

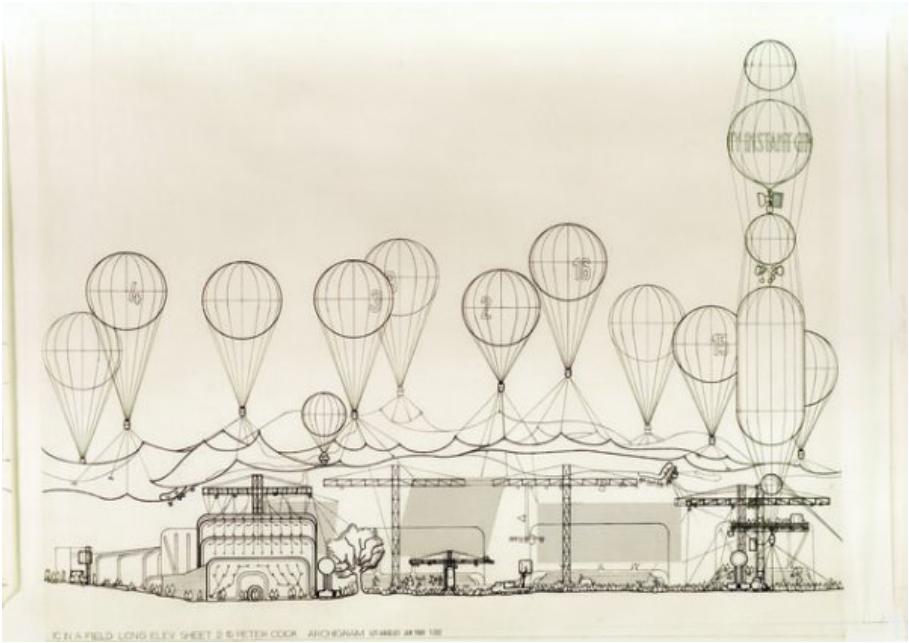
MACHINES

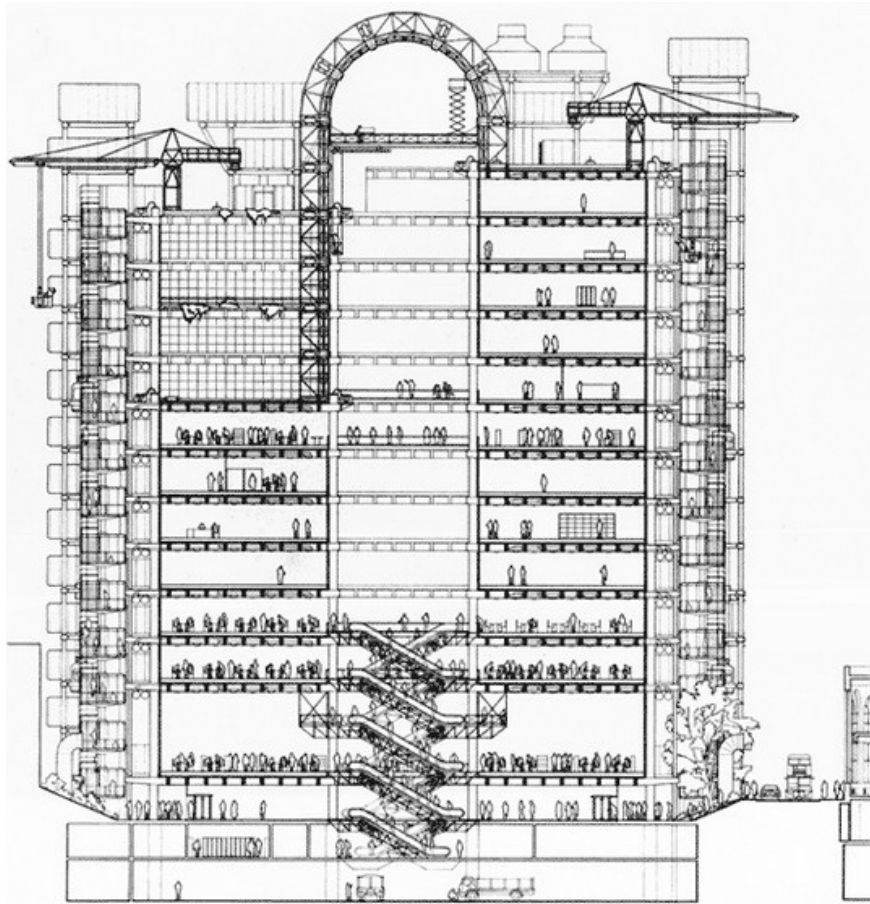


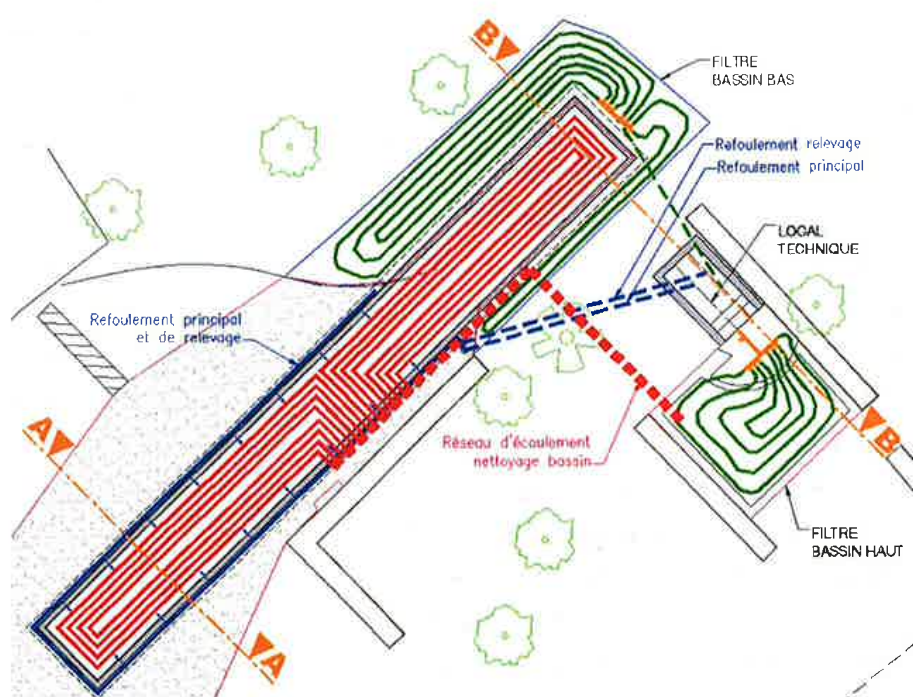


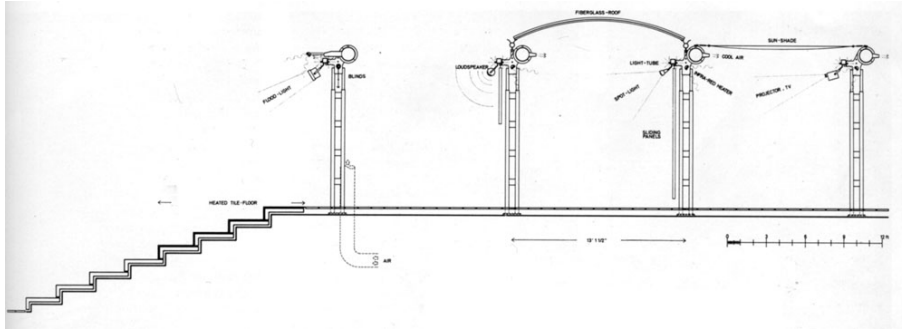












machine (n.)

1540s, "structure of any kind," from Middle French machine "device, contrivance," from Latin machina "machine, engine, military machine; device, trick; instrument" (source also of Spanish maquina, Italian macchina), from Greek makhana, Doric variant of mekhane "device, means," related to mekhos "means, expedient, contrivance," from PIE *maghana- "that which enables," from root *magh- (1) "to be able, have power" (source also of Old Church Slavonic mogo "be able," Old English mæg "I can;" see may (v.)).

Main modern sense of "device made of moving parts for applying mechanical power" (1670s) probably grew out of mid-17c. senses of "apparatus, appliance" and "military siege-tower." In late 19c. slang the word was used for both "penis" and "vagina," one of the few so honored. Political sense is U.S. slang, first recorded 1876. Machine age is attested by 1851:

The idea of remodelling society at public meetings is one of the least reasonable which ever entered the mind of an agitator: and the notion that the relations of the sexes can be re-arranged and finally disposed of by preamble and resolution, is one of the latest, as it should have been the last, vagary of a machine age. ["The Literary World," Nov. 1, 1851]

Machine for living (in) "house" translates Le Corbusier's machine à habiter (1923).

But then I'll come across a new record that sounds like nothing else I've heard: I can't quite place it, but its appeal feels so organic and easy to understand, I don't really feel a need to place it, either. Such is the case with the second solo album from Michigan-born, Montreal-based saxophonist Colin Stetson, *New History Warfare Vol. 2: Judges*.

A few things about this record make it highly unusual. First, Stetson generally records his pieces solo, live, and in a single take. Some of these tracks have so much sound, so many cross-crossing and overlapping elements, it simply doesn't seem possible that one musician is making them in real time. "Judges" has clattering percussion, a menacing bassline, and a growling lead element that sounds like an anguished voice processed in a strange way. Well, the percussion turns out to be a close-mic'd recording of the instruments' keys being manipulated, the low-end comes from the fact that Stetson plays the enormous bass saxophone and has a good sense of how to underpin a tune with a deep pulse, and the lead voice is indeed his voice-- Stetson vocalizing through the horn as he blows. That all of these things come together at once in a piece that is compelling and highly musical is nothing short of miraculous. The key to Stetson's approach is that he uses an array of microphones placed in strategic places-- on the horn, on his neck, on the other side of the room-- and then mixes everything down into a churning cauldron of sound.

Colin Stetson. Should listen to Judges song to understand. Loud please.
By means of technological advancement. By the use of machines. He
has been able to completely deconstruct the sax. And reconstruct it in
a totally different way. One which destroys all ancient idea we could
have of the instrument. He has enlarged the scale and possibilities of
it. We can no longer relate the sound to an instrument. It is producer of
an agonizing interior roar. One able to fully destroy some boundaries
of a psychological structure. One able to produce physical responses.
One able to create a completely different environment where seems
to be no limit for pleasure and recreation. A subjective and simplified
version of machines power. McLuhan at The Medium is the Message
writes about it. The railway changed the scale and accelerated
social structure. Creation of new urban conditions. Creation of new
economical structures. Creation of new leisures. Harry Pearson
describes the innovation of Karl Rodbertus. The strength of technological
advancements for social restructure. Internet. There are no longer
frontiers. There are no longer scales. There is no longer time. Everything
is simultaneous, intense and instantaneous.

Everything is architecture. The aircraft carrier of Hans Hollein in the landscape puts the question. Architecture can be an autonomous machine and a condenser of a city. Seems the father of Nemausus. A collective machine for individuals. Which are the possibilities of modification of a building and its relation with the exterior is asked in Perrault's Olympic Tennis Center. Same possibilities to restructure the space in order to provide answers for different scenarios is the point in Prada's platform, elevator and metal boxes. The machine as a device for recreation in the Expo '70. Even more, it becomes a full transformer of environment in Haus-Rocker-Co flyhead. The same devices used in Gruppo 9999 nightclub in order to intoxicate, are by contradiction used as instruments to help people no loose their way in the Mach 2.

Is already in the nature of its program in Abalos & Herreros recycling plant that makes it a machine. But the same industrial idea, in this case of reduction, is transformed into production of intensities in Archigram's Instant City. The idea of temporality, in terms of dot in plan, and autonomy of Instant City is brought more to the limit in Walking City. The same autonomy and noncontextual is achieved in Lloyd's building. Maybe Settima Città is the most apparatus of all. It is a constant production and reproduction. The end of its power could mean the death of the city. In a simpler way, the Bordeaux pool is doing the same exercise. The process of recycling is of major importance. Hans Hollein Olympic Media Line by terms of structure and infrastructure is able to solve all kind of scenarios with a unique machine. But maybe the best esthetic of house as machine is Made in's Chardonne Villa.

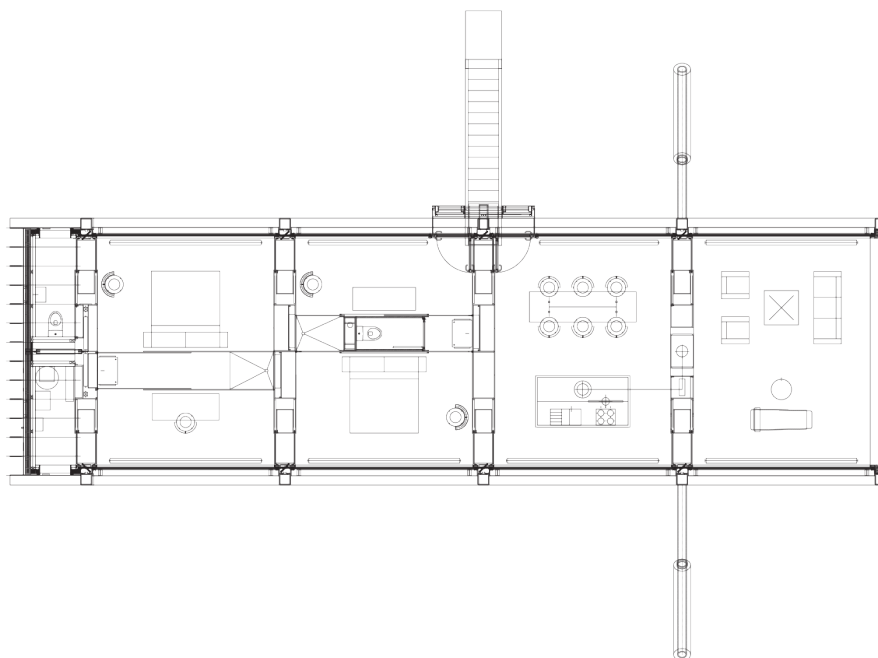
The nightclub is an apparatus of constant production and reproduction. Even more able to produce tension between the individuals. Achieving the use of their own apparatuses for the purpose of reproduction. It is a machine able to induce psycho-physio-logical changes and motion in the individuals. Is able to create new urban conditions. New social structures. New environments. New recreations. It is pure production of artificial natures. It is Internet in its most physical appearance. Is simultaneous, intense and instantaneous.

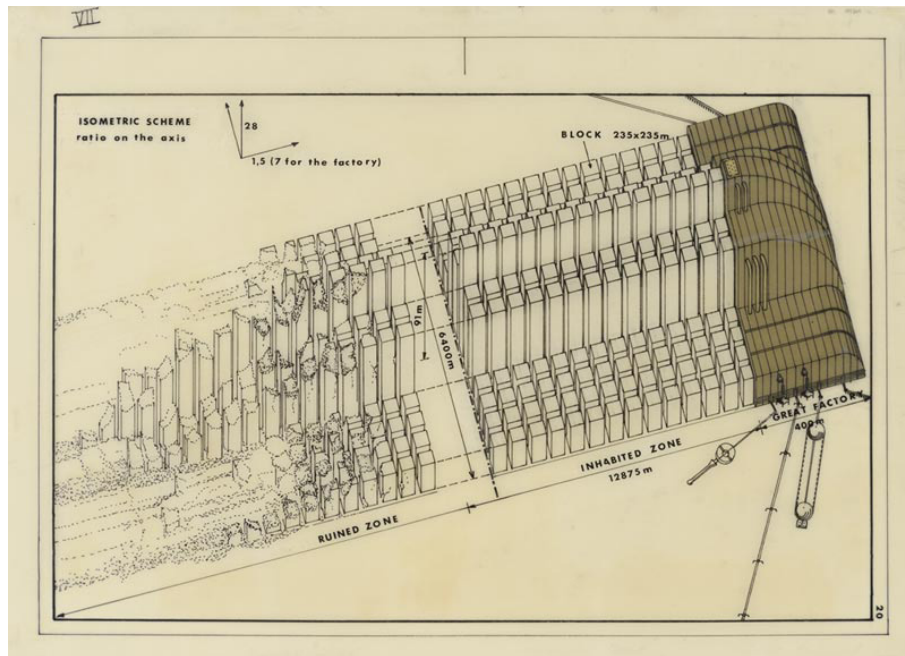
As early as 1864-67 Karl Rodbertus elaborated his theory of "Economic Life in Classical Antiquity." In *trade and Market in the Early Empires* (p. 5), Harry Pearson describes his innovation as follows:

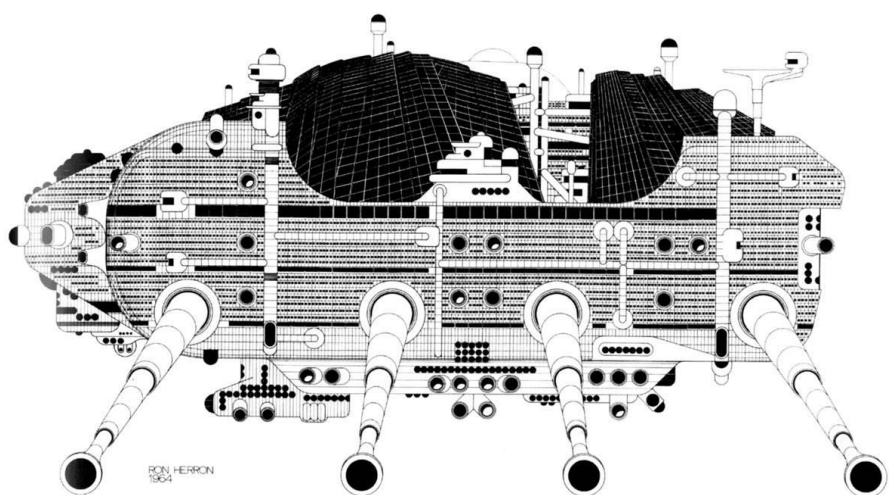
This remarkably modern view of the social function of money has not been sufficiently appreciated. Rodbertus realized that the transition from a "natural economy" to a "money economy" was not simply a technical matter, which resulted from a substitution of money purchase for barter. He insisted instead that a monetarized economy involved a social structure entirely different from that which went with an economy in kind. It was this change in the social structure accompanying the use of money rather than the technical fact of its use which ought to be emphasized, he thought. Had this point been expanded to include the varying social structures accompanying trading activity in the ancient world to controversy might have been resolved before it began.

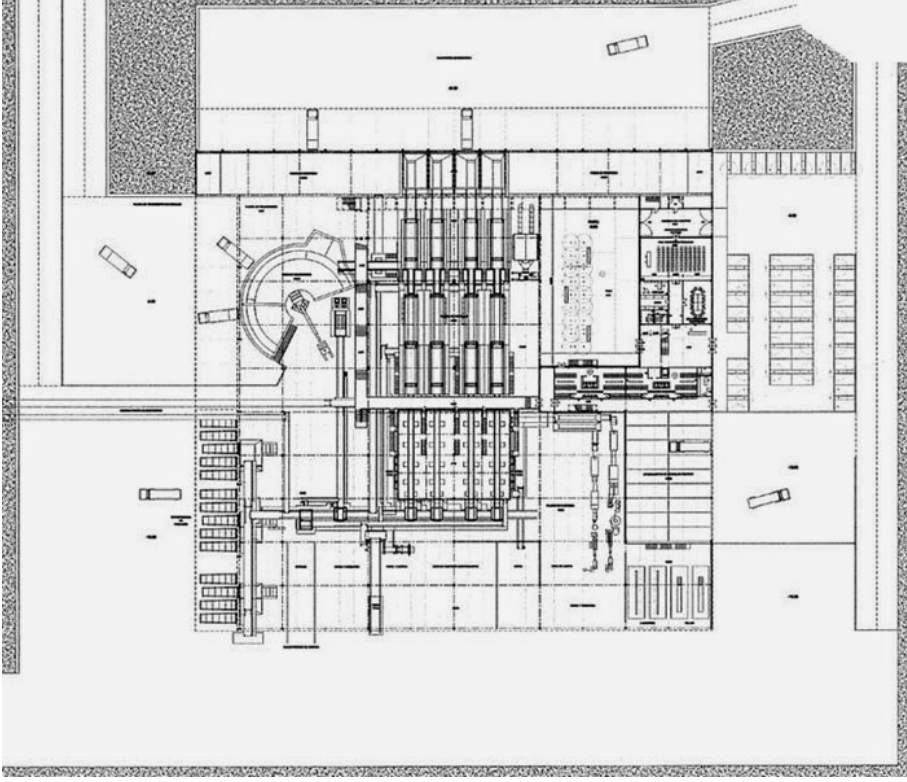
The instance of the electric light may prove illuminating in this connection. The electric light is pure information. It is a medium without a message, as it were, unless it is used to spell out some verbal ad or name. This fact, characteristic of all media, means that the "content" of any medium is always another medium. The content of writing is speech, just as the written word is the content of print, and print is the content of the telegraph. If it is asked, "What is the content of speech?," it is necessary to say, "It is an actual process of thought, which is in itself nonverbal." An abstract painting represents direct manifestation of creative thought processes as they might appear in computer designs. What we are considering here, however, are the psychic and social consequences of the designs or patterns as they amplify or accelerate existing processes. For the "message" of any medium or technology is the change of scale or pace or pattern that it introduces into human affairs. The railway did not introduce movement or transportation or wheel or road into human society, but it accelerated and enlarged the scale of previous human functions, creating totally new kinds of cities and new kinds of work and leisure. This happened whether the railway functioned in a tropical or a northern environment, and is quite independent of the freight or content of the railway medium. The airplane, on the other hand, by accelerating the rate of transportation, tends to dissolve the railway form of city, politics, and association, quite independently of what the airplane is used for.

Let us return to the electric light. Whether the light is being used for brain surgery or night baseball is a matter of indifference. It could be argued that these activities are in some way the "content" of the electric light, since they could not exist without the electric light. This fact merely underlines the point that "the medium is the message" because it is the medium that shapes and controls the scale and form of human association and action. The content or uses of such media are as diverse as they are ineffectual in shaping the form of human association. Indeed, it is only too typical that the "content" of any medium blinds us to the character of the medium.

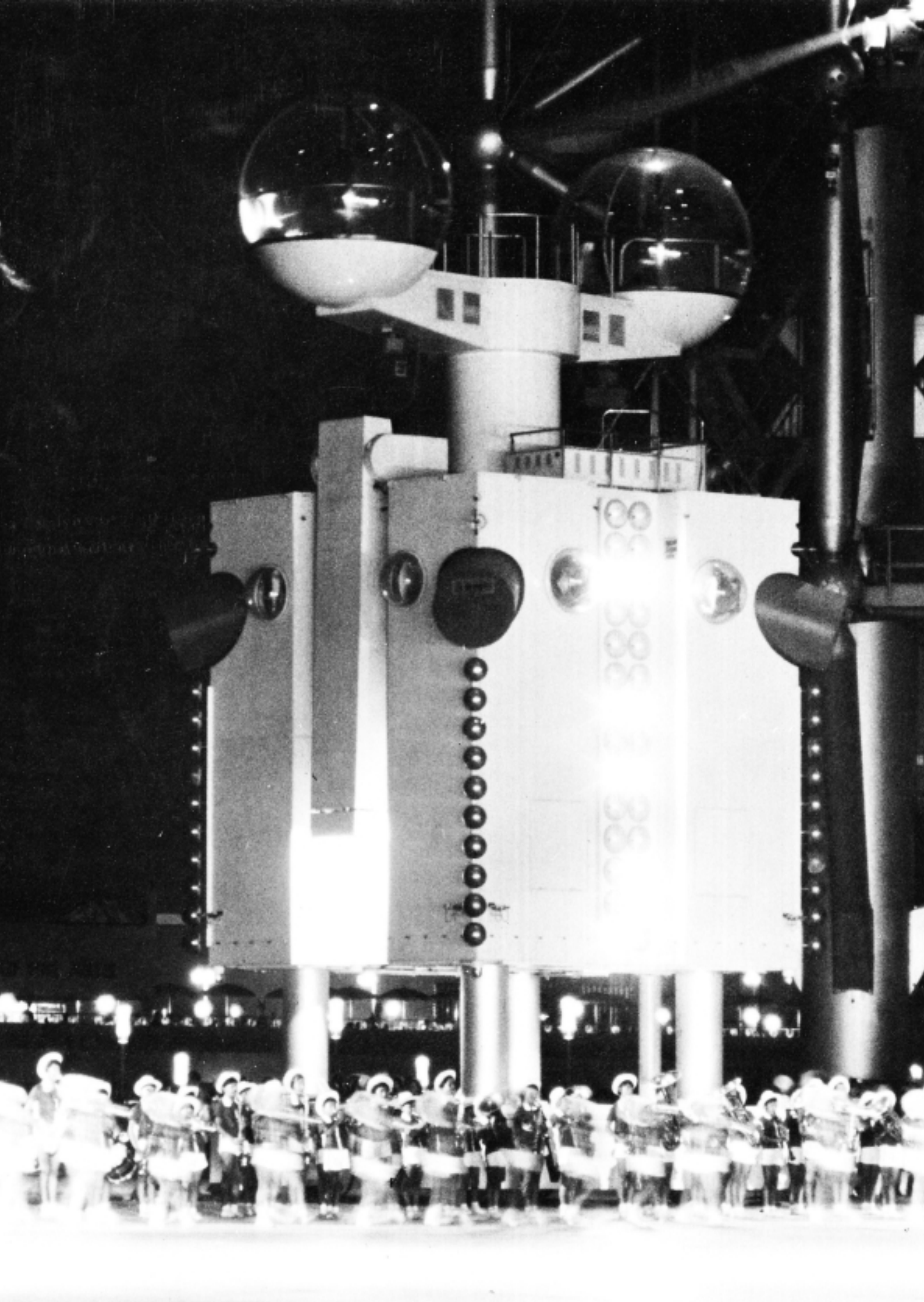




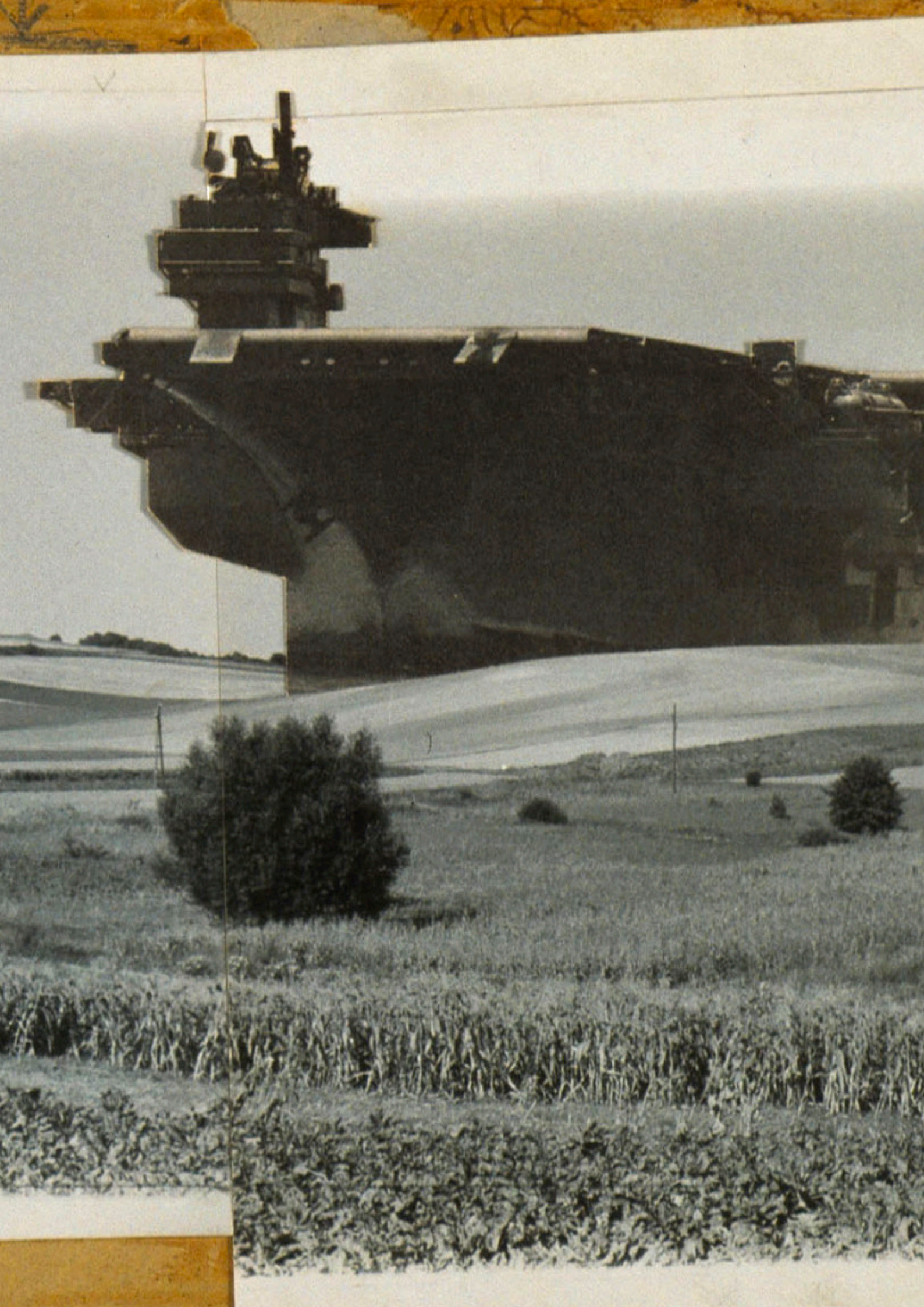












Gruppo 9999 - Space Electronic. <https://spaceelectronic.wordpress.com/2014/06/04/archival-photographs/>
Arata Isozaki - Festival Plaza, Expo '70. http://arqueologiadel futuro.blogspot.ch/2010_08_01_archive.html
OMA - Prada Epicenter New York. <http://oma.eu/projects/prada-epicenter-new-york>
Hans Hollein - Aircraft Carrier City in Landscape. <http://inter1.aaschool.ac.uk/drawing-references-ii-architecture-is-without-purpose/>

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