

Special Issue: 'Territorial Inscription: Drawing Out Bodies'

Deadline: 15 October 2024

Drawing as inscription involves marking and defining territories. Territorial inscription is a necessary means for the biopolitical controlling of bodies. As such, drawing can be considered a mode of control in a twofold manner: at a molar level' through its signification of territories (Rem Koolhaas, Elia & Zoe Zenghelis, Madelon Vrisendorp, Exodus, 1972), and at a molecular level through the very material inscription on surfaces (e.g. James Corner, *Taking Measures Across the American Landscape*, 1996). The transversal molar-molecular relations as defined by Gilles Deleuze and Félix Guattari (1980) will be drawn out in this Special Issue.

At a molar level, architectural drawing operates as a form of territorialization. It (over)codifies bodies. This is made evident not only in defensive architectures (Theo Deutinger, 2018), but also in institutional spaces such as the panopticon prison described by Michel Foucault in *Discipline and Punish* (1975). In the context of Giorgio Agamben's biopolitical (1998), the act of life in the camp is stripped to its minimum: a 'bare' life loses the values of the politically qualified life. (The cover of Agamben's *Homo Sacer* [1998] is a drawing of the masterplan for Auschwitz [1942]). Today there is a need to address nebulous modes of 'algorithmic' territorializations that operate at a more insidious molecular level. It is crucial to situate architectural drawing in relation to AI and 'algorithmic governance' as articulated by Antoinette Rouvroy and Thomas Bern (2016), Benjamin Bratton (2015), Shoshana Zuboff (2018) and Bernard Stiegler (2019). This algorithmic shift is evident in works by Hito Steyerl (2013), Simone Browne (2015), Eyal Weizman (2017) and Traver Paglen (2016).

This Special Issue aims to consider drawing as a medium that both supports and resists instrumental forms of territorialization. How can drawings, notations, and diagrams become modes of spatial de-territorialization? How do drawings respond to emerging forms of a pervasive nano-political swarm of data? If contemporary spaces entail both algorithmic and biopolitical forms of control, can drawing offer alternative modes of inhabitation? Can in-determinate bodies – human, nonhuman, animal – re-activate our notion of drawing territory? And can drawing become a means for collective assemblages to gain their own self-determination?

All submissions should be original work and must not be under consideration by any other publications.

Submissions can take the form of:

- Articles (5000 words, 1–6 images)
- Research Projects or Project Reports (3000 words, 1–4 images)
- Critical Essays (3000 words, 1–4 images)
- Profiles (1500 words, 1–2 images)
- Exposés (1500 – 2000 words, 1–2 images)
- Featured Drawings (1–2 images and 1000 words)



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