

Deleuze's Philosophy and its Impact on Late 20th Century Architectural Theory: A Study of ANY Magazine

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ABSTRACT: Throughout history, the relationship between architecture and philosophy has been intricately intertwined. In the 1990s, architectural theory witnessed a significant influx of theoretical and critical debates influenced by French philosophy. This scholarly article delves into the intricate connection between architecture and philosophy, specifically focusing on transforming architectural discourse from theoretical and critical debates by French philosophy to an antitheoretical standpoint. Emphasizing the emergence of (neo-)pragmatism within architectural theory, it closely examines the pivotal role played by translating philosophical concepts, particularly those derived from the works of Deleuze and Guattari, in this paradigm shift. Employing a research methodology centered around thematic analysis, the study explores the multifaceted relationship between architecture and philosophy, shedding light on Deleuze's philosophical framework as evident in the publications of the esteemed Anyone Corporation. The theoretical framework serves as a lens through which the difference, transformation, and change within the translation of Deleuze's ideas into architectural theory are meticulously examined. The findings conclude that architects selectively incorporate certain significant tenets from Deleuze's philosophy, such as smooth spaces, the fold, and the diagram. Furthermore, while the interaction between philosophy and architecture fosters fruitful exchanges, it also gives rise to criticisms for instrumentalizing philosophy and utilizing buzzwords without fully grasping their intended contexts. Ultimately, this article underscores architecture and philosophy's reciprocal dependence and interconnectedness as distinct yet interdependent disciplines, emphasizing the significance of transdisciplinarity and disciplinary constitution.

Keywords: ANY Magazine, Gilles Deleuze, Architectural Theory, Autonomy of Architecture, Bruno Latour.

INTRODUCTION

The historical record reveals a profound and interconnected association between architecture and philosophy. Prominent philosophers, such as Plato and Heidegger, have significantly contributed to comprehending built environments' fundamental nature and operational characteristics (Tarasova, 2020). The architectural discourse during the 1990s was marked by theoretical and critical debates informed by French philosophy. However, a shift occurred from the 20th to the 21st century, where an antitheoretical and anti-critical stance became prevalent. The proliferation of French post-structuralism as a predominant point of reference is not the sole factor contributing to the emergence of antitheoretical and anti-

critical movements. There are indications in the architectural discourse of the 1990s that suggest a shift towards practice and (neo) pragmatism, as opposed to criticism and (critical) (Heynen, 2020).

A thorough analysis is necessary to comprehend the correlation between the transfer of Deleuze's (and Guattari's) philosophical ideas to architectural-theoretical writings in any magazine and the lasting impact of the French philosopher Deleuze on the practice and theory of architecture. Since the 1980s, architecture has embraced Deleuze's philosophy, which has influenced a generation of architectural thinking and the design of contemporary built environments on a global scale. Concepts such as the process of "folding," the distinctions between "smooth" and "striated" space, and the incorporation

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of notions like "immanence" and "virtual" in digital architecture demonstrate the wide-reaching influence of Deleuzian philosophy. Furthermore, Deleuze and Guattari's work has also directed architectural discourse toward addressing major ecological, political, and social issues. Therefore, a critical examination of the translation of these philosophical concepts into architectural discourse during the 1990s is essential for a comprehensive understanding of this relationship (Frichot & Loo, 2013).

Deleuze's philosophy has significantly impacted the field of architecture, not only evident in secondary sources but also explicitly mentioned in the inaugural issue of ANY magazine by Davidson and Eisenman (Davidson, 1993). Deleuze's concepts were first introduced to architectural theory by scholar Sola-Morales during the initial conference in 1993 (De Sola-Morales, 1995). Subsequently, authors have extensively employed these concepts in the 27 publication editions. Therefore, there is a legitimate need to explore the implications and applications of these concepts in architectural theory. This article presents a compilation of concepts derived from the works of Deleuze and Guattari, including smooth spaces, folds, and diagrams. Theory, with some voices citing Deleuze's concepts. A thorough analysis of the translation of philosophical concepts into architectural discourse during the 1990s is necessary to comprehend this correlation.

Presenting a compilation of concepts derived from the works of Deleuze and Guattari, including smooth spaces, folds, and diagrams, this article centers on the examination of the complexity of concepts derived from the philosophical works of Deleuze and Guattari, as well as how these concepts were assimilated into American architecture through ANY publications during the 1990s. Initially, the inquiry regarding methodology arose from depicting the appropriation and incorporation procedures. The utilization of translation concepts is employed for this objective. This article does not discuss the application or layout of these periodicals; it is concerned with the medium of text and how it is presented in writings on architecture.

MATERIALS AND METHODS

Addressing the central inquiry of the study, which pertains to the transference and contextual application of Deleuze's philosophical concepts to the realm of architectural theory in the United States, this research examines the phenomenon through a lens informed by the theoretical framework established by Bruno Latour. A critical facet in understanding this transference is the concept of metaphor, which establishes connections between two distinct fields that exhibit similarities and disparities (Braun & Clarke, 2006). The "Difference" denotes areas of convergence between the two disciplines, fostering communication and connection. However, this transfer is not entirely precise or literal; rather, introducing

an idea into a new context activates the unique characteristics of that context and permits a degree of "transformation" and modification of concepts and their interrelationships. Conversely, in the "Change," the disparities between the realms become more apparent, and the significance of these differences sometimes impedes accurate thought transmission despite initial resemblances (Draude, 2017).

This theoretical framework aptly describes the transfer and translation of thought, as it effectively encompasses both similarities and differences while facilitating the amalgamation of concepts from both fields. Embracing this framework necessitates dividing the research into three distinct phases to address three corresponding questions. The first phase delves into elucidating the similarity/difference or communication zone and discusses the shared attributes or potential avenues for establishing communication between the two domains. This phase employs a combination of textual interpretation and documentation as its research methodology. Subsequently, the second phase engages in a discourse surrounding the assimilation of selected Deleuzian concepts and their subsequent alterations within architectural theory. By closely examining interconnected texts, this phase utilizes thematic analysis to identify the key concepts that constitute the focal points of Deleuze's architectural thought. These findings are then compared to Deleuze's original ideas. The third phase delves into the change zone by systematically reviewing criticisms against this thought transfer. The primary areas of contention within this change are identified and thoroughly explored by undertaking such an assessment. (Fig. 1)

Literature Review

Kari Jormakka categorizes architectural theory into three distinct types, one of which is called architectural philosophy. The subject matter pertains to fundamental inquiries, such as design theory conditions or architectural criticism's fundamental laws. Design theory establishes principles for designers, as exemplified by the works of Vitruvius or Le Corbusier. Meanwhile, architectural interpretation elucidates buildings by comparing established theories (Jormakka, 2008).

Nadir Lahiji, in his books, *The Missed Encounter of Radical Philosophy with Architecture* (2014) and *Adventures with the Theory of the Baroque and French Philosophy* (2016), has an important contribution to a clear critical analysis of the Deleuzian-influenced architects. However, Lahiji's study is not primarily focused on the 1990s or Anyone Corporation's publications. Instead, he focuses on works by Frank Gehry, Alejandro Zaera-Polo from Foreign Office Architects (FOA), Zaha Hadid, and Patrik Schumacher that were produced in 2000 and later. In both books, Lahiji claims that Deleuze's ideas were reductively introduced into the architectural discourse without understanding the context in which they first appeared. As a result, the political-critical component was lost in favor of a

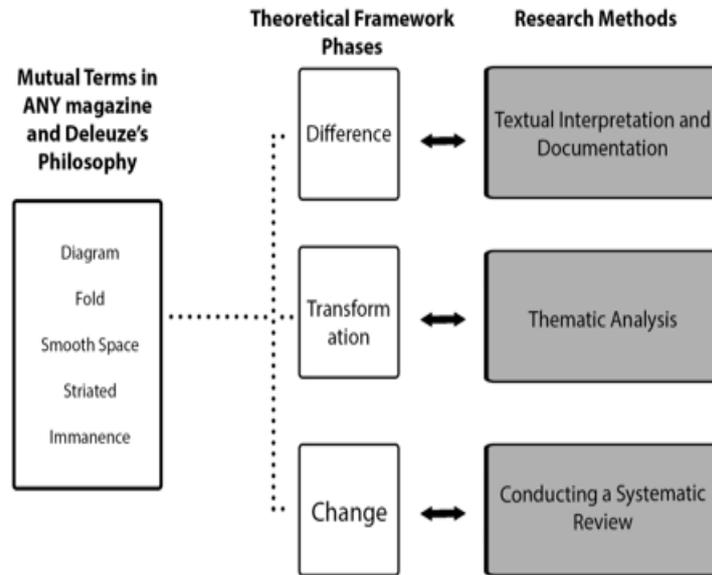


Fig. 1: Process of conducting the research

strictly instrumental application (Lahiji, 2014 & 2016).

In his investigation of "Architectural Deleuzism," a word he borrows from Ian Buchanan, architectural theorist Douglas Spencer makes similar arguments to those of Lahiji. Although, Spencer, in contrast to Lahiji, uses it negatively to criticize an instrumental reading of Deleuze by an elitist group of architects who do not start with a naive and formal application of individual philosophical concepts to architecture and thus surrender to neoliberalism (Spencer, 2011). Spencer, like Lahiji, is less focused on the 1990s and the Anyone Corporation than on the 21st century and designers like Hadid and Schumacher, FOA, and Reiser + Umemoto.

The anti-critical perspectives observed in the architectural discourse examined by Spencer during the period surrounding the turn of the millennium underwent notable evolution stemming from the discourse of the Anyone Corporation and the assimilation of Deleuze's (and Guattari's) concepts that occurred therein. The present appropriation is approached methodologically through the utilization of the concepts of translation suggested by Bruno Latour.

Theoretical Framework

The recognition of translation as an essential practice within a globally interconnected world has led to the emergence of a translational turn in cultural studies. Translation serves not only

as a cultural technique but also as a tool to analyze intercultural and interdisciplinary phenomena, uncovering disparities, power dynamics, and opportunities for intervention. This shift in perspective allows for the deconstruction of traditional narratives into distinct stages of comprehension, mediation, and resistance (Köhler, 2020).

However, it is important to stress that the meaning of 'translation' in this context surpasses the linguistic interpretation. It means 'displacement, drift, invention, mediation, creation of a new link that did not exist before and modifies in part the two agents.' (Latour, 1993). The fact that translation is "detached from the linguistic-textual paradigm and acknowledged as an indispensable practice in a world of mutual dependencies and networks" has resulted in the proclamation of a "translational turn" in cultural studies. The translation is a cultural technique, a condition of global exchange processes, and an analytical category for revealing intercultural and interdisciplinary phenomena's differences, power imbalances, and latitude for action (Bachmann-Medick, 2016). In his latest theory, Latour has shifted his scholarly focus from ontologies towards the study of the communication process, resulting in the formulation of a translation theory. To establish more stable networks of interaction, actors employ "intermediaries" that facilitate the transfer of "definitions" (i.e., an actor's perspective and associated meanings) between

different actors. These "inter-media" often include non-human elements such as roundtable discussions, public declarations, texts, technical objects, embodied skills, and currencies. Similar to the concept of "social facts" in classical social theory, these material mediums serve to solidify and sustain meaning by providing enduring connections between individuals that extend beyond any single interaction (Draude, 2017):

"Each person in the chain is doing something essential for the existence and maintenance of the token [that which is translated]. The chain is made of actors – not patients – and since the token is in everyone's hands, everyone shapes it according to their projects. The token changes as it moves from hand to hand, and the faithful transmission of a statement becomes a single and unusual case among many, more likely, others." (Latour, 1991)

Hence, translation encompasses more than a simple transfer or displacement. It is conceptualized as a process of transformation, wherein the ontologies and relationships of involved parties change, influenced by a 'pluriphony' of varied translation endeavors that occasionally culminate in temporary consensus regarding the perceived reality (Bachmann-Medick, 2012).

Three Phases of Translation Process

The intriguing similarities between Latour's model and the postcolonial model of translation could be found in the context of Benjamin's "task of the translator." These two models offer valuable insights into the cultural aspect of transcending boundaries. They resonate with Benjamin's perspective on translation by emphasizing the transfer of ideas or objects and the transformative processes that occur when these elements traverse individuals with distinct perceptions of "reality." Consequently, they uncover the notions of difference, transformation, and change (Draude, 2017). While Benjamin envisions the generation of a fresh original through translation, the postcolonial models emphasize the consequential power dynamics at play. In both models, a productive tension arises between the desire for mutual understanding and the undeniable presence of cultural disparities – a tension that generates social power relationships (Czarniawska, 2014).

Translation entails system integration. Deleuze and Guattari's French works are translated into English in linguistics. This is linked to French-to-English text transfer. Literary scholar Mary Louis Pratt calls social areas where various cultures meet, collide, and fight "usually in highly asymmetrical power relations (Pratt, 1991). These spaces are for conceptual uses. Mutual understanding or productive misunderstanding and epistemological impulses underpin them. Architectural theory is a traditional field between architectural and philosophical disciplines, seen in the demarcation of architectural theory from architectural philosophy.

According to the literary scholar Mieke Bal, the

transformations require a certain amount of elasticity because the ideas that must be translated are polysemantic, making them elastic but infallible. Consequently, the significance of appropriate usage outweighs its accuracy, as it has the potential to generate constructive ambiguity (Bal, 2002). This is the point at which a state of reduced productivity due to misinterpretation is established, particularly evident in the study of the interpretation of the New Testament, as exemplified by Friedrich Schleiermacher, and is intensified. Antoine Picon, a scholar in architectural history, explores the idea of translating scientific concepts into the field of architecture in his work titled *Architecture and Science: Scientific Accuracy or Productive Misunderstanding?* (2008). The occurrence of a semantic change does not necessarily warrant reproach, as it can potentially give rise to something productive, particularly within the realm of creative disciplines (Czarniawska, 2014).

Power imbalances are associated with translation processes. The term "translation" is utilized for linguistic translation, specifically from French to English. Additionally, it pertains to cultural practices such as appropriation, transformation, resistance, and staging. Furthermore, it is linked to the context of social, economic, and disciplinary power and prestige relations. It is important to note that the term is not used metaphorically. Within the realm of architectural discourse, there exists a contention regarding the purported misinterpretation of Deleuze and Guattari and the negotiation of architecture's autonomy. In this context, translation is suggested to emphasize the generation of differences, impurities, and the corresponding mediation processes.

The main research question is subdivided into smaller questions following the theoretical framework. (Fig. 2) Examining the historical background of Anyone Corporation can provide valuable insights into the specific circumstances in which the ideas of Deleuze and Guattari were introduced to the field of architectural theory.

A History of Anyone Corporation

Anyone Corporation was established in December 1990 in New York by Cynthia C. Davidson, the editor; Peter Eisenman, an American architect; Arata Isozaki, a Japanese architect; and Ignasi de Solà-Morales Rubió, a Catalan architect. The location of organization is situated inside the Eisenman Architects office. In some ways, it replaces the Institute for Architecture and Urban Studies (IAUS), which Eisenman founded in 1967 alongside Arthur Drexler from the Museum of Modern Art and Colin Rowe from Cornell University. IAUS was shut down in 1985.

Similar to the IAUS, the Anyone Corporation, as a non-profit organization, is committed to architectural discourse and the communication of architectural theory without wanting to establish the fixed structure of an institute. Davidson describes the goal of Anyone Corporation as follows: "To

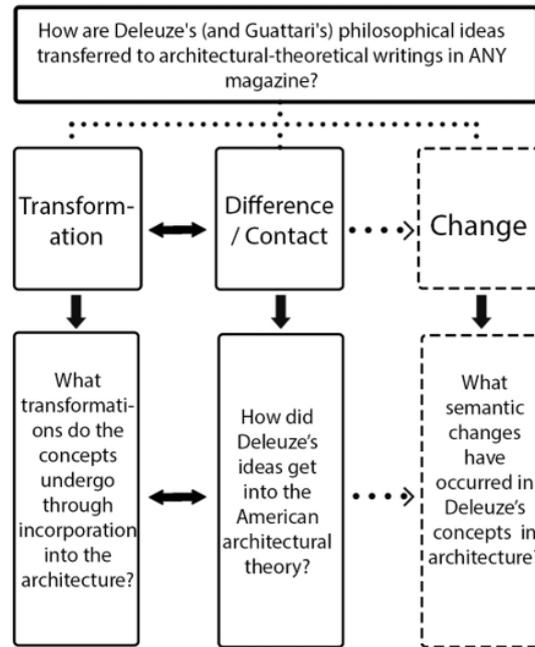


Fig. 2: The theoretical framework and the extensive research questions

advance the knowledge and understanding of architecture and its relationships to the general culture through international conferences, public seminars, and publications that erode boundaries between disciplines and cultures." (Ockman, 1988)

Three entities make up the Anyone Corporation: The Any conferences (1991–2000), the ANY magazine (1993–2000), the journal Log (which started in 2003 and is still being published today), and the book series "Writing Architecture Series," which started in 1995 and is still being published by MIT Press (with a break from 2001–2007).

The term "Any" is derived from the acronym "Architecture New York." Alternatively, its semantic function as "any" or "either" denotes a lack of specificity or uncertainty. The lack of specificity is intended to facilitate a broad, multidisciplinary, and cross-cultural dialogue. As per the analysis of Ole W. Fischer, the title 'Oppositions' was intended to critique the 'structuralist' methodology of dialectics, whereas the term 'any' was utilized to denote an approach that is non-dialectical and non-hierarchical (Fischer, 2015). "ANY corporation" has garnered significant attention in architectural discourse as it includes a particular school of thought in American architecture devoted to exploring new ideas in architectural theory. The movement has emerged due to a growing trend toward experimentation in design, which has led to a shift away from traditional architectural paradigms. This shift has

imbued the discourse with a sense of dynamism, as architects are increasingly inclined to break free from conventional conceptions of space, materials, and form and instead seek to push the limits of what is possible in architecture.

ANY magazine (1993–2000)

In May 1993, the first issue of the journal ANY was published. It opens with the phrase "Writing in Architecture" and the zeroth issue to signify an empty start. In the editorial, Davidson stresses that writing always involves ambivalence and indecision, such as when using puns, double meanings, or ambiguities like the magazine's name (Davidson, 1993). ANY seeks to bridge the distance between widely read publications with many images, scholarly writings, and less theoretical architectural journals. It is purposefully distinguished from similar architecture-theoretical journals by the following statement: "In the US, we had oppositions, which dealt with historical interpretations directly, and then Assemblage, which combined theory and history. An academic tone gives way to playful, affirmative handling of intellectual fads, and the overlap of text and illustrations lead to a visual spectacle. ANY regarded history more as a resource or a backdrop against which to try new ideas and graphically clear." (Davidson, 1993) (Fig. 3)

Initially, publication every two months was intended, but ANY was issued more erratically, resulting in 26 issues between

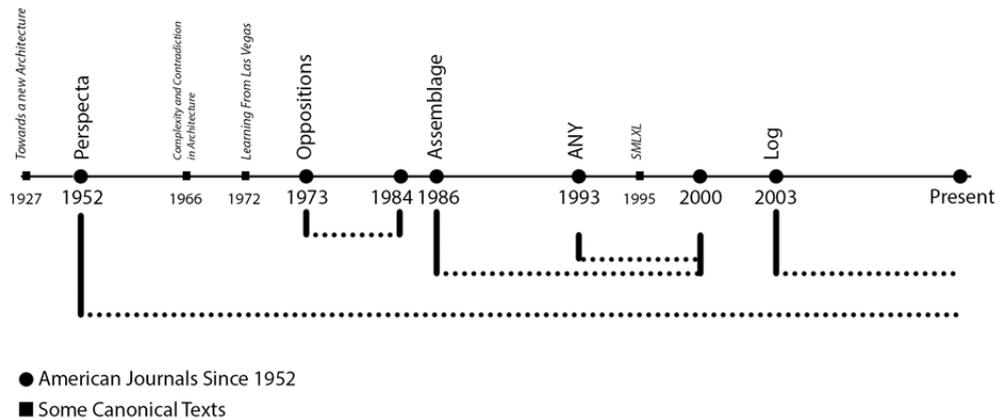


Fig. 3: A list of American Journals and some canonical theoretical texts

1993 and 2000. There are "Any Events" that come before some issues, some of which are held at the Solomon R. Guggenheim Museum or the Dia Center for the Arts in New York.

There are monographic editions on James Stirling (No. 2), Tadao Ando (No. 6), Colin Rowe (No. 7/8), Rem Koolhaas (No. 9), Charles Gwathmey (No. 11), Philip Johnson, Buckminster Fuller, and Mies van der Rohe, half of which are advertisements for members of Anyone Corporation. In addition, architecture-critical and theoretical topics are dealt with, such as "Architecture and the Feminine. Mop-up Work" (No. 4), "Tectonics Unbound. Core Form and Art Form Revisited" (No. 14) or "Being Manfredo Tafuri. Wickedness, Anxiety, Disenchantment" (No. 25/26). In the course of digitization, the issues deal with media technology issues such as "Electroecture: Architecture and the Electronic Future" (No. 3), "Mech in Tecture. Reconsidering the Mechanical in the Electronic Era" (No. 10), "The Virtual House" (No. 19/20) or "Diagram Work, Data Mechanics for a Topological Age" (No. 23).

Architecture in Deleuze's Philosophy

The capacity of architecture to establish a connection with the philosophical tenets of Deleuze (and Guattari) is predicated upon the profusion of instances expounded in their literary works. Within the work entitled "French Theory in America," Sylvère Lotringer, a cultural theorist and editor, along with historians Sande Cohen, provides a depiction of Deleuze and Guattari's *L'Anti-OEdipe* as a unique amalgamation of theory, philosophy, social science, and provocative polemics. Lotringer posits that this can be attributed to the markedly speculative approach adopted by the two intellectuals, who prefer formulating "unrefined hypotheses" and scrutinizing concepts from various angles (Lotringer, 2001).

There exists a multitude of publications that provide evidence for the assertion that philosophy is grounded in architectural metaphors, including those of foundation and structure. Deleuze's skepticism towards essentialist notions such as reason or identity renders metaphors unsuitable for his philosophical framework (Karatani, 1995). He does not subscribe to a foundation upon which the universe can be rationally explained, nor does he adhere to a logically constructed philosophy like a house. However, in collaboration with Guattari, the author formulates various spatially-oriented concepts (Frichot, 2020)

Lynn emphasizes the formation of the similarity between architecture and spatial thinking in his statement, wherein he notes that Deleuze and other philosophers have adopted a philosophical style that relies on spatial thinking. This development has understandably sparked interest among architects and urbanists (Lynn, 1995a). The space category is central in Deleuze and Guattari's philosophical and political discourse.

Deleuze and Guattari discuss the concept of "geophilosophy" in their work *Mille Plateaux*, wherein the focal point is the territory rather than the subject or object. The user distinguishes between two distinct spatial categories: the notched or segmented space and the smooth or changing space. The convergence of imperial ruling and law-making state apparatuses with nomadic war machines occurs through de- and re-territorialization. The former operates within the notched space of territorialization, while the latter is situated in the smooth space, where it resists the state's regulatory powers and creates micropolitical alternatives. (deterritorialization) (Jobst, 2020).

The spatial explication of political processes departs from the notion of space as a universal and neutral pre-existing container for objects. Deleuze and Guattari posit that space is a dynamic

factor in creating social reality and plays a fundamental role in forming society (Deleuze, 1992).

Deleuze's engagement with architecture is infrequent, albeit with some notable exceptions. Deleuze's *Le Pli*, aka *The Fold: Leibniz and the Baroque*, contains numerous explicit references to architecture. Deleuze specifically references Baroque architecture by drawing from Heinrich Wölfflin's literature on the Baroque. In this context, space is utilized as a continuous surface exhibiting curvature in three dimensions. This notion is associated with a dynamic universe, where all elements are interrelated. The concept of fixed entities or identities is deemed inadequate in this context. Deleuze presents Leibniz's philosophy of perception and cognition through the metaphor of a two-tiered dwelling, wherein the lower level represents the domain of materiality or corporeality, while the upper level represents the domain of spirituality or consciousness. The utilization of architecture as a visual depiction of theoretical concepts is incorporated into *Le Pli* through a drawing that evokes the likeness of an illustration of a Baroque church (Deleuze, 1992).

Deleuze thinks of architecture primarily politically, and he writes the following:

“Architecture has always been a policy, and every new architecture depends on revolutionary forces; it can say: 'We are looking for a people,' even if the architect himself is not revolutionary. The people are always a new wave, a new fold in the social fabric; and the work is always a fold” (Deleuze, 1992)

RESULTS AND DISCUSSION

Deleuze and Guattari offer various spatial concepts and metaphors, architectural depictions, allusions to Baroque architectural structures, and thorough analyses of spaces and their influence on societal presence. They constitute the mutual zone between architecture and philosophy. Conversely, the discipline of architecture is also characterized by incorporating philosophical concepts that constitute the difference.

Phase 1: Difference

Architectural theory can be regarded as a traditional point of intersection between architecture and philosophy. The phenomenon above involves the occurrence of exchange and translation processes. Like philosophy, this discipline functions within the realm of language and written communication, eliminating potential issues related to medium translation (Livesey, 2015). Conversely, the field increasingly demonstrates characteristics of a hybrid discipline that operates interdisciplinary, drawing upon architectural and artistic history, media and semiotics theory, psychology, sociology, politics, ecology, and philosophy. The aforementioned unified characteristic is also observable in the distinction between architectural theory and architectural philosophy (Evers, 2019).

How did Deleuze and, with him, Guattari get into the American discourse? It starts in the 1970s in the educational

context of the East Coast, particularly at Columbia University, and in various largely countercultural publications like *Boundary 2*, *Diacritics*, *Glyph*, *SubStance*, and *Semiotext(e)*. The initial translations of Deleuze's works into English were *An Interpretation of Coldness and Cruelty* (1971) and *Proust and Signs* (1972), published by the esteemed New York-based publisher George Braziller. The translations are based on the authors included rather than a genuine interest in Deleuze's philosophy (Kwinter, 2011). Due to *Semiotext(e)*'s publications, he first gained popularity in the USA.

Semiotext(e) was established as a collaborative group by Lotringer in 1973 while he was affiliated with Columbia University in New York. As an associate lecturer at the French Department, he has taught semiotics since 1972. The academic journal *Semiotext(e)* originated from a pre-existing semiotics reading group, which Lotringer and Rajchman subsequently edited.

Lotringer's students, namely Jonathan Crary, Michel Feher, and Kwinter, are interested in art and architecture and Deleuze's oeuvre's spatial and technoscientific aspects. They established the *Zone* series with Hal Foster, the art critic. A novel phenomenon is on the rise wherein scholarly publications are being transformed into objects of design. The New York publishing scene has exhibited a growing trend towards aestheticizing texts about Deleuze, as evidenced by the presence of such a phenomenon in *semiotext(e)*.

Apart from *ZONE*, the linkage between Deleuze and architecture is established through alternative paths. Initially, it can be observed that the works of Foucault are authored by Marxist architects who are also recognized as architecture critics in Venice. Deleuze's publication concerning Foucault served to bring the latter into sharper focus. Manfredo Tafuri serves as an intermediary, specifically. Second, lead 1976, the two art critics, Rosalind E. Krauss and Annette Michelson introduced French post-'68 thinkers to the art world.

Thirdly, *Assemblage*, a journal of architecture, aids in disseminating works by and about Deleuze. Established in 1986 by K. Michael Hays, an architectural historian, and Alicia Kennedy, a design historian, this journal incorporates interdisciplinary and critical perspectives on architecture and design in a flexible format. The journal's name adopts the English rendition of the framework from *Mille plateaux*, and its structure is likewise explicated in the context of the structure posited by Deleuze and Guattari (Editors, 1986).

Subsequently, Deleuze and Guattari assumed prominent roles in the discourse surrounding architectural theory. The discourse regarding Deleuze's ideas was disseminated in ANY publications after *Assemblage Journal*, and as a result, it emerged as a significant subject matter within the field of architectural theory (Kwinter, 2011). The intersection of Deleuze's philosophical ideas and their application in architecture occurred via architectural theory, thus creating a different mutual zone.

Phase 2: Transformation

Transformations occur in the translation of philosophical concepts into architecture. Combining Deleuze's (and Guattari's) theories with specific architectural questions and discourses causes and allows reinterpretations and shifts in content. In addition, the media dispositifs of architecture require a translation of philosophy into design processes and architectural texts and images. Therefore, the central questions are: Which terms and concepts of Deleuze (and Guattari)

are translated into the architectural discourse of Anyone Corporation? What architectural themes and issues are they associated with? And what transformations do the concepts undergo through incorporation into the architecture?

The following subchapter centers on the intricate subjects of smooth geometry, fold, and diagram. These topics have been conventionally discussed in architectural theory and are interrelated with ideas derived from the works of Deleuze and Guattari, as per the Anyone Corporation. (Table 1)

Table 1: The Mutual Concepts in the Transformation Phase

The Mutual Concept	Deleuze's Idea	The Related Architectural Theory	Elaboration
Smoothness	In <i>A Thousand Plateaus</i> , Deleuze and Guattari deny mimesis. It opposes becoming "devenir." Mimesis is the imitation or representation of a source or ideal. Thus, setting a fixed starting and a fixed end perpetuates power. According to Deleuze and Guattari, impersonating or being something is a false contrast to reality (Thiele, 2016).	Smooth Geometry/ Gregg Lynn	Lynn contends that the methodologies of Bataille, Deleuze, and Guattari present a prospect for conceptualizing an architectural framework that opposes structured systems of depiction and, consequently, their idealization through smooth geometrical shapes or curved outlines (Lynn, 1993b). The neglect of the political ramifications of Bataille, Deleuze, and Guattari's concepts is a notable aspect of Lynn's analysis. The words "informal" and "smooth" are only related by Lynn to the form, its geometry, and its representation, even though, according to Deleuze and Guattari, formalization and geometrization are also acts of oppression and the establishment of order in an institution (Vidler, 2002).
Fold	The notion of the fold is present in <i>A Thousand Plateaus</i> and is further elaborated by Deleuze in <i>Foucault and The Fold: Leibniz and the Baroque</i> . The folding concept pertains to the interrelation between an entity's internal and external aspects. The exterior is not a fixed boundary but rather a dynamic substance animated by peristaltic motions, creases, and folds that give rise to interior space (Deleuze, 1992).	Fold as a key concept/ Peter Eisenman	Eisenman mainly connects formal categories to the fold. He published the book <i>Unfolding Frankfurt</i> (Eisenman, 1991), which contains the article "Unfolding Events," and published his design for the Rebstockpark area between 1990 and 1994. Eisenman incorporates his interest in the fold into a media-technological transition from mechanical to electronic reproduction, which destroys the original's aura and essence. Eisenman contends that the new media's reinterpretation of reality has implications for building. Eisenman argues that the design serves as a means of expressing suppressed yet immanent figurations in the building, which is accomplished through the use of the totalitarian figure-ground dichotomy. The fold is not merely a formal tool but a mechanism through which novel social organizations are introduced dynamically into the pre-existing urban landscape, resulting in aesthetically pleasing forms that arise from the fold (Eisenman, 1993).
Diagram	Deleuze discusses the focus on power dynamics within Western societies during the 18th century in Foucault's <i>Surveiller et Punir</i> (1975). For Foucault, power resides "less in a person than in an arrangement of bodies, surfaces, lights, and gazes; in an apparatus whose internal mechanisms establish the relationship in which the individuals are imprisoned." (Foucault, 1976). The Panopticon represents the quintessential example of such a mechanism.	Diagram Architecture/ Peter Eisenman and Gregg Lynn	According to Lynn (1995b), architectural theory aims to produce diagrams that surpass technological constraints and give rise to new aesthetic expressions in the physical realm. Lynn argues that un-studio signifies a shift in architectural discourse, moving from representation to generative and conceptual diagrams. These diagrams, which are non-architectural representations of functionalities, facts, or information utilized in the design process, are invigorated by specific urban and infrastructural factors. Lynn emphasizes the importance of understanding the maneuverability of the diagram and integrating contextual factors for innovative articulation in designated projects (Lynn, 1995b). Conversely, Eisenman's contribution to the "diagram. an original scene of writing" in any 23 deviates significantly from others. Eisenman focuses on the "interiority" of architecture, considering it as the accumulated architectural knowledge that sets it apart from other art forms. Additionally, Eisenman highlights the relationship between reflection and architecture's capacity for criticism, enabling culturally embedded meanings to emerge and allowing repetition with variation. Eisenman states that criticality arises from the possibility of both repetition and differences, acknowledging what has come before and embracing the ability to change that history (Eisenman, 1999).

The Eisenman's Duality

Eisenman claims that the built environment's perception can be problematized through a particular type of event produced by architecture. He compares this to two methods of urban planning that begin with immutable totalities like the figure and ground rather than with events. The figure-ground connection in Gestalt theory explains how the shape or figure differs from related evidence. Eisenman first criticizes modernism's tabula rasa method, in which buildings are put on what is supposed to be neutral ground without any association. He criticizes contextualistic design methodologies in which figures are derived from structures concealed at the bottom as if there were a reversible connection between the street space and the building structure. Figure and ground are considered totalities that determine urban development in both scenarios. For the architectural discourse to keep up with other discourses, Eisenman wishes to cast doubt on this: "But as in most disciplines such all-encompassing totalities have come into question, they are no longer thought to explain the true complexity of phenomena." (Eisenman, 1991) He uses Deleuze's fold as a metaphor for building, focusing on the fold's material composition.

Eisenman's handling of philosophical works is problematic. This is particularly evident in the "Folding in Architecture" output. The confrontation of Eisenman's project descriptions with the corresponding excerpt from Deleuze's *The Fold* reveals his art of appropriation:

Eisenman: "[The Alteka project] suggests the notion that an object is no longer defined by an essential form where the idea of the standard was one of maintaining an appearance of the essence and of imposing a law of constancy, but of our actual situation where the fluctuation of the norm replaces the permanence of law when the object takes place in a continuum by variation. Thus, with this other status, the object no longer corresponds to a spatial mold but to a temporal modulation that implies a continual variation of the matter as much as a perpetual development of the form. This conception is not only a temporal but quantitative [sic!] of the object. The object becomes an event." (Eisenman, 1993)

Deleuze: "As Bernard Cache has demonstrated, this is a very modern conception of the technological object: it refers neither to the beginnings of the industrial era nor to the idea of the standard that still upheld a semblance of the essence and imposed a law of constancy, but to our current state of things, where fluctuation of the norm replaces the permanence of law; where the object assumes a place in a continuum by variation; where industrial automation or serial machines replace stamped forms. The new status of the object no longer refers to its condition as a spatial mold. In other words, to a relation of form-matter – but to a temporal modulation that implies as much the beginnings of a continuous variation of matter as a continuous development of form His [Leibniz'] is not only temporal but also a qualitative conception of the object,

to the extent that sounds and colors are flexible and taken in modulation. The object here is manneristic, not essentializing: it becomes an event." (Deleuze, 1992)

The excessive adoption, which, incidentally, occurs without reference to Deleuze's work's source, is plainly shown by the word groups that have been mentioned. This results in inaccurate copying, where the object's qualitative idea is transformed into a quantitative one. Deleuze's ideas, cited in his terms and relation to architectural elements, are not understood in this fashion. Eisenman instead copies entire paragraphs without making any significant connections to the draft.

A second wave of Deleuze's impact on architecture had already begun, as Lynn noted in "The WELL Conference," with the introduction of the abstract machine and the diagram (Lynn, 1995a). This presented a fresh viewpoint: Lynn suggests looking at the operability of architecture with Deleuze rather than the notion that it dissolves into a "virtual" space and develops an aesthetics of immateriality: "Rather than debate an appropriate aesthetic for machines, we could start with a discussion of the instrumentality of machinic processes and introduce these spatial models into architecture at the level of diagrammatic machines." (Lynn, 1995b) Concerning Deleuze's work on Foucault, Lynn describes the diagram. According to Lynn, this is the most significant fusion of architectural and philosophical debate, and architecture must now incorporate its conclusions, particularly the diagram (Lynn, 1995b).

The diagram connects historically ingrained architectural concepts and ideas that are virtually present but not yet operative with the actual conditions. The diagram settles between inwardness and a concrete object. It is about the potential for architecture to express itself, to make its interiority known in a realized building. The diagram represents a method that aims to open architecture to its own discourse (Eisenman, 1999).

Eisenman's issue with the idea behind the diagram proposed in ANY 23 is the disregard for three factors: first, the conformity of the architecture with the metaphysics of presence (truth, unity); second, the internal motivation of the architectural sign by its function (the pillar, which carries and represents carrying); and third, the subject's desire for the architecture to have a deeper meaning. (the column represents a tree) (Eisenman, 1999).

The debates over the digitalization of design, which erupted in the 1990s, are connected to Deleuze's (and Guattari's) ideas like virtuality, the abstract machine, and the diagram within the context of the Anyone Corporation. The reinterpretation of virtuality as a repository for erratic forms that must be created during the design process reflects the transformation. The diagram ultimately proves to be a method for the virtual to engage in an actualization process. Here, the diagram, unique to Foucault and Deleuze, is transformed into a tool for creativity. The subject chooses any diagram or illustration to create concrete forms from there, which depoliticizes and instrumentalizes the power relations that manifest in the

concrete and does so.

Phase 3: Change

It is worthwhile to follow the different arguments inside and outside of Anyone Corporation to comprehend the translation process and its effects on succeeding generations. The idea of "Change" incorporates the claim that translations are frequently accompanied by arguments in which the translators are charged with "contaminating" the translated text. Strategies are created as a result, or in part anticipation of the criticism, with which changes in the translation performance are to be justified. The accusations and tactics shed light on the negotiations surrounding the relationship and the limits between translated and untranslated. As a result, this chapter's main concerns are the following: What particular "impurities" of Deleuze's (and Guattari's) philosophy are the translators allegedly guilty of? How do the designers respond to this?

Instrumentalization and Depoliticization

The first argument centers on the claim that the concepts were applied, specifically that they were applied externally to the spatial form of architectural objects. In ANY 10, Lynn addresses this criticism by stating, "One must be careful not to equate looking outside of architecture with applying concepts to forms and spaces." (Lynn, 1995b) Lynn foresees this criticism. Similar to this, Juel-Christiansen cautions that architecture is not a "constructed theory" in the article "Folding in Architecture." (Juel-Christiansen, 1993) This criticism is legitimate insofar as the application philosophy, as expressed in architectural objects, disregards theoretical concepts' intent. Its goal is knowledge acquisition, not the production of things.

Tafuri contends that it is the responsibility of historians or theorists—those who do not themselves practice architecture—to reflect on architecture using philosophical concepts. Like no one else, Tafuri opposed the "operative criticism" of architects who "instrumentalize theory or history." (Tafuri, 1980). The sole purpose of theoretical or historical arguments in "operative criticism" is to produce and legitimize architectural forms. Therefore, it is not a stand-alone but focuses on how theory and history are applied to architectural practice. Tafuri claims that when a group of architects is formed whose designs and theories are to be supported by historical and theoretical endeavors, "operative criticism" experiences a surge (De Michelis, 2018).

Tafuri asserts that the issue is that architects lacking critical distance and scientific training compose 90% of the publications on architecture. The blurring of disciplinary lines and blending of criticism, history, and planning are only ostensibly progressive. Instead, there is a lack of objectivity and the capacity for criticism in the historical and theoretical study of architecture. History and theory can only uncover ideologies and reclaim their political clout when strictly separated from practice (Tafuri, 1980).

In French Theory in America, During traces how Deleuze (and Guattari) instrumentalized theoretical ideas to Massumi's introduction to the English translation of *Mille plateaux*. He states the following in it:

"Most of all, the reader is invited to lift a dynamism out of the book entirely and incarnate it in a foreign medium, whether painting or politics. The authors steal from other disciplines with glee but are more than happy to return the favor. Deleuze's image of a concept is not a brick but a 'toolbox.'" (Massumi, 1987)

Massumi encourages readers to give shape to the ideas in other media, arguing that Deleuze and Guattari also borrow ideas from other fields of study. Furthermore, their ideas should be applied in other contexts rather than as the cornerstone of a solid foundation.

The accusation of formalism and depoliticization go hand in hand with depicting philosophy as architectural objects. The purely formal translation is criticized because it reduces the political impact of the philosophical idea by reinterpreting it as a formal gesture. At the 1997 "Anyhow conference," Rajchman himself, despite being one of the most ardent proponents of incorporating Deleuze's philosophy into architecture, voiced criticism: "[Deleuze] introduces the diagram in a political context or a context of power. This dimension is not strongly represented when architects describe how they use diagrams in their work." (Rajchman, 1998).

The architecture is ultimately reduced to a purely aesthetic object that can be sold and consumed when the form is the main focus. As a result, instead of opposing neoliberalism like Deleuze and Guattari did with capitalism and Deleuze did with the controlled society, it runs the risk of being co-opted by its market logic. As a result, Parr wrote the following about Eisenman and Lynn in 2013:

"If concepts such as the fold, force, and becoming are not connected to the larger political impulse driving Deleuze and his collaborations with Guattari, the concepts are no longer tools in the way that Deleuze insisted they need to be treated, rather they become so profoundly un-Deleuzian as to be a political distraction. Indeed, it keeps architectural practice and theory focused on producing forms that work in the interests of neo-liberalism; meanwhile, larger social issues of equality and environmental degradation are played down." (Parr, 2013)

The architects' exclusive emphasis on form, while disregarding architecture's social, political, and economic dimensions, confines them to a limited aesthetic discourse. Furthermore, their designs may be commodified and subjected to the forces of the capitalist market economy, a phenomenon that Deleuze (and Guattari) have scrutinized and condemned.

Buzzwords without Expertise

The second point of critique pertains to a shallow application of the terminology coined by Deleuze and Guattari. Kwinter's article in ANY 19/20 provides a notable demonstration of

this phenomenon. The author presents an account of a vague discourse put forth by Fredric Jameson, who offered a dissenting viewpoint during a seminar held at the Graduate School of Design at Harvard University regarding the urban condition in China. Jameson proposed that the notion of perpetual flow, as articulated in Deleuze and Guattari's *L'Anti-Oedipe*, maybe a more fitting characterization of the transformation occurring in the Pearl River Delta. Kwinter proceeds to offer a critique of Jameson's lack of familiarity with the works of Deleuze and Guattari:

“This led Jameson to a murky reference to the flow model developed in *Anti-Oedipus*, a naive, desultory attempt on his part to recuperate a model long surpassed not only by developments but by the considerable refinements and elaborations of the authors themselves (e. g. in *A Thousand Plateaus*).” (Deleuze & Félix, 1993) (Kwinter, 1997)

Jameson's comprehension of the subsequent development of Deleuze and Guattari's concepts is lacking. Kwinter also disapproves of how academic ideas are applied superficially and inconsistently. Kwinter claims it is carelessly employed to produce ideas and discourses that deafen people.

Kwinter again points out that he contradicts the idea of indecision used programmatically within Anyone Corporation, which accompanies the use of the incoherent, collage-like language with a charge of theoretical fuzziness. The concept of indecisiveness is only meant to conceal a lack of clarity in fact and thought, Kwinter claims in response to Kipnis' explanation at the "Anywhere" conference that the indecisiveness concerning the space means that it cannot be specified because every specification would inscribe boundaries in the space (Kwinter, 1992).

One of the primary criticisms against applying Deleuze (and Guattari) in architectural discourse is the resulting blurring of discourse, which precludes the extraction of any tangible and, thus, critical insights. During the latest Any conference, Moneo noted that the practice of utilizing obscure quotes from French philosophy has come to an end:

"American architectural scholars [from the 1980s on] often based their work on a superficial reading of European thinkers, predominantly the French poststructuralists. Following Tafuri's precedent, critics and theoreticians began to fill their texts with quotes from Michel Foucault, Georges Bataille, Félix Guattari, Gilles Deleuze, Jean- François Lyotard.” (Moneo, 2001)

Regarding these critiques, During (During) observes that in the scientific and cultural spheres of the 1990s, Deleuze's (and Guattari's) concepts were perceived not as abstract ideas, concepts, or frameworks but as recognizable labels or brand names. "They are emblems rather than devices, and their actual functioning is overshadowed by their discursive use value." (During, 2001)

The two major issues raised by internal and external critics of the Anyone Corporation attest to the potential for change that comes with translation procedures. The architects employ

a variety of defense tactics in response to the charges of a lack of understanding, misinterpretation, and poor translation.

Inevitable and Creative Difference

Derrida stated that for him, architecture is both the translation and the non-translation of cultural concepts, such as the Japanese “Ma,” into architecture at first Any conference in 1991: “I do not want a translation to be feasible. Any event would come to a stop at that point.” (Derrida, 1991)

In reality, architects acknowledge that they frequently misunderstand or have difficulty comprehending philosophical arguments (Danailov, 2019). Eisenman remarks at the Anywhere conference following the lectures by the philosophers Rajchman, Grosz, and Sylviane Agacinsky as follows:

"I want to tell the three philosophers how much I enjoyed hearing their discourse on architecture and philosophy and their relationship. I suffer from jet lag as an architect trying to respond to their papers. Reading them in advance probably wouldn't have helped because it takes me years to misread philosophy, let alone respond to it.” (Eisenman, 1995)

Eisenman had previously acknowledged that he had misinterpreted the writings of Derrida. During the "Anyone" conference, Isozaki expressed an effective sentiment that he had consistently misinterpreted Derrida's ideas (Isozaki, 1991). Eisenman argues that misreading should not be considered problematic, as it can ultimately be viewed as a form of creativity (Benjamin, 1989). In his introduction to *Written into the Void*, a compilation of chosen Eisenman writings spanning from 1990 to 2004, Kipnis provides further explanation on this matter:

“[It] is helpful to remember while reading these texts [of Eisenman] that the accuracy of the architect's reports of Derrida's thought does not matter at the end to the architect's conjunctures. Eisenman does not seek to derive authority or force from his representation of Derrida's position; like any speculation in dialogue form, the reports are rhetorical devices to help the architect clarify his position.” (Kipnis, 2007)

Eisenman and Kipnis argue that architects may adopt a creative approach to theory that does not necessarily entail precise reading or comprehension of philosophical texts. Rather, these texts may be rhetorical tools that bolster the architects' confidence in themselves. In this context, philosophy is not primarily concerned with acquiring knowledge but serves as a wellspring of inspiration and a driving force for generating novel ideas and artistic endeavors.

Autonomy of Architecture

During the "Anyplace" conference, Eisenman underscored the importance of maintaining a clear distinction between philosophy and architecture. The former possesses a practical value, while the latter embodies a symbolic significance that lies beyond the realm of philosophy. Eisenman employs the notion of interiority to distinguish the inherent qualities

of architecture that set it apart from other disciplines. This concept involves separating it from the Other, as understood in philosophy, and adopting an approach emphasizing interiority. Eisenman suggests that it may be beneficial to reconsider the interiority of architecture by utilizing the conceptual tools provided by philosophers to expand its interiority. Eisenman argues that philosophy is crucial in facilitating architecture's journey of self-exploration. Simultaneously, architecture serves as a valuable aid to philosophy (Eisenman, 1995).

Eisenman insists on the distinction between philosopher and architect. he argues that philosophers can argue but can't see how their logic is spatially and visually developed, whereas an architect can develop his logic visually and spatially." (Asada, 1997)

Dal Co initially posits that philosophers are unable to see space and buildings. They lack the architectural eye: "I am fed up with philosophers speaking about architecture because they don't see, are unable to see. They don't perceive building and space." (Dal Co, 1991) On one side of the discussion that follows are Dal Co and Moneo. Both support the preservation of specific architectural knowledge, which, according to Moneo, ensures that only the architectural discipline can offer the proper solutions to architectural problems. Dal Co asserts that architects have a distinctive vision, particularly in how they perceive the substance of objects (Dal Co, 1991).

Eisenman's most recent conference presentation reveals a failure in bridging architects and philosophers. Eisenman contends in the "Making the Cut" section that Any project's intended content-related exchange between the actors from various disciplines did not occur. In a statement from a year prior, he said: "In listening to the presentations today, I think we have real problems communicating and understanding what each of us means by effect, the body, reality, space, and time (Eisenman, 2001). Eisenman concludes that architects should debate alone among themselves. He finishes thus the dialogue between the different disciplines:

"[We] are not communicating. We talk across each other. If we were to honestly say how many presentations we found relevant to what we are talking about as architects, I think there would be very few. In this profession, we do not talk to one another anymore. The most important architectural debate I ever remember taking place in this country was the meeting in Charlottesville, where we only had architects, and it was just dynamite; an open, viable thing because everybody understood the ground rules." (Eisenman, 2001)

The "Change phase" is visible both inside and outside Anyone Corporation. Deleuze-quoting architects are charged with depoliticizing architectural forms and the processes that generate them by applying philosophical ideas purely instrumentally instead of gaining knowledge from an independent historical or theoretical discourse on architecture. Second, it is argued that they use Deleuze's (and Guattari's)

terminology solely as buzzwords, without understanding their context or meaning, to gain authority by using the names of philosophers, even though those very same philosophers reject models of authority.

In their defense, those architects point out that every translation involves differences and that artistic creativity does not require correct understanding. Additionally, the external distinction between philosophy and architecture is also internal because the difference between architectural practice and architectural theory reflects both philosophy's contact with and dissociation from it.

CONCLUSION

ANY Corporation, established in New York City in 1990 by Cynthia C. Davidson, Peter Eisenman, Arata Isozaki, and Ignasi de Solà-Morales, emerged as a platform for interdisciplinary and cross-cultural dialogue in architecture. ANY Corporation sought to bridge the gap between academia and theoretical architectural journals through conferences, publications, and journals. In particular, the publication called ANY Magazine stood out for its optimistic approach toward intellectual trends and its integration of Gilles Deleuze's philosophy.

This investigation reveals that architects often incorporate key themes from Deleuze's philosophy, most notably the concept of the fold and diagrams. Issues of disciplinary boundaries and architectural specificity are consistently explored in ANY Corporation's publications. However, architects face criticisms for depoliticizing architectural forms and employing Deleuze's concepts superficially without understanding their context or meaning.

These conflicts give rise to lively discussions within the pages of ANY Magazine and in the wider architectural community. Architects defending their use of Deleuze argue that translations inherently involve some degree of difference, and artistic creativity does not necessarily require fully comprehending theoretical concepts. They further assert that Deleuze's ideas are a theoretical equivalency to genuine architectural advancements, maintaining the field's autonomy.

The constant interplay between difference and change within the discourse of architecture and philosophy leads to the emergence of distinct disciplines. The relationship between architectural practice and theory reflects their connection and detachment from philosophy. While the proximity to philosophy nurtures architectural development, an issue within architecture itself dampens this proximity. Translations between architecture and philosophy are inherently complex and cannot be reduced to a simple equation or confined within fixed boundaries. Instead, transdisciplinarity and disciplinary constitution are mutually dependent, continuously shaping the dynamic interplay of architecture and philosophy.

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E. Kakhani performed the literature review, analyzed and interpreted the data, and prepared the manuscript text and edition. Z. Tafazzoli helped in the literature review and manuscript edition.

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CONFLICT OF INTEREST

The authors declare no potential conflict of interest regarding the publication of this work. In addition, the ethical issues, including plagiarism, informed consent, misconduct, data fabrication or falsification, double publication or submission, and redundancy, have been completely witnessed by the authors.

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