WIEDERHALL

ENTERIORS
John Hejduk - 13 Watchtowers for Comnaregio, Venezia 1979
Wim Van Den Bergh

Desire constantly couples continuous flows and partial objects that are by nature fragmentary and fragmented. Desire causes the current to flow, itself flows in turn, and breaks the flows 1.

Dwelling as a desiring-machine? At first this comparison might seem strange but if we regard dwelling as a creation of a world, the adventure of a continuous re-definition of one's own reality to give it a comprehensive meaning or in general dwelling as a strike of human life for a comfortable stability in space and time – as we are allowed to conclude of what several authors who were engaged in the idea of dwelling wrote 2 – and we compare this with Francesco Dal Co's meaning about the utopia of the modern 3 that it dreams of an organic project for dwelling, to re-locate man with the world of technical civilization and incorporating him in the world of technique, a utopia everything a very far, almost mythical reason of being, in which the rules for peaceful being in the world are fixed 4, then we might hear the reasoning of what Deleuze and Guattari in their study on schizophrenia and capitalism called the desiring-machine. It is not so much the mechanical image or technical appearance that this idea of machine refers to, but the incorporation of the technical universe within myth, like myth did in digesting the natural world. "We do not proceed from a metaphorical use of the word machine but from a hypothesis about its arising, the way all kinds of elements are forced to be a machine by recursion and communication ... It is not the confrontation of men and machine anymore, to appraise the correspondences, extensions and substitutions of the one into the other, whether possible or impossible, but to more make them communicate together in order to show how man unites with the machine or with other things to constitute a machine" 5.

Now can we consider dwelling as a process of production in which its product, its production and consumption are one and the same desire for dwelling the immanent principle of this closed process, which would be in terms of constituting a desiring-machine? Most authors who were engaged in the idea of dwelling put forward that man initially dwells in language, in which the symbolic imagination of the mythical dwelling is turned to account as the insertion into cosmos. Although the myth of cosmos as a centrally cybernetic machine is exploded today, man in his wish to dwell goes on producing languages, worlds, myths and machines. Science and technique did not succeed in the extermination of myth-creation because myth is the ideal means for every culture to overcome its paradoxes in the imaginary. In this way we can also consider the desiring-machine as a myth or legend of the machine mythology. Although myth indicates the way of thinking of primitive societies its is an ordered, a joined and not a free unity of legends. In primitive societies the naming of the mythical elements and their combination into a coherent discourse was regarded as a function of myth itself. In our time on the contrary myth is no longer interpreted but to be constructed. Every myth is an assemblage of heterogeneous elements, fragments of texts, tales and images, that myth unifies according to a secondary rationalization. In the discourse it gives this disparate whole a coherence, a certain meaning. In industrial society - which does not strive for denial of history but on the contrary to accelerate it - everything works as if the formal logic of mythical thinking with its resplendent clarity and its circular course is destroyed, as if the elements of the machine myth of the modern are scattered in a way that prevents the cycle of its system, in a now on impossible coherence, to re-assemble ever again, as if social production and imagination of desire are to each other in such a relation that we can speak of an active articulation of the myth, its goal and final meaning anymore but one only can ascertain a form of social violence and chaos. Myth as a way of thinking has vanished from our industrial society, not however the demand the imaginary myth supplied us with. If it is right that in the mythical form the heterogeneous fragments of word and image are united then this means that it can mingle two areas, on one side the area of continually changing images, the metamorphosis of the world with its symbolic affinities and its metaphoric substitutions, and on the other side the search for knowledge in form of an exactly appointed course. Which means that myth unites the area of constantly renewing images with the area of discourse, the area of the always actual in the multitude of its aspects with the area of collective memory that with its characteristics of the present refers to a past put out of use but symbolically always beginning. Whatever defines this mythical form is a linear time-space with detours and side tracks, cycles and spirals. This space-time arrangement also dictates the course for every emerging phenomenon or if forces it to enter the inaugurating labyrinth of the searching text because myth which finds its origin in a communal experience justishes to reach its goal to finally find the wisdom that in its imagination comprises all preceding images and refers back to those communal experiences. This last image again acquires the irrational multitude of images and transformations to collect them as treasures in the final discovery of the ancient treasure. If we compare this mythic form from the point of view of dwelling with what Dal Co wrote about the idea of house in the architecture of the modern and the arising of discussion and study on the nature of the place in which dwelling is realized: "Dwelling culture means also the retrieval of space and places in which the echo of a far and mythical dwelling can be heard. Exactly the idea of dwelling already implies the idea of place. A place that takes in all spatial, social, religious and economic areas. The house is the closed and harmonious form that makes the dweller belong to the place. The way of existence the house in this way represents is in the end irreconcilable with the constitution of the modern forms of dwelling. As they come forth in the big city there, then it turns out that mythical form is indeed incompatible with the structure of the so-called industrial society. Social order here is the order of capital that is accumulated and saved up without beginning nor end. In the logic of capital there does not exist a collective treasure. This logic or this dynamic is not directed on a desiring-object in which the communal energies are fused, it is not directed on the maintenance of a real or imaginary communal treasure but on a lack. Hence in the modern the meaning is constituted that the big city represents the final form of approaching that makes every effective dwelling impossible for men. The city accomplishes the abolition of every existing place for a harmonious stay. In the big city constantly those modes of living are reproduced that the dwelling culture tried to fight. The big city confirms the value of alienation and pure consumption, which are exactly strange to every conception of stay based on tradition. The tradition of the modern incorporates a constantly anti-urban tendency. It is a constituting part of the modern utopia that feeds the aspiration for a new dwelling culture. This tendency is the conclusive legacy the modern transfers to the Modern Movement 6. Does this however mean that dwelling becomes impossible? Dwelling in the logic of its meaning in fact cannot be impossible because dwelling itself is the process that tries to overcome the impossible. What will change is dwelling culture, the myth, or maybe better the legend in which the dwelling is articulated, this pre-eminent place to overcome the ambivalences and contradictions of society in the imaginary.

Michel Corrages in his 1954 published book The Bachelor-Machines brought together and named some imaginary machines that in his opinion are the scattered fragments of a modern myth of the machine. In this the name bachelor-machine is an idée stemming from Marcel Duchamp, an idea that unites mechanical and erotic machinery, production and imagination of desire in its meaning. Its origin Corrages places in the time of the arising of the modern, the time of the machines, the horror-figures, psychoanalysis, the discovery of the fourth dimension, atheism, terrorism, eroticism and the militant celibacy of both sexes. Every bachelor-machine is a kind of double system of images, in which each area is equal to and similar with the other. In fact it is the image of a fantastic imagination that turns love into a mechanism of death and in which the separation of sexes is the medium for the thriving of both image and meaning. The examples he gives are very diverse like Marcel Duchamps The Bride Stripped Bare by her Bachelors Even, the execution-machine in Franz Kraft's Strafakolonomie, Raymond Roussel's machines, those of Le Surréaliste by Alfred Jarry, Edgar Allan Poe's machines, L'Eve Future by Villiers de l'Isle d'Adam, etc. 7. In the bachelor-machines we can see that the two large areas of myth are radically separated and that each of these is splintered: the area of the changes, here the area of industrial society and production, symbolized by the image of the machine, used in its multitude as a fragment or in an e- rational functionality, and the area of the text, the inscription, the legend, the search for a cultural basis that would make the finding of the ancient treasure possible. Both areas are separated and fragmented in the expression of the bachelor-machine. Duchamps Big Glass shows this very literally in the separated unity of the image of the glass painting and the Green Box, which contains the notes that accompany the creation of the Big Glass in its ultimately interrupted genesis. The text in this box does not take up the image in its discourse but on the contrary the text forms parallel to the image a second discourse that although it reveals the motives of the design does not integrate it as a symbolic image of the search. The bachelor-machines show in their own legends the impossibility to fix myth in a closed text or in a constructed object or image. But still there existed a kind of collective dream in the time the bachelor-machines occurred, a total art (of dwelling?) in which text and image-space interpenetrate each other because bachelor-machines by the imagination of desire conjured up, produce anyhow a form of transversal communication, a kind of intense pulsation caused by the forces of attraction and repulsion, that can invest itself somewhere and into something, and to which every object can be a carrier of meaning.

Or like Deleuze and Guattari formulate it: "The question becomes: what does the celibate machine produce? what is produced by means of it? The answer would seem to be: intense quantities. There is a schizophrenic experience of intensive quantities in their pure state, to a point that is almost unbearable – a celibate misery and glory experienced to the fullest, like a cry suspended between life and death, an intense feeling of transition, states of pure, naked intensity stripped of all shape and form. These are often described as hallucinations and delirium..." The breaking up of the collective mythic discourse seems to have dissolved all structures and to lead to a kind of delirium, the delirium of death or the delirium of happy intuition as expressed in the bachelor-machines. These bachelor-machines now might be read as an attempt for what I would like to call a colonization ('from 'colonizer' = cultivating, to dwell) of the delirium. In their reproductive character they are an attempt to dwell inside the delirium, this new reality of transversal communications, and as such they represent the commencement to a new dwelling culture that gare as well birth to the Metropolis Delirious New York as to the Mathematics of Le Corbusier's ideal villa machines and which perseveres in present-day's Post-Modernism and Neo-Designt. However it was not the pure producing dwelling of the schizo as in Binswanger's schizophrenia-a-theory is indicated by the idea of Dasein oder In-der-Welt-sein in which the delirant human is discovered in his own world, that modern architecture had in mind, but the colonizing and colonized dwelling within the new society by the voluntary-prisoner of architecture who does not consider dwelling as something he produces by himself but as something he can obtain. The tradition of the modern is recorded in the Cartesian program. The quest is to make oneself master, ruler and owner of nature. In this man's free will submits the present circumstances, by alienating them from their natural meaning, in favor of its goals. Man defines his goals with the instrument of language that allows him to articulate his goals in a project and to force this upon reality. The myth, the social, originally kept men in the frame of an ordered world in which every attitude, every behaviour was firmly rooted. The from this ordering power offspringing
code was decisive for all thinking and doing. In rationalistic tradition of the modern, from Descartes over the idealistic tradition, this code becomes the idea of scientific truth. It is the idea of science based on original principles and rational deductive truth to root in this so-called modern project men's attitudes and behaviour. From this the priority of rational language arises, the one that is considered to be the only true scientific one. Every human language that uses images, metaphors and analogies cannot claim any scientific character nor truth. So the metaphorical, analogic language is assigned to the area of the rhetorical, the literal, thus the non-scientific. This priority of the scientific language however implies that the value of truth is based on rational deduction within a preliminary and preformed model.

Several (utopian?) models not only to govern space but also time are offered to the inheritanceless modern (Lyotard writes about Descartes' dream of mortality at birth): the in one time and by one architect designed building, the city that an engineer completely to his own imagination lays out on a plain, or the civil institutions that a wise legislator founds for once and for ever. The world that God created completely and ordered in one move is however constantly threatened by its counterpart metaphor, in the continuous dissolving and rebuilding, the breaking up of the closed urban areas by the big metropolises, the cosmos as the monstrous representation of an explosion that rips away its clocks, the delirium, the chaotic uninhabitable desert. Every time the emphasis is put on a lack that desire supposedly suffers from as a way of defining its object, the world acquires as its double some other sort of world, in accordance with the following line of argument: there is an object that desire feels the lack of; hence the world does not contain each and every object that exists; there is at least one object missing, the one that desire feels the lack of; hence there exists some other place that contains the key to desire (missing in this world) 10. In other words the redoubling of the world is offered for sale as the obviously closed myth of image and scenario in the utopian models of modern architecture. Man endowed with imagination, will and intelligence, dismantles in an analyzing way the present circumstances in its elements and then re-creates the circumstances after a fiction, or he creates new ones, creates artefacts. On one side the architect here is the philosopher, the almost schizoid, the poet, the “salutaris”, the thinker, the flâneur, the hyper-individualistic Nietzsche-Ich and on the other side he is the entrepreneur, the myth and utopia constructor, the entertainer of modern society, the seducer, the master of the machine. In both cases the dweller is the voluntary prisoner, of respectively the delirium of death and the delirium of happy infatuation, betrayed by his wish to dwell.

If we once again recall what is understood by the enforced adventure of dwelling, namely the continuously a new definition of one own reality to give it a comprehensive meaning, and we keep in mind that this comprehensive meaning as the collective treasure of myth is transformed into the nowhere of utopia then it becomes clear that dwelling and the from this resulting dwelling culture of the modern finds its representation in the individualism of the self-constructed redoubled world and in another form of territorialization, the colonization. ... and the subject is born of each state in the series, is continually reborin of the following state that determines him at a given moment, consuming-consuming all these states that cause him to be born and reborn ...11) '... there is the Nietzschean subject who passes through a series of states, and who identifies these states with the names of history: every name in history is I...’ The subject spreads itself out along the entire circumference of the circle, the center of which has been abandoned by the ego. At the center is the desiring-machine, the celibate machine of the Eternal Return 12. The bachelor-machine, as a reflection and at the same moment digestion of the modern, in this developed its own architectural model based on separation concerning space and the cyclic concerning time. In Raymond Roussel's Locus Solus, Villiers' Eve Of The Future, Buiy Casares' Invention Of Morel, Jarry's Les Jour et les Nuits, or Kafka's Prisoners' Camp, we can read...
puristical shapes of artefacts like bottle and pipe are substituted by more nature referring shapes like shell, rock and the human figure, shows a kind of acceptance of the natural beside the puristical. The constructed technical world of the artefacts and the mythical world of nature fuse into a multiverse without losing their identity in a new universe. In the villa Savoye and the penthouse for Charles de Beistegui (about which T.J. Benton wrote that they represent an end and acrifice of the villas of the twenties in Le Corbusier’s work) this is possible to ascertain the same. They are not instrumental extensions of domestic work, the ’machines à habiter’ of the twenties, anymore, but now it are machines that produce dwelling machinesthat digest the meaningless in the sense of Deleuze’s and Guattari’s non-metaphorical use of the word machine and their hypothesis about its arising, the way all kinds of elements are forced to be a machine by recursion and communication: ’It is not the confrontation of men and machine anymore, to appraise the correspondences, extensions and substitutions of the one into the other ... but more to make them communicate together in order to show how man unites with the machine or with other things to constitute a machine’.

Both the Savoye and Beistegui villas are like painting frames within which the surrounding multiverse now tending to acceptance is re-doubled (the colonization) by means of selected images and objects, between which the transversal communication of the personal text produces the discourse of dwelling. Or better should produce, because the real inhabitant has to recognize the selected images as the ‘objects that cause a poetic reaction’ he has to recognize a transversal communication, a production, within himself. Le Corbusier in these two villas seems to feel that what he is designing, namely the space representing dwelling, space as a category of the communal and social open to individual appreciation, develops towards object and image complexes within a programmed isolation, which implies that for the act of architectural design what we can recognize an emphasis on two aspects in his work: the two-dimensional image communication of the inside with the outside world and the four-dimensional ’promenade architecturale’ that brings together images and objects in an imaginary space (emptiness). An imaginary space that looks for a physically spatial expression in a programmed isolation, a form of territorialization with regard to the outside multiverse world, and that is mainly searched for in rising (the individual direction) above the horizontal plane of the earth (the communal). The most extreme expression of these aspects is possibly to be found in Le Corbusier’s museum model. In his continuous anew appearing ’musée à croissance illimitée’ the individual visitor is eye as well as body-in-motion. He enters the programmed isolation of the labyrinth in the center, desacrating it not by flying over but by passing under. In this way he immediately desacrates the mythical meaning of the empty center. The ‘young hero’ passes through the ’collected inside world’ like in a course, goes through adventures, tests his intelligence, courage, passion and returns to the outside world as a wise man. He recorded and assimilated the heterogeneous circumstances in the unity of experience that constitutes the subject. The course however was fixed and obligatory, the itinerary of the architékton, defined by the separating walls. What however happens if these separating walls order the redoubling inside world to chronology, surveyability and meaning, would all vanish in the same moment? Is there a new course of experience then, experience defined by transversal communication with the surrounding, and as such constituting a subject that dwells within a form of space-time that substitutes the model of matter by the model of language? (In this respect Lyotard’s exhibition The Inmaterial was an interesting experiment). Transversal communication as a act of ingenuity, asseing of relations, an invention of resemblances and as such the condition for every transmission, the metaphorical analogic language in which the ingenious conversation becomes the source of human communication and social knowledge?

We may ask ourselves this question if we look at the villa Savoye and the apartment of De Beistegui through the eye of the thrown-into-the-world individual. Penthouses in the idea of Bentmann and Müller are the most recent development in the evolution of the ideal villa, and both ideal villa and penthouse rise: Savoye like a ’boîte en fer’ above the ‘unhealthy and damp grass’ or nature, and De Beistegui above the techno-artificial nature of the metropolis, to lock upon nature from here ‘like in a dream of Virgil’. The ideal villa Savoye, this fragment of created order, however proofs to be a bachelor-machine, the dream of Virgil a nightmare to the Savoyes and dwelling still a desiring-machine that only the initiated seem to be capable of getting started within this symbol of modern dwelling. This however in contrast to the penthouse of Charles de Beistegui at 136 Avenue des Champs Élysées. The two men have quite different inclinations and to substitute them by his self-produced certainties, to a way live more intensively and redirected, to dwell without the necessity to close the spaces of the house for public life (the guests). On the contrary it becomes a place for eccentric relaxation, a society bent upon taking in every modernism, by consuming it like a fancy of fashion. Canerel’s park here becomes the roof-garden at the Champs Élysées where the invited are condemned to take part in is also to be part of, the enforced transversal communication in the technical and architectural play that De Beistegui as a host and bon Vivant performs in his ‘precious shrine for a mondeille eleve’, with a theater-television of electrical ’edited moving separation walls and hedges, lighting with reflected cardiological, a camera obscura with periscope, a built-in film-projector with a metal film-screen that unfurls automatically to which the chandelier is pulled up by means of a pully system to free the projection-plane, etc. De Beistegui produces his dwelling by means of cracks and discontinuities, by means of a complete alienation of every place within his place, his ideal villa as a fragment of created disorder, his private delirium.

Not without it is possible to enjoy the complete vista over Paris by means of a periscope, while one stays ‘buried’ in the upper room. In contrast to this the huge walls let only fragments of the city’s skyline appear after one climbed to the highest terrace, like the tops of the Arc de Triomphe and the EiffelTower. Here it is not the entire vision of surrealism’s poetic. The square space, ’chambre à ciel ouvert’, is without game the last sanctuary where ’le silence’ and ‘le grande large’ rule, and a place to refuse that is no longer concerned about the desideration of the ’boîte à miracles’ under it. The distance placed between the penthouse and the view over Paris, is however bridged by a technological medium, a periscope. Between fragment and whole there is no longer a possibility of anomic union. The artificial interference is essential. Not one of the technological interferences however comes to facilitate the discourse between men and the ’grande large’, the ocean of the whole, that looms up above the lost terrace. The sea of grass and the large ocean of heaven, accurately fenced in by concealed walls: Le Corbusier draws the limits of a conversation that abolishes the normal measurement of space and which is defined by a metaphorical isolation, the severing of every usual connection, an attitude that does not design anymore but awaits. In the house of De Beistegui this poetic of listening is represented as the last stage of a course through the architectural and technical apparatus, and, what is more important, as an alternative for the wide view on the panorama of the city. The large emptiness rises above everything, it is a place that does not take up contact with the space of human intercourse, and is not part of the universe of finiteness. Thus Manfred Tautari. But there where Le Corbusier awaits, De Beistegui designs, there he produces his dwelling by colonizing the metaphorical emptiness within. Le Corbusier’s machine with the objects that denote his dwelling. The word-game of Roussel is substituted here by the surrealistic dwell-game of De Beistegui with the attributes of bourgeois dwelling: mantelpiece, carpet, clock, candles, the statue in the glass bell, the mirror and the seats. The meaningless machines of Canerel here are the meaningless furnishings, the meaningless objects and images of De Beistegui. So it seems that the architecture of dwelling is inmost as long as the architectural model of the individual house in form of a programmed isolation is respected. Exactly because, according to Tautari, in the Plan Obus ‘...the architecture is freed from its own restriction as an object it can explode and liberate itself from the structures that forced it within arbitrary limits. The longings that kept unfilled in the penthouse of De Beistegui break their way through in Algiers...’.

The individual house overcome? Or also just an urbanistic illusion of a paradise that one can obtain?

Our starting point was the art of dwelling or the re-doubling of the world, the colonization of the delirium. A delirium that for Roussel and Le Corbusier still mainly existed in the fragments of the nineteenth century mechano-technical universe within the multiverse of the metropolis, a mechanical and material delirium that finds its ’objet à réaction poétique’ in the bachelor-machine. A delirium however that at the moment evermore tends to an immaterial information delirium, to which Joost Mewissen ascertains: ’The decline of space as a category of the social and communal in architecture and the re-arranging of the object as possibility of individual appreciation might be characteristic for a new dwelling culture that in a charged way we might describe as the on the individual home computer programmed computer-home’. Or like Lyotard wrote: ’...it accommodates our latest ideology of Post-Modernism to show how much the new technologies, in particular the new materials or immaterials maximize the human control over nature... The alarming for man however is, that his (apparent) identity as a human being slips away from him. Now one aspect, and it is not the smallest, of the immaterials implies such a dis-identification. Like the material is the complement of a subject, which this masters to reach its goals, the immaterial in its contradictory meaning, means a material that is no longer matter for a project, and it uncovers a dissolving on the side of man that is correlative to that the one experiences who undergoes it’.

The colonization that started with Daniel Detective’s Robinson Crusoe who at the beginning of the eighteenth century (1719) escaped the world of the starting technical and industrial revolution - he is the Adam of the capitalististic genesis, the hero of the technical apoc, who on his island restrains earth, water and fire, who brings in the crops, stores and plants, who colonizes, expands his mastery over living beings and objects, liberates even Friday (named after the day of love, peace and freedom) by putting his foot on the top of his head, like a preview of what he important enterprises are going to bring - this colonization seems to end with the last human, the hero of Morel’s invention by Boky Casares, in which he is confronted with the on the individual home computer programmed and realized computer-home in the form of a four-dimensional projection, a perfect redoubling and continuously repetition of a fragment of the world. But that we are not yet. It seems that at the moment we are still busy filling a la De Beistegui our shrine or our museum (as Moral calls the villa on his island), with objects and images collected by ourselves, with, as Mendini calls it, the ‘philosophical neo-merchandise’ and, as Lyotard calls it, the ’immaterials’, to redouble our own world by means of transversal communication in the desiring-machine, to colonize the delirium thus producing dwelling in the discourse of our individual text.
4 "Nous partons non pas d'un emploi métaphorique du mot machine, mais d'une hypothèse (conflue) sur l'origine d'une manière dont les éléments quelconques sont déterminés à faire machine par récurrence et communication... Il ne s'agit plus de contrôler l'homme et la machine pour évaluer les correspondances, les prolongements, les substitutions possibles ou imposables de l'un et de l'autre, mais de les faire communiquer tous deux pour montrer comment l'homme fait pièce avec la machine, ou fait pièce avec elle pour constituer une machine... Gilles Deleuze et Félix Guattari - L'anti-Oedipus, Capitalisme et schizophrénie, Nouvelle édition augmentée, Minuit, Paris 1973, 4e appendice, p. 464. The appendix, first published by Minuit, January 2, 1973, has not been entered in the English translation.
7 Ibid., p. 8-10.
9 Ibid., p. 18.
11 Deleuze et Guattari - Anti-Oedipus, p. 20.
12 Ibid., p. 21.
13 Lévi-Strauss defines sinking in, alienation or even mythical thought as having the following characteristics:... that it expresses itself by means of a heterogeneous repertoire which, even if extensive, is nevertheless limited. It has to use this repertoire, however, whatever the task in hand because it has nothing else at its disposal... The bhikic or is adept at performing a large number of diverse tasks; but, unlike the engineer, he does not subordinate each of them to the availability of raw materials and tools conceived and procured for the purpose of the project. Its universe of instruments is closed and the rules of its game are always to make do with 'whatever is at hand', or is to say what is within reach of its tools and materials which is always finite and is also heterogeneous... The Savage Mind, Weidenfeld and Nicolson, London 1966, p. 17. Cf. Deleuze et Guattari - Anti-Oedipus, p. 7. When Lévi-Strauss defines tririgors, he does so in terms of a set of closely related characteristics: the possession of a stock of artifacts or of rules of thumb that are fairly extensive, though not more or less a hodgepodge - multiple and at the same time limited; the ability to rearrange fragments continuously in new and different patterns or configurations; and as a consequence, an indifference toward the act of producing and toward the product, toward the set of instruments to be used and toward the over-all result to be achieved.
14 'Fénelon does not lack schizoidness... They mistake words for things, he says. They are apathetic, narcissistic, cut off from reality, incapable of achieving transcendence; they resemble philosophers - an undesirable resemblance': Deleuze et Guattari - Anti-Oedipus, pp. 29.
15 Geert Bekker - "Maison Wones", in Ontrent Wonen, p. 65.
21 According to Bekker the architect Filarete proceeded: "Building is nothing else than a pleasure, like a man who is in love. Everybody who experienced it knows that there exists such an enormous lust and desire in building, that the more one commits oneself to the more one needs it... De Cytto says, after a veritable and stunning speech, "It was a beautiful process to achieve. We have pushed a process into a goal. The aim of any process is the perpetuation of that process,... the completion thereof. Love is a process of the incomprehensible human soul: love also incomprehensible, but still a process. The process should work into a completion, not in some horror of emphasizing and extortion wherein the soul and body ultimately perish": Aaron's Rod, Penguin, Harmondsworth - New York 1976, p. 200-201, as quoted in Deleuze et Guattari - Anti-Oedipus, p. 5. Then it becomes clear that Le Corbusier as an architect reaches his goal, the building of his ideal villa, in the horror of intensification of the bachelor-machine but also reducing the actual inhabitant to the rank of guest doomed to a perpetuation into infinity of his ideal dwelling for ideal men. 22 Tafuri - "Machine et mémoire", p. 11. Cf. Pierre Sady - "Le Corbusier et l'Arlecchino", Rossegeil (1980), p. 25-32, with a short bibliography on the De Bistaghi connection.
24 Tafuri - "Machine et mémoire", p. 11. In this context a comparison with the House-Machine of Buster Keaton might be interesting, in which all rooms (pieces) are in one room (piece), or the City-Machine in which all houses are inside of one house, "...la maison sans mère, et d'une seule pièce, complique chaque pièce virtuelle avec une autre, chaque rouage avec un autre, réchaud et gril, panier et évier..."
Entire...