

From actualization to virtuality: Differentiations of becoming in Bryan Cantley's critical architectural representation

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Abstract

The act of knowing the architectural representation which is controlled by the ratio centralism of the classical subject, prevents the representation from exploring the potentials of experiencing the event and creating the concept and difference. This study purposes to offer the issue that transforms architectural representation from knowing to designing may be revealed through the differentiations of becoming in the virtual space and non-human human comprehensions. The study deciphers Bryan Cantley's becoming-representation atmosphere in the context of experiencing the field of possibilities of imagination and critical creativity by remaining in the event. The methodology of this research area experience to dismantle the case study of Cantley's atmosphere with the posthuman critical theory of Rosi Braidotti and the differentiation theory of Gilles Deleuze, as the enablers of imagining, escaping from the historicist linearity and creating conceptual becoming-representations. In line with these methods, the relationalities and probabilities of Cantley's conceptual creations such as mechudzu, post-liminal fuzz, enantiomorphistic inversions and third-space with his representation design atmosphere are deciphered. Contribution of this study for the medium of architecture is thought as attracting attention to the issues which are creating representation lexicons, differentiations by the encounters in virtual space, becoming-grab among all the humans with non-humans and leaving the linearity of prediction for being able to open the field of possibilities about becoming-representation.

Keywords

Architectural representation, Becoming, Differentiation, Posthuman assemblage, Speculative narratives.

1. Introduction

The critical formations observed in the history of architectural representation become visionary messengers of the intellectual and formal imaginations that future practices will evolve. Representation reveals as the joint that connects architectural practice and theory. "It is precisely in such moments of change where critical thought and new theories are produced and practice is radically restructured. Theory and practice are articulated through representation" (Agrest, 2000). The politics and formations of the medium of architectural representation can be discussed through the concepts of actuality, actualization, and virtuality. When the traditional representation is examined, "a broad range of spatial and formal ideas is formed regarding its basic reasons for creating images in architecture and discovering methods of making them which indicates the dependence of architectural space logic to limitations of 'Architectural Representation'" (Shojaee & Saremi, 2018). In this sense, is the act of creating architectural space subject to the actual limitations of architectural representation? The standardization of architectural representation complicates coming across an architect who drew for the medium of critical architectural representation around the sixteenth century. The reason for this situation can be explained by the actuality of Renaissance perspectivalism, which rationalizes the realism of the seeing eye, through the dominance in drawing, geometry, art, and architecture. In the traditional architectural representation, narratives of translation are usually ignored by the geometry. The origin of geometry "is always present and its ideal objectivity is unaffected by the particularity of utterance or the language of its expression. There is no difference to be put into play" (Allen, 2000). For Pérez-Gómez (1983), "implicit in the geometrization of the epistemological universe was the possibility of transforming architectural theory into an instrument for technological domination". The instrumentalization of architectural representation through the Cartesian geometrization aims

to the architectural buildings of the subject's actuality desire. However, the imagination of utopian/futuristic architectural drawings that do not aim to be built, starts to represent the potential of critical architectural space by remaining in the act of drawing. Hans Vredeman de Vries, a Renaissance architect, presenting experimental drawings of abstract object-oriented collisions of perspective drawings in the seventeenth century, is not perceived as compromising with the eye-centered realism of perspectivalism (Burden, 2000). The historicist usage of geometrization for the critical unbuilt architecture may become more apparent when we observe the Carceri and Campo Marzio drawings of Giovanni Battista Piranesi in the eighteenth century. "In the Carceri, the constriction comes not from the absence of space, but an opening toward the infinite... Compared to the Carceri, the Campo Marzio actually appears polemical and self-critical... In the Campo Marzio what is contested is the limitedness, the abstractness, the randomness of the hermetic 'objects' that throng the plates of the Carceri" (Tafuri, 1987). Yet in the eighteenth century, a similar brave self-criticism may not be revealed in the actualized utopian architectural representations of Étienne-Louis Boullée, Claude Nicolas Ledoux, and Jean-Jacques Lequeu. "Of the three, Boullée represents primarily the struggle for new forms; Ledoux, the search for a new order of the constituents; Lequeu the tragic ultimate stage of the revolutionary movement... [These three architects] represent the height of the movement that ended the Baroque and presaged the architecture of the nineteenth and twentieth centuries" (Kaufmann, 1952).

Even in the early twentieth-century avant-gardes that are mostly aforementioned with their nations do not seem to be purified from the actuality desire of subjectivity. German Expressionists Bruno Taut, Wassili Luckhardt, Wenzel Hablik or Hans Poelzig draw the crystallized utopian fantastic landscapes of tapering corners under the Crystal Chain [Die Gläserne Kette] formation (Whyte, 1985). Russian Constructiv-

ists such as Vladimir Tatlin, Alexander Rodchenko, and Gustav Klutis represent futuristic propaganda for the urban spaces and life dynamics undergoing rapid industrial change. However, other mediums of critical architectural representation such as Dadaists and Surrealists in the early twentieth century, replacing the image's place from inside to the outside of conscious, do not adopt the subjectivist consciousness and the classical instrumentalization of modernity. Dadaists, sprawling in international collectivism of solidarity and rebellion, offer the impossible encounters of photomontage interobjectivity as a critique against the subjective management of consciousness. The polyphonic, polyfocal, and heterogeneous representations of Dadaists appear in the works of Hannah Höch, Raoul Hausmann, Kurt Schwitters, Marianne Brandt, Paul Citroen, László Moholy-Nagy or El Lissitzky (Scolari, 2012). On the other hand, Surrealists such as Max Ernst, Yves Tanguy, and architect Roberto Matta, who exhibit intellectual reconciliation with the Dadaists, reveal unmanageable atmospheres of encounter in which the virtual and the actual spaces, subject, and object are mixed (Spiller, 2016) in the sequences of unconscious and sub-conscious desire. "Matta's biomorphic shapes appear in convulsive spaces, using free association over constructed rigidity" (Dolin, 2005). Nonetheless, the subject to be montaged or mixed, historically remains.

After the Second World War crisis, critical architectural representations constitute 'anti-city' spatialities with the attempts of postisms to relieve the world environment as a break with modernity. After the destruction of cities, an anti-city utopianism, arising from the criticism of the cities of modernity, is imagined in Guy Debord's psychogeographic mapping of *The Naked City*, *The Plug-in City* of Archigram's detachable modules that can be attached to the fantastic mega-machines in constant motion or the New Babylon of Constant Nieuwenhuys that dissolves the relations with others by "combining the now-here with the nowhere" (Mari, 1999). However, the issue of the classical subject and its ac-

tualization desire in the mid-twentieth century avant-gardes can be inferred through the expectation to be built for the future. The utopia of the New Babylon project "radicalizes and idealizes the transitory aspects of the experience of modernity... For Debord and his partisans, [New Babylon] is clearly limited in scope. They even accuse Constant of functioning as a public-relations officer for capitalism because his project tries to integrate the masses in a totally technified environment... Constant, for his part, does not expect this social revolution to take place in the near future" (Heynen, 1999). Constant's foresight does not change the realism desire of his project that was somehow imagined for the actual field. A different kind of actualized critical representation can also be observed in Raimund Abraham's 'House without Rooms' (1974) drawing which does not abandon the plan-section-elevation tradition and classical dualistic oppositions. "Situated in barren landscapes, either imagined or from memory, schemes are for houses that straddle the earth and the sky, and evoke life's oppositions" (Michelis, 2002).

Breaking with the issue of actualization and the actuality of the subject, this study aims to reveal the architectural representation events of 'becoming' and 'differentiation' in the virtual for creativity. For deciphering an architectural representation medium that is not intended to be built or actualized, it appears in the field of study to abandon the representation habits of the classical subject. Such an emergence causes the study to develop the methodology for the dismantling of case study around/along the inferences of posthuman critical theory (Braidotti, 2013) and deterritorialized philosophy on becoming and differentiation of virtuality (Deleuze, 1994). The study does not focus on the differentiation of actualization but focuses on the differentiation of virtual with posthuman criticism as the dismantling methodology of the case study. Considering the influences of posthuman theory and differentiation of becoming on critical architectural representation in the twenty-first century, extensive research has been constituted in the related lit-

erature (Allen & Pearson, 2016; Cantley, 2011; Spiller, 2018, 2016; Chard & Kulper, 2013; Riley et al., 2002) and the architects such as Nigel Coates, Lebbeus Woods, Neil Spiller, Perry Kulper, Nat Chard, Nic Clear, Mark West, Martin Summers, Ryota Matsumoto, and Bryan Cantley have been encountered. Bryan Cantley is chosen among these architects to discuss and problematize the differentiations of becoming in the virtuality in critical architectural representation. The main reasons for Bryan Cantley choice are that his machinic-becomings seem to reconcile with the machinic assemblage in the body without organs approach of Deleuze (2004) and prosthetic differentiations which create 'subjectified questionings and criticism by assembled objects' as a de-familiarized posthumanism (Braidotti, 2013).

After dismantling Cantley's becoming-representation designs, the study concludes by expounding on the intellectual and formal ideas and dynamics that remain in the 'event', and seep through the crevices of the middle areas; that are differentiated by the 'becoming' of the virtual field. Differentiations of becoming may allow architects to explore the creative atmospheres of architectural events and enrich the designers' imagination in the field of posthuman virtual.

2. Posthuman criticism and differentiations of becoming

Posthuman criticism is inherently explained in the relationality and heterogeneous multiple connectivities of the new subject, perceived in our posthuman era and emerging in the posthuman situation. "Posthuman subject is a complex assemblage of human and non-human, planetary and cosmic, given and manufactured, which requires major re-adjustments in our ways of thinking" (Braidotti, 2013). Posthuman criticism, which emerges after the realization of the view that humanism, as we know in its style, is not humanistic, but points to an arrogant subjectivity that is constructed by the egocentric and Eurocentric attitude, can be interpreted as a humanist, critical and creative since it is not human. Rosi Braidotti

reveals the posthuman subject with the comprehension of 'non-human human being' that tries to give meaning through the Deleuzian concepts such as 'immanent escape dynamism', 'dynamic potentials which arise between differences', 'creative multities which do not fall into pessimism and negation', and 'deterritorialized nomadism of singular virtuality'. "A general internal exit, immanent escape dynamism gives direction to Deleuze's thoughts. But in Deleuze, it is escaped only by kidnapping a certain system (perverse model - 'getting out of philosophy through philosophy')" (Ichida & Zourabichvili, 2016). Thus, the immanent escape dynamism of Deleuze becomes a perverse model of the potentials among the countless detours instead of the 'main road', by deviating within the virtual that keeps the 'becoming' constantly fit. We can perceive this 'main road' as the historicist actuality of classical subject philosophy. For posthuman criticism, the possibility of another human being that is not human is a theoretical conception that emerges against the crisis in the historicist construction of the classical subject organizations. The posthuman subject is an alternative subjectivity that can be detached from the management of anthropocentrism and merge with non-human things. It can flow by transforming the organized body as body-without-organs. It can be liberated from the prison of stable identity and be opened up to differential tensions in the merger of nonlinear universes with grabbing. The difference in itself belongs to the inorganic and imponderable grabbings of the 'body without organs', which can assemble with other bodies and becomings, rather than the organic body which is restricted in its internal circuits. In this sense, for the rationalist subject "the difference in itself remains condemned and must atone or be redeemed under the auspices of a reason which renders it livable and thinkable, and makes it the object of an organic representation" (Deleuze, 1994).

The critical posthuman subject, who embraces the difference in itself with great enthusiasm, is "within an eco-philosophy of multiple belongings,

as a relational subject constituted in and by multiplicity, that is to say, a subject that works across differences and is also internally differentiated” (Braidotti, 2013). The relationality of the posthuman subject, unfolding in this insight, invokes the nonlinear tensions of other collective events along the flow and differentiations, precisely to scatter the strict organizations of egocentrism.

Another conception of the posthuman situation is the idea of problematizing the egocentric consumption of the classical subject, who places his judgmental continuity and conformist assurance on solid foundations by placing nature under the yoke of his laws. In this situation, the posthuman subject unfolds towards the expansion of reification in the multiplicity of non-human things. The thought to be emphasized is the possibility of becoming in the transition of the subject to reification among things. It is the relationality in which the classical constitution of the subject melts into the non-human field. The subject’s collective desires begin to flow in the transitions where the subject-object boundaries are blurred. In this sense, the posthuman subject, “is a transversal formation that is fully involved in the non-human (animal, plant, virus) network. The posthuman state is a state in which our awareness regarding the connectivity with others increases” (Çelik, 2017). Thus, the posthuman criticism sprawls “in a position that transposes hybridity, nomadism, diasporas, and creolization processes into means of re-grounding claims to subjectivity, connections and community among subjects of the human and the non-human kind” (Braidotti, 2013).

Becoming-posthuman which appears in the expansion of nonlinear temporality by leaving from the Eurocentric causality principles of history tends to give meaning to its theoretical criticism through Deleuzian readings. The methodological criteria of Braidotti’s posthuman critical theory are “cartography accuracy, with the corollary of ethical accountability; trans-disciplinarity; the importance of combining critique with creative figurations; the principle of non-linearity; the powers of memory and the imagi-

nation and the strategy of de-familiarization” (Braidotti, 2013).

To combine critique with creative figurations, it is needed to stay in the flow without falling into the negation of oppositions. ‘Opposition in the predicate’, which is one of the ‘four iron collars of representation’ (Deleuze, 1994) extinguishes critical creativity. Deleuze mentions the four roots of the principle of reason [ratio], which we come across throughout the history of philosophy, which covers the virtual space. These four roots keep the striations and coordinations under the assurance and control of each supervisory actualism. Four roots direct ‘difference’ in a predictable, historically detectable, and presumable field of surveillance. For these principles, the differential value of the difference needs to be conceivable and measurable. The four roots of the reason mean that the organs of representation can be known and the organicity of representation is trapped in its inner order. This condition does not allow the representation to assemble with other bodies. “In any case, the difference in itself appears to exclude any relation between different and different which would allow it to be thought. It seems that it can become thinkable only when tamed - in other words, when subject to the four iron collars of representation: identity in the concept, opposition in the predicate, analogy in judgment and resemblance in perception” (Deleuze, 1994).

The issue of ‘opposition in the predicate’ becomes more perceivable when we start to think of ‘the beginning’ and ‘the end’ oppositions. The laziness of settling at the beginning or the end is avoided in the inorganic Ocean of dissemblance (Deleuze, 1994). Deteritorialization in the grabbings of the middle area opens the space of becoming for critical creativity. “Starting from the middle and gaining speed in the middle of things, the expansion through ‘becomings’ and ‘differentiations’ gets rid of the static structures, ready-made ideas, and settled patterns that reside at the beginning and the end. Starting from the middle is always needed. Everything interesting, remarkable, worth thinking happens in the middle and in between” (Yücefer,

2016a). In this sense, Braidotti affirms that any potential for differentiation at the in-between of oppositions triggers critical and creative becomings. Establishing on the poles, such as nature/technology, female/male, and present/past as dualistic oppositions, cannot escape from the actuality of negating each other. “These in-between states defy the established modes of theoretical representation because they are zigzagging, not linear and process-oriented” (Braidotti, 2013).

However, Deleuze particularly makes a distinction between the word ‘*différentiation*’, and ‘*différenciation*’. “While the *différentiation* takes place as the process of differentiation in the virtual field or the determination of the Idea’s virtual content, the second refers to the *différenciation* in the sense of actualization of the virtual by being divided into species or distinct parts” (Yalın & Koyuncu, 2017). ‘*Differentiation*’ in Deleuzian becoming corresponds to the unknowable dimensions of the difference creations in the virtual. ‘*Differenciation*’ takes a direction in the diversification of actualization.

This study is concerned with the creative affirmations in the non-linear encounters of dissemblance that do not fit into history, in the context of the becoming-representation potentials differentiating in the immanence plane of virtuality, rather than the two dimensions of the negative inclusions in the actualized structuralism of the representation tradition which is *differenciation*. Because “building is a two-way, two-dimensional process. While the *differenciation* is completed with the end of the construction in the state of things, the *différenciation* is interrupted, the virtual space is closed” (Yücefer, 2016b).

For the differentiation of virtual field not to be interrupted, architectural representation does not need to end in actuality. It needs to comprehend the differentiations of becoming-representation in the event, movement, in the dynamic dimension. In singular virtuality, “by making a section of chaos, the plane of immanence requires a creation of concepts” (Deleuze & Guattari, 1994). With all of these inferences which we have discovered in the post-

human critical theory of Braidotti and the differentiation theory of Deleuze, we will discuss, give meaning and decipher the becoming-representation atmosphere of Bryan Cantley as the case study of the differentiated and creatively hybridized plane of immanence in architectural representation.

3. Differentiations of becoming in Bryan Cantley’s critical representation

The critical being in Bryan Cantley’s architectural representation may have the potentials that can be interpreted in a network of posthuman critical and differentiation theories which contains the concepts of deterritorialization, hybridization, the principle of non-linearity, and the subjectivity between human and non-human. Observing this experiential architecture medium, the machinic-prosthetic topographies created by Bryan Cantley synchronously flow and melt with the critical theorization through machine-architecture becoming. This representation area can be read as the visual theory of architecture drawings and imaginations which is thought de-familiarized, nonlinear, combining critique with creative questionings (Braidotti, 2013) and not visualizing the centuries-old arrogance of classical humanism that can be overlapped with posthuman criticism.

Cantley’s architectural representation practices are designed in an atmosphere that does not follow the architectural traditions of classical subject humanism. For Cantley, traditional “architectural drawing means a set of instructions, a legal document, a reductive artefact” (Cantley, 2016b). His atmosphere is “a world where the computer reigns supreme and where machines and virtual machines are forever changing guises and functions” (Spiller, 2011). The spatiality of Cantley’s flow, differentiation, change, and articulations restructure the terminology of the representation medium with its lexicon. Cantley creates his concepts as the Deleuzian difference in itself because “the concept is not given, it is created; it is to be created. It is not formed but posits itself in itself - it is a self-positing” (Deleuze &

Guattari, 1994). In this representation medium, “Contemporary existence involves navigating and operating a gamut of differing technologies and being conversant with a whole number of operational protocols. FORM:uLA’s architecture surfs, records, and posits in these fluxing machinic topologies and typologies” (Spiller, 2011), (Figure 1).

With his speculative machinic becomings, “Bryan Cantley is one of the architects who has sensed a need to develop new ideas, tactics, and strategies to save the architectural profession from navel-gazing itself into extinction” (Spiller, 2011). Therefore, various questions emerge. With what kind of policy does the architectural practice begin to destroy itself? Does the product of architecture put its static monumentality in front of the acts of establishing space and diversifying the spatial experience? “Architects are obsessed with form, they like the way their buildings look at the expense of everything else. Whilst this is not a crime in itself, it can leave them myopic to the great boon of the virtual - interconnectivity, expediency, and enabling of delight” (Spiller, 2011).

Cantley’s atmosphere is the architecture of not obsessing form, which develops mechanical becomings that infect obsessive forms and get stuck, embedded, or settled in them. In the representation lexicon of this architecture, metamorphic conceptual creations and terminological designs appear. The term often encountered in his architecture is revealed as ‘mechudzu’, “a kind of weed that grows wild on the body of our mechanical culture, luxuriating in its ability to draw energy from those forms, spreading quickly and choking off each single organism as it continues its sprawl” (Betsky, 2011). In other words, Cantley’s architecture is “made from the paraphernalia that enables our human web of interconnections and interactions to exchange, classify and store this multidimensional web of digital transactions” (Spiller, 2016). ‘Mechudzu’ collects contextual data streams by messing with urban structures, buildings, squares, and streets. It constantly blurs a critical formation with the information it scans. Its “virulent, tendril-like propositions are made of the same stuff as the city: steel, cable, sockets, conduits, signage.

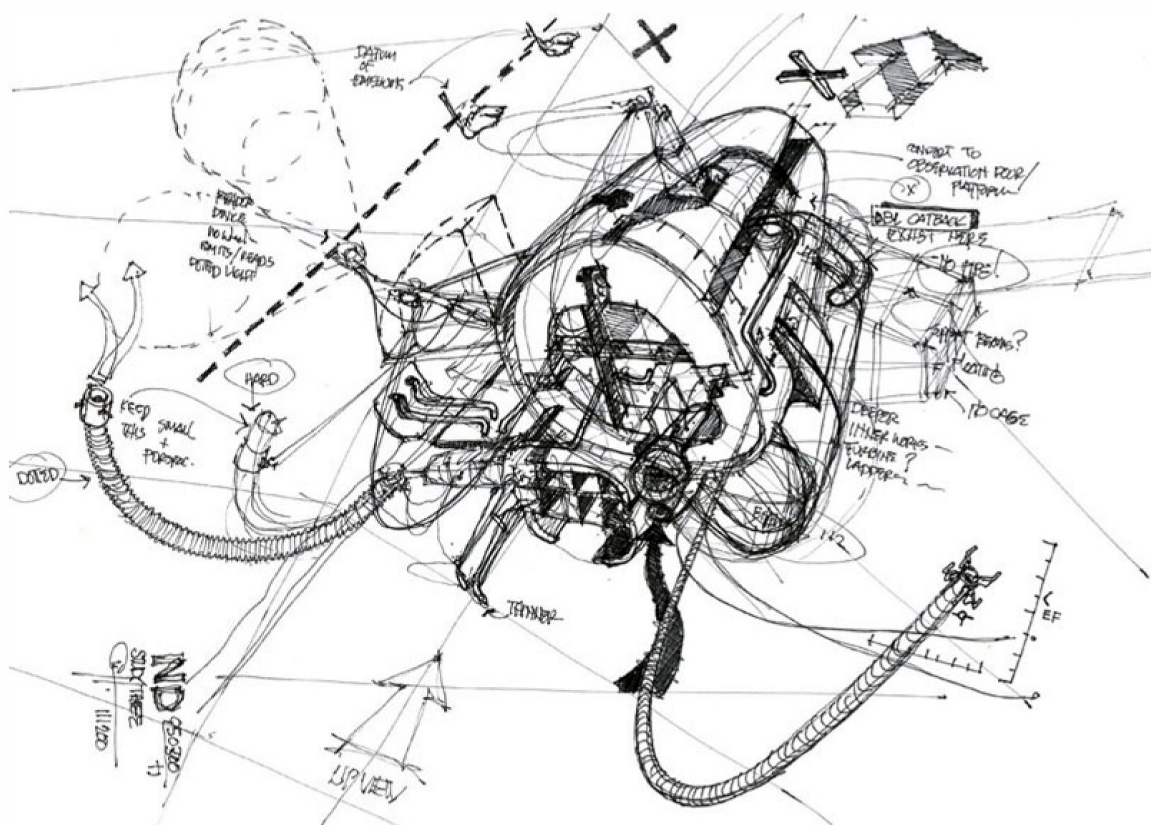


Figure 1. Sketch of Bryan Cantley (Cantley, 2011).

Like its kudzu namesake, it has no respect for established urban order” (Spiller, 2016). The palimpsest fusion of the old (urban space) and the new (mechudzu) also breeds the prosthetic re-signification. In Cantley’s drawings, becoming-mechudzu both contain mechanical montages in themselves and sprawl by being montaged to the urban ‘old’. Thus, mechudzu’s architectural representation simultaneously creates critical, mechanical, prosthetic, and palimpsest differentiations of becoming (Figure 2).

One of the other terms frequently encountered in Cantley’s lexicon is ‘thirdspace’. The thirdspace is the space of hidden drawing which is not discussed in the tradition of architectural drawings produced in the context of classical subject structuralism. It is the other-representation area of architectural drawing. The drawing atmosphere of Bryan Cantley’s thirdspace, ignored by tradition, grows precisely in the ‘being-in-itself’. It permeates the urban space or its constructions as the actualized entity that problematizes and tends to differentiate its becoming which is similar to its ‘kudzu’ name-

sake. Cantley suggests that the drawing can be the thing itself. “This condition requires a recognition and perhaps occupancy of the liminal space between there and elsewhere. The ‘(t)here’ is where the drawing resides, ironically distanced from any potential physical conclusion” (Cantley, 2016b), (Figure 3). Cantley’s liminal space for his architectural drawings may also be read through the posthuman critical theory. His in-between approach that is between here and there, human and non-human things, drawing and subject/object does not actualize itself as a physical conclusion, as the negation of the actuality which closes the differentiations of virtual field. His liminal thirdspace seems “zigzagging, not linear and not concept-driven” (Braidotti, 2013) because the drawing is distanced from the ‘opposition in the predicate’ of Deleuze’s (1994) four iron collars of representation.

The practice of problematizing the spatial patterns between drawing and building emerges in the immaturity of thirdspace. These drawing problematizations are revealed in the naivety of critical understanding and inter-

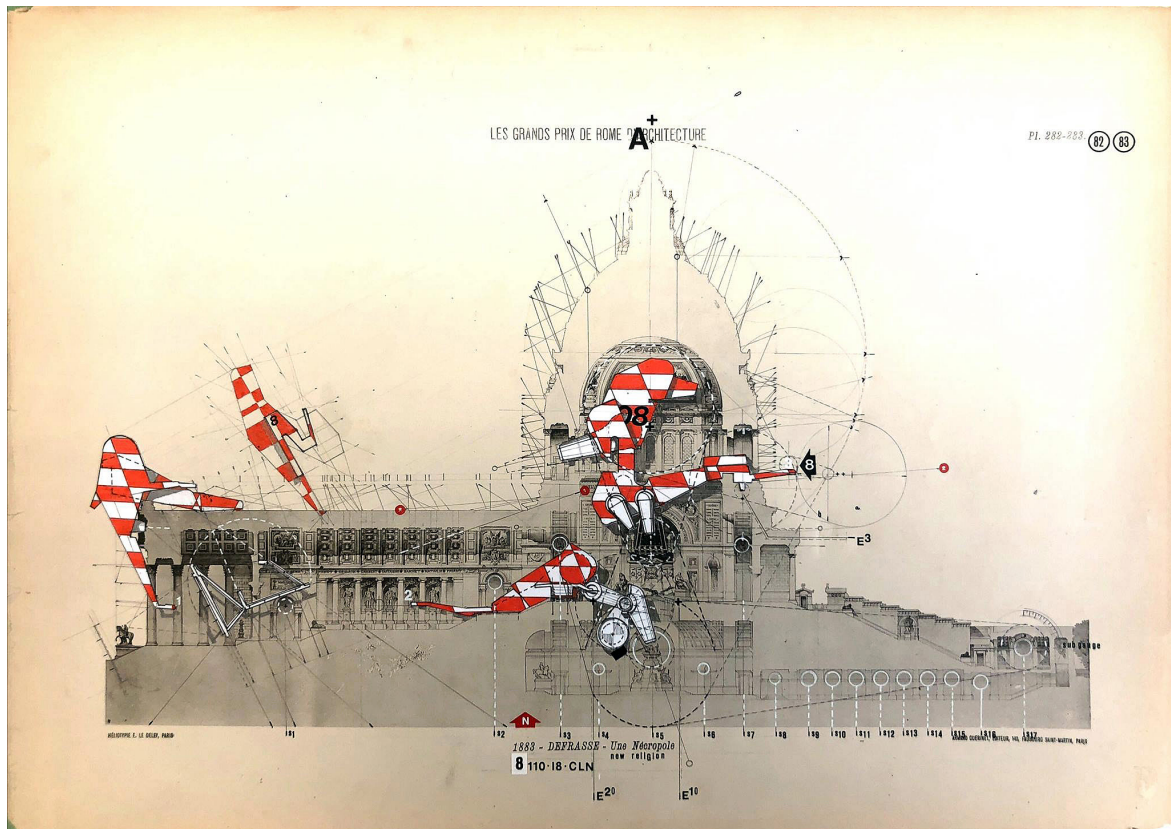


Figure 2. Palimpsestuous Relationships (Spiller, 2018).

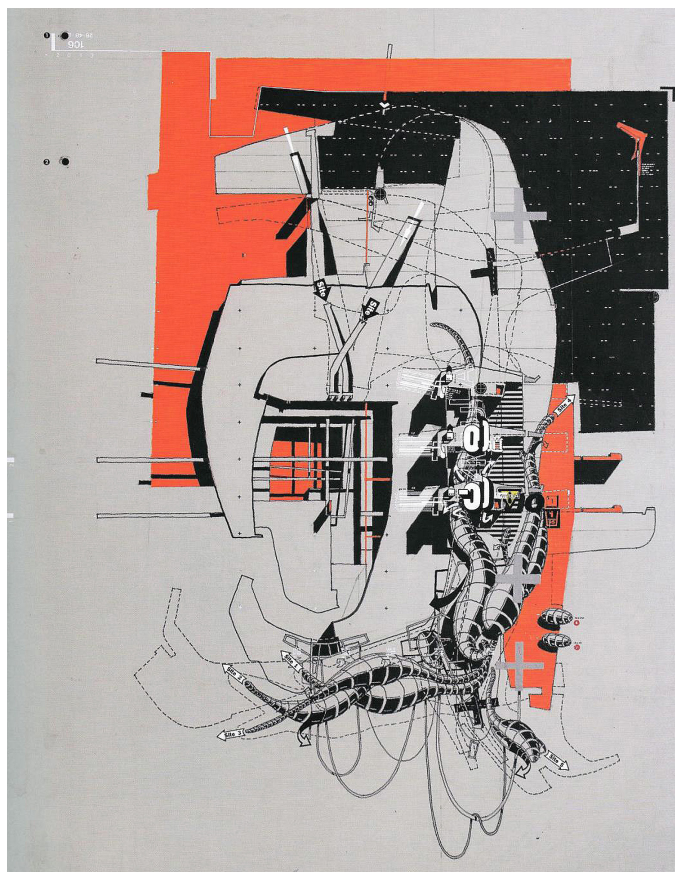


Figure 3. *Deconstructing the OC* (Spiller, 2016).

pretation rather than a critical act of judgment. The drawings, which tend to hang in the problematic of interpretation, are unfortunately not visible and observable in myopic views of Cartesian structuralism. Cantley's "thirdspace is collapsed into nothingness or near-nothingness in the case of the traditional architectural drawing - it has no ability to be reread creatively" (Spiller, 2018). The other becoming-representation of thirdspace arises from its interpretation of the architectural drawing world and its questioning of infiltrating the everyday scenarios of public space. The parallel projections of "construction drawings are meant as highly specific instructions for understanding, and have gone through the stage of reduction in order to make them clear without interpretation. When we define the drawing as a condition of the here (the entity itself), then the thirdspace becomes an active occupant in the construct" (Cantley, 2016).

The palimpsest becoming of the thirdspace can be interpreted as the 'new' mechudzu which collects data

from the 'old'. It emerges in an architectural representation that is unfinished, unripe and uncompleted which refers to the architect's being on the road rather than reaching the target. This mechudzu in the thirdspace where it migrates into the differentiations of virtual "envision[s] a world where the mechanical certainty with which we have shaped our physical environment dissolves into the endlessly hovering limbo of the freeway, the collage of the televised world view, and the directional certainty of diagrams that tell us where we are in nowhere" (Betsky, 2011). But the design that is ripening in mechudzu's representation may not be trying to reach ripeness. The ripe thing is the determinant of actual space for the happened and finished situation. Cantley's drawing atmosphere may be interpreted as the difference-in-itself as a questioning of yet-unripe that permeates into what has already happened. For this speculative representation, the development towards the ripening seems to be quite aware of the need to feed the rawness while it is maturing. Differentiations of becoming in Cantley's thirdspace can wander while settling and migrating, and can also be assembled in the context of any earthly life. It is revealed from the anatomical structure of the human body. "In human physiology, the interstitial space between organs and skin membrane is referred to as thirdspace. Fluid often collects here when the body is in a state of malfunction. The hollowness is designed to house internal organs, but serves as an overflow container for breakdowns of these entities. This is the thirdspace of drawing" (Cantley, 2016b).

4. Deciphering the differentiations of becoming in Bryan Cantley's projects

Cantley's three works; *Placemaker / Seedplanter* and *Enanthiomorphic Inversions* are chosen from the 'Theoretical' section of his book "Mechudzu: New Rhetorics for Architecture" (Cantley, 2011), and *Surface Excavator[s]* is chosen from the source *Drawing Futures* (Allen & Pearson, 2016). The reason of choice for the project of Enanthiomorphic

Inversions is the potential of expanding the discussion through the Deleuzian reading of Lewis Carroll's *Alice in Wonderland*. The reason of choice for the other two projects is the deterritorialization potentials of the machinic-becomings that can create the critical dialogues of immanent escape dynamism subjectively though they are objective assemblages. However, the other representations of Bryan Cantley convey holistic philosophy in which the 'mechudzu' principles sprawl among the spatiality of his drawing narratives.

4.1. Placemaker / Seedplanter

The narratives of projects designed by any drawing encounters of Bryan Cantley differ from the architectural design norms with their transformative questions and theoretical discourses. In the section entitled 'Theoretical' in his book *Mechudzu: New Rhetorics for Architecture*, he presents the inversive narratives for our de-familiarizations through the FORM:uLA studio's theory-practice interface. The Placemaker / Seedplanter project acts as the architectural context healer that settles and migrates into two mechanical systems which turn into the roles of each other as an 'architecture creation machine'. "The Seedplanter is attached to a given generic architectural condition. It gathers data from the context; from the street; from the surrounding area; from inhabitants and passersby – and plugs the information back into itself. After processing occurs, epigenetic pods are planted/embedded on the site to develop into programmable architectural parasites" (Cantley, 2011).

The becoming mechanism of Placemaker / Seedplanter is also concerned with the technological and established values of contradiction phenomenon. This architecture creation machine not only uses technology as a phenomenal value but also reproduces it as a critical transformer/enquirer. Technological 'new' mechanisms of the proposal system firstly move our memories through the 'old' machine parts of mechanical objet trouvé, then drag them into future fiction with seed sowing capsules of prosthetic nanotechnology. Even

more interestingly problematic is that this mechanic-formation is hesitant in migration while settling, in settlement while migrating. "The Placemaker also deals with the ideas of replicating redundant and contradictory technology. The force of a turbo-charged hovercraft system is in conflict with the grace and simplicity of the air balloon support mechanism. The tubing and ducting that supply power to the unit as well as serve as data collection conduits are fighting the cable tiebacks to ask the question - is this itinerant or fixed?" (Cantley, 2011). We can comprehend that FORM:uLA produces its instabilities regarding the contextual contradictions of the urban fragments where it is settled while learning to create and creating to learn through the collected data waves. This kind of deterritorialization "designs ways to explore the flows and to catch their vicissitudes in his surreal machinery. His structures scan, surf and superimpose information" (Spiller, 2016), (Figure 4).

The issue of superimposing the information becomes problematic in the context of Cantley's rhetoric. Architecture creation machines attempt to make sense of the information within a theoretical framework that they obtain from the experienced and scanned world. For Cantley, technology's disruption of life traditions also calls for social change. In line with this indication, various questions emerge to be asked into the virtual differentiations of the machinic scan. For instance "what is a disruptive technology? What is being disrupted - an existing physical structure; the fabric of a culture/society ... the facade of an existing building or a generic mesh ... comfort levels ... laziness factors?" (Cantley, 2011). Does the 'generic mesh' expression criticize the orthogonal structuring of gridded organizations? Do the products of the Cartesian architectural spaces which are assigned to maintain order, represent the comfort levels? Moreover, are the assigned architectural spaces de-attendant-alized through their attendancies? It is precisely on this occasion that mechudzu penetrates its parasitic capsules into the urban context to question their causalities in the objectification of spatial objects that spread problem-

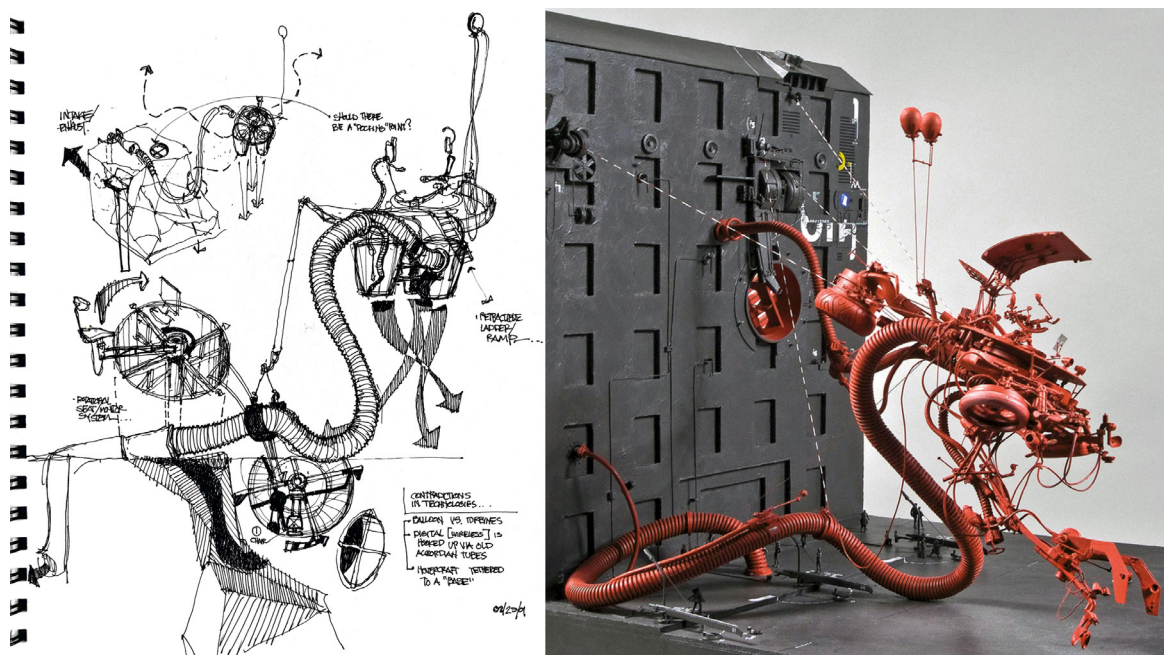


Figure 4. Placemaker / Seedplanter (Cantley, 2011).

atic signs and that are put into sleep. Mechudzu's machinic prosthetic-becoming continues its techno-logical criticism with all its deterritorialized contextualization. The subjectivation of 'other' machinic questionings emerges from the objectified criticism which is reconstructed from the data stream collection. "This something 'other' is conceived as a force already at work in human subjectivity, but hiding in it, and also destroying it... The action of this force follows two paths: the path of actual history and the development of technology, and the path of poetry and the poetic creation of fantastic imaginary machines. This conception demands a new thinker (a new subject of thought, 'death to the Cogito'), new concepts (a new object to be thought), and new forms of thought (which integrate the old poetic unconscious and today's powerful machines)" (Deleuze, 2004). Mechudzu's data analysis continues its questionings: "What is the disruptive social change? A new physical structure... or an adapted one? Fragmentation/rebirth/reconstruction? A new social order? An embarrassed social order? An apathetic one? Is it a new weave, blended with the old, or a completely futuristic entity? Higher comfort levels equaling higher apathy factors?" (Cantley, 2011).

The Placemaker / Seedplanter does not have discourses such as intending

to start an architectural trend or aestheticizing a pioneering formation/content for the world of architectural design. While this project is learning architectural practice from the spatial components of traditional buildings where it is attached and embedded, it is also engaged in teaching architecture with its criticism. Iconizing this architectural language can staticize Cantley's differentiations of becoming. "This is only the planting device. It is not necessarily representative of the architectural language that may develop over time. The pods suggest no stylistic or formal movement. They are embryonic by their nature, with the vision of seed being as much actual as it is poetic" (Cantley, 2011).

4.2. Enantiomorphistic Inversions - Through the Looking-Glass Housing [The Alice Projects]

One of the works produced in the FORM:uLA design laboratory is entitled Enantiomorphistic Inversions. This project is based on the book 'Through the Looking Glass', which Lewis Carroll wrote as the sequel to his famous novel *Alice in Wonderland*. The project "equivocates the physical landscape, the narrative landscape and the landscape of the physical book" (Cantley, 2011). In this sense, including the Lewis Carroll readings of Gilles Deleuze may be meaningful

in illuminating Enantiomorphistic Inversions, which has Deleuzian becoming on many sides. "Alice progressively conquers surfaces. She rises or returns to the surface. She creates surfaces. Movements of penetration and burying give way to light lateral movements of sliding... Pure events escape from states of affairs. We no longer penetrate in depth, but through an act of sliding pass through the looking-glass, turning everything the other way round" (Deleuze, 1998).

In this project, the concepts that emerge in the braids of the event appear as transition, transformation, a reversal that traverses both sides, reflection and defamiliarization. The phenomenon of transition is shaped around/through the issue of 'postliminal fuzz', which is another conceptual creation in FORM:uLA's representation lexicon. The transformation that is becoming differentiated and blurred in the virtual field of postliminal fuzz is the transition "from: Paper Architecture to: Paper > Architecture. 'Postliminal fuzz' is a circumstance of the recognition of liminal space, the physical and conceptual properties of the drawing surface and the production of new policies based on their collision(s)" (Cantley, 2016b).

Enantiomorphistic Inversions are closely concerned with the atmospheric becoming of Alice's transformation into the differentiated dimensioning each time she passes through the various liminal spaces. In the project "the narrative landscape is one in which Alice must negotiate a checkerboard of brooks and hedges to progress to what she conceives as the end point" (Cantley, 2011). Cantley interprets the dimensions, which Alice must pass, through the x, y and z axes. The x-axis represents the movement of water in the brook. Here, with a Deleuzian approach, we can think that what is smooth in the concept of 'smooth and striated' (Deleuze & Guattari, 1987) is the movement of water in the brook. Deleuze & Guattari "define the smooth surface as the space of nomad, and in this space, there are no roughnesses, lines, layers, borders, definitions and codings. It is a slippery and smooth space" (Yavuz, 2018). The y-axis rep-

resents the task of traversing the channel. "The process of transformation also requires Alice to pass through a vertical membrane to apply / affect / restructure the fabric [the z-axis]. After Alice passes over each brook, her environment morphs into a completely alternative situation" (Cantley, 2011).

This time, Cantley's project is not embedded in the tradition of urban space, but in the contextual narrative of an imaginative book. The landscape of the physical book becomes to differentiate. "The Enantiomorph is likened to Roland Barthes' Death of the Author, in that it reverses the role of authorship to one of the scriptor/reader, as well as the way in which a cover, page, and text are distinct surfaces with radically variable meanings" (Cantley, 2011). Therefore, the initiator enantiomorphs of this project become the author and reader. The author finds its image in the reader, and the reader finds its image in the author. It is as if Alice needs her readers to be able to knit her narrative with hundreds of different pattern possibilities, to create the images of her adventure. "Alice depends on the Enantiomorph to wayfind across the x-y-z axes, but no architectural interface, no landscape, unfolds so logically" (Cantley, 2011), (Figure 5).

4.3. Sur-face Excavator[s]

For Cantley, architectural drawings which feed on actualizations of realism are shaped and reduced by the politics of the world. However, Cantley is not tended to exclude or otherize the existing built architectural environments and the drawings which enable his critical creations. He looks at the conventional architectural constructions and drawings as nurturing/enhancing case studies for the problematizations in his experiential laboratory. Cantley believes that "his drawings look at the act of drawing, the political nature of the drawing in the architectural discipline, and provide a critical pass at the role of the architect in their own work" (Cantley, 2019). At this point, focusing on the textual narrative of another becoming-representation of Cantley's drawings may be efficient to recall how everyday reality is differentiated with

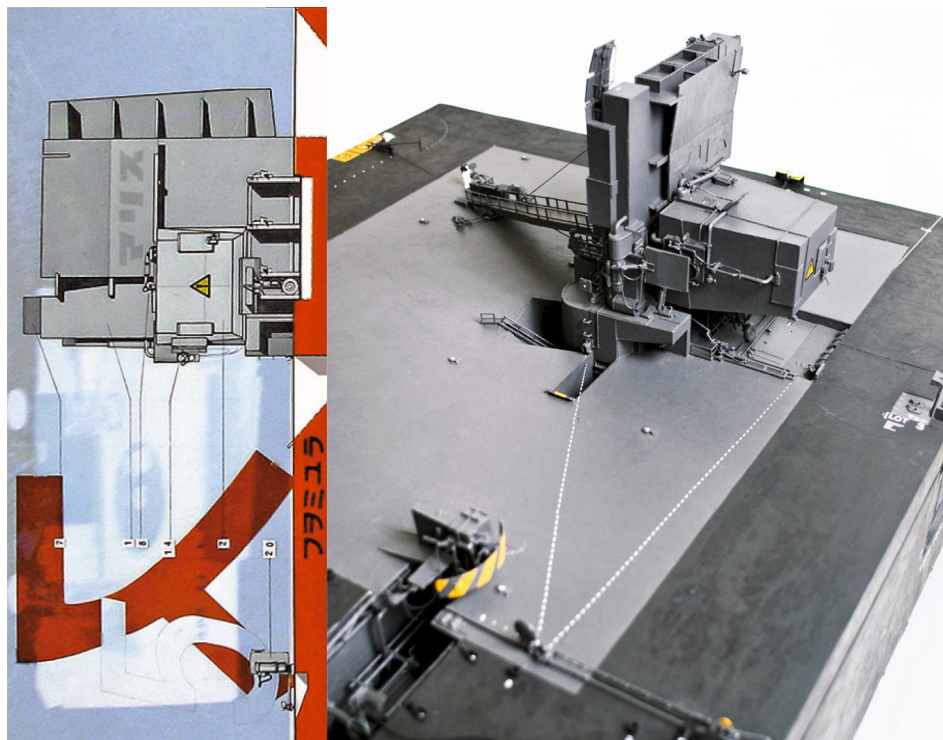


Figure 5. *Enantiomorphic Inversions - Through the Looking-glass Housing [The Alice Projects], (Cantley, 2011).*

the virtuality of other possible worlds. Cantley's drawing project *Sur-face Excavator[s]* "is an attempt to construct a set of architectural and political issues that might manifest in a series of devices: mechanisms that unzipped, excavated, probed, and re-positioned the very physical and conceptual layers on which it/they were produced" (Cantley, 2016a). In this project, the 'physical and conceptual layers on which they were produced' are the layers of architectural actualities. The architectural and political issues that may arise in the device become the event of the architectural creation machine by reprocessing damaged data received from actuality. However, the machinic-becoming creates the questioning of not only repositioning but also the sequence of actions that generate. It reads both the critical plays of the surface context and plays of itself. *Sur-face Excavator[s]* which is "the exploration and in-validation of the sur-face as an intellectual and physical construct begins a series of conversations about and with the fabric of the shell itself, the space of media, as opposed to the space advocated or implied by media" (Cantley, 2016a), (Figure 6). In this event, the subjectivation of machinic-

becoming with the act of subjective conversations as the object, is blurred and melted in the self-reification of the subject Bryan Cantley by himself. Because "what depends on a free creative activity is also that which, independently and necessarily, posits itself in itself: the most subjective will be the most objective" (Deleuze & Guattari, 1994).

Cantley's experimental fictions may be perceived as the creative differentiations of becoming against the conformist and uncritical architectural closed spaces and drawings of one period which are separated, do not communicate with each other and do not problematize the classical subject humanism. Cantley "combines them to create a critical representation of what is usually just the background noise to the images we consume without thinking" (Betsky, 2011). Cantley's critical representations "let them run riot across the picture plane to create cacophonies of exquisite architectural corpses. Points of view and multiple perspectives cascade across the page - the objects and their traces ontologically blurred" (Spiller, 2018). The differentiations of machinic-becoming in FORM:uLA design laboratory both

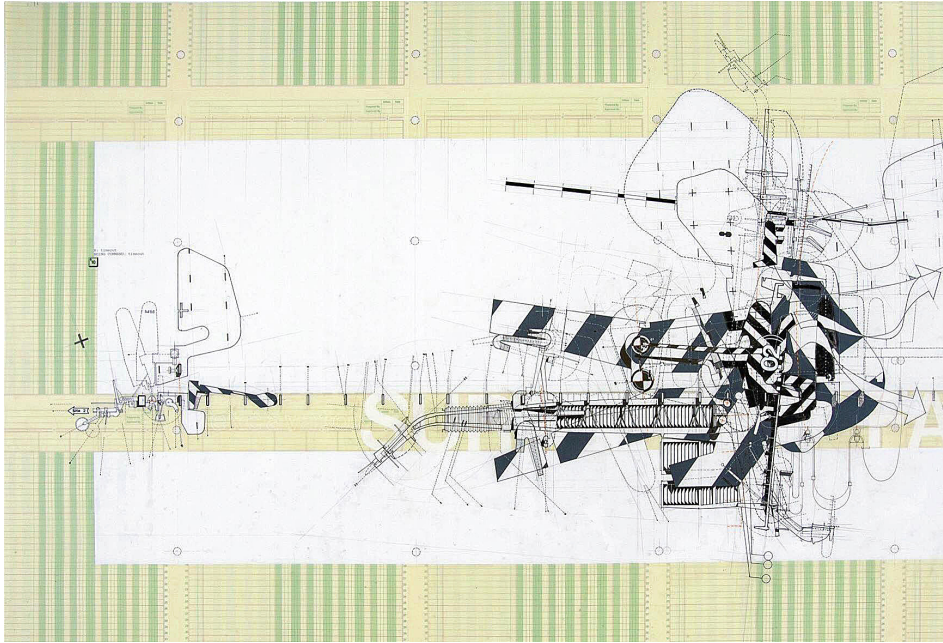


Figure 6. *Sur-face Excavator[s]*, (Cantley, 2016a).

dismantle the anywhere and nowhere. “It is both site-less, and of many sites. It lies somewhere between the idea of mobility and multispatiality” (Spiller, 2011). For Cantley, a Deleuzian approach of “deterritorialization seems a natural condition to create/dwell in an experimental world. The drawings leave their territory of the architectural crisis of reduction and the architectural objects depart from their traditional aesthetic roles of ‘looks like a building’” (Cantley, 2019). The montages of FORM:uLA architecture are articulated to the urban tradition by differentiating the scenarios of confronting its conservative political discriminations, deciphering the inner faces of its invisible spatial contexts, transforming them, and migrating elsewhere. It is unknowable where it will settle. The architecture of traditions everywhere calling for transformation invite Cantley to emerge the differentiations of becoming prosthetic architecture machines.

5. Conclusion

Architectural representation can be thought of as the place where theory and practice are articulated in architecture. However, the classical subject of modernity instrumentalizes architectural representation for administrative and actual building desires. Starting from the seventeenth century, the critical architectural

representation medium, which is not intended to be built, begin to imagine utopian architectures and the spatialities of drawing. Since the perception of the image is conceived as the thing inside of the Cartesian subject’s conscious, the desire for the actualization of the critical architectural representation medium can also be observed in the Constructivists and Expressionists in the early twentieth century. On the other hand, in this period, the liberation of the image emerges as replacing its situation from the inside of the conscious as a thing, to the outside of the conscious as an act. The solidarity of Dadaists and Surrealists in the early twentieth century causes the actualization and the virtual to mix with each other. In the mid-twentieth century, the destruction of the cities of modernity after the Second World War generates the anti-city actualization in critical architectural representation and classical subjectivity leaves its place for postmodern subjectivity. The subjective desire for critical architectural representation, shifting from the actualization to the actual, can be found in various practices until the mid-seventies.

However, this study has aimed to reveal not the *differentiation* of the actualization in critical architectural representation, but the virtual field *differentiations* of the becoming in the event.

The study required to radically escape from the historicist subject habits to discuss the becoming and differentiation of one critical architectural representation that does not approach the actualization and does not desire the actuality. For this reason, the study has explored Braidotti's posthuman critical theory with the becoming and differentiation in Deleuze's philosophy as the dismantling methodology of case study research. The posthuman subject was perceived as a thing that opens up to the cosmos by releasing the entity of its subjectivity to the intersections of all non-human things, and while doing this, it can combine criticism with creativity in the becoming of events. It has been elucidated that the field which leaves the oppositions in the predicate and contains the unpredictable creative becomings of the middle areas can reside not in the differentiation of the actualization, but the differentiation of the virtual. For this reason, the study has examined the relevant representation literature to discuss the differentiations of becoming in the virtual field of critical architectural representation, and has chosen the case studies in the representation atmosphere of Bryan Cantley, which reveals differentiating and subjectified machinic-prosthetic, object-oriented events.

The study did not encounter the classical subject actualization in Cantley's critical architectural representations. His neverendingly differentiated drawing intentions seemed causing him to give up the classical subject by melting and montaging it among the objective relationalities. The machinic-prosthetic assemblages in his drawing medium have created numerous differentiations through the unfolding of drawing sets. The being-in-itself of the architectural representation has blurred the architectural persona of the drawing subject into creative becomings by deterritorializing the drawn events. The objectivity of the becoming-machinic assemblages has exhibited posthuman criticism by problematizing the comfort levels of the urban tradition with subjectivized questions. Subjectivizing the interrogations of objective machinic assemblages has inclined Cantley to reveal his own conceptual creations.

None of the events in his representations has implied the desire to be completed in the actual but implied the immanent escape dynamism in singular virtuality with the criticism of actualization. In this sense, it has been revealed that creativity in critical architectural representation may be relevant to the differentiations of becoming in the virtual by leaving the subjectivity, rather than adopting the differentiations of actualization to maintain subjectivity.

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