

Baudrillard's 'travel notes' of his journey by car across America give us a marvelous picture of American culture.<sup>1</sup> At the same time – and this is rare – the book upsets the smug image that the European intellectual has of his own culture. The knife cuts both ways. Everything which is dreamed of on this side of the Atlantic Ocean has been able to realize itself on the other side. For we Europeans, America has always been associated with a sort of exile, with the phantasm of emigration, and therefore with a form of the internalization of one's own culture. At the same time, according to Baudrillard, it corresponds to a violent extraversion and therefore to the 'degree zero' of that same culture. In Baudrillard's view, America is the original version of modernity, and we Europeans are the dubbed or subtitled version. The United States is the 'realized utopia.' What is devised in Europe is realized in America; what disappears in Europe, reappears in San Francisco.

Is it coincidental that the New Yorker Marshall Berman used Goethe's Faust to chart the tragedy of developing capitalism?<sup>2</sup> In modernity, we perceive our experiential world and our 'selves' as in continual disintegration and renewal. We are, as Berman argues, part of a universe in which everything that has acquired a solid shape quickly melts into a fluid one. If we want to be Modern we must learn to be at home in this maelstrom. Although Berman uses Goethe as a vehicle to narrate this tragedy, his most penetrating and personal examples are American. His descriptions of Baudelaire's Paris and Pushkin's St. Petersburg do not differ much from those of the European tradition. But his descriptions of New York are different. Berman recalls how he stood in tears before the building site of the Cross-Bronx Expressway, seeking revenge in anger at the demolition of the neighborhood where he was born and where he spent his youth. But at the same time, he feels the ambivalence characteristic of the modern intellectual; he wrestles with the ambiguity and contradictions with which the Robert Moses highway project confronts him. Standing on the Grand Concourse he recalls how the beautiful houses were demolished. Apartments from the 1930s, beautifully designed in a style which we nowadays call Art Deco, but which was then called Modern. These buildings, which his parents always proudly referred to as a part of their neighborhood, disappeared to make way for Robert Moses's Cross-Bronx Expressway.

'As I saw one of the loveliest of these buildings being wrecked for the road, I felt a grief that, I can see now, is endemic to modern life. So often the price of ongoing and expanding modernity is the destruction not merely of 'traditional' and 'pre-modern' institutions and environments but – and here is the real tragedy – of everything most vital and beautiful in the modern world itself. Here in

the Bronx, thanks to Robert Moses, the modernity of the urban boulevard was being condemned as obsolete, and blown to pieces, by the modernity of the interstate highway. Sic transit! To be modern turned out to be far more problematical, and more perilous, than I had been taught.'<sup>3</sup>

In that frame of mind, several years ago, I read Rem Koolhaas's highly esteemed book, *Delirious New York*. Today, this 'retroactive manifesto' for Manhattan has become the clearest manifesto for OMA. Indeed, much of OMA's recent architectural work makes conceptual reference to the same kind of accelerations and ruptures in life as does Berman. If, as Berman argued, capitalism, in its unprecedented and unstoppable development, has made every fixed identity fluid, then this is equally true of OMA's projects. One such connection to this fluxive, fast-paced world, is to be found between OMA's highway architecture and the condition that Paul Virilio calls 'picnolepsy.' Virilio tells us that in picnolepsy the senses function but are nevertheless closed to external impressions. In other words, reality is observed but it leaves no traces in the memory. For the patient suffering from such a malady, nothing appears to have actually occurred – the missing time never existed. Virilio gives this condition a much broader, cultural significance, which arises with the rapid displacement associated with contemporary life.

'The techniques of rationality have ceaselessly distanced us from what we have taken as the advent of an objective world; the rapid tour, the accelerated transport of people, signs or things, reproduce – by aggravating them – the effects of picnolepsy, since they provoke a perpetually repeated hijacking of the subject from any spatial-temporal context.'<sup>4</sup> Anyone who regularly drives a car is familiar with a similar phenomenon. Even though we know the road, we often cannot remember whether we have passed a particular viaduct, building, or area. This has nothing to do with sleepiness; we are still driving faultlessly along our route. But there are huge, empty places in our memory. The speed of driving creates a cinematographic effect that many underestimate. The result is a loss of sensible referents and a decay of architectonic markers; a trend which runs counter to those post-modern architectures which seduce the eye with their recognizable shapes and messages. In the peripheral world of the highway, Postmodern architecture can never win this struggle to communicate, and that is because the complexity of the building mass is imperceptible – it fades into a faint image which hardly persists in our memory. Koolhaas's Sea Trade Terminal is consistent with this condition. His building for Zeebrugge (1989) takes up the tempos of the road system and the harbor terminal in a truncated egg form which reveals its functions in its perforations. The form, which is somewhere

between a sphere and a cone, has no other typological reference, no expressive relationship between the inside and the outside. Here, in this highway world, Koolhaas works like a new Le Corbusier, hollowing out an enveloping skin. But one does not find in it an already existing cube, as in Le Corbusier's villa in Garches from 1927, but a modern tower of Babel which is no longer dominated by the confusion of tongues, but instead by rapid efficiency. Where in Le Corbusier the continuity between the differently formed structures in the box is represented by ramps, with Koolhaas these are the roads and the connections to the sea via the ferryboats. Koolhaas calls his tower of Babel a 'machine'.<sup>5</sup> But what kind of machine? Without any nostalgia for a pre-existent model, a skin has been designed which no longer refers to anything. The only recognizable modernist features are the architectural manipulations which follow a 'morphogenetic' process. Morphogenesis is for Koolhaas an approach to form in its fluid state, rather than in its eternal or ideal state-form as a temporarily stable configuration in an unstable medium. Form is an unstable composite of flows rather than a collection of objects. Or, as Koolhaas says, OMA's recent projects are bodies rather than objects.<sup>6</sup>

Koolhaas's condenser – to recall Moisei Ginzburg's human intensifier – is the transport system where people become part of the flow. As with Le Corbusier, here the total object has become something of a mute sculpture. The form of the cone meets the cinematographic effect leaving the complexity of the building invisible. The gigantic quantity of cubic meters is contained in a completely scale-less design which responds to the picnoleptic effect – the loss of immediate contact with the observed reality. The traveler, who observes the building from the approaching highway or the ferry along the coast, will have a similar experience as the observer who saw the Crystal Palace for the first time: 'no index that allows us to appreciate its true dimensions and distances, and so the eye slides along the length of an infinite perspective that loses itself in the mist.' Does that mean that Koolhaas is a Late Modernist? Yes, but Koolhaas's building is also postmodern in that it completely accepts the phenomena of our current, postmodern society. But it is not a new postmodern social condenser for the information age; and that is because, unlike with Ginzburg, there is no new elite to be formed, no avant-garde. The building is at home in our world of pastiche – it revels in surface rather than in depth. Concerned with the unrepresentability of technology and the ineffability of a multinational corporate world which can no longer be identified with individuals or with monumental glass-box offices, this building is the 'anamnesis of modernism'.<sup>7</sup> And as such, it introduces us to a new artificiality.

The idea of a 'social condenser' can be found in Delirious New York. What is at issue in this book is the same as in Baudrillard's America: that the United States, with Manhattan as the ultimate project, is the realized utopia. What is devised in Europe, is realized in America. In what follows I want to focus on one of the high-points in this book in order to situate OMA's latest design production. Koolhaas describes the Downtown Athletic Club (hereafter DAC) in Manhattan as a machine where the New York 'bachelor' brings his body into peak condition. To find that original idea which was ultimately realized in America, we must turn to a second machine, that of Marcel Duchamp, who a few years previous to the dac had realized his *La mariée mise à nu par ses célibataires, même*. Philosopher and linguist Julia Kristeva sees Duchamp's work of art as a banishment of love and sex. Indeed, from Beckett to Duchamp, this is an important impulse in the thinking of a number of intellectuals at the beginning of this century. Both machines – if I can provisionally call them such – are based on the principle of connectivity. As Baudrillard says, connection is at the root of everything.

'It is not a question of being a body, nor even of having a body, but of being connected to your body. Connected to sex, connected to your own desires. Linked up to your own functions as if you were linked to a difference in voltage, or a video screen. Hedonism of the connection: the body is a scenario whose remarkable hygienist *mélopée* is in vogue in the countless clubs for fitness training, body-building, stimulation and simulation which you can find from Venice to Tupanga Canyon and which point to a collective asexual obsession'.<sup>8</sup>

The DAC is the prototype of club forms to follow. Of course, there are no clear indications that the architects who designed the dac were inspired by these European ideas. That would be too European! It is pragmatism, and the infinite optimism and persistence which allowed the dac to weather the storms of modernity and which have enabled it to continue almost intact. The idea of the 'bachelor machine' has never been more than a virtually present image in the special construction and effect of the dac. The particularly 'masculine' aspect of the club is to be found not only in the use of the sports facilities, but also in its Gentlemen's Club with its specific codes and usages made available to the elite members. The building of these kinds of clubs was a common phenomenon in the 1920s and 30s. As Robert Stern has written: 'By the late teens, a new type of club began to proliferate, devoted to a sport, a particular interest, a profession, or even a business specialty seeking to elevate itself to professional status, such as advertising'.<sup>9</sup> Two of the most important Athletic Clubs were the Racquet and Tennis Club and the New York Athletic Club which had been in existence since 1886. Stern quotes Sexton,

who characterized John F. Jackson's Prospect Park Branch as 'manliness' in its every detail, with living rooms that were 'homelike, but manly,' and club rooms that were 'sociable, but masculine.' This was even more the case with the dac. While undoubtedly a man's club, the dac also had a place for women. Indeed, the rules of admission and exclusion justify comparison with Duchamp's bachelor machine where the 'feminine' is part of a specific organization of attraction, regulation, and enclosure.

The DAC is situated on the banks of the Hudson River near Battery Park. Completed in 1931, it has 38 floors and is 543 feet high. From the outside, there is nothing to distinguish the building from the surrounding skyscrapers. The idea of the club originated with James A. Kennard and Philip D. Slingluff who thought of it as a way of getting rich quick. Wall Street already had, it is true, a variety of lunch clubs and private dining clubs, but there was no opportunity for the stockbroker, banker, or ship trader to exercise. Central Park was too far away, and the time needed to get there too valuable. The DAC is the only club in the business district of Manhattan. Other clubs, such as the influential Union Club, were deliberately not located in the business center.

'While the Union Club was able to maintain its relatively intimate scale – and certainly the exclusivity of its small membership – by moving to a location away from midtown, the Union League Club, founded in 1863 by members of the Union Club, chose to remain in Murray Hill and build a super scale facility that would provide hotel-like amenities for its increasingly suburban membership, a trend echoed in a number of other new clubhouses. In 1931 the club decamped only a few blocks from the red brick and brownstone headquarters at the north-east corner of Fifth Avenue and Thirty Ninth Street, designed by Peabody & Stearns in 1881, into a new eleven-story clubhouse at the southwest corner of Thirty Seventh Street and Park Avenue designed by Morris & O'Connor.'<sup>10</sup>

The aim of the DAC, however, was different than that of the Union Club. The DAC was founded as an expression of Berman's sketch of modernity – opportunism and financial rapacity were its driving forces. Membership cards were traded like shares of stock. The life membership cards were in fact transferable and were traded on the market. The idea turned out to be a successful one, and in 1926 the architects were approached. Starrett and Van Vleck, the building's architects, were very proud of the unique solutions which they invented for the building's foundations. Construction began in 1929. The French chef Jean Chantarelle was brought in and some months later, the legendary athletics director, John Heisman.

The DAC was founded in the crisis years of the American economy. It is remarkable that despite the

often seemingly insurmountable problems, the building and operation went ahead. When the DAC was completed everything looked great: all accommodations were fully booked; the various dining rooms were fully booked; and the cuisine was exquisite. But the Club itself was actually bankrupt. Fred Jarvis explains the club's survival as a result of a kind of culture built up around the Gentlemen's Club from the 1920s and 30s. Self-respect and the tightly-knit social caste system were the pillars on which the Club survived. The links with Yale, Harvard, Princeton, Andover and Exeter, the stock exchange members, the law partnerships, the yachts and polo ponies were the ingredients of the system from which the club arose and on which it stood.

It was a closed circle up on those shaded verandas of summer cottages and private golf links. Very few Irish and Italians were granted entrée, almost no Jews, and certainly no blacks. The leading clubs of the period enforced this quiet but powerful wasp superstructure.<sup>11</sup>

In March 1931, the club had 4,000 members. Membership cost \$525, and with the New York tax on top of that, the club was inaccessible to all but the well-to-do. And yet, the Club was broke. Bankruptcy was however, ultimately fought off. Grateful use was made of the escape hatch offered by Section 77b of the Bankruptcy Law. Enterprises which found themselves in difficulties could remain solvent by means of a petition to the Federal District Courts if they had sufficient prospects of surviving the crisis. Various parts of the building were run at a loss – the Golf Court, the Bowling Alley, and the Billiard Room were never really successful. Though very busy in the crisis years, the miniature golf course was dismantled in 1934. Conditions made it necessary to skimp on membership. In 1933 there were still 3,000 members. At least, that was the official count. Members (as many as six sometimes) shared a card, a practice to which a blind eye was turned. The new Tap Room was an enormous success. Many important business enterprises such as Moore-MacCormack, States Marine, Todd Shipyards, Bethlehem Steel, Corn Products and us Lines had their regular meetings there. About one hundred big companies were members. Expenditures of \$2,000 per card per month were common. Despite all that, in August 1947 the DAC was threatened with closure by the mortgage bank. Ultimately Wilbur Jordan saved the dac by acquiring the building in October 1947. Since then, it has done well. The 'hedonism of the connection,' noted by Baudrillard, has only increased its prosperity.

But this is not all there is to be said about the dac. When we read Koolhaas's text, the specific functioning of the club becomes visible. The serene exterior conceals the apotheosis of the skyscraper as an instrument of 'the culture of congestion,'

according to Koolhaas. With the DAC, the American way of life definitively outstrips the various 20th century avant-gardes which were continually creating abstract theories but were rarely in a position to realize them. Koolhaas rightly makes the connection with Moisei Ginzburg's social condenser – the club as a machine that intensifies and generates desired forms of interpersonal behavior. 'In the financial jungle of Wall Street the Club provides a complete program of hyper-service civilization, where a complete spectrum of facilities – which are all manifestly related to athletics – restores the human body.' The idea of the condenser is derived from that of the machine. During the First World War a number of important movements in art and architecture collided: Italian Futurism with the architectural rationalism of Terragni, Russian Futurism, Constructivism, and Dada. All were connected to the machine: the Futurists wanted to boost the powers of production and create a new man without altering the relations of production; the designs of Terragni brought the machine into the design; and the Russian Futurists saw the machine as having a dependent relationship with the new relationships of production determined by collective ownership.<sup>12</sup> Tatlin's tower, with its spirals streaming upwards, accelerates progress until it literally ends in utopia.

The Constructivists designed the perfect housing machine in which human behavior was standardized and streamlined into a mechanical process of normalized life. The new relationships of production are condensed in Ginzburg's social condenser of the Dom Kommuna, the plan by Barshch and Vladimirov which, according to Palmboom, is still one of the most radical proposals for collective housing complexes.

It is a single complex for 1,680 people, completely constructed from individual living cells and extensive communal facilities... In this project there are no longer any closed family households. The family is split up into its 'components': parents, the productive adults, babies and pre-school age children, and the school-going children. Each category has its own accommodation: the adults in the main wing, the infants and school-going children in the side wings at right angles to it. The plan is based not only on an analysis and explanation of daily life, but also of the entire life span of the inhabitants. Clearly distinguished into individual and collective facilities within the wings. The communal facilities for eating, leisure, sport, study etc., activities which in the family take place to a great extent in the home (if, of course, there is enough room) here take on an urban scale. The private dining room becomes a 'restaurant', the study becomes a library, the children's room becomes a separate children's wing; schools, pharmacies, sports hall etc. are also included in the complex. Here, almost the entire

gamut of urban activities and institutions within the sphere of reproduction are included in the building.<sup>13</sup>

Returning home from work, the worker arrives in the collective: at the entrance hall there are 'batteries of individual cupboards to store clothing in' indicating the change-over site from the productive to the reproductive spheres. In the lower storeys of the building are the individual housing cells intended for individual sleeping or study. The Dom Kommunas are perfect machines which simultaneously unfold, differentiate, and collectivize life; machines which regulate the 'private sphere' down to the bed, and in this way create the conditions for that other machine on the Hudson in New York. The Dom Kommuna acted not only as a general regulator of behavior, but as the creator of new external and internal sanitation standards for a new body.

The surrealists had another idea of the body. They wanted to realize the revolution of desire, the subversive, liberating power of Eros. Here, art and revolution also meant violence. What was at stake was the painful metamorphosis of the body. More than Breton, Aragon and Eluard, who made an angel of woman, Bellmer was able to mobilize this power. His *Machine Gun in a State of Grace* symbolizes a polymorphous sexuality in the form of a machine gun pointed at the bourgeois world. Here, the divided up sexual body is not reduced to a device for working as in the Dom Kommunas. Instead it gives expression to the fantasy of a desire which transcends the boundaries of an individual identity, a construction of subjectivity that is very much in line with Deleuze's and Guattari's *Body Without Organs (BWO)*, that 'field of immanence of desire, the plane of consistency specific to desire (with desire defined as a process of production without reference to any exterior agency, whether it be a lack that hollows it out or a pleasure that fills it).'<sup>14</sup> Alain Jouffroy, Bellmer's biographer, says that for him every woman is a garden of desires, where her identity is lost, and where the image breaks up into a kaleidoscopic longing.

A body that is no longer anatomical, but a focus of desires. An act of love which is no longer mere self-gratification or the taking possession of, but an orgy of fantasies, projections, substitutions, displacements, even hallucinations. An individual who no longer defines him or her self as limitation and demarcation but as the interchange of meanings which repeat themselves infinitely in mirror image: the surrealistic and the revolutionary conditions have never before come so close to each other.<sup>15</sup>

The specific construction of the dac makes its functioning as a machine clear. The 38 floors are all linked by 13 lifts on the northern side of the building. The lower floors house a relatively conventional set of facilities for keeping the body fit: squash courts, a handball alley, billiards, etc., everything

surrounded by changing rooms. The order in which the floors ascend is identical with the order of the stages in which the body is trained. But on the higher floors with their assumed peak condition, we find a very special territory. When the visitor steps out on the 9th floor, he steps into an artificially lit space where no daylight penetrates. The lift leads directly onto the rooms where you can change. The athlete undresses, puts on his boxing gloves, and seeks out one of the many punching bags. Perhaps, says Koolhaas, he finds a human opponent. On the southern side, the same changing room is equipped with an oyster bar with a view over the Hudson River. Eating oysters naked with boxing gloves on – that is Koolhaas's 'plot' for the 9th floor. The 10th floor adds an element to this social condenser which distinguishes it from that of Barshch and Vladimirov. As well as a number of preventive-medical facilities, such as a massage section, Turkish bath, sun lamp and the six barbers who, as Koolhaas says, 'are initiated into the mysteries of male beauty,' on the southwest side there is a medical center where five 'patients' can be treated simultaneously. The doctor who works here is charged with purging the athletes by the process of 'colonic irrigation.' Not only are the muscles put into shape, but by introducing new bacteriological cultures, the interior of the human body – irrigation of the large intestine – is also brought under the regulation of a new metabolism. The healthy and purified body is now ready for the top-level sports higher up, and the feeding and recuperation of the body. This purified body has left behind the split between man and nature. If Lenz still occupies a natural landscape of mountains, trees and water, the Club athlete only knows an artificial world.<sup>16</sup> Just like Lenz, he perceives nature as a production process.

According to Deleuze and Guattari, there is no state of man or nature, but merely processes which cause the one to become the other, processes which link one machine to another. I and not I, interior and exterior, lose their significance. Unlike the schizophrenic Lenz who perceives nature as a production process, here all nature has become artificial. The golf court on the 7th floor was the transplantation of an 'English' landscape of hills, slopes and a small stream which meanders through the space. Grass, trees, etc., all 'true to life,' but completely artificial. The nature which has been wiped out by the metropolis is reassembled inside the skyscraper as a technical service for metropolitan man, giving him new strength in his exhausting life. 'The skyscraper has transformed nature into Super-Nature,' as Koolhaas says. The 13th to the 19th floors are intended to allow the trained body to recover. There is a lounge and library and there are kitchens and a restaurant. The 17th floor is one of the most crucial in the entire building. It is a roof garden with a small dance floor and exterior terra-

ce. Here, two flows are joined and again separated – that of the athletes and that of women. Unlike on the other floors where the athletes do their strenuous exercises, here women are allowed. Women pass in the lifts which take them directly to the 17th floor. From the 20th to the 35th floor there are only hotel rooms and suites.

Marcel Duchamp's great bachelor machine, *La mariée mise à nu par ses célibataires, même* consists of two sections. In the upper half of the Large Glass we find an amorphous form which Duchamp called milky way or top inscription (*Voie Lactée* and *Inscription du haut*) and which should be thought of as a three-dimensional space. Hanging on this is the 'female skeleton of the bride,' suggesting a possible projection into the fourth dimension. One element almost touches the lower edge of the upper half of the glass. In the lower half we find ourselves in the world of perspective, the third dimension of the bachelors. The bachelors (*Les Moules maliques*) are matrix-shaped and form a cemetery of uniforms and liveries (*Le cimétiaire des uniformes et des livrées*). They are mounted on runners. Their stereotype movements and the energy they generate are led by tubes to a chocolate grinder, which, for Duchamp, stands for masturbation. The ejaculation – which does not take place in the Large Glass – liberates the voyeur-energy which is guided back to the upper half of the glass by means of the boxing match, which, incidentally, does not take place either. In this way the 'bride half' is set in motion again. This closed circuit, which for Duchamp is associated with a change in the physical state, presupposes the two halves. The upper, more diffuse, female half does not function without the bachelors.

The Large Glass has been characterized in a number of ways: by Breton as a hermetic-erotic machine; by Jean Clair as a journey from the third to the fourth dimension; and as an alchemical machine by Arturo Schwarz. Michel Carrouges made an extensive comparison with Kafka, Raymond Roussel, Alfred Jarry, Guillaume Apollinaire, Jules Verne, Adolfo Bioy Casares, Lautréamont, and Edgar Allan Poe, among others.<sup>17</sup> In his book *Les transformateurs duchamp*, J.-F. Lyotard focuses on the Large Glass and the three-dimensional construction with the title *Etant données, le gaz d'éclairage et la chute d'eau*.<sup>18</sup> Deleuze and Guattari situate this bachelor machine in the domain where a connection is created between the desire machines and the Body Without Organs (BWO), which they relate to the axiomatic regulation of behavior in the capitalist age.<sup>19</sup> The bachelor machine is thus the successor to the paranoia machine of the despotic age. The bachelor machine, however, has a different function. It involves immediate consumption – a gratification that could be called auto-erotic – in which a new connection is made announcing a

new birth, as if the mechanistic eroticism were setting free another power. They are thus like Bellmer's *Mitrailleuse*. The bachelor machines, however, are no more 'liberated' than the desire machines. The 'intensive quantities' (*des quantites intensive*) provide an almost unbearable schizophrenic perception, a scream between life and death, a feeling of violent transition. These intensities come into being, according to Deleuze and Guattari, through the forces of attraction and repulsion, and signify decline and rise. More explicitly than Deleuze and Guattari, Carrouges believes that the bachelor machine actually changes the love flows into a deadly mechanism. For him, the main structure of this improbable machine is based on a mathematical logic. Each bachelor machine consists of a double system of images, both parts of which are related to each other and are of equal weight.<sup>20</sup> One field is related to sexuality, which contains two elements, the male and the female. Both poles have to be understood as conceptual categories distinct from each other. But this does not mean that problems do not arise within these categories. Duchamp recognized this. His bachelor machine, in fact, contains nine bachelors which can be regarded as fragments of the male element. Opposed to these, there is but a single female element.

The composition is the projection of an object which we cannot perceive directly. The *Large Glass* is an enigma which we should not simply look at, but decipher.<sup>21</sup> Like Lyotard, Octavio Paz discusses the *Large Glass* in relation to *Etant données*. Of course, both works of art are considerably more complex than I am here suggesting. I am interested, however, in one part of the *Large Glass*, or to put it in a better way, a part of the processual character of the *Large Glass*. According to Paz, the gas is the element of the bachelors. It is not a question of a representation of the bachelors, but a reality which we cannot see and which sometimes appears as the sinister machine of the *Large Glass* and sometimes as the naked girl in *Etant Données*. The bride is also the projection of an invisible world. What is remarkable is the specific relationship that Paz draws between this projection and that of the molds. The nine molds, the gas from the *Large Glass*, and the phallic lamp, which the girl holds aloft, are the instruments with which the bride enjoys herself, sees herself, and recognizes herself. Referring to Dumezil, Paz makes a comparison with mythology. I won't go any further into it here, but one remark in particular is important. He suggests an important difference between mythological images and Duchamp's images; the bride is governed by the circulation of solitary desires, while mythical and ritual images are linked to the idea of fertility.<sup>22</sup> This is not the case with Duchamp. In addition to the field of sexuality, there is also the field of mechanics. Again, they are divided into two mechanical

elements: analogous and exclusive male and female parts. In Duchamp we find the 'bride' in the upper half only and the 'bachelors' in the lower half only. As Raymond Roussel notes, the social division of the sexes becomes a breeding ground for image and meaning. Paz makes the additional connection with Provençal court poetry from the 12th and 13th centuries. Love means service; after all it was the woman who took the initiative. The ministry of love was a 'pilgrimage from lower to higher.' And the troubadors were usually from the lower social strata.<sup>23</sup> The sexual desires of the troubadors also underwent the gas of sublimation. It might be said that they were looking for another reality which they hoped to achieve by means of the body. Duchamp's *Glass* is thus an ironic commentary, a parody of courtly love.<sup>24</sup> In addition, Duchamp believes that the alchemist is the archetypical bachelor. And as Gaston Bachelard reminds us, alchemy was exclusively a male science. These bachelors are men without women who have withdrawn from society.

Now to return to the DAC, the bachelor machine on the banks of the Hudson. To be clear, Koolhaas describes the potential and not the actual functioning of the Club. The tower, then, was never actually used by the kind of bachelors described in *Delirious New York*. And naturally, Duchamp's *Large Glass* was never the exemplar for Starrett and Van Vleck. The Club was above all a club, a unique meeting place for wasp dealers and bankers who did good business and who fought for the continued existence of their skyscraper. Nor is it a question of a pure typology. Rather, a noticeable correspondence in functional possibilities emerges when we place the two abstract scenarios alongside each other. A number of possibilities then become visible and confirm Koolhaas's and Baudrillard's perceptions of the realized modernity in Manhattan. Up to the 17th floor this skyscraper houses the ritual movement of the athletes. They fight an exhausting, pitched battle, but one which is always the same – to keep the body in proper condition. Just like the chocolate grinder and the watermill on gliders which always make the same movements, the athletes do their laps, their 'workouts.' The more intense the workout, the better trained the body, and the better trained the body, the higher up the program, the higher one goes in the building. The 9th floor is also an important level. Here one can eat oysters, naked, with boxing gloves on. On the 10th floor we find the purgative department, the Colonic Irrigation. We now know that the bachelor machine is also an alchemical machine, and so we will no longer be surprised by the purgative department where the body is refined. The *materia prima* (the athlete) undergoes a purification which cleanses body and soul. And this purification reinforces the masculine element.

On the 9th and 10th floors are lockers and medical baths. The 10th floor contains the paramedical facilities and the Colonic Irrigation, the 9th floor the oyster bar and the boxing area. Three important elements are found in this bachelor machine. The oyster bar is an anticipation of something to come, something above. It refers to the female element which is not present here, but which is located on the 17th floor, on the roof garden. There we find the dance floor: the highest rung on the ladder where the feminine appears to unite with the masculine. This floor forms the upper window of this Large Glass. Below, we see the ritual movements of the masculine forms, the athletes, and above, the 'bride machine' which keeps everything going. The spaces are separated and the energy of the 'bride' cannot penetrate to the lower floors of the building. This 'flow' goes up and down via the lifts. Separate circuits. But this leaves the question of elucidating the boxing area. This seems ambiguous. It can refer to the activities which take place on the other floors. The question then is why this relatively small space is housed on this floor and not on a lower one. Another explanation is the one we find in Duchamp. Schwarz refers to a sketch by Duchamp from 1913 entitled the 'boxing match.' It is a preparatory study for the Large Glass. The sketch looks like a technical drawing, a design for a useless machine. It is drawn, however, with great precision. The sketch shows the imaginary stripping bare of the bride in the form of a mechanical ballet, a stripping bare which is brought about by the desire of the bachelors. They hit the ball bearing which shoots upwards and sets the clockwork of the boxing match in motion. By means of complicated movements the bride is stripped bare. On a diagram of the Large Glass from 1965-66 this small complicated apparatus has been added, exactly on the dividing wall between the two halves. It attempts to bring about the impossible connection between the third and fourth dimensions. This explanation points in the same direction as the oyster bar: anticipation of the impossible unity in the roof garden. Both oyster bar and boxing area, which are on the same floor, refer then to the higher department where the men, after their strenuous workouts, are finally in shape to encounter the opposite sex. 'The plan is of primary importance, because on the floor are performed all the activities of the human occupants.' In this way,

Raymond Hood defined Manhattan's version of functionalism. In the dac every plan is the abstract composition of activities which prescribe a different behavior for each floor. The flow of athletes moves, as Koolhaas says, in 'an abstract composition' up and down between the 38 floors in a sequence which is only possible for an elevator man. As with every bachelor machine, here too the subject (the athlete) is produced as a remainder, an appendage to the big machine to which he is connected. As we have seen, Deleuze and Guattari characterized the bachelor machine as a machine of consumption, a gratification that could be called auto-erotic. This mechanical eroticism proclaims a new connection. A new power is liberated. Indeed it is that ultimate rejoining and reidentification of the organic with the mechanical that Fredric Jameson sees as typical in Deleuze and Donna Haraway.<sup>25</sup> Koolhaas's characterization seems to link up well with this: 'the club has reached the point where the notion of a "peak" condition transcends the physical realm to become cerebral.' Koolhaas calls the club an incubator for adults. It is an instrument which allows the members of the Club, who are too impatient to wait for the outcome of this evolution, to reach unprecedented heights in their development. They emerge as new beings. It is this which separates these Metropolitanites who have the apparatus of modernity at their disposal, from the rest of the male sex. And the only price, according to Koolhaas, which these locker-room graduates have to pay for their collective narcissism is... sterility. It is a mutation which does not reproduce. 'The bewitchment of the Metropolis stops at the genes, they remain the final stronghold of Nature.'

For the real Metropolitan, the bachelor existence is the only one possible. And of course, the management of the Club has always understood this: 'with its delightful sea breezes and commanding view, the 20 floors devoted to living quarters for members, make the Downtown Club an ideal home for men who are free of family care and in a position to enjoy the last word in luxurious living.' As Koolhaas says, 'The dac is a machine for metropolitan bachelors whose ultimate "peak" condition has lifted them beyond the reach of fertile brides.'

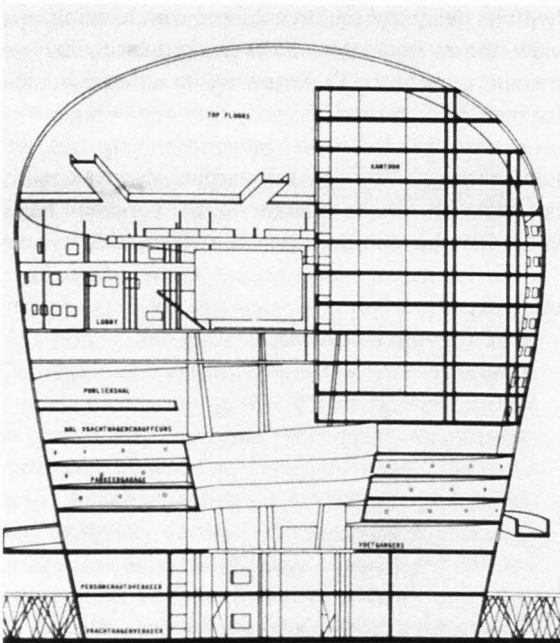
Verfasser:

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Notes:

- 1 Jean Baudrillard, *America* (London, 1989)
- 2 Marshall Berman, *All that is solid melts into air* (New York, 1982)
- 3 Berman, *ibidem* pp. 295 - 296
- 4 Paul Virilio, *The aesthetics of disappearance*, (New York, 1991), p. 60. Originally *Esthetique de la disparition*, Balland, 1980, see also *L'horizont negatif*, Paris, 1984

- 5 Sea Trade Centre, Zeebrugge 1989, in: OMA, Rem Koolhaas, Documents d' architecture, Milano/Paris 1990 p. 32, (A la différence de la tour de Babel 'originale', qui fut le symbole de l'ambition, du chaos et finalement de l'impuissance, la présente tour de Babel est un 'machine' fonctionnelle qui accueille sans peine les voyageurs, les divertissant et les acheminant au lieu de destination.)
- 6 Rem Koolhaas and Bruce Mau, s, M, L, XL, p. 928. The project itself is discussed under Working Babel, Sea Terminal Zeebrugge, Belgium Competition, 1989, pp. 579 – 601
- 7 Michael Newman, Revising Modernism: representing postmodernism: critical discourses of the visual arts, ICA documents, p. 50
- 8 Jean Baudrillard, ibidem p. 59
- 9 Robert A. M. Stern, Gregory Gilmartin and Thomas Mellius, New York, 1930. Architecture and urbanism between the two world wars (1987), p. 196
- 10 Stern, p. 191
- 11 Fred G. Jarvis, Crises in a skyscraper. The Long Struggle and Eventual Triumph of the Downtown A.C. (DAC Journal, October 1976)
- 12 Gilles Deleuze and Félix Guattari, 'Programmatische Bilanz für Wunschmaschinen', in: Anti-Ödipus, Kapitalismus und Schizophrenie (Frankfurt am Main: Suhrkamp Verlag, 1974)
- 13 Frits Palmboom, Doel en vermaak in het constructivisme (Nijmegen, 1979), p. 20
- 14 Gilles Deleuze and Félix Guattari, A thousand plateaus: Capitalism and Schizophrenia, (Minneapolis: University of Minnesota Press, 1987), p. 154. See also Arie Graafland, De architectuur van het onbehegen, (Nijmegen, 1995), p. 71
- 15 Xavière Gauthier, Surrealisme et sexualité (Paris, 1971). German translation Surrealismus und Sexualität. Inszenierung der Weiblichkeit (Berlin, 1980), p. 211
- 16 G. Buchner, 'Lenz' in: Werke und Briefe (Leipzig, 1968); quoted by Deleuze/Guattari, 'Programmatische Bilanz'
- 17 Michiel Carrouges, Les machines Célibataires (Paris, 1976)
- 18 Jean François Lyotard, Les TRANSformateurs Duchamp (Paris, 1977), p. 20
- 19 Gilles Deleuze and Félix Guattari, Anti-Ödipus, pp. 315 – 338
- 20 Michiel Carrouges, 'Mode d'emploi, Gebrauchsanweisung', in: Junggesellenmaschinen/Les machines Célibataires (Berne, 1975), pp. 21 – 48
- 21 Octavio Paz, Marcel Duchamp, appearance stripped bare (New York, 1978), p. 93
- 22 Ibidem, p. 128
- 23 Ibidem, p. 157
- 24 Just like Duchamp, Beckett also says to the bachelors of the 1920s that they must include sex in an impossible relationship instead of avoiding it completely. Kristeva draws a connection with First love and Not I. A banishment in love. Schwarz quotes from a letter by Duchamp, in which he says that he waited until he was 67 to get married, because only then was it possible to be involved with an infertile woman.
- 25 Fredric Jameson, The Seeds of Time (New York: Columbia University Press, 1994), p. 138

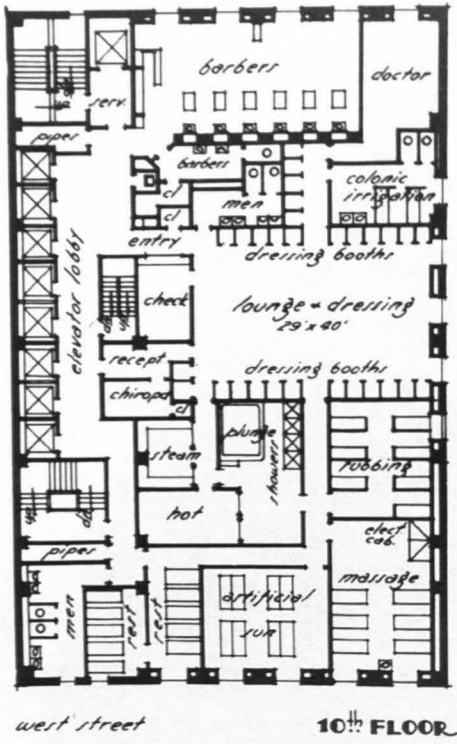


11 Sea Trade

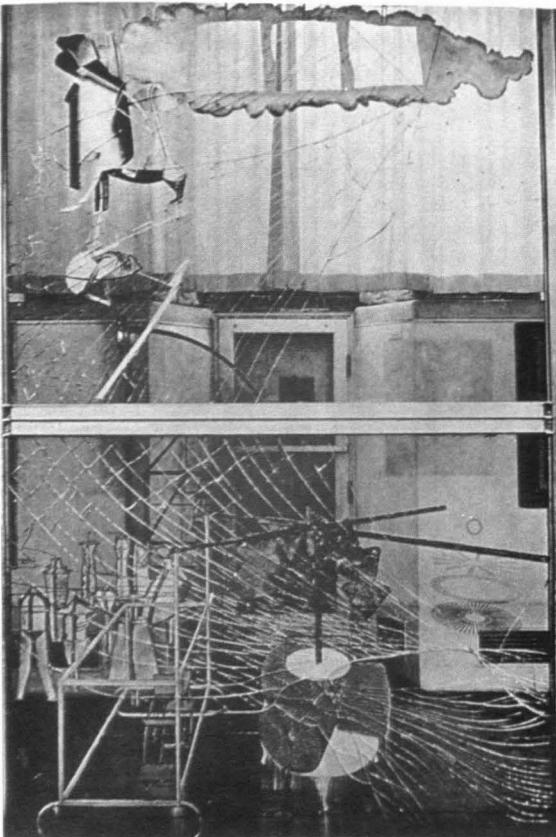
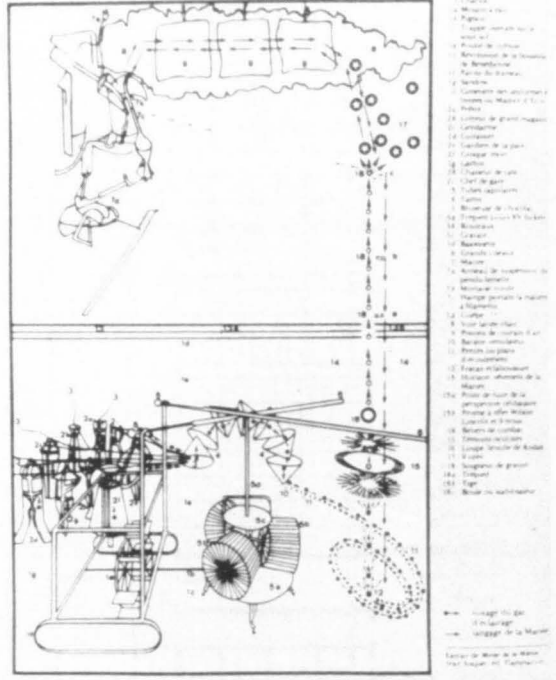




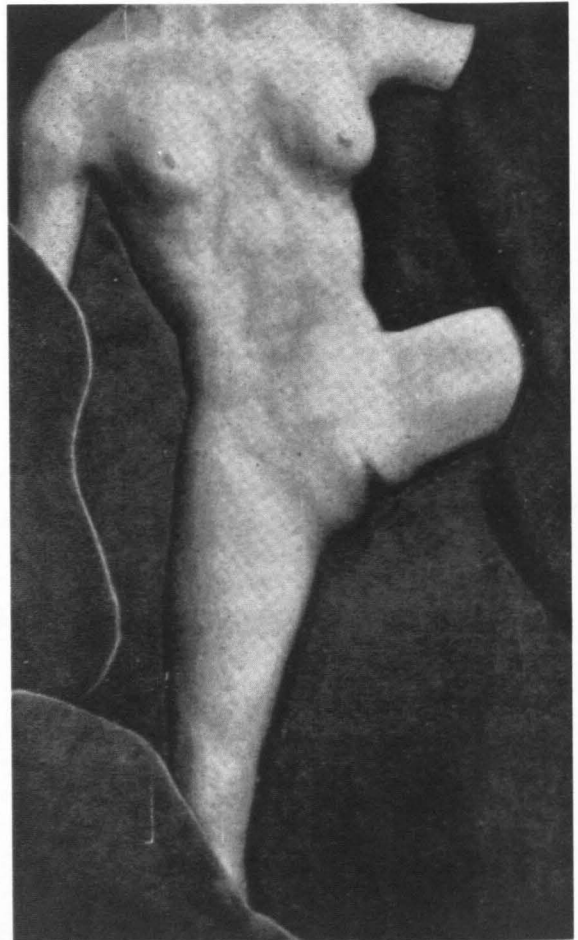
71 Marcel Duchamp, *The Large Glass*, upper half: the Bride's Domain; lower half: the Bachelor Apparatus



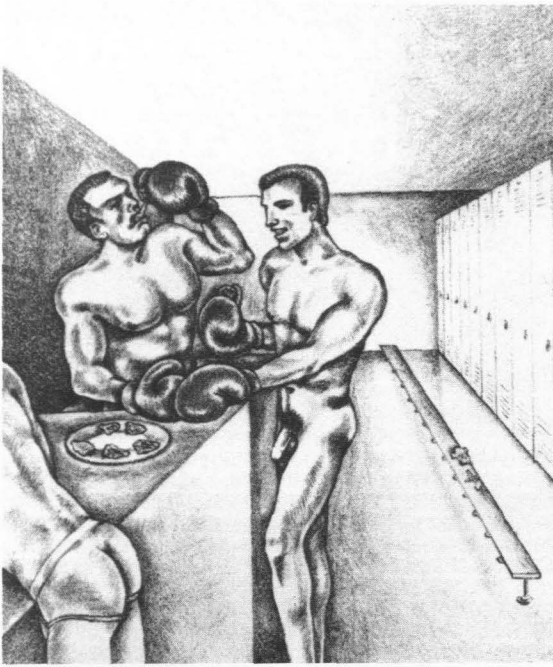
51 DAC, 10th floor



61 Marcel Duchamp, *La mariée mise à nu par ses célibataires, même*



81 Marcel Duchamp, *Etant donnés, le gaz d'éclairage et la chute d'eau*, 1948 - 49. *The naked girl*



[123: The Boxing Match, 1913]

