Contemporaneity as Creative Difference

On the Use of Philosophical Concepts in the Architectural Discourse of the 1990s

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This paper begins with a widely recognized publication that might prompt readers to think, "Oh, not again!" I would likely respond similarly, and this reaction serves as the starting point for my topic: how an architecture theory elite distinguishes itself through philosophical references, disseminates its discourse widely, and establishes a notion of contemporaneity intended to influence architectural discourses worldwide. The publication in question is the 1993 *Architectural Design (*hereafter AD) issue "Folding in Architecture," in which editor Greg Lynn and other contributors like Peter Eisenman drew extensively on French philosopher Gilles Deleuze's *Le Pli: Leibniz et le Baroque* (1988), as well as *Mille plateaux: Capitalisme et schizophrénie* (1980), written together with psychoanalyst Félix Guattari.[1] In his foreword to the AD issue, Kenneth Powell observed that architects were using Deleuze's concept of the fold as an intellectual justification for designs that could more straightforwardly be described as "organic." Such a description, he noted, would evoke Frank Lloyd Wright and similar associations inscribing them into a lineage of past work.[2] To present their work as "new"—as belonging to a contemporaneity that resisted connections to the past—architects therefore sought

1 Gilles Deleuze, The Fold: Leibniz and the Baroque, trans. Tom Conley (London: The Athlone Press, 1993), originally published as Le Pli: Leibniz et le Baroque (Paris: Éditions de Minuit, 1988); Gilles Deleuze and Félix Guattari, A Thousand Plateaus: Capitalism and Schizophrenia, trans. Brian Massumi (Minneapolis: University of Minnesota Press, 1987), originally published as Mille plateaux: Capitalisme et schizophrénie (Paris: Éditions de Minuit, 1980).

2 Kenneth Powell, "Unfolding Folding," in Architectural Design 63, no. 3/4 (1993), 7.

out novel words, concepts, and references. The success of this endeavor depended on promotional strategies, networks, and dissemination platforms that established what Germans call *Diskurshoheit* (discourse sovereignty).

My dissertation, defended in 2019 and published in 2021, examined the architectural discourse of the 1990s, particularly as influenced by Anyone Corporation, a self-proclaimed international network founded in 1990 in New York City.[3] I analyzed how Anyone Corporation members translated Deleuze and Guattari's concepts into architectural theory and design. To understand how "foreign" concepts transfer to architecture, I used translation as an analytic category that revealed differences, power imbalances, and the opportunities for interdisciplinary exchange. Drawing on cultural theorist Doris Bachmann-Medick, this approach decomposed traditional narratives into distinct stages: understanding, misunderstanding, mediation, and resistance.[4] Using translation theories, I emphasized contact zones, transformation zones, conflict zones, and the staged connections between architecture and philosophy. By referring to Deleuze, Anyone Corporation members positioned themselves as architecture's intellectual elite. Philosophical references thus became tools for social distinction and identity construction. While I would approach this research differently today, my fourth chapter on conflict zones provides a starting point for exploring philosophical references in architecture and how they relate to contemporaneity.

This paper begins with a concise introduction to Anyone Corporation, then briefly explores translation theories and Deleuzian concepts with regard to reference and contemporaneity so as to better understand what I term "conflict zones." I examine how conflicts in translating philosophy into architecture reveal not just disciplinary struggles but also how references give an impression of contemporaneity. My methodological approach relies on discourse analysis, taking as its primary sources Anyone Corporation publications and the writings of its members, like the "Folding in Architecture" *AD* issue. These are contextualized with secondary literature by

3 Frederike Lausch, Gilles Deleuze und die Anyone Corporation: Übersetzungsprozesse zwischen Philosophie und Architektur (Bielefeld: Transcript, 2021).

4 Doris Bachmann-Medick, "Introduction: The Translational Turn," in Translation Studies 1, no. 1 (2009), 9.

François Cusset, Karen Burns, Douglas Murphy, Claire Colebrook, Andrew Ballantyne, Élie During, Sylvère Lotringer, and Douglas Spencer.[5]

Anyone Corporation

Anyone Corporation was founded as a professional network by the editor Cynthia C. Davidson and her husband, architect Peter Eisenman, along with Japanese architect Arata Isozaki and Catalan architect Ignasi de Solà-Morales Rubió. It is a non-profit organization dedicated to the dissemination of architectural discourse and theory, a commitment that continues today. My focus is specifically on the 1990s. Davidson described Anyone Corporation's goal as follows: "To 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."[6] According to its self-description, Anyone Corporation operated through three main channels: first, the Any conferences held annually in different cities worldwide from 1991 to 2000, with published proceedings (Fig. 83); second the journal *ANY*, published from 1993 to 2000 (Fig. 84) and followed in 2003 by *Log*, still published by Anyone Corporation; and third, the "Writing Architecture" series with MIT Press, initiated in 1995 and still ongoing to the present day (Fig. 85). The term "any," signifying indeterminacy or undecidability,[7] alluded to "French post-structuralism." François Cusset aptly characterized this as a distinctly

5 Cathelijne Nuijsink is currently working on a research project on Anyone Corporation entitled "Unlocking the 'Contact Zone': Towards a New Historiography of Architecture": https://www.nsl.ethz.ch/en/projekt/unlocking-the-contact-zone-towards-a-new-historiography-of-architecture/ (accessed February 9, 2024).

6 Anyone Corporation, "About," www.anycorp.com/about-anyone-corporation (accessed June 7, 2015).

7 "The idea of undecidability, which was in the air, fueled the theoretical basis of the Anyone project. Since it was to take place in the ten years prior to the end of the century, or the end of the millennium, the idea of undecidability not only suggested that nothing was fixed in terms of architectural thinking but also that both history and the future could be seen as undecidable, that is, as no longer fixed referents." Cynthia C. Davidson, "An(y)alysis: Cynthia Davidson Talks with Herself," September 25, 2004, for Parametro, no. 252/253 (2004), http://architettura.it/files/20040925/index_en.htm (accessed April 3, 2017).

US-American phenomenon, amalgamating the theories of French thinkers such as Michel Foucault, Jacques Derrida, Gilles Deleuze, Félix Guattari, Jean-François Lyotard, Jean Baudrillard, Jacques Lacan, and Julia Kristeva.[8] This amalgamation created a homogeneous school of thought that erased the specific characteristics of these theorists. It deployed them somewhat indiscriminately to critique universal structures and anthropologically constant principles, emphasizing the contingency of social structures and discourses, as well as their connection to specific power formations. At the same time, "any" was an acronym for "architecture New York." Thus, although the network was positioned as global, New York served as its center. Anyone Corporation's network was extensive (Fig. 86), but it was not a homogeneous group of like-minded people. Rather, it presented itself in the 1990s more generally as a Western, internationally influential and distinguished elite that built networks and secured intellectual influence through elaborate theoretical discussions. Anyone Corporation aimed to disseminate its ideas and open architectural discourse to other disciplines.

When Davidson wrote about the Any project, her attempt to establish architecture as a host for transdisciplinary discussions became clear:

> Inviting other disciplines to join a discussion on architecture allows architecture to see itself through other disciplines, but still does not establish it as a host. It is when other disciplines project notions such as critical theory in literature and philosophy into architecture, using architecture as a source or reference, that architecture becomes a host for critical thought.[9]

The idea of crossing disciplinary boundaries by referring to architectural discourses and objects in other disciplines—and vice versa, generating knowledge on both sides—expressed a desire for transdisciplinarity and the exploration of contact zones. The panel titles of the fourth Any conference in Montréal demonstrate this approach, with "The Province of Architec-

8 François Cusset, French Theory: Foucault, Derrida, Deleuze & Cie et les mutations de la vie intellectuelle aux États-Unis (2003; repr., Paris: La Découverte, 2005), 18 and 291ff. See also Johannes Angermuller, Why There Is No Poststructuralism in France: The Making of an Intellectual Generation (London: Bloomsbury, 2015), 3.

9 Cynthia C. Davidson, "Any Story," in Lotus, no. 92 (1997), 95.

ture in Thought" followed by "The Installation of Architecture in Science and Technology," "The Charge of Architecture in the Arts," and "The Residence of Architecture in Politics," among others.[10] The focus was always on the place of architecture in other disciplines. Equally, these debates explored the significance of those disciplines for architecture. In particular, discussions were fostered by inviting numerous participants from different disciplines to the Any conferences. French philosopher Jacques Derrida, who attended only the first conference in 1991 in Los Angeles, described the result as follows: "I'm always struck by what happens at such a table as this. With the aleatory conjunction of discourses and people, we try to find a meaningful way of organizing the discussion between presentations with people who are not prepared to meet."[11] Turkish architect Fatih Ugurla said of the eighth Any conference in Ankara that sociologist Saskia Sassen raised important architectural questions that she did not answer architecturally, but which encouraged him to ask sociological questions as an architect.[12] Sassen herself appreciated that the Any conferences allowed her to experiment in other domains.[13] In this case, both benefitted from the contact of disciplinary fields that were usually separate. Behind this desire for transdisciplinarity lay the idea that architecture could be most productive precisely at the margins of its own discipline, and that profitable exchanges occur across this threshold in particular.

The Any conferences were seen as places where architecture and philosophy came together intensely. In the 1990s, the desire to promote a "new" approach to architecture was connected to a star cult around Deleuze—with Guattari in brackets, as he was to some extent treated as a side character. It is not too far-fetched to say that Deleuze, who never attended an Anyone Corporation event, dethroned Derrida as the main philosophical reference point. Anyone Corporation publications are filled with concepts from Deleuze (and Guattari): smooth spaces, bodies without organs, rhizomes,

10 See Cynthia C. Davidson, ed., Anyplace (New York: MIT Press, 1995).

11 Jacques Derrida, discussion statement, in Cynthia C. Davidson, ed., Anyone (New York: Rizzoli, 1991), 169.

12 Fatih Ugurla, discussion statement, in Cynthia C. Davidson, ed., Anytime (New York: MIT Press, 1999), 142.

13 Saskia Sassen, discussion statement, in Cynthia C. Davidson, ed., Anymore (New York: MIT Press, 2000), 138.

folds, abstract machines, diagrams, virtuality, etc. This phenomenon was well observed within Anyone Corporation circles, leading occasionally to critical (self-)reflection. For example, the Japanese cultural critic, philosopher, and economist Akira Asada remarked at the sixth Any conference in 1996 in Buenos Aires that he did not want to jump on "the bandwagon of Deleuze and Guattari."[14] Similarly, at the fourth Any conference, the architect Bernard Tschumi criticized the veritable cult of philosophers and the replacement of Derrida by Deleuze: "I don't think the issue here is Deleuze versus Derrida inasmuch as none of these individuals has attempted to construct these kind of totalizing systems such oppositions imply."[15] Tschumi's argument hit an essential point: the so-called "philosophers of difference,"[16] such as Derrida and Deleuze, positioned themselves against essentialism, fixed identities, and rigid systems. When translated into architectural discourse, however, they seem to have been treated as just such fixed entities— as stable source texts that could be systematically translated and as authoritative reference points that could legitimize architectural designs.

Accusations of Mistranslation

The concept of conflict zones involves the premise that translations are often accompanied by controversies in which translators are accused of "contaminating" the translated text. In response to this, or in part anticipating such criticism, they develop strategies to justify transformations. Both accusations and the defense strategies provide insight into negotiation processes concerning relationships and boundaries between the translated text and the translator. Despite translation theories like that of Walter Benjamin—who characterized translation as a form in its own right that is in no way inferior to the text preceding it, but which even enables it to live on[17]—translation processes often involve imbalanced power relations. Cultural theorist

14 Akira Asada, discussion statement, in Cynthia C. Davidson, ed., Anybody (New York: MIT Press, 1997), 47.

15 Bernard Tschumi, discussion statement, in Davidson, ed., Anyplace, 42.

16 John Rajchman, discussion statement, in Davidson, ed., Anyone, 90.

17 Walter Benjamin, "Die Aufgabe des Übersetzers," in Gesammelte Schriften, vol. IV/1 (Frankfurt am Main: Suhrkamp, 1972), 11.

Gudrun Rath points to imagined hierarchies between cultures, but the same could be said of disciplines: "The permeability of a cultural system for cultural expressions of another system depends on its position in relation to other cultures and the associated social perception of the 'superiority' and 'inferiority' of the systems in question."[18] The assessment of a translation depends to some extent on these power relations, determining whether it is seen as enriching or inadequate and whether its "contamination" of the original work is regarded as revolutionary or disfiguring.[19] In this last sense, there is no shortage of accusations in architectural discourse that architects have misunderstood Deleuze and Guattari's theories, never read them at all, or translated them incorrectly—and thereby depoliticized them and distanced themselves from their social ideals.

Architectural theorist Karen Burns describes how the so-called "Yale School"—a group of literary theorists at Yale University strongly influenced by Derrida, including Paul de Man, J. Hillis Miller, Geoffrey Hartman, and in part Harold Bloom—was accused of depoliticizing him—and how the architectural discourse has faced similar accusations: "[D]ebates and remarks on the architectural 'mistranslations' of Derrida emerged within a few short years of the intense formal interchange period in architectural deconstruction (1984–1988)."[20] She rightly calls this phenomenon a translation problem. Accusations of "contamination" fueled fears of possible inferiority—of translations to the translated, of architecture to philosophy—which in turn provoked compensatory and defensive strategies among architects. In interdisciplinary processes of translation and reference, a dilemma emerged wherein the desire for a shared foundation coexisted with the instinct to safeguard architecturally distinctive elements.[21] Architect and critic Jeffrey Kipnis wrote in "Folding in Architecture":

18 Gudrun Rath, Zwischenzonen: Theorien und Fiktionen des Übersetzens (Vienna and Berlin: Verlag Turia + Kant, 2013), 22. My translation.

19 Ibid., 7–8.

20 Karen Burns, "EX LIBRIS: Archaeologies of Feminism, Architecture and Deconstruction," in Architectural Theory Review 15, no. 3 (2010), 249.

21 See Doris Bachmann-Medick, Cultural Turns: Neuorientierungen in den Kulturwissenschaften (Reinbek bei Hamburg: Rowohlt, 2009), 256.

> However provocative or invaluable as resources these studies in philosophy or science are, it must be said that neither provide the impetus for a New Architecture, nor the particulars of its terms and conditions. Rather, these have grown entirely out of architectural projects and developments within the discipline of architecture itself.[22]

Faced with the architectural translation of Deleuze's philosophy, architects frequently attempted to assert the autonomy of architecture vis-à-vis philosophy. The numerous controversies at Anyone Corporation conferences are characterized by these simultaneous processes of rapprochement and demarcation.[23]

In *Differences*, which appeared in 1997 in the "Writing Architecture" series, Ignasi de Solà-Morales distanced himself from the translation of Deleuze's philosophy into architecture:

> Despite my very evident debt to Deleuze's thinking . . . I would like to distance myself unambiguously from those who in recent years have instrumentalized his thought. A certain fashion . . . has seized upon the dazzling images of his thought, either as forms to be directly visualized in new architectures or as verbal metaphors with which to beautify a conventional, if not vulgar, way of thinking.[24]

He addressed the two most important points of criticism. Firstly, he mentioned the instrumentalization of philosophical concepts, which led to architectural translations of forms associated with these concepts, but not their content—especially their political content. Secondly, he noted the use of Deleuze and Guattari's terminology as buzzwords without proper knowledge of their philosophy and with the aim of promoting architectural designs that drew on the authority of trendy theorists. These two criticisms were raised both within Anyone Corporation and from outside. The accusations of inadequate background knowledge, misunderstanding, and

22 Jeffrey Kipnis, "Towards a New Architecture," in Architectural Design 63, no. 3/4 (1993), 42.

23 See section 4.3 of Lausch, Gilles Deleuze und die Anyone Corporation.

24 Ignasi de Solà-Morales, Differences: Topographies of Contemporary Architecture (Cambridge, MA: MIT Press, 1997), 9.

mistranslation led to various defensive strategies on the part of Anyone Corporation members.

Unavoidable Creative Difference

One important defense against accusations of mistranslation is connected to Deleuze's philosophy, especially his conceptualization of referentiality. In *Différence et répétition* (1968), Deleuze criticized the domination of identity and representation over difference. Identity is problematic insofar as it is understood as fixed and unequivocal: "All identities are only simulated, produced as an optical 'effect' by the more profound game of difference and repetition."[25] Representation, according to Deleuze, adheres to identity since it is characterized by four aspects: identity of the concept (model and copy are designated by the same term), analogy of judgement, opposition of predicates (for instance, the model is three-dimensional, the copy two-dimensional), and resemblance of the perceived.[26] Deleuze contrasted the repetition of identities with pure "difference in itself" and complex "repetition for itself." If difference is not understood as difference from an identity or between identities, but as difference internal to an identity,[27] then the concept of identity itself opens up to diversity[28]: "difference in itself" makes the existence of diverse individuals possible in the first place because, being immanent to every being, it creates a unique expression of potential qualities as concrete characteristics. According to Deleuze, it is infinitesimal difference, something barely perceptible, that distinguishes beings—which are always in transition—and leads to multiplicity.[29] By contrast, philosophy's traditional concept of difference as contradiction treated of entities as essentially,

25 Gilles Deleuze, Difference and Repetition, trans. Paul Patton (New York: Columbia University Press, 1994), xix; originally published as Différence et répétition (Paris: Presses Universitaires de France, 1968). I cite English translations of Deleuze while acknowledging their inherent differences from the original.

26 Ibid., 34.

27 Ibid., 121.

28 Ibid., 222.

29 Cf.: "Everywhere the differences between multiplicities and the differences within multiplicities replace schematic and crude oppositions." Ibid., 182.

logically separate from one another.[30] Deleuze's concept of "repetition for itself" is based on "difference in itself." Traditionally, repetition is understood as "repetition of the Same, explained by the identity of the concept or representation," while "repetition for itself" "includes difference, and includes itself in the alterity of the Idea, in the heterogeneity of an 'a-presentation'."[31] "Repetition for itself" emerges from difference and reveals singularity—and it has a political dimension in terms of how individuals become (social) subjects:

> The struggle for a modern subjectivity passes through a resistance to the two present forms of subjection, the one consisting of individualizing ourselves on the basis of constraints of power, the other of attracting each individual to a known and recognized identity, fixed once and for all. The struggle for subjectivity presents itself, therefore, as the right to difference, variation and metamorphosis.[32]

This "right to difference" serves as a defense of transformations in translation—and was repeatedly invoked at the Any conferences. In this respect, Derrida's participation also served the architectural community (indeed, Deleuze and Derrida have much in common in their understanding of difference). At the first Any conference, Derrida declared that architecture both translates and resists the translation of "foreign" elements into itself: "I do not want a translation to be possible. That would be the end of any event."[33] According to translation theories like Benjamin's, an untranslatable element always remains, so that there is necessarily a difference between the translated and the translation. For Derrida, this difference enables the emergence of an event. Tschumi put it similarly at the fourth Any conference: "At the same time, if any theoretical discourse is to be used, it is also to be abused. Here we love philosophy because it is the site of the invention of those assemblages, those promiscuous collisions."[34] The fact that every translation neces-

30 Ibid., 46 and 189.

31 Ibid., 24.

32 Gilles Deleuze, Foucault, trans. Seán Hand (Minneapolis: University of Minnesota Press, 1988), 105–106; originally published as Foucault (Paris: Éditions de Minuit, 1986).

33 Derrida, discussion statement, in Davidson, ed., Anyone, 90.

34 Tschumi, discussion statement, in Davidson, ed., Anyplace, 42.

sarily entails difference, especially when it is a translation from the medium of writing into that of architecture, was thus used as an argument against accusations of mistranslation. In this sense, the inevitability of difference makes architecture "immune" to the criticism that it misunderstands or "contaminates" philosophy.

According to Burns, criticism of mistranslation can only be made against the background assumption that a flawless translation is possible: "This difference in rewriting is not inherently problematic unless the new iteration/interpretation/difference is disguised and authority and legitimacy sought for the unstained translation."[35] In some respects, the architects admitted to having problems understanding philosophical arguments or even to misunderstanding concepts. After lectures by philosophers John Rajchman, Elisabeth Grosz, and Sylviane Agacinsky, Peter Eisenman made the following statement at the fourth Any conference:

> I want to tell the three philosophers how much I enjoyed hearing them discourse on architecture and philosophy and their relationship. I suffer from a certain 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 merely to misread philosophy, let alone respond to it.[36]

Eisenman had already stated with regard to Derrida's writings that he had undoubtedly misread them.[37] Similarly, Isozaki remarked emphatically at the first Any conference that he always misunderstands Derrida.[38]

However, according to Eisenman, misreading is by no means problematic because it is ultimately a form of creativity.[39] Kipnis addressed this in his introduction to *Written into the Void*, a collection of writings by Eisenman from 1990 to 2004:

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35 Karen Burns, "EX LIBRIS," 249.

36 Peter Eisenman, discussion statement, in Davidson, ed., Anyplace, 43.

37 Cf. Eisenman: "J'ai sans doute mal lu l'œuvre de Derrida, mais mal lire c'est finalement une façon de créer et c'est en lisant mal que j'arrive à vivre dans la réalité et que je pourrais travailler avec lui." Quoted in Andrew Benjamin, "Eisenman and the Housing of Tradition," in Oxford Art Journal 12, no. 1 (1989), 47.

38 Arata Isozaki, discussion statement, in Davidson, ed., Anyone, 89.

39 See note 37.

> Readers well studied in Derrida will no doubt find this practice exasperating, since the words and ideas the architect puts in the philosopher's mouth rarely offer a rigorous representation of the philosopher's actual position and can deviate markedly from it. . . . [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 in the end matter to the architect's own 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 but rhetorical devices to help the architect clarify his own position.[40]

According to Eisenman and Kipnis, a creative approach to theory does not require accurate reading or correct understanding because philosophical texts serve architects as sparring partners in the creation process. Philosophy here is not a quest for knowledge, but a source of inspiration and an impetus for creation.

If, according to Kipnis, the author's name does not grant authority, why are philosophers' names used as references at all? According to architect and publicist Douglas Murphy, this represents an intellectual elitism in which famous philosophers' names are employed to lend "gravitas" to personal opinions.[41] This does not correspond to Eisenman's own assessment, as he explained at the first Any conference: He did not care whether the idea of the gaze came from the French philosopher Maurice Blanchot or from himself, because the fact was that it had been triggered in him by reading Blanchot's book.[42] Eisenman's argument could be traced back to "The Death of the Author" (1967), in which Roland Barthes shifted the focus away from fixed authorial meaning and emphasized the plurality of textual voices that are mobilized in writing, and especially in reading. The reader is not uncovering the author's intent, but becomes the site where the interplay of cita-

40 Jeffrey Kipnis, "Introduction: Act Two," in Peter Eisenman, Written into the Void: Selected Writings 1990–2004 (New Haven: Yale University Press, 2007), xxviii.

41 Douglas Murphy, The Architecture of Failure (Winchester: Zero Books, 2012), 106.

42 Eisenman, discussion statement, in Davidson, ed., Anyone, 240.

tions and codes that exceed the author's intention unfolds.[43] However, for Eisenman this did not mean that the names of authors should no longer be mentioned. Rather, they continued to appear as witnesses to architects' philosophical engagement. The philosopher's name ultimately served Anyone Corporation members as a tool for social distinction, allowing them to present themselves as a theoretical, sophisticated architectural elite.

Difference as a Sign of Contemporaneity

The introduction to the second panel of the ninth Any conference in Paris stated that US architects had gained conceptual strength through their theoretical knowledge and were hence able to look at their own discipline differently—even if their theoretical investigations did not always escape a certain schematism and childlike simplicity.[44] At this point, Anyone Corporation acknowledged a misunderstanding that, nonetheless, did not lead to uncertainty among architects, but rather strengthened their resolve. After all, Tschumi explained, it was inevitable that the exchange between philosophy and architecture, and between France and the USA, would bring about transformations:

> Most of the Any conferences have been about imports and exports—about importing from other disciplines into architecture, and exporting from architecture into other areas of knowledge. Anymore [the conference] in Paris is also about importing: from France to America, or from America to France. This implies mixing, compressing, expanding, informing, deforming. It is about heterogeneity and hybrid bodies rather than homogeneous purity, about the singular rather than the generic.[45]

43 Roland Barthes, "The Death of the Author," trans. Stephen Heath, in Image-Music-Text (London: Fontana Press, 1977), 142–48; translation of Barthes's revised version published as "La mort de l'auteur," in Manteia, no. 5 (1968), 12–17. Barthes's essay was first published in English, trans. Richard Howard, in Aspen, no. 5+6 (1967).

44 See panel introduction, in Davidson, ed., Anymore, 49.

45 Bernard Tschumi, "Import and Export," in Davidson, ed., Anymore, 162.

Tschumi implied here that—in the light of a philosophy of difference, multiplicity, and transition—concepts such as "faithful translation" or "accurate reproduction" are not only no longer relevant, but must be understood as absolutely erroneous. Cultural theorist Claire Colebrook expressed this best when she wrote: "[It] might also seem that a fidelity to Deleuze is a crime against the thinker of difference."[46]

Another clear strategy for legitimizing potential mistranslation involved claiming that Deleuze himself treated and reinterpreted the works of other thinkers without inhibition. Philosopher John Rajchman, one of the key intermediaries between Deleuze's philosophy and architectural discourses,[47] explained at the eighth Any conference that Deleuze primarily sought new readings of philosophical figures like Henri Bergson and Gottfried Wilhelm Leibniz that could be productively applied to contemporary concerns.[48] US literary critic Fredric Jameson took this assessment further when he declared:

> What Deleuze does with these things is more brutal and exciting. He doesn't just understand Leibniz and then show us how Leibniz can be. He seizes what he wants and fabulates a whole new fresh Leibniz in his own image; it's very exciting and a very contemporary practice. . . . If someone told me that Deleuze's Leibniz was historically incorrect this would not be terribly disheartening for me. . . . We don't have to be bored by these things that are being offered us—we can do something new.[49]

Jameson's argument was clear: Since Deleuze's own "brutal" treatment of philosophers leads to something "new," architects should be permitted—even encouraged—to treat Deleuze (and Guattari) with equal brutality to create novelty. This position drew support from Deleuze's own words in "Lettre à un critique sévère":

> I saw myself as taking an author from behind and giving him a child that would be his own offspring, yet monstrous. It was really important for it

46 Claire Colebrook, "Introduction," in Adrian Parr, ed., The Deleuze Dictionary, rev. ed. (Edinburgh: Edinburgh University Press, 2010), 6.

47 See chapter 2.4 in Lausch, Gilles Deleuze und die Anyone Corporation.

48 John Rajchman, discussion statement, in Davidson, ed., Anytime, 246.

49 Fredric Jameson, discussion statement, in Davidson, ed., Anytime, 246.

> to be his own child, because the author had to actually say all I had him saying. But the child was bound to be monstrous too, because it resulted from all sorts of shifting, slipping, dislocations, and hidden emissions that I really enjoyed.[50]

Andrew Ballantyne refers to this passage in *Deleuze and Guattari for Architects* (2007), concluding that the history of philosophy is a history of "buggery or immaculate conception." He remarks: "I think that this is something that architects are already inclined to do, whether or not the author has given permission for it. Creative misunderstanding, or misprision, is legitimate behaviour in the Deleuze-and-Guattari-world."[51] Here again, misunderstanding is associated with creativity. Jameson and later Ballantyne argued that creative freedom in the appropriation of concepts from Deleuze (and Guattari) is legitimate because it serves the production of novelty and follows Deleuze's own "invitation" to "take the philosopher from behind," producing a monstrous child. Indeed, in his metaphorical language Deleuze unmistakably reflects a masculinist approach to philosophical practice—an approach that architects embraced.

Architects drew on this particular facet of Deleuze. The classically philosophical, analytical, and systematic Deleuze, who wrote treatises on Immanuel Kant and David Hume, disappeared in architects' image of him as a "French post-structuralist." Instead, they foregrounded his experimentation with non-philosophical theories and works, his "monstrous way" of dealing with philosophers, his free associations, and his creative language. Philosopher Élie During described this similarly, although he did not refer to architectural discourse:

> [T]he consensual image that is all too naturally attached with the name of Deleuze appears to be largely a matter of fabrication. Some would like to fancy him as a freelance conceptual expert, a universal provider of tool

50 Gilles Deleuze, "Letter to a Harsh Critic," trans. Martin Joughin, in Negotiations 1972–1990 (New York: Columbia University Press, 1995), 6; originally published as "Lettre à Michel Cressole," in La Quinzaine littéraire, no. 161 (1973), 17–19, and in Michel Cressole, Deleuze (Paris: Éditions Universitaires, 1973), 107–18; republished as "Lettre à un critique sévère" in Pourparlers 1972–1990 (Paris: Éditions de Minuit, 1990).

51 Andrew Ballantyne, Deleuze and Guattari for Architects (London: Routledge, 2007), 15 and 100.

> kits . . ., but Deleuze is more complex. As a bricoleur philosopher, he is at once trendy and academic, accessible and remote, so very French and so American.[52]

For architects, references to a "trendy" philosopher, along with insistence on difference in translation processes, became signs of contemporaneity.

References as Tools

Beyond his invitation to bear the monstrous children of philosophers, architects used a second Deleuzian theory to legitimize their free approach to his concepts: the idea of theory as a toolbox. Deleuze formulated this much-quoted notion in a conversation with Michel Foucault, published under the title "Les intellectuels et le pouvoir" (1972):

> A theory is exactly like a box of tools. It has nothing to do with the signifier. It must be useful. It must function. And not for itself. . . . it was Proust, an author thought to be a pure intellectual, who said it so clearly: treat my book as a pair of glasses directed to the outside; if they don't suit you, find another pair; I leave it to you to find your own instrument, which is necessarily an instrument for combat. A theory does not totalize; it is an instrument for multiplication and it also multiplies itself.[53]

Deleuze argued that the connection between theory and practice had to be rethought. Practice had previously been regarded as either the application of theory or the inspiration for theory, and this hierarchy had to be abandoned. Rather, practices and theories in the plural should be thought of as interconnected relays that need each other and energize each other: "No theory can develop without eventually encountering a wall, and practice is necessary for

52 Élie During, "Blackboxing in Theory: Deleuze versus Deleuze," in Sylvère Lotringer and Sande Cohen, eds., French Theory in America (New York: Routledge, 2001), 178–179.

53 "Intellectuals and Power: A Conversation between Michel Foucault and Gilles Deleuze," in Michel Foucault, Language, Counter-Memory, Practice: Selected Essays and Interviews, ed. Donald F. Bouchard (Oxford: Blackwell, 1977), 208; orig. pub. as "Les intellectuels et le pouvoir," in L'Arc 49 (1972), 3–10.

piercing this wall."[54] Both Tschumi in *ANY* 3 and Solà-Morales at the ninth Any conference referred to these statements. They served as legitimation for using theoretical concepts as tools in their practice, believing that this would generate new architectural ideas that could in turn serve as tools for theory. Solà-Morales even linked this to the demand that disciplinary separation between theorists and architects—which Manfredo Tafuri saw as a necessary prerequisite for the ability to criticize[55]—must be overcome:

> For years a kind of advanced academicism believed that the proof of intellectual honesty was that the architectural theoretician was not contaminated by contact with practice. . . . The Any conferences were organized by a group of people who believed in the need to move beyond the specialized divisions between theory and practice between the purveyors of foundational paradigms and the more or less brilliant executors of the ideas of those theoretical cadres."[56]

Solà-Morales presented Anyone Corporation as embodying the theory–practice relationship that Deleuze had conceptualized: Its members break through the walls that philosophy and architecture have come up against and expand the spaces of both disciplines.

When architects faced accusations of instrumentally applying Deleuze (and Guattari) to architecture, Deleuze's understanding of theory as a toolbox provided the perfect defence. It seemed to legitimize doing whatever one wanted with their concepts. However, interpreting the toolbox metaphor as an invitation to direct application in architectural objects contradicts Deleuze and Guattari's insistence that their concepts should not serve as models. Cultural theorist and editor Sylvère Lotringer illustrated this misunderstanding in "Doing Theory" (2001):

> Deleuze and Guattari made a great effort not to leave behind them any 'model' that could be simply applied, even discouraging all too eager di-

54 Ibid., 206.

55 Manfredo Tafuri, Theories and History of Architecture, trans. Giorgio Verrecchia (New York: Harper & Row, 1980; orig. pub. 1968), 141ff.

56 Ignasi de Solà-Morales, "Practice³: Theory, History, Architecture," in Davidson, ed., Anymore, 68–69.

> sciples to follow their paths instead of finding their own. 'Applying theory': this kind of hands-on, hand-to-mouth attitude, of course, has little to do with what they themselves advocated as 'pragmatic philosophy.' What they meant by that wasn't a philosophy calling for a separate 'praxis,' or 'use value,' but on the contrary for a kind of experimentation directly engaged in reality and responding in the present, without any preconceived idea, to the singularity of the situation.[57]

This argument reveals that the toolbox involves far more than a unidirectional application of concepts in architectural form. Rather, it demands continuous thinking engaged with specific situations—perhaps testing concepts in practice by allowing theoretical concepts to illuminate current architectural practice while simultaneously using practice to reflect on the theoretical concepts themselves. This approach could be described as a genuine confrontation with contemporaneity and the particularities of a specific, localized, and contextualized situation. Such theory–practice–reality connections were certainly not achieved when philosophical references merely justified design practices that attempted to present Deleuze (and Guattari's) concepts in architectural form. The designs in the "Folding in Architecture" AD issue, as formal representations of the fold, exemplify this problem.

Conclusion

The proclamation of a "new" architecture that referenced Deleuze stemmed from more than the simple replacement of one philosophical star with another. Deleuze did take Derrida's place in a discourse focused on famous personalities—creating an architectural-historical narrative that evolved from "historicism" through "classical modernism", "postmodernism," and "deconstructivism" into "folding architecture." However, the "new" itself played a central role in Deleuze's philosophy. In connection with the event and repetition as differentiation, he called for the concept of identity to be replaced by "difference in itself." As a result, everything that exists and becomes is singular and thus, in a sense, always "new." Architectural theorist

57 Sylvère Lotringer, "Doing Theory," in French Theory in America, ed. Lotringer and Cohen, 155–56.

Douglas Spencer addressed the stylization of Deleuze in architectural discourse as the guardian of the "new": "Deleuze, modelled as a philosopher of the 'new', was made amenable to an architecture seeking to establish an image of novelty for itself. For the 'new architecture', the 'new' was doubly significant. It distanced the discipline from recent trends and it underscored its allegiance to a philosophy of becoming."[58] References to Deleuze merged his concept of the "new" as singular with the "newness" of contemporary architecture itself.

The case of Anyone Corporation demonstrates how interdisciplinary references function similarly to references to the past in establishing normative models. Philosophical concepts were treated as models to be referenced in writing and represented in architectural designs, becoming translatable originals and referenceable objects. The goal of these translations—and especially the ensuing, unavoidable mistranslations—was contemporaneity understood as creative difference. Contemporaneity was thus constructed not through non-referentiality, but through philosophical references that established the idea of repetition as differentiation, making referentiality itself a generator of singularity. This form of contemporaneity was not interested in direct engagement with reality or the particularities of specific, localized, and contextualized situations. Instead, it emerged from a quest for novelty that refused connection to previous architectural thought and design. This quest demanded new vocabularies and references, which the members of Anyone Corporation found in "French post-structuralism."

58 Douglas Spencer, The Architecture of Neoliberalism: How Contemporary Architecture Became an Instrument of Control and Compliance (London: Bloomsbury, 2016), 60.

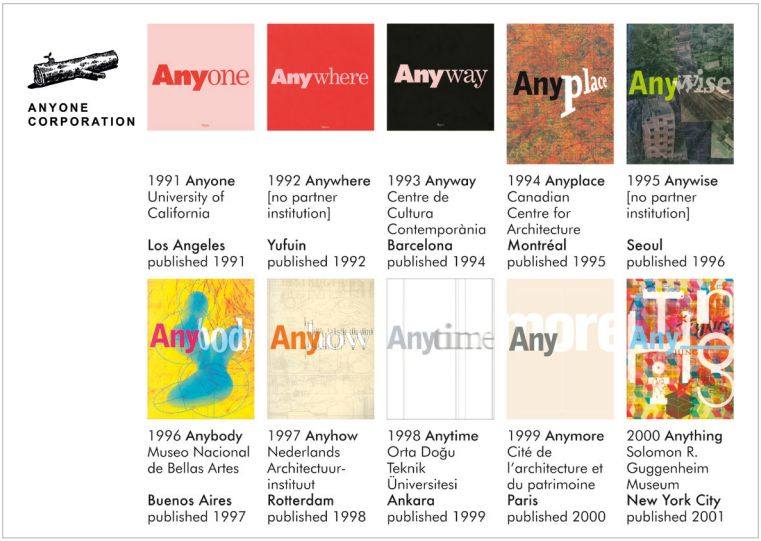

Fig. 83.
Overview of the Any conferences from 1991 to 2000 and the corresponding proceedings. Image by the author, with covers from Anyone Corporation.

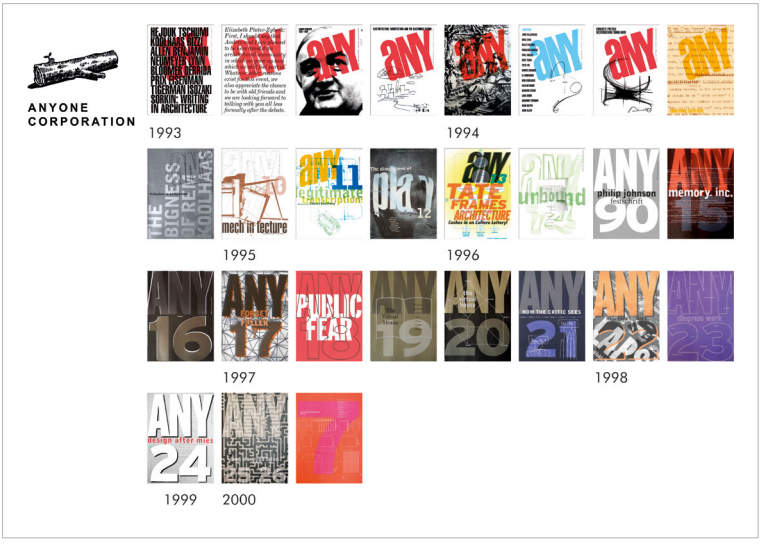

Fig. 84.
All the issues of the journal ANY published from 1993 to 2000. Image by the author, with covers from Anyone Corporation.

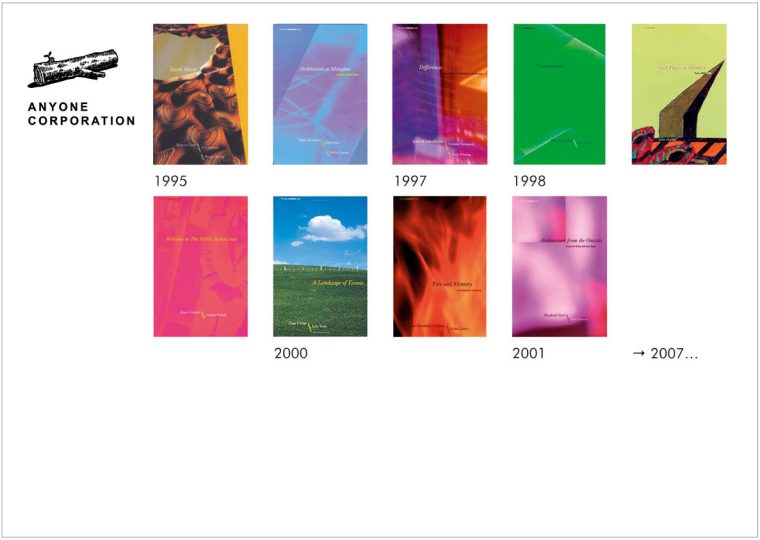

Fig. 85.
The first nine publications of the "Writing Architecture" series from MIT Press, initiated in 1995 and still ongoing. Image by the author, with covers from Anyone Corporation.

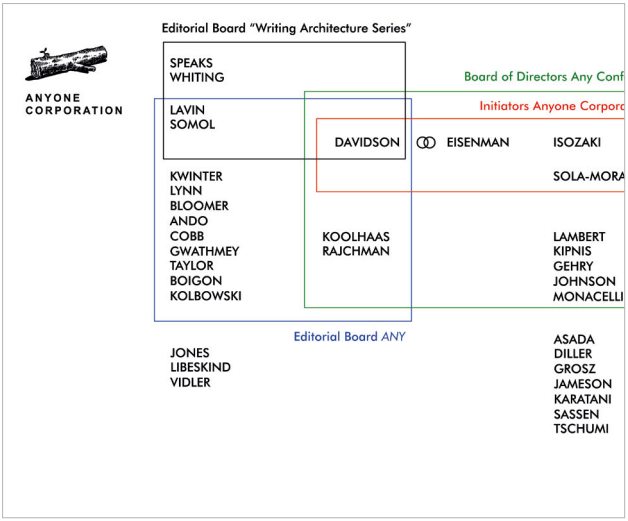

Fig. 86.
Diagram of Anyone Corporation's network, based on publications of conference proceedings, the journal ANY, and the "Writing Architecture" book series. Image by the author.