monument as 'the artificial creation of a collective memory' or the tomb as 'the illusion of a universe beyond death' (Tafuri 1987: 275). That is, by reifying aspects of the life-world, architecture renders them impotent and precludes the human element of chance along with 'that expression *par excellence* of change, human behaviour' (Tafuri 1987: 273). Quoting György Lukács, Tafuri argues that 'a form that preserves and is open to life, does not occur' (Tafuri 1987: 274), adding, 'the space of life, of time as it is actually experienced, excludes the space of form or, at least, holds it constantly in check' (Tafuri 1987: 276).

In contrast to such apprehension, Neue Staatsgalerie can be seen as a spatial and temporal palimpsest that smooths the striated city, creating a new structure while connecting disparate elements of its environment. It stands as a singular assemblage containing a multiplicity of events with complex social, institutional and technical demands. Figure and ground, system and environment, architecture and landscape all fluctuate, preventing the structure from being read as an autonomous object. Stirling's true accomplishment here is to install complexity through a density of signs that release history, memory and time and resist a reductive formal clarity. The building operates like Bartleby, 'the man without references, without possessions, without properties, without qualities, without particularities: he is too smooth for anyone to be able to hang any particularity on him. Without past or future, he is instantaneous' (Deleuze 1998: 74).

The smooth and striated mark a division between intensive and extensive space and resituate embodiment, the subject's relationship to shelter, how she segregates herself from, or forms an assemblage with, the environment. For Deleuze and Guattari, the creation of materials and activities constitute technology as a process that imbricates humans, tools and matter (woman-needle-fabric). Striated space is given a function, which is imparted on a subject, while smooth space allows subjects to distribute themselves within and throughout space to form a new assemblage (human-building-environment). In striated space, the house separates the body from its surroundings and demarcates a

boundary between interior and exterior. That is, the striated annexes and segregates through immobile shelter. Smooth strategies, on the other hand, integrate interior and exterior, emphasise the journey and act to filter the environment.

Striated space reveals context and the background against which space emerges, while smooth space, which lacks a context, allows for connections to be made freely. In addition, space traversed can be measured and studied only after it has been striated into a provisional separation or closure from its durational whole, constituted by smooth space. The former process is necessary to operate in a quotidian fashion, to provide equivalences of exchange and communication, while the latter reminds us of the spatio-temporal duration of which our selective perception only affords a small portion at any time. Deleuze and Guattari write, 'smooth space allows itself to be striated, and striated space reimparts a smooth space, with potentially very different values, scope, and signs. Perhaps we must say that all progress is made by and in striated space, but all becoming occurs in smooth space.' Perhaps, most significantly, this is a ceaseless process in which 'Nothing is ever done with' (Deleuze and Guattari 1987: 486), as evinced through Stirling's architectural strategies, which express, rather than represent, the force of events as organisational intensities, and imbricate, without immobilising, time, space and their potential.

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