Le Corbusier's illustration in *The Decorative Art of Today* of the white wall:
three African tribesmen in front of a white-washed wall, taken from *L'Illustré*.

WHITE WALLS, BLACK HOLES:
THE MOLECULAR FACE OF CONTEMPORARY ARCHITECTURE

Tim Adams

Architecture Post-Face

Architecture positions its ensembles—houses, towns or cities, monuments or factories—to function like faces in the landscape they transform.

—Deleuze and Guattari, *A Thousand Plateaus*

Where is the human face in contemporary architecture? If "face" is read figuratively to mean "aspect" or "appearance," there has been a loss of humanity in what houses humanity. But if "face" is understood as a literal term, then architecture has lost the ability to assemble the face and to harmonise with the social machine or political regime that privileges the face. Contemporary architecture lacks a human face.

Deleuze and Guattari have argued that architecture arranges its elements to function like faces.[1] The face is the product of "faciality" or *visagéité*, the machine that combines the forces of white walls and the black hole. If architecture has a face it is because it first assembles a "facialising machine" that can then produce a face. Focus is shifted from the product to process, from the built object dispassionately observed by a subject to its objectification in the larger social setting of subjectification.

At first glance, architecture that "functions like a face" would seem to be a continuation of that anthropomorphic tradition which projects the organic human body onto an inorganic urban material, a tradition well established and well documented in architectural discourse. Anthony Vidler has outlined a version of the progressive expansion of this anthropomorphic projection into wider and wider domains of action, beginning with the Vitruvian human figure as simple measure and model for classical architecture; then to Alberti's perfection of the parts of a building in relation to the organic whole, to Filarete's functionally specialised organs of a building, and culminating in Le Corbusier's Modulor.[2] Finally the projection of the body disintegrates. Overall there has been a shift of emphasis from the body's corporeality towards its attributes, its functions and sensations, finally leading to the fragmentation of the projected body and a morcellated or "deconstructed" building form.

If Vidler's argument is followed to its conclusion, the only projections of the body still possible today are those of a post-humanist body: either a collection of morcellated part-objects, as in the projects of Coop Himmelb(l)au, Bernard Tschumi and Daniel Libeskind; a zoomorphic body, seen in projects by Lars Spuybroek, Kass Oosterhuis and Greg Lynn; or an inorganic body—a synthetic landscape or fragmented machine (found in works by Rem Koolhaas, the MVRDV partnership, Alejandro Zaera Polo and Shin Takamatsu).

With its endlessly twitching movements of mouth, eyebrows and eyes, the face forms the perfect site for the expression of affects or mental states (consciousness, one of the lived body's attributes). The projection of the face would then occur at the point where the body begins to fragment and the projection of its attributes begins: the animism of the building, or the projection of feelings and affects.

1. Gilles Deleuze and Félix Guattari, *A Thousand Plateaus: Capitalism and Schizophrenia*, trans. Brian Massumi, (Minneapolis: University of Minnesota Press, 1987), 172.

2. Anthony Vidler, "The Building in Pain: The Body and Architecture in Post-Modern Culture," *AA Files* 19 (Spring, 1990): 3-10.

The expansion of the anthropomorphic projection: from the body, to its organs, to its attributes, and finally its fragmentation.
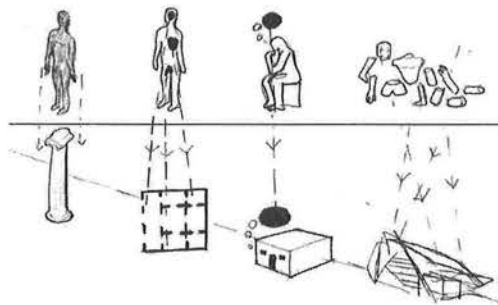
If we accept that the façade functions like a face—that it is literally the face of architecture—then Mirko Zardini's brief survey of contemporary façades provides a smaller scale of facial variation to be inserted into Vidler's larger line of projection of the body.[3] This additional "microvariation" commences with the façade or face of modern architecture that makes the exterior face passively dependent on the interior arrangement. It then moves to a face being structurally independent of the interior (Le Corbusier's *plan libre*). Once freed from immediate practical functions, the face becomes a pure sign able to indicate popular imagery or Surrealist illusions (Venturi's references to vernacular references and James Wines' playful mock structural failures). Finally, a shift is made from the visual to the tactile (corresponding to the movement from a Surrealist to a minimalist aesthetic) as the face-as-sign is replaced by the material face, the rediscovery of the phenomenology of perception. Façades now consist of layers of various densities and opacities, even including textures that are virtual (Jean Nouvel, Herzog & de Meuron and Toyo Ito).

The projection of the face, then, ensures a shift into the expanded field of the body's attributes of feelings and sensations, ranging from simple stimulus and response (the façade responding only to the interior) to complex assemblages of mental states and sensations (the façade depends on thought and the senses). This line starts with one of the faces of early twentieth century architecture, the white wall. Mark Wigley links the Corbusian white wall to Gottfried Semper's theory of architecture as dressing.

> Semper identifies the textile essence of architecture, the dissimulating fabric, the fabrication of architecture, with the clothing of the body. He draws on the identity between the German words for wall (*Wand*) and dress (*Gewand*) to establish the Principal of Dressing (*Bekleidung*) as the "true essence" of architecture.[4]

Wigley argues that the pioneers of modern architecture, such as Le Corbusier, Adolf Loos, Herman Muthesius and Henry van de Velde, were all connected in some way to the anti-fashion, dress-reform movement in Germany. The white-washed face of early modern architecture is a co-conspirator in a "guilty secret": the suppression of the effeminate domain of fashion as architecture's degenerate other, even while architecture must covertly participate in fashion. Wigley's declared aim is "not simply to set the historical record straight ... but rather to open up new possibilities for contemporary action." With that aim in mind it might be useful here to add Félix Guattari's black holes to Wigley's analysis of white walls. The white wall can now be seen as a component of faciality, the machine that makes the face.

Le Corbusier implied that the white wall might be a kind of machine, an active measuring apparatus, a white piece of litmus paper. The white wall can look back, he says in *The Decorative Art of Today*. When you "put on it anything dishonest or in bad taste," writes Le Corbusier, "it hits you in the eye. It is rather like an X-ray of beauty. It is a court of assize in permanent session. It is

3. Mirko Zardini, "Skin, Wall, Façade," *Lotus International* 82 (1994): 38-51.
4. Mark Wigley, "Untitled: The Housing of Gender," *Sexuality and Space*, ed. Beatriz Colomina (New York: Princeton Architectural Press, 1992), 368; and Mark Wigley, "Architecture After Philosophy: Le Corbusier and the Emperor's New Paint," *Journal of Philosophy and the Visual Arts* 2 (1990): 86. This passage appears unchanged in both sources.
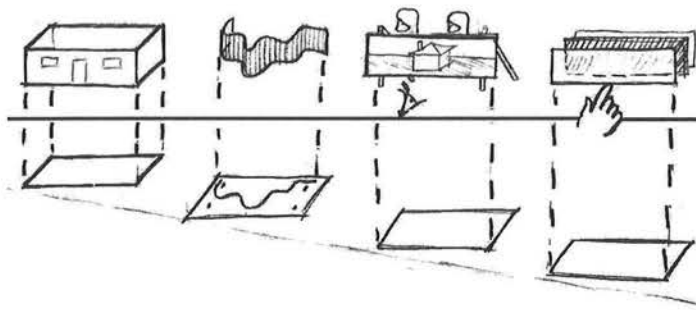
the eye of truth."[5] Le Corbusier illustrates his argument about white walls with a picture from *L'Illustré* showing three African tribesmen with the caption: "Sultan Mahembe and his two sons. Three black heads against a white background, fit to govern, to dominate ... an open door through we can see true grandeur." Here in a classic text of modern architecture is the purest description of the primitive faciality machine—three black holes of subjectification distributed like eyes against the despotic white wall of significance.

The Defacing of Deleuze and Guattari

> *I no longer look into the eyes of the woman I hold in my arms but I swim through, head and arms and legs, and I see that behind the sockets of the eyes there is a region unexplored, the world of futurity, and here there is no logic whatsoever.... I have broken the wall.*
>
> —Henry Miller, *Tropic of Capricorn*

"Architecture positions its ensembles ... to function like faces in the landscape."[6] Deleuze and Guattari are not talking about the image of the face, but rather the assemblage or abstract machine that *produces* the face: "No anthropomorphism here. Facialisation operates not by resemblance but by an order of reasons."[7] The face occurs at a certain conjunction of flows that can be abstracted to produce the effects of facialisation elsewhere. The pupil of the eye is not the black hole: it absorbs light because it is located in the black hole. "Even a use-object may be facialized: you might say that a house, utensil, or object, an article of clothing, etc., is *watching me*, not because it resembles a face, but because it is taken up in the white wall/black hole process, because it connects to the abstract machine of facialization."[8] This one sentence links together Foucault's work on the Panopticon (the building that watches me); Merleau-Ponty's intertwining of the eye and flesh (the eye is located at the "chiasmus" of body and soul); Lacan's story of the sardine can looking back at him (the subject is both an eye and a screen in the domain of vision); and Levinas' ethical philosophy of the face (the face with its defenceless eyes commanding without tyranny, "you shall not commit murder").[9]

In *Dialogues* Deleuze describes how he and Guattari created faciality. Deleuze says he collaborated with Guattari, not by working together and exchanging ideas but by working between

5. Le Corbusier, *The Decorative Art of Today*, trans. James I. Dunnet (London: The Architectural Press, 1987), 190.
6. Deleuze and Guattari, *A Thousand Plateaus*, 172.
7. Deleuze and Guattari, *A Thousand Plateaus*, 170.
8. Deleuze and Guattari, *A Thousand Plateaus*, 175.
9. Michel Foucault, *Discipline and Punish: The Birth of the Prison*, trans. Alan Sheridan (London: Penguin Books, 1991), 195-228; Maurice Merleau-Ponty, *The Visible and the Invisible*, trans. Alphonso Lingis (Evanston: Northwestern University Press, 1968), 130-155; Jacques Lacan, *The Four Fundamental Concepts of Psycho-Analysis*, trans. Alan Sheridan (Harmondsworth: Penguin Books, 1987), 95; and Emmanuel Lévinas, *Totality and Infinity: An Essay on Exteriority*, trans. Alphonso Lingis (Pittsburgh: Duquesne University Press, 1990), 199.
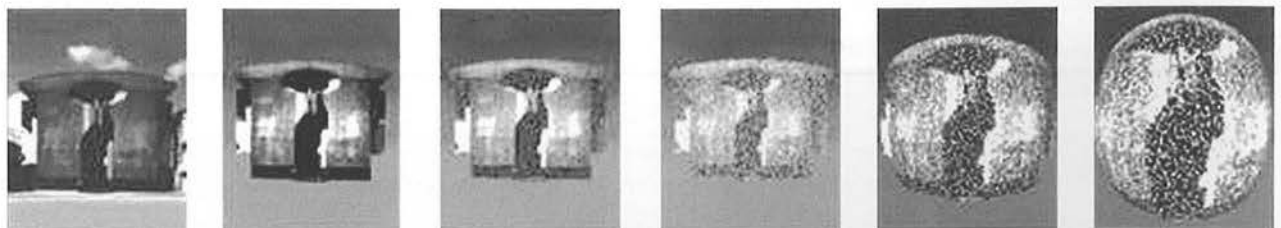
each other, assembling a third which, he argues, forms a crowd with political effects.[10] Deleuze then gives the following example: at the time he was working on the aesthetic concept of white walls and canvases, Guattari was working on the astronomical phenomenon of black holes and, specifically, what might escape the black hole. Then, as if by chance, the two concepts were brought together to describe the abstract machine that produces the face—that is, the face mechanism as the intersection of vertical significance (the semiological screen, the white wall, the broad face with white cheeks) and horizontal subjectification (consciousness and passion, the black hole, the eyes on the face).

Deleuze and Guattari emphasise that they do not mean that the black hole is in the pupil of the eye like a pin hole into a void. Rather, the eye is in the black hole.[11] This reversal of priority goes to the heart of their philosophy which always locates a process, constructs a machine, rather than focussing on a product. The eye is a *product* of the faciality machine; they have little interest in the eye itself. In fact they criticise both Sartre and Lacan for not going beyond vision.[12] These are not metaphors, warns Deleuze: they are "deterritorialised" notions that are "reterritorialised" on their own concept of faciality.[13]

From an assemblage of interests in aesthetics and astronomy we are led to politics—Guattari's motto is "before being there is politics"[14]—to ask what kinds of regimes, societies and civilisations depend on such a facialisation. And this question leads them to analyse the nature of despotic regimes that project the glorious face of the ruler across every surface and medium, and to wonder how might non-despotic groups deal with the face. If the face is always political, dismantling the face will be political too. This dismantling is one of the goals of their "schizoanalysis" or "politics of becoming." "Here the program, the slogan, of schizoanalysis is: Find your black holes and white walls, know them, know your faces; it is the only way you will be able to dismantle them and draw your lines of flight."[15]

The Molecular Face of Architecture Becoming-Music

How shall we know the faces of architecture, its protective white walls and black holes with no escape? Joining Shin Takamatsu's *Origin I* with Luciano Berio's *Visage* can form an architecture-music assemblage to help us answer that question. The former is described by Guattari as the becoming-machine of architecture, the facialisation of the façade; and the latter, say Deleuze and Guattari, is the molecular dismantling of the face produced by electronic music.[16]

Takamatsu's early projects are small to medium-scale commercial buildings, most of which are located in Kyoto. These have become known for their excessive metallic ornamentation, such as in Ark (1981-1982), that transforms a small dental clinic into a baroque locomotive, an image reinforced by its location near a railway. Recent projects, starting with the Kunibiki Messe exhibition hall in Matsue (1990-1993) are by contrast large public buildings located outside Kyoto. In terms of Takamatsu's aesthetic, they mark a paradigm shift from the mechanical to the electronic. These buildings are just as exquisitely detailed as before, only now the earlier, first machine age forms (large, visible, symbolic; trains and automobiles) are replaced by second machine age forms (invisible, magical, synthetic; televisions and computers).[17] Instead of protruding steel pipes and

10. Gilles Deleuze and Claire Parnet, *Dialogues*, trans. Hugh Tomlinson and Barbara Habberjam (New York: Columbia University Press, 1987), 17.
11. Deleuze and Guattari, *A Thousand Plateaus*, 184.
12. Deleuze and Guattari, *A Thousand Plateaus*, 171.
13. These neologisms are intended to mean exactly what their authors want and no more. Deleuze and Guattari have taken from ethology the concept of territory—the process of staking out a zone of control—and extended this into a two-way process of gaining and losing control of a zone. A territory is any partitioning of space or time, such as a bird-call that simultaneously marks out a spatial area in the forest and a particular period in the day. The bird's call could be set free (deterritorialised) when captured by a musician's refrain. But all deterritorialisations are exposed to further *reterritoralisations*: the musician's refrain can be recaptured and restricted in its use by copyright laws.
14. Guattari's motto as quoted by Deleuze in *Dialogues*, 17.
15. Deleuze and Guattari, *A Thousand Plateaus*, 188.
16. Félix Guattari, "The Architectural Structures of Shin Takamatsu," *Transfiguration: Europalia 89 Japan in Belgium* (Brussels: Centre Belge de la bande dessinee, 1989), and Deleuze and Guattari, *A Thousand Plateaus*, 546, n. 91.
17. Reyner Banham, *Theory and Design in the First Machine Age* (London: The Architectural Press, 1960).
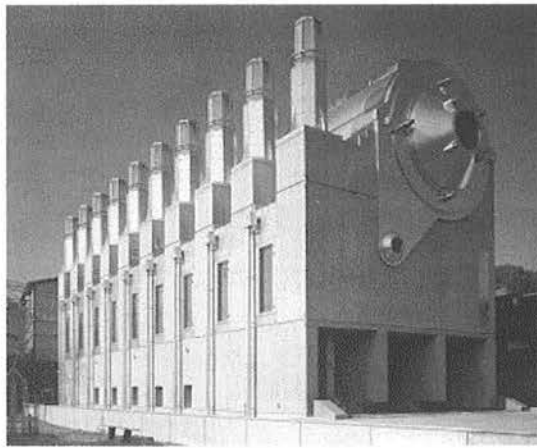
cylinders, a flush steel and glass skin encases programmatically determined elementary shapes such as cones, spheres and tubes that are like the interior components of a computer, free to be placed wherever they may function with the greatest effectiveness.

As Guattari points out, the early projects often have circular windows placed symmetrically on their façades. He calls these "ocular structures" and observes that they

> convert the architectural composition into a partially expressive object [*objet énonciation partiel*]. They complete the process of personification [*visagéification*] of Shin Takamatsu's façades. Wherever you go, you will find either a Cyclopean eye (*Miyahara House*, Kyoto 1982), or two eyes one above the other (*PHARAOH*, Kyoto 1981), two eyes of different sizes and squinting (*ARK*, Kyoto 1983), two eyes growing together in an owl's head and forming the symbol of Killing Moon, a kind of signature by Shin Takamatsu (*ORIGIN*, Kyoto 1981) ...[18]

Expanding on Hiromi Fujii's definition of architecture as a machine for producing sense, Guattari gives his own definition of architecture as a machine for the production of subjective enunciation, or existential transferences.[19] This kind of production is, says Guattari,

> a creative direction firmly fixed in Japanese culture, which consists of passing from one register to another with the aim of releasing a subjective effect of decentring. Thus the most abstract can occur in continuity with the most concrete, the most immediate. For example, the stones of the Zen garden of the famous temple, Ryoan-ji in Kyoto, will be perceived simultaneously as a natural element and as an abstract composition. Numerous other examples of this technology of subjectivity may be found in the traditions of floral art, the tea ceremony, martial arts, Sumo, Noh theatre, Bunraki, etc.[20]

18. Guattari, "The Architectural Structures of Shin Takamatsu," 105-6; and "Les machines architecturales de Shin Takamatsu," *Chimères* 21 (Winter, 1994): 138-139. For a fuller account of what Guattari means by converting architecture into a partial enunciation, see "L'énonciation architecturale" in Félix Guattari, *Cartographies schizoanalytiques* (Paris: Galilée, 1989), 291-301.
19. Fujii's definition of architecture is in *The Architecture of Hiromi Fujii*, ed. Kenneth Frampton (New York: Rizzoli International, 1987).
20. Guattari, "The Architectural Structures of Shin Takamatsu," 101.
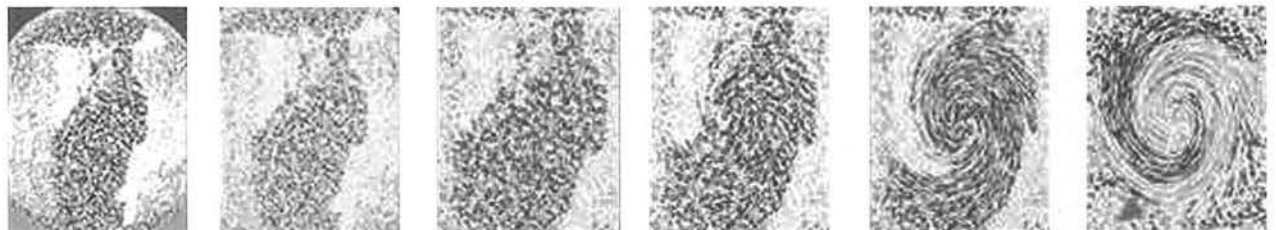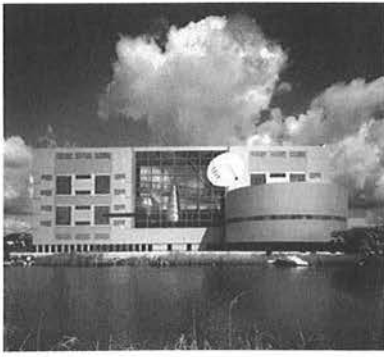
SHIN TAKAMATSU. Kunibiki Messe Exhibition Centre, Matsue, Shimane, 1990-93.

SHIN TAKAMATSU. The central atrium of Kunibiki Messe showing the cone-shaped tea house.

As noted earlier, the facialising machine is located at the intersection of a vertical significance and a horizontal subjectification. Language always belongs to faces that can enunciate its statements. Here enunciation is not interchangeable with language or speech. Guattari's use of the term has affinities to Foucault's concept of enunciation: it is the event of the statement with mutual interdependencies existing between it and the enunciating subject, the institutional fields of support, specific dates, places, materials and so on.[21] Both Foucault and Guattari attempt to avoid the expressive function of language so as to locate a field of regularity for various positions of subjectivities. Guattari cites Mikhail Bakhtin, the Russian theorist of the novel, as the source for his use of the term enunciation. Bakhtin's term *vyskazyvanie* is more commonly translated as utterance. For Bakhtin an utterance (enunciation) is a specific encounter between consciousness and the social, political, concrete and dialogised world. It is always becoming, and therefore an on-going synthesis between the psyche and ideology where every utterance is an answer to a previous utterance and is followed by another in the uninterrupted process of historical becoming.[22] As a literary theorist, when Bakhtin says utterance he means speech acts such as words and texts, but Guattari extends this to include buildings, which can also be an on-going synthesis between specific psyches and the concrete world. Dismantling the face and its landscape as the site of language therefore releases facial traits (particles) and enunciations (mutual becomings of the psyche and the world) so that they may form new assemblages with traits (particles) of faciality, traits of landscapeness (*paysagéité*), traits of musicality and so on. Enunciation and subjectivity will then be "partial," in the sense of Melanie Klein's "part-object": parts of the body that have become an aesthetic or symbolic object without implying the whole person.[23]

When the face of architecture, a machine for subjective enunciation, is dismantled one can no longer speak of the subject and of a perfectly individuated enunciation/utterance but of partial and heterogeneous components of subjectivity and of collective patternings/structurings, which imply human multiplicities but also animal, vegetal, machinic, incorporeal and infrapersonal becomings/evolutions/changes/destinies.[24]

Thus the facialisation of Takamatsu's façades (initiated by the ocular structures, but not limited to the image of the face) can lead us in two directions, either toward the face and the definition of architecture as the production of enunciation (its white walls to inscribe signs on) and subjectification (its black holes resonating centred consciousness and passion); or towards the dismantling of the face and a redefinition of architecture as a partial enunciation and a partial, decentred subjectification, as an asignifying diagram and as asubjective becomings-animal, -vegetal, -machine, -woman, -imperceptible, an instantaneous zigzag of world lines that are no longer of this world, an emission of particles where there was once a face.[25]

21. Michel Foucault, *The Archaeology of Knowledge*, trans. A. M. Sheridan Smith (London: Tavistock Publications Ltd, 1985), 55.
22. *The Bakhtin Reader*, ed. Pam Morris (London: Edward Arnold Ltd, 1994), 251.
23. See J. Laplanche and J.-B. Pontalis, *The Language of Psychoanalysis*, trans. Donald Nicholson-Smith (London: Karnac Books, 1988), 301-302.
24. Félix Guattari, "Space and Corporeity," *D: Columbia Documents in Architecture and Theory* 1 (1993): 147. For an alternative translation of this essay along with Guattari's "Drawing Cities Nomads," see *Semiotext(e)/Architecture*, ed. Hraztan Zeitlian (New York: Semiotext(e), 1992), 118-125.
25. Deleuze and Guattari, *A Thousand Plateaus*, 232-309.
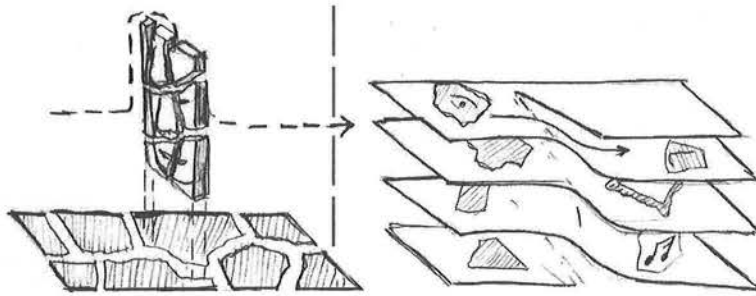
Takamatsu claims to have avoided this ambiguity still inherent in his early machinic projects when, in relation to the Kunibiki Messe exhibition centre, he says, "I wanted to create a new type of line between elements, a new method of division and connection. I intended to create a building in flux, in a fluid equilibrium. I don't mean this as a banal deconstructivist aesthetic, but in an experiential sense.... I am aware that my work right now is moving closer to aspects of traditional Japanese architecture. There is a similar equilibrium. For example, at Ry an-ji (sic), if one stone is moved or a stone is added, that space is significantly altered."[26]

By treating the face in Takamatsu's early works as a facialising machine, an approach already implied by their overtly machinic nature, and by defacialising its architecture as a partial enunciation—dismantling the face to free its facial traits—we are then in a position to join these traits of architecture with traits of music and thus create a new diagram, a new abstract machine producing concrete machines and real affects.

For example, in the machinic and zoomorphic façade of *Origin I* (Kyoto, 1980-1981) two ocular windows are merged to form what Guattari calls an owl's head. But in the centre of what could otherwise be considered its face is wedged a riveted steel plate folded into a U that seems to be holding apart some immense force. This is what Guattari calls the symbol of Killing Moon, a kind of signature for Shin Takamatsu. Besides referring to a Futurist manifesto by Marinetti, Killing Moon is also the name given by Takamatsu to a futuristic samurai sword he designed. *Origin I* incorporates a kind of proto-sword in the middle of its face. What we find here is an assemblage of animal and machinic becomings with the partial and heterogeneous components of Takamatsu's own subjectivity.

These becomings, like all the becomings described in *A Thousand Plateaus*, are not of the "A" becoming "B" kind. They are instead essentially "molecular" becomings, a single "A + B" block, a zone of proximity where heterogeneous particles can freely mix: a zone of swirling, colliding proto-swords, rivets, fragments of steel, chips of granite, concrete dust and beads of glass, an owl's head, the oculi and the face in tatters, 256 shades of gray, becoming-indiscernible with molecules of sound and subjectivities that can only make partial enunciations—sst, k, g(uh), d(ih), k(rrr), ksh, d(ah), ah ...

Bringing the defacialised *Origin I* into proximity with Berio's 21-minute, electro-acoustic music composition *Visage* (1960-1961) will form a becoming-music of architecture. Music is the
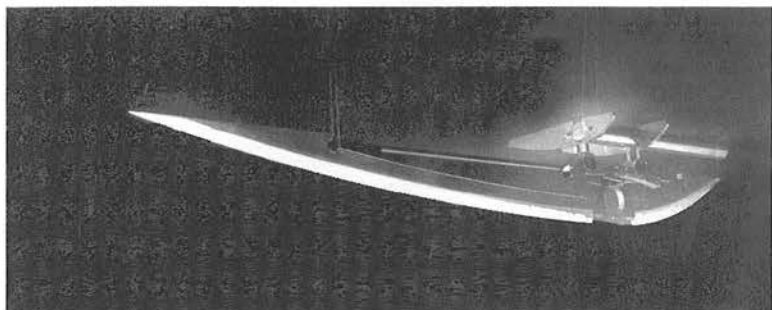
26. "Ornament and (anti)Urbanism: Interview with Shin Takamatsu and Tom Daniell," trans. Hiroshi Watanabi and Hideaki Inoue, *Interstices* 3 (1995): 51.
27. Deleuze and Guattari, *A Thousand Plateaus*, n. 91.
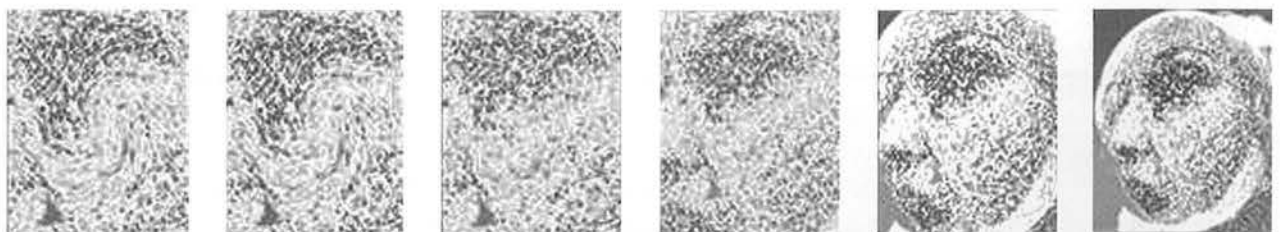
most deterritorialised aspect of the face and Berio's composition demonstrates the molecularisation of music's face:

> *Visage* is composed according to the three states of faciality: first, a multiplicity of sound bodies and silhouettes, then a short symphonic and dominant organization of the face, and finally a launching of probe-heads in all directions. However, there is no question here of music "imitating" the face and its avatars, or of the voice constituting a metaphor. Instead, the sounds accelerate the deterritorialization of the face.... This is a molecular face produced by electronic music. The voice precedes the face, itself forms the face for an instant, and outlives it, increasing in speed—on the condition that it is unarticulated, asignifying, asubjective.[27]

Visage consists of two asynchronous components: an electronic element created by Berio at the Studio di Fonologia in Milan, and a human element, the mostly unprocessed voice of Berio's wife, Cathy Berberian, a voice Berio describes as a little *studio di fonologia* in itself.[28] The composition itself can be divided into three sections. In the first the voice dominates, emerging out of an electronic mist of white noise, initially articulating only the minimal molecular consonants of speech—sst, k, g(uh), d(ih), k(rrr), ksh—and then adding vowels: d(ah), ah ..., in a painfully slow movement towards the word "parole" ("words" in Italian, the only word that is not a nonsense word in *Visage*). Following that enunciation the face is finally assembled, but only for an instant. In the second section the electronic part dominates as the voice disintegrates into gasps, murmurs, shouts and hysterical cries that repeatedly slip into mad laughter. Some singing occurs. The third section marks the disappearance of the voice once it has been bounced around by the electronic element, electronically distorted, spatially dislocated and then split into a polyphony of subjectivities, to be finally obliterated by a chorus of infinite machinic voices.

This reverses the movement already traced out by dismantling the face in Takamatsu's *Origin I*, where we began with a becoming-machinic (the Killing Moon sword in the façade) which is then distorted by a becoming-animal (the owl head) and finally arrives at a zone of freely swirling asignifying molecules. *Visage* starts with the asignifying particles and finishes with the machine: when they are placed face-to-face they form a single block of architecture becoming-music with

28. For Berio's comment on Berberian see Richard Causton, "Berio's 'Visage' and the Theatre of Electroacoustic Music," *Tempo* 194, (October, 1995): 17. My description of *Visage* is largely based on the excellent analysis found in George W. Flynn, "Listening to Berio's Music," *The Musical Quarterly* 61: 3 (July, 1975): 388-421.
29. Deleuze and Guattari, *A Thousand Plateaus*, 279-280.
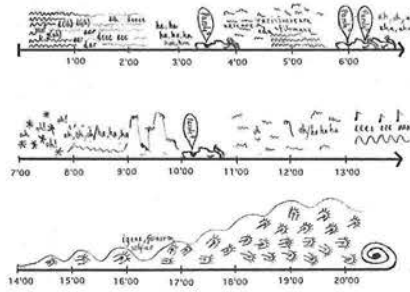
Luciano Berio with Cathy Berberian, the human voice of *Visage*.

The three sections of *Visage*: the voice dominates; a face is assembled from fragments; the electronic part dominates; and the voice is defacialised releasing probe-heads in all directions.

a continuous line of becoming-machine, -animal, -molecular, -animal, -machine, providing, that is, that all the institutional thresholds that must be crossed along the way are ignored for the moment.

Becoming-molecular has one goal and that is becoming-imperceptible. This is the imma-nent end of all becoming, its cosmic formula: becoming imperceptible is becoming everybody/ everything, the making of a world from its molecular components.[29] It is the German composer Karlheinz Stockhausen saying "I would like to be allowed to make music with more far-reaching sounds, so to speak, with planets, moons, and with racing clusters of planets, suns and moons."[30]

The face is not limited to its anthropomorphic image. Its attributes can occur wherever there is a a semiological white wall of significance in proximity with a subjectivising black hole of consciousness or sensation. The face is the signifier of the interior that must be set free, defacialised from the interior to allow for more adventurous alliances with particles of other faces set free from foreign interiors. The concept of faciality, a white wall/black hole machine, is therefore a power-ful tool for indisciplined action of which this Berio/Takamatsu, *Visage/Origin I*, music/architec-ture assemblage is only a hesitant, stammering beginning. Here we must be careful to differentiate between safe interdisciplinary research and institutionally illegitimate indiscipline, with Deleuze and Guattari as the best example we have today of the latter kind.[31] Interdisciplinary research was always the dream of rigidly segregated disciplines: to channel and encode messages between departments, whereas truly experimental action leaves discipline behind in order to become indisciplined.

Given the expanded field of facialisation and defacialisation outlined by Deleuze and Guattari, the human face may not even be in contemporary architecture. As in Berio's *Visage*, if the face does appear in architecture its appearance is sure to be brief as it is replaced by the much faster molecular face breaking through its walls and pouring out of its black holes. Architecture and the humanist body it once projected onto its white walls are in tatters. The writing was on the wall when Le Corbusier introduced three black holes from Africa, and inadvertently constructed a machine for leaving the face that not even his Modulor man could reassemble for more than an instant.

Origin I and Cathy Berberian, forming a single architecture becoming-music. Created using Photoshop.

30. Karlheinz Stockhausen, *Towards a Cosmic Music*, trans. Tim Nevill (Long-mead: Element Books Ltd, 1989), 120.
31. See Gary Genosko, *Undisciplined Theory* (London: SAGE Publications Ltd, 1998) and on the indisciplined nature of architecture see Christian Girard, "The Oceanship Theory: Archi-tectural Epistemology in Rough Waters," *Journal of Philosophy and the Visual Arts* 2 (1990): 79-82.