

The Impact of Henrique Oliveira's Arrangements on Audience Perception, Emotion, and Sensory Experience: A Psychological Analysis Based on Deleuzian Concepts

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ABSTRACT

Objective: Henrique Oliveira's arrangements possess key characteristics that create spaces which are not only visually compelling but also provide intense sensory experiences for audiences. These qualities offer significant potential for psychological investigation. This study aims to examine the impact of Henrique Oliveira's arrangements on audience perception, emotion, and sensory experience, and to demonstrate how Deleuzian concepts such as becoming and the body without organs can contribute to a deeper psychological understanding of these experiences.

Methods: This research adopts a qualitative, library-based (documentary) methodology, drawing on philosophical texts, psychological theories, and art criticism related to arrangement art, Deleuzian philosophy, and Henrique Oliveira's works.

Results: The findings indicate that Henrique Oliveira's artistic concerns are formed around several central axes, each reflecting his human, social, and environmental preoccupations. His arrangements engage audiences through immersive sensory experiences, spatial disruption, and embodied participation, encouraging perceptual and emotional transformation.

Conclusions: Henrique Oliveira can be understood not only as an arrangement artist but also as a thinker who employs art as a tool for expressing concerns, raising awareness, and stimulating critical reflection. In his works, concepts such as sensory experience, balance, audience participation, and openness are repeatedly emphasized as core and fundamental ideas, aligning closely with Deleuzian notions of becoming and the body without organs.

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Introduction

Enrique Oliveira, a prominent Brazilian artist and architect, through his creative and deconstructive approach, attempts in his works to create arrangements that present multisensory experiences to audiences and offer limitless possibilities for human interaction. In this context, revisiting the ideas of Gilles Deleuze, the renowned French philosopher, provides a strong theoretical framework for a deeper exploration of the concept of openness and its various dimensions. Inspired by the human body and its organs, Oliveira creates spatial environments that in many ways evoke Deleuze's concept of the "Body without Organs." Examining Oliveira's arrangements from the perspective of Deleuzian philosophy can contribute to the development of new epistemological perspectives in the field of art.

Deleuze describes an indivisible objective zone that can be understood as body, corpus, or a body with indeterminate organs. Reconsidering these concepts is closely related to Oliveira's arrangements, which are visually influenced by forms resembling tumors, skins, and flesh. Through his arrangements, Oliveira constructs spaces in which audiences can encounter new possibilities and emerging meanings. Although he draws inspiration from nature and the human body, his primary aim is to convey the sensation of things as they are perceived and felt.

Oliveira's arrangements allow viewers to reach new dimensions of self-awareness and social understanding through sensory and emotional experience. In his works, Oliveira not only addresses the aesthetics of space but also reflects on why and how space influences human behavior, experience, and perception—an issue that can also be interpreted from a psychological perspective. By employing complex and irregular forms, he creates energetic spatial environments that invite the audience on a sensory and perceptual journey.

Accordingly, this study examines the arrangements of Enrique Oliveira in order to answer the following research question: How can Enrique Oliveira's arrangements transform the audience's perception, emotion, and sensory experience through Deleuzian concepts? The present research has been conducted using a descriptive–analytical method.

Pourkasmaei, Naderalian, and Marasi (2020), in a research article titled "*The Concept of the Body in Performing Arts Based on Gilles Deleuze's Theories*," published in the *Journal of Fine Arts: Performing Arts & Music*, examine the role of the body in performance art from the perspective of Deleuzian philosophy. Drawing on the concept of the "Body without Organs," the authors

demonstrate that the body in performing arts is not merely a physical entity but a platform for expressing social and cultural issues. Their findings indicate that performance artists employ the body as a tool for rethinking the self, society, and the construction of a “full and dynamic body without organs,” which aligns with the Deleuzian notion of becoming and transformation.

Oliveira (2024), in his doctoral dissertation titled “*The Role of Philosophy in Counter-Education for the Development of Responsibility: Construction and Reconstruction in the Age of Social Acceleration*,” conducted at the Pontifical Catholic University of Rio Grande do Sul, Brazil, investigates the role of philosophy in counter-education and its potential for cultivating responsiveness in contemporary societies. The study concludes that counter-education can function as a critical approach against the normalization of educational processes and may contribute to the reconstruction of individual and collective responsibility in the era of social acceleration.

Material and Methods

This study employs a descriptive–analytical research method. The descriptive–analytical approach allows the researcher to both describe the characteristics of the subject under investigation and analyze it through an interpretative theoretical framework. In this research, the method is used to examine and interpret the arrangements of Enrique Oliveira through the philosophical concepts proposed by Gilles Deleuze.

Data collection was conducted primarily through a library-based research method. Relevant information was gathered through the review and analysis of academic books, scholarly articles, theses, exhibition catalogues, and other documented sources related to Deleuzian philosophy, contemporary arrangement art, and the works of Enrique Oliveira. In addition, textual analysis and content analysis were employed in order to identify key conceptual relationships between Deleuze's theoretical notions—particularly concepts such as the “Body without Organs,” becoming, and openness—and the spatial and formal characteristics present in Oliveira's arrangements.

The analytical process of the research was carried out in several stages. First, the fundamental theoretical concepts within Deleuze's philosophy that relate to the body, space, and experience were reviewed and clarified. Second, selected arrangements by Enrique Oliveira were examined

in terms of their formal qualities, spatial organization, materiality, and the type of sensory and perceptual experiences they generate for the audience. Finally, these artistic characteristics were interpreted through the lens of Deleuzian concepts in order to reveal how Oliveira's arrangements may transform the viewer's perception, emotional engagement, and sensory experience.

Through this interpretative and analytical framework, the study seeks to establish a conceptual link between contemporary arrangement art and Deleuzian philosophy, thereby contributing to a deeper theoretical understanding of the relationship between space, body, and perception in contemporary artistic practices.

Results

Arrangement

In explaining this concept, it should be noted that arrangement is a form of environmental art in which the artist uses space itself as a medium. Arrangements are usually immersive and interactive environments that invite the audience into sensory and mental experiences. The aim of arrangements is to create an artistic experience that goes beyond the boundaries of traditional artworks. A space that is completely designed with specific materials and objects—into which the audience enters and moves within the created environment—can be considered an arrangement artwork (Pourkasmaei, 2020: 13).

Applying Deleuzian Theory to Understand the Dynamics of Arrangement Art

Deleuze's theory enables us to understand the dynamics of arrangement art in a creative way. By employing concepts such as *becoming*, *rhizome*, and the *Body without Organs*, arrangement art can be interpreted not as a collection of static objects but as a dynamic system that is constantly changing and transforming. Through arrangements, artists can create spaces that transcend traditional structures and provide new possibilities for experience, interaction, and transformation. Deleuze's theory reminds us that art is not merely a visual object but a dynamic and continuous framework that emerges through its relationship with the audience. By introducing these concepts, Deleuze sought not only to present new perspectives on the world and existence but also to develop an analytical framework that allows us to understand the complexity and multiplicity of the world and to move beyond the limitations of linear and hierarchical thinking. These concepts are

interconnected in such a way that each one reinforces and develops the others, contributing to a deeper understanding of human experience.

Within this perspective, the concept of *openness* becomes a fundamental principle that provides the ground for the emergence of other concepts. Openness implies liberation from restrictive structures, acceptance of new possibilities, and a dynamic process of transformation. It can be considered in relation to space, the mind, and human experience (Hill, 2002: 23).

From a psychological perspective, Gilles Deleuze describes the body as follows: “What is a body? It is not defined by saying that the body is a field of forces or a nourishing place where many forces struggle against one another. For there is no ‘place’ that is a field of forces or a battlefield. There are nothing but quantities of forces ‘in tension’ with each other... Whenever two unequal forces enter into relation, they constitute a body” (Deleuze, 2011: 84).

In order to escape such limitations and the judgment of transcendental authority, Deleuze proposes the construction of the *Body without Organs*. Within this approach, “the subject is pushed to the margins; one becomes without rational mastery and without a knowing subject, and no judgment will remain over one’s actions” (Ardalani, 2018: 72).

According to Deleuze’s philosophy, the human being is composed of a Body without Organs that resists any fixed or predetermined concept. This body is constantly in the process of formation and transformation, undergoing continuous and momentary change. Reaching a final or complete state is impossible, because movement and flow continue until the moment of death. Any point of stillness—any state of simply being or remaining fixed—signifies death, since life itself is nothing but a continuous process of becoming. As a social being, the human exists in relation with other bodies, and social movement emerges through the connections and interactions between these bodily “machines.”

This understanding of the human being—constantly developing and gaining awareness of the surrounding world through experience—appears clearly in interactive art. In such contexts, the human being, as a Body without Organs, encounters artworks that require the participation and effort of the audience for their completion. When confronted with the artwork, the Body without Organs draws upon previous experiences and knowledge, responding to the possibilities that the artwork presents.

The audience of interactive art, while actively participating in shaping the process and trajectory of the artwork, simultaneously transforms its own existence and expands the potentialities of its being (Choobak et al., 2021: 96). Furthermore, Deleuze, through emphasizing the concept of becoming, invites us to move beyond fixed structures and predetermined identities, encouraging a continuous process of transformation and change (Zoghi Tutkabani, 2022: 149). In Deleuze's philosophy, becoming is an invitation toward movement, transformation, and the transcendence of fixed identity. In this sense, becoming is not a stable condition but an endless process of transformation (Feyzi Moghadam, 2022: 72).

Elyaz, citing Deleuze and Guattari in *A Thousand Plateaus*, states that “the Body without Organs is by no means a notion or a concept; it is a practice, or a set of practices” (Elyaz, 2015: 102). These practices are the actions that individuals experience throughout their lives—through which they make choices, create, and are themselves created.

Accepting Transformation and Change

Openness, like hierarchy and movement, requires transformation and change as essential elements of life. Deleuze believes that the world is constantly in a state of change and transformation, and that we must adapt ourselves to these changes. Openness therefore invites us to embrace new challenges and not fear transformation (Parvanehpour, 2023: 83).

The concept of openness is discussed both as an approach to understanding the world and as an essential prerequisite for innovation and creativity. Deleuze argues that innovation and creation emerge when the mind and space are freed from restrictive structures and become receptive to new possibilities. In this sense, openness is not only a physical space but also a mental and sensory space that enables the formation of new ideas, experiences, and realities (Mostafavi, 2024: 189). Deleuze further believes that creative spaces are not only physically open but also mentally and sensorially flexible. Such spaces invite the audience to actively participate in the process of creation (Ardalani, 2024: 23).

Enrique Oliveira's Artistic Concerns

The artistic concerns of Enrique Oliveira encompass several themes, each reflecting his human, social, and environmental sensibilities. Oliveira, in addition to being an arrangement artist, can also be considered a social actor who uses art as a tool to express concerns, raise awareness, and stimulate critical thinking. One of the most significant aspects of his artistic practice is the creation

of immersive sensory and spatial experiences for the audience (Oliveira, 2024: 23). He believes that art should not only be experienced through vision but also through other senses. For this reason, he employs diverse materials in his works in order to generate various textures, colors, smells, and sounds that can respond to the different senses of the audience. By utilizing these materials, he constructs spaces that invite viewers to actively interact with the artwork and allows them to experience the environment with their entire bodily presence (Oliveira Mendes, 2022: 25). Oliveira also believes that art helps us remember and understand our past and establish a connection with it, enabling a deeper understanding of our present and future. Therefore, his works are not only a call for sensory and spatial experience but also an invitation to revisit and reinterpret the past (Oliveira Silva, 2023: 25).

These concerns and ideas reflect not only Oliveira's personal artistic interests but also resonate with the broader concerns of contemporary human societies. As a result, they give his works a deeper philosophical and conceptual dimension (Hosseinzadeh Namadi, 2024: 253).

Oliveira places particular emphasis on the concept of openness in his works and attempts to create spaces that are liberated from fixed structures and capable of offering new possibilities for experience and interpretation (Oliveira, 2024: 24). As one of the leading artists in contemporary arrangement art, Enrique Oliveira has established a distinctive position through his innovative approach to space, form, materials, and human experience. By creating interactive, sensory, and contemplative environments, he seeks to raise awareness and stimulate reflection.

For Oliveira, space functions as an active and influential force (Coyotzi Borja, 2024: 23). In his works, space is not a static environment but rather a dynamic structure in a constant state of becoming. Through his manipulation of space, Oliveira aims to create a multidimensional sensory experience for the audience, thereby transforming space into an active element in the production of artistic meaning (Oliveira Mendes, 2024: 45).

Case Analysis of Selected Arrangements from a Deleuzian Perspective

Transarquitetônica

Transarquitetônica is one of Enrique Oliveira's most prominent works and clearly demonstrates his innovative approach to space, form, and materials. Constructed using wood and bamboo, this arrangement creates an organic and complex structure (Coyotzi Borja, 2024: 23). In this context,

Transarquitetônica effectively embodies the concept of openness in Deleuzian philosophy (Oliveira, 2020: 56).

The irregular and complex structure of this arrangement generates a spatial environment that transcends the boundaries of conventional architectural forms and provides new possibilities for interpretation. The non-geometric and indeterminate forms of the work produce diverse spatial configurations that are constantly transforming. This allows the audience to move freely within the structure and discover their own paths through the arrangement. In this sense, *Transarquitetônica* can be understood as an open and dynamic space that is not governed by predetermined rules or fixed spatial hierarchies.

Baitogogo

The arrangement *Baitogogo* is another significant work by Enrique Oliveira that clearly illustrates his innovative approach to space, form, and materials. This arrangement is constructed using wood and recycled plastics. Through the use of these materials and forms, Oliveira creates a spatial environment that is not only visually engaging but also offers a dynamic experiential process for the audience. The spiral form of the arrangement effectively evokes a sense of movement and flow (Coyotzi Borja, 2024: 23).

As viewers move through the spiral pathway, they encounter continuous shifts in direction and perspective. At the same time, they experience alternating spatial conditions such as narrow and open spaces, darkness and light, and varying surfaces. These spatial variations create multiple sensory experiences for the audience. The structure therefore enables viewers to experience space not only visually but also through movement, tactile perception, and bodily awareness (Oliveira Mendes, 2022: 65).

Baitogogo strongly reflects the concept of becoming in Deleuzian philosophy (Hill, 2022: 4). Movement along the spiral path produces a dynamic and constantly changing experience of space. With each step taken within the arrangement, the viewer encounters new spatial transformations. These changes serve as a reminder that nothing in the world remains fixed; rather, everything exists in a continuous process of becoming.

Arrangement “Tapmes (Tapmes)”

The arrangement *Tapmes* is another prominent work by Enrique Oliveira that demonstrates his deconstructive and innovative approach to space, form, and materials. Through this structure,

Oliveira challenges not only the physical boundaries of space but also its conceptual and perceptual limits. *Tapmes* functions not merely as a barrier or wall but also as a multilayered and variable spatial environment that invites viewers to question and reflect on spatial and human relationships (Coyotzi Borja, 2024: 23).

Viewers who encounter this arrangement are confronted with multiple perspectives of space, each presenting new possibilities for experience and interpretation. The arrangement reminds the audience that reality is not a unified and harmonious structure but rather a heterogeneous and constantly changing assemblage. The wall-like structure of this arrangement encourages viewers to reconsider how boundaries and spatial relations are defined. It suggests that boundaries exist not only in physical space but also within mental and social spaces, and therefore they must continually be reconsidered and reflected upon.

The selection of this arrangement for analysis from a Deleuzian perspective is due to its wall-like, irregular, and indeterminate structure, as well as its openness. *Tapmes* clearly represents the concepts of openness and indeterminacy. It invites viewers to reflect on the notions of boundaries and spatial demarcations and on the nature of human interaction with space. In this sense, the work reminds us that boundaries are not merely physical structures but also mental and social constructs (Zarei, 2013/1392: 170).

Arrangement “O Abacaxi”

The arrangement *O Abacaxi*—which means “pineapple” in Portuguese—is considered one of Enrique Oliveira’s most distinctive and remarkable works. With its gigantic and unexpected form, it immediately attracts the attention of viewers. Constructed from wood and bamboo, this arrangement forms a complex inner structure that resembles a large pineapple occupying the surrounding space.

Through this work, Oliveira not only blurs the boundaries between art and architecture but also invites viewers on an internal and exploratory journey in which they encounter both space and themselves in new ways. In creating *O Abacaxi*, Oliveira employs wood and bamboo, which not only contribute to a natural arrangement but also remind viewers that art can emerge from simple and accessible materials (Oliveira Mendes, 2023: 23).

O Abacaxi effectively challenges the concept of inside and outside. It reminds viewers that the boundary between interior and exterior is not a fixed line but rather a fluid and transformable one

(Jamei, 2024: 21). The selection of this arrangement for analysis from the perspective of Gilles Deleuze is due to its distinctive form, complex inner structure, and its challenge to the conventional notions of inside and outside, as well as its attention to the limitless potentials of space (Parvanehpour, 2023: 83).

General Characteristics of Oliveira's Arrangements

The arrangements created by Enrique Oliveira share several common and defining characteristics that distinguish his artistic style. These characteristics are evident not only in the form and appearance of his works but also in the way they establish relationships with the audience. Among these features are the use of natural and recycled materials, the relationship between space and light, and the emphasis on movement and dynamism.

Through these elements, Oliveira creates environments that are not only visually appealing but also capable of generating rich, multisensory experiences for viewers. These characteristics complement one another and contribute to the overall experiential quality of his works.

As mentioned earlier, one of the most significant aspects of Oliveira's arrangements is his conscious emphasis on the relationship between space and light. In Oliveira's perspective, light is not merely a tool for illumination but an active and dynamic element in the creation of space and in shaping the sensory experience of the audience. Through this approach, he creates environments that offer diverse perceptual and sensory experiences, encouraging feelings of novelty and wonder among viewers. By exploring the interaction between light and space, he produces environments that are not only visually engaging but also sensorially dynamic and constantly changing (Coyotzi Borja, 2024: 23).

In his works, Oliveira makes use of both natural and artificial light. By employing these two forms of illumination, he seeks to create particular atmospheres and moods within his works. Through the use of natural light, he presents space both as a fixed structure and as a dynamic entity in a continuous process of becoming.

Another key feature of Oliveira's arrangements is the emphasis on movement and dynamism. He believes that art should not be understood as a static object but rather as a living and dynamic experience that allows the audience to engage with it actively. In many of his arrangements, Oliveira creates variable structures that invite viewers to move, explore, and experience the environment.

In other words, the theme of movement and dynamism is not merely a visual characteristic in Oliveira's works but also a fundamental principle for understanding them. By using spiral and curved forms in his arrangements, Oliveira generates a sense of flow and movement within the viewer's experience (Simpson, 2024: 14).

In some of Oliveira's arrangements, the audience itself becomes a driving force of movement within the space. By inviting viewers to interact and collaborate actively with his works, Oliveira creates environments that inherently contain the potential for transformation and change (Coyotzi Borja, 2024: 23).

As previously noted, another remarkable aspect of Enrique Oliveira's arrangements is his intelligent use of natural and recycled materials. This approach is not only an aesthetic choice but also a conceptual and ethical one. By employing discarded and natural materials, Oliveira not only creates visually compelling environments but also seeks to raise awareness about issues such as consumerism, sustainability, and the relationship between humans and nature (Zoghi Tutkabani, 2022: 149).

The use of wood in Oliveira's works, as a natural material, gives his arrangements a sense of warmth, intimacy, and connection with nature. Wood, as a traditional material widely used in Brazilian construction, has deep cultural and historical associations within the country. Through this choice, Oliveira pays tribute to Brazil's cultural heritage while also reminding viewers that human beings are fundamentally part of nature (Dadfar, 2023: 204).

Psychological Analysis of Images Based on Deleuzian Theory



Image 1. *Tapumes* – Rice Gallery, Enrique Oliveira, Source: <http://henriqueoliveira.com>)

This large-scale, layered, fluid, organic, and continuously expanding arrangement creates a perceptual and psychological space that can be analyzed through Deleuzian concepts such as becoming, the Body without Organs (BwO), and the rhizome. The present analysis focuses on the impact of this work on the viewer's perception, emotion, and sensory experience.

Perception: Experiencing *Becoming* and the Instability of Form

The work does not present any fixed, stable, or classifiable form. It is neither clearly a body, nor nature, nor architecture. As a result, the viewer is drawn into a continuous state of becoming. This condition aligns with Deleuze's philosophical perspective, in which meaning is not derived from fixed identity but from movement, transformation, and difference.

Within such a space, the viewer is compelled to rely on intuitive perception in order to grasp the relationships among curves, bulges, and layered surfaces. From a psychological perspective, this situation generates a form of fluid perception that exceeds conventional cognitive frameworks and instead focuses on micro-movements, textures, and subtle spatial variations. Perception becomes process-based rather than object-oriented.

Sensory and Emotional Experience: Primary Affects, Uncontrollable Forces, and the Body without Organs

Deleuze and Guattari conceptualize the Body without Organs as a state of liberation and creative potential, arguing that access to genuine potentials requires detachment from fixed and organized structures. In this arrangement, such a state is strongly evoked through twisted, accumulated masses and wave-like formations.

From a psychological standpoint, the arrangement may provoke sensations of anxiety or a form of bodily shock. It produces a bodily engagement that suggests the viewer's body is reacting to an external force or rhythm. The work operates as a sensory force acting upon the body of the viewer rather than merely an object of visual contemplation. The organic wooden colors—harmonized with skin tones—activate tactile associations and intensify bodily awareness, reinforcing a corporeal mode of perception.

Space as a *Rhizome*: Multidirectional, Decentered, and Expansive

Deleuze and Guattari criticized Western philosophy for treating truth as fixed and static, excluding movement and dynamism. Through the metaphor of the rhizome, they challenged essentialism and

hierarchical thinking. In rhizomatic thought, thinking has no predetermined origin or destination; it is defined by continuous movement and exploration without a pre-established plan. A rhizome has no single root or center.

In this arrangement, the viewer is invited to construct their own perceptual pathway. Psychologically, such a space activates exploratory perception, encouraging active navigation, uncertainty, and discovery rather than passive reception.



Image 2. *Tapumes – Casa dos Leões*, Enrique Oliveira, Source: <http://henriqueoliveira.com>)

An Urban Arrangement with Volumetric Eruptions

This arrangement, emerging from the core of a historic building and reshaping its architectural identity, functions as an event rather than a mere object. The event unfolds at the intersection of body, space, memory, and material. The analysis demonstrates how this work disrupts and reconfigures the viewer's perceptual and emotional systems.

Perceptually, the arrangement signals a rupture from traditional architectural principles and an entry into the logic of becoming. Classical architecture typically presents closed, orderly façades. In contrast, this work shows wooden masses erupting from windows and columns, disturbing the building's perceptual order and destabilizing its visual coherence.

This experience closely corresponds with Deleuze's philosophy, which emphasizes openness, difference, indeterminacy, and becoming. Deleuzian thought allows space and art to be interpreted in a non-linear, transformative manner, transcending the boundaries of traditional architectural thinking. Deleuze also suggests that art should function as a plane of consistency in which forces and affects flow freely. In this arrangement, the viewer encounters not merely a building, but the process of the building's becoming.

Positioned between destruction and emergence, the arrangement creates a suspended condition that shifts perception toward a phenomenological and sensory level. Viewers may question whether the protruding masses represent wounds or signs of growth. Emotionally, the Deleuzian concept of the Body without Organs becomes particularly evident here, as architecture itself transforms into a kind of body. The wooden masses appear as living entities, encouraging the viewer to empathize and bodily identify with the structure.

Space and Deterritorialization as a *Rhizome*

The historic building traditionally signifies order, stability, and memory. In this arrangement, boundaries collapse, functions disintegrate, and architectural identity becomes fluid. The volumes behave like a rhizome: they grow from multiple points, lack a central origin, and resist hierarchical organization. In Deleuze and Guattari's philosophy, the rhizome replaces fixed identities and stratified structures.

The swollen, twisted, and protruding forms generate an experience that is simultaneously strange and familiar. This sensation arises from the tension between organic forms reminiscent of bodies, tree trunks, or muscles, and their unsettling displacement within architectural space. Psychologically, such forms activate brain regions sensitive to ambiguous biological threats, producing a reaction suspended between attraction and fear.

The forms resemble compressed bodies. As viewers observe them, they may experience embodied reactions such as a sense of pressure, tightness in the chest, or muscular tension through a process of bodily transference. Unconsciously, the viewer substitutes their own body for the protruding

mass. Cracks and fissures suggest that something is escaping the boundaries of control, evoking psychological states analogous to intense anxiety, uncontrolled anger, or radical release. In this sense, the arrangement transforms architectural space into a site of affect, becoming, and corporeal resonance, fully aligned with Deleuzian philosophy.

Discussion

Gilles Deleuze, by emphasizing concepts such as difference, multiplicity, and becoming, sought to pave new paths for thought and action. During this period, he revisited and reinterpreted the thinkers of the past in an innovative and unconventional manner. His aim was to find new ways of understanding the world. One of the most significant aspects of Deleuze's intellectual life was his collaboration with the French psychoanalyst and political activist Félix Guattari.

Deleuze believed that the world is in a constant state of change and transformation. The influence of his thought extends across a wide range of disciplines, with his works receiving particular attention in the field of psychology. He reminds us of the necessity of moving beyond stereotypical thinking and restrictive structures, encouraging the search for new ways of understanding the world and existence.

In Deleuze's philosophy, the concept of openness is presented as both a mode of understanding the world and a fundamental precondition for creativity and creation. Openness, in his view, refers to the establishment of conditions in which ideas, experiences, and affects can intermingle and interact. Through the notion of smooth spaces, individuals are enabled to connect freely with one another and to seek new ways of living and relating.

At the beginning of *A Thousand Plateaus*, Deleuze and Guattari, through an examination of Freud's concept of the unconscious, reveal the narrative complexities of psychoanalysis. They write: "As psychoanalysis develops, the specter of the wolves that hunt the patient becomes a single wolf—namely, the Oedipal wolf. One might ask: who is unaware of the fact that wolves travel in packs?"

Within this theoretical context, Enrique Oliveira, through a creative and innovative approach to installation and environmental art, merges the boundaries between art, architecture, and design. A notable aspect of Oliveira's work is his focus on the relationship between human beings and nature.

By employing natural and recycled materials, he reminds audiences that humans are an integral part of nature and allows them to establish a deep and sensory connection with it.

Overall, Oliveira creates spaces that are both visually compelling and experientially rich. Through installations characterized by spiral, irregular, and fluid forms, he produces environments that are dynamic and open, offering audiences a multisensory and embodied experience aligned with the Deleuzian emphasis on becoming, openness, and transformation.

Data availability statement

The original contributions presented in the study are included in the article/supplementary material, further inquiries can be directed to the corresponding author.

Ethics statement

The studies involving human participants were reviewed and approved by the ethics committee of Islamic Azad University. The patients/participants provided their written informed consent to participate in this study.

Author contributions

All authors contributed to the study conception and design, material preparation, data collection, and analysis. All authors contributed to the article and approved the submitted version.

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Conflict of interest

The authors declare that the research was conducted in the absence of any commercial or financial relationships that could be construed as a potential conflict of interest.

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