Indefinite Workings

What Dwellings Elicit and On What Architecture Depends

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Declaration

I declare that the work presented in this thesis is my own.

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Abstract

This thesis starts from an analysis of contemporary serviced apartments as they re-order and re-emphasise the importance of immaterial qualities in housing. They show that privacy, comfort and freedom as well as happiness, well-being and ease are not unequivocally positive ends which dwellings establish but that they are made possible in such a way that benefits for further capitalisation can be drawn from them. With serviced apartments, immaterial qualities are important for reasons other than people's good.

This understanding of immaterial qualities opens up further investigations of dwellings that analyse the efficient entanglements of architectural design, productions of subjectivity and technologies of power. It shows that dwellings imply incorporeal engagements which are theoretically conceived as events, desires, foldings, diagrams, nomadisms, suspense and disavowal. And it analyses the consequence that these imperatives are not bound to any categorical architectural forms or functions but are identifiable, on a historical scale, in the many different ways in which dwellings were materially organised and, in terms of visual cultures and literature, in instances of life and living that can only be accessed in their particularities.

Based on these organizations of immaterial qualities, this thesis proposes to under-stand dwellings as programmes which make living productive according to particular regimes of power (chapter 1), which work because of intensities that are experienced and made sense of (chapter 2) and which are conceived architecturally in terms of appropriating the infinite, virtual and unaffected potential these intensities impassibly imply (chapter 3). This thesis claims that architectural design strategies which are meant to make dwellings serve people's good recognise *workings* that are in principle *indefinite* but actualise them so as to serve a capitalisation of living.

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Introduction

This thesis introduces and discusses *indefinite workings* as a new dimension of the architectural design of dwellings, i.e. addresses processes unfolding when people make use and sense of the living spaces provided for them. It looks at the ways in which people inhabit their dwellings, how they are affected by and affect themselves through material provisions and also how they get carried away by their living. It looks at the a-signifying and singularising ways in which such engagements unfold and how political and economic technologies of power seek to make use of them. And, essentially, it looks at the many ways in which such *incorporealities* are entangled with the material organisation of dwellings and how such relationship is currently, and was historically, posed as a question of architectural design. In short, indefinite workings open up a new point of view for understanding dwellings and architectural design at large.

As such, the thesis transgresses limitations of architectural discourse, cuts across traditional categorisations of dwellings and renegotiates what architectural design is capable of. The thesis shows that indefinite workings indirectly underlie and inform the arguments, concepts and terms discussed by architects when reasoning the design of their buildings and that they are indirectly referred to in architectural history and theory. Yet is also exposes that therewith indefinite workings are never fully accounted for in their 'non-architectural' imperatives, i.e. its incorporeal aspects which exceed architectural knowledge and expertise. It therefore explores indefinite workings through architectural projects and writings by confronting them with readings of philosophy and critical theory. The thesis also reveals that indefinite workings are immanent with all kinds of architectural projects but can never be attributed to any form, type, activity or way of life nor any political, economic, social or cultural milieu in principle. Rather, it shows that indefinite workings exist in all kinds of circumstances in their own way and can only be understood through their particularities. The architectural projects discussed

therefore expose different (rather than similar) architectural means, socio-political ends and historical circumstances according to which indefinite workings were made to unfold. And the thesis shows that indefinite workings challenge what is usually understood as the potential and purpose of architectural design - to conceive and propose dwellings for the good of people. It reveals that such assertion cannot be understood unequivocally positive and shows that it is because of entanglements of subjectivity and power with incorporeal aspects of dwellings that architectural design encounters its practical and ethical limits. In other words, this thesis introduces and discusses indefinite workings as a 'new' dimension of dwellings and architectural design as it opens up a new field of knowledge, a new topology of architectural projects and a new understanding of the practice of architectural design.

This implies, on a methodological level, that the thesis is based on two main bodies of knowledge. Firstly, it dwells on architectural material, i.e. projects and writings of and from architectural history and theory. It investigates case studies that are very different from each other for the ways in which indefinite workings were made possible architecturally and the different geographical, socio-political and historical circumstances with which they were entangled. They are chosen, on the one hand, to substantiate that indefinite workings exist, in principle, with all kinds of architectural assemblages, i.e. that they are identifiable in all kinds of projects and with all kinds of societal circumstances. But they were chosen also, on the other hand, to show that it indeed matters which kind of material provisions were mobilised for which reasons and how dwellings determined indefinite workings in particular ways with each single case. Therefore the thesis discusses dwellings that fostered or manifested new typological paradigms in relation to particular societal diagrams at a certain historical period, particularly in terms of separation, equipment and flexibility. It explores elitist houses from the mid-nineteenth century, early and late modernism as well as of today in order to discuss how canonic architects recognised and addressed incorporealities in their design concepts. And it explores cases of urban, leisure, exhibition and work spaces in order to reveal aspects of indefinite workings which are also immanent

to living space yet not recognised in the architectural discourse on dwellings. Besides these case studies, the architectural body of knowledge deployed consists of writings which discuss architecture as biopolitical, social or consumerist apparatuses of power, which address the particular historical, socio-political and intellectual conditions which informed and inspired architects and which recognise the relationship between architectural assemblages and incorporealities so as to open up new concepts and theories of architectural design. This selection of architectural material allows the thesis to explore and expose that indefinite workings are processes which cut across different architectural projects, histories and theories as well as their different societal circumstances and that they can therefore only be accounted for epistemologically through specific cases and writings.

The second main body of knowledge the thesis draws on are writings from philosophy and critical theory. On the one hand, indefinite workings are explored in literature that theorises the production, unfolding and characteristics of affects and desiring in relation to capitalisation and singularisation. It focuses on the various processes due to which incorporealities have to be conceived as a critical dimension of our world today and provides the thesis with concepts which take up from architecture what it cannot fully account for - how material provisions determine the unfolding of affects and desiring. On the other hand, the thesis is looking at writings which show that it is on such grounds that productions of subjectivity are currently, and were historically, exposed to particular regimes of power. They reveal how particular forms of self-activity depend on affects and desiring, which societal diagrams and technologies of power can be identified for programming these processes and for expanding the conditions from which they arose. The writings of critical theory allow the thesis to link the way in which people inhabit their dwellings in their 'own way' with the incorporeal and political imperatives of architectural assemblages.

The subsequent sections of this introduction will show how these two main bodies of knowledge intersect on various levels and form the three research dimensions of indefinite workings. They will show that dwellings have to be understood as architectural assemblages which mobilise their inhabitants to make use and sense of material provisions and that such engagements are always entangled with instances beyond living space. It will show that such processes depend on incorporealities which come from, yet are irreducible to, material provisions. And it will show that housing, in its historical dimension, acts as a topological archive of projects as the former two dimensions were always immanent when architects sought to make dwellings serve incorporealities. It is on grounds of these research dimensions that the three chapters of the thesis discuss dwellings as productive homes, intense assemblages and impassible concerns.

The thesis thereby follows the aspiration, on the one hand, to revise what is often indiscriminately discussed in housing discourse and the practice of architecturally designing dwellings, particularly in the historical and contemporary case projects discussed in the thesis: firstly, that immaterial qualities like privacy, convenience, comfort or freedom are objectives that can be fulfilled by providing people with particular material settings; secondly, that dwellings are able to serve particular social groups because they are made so as to be inhabited by them in their own ways; and thirdly, that architectural design is able to generate those processes upon which people's engagement in living space actually depends. It is through a discussion of indefinite workings that the thesis seeks to show that such understandings can no longer be maintained.

On the other hand, the thesis seeks to establish a new horizon for architectural research on and design of dwellings - certainly for myself but hopefully also for other architects. Indefinite workings open up a new field of knowledge due to the intersections formed between understandings, arguments and findings. The formulation of concepts allow for a revision of architectural designability in the context of dwellings. So this thesis seeks to provide contour lines for a professional architectural practice concerned with the design of dwellings but

unbound from historical or typological limitations. It aspires to make a difference for those dwellings yet to be built, or at least those debates in which their design is negotiated.

The starting point of the thesis are contemporary serviced apartments. They show that incorporealities have to be thought as an architecturally 'serviceable' domain with dwellings and that their mobilisation 'serves' objectives other than people's good. They encapsulate, in dystopian ways, all the potentials with which incorporealities are entangled architecturally and open up why indefinite workings have to be discussed as an essential dimension of dwellings and architectural design at large.

Serviced apartments are available in numerous cities across the globe and are offered to different people coming from all kinds of regions in the world. They are provided for various reasons and different periods of stay, are more or less expensive and come with various kinds of guest services.[1] They are available as different apartment types, furnished and equipped to different luxury levels and can be used in plenty of different ways.[2] Serviced apartments offer an abundance of material provisions for living and come with a multiplicity of options for making use of them. Serviced apartment providers proclaim that inhabitants will experience well-being, relaxation and regeneration when living in one of their apartments and that their offer of stay will make one happy: "you will have space to relax and really enjoy your stay."[3] But first and foremost they promise that living in one of their apartments comes with privacy, comfort, convenience and freedom. "You will relish the feeling of space and freedom in these comfortable

1   Apartment Service Worldwide, "The Global Serviced Apartments Industry Report 2011-12," available from < http://www.apartmentservice.com/news_events/gsair-directory > (last accessed 21.02.2012).

2   Association of Serviced Apartment Providers, "Why Serviced Apartments," available from < https://theasap.site-ym.com/?why_servicedapts > (last accessed 29.03.2013).

3   London Serviced Apartments, "Relax and Enjoy," available from < http://www.london servicedapartments.co.uk > (last accessed 07.05.2014).

London apartments."[4] Serviced apartments provide a material setting which is meant to make sense for its inhabitants as it comes with all kinds of *immaterial qualities*. But serviced apartment providers also promote that people's productivity in the work place will be increased by living in one of their apartments: "we are poised to help you optimise your performance. Because life is about living."[5] And they argue that inhabitants will have new needs and wishes while engaging their living. Otherwise it would not be possible for serviced apartment providers to proclaim that they will react on any request people may have during their stay, any feedback on the quality of their services offered and to therefore gain 'knowledge' on how to improve, refine and expand their offers of residence. "For those who want that little bit extra, your wish is our command."[6] Serviced apartments engender immaterial qualities that come with *beneficial returns*.

This means that serviced apartments are arranged so that inhabitants are able to make use and sense of material provisions in their own way and that thereby immaterial qualities and beneficial returns are produced. Inhabitants are able to choose how they engage their living spaces with 'all' they have at their disposal, i.e. what they sense, like, enjoy, need, wish for and are accustomed to, and therefore actively participate in their creation. This characterises serviced apartments through what they *become* rather than stand for, what they *elicit* rather than close in and what they *open up* rather than are. They have to be understood as a minimum infrastructure for inhabitants to make use and sense of through inhabitation and for maximising the production of immaterial qualities for beneficial returns.

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4   Frasers Hospitality, "Freedom and Comfort," available from < http://kensington.frasers hospitality.com > (last accessed 04.04.2013).

5   Ascott, "Performances," available from < http://www2.the-ascott.com/about_us/level_of_service.html > (last accessed 07.05.2014).

6   Cheval Residences, "Wishes," available from < http://www.chevalresidences.com/our-london-residences/cheval-phoenix-house/Serviced-Apartments-v-Hotel-Stay-Chelsea-London > (last accessed 07.05.2014).

In other words, serviced apartments are conceived through a particular limit of architectural design – to make 'more' possible than can actually be anticipated and to promise that such 'extras' will be purposeful. It is this proposition from which the thesis originates, opens up a discussion of dwellings at large and argues for a different understanding of dwellings and architectural design eventually. It is premise for what is articulated in the subsequent sections of this introduction, the following chapters of the thesis and the conclusion - that dwellings elicit and architecture depends on indefinite workings.

Efficient Entanglements

The first research dimension is based on the understanding that the way dwellings are architecturally assembled in order to engender immaterial qualities is not based on any stable or static assemblage, nor any particular definition of the means and ends of such endeavour. It dwells on a reading of dwellings that looks at typological paradigms (e.g. bedrooms, corridors, living-dining areas, kitchens) and spatial attributes (e.g. openness, flexibility) not from a standpoint of what they constitute as fixed conditions and definite arrangements, what their meaning, use, representation or expression is. Nor is it about looking at dwellings as spaces in which one can retreat from all kinds of engagements with life, i.e. as shelters from any nuisances labelled as coming from outside. Rather, it suggests that the way dwellings are conceived, proposed and constructed architecturally is based on the recognition of a *disparity* between material matters and everyday uses.

When architecture enables what it cannot and does not want to specify, it implies a disparity that cannot be mitigated or erradicated. Advertising videos and promotional images make evident that captions have to be shown in order to point out any immaterial qualities supposed to be engendered. Texts on webpages which explain the advantages of serviced apartments need to be displayed so as to indicate that immaterial qualities are made possible through all sorts of material

provisions. It is no surprise therefore that on any plans and interior photographs of apartments, no matter what type, in what building or by which operator, immaterial qualities are visually absent. The only thing that can be identified is a description of their arrival and a representation of material provisions by which they are engendered. A direct link between them is absolutely missing. What comes to the fore is that the immaterial qualities which serviced apartments promote pass through a disparity that is never mitigated or neglected but actually pronounced.

Furthermore, these kinds of disparities are architecturally refined and accentuated. A comparison of immaterial qualities in relation to their material provisions across various serviced apartment operators shows that one cannot find an understanding which kind of provisions would be able to engender what kind of immaterial qualities definitely. All one can identify are tendencies for which they are deployed. Disparities are refined by configuring as many different arrangements as possible.

As an architectural assemblage, such disparity is articulated by making material provisions stand for themselves to an increasing extent rather than forming a coherent whole. Everything tends to be arranged as disjunct parts as much as possible so they can be used flexibly. Seeking for more clues by zooming into these arrangements is actually only reinforcing such characteristics. The closer you get the more things cut loose from their apparent architectural 'consistency' – they become more abstract and less meaningful, leading to an opening that is not comprehensible and cease to stand for their inititial signification.

It is through an architectural analysis of immaterial qualities that this thesis proposes an understanding of dwellings through entanglements between material provisions that are loosely formed rather than physically forged. Serviced apartments recognise that a disparity between material provisions and what they are supposed to engender is evidently necessary if immaterial qualities cannot and

may not be defined specifically. And serviced apartments manifest that in order to animate such disparity, material provisions have to be arranged as disjunct and flexible parts within large spaces as much as possible. Dwellings are configured by disjunct segments which gain consistency by what they allow for.

The disparities between material provisions and immaterial qualities that serviced apartments animate in a purposeful way also recognise, and indeed reinforce, the way their inhabitants are used to conduct their lives. The majority of people living in serviced apartments take up these offers of residence because their employers send them to foreign cities for short to medium periods of stay. They are used to affiliate with new work environments, business contacts, new customs and pattern of life wherever they go. They are accustomed to adapt their needs to changing circumstances, know how to relax and keep up their spirits. In short, most of the customers which serviced apartments have are accumstomed to be self-active in conducting their lives.

This is a condition that is emphasised with the customers of serviced apartments. Peter Miller and Nicolas Rose show that today individuals are demanded to be self-active in governing their lives in terms of employment, consumption and community affiliation.[7] People need to acquire and deploy the skills necessary to cooperate, participate and affiliate with others so as to integrate into flexible work environments, enhance their economic capital, stay in or find employment. People need to be aware of their tastes, fashions and needs so as to choose between all kinds of consumer products, find ways of acquiring what they wish for and share their likings and opinions with others. The animate disparities which serviced apartments provide capitalise on the fact that people know how to make sense of whatever they encounter in life.

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7   Peter Miller and Nicolas Rose, *Governing the Present: Administering Economic, Social and Personal Life* (Cambridge: Polity, 2008).

The self-active conduct of life has become a requirement that is also, as Miller and Rose substantiate, a reinvention of the territories of governmentality nowadays. For them, it is no longer the social which regulates the way people engage their individual and collective lives but the 'community.' Regulatory means that once were distributed homogeneously over large territories have come to be replaced by means of control that intervene into the multiplicity, idiosyncracies and rapid changes that characterise our world today. This means that the animate disparities of serviced apartments not only capitalise the self-activity of people today but also reinforces the kind of governmentality that organises our world today.

This utilisation of 'human resources' through animate disparities has to be extended to the productivity this entails. That people have to be understood in their competence to be self-active is also evident in Maurizio Lazzarato's concept of *immaterial labour* and what Michael Hardt identifies as *affective labour*. The former suggests that following one's tastes and fashions implies a transgression of the 'meaning' of a given product in the act of consuming which, in turn, creates the cultural and informational content of commodities. These become immaterial in the sense that they expand the conditions of production in an immaterial way. There are always new immaterialities people are able to consume.[8] Hardt's concept amplifies this understanding by showing that these kinds of productive processes establish various forms of collectivity and have to be understood for their relevance on a scale of a population. What is taking place is an affection of the very way people relate to each other.[9] From a perspective of immaterial and affective labour, serviced apartments have to be understood as conditions within which immaterial and affective labour is taking place through which beneficial returns can be drawn from but also the premise for people affiliating with each other is created. In other words, serviced apartments capitalise on self-active inhabitants and canalise their self-activity in a particular way.

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[8]   Maurizio Lazzarato, "Immaterial Labor," in *Theory Out Of Bounds: Radical Thought In Italy, A Potential Politics*, eds. Paolo Virno and Michael Hardt (Minneapolis & London: University of Minnesota Press, 1997), p. 134-147.

[9]   Michael Hardt, "Affective Labor," in *Boundary 2 26:2* (1999), p. 89-100.

In the *Grammar of the Multitude*, Paolo Virno shows that employment, consumption, community affiliation as well as immaterial and affective labour are specific ways in which people use their human resources but that such doing depends on generic skills. For him, people engage the multitude through mobilising the smallest common denominator in order to understand and speak to each other, i.e. the common place, and deploy the broadest possible ground for thinking of something, i.e. the general intellect. It is on grounds of the most generic means that people are able to navigate through the most differentiated, fluid and complex world today.[10] When serviced apartments are made of an abundance of material provisions that are all assembled so as to be used flexibly, it is because of generic skills that people are capable of making sense of them.

These examples of critical theory show that the way serviced apartments are arranged make them comprehensible as relays in a world of global flows. They are one 'productive unit' within the multitude and yet the way they capitalise human resources and generic skills has an impact on the subjectivities people constantly produce in different ways. Serviced apartments are relays within a world of global flows by making people engage their living spaces accordingly.

Such purpose of dwellings was significant in the way housing was entangled with power interests. This can be seen by three theoretical positions which address how architecture was an agency for making people inhabit their spaces in such a way that it was purposeful for interests beyond their own. They all show, in the one or other form, that architecture was recognised for its capacity to utilise self-active, competent and immaterial engagements. And they all show that its consequence was an architecturally enabled transformation in which people produced their individual and collective lives. Each of these provisions provide an understanding of architecture through *efficient entanglements* – that architecture, subjectivity and power are purposefully related to each other.

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10 Paolo Virno, *A Grammar of the Multitude – For an Analysis of Contemporary Forms of Life* (Los Angeles: Semiotexte, 2004).

The first architecturally forged condition of productivity I am referring to is opened up by what Sven-Olov Wallenstein calls a *pro-ject* which emerges in correspondence to biopower. What he means therewith is the conjuring of two genealogies in the middle of the nineteenth century: 'free man' understood in her/his self-relation and architecture conceived as a device for 'giving order'.[11] From his perspective, architecture acquired an importance in governing a population by programming the way subjects were made to produce themselves. The entanglement of material matters so as to form an architectural assemblage (what he calls carving out, separating and joining) was made in such a way so as to mobilise the way inhabitants of architectural space were able to develop a particular relation to themselves. And this particularity was defined by biopolitics which made families the focus of intervention for fertility and longevity by way of regulating sexuality. Essentially, Wallenstein provides the understanding that efficient entanglements have as their consequence not only individuals knowing how to relate to themselves in order to be healthy and procreative in a healthy way but that architecture enables such practices of and on 'self' and is of programmatic importance for governing a population. What he shows is that a particular kind of subject formation was constituted.

The second position for comprehending architecture as a condition of productivity is provided by Paul Rabinow who shows that particularly housing and cities were essential instruments for making individual lives unfold according to social responsibilities.[12] He shows that architecture was essential part of an *equipment* that encompassed "everything that was not a *don gratuit* of the soil, subsoil, or climate," amounted to "the sum of all social activity" and was "the work of each day and the country as a whole."[13] This concept crystallised in France's National Plan of 1942 and what it accomplished was the development of a socio-

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11   Sven-Olov Wallenstein, *Biopolitics and the Emergence of Modern Architecture* (New York: Princeton Architectural Press, 2009).

12   Paul Rabinow, *French Modern – Norms and Forms of the Social Environment* (Cambridge, Mass.: MIT Press, 1989).

13   Ibid., p. 2. (Rabinow's italic.)

technologically standardised environment based on scientifically determined universal needs in order to reduce governmental interventions to a minimum. Its key feature was the ability to integrate differences in the way people engaged their lives into a normalising grid of standards by which their *distinctions* from existing normalising forms could be accentuated and a revision of 'the social' as a means of governmentality could be undertaken constantly. Consequently, Rabinow provides the understanding that housing and cities were arranged and deployed in such a way that whatever unfolded in life would do so through a grid of normalised standards encompassing any sector of life and an ordering of life according to it.

His perspective recalls, to some extent and in a French context, what Wallenstein shows but is extended to another key shift in the way architecture and urban planning became instrumental for governing a population. Rabinow is not as specific in examining how architecture and urban planning were configured spatially in order to be able to become entangled with power or through which processes of subjectivation it passes for such reason and rather assumes that microphysical workings are taking place. Yet Rabinow is highly specific in showing that instead of the former means of forming specific milieus of intervention, they became stripped out as generic means for universal needs on large territorial scale. He provides the recognition that the way architecture is set up as an assemblage is capable not only of normalising people's lives, i.e. to make them comply with 'the social', but make use of their different engagements and struggle with responsibilities to integrate difference and turn it into status. The condition of productivity which Rabinow discusses is one in which the most universal becomes integrative of the most different and yet only to improve its own means and purpose.

The relation to self by space closing in upon itself and the integration of distinction into normatives by a universal territory has to be expanded, thirdly, by the understanding that subjective differences can be capitalised by open fields –

or, as Reinhold Martin calls it, an *organizational complex*.[14] What he specifies in his study of post-war corporate architecture in America is that everything was organised in such a way that it could be used flexibly within open space and to display this flexibility at the same time, to both the interior space and its employees as well as to the outside as an image of a corporation's flexibility. Flexibility was valued for making new engagements in existing settings possible and, in turn, immediately visible as a new part of the original setting and so as to engender yet again new engagements. What this entailed was that employees had to identify with their company as they were asked to make personal decisions – what to choose, what to do, and be always aware of the display their actions entailed. The production was one which constantly expanded the conditions of productions it arose from – it always expanded as there was always something new to be seen and consequently dealt with. Everything was supposed to grow beyond what it once was.

These perspectives show that efficient entanglements are not exclusively bound to serviced apartments today but were active and activated in different times, in different ways and for different reasons. They allow for an expansion of this thesis to a discussion of dwellings on a historical dimension. Wallenstein, Rabinow and Martin mark out several key shifts in the way efficacious entanglements were constituted and it is through them that many other case projects can be discussed in such terms. Working-class dwellings in the nineteenth century can be discussed according to biopower and so as to substantiate the ways in which *separate space* was integrative of a relation to self and efficient for a population at large. Modernist housing can be discussed for its normalising imperatives, universally denoted needs and integration of differences in marking out distinctions, i.e. *social space*. And housing projects developed according to an emerging consumer society can be conceived for their integration of modules and the identification with such apparatus, through *flexible space*. Yet it is first and foremost *necessary*

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14   Reinhold Martin, *The Organizational Complex - Architecture, Media and Corporate Space* (Cambridge, Mass.: MIT Press, 2003).

to do so given the fact that efficient entanglements are configured with serviced apartments through a 'set' of different material provisions 'borrowed' from the past and arranged in new ways. Serviced apartments are assembled by separate, social and flexible spaces, even though in different ways.

Beyond opening up these cases, this thesis argues that the three perspectives are all enfolded with serviced apartments because of their shared premise – that something is operative which exceeds the one or other configuration or organisation. These three works all focus on the ways architects were able to put to use material provisions for particular purposes, to provide conditions of production that are efficiently entangled with societal diagrams and to make subjectivity capital. What these works do not address directly is that they imply a premise which cannot be conceived architecturally.

This leads to a reading of architecture that Fèlix Guattari provides. What he shows is that one has to overcome what architects always do – namely, to signify a building in its ability to create a material consistency for a particular purpose by the practise of architectural design. For Guattari, the architect is not relevant as the one who confers functional and formal consistency over a building but instead he conceives a heterogeneity of various assembled components. What he shows is that architectural assemblages are able to engender partial productions of subjectivity by way of separate entities rather than preordained consistencies.[15] What he shows is that architecture calls us from all directions, by all kinds of partial enunciators.[16] And what he shows is that it is disjunctions between parts that matter for a production of subjectivity and not coherent assemblages.[17] From his point of view, architecture has to be looked at not through one singular aspect, no matter how advanced it may be, and no matter how elaborately an architect

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15   Fèlix Guattari, "Space and Corporeity," in *Columbia Documents of Architecture: D*, Vol. 2 (1993), p. 139-148.

16   Fèlix Guattari, "Architectural Enunciation," in *Interstices 6 – Journal of Architecture and Related Arts* (2006), p. 119-125.

17   Fèlix Guattari, "The Architectural Machines of Shin Takamatsu," in *Chimères: 21*, Winter 1994, p. 127-141.

thought of it but through distinct parts always remaining separate until the moment they gain consistency through people's engagements. In this sense, even the most minimal architectural assemblage is able to accomplish quite a lot – like serviced apartments which always reinforce animate disparities. Guattari allows for the understanding that serviced apartments are integrative of the separate spaces which Wallenstein discusses, the social spaces that Rabinow addresses and the flexible spaces that Martin refers to because subjectivities are always produced because of partial segments.

Incorporeal Engagements

The consistency of an architectural assemblage which characterises efficient entanglements is the second research dimension of this thesis. Although it is organised by animate disparities and caused by inhabitants that self-actively participate in their living space, this consistency depends on an engagement which apartments express with statements like "live the way you fancy"[18] or "Be free. Be yourself."[19] and which is immanent with all kinds of different dwellings. This consistency implies how one is *moved by* material provisions.

Architecture cannot deploy and represent such processes other than through the material provisions through which they pass. Terminologies like privacy, comfort, freedom or convenience can account for evidence of their existence but not their specific definition or relation to material provisions. Videos and photographs of apartment spaces or slogans and explanatory texts cannot illuminate how people are affected by and how they experience an apartment, let alone why they are able to make 'sense' of them.

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18   Citadines, "Customised Service," available from < http://www.citadines.com/en/about _us/customised_ service.html > (last accessed 21.02.2012).

19   Deepblue, "Slogan," available from < http://www.deepblue-apartments.com > (last accessed 21.02.2012).

Consequently this thesis draws on writings that underly the architectural theories of Wallenstein, Rabinow and Martin as well as the critical theories of Miller, Rose, Lazzarato, Hardt and Negri, i.e. the 'philosophies' of Gilles Deleuze, Fèlix Guattari and Michel Foucault. It is through several of their writings that I am establishing a perspective *onto* architecture that can reveal why and how one is *moved by* material provisions – a perspective that will determine, as I will show in the third section of this introduction, a reading of dwellings based on differences and a discussion of works from literature and visual culture that illuminate particular instances of life and living.

An entry point to this discussion is provided by Michel Foucault's understanding of *incorporeal materialities.*[20] He uses this terminology in order to show that any kind of assemblage is characterised by 'bodies' which relate to each other by way of surface effects rather than physical densities or material properties. And what he shows is that these surface effects constitute relationships with each other that cause events in the one or other form.

He opens the possibility to think the event in Deleuze's sense (which is Foucault's starting point for discussing incorporeal materialities) in relation to 'non'-corporeal affects which power constitutes (which Foucault was always concerned with). In *Discipline and Punish,* Foucault refers to the ways bodies were used as means for reaching 'souls' that are constituted as the essential element to be addressed and acted upon – in the instance of penal policy, the 'criminal soul', the essence of criminality and the point of reform.[21] He shows that bodies were made docile in order to increase productivity and development, to open up relationships between power and knowledge thereby.[22] This understanding is also continued into some of his other works, particularly in the way he integrates it into his concept of

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20   Michel Foucault, "Theatrum Philosophicum," in *Language, Counter-Memory, Practice: Selected Essays and Interviews,* edited by Donald F. Bouchard (Ithaca, New York: Cornell University Press, 1977), p. 165-198.

21   Michel Foucault, "The Body of the Condemned," in *Discipline and Punish* (London: Penguin, 1991), p. 3-31.

22   Michel Foucault, "Docile Bodies," in *Discipline and Punish*, p. 135-169.

biopolitics in the first volume of the *History of Sexuality*.[23] What is evident in all these instances is that incorporeal materialities stand for a distribution of bodies through certain forms to produce a certain affect on people's soul from which, in the two cases cited, reform of the criminal and reform of sexuality could be installed effectively.

But these incorporealities are not only noncorporeal affects as Foucault calls them in his writings on discipline and biopower but are caused (or, to be more precise, quasi-caused) for a different reason. According to Deleuze, they are not only produced because of particular ways in which bodies are confronted or conjoined but also because of an impassibility immanent to such relations which is best understood through the 'fact' of such a happening: to die, to green, to grow.[24] Incorporealites are produced by particular actions and passions of bodies and an impassibility which is 'outside' any particularities of their production. This is what Deleuze's substantiates in *The Logic of Sense*. In this work, Deleuze discusses events as moments of pure becoming. He writes:

> "The event has a different nature than the actions and passions of the body. But it *results* from them, since sense is the effect of corporeal causes and their mixtures. … incorporeal sense, as the result of the actions and passions of the body, may preserve a difference from the corporeal cause only to the degree that it is linked, at the surface to a quasi-cause which is itself incorporeal."[25]

For him, the effects and affects bodies have on each other cause events on the condition that there are also quasi-causes at work. Events are therefore initially not bound to anything definite for Deleuze, i.e. are not contained with any particular material form (with this or that properties) nor any informality of their

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23   Michel Foucault, "Right Of Death and Power Over Life," in *The History of Sexuality –The Will to Knowledge* (London: Penguin,1998), p. 133-159.

24   Gilles Deleuze, "Fifteenth Series of Singularities," in *The Logic of Sense* (London: Athlone, 1990), p. 100-108.

25   Gilles Deleuze, *The Logic of Sense*, p. 94. (Deleuze's italic).

'use' (what a certain assemblage or situation means for a subject) but the unformed as such, a free field of relations.[26] An assemblage through which an event is created is an assemblage in which incorporealities relate to each other *indefinitely.*

This means that the self-active participation of people in their living space has to be understood as an engagement of material provisions in terms of surface effects which all kinds of bodies create in connection with each other, e.g. particular actions and passions. It also means that such engagements are opened up by the 'fact' that such opening up takes place. There is no rule or law and no categorisation or typology that would make them comprehensible but only the ways in which they can be thought of as a 'fact'. To self-actively participate in one's apartment means to engage material provisions in an incorporeal way that is characterised through productivity and impassibility. *Incorporeal engagements* act as the premise because of which dwellings are efficient entanglements and reason why immaterial qualities are incorporealities opened up specifically with dwellings.

Incorporealities exist impassibly but are engaged empirically. Discipline and biopower are two ways in which Foucault focusses on this empiricism in terms of power. But it is engaged, first and foremost, through what Deleuze and Guattari formulated in *Anti-Oedipus*, namely desiring-production.[27] For them, desire is the productive force capable of connecting up all sorts of 'bodies.' What this entails is the undoing of any preordained significance of bodies, of their supposed forms and functions, expressions, representation or potential lack and entails connections that result from *intensities* that are a-signifying and nonsubjectifying in principle. Whatever preordained meaning of a certain assemblage, with desiring-production such significations become null and void. It is integrative of all kinds of bodies and by taking them up for something other than their original

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26   Gilles Deleuze, "Fourteenth Series of Double Causality," in *The Logic of Sense*, p. 94-99.
27   Gilles Deleuze and Fèlix Guattari, *Anti-Oedipus – Capitalism and Schizophrenia* (London: Continuum, 2009).

purposes. Incorporealities thrive on the intensities which desire takes up. This means that incorporealities are principally unaffected by any determinations and possibly lead to events through which they are actualised. This opens up the understanding that through bodily confrontations, conjunctions and conjugations incorporealities are inaugurated and proliferate through an engagement that is itself incorporeal, a world which really is made of virtually existing possibilities that can potentially become actual.

Animate disparities are evident in their physical arrangement and people's active participation but essentially they open up incorporeal engagements. It is not about configurations of domestic space that can be distributed as models, types or forms. Rather, it is about assemblages that first and foremost are produced by incorporeal engagements that are irreducible to any particular type of housing.

From this perspective, this thesis substantiates Guattari's demand that architects should mobilise their ability to become revealers of 'virtual desires'. When he spoke of partial subjectivation taking place by all sorts of material provisions, i.e. an edifice that speaks to us in multiple ways, such speaking has to be understood as the recognition of incorporealities, the immaterial qualities of dwelling.

What has to be considered in terms of incorporealities is how they are acted upon and worked through – not in terms of how they are incorporeally engaged by desiring but how one draws actions, opinions or subjectivity from them. In other words, incorporeal engagements imply a second kind of engagement, one that is related to the organisations and trajectories of such workings. For this reason, I am discussing the writings of Foucault, Deleuze and Guattari also in order to identify operations and strategies because of which incorporealities are engaged purposefully with dwellings. I am looking at foldings, diagrams, disavowal and nomadism in order to show how incorporeal engagements can be *programmed*.

As I showed previously, Foucault provides an analysis of two historico-political assemblages through which power made use of noncorporeal affects: discipline and biopower. In both cases, power relations distributed bodies in such a way that noncorporeal affects could be created which would then inform power relations in return. In *Discipline and Punish* this is addressed in terms of punishment which provides the notion of docile bodies with which he explains the manoeuvres, strategies, distributions and organisations by which individuals were integrated into modes of production and development and as a scheme of power relations. This discussion of a disciplinary society shows that noncorporeal affects gave rise to an understanding of society by establishing relationships between power and knowledge.[28] In the *History of Sexuality 1*, this is addressed by way of biopower and the relative setting free of forces in order to make a population govern itself. What discipline cannot account for exclusively is the moralisation of a population such as took place in the nineteenth century. This concept makes the importance of noncorp-oreal affects even greater since regulatory mechanisms were based on it. Constructed was a new visibility because of which life could unfold with as few interventions as possible but within certain conditions so as to expand the knowledge on sexuality, so that governmentality could take hold in the matrices of 'life' itself.[29]

In all these cases, Foucault shows that noncorporeal affects depend on diagrams which are particular distributions of bodies, i.e. mechanisms, and also schemes of power relations in society at large. He shows that these historico-political assemblages produced noncorporeal affects which produced new diagrams in return. For Deleuze and Guattari, it is not because of power but desire that diagrams are productive.[30] The noncorporeal affects of discipline and biopower

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28   Michel Foucault, *Discipline and Punish* (London: Penguin, 1991).

29   Michel Foucault, *The History of Sexuality –The Will to Knowledge* (London: Penguin,1998).

30   Gilles Deleuze and Fèlix Guattari, "Notes to pp. 149-156," in *A Thousand Plateaus* (London: Continuum, 2008), p. 585.

caused incorporeal engagements to take place in such a way that the principally impassible intensities came to be actualised purposefully and could result in beneficial returns – 'improving' the criminal and sexual conduct.

The purposeful realisation of incorporeal engagements is addressed by Deleuze in his book *Foucault*.[31] He discusses that subjectivation is an affect of self by self which is constituted by *folding,* by 'interiorising' whatever one 'senses'. Deleuze argues that for desire to renew diagrams of power, a particular folding of the 'outside' has to take place. He uses the word 'outside' to describe a field of unmodulated forces to which desire is always connected, a field of incorporealities according to my previous analysis. Deleuze shows that this folding of the outside takes place through *exteriors*, i.e. diagrams of power, that maintain the productivity and intensity of incorporealities but create them in particular ways: discipline or biopower. Deleuze shows that an interiority is formed by folding such exteriors which makes the resulting interiority maintain the outside, or incorporealities, in a purposeful way.

A good example of folding is what Deleuze discusses in *Coldness and Cruelty* – the masochist's desire.[32] The masochist requires to endure pain in order to find sexual pleasure. He needs to be tortured in order to make him desire according to an intensity that only pain can create. He mobilises everything to make organs break down and at the very same time populate the surface of his empty body with pain. For this, a whole repertoire is deployed, a material repertoire. The whip that hits his flesh, creates pain as a surface effect which causes an intensity desiring takes up. This is nothing else than a folding in Deleuze's sense. The masochist needs to fold the outside in a particular way, as an exterior that, in his case, is constituted by disavowing and suspending reality (frozen images, fetish objects) as well as the infliction of pain (hitting). The masochist desires through making himself a body without organs, a deliberate break down of pre-given forms and

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31   Gilles Deleuze, *Foucault* (London: Continuum, 2006).

32   Gilles Deleuze, *Coldness and Cruelty* (New York: Zone, 1999).

functions of reality, and a population of such 'empty' surface with affects of pain, i.e. those intensities he requires for desiring. He constitutes the fold of the outside in such a way that the free flows of desire are still there, not suffocated completely, but only move in his intended way.

Through the particular modality of masochism, Deleuze shows how reality is disavowed and suspended through a certain ideal, an ideal as I would claim is the exterior through which the outside is folded. It is only through these that a relation to the outside is maintained in desiring in such a way that its affects can be calculated and assured. It is with such formations that desiring gains its potential to disconnect and reconnect various kinds of singularising points distributed on the surface of all sorts of bodies. In other words, what folding attempts to do for power also maintains the possibility to cut loose from stratification and imply the potential of the outside, of incorporealities coming to actualise an event.

I was writing previously that in today's world of global flows, a relation to the 'world' is maintained by self-activity. To be able to act upon one's tastes and wishes, a folding takes place that is purposeful from the very beginning, through the very way in which one likes, in which one tastes, in which one wishes. Sometimes folding takes place in such a way that one engages incorporealities through affects a certain environment creates and through which one hopes to make desiring flow according to intensities that make beneficial returns possible. Sometimes folding takes place without any intention, without any deliberate purpose attributed to it – as a condition actualising events.

Yet given that all this takes place in the multitude today, an 'indefinite world' as Virno puts it, i.e. potentially everywhere and anytime, incorporeal engagements are intensified to a massive extent. This is why Deleuze also speaks of *societies of control* as the most recent form of apparatus (which at the time of writing his

essay meant at least 1990) and which he described as networks upon networks.[33] Incorporeal engagements cannot only be attributed to particular diagrams but have to be understood as a field of possibilities covering a macroscopic and microsopic world.

This can be seen, on the one hand, as suspense and disavowal condition a programme that is of large expansion. It opens up intensities that are essentially repeatable through particular formations. In other words, the folds upon which incorporeal engagements depend can be shown in the one or other way, in terms of Wallenstein's separate spaces, Rabinow's social spaces or Martin's flexible spaces. In dependence of the relations of power, suspense and disavowal provide a template because of which, in any particular form, a certain repeatable formation (instead of a typical form) is provided. On the other hand, this understanding can be substantiated by what Deleuze and Guattari provide with several chapters of *A Thousand Plateaus* [34] – that events and desire occur in large scale and intense ways. They show that within any concrete assemblage all sorts of bodies existing in particular situations and therefore all possible situations, a relation to the outside is maintained through and beyond exteriors. And, to introduce yet another new term of Deleuze and Guattari, it is through an *abstract machine* that the outside is reached; that any kind of assemblage constitutes folds.

This understanding is evident in Deleuze's and Guattari's concept of *nomadism* (or, as they also call it the 'war machine'). This implies that a battle between incorporeal engagements that are meant to be purposeful and those that are not are taking place in all aspects of life. They present a concept through which incorporeal engagements are inscribed everywhere and pass through anything.

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33   Gilles Deleuze, "Postscripts on the Societies of Control," in *October*, No. 59, Winter 1992 (Cambridge, Mass.: MIT Press, 1992), p. 3-7.

34   Gilles Deleuze and Fèlix Guattari, *A Thousand Plateaus – Capitalism and Schizophrenia* (London: Continuum, 2008).

This implies that the world is potentially singularising at certain moments but also capitalising. The intensities underlying desire and power are scaled up and scaled down in all directions. Incorporeal engagements are virtually everywhere and made use of by power that is able to affect and be affected in return.

This substantiates the thesis that architecture depends on what cannot be designed and at the same time shows that what can be designed is of programmatic relevance. Because architecture depends on what cannot be designed, its importance does not diminish but is rather transposed in a different set of questions, a different kind of problem. Without considering incorporeal engagements, architecture could not be discussed for what it actually is – an 'assemblage' of unformed matters and nonformalised functions that eventually is deployed to capitalise otherwise singular moments of incorporeal engagements. Dwellings are one relay in this incorporeally massive world. Yet the incorporeal engagements that characterise their efficacious entanglements and which also imply the potential to produce singular events, exist in material provisions and the way they are made use of to a large extent.

Case Topology

The third research dimension this thesis implies is opened up by the arguments which efficient entanglements and incorporeal engagements provide and is, essentially, determined by them methodologically. It implies a discussion of several dwellings from different housing projects because they each map out a particular threshold of architectural designability.

Efficient entanglements are related to an architectural history of housing which is narrated as a continuous search for improvements – that dwellings are supposed to provide living conditions which are better than previous ones in terms of unburdening people from all sorts of difficulties 'at home' and allowing them to appropriate their living according to their own liking to an ever greater extent. It is

also a narration that shows that housing was always related to a greater good of a population and that with it not only inhabitant's lives but essentially that of a society at large could be continuously turned to the better.

Given the argument of animate disparities, such narration of improvement appears as a narration of a constant widening of a gap between what architecture is able to determine definitely and what it promises to achieve. Such narration is not what this thesis takes up uncritically but rather cuts up and turns around in order to attain what the three apparatuses of Wallenstein, Rabinow and Martin suggest and to substantiate and explore the fact that incorporeal engagements do not depend on any particular arrangement let alone a constant revision of the one or other model. Incorporeal engagements do not have a favourite or dominant form, model or type in order to be operative but rather pass through instances that have been articulated differently in architectural terms, and I should add urbanistically, at very different moments and with very different architects and projects. Each of these following examples mark out these thresholds.

Wallenstein's argument is taken up in this thesis through a discussion of the *Boundary Street Estate* (Architects' Department of the London County Council, London, 1900) as one of its case projects. With this building, the integration of disciplinary means into biopower by way of new plans for working class dwellings crystallised and became a standard model for many other housing projects to come. The thesis is looking also into a number of buildings which were leading into the architectural design of this case project, particularly through the model houses which were built by Henry Roberts in the 1840's-1850's.

Rabinow marks another key shift in the understanding of architecture through his discussion of housing and urban planning as important means for governing a socio-technical environment and thus points towards a shift away from moral-medical environmentalism. The first case project through which I am addressing this newly emerging societal diagram is an attempt to make minimum dwellings a means for serving universal needs – the *Lawn Road Flats* (Wells Coates, London,

1934). The second case project I am discussing is again the solidification of this understanding and the integration of many earlier conceptions of dwelling space with the *Alton Estate* (Architects' Department of the London County Council, London, 1959).

Most importantly it is the turn from normalisation towards flexibility according to Martin's argument that is addressed in this thesis by one experimental project. Martin shows, by discussing office buildings that started to occur with the 1960's and 1970's and several research campuses that crystallised earlier, an understanding that was arising in the 1940's and also carried back into the domestic scene by open floor and flexible arrangements. The project is the *New Domestic Landscape* (Ettore Sottsass, New York, 1972) in which an arrangement of open containers could be moved around however its inhabitants liked to arrange their space and thus related to consumer societies by making people's ability 'to choose' a productive force of living.

I would like to add Virno's multitude to this list of key shifts although it is probably less marked out in correspondence to a historico-political assemblage than a contemporary one. The first case project is the serviced apartment building *196 Bishopsgate* (Carnell Green Partnership, London, 1997). The second one is the *House NA* (Sou Fujimoto, Tokyo, 2012) that emphasises a nomadic diagram of society by constructing nomadic architectural structures.

As I argued previously, incorporeal engagements do not assign themselves to any particular kind of arrangement per se, i.e. are active through all kinds of assemblages. What can be said therefore is that they are indiscrimminate to any particular form or type but are highly receptive of certain strategies by which architecture intervened in them. As I showed previously also, it is not possible to identify an incorporeal engagement in the representation of buildings. Looking at films, photographs and drawings of edifices or projects merely shows architecture as an agency of incorporeal engagements.

For this reason, this thesis is determining particular moments in non-architectural documents to identify key aspects in which incorporeal engagements were recognised in the one or other way so as to open up a particular reading of the case projects chosen in order to illuminate several imperatives of incorporeal engagements as attained to architecturally.

196 Bishopsgate is discussed for its entanglement with today's need for self-activity but essentially for what an advertising video of *Saco* (Saco, 2010) suggests with its emphasis on immaterial qualities – that architectural assemblages are made of animate disparities. The *House NA* is a contemporary form of living whereby nomadism is transposed from global to local scale but it is essentially embedded in *The Wood Way* (Liam Gillick, 2002) – that it is a constant possibility for inconclusive proliferations to take place. The *New Domestic Landscape* is not only relevant for its flexible arrangement in accordance to a consumer society but most importantly through the loss of material actuality as the photograph *Dinner is Served* (Bill Brandt, 1935) suggests. The *Alton Estate* was supposed to make a free society possible but actually was deemed as failure shortly after its opening. Most essentially it is through *Penthesilea* (Heinrich von Kleist, 1808) that these apparently opposite poles have to be understood for their entanglement. The *Lawn Road Flats* were designed to make inhabitants artists of living which not only its famous inhabitants signify but also the motion picture *The Accidental Tourist* (Lawrence Kasdan, 1988) emphasises – that it has to be understood for its use made of one's competences to overcome existing structures and let oneself be drawn to possibly new ways of life. And the *Boundary Street Estate*, as solidification of a new type of dwelling, is not simply a building allowing its inhabitants to live morally and healthy but essentially has to be understood through folds of the outside constituted with an apartment – exactly what *Bruges-la-Morte* (Georges Rodenbach, 1892) addresses.

Architectural Designability

These research dimensions allow this thesis to put forward its two key arguments: that dwellings are first and foremost characterised by *incorporealities* performing impassibly and that they are formed by concepts of architectural design that make dwellings operate *programmatically.* What they revise is the understanding that dwellings are definite arrangements of living conditions which are able to serve unequivocally positive optimum states. They show that what dwellings are able to accomplish is a mobilisation of what cannot be designed and make possible nonetheless. What this thesis establishes is an understanding of architectural designability from a perspective of *indefinite workings* – that it can attain to what is outside its very own reach and hope to make actual through dwelling.

The first chapter of this thesis, titled *Productive Homes*, shows how the attempt to make dwellings open up indefinite workings is entangled with different purposes. Serviced apartments as well as several other historical cases are addressed for their promises of immaterial qualities and possibility of beneficial returns, particularly through animate disparities as they are organised architecturally. Essentially, it shows that such means of architectural design have to be understood for their capacity to entangle living space with people's use of their human resources and generic skills and, through a discussion of historical examples, that such entanglements have actively been aspired to at different times and in different forms. This chapter puts forward the proposition that productivity is an important architectural category as incorporeal engagements are put to use for particular purposes through this even if there is always a movement towards the outside upon which they depend.

With *Intense Assemblages*, the second chapter of this thesis, this understanding is taken up in order to address incorporeal engagements through particular distributions of bodies and so as to show why dwellings are mechanisms of power. It dwells on the understanding that power depends on the provision and renewal of diagrams acting as mechanism and scheme of power relations, particularly in

terms of working class housing in the nineteenth century. It argues that such regard of power has to be understood through the configurative capacity of desiring. This is addressed as the outside, to which desire is always connected, is constituted by a folding of power relations. And it substantiates that power and folding consistute a realm of intensities for desire to be taken up. This chapter shows that dwellings are folds of power relations that express themselves as ideals, operate nomadically and are able to not only return what is purposeful but also cut loose from such objectives.

What the third chapter, *Impassible Concerns,* picks up from the previous one is that these operations have to be understood as programmes that are conceived and proposed by architectural design. What is addressed are architectural concepts by which assemblages are made to programme those moments in which indefinite workings reveal themselves and make architecture lose its material actuality, i.e. how desiring and folding are made to unfold purposefully. This is addressed in terms of examples of modernist housing with which these moments were conceived in several particular ways and that one always has to wait for their crystallisation. And it is addressed in terms of two park projects in which these moments arise indefinitely and repeatedly within an incorporeally dense field from which there is no escape from such programme. Therewith the chapter shows in which ways programmes are made to work specifically and that they entail a delicate relationship between productivity, intensity and impassibility.

Based on these chapters, this thesis concludes on an impasse. By formulating three arguments for understanding dwellings, the thesis reveals that architectural design is able to activate and accentuate a potential that never clinges to fixed structures, is not lacking anything but always full of possibilities. Yet it also shows that by mobilising material provisions, from typological paradigms to spatial attributes, architectural design was only defining a programme which made incorporealities emerge akwardly, without realising its full potential.

Chapter 1
Productive Homes

The first chapter engages a discussion of dwellings as architectural apparatuses, i.e. explores how architecture, subjectivity and power are entangled with each other. The first section focuses on an architectural analysis of contemporary serviced apartments and historical cases of dwellings. It explores how immaterial qualities like privacy, comfort, convenience and freedom were conceived and discussed with different arrangements of material provisions. It investigates why such conceptions of dwellings were relevant for particular political and economic purposes. And it examines how dwellings were set up so as to be made use and sense of by people and how subjective processes were mobilised thereby. The second section deploys a reading of subjecto-political theories which focus on people's self-activity and architectural theories discussing dwellings as technologies of power. It looks at the ways in which people mobilise their personal competences so as to adapt to and expand conditions of employment, consumption and social life today. It examines how the use made of such human resources was immanent to and pivotal for particular dwellings and typological paradigms in the past. It shows that such capitalisations unfold because of generic and common skills which people always possess. And it shows why dwellings have to be understood as a set of material provisions which gain consistency only by people engaging them incorporeally and that the purposefulness of dwellings for different regimes of power depends thereupon. In short, this chapter exposes that indefinite workings are an essential dimension for understanding how people's lives are programmed on an incorporeal level by dwellings.

1.1.

The Good Life – Promising More

Serviced apartments are a particular form of accommodation in global cities today. They provide spaces for living for people travelling the globe for reasons of business, governmental, diplomatic or military missions, hospital treatments and leisure trips and who require to stay in foreign cities for short to medium periods of time. They are promoted as *homes away from home,* a terminology by which serviced apartment providers distinguish their offers of residence from those made by hotel competitors. This terminology also expresses that serviced apartments are conceived as spaces for living that attempt to tame the stress and unease of people that come to live in a foreign city for several weeks or months.[35]

One of the bestselling examples of Saco, a globally operating serviced apartment provider, shows that serviced apartments are arranged like traditional apartments but are also fully furnished and come with different guest services. They offer material provisions like various kinds of spacious rooms, homely furniture, household facilities, handy utensils, decorative items and little amenities. The guest services included range from weekly maid services, a 24/7 reception team to on-site gym memberships. Saco states that "Our reach is global; our service is personal."[36]

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35   This understanding is based on my own analysis of twenty-five London based serviced apartment providers as listed by the *Association of Serviced Apartment Providers* (ASAP). ASAP, "Member List," available from < http://theasap.site-ym.com/search/newsearch.asp?cdlMemberTypeID=276638,%20276383 > (last accessed 29.03.2013).

36   Saco, "About Us," available from < http://www.sacoapartments.com/why_saco/about_us > (last accessed 15.09.2012).

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Figure 1.01 – *Saco bestselling example.*
Selection of interior views, overview of apartment facilities and available rates at *Trinity Tower* (Canary Wharf, London).[37]

Yet what makes serviced apartments significant is that they promise even *more*. On its webpage Saco displays an advertising video that promotes what people are offered with any of their serviced apartments. It makes visible that an open plan living room which is furnished with a grey sofa and a glass coffee table provide the possibility to enjoy a drink or read the newspapers; and that it comes with colourful paintings one may enjoy and an empty vase waiting for a bunch of flowers one may bring home. It also makes visible that a fully fitted kitchen with all kinds of handy utensils and a fridge filled with groceries provide the possibility to enjoy beverages at the right temperature and to do some home cooking; and that 'everything' is provided which may be needed, especially ready-made sauce for preparing stir-fried vegetables. It also shows that a bedroom is equipped with a

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37   Saco, "Trinity Tower," available from < http://www.sacoapartments.com/serviced-apartments/ uk/london-canary-wharf/saco-trinity-tower-canary-wharf > (last accessed 02.05.2014).

soft bed and a lamp on the bedside table so as to provide the possibility for having 'a great night's sleep'; and also for having 'a great stay'. And, most of all, the video emphasises that beyond all these material provisions for all kinds of activities and beyond the many little amenities that may be useful and may be appreciated, serviced apartments provide *immaterial qualities* like 'comfort' and 'ease' or 'independence,' 'privacy' and 'security.'

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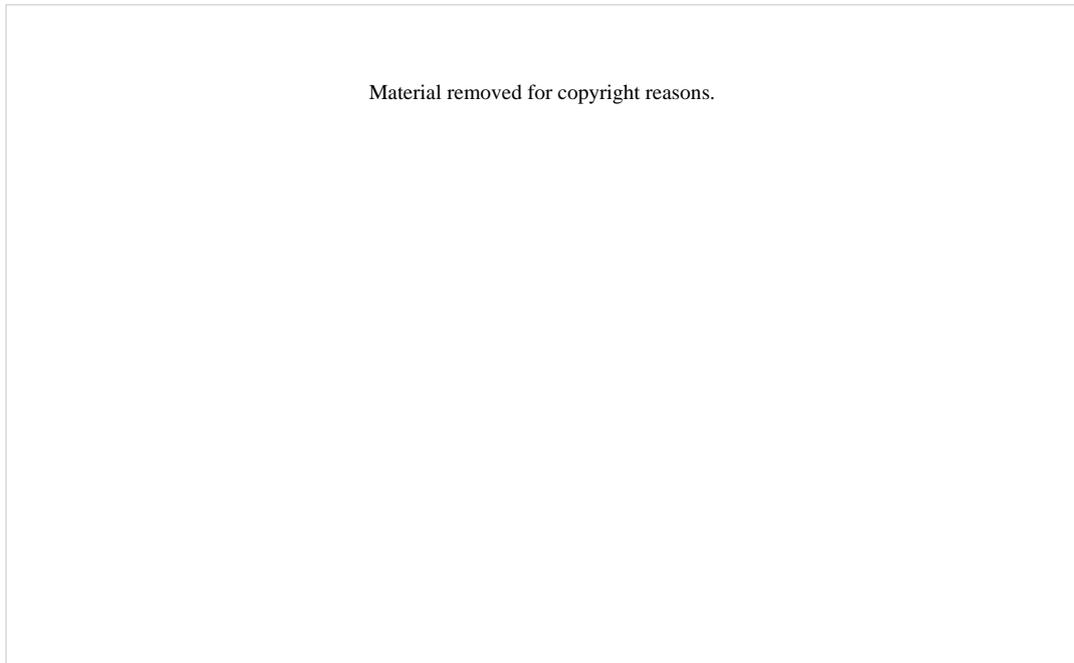
Figure 1.02 – *Saco advertising video*.
Selected moments showing what Saco offers to business travellers.[38]

Comfort and ease as well as independence, privacy and security stand out from the material provisions which serviced apartments make. They cannot be placed in a room, put on a coffee table, switched on with a remote or hung up a wall. In order to be promoted, they require to be visualised by captions. Immaterial qualities are significant as they emphasise that serviced apartments have to be conceived for being *more* than various formed matters and formalised functions; more than various rooms for probable uses and possible activities and more than

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38   Saco, "Serviced Apartments For Business Travellers," promotional video, 1:29mins,
      available from < http://www.sacoapartments.com/why_saco/corporate > (last modified
      30.04.2012).

bespoke homes for a certain clientele of people coming from all over the world. Immaterial qualities emphasise that serviced apartments are more than the possibilities and options they might be used for.

1.1.1. Particular Differences

In every scene, Saco's advertising video shows that particular immaterial qualities come with particular material provisions and also, but not always, with particular ways in which they are used. Comfort is pointed out as a quality of 'home' and, although it does not refer to an activity directly, is shown in relation to a particular open plan living room with a kitchen and a dining table with bordeaux coloured chairs. Independence, privacy and security are pointed out in relation to a protagonist who reads the newspapers in an open plan living room that includes a kitchen and a dining table as well but is furnished with white chairs.[39]

Particular relationships between immaterial qualities, material provisions and/or probable uses are also evident with other London based serviced apartment providers that display advertising videos to promote their offers of residence. In a video published by *Clarendon*, a young woman is shown while she sits on a dark blue sofa, looks into infinity and probably thinks of something wonderful when comfort is displayed. She is also shown while standing in front of a fridge where many groceries are stored and the captions indicate freedom. With *Bridgestreet*, a middle-aged guy is shown sitting on a leather sofa and appears to make use of his i-pad when the caption displays comfort. And in the same video, a young woman is shown while sitting on the floor in some yoga posture and freedom is displayed.

It is with these scenes, that the relationship between material provisions, people's activities and immaterial qualities is most precisely rendered. They show that it always is about the way in which one makes use of particular material provisions

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39   Saco, "Serviced Apartments For Business Travellers," 0:15 mins and 1:08 mins.

in order for a particular immaterial quality to arise. They also show that this is different from person to person, material provision to material provision and even if the same terms are used to describe immaterial qualities, the scenes suggest that they do not mean the same thing. In all these advertising efforts becomes apparent that immaterial qualities are immanent to architecture by way of an indefinite relationship to material provisions and probable uses. In other words, these scenes suggest that immaterial qualities arise with all kinds of particular situations and settings.

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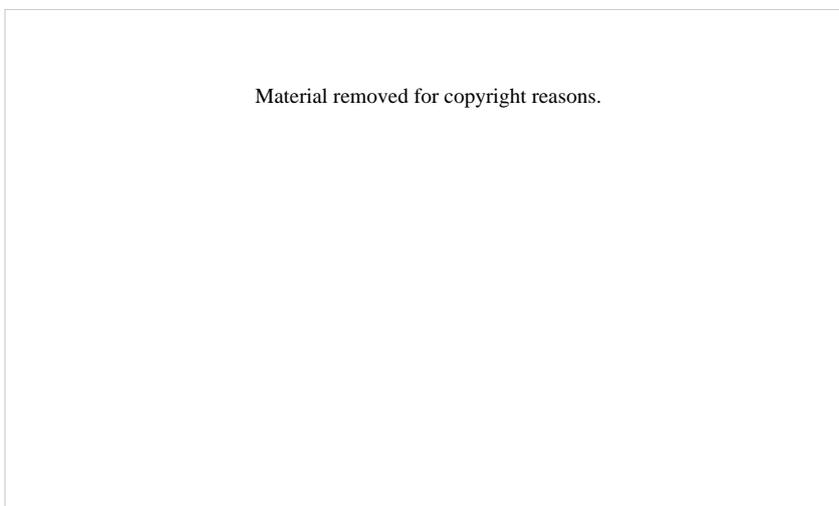
Figure 1.03 – *Immaterial qualities as appearing in other advertising videos.* Comfort and freedom with Clarendon (top) [40] and Bridgesteet (bottom).[41]

This can also be seen in textual descriptions of serviced apartment providers that are supposed to explain what can be expected from their offers of residence in terms of immaterial qualities. As the table below shows, immaterial qualities are always related to either a particular material provision or particular probable use. *Skyline* writes that privacy comes with fully equipped kitchens as well as the provisions of individual front doors to each apartment. For *Arlington House*, privacy is a matter of satellite tv channels and on-demand movies as well as full

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40   Clarendon, "Clarendon Promotional Video," promotional video, 3:24mins., available from < http://www.youtube.com/watch?v=bgRk0RXUFqM > (last accessed 26.03.2014).

41   Bridgestreet, "Bridgestreet Promotional Video," promotional video, 1:06 mins., available from < http://www.bridgestreet. com/serviced-apartments/about-bridgestreet.html > (last accessed 29.03.2013).

home entertainment systems. Only sometimes are certain immaterial qualities used in relation to the same material provisions. Broadband internet and landline phones provide comfort in serviced apartments of *Cheval*, *Dolphin Square*, *Metropolitan* and *West London*. This substantiates the impression that immaterial qualities can be provided with particular material provisions and that with each serviced apartment operator, this relationships is provided in a different way. It substantiates the understanding that it is not the one or other typical material provision or the one or other typical activity that is able to make the same kind of immaterial quality possible but almost always different ones.
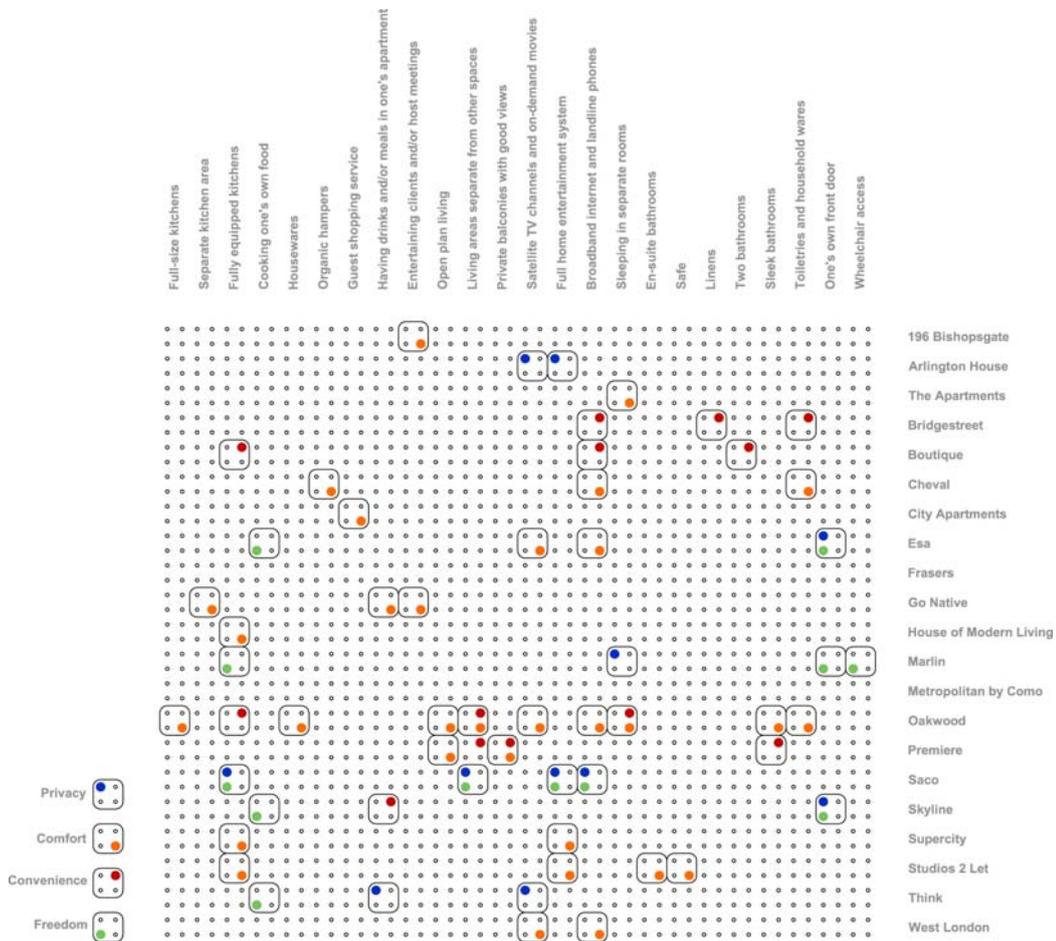
Figure 1.04 – *Distribution of different immaterial qualities.*

This table stems from the advertising webpages of all serviced apartment providers in London (horizontal rows). It charts all the material provisions to which immaterial qualities are related (vertical columns). These immaterial qualities are differentiated according to their specific terminologies (colours). Own drawing.

Even when immaterial qualities are referred to in relation to the same kind of material provision in these advertising texts, a more detailed comparison of their relationship shows that they pass through differences nonetheless. This can be seen, on the one hand, in a comparison of living rooms, dining areas and kitchens as promoted by *Skyline*. Freedom supposedly comes with one's own cooking and convenience comes with having drinks or meals at home. Yet the material provisions making these activities possible are differently organised in each apartment as the interior photographs displayed below reveal. The kitchen is either located in a cooking niche, is marked as a 'territory' distinct from others, separated by a kitchen counter or conflates with the dining and living areas.

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Figure 1.05 – *Kitchens, dining areas and living rooms with Skyline.*

From top left to bottom right: cooking niche (Knaresborough),[42] cooking area (Baltimore Wharf),[43] kitchen counter and open plan (both Alliance Farringdon).[44]

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[42] Skyline, "Cooking Niche," available from < http://www.liveskyline.com/apartment/7/ United%20Kingdom/London/Knaresborough%20by%20Skyline%20Worldwide > (last accessed 29.03.2013).

[43] Skyline, "Cooking Area," available from < http://www.liveskyline.com/apartment/2/United %20Kingdom/London/Baltimore%20Wharf%20by%20Skyline%20Worldwide > (last accessed 29.03.2013).

[44] Skyline, "Kitchen Counter and Open Plan," available from < http://www.liveskyline.com/ apartment/170/United%20Kingdom/London/Skyline%20Alliance%20Farringdon > (last accessed 29.03.2013).

This shows that immaterial qualities may describe, on a rather general level, that they pass through similar material provisions and similiar ways in which these provisions may be used. Yet in all these cases, freedom is made possible because of particular ways in which living, dining and cooking are architecturally organised.

The same indefinite relationships can be identified, on the other hand, in a comparison of different apartment types. Thereby becomes evident that the same immaterial quality is made possible by very different ways in which these spaces are architecturally organised. With *196 Bishopsgate* any kind of apartment they offer comes with "freedom of apartment living."[45] Regardless whether customers come to stay in an apartment alone or share it with someone else, irrespective whether these apartments are of the 'executive' type or which particular form and syntax of spaces they have, freedom comes with all of them.

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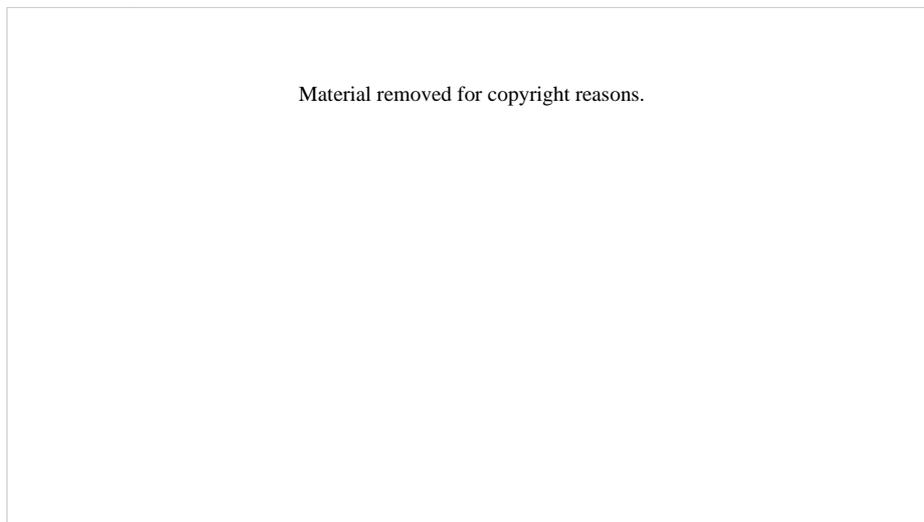
Figure 1.06 – *Different apartment types at 196 Bishopsgate.*[46]

From left to right: studio (above), executive studio (below); one bedroom executive apartment (above), one bedroom apartment (below); two bedroom apartment; maisonette penthouse.

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45   196 Bishopsgate, "Freedom," available from < http://www.196bishopsgate.com >
      (last accessed 29.03.2013).

46   196 Bishopsgate, "Types of Apartments," available from < http://www.196bishopsgate.com/
      apartments/types-of-apartments > (last accessed 29.03.2013).

This shows that immaterial qualities and material provisions do not relate to each other in any categorical or typical way, are not entangled in the same but always different ways. Of course, one can argue that this conclusion derives from a reliance on promotional material, that the ways in which I analysed immaterial qualities so far was based on advertising videos and texts that cannot be taken for face value. Yet what this material reveals is not so different from the way immaterial qualities are pointed out in the architectural history of housing. In many ways, the same immaterial qualities were referred to in relation to particular material provisions and particular probable uses. They were pointed out in very particular periods of time and particular circumstances. And they were also repeated in the one or other way so that the impression arises that they would follow a typical arrangement even if this cannot be substantiated.

Privacy, comfort, convenience or freedom were referred to by architects in the one or other way when they reasoned the architectural design of their dwellings. The architect Henry Roberts, who developed the first model houses for working-class families in the nineteenth century, wrote, in a letter to the Royal Institute of British Architects in 1850, that redesigning dwellings for the labouring classes "would greatly conduce to their comfort and promote the health and good morals of themselves and their families."[47] The dwellings of the *Model Houses for Four Families* (London, Great Exhibition, 1851) were based on separating bedrooms for the parents from those of boys and girls and making the living room a space of controlling the comings and goings in a flat. Wells Coates, architect of the first modernist minimum dwellings in the UK, the *Lawn Road Flats* (Hampstead, London, 1933-1934) was outspoken about the qualities he sought to achieve with this building in an article for the Architectural Review in 1932: "The new modern freedom demanded by the conditions of modern life calls for a corresponding freedom from enslaving and toilsome encumbrances in the equipment of the

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47   Henry Roberts, *The Dwellings Of The Labouring Classes: The Arrangement and Constructions* Adamant, 2007), p. 2.

modern dwelling-scene."[48] The dwellings of this building were organised so that all necessary means for living, i.e. what was deemed universally needed for modern 'man', was organised on 25m2. In these examples is evident that immaterial qualities were understood as objectives that could be defined and could be established in particular architectural ways.

Immaterial qualities were also pointed out by architecture historians and theorists when they discussed and reviewed dwellings. In terms of the *Alton Estate* (Roehampton, London, 1952-1959),[49] an enthusiastically awaited post-ww2 housing project designed by the LCC's architects department, Michael Fleetwood wrote that it was "architecture of liberation"[50] and in terms of its maisonette blocks that tenants "have had to redefine the meaning of privacy."[51] Hans Höger, in discussing Ettore Sottsass' *New Domestic Landscape* (Museum Of Modern Art, New York, 1972),[52] wrote that it "brings together different functions in an extremely variable way and offers maximum freedom of choice."[53]

Robin Evans refers to immaterial qualities on many occasions. He shows how privacy and convenience were architecturally organised differently from the sixteenth to the nineteenth century, an argument he develops in relation to different buildings, particular ways of social life and relations of bodies in space.[54] He particularly focuses on the relationships of rooms to each other and how they could be accessed. He writes: "In sixteenth century Italy a convenient room had many doors; in nineteenth century England a convenient room had but one"[55] and

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48 Laura Cohn, *The Door To A Secret Room – A Portrait of Wells Coates* (Hants: Scolar Press, 1999), p. 52.

49 Michael Fleetwood, "Building Revisited: Alton Estate, Roehampton," in *The Architect's Journal*, Vol. 165, No. 13 (March 30, 1977), p. 593-603.

50 Ibid., p. 597.

51 Ibid., p. 600.

52 Hans Höger, ed. *Ettore Sottsass, Jun. - Designer, Artist, Architect* (Tübingen & Berlin: Wasmuth, 1993).

53 Ibid., p. 19.

54 Robin Evans, "Figures, Doors, Passages," in *Translations from Drawings to Buildings and Other Essays* (London: Architectural Association, 1997), p. 54-91.

55 Ibid., p. 64.

adds that "privacy was the one-door room."[56] Evans also refers to a discussion of privacy in terms of Roberts's *Model Houses for Four Families.*[57] He writes: "the moral family was to be the private family in both its external and internal relationships."[58] Here becomes also evident that architect and architectural theorist referred to the same material provisions yet denoted them with different immaterial qualities – with comfort and privacy.

In all these cases becomes evident that immaterial qualities are pointed out in relation to particular material provisions and particular activities and have been deployed for reasoning a particular architectural assemblage or discussing its characteristics, merits or failures. So even if terms like privacy, comfort, convenience and freedom are commonly used in architecture, by either architects designing buildings or architecture theorists and historians discussing them, they always denote something radically different when it comes to the architectural organisation of a building.

I would like to discuss one project from the architectural history of housing at this point in order to show that the same immaterial quality was architecturally organised differently also within one building. *Bearwood House* (Wokingham, Berkshire, 1865-74) was designed by Robert Kerr and built as a mansion for an upper class family in the countryside. Its plans read, on the one hand, as a meticulous arrangement of spaces denoted with particular functions: a set of halls, galleries, rooms and chambers inhabited by a gentleman and his family, a separate set of spaces occupied by servants, as well as several corridors and staircases for accessing these parts of the building independently from each other. Yet on the

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56   Robin Evans, "Figures, Doors, Passages," p. 78.

57   Robin Evans, "Rookeries and Model Dwellings: English Housing Reform and the Moralities of Private Space," in *Translations from Drawings to Buildings and Other Essays*, p. 93-117.

58   Ibid., p. 109.

other hand, this plan is meticulously laid out because of a wide range of immaterial qualities that Kerr specifies in his seminal book *The Gentleman's House* and which were supposed to be provided so as to make a house 'serve' its inhabitants.[59]

Privacy stands out in his explanations as it addressed what was considered a major requirement for organising the plan of a house at the time, namely the separation between family apartments and servant quarters. Kerr wrote that "whatever passes on either side of the boundary shall be both invisible and inaudible on the other."[60] Privacy was the reason why corridors were designed in such a way that members or guests of the family would not encounter any servants doing their work. It was the reason why the servants' sleeping quarters were located and approached separately from the family apartments, windows of drawings and reception rooms had to be oriented away from the workshops and kitchen offices and separate entrances for personnel and goods delivery were provided. Because of privacy, the house was arranged in such a way that people from different 'classes' were not supposed to meet and the servants' activities were not supposed to be perceivable by members of the gentleman's family.

Organised on the basis of privacy was also the Bachelor's Apartment which was accessible and inhabitable independently of other spaces of the house. Besides the principal staircase used on offical and formal occasions, a small, hidden spiral staircase gave instant access to the first floor where the bachelor's apartment was located. Here the principle of separation for privacy reappeared, yet it was integrated into another purpose. For Kerr it meant that once inside, the bachelor would find himself in a bedroom of considerable size that was fully furnished with a bedstead, a table near the window bay, a wardrobe and fireplace. It gave access, on the one side, to a small chamber and water closet, and, on the other side, a dressing room. Kerr explains that a single gentleman may be glad to make

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59   Robert Kerr, *The Gentleman's House; Or How To Plan English Residences, From The Parsonage To The Palace* (London: John Murray, 1865).

60   Ibid., p. 67.

his bedroom a 'sanctuum'. This shows, that privacy through separation was not only important for separating two communities but also for allowing individual members of the family to 'retreat'.

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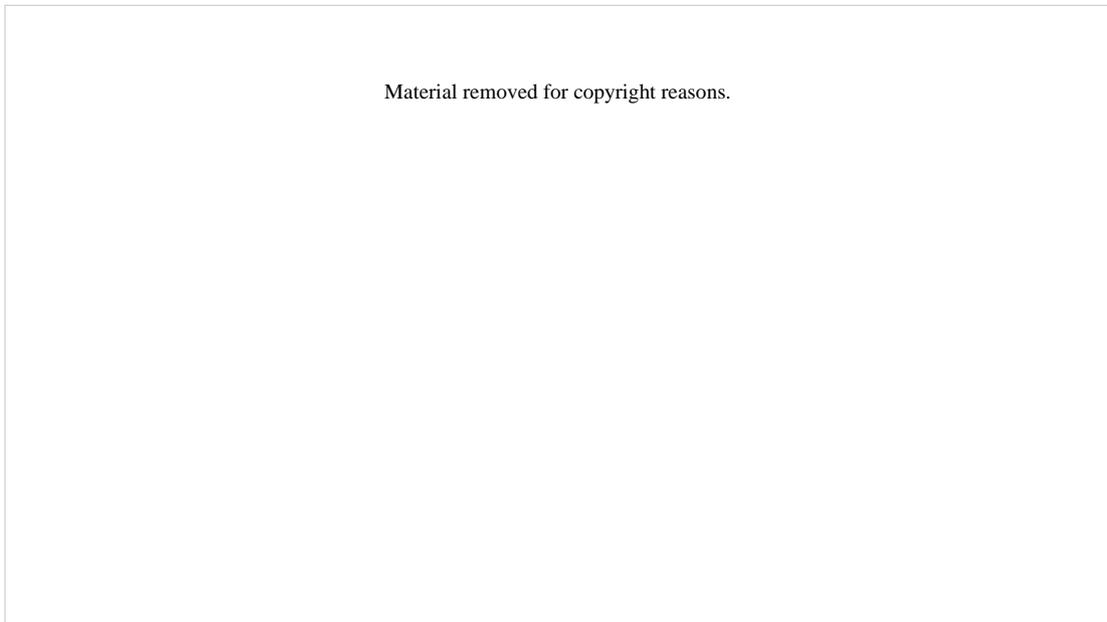
Figure 1.07 – *First floor plan of Bearwood House.*
Corridors for separation and the bachelor apartment for retreat organise privacy.[61]

This reveals that immaterial qualities always relate to material provisions and probable uses in indefinite ways even though the terms in which they are pointed out and the ways in which they are organised are repeated every now and then. But to think of privacy, comfort, convenience or freedom in transhistorical or typical ways appears to be a simplification of what they seem to entail. I would like to suggest that immaterial qualities are always referred to as objectives for precisely the indefinite relationship they maintain to material provisions and probable uses, for precisely the fact that they cannot be pinned to an architectural organisation that would make them possible in the same ways – that their *particular differences* points to a dimension of dwellings and their architectural design beyond typical entanglements of material provisions and probable uses.

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61   Robert Kerr, *The Gentleman's House*, plate 41.

1.1.2. Manifold Purposes

Serviced apartments are promoted by way of immaterial qualities and the way in which they are related to material provisions and probable uses. Yet the offers of residence with serviced apartment operators make are also promoted for benefits they have for those international corporations and governmental organisations that send their employees abroad and choose living spaces for them. *Esa* proclaims: "an esa apartment for your colleagues will enable them to focus on work which will improve their morale and productivity."[62] *House of Modern Living* advertises: "leaving your employee free to focus on their projects, networking and blending with a new community."[63] *Ascott* states: "we are poised to help you optimise your performance."[64] This shows that serviced apartments not only make immaterial qualities like privacy, comfort, convenience and freedom possible but also serve 'immaterial' purposes that are valuable for practical reasons. This purposeful imperative of serviced apartments has to be extended also to the interests serviced apartment providers have in the way inhabitants engage and reflect living in their apartments. *Esa* states: "Feedback is incredibly important for us as we are constantly trying to improve upon the service we offer, the quality of our apartments and the facilities within them."[65] *196 Bishopsgate* states: "We are always looking towards the future and actively looking for new ways to assist our guests."[66] To inhabit living space is understood by serviced apartment providers as the creation of ideas that may eventually lead to new additions to their offers of residence or revisions of those already existing. Serviced apartments are evidence of an immaterial 'engagement' in living space that is productive.

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62 Esa, "Morale and Productivity," available from < http://www.esa-servicedapartments.co.uk/ hotel-alternative/benefits.htm > (last accessed 07.05.2014).

63 Ascott, "Peak Performance," available from < http://www2.the-ascott.com/en/about_us/ level_of_service.html > (last accessed 07.05.2014).

64 Ascott, "Optimising Performances," available from < http://www2.the-ascott.com/en/ about_us/level_of_service.html > (last accessed 07.05.2014).

65 Esa, "Feedback," available from < http://www.esa-apartments.co.uk/contact-us/guest- feedback.htm > (last accessed 07.05.214).

66 196 Bishopsgate, "Future," available from < http://www.196bishopsgate.com/facilities > (last accessed 07.05.2014).

These statements show that serviced apartments offer material provisions that not only come with immaterial qualities but may actually engender *beneficial returns.* They show that their offers of residence are not only formulated for the good of inhabitants choosing to stay in one of their apartments but the good of businesses and politics. Beneficial returns are one reason why immaterial qualities have to be comprehended as objectives of dwellings and why different kinds of architectural assemblages are designed for making them possible.

In the architectural history of housing, dwellings were always referred to for their potential to serve its inhabitants good, a purpose that was always narrated from a perspective of improvement. Dwellings were always conceived and constructed in order to unburden people from dangerous living conditions or provide them with living spaces that would make the unfolding of their lives easier. Yet there was always someone that judged, determined and defined what is good and bad or what has to be changed. Philanthropists, medical doctors, politicians, priests, social workers and also architects were those who agreed, in the one or other circumstances, formally or informally, what measures had to be taken to fulfill such demands which always came with a purpose dwellings had to serve beyond the good of individuals. In all these cases, immaterial qualities were stated as as *ideals* in order to make them serve a greater good and irrespectively of their indefinite relationship to material provisions.

One of these projects is the *Boundary Street Estate* (London, Shoreditch, 1900) which was developed in place of a notorious Victorian rookery, the Old Nichol. Instead of the many small one-room dwellings, dense and dilapidated urban fabric, a new kind of housing development was created. But beyond the renewal of an urban fabric and therefore eradication of an urban environment deemed detrimental, it was the kind of dwellings which were supposed to establish a greater good. The tenements were considered a new standard for sanitary living as the majority of flats were provided with water closets and scullery and each family was provided with separate bedrooms which were each accessed from the living room through one single door. Each bedroom comprised of a fire place and

a window and was meant to be occupied by a maximum of two people so as to avoid overcrowding.[67]   The Prince of Wales described the newly errected dwellings as "conditions which are in every way favourable to health and comfort."[68] The *Boundary Street Estate* epitomises how the redevelopment of an urban environment based on a new type of dwelling is equivalent to a provision of immaterial qualities supposed to relate to a greater good.

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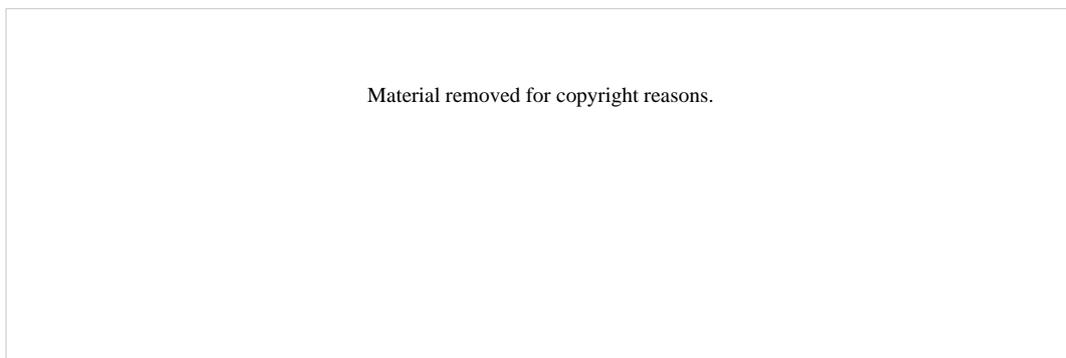
Figure 1.08 – *Housing reform through the Boundary Street Estate.*
Ground floor plan of Molesey Buildings [69] and interior view of typical living room and scullery.[70]

Another important project that is evidence of such entanglements is the *Alton Estate* (London, Roehampton, 1959). According to Michael Fleetwood, the estate was awaited with great expectations and great enthusiasm at the time because it was meant to provide housing for a 'modern society' and no longer for 'modern man' only. Particularly the end of WW2 and the election of a Labour government gave rise to the understanding that it was the time to design housing to establish a new social order where individuals were perceived as parts of a community, as persons sharing their lives with others. Space was designed to be more flexible,

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67   Vladimir Steffel, "The Boundary Street Estate," in *Town Planning Review* Vol. 47, No. 2 (1967), p. 161-173.

68   Susan Beattie, ed., *A Revolution in London Housing: LCC Architects & Their Work, 1893-1914* (London: Greater London Council and the Architectural Press, 1980), p. 53.

69   Robin Evans, "Boundary Street Estate: 1893-1900," in *Casabella.* No. 506, 1984, p. 50.

70   Vladimir Steffel, "The Boundary Street Estate," p. 168.

more continuous, and more 'flowing'.[71] Particularly the slab blocks built in the Western part of the estate convey vividly the attempt to construct this new 'social order.' As I pointed out previously, such arrangement was thought through the immaterial qualities of independence and privacy. Each slab block contained maisonette flats that were accessible through an 'access balcony'. Each lower floor provided a small entrance hall, a large living-dining area with a kitchen which was located in separate room and a balcony. The upper floor provided two separate bedrooms, a bathroom and toilet. Each room was equipped with the latest appliances and furniture. Also in this case, immaterial qualities expressed an ideal for a greater good that architecture was supposed to organise.

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Figure 1.09 – *Housing reform through the Alton Estate.*
Typical maisonette flats of slab block buildings: plans[72] and interior view of living room.[73]

The serviced apartments offered in London and these two housing projects from the past, and all the entanglements with which they come, make evident that immaterial qualites can be compared less because of their specific material provisions than for the different ways in which dwellings organise what I would like to call the *good life*. When serviced apartments like Saco promise more, it is a

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71   Michael Fleetwood, "Building Revisited: Alton Estate, Roehampton," in *The Architect's Journal*, Vol. 165, No. 13 (March 30, 1977), p. 593-603.

72   Ibid. p. 595.

73   The Architect's Journal, "Interior View of Living Room at the Alton Estate," Vol. 130, Number 3368 (November 5th, 1959), p. 472.

good life they promise. When architects, architecture historians and theorists proclaim immaterial qualities as objectives, it is the good life that they mean therewith. The good life is an objective of housing which focuses on the good of individuals and a population and which is evident in the indefinite relationships between immaterial qualities and material provisions.

This implies that immaterial qualities underly any concept of architectural design. They have to be there in order to make the good life possible, i.e. make dwellings serve a greater good and the good of individuals. And yet, immaterial qualities are ideals that can only be comprehended in terms of their indefinite relation to material provisions. This means that on a dimension of ideals, immaterial qualities are always aspired to by architectural design – what always was important for making the good life possible, yet what has never been organised in the same way nor with any certainty as to why they are operative. What this requires is to think about a dimension of architecture design that is immanent to each and every particular building, is the same for all of them, but cannot be conceived through material provisions alone.

1.1.3. Animate Disparities

Serviced apartments suggest that immaterial qualities are organised by material provisions in such a way that people can make use of them in various ways. Obviously bedrooms, living dining areas, kitchens, bathrooms and corridors all serve particular predetermined functions but their arrangement and equipment also leaves open in which ways this takes place and that they may be useful for other activities too. They are provided in order to become appreciated and necessary in situations that cannot be anticipated.

Many London based serviced apartment providers promote that this is possible because of the *spaciousness* through which their apartments are arranged. They point out that the apartments they offer are three times bigger than rooms in tradi-

tional hotels or extended stay hotels, offer more routes and passages of walking around and allow inhabitants to "relish the feeling of space."[74] The other quality which serviced apartment providers point out vividly is *flexibility*. It is understood as the provision and arrangement of rooms, furniture, appliances and utensils in such a way that inhabitants can choose to make use of them (or not) and, in case they do, several options for doing so. *Marlin* states: "Our apartments are fully furnished and include a well-equipped fitted kitchen with a full-size fridge-freezer, an oven and microwave, crockery and cutlery, giving you the flexibility and control over what and when you choose to eat."[75]

Spaciousness and flexibility are manifest with serviced apartments in simple architectural terms yet are very important for them. By providing plenty of space for inhabiting it in manifold ways and the flexibility of choice serviced apartments increase the ways in which people can make use of them. Inhabitants are supposed to engage their architectural spaces, homely furniture, household facilities, handy utensils, decorative items and little amenities. In the advertising videos I was referring to before, these possibilities are shown in terms of cooking from home, reading the newspapers or doing yoga. Serviced apartments organise material provisions which are disparate in relation to immaterial qualities but also organise these disparities in such a way that they can be *animated*.

As several statements of serviced apartment providers reveal, animate disparities also imply a different kind of engagement, an engagement beyond 'use'. *Citadines* states that their apartments ensure the "Freedom to live the way you fancy. Because life is about living."[76] *Quality London Apartments* invite its customers to

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74   Frasers Hospitality, "Spaciousness," available from < http://london-queensgate.frasers hospitality.com/accommodation.php > (last accessed 04.04.2013).

75   Skyline, "Why," available from < http://liveskyline.com/skyline/why_choose_skyline >(last accessed 29.03.2013).

76   Citadines, "Customised Service," available from < http://www.citadines.com/en/about_us/ customised_service.html > (last accessed 21.02.2012)

be "Be free. Be yourself."[77] These statements emphasise that people are not only supposed to make use of material provisions but also should make sense of them in their own ways, i.e. according to their 'fancies' and 'being'. Spaciousness and flexibility enable various possibilities of use which people may actualise but essentially it is how they experience and how they are affected by material provisions that is at stake.

Experiences and affects depend on how one gets carried away and is moved by a certain assemblage, the engagement of a dimension irreducible to the affects one senses or affects one creates. In the German language, such a dimension is known as the *Gemüt* – something that resembles and takes up the good life but transforms its trajectory and significance. It arises from the engagement of all sorts of matters but it is never a state of things or an objective one can reach, neither has it a favoured domain to which it can be assigned, but it is always a way by which, in the one or other moment and circumstance and for one or another reason 'something' reveals itself that is unbound to and yet related to what one sees, hears, feels, smells or even tastes. And it is from the resulting affection that one draws, in different ways, what is potentially meaningful, making the Gemüt a force capable of being active with all kinds of things and states and at the very same time by never being attributable to them. The Gemüt makes one affected as well as it allows one to effect and affect in return.

This understanding follows writings of Heinrich von Kleist. For him, the Gemüt shoots off from a customary situation and comes with a lot of possibilities that can be potentially taken up. This is evident in one of his essays in which he examines what giving a good speech implies.[78] He wrote:

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77   Quality London Apartments, "Slogan," available from < http://www.qualitylondonapart ments.com > (last accessed 21.02.2012).

78   Heinrich von Kleist, "Über die allmähliche Verfertigung der Gedanken beim Reden," available from < http://gutenberg.spiegel.de/buch/-589/1 > (last accessed 07.05 2014).

"the moment a greater orator opens his mouth, he did not know what he was going to say. But the conviction that the necessary wealth of ideas would be provided by the circumstances and by the resulting excitement of his Gemüt, made him bold enough to pick the opening words at random."[79]

This implies that the Gemüt passes through certain provisions made; in this case the manuscripts one prepares and the thoughts that feed into such preparations. Kleist points out that one has to break away from one's preparation and needs to follow what one experiences at a particular moment.

In his play *Penthesilea*, Kleist accelerates this understanding to the point where the Gemüt makes its main protagonists, Achilles and Penthesilea, feel affection for each other but which they fail to take up fully so as to realise their love.[80] Both fail in letting themselves get carried away to the extent that they would overcome the rules of war in which they fight against each other and the rules of their 'people' to which they belong. The drama is about their inability to find words for their affection, to come to terms with what the Gemüt opens up.

Immaterial qualities are animated by the Gemüt. They develop from existing situations, an engagement of material provisions and yet independently of them. They shoot off in unpredictable ways and make one fly away from what is given. They imply that one gets carried away by taking up what one is moved by. And they are made sense of by people experiencing them.

This suggests that immaterial qualities are particular not because of their definite relationships to certain material provisions but because people make use of their spaces in manifold possible ways and make sense of them *indefinitely* by engaging them in an incorporeal way. This is what spaciousness and particularly

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79   Heinrich von Kleist, "Über die allmähliche Verfertigung der Gedanken beim Reden."
      (Own translation from German original.)
80   Heinrich von Kleist, *Penthesilea* (Stuttgart: Reclam, 2001).

flexibility emphasise – that people are able to make use of their apartments because of *incorporeal engagements,* a resonance between the Gemüt, affects and experiences and the use made of architectural assemblages.

To get carried away with inhabiting an apartment is recognised architecturally most vividly by Ettore Sottsass in his project the *New Domestic Landscape* (Museum of Modern Art, New York, 1972).[81] As I pointed out earlier, Hans Höger sums up this project vividly when he states that it offers a "maximum freedom of choice."[82] It was conceived and realised as a contribution to an exhibition which displayed new developments in Italian design.

Sottsass designed several separate containers, each 200 by 100 by 70 centimeters in size, made out of grey polyester, mounted on castors and formed as a frame to look through and, in some cases, to even walk through. Each container was equipped with a specific household appliance usually found in a traditional dwelling (e.g. a toilet, shower, sink, stove, oven, fridge, cupboard, bookcase or music system) and also handy utensils for making use of this equipment. The idea was to design elements that could be changed in their position to each other all the time and according to their user's liking and so as to form boundaries, enclosures, passages or even arcades. In the drawn catalogue, Sottsass shows the variety of positions in which the containers could be arranged but what he actually shows is a field of possibilites animated by users. He sought to achieve the possibility that people could make sense of their individual movements, activities, associations and sentiments by moving around containers and, in return, make all these new environments evoke new sensations.

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81   Hans Höger, ed. *Ettore Sottsass, Jun. - Designer, Aritst, Architect* (Tübingen & Berlin: Wasmuth, 1993).

82   Ibid. p. 19.

Figure 1.10 – *Flexibility with the New Domestic Landscape*.
Several scenarios for assembling different spatial relationships as envisioned by Sottsass.[83]

The *New Domestic Landscape* was meant to affect and effect the behaviour, perception, thinking and habit of its users. It was meant to expose life to an exploration and expression of variety, individuality and personal awareness. It was supposed to enable an active participation and cooperation. And it was supposed to multiply a designed environment by the personal decisions made. Flexibility is characteristic of animate disparities as it comes with the inhabitant's ability to be motile, sensitive and understand their very own needs, wishes and engagements. It recognises the creativity of inhabitants as an essential force of living.

What Sottsass aspired to with this 'domestic landscape' was an environment not so much designed by the architect than by inhabitants. Here the architect simply has the role of providing some means through which people are able to create their own living spaces. The black lines with which Sottsass draws the containers and the varieties in which they can be arranged are not neutral. They point towards

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83   Barbara Radice, *Ettore Sottsass – Leben und Werk* (München: Bangert, 1993), p. 164-165.

thresholds of architectural design I was referring to before: that there are always immaterial qualities possible. The *New Domestic Landscape* is an arrangement of flexibility that epitomises a field of potential for creative inhabitants – a circulatory space less characterised through physical matter than incorporeal engagements.

In the past, this creativity has also been put to use in a purposeful way. *Sistema 45*, an office system designed by Sottsass for Olivetti in 1973, deployed the flexibility of distinct furniture elements in order to create a work environment in an open plan office space. A series of accoustic panels were provided that could be positioned so as to allow for a variety of spaces to be realised with varying degrees and kinds of social encounter. They could be placed to form cubicles for individual employees for concentrated work while they also established spaces for collaborations and meetings. Each of the panels was big enough to shelter spaces from neighbouring ones, while their height was dimensioned so as to allow an overview over the whole arrangement to be maintained when walking between them. The panels could be extended with book shelves, tables or pin boards and also chairs, office tables, ash trays for cigars or paper bins were designed by Sottsass without compromising the flexibility with which the panels structured the office floor.[84] Through a series of drawings, Sottsass experimented on the colour effects that the office furniture would have on the overall setting by testing various possibilities for arranging them. These tests are evidence that the effects were understood as relevant criteria for the way incorporeal engagements unfold. It was his attempt to conceive the office as a scheme where machines as well as furniture could lead to people's creative and productive engagement in them.[85]

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84   Hans Höger, *Ettore Sottsass*, p. 42-43.

85   Barbara Radice, ed. *Ettore Sottsass – Leben und Werk* (München: Bangart, 1993).

Material removed for copyright reasons.

Figure 1.11 – *Colour effects of Sistema 45*.
Sottsass' testing the different perception of space in relation to arrangement of office furniture.[86]

With Sottsass, the ways immaterial qualities are organised architecturally are comparable to the way beneficial returns are engendered. Material provisions are engaged creatively by involving inhabitants with everything they have at their disposal: ideas, needs, wishes and the Gemüt. Those personal resources are put to use with dwellings. Architectural design does not conceive living conditions for this or that use and user therefore, nor the one or other immaterial quality and beneficial return. Architectural design provides means because of which living will be performed in such a way that incorporeal engagements are opened up.

1.1.4. Efficient Thresholds

Immaterial qualities are characterised by differences that cannot be attributed to material provisions definitely. Immaterial qualities are characterised by being potentially purposeful. And immaterial qualities are characterised by incorporeal engagements. They are unfolding through material provisions yet never by being fully reducible to them. In other words, immaterial qualities emphasise a dimension immanent to dwellings and architectural design, one that emphasises that what architectural design cannot attain to specifically in material terms is a productivity that is potentially purposeful – *indefinite workings*.

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86   Barbara Radice, *Ettore Sottsass*, p. 98-100.

This implies that dwellings have to be understood as architectural assemblages of *efficient thresholds,* as assemblages that are characterised by what is engendered by their equipment, what is performed through people making use and sense of them and what is opened up through the Gemüt, i.e. all those aspects incorporeal engagements imply. Dwellings are thresholds that are characterised by productive workings rather than fulfilled objectives, by material provisions and possible uses conflating into an incorporeal domain that is performative rather than a physical arrangement that is definite.

In terms of serviced apartments, this is intensified to the point where dwellings primarily serve the production of immaterial qualities for beneficial returns. One building where this can be identified is *196 Bishopsgate* (City of London, 1997). The panoramic views of the three apartments show many efficient thresholds. Homely furniture, household appliances, handy utensils, decorative items and little amenities are visually identifiable as objects arranged rather freely within spacious rooms. Yet what they imply is that they are waiting to be inhabited by people. They are prepared so that they can be used by whoever might come there and makes sense of the effects and affects such use may have and all the options that are provided therewith. These views suggest that an apartment awaits its incorporeal engagement and that people get carried away by the forms, surfaces, edges, colours and textures all these provisions have.

Once people come to inhabit these spaces, make use of all the material provisions given, these thresholds are activated and produce immaterial qualities from which beneficial returns can be drawn. Wherever people come from and whatever their personal backgrounds, reasons of stay as well as likes, needs and wishes are, any apartment of *196 Bishopsgate* awaits them and awaits also that freedom as well as ideas for new provisions of service that may arise. This recalls the company slogan that "We are always looking towards the future and actively looking for

new ways to assist our guests."[87] As one example among thousand others, *196 Bishopsgate* shows that providing a good life implies that dwellings have to be understood through efficient thresholds.

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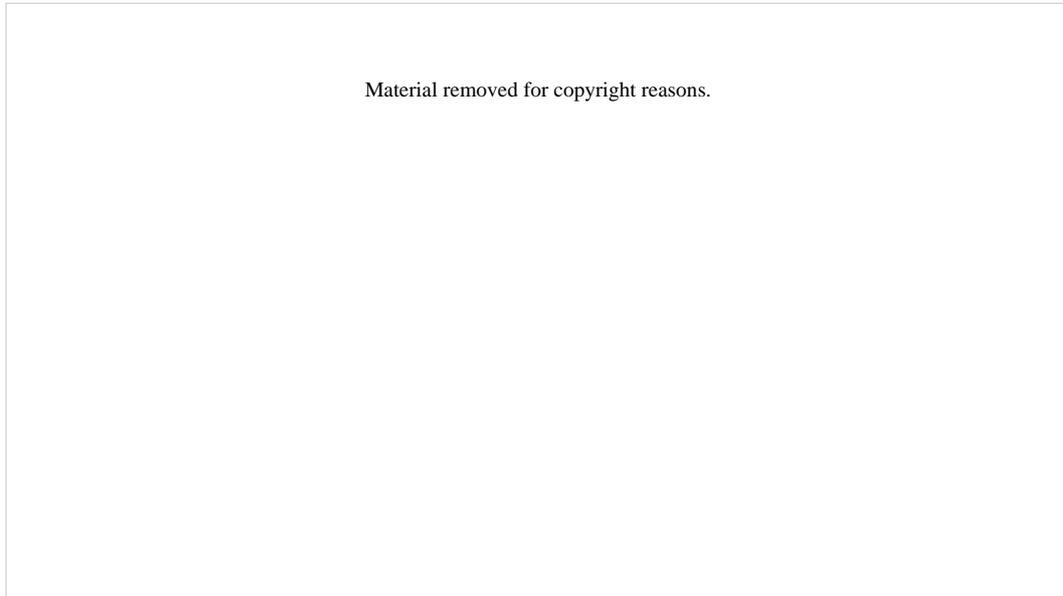
Figure 1.12 – *Efficient thresholds with 196 Bishopsgate.*
From top to bottom: penthouse suite apartment, one bedroom executive apartment, studio flat.[88]

Efficient thresholds imply that when material provisions were considered as means to engender immaterial qualities in certain ways, i.e. in terms of ideals for the good life, their indefinite workings are recognised; not only in terms of serviced apartments but also other projects like *Bearwood House*, *Boundary Street Estate*, *Alton Estate* and *New Domestic Landscape*. And yet, this recognition neglects that the way architectural design makes indefinite workings operative may actually be in a purposeful way, in a way in which the incorporeal engagements taking place are not unfolding for their indefinite potential. What is

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87   196 Bishopsgate, "Special Requests," available from < http://www.196bishopsgate.com/ facilities > (last accessed 07.05.2014).

88   196 Bishopgates, "Panoramic Views," available from < http://www.196bishopsgate.com > (last accessed 18.02.2010).

provided therefore is a delicate balance between recognising that something is opened up that cannot be determined specifically and yet is highly productive and potentially purposeful.

These thresholds can only be efficient, can only come to serve the production of immaterial qualities that are purposeful, when the incorporeal engagements of people in their living spaces take place in a particular way. It means that they have to mobilise their competence to make sense of their tastes, wishes and likings in such a way that immaterial qualities are produced through such means. This means that efficient thresholds work programmatically, that dwellings are not configurations of living opening up 'anything' but 'something' purposeful.

1.2.
Kineticism – Active Selves

One particular way in which incorporeal engagements unfold because of a programme is suggested by the motion picture *The Accidental Tourist* (Lawrence Kasdan, 1988).[89] The movie is about the life of Macon Leary who is a writer of travel guides for business travellers. In his books, he advises his readers on how to avoid any kind of disturbances or unpleasant events on one's travels like strangers talking to one unexpectedly. Macon himself finds such happenings highly difficult to cope with when travelling, a reason why an editor who is also his friend convinces him to write these books in the first place. Macon rather likes to live life along accustomed paths, with some kind of stable normality and according to plan. Consequently, Macon's travel guides read like programmes for keeping unexpected and disturbing happenings at bay, programmes he appears to follow himself.

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89   Lawrence Kasdan, *The Accidental Tourist,* 121mins. (Warner Brothers, 1988).

Figure 1.13 – *Two scenes from the Accidental Tourist.*
Macon unexpectedly meets Muriel (top) and Muriel unexpectedly joins Macon on his research trip to Paris (below).[90]

Because of the sudden death of his twelve year old son, Macon's marriage disintegrates and he has to leave the customary paths he finds so much comfort in. It sets events in motion that lead Macon to an encounter with Muriel Pritchard, a pet shop owner who will continue to romantically shake up Macon's life. The two start dating and eventually, after several struggles by Macon to let go of his customs and open up to Muriel, they come together. Yet Muriel realises that the business travels Macon undertakes for researching his new books make him return to his old customs, his programme for engaging life, which leads him away from her again and again.

Muriel does not give up and disrupts one of those trips of Macon by coming with him unexpectedly. It is on a journey to Paris, that the programme of life and business travel which Macon has prepared for himself is finally jeopardized and his affection and love for Muriel prevails. In the end, Macon states "that it was wrong to plan anything as though it was a business trip."[91] His programme collapses because of his love for Muriel.

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90   Lawrence Kasdan, *The Accidental Tourist,* 121mins. (Warner Brothers, 1988).
91   Ibid., min. 1:52:33.

The Accidental Tourist portraits a life through conflations of what one thinks to be certain, what one thinks of as needful to hold on to and what eventually makes no sense any longer. These struggles are posed as performances for acting upon all sorts of dynamics and flows, that there is always something one can draw from it in a positive way even if the circumstances suggest the opposite. It is about different ways in which one's personal competences and resources are able to keep up a programme which is helpful for engaging life but which needs to adapt to whatever happens unexpectedly. It shows how one is able to make sense of what one feels, is affected by and act upon such experiences. It is about the recognition of what the Gemüt leads one to and how this can be brought to resonate with programmes already in place and brings about a revision of such programmes. With the *Accidental Tourist*, an example is given that emphasises how the entanglement between incorporeal engagements and a progamme may be performed.

1.2.1. Human Resources

Particular self-competences are necessary today in order to conduct life actively, to be economically successful and socialise with other people. These competences are premise for people's own good but essentially they produce beneficial returns for the companies people work for, the innovation circles underlying the development of new consumer products as well as for the creation of society as such. These competences are therefore not only something one can choose to make use of or not, but rather, for most people today and certainly those coming to stay at serviced apartments, the acquisition, possession and deployment of such competences are obligatory. These self-competences are *human resources*.

In *Governing the Present*, Peter Miller and Nicolas Rose provide an understanding of several forms of these human resources.[92] Each chapter and argument of the book shows that people are obliged to actively govern themselves in relation to cooperation with, participation in and affiliation with particular organisations. Two competences which Miller and Rose analyse intersect with the beneficial returns proclaimed by serviced apartments. On the one hand, they refer to *mobilised consumers* as individuals whose needs, desires and pleasures are coupled with particular kinds of commodities and the personal relations they have to them in order to expand, improve and refine consumer goods and advertising efforts.[93] This chimes with serviced apartments as they seek to extract new ideas for improving their offer of stay from their inhabitants. On the other hand, Miller and Rose refer to *self-governing employees,* i.e. people that are obliged to be employable in order to enhance their economic capital and to affiliate with others in order to integrate with particular communities.[94]

The mobilised consumer was assembled, according to Miller and Rose, by coupling people's psychoanalytical, social-psychological and rational capacities with product development and advertising strategies. The unconscious was taken into account for analysing the needs, desires and anxieties of people purchasing so-called 'pleasure foods' (e.g. ice cream and chocolate). The attitudes, behaviours and feelings towards particular products (e.g. toilet paper and home perms) were studied according to geographically different cultures or gender-specific customs as these allowed for an understanding of people's product preferences. And the awareness of people for the particular differences in taste were taken into account for identifying objective and objectifiable criteria for improving and advertising certain products (e.g. beer). How people reacted to certain products was studied according to what Miller and Rose call the 'psy-sciences' turning consumers into

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92   Peter Miller and Nicolas Rose, eds., *Governing the Present: Administering Economic, Social and Personal Life* (Cambridge: Polity, 2008).

93   Peter Miller and Nicolas Rose, "Mobilising the Consumer: Assembling the Subject of Consumption," in *Governing the Present*, p. 114-141.

94   Peter Miller and Nicolas Rose, "The Death of the Social? Re-Figuring the Territory of Government", in *Governing the Present*, p. 84-113.

active agents in product development. Yet this is only possible as these products were already available and implies that new products are created through such psy-scienes in return. They are mobilised through flows turning on its head what is source and innovation, start and goal, means and ends. What they provide is the understanding that the mobilised consumer is defined as the one upon which two-directional flows of innovation are played out.

As such, consumption is based on a fluid organisation of people's lives in terms of the unconscious and geographically different customs. It is organising flows on many different scales by connecting them with each other. Yet each scale and their entanglement is expanded to yet another new nuanced difference of how people relate to themselves through commodities. The flows of innovation are driven by new directions opened up when differences increase. The bigger the differences between groups of people are, so the more nuanced their tastes and fashions appear and the more different customs conflate upon each other, the more refined and nuanced product development can potentially become. Mobilised consumers drive product development the more shared differences in their psychoanalytical, socio-psychologcial and rationale 'choosing' are at play. Miller and Rose write:

> "It is the consumer, understood as a being able to appreciate and act according to minute differences between virtually identical products, who lies at the heart of the much-vaunted 'global competitiveness' of contemporary capitalism. […] Without the possibility of mobilizing the consumer according to psychological conceptions of the act of consumption, without 'lifestyle' being understood as something linking up a particular complex of subjective tastes and allegiances with a particular product, battles over the best way of linking the desires of individuals to the productive machine would take very different forms."[95]

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95   Peter Miller and Nicolas Rose, "Mobilising the Consumer," p. 120-121.

The manifold scales of life which the mobilised consumer engages, the constant increase in directions and their shared flows of innovation reinforce and grow what is at the heart of our global world today – beneficial returns extracted from people's engagement with the 'world'. And it is exactly such organisation that serviced apartments appear to appropriate for its own purposes, precisely by making its consumers utter whatever they wish for, and are not yet provided with, because their concepts ultimately imply an expansion of innovation flows precisely on all scales: people coming from all over the world, accustomed to their own lives and, most likely, having wishes one cannot anticipate. It appears that serviced apartments are able to produce beneficial returns because they copy a process of consumption by increasing the number of innovation flows to global scale and most minute cultural difference and appropriating it to their own needs. Serviced apartments appear to assemble mobile consumers for their own sake by capitalising *creativity*.

The second domain of human resources analysed by Miller and Rose and relevant at this point is the obligation of people to actively govern themselves in terms of *employment ability* and *community affiliation*. They show that individuals are required as a necessity to take responsibility in acquiring and deploying the skills necessary to find a job and stay in employment. They state that such qualification depends on people's "psychological, dispositional and aspirational capacities […] manage-ment, presentation, promotion and enhancement of their own economic capital."[96] Hence what comes to the fore is the entrepreneurial subject constituted in a process of life-long learning and enhancement of personal skills. They also show that people require to affiliate with and manage their own lives according to communities. To be exposed to ever different communities and be obliged to affiliate with them implies that people require to adapt to the identities, rules, group dynamics and interests immanent to communities. It means to make oneself

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96   Peter Miller and Nicolas Rose, "The Death of the Social," p. 97.

active in analysing, evaluating, choosing and acting upon oneself and others. Such government of conduct is nothing else than the production of one's subjectivity in relation to other people, i.e. communities that are themselves never stable and always many. Its consequence is nothing less than self-governing employees that affiliate with different communities.

The need to be employable and the obligation to make oneself employable depend on people's ability to adopt to those environments they are animated by and animate in return. Different personal backgrounds, new ideas and inspirations, language skills and cultural identities are beneficial for a world that constantly seeks to expand and enrich what exists. It also means that people's abilities will be canalised according to their talents and interests, forming a new set of channels and domains to which they can be exposed. In other words, differences are yet again constitutional for the constant reinforcement of subjective capacities. It is here that competent employees come to the fore whose competences vary and animate differents areas and situations of work.

Serviced apartments proclaim that customers will become well, relaxed and happy and that they are able therefore to improve their morale and work productivity. In other words, what they appear to provide is an environment within which preparatory work can be undertaken in order to be able to increase one's employment skills and affilitation with others. Recreation figures as the dominant process organised with serviced apartments that figures as the necessary condition for being prepared for life. The ability of individuals to work on themselves is here brought to centre on the body and soul directly. The vast and fast flows of innovation appear in juxtaposition with taking a bath, watching telly or having a good night's sleep. But far beyond being off limits with global capitalism, *recreation* is essentially entangled with it.

The use made of human resources also has to be identified in the concepts of *immaterial labour* as proposed by Maurizio Lazzarato[97] and *affective labour* as conceived by Michael Hardt.[98] They show that particularly creativity animates the environment because of which it is engendered in the first place. Both concepts imply that returns are created by forging an even looser relationship between active selves and those assemblages according to which they produce their subjectivities. For Lazzarato, immaterial labour is work invested in the cultural and informational values of commodities. It encompasses work invested in activities usually not recognised as work, e.g. becoming aware of fashions and tastes and formulating opinions as well as intellectual, technical and entrepreunerial skills, imagination, social communication and cooperation. This preceeds a form of production which makes consumption not simply an act of 'eating up' but an experience transgressing the product itself.

Lazzarato argues that subjectivity is made susceptible to an organisation by exposing people to the constant need of self-valorisation and social communication. He shows that the production of immaterialities, i.e. tastes, fashions, styles, passes through these two conditions – as prerequisites setting free the way people engage with each other and become aware of themselves. Self-valorisation is a process that depends on a recognition of one's needs, tastes and imaginaries while at the same time a communication of these according to a codified language. Lazzarato argues that subjects are relays in the production circle of immaterial labour – they consume immaterialities and produce value by recognising their sentiments according to a language prepared for them. A command over subjectivity makes the outcomes of production compatible with the conditions of production. He writes:

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97   Maurizio Lazzarato, "Immaterial Labor," in *Theory Out of Bounds: Radical Thought in Italy, A Potential Politics*, eds. Paolo Virno and Michael Hardt (Minneapolis and London: University of Minnesota Press, 1997), p. 134-147.

98   Michael Hardt, "Affective Labor," in *Boundary 2 26:2* (1999): p. 89-100.

"the prescription of tasks transforms into a prescription of subjectivities. The new slogan of Western societies is that we should all 'become subjects'. Participative management is a technology of power, a technology for creating and controlling the 'subjective processes'."[99]

With the concept of affective labour, Michael Hardt amplifies Lazzarato's argument that the merging of human relations with economic production has resulted in a shift not only in terms of modes of economic production and production of subjectivity but essentially a form of interpersonal relations internal to capital. "In the production and reproduction of affects, in those networks of culture and communication, collective subjectivities are produced and sociality is produced."[100] Hardt stresses the relevance of affective labour not only within a particular environment in which it configures self-valorisation and social communication, but essentially on the scale of a population. He argues that the networks springing off from affective labour is a form-of-life that exceeds any particular environment.

Mobilised consumers and affiliating employees are each formed through multiscaled and differentiated circles of innovation. They refine the world and are refined themselves by the many different assemblages they engage: feedback forms, food testing, meetings or conferences. They renew commodities and produce subjectivites. Immaterial labour and affective labour show that the very environment within which such capital relations are set up is constantly revised and renewed. They emphasise that the territory upon which they are played out and which address commands over subjectivity themselves are animate and not stable. What is already creatively and recreatively flowing is yet flowing in another direction too. Lazzarato writes:

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99   Maurizio Lazzarato, "Immaterial Labour," p. 135.
100   Michael Hardt, "Affective Labour," p. 96.

"The particularity of the commodity produced by immaterial labor […] consists in the fact that it is not destroyed in the act of consumption, but rather it enlarges, transforms and creates the 'ideological' and cultural environment of the consumer."[101]

Immaterial labour makes people refine the product itself with which she/he forms a relation but essentially projects it towards an environment of production as such, that spatial entity that 'enlarges, transforms and creates' an environment.

These particular forms of consumption, employability, affiliation with others as well as immaterial and affective labour point towards a world that is based on infinitesimally small and perpetually processed flows that always carve out more information, knowledge, competences and human resources. They build up to a world highly differentiated and which passes through many uncertainties that are recognised as a potential – a massive *kineticism*.

I would like to use this term to refer to a particular complexity which appears to be characteristic of the life which people coming to stay at serviced apartments have and thus what is the premise of their living – particular human resources they bring with them for incorporeally engaging their living spaces. It is also because of such kineticism that the serviced apartments because of which incorporeal engagements are animated are constantly expanded, that immaterial qualities are not only produced so as to provide beneficial returns but that they also create particularly assembled immaterial living conditions. Because of kineticism, the incorporeal engagements people perform are thriving on preordained and newly established conditions of production. Kineticism is a particular kind of societal diagram today and is utilised by serviced apartments in a particular way. It is a scheme of relations between architecture, subjectivity and capitalisation on global scale and a mechanism that operates microphysically. Because of kineticism, serviced apartments are *architectural apparatuses* of our today's globalised world.

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101   Maurizio Lazzarto, "Immaterial Labor," p. 138.

1.2.2. Preceding Apparatuses

Gilles Deleuze wrote that each period in history has had its specific apparatuses of power.[102] The writings of Sven-Olov Wallenstein, Paul Rabinow and Reinhold Martin allow for a discussion of architectural apparatuses as they emerged at different historical periods. They suggest that serviced apartments are part of architecturally determined subjecto-political genealogies. Dwellings were always related to particular kineticisms in the past.

The title of Sven-Olov Wallenstein's book *Biopolitics and the Emergence of Modern Architecture* announces two genealogies upon which his argument is based and a resulting architectural consequence 'emerging' from them by their integration.[103] On the one hand, he refers to a particular understanding of 'free man' which he primarily develops from Michel Foucault's concept of biopolitics and by recalling, in some parts, Immanuel Kant's critical philosophy. On the other hand, Wallenstein gives an exposition of architecture through a change of its definition from 'expression' to 'giving order'. He refers to Kant's concept of aesthetics as formulated in the Critique of Judgement, Quatremere de Quincy's understanding of type as a rule for a model, Nicolas Ledoux's grammar of sensations and Durand's geometric silence which he all sees converging in a definition of architecture following a biopolitical programme. Essentially it implies what he understands as 'emergence':

> "forces and rhythms that traverse the social and eventually begin to resonate, within a process in which architecture is transformed in both its inner logic (its "theory") and the way it is mobilized as a tool in a larger historical-political assemblage."[104]

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102   Gilles Deleuze, "Postscript on the Societies of Control," in *October*, Number 59, Winter 1992 (Cambridge, Mass.: MIT Press, 1992), p. 3-7.

103   Sven-Olov Wallenstein, *Biopolitics and the Emergence of Modern Architecture* (New York: Princeton Architectural Press, 2009).

104   Ibid., p. 19.

His work shows that architecture cannot be understood independently of questions of subjectivity and power as well as their essential mututal reinforcement according to a particular societal diagram. The kind of architectural assemblage he points to, the hospital, is case and argument that sees architecture as a tool for "pro-jecting that which does not yet exist, above all a body that senses and feels."[105]

Biopolitics is understood by Wallenstein according to Foucault's argument that the technologies of power at the turn of the nineteenth century have to be understood through producing rather than oppressing life given that one no longer focussed on deciding life and death but administering the longevity and fertility of a population. Its consequence was that subjectivities were supposed to be produced according to particular societal 'forms.' One of those forms was the family which, given biopolitics' focus on regulating sexuality, posed all sorts of questions for living conditions: "how do people live, how is their domicile structured, what is their hygienic and medical status, how do they mate, under what conditions does the family become happy and when does it turn into a source of diseases."[106] What resulted from a definition of free man through self-relation was posed as a matter of living and inscribed in the very arrangement of living space.

An understanding of architecture through its capacity to establish 'order' (rather than express and represent it) emerged through several decisive turns in art and building practise that started to occur at the end of the eighteenth century according to Wallenstein. He refers to an understanding of *aesthetics* (derived from Kant's Critique of Judgement) which was no longer solely based on the way things looked but what they produced as affects, passions and sentiments. He refers to a newly emerging understanding of *type* (as proposed by Antoine-Chrysostome Quatremère de Quincy) which no longer meant a mimesis of existing natural forms but an essence, rule and principle underlying all sorts of

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105   Sven-Olov Wallenstein, *Biopolitics and the Emergence of Modern Architecture*, p. 24.
106   Ibid., p. 11.

forms which allowed for some variability in application. Wallenstein extends this argument also to engineering where he identifies evidence of building without models but through *abstract calculuses* (as undertaken by Jean-Rodolphe Perronet). He identifies a *grammar of sensation* (particularly in the works of Nicolas Ledoux and Ètienne-Louis Boullèe) as a slowly crystallising principle of architecture's efficacy. And he exposes the architectural project as a *programme* by addressing the silence of geometry and drawing (in the works of Jean-Nicolas-Louis Durand). This genealogy shows that the 'emergence of modern architecture' is a turn towards buildings that establish order on a sensual level. Making subjects produce themselves is thought to be possible by buildings that no longer speak a particular language but mumble and stutter gentle tones supposed to be taken up by people themselves. Such architectural genealogy provides the emergence of modern man as active self with a programme moulded by architectural organisation. Wallenstein writes:

> "architecture is the art of carving out, separating and joining spaces with reference to man as a sentient being. If this is a 'speaking' or 'poietic' architecture, its purpose is not to create lyrical images that arrest us in a contemplative mode (the disinterested mode of 'aesthetics'), but to persuade, to prefigure, and to become a *project* in the sense of pro-jecting that which does not yet exist, above all a body that senses and feels."[107]

For Wallenstein, the pivotal architectural type emerging through the conflation of biopolitics and architecture at the time was the hospital. It enveloped a political philosophy of 'self', political economy of governmentality and the ordering of power-knowledge relationships. In his essay titled "Foucault and the Genealogy of Modern Architecture,"[108] which was published by Wallenstein a few years earlier, a section is dedicated to housing which is no longer included in his later book.

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107   Sven-Olov Wallenstein, *Biopolitics and the Emergence of Modern Architecture*, p. 24. (Wallenstein's Italic.)

108   Sven-Olov Wallenstein, "Foucault and the Emergence of Modern Architecture," in *Essays, Lectures* (Axl Books, 2007), p. 361-405.

This activates Henry Roberts's experiments on defining a new type of housing for the working classes. Starting with redesigning lodging houses for destitute sailors, learning from model houses built by other societies for improving conditions of the working classes, the *Model Houses for Four Families* (Great Exhibition, London, 1851) is related to this particular understanding of self-related man as put forward by Wallenstein. These dwellings were denoted by terms like morality and decency by Roberts, which shows that these were engendered by people engaging them in an incorporeal way.[109] With Wallenstein's analysis a reading of them is provided which explores them along a trajectory of self-related man under a biopolitical regime of power and as technologies of administering life. Whatever took place in the separate bedrooms of parents, boys and girls is informed by the time and kind of influences played out on them and at the same time produced by themselves again. It is with such reading that their architectural organisation is paramount for making subjects passionate and affective by the spaces they inhabit. They point to the fact that the good life was biopolitical at the time. When Henry Roberts wrote that the sleeping arrangements at the *Model Houses for Four Families* "provide for that separation which, with a family, is so essential to morality and decency"[110] he appears to have echoed precisely the intersection of emerging biopolitics with emerging modern architecture as put forward by Wallenstein.

Architecture is not simply made of material provisions of which people make use and which they engage in a incorporeal way but it is made to accomplish a subjecto-political programme. The specificity of such programming does not lie in making people limit their possibilities but rather bringing them into a very specific constellation, one that Wallenstein repeatedly terms *situated freedom* in his writings and which he always links to Foucault's famous saying that liberty must be practised. Biopolitics makes architecture a technology of power that engenders people who produce themselves according to particular societal diagrams.

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109   Henry Roberts, *The Dwellings Of The Labouring Classes: The Arrangement and Constructions* (Adamant, 2007).

110   Ibid., p.57.

Several decades later, a key shift in the way populations were governed occurred. Dwellings came to be utilised as an architectural apparatus according to 'the social'. I would like to understand the social according to what Paul Rabinow explores in his book *French Modern*,[111] as a kind of rationality underlying the ways in which standardised norms and forms were laid out across France during the 1940's in order to regulate society. He cites one of the leading experts in order to point out that the newly emerging principles were a development "from the government of men to the administration of things."[112] The social was identified as a way in which society was regulated but how this was done depended on such 'things'.

Housing figures as one important aspect in Rabinow's argument but was one tool within a larger set of what he calls *equipment*[113] and which was constitutional of France's *National Plan* of 1942. It comprised of "everything that was not a don gratuit of the soil, subsoil, or climate."[114] What characterised such equipment in all these cases was that on all kinds of dimensions, all kinds of aspects, life was integrated into normalising standards which were supposed to regulate scientifically determined universal needs of a population. There was no escape from it but rather all that took place and all the means that one had at the government's disposal were integrated. By looking at problems such as population growth and rapid industrialisation of cities in France, Rabinow shows why it became necessary to conceive of a new regulatory domain. He also refers to several colonial cities in Northern Africa in order to show in which ways city planning and housing came to be developed in 'experimental' ways in order to 'test' what could later be applied to French cities. In all these discussions, Rabinow

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111   Paul Rabinow, *French Modern – Norms and Forms of the Social Environment* (Cambridge, Mass., and London, England: MIT Press, 1989).

112   Paul Rabinow, *French Modern*, p. 1.

113   The word equipment has a broader sense in French usage – between 'fitting out' and furnishing, and drawing together into an 'equipe' or team or 'outfit'.

114   Paul Rabinow, *French Modern,* p. 2.

does not go into typological specifics of housing but rather explores its relationship to social life, especially in terms of families, and urban planning which supports, in terms of writing and scale of analysis, the integration of dwellings into a larger set of mechanisms. Housing has to be understood as an apparatus architecture because it is part of this normalising grid of equipment.

The cities and housing projects to which Rabinow refers make evident that what modernist architecture sought to provide, i.e. provisions for universal needs by standardising its forms, is immanent to the kind of housing that was integrated into the social as a means of government. What this implies is that as much as dwellings in Wallenstein's sense were means to organise a population, it is also through modernist dwellings that this can be said, albeit in a very different way. The dwellings of modernist housing complexes and consequently the expansion of several cities,focussed on families and gave them an order that was standardised and at the very same time universally applicable.

The grid of standards which such equipment rolled out over France 'as a whole' was not simply a subjugation of people into their roles and mechanisms. The specifics of what Wallenstein's argument addressed were simply integrated into them, including 'situated freedom'. This means that however life unfolded in France at the time, it was simply measured against the normalising standards deployed, a measuring that Rabinow identifies through the ways in which people could distinguish themselves within such grid. Whatever unfolded could be used to refine, expand, accentuate and also revise the social, to grow it into more domains and specifics. This implies that equipment essentially implies a particular kineticism – a development of social life according to standards and norms by way of all kinds of forms, particularly housing, and yet the revision of these standards. The social made life productive according to its own standards and yet, in return, in order to make all kinds of productions purposeful for its own solidification. In other words, the way life unfolded was made calculable through equipment, a calculability that capitalised on life as such.

These principles crystallised with the *Alton Estate* (London, Roehampton, 1959), a housing project I referred to previously. Michael Fleetwood shows that its arrangement has to be understood for precisely the kind of normalisation that was supposed to make a 'free' life possible according to the social. Yet as he points out, the *Alton Estate* was not a success but quickly disintegrated after its opening. The enthusiasm that people would be able to engage their lives more freely and more flexibly resulted in dilapidation and vandalism. Polemically speaking, the very idea that equipment would allow people to distinguish themselves within normalising standards was pushed to its extreme in this case.

Wallenstein's argument of a biopolitical architectural apparatus and Rabinow's concept of a social architectural apparatus has to be expanded to times in which the integration of people's unfolding of life was striated according to certain governmental means in terms of flexibility. Reinhold Martin's book *The Organizational Complex* provides an analysis of such workings.[115] Martin explores the curtain wall as used for many office buildings and research campuses in America during the 1950's and 1960's and as designed by architects like Skidmore Owings & Merrill, Ludwig Mies van der Rohe and Eero Saarinen. He shows that the curtain wall was a regulatory device for making flexibility possible, i.e. providing office spaces with a grid of equipment that employees could use in various ways and which was displayed inside these offices but also to the urban field. The curtain wall acted as an aesthetic and organisational device for managing and controlling architectural space. It was deployed to engender and display whatever takes place through it. It responded to the possibility that it would organise flexibility based on modules and image of such flexibility within the offices and as company identity.

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115   Reinhold Martin, *The Organizational Complex - Architecture, Media and Corporate Space* (Cambridge, Mass.: MIT Press, 2003).

With the curtain wall, Martin shows how architecture was related to an emerging society of control as the extension of the curtain wall took place on microphysical registers. The affect of such architecture was the creation of a new productive subjective – the *organization man* as coined by William H. Whyte. Martin shows that the gridded open plan made employees of a company identify with the firm and at the same time improve working conditions integral to such subject formation. This infinity of scale was always paired with a continuity in scope. On a territory expanding beyond the confines of office buildings and research campuses, whatever was occurring through flexibility and appearing visually, it was always reinforcing what was to be engendered next. The continuity of scope was a folding of one condition upon the other persistently. Martin provides an understanding of architecture that conflates representation and organisation, image and machine – a massive kineticism.

These three architectural apparatuses show that the kineticism characteristic of serviced apartments today were recognised in different forms and for different reasons in the past. The fact that their productivity depends on incorporeal engagements and human resources deployed for making sense of them, is immanent to these apparatuses of separation, equipment and flexibility. What this demonstrates is that serviced apartments are not only a contemporary architectural apparatus but that it simply mobilises for its very own sake what has always been, in the one or other way, underlying the efficiency of housing to be purposeful. From this perspective arises the understanding that the good life is a kineticism that reappears in contemporary form with serviced apartments.

1.2.3. Generic Skills

Today people conduct their lives in accordance with kineticism and reinforce such kineticism in return. To be or become employed, consume and affiliate with others as well as to 'work' immaterially and affectively are particular competences that people mobilise. Yet these competences also have to be addressed on a generic

level, as competences that are the kind of premises upon which self-active conduct of life rests and which boosts its efficacy. In his book *A Grammar of the Multitude*, Paolo Virno is interested in identifying what lies behind certain social and political practices of a post-Fordist era.[116] For this reason, Virno refers to the multitude as being 'many' people that never conflate into a unity or coherent whole. Everything is in motion, individuals juxtaposed to other individuals, forming a mass not describable or identifiable through rigid categories. It seems to me that he is precisely seeking to make sense of such differentiated and kinetic complexity where consumption, employment, affiliation and immaterial labour are appreciated as particular human resources.

Yet Virno identifies other traits of the multitude, not in opposition to kineticism but integrated with it. He argues that people experience the multitude by *not feeling at home*, by being a stranger in it all the time. He shows that this is the case because people are aware of always shifting relationships they maintain with others and that they are accustomed to constant changes of old certainties, familiar customs or unexpected happenings. He argues that the labour processes unfolding are entangled with political action because all that matters is the production of *cooperative communication* as a commodity. By referring to virtuosity, i.e. an act seeking its own fulfilment in dependence of others, Virno argues that such activity is a particular form of labour and entails political action. And he argues that the multitude is always after the *potential of production*, the capitalisation of all that which could possibly engender production. He understands not feeling at home, cooperative communication and potentials of production as forces that are continously entangled, conjoined and mixed up in the contemporary multitude.

Virno situates the social and political practises of the multitude he seeks to decipher in an *indefinite world* and not a determined environment. He sets in motion the conflation of individuals, people and environments and seeks to

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116   Paolo Virno, *A Grammar of the Multitude – For an Analysis of Contemporary Forms of Life* (Los Angeles: Semiotexte, 2004).

expose what mobilises their continuous renewal, improvement, reinforcement and innovation. As I showed earlier, mobilised consumers and self-active employees are obliged to capitalise their ability to know themselves, share what they are aware of and build up trends, fashions and immaterialities. Virno appears to provide two concepts for understanding what sets up such ability, what makes such capacities actual and important independent of their individual domains of application.

The two concepts Virno specifies and which are important in such respect are the *common place* and the *general intellect*. If one was to navigate through the multitude, so Virno, it would only be possible by activating what everyone shares as the smallest common denominator of understanding and speaking to each other and deploying the most general capacity of thinking about something. One encounters the multitude through so-called generic logical-linguistic forms, i.e. what is necessary to navigate to the world as such (e.g. "If I am her brother, she is my sister."). In this sense, strangers seeking to find orientation in the indefinite world are always thinkers because they have to turn to common places, i.e. the raw material upon which one is able to base all of one's actions, thoughts, life. It is thus a *general intellect* that Virno puts forward as the faculty into which one puts much trust and shows that what one shares with others as 'common' and as intellectuality that is 'public' because it is shared. No detail, no specific knowledge, no expertise is helpful to understand an engagement with the multitude but essentially the most generalised possible means. Only then is it possible, according to Virno, to understand why someone engages such highly differentiated world by bringing up most specific domains of knowledge.

What I called kineticism before appears provided with a grammar by Virno's analysis that makes flows between individuals, peoples and environments appear organised through genererally applicable modulations rather than specifically tailored relays. Generic skills, i.e. the common place and public intellect, have to be taken into account when thinking about kineticism. I was writing before that the competences of self-activity are characteristic of the inhabitants of serviced

apartments, that they are apt to people of a 'global class' who are characterised by transnational business and international governmental missions. Given that these competences appear as particular competences when perceived through Virno's argument and considering the generic value of common place and public intellect, it appears that this is also the case with all other people coming to live in serviced apartments, e.g. people on holidays, hospital stays or who come for any other possible reason. It seems that whoever comes to live in a serviced apartment is able to engage it so as to produce immaterial qualities that are potentially purposeful. This implies that living in a serviced apartment is indistinctive from life in the multitude at large. The material provisions through which each serviced apartment is organised can be made sense of without much particular knowledge on how to do so. Everyone comes with the ability to contribute to the kind of kineticism which serviced apartments organise.

1.2.4. Architectural Couplings

Virno's understanding of the multitude is based on what he describes as 'points of arrival'. Individuation is preceded for Virno by a pre-individual reality, by biological factors existing for everyone, e.g. sensory organs, motoric apparatus, perception abilities, the ability to say something understandable for everyone before saying something specific and factors of production always existing, e.g. perception, language, memory, feelings. He projects these basic prerequisites onto a plane of the general intellect as all these competences exist for every single person and are shared by all people. He therefore pushes the idea of generic skills to an ever smaller scale than any form of producing subjectivity could actually take into account – to a dimension preceding self-productivity.

By way of Michel Foucault's concept of biopolitics, Virno couples such pre-individual reality with a potential of production immanent to capitalism – that which is not yet present or actual but potentially able to 'become'. And he shows that at the centre of being lies a neutral core of *Stimmungen* (tonalities) because

emotional life shows itself ambivalent to the "uncertainty of expectations, the unpredictability of assignments, fragile identities, ever changing values."[117] In other words, what Virno argues for is that before any organisation can make sense of an individual by making her/him produce particular subjectivities accordingly, there exists a dimension of 'self' that precedes these factors and determines how the multitude is formed.

This brings me back to what I was writing about the Gemüt before. I would like to understand these Stimmungen as the premise for affects one experiences and ways in which one eventually decides to use one's generic skills to make sense of a serviced apartment. These pre-individual realities are exactly what drives indefinite workings and what is primary to all kinds of purposeful ways in which they may be worked through.

Fèlix Guattari's writing on architecture appears to be based on similar premises – on the fact that kineticism is not only formed in particular ways with serviced apartments but also operates with architecture in principle. In the essay "Space and Corporeity,"[118] Guattari asks "what means does the architect have at his disposal to grasp/seize and plot the productions of subjectivity inherent to his object and activity?"[119] and argues that buildings essentially entail different partial forms for producing subjectivity. This echoes with his essay titled "Architectural Enunciation"[120] in which he examines the different kinds of individual components engaging such productivity. And lastly, his discussion of buildings titled "The Architectural Machines of Shin Takamatsu"[121] expresses his understanding that architecture has to be analysed according to 'gaps'. All these essays imply that

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117   Paolo Virno, *A Grammar of the Multitude*, p. 86.

118   Fèlix Guattari, "Space and Corporeity," in *Columbia Documents of Architecture: D*, Vol 2 (1993), p. 139-148.

119   Ibid., p. 146.

120   Fèlix Guattari, "Architectural Enunciation," in *Interstices 6 – Journal of Architecture and Related Arts* (2006), p. 119-125.

121   Fèlix Guattari, "The Architectural Machines of Shin Takamatsu", in *Chimères: 21*, Winter, 1994, p.127-141.

Guattari does not understand buildings as materially coherent 'wholes' which unify multiple individual components but as fragments that are never consistent materially.

Both in terms of the architectural object and design practice, Guattari criticises the way that buildings are usually signified through one dominant aspect and emphasises that architecture actually operates through manifold components. "Whether we are aware of it or not, constructed/developed space calls us from different points of view stylistic, historic, functional, effective."[122] Guattari distinguishes between a *polyphonic* (or perceptual) order and *ethico-aesthetic* (or affective) order for analysing how architecture enunciates. What is important in this respect is that all the polyphonic components of a building are essentially separate and operate through an affective and non-discursive mode: "below the threshold of aesthetic consistency it ceases to capture the form's existence and the intensities destined to inhabit it."[123] For Guattari, architecture operates by different components that can be perceived and which are affective and which form an assemblage of a-signifying intensities. And it is because of these, that an edifice is taken up by incorporeal engagements. They "expose us to new fields of possibility,"[124] i.e. architecture's capacity to provide workings because of which immaterial qualities can be produced in terms of dwellings.

Disparities between material provisions and immaterial qualities as organised with serviced apartments are always animated from Guattari's point of view. There is no architecture without people's incorporeal engagement in various kinds of perceptible and affective fragments. The kind of kineticism I discussed earlier does not need to be specifically organised architecturally. It is immanent to all kinds of architectural assemblages as there are always *architectural couplings* that are performed.

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122   Fèlix Guattari, "Space and Corporeity," p. 143.
123   Fèlix Guattari, "Architectural Enunciation," p. 124.
124   Ibid., p. 124.

In reference to the buildings of the Japanese architect Shin Takamatsu, Guattari writes: "The essential movement operated by these immobile machines is that of a break, a separation with invited the emergence of new worlds of reference, which themselves in turn engender numerous existential territories and new collective agencies of enunciation."[125] Symmetrical ruptures or assemblages of decentred forms perform through their ability to be connected by 'users' in their own ways without references to any external referent or without being meaningful. Each of them creates a new combination. "The object only finds consistency having once crossed a certain threshold of autonomisation, and because it is in a position to recreate contextual relations from each individual part."[126] The thresholds which are characteristic of serviced apartments and traditional dwellings are efficient in each and every particular case as architectural couplings are always performed with any kind of edifice.

For Guattari, architecture is not taking up the 'speed' of what he calls a techno-scientific world as its discussion and conception remains bound to questions of style or type. He is very much interested in looking at architects like Takatamatsu because he designed buildings with precisely the kind of gaps between different components which Guattari sees relevant for discussing architecture. He speaks of the need to reinvent architecture, recompose the way architecture is enunciative and "offer their services as revealers of the virtual desires of space, place, journeys and territory … I believe they are in the position of having to analyse for themselves certain specific functions of subjectivation."[127] This suggests that Guattari understands architectural couplings as workings always operative with any kind of architectural assemblage but that the kind of gaps and breaks through which it is operative matters for the kind of 'subjectivations' unfolding.

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125   Fèlix Guattari, "The Architectural Machines of Shin Takamatsu," p.135.
126   Ibid., p. 140.
127   Fèlix Guattari, "Architectural Enunciation," p. 120.

Serviced apartments operate kinetically because architectural couplings are performed. They organise incorporeal engagements because of which connections of different kinds of perceptible and affective fragments are formed and through which particular immaterial qualities are produced. It is on the basis of such couplings therefore that serviced apartments work efficiently.

1.2.5. Significant Breaks

Creativity boosts kineticism but it is because of pre-individual realities that kineticism is producing immaterial qualities as beneficial returns. The animate disparities which characterise the organisation of serviced apartments accelerate the canalisation of incorporeal engagements but actually they are always taking place anyway. Animate disparities are one particular way in which breaks are reinforced that are immanent to all kinds of architectural assemblages in principle. They are opened up in such a way that no other way of engaging material provisions incorporeally is possible than through the spaciousness and flexibility in which serviced apartments are arranged. What is made use of thereby is that the effects and affects which material provisions engender determine people's experiences and thus incorporeal engagements in a particular way and, at the very same time, that whatever sense active selves make of them can potentially be uttered as needs or wishes one has.

These significant breaks are only introduced as a second layer, as an acceleration and reinforcement of what is a break in principle. Incorporeal engagements are active because of breaks that do not need to be architecturally forged so as to be operative and it is thus in all kinds of architectural arrangements that generic competences are able to make sense of whatever people experience. The thresholds of serviced apartments are efficient because they imply these breaks, at least from a kinetic point of view, but what they make evident is that there is no escape from a capitalisation of personal resources with serviced apartments.

It is because of these significant breaks that serviced apartments are an apparatus which governs people in a particular way nowadays. But as the arguments of Wallenstein, Rabinow and Martin show, significant breaks were premise of earlier housing projects as well – by canalising what is principally operative into particular directions. The good life to which I was referring earlier is a kineticism also in terms of dwellings in the past, particularly those where a new principle of organising society formalised dwellings as architectural apparatuses. It is from this perspective that dwellings at large can be reviewed through their significant breaks.

The *Lawn Road Flats* (Hampstead, London, 1934) were built as minimum dwellings in the early 1930's by Wells Coates and which he identified with the freedom of moving around at the time. Coates argued that this freedom on societal scale had to be matched with a freedom on dwelling scale. Considering the analysis of kineticism, it appears that also in this early modernist case of architecturally organising a dwelling, the good life was conceived and designed architecturally by reinforcing the significance of breaks in a particular way: *minimisatio*n. Each apartment was equipped with various kinds of material provisions in order to serve, in each and every case, a particular use, an optimisation of what was necessary in order to give room for everything else. It was about reducing provisions to its necessary minimum to have space for other activities. It was about optimising the time spent for necessary functions in order to provide more time for anything else. Minimisation at the *Lawn Road Flats* meant a withdrawal from anything that was not absolutely necessary in material terms and at the same time opening up a field of possibilities because of such withdrawal.

What was made possible by minimising dwellings was a particular reinforcement of breaks, one that one can identify in the emptiness determined by the minimal arrangement of dwellings. It is in this sense that Coates words have to be understood: "The function of integrating, unifying and synthesising a multitude of

new material details, processes and conditions, and of new human desires, needs and appetencies, and of giving the whole a formal aspect of significance, presents itself to the creative architect today."[128] Given the arguments underlying kineticism, the significance of which Coates spoke does not lie in its material consistency but rather their canalisation of incorporeal engagements and, in this particular case, people's creativity.

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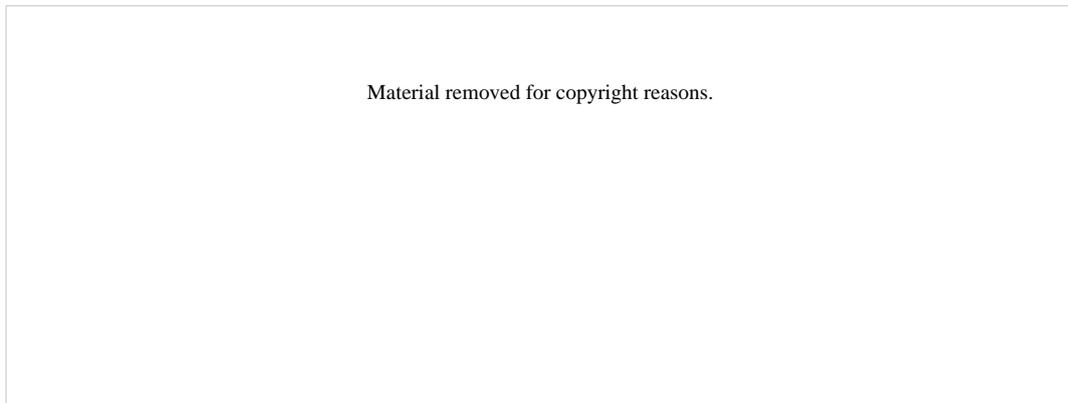
Figure 1.14 – *A typical dwelling at the Lawn Road Flats*.
Typical plan [129] and interior view [130] of a minimum flat.

1.3.

Productivity

Serviced apartments are a particular form of accommodation in global cities today because of the productivity they organise and constantly set in motion. What is produced in such a way are first and foremost immaterial qualities, the different kinds of 'more' which are promised by serviced apartment operators and which are made possible by all kinds of material provisions. Yet privacy, freedom, comfort or convenience are made possible on the condition that people make use of their apartments, by choosing how to inhabit the living spaces provided, and essentially by making sense of them, by engaging them in incorporeal ways. The production

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128   Laura Cohn, *The Door To A Secret Room*, p. 48.
129   The Architectural Review, "Typical Plan of the Lawn Road Flats," in September 1934, p. 81.
130   Sherban Cantacuzino, *Wells Coates – A Monograph (*London: Gordon Fraser, 1978), p. 58.

of immaterial qualities depends on inhabitants who allow themselves to get carried away by the effects and affects which material provisions have on them. And yet, this production of immaterial qualities is an ideal which serviced apartments seek to engender in a purposeful way. The way immaterial qualities are produced potentially bring about beneficial returns for corporations that require healthy, happy, motivated, creative and effective employees and for serviced apartment operators that require people that provide feedback on their offers of residence so as to improve them in return. It is through this dimension of productivity that serviced apartments are an organisational form that utilises people abilities and competences to act upon their wishes, needs, tastes, lifestyles, desires and sentiments, to make sense indeed of what they experience. The incorporeal engagements characteristic of the productivity of serviced apartments are set in motion in such a way that whatever arises is potentially purposeful.

I was speaking of a good life operating as a kineticism before to emphasise that serviced apartments imply workings that cannot be reduced to people using rooms for more or less defined reasons. Serviced apartments imply that immaterial qualities are ideals that require to be engendered by incorporeal engagements and, in order to potentially be of purpose, also depends on the mobilisation of creativity and recreation through which they are boosted but also imply a more fundamental level, i.e. public intellect, common place and pre-individual realities that are generically applied as workings upon incorporeal engagements. From this perspective, serviced apartments are potentially productive always and through all kinds of people coming to stay there. But the specific means through which this is undertaken, the boost provided by human resources, makes evident that particular architectural arrangements are able to expand the probability that immaterial qualities are actualised as beneficial returns.

This has two consequences. Firstly, it implies that such workings depend on the way people produce their subjectivities and that these are produced according to the architectural assemblages provided. There is a particular subjectivation that serviced apartments activate in order to create beneficial returns and therefore

make the way people engage their living spaces in an incorporeal way take place in particular terms – terms that are kinetic in a gobalised world as such and which serviced apartments appropriate kinetically in their own terms. Secondly, it implies that such workings are principally independent of the kind of architectural assemblage which serviced apartments are. Because they operate always, are able to produce immaterial qualities constantly and irrespective of any interests which appropriate them. This is the potential and actual promise of more that serviced apartments promote from my point of view – that what is taking place kineticially in order to serve the good life is actually based in indefinite workings that can only be appropriated.

Architecture matters for the way in which disparities between material provisions and the good life are organised. I was writing before that serviced apartments are arranged as thresholds that are efficient because they turn inhabitants into active participants and thereby multiply the ways in which living spaces are made use and sense of; a multiplicity that only inhabitation can bring about as it exceeds the ability of architectural design to comprehend and organise infinite variabilities in material terms and which is therefore conceived through people doing it themselves. I was also writing before that efficient thresholds are significant for the impassible and particular breaks they imply – that any architectural assemblage implies these breaks anyway as architecture never is a coherent whole but rather an assemblage of fragments that gain consistency by people engaging them in incorporeal ways. Yet I was also showing that these breaks have been put to use in a certain way with serviced apartments, i.e. in such a way that incorporeal engagements are not supposed to carry people away completely but only to the extent that wishes and needs produced can be delivered in return. From this perspective therefore, serviced apartments provide an architectural assemblage that is, despite its mundane architectural means, a relay for canalising incorporeal engagements in order to capitalise people's personal resources. It is in this sense that serviced apartments have to be understood as *productive homes*.

Given that immaterial qualities have always been pivotal in the architectural design of dwellings as well as any discussion of housing in the past, that the good life has always been aspired to in the one and other circumstance and that housing has to be recognised for operating as apparatuses of power according to what one may call an architectural genealogy of governmentality, serviced apartments expose a specific reading for dwellings at large. They open up the possibility to determine, in each and every particular case of housing, to what extent dwellings operated as productive homes and how the indefinite workings elicited therewith came to be put to use 'purposefully'. The first consequence the analysis of serviced apartments has is that it opens up dimensions for activating the architectural history of housing from a particular perspective in order to identify traits and also shared grounds that may have not been fully recognised so far.

The second consequence therefore is that the architectural design of dwellings has to be conceived in a very different way. It is not about identifying typological paradigms and spatial attributes as the primary dimensions for projecting dwellings but indefinite workings. Through serviced apartments, several contours are provided because of which material provisions are more than the ways people make use of them, that space is not occupied by people, but operates in a conflation of rooms, equipment, people, desire, competence and purposefulness. Architectural design thus has to be considered on a level where all these dimensions are made possible, independently of all the particularities through which they strive, for what is shared between all of them. It is the question how architecture can be understood for a conceptual premise that exceeds any particular material provision and any particular immaterial qualities and that exceeds also the particular circumstances in which they are deployed. It is the question how architectural design is able to make possible that material provisions are able to engender immaterial qualities by eliciting indefinite workings and to do so without putting them to use purposefully. Serviced apartments are starting point for this inquiry. Essentially though this is a question that has to be addressed and discussed through a wider field of analysis.

Chapter 2
Intense Assemblages

The second chapter is a discussion of dwellings as architectural assemblages which organise and are organised through incorporeal intensities. It explores the philosophical concepts of folding, diagrams, desiring and nomadism, and discusses architectural and urban projects in which these concepts were indirectly referred to in the past. The first section focuses on an investigation of interior space as a way in which a relation to the 'world' and to 'oneself' is entangled in principle and was determined by particular architectural assemblages in the past so as to serve societal objectives. It shows how affects are produced, how one affects oneself, why affects were instrumental for disciplinary and biopolitical regimes of power and how dwellings were conceived for such purposes. The second section shows why intensities are essential for the production of affects and how dwellings gain their incorporeal consistency because of them. It shows that intensities are created by desiring and explores how such process unfolds, what it opens up and how it can be programmed. And it shows how intensities are also created by nomadism on larger scale, through societal diagrams into which folding and desiring are constantly and ceaselessly integrated and through architectural assemblages that always animate them anew. In short, this chapter shows how indefinite workings unfold because of incorporeal engagements which create and thrive on intensities and reveals that dwellings are essential for such processes in largely purposeful but also potentially singularising ways.

2.1.

Interiors – Always Outside

In the previous chapter I discussed that dwellings elicit indefinite workings, i.e. performances that are opened up by material provisions and the way people make use and sense of them. I showed that indefinite workings are programmed so as to produce immaterial qualities that potentially allow for beneficial returns. And I argued that indefinite workings depend on incorporeal engagements that are not bound to any particular assemblage in principle but are utilised with the good life and mobilised with kineticism in particular ways.

This understanding implies that there is always an *outside* immanent to dwellings; one that not literally means open space under the sky but all the indefinite ways in which architectural assemblages are 'more' than their material provisions and uses. This entails the multiple ways in which the Gemüt may be affected by material provisions in unexpected ways, through affects that are outside familiar or customary experiences. It is evident in the many ways in which one may react on these experiences in unprecedented ways, by doing what is outside 'normal' and predictable behaviour. And it is about the innumerous ways in which immaterial qualities are engendered that are outside architectural assemblages. The outside is immanent to dwellings through all the ways in which indefinite workings are actualised.

Therefore all the immaterial qualities I was referring to in relation to serviced apartments and rather traditional dwellings depend on the fact that the outside that can be attained to, can be put to use, can be programmed so as to eventually produce beneficial returns. It is at this point that I would like to discuss in which

ways dwellings and architectural design are deployed for making the outside reachable, why they are able to appropriate the outside according to the good life and kineticism.

For this reason, I would like to discuss George Rodenbach's novel *Bruges-la-Morte* which was published for the first time in 1892.[131] It is an example in which the outside is evident through its main protagonist, Hugues Viane, who is affected heavily by the death of his wife, tries to come to terms with this sorrow and wants to keep her memories alive. The novel provides a particular perspective for understanding how Hugues is able to deploy a programme for himself in order to reach the outside in such a way that the death of his wife is bearable for him. To some extent therefore, the novel is similar to the *Accidental Tourist* because of the programmes both main characters set up for themselves and which mobilise their human resources and generic skills. Yet what *Bruges-la-Morte* adds is the relevance of urban and architectural space as well as personal objects for reaching the outside and the many consequences this has for Hugues.

Hugues moves to Bruges after the death of his wife as he feels that the stasis of Bruges, that nothing changes or has changed since the late middle ages, is key to maintain the life-in-death of his wife. The grey buildings, lonely canals, silent squares, lifeless streets and shadows of the towers appear as if they are falling onto his soul. The dead city resembles his feelings for his dead wife: "Reciprocal penetration of the soul and material things. We enter into them, while they impregnate us."[132] But not only the dead city corresponds to his dead wife, he also cherishes memories of her in his house. Several portraits of his wife are placed on the mantle-piece and pedestal tables in the living room. And, most importantly, a tress of her hair is put on top of the piano, a treasure that he looks at every morning, "this hair upon which depended, perhaps, the very life of the house."[133]

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131   Georges Rodenbach, *Bruges-la-Morte* (Chicago: University of Scranton Press, 2007).
132   Ibid., p. 72.
133   Ibid., p. 52.

Hugues walks the streets of the city every afternoon and one day meets a woman who looks like his dead wife; her size, bodily rhythm and expression of features. Eventually Hugues speaks to her, learns that she is called Jane, is a dancer from Lille and comes to visit Bruges two days a week. From this day on, the two meet more regularly and Hugues believes that his dead wife has returned to him. After some time, Hugues convinces Jane to move to Bruges and from this moment on his life as much as the city start to appear differently to him; colourful and happy. Yet after some time, the relationship between Hugues and Jane becomes troublesome and he realises how different she actually is compared to his dead wife. Her hair is dyed blonde, she puts far more make up on, lets herself go and likes to argue with him. But despite these differences, Hugues is convinced to love Jane and not his dead wife. One day, Jane visits Hugues and is amused about the cherished memories he arranged in his living room and even puts the tress of hair winding it around her neck. Hugues loses his head, pulls the tress until it is tight like a rope and Jane dies.

Hugues puts a programme in place for himself that utilises the city and living room as means in which he can tame what he cannot change but has to accept, what is outside his reach, as both remain perpetually the same. Architecture is a key part of this ensemble of conservation and thus is affective throughout. Yet to live in a city that resembles his sadness and love for his wife, to keep her memories alive all the time and the daily routine of walking the city and looking at the hair make him connect to the outside in such a way that he falls in love with a woman who resembles his wife. And even if the city and his life turn colourful after some time, it is the realisation where his programme has led him that eventually made him kill Jane. He realises that his programme makes him 'reach' the outside in such a way that he is caught up in its own programme. The novel provides the understanding that the outside can be reached by material provisions, that one is able to affect the ways in which one experiences a particular situation, by which an affect on oneself can be created but that this may actually come with some unexpected consequences.

In terms of this thesis, this understanding is a proposition – that the outside resides in the thresholds and breaks of architectural assemblages, those dimensions which are incorporeally engaged, what causes the Gemüt to take off, and because of which immaterial qualities are able to be created. It suggests that the spacious rooms, homely furniture, household appliances, handy utensils, decorative items and little amenities of *196 Bishopsgate* that await their incorporeal engagements 'contain' the outside as a field of possibilities for immaterial qualities (and beneficial returns) to be engendered. It suggests that the minimum means that organise living at the *Lawn Road Flats* 'contain' the outside as a field of possibilities in order to elicit freedom. The outside does not appear to be external to a dwelling but appear to be immanent to *interiors*. Dwellings appear as means because of which the outside can be reached.

2.1.1. Folding

For Gilles Deleuze, the outside is an unmodulated field of free forces that is reached by *folding*.[134] According to him, the outside is attained by being doubled *through* oneself and *within* oneself, i.e. by constituting the free and autonomous relations of the outside as an essential part of oneself. He writes: "It is never the other who is a double in the doubling process, it is a self that lives me as the double of the outside: I do not encounter myself on the outside, I find the other in me."[135] This substantiates that folding the outside implies the possibility to maintain an autonomous relation to oneself and differentiate oneself from the structures setting up such process. For Deleuze, "the most general formula of the relation to oneself is the affect of self by self, of folded force. Subjectivation is created by folding."[136] Folding constitutes, for Deleuze, an *interiority* of self that is the outside.

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134   Gilles Deleuze, "Foldings, or The Inside of Thought (Subjectivation)," in *Foucault* (London: Continuum, 2006), p. 78-101.

135   Ibid., p. 81.

136   Ibid., p. 86.

Deleuze substantiates that the outside is never folded in the same way. He shows that four folds are created constantly. Firstly, affects on self by self, are created in terms of one's relation to one's flesh and desires; secondly, in terms of one's relation to the rules, laws, customs or norms one is always exposed to; thirdly, in terms of one's relationship to knowledge, particularly to truth. And fourthly, for Deleuze, the ultimate fold is created by a fold of the outside as such, the reason one hopes for immortality, eternity, salvation, freedom, death and detachment.[137] In other words, an affect on self by self is established on all these four dimensions.

Deleuze's argument suggests that the outside is evident in principle with all the surprising and unexpected ways in which people make use of material provisions and participate in engendering immaterial qualities that cannot be named but are present nonetheless. It relates to the ways in which people make sense of the affects and experiences they have by following what the Gemüt 'tells' them. The outside is immanent to dwellings as the drive that allows incorporeal engagements to take place indefinitely.

This recalls the way Hugues Viane affected himself. He moves to Bruges in order to experience the changelessness and hence melancholy of the city and provide him with the possibility to keep his sorrows in check. He arranges memories of his dead wife throughout a constructed environment on a series of conjoined scales from the urban to furniture. His programme made him affect himself in such a way that he could actualise the potential of the outside through the material terms of his folding. And yet, his folding takes place in such a way that he falls in love with another woman who resembles his dead wife, consequences he did not foresee but actively determined himself.

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137   Gilles Deleuze, "A New Cartographer (Discipline and Punish)," in *Foucault*, p. 21-38.

An example in which urban spaces were instrumental for making particular folds of the Gemüt possible is the *Ringstraße* in Vienna as proposed by Camillo Sitte in his seminal writing on the artistic principles of urban planning.[138] Sitte agitated against the way in which this new boulevard, errected in place of the old glacis buildings and encircling the city centre, was laid out, particularly in terms of public space provided in front and between the monumental buildings. Wide streets and regular grid patterns for building blocks radiating out from the boulevard all led to an openness and infinity of urban space which was problematic for Sitte. He wrote that such organisation of urban space could only lead to the fact that "genius is tortured to death and all lively sentiment is suffocated by the system."[139]

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Figure 2.01 – *The open spaces of the Ringstraße.*
Plan of the Vienna Ringstraße as built up in 1914.[140]

Instead, the city was supposed to serve the Gemüt for Sitte. It should provide people with beautiful, harmonious, sublime and glorious impressions of urban space so as to make them happy and keep them safe. Artistic principles should be

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138 Camillo Sitte, *Der Städtebau nach seinen künstlerischen Grundsätzen* (Braunschweig und Wiesbaden: Vieweg, 1983).

139 Ibid., p. 101. (Own translation from German original.)

140 Ute Georgeacopol-Winischhofer, "Die Ringstraßenzone im Jahr 1914," in *Die Wiener Ringstraße: Bild einer Epoche*, edited by Renate Wagner-Rieger (Wiesbaden: Steiner, 1973, Band 3), Plan 3.

deployed for the design of the modern city which related to a simple definition: people should be able to overlook and perceive clearly the boundaries of streets and squares. Consequently, urban squares were proposed by Sitte as enclosed spaces, through sizes and forms 'intensifying' the impression of the buildings surrounding the squares and furnishing the squares with monuments and statues so as to keep the centre unoccupied and allow gatherings of people and the view to the monuments unfold 'freely'. Sitte promoted the *city as an interior.*

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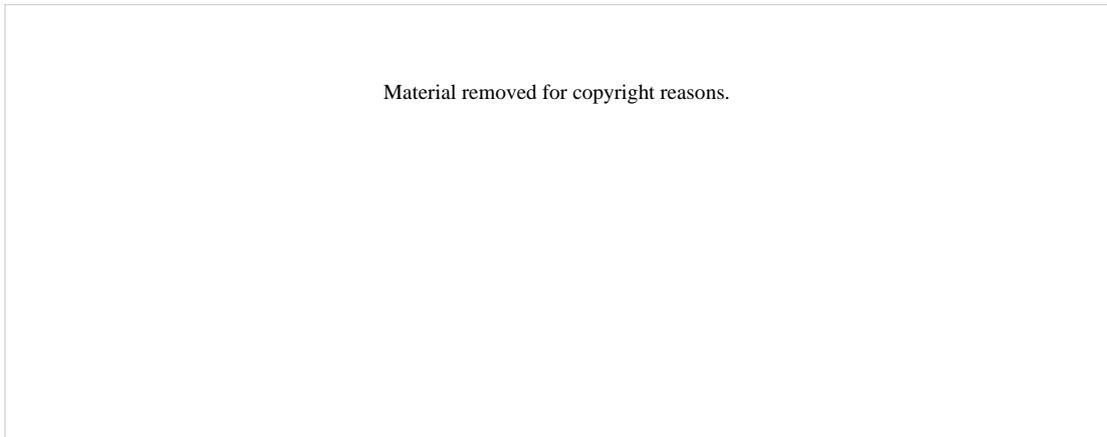
Figure 2.02 – *The Ringstraße as proposed by Camillo Sitte*.
Public squares in front of (IX) palace of justice, (XI) parliament, (VII) Burg theatre, (VI) city hall, (V) university, (III) Votiv church. [141]

This means that the interiority of self which is constituted by folding passes through a particular repertoire of interior space with Sitte: separate spaces closing in on themselves. To 'intensify' the impression of urban space means to 'exclude' two kinds of infinity, a literally vast outside of the city and the incorporeal outside of the Gemüt. Sitte provides a spatial repertoire of the interior which attempts to make the Gemüt affect onself in 'happy' ways, increasing one's 'genius' and so as to have 'lively' sentiments. With Sitte, the city was supposed to control the Gemüt by controlling its urban spaces.

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[141]   Camillo Sitte, "Fig. 113. Gesamtplan," in *Der Städtebau nach seinen künstlerischen Grundsätzen,* p.12. (Own translations of legend from German original.)

This recalls the understanding that architecture was always deployed in the past to improve the life of people, to be instrumental for establishing the good life. Immaterial qualities were always referred to as ideals of dwellings according to particular apparatuses of power. Privacy was referred to as an ideal of moral reform or freedom was pointed out as an ideal of 'the social' and consumerist societies. For Sitte, Vienna was psychologically dangerous which is why he proposed to 'improve' its urban fabric: "On our modern gigantic plazas, with their yawning emptiness and oppressive ennui, the inhabitants of old snug towns suffer attacks of this fashionable agoraphobia."[142] For Sitte, the layout of the Ringstraße was potentially causing a psychological 'disease'. To propose a city of interiors was based on allowing the Gemüt to follow a happy trajectory but this was recognised first and foremost for serving a purpose – to remedy agoraphobia.

This is significant as agoraphobia was a massive concern for psychiatrists at the time. Anthony Vidler shows that agoraphobia was a prominent measure of a city's urban spaces.[143] He refers to Carl Friedrich Otto Westphal, a German psychologist who identified agoraphobia in 1877 and who associated it with the lack of visual boundaries in urban space; a first parallel in the diagnosis of urban space to Sitte's argument against vast and open spaces. Another psychologist referred to by Vidler is Gustave Le Bon, known for his study of crowd behaviour, who saw the cause for agoraphobia in the overpopulation of urban spaces, a multiplicity of people inhabiting a square or street in numbers that were inconceivable. These early accounts of agoraphobia emphasise that urban space was deemed significant for the psyche.

Vidler also shows that later psychological interpretations regarded urban space as a catalyst of deeper psychologist problems. For Moriz Benedict, agoraphobia was caused by heredity as much as for Gilles de la Tourrette who declared that clerks

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142   Anthony Vidler, *Warped Space: Art, Architecture, and Anxiety in Modern Culture* (Cambridge, Mass.: MIT Press, 2000), p. 27.

143   Anthony Vidler, "Agoraphobia: Psychopathologies of Urban Space," in *Warped Space*, p. 24-49.

or laborers living in cities were among those inheriting agoraphobia from their ancestors. Vidler argues that in Sigmund Freud's view of abnormal sexual life as the cause of all phobias included spatial associations. Particularly through his reference to Freud's case study of Little Hans, Vidler shows that the city was read differently because of the psychological tracings Freud undertook.

This shows that on account of agoraphobia (and other phobias), the city was always recognised for affecting the Gemüt. Urban space was understood as a source and/or essential factor for psychopathological dangers, thus was recognised for having an impact on the Gemüt in principle. Yet as Sitte showed, urban space was also deemed as a 'cure' against such dangers, that it could be laid out and organised in specific ways so that the Gemüt would not be 'tortured' and 'suffocated' by the 'system'.

This brings me back to the understanding of productive homes I put forward in the first chapter. I argued that the good life operates kinetically in particular ways at particular times and for particular reasons. I wrote that dwellings were reasoned in their architectural design according to a greater good and that the incorporeal engagements taking place reinforced the architectural assemblages from which they arose by producing immaterial qualities which became new conditions of productivity. I would like to argue at this point that the reason the good life operates kinetically is first and foremost because folding, the creation of an affect on self by self, is canalised by interiors.

The discussion of kineticism also showed that incorporeal engagements do not simply lead to a particular conduct of life but essentially immaterial living conditions, the kind of expansion of conditions of production Maurizio Lazzarato refers to and the affects on a scale of a population that Michael Hardt exposes. This means that with folding, the process of folding is provided with new incorporeal conditions to be folded. The good life causes a kineticism, makes one fold appear on top of another, and returns, through yet another kind of folding too. The outside with dwellings is folded in infinite ways: one fold upon another.

This implies that interior space and an interiority of self cannot be differentiated from each other, neither can outside space and the outside and it is not possible to maintain a dialectic between inside and outside. The outside is always immanent with an interior as architecture allows for interiorities of self to be created in principle and in particular. The thresholds and breaks through which dwellings are architecturally designed gain momentum because of the ways in which a delicate balance between an unmodulated potential and particular use of it is negotiated on the level of the Gemüt, how one is able to affect oneself by the material provisions that are architecturally 'designed'.

2.1.2. Diagrams

Michel Foucault was always concerned about the ways in which power intervened in the way subjectivity was produced. It is with his last published book, the *Use of Pleasure*,[144] that he addresses how much his own thinking was always caught up with power, that he always wrote his books from a perspective of power. He asks how one is able to create an affect of self on self that is 'free' from power relations, one's personal conduct in relation to them and continuous self-development – i.e. how folding could take place independently from power.

By analysing how a sexual morality has been formed in the history of mankind, from the Greeks to Christianity up to his time of writing, he examined how people conferred onto themselves a state of austerity and fidelity in regards to desire. He considers the struggles that occur through the attempt to master one's own desires, to combat and resist temptations, and master one's desires in relation to spouses, to the intensities, continuities and reciprocities of feelings. He remarks on the response one establishes to subjugation, i.e. how one recognises obligations, affiliates with a group or spiritual tradition and promotes oneself as an example. He examines the importance of processes through which one turns oneself into a

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144   Michel Foucault, "Introduction," in *The Use of Pleasure – History of Sexuality 2* (London: Penguin, 1992), p. 1-32.

subject one wants to be, i.e. process of learning, memorisation, measuring and checking conduct against one's own expectations, the renunciation of pleasures, the decipherment of movements of desire. And he examines strategies of establishing one's own mode of being, i.e. conjugal fidelity as complete mastery of self, radical detachments from the world or intensitivity against agitations of passions.

In short, he attempts to show that one did not simply react to codes of moralisation that were agitated by power-knowledge relationships but by being, the way one deals with one's desires. He uses the word 'self-activity' to account for the actions one performs over oneself. Foucault argues that for Stoicism in particular and late Hellenistic culture more generally, self-activity in regards to one's desires was specifically valuable:

> "The accent was placed on the relationship with the self that enabled a person to keep from being carried away by the appetites and pleasures, to maintain a mastery and superiority over them, to keep his senses in a state of tranquility, to remain free from interior bondage of passions, and to achieve a mode of being that could be defined by the full enjoyment of oneself, or the perfect supremacy of oneself over oneself."[145]

Deleuze refers to the last work of Foucault in his writing on folding. He argues that one always has to double the free and unmodulated potential of the outside, one is required to create an affect on self by self despite all the structures seeking to make folding take place for particular reasons. Both for Deleuze and Foucault, the attempt to maintain the free potential of the outside was formulated as a necessity in order to resist the ways in which the outside is utilised by power. They sought to show that folding is able to take place independently of relations of power.

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145   Michel Foucault, *The Use of Pleasure*, p. 31.

I would like to refer to two concepts in Foucault's work at this point as they make evident how folding was utilised by power effectively – by distributing bodies in particular ways and making such distributions pivotal for the way societies could be disciplined and regulated. These two concepts are *diagrams* that imply different ways in which individuals were made to affect themselves according to power relations. They underline, on the one hand, why Foucault's book *The Use of Pleasure* was necessary for him and, on the other hand, why dwellings have to be understood as diagrams.

Discipline is one particular diagram which Foucault discusses by referring to Bentham's Panopticon as a mechanism of power (e.g. the prison) and a scheme of power relations (e.g. the penal system).[146] He shows that the annular allocation of cells around a central watchtower, the separation and segmentation of inmates in cells and their constant surveillance against the light of the outside make the Panopticon an architectural figure of punishment and a schematic descriptions of relations between individuals in society at the same time. The way in which the docility of bodies was produced by the Panoption applied to other domains of life too, it "must be understood as a generalizable model of functioning; a way of defining power relations in terms of the everyday life of men."[147] What applied to the prison was used for factories and manufacturing, schools and education as well as hospitals and medicine: *enclosures* to neutralise inconveniences and to protect materials and tools; *partitions* to establish solitude and supervise individual conduct; *functional sites* to code a space and make it useful; *ranks* that classify and position individuals in a network of relations; *schedules* which create useful time by regulating activities and avoiding distractions; *rhythms* that structure the position and movement of body parts according to a collective of

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146   Michel Foucault, "Panopticism," in *Discipline and Punish* (London: Penguin, 1991), p. 195-230.
147   Ibid., p. 205.

individuals; protocols of how to align activities of the body with the tasks to be performed; *exhaustion* as the extraction of more and more useful time.[148] In short, the docility of bodies was accomplished by a programme that was based on a particular distribution and organisation of bodies in space.

Foucault's famous statement that power is productive before it oppresses has to be understood, on one side, through the docility of bodies, i.e. the making of individuals which strengthen moral, economic, educational and medical production and development. On the other side, this efficacy of discipline could only be accomplished by going beyond the material mechanisms through which it passed. Foucault argues that modern punishment was *non-corporeal*.[149] The disciplinary diagram constituted a subject by exposing her/him to the inevitability of penalty rather than to procedures of her/his bodily decomposition (as it was with the spectacle of torture), by making the body an object onto which different material mechanisms could be exercised to reach the 'modern soul.' Foucault wrote:

> "it exists, it has a reality, it is produced permanently around us, on, within the body by the functioning of a power that is exercised on those punished – and, in a more general way, on those one supervises, trains and corrects, over madmen, children at home and at school, the colonized, over those who are struck at a machine and supervised for the rest of their lives. … This is the historical reality of the soul, which, unlike the soul represented by Christian theology, is not born in sin and subject to punishment, but is born rather out of methods of punishment, supervision and constraint. … On this reality-reference, various concepts have been constructed and domains of analyses carved out: psyche, subjectivity, personality, consciousness, etc. … The soul is the effect and instrument of a political anatomy; the soul is the prison of the body."[150]

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148   Michel Foucault, "Docile Bodies," in *Discipline and Punish*, p. 135-169.

149   Michel Foucault, "The Body of the Condemned," in *Discipline and Punish*, p. 3-31.

150   Ibid., p. 29-30.

As discipline does not only apply to the prison or penal system alone, also within the factory, school and hospital, bodies have been subjected to a creation of such noncorporeal affects. Subjects were made compatible with the modes of production and development characteristic of the disciplinary society that was 'autonomous' only to such an extent that it made everyone experience docility in their own, personal, and yet similarly purposeful way. The productivity lay in making folding take place according to its programme.

The diagram of discipline cannot stand alone in such sense but has to be juxtaposed with another diagram which Foucault called *biopower*. It describes relations between people forming a population, which integrated the diagram of discipline on the scale of the individual body but is not reducible to it.[151] What was of concern for power during the ninteenth century was no longer how individuals could be made to relate to productivity and development but how they would relate to accumulative phenomena which conditioned the way production and development were able to unfold. This is why biopower's first concern was procreation and the longevity of people which made sexuality the most relevant domain of its intervention according to Foucault:

> "it was applied to the regulation of populations, through all the far-reaching effects of its activity. It fitted in both categories at once, giving rise for infinitesimal surveillances, permanent controls, extremely meticulous orderings of space, indeterminate medical or psychological examinations, to an entire micro-power concerned with the body. But it gave rise as well to the comprehensive measures, statistical assessments, and interventions aimed at the entire social body or at groups taken as a whole."[152]

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151 Michel Foucault, "Right of Death and Power over Life," in *The History of Sexuality 1 – The Will to Knowledge* (London: Penguin, 1998), p. 133-159.

152 Ibid., p. 145-146.

Through sexuality, incorporeal affects were produced on one's own body, someone else's body and a population. Regulations on various scales conditioned the way sexuality was measured, spoken about and practised.

A diagram is thus always specific to a certain period of time, to power relations emerging in a multiplicity specific to relations between people and only varying on the basis that power relations establish themselves where a multiplicity undergoes changes from a diagram it once invigorated. A shifting nature of power relations which has to be considered as a diagram is both implemented in and described as a society once the relations of people have been made to function in a certain way. There is no beginning and no end with diagrams. They simply proceed to execute and renew themselves in a transitory movement that exercises affects on people from which new diagrams can be drawn; or at least intermediary ones. Power is productive because of the forms and substances it introduces into a multiplicity, i.e. a purposefully provided materiality like dwellings. The diagram displays relations of power that it actualises through architecture.

Folding is immanent with each particular diagram and with the integration of one diagram into another for the very same reason – because people are able to affect themselves in accordance to particular assemblages. In order for power to expose individuals to subjectivation, folding has to take place in particular ways. Only then is it possible that incorporealities arise which are always immediately productive according to power. Deleuze writes that the outside is always an *exterior* in Foucault's works.[153] It is not the unmodulated field of free forces that is folded with diagrams but how forces are 'realised' through particular assemblages.

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153   Gilles Deleuze, "A New Cartographer (Discipline and Punish)," in *Foucault*, p. 21-38.

The combination of a disciplinary and biopolitical diagram is important as it is addressed by Foucault in terms of nineteenth century working class tenements directly.[154] He writes about mechanisms that control bodies by providing separate flats for each family and separate rooms for each individual. He writes about mechanisms on hygiene, sexual conduct and procreation. This activates one particular domain of productive homes I referred to previously - the spatial separation as occurring with experiments on working class dwellings in the middle of the nineteenth century and its crystallisation as a new model for organising living space by 1900. These developments have to be understood in relation to biopower according to Foucault in a direct way – namely for being mobilised as *moral dwellings*, to use Robin Evans' terms. These dwellings were nothing else than the attempt to introduce a diagram on domestic scale that was able to combine disciplinary and regulatory mechanisms in terms of sexuality.

Of particular importance for understanding the entanglements of disciplinary measures with regulatory mechanisms is what Frank Mort terms *medico-moral environmentalism*. He shows that between 1830 and 1860 in England, inquiries into living conditions of the working classes painted a picture of sexuality that was driven by Christian conscience, experiences with prison hygiene, the role of physicians within government and the need for a healthy work-force for developing industrialisation.[155] Medico-moral environmentalism was established by a number of urban reports published to render the dwellings and life of the working classes as a condition in need of reform. James Philip Kay-Shuttleworth's treatise on Manchester's manifacturing classes reveals that his judgment was largely informed by Old Testament rhetoric, prejudices against Irish immigrants and metaphors of savages and barbarians.[156] Hector Gavin's examination of

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154 Michel Foucault, "17 March 1976," in *Society Must Be Defended: Lectures at the Collège de France 1975-76*, eds. Mauro Bertani and Alessandro Fontana (London: Penguin, 2004), p. 239-264.

155 Frank Mort, "Moral Environmentalism 1830-1860," in *Dangerous Sexualities: Medico-Moral Politics in England since 1830* (London and New York: Routledge, 2000), p. 11-47.

156 James Philip Kay-Shuttleworth, *The Moral and Physical Condition of the Working Classes Employed in the Cotton Manufacture in Manchester* (London: Ridgway, 1832).

Bethnal Green's working class housing stock was driven by the same language of social 'evil,' pointing to the imaginary interpretation of living conditions most explicitly through a depiction of a lodging house which was branded as a source of disease and immorality although Gavin declared that such building was not actually existent.[157] These reports made possible that an urban 'evil' had to be directly improved by an domestic 'cure.'

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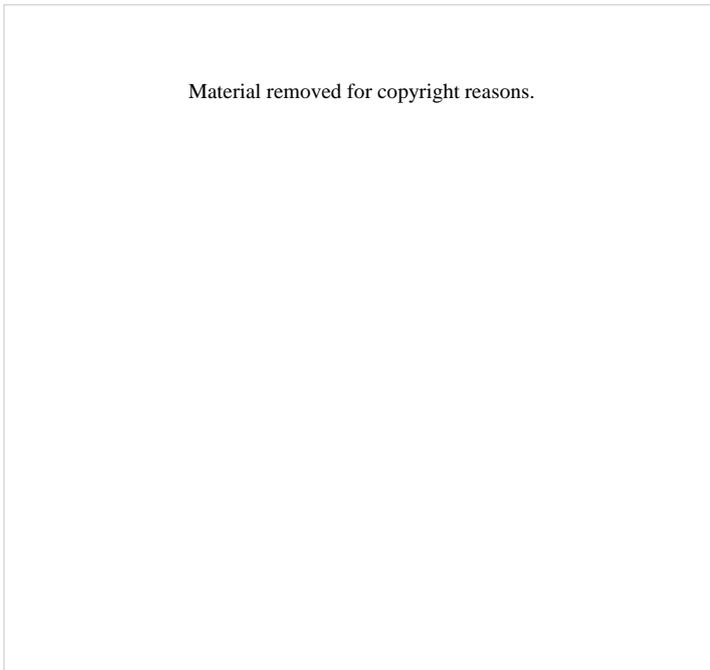
Figure 2.03 – *Hector Gavin's interpretations of a lodging house.*

Fictional section showing three types of 'evil': sexual promiscuity (top), dissipation and crime (middle), zymiotic diseases (below). [158]

As Anthony Wohl shows, the most common form of domestic space for labouring classes in London at the time was the *one-room-dwelling* which was occupied by many different people and was always overcrowded.[159] It was usual that within one room a family was living together with other relatives and lodgers. Boys and

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157   Hector Gavin, *Sanitary Ramblings – Being Sketches and Illustrations of Bethnal Green* (London: Churchill, 1848).

158   Ibid., p. 69.

159   Anthony Wohl, "Sex and the Single Room: Incest Among the Victorian Working Classes," in *The Victorian Family: Structures and Stresses* (London: Croom Helm, 1978), p. 197-216.

girls were living with their parents until they were adults or married and consequently people had to share their beds. Such conditions had to be changed according to moral-medical environmentalism.

One of the first architects involved in the design of working class tenements that would allow for morally and thus medically impeccable life was, as I pointed out earlier, Henry Roberts. He was a devout and zealous Evangelical Christian who was driven by the ideas of his parish to 'elevate' the urban poor to better character and was involved in philanthropic enterprise.[160] During the 1840's, Roberts was involved in the redesign of lodging houses which were populated by the poorest classes. Roberts improvements on this lodging houses are evidence of a theme that cuts across all other projects he would be involved in later in his career - to break up such 'crowds' by separating spaces and separating beds.

On occasion of the Great Exhibition, Henry Roberts proposed the *Model Houses For Four Families* (London, 1851) with which the principle of separation was applied with working class tenements. By providing flats for individual families and separate bedrooms for individual members of the family he proposed to break up the 'crowds' of the city.

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Figure 2.04 – *Henry Roberts's moral dwelling.*
Typical plan of The Model Houses For Four Families.[161]

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160   James Steven Curl, *The Life and Work of Henry Roberts* (Chichester: Phillimore, 1983).
161   Henry Roberts, *The Dwellings of the Labouring Classes*, p. 58.

The building accommodated four dwellings on two floors, a central staircase through which these could be reached and each flat was accessed via a single entrance door and a small lobby. Within each apartment, separate bedrooms were provided for the parents, the boys and the girls of each family. They were arranged so as to allow parents to supervise the rooms of the children from the living room while the parent's bedroom could not be overlooked by the children. Separating families living in the same building and members of a family living in the same flat were meant to break up a population in units which could be 'moralised' much easier than the uncontrolled multiplicity from which they arose. Roberts' wrote: "the sleeping arrangements … provide for that separation which, with a family, is so essential to morality and decency."[162]

The diagram of separation has already been deployed with the Panopticon. Yet it is here that it is actualised in housing at a point in time when a population had to become healthy and procreative. One had to split up parents from their children and boys from girls as to modulate the conduct of family life and sexual intercourse by spatial means. However the rhythms of life for working class families unfolded in the rookery, how people went in and out of their flats, prepared their meals, went to and returned from work, played and slept, encountered relatives, friends and strangers, enjoyed the sun, smelled the dirt, experienced sadness or happiness, it has been changed by a separating space syntax. And most notably for a period of moral-medical concern, because of the bedroom nobody would have sexual intercourse in the same way as in times before Henry Roberts 'invented' the separate bedrooms for working class tenements.

The moral dwelling uses separation as an architectural strategy in order to create affects on self by self according to biopower. This makes moral dwellings a vivid example of an architectural apparatus in which the Gemüt was indeed determined by the outside, albeit through an 'exterior' really, to use Deleuze's term. Sexuality

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162   Henry Roberts, *The Dwellings of the Labouring Classes*, p. 57.

was the domain where incorporeal engagements between bodies (their flesh and desires, relation to regulations and certain 'truths' as well as the hope for a better life) were put to use specifically. One could not affect oneself according to the outside but a diagram that separates one from all kind of 'abnormalities' and therefore particularises folding. The moral dwelling was arranged in such a way that the possibility of having 'decent' sexual intercourse was intensified by excluding potentially dangerous factors from it.

As I showed in the previous section, Sitte also promoted separation as a spatial tool to break up open spaces of the Ringstraße. The interior spaces he promoted were separated from each other in order to 'intensify' the impression of space in each case. Separation appears to figure as a principle that is most efficient for allowing folding take place in purposeful ways. Yet separation is only one architectural concept to which I referred previously in order to show which kinds of dwellings performed as architectural apparatuses in the past. I showed that equipment was essential for establishing the 'social' as a means of normalising society and referred to flexibility in its significance for consumer societies. These concepts have, on first sight, nothing in common with separation in material terms and can only be compared for the different ways in which they organised the good life. I also showed that all of them made indefinite workings take place purposefully. In other words, they implied as well that one was supposed to affect oneself by engaging them in such a way that no other way and no escape from a purposeful kind of folding was possible.

With separation, such intensification lies in establishing distance to other spaces, other people and other activities. With equipment, it lies in the minimisation of means for fulfilling 'universal needs,' as was evident with the *Lawn Road Flats* and the *Alton Estate*. And with flexibility, it lies in loosening the way in which matters were supposed to be used definitely and opening up the possibilty to always create new ways for living, like the *New Domestic Landscape*. This implies that these architectural strategies made folding take place only in particular terms.

I would like to argue that when folding takes place through diagrams, the architectural dimension that has to be taken into account is the intensification of interiors as *enclosures*: the less there is provided, the more can be made possible according to these provisions. An affect of self on self is able to take place purposefully and with always more possibilites to become purposeful.

2.1.3. Intensive Enclosures

Folds are operative with all kinds of incorporeal engagements in principle. One always maintains a relationship to the outside through folding, one is able to follow one's Gemüt. But folds are operative also in particularly purposeful ways. In these cases, the outside is folded through an exterior, through ways in which the Gemüt is made to take off according to particular assemblages; affects and experiences are sensed in dependence of the kind of structures set up and one's actions unfold along intended paths. Folds come as diagrams.

From this perspective, the good life is always a diagram and operates kineticially because of folding and makes dwellings conceiveable as productive homes. The thresholds because of which immaterial qualities are engendered and the breaks that are taken up are efficient and significant because of folding and because of the way in which interiorities are controlled by diagrams. Not only does the conception of dwellings appear to be based on animate disparities that recognise and make use of people's human resources and generic skills and organise dwellings flexibily so that different ways of inhabitations are made possible, but also that on a quite fundamental level such processes are programmed. It is not only that it is demanded that one should engage in living in a certain way and to act upon the experiences and affects one senses, but also that the Gemüt cannot be taken as a free and autonomous instance. Architectural design implies that the Gemüt and affects on self by self are programmed according to power, that material provisions canalise the way in which the outside is reached.

The urban squares which Sitte promoted showed that interiors determine the way incorporeal engagements take place. Other kinds of enclosures are doing the same, particularly the interiors of separation, equipment, flexibility as well as their conflation into one domain as I showed with contemporary serviced apartments in the first chapter. These enclosures are not the outside but an exterior, a diagram that appropriates the outside in particular ways. This means that folding is controlled by interiors so that the affects on self created by self are purposeful.

Therefore I would like to rephrase the way in which the *Boundary Street Estate* has to be discussed. Robin Evans wrote that this development was about "two diametrically opposed vanishing points: the terrible and the desirable,"[163] a statement clearly made in relation to the rhetorics of the time but which cannot be maintained when looked at from a perspective of foldings and diagrams. What one has to say about the estate is that it replaced the Old Nichol in such a way that working class living would take place according to biopolitical regimes of power. It made incorporeal engagements unfold in such a way that no matter how one was affected by it, no matter how one experienced it, and no matter how the Gemüt took hold of one, the outside was not reached in its full potential but rather utilised as a purposeful operation. And it meant that no matter how much one sought to be decisive about the actions one took, this was always programmed. In other words, there cannot be any notion of improvement when all that took place actually was an actualisation of folding through diagrams.

The same rephrasing can be undertaken in terms of the plans of dwellings. As I wrote earlier, each dwelling was organised so that each flat was provided with separate bedrooms that were accessed through the living room, both with the *Cleeve Building* and *Hedsor Building*. When the Prince of Wales said that this arrangement would conduce to 'health' and 'comfort,' this has to be rephrased given the arguments of folding and diagrams. Each separate bedroom makes an

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163   Robin Evans, "Boundary Street Estate: London 1893-1900," in *Casabella No. 506* (1984), p. 42-50.

interiority of self possible by way of an exterior, not the outside – the way people had sex with each other was made to unfold undisturbed so they could concentrate on themselves, could conduct their passions and desires in a morally impeccable way and could come to terms with what happened accordingly. The comfort apparently opened up is nothing else than an immaterial quality that was engendered by compromising the indefinite workings underlying its ability to take place. The bedrooms at the *Boundary Street Estate* were diagrams that made one affect oneself so that one's passions would not cut loose from the way in which sexuality had to be performed but could produce new knowledge.

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Figure 2.05 – *Enclosures of the Boundary Street Estate*.
Typical plans of the Cleeve Building (left) and Hedsor Building (right).[164]

From such a perspective, architectural design conceives, in indirect ways, how the outside is folded, how an affect on self by self is taking place in principle. To design a dwelling that is supposed to be used and made sense of in unexpected and unprecedented ways entails that folding is taking place. It does not need to be designed specifically as it is immanent. Folding, in principle, does not require a particular form or function, but rather thrives on taking up thresholds and breaks in a-signifying and non-subjectifying ways. This means that in those statements in which this potential of indefinite workings is deemed 'efficient' and 'significant' a programming of folding is inscribed in the forms and functions of dwellings. The good life is always referring to *intensive enclosures* which it needs to deploy in

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164   Vladimir Steffel, "The Boundary Street Estate," p. 170-171.

order to make folding take place through an exterior. Then architectural design directly refers to folding – by formalising what does not require formalisation and putting to use purposefully what is indefinite in principle.

2.2.

Intensities – Flows and Breaks

Folding is the process because of which the outside is reached and it takes place, at best, in such a way that the Gemüt is able to follow its unmodulated, unstratified and autonomous potential, that an affect on self by self is possible independent of rules and laws, codes and identities, do's and dont's. The question that has to be addressed at this point is what drives folding, what is it that makes folding possible. The good life life may operate kinetically and may determine purposeful interiorities of self but the question that has to be addressed is why intensive enclosures are actually efficient and significant for power and because of such architectural dimensions this aspect of indefinite workings can be determined. In this respect, the Gemüt is most significant as it is the drive and force behind the way in which one is able to experience a particular situation, how one is affected in certain ways and why it leads to the use of one's self-competences eventually. What has to be substantiated is what the Gemüt actually is, how it operates in principle and, with dwellings, in particular ways.

I would like to return to Heinrich von Kleist's drama *Penthesilea*[165] in order to show that the Gemüt is the reason for the way Achilles and Penthesilea encounter each other, are affected by each other, break away from any rules and also break away from their own customs even if they are not able to fully realise this potential. Penthesilea is a drama that emphasises in which ways the Gemüt drives folding.

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165   Heinrich von Kleist, *Penthesilea* (Stuttgart: Reclam, 2001).

Kleist's drama unfolds in the context of war between Greece and Troy and the sudden appearance of the Amazons who interrupt the battle by fighting against the other two parties at the very same time. On the battle field, Penthesilea, the queen of the Amazons, recognises Achilles and is obsessed with following and capturing him. In these scenes both Penthesilea and Achilles break with the logic of war between their states. Penthesilea feels defeated by Achilles because of her feelings for him and does not want to give up fighting, even if this risks the victory of her people. Achilles does not follow orders from Agamemnon to retreat from combat as he is only interested in defeating Penthesilea himself.

The actual drama unfolds as the two have to fight against each other in order to unite with each other. Amazon women are only allowed to marry those men they take captive at war but it is Achilles who defeats Penthesilea. Her feelings change from the sorrow that Achilles is not feeling her affection, to the suffering she has to defeat the man she loves and under no circumstances can be defeated by him. Eventually, it is Prothoe, a friend of Penthesilea, to whom Achilles reveals his love for Penthesilea and it is she who convinces him to play a trick on Penthesilea. After Penthesilea recovers from the wounds of her defeat, she should be told that it was she who defeated Achilles.

Everything works according to plan and preparations for their marriage eventually take place. The two lovers meet and Penthesilea tells Achilles the secret of the strange rules of the Amazon state and why she fell in love with him the moment she saw him. Eventually, Achilles discloses to Penthesilea that it was not she who defeated him. As Penthesilea cannot accept such defeat, Achilles asks Penthesilea to meet in battle one last time. But because she feels rejected, her love turns into the will to defeat Achilles. Yet Achilles only wanted to fight with Penthesilea in order to be defeated by her, to make possible the unification with her. And because he is convinced that also Penthesilea loves him and would understand this trick, all the kind of preparations she makes for battle appeared as artifices to him. But Penthesilea kills Achilles and tears him into pieces. In the end, Penthesilea realises that she has confused kisses with bites, leaves the Amazons and dies.

In Kleist's drama, the outside is evident in those moments in which Penthesilea and Achilles get carried away by their affections and in which they ignore the rules of war and the rules of their people. It also shows itself in the tricks and secrets they invent to circumvent the very kind of rules they have to follow. In other words, their affection allows them to have an affect on themselves, fold the outside, in a particular way, to the point that these foldings lead to a tragic end, having never fully cut loose from the rules of their people and make Penthesilea lose all sense for what is actually taking place. Yet that Achilles and Penthesilea are able to follow their affections (and because of which they also fail eventually) depends on the way they affect themselves by taking up flows and breaks: passionately following their affections against all rules of war and their states; desperately inventing tricks and strategies to break away from the struggles they brought themselves.

I showed in the previous section that interiorities of self are foldings of the outside and argued that dwellings determine such foldings by way of interiors. In other words, I showed that an affect of self on self is created by the way one follows the unmodulated, unaffected and autonomous potential of the outside in principle or in particular. The drama suggests that such following implies flows and breaks – that an affect of self on self is always a connection between different entities and also a break from certain entities because of which new connections are formed.

This recalls, once again, the thresholds and breaks of dwellings, albeit in a new way. Thresholds that are always incorporeally engaged and appear, from a perspective of *Penthesilea*, as surfaces on which flows take place and which the Gemüt takes up. The breaks that one 'realises' by incorporeally engaging all kinds of dwellings appear as breaks on which the Gemüt depends. In other words, the thresholds and breaks of dwellings appear to establish connection through which the Gemüt follows its own course.

2.2.1. Desiring

From such perspective, the Gemüt has to be discussed through what Gilles Deleuze and Fèlix Guattari understand as *desiring.* This concept underlies many of their works, is one essential premise upon which their thinking is based and which they discuss at length in their book *Anti-Oedipus.*[166] As the title of the book suggests, their understanding of desire does not follow a definition as put forward by Sigmund Freud. It is not mobilised by any sort of lack and not driven by the attempt to fill gaps, has no meaning or expression and is not determined by any kind of signification or subjectification. For Deleuze and Guattari, desiring strives, in principle, on a-signifying and non-subjectifying intensities that exist with all kinds of 'bodies.' They state: "Producing-machines, desiring-machines everywhere, schizophrenic machines, all of species life: the self and the nonself, outside and inside, no longer have any meaning whatsoever."[167]

Desiring-machines depend on the constitution of what Deleuze and Guattari call a *body without organs* (bwo). Desire is able to productively connect all kinds of intensities with each other as it engages them as a bwo, i.e. bodies that cease working according to their predefined functions, that stop working as a preordained organism. It is precisely because a body stops working in its original sense, that in place of its organism a surface comes to be populated by 'intensities' which the creation of a bwo caused. Deleuze and Guattari show that desiring-production and social production both imply such an unproductive and unengendered attitude when they write that "an element of anti-production coupled with the process, a fully body that functions as a *socius.* This socius may be the body of the earth, that of the tyrant, or capital."[168] This implies that desire is productive all the time because bodies break down incorporeally and give way for intensities that such breakdown causes.

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166   Gilles Deleuze and Fèlix Guattari, "The Desiring-Machines," in *Anti-Oedipus* (London: Continuum, 2009), p. 1-57.

167   Ibid., p. 2.

168   Ibid., p. 11. (Deleuze's and Guattari's italic.)

This substantiates what Guattari writes about the 'architectural' breaks through which productions of subjectivity take place. Desiring is exactly this aspect of incorporeal engagements that make sense of an edifice only by way of organs that loose their meaning, by way of elements that do not relate to any external referent. Desiring recognises any kind of architectural assemblage independently of its typological or formal paradigms although it depends on the existence of such forms so as to have matters to engage incorporeally. In such sense, all parts and dimensions a building comprises is recognised as a body without organs – as an entity that is not made of material consistencies but breaks, i.e. all those aspects because of which an edifice is not working despite meanings, significance and functions underlying its design.

Desiring-machines and body without organs work together and form connections between flows and breaks. Deleuze and Guattari show that these kinds of connections are formed by way of three syntheses that are entangled with each other and work according to their own proceedings.[169] They write about a *connective synthesis of production* and mean that flows between bodies are coupled by desire as it cuts off partial objects from the flow of desire and cause the flow of desire to continue in another way and direction. They also write about a *disjunctive synthesis of recording* which implies that such breaks are recorded on the surface of a bwo and forms relations and operations on it in ways that are different from initial uses and also because of the intensities left on the bwo. And they write about a *conjunctive synthesis of consumption-consummation* which they understood as a putting together what initially does not belong together, the formation of flows in new ways. In other words, desire proceeds by flowing between partial objects that really are breaks of flows. These breaks are constituted by a bwo which also acts as a recording surface. And new connections are formed because of these surfaces populated by intensities. In other words,

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169   Gilles Deleuze and Fèlix Guattari, "Psychoanalysis and Familialism: The Holy Family," in *Anti-Oedipus*, p. 58-152.

"production is immediately consumption and a recording process (*enregistrement*), without any sort of mediation, and the recording process and consumption directly determine production."[170] The three syntheses always take place in parallel.

From this point of view, I would like to understand the Gemüt as a body without organs, as the premise through which desiring takes place, folding is able to operate and the way in which one is able to make sense of affects and experiences. It implies a constant striving between all sorts of intensities that one encounters and one connects independently of the meaning, expression or use a particular assemblage once obtained. That the Gemüt has gained so much weight over the last sections of this thesis appears reasonable at this point as it is the recording surface of breaks on which 'everything' depends for Deleuze and Guattari. The Gemüt is always operative, always links up different kinds of intensities which it also creates on its organ(isation)less 'body.'

The way desiring unfolds for Deleuze and Guattari and why it unfolds differently from Freud's understanding of the unconscious can be substantiated through their understanding of a *rhizome*. It describes lines along which one constantly moves and from which new lines break off according to intensities which arise from forms and substances.[171] Rhizomes therefore can consist of molar lines, diagonals, drawn between existing points and relative to the presupposition of a horizontal and vertical plane, i.e. a form of definite organisation. But the rhizome first and foremost consists of *lines of flight* that proceed due to their own immanent working and consistency, generating dimensions immanent to their own process. The rhizome is a state between the molar lines and lines of flight and represents their relationships, i.e. lines of flights breaking away from molar lines at any possible time.

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170   Gilles Deleuze and Fèlix Guattari, "The Desiring-Machines," p. 4. (Deleuze's and Guattari's italic.)

171   Gilles Deleuze and Fèlix Guattari, "Introduction: Rhizome," in *A Thousand Plateaus*, p. 3-28.

This becomes evident through Freud's 1909 case study of Little Hans.[172] Whereas the drawings with which Freud accompanies his writings speak of a diagrammatic imperative in its formal dimension because of the Oedipal triangulation, Hans's desire unfolds rhizomatically according to Deleuze and Guattari. "In the case of Little Hans, studying the unconscious would be to show how he tries to build a rhizome, with the family house but also with the line of flight of the building, the street, etc."[173] Freud conceived Little Hans's desire through separate scenes or points that he connected by projecting them onto the plane of Oedipus. Whatever the connections Hans made in his dreams and fantasies, they are significant for Freud as indicators of a deeply rooted cause that supposedly underlies the boy's desiring; i.e. desiring the mother and being jealous of the father. Freud meticulously records several scenes: 22nd March, daytime – Hans travels to the Schönbrunn Zoo, fears to walk into the stables of giraffes and elephants, discusses the size of his peepeemaker with his dad, fear appears to have increased; 27th March, nighttime – Hans is sleeping in the bed of his parents as he thought that two giraffes have entered his room; 28th March, daytime – the father determines a 'solution' for the fantasy in the reproduction of a scene: the big giraffe is the big penis which is the father, the wrinkled giraffe is the limb of the mother.[174] Points connected through lines. Thinking the boy's anxiety rhizomatically however would read these points not as occasion to construct their connections, but see those points as occurrences along a flow immanent to Hans's desiring and moments where new connections are established; points on a line.

The isolated points or separated scenes through which Freud conceives Hans's psychoanalysis are the introduction of signifying breaks into the flow of desire. The situations in which Hans waits outside the front door of his house and watches the other side of the street, the warehouse and carriages, are disconnected from what happens before and after that, what has led him to go to the front door.

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172   Sigmund Freud, "Analyse der Phobie eines fünfjährigen Knaben," available from
        < http://www.psychanalyse.lu/Freud/FreudHans.pdf > (last accessed 28.03.2011).
173   Gilles Deleuze and Fèlix Guattari, "Introduction: Rhizome," p. 15.
174   Sigmund Freud, "Analyse der Phobie eines fünfjährigen Knaben."

At the same time, the breaks that occur in the act of his desiring are not considered as such, where lines of flight may have led him. Although Hans is bound to separate scenes, his desire seeks to take off into a direction outside the scene Freud establishes. Breaks are a-signifying in a rhizome, i.e. occur in a current and engender new connections.

The discussion of Little Hans through Deleuze's and Guattari's concept of the rhizome substantiates that dwellings can be understood as a diagram only by considering lines forming a rhizome. The drawings of Vienna that Freud produced and with which he complemented his writings on Little Hans are misleading in precisely that way. They are drawn according to architectural conventions: buildings as rectangles and streets as offset lines. What is portrayed thereby is that Hans 'moves' because of these built structures, maybe in even various ways, hence connects points by his movement.

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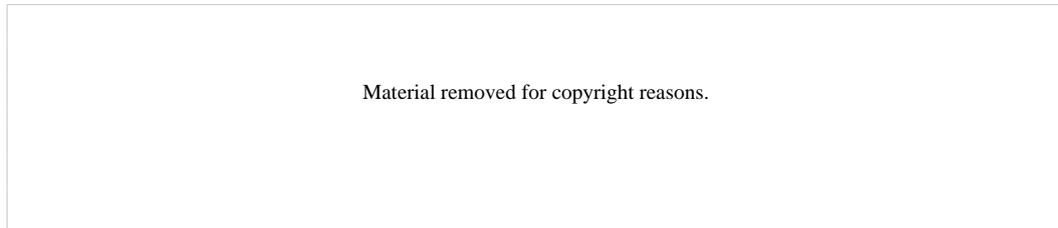
Figure 2.06 – *Little Hans's desiring.*
Two maps drawn by Sigmund Freud.[175]

Thinking these drawings rhizomatically would mean that Hans moves between all those 'points' because of the intensities desiring takes up. It is not the lines representing the houses and streets which make Hans move but precisely the *blankness* between them, that space of a plan which is configured because of the lines which delimit it but that space which is nonetheless independent from it – outside of it. Then the architectural and urban spaces Hans encounters are part of a flow that modulates the speed of his current and connects up his desire to the outside even if they arise from the forms and substances of a concrete assemblage.

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175   Sigmund Freud, "Analyse der Phobie eines fünfjährigen Knaben," p. 28-29.

This shows that urban space is, as I pointed out previously, indeed relevant for the unconscious, albeit, by following Deleuze's and Guattari's sense, not as structures operating through their 'material' dimension but precisely the intensities that desiring recognises, connects, disconnects and continues to connect. These spaces are bwo's and are linked up with other bwo's.

My previous explorations have shown that folding always takes place according to diagrams working as mechanisms. This implied that the Gemüt made one experience and be affected in particular ways, that the way desiring unfolds is compromised by the way in which walls, doors or pieces of furniture are provided and incorporeally engaged, i.e. the kind of affect on self that intensive enclosures make possible. In other words, having determined that desiring is the force behind folding, it is necessary to show how desiring can be programmed by precisely these architectural strategies, how it is possible that the force behind folding can be put to use purposefully accordingly.

In *A Thousand Plateaus*, Deleuze and Guattari show that a bwo can be constituted in particular ways, that it is not only made 'in principle' but can be made according to particular programmes.[176] One particular bwo Deleuze and Guattari point out is the masochist's bwo. They write that the masochist "has made himself a BwO under such conditions that the BwO can no longer be populated by anything but intensities of pain."[177] They show through which stages the masochist has to go in order to make him desire according to this programme. Central to masochism is the way in which pain is made possible, how a performance for experiencing pain is set up – particularly in the way a woman tortures the masochist. All performances unfold in such a way that the usual workings of a body cease to operate according to initial functions but do something else, follow the intensity of pain that replaces the operations of those organs breaking down.

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176   Gilles Deleuze and Fèlix Guattari, "November 28, 1947: How Do You Make Yourself A Body Without Organs?," in *A Thousand Plateaus*, p. 165-184.

177   Ibid. p. 168.

What comes to the fore with a purposeful making of a bwo is the importance of the disjunctive synthesis of recording. The ways in which bodies break down is inscribed onto the surface of a bwo, are 'recorded', and thus inscribe an intensity on it in accordance to its break down, its 'disjunction'. When pain comes to pass on the masochist's bwo, pain is the kind of record that a bwo makes because of torture. Any kind of partial objects which are taken up by the connective synthesis and the way in which new connections are formed cannot unfold in any other way than the one which the disjunctive synthesis make possible in a particular way. In other words, pain is an intensity that is supposed to be created by a particular programme, is an ideal of incorporeal dimension. And it is an ideal that is always supposed to cause all flows and breaks to take place in a particular way.

The very setting that makes one create a bwo, the kind of spaces, equipment, people, actions and performances to which one is connected, force a break down of the initial workings they once entailed, the kind of purpose they once served and open up, at the very same time, intensities that are experienced and which, in terms of the masochist, are intended, aspired to, wished for. The way one is able to perform the making of a body without organs for oneself passes through a particular repertoire of things and actions that are made possible and because of which intensities are created as ideals.

The intensive enclosures of which I was speaking before are means by which particular intensities are created with desiring. The separate bedroom (as arising with the *Model Houses for Four Families* and as crystallising as a model for working class housing with the *Boundary Street Estate*) is made of intensities in accordance to biopower. The equipment of minimum dwellings (in experimental terms with the *Lawn Road Flats* and later solidification with the *Alton Estate*) are intensities in accordance with the social. And the flexibility of space (as most vividly shown with the *New Domestic Landscape*) creates intensities according to a consumerist society. In other words, the way in which the good life was envisioned and the fact that it was operating kinetically, i.e. was always supposed to be incorporeally engaged and always supposed to bring about new conditions

of productions, serve the creation of particular intensities. That immaterial qualities are always pointed out as ideals has to be understood as the most direct indication of the fact that dwellings first and foremost programme the making of intensities.

This substantiates my previous claim that dwellings cannot be understood or rationalised because they serve the needs of particular user groups, their rooms are laid out to perfectly fit a set of envisioned uses nor that housing as such is a remedy against particular evils. All that can be said about dwellings is that they operate through intensities – intensities that are created by a body without organs and are taken up by desiring.

This regard to desiring substantiates that dwellings constitute a programme that makes use of indefinite workings, that they are secondary to what is taking place in principle. This primacy of desiring is also what Deleuze and Guattari recognise when they speak of the diagram. They disagree with Foucault in the sense that it is not power that produces assemblages for them but desire.[178] It is the connective capacity of desiring with which they charge the diagram.

2.2.2. Nomadism

For Deleuze and Guattari, desiring is, as I mentioned earlier, a conceptual premise for more than the unconscious. It applies to this microphysical scale, the way in which people's bodies (or rather bodies without organs) are coupled with each other and are connected with other kinds of bodies (or rather other bwos) but also describes, on larger scale and with larger scope, dynamics behind other kinds of 'practices'. Just like in Kleist's drama, it is not only the love between Achilles and Penthesilea that is characterised by the indefinite workings of desire but also the indefinite workings of war when two states which are fighting against each other

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178   Gilles Deleuze and Fèlix Guattari, "Notes to pp. 149-156," in *A Thousand Plateaus* (London: Continuum, 2008), p. 585.

are confronted with an intrusion of woman-people fighting against both of them. As Deleuze and Guattari write, "the Amazons springs forth like lightning, 'between' the two States, the Greek and the Trojan. They sweep away everything in their path."[179] Desiring is an important dimension of indefinite workings but has to be taken as a template for all kinds of indefinite workings, at least those in which a set of definite, determined, regulated and organised means are entangled with and thrive on breaks, cuts and turns that are deliberately inserted.

Deleuze and Guattari undertake this expansion of desiring into other domains in *A Thousand Plateaus*, particularly in their chapter on *nomadism*.[180] They show that with all kinds of practices, indefinite workings are immanent to organisations and utilised in particular ways. Definite means and settings exist in which the break down of original structures are intended and because of which indefinite workings are programmed. One of these examples is the relation between the war of the state and the war-machine, others are the ways in which Royal science and nomad science, sedentary and nomad space or thought and counterthought engage each other: "in many of these collective bodies there's something else at work that does not fit into this schema."[181]

This extension of desiring into nomadism is evident also through a use of different terminologies used by Deleuze and Guattari. The performance of a body without organs in terms of desiring is termed an *abstract machine* that operates from *concrete assemblages*.[182] Its 'machinic' components, i.e. what it operates through so as to open up an assemblage, are neither of any form nor particular substance but are of unformed matter and nonformalised functions as such and create a differentiation within any kind of assemblage from which it constitutes a departure. The abstract machine works because of the assemblage's components

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179   Deleuze and Guattari, *A Thousand Plateaus*, p. 392.

180   Gilles Deleuze and Fèlix Guattari, "1227: Treatise on Nomadology:– The War Machine," in *A Thousand Plateaus*, p. 387-467.

181   Ibid., p. 403.

182   Gilles Deleuze and Fèlix Guattari, "Conclusion: Concrete Rules and Abstract Machine," in *A Thousand Plateaus*, p. 552-566.

and not because of the designation these components have obtained by a diagram. It is made of forms and substances (as both content and expression) and actualises the formal dimension of the diagram as well as it allows the abstract machine to establish what the diagram produces in an unformed and nonformalised way – a relation to the outside.

The other aspect regards the entanglement and mutual affection between the interiority of a diagram and its outside in terms of Deleuze's and Guattari's terminology of a *plane of consistency*. This concept stands as the realm which an abstract machine operates and reason why a concrete assemblage opens up to the outside. The plane of consistency is a "continuity for intensities that it extracts from distinct forms and substances"[183] and brings them into a consistent whole which is not unified or signified but multiple. The intensities which are opened up by bodies without organs and which desiring takes up conjoin on a plane of consistency at large.

The enlargement of indefinite workings leads to the understanding that intensities can be found everywhere and at any time – with dwellings, the 'world' as such, and the way they are entangled with each other. Probably less with separation than with equipment but certainly with flexibility, immaterial qualities are indeed possible in more than one particular moment. And with contemporary serviced apartments that introduced this thesis in the first place, the integration of all these three historically dominant architecturally means into one assemblage is evidence of the nomadism that takes place through planes of consistency. Dwellings appear as *intensified intensities*.

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183   Gilles Deleuze and Fèlix Guattari, *A Thousand Plateaus*, p. 78.

2.2.3. Intensified Intensities

Intensities emerge through disjunction – bodies without organs. The intensities are always specific to the ways in which bodies without organs are created. And the intensities are taken up by desiring, determine the way in which connections to other intensities are formed. This is the reason why diagrams are determined by desiring and why the creation of affects of self on self, i.e. the intention a diagram has, is always taking place according to desire. Yet because of a plane of consistency, these intensities exist in more than one term, are potentially opened up with every concrete assemblage from which an abstract machine works, and have thus to be understood as the premise of nomadism.

Dwellings are characterised by intensive intensities. The material provisions through which they are assembled only serve one function – to make one desire according to particular intensities. When I was speaking about efficient thresholds before, this is possible because material provisions determine intensities that are taken up. When I was speaking about significant breaks before, this implies that material provisions which perform as intensities always connect partial objects and never coherent and complete assemblages. And when I was speaking about intensive enclosures before, it is at this point that intensities have to be understood as their consequence.

But given the prevalence of nomadism, dwellings are only one 'partial body' made of intensities. Intensities exceed divisions between inside and outside, 'world' and 'flat, the one or the other body and are always immanent in all kinds of assemblages. Dwellings are only one aspect in this massively nomadic field, only one way in which intensified intensities are created and taken up. This means that architectural design is of limited 'power' – it is an essential part in the flows and breaks between intensities, essentially modulates them according to particular forms of the good life, but is only of secondary nature. Architecture may conceive

and may determine the one or other ideal, the one or other immaterial quality, because of which material provisions are organised but cannot guarantee that other intensities are not intervening into those purposefully set up. Architectural design has a crucial part to play but should not be overestimated in its potential to work 'efficiently' and be 'significant.'

I was writing before that the *Boundary Street Estate* cannot be discussed through a dialectic of good and bad, improvement and evil. The same has to be said about the *Alton Estate* (Roehampton, London, 1959). In his discussion of this building complex, Michael Fleetwood follows such dialectic. He presents the attempt to enthusiastically and optimistically construct a new society and the dilapidation and dereliction that actually took place several years after its opening.[184] With this building, the story of improvement is told the other way – that what was supposed to improve was actually becoming worse. This importantly has become the instituted, and political, narrative of post-war architecture.

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Fig. 2.07 – *Intensification at the Alton Estate.*

From left to right: a child playing in the area below slab block,[185] children using public art piece for playing,[186] vandalism and unintended circulation at building entrance.[187]

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184   Michael Fleetwood, "Building Revisited: Alton Estate, Roehampton," in *The Architect's Journal*, Vol. 165, No. 13 (March 30, 1977), p. 593-603.

185   Ibid., p. 596.

186   Ibid., p. 602.

187   Ibid., p. 599.

It is significant to review the *Alton Estate* because of the performances intensified intensities made possible – that the productive and unproductive are always coupled with each other not only on the scale of particular dwellings but the estate as such and also, most significantly, with all kinds of collective bodies coming together in a massive nomadism. Intensities were created and taken up everywhere at the estate, in intended and unintended ways, by following rules and breaking them, by living 'independently' and 'freely' as it was imagined or in completely unexpected ways.

2.3. Intensities

In principle, dwellings depend on folding and desiring – that an outside is doubled and that this outside is produced, that an affect of self on self is made possible by creations of a-signifying and non-subjectifying intensities. To incorporeally engage architectural assemblages first of all implies autonomy from the material provisions of which they are made, to be in touch with the outside, and also be autonomous from any kind of initial and preordained functions they imply. Dwellings depend on these two operations that substantiate indefinite workings in their incorporeal dimension – folding and desiring always take place with any assemblage.

This does not imply that folding and desiring would be able to take place independently of any kind of assemblage, without material provisions and without people and their actions. On the contrary, folding and desiring imply that architectural assemblages play a crucial part in the way the outside is folded and created. Without assemblages it would not be possible to fold and produce the outside, it would not be possible to affect oneself and get carried away. What it implies however is that all depends on the way these assemblages are organised – in which ways folding and desiring take place.

Diagrams and nomadism are two concepts that make evident that the dependence of folding and desiring on assemblages can be used purposefully – in the way bodies are distributed in spaces in order to produce incorporeal affects and in the way these distributions are expanded to all kinds of domains of the 'world' and 'life' as such. By way of diagrams and nomadism, power takes hold of processes that makes use of all the kind of ways in which people do something 'different', reveal and expose what is not intended but immediately useful, and make use of all kinds of practices where something awkward, weird, unintended or indeterminate immediately comes to be canalised in a purposeful direction. In other words, diagrams and nomadism are evidence of the fact that folding and desiring can be programmed: that the outside is put to use as an exterior and that intensities are created because of ideals.

From this perspective, dwellings are productive homes indeed. They make use of folding and desiring in a particular way, are organised like diagrams and operate nomadically. Interior spaces that are organised through separation, equipment and flexibility make folding take place and desiring proceed in particular ways. They determine the way interiorities of self are created and intensities are processed, make incorporeal engagements in material provisions possible in such a way that its outcome is *calculable* – that an autonomous relation to oneself, others, matters and all kinds of bodies is created in such a way that one does not cut loose from a given setting completely but to be useful.

This means that the *capitalising* side of dwellings, its workings as an architectural apparatus, lies in its diagrammatic and nomadic imperatives. This is the kind of deterritorialisation which Deleuze and Guattari emphasise when they refer to reterritorialisations – the exposition of lines of flight to territories which are not less charged than the ones left but that do not open up a new world either. It also means that the *singularising* side of dwellings lies in its outside and rhizomatic imperatives. This is what Deleuze and Guattari point out as a deterritorialisation

which follows a line of flight capable of creating a 'new world'. In other words, the struggle between capitalisation and singularisation are both played out on a similar premise, a premise that is evident with dwellings in principle and in particular – indefinite workings.

The architectural design of dwellings always implies the potential of folding and desiring. When architects proclaim immaterial qualities, they indirectly recognise the potential immanent to them – that they cannot be pinned down to any typical material assemblage as folding and desiring always cut lose from them anyway. Privacy, comfort, freedom or convenience always were and still are centre stage in reasoning particular arrangements of interior space because the potential of the outside is always, even if only indirectly, recognised. The intensities which desiring produces and the 'world' of intensities to which dwellings always connect cannot be guaranteed, cannot be controlled completely, as they always depend on indefinite workings. Architecture is merely able to appropriate, in predominantly capitalising forms, that one cuts loose in principle, gets carried away by the Gemüt.

What this leads to therefore is the necessity to engage, in particular moments in the architectural history of housing, and with particular architectural assemblages from the past and today, a discussion on how these intensities were conceived by way of architectural design. It is about substantiating what I only touched upon in this chapter – that separation, equipment and flexibility appropriate the outside by way of programming desire.

Chapter 3

Impassible Concerns

The third chapter discusses dwellings as programmes that determine how people's desiring unfolds and how they affect themselves, i.e. explores historical and recent concepts of architectural design through philosophical readings of masochism and events. The first section shows in which ways architectural assemblages organise intensities and evoke moments in which affects of self on self crystallise in accord with predefined ideals. It examines how two modernist architects recognised and conceived, both in their own ways, that an architectural assemblage has to loose its material actuality in order to assure that intensities are created in particular ways. It explores why the masochist's programme of disavowing and suspending reality is essential for following his ideal and making himself arrive at pleasure eventually. And it shows how such programming is evident with and immanent in the architectural design of dwellings at large. The second section addresses what difference it makes for the production of desiring and affects when architectural assemblages are designed without following any ideal. It explores two projects for an urban park which attempted to make the crystallisation of affects uncalculable. It investigates how thereby the impassibility immanent to events and created by the conjoining of incorporeal intensities was recognised and aspired to. And it reveals that designing architectural assemblages in such ways cannot create but only utilize these processes as they take place in principle. In other words, the third chapter shows that indefinite workings are the premise on which a programming of people's lives through dwellings depends but also that such programmes may be set up so as to 'de-programme' themselves potentially.

3.1.

Waiting – Crystallising Affects

Intensities are, in principle, a-signifying and non-subjectifying and immanent to incorporeal engagements in dwellings. Architectural assemblages, just like all other kinds of 'bodies', stop working according to preordained functions, break down as a coherent whole and determine the way these intensities are created. Because of these breakdowns, desire is able to connect all kinds of intensities, is able to flow from one body to another, in all sorts of ways and all sorts of directions. Yet as I showed previously, dwellings were always designed so as to serve the good life and were always means by which this was supposed to be achieved, most notably through separation, equipment and flexibility. It was presupposed that architecture was efficient in improving working class morality, normalising life according to the social and making inhabitants actively participate in their living spaces. This was only possible because of the way in which an incorporeal breakdown took place. In all those cases intensities were not a-signifying and non-subjectifying but efficient and significant for power. They were a premise for folding to take place, for determining the way in which a particular affect on self by self was created. The good life not only encompasses a determination of intensities but also defines the way in which they are made sense of, how they cause particular productions of subjectivity.

I would like to discuss at this point how desiring and folding work together from a perspective of architectural design – how dwellings have to be conceived in their capacity to determine the ways in which intensities are engendered and affects on self by self crystallise in purposeful ways. In other words, I would like to discuss how dwellings programme indefinite workings in such a way that desiring never

completely cuts lose, never realises incorporealities in an indefinite way, but always as beneficial returns - as affects that depend on desiring and are created by folding.

An entry for discussing this question is provided by the photograph *Dinner Is Served* which was published by Bill Brandt in 1936.[188] It shows that a particular assemblage of 'bodies' can be arranged and displayed in such a way that it is not the functions of these objects, the roles servants or any meaning of service that are captured at the moment of the photograph's taking. The photograph is evidence of an intensity that opens up through the way in which rooms, objects and people lose their material actuality and the moment in which Brandt was affected by those intensities and decided to push the trigger of his camera.

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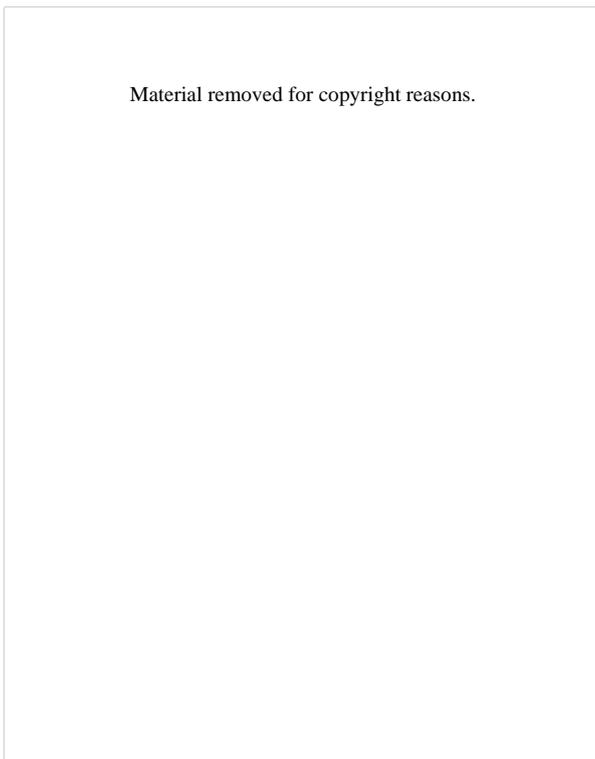
Figure 3.01 – *Dinner Is Served*.
Intensities of waiting as captured by Bill Brandt.[189]

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188   Bill Brandt, *The English at Home* (London: Batsford, 1936).
189   Bill Brandt, "Dinner is Served," in *The English at Home*, p. 6.

This is what Brandt wanted to present to the spectators of his photographs. Paul Delany, Brandt's latest biographer recalls that he always wanted to "convey that atmosphere by intensifying the elements that compose it."[190] The photograph is evidence of a moment of affect, the intensities had on himself but is supposed to make both this intensity and this affect recognisable for everyone looking at the picture. As a spectator one has to look at the image for some time to realise that the visual 'content' is less important than the intensities that evolve from looking at it and that one has to wait, just like Brandt, until an affect crystallises as a *moment of revelation.*

3.1.1. Moments of Revelation

On the one hand, everything in the photograph is prepared to open up intensities. The table is laid with cutlery, plates, glasses, napkins, wine and flowers, the sideboard is set with bread, jelly, pepper, soda and crockery on reserve, the room is shaded and artificially lit, servants take their appropriate position and Bill Brandt positions himself as the scenery's invisible guest. He sits at the table and holds a camera in his hands, waiting for the right moment to arise.

The photograph was taken in the dining room of his uncle Henry's country house in Redhill, Surrey, a place Brandt regularly visited. The image features Pratt, the much appreciated parlourmaid of the family (standing on the left) and shows how Brandt encountered and experienced family life in England.[191] The photograph also shows *waiting at table*, a common upper class household procedure. And yet the photograph is not made to represent what is meaningful for Brandt or usual for upper class living at the time, but it is taken to convey that he always "found atmosphere the spell that charged the commonplace with beauty."[192] It is for this reason that a particular plan was devised and executed in order to recreate and reassemble what was familiar for Brandt in terms of an 'atmosphere.'

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190   Paul Delany, *Bill Brandt – A Life* (London: Cape, 2004), p. 112.

191   Paul Delany, "The English At Home – The Ethnographer," in *Bill Brandt,* p. 103-108.

192   Paul Delany, *Bill Brandt*, p. 112.

David Mellor writes that, for Brandt, the things he saw and photographed were always charged with a strange, symbolic, almost mystical dimension. People are always rendered like statues, hieroglyphs or even letters. They are positioned so as to appear intimate or alienated depending on the kind of rooms they are in.[193] Entailed in the disposition of 'bodies' in *Dinner Is Served* is the attempt to make them lose their initial significances and subject their reading into a realm removed from their literal purpose. Dark scenes, figures standing still, subdued rooms, artificial lighting and long exposure times are means by which Brandt made a scene open up intensities.

For Brandt, to be affected by the intensities of such loss of material actuality involves more than this one moment can capture. The way in which his life unfolded determined the way he perceived the world and hence why he recognised the importance of intensities for the crystallisation of affects. Mellor argues that all of Brandt's work was informed by what he called Brandt's 'great phantasm': Britain. He shows that it was the paramount theme of Brandt's work because he grew up in Germany at a time when Englishness was not very well perceived there. He stresses that Brandt was a migrant living between various countries for some time in his life. This distance, according to Mellor, was only mitigated by Brandt by way of reading Victorian and Edwardian novels and children's books, listening to English childhood stories and dreaming of his distant homeland. It is from these personal experiences and early influences that Brandt deduced a particular way to look at the world. Any situation he encountered after moving to Britain was determined by it. But it is also Brandt's youth which he spent in a tuberculosis sanatorium in Switzerland that was significant for his work as a photographer.[194] He unintentionally had to learn how to wait, an experience that *Dinner Is Served* captures intensively.

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193   David Mellor, "Brandt's Phantasms," in *Bill Brandt – Behind The Camera* (Philadelphia: Museum of Art, 1985), p. 71-97.

194   Paul Delany, "Davos: The Iron Key," in *Bill Brandt,* p. 29-34.

On the other hand, the photograph is evidence of an affect Brandt expected to crystallise eventually – *a moment of revelation* in which all the intensities caused by the meticulous preparations of rooms, objects and people would lead him to push the trigger of the camera. *Dinner Is Served* shows that Brandt's photograph is made of intensities precisely in order to capture it and to make it subsequently accessible for his spectators. This understanding resonates with many of his scholars' understanding that his work is rather based on artistic composition than social documentary. The photograph was published in Bill Brandt's first book *The English At Home* which was famous for its documentation of social living conditions in England.[195] But many scholars and biographers understand Brandt as an ethnographer and director alike, presumably because of his conjunctions of corporeal objects and incorporeal 'atmospheres'. Intensities were supposed to crystallise as an affect in order to capture them.

This shows that an intensity caused by a loss of material actuality is organised by meticulous preparations and the deployment of a particular set of techniques in order to lead to moments of revelation eventually – moments in which an intensity becomes apparent, strikes one, takes hold of one and an affect of self by self is created. But as I wrote before, this is not a 'special' operation. Intensities are always created by desiring as a body without organs is always constituted. Affects always crystallise as folding takes place always. Yet it is the particular relationship between those two dimensions of incorporeal engagements that are significant for Brandt's work – that one has to wait before a loss of material actuality leads to a moment of revelation.

I have written about several dwellings and buildings before in order to show, in one way or another, why they are productive homes and intense assemblages. I would like to recall that separation, equipment and flexibility were architectural dimensions in which desiring and folding created intensities and affects according

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195   Bill Brandt, *The English At Home* (London: Batsford, 1936).

to the good life. With *Bearwood House*, intensities were immanent in all the ways in which Kerr wanted to make his building serve immaterial qualities. The *Model Houses for Four Families* by Henry Roberts implied that morality was supposed to be made possible by enclosing intensities and making them operate in terms of sexual conduct. The *Boundary Street Estate* was significant for the way in which this principle became a model for future housing projects and how it was supposed to serve biopower. The *Lawn Road Flats* were designed by Wells Coates in such way that minimisation allowed for an intensification of intensities in order to make freedom possible. Equipment was pivotal for intensifying life at the *Alton Estate*. The *New Domestic Landscape* pushed flexibility to such an extreme that there was almost nothing left of a domestic setting other than the intensities its incorporeal engagements opened up. And *196 Bishopsgate*, one of London's serviced apartment buildings, appeared to conflate all those means and all those intensities into one banal but highly intense setting which is also why its proclamation of beneficial returns is so prominent. For all these cases, a loss of material actuality and moments of revelation are immanent.

These housing projects are pivotal, in very different ways, for pointing towards the productivity of such intensities although their architects never referred to the relationship between intensities and affects directly. It is at this point that I would like to refer to another set of projects in order to show that intensities created by a loss of material actuality are essential for moments of revelations to arrive, for affects on self by self to crystallise. I will discuss some of the works of Le Corbusier and Ludwig Mies van der Rohe in order to substantiate how particular moments of revelation can be architecturally organised through opening up the creation of intensities in a calculated way.

3.1.2. Cutting

Le Corbusier always presented himself as an architect who would learn from experiences, not from books. He stressed on many occasions that *seeing* was essential and instrumental for his architectural thinking and emphasised that it was through looking at the beautiful, harmonious and naturally well ordered world that he 'realised' important aspects of 'life,' aspects which modern architecture and urban planning should materialise. In the prologue to *Precisions*,[196] the published record of his 1929 South American lecture tour, Le Corbusier states: "I exist in life only if I can see"[197] and recalled several moments in which ideas crystallised through 'seeing.' He recalled flying over the Paraguay river, looking down onto the wide and flat land and realising that the way rivers meander can be compared to creativity and invention: "I understood the difficulties met in human affairs, the dead ends in which they get stuck and the apparently miraculous solutions that suddenly resolve apparently inextricable situations."[198] He also recalled the sunset when flying over the plains of Uruguay and that "to observe that extreme speed of the sun is to realize the speed, the transience of our lives and the irreperable loss of time."[199] These two memories exemplify what he meant by 'seeing': to experience moments and learn from them.

These records further emphasise how Le Corbusier's thinking was based on moments of revelation. Le Corbusier realised that he was affected by the world around him and how it provided him with new ideas. In other words, what he recalled appeared to be precisely the way in which an intensity arose that he was able to use to affect himself, an intensity because of which he was able to fold the outside in its unmodulated form.

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196   Le Corbusier, "American Prologue," in *Precisions* (Cambridge, Mass.: MIT Press, 1991), p. 1-21.

197   Ibid., p. 7.

198   Ibid., p. 5.

199   Ibid., p. 5.

The record of these experiences shows that they were made possible by a particular 'device'. Le Corbusier could only 'see' the meandering of rivers and sunset above the earth by flying on a plane and looking out of a window. It is significant that these devices are pointed out repeatedly by Le Corbusier. He states that "From the plane I saw things that one may call cosmic,"[200] "From a plane, one understands still many other things,"[201] or "when one sees the world from up high, most high, stretched out wide – and everything gives one this possibility – one realizes then that architecture is something new, at its beginnings."[202] The plane is recognised by him as a device because of which he was able to arrive at those experiences from which he learned about the world.

The plane as a device also recalls what I wrote about the ways in which moments of revelation crystallise through a loss of material actuality. On the one hand, the plane is mentioned by Le Corbusier as a vehicle that allows him to experience the world. On the other hand, the plane serves him to 'see' the world insofar as this 'seeing' leads him to develop new ideas. By *cutting* into the air space above South America, the very device and the very world cease to be actual in material terms and come to be important by establishing Le Corbusier's learnings.

I would like to understand the prologue to *Precisions* also as a prologue to the architectural works of Le Corbusier in which it becomes most evident that his interest as an architect was to create moments of revelation for inhabitants of buildings and cities. He invented and deployed a particular architectural programme for making such experiences unfold within his buildings. For Le Corbusier, an architect has to make decisions: has to confer 'value' onto the world. This decisiveness implies to 'see' something and to create that state of bliss he was enthused by himself in South America. I would like to understand his buildings as programmes in which desiring and folding could be engaged in a particular way.

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200   Le Corbusier, "American Prologue," p. 4.

201   Ibid., p. 5.

202   Ibid., p. 17.

Le Corbusier stresses such importance with the *Modulor*. He writes that life cannot be explained through books on a shelf as they are indifferent to the facts and feelings of life. The *Modulor* appears as one particular device that is meant to make one part of life's dramas, passions, contradictions, rivalries. Le Corbusier even explains what he understands as cutting in relation to sound. He argues that the continuous sequence of musical tones needs to be cut into measurable pieces in order to be conveyable aside from listening to these sounds.[203] This is what Le Corbusier misses in architecture. He demands that a similar way of cutting into the world should be undertaken so as to arrive at a new kind of measurable scale for the built world so as to become part of the naturally beautiful and harmonious world. This is remarkable insofar, as again, life itself appears rendered pivotal for him – this time in terms of listening. And yet, in order to make it comprehensible through audial sensitivity and measures, ears and numbers, listening and mathematics, a new tool had to be invented. The modulor is a tool for cutting into an existing world through human scale in order to open up incorporeal intensities.

In his second lecture in South America titled "Techniques Are The Very Basis of Poetry,"[204] Le Corbusier presents to his audience how architecture is able to affect emotions, individual creation and eternal values. He makes a drawing that shows "a line that can separate, in the process of our perceptions, the domain of material things, daily events, reasonable tendencies, from that specially reserved to spiritual ones. Below the line, what exists; above, what one feels."[205] Above the line is the realm of the immaterial – symbolised by a bird that takes off and a pipe that emanates smoke. Below the line he notes three conditions (or techniques) for what he examines in the course of his lecture to come, that architecture is about freeing the ground by erecting the buildings on pilotis; making these columns carry the floors; occupy floors by partitions rather than walls and making the

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203   Le Corbusier, *Der Modulor – Darstellung eines in Architektur und Technik allgemein anwendbaren harmonischen Maßes im menschlichen Maßstab* (Stuttgart: Deutsche Verlangsanstalt, 1953).

204   Le Corbusier, "Techniques Are The Very Basis of Poetry," in *Precisions*, p. 35-66.

205   Ibid., p. 35.

facade independent of structure; cutting horizontal windows into the facade; and providing a flat roof to make it accessible as a roof garden. He refers to the famous 'five points' of his architecture.

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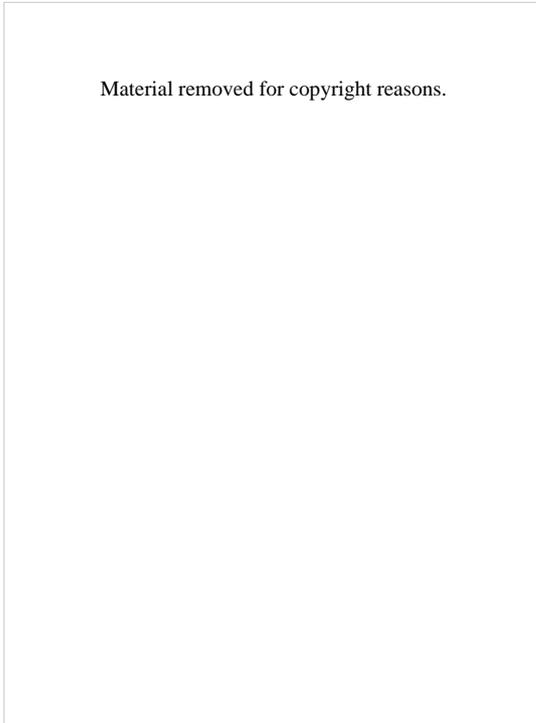
Figure 3.02 – *A line between the material and immaterial*.
Le Corbusier and the techniques (below the line) of poetry (above the line).[206]

Reading this line as the horizon would mean that his buildings cut into the 'immaterial' world, conflate with the landscape, make them lose their material actuality so as to give way for intensities. Reading this line as a threshold between techniques and poetry would mean that buildings perform as devices to make such immaterialisation possible. I would like to argue that the cutting which Le Corbusier's architecture performs is actually a conflation of the line as horizon and as threshold – that one 'arrives' across the threshold and rises through the building; and that his houses are literally raised from the ground to open up a view to the horizon and thereby immaterialise.

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206   Le Corbusier, "Techniques Are The Very Basis of Poetry," p. 37.

Le Corbusier writes about South America that "this landscape is one single and same straight line: the horizon"[207]. But he also recalls that the horizon requires to be amplified by verticals. He recalls visiting a beach in Britanny, 'seeing' the horizon of the sea but also rocks that come out of the earth. He writes:

> "Extent, height! Here I am on the way to search for greater architectural truths. I perceive that the project we are designing is neither alone nor isolated; that the air around it constitutes other surfaces, other grounds, other ceilings, that the harmony that stops me dead in Britanny exists, can exist, everywhere else, always."[208]

This substantiates that the horizontal is both metaphor and device and presents a general formula that could be repeated. This is the reason why so many buildings of Le Corbusier and so much of the discussion of his work focusses on the horizon. It has to be brought into view in order to make poetry possible.

Antony Moulis discusses two buildings of Le Corbusier in order to show how looking at the horizon was orchestrated.[209] He refers to the monastery at *La Tourette* (1953-57) in order to show, on the one hand, that the view to the horizon was framed with each individual cell and that it could be seen openly, on the other hand, on the building's roof top. He also shows, in terms of the *Museum of Unlimited Extensions* (1939, unbuilt), how Le Corbusier wanted to make visitors find views of the horizon themselves. Moulis demonstrates that Le Corbusier makes the horizon visible through an architectural organisation that does not capture it all the time but guides people to it. Moulis writes that "this internment (this subjection to endless wandering in a space) facilitates a desire for transcendence (of some kind of escape). […] the subject's desire to find the view is self-formed, that this desire comes from 'within' them."[210] Such set up

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207   Le Corbusier, "American Prologue," p. 4.

208   Le Corbusier, *Precisions*, p. 77.

209   Antony Moulis, "Le Corbusier's Horizon: Technique and the Architectural Plan," in *Architectural Theory Review,* Vol.8, No.2, 2003, p. 134-142.

210   Ibid., p. 140.

incorporates that the horizon is supposed to be encountered by visitors themselves – those moments of revelation in which desiring leads to folding. From Moulis' perspective, the buildings of Le Corbusier make moments of revelation calculable by providing several possibilities for arriving there.

Beatriz Colomina shows that for Le Corbusier a house is a machine for viewing – that it is 'in the air' in order to make looking out onto the landscape and the horizon possible and that its windows 'frame' such views in rather loose ways.[211] These views are never singular, never capture the one or the other scene exclusively but are rather distributed and organised in various ways. As with the *La Tourette* monastery and the *Museum of Unlimited Extension*, one has to arrive there.

Colomina refers to the *Apartment Beistegui* (Paris, 1931) located on the roof top of a bourgeois tenement block at the Champs-Èlysèes. But the way its 'outdoor' room was designed framed the view of the skyline of Paris in a particular way – one was not able to see anything specific but rather the top of such skyline. For more detailed views of the city, one had to use a periscope. But also the hedges, walls and doors of the apartment could all be pushed to the side in order to manipulate and choose the way in which the skyline could be seen. This implies that the penthouse was supposed to cut into the view of Paris in such a way that the infinity of the skyline could be experienced in different ways. Colomina also refers to the *Petite Maison* (Geneva, 1954) at Lake Geneva in order to show what inhabitation meant for Le Corbusier – to inhabit the view of a landscape. There was no site where the house was placed but only a view in front of which the house was placed. It was internally organised in such way that the view onto the landscape was always possible. Again, it is on the occasion of this house that Le Corbusier's cutting becomes evident in the many ways in which he framed the landscape – he does not frame it by one or two significant frames but several. And

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211   Beatriz Colomina, "The Split Wall: Domestic Voyeurism," in *Sexuality and Space* (New York: Princeton Architectural Press, 1992), p. 72-128.

most vividly perhaps, it is with a series of drawings Le Corbusier made of Rio de Janeiro that Colomina underlines that a view that was constructed by a house. She quotes Le Corbusier who said about it: "The whole sea-landscape enters your room."[212]

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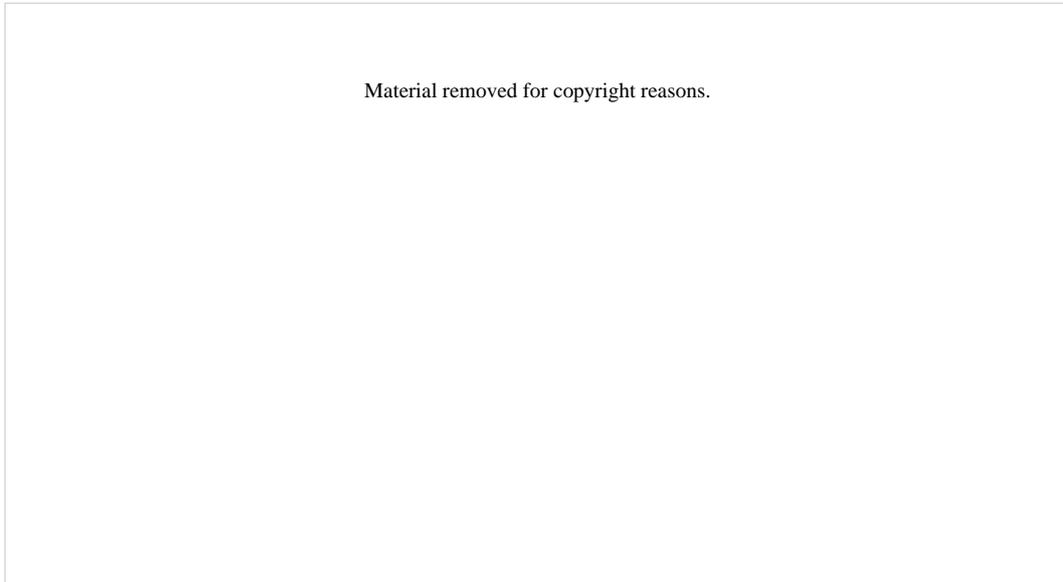
Figure 3.03 – *Le Corbusier's cutting*.
Drawing evolution for the *Petite Maison* (left)[213] and Rio de Janeiro (right).[214]

Yet not only windows determine the many ways in which landscape and horizon could be seen. With the *Villa Savoye* (Poissy, 1929), Colomina exemplifies that this building is made of several overlapping frames for looking out onto the landscape at which one arrives at the end of the *promenade architecturale*. Even looking back into the inside of the house comes with a view to its outside. Here the house cuts into a landscape through horizontal views at which the building's inhabitants arrive. But with her exploration of the *Villa Savoye*, it is also the way in which these views are assembled through the eyes of the building's occupants that is addressed. They are assembled by moving through the spaces, passing on to

212   Beatriz Colomina, "The Split Wall," p. 119.
213   Ibid., p. 116-117.
214   Ibid., p. 118.

the promenade. It is with these cinematic views that Colomina denotes the building. She cites Le Corbusier who wrote about the building in *Precisions* – he "cut up the landscape with a regularity that has the effect of suppressing any notion of 'front' or 'back' of the house, of 'side' of the house"[215] and continues to state that inhabitants "do not find anything of what is called a 'house'. They feel themselves in something entirely new."[216] Colomina argues that occupants of Le Corbusier's houses are always visitors, that they are always detached and estranged from their 'homes.' The house demanded that one had to inhabit it in a particular way and that thereby the way intensities are created was determined in the first place. In this respect it is significant that Colomina's essay is written from a gender perspective – she shows that in all the photographs and movies that exist of Le Corbusier's houses, women are always turning away from the camera. Their gaze is 'interiorised', barred from what is then constituted as the 'exterior'. With this foreclosure of women's gaze it becomes apparent that one had to play a particular role and that there are certain performances that one had to keep up with Le Corbusier's houses.

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Figure 3.04 – *Views at the Villa Savoye*.
Roof garden at end of promenade architecturale with view back into the house (left)[217] and view of the kitchen on first floor (right).[218]

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215   Beatriz Colomina, "The Split Wall," p. 114.

216   Ibid., p. 123.

217   Ibid., p. 99.

218   Ibid., p. 100.

Here appears a doubling of Le Corbusier's own way to experience and learn from the world and what he wanted to create for the occupants of his buildings. To arrive at a view of the horizon for Le Corbusier meant to arrive at those moments in which the 'metaphorical' horizon showed itself, moments in which one was struck by the experience and affect of space, an intensity of looking out 'into the world' and a loss of material actuality, a breakdown of routes, functionalism, forms, significations or framings that brought one there. Le Corbusier's regard of the horizon is nothing else than the architectural programming of intensities of desire and making a folding of it possible.

Hence a building is supposed to provide a series of occasions for experiencing moments of revelation. These occasions do not always follow the same kind of order or one particular kind of device that makes them possible, but they will always require some device that makes possible a vision decisive for the way in which 'something' is able to reveal itself – moments in which 'something' is able to arise from the world in which one is living, through the way one is part of such world and by making architecture a means that serves that one purpose. Cutting organises experiences for inhabitants by deploying devices that lose their material actuality and open up incorporeal intensities.

The architecture of Le Corbusier is an apparatus for cutting into the world and organising various possibilities by which the infinity of this world, its 'horizon,' can be approached. From this point of view, his cutting is nothing else than a loss of material actuality that characterises moments of revelation. It deploys a particular repertoire for this. Everything is deployed for the moment when one arrives at one's engagement with the world and everything retreats from any other function or purpose at that moment.

3.1.3. Withdrawing

With several buildings of Ludwig Mies van der Rohe, a loss of material actuality is intensified to the point that moments of revelation potentially arrive at multiple occasions. In comparison to Le Corbusier's cutting, it is not the one or the other route or view that is orchestrated in order to make the creation of intensities and the arrival at expected affects possible. The inhabitants of Mies van der Rohe's buildings are provided with material provisions that make a multitude of intensities and crystallisation of affects possible.

Photographs of the *Farnsworth House* (Plano, 1950) show that all of its material provisions are reduced onto themselves and provide rather few reference points to what housing usually entails. It seems that one can walk around in the house and be immersed in a grid of artefacts, columns, partitions walls aligned with each other or slightly not. This grid blurs the boundaries between inside and outside or make this distinction obsolete altogether, marks points and areas of activity that interrupt passing through rather than signify stay and gives scale and direction to a space that otherwise would be experienced through continuous returns by those passing through it and looking around. As Michael Cadwell shows, this intent is further supported by many visual effects: glass surfaces reflecting the surrounding context, steel frames forming a perspective grid.[219] He walks the reader towards, through, across and between the visual immersions Mies's building establishes and shows that the visibility of horizon and horizon line shift permanently. Views conflate the inside and outside as if they were flickering. The *Farnsworth House* shows that intensities are created materially by Mies van der Rohe by making material provisions *withdraw* onto themselves.

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219   Michael Cadwell, "Flooded at the Farnsworth House," in *Strange Details* (Cambridge, Mass.: MIT Press, 2007), p. 93-136.

Material removed for copyright reasons.

Figure 3.05 – *The multiplicity of views at the Farnsworth House.*
View from the porch (left)[220] and to nearby river (right).[221]

The material provisions with which Mies van der Rohe's projects are errected are always based on construction principles reduced onto themselves and are always meant to 'disappear' as much possible. Barry Bergdoll writes that glass is deployed as a substance that evidently exists but only in order to appear as if missing. This means that they are clearly identifiable as architectural elements with a high degree of craftsmanship and reference to newly available technologies of the time but are supposed to disappear at the same time. Bergdoll also shows that many of Mies van der Rohe's smaller houses engage their surroundings by being distanced from them even when the interior spaces of a house extend into a garden. This shows that the created interior views onto a landscape are characterised by the resulting eradication of a middle ground. Looking at the surroundings always includes a panorama of a distant view as well as a focus on nearby details.[222] With the collages Mies van der Rohe produces for the *Resor House* (unbuilt, 1938), views onto a landscape and layers of material space are superimposed upon one another. The house is cancelled out almost completely. What one has to search for in the plans and sections of Mies's buildings therefore is the emptiness between

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220 Michael Cadwell, "Flooded at the Farnsworth House," p. 121.

221 Ibid., p. 131.

222 Barry Bergdoll, "Das Wesen des Raums bei Mies van der Rohe," in *Mies in Berlin – Ludwig Mies van der Rohe. Die Berliner Jahre 1907-1938*, edited by Terence Riley and Barry Bergdoll (München, London and New York: Prestel, 2001), p. 66-105.

the lines and, with the photographs of his buildings, the wide and open field of inhabitation that extends, sometimes physically and sometimes visually, beyond the thermal confines of a house or apartment.

And yet this continuous change between what appears clearly and disappears almost simultaneously, the conflation of material provisions and visual effects, presents itself as *much more* than the things reduced onto themselves and receding in their visual effects constantly. It is hard to pin one's attention to the one or other spot that deliver framed moments of realisation on what this kind of universal space actually does (except for furniture and functional sites provided for daily household routines). Rather, it seems, all one can imagine is a multitude of possible moments of revelation. Withdrawal appears as a concept of architectural design that does not only relate to 'seeing' but precisely to the kind of loss of material actuality significant for moments of revelation.

Material removed for copyright reasons.

Figure 3.06 – *Resor House rendering.*
Overlapping frames cancel out the house.[223]

In other words, I am understanding Mies's withdrawal as a concept which provides a loss of material actuality for desiring and constitutes a nomadism within dwelling. From my point of view, Mies's spaces are constructions of a world which has to be made sense of rather than constructions to make sense of a world that already exists. Mies's buildings construct new worlds every time rather

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223   Michael Cadwell, "Flooded At Farnsworth House," p. 105.

than particular ways of looking at the existing world. The withdrawal of Mies van der Rohe's building is significant as one is first and foremost provided with intensities that its material withdrawals open up and which his visual effects conflate into one domestic plane of consistency.

To give substance to this argument, I am taking up K. Michael Hays understanding of Mies's *abstraction* in terms of the *Seagram Building* (New York, 1957).[224] He shows that the reduced material means, particularly in terms of the I-mullion and glass surface, produce a continuous interchange between aesthetic and social experience beyond the historical and cultural significations and subjectifications from which they originated. Even if they reflect and let through their immediate context in various ways, relate to technological skill and an emerging 1950's mass media and consumption culture, they respond to them by withdrawal according to Hays. He writes:

> "metal-marked calibrations of autonomous vision […] they trace a manufacture and a certain skill, these marks signal precisely the renunciation of expression and of a controlling agency in favour of an immanent evenness of surface persisting from start to finish as if unencumbered by subjective intent. This, I take it, is Mies's abstraction, the effort to turn subjective experience into objectivized form and images but which now flow back into the space of experience thus left open."[225]

What arises from this argument is that the material withdrawals and their visual effects are merely scaffoldings for a departure from their initial reasoning and performative function, i.e. the kind of withdrawal which is opening up intensities.

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224   Michael Hays, "Odysseus and the Oarsmen, or, Mies's Abstraction Once Again," in *The Presence of Mies*, edited by Detlef Mertins (New York: Princeton Architectural Press, 1994), p. 235-248.

225   Ibid., p. 240.

Hays builds his argument by discussing Mies's skyscraper project *Friedrichstraße* in terms of the dialectic entailed in a building that represents, mimics and submits to societal forces and at the same time resists, expresses and refuses them. He argues that already in 1922, Mies wanted to use the 'opticality' of the project to be "an opaque refusal of the situation that was its sponsor".[226] With *Seagram*, Hays then moves on to specify that this opticality became a cultural response, that it grew into the kind of abstraction and 'almost nothing' that would entail the social in a different form. In relation to the *Seagram* plaza, Hays substantiates this essential aspect of Mies's withdrawals. The plaza is a literal clearing in the densely built up Manhattan grid but in order to give way for a façade that determines the opening of that very plaza. It is the key aspect through which Hays emphasises Mies's attempt to move beyond contradictions of representation and refusal, where withdrawal immediately also meant a population of the space opened up. By referring to a sketch of Mies on the plaza, Hays writes:

> "architecture, of course, cannot eradicate appearance altogether ..., cannot become nothing without destroying itself, turning into a reductive materialism, and leaving behind the unmediated symptoms of the unsatisfactory reality it hopes to change. But Mies regards with distrust any appearance since with that concept of fabricating space in which the modern subject might actually emerge comes the nagging worry that what's driving the architectural representation ... are just those societal forces ... into whose service architecture is constantly pressed. If architecture could do away with appearance, if every trace of reference could be emptied out of it, then perhaps it could just be what it really is, which is social nonetheless."[227]

I consider Mies's opticality as an essential factor for its material withdrawal, even more so in terms of its relevance for establishing intensities that potentially produce moments of revelation. This appears to be what Hays referred to when

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226   Michael Hays, "Odysseus and the Oarsmen," p. 236.
227   Ibid., p. 239.

quoting Theodor Adorno's famous saying: "Only what does not fit into this world is true"[228] in order to underline the aspect that Mies's buildings allowed 'society' to inform his abstraction but at the same time withdraw from it. Only then, it appears in Hays' argument, would it be possible for Mies's architecture to entail the social without adapting to its dominating characteristic. The struggle to build 'almost nothing' appears as the attempt to reduce architecture's obvious imperative of appearance to the point where it can no longer be signifying or subjectifying.

Yet Mies van der Rohe's buildings do not appear as singular and the experiences one gains are not as special as portrayed by Hays. As I showed with nomadism, intensities are created always, by all kinds of bodies of organs and conflate with a plane of consistency in which differences cannot be determined. A distinction between subjects, objects and context are obsolete from such point of view and Hays' writing is not important for Mies van der Rohe's singularity as an architect. Rather, I would like to claim that he most vividly recognised what is immanent in architecture and that he suggests a particular concept to attain to it – by programming intensities through withdrawal, by establishing the possibilities of moments of revelation to arise in accordance to spaces that 'blur' materially in order to become significant in incorporeal terms.

This resonates with Detlef Mertins's discussion of an architectural 'project' in terms of Mies's skyscrapers.[229] He puts forward the understanding that the skyscrapers of *Friedrichstraße* and the *Dominion Centre* (Toronto, 1963-67) should not be understood as projects of technology but rather as projects engaging the "transformation of a form of construction"[230] initially moulded by historical and human circumstances. Mertins builds up his argument by borrowing the concept of *passability* from Francois Lyotard, i.e. a "modality of presence"[231]

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228   Michael Hays, "Odysseus and the Oarsmen," p. 236.
229   Detlef Mertins, "Mies's Skyscraper 'Project': Towards the Redemption of Technical
       Structure," in *The Presence of Mies*, edited by Detlef Mertins (New York: Princeton
       Architectural Press, 1994), p. 49-67.
230   Ibid., p. 50.
231   Ibid., p. 50.

which is likened to Benjamin's notion of 'passage' and Freud's 'working-through', which presupposes a particular kind of 'listening and receptiveness' and which does not understand a project in terms of a projection of the future. Mertins takes up from this the understanding that "the mind 'gives itself as passage to the events which come to it from a something ... that it does not know."[232] He looks at Mies's 'project' from a perspective where the future is not preconceived.

Additionally, Mertins grounds this concept in what Gianni Vattimo calls a *mediated experience*, i.e. a consideration of the world through a multiplicity of cultural, historical and present 'marks.' By linking this notion to Heidegger, Vattimo understands this as a 'handing down' of experience that allows one to orientate oneself so as to start an experience from these indications. For Mertins, these two concepts intersect with Mies's work in terms of his acceptance and transfiguration of what is given contemporarily and historically and his capacity to make people turn to a world beyond that immediately present. Mertins's argument specifies that a definition of Mies's architectural project of the skyscraper passes through a withdrawal that positions poststructuralist readings of subjectivity at its centre and could possibly, as is explicity formulated, be understood as a project beyond masterful interventions or strong historical significations.

In other words, Mertins borrows two concepts which resonate precisely in what Hays identified in Mies's abstraction, namely that one has to reduce what is given in order to create something beyond. Yet Mertins' argument underlines that from Mies's attempt to "aesthetisize technical structure" in 1922 to his approach of a "spiritualisation of technology" in the 1950's and 1960's, a much stronger recognition of withdrawal in terms of intensities occured. He writes:

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232   Detlef Mertins, "Mies's Skyscraper 'Project'," p. 50.

"Mies's conception of the architectural project was related to technology – it was as he said 'based' in it – but it was hardly the project of technology itself. It accepted as given the legacy of Enlightenment rationality and the instrumental transformation of nature, but was not equated with them. It took the project of masterful intervention and the projection of subjective will as the "necessary" historical givens of the era – its destiny – yet sought to establish a domain of critical interpretation or 'freedom' in relation to them, and to link 'self-realization' to what Mies called 'service'. For Mies, we may say that the 'project' resides precisely in the interconnectedness of service, the 'more than just'."[233]

The notion of service formulated relates directly to the fact that Mies always wanted to create buildings that served artistically according to Mertins and not submit to functional, economic and social needs or means of construction. What is 'more' is therefore not only a consequence of a material withdrawal but precisely the intensities created and the process of desiring opened up thereby. Self-realisation shows itself by the possibility of moments to arrive which cannot be predetermined but only arise through withdrawal and its resulting intensities. Mertins writes on the possibility that "we recognize that his thought draws together epochal unfolding and self-assertion in such a way that the subject emerges as neither fully determined nor the agent of free will."[234]

I understand withdrawal as a concept of architectural design grounded in architecture's historical, technological, cultural significations and subjectifications by amplifying a loss of material actuality. What occurs is a multitude of intensities that create moments of revelation for one to find. The visual appearance of withdrawal, the kind of 'visual effects' that one sees are, indicative of indefinite workings in such sense. They point towards a far more profound and elaborate orchestration of intensities and affects.

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233   Detlef Mertins, "Mies's Skyscraper 'Project'," p. 52.

234   Ibid., p. 59-61.

3.1.4. Masochism

The buildings of Le Corbusier and Mies van der Rohe, particularly their houses in the countryside, are architecturally assembled so as to allow inhabitants to experience moments of revelation in one or the other way and one or the other instance. They are organised based on the understanding that material provisions have to cease working according to any preordained functions and lose any predetermined meaning to make moments of revelation happen.

Their buildings correspond, on the one hand, to what I stated about desiring and folding: that any kind of body has to collapse in order to open up intensities and that one creates an affect on self by self by the very same means that opens up these intensities. In other words, with Le Corbusier's buildings a desiring-machine is operative because of a body without organs created by cutting and folding takes place through an exterior formed by the means of cutting. And with Mies van der Rohe, a desiring-machine is operative because of a body without organs created by withdrawal and folding takes place through an exterior formed through the means of withdrawal. Whoever comes to inhabit these buildings and whatever the personal resources and backgrounds, everything depends and everything falls back onto either cutting or withdrawing on a level of desiring and folding.

On the other hand, moments of revelation never occur at a definite instant with their buildings. Le Corbusier's buildings are organised in order to provide inhabitants with multiple moments in which one could experience 'poetry'. Any of his buildings cut into the world several times and their intensities are distributed across their interior spaces in multiple ways. Mies van der Rohe's buildings are organised so that the 'silence' of withdrawal can potentially be experienced and one becomes immersed in its intensities almost everywhere. This shows that with the loss of material actuality their buildings perform, that a body without organs is created on several and multiple occasions and conjoins upon what I called a plane of consistency. Desiring takes place in their buildings everywhere and all the time and the moment of revelation, folding, takes place at some unspecified moment

according to the intensities desiring always connects. In other words, their buildings allow desiring to flow constantly from one intensity to another constantly before an affect of self on self crystallises.

In their argument on desiring, Deleuze and Guattari discuss, as I mentioned earlier, the *masochist's bwo*. They show that the masochist is only able to arrive at pleasure through pain, that he has to make himself a bwo which is populated by intensities by literally making an organism break down. In *A Thousand Plateaus*, Deleuze and Guattari write about a number of measures that make an organism literally lose its previously assigned uses.[235] They write about ropes that have to be drawn tight around the body, lashes performed by a whip, sewing up the glans of a penis or that of the buttocks. They state that "the masochist uses suffering as a way of constituting a body without organs and bringing forth a plane of consistency of desire."[236] The masochist is an important example to show that a programme of breaking down originally assigned functions of organs produces a particular way of desiring, but their statement also emphasises that it is not one moment that the masochist programmes but several ones.

That the masochist's bwo is not only created by torture, by making the flesh and bones of a person's organism unproductive, but essentially through a set of rituals, roles and fetishes that are performed repeatedly is discussed by Gilles Deleuze in his book *Coldness and Cruelty.*[237] Therein, Deleuze discusses the works of Leopold von Sacher-Masoch in order to disentangle masochism and sadism as connected by late nineteenth century psychoanalysis (a scope that exceeds the objective of this thesis). Yet with this exploration, Deleuze substantiates that bodily torture is one way of cruelty that the masochist has to inflict upon himself but that it is a far more elaborate grammar of *disavowal* and *suspense* that is relevant for creating intensities all the time.

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235 Gilles Deleuze and Fèlix Guattari, "November 28, 1947: How To Make Yourself A Body Without Organs," in *A Thousand Plateaus,* p. 165-184.
236 Ibid., p. 172.
237 Gilles Deleuze, *Coldness and Cruelty* (New York: Zone, 1999).

According to Deleuze, Sacher-Masoch himself experienced pleasure in pretending to be a bear or a punished and humiliated bandit rather than in suffering from physical pain alone. He enjoyed all sorts of fetishes and disguises and even made contracts with women he loved to secure his pleasures. In other words, masochism was always embedded in a set of different practises for Sacher-Masoch and not literal bodily decomposition alone. It is also on this note that the relative success of Sacher-Masoch's novels *The Divorced Women* and *Venus in Furs* is indicative. At the time of their publication, they were publicly well received and remained uncensored by the Austrian state because masochism was not described through drastic forms of punishment but rather indirect, immaterial and repeated means of cruelty which were praised for their psychological 'accurateness.' Deleuze writes that this is the case as, at the time, "diffuse sexuality being more acceptable than specific physical and mental details."[238] With Sacher-Masoch's life and the success of his novels is given a first indication that Deleuze's and Guattari's argument of the masochist's bwo being created by physical pain, has to be extended to a much wider grammar indeed.

As Deleuze shows, heavy tapestries, cluttered intimacies, boudoirs, closets and chiaroscuros characterise the spatial settings of masochism. Furs, shoes, whips, helmets and all sorts of disguises appear as the masochist's fetish objects. Involved is always a hero who is hung up, crucified and tortured and a woman freezing into postures identifying her with a statue, painting or photograph, i.e. a masochist himself and his very own female torturer. There is always a contract that rules the obligations and rights the involved persons have and secures the masochistic experience. And the repetition of rituals of punishment is significant. It is with that move from one frozen scene to the next that masochism unfolds.[239]

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238   Gilles Deleuze, *Coldness and Cruelty*, p. 10.
239   Gilles Deleuze, "The Role of Descriptions," in *Coldness and Cruelty*, p. 25-35.

Deleuze argues that this grammar is necessary as the masochist seeks to create "a pure ideal reality"[240] that corresponds to an ideal intrinsic within a particular fantasy. This fantasy evolves around a feminine figure which consolidates three distinct mother images, maternal and paternal functions, nullifies the father and creates consistency between conflicting instances of prostitution and decency.[241] What is taken from it is the ideal of *coldness*. Deleuze writes: "The function of the masochistic ideal is to ensure the triumph of ice-cold sentimentality by dint of coldness."[242] Through fetish objects, frozen scenes and rituals of repetition, the masochist constructs a reality that corresponds to his ideal. In other words, the grammar on which masochism depends disavows and suspends any other reality than the one 'ideally' created in order to make desire flow from one intensity to another.

Masochism substantiates what Le Corbusier's and Mies van der Rohe's buildings imply – that desiring has to unfold repeatedly with the production of multiple bodies without organs. The fact that inhabitants are provided with several or multiple possible ways of arriving at poetry or silence is indicative for the fact that that a moment of revelation, an affect of self on self, cannot occur instantenously. Desiring requires to flow between intensities for quite some time. A loss of material actuality through cutting and withdrawing disavows and suspends any other reality than the one which supposedly makes poetry and silence possible, the ideals of Le Corbusier and Mies van der Rohe, but which can only arrive as a consequence of repetition.

In masochism, a moment of revelation shows itself in pleasure. Deleuze and Guattari write that this is "an affection of a person or subject; it is the only way for persons 'to find themselves' in the process of desire that exceeds them."[243] In other

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240   Gilles Deleuze, "The Role of Descriptions," p. 33.

241   Gilles Deleuze, "Father and Mother," in *Coldness and Cruelty*, p. 57-68.

242   Ibid., p. 52.

243   Gilles Deleuze and Fèlix Guattari, "November 28, 1947: How To Make Yourself A Body Without Organs," p. 173.

words, the masochist has to create intensities by cruelty in order to 'find himself' in these intensities. He has to create an affect on himself, an experience which he finds pleasurable. The rooms, fetishes, rituals and repetition are deployed in order for folding to take place. Yet they also state that pleasure has to be delayed with masochism in order to not block desiring, the flows between intensities: "The masochistic process of disavowal is so extensive that it affects sexual pleasure itself; pleasure is postponed for as long as possible and is thus disavowed."[244] This makes evident that desiring is far more important for the masochist than pleasure – it can only be arrived at by intensities of pain that need to be created repeatedly.

Deleuze's exploration of masochism in *Coldness and Cruelty* adds a significant aspect to the relationship between pain and pleasure, i.e. desiring and folding, and their temporality. He argues that the way pain leads to pleasure passes through *waiting*. He writes that a movement towards what is awaited, namely pleasure, is taking place but that pleasure needs to be postponed, delayed and can only be reached at a later point. He also states that a movement takes place towards what is expected, namely pain, in order for pleasure to be achieved. Pleasure cannot be reached at an instant but that has to be postponed, a postponement which has to be 'filled' with intensities of pain. In other words, the masochist does everything to find himself in pleasure, therefore inflicts pain and hence has to wait to arrive at pleasure.

At this point, it should be emphasised again that masochism is a programme which follows an ideal and that pleasure is supposed to arise eventually even if desiring has to unfold according to pain to arise. Waiting is finite in masochism. For Deleuze and Guattari pleasure means that people find themselves but that "pleasures, even the most artificial, are reterritorializations."[245] This implies that pleasure is an intended affect supposed to take place even though in unspecified terms. Reterritorialisation means that desire does not cut loose from material

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244   Gilles Deleuze, "The Role of Descriptions," p. 33.
245   Gilles Deleuze and Fèlix Guattari, "November 28, 1947: How To Make Yourself A Body Without Organs," p. 173.

provisions completely or moves off into some other direction, but it lingers with the material provisions it cuts loose from initially. It is here that folding becomes evident – that the grammar through which intensities of desiring are created in masochism always return, after some waiting, to the same setting. In this sense one has to understand the statement of Deleuze and Guattari that "The nomad knows how to wait, he has infinite patience."[246] According to them, the nomad never does anything according to an ideal, never seeks to arrive anywhere, but constantly follows where flows and breaks lead her/him. All the nomad does is to follow desiring and engage in 'the world' by way of keeping up his desiring. Waiting, in such sense, is necessary for the masochist as he cannot arrive at pleasure other than through intensities of pain which desiring connects. But the masochist is no nomad. Waiting comes to an end eventually as he cannot find pleasure otherwise.

This shows that moments of revelation are only able to arrive after some time of desiring in the buildings of Le Corbusier and Mies van der Rohe. To 'find oneself' in the intensities opened up by cutting and withdrawal arrives with delay. Waiting comes to an end after some time. It is in these moments that inhabitants are supposed to make sense of intensities determined by a programmed loss of material actuality. Cutting and withdrawing are two concepts of architectural design that show how certain affects are able to crystallise with and through architectural assemblages.

I wrote at the beginning of this section that dwellings constitute intensive enclosures and intensified intensities and that the relationship between desiring and folding is essential to understand how a programming of indefinite workings is undertaken. The buildings of Le Corbusier and Mies van der Rohe made it possible to establish a conceptual premise because of which the programme of masochism is able to be understood as a general template for the way in which

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246   Gilles Deleuze and Fèlix Guattari, "1227: Treatise on Nomadology:– The War Machine," p. 420.

desiring and folding take place in correspondence with each other. I would like to understand waiting as a concept which architectural design has to consider as immanent in all kinds of dwellings defined through an ideal, with dwellings that make immaterial qualities arise as beneficial returns.

3.1.5. Essential Delays

Waiting is immanent within dwellings as moments of revelation that never arise at any determinate moment but always at an indefinite instance. The moment in which desiring causes folding to take place, in which incorporeal intensities crystallise as affects on self by self, cannot be planned or anticipated as they occur with flows and breaks that desiring connects and which cause a relation to self. Waiting cannot be circumvented or mitigated, no matter how thorough desiring and folding are programmed, how purposefully affects are supposed to arise. With dwellings, waiting has to be endured no matter how hard one tries to intervene in the processes leading up to the creation of purposeful affects.

But the end of waiting eventually comes with dwellings as they are, as I showed earlier, both intense enclosures and intensified intensities. Even if the moment in which an affect crystallises cannot be anticipated and planned, the multitude of intensities that are enclosed and intensified with interior space assure that waiting will come to an end. Waiting cannot be avoided or accelerated but programmed to be finite. This is significant when it comes to the efforts made to create intensities through a loss of material actuality and a relation to self according to the same means – that an affect will crystallise no matter when this takes place. Waiting is an *essential delay* that has to be accepted but is unavoidable for making affects crystallise.

This also implies that whatever kind of affect crystallises, it will always lead to yet another kind of incorporeal engagement in the material provisions from which it orginated. One cannot take off into any kind of direction with dwellings but will

return to the same means. The repetition of suspense and disavowal in various ways, i.e. all the ways in which desiring is made to continuously flow between intensities of different bodies and all the potential possibilities for affects to crystallise, are repeated on a level of what I called kineticism before – an affect on self by self that is both worked upon through one's actions and the way one makes use of material provisions, but essentially also how desiring restarts to flow again because of the breaks that are, seen from a perspective of waiting, those moments in which affects crystallise. Waiting not only takes place between desiring and folding one time but several times with Le Corbusier's and multiple times with Mies van der Rohe's buildings. Even if waiting comes to an end at some indefinite moment in time, it starts again right after an affect starts a new circle of incorporeal engagements.

The *New Domestic Landscape* (MOMA, New York, 1972) by Ettore Sottsass is a vivid example of an experimental project on living which shows that architectural assemblages depend on waiting. It was conceived by Sottsass as an environment for a "maximum personal freedom of choice,"[247] i.e. that mobile containers placed in an open setting could be arranged and re-arranged by inhabitants themselves. I wrote earlier that the flexibility this assemblage implies is first and foremost significant for the way in which incorporeal engagements can take place. Sottsass wrote about sentiments, love, passions and essentially all kinds of affects on self by self that were supposed to cause new arrangements to be assembled. It is also a space of negotiation, where these affects initated a discussion with others on how to move around the containers, whether one forms passages or enclosures. All kind of bodies were supposed to affect each other and cause particular actions to take place in order to assemble a new setting of living constantly – yet this implied that these affects could neither arise directly, nor could be planned but had to unfold through a process of desiring.

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247   Hans Höger, ed. *Ettore Sottsass, Jun – Designer, Artist, Architect*, p. 19.

The containers cause the creation of bodies without organs according to the ideal of freedom. They disavow and suspend the way in which housing is usually assembled and inhabited in order to create intensities that allows desiring to connect flows and breaks over and over again until a moment of revelation arrives. It is at this moment that intensities of desiring create an affect on self and because of which one is able to make sense of freedom in a particular way. When Sottsass wanted inhabitants to explore and express variety, individuality and personal awareness, this is only possible because desiring takes place and an affect crystallises because and according to desiring. Waiting is immanent in this process as desiring has to take place before one is able to make sense of the *New Domestic Landscape*.

Material removed for copyright reasons.

Figure 3.07 – *Waiting at the New Domestic Landscape*.
Single, double and triple frames waiting for their assembly.[248]

It is with this essentially delayed crystallisation of affects that one 'returns' to the same setting from which one departed. It causes one to act upon it, to make use of the setting in a particular way. One starts the same process again by re-arranging the containers and re-arranging a new premise for desiring and folding to start over again. One has to wait for crystallising affects, for moments of revelation, all the time and repeatedly. Jan Burney writes that design was a statement rather than physical presence for Sottsass,[249] i.e. a consequence of choices constantly made by people and their decisions on appropriating their living spaces. And Burney writes

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248   Hans Höger, *Ettore Sottsass, Jun.*, p. 19.
249   Jan Burney, ed. *Ettore Sottsass* (London: Trefoil, 1991).

that this would correspond to a "new episode of a happy consumer society."[250] This implies that happiness was supposed to arise in correspondence to shifting around containers however inhabitants might like to, i.e. through the constant repetition of desiring and folding and the way in which its affects were negotiated between all inhabitants. It was intended that affects crystallised according to the material provisions prepared but specifically to which kind of rearrangements they were supposed to lead was left open deliberately.

Waiting makes it evident that dwellings are characterised by indefinite workings that are programmed and that they cannot be understood as conditions of living that are designed. Because one is supposed to make sense and use of a dwelling according to an ideal, is supposed to make sense and use of material provisions in unpredictable yet purposeful ways, desiring has to take place for quite some time before this is possible. Bodies without organs and a plane of consistency have to be created and desiring has to flow between intensities opened up thereby before an affect will arise that cannot be anticipated but that arises because of the way in which dwellings are organised. It is not possible to create affects that are both independent of a dwelling and yet connected to it at the same time without waiting.

3.2.

Thickening – Inconclusive Proliferations

Waiting implies that intensities are created by a loss of material actuality and that thereby an calculated affect crystallises eventually. It is immanent with all kinds of architectural assemblages that are organised according to an ideal, i.e. privacy, comfort, convenience or freedom with dwellings, or, to poetry with Le Corbusier and silence with Ludwig Mies van der Rohe. In these cases, it is not defined which kinds of affects will be created specifically as desiring and folding are put to use for their indefinite potential, but it is assured that these affects will be

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250   Jan Burney, ed. *Ettore Sottsass*, p. 23.

purposeful nonetheless. The question that remains to be raised and which I would like to discuss at this point is in which ways desiring and folding relate to each other when no ideal is formulated architecturally – i.e. when the way in which architectural assemblages are conceived, organised and errected are not supposed to make calculated affects possible but simply any kind of affects.

I pointed out before that nomadism is the utmost limit of waiting, that the nomad has infinite patience as she/he never follows an ideal but rather moves from one intensity to another. Therefore, the question is whether architectural assemblages are able to open up his potential infinity of waiting – if the possibility exists that material provisions lose their material actuality and make the creation of intensities possible in an indefinite way because of architectural design.

I would like to refer to yet another reference from visual culture that is indicative of this question – Liam Gillick's *The Wood Way* which was exhibited at the Whitechapel Gallery London in 2002.[251] The exhibition was an assemblage of rather loosely arranged pieces of wood, planes of plexiglass, text fragments painted on the walls and spot lights illuminating the setting and visitors were supposed to encounter it in *inconclusive* ways. Or, to put it in the words of the Whitechapel Gallery:

> "a short journey full of potential negotiations and chance encounters, through a series of thresholds, vistas and dead-ends. If you take 'the wood way' (from the German expression 'Holzweg'), you have taken the wrong route and are lost in the woods. In this context, it both describes Gillick's working technique and refers to the exhibition design. Walking through the exhibition may well feel like taking 'The Wood Way' both literally and metaphorically."[252]

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251 Liam Gillick, *The Wood Way* (London: Whitechapel Art Gallery, 2002).

252 Whitechapel Art Gallery, "The Wood Way," available from < http://www.whitechapel gallery.org/ exhibitions/ liam-gillick-the-wood-way> (last accessed 22.11.2013).

The photographs of the exhibition indicate this ambition vividly. They are taken at various places, of various pieces and from various vantage points and capture several possible ways to engage with the exhibition. They capture different ways to walk between, beside, across, under and along the screens and look into, beyond and through the openings provided. The selection of several pictures taken at several locations and from several points of view shows that the photographer chose to capture his own way in which he encountered the exhibition. Yet it also shows that the exhibition can be engaged in multiple ways as movements and views constantly overlap, intensify and open up new possibilities for 'seeing'. They do not suggest a sequence of movement. They do not indicate a point of departure or arrival. They do not capture people or any other particular situation. They rather speak of a lack of itineraries or frames.

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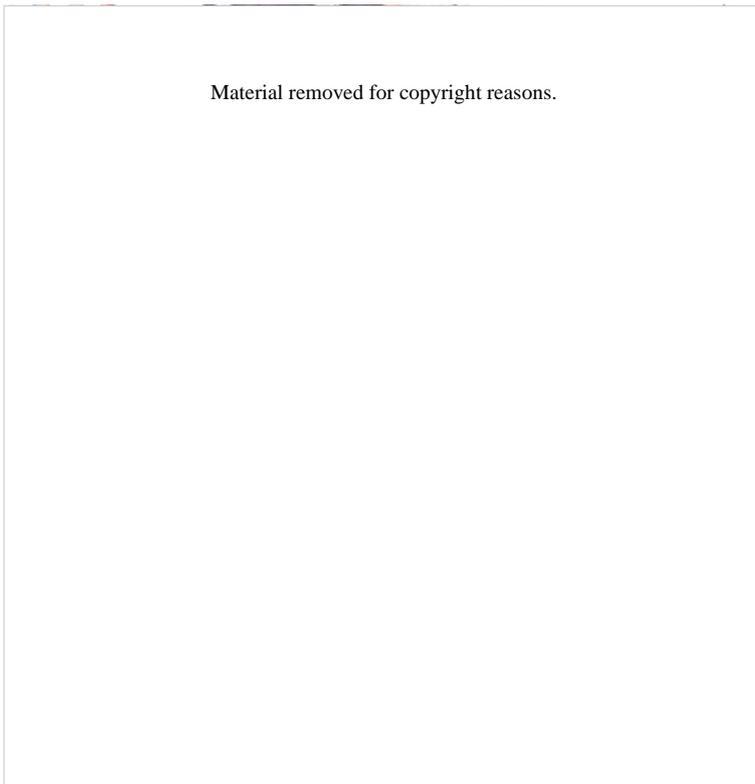
Figure 3.08 – *Some views of The Wood Way.*
An assemblage for creating intensities and affects repeatedly.[253]

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253   Liam Gillick, *The Wood Way*, p. 26-31.

The photographs are suggestive of an assemblage through which intensities are constantly created, are supposed to make any kinds of affects possible and make the creation of new intensities possible in return. Desiring and folding are supposed to be repeated constantly and everywhere with Gillick's exhibition. The attempt to allow for all kinds of affects to crystallise and not according to any ideal is addressed by repeating waiting in countless ways. The exhibition is evidence of a particular strategy in which nomadism is aspired.

The intensities these photographs capture and which the exhibition make possible are consequently devoid of any kind of drama. Although the photographs suggest that the exhibition is rich in intensities, it also appears empty of any action or activity. One can see nothing but material provisions and cannot engage anything other than intensities. Efficient thresholds or significant breaks are missing, no kind of 'intervention' into desiring can be identified. It may be the case that someone walks in to see the exhibition too, a display of some other visitor becomes part of one's desiring. Yet no confrontation or conflict is shown and therefore no indication that any particular kind of affect is supposed to crystallise.

This means that nothing adds up when looking at the exhibition photographs. With every additional image, the exhibition grows in its uncertainty. It is hard to discern how each photograph relates to the next one and how a certain screen continues somewhere else. The whole is never conceiveable as one coherent unity. The chosen photographs show that getting lost in the exhibition was intended by Gillick. They give the impression that *inconclusive proliferations* can be created.

3.2.1. Fields of Possibility

The Wood Way displays material provisions commonly applied within architecture, interior design and graphic design of a corporate world. Gillick uses wooden boards, plexiglass screens, aluminium frames, flashy colours, artificial lighting and neat fonts reminiscent of the ones deployed in contemporary office

architecture. Yet these material provisions are disposed without forming the same kind of spaces one knows from offices. What appears as separation walls at first sight do not establish visual or auditory separation given their many openings. What looks like motivation slogans painted on walls read as endless statements cut off from any conclusion. The exhibition displays are reminiscent of corporate environments but also by segmenting its material provisions to the point where they withdraw from the associations they evoke at first sight.

The many gaps for walking and looking through which the assemblage provides open up a depth of space as one layer appears above another depending on one's movement and gaze. In every gap appears another one just slightly behind which is yet wide enough to indicate another some distance further away that gives way to the last gap one can see. Moving forward just a little bit opens up a similar organisation, albeit with different views. This overlapping of different visible layers are further segmentations of the segmented assemblage and at the same time also another assemblage of its segments. Visitors constantly segment and assemble the exhibition anew. With every step and every look, the segmented assemblage becomes even more segmented and re-assembled because of layers overlapping differently.

The exhibition is a material assemblage that has continuous conjugations as its objective but a dissolution of association and meaning as its performance. *The Wood Way* is not set up as a travel itinerary nor does it perform as a route of travel. Walking and looking entertain the possibility of enjoying the exhibition in many ways. Coming and going maintain the possibility to engage with the artist's work in different ways. *The Wood Way* is not a plan for something but field for anything. It does not determine movements because it does not want to give direction. It does not specifiy views because it does not want to show anything. It does not construct moments because it does not want to say when they should come into existence. In other words, one constantly sees something new and thus always sees something different for creating intensities of desire.

Daniel Birnbaum writes that Gillick's works deliberately close on doubts rather than conclusions[254] and Gillick himself states that "The work is not a sequence of endpoints. I am trying to put forward fluctuating moments of connection. The viewer has to deal with the implications and potential of it."[255] The imperative of this inconclusiveness lies in Gillick's interest in speculating about the future. *The Wood Way* displayed some twenty pieces of work taken from two series which Gillick produced some years earlier and which were intellectually intertwined and reinforced each other from the beginning of their making. The *What If? Scenario* series was about "the problem inherent in developing a notional sense of the future"[256] and addresses the existence of a reality operating next to the one we are apparently engaging. The *Discussion Island* series is about the "blurred relationship between people and effects in order to consolidate a concept of the future within a post-utopian context"[257] which implies Gillick's attempt to provide tools for a reality which is constantly discussed, delayed or negotiated, that is always under the influence of an engagement with it. The shared objective of those two series of works was to address the question of what it would mean to plan and speculate through an entropy of imaginaries, i.e. scaffoldings for imagining what is probably yet to come. With *The Wood Way,* Gillick exhibits not simply an assemblage but the repeatedly ebbing and flowing possibility of imagining multiple futures.

The Wood Way is an assemblage of material provision that is a *field of possibility* for intensities to be created and to constantly conjoin upon another without attempting to make this possible for a particular affect but any kind of affect, any kind of possible future. The attempt to not follow an ideal here leads to an intensification of intensities and also a creation of affects that have no other

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254   Daniel Birnbaum, "Minima Moralia: Liam Gillick And The Future Of The Past," in *The Wood Way* (London: Whitechapel Art Gallery, 2002), p. 7-8.

255   Liam Gillick, *The Wood Way*, p.14.

256   Liam Gillick, "The What-If-Scenarios 1996," available from < http://www.liamgillick. Info/home/work/mcnamara-erasmus-whatif/the-what-if-scenarios > (last accessed 30.10.2013).

257   Liam Gillick, "The What-If-Scenarios 1996."

purpose than making any 'future' possible, i.e. anything that may strike one while visiting the exhibition. From such point of view, the circle (or kineticism) of waiting, i.e. that the creation of intensities and affects is possible on several or multiple occassions, is amplified within Gillick's exhibition. Intensities and affects are constantly supposed to reinforce each other to the point that one cannot say anymore which intensity or which affect causes which intensities and which affects in return. The question with which I started this section, i.e. if waiting can be postponed into infinity, appears to be addressed with Gillick as repetition is a means for the perpetual in a much more intense way than with waiting.

Intensities are created everywhere, come to conjoin upon each other and determine also the way other intensities are created. There is never an end of the way in which desiring is able to connect all kinds of bodies through flows and breaks. It is evident with *The Wood Way* that when Gillick attempted to make a speculation of the future possible, he recognised that this would only be possible by creating an environment in which intensities are created and intensified, i.e. in which a plane of consistency for desiring is created that potentially makes nomadism possible.

Deleuze and Guattari show that a nomad is someone who walks from point to point not so as to arrive anywhere but always only to depart and continue her/his walk. They show that even though some paths may appear customary, walked upon by many, they are traces of people and not marks of territories and thus do not determine the way the nomad walks. They speak of speed as the relevant measure of moving in order to emphasise that the nomad moves in her/his own manner rather than in dependence of any kind of external referent.[258] The nomad is someone constantly maintaining a relationship to the outside. Nothing appears conclusive to the nomad. Nothing shows itself through an interior or coded milieu.

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258   Gilles Deleuze and Fèlix Guattari, "1227: Treatise on Nomadology:- The War Machine," in *A Thousand Plateaus*, p. 387-467.

Deleuze and Guattari speak of a desert or steppe within which a nomad moves but really they also speak about a desertedness resulting from a nomad's engagement with her/his moves. Deleuze and Guattari argue that a nomad reterritorialises on deterritorialisation. They state:

> "They remain in them, and they themselves make them grow, for it has been established that the nomads make the desert no less than they are made by it. They are vectors of deterritorialization. They add desert to desert, steppe to steppe, by a series of local operations whose orientation and direction endlessly vary."[259]

In other words, the exhibition of Gillick is deserted, withdrawn from its original context, thus appears to be matched with the desertion of those visiting it. It is a desertedness made deserted by people engaging their own desertion. *The Wood Way* appears as a field of possibility because its structures refuse references to its original associations, dissolves further to its continuous conjugations and even makes those engaging with it become nomads. It is this becoming nomad that makes the exhibition even more deserted. It creates an intensity by never stopping to dissolve whatever is presented before one's eyes.

This supports the understanding that *The Wood Way* comes close to infinite waiting, that an affect never crystallises. It stands in opposition to the buildings of Le Corbusier where sequential movements and successive frames for views served intensities and calculated affects. It is different from Ludwig Mies van der Rohe's buildings in which a multitude of movements and conflating views and reflections of inside and outside made multiple intensities and many calculated affects possible. *The Wood Way* organises a field of possibility that enables that material provisions remain inconclusive. The exhibition is constituted through removing its elements from its usual corporate domain and cutting loose from any kind of fixed assemblage as often as possible.

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259   Gilles Deleuze and Fèlix Guattari, "1227: Treatise on Nomadology:- The War Machine," p. 421.

Yet the way in which this was done is particular nonetheless as the art theorist Nicolas Bourriaud shows.[260] Significant for opening up fields of possibilities, for engaging screens, objects, lights and colors is one organisational device in Gillick's work according to Bourriaud – *parallels*. Bourriaud writes:

> "Parallel: another keyword. The structures, plans, images, narratives, and labelling which constitute his work are not converging lines, but, on the contrary, lines which play with their very parallelism in order to depict a landscape from which there is always something missing."[261]

Gillick's work is based on "parallel working practices that don't necessarily intersect at any predictable moment."[262] They offer endless ways to move between them without forming a conclusion. The imaginary of Gillick's work is precisely residing in this residual condition, that gap between parallel lines. This means that the structures, plans, images, stories and titles are always put in a relationship with each other where the performance of each piece is independent from each other yet they always resonate with each other. They operate in parallel. That no context is given to which the familiar screens, logos, texts and colors pertain shows that activities are able to happen and unfold but without any sense of what this would be for, i.e. parallel practises. And that the exhibition offers endless viewpoints on the very situation and thus different ways in which a loss of material actuality is performed has to be understood as parallel openings. Conclusively, Bourriaud offers a reading of Gillick's work, the constant proliferation occurring with an engagement in its structures that both materially and metaphorically expand, grow, multiply and intensify what is *between* things.

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260   Nicolas Bourriaud, "And Why Would There Be A Title? Liam Gillicks' Discursive Topology," in *Liam Gillick* (Bonn: Kunst- und Ausstellungshalle der Bundesrepublik Deutschland, 2010), p. 14-19.

261   Ibid., p. 14.

262   Liam Gillick, *The Wood Way*, p. 81.

What comes to the fore is what any determinations leave to the imagination. This is the 'reality' which Gillick seeks to address and what Bourriaud points to when he writes about "a space that leaves subjects pending, a virtuality framed by forms."[263] The constituitive importance of parallels lies in opening up that one is able to conceive of possible futures. In other words, the very organisation of parallels in the exhibition suggests that intensities are constantly created in order to postpone the crystallisation of affects. It suggests that the arrangement of parallels is a steppe or desert and the visitor a nomad. Parallels intersect infinity just as nomads have infinite patience.

I would like to expand this discussion of parallels to architecture and architectural design in order to show that desiring and folding, intensities and affects conjoin upon each other ceaselessly in projects that were not based on the attempt to create affects according to an ideal. This is particularly evident in two submissions for the architecture and urban design competition for the *Parc de La Villette* (Paris, 1982) which was supposed to create an urban park for the inhabitants of Paris. Among the many architecture offices submitting their ideas for the new area, the proposals from Bernard Tschumi and Rem Koolhaas stand out, not only because the former one was actually built and the latter one published extensively but for their relevance for an architectural discourse on the relationship between determinacy and indeterminacy that both projects addressed in terms of parallels. It is significant in their projects that indeterminacy was always directly related to the way material provisions were determinate, i.e. that an urban park could be organised in such a way that its original setting was able to make *incorporeal densities* and *unlikely events* possible yet to the point that they always remained inconclusive and proliferated in its inconclusiveness constantly. In other words, what Gillick suggested with *The Wood Way* and which he intended to 'display' to the visitors of the exhibition by making them experience it in their own ways is the kind of programme determining the architectural design of the two projects for *Parc de la Villette.*

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263   Nicolas Bourriaud, "And Why Would There Be A Title?", p. 16.

3.2.2. Incorporeal Densities

Koolhaas' proposal for *Parc de La Villette* is titled "Congestion Without Matter"[264] and proposed a distribution of several individual activity zones laid out in parallel and which would have performed according to their own logic, would have been replaceable, alterable in time, but would not have endangered the stability of space. Koolhaas believed that the park would undergo many changes in its life time and that the brief's programme was far too extensive for the site. This is why he proposed an organisation that was meant to combine the specificities of architecture with the indeterminacy of a programme. He used parallels in order to organise what could change and what would remain.

The urban plan of the park is based on a superimposition of strips, points, paths and structures. Each *strip* contains a particular kind of activity and is placed next to another one, turning the site into a layer of parallel bands materially. Each *point* hosts a programme that reappears across the site in various ways. Each *path* is laid out as a linear connection intersecting with the activity bands or connects significant activity points in the field. And several 'special' programmes were positioned independently of these three rather simple layers. Through these superimpositions, parallels were distributed and related to each other through several intersections.

In addition to this horizontal distribution, Koolhaas' proposal for the park also incorporated vertical elements. A pivotal characteristic of his arrangement would not only have been a distribution of activities and their experience by passing through them but essentially what he refers to as a "mise en scene of three different categories of nature."[265] The intensity of the park is emphasised by him by way of stressing the conditions of seeing the park established while moving

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264 Rem Koolhaas, "Congestion Without Matter," in *SMLXL* (New York, Monacelli Press, 1995), p. 894-939.

265 Ibid., p. 930.

through it. Parallel bands, parallel activities and parallel organisation are expanded to parallels of vision. On different scales and by different means, parallelism is set up within Koolhaas's project in order to place its visitors in a state of constantly being in-between. Visitors are always placed between constants and variables.

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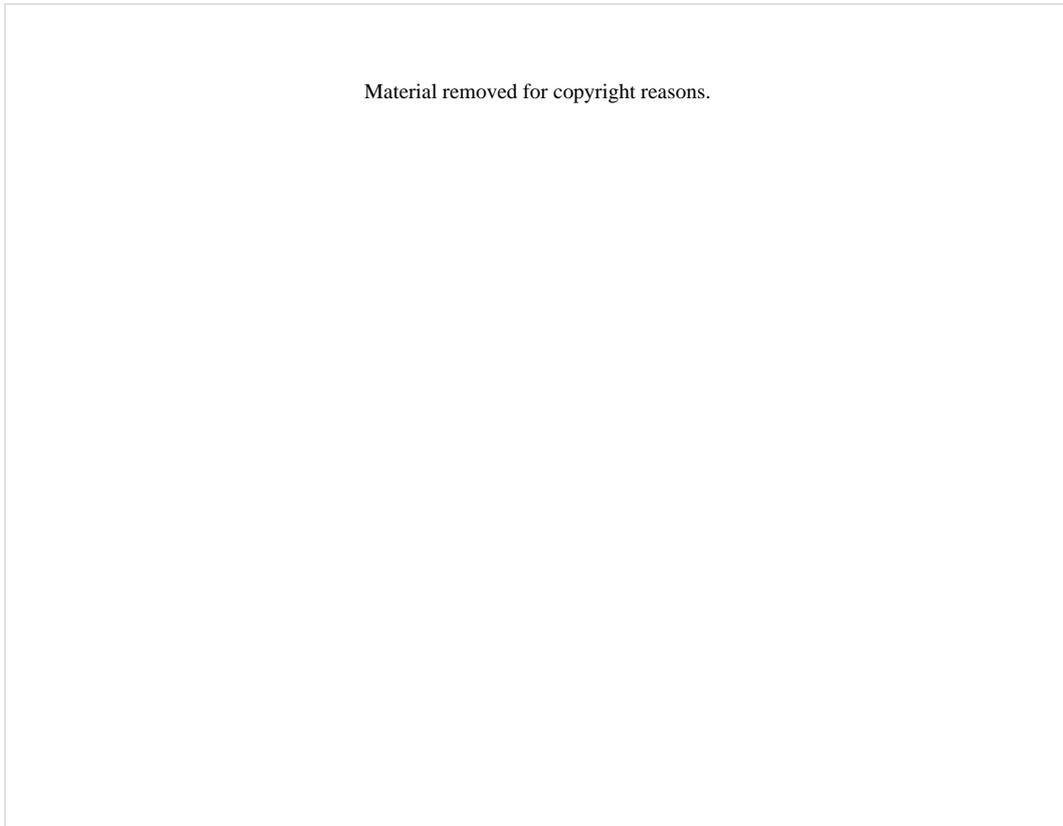
Figure 3.09 – *The unbuilt Parc de la Villette.*
Plan of park showing superimposition of parallels.[266]

In *SMLXL*, Koolhaas makes an explicit reference to the *Downtown Athletic Club* by showing a fragment of its section on the page next to a short essay in which he sketches a theory of the architectural programme. This marks visually what he addresses in the text as a correspondence between the park and what he wrote about in his book *Delirious New York* some years earlier. He wrote:

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266   Rem Koolhaas, "Congestion Without Matter," p. 933.

"the bands across the site were like the floors of the tower, each program different and autonomous, but modified and 'polluted' through the proximity of all others. Their existence was as unstable as any regime would want to make them. The only 'stability' was offered by the natural elements – the rows of trees and the round forest – whose instability was ensured simply through growth. What La Villette finally suggested was the pure exploitation of the metropolitan condition: density without architecture, a culture of 'invisible' congestion."[267]

Koolhaas based his concept of architectural design for *La Villette* precisely on this understanding. In specific architectural terms, he substantiates what Gillick suggests. What is given with *The Wood Way* is the understanding that being between parallels, regardless of how many they are and how differently they are made, is a condition upon which continuity, simulateneity and disjunction are played out. But having many of them in multiple ways certainly adds to its inconclusiveness. Koolhaas's proposal for the *Parc de La Villette* suggests that parallel organisations have to be read in precisely such way. The precise layer organisation of his park proposal refers to a density not so much of the one or the other, the line of variables and line of constants, but precisely the resonance between them – their parallels. In other words, he shows that there is a third dimension to all the parallels deployed materially. His proposal is a field of possibilities organised as parallels and characterised by *incorporeal densities.* They can be experienced by the many possibilities of crossing them – by the moments paths intersect with programmatic bands, in which intensities lead to affects and affects lead to intensities.

The *Downtown Athletic Club* is a particularly vivid example for Koolhaas to address also what he calls an exploitation of the metropolitan condition in *Delirious New York*.[268] The building is described as a rather indistinguishable

267   Rem Koolhaas, "Congestion Without Matter," p. 937.

268   Rem Koolhaas, *Delirious New York: Ein retroaktives Manifest für Manhattan* (Achen: Arch+ Verlag, 1999).

skyscraper standing in the midst of many other buildings in Manhattan and structure comprising of 38 floor levels which each contain particular activities different from each other (e.g. indoor golf court, swimming pool, oyster bar). Conceptually, his explanations show that he sees the stability of architectural form appearing through the building's envelope and its programmatic instability unfolding on each floor level. Conclusively, he writes of it as "an aleatory form of 'planning' life itself. With the fantastic stacking of activities, the levels of the club represent independent continuations of a completely unforeseeable action that is an unconditional subjugation to the definite instability of metropolitan life."[269] In other words, moving between the levels by elevators and engaging in the strangest juxtapositions of activities thinkable composes a reality by distancing itself from any other actuality of Manhattan and yet essentially it appears as a particularly vivid example where life itself is always assembled aleatorily.

This understanding is termed a *culture of congestion* by Koolhaas. It means that if a massive range of parallel organisations make possible the engagement with multiple activities and various spaces through encountering them individually, an incorporeal density is created that is no longer formalisable and does not need to be formalised so as to produce an 'aleatory' form of life. And it means that for such purpose, parallels have to be constructed so as to maintain their existence even if their programme changes. And it means that for such purposes, parallel activities have to be connected through means of movement.

Beyond the *Downtown Athletic Club*, Koolhaas gives a number of other examples of the culture of congestion in *Delirious New York* and, in fact, sees it as the retroactive urban planning of the Manhattan grid itself[270]. He refers to *Coney Island* as the prototype of the later Manhattan which combines both fantastic technology and its removal from reality. Fun, enjoyment, hilariousness and exaggeration figure as traits of a culture of congestion. He discusses *Harvey Wiley*

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269   Rem Koolhaas, *Delirious New York*, p. 161. (Own translation from German original).

270   Rem Koolhaas, *Delirious New York: Ein retroaktives Manifest für Manhattan* (Achen: Arch+ Verlag, 1999).

Corbett's Venice proposal for solving the problem of Manhattan's massive increase of car traffic. This project invented a different image of the city by understanding cars as waves and the streets as the sea above which pedestrian bridges would span and highrise buildings would be enthroned. And he argues that the *Manhattan grid* would maintain the possibility that each building development could unfold independently from others in terms of their internal programmes but in correspondence with them in terms of access and form. It guaranteed a relative instability of a block once its threedimensional envelope was defined and its inclusion into the urban traffic system was determined. For Koolhaas, the outer shell of the skyscraper, the vertical stacking of its floor levels and their punctual connection by elevators guarantee an absolute independence of each floor from each other. And on each floor, the intensification of one programme independent from another was able to engender the culture of congestion in terms of inhabitation.

All these cases substantiate that an incorporeal density is based on organising parallels. Beyond the dialectic of stability and instability, Koolhaas shows that a third dimension of parallels exist and which he describes most prominently with the term *delirium*. In other words, the way in which a stability of architecture and instability of a programme are deployed with Koolhaas is indicative of his attempt to grasp that affects are supposed to crystallise through the resonance of this dialectical relationship, that the one and the other reinforce the way in which intensities are created and conflated. The stability of material provisions organises an instability of a programme which in turn introduces a different way by which the stable material provisions are engaged and so on and so forth. What Koolhaas recognises is an incorporeal density organised by material provisions but not played out by material provisions alone.

3.2.3. Unlikely Events

With Bernard Tschumi's competition contribution for *Parc de La Villette* (which was actually built between 1982 and 1998), parallels appear as results of intersections. Architecturally, they are created by fragmenting and confronting different uses, structures and movements. Their parallel organisation is therefore not visible but operative through all material provisions.[271]

This is the case as Tschumi attempts to create a park organised by unusual architectural assemblages. He chose to occupy the site through a superimposition of various lines, points and surfaces. Lines are the main routes of passage, leading from one gate to another, and a path equipped as a thematic garden, meandering across the others. They perform like the coordinate system of the site. Points are pavillons, so-called folies, that concentrate various stationary activities (e.g. café, etc). They act as points of reference for recognising the specificities of the territory. Surfaces are deployed to host areas of play, games, entertainment and markets. They are anchors of activity. Their superimposition makes feasible the possibility to move across and between them and encounter unexpected turns. It is therefore a park that establishes intersections between points, lines and surfaces which all attempt to open up a situation residing between them. One is not simply placed in the one layer or the other but always moves between an intersection of them. This means that one takes into consideration a confrontation of programmes, structures and movements that each intersect on parallels.

This distribution of uses, structures and movements derived through a split in the initial project brief for the site and the chosen geometrical means of the built structures. He splits any programme into subcomponents and makes them occupy different kind of folies. He fragments architectural elements by removing, cutting and distorting them before assembling them in a new and different way. Its result are folies that confront principles of material destruction with programmatic

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271   Bernard Tschumi, *Event Cities 2* (Cambridge, Mass.: MIT Press, 2000).

fragments. Here comes to the fore the disjunction of programmatic and structural elements in order to combine them in unusual, if not unprecedented, ways. This means that firstly splitting uses and structures into fragments and assembling them along new parameters creates even more intersections which are evident with folies.

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Figure 3.10 – *The built Parc de la Villette.*
Intersection of 'parallels' on the site (left)[272] and as formed with folies (right).[273]

In his seminal work *Event Cities*, this interest and objective of Tschumi's practise is articulated most vividly.[274] He gives a detailed examination of various kinds of superimpositions in order to show that it always lies in the confrontation of programmatic components and structural fragments that intersections evoke events. In such sense, events are parallels opened up by intersecting elements. Through paths meandering between these structures and programmes Tschumi addresses the engagement with it. He calls a cinematic promenade what is essentially a continuous path made of frames and their sequences, adding together

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272   Bernard Tschumi, *Event Cities 2*, p. 71.
273   Ibid., p. 62.
274   Bernard Tschumi, *Event Cities* (Cambridge, Mass.: MIT Press, 1994).

different impressions of the park. He writes that a formation of various associations and plurality of interpretations are opened up therewith and not one singular condition. Tschumi's park offers a sequential engagement of all parallels through paths for continuously passing through them.

Tschumi also takes Manhattan as the premise of his conception of *Parc de La Villette* and indeed all his work on *Event Cities* is based upon that. He does not address this relationship directly and is as different from Koolhaas as his architectural organisation of parallels. He understands his reading of Manhattan as "transcribing an architectural interpretation of reality."[275] This 'reality' are four urban forms which he accounts for in terms of their spatial characteristics, activities taking place therein and movement within them. He states that it is "a reality waiting to be deconstructed – and eventually transformed."[276] This 'interpretation' is in fact a reading of them based in his interest on architecture's limit condition. He wrote that to really appreciate architecture, one may even need to commit a murder in order to emphasise that architecture is interesting for those things it definitely cannot plan. And this 'transcription' is a way to notate and, most of all, experiment with how these aspects could be seen as evidence of the probability of creating such an objective.[277] The *Manhattan Transcripts* turn the relationship between space, programme and movement into an unusual relationship and show that events can be created by combining what is usually not combined in architecture. It is here that parallels as intersections are addressed with Tschumi more clearly than with *Parc de La Villette*.

With the *Manhattan Transcripts*, Tschumi conceives architecture with the optimism that it would be able to engender pleasure and anguish. He engages the four urban forms of Manhattan with the attempt to continuously deconfigure and recompose its uses, structures and movements in order to evoke the arrival of unforeseeable unfoldings of life: events. For this reason, he chose to work upon

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275   Bernard Tschumi, *The Manhattan Transcripts* (London: Academy Editions, 1994).
276   Ibid., p. XXVII.
277   Bernard Tschumi, *Architecture and Disjunction* (Cambridge, Mass.: MIT Press, 1996).

four urban activities that are usually not considered architecturally. These conditions are relevant for Tschumi in order to account for architecture's limit conditions, i.e. to see in it the transgression of boundaries the discipline of architecture is bound up with (e.g. traditional relationships of space and use, type and programme, objects and events, as well as the kind of notational system by which these relationships are usually represented). Violence, pleasure or madness are supposed to be designable architecturally for Tschumi. He writes:

> "The architecture of pleasure lies where conceptual and spatial paradoxes merge in the middle of delight, where architectural language breaks into a thousand pieces, where the elements of architecture are dismantled and its rule transgressed. Typologies, morphologies, spatial compressions, logical constructions – all dissolve. Representation then equals abstraction, as they collide in a staged and necessary conflict: repetition, discontinuity, cliches and neologisms."[278]

His notation is tripartite and encompasses use, structure and movement. The events he focuses on are fragmented into photographic scenes, sometimes redrawn as three dimensional images and realigned as sequences of scenes. They create a different reality out of their decomposition and are assembled along another trajectory. Movements become spaces themselves, relatively independent of the actual spaces within which they take place. Motion carves out spaces from air and solidify as volumes. And the actual spaces, their plot of land or section of towers dissolve into disturbed fragments, become nothing less than a left over without correspondence to the event taking place. Manhattan is the actual and virtual terrain which has no other purpose for Tschumi than being remodelled to evoke events.

What he aspires to with the *Manhattan Transcripts* is nothing less than an architectural concept for designing configurations and organisations within which intensities and affects can be engaged but not in any particular way. He proposes

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278   Bernard Tschumi, *The Manhattan Transcripts*, p. XXVIII.

the possibility that architecture provides programmes, structures and movements that disavow their typical workings and draws new arrangements from them in order to open up the possibility for them to be taken towards ends the architect cannot imagine beforehand. He suggests that parallel lines created by intersections charge the field of possibilities with an infinite number of *unlikely events*.

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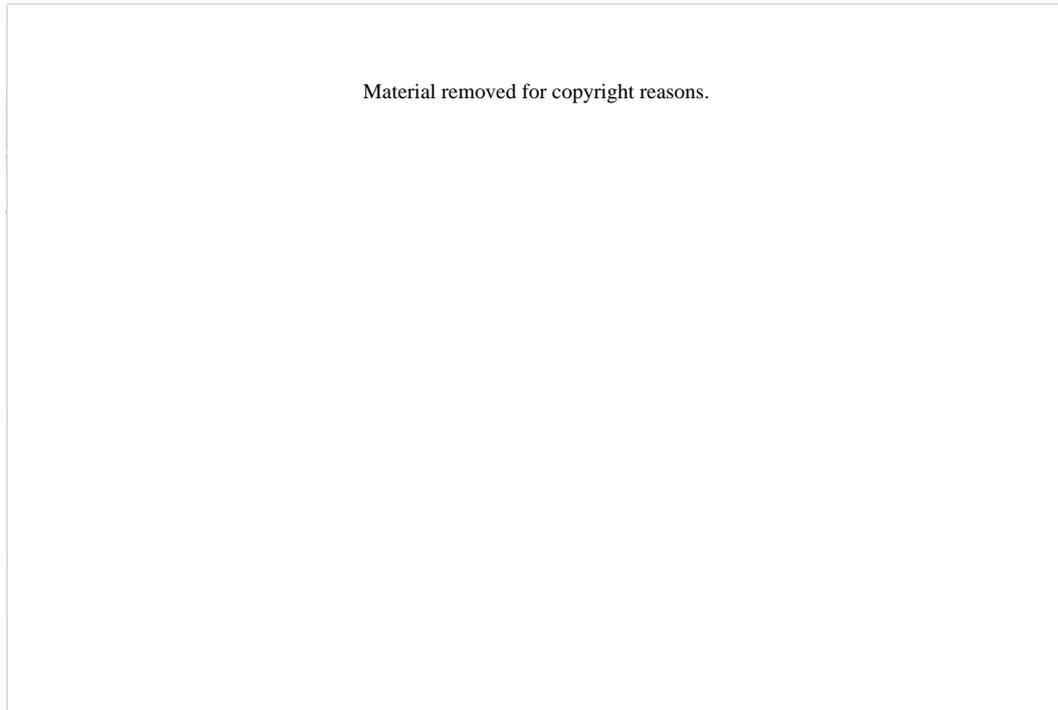
Figure 3.11 – *Unlikely events with the Manhattan Transcripts.*
Notation for deconfiguring and recomposing urban forms and urban activities of Manhattan..[279]

In other words, Tschumi's park is similar to Koolhaas' project because of its shared premise to make unlikely encounters with all sorts of activities, people and spaces possible. Where Tschumi's project is different though is its explicit regard to parallels. The instability of a programme that Koolhaas maintained through a stability of architectural configurations is pushed to another level with Tschumi. Activities and structures are not maintained in their own typical stability but projected to their decomposition and reconfiguration along other parameters. No programme stays by itself or is deployed through itself only but is made unstable.

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279   Bernard Tschumi, *The Manhattan Transcripts*, p. IX.

In other words, the architectural stability of a park and instability of a programme in Koolhaas case is projected with Tschumi to a deconfiguration of architectural elements of a park because of its conjoined reorganisation of its programmatic ingredients. With Koolhaas, parallels work as distributions of material provisions which form incorporeal densities. With Tschumi, parallels are immanent as unlikely events in all fragmented parts.

Koolhaas and Tschumi are important as they provide an *architectural vocabulary* for understanding fields of possibilities. In Koolhaas' park, one would have been strolling on a passage across the site accumulating incorporeal densities along a predetermined path. Even if excitement, joy, pleasure or hilariousness are experienced at uncertain moments and undefined ways, they always appear through cutting across programmatic strips and along one line of movement which sets up yet another creation of intensities and affects. In Tschumi's park, one walks along the curved garden passages and encounters the surrounding superimposed landscape by one frame after the other, one intensity created upon another, one affect crystallising upon the intensities and so on and so forth. This means that walking on passages across parallels formed by intersections and perceiving fields of superimposed uses, structures and programmes assures that whatever is evoked thereby will take place on such a route and thus lead directly in the repetition of such processes. They organise fields of possibilities through parallels and thus intensify the ways in which intensities and affects resonate with each other perpetually.

3.2.4. Extremism

Koolhaas and Tschumi did not attempt to make affects crystallise according to any ideal with their projects for *Parc de la Villette* but attempted to allow for affects to crystallise according to the indefinite potential immanent to desiring and folding, i.e. the way in which intensities are created, connected and conjoined. It is for an 'aleatory' way of life and for 'events' that they architecturally organised their parks

through parallels. Evidence of these attempts lies in their recognition that intensities have to be intensified, have to be created over and over again, as a massive plane of consistency so that affects may crystallise late and as often as possible and that one never is able to say according to which intensities this takes place. Their work suggests that architectural assemblages can be organised in such a way that indefinite workings unfold without being utilized for a particular purpose. On the one hand therefore, incorporeal densities and unlikely events suggest that indefinite workings can be used architecturally without canalising the directions and ways in which they unfold. They put to use in an *extreme* way what is put to use purposefully with dwellings in order to make something different possible than beneficial returns. They do not aspire that the good life determines the way in which bodies without organs and an affect of self on self are created.

I would like to argue that Koolhaas and Tschumi attempt to programme a park in such a way that programming becomes autonomous eventually. The material provisions of their projects are arranged as a *programmed programme*. Their purpose is to make the creation of intensities possible to a massive extent, allow desire to flow from one intensity to another as long as possible and postpone deliberately that affects crystallise so that it is hard to say for which reason their creation unfolds. Yet the material provisions are laid out also in such a way that they are a *programming programme* – that the indefinite workings of desiring and folding are repeated within the very same kind of assemblage to the point that they are programming themselves. In other words, the 'end' of the two projects, i.e. that affects are supposed to be created without following an ideal, is made possible by setting up a programme that de-programmes its initial workings eventually. The two projects amplify waiting to the point that one no longer knows what one is waiting for.

On the other hand though, the discussion of desiring and folding which I undertook in the second chapter has clearly shown that indefinite workings cannot be put to use for anything as singularisation occurs indiscriminately and irrespective of any kind of intended organisation. I showed that folding is an

operation that takes place in principle and always and that an affect of self by self is able to unfold only on the condition that it is the outside to which one connects. I also showed that desiring is the precondition of folding in the sense that it connects all kinds of intensities with each other because of three syntheses – that any kind of assemblage of bodies is recognised by desiring as partial objects between which incorporeal flows take place, flows that connect intensities without regard of the objects containing and people posessing them (connective synthesis of production); that take up the disvowal of their apparent realities and put them to work in a different way (disjunctive synthesis of recording); and that put together what does not belong together initially on a striving between various intensities (conjunctive synthesis). In other words, from a theoretical perspective, the two projects for *Parc de la Villette* are not able to 'provide' or 'design' the singularising end but are only able to aspire to them. If affects crystallise that are aleatory or unlikely, they would do so anyway.

In order to substantiate this point I would like to refer to Gilles Deleuze's *Logic of Sense* which is a theory of events.[280] Deleuze argues that the collision of all kinds of bodies, i.e. any kind of assemblage, and the way an assemblage is incorporeally engaged leads to actions and passions. These effects and affects populate a surface of bodies for him but are not the 'end' of such collisions or confrontations but rather the cause of events to take place.[281] The intensities created by desiring and the flows between these intensities eventually cause affects that can only lead to events by causing other intensities to be created. This means that events are not bound to anything particular, i.e. are not contained with any particular material form (with this or that properties) nor any informality of their 'use' (what a certain assemblage or situation means for a subject) but the unformed as such, a free field of relations which describes the way these intensities are connected to each other by desiring, by the way in which the three syntheses take hold of them after an affect caused them to flow in a particular direction.

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280   Gilles Deleuze, *The Logic of Sense* (London: Athlone, 1990).

281   Gilles Deleuze, "Fourteenth Series of Double Causality," in *The Logic of Sense,* p. 94-99.

Yet what Deleuze shows is that quasi-causes are not only productive for making intensities resonate with each other indefinitely but rather because there is an *impassibility* to them that can never be reached. He argues that beyond the particular circumstances in which intensities are productively entangled with each other, there is always the *fact* of this happening which is not bound to any particular circumstances.[282] Deleuze refers to a particular scene in Lewis Carroll's *Alice in Wonderland* in order to illstrutate this point, namely the moment in which Alice grows.[283] He writes that, on the one hand, Alice grows because of the particular circumstances of the situation, that she is becomes bigger than she is at the moment she started growing. But he also shows that, on the other hand, Alice is always becoming smaller as her growing continues beyond any particular point of departure or point of arrival. In other words, he makes evident that growing is set up productively by the particular situation in which Alice grows but that it is always independent from the situation as growing implies characteristics 'outside' the particular situation in which it takes place.

I would like to argue therefore that even if intensities and affects are coupled together with each other ceaselessly with the two projects of *Parc de La Villette* in multiple ways, they are characterised by an impassibility that shows itself in the free field of relations between the three syntheses of desiring. That programming becomes autonomous is evidence of this impassibility but it is not a strategy by which it can be set up. It is merely recognising this potential and amplifying its indefinite workings by repeating it perpetually.

In his analysis of the *Farnsworth House*, Michael Cadwell describes the building's flickering visual effects as a consequence of constant shiftings between horizon and horizon line and continuous conflations of inside and outside space. Cadwell uses the term "thickness"[284] to describe this visual effect in order to account for the conflation of these intensities and affects. I would like to take up

282 Gilles Deleuze, "Fifteenth Series of Singularities," in *The Logic of Sense*, p. 100-108.
283 Gilles Deleuze, "First Series of Paradoxes of Pure Becomings," in *The Logic of Sense*, p. 1-3.
284 Michael Cadwell, "Flooded At The Farnsworth House," p.101.

this terminology as it describes an organisation of material provisions through the way in which intensities and affects conjoin and resonate with each other and thereby intensify themselves. Cadwell describes one aspect of what is intensified and amplified with the works of Koolhaas and Tschumi therefore, a thickness that can be experienced. Given the impassibility with which the conflation of desiring and folding comes, I would like to take up this terminology in the sense of becoming-thick. It is not possible to conceive of thickness as this is not a particular quality that can be attained or is measurable but a performance - *thickening*.

With *Parc de La Villette*, thickening has to be understood as the attempt to make programmes and programming autonomous of its initial architectural assemblage by inciting visitors to incorporeally engage moments of revelation constantly and continuously, at any time and any place. It conceives of architectural assemblages in their loss of material actuality from the very beginning in order to make the creation of intensities possible, that affects are created late and that these affects set up new intensities and affects again and again. Its premise lies in the impassibility of indefinite workings that are not put to use in a particular way as it is the case with waiting but this does not mean that architectural design would be able to design such processes. They take place anyway and are merely recognised through the repetition of the same processes of desiring and folding by way of parallels.

3.2.5. Inescapable Settings

Thickening is different from waiting as the repetition of incorporeal engagements, of folding and desiring, is radicalised to the point that affects can no longer be calculated. In the particular cases of *Parc de La Villette* becomes apparent that this repetition is organised by parallels that make possible that one never engages material provisions conclusively, that there are always plenty of ways to walk and look across the site and because they always cause different intensities and different affects, this material inconclusiveness is an incorporeal inconclusiveness.

Yet thickening also is not different from waiting as the repetition of the same process is not an expansion of waiting to infinity, that parallels intersect in infinity. Rather, they intersect more often. To reason the architectural design of thickening by the attempt to make affects crystallise without following an ideal is only possible by repeating waiting infinitely and not make waiting infinite.

In this sense, it is necessary to emphasise what I referred to in the second chapter in terms of intensive enclosures, albeit in a different way. When the dwellings I discussed were all characterised by making desiring and folding take place in a particular way, it is because of thickening that one has to argue that it did not take place often enough as it would not lead to an autonomous programming. The intensive enclosures were not extreme enough in order to lead to affects that cannot be calculated. It is also in this sense that I have to refer to the intensified intensification of the second chapter in order to argue that this may need to be intensified *within* – that a plane of consistency has to be thickened within a flat to make programming autonomous. Thickening as a concept of architectural design for dwellings means to organise material provisions as *inescapable settings*.

Sou Fujimoto is well known for his *Serpentine Pavilion* (London, Hyde Park, 2013). One was encouraged to inhabit a 'cloud' made of vertical and horizontal sticks; to climb up, walk upon, pass through and crawl under a structure that with each step and each turn came to open up an always changing view onto a density of structure, fading out to its limits and never showing immediately where one should walk. Nothing was instructive and nothing instrumental about this pavillon, one had to find one's own way through a thicket of columns, beams and platforms.[285] Fujimoto's architecture does not present itself directly to those encouraged to inhabit it but deploys material provisions in such a way that people

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[285]   Sophie O'Brien, ed., *Sou Fujimoto – Serpentine Gallery Pavillon 2013* (London: Koenig Books, 2013).

are able to engage those moments as their curiousity strikes and intensities and affects are constantly created upon and through each other. The pavilion was a structure that was, from my point of view, attempting to make thickening possible.

The *House NA* (Tokyo, 2012) is a domestic example of this understanding.[286] There is no beginning or end to living areas in this house. White columns, white floor plates and pieces of furniture constantly overlap visually. Different levels are connected by little steps or can be reached by climbing so as to allow inhabitants to create vertical connections themselves. Gaps to move around and look through extend the house beyond its thermic confines. Activities are instantenously displayed to others. The building would not been able to stand in London or Vienna, probably no European city at all, given the constraints of thermic insulation, wheelchair accessibility or health and safety regulations. Certainly real estate culture would not permit the eradication of functional sites, separate spaces and enclosing walls. What makes it an important house for this thesis though is the way in which the principles of the *Serpentine Pavilion* were applied in terms of dwelling. It is up to the inhabitants of the house to decide which activities take place where and which kinds of movements and views they engage, i.e. how their desiring is constantly flowing, folding is taking place and are repeated over and over again. The parallels in this house show themselves literally by being reduced to vertical sticks and horizontal planes but also in the way one always moves between them both corporeally and, essentially, incorporeally. There is no escape from incorporeal engagements and how one makes use of them and the repetition of this circle perpetually.

Many reviews of the house focus on its minimalism and make reference to architects like Mies van der Rohe. They suggest that the house reduces living to its minimum means and that its 'beauty' comes from this reduction. What appears to be going on with the House NA though is less a fetishisation of style or means of construction but its explosion of architecture into a thousand pieces and its

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286   Friedrich Meschede, ed., *Sou Fujimoto – Futurospektive Architektur* (Köln: König, 2012).

overdifferentiation of space to the point where it can only be made sense of by way of inconclusive proliferations. It is in such sense that I even would like to divert from Fujimoto's own objective of making the house inhabitable like a tree house. It is not about a visual analogy to nature but rather the fact that no paths and no views are signified with such structure but thickening is made possible.

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Figure 3.12 – *Thickening at the House NA*.
Interior views of the infinite living area.[287]

In such sense, the *House NA* appears, on first sight, as a promise for the future of dwelling. It is necessary to search for one's own way of inhabiting this house in compliance with the necessity of others to do the same very often and within the same structure. One cannot avoid conjuring up whatever happens and whatever is made of it in a constant progression of one of such occurances after the other. One cannot but accept that with every step and every look inhabitation is thickening to the point where it can hardly bear its own thickening. What arises is disavowed just shortly afterwards. What is occurring negotiates what was actual before immediately. There is no moment to rest. There is no moment of escape. The house suggests that dwellings are able to make an autonomous life possible together with other people's autonomous lives.

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287   Iwan Baan, "Photographs of the House NA," available from < http://www.archdaily.com/ 230533/house-na-sou-fujimoto-architects > (last accessed 27.06.2014).

Yet even though the house was always supposed to be used nomadically as Fujimoto states himself and appears like an inescapable setting of thickening, I would like to emphasise that singularisation does not depend on architecture but rather that architecture depends on singularisation. Architectural design is only able to provide the particular circumstances in which desiring and folding take place but can never attain to the impassibility of its indefinite workings. Even though the *House NA* is the domestic manifestation of thickening and suggests to make singularisation possible, it shows that architecture has to be organised in such a way that its programming becomes autonomous and makes possible what would take place without architecture in principle anyway. Architecture can only loosen its grip on indefinite workings.

3.3.

Impassibility

Waiting and thickening are two ways in which indefinite workings are appropriated by architectural design. Waiting is immanent in the buildings of Le Corbusier and Ludwig Mies van der Rohe as they make the creation of incorporeal intensities possible in such a way that affects crystallise according to particular ideals and that these affects are, at the very same time, characterised by the indefinite potential desiring always entails. This is why folding, the process in which the intensities of desiring come to form an affect on self by self, cannot take place directly, that the flows of desiring have to take place before affects crystallise that are beneficial for their indeterminacy. These buildings recognise therefore that a calculated affect cannot be programmed directly but through the ways in which intensities are created.

Whereas the buildings of Le Corbusier and Mies van der Rohe guide inhabitants to the creation of intensities and crystallisation of calculated affects, i.e. deploy material provisions by conceiving of several or multiple moments of revelation,

the works of Rem Koolhaas and Bernard Tschumi are evidence that one is supposed to arrive at these moments all the time and in one's own terms, i.e. according to a field of possibilities. Their attempt is not to determine particular ways in which affects crystallise and it does not have any other ideal than to create these affects as such. The calculability of affects in their work lies in creating affects as often and as much as possible and to the point that they cease to be calculable. This entails that intensities for desiring are supposed to be created with all kinds of material provisions and that any crystallising affects are supposed to immediately restart the creation of new intensities and so on rather than envisioning affects in one or another indeterminate way. The architectural assemblages of Koolhaas and Tschumi are programmes because they want to make indefinite workings unfold in their truly indefinite ways. Thickening implies the very same processes than waiting but makes them conjoin upon each other in an extreme form in order to create any kind of affects, to programme the 'fact' that these affects are created. In comparison, thickening is more indefinite than waiting because affects are not supposed to be indefinite for a purpose but are supposed to simply be indefinite.

From such perspective, thickening reveals much more directly than waiting that architectural design is only able to appropriate indefinite workings – that it can provide particular settings but depends on the impassibility of desiring and folding that exists in principle. It reveals that even when it is possible that intensities cause affects and affects cause intensities repeatedly and perpetually without following a particular ideal, i.e. architecture is able to cut loose from a programming of subjective processes, architecture is not opening up this potential but rather recognises and amplifies that it exists. A programmed programme that operates as a programming programme is not significant for making indefinite workings possible but making it unfold as indefinitely as possible.

When architectural assemblages are designed in order to create affects without pertaining to an ideal other than the fact of their creation, I would like to understand them as *impassible concerns,* i.e. that they recognise that indefinite

workings are impassible. When architectural design does not mobilise its efforts for intervening into the way in which desiring and folding take place and in which one makes use of material provisions eventually, is not canalising the way in which subjectivities and socialities or incorporealities are produced according to the good life, impassibility is addressed in its existence rather than 'designability'.

Conclusion

I have sought to show in the previous chapters that indefinite workings have to be understood as an important dimension of architectural design. I discussed several case projects of housing from the past and today in order to show in which ways dwellings were and are designed according to ideals, i.e. immaterial qualities based on which architects reasoned their works. With these cases, I demonstrated the productivity, intensity and impassibility which are characteristic of the way in which these incorporealities are engendered but also referred to city planning, office buildings and urban parks that emphasised these aspects in more direct ways. And I referred to significant works of architectural history and architectural theory in order to show that incorporealities were and are significant for a discussion of dwellings, that they determined the theoretical discourse on housing to a significant extent. In short, I attempted to make a reading of indefinite workings accessible by referring to various kinds of registers in which incorporealities were addressed as a 'designable' domain.

These references and discussions led to the understanding that indefinite workings cannot be assessed in the same way, that they cut across traditional or typical ways in which dwellings are discussed and essentially are non-categorical. There is not one or other typological paradigm, spatial attribute, immaterial quality or beneficial return to which indefinite workings could be pinned but rather the fact that they are immanent to all of them in one or another way. To deploy several registers and refer to such abundance of different terms in which incorporealities were pointed out architecturally was necessary given that indefinite workings thrive on differences.

This is also the reason why the first shared conceptual premise between the housing projects I discussed lies in the different ways in which dwellings were made to 'serve' the elicitation of indefinite workings. *The Boundary Street Estate*

showed that spatial separation was deployed in order to elicit morally impeccable sexual intercourse. The *Lawn Road Flats* were evidence that equipment was minimised in order to elicit the creativity of its inhabitants. With the *Alton Estate* equipment was meant to elicit a free and liberal way of life. The *New Domestic Landscape* was arranged as a flexible setting for living in order to elicit an active participation by animating its inhabitant's tastes and likings. *196 Bishopsgate* was evidence in which ways separation, equipment and flexibility were combined in order to elicit recreation and the creation of wishes. And the *House NA* showed that nothing was arranged according to these typological paradigms or spatial attributes at all so as to elicit an incorporeal engagement in living spaces in unprecedented ways. In all these cases becomes evident that indefinite workings were supposed to be elicited by a particular arrangement of material provisions and according to particular ideals. As *196 Bishopsgate* and other current forms of serviced apartments also show, the significance of this analysis is that indefinite workings are taking on a new social and economic importance. This has been both the starting point and the objective inasmuch as it constitutes a newly visible horizon for architecture both of the present and of the future and past.

The second shared premise of the housing projects discussed lies in the fact that different incorporealities were supposed to be 'created' in all these cases. The dwellings discussed point to the fact that incorporealities are irreducibile to any kind of predetermined definition and that this fact was always recognised with dwellings, that they were always supposed to pass through some calculated 'uncertainty'. I referred to three architectural apparatuses of power in order to show that indefinite workings were immanent in and purposeful for all of them. Separation was significant for biopolitics as Sven Olov Wallenstein points out and made a proliferation of power and knowledge possible by mobilising the indefinite potential of indefinite workings. Equipment was pivotal for governing a population according to 'the social' as Paul Rabinow shows and was essentially attempting to establish a differentiation of 'individuality' against a normalising grid of standards. And with flexibility, as Reinhold Martin points out in terms of corporate culture, the many different ways in which occupants made sense and use

of an office was intended. In all these cases is evident that indefinite workings were elicited purposefully because they were able to produce different kinds of valuable affects. Paulo Virno's multitude is the most vivid exploration of how indefinite workings are put to use today even though the skills needed for such pursuit are rather mundane. The difference of affects produced in all these cases and according to regimes of power show that the elicitation of indefinite workings was always capitalised.

All the differences which characterise my previous explorations are evidence of yet another conceptual premise of indefinite workings that architecture always attempts to make use of, in one way or another, but cannot reach no matter how much it is aspired to and no matter how close one comes to it. This is what the buildings of Le Corbusier and Mies van der Rohe as well as the urban parks of Rem Koolhaas and Bernard Tschumi make evident. It is possible to appropriate indefinite workings according to more or less 'indefinite' ideals, mobilising the way in which these ideals crystallise as more or less 'indefinite' affects and repeating, in more or less thorough and rigid ways, how and when they actualise at some 'indefinite' moment in time. Yet despite the efforts to attain to it, all the different ways in which this was attempted can only provide particular circumstances but can never influence the 'fact' that indefinite workings unfold anyway. In other words, the different ways in which indefinite workings are immanent to dwellings affirms that the fact of their unfolding is recognised and put to use for a particular purpose but that architecture does not create the elicitation of indefinite workings but utilises it.

Because of these reasons, difference is a pivotal characteristic of indefinite workings. Different dwellings were supposed to elicit them. Different affects were supposed to be created because of them. Different purposes were able to be followed by mobilising them. And all those differences together cannot change the fact that differences are created always and anyway with indefinite workings, that differences point to a singularising potential on which architecture depends.

I do not seek to reiterate the workings of foldings, diagrams, desiring, nomadism, suspense and disavowal in detail at this point but would rather like to sum up what inhabiting a dwelling encompasses in incorporeal terms. As the theoretical accounts of incorporealities by Gilles Deleuze and Fèlix Guattari and Michel Foucault's historico-political arguments exposed, it is all about the way intensities are created, taken up and worked through again and again that is significant for indefinite workings. It is about the moments in which one is carried away that makes desiring evident. It is about the moments in which one makes sense of it that makes folding evident. And it is about the moments in which this leads to the way one 'inhabits' a dwelling and from which a new circle for creating intensities and affects is animated. The good life to which I was referring to repeatedly is the origin of the way in which the Gemüt is supposed to take hold of inhabitants and an affect of self by self is supposed to be created. And what occurs from it, the kind of 'use' to which this eventually leads, is nothing else than the 'return' to an original assemblage and its intensification, its kineticism.

Inhabiting a dwelling means to intensify quite a lot considering kineticism. There are always enclosures from which intensities cannot simply take off. Dwellings also intensify intensities as the 'outside' is immanent with folding anyway. When Maurizio Lazzarato writes of an enlargement of an environment because of immaterial labour, his argument is evidence of such desiring-folding repetition. When Michael Hardt writes about affective labour as the kind of affection of immaterial labour between people, it is the desiring-folding repetition that is responsible for this. Human resources and generic skills are embedded in those processes and it is these that are put to use with dwellings.

Architecture is not able to found these processes, is not able to create their unfolding but can only appropriate it. At best, it does so by seeking to design material provisions with the ideal to have no ideal - that any kind of intensities and affects are created. At worst, it does so by seeking to deploy material provisions for particular ideals - that privacy, comfort, convenience or freedom are supposed to arise, i.e. any kind of immaterial qualities, or, in modernist terms, the

'poetry' of Le Corbusier or 'silence' of Ludwig Mies van der Rohe. As I showed with the housing projects and dwellings mentioned before, they always have to be purposeful in the elicitation of indefinite workings - either as apparatuses of power or as 'beautiful' and 'harmonious' houses as Robert Kerr would put it. In whatever way indefinite workings are taken hold of by architectural design, it is their use that is signified and not their creation.

This is the reason why dwellings have to be understood as programmes and not as structures, as means in which incorporealities, i.e. intensities and affects, are supposed to serve a particular, more or less indefinite 'end' and not as conditions providing anything stable, definite, assuring or even *gemütlich*. In German, a house is called gemütlich when it is cosy, homely, allows one to retreat from the world and be at peace with oneself. It is an expression therefore that is exactly the opposite of the Gemüt as I understand it. Dwellings attain to the Gemüt according to the ways in which indefinite workings are supposed to be programmed. With separation, equipment and flexibility such programming unfolds through setting up a dwelling according to the good life and make people incorporeally engage it (by desiring and folding) in exactly such terms, to produce incorporealities in an intentionally and purposefully indefinite way. Yet from a perspective of waiting, immanent to them is that an 'initial' programme is also supposed to programme itself in order to make intensities and affects repeatedly occur. Kineticism implies that a programmed programme starts working as a programming programme eventually. In the examples I was giving before, it is only with Koolhaas' incorporeal densities and Tschumi's unlikely events that programming works in such a way that its affects cannot be calculated anymore. In most cases of housing, certainly those I was discussing, this is not the case - desiring and folding are repeated in the one or other way, but never to the point of a de-programming, that the Gemüt cuts loose completely.

The consequence this analysis of indefinite workings (as elicited with dwellings) has for architectural designability is delicate. On the one hand, the architectural design of dwellings can only be deemed efficient and significant because of the

appropriation of indefinite workings in a purposeful way – that architectural design is able to deploy and/or invent concepts because of which intensities and affects are created according to certain ideals. Even if this is undertaken with good intentions, it always means that architectural design 'uses' a potential that exists as such. On the other hand, indefinite workings are elicited by all kinds of dwellings, even those most mundanely organised. Contemporary serviced apartments like *196 Bishopsgate* are a vivid example thereof - nothing 'special' can be determined with their apartments and yet the production of immaterial qualities as beneficial returns is outstanding.

This situation requires a reconsideration of what architectural design is largely deemed significant and important for – to conceive and propose dwellings that are able to be an essential contribution to a society's greater good. Considering the argument of this thesis, this would mean to engage a far more radical and far more nuanced negotiation of how dwellings are 'designed', in which ways they make incorporeal engagements possible. It means to deconfigure or reconsider what architectural design is usually attempting with dwellings and to search for new means for conceiving dwellings in the knowledge that this is, despite one's best efforts, an endeavour that can only utilizes indefinite workings.

In such sense, this thesis is a point of departure. It argues that indefinite workings are immanent in and evident with all kinds of dwellings from the past and today, i.e. always different ways in which dwellings make people engage their living spaces incorporeally, always different ways in which such processes are entangled with regimes of power and always different ways in which architectural design utilises an indefinite potential it cannot create. It therefore opens up the possibility to revise how the architectural history of housing is narrated - to understand each and every dwelling through the particular microphysical means, societal conditions, political objectives and ways of life according to which indefinite workings are actualised, i.e. as a topological archive of architectural assemblages.

It also provides the opportunity to revise the socio-political reasoning underlying housing discourse - to show that dwellings cannot be deemed as an unequivocally positive contribution to people's lives, i.e. that such pursuit depends on whether dwellings make indefinite workings unfold according to more or less defined ideals of a good life. And it enables a revision of what can actually be architecturally designed with dwellings - that architectural assemblages are able to accelerate and intensify a de-programming of those programmes which dwellings evidently are.

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