Living Histories

Engaging Paolo Soleri's Arcosanti Project through the Notion of "History/Becoming"

Cathy Smith

University of Newcastle

This paper deploys the notion of "history/becoming" to explore architect Paolo Soleri's Arcosanti project; an experimental architectural laboratory still under construction in the Arizona desert. Arcosanti is the built embodiment of Soleri's conception of "arcology": the fusion of architecture and ecology. Of particular interest to the present paper is Soleri's ongoing engagement with the notion of "becoming" as it relates to the idea of history and the architecture of Arcosanti. Reference will also be made to Gilles Deleuze and Félix Guattari's writings on history, creativity and becoming; as well as a more recent interpretation of their important works—Craig Lundy's 2012 text History and Becoming: Deleuze's Philosophy of Creativity. These thinkers are critical of conceptions of history that restrict it to that which has already between actualised or produced. For Lundy: "historical reality is always already more than the actual and in productive relation with the virtual and the incorporeal." It will be argued that exploring Arcosanti using the notion of "history/becoming" prompts a deeper theoretical engagement with the project; specifically by drawing attention to its relation with history without limiting or constricting the project's relevance to a particular historical period. As an experimental architectural project, Arcosanti's power resides in the interplay between that which has already been constructed and actualised on site, and the potential of the project to forge an unknown future in synch with the planet Earth.

Paolo Soleri's Arcosanti project is an incomplete experimental urban complex at Cordes Junction, in the Arizona desert. This paper develops a conceptual framework for exploring Arcosanti through reference to the notion of "history/becoming": a term coined by philosopher Craig Lundy.[1] This composite notion is formed through the conjunction of two individual terms

1. Lundy, *History and Becoming*, 9, 184.

or notions—"history" and "becoming"—that Soleri himself invokes when discussing Arcosanti.[2] These individual notions are sometimes viewed as mutually exclusive, particularly within the philosophical discourse related to Gilles Deleuze and Félix Guattari's writings.[3] It will nevertheless be argued, through reference to specific philosophical and architectural discourse, that these notions can coexist in a productive relation. Indeed, it will be suggested that there is a discernible advantage to this conceptual coupling when the composite term is applied to Arcosanti and its still-evolving design trajectory.[4] Reference will be made to philosophical discourse concerned with the relation between notions of history and becoming, including works by Deleuze and Guattari, Henri Bergson and Lundy. Reference will also be made to Paolo Soleri's own writings on history and becoming in relation to the conceptualisation, design and construction of Arcosanti.

Soleri (1919-2013) was an Italian-American architect and artisan-craftsperson who lived and worked in the Arizona desert from the 1950s until the time of his death.[5] Within the architectural discipline, Soleri is perhaps best known for the built Cosanti and Arcosanti, as well as for his speculative designs for other complex, compact urban structures termed "arcologies": the conjunction of architecture and ecology.[6] For Soleri: "[t]he purpose of Arcosanti, qua laboratory, is to explore an urban alternative, actively demonstrating ways to improve conditions of urban life while at the same time lessening our destructive impact on the earth."[7] Arcologies are self-contained complexes comprised of multi-use and multi-rise buildings. These complexes incorporate an experimental mix of residential, working and cultural spaces. Cosanti, the first built arcology, was constructed from 1956-1970 in Scottsdale, Arizona. Cosanti and Arcosanti are the only arcologies built to date. Arcosanti currently accommodates around 100 people in its "old town,"[8] and the intention is to accommodate approximately 5,000 people in multi-rise structures built on the desert mesa site.[9]

This paper focuses on how conceptualising Arcosanti through the framework of "history/becoming" facilitates an understanding of the project as a "living"[10] history without limiting or constraining its operations and processes to a particular historical period nor the project to date. It is important to note that this paper is not focused on "proving" specific historical influences or Arcosanti's chronological history, even though reference will

2. For example, in a paragraph toward the conclusion of his primer about Arcosanti, titled *What If? Quaderni 11: Arcosanti Genesis*, Soleri refers to "the lessons of human history and of life's history" and then to "potential Becoming." Paolo Soleri, *What If? Quaderni 11: Arcosanti Genesis* (Mayer, Ariz.: Soleri Book Initiatives & Cosanti Foundation, 2008), 30.

3. A point made by Deleuze and Guattari, and others such as Craig Lundy. See: Gilles Deleuze and Félix Guattari, *What Is Philosophy?* trans. Hugh Tomlinson and Graham Burchell (New York: Colombia University Press, 1994), 111; and Lundy, *History and Becoming*.

4. In relation to the Arcosanti project, Soleri points out that: "[f]rom time to time I revise the design as a consequence of increasing familiarity with the site and circumstances." Soleri, *What If? Quaderni 11*, 4.

5. The Italian-born Soleri received his doctorate in architecture from the Torino Politechnico in 1947. Paolo Soleri and Scott M. Davis, *Paolo Soleri's Earth Casting: for Sculpture, Models and Construction* (Salt Lake City, Utah: Peregrine Smith Books & Gibbs M. Smith, 1984), ix.

6. Soleri and Davis, *Paolo Soleri's Earth Casting*, 106.

7. Soleri, *What If? Quaderni 11*, 3.

8. Soleri, *What If? Quaderni 11*, 4.

9. This is an approximate figure passed onto the author by a resident-workshop participant during on her visit to Arcosanti in July 2012.

10. Ira S. Murfin, "The Bridge between Theory & Concrete: on Arcosanti and the writings of Paolo Soleri," in *The Mind Garden: Conversations with Paolo Soleri II*, by Michael F. Sarda (Phoenix, Ariz.: Bridgewood Press, 2007), 165.

Figure 1. External view of the Arcosanti Crafts III complex (photograph by the author, 2012).

Figure 2. Internal view of Crafts III, showing a suspended Cosanti Originals bronze bell (photograph by the author, 2012).

be made to specific issues that could be considered "historical." Nor is it the intention to show how Arcosanti represents or replicates a particular philosophical position. Instead, the present paper deploys philosophical writings in order to frame and explore conceptions of the Arcosanti project. Importantly, Soleri's complex and somewhat effuse coupling of the notions of history and becoming appear to resonate very strongly with recent philosophical discourses on these notions.[11] While Soleri does not refer directly to Deleuze and Guattari, he does briefly refer to French philosopher Henri Bergson's notions of history, becoming and creativity.[12] Soleri, like Bergson, argues that past events are inextricably linked to both the present and the somewhat indeterminable future.[13] Deleuze and Guattari also draw heavily from Bergson's writings on becoming,[14] even though they specifically differentiate this notion from history.[15] Moreover, both Soleri, and Deleuze and Guattari, appear to extend Bergon's conception of becoming in order to invoke a sense of the geophilosophical, the cosmic and the virtual or possible with respect to history.[16] As such, the present paper focuses on the apparent resonance between the writings of Deleuze and Guattari, and Soleri, in order to conceptualise and frame the Arcosanti project as one example of a "living history."

The present paper will also refer to Lundy's recent text *History and Becoming* in which he argues the value of aligning the notions becoming and history. This conceptual alignment generates a sense of history that includes not only that which has already occurred, but the potential, the virtual and the cosmic which escape or are "beyond" the past and the present.[17] Other than a brief reference to French historian Fernand Braudel, Deleuze and Guattari do not clearly explicate what might constitute a "geohistory" or indeed any other historical practice explicitly bound to creativity and becoming; one might argue therefore that it is difficult to know what "one" might like. It is important to remember that it is neither the focus of Deleuze and Guattari, nor this paper, to establish direct matches or correspondences between a concept and its physical manifestation, architectural or otherwise. Instead, the aim is to prompt exploration and experimentation with other modes of historical thinking, particularly geohistorical accounts that have been obscured by mainstream or dominant accounts of history.[18]

11. The term "resonate" is used here cognoscente of Deleuze and Guattari's use of the term. They suggest that while concepts are related, they "all resonate rather than cohere or correspond with each other." See Deleuze and Guattari *What Is Philosophy?* 23.

12. It is important to note that it is difficult to discern Bergson's precise influence on Soleri's thinking, specifically as Soleri does not reference particular sources, and in fact, appears to misquote a well-known statement by Bergson in an epigraph within Soleri's primer *What If? Quaderni 10*. In the epigraph (written in French), Soleri refers to "man" being a machine for making gods: Bergson's original states that the "universe . . . is a machine for the making of gods." See Paolo Soleri, *What If? Quaderni 10: Becoming/Being* (Mayer, Ariz.; Soleri Book Initiatives & Cosanti Foundation, 2005), 2: and Henri Bergson, *The Two Sources of Morality and Religion*, trans. R. Ashley Audra and Cloudesley Brereton with W. Horsfall Carter (Notre Dame, Ind.: University of Notre Dame Press, 2006), 317.

13. Soleri elaborates an understanding of becoming, time and religion and evolution that resonates with specific aspects of Bergon's discourse, particularly in relation to the coextensive nature of the past, present and future. See Bergson, *The Two Sources of Morality and Religion*, 314, 316.

14. Deleuze and Guattari refer to Bergson when elaborating the notion of becoming in *A Thousand Plateaus*: see Gilles Deleuze and Félix Guattari, *A Thousand Plateaus: Capitalism and Schizophrenia*, ed. and trans. Brain Massumi (London: Continuum, 2004), 261-262; 537.

15. Deleuze and Guattari, *What is Philosophy*? 110-11.

16. In *Technology and Cosmogenesis*, Soleri refers explicitly to the "Geophysical" and to the "cosmic." Soleri, *Technology and Cosmogenesis*, 45. In his text *Arcosanti*, Soleri also refers to the "Astronomical (cosmic) Connection." Paolo Soleri, *Arcosanti: An Urban Laboratory?* (San Diego: Avant Books & Cosanti Foundation, 1983), 80.

17. Bergson, *The Two Sources of Morality and Religion*, 315.

18. For Deleuze and Guattari, dominant accounts of history include those focused on chronologies of the past and the "contingency" or "origins" of events to the exclusion of other possible "lines of flight."—Deleuze and Guattari, *What is Philosophy?* 96.

Deleuze and Guattari's Conceptions of Becoming and History

19. Deleuze and Guattari, *A Thousand Plateaus*, 326; *What is Philosophy?* 111.

20. Deleuze and Guattari, *A Thousand Plateaus*, 326.

21. Lundy argues that Deleuze with Guattari understand history as a "an apparatus of capture [...] a reflection and verification of the status quo."—Lundy, *History and Becoming*, 182.

22. Lundy, *History and Becoming*, 182.

23. Deleuze and Guattari, *A Thousand Plateaus*, 434.

24. Deleuze and Guattari, *What is Philosophy?* 111.

25. Deleuze and Guattari, *A Thousand Plateaus*, 326.

26. Deleuze and Guattari, *A Thousand Plateaus*, 326.

27. Deleuze and Guattari, *What is Philosophy?* 110.

While Deleuze and Guattari explicitly differentiate the notion of history from becoming, the terms are nevertheless elaborated through their relation, particularly within *A Thousand Plateaus and What is Philosophy?*[19] "History" is generally associated with "representing a world."[20] Although this world is comprised of events originally created through dynamic processes involving becoming and transformation, these events are subsequently "contained" or fixed within particular historical descriptions.[21] History, understood in this way, involves "an apparatus of capture . . . a reflection and verification of the status quo."[22] The implication is that the dynamism and particularity of an event is lost within each redescription or capture. Yet Deleuze and Guattari associate the historian with the State, hegemony and control systems.[23] In contrast, "becoming" is associated with creativity and productivity.[24] Becoming involves the assemblage of "a new type of reality that history can only recontain or relocate."[25] For Deleuze and Guattari, the notion of becoming is spatial and "transhistorical"[26] because it is not bound to the sense of chronological time evident in histories describing sequential events or surveys. Thus becoming: "has neither beginning or end but only a milieu. It is thus more geographical than historical."[27] If history is understood to only mean that which is redescribed and represented after an event has occurred, it may be incompatible with experimentation and creativity. According to Deleuze and Guattari:

> History is not experimentation, it is only the set of almost negative conditions that make possible the experimentation of something that escapes history. Without history experimentation would remain indeterminate and unconditioned. But experimentation is not historical. It is philosophical.[28]

28. Deleuze and Guattari, *What is Philosophy?* 111.

Given Deleuze and Guattari's seemingly negative stance towards history, it may seem futile to draw forth a productive account of history from their writings. And yet, it is worthwhile noting that Deleuze and Guattari compare and engage the notions of history and becoming as if they exist in an inextricable relation. For example, they suggest that: "becoming is born in History, and falls back into it."[29] Lundy argues that Deleuze and Guattari

29. Deleuze and Guattari, *What is Philosophy?* 110.

are critical of a particular form of history orientated towards representations of past events—"history-as-historicism."[30] In this particular historicist framework, history is positioned by Deleuze and Guattari "as a form of interiority in which the concept necessarily develops or unveils its destiny."[31] Described in this way, historicism precludes consideration of currently-unimaginable or indeterminate futures or directions: characteristics associated with experimentation and creativity. Deleuze and Guattari's criticism of historicism does not necessarily preclude consideration of other forms of history. Consider, for example, Deleuze and Guattari's invocation of an alternative form of history, a "geohistory," in their text *What is Philosophy?* When discussing geohistory, they briefly refer to Braudel's socio-economic accounts of history as being tied to a specific geographic milieu rather than a sequential chronology alone. For Deleuze and Guattari: "geography wrests history from the cult of necessity in order to stress the irreducibility of contingency. It wrests it from the cult of origins in order to affirm the power of a 'milieu'." Accordingly, "geohistory" invokes a sense of time, geography, site circumstance, the past and the present whilst acknowledging potential "lines of flight" that may lead to an indeterminate future.[32]

Deleuze has also referred to his own engagement with "the history of philosophy as a sort of buggery." For Deleuze, this "buggery" is productive because it creates something new: "a child that would be his own offspring, yet monstrous . . . because it resulted from all sorts of shifting, slipping, dislocations, and hidden emissions."[33] If, for Deleuze, history can produce a new "child" (even a "monstrous" one), then historical readings and practices can indeed be associated with the new, creativity and productivity. Lundy also identifies a potentially productive conceptual relation between history and becoming, specifically expressed as the "composite of 'history/becoming'."[34] Lundy conjoins the two terms with a forward "slash," reinforcing that the terms are distinct through interrelated. For Lundy, the notion of "history/becoming" is tied to Deleuze and Guattari's invocations of space, geology and the Earth; it invokes the spatial and temporal depth of an event without limiting its possibilities to representational descriptions of what has already occurred or happened.[35]

30. Lundy, *History and Becoming*, 4.

31. Deleuze and Guattari, *What is Philosophy?* 95.

32. Deleuze and Guattari, *What is Philosophy?* 95-96. Braudel was a twentieth-century historian associated with the radical and influential Annales School of historians.

33. Gilles Deleuze, "Letter to a Harsh Critic," in Gilles Deleuze, *Negotiations: 1972-1990* (New York: Columbia University Press, 1990), 6.

34. Lundy, *History and Becoming*, 9, 184.

35. Lundy, *History and Becoming*, 2, 20, 38.

Figure 3. The Arcosanti Foundry Apse, overlooked by second-storey apartment windows (photograph by the author, 2012).

Figure 4. The East Crescent residences overlook the Colly Soleri Music Centre (photograph by the author, 2012).

Arcosanti: Beyond the North American Counterculture

So, what might a "geohistory," as a form of "history/becoming," look like? The paper now turns to specific examples of discourse concerned with the Arcosanti project in which history is discussed in relation to notions of becoming, creativity, project incompleteness, and indeed, the philosophical underpinnings of the Arcosanti project itself. Construction work began on Arcosanti in the 1970s, although "the first notions of Arcosanti date back to the early 1960s."[36] The North American countercultural period of the 1960s and 1970s (the same period in which the project emerged) could be said to inflect particular aspects of Arcosanti; for example, the communally-orientated and environmentally-conscious lifestyles associated with the movement.[37] Although Arcosanti can be connected with the counterculture, it would be limiting to describe and associate the project with this historical period alone. Soleri himself expresses ambivalence about associating the project with particular aspects of this period: namely, the overt sexual experimentation of some countercultural youth.[38] However, the notion of history remains a worthy and important consideration in Arcosanti's evolution. In his writings, Soleri makes frequent references to the importance of history and to more specific precedents for Arcosanti's planning and architecture. For example, Soleri describes the influence of dense European urban models on the planning of the Arcosanti arcology; suggesting in fact that European cities could themselves be thought of as a "pre-arcological milieu."[39] In his primer on Arcosanti titled *What If? Quaderni 11: Arcosanti Genesis*, Soleri specifically refers to "recapitulating and capitalizing on the lessons of human history and of life's history."[40] At Arcosanti, and for Soleri, history is "living" because it simultaneously involves an awareness of the past and an orientation towards to an indeterminate future.[41] In Soleri's words: "since we and the past cannot surmount the current of time [...] we can only toil at 'building the future'."[42] For Soleri, history is therefore directly linked to an orientation towards a potential future state, otherwise expressed through his synchronous references to both "history" and "becoming."[43]

"History/Becoming" at Arcosanti

Deleuze and Guattari specifically differentiate the notion of history from the notion of becoming and creativity.[44] Soleri

36. Soleri, *What If? Quaderni 11*, 3.

37. Andrew Kirk, *Counterculture Green: The* Whole Earth Catalog *and American Environmentalism* (Lawrence, Kans.: University of Kansas Press, 2007), 85.

38. Soleri was opposed to many elements of youth culture on display within the countercultural movement, including sexual experimentation. See: Paolo Soleri, *Space for Peace: A Matter of Mind* (Paradise Valley: Cosanti Foundation, 1984), 243; *Fragments: A Selection from the Sketchbooks of Paolo Soleri: The Tiger Paradigm-Paradox* (San Francisco: Harper and Row, 1981), 33; and *The Omega Seed: An Eschatological Hypothesis* (New York: Anchor Press/Doubleday, 1981), 34.

39. Soleri, *What If? Quaderni 11*, 7.

40. Soleri, *What If? Quaderni 11*, 30.

41. Soleri, *Technology and Cosmogenesis*, 58.

42. Soleri, *Arcosanti*, 75.

43. Soleri, *What If? Quaderni 11*, 30.

44. Deleuze and Guattari, *What is Philosophy?* 111.

45. Michel Sarda and Paolo Soleri, "The Art of Living," in *The Mind Garden: Conversations with Paolo Soleri II*, by Michel F. Sarda (Phoenix: Bridgewood Press, 2007), 125.

46. Soleri, *Technology and Cosmogenesis*, 45.

47. Soleri, *Arcosanti*, 16.

48. Soleri, *What If? Quaderni 11*, 3.

49. Murfin, "The Bridge between Theory & Concrete," 165.

50. Soleri, *What If? Quaderni 11*, 28.

51. Soleri and Davis, *Earth Casting*, 14; Soleri, *What If? Quaderni 11*, 4; *Arcosanti*, 44; *The Urban Ideal: Conversations with Paolo Soleri*, ed. John Strohmeier (Berkeley: Berkeley Hills, 2001), 39.

also refers to history as a distinct term, but explicitly ties it to other concerns and notions, including design. Soleri's sense of history is bound to comprehensive conceptions of life and lifestyle, particularly as he believes that over-specialisation is contrary to the nature of sentient, ecological and creative life on planet Earth.[45] Soleri's references to Arcosanti's project history and influences are always related to actual or current project conditions and "geophysical" and "cosmic" becomings yet to come.[46] At Arcosanti, all aspects of life (including history and creativity) are understood to be interconnected. For example, Soleri suggests that the arid desert environment of Arcosanti involves issues that are "morphological and planetary"; although these issues are inextricably bound to broader concerns involving "economics, politics, ethics, philosophy and religion, not to mention science, medicine and technology."[47] Even the built architecture of Arcosanti could be thought of as the physical embodiment of interconnectivity, expressed through the deliberate conjunction and intermixing of different programmatic functions. Residential apartments overlook the metal foundry or Foundry Apse (fig. 3): the East Crescent houses radiate from the Colly Solei Music Centre amphitheatre (fig. 4); and retail spaces are located in the same Crafts III complex as the communal dining and kitchen facilities for residents (which also function as a public bakery and café).[48] Writer, performer and curator Ira S. Murfin argues that Arcosanti's architecture and its multi-use strategic organisation contributes to the sense that history and memory is productively interwoven with the present, potentiality and creativity:

> It is by way of the physical complexity of Arcosanti and the opportunities afforded for interaction, anecdotes, lessons and discovery that this passively recorded history can become unlocked from its non-spatial concealment to become again useable and useful in the present.[49]

As a dynamic and unfinished project, it is difficult to capture or represent Arcosanti at a particular moment without concurrently acknowledging its potential to evolve in unforseen directions. Described by Soleri as a "construction site, a process-architecture development,"[50] Arcosanti is continuously nuanced and adjusted by its occupants (including Soleri) in response to evolving site conditions and circumstances.[51] Arcosanti is substantially and discernibly inflected by Soleri's thinking and practice, and yet the project is never reduced to Soleri's influence or personal

biography alone. Soleri himself acknowledges "the sweat of many workers" that created both Cosanti, and Arcosanti.[52] Most of the current Arcosanti complex was constructed using unpaid labour including labour provided by student "workshoppers"[53] and architecture students.[54] Direct bodily encounters with the site are mediated by shared oral histories. To borrow from the words of Murfin: there is "an informal process of legend and myth-making, stories and characters passed down between the people who come and go through that dense little attempt at an urban outpost, who may have never encountered the source event or personality."[55] All the processes and operations deployed at Arcosanti involve a blend of history and creativity, including the methodologies deployed by the on-site artisans and students. Experienced artisans, as well as temporary and more permanent residents (including workshop participants and interns), can participate in the production of bronze and clay wind bells and plaques, which are then sold on the same site at the Arcosanti Gallery within the Crafts III complex. While individual artisans inevitably customise the design of artefacts, they do this through reference to Soleri's original techniques and aesthetics developed in the 1950s.[56] To borrow from Deleuze's terminology, the "offspring"[57] artefacts created by contemporary artisans are different from, and yet simultaneously related to, their Cosanti familial lineage. The Arcosanti Planning and Drafting department is also located within the Arcosanti project, and provides "the unique opportunity of living and working in the space that we are designing."[58] All the aforementioned creative and artisanal processes generate potential material (artefacts, buildings, drawings, photos, descriptions) for the Paolo Soleri Archives— also located at Arcosanti.[59] It could be argued that the co-location and concurrency of the historical archives and knowledge with productive operations and practices renders the Arcosanti site both historical and "transhistorical," to borrow from Deleuze and Guattari's terms.[60]

History is important to Soleri as it offers opportunities to learn from the past and to apply this learning to the present, in order to open up positive future possibilities.[61] The discourse on Arcosanti suggests that a sense of history and learning extends beyond human experience alone; the Arcosanti place itself has been "said to remember and learn," as if it were sentient, so to speak. In its perpetual state of incompleteness and experimentation, Arcosanti could thus be considered to be a living history: "a document of itself, of its own becoming." For Murfin, Arcosanti's history

52. Soleri and Davis, *Earth Casting*, 4; Soleri, *What If? Quaderni 11*, 4.

53. Soleri, *What If? Quaderni 11*, 4.

54. Soleri and Davis, *Earth Casting*, 3.

55. Murfin, "The Bridge between Theory & Concrete," 165.

56. Soleri and Davis, *Earth Casting*, 2.

57. Deleuze, "Letter to a Harsh Critic," 6.

58. Arcosanti, "Planning and Construction Activities 2012," online at http://www.arcosanti.org/node/17 (accessed November 20, 2012).

59. Arcosanti, "Paolo Soleri Archives," online at http://www.arcosanti.org/node/25 (accessed November 20, 2012).

60. Deleuze and Guattari, *A Thousand Plateaus*, 326.

61. Soleri, *What If? Quaderni 11*, 4.

cannot be captured in conventional archival documents and representations alone. As such, the "formal process of archiving, a preserving of evidence and information" is coextensive with direct and individual experiences and simultaneous memory-formation. Murfin argues that: "[s]uch memory becomes equally part of the living records, not held in any physical archive, not enshrined on plaques or in monuments, but present through the very existence of the place."[62] If, as Deleuze and Guattari suggest, creativity and becoming involves "the experimentation . . . that escapes history,"[63] then the processes of escape and historical "capture" appear to coexist in reciprocal relation at the Arcosanti site.

Arcosanti's Living Histories

Lundy's composite notion of "history/becoming" establishes a tension and binary relation between the two terms that is less evident in the Arcosanti project. Arcosanti invokes a discernible blurring between history and creativity, particularly through the concurrency of the processes of design, construction, site occupation and historical archiving. As such, it may be better expressed using the term "history-becoming"; using a hyphen to create a more fluid conjunction between the terms in the manner of other Deleuzoguattarian notions (becoming-animal, becoming-imperceptible, becoming-woman and so forth). To frame and discuss Arcosanti using a framework of historical "capture" alone—as a "monument" to the countercultural period or to Soleri as the architectural author or "source"—would occlude the ongoing vitality and productivity of the project. Deleuze and Guattari suggest that historicist accounts of history "relocate" becoming and creativity.[64] And yet at Arcosanti, it appears as if becoming—the becoming associated with Arcosanti's ongoing evolution—is not so much *relocated* by history but is rather *colocated* with history. Following the recent death of Soleri last April, Arcosanti will inevitably engage new 'lines of flight' beyond its past and present: prompted by the continuous enfolding of archival material, unpaid labour, sweating bodies, Arizona soil, bronze castings, Soleri's thoughts, a sentient project and importantly, the hope and potential of a cosmos yet to come.

62. Murfin, "The Bridge between Theory & Concrete," 164-65.

63. Deleuze and Guattari, *What is Philosophy?* 111.

64. Deleuze and Guattari, *A Thousand Plateaus*, 326.