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Hallucinations of an Interior

Introduction

The significance of spatiality in convening a narrative of ontology is very much key in the philosophy of Giles Deleuze and Félix Guattari who fixate explicitly intensely on the space in-between objects to understand (not a fixed identity but rather) their place, as partial fragments in the production of an assemblage. This encounter, while operating in what can be at first glance understood as a Spinozean affect suggests a level of exclusion of all the characteristics of interactions that may be at play that do not explicitly contribute to the encounter in question. The interplay between an assumed relation where the attention is directed at the intensity of the meeting of the subject and the object has a specific architectural meaning and impacts on how architects think of connecting and organising spaces and definitions of basic concepts of ‘interior’ vs ‘exterior’. Yet in Deleuze’s and Guattari’s texts, even the ones that explicitly target an architectural audience they not once refer to or describe (in their detailed fashion) a formal architectural drawing – a device that architects use to discuss spatial relations which arguably offers a good level of analytical ways to understand and convene a spatial narrative through composition; they rather refer to paintings and sketchy diagrams they make themselves. One possible reading may be that this omission was due to the lack of poetry in a formal architectural document. I would argue that this is not the case given their adamant resentment of their writing being treated as a mere metaphor in *Dialogues II*¹. Even while addressing matters specific to architecture in *The Fold: Leibniz and the Baroque* first published in 1988 and referring explicitly to Bernard Cache, Deleuze only refers to the general ways in which Cache conceptualises architecture².

¹ G. Deleuze, and C. Parnet, *Dialogues II*, p. 87.

² G. Deleuze, *The Fold: Leibniz and the Baroque*, p. 166 and p. 183.

My argument in this paper is that a possible reading of the images they include and those they omit is useful in reflecting on understanding their spatial ontology which holds metaphysics at heart. Specifically, the comparison between formal architectural drawings and the graphics they use can be understood as a lack of ability of the former to carry the qualities that are helpful to link together key texts by Deleuze and Guattari in which they convey a discussion about desire or a field of possibilities, one that is dynamic and offers a soft articulation of their concepts. In saying this I will discuss a conceptual abstraction of the formal architectural drawing convention and the values and limitations that it offers but at the same time I will compare it with a single mention of Robert Gie, an author of images that takes up very little space in *Anti-Oedipus: Capitalism and Schizophrenia* first published in 1972³. The significance of the moment in the text where Gie was mentioned is one that leads to the description of one of the most significant concepts in their writing – desire; and one, which I feel Deleuze and Guattari saw, conveys what the formal architectural drawings lack. This, I believe is the capacity to represent duration of time, intensity, and becoming of relations as well as a metaphysicality that is present in the generosity in which the image can be interpreted. I argue that the architectural drawing is much too specific of what it represents, controlled, and planned as well as redacted of the complex and dynamic qualities of change.

Metaphysical Desire

In their discussion on relations in *Anti-Oedipus* Deleuze and Guattari convey a narrative of spatial problematics by initiating a discussion of desiring machines of which machinic qualities rely on the field of affect, that is, how each component of the machinic system in question will respond to the possibilities at hand⁴. An example might be the human body which is composed of organs that respond to the qualities of the context in different ways – the skin may raise the hairs when it is cold but the muscles will gently shiver and the frequency of the heartbeat will increase. All these fragments of the body will respond passively and independently and according to their biological programming that we will interpret as the uncomfortable feeling of being cold. In a similar way, according to Deleuze and Guattari, the assemblage of the fragments in any system that can be seen as what they describe as a desiring machine will recompose depending on the changes in the

³ G. Deleuze, and F. Guattari, *Anti-Oedipus: Capitalism and Schizophrenia*, p. 17.

⁴ Deleuze, and Guattari, *Anti-Oedipus*, p. 72.

intensity of the field as the fragments will globally not be aware of the quality of the change⁵. The hairs on the skin will relax before the heart-beat eases and before the heart catches up with the skin's impressions; the blood vessels will then tighten and expand to accommodate for the change in temperature.

The constantly changing qualities of the spatial composition of the field of possibilities of any given context will demand a similarly qualitative change in the interiority of the whole system as each of the component parts will respond not only to the conditions *outside* of it but also internally requesting a qualitative rearrangement of the internal workings. The division between the inside and the outside is in this case somewhat problematic to establish as a coherently definitive concept. Even a small introduction, change, or subtraction will require adaptation in quality which carries more complexity than a simplistic change in quantity of both inside and outside – an idea that Deleuze developed from his reading of Francis Bacon in *Francis Bacon: The Logic of Sensation* first published in 1981 and Henri Bergson in *Cinema 1: The Movement Image* first published in 1983⁶.

Thinking more broadly, one may assume that the concept of the field of possibilities, or as they more concisely refer to it as a field of affect is a development of Baruch Spinoza's conception of affectuality that they propose in *Anti-Oedipus*⁷ where the whole environment, both outside and inside of what we can understand as a system is connected in a network of elements – all constituting a single living entity – or a machinic assemblage of parts; each with their programming falling into place passively and constituting a field of multiplous becomings. Spinoza discussed this idea in *Ethics, Demonstrated in Geometrical Order* written between 1661 and 1675 when he reflected on this ecology of parts⁸. Deleuze and Guattari propose that intensities in this nexus result in what they call desirous relations which are passive tendencies of parts to fall into place.

In their attempts to describe these relations, they discard the essentialist ties that follow an overburdened signification of meaning and references to stale ideas of essentialism to embrace new possibilities of encounter that constantly emerge⁹. At the same, time they suggest that the intensities in the field of affect should not be considered as ones that lead to the establishment of social coherence and this is because

⁵ G. Deleuze, *Difference and Repetition*, pp. 5-6 and p. 14.

⁶ G. Deleuze, *Francis Bacon: The Logic of Sensation*, p. 34 and p. 90 and Giles Deleuze, *Cinema 1: The Movement Image*, pp. 8-9 and p. 35.

⁷ Deleuze, and Guattari, *Anti-Oedipus*, p. 188.

⁸ B. Spinoza, *Ethics, Demonstrated in Geometrical Order*, prop. XII.

⁹ Deleuze, and Guattari, *Anti-Oedipus*, p. 38.

desire, for Deleuze and Guattari, is a revolution as much as it has no agenda and in this way it can cause acts that are against the rational interest of the system of organisation (a machinic assemblage of parts)¹⁰. In this sense, it is too small for the globality of the system and appears molecular and fragmented. As such it is unlikely to be engulfed by attempts to engineer it or create an image of the whole appearing at times to be acting out erratic impulses. As such it is difficult to plan for as it does not comply with any structuring of intensities which we may want to subjugate it to.

Following Deleuze's and Guattari's critique of Immanuel Kant in *Anti-Oedipus* desire opposes shared value,¹¹ and in their pursuit of an understanding of desire, they point to Kant's fascination with hallucination, fantasies, illusions, and superstitions indicating the difficulties that flow from trying to understand and critique the real world that is composed of a multiplicity of these desiring machines that act within the field of affect or their possibility of chaos that is unlikely to come into being as a unified image. Deleuze and Guattari write:

[...] it is not by chance that Kant chooses superstitious beliefs, hallucinations, and fantasies as illustrations of this definition of desire: as Kant would have it, we are well aware that the real object can be produced only by an external causality and external mechanisms; nonetheless this knowledge does not prevent us from believing in the intrinsic power of desire to create its own object – if only in an unreal, hallucinatory, or delirious form – or form representing the causality as stemming from within desire itself. The reality of the object insofar as it is produced by desire, is thus psychic reality. [...] if desire produces, its product is real¹²

The reference here to the distinction of externality (and by extension internality) in determining the object links here with desire but only to point to a virtual level of psychic reality – or an aspect of reading of the object that it cannot touch in an explicit way. Qualities, as such flow not from the essential properties of the object itself but rather from its interaction with another in a desirous assemblage. At the same time Deleuze and Guattari point to its affirmed and real characteristics suggesting a continuity in the reading of what is physical and what is not but also a much more complex relation between what is virtual and what is real. While Kant, in Deleuze's and Guattari's eyes proposes the contextual capacities of reflecting, thinking, imagining, and feeling in

¹⁰ *Ibid.*, p. 44.

¹¹ *Ibid.*, pp. 26-27.

¹² Deleuze, and Guattari, *Anti-Oedipus*, p. 38.

his debate about the natural (determined) vs. moral (free) characteristics discussed in *The Critique of Judgement*¹³ first published in 1790 he does stumble, making a series of assumptions, especially in one of the chapters, *The Analytic of the Sublime*, where the imagination is pushed to its limits leaving reason to take over.

This sentiment of dividing sensuality is not something that Deleuze and Guattari reflect on as right to accept. Rick Dolphijn suggests that this attitude was an extension of Deleuze's reading of Andre Breton's understanding of Lucian Freud's paintings where it is stipulated that there is no Freudian duality or one asserted by Kant and that physicality as much as mentality are equally as much part of the real world and responsive to the physical context. Dolphijn quotes Ferdinand Aquile who writes:

Breton, rejecting dualism, cannot go outside the world to find the nonlogical being to which he aspires. He must discover it in this very world, which forbids him to preserve the solidity and structure of the knowable world.¹⁴

In this way the assumptions raised by Kant in the *Analytic of the Sublime* are not right to accept however they were set out to find a possibility for a harmonious accord of the faculties that are not determined by external factors but are rather entirely internal. Or to put it differently, they are not recognised as faculties that are acts of recognition of the context in a normative sense nonetheless are similarly involuntary and transcendental (at least according to Kant) as more pragmatic faculties existing only in the mind of the beholder.

Architecture

Architectural drawings or conventions with which they are produced follow the same logic – what is voluntary and intentional follows within the same limitations of all senses and ability to cast judgment on what they can recognise. The aesthetics of the architectural drawing or the spatial composition thereof would fall in line with the precarious paradigms set out by Kant. At the same time as a merely representational exercise, the production of the architectural drawing must include an assumption of the field of affect or an intensity of possibilities that are yet to be including the morphogenesis of any system that the drawing will come into contact – in other words, the drawing is merely a representation of pos-

¹³ I. Kant, *Critique of Judgment*, pp. 160-161 and pp. 222-226.

¹⁴ In R. Dolphijn, R. Braidotti (ed.), *Deleuze and Guattari and Fascism*, p. 256.

sibilities. That is, the architect's work is expressed most concisely in a series of documents and drawings that are rarely intended to cease their development at the exercise architects complete. The drawings show not only how the architect envisioned life in the space they designed but also how to build it to foster events happening in and around the network of spaces proposed. This is still subject to change after the drawing is made and further still after the building is erected. The documents stand as a depiction of what will or might happen on site and in this sense, architectural drawings always stand as an initiation of a becoming of social relations. At times the result is a continual enactment of inhabitation in the built environment and at others a reflection on political, economic, or social matters (paper-architecture). Whatever the reason, the exercise always has an impact on convening of real relations in space if not via actual hard surfaces of a building it will inspire or disrupt the habitual way we may consider how we think of meeting one another. In this sense the work of the architect, the spatial problematics that they are dealing with works with invisible impulses that actors interacting with it are pushed and pulled by. They are metaphysical sentiments of imminent emotions, timely reflections, and continual judgments which, although resulting from and impacting on the physical context, have no visible or measurable place in the actual world and hence only take a virtual form and are often not represented on paper. As such the metaphysics of spatial relations is discarded as irrelevant in any commercial exchange that includes the architect's work. The viability of the functionality of the architectural design would then stand on precarious grounds representing a pre-envisioned affect or desire while resenting any hallucinations of superstitions and aiming to foster it but at the same time accepting that it cannot be pre-envisioned. This leads to a conceptual difficulty in communicating the complex networks at play in the proposed spatial relations without a proper indication of the intensities leading to the reading of interiority and exteriority – a feature of the architectural drawing that software designers use as a foundation stone to come up with computer-aided design technology which offers a possibility to extend the architectural drawing with events indicated by lines and its exteriority that is not included in the drawing that extends at infinitum. Such programs are used readily in the discipline and following the Capitalist economy, each architectural output is standardised so that the impression from its reading can be accurate, repetitive, and marketable. In this sense, it can be considered to be a finite output and can stand the judgment of valuation on the free market of commodities and ideas. Following the same track of reasoning, architectural offices aim at consolidating the repetitiveness of social practices so that a sense of unity in a relation on paper between a drawn room that envelopes one (social practice) and an adjacent one that

envelopes another in spatial terms can be argued. This argumentation is the source of the valuation and judgment of the functionality of the architectural design expressed in a drawing. In doing so the architectural drawing becomes redacted of the generosity that is necessary to attain a new way of seeing space and becomes a repetitive exercise of assuming social conventions that may guide design.¹⁵

Pointing to a complex relationality between the actual and the virtual when writing on Architecture in *The Fold*¹⁶ Deleuze convened a narrative of a 'fold' which he describes as a function that creates a relation that can be understood as one between that which is immanent and that which can only be perceived via implicit sensations. A simplification of this concept in physical terms can apply to the frame of a door – linking events in one room to events in an adjacent one, a frame of a window – linking a specific place with a far view that can only be seen but not touched, or any object or sentiment that makes one think, feel or imagine a situation or an idea. The 'fold' can, in this case, link the real with the virtual or, to put it differently, can start engaging with the metaphysical aspect of perception including hallucinations and superstitions. This is clarified by a diagram Deleuze drew of the *Baroque house*¹⁷ where the bottom is explicitly connected to the outside via a door, steps, and windows placed symmetrically on either side of the central axis, and is perfectly rational; while the first floor dissolves in a nebulous cloud and is cut from its context suggesting darkness in the interior. In aid to understanding the 'fold', Deleuze provides us with a detailed description of the *Burial of Count Orgaz* by El Greco¹⁸ (but not the painting itself), that showcases events that happen in the world when his body is being carefully placed in soil and the same event depicted in heaven when the Count is greeted at his journey into the afterlife¹⁹. The painting shows the same space and event but two completely different situations at play. In this sense the function of the 'fold'

¹⁵ This way of thinking of the architectural composition is problematic as it assumes specific roles and events happening in each room of the composition. In a similar way, Deleuze and Guattari convene the narrative of Judge Daniel Paul Schreber – a person who was suffering from schizophrenia – jumping between the perceived desire of being a man and a transvestite always stuck in this polarity but not a state in-between and fulfilling what he assumed to comply with normative social conventions or what Judge Schreber was reported describing as the influence of divine rays that govern the world. In doing so, Judge Schreber is restricted from the free morphogenesis between states – a true affect, a potential of possibilities that may be passive and perhaps more natural or comfortable for them which could stipulate a state between sexes.

¹⁶ Deleuze, *The Fold*, p. 5.

¹⁷ *Ibid.*, p. 30.

¹⁸ *Ibid.*

¹⁹ El Greco, *The Burial of the Count of Orgaz*

can link the physical with that which is metaphysical or that which is contextual and which is, in a way, mental or spiritual devaluing its transcendental aspect. The enactment of desire in this sense can reach beyond the boundaries between what is at hand or what engages in senses that are practically capable of recognition and can touch or become an intensity of an affect only for one of the component parts. In doing so the desiring machine would have to recompose itself led by that one fragment in its metaphysical or hallucinatory intensity.

An image of a Desiring Machine

While it is possible to read Deleuze's desire or affect as changing or developing in the time between the publication of *Anti-Oedipus* and *The Fold*, even very early on Deleuze and Guattari hint at the significance of Hallucination in the context of the desiring machine, as they write:

But the opposition between attraction and repulsion persists. It would seem that a genuine reconciliation of the two can take place only on the level of a new machine, functioning as "the return of the repressed." There are a number of proofs that such a reconciliation does or can exist. With no further details being provided, we are told of Robert Gie, the very talented designer of paranoiac electrical machines: "Since he was unable to free himself of these currents that were tormenting him, he gives every appearance of having finally joined forces with them, taking passionate pride in portraying them in their total victory, in their triumph."²⁰

This callout to Robert Gie is not developed further and rather turns in the text to a discussion about Judge Sreiber but a closer examination of Gie and his work shows an illustration of 'the currents' potentially indicating how close they may be to the flows of desire in Deleuze and Guattari's texts. Deleuze and Guattari did not spend time elaborating on the art itself however implicitly describe the flows that they depict and rather, in their usual fashion allowed us to venture to find the images²¹.

²⁰ Deleuze, and Guattari, *Anti-Oedipus* p.17

²¹ When reading the texts that were authored by Gilles Deleuze and Felix Guattari the significance of images is highlighted in the way they describe them but do not present them to the reader in their books – This may be a way of reading their texts – to draw from them the elements that they found most profound and necessary to convene the narrative they intend but also to position the reader to seek the images out on their own. At the time of the publication of their books access to images was much less abundant than now and to a certain degree this lack of access disconnected the reader's ability to engage with their writing to the extent that we have access today. While in the past the reader would have been most likely familiar with a number of images and cases they describe in meticu-

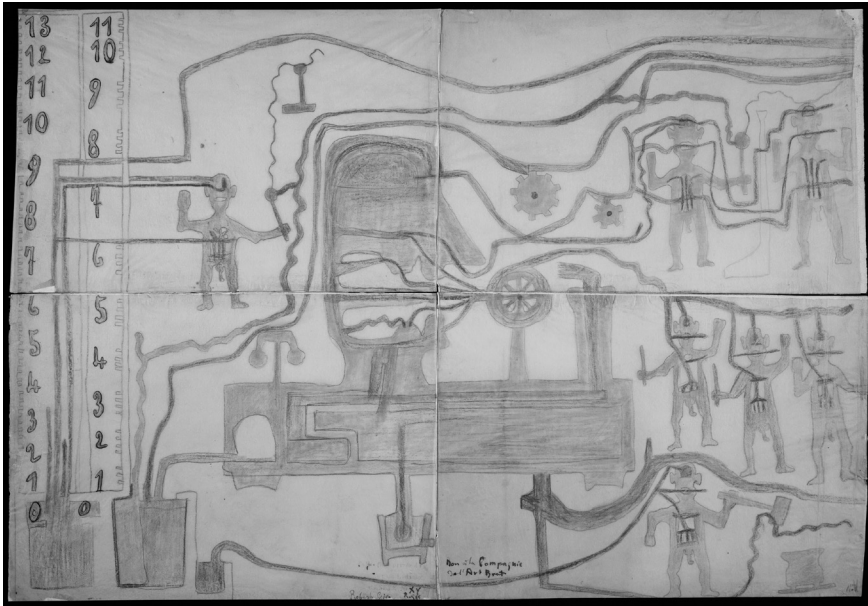


Image by Robert Gie. *Distribution d'effluves aces machine centrale et tableau métrique*, ca. 1916 mine de plomb et crayon de couleur sur papier calque 48x69cm; photo: Arnaud Conne, Atelier de numérisation – Ville de Lausanne Collection de l'Art Brut, Lausanne, no inv. cab-A419

Gie's renderings are made on walls, cardboard cutouts, and any loose pieces of paper he had at hand and are arguably very spatial in what they represent²². They were made when he was awkwardly diagnosed with persecution mania with hallucinations at Rosegg Hospital showing what looks like flows between machinic representations of people and a focus on the abdomen and the face.

The renderings appear to bear similarities to Deleuzo-Guattarian desire. The actors in the renderings usually show several personas that are not represented with a predefined identity that would prepare for a social interaction nor are they even a whole assemblage of the body – they are disfigured in a way that they are shown to be composed of machinic and functioning elements and in an affectual way those elements/organs link with not only one another but their context as well. At times these

lous detail it might have placed them in a position to understand and appreciate Deleuze and Guattari's philosophy to a partial degree – introducing a level of fluidity in the way they not only present the world but allow the reader to understand their philosophy.

²² A. Rogers, *Hallucinated bodies: art and its alphabets in psychosis*, p. 22.

links are metaphysical and float effortlessly and at others, they flow like liquid and fill receptacles. They are depictions of spatial conditions and relational functions linking not personas but rather their fragments – it is a rearranging of organs and placing them in a new constellation. More so than not they are interpretive and unclear – they do not lead to a concise presentation of reality like rigorously drawn architectural plans would but at the same time, undoubtedly, judging by their repetitiveness indicate the sensations that Gie was going through internally. In this way, the precision of depicting events here loses its coherence and more than what is necessary takes place or can be recognised in the rendering – an abundance of spatial possibilities and potentials is written into the representational exercise – these moments where the rendering ceases to be clear and becomes incomplete is what I would argue more embrative of Deleuzo-Guattarian desire – a passive force that needs not be too precisely preplanned and logical but can meander in a more real and comfortable way. In a sense, either Gie's imagination or the limitations of the medium he was using to represent his art caused a rupture between the internal workings of the situation he represented indicating an assumed interior. This may be read as a plateau of coherence he recognised in the chaotic assemblage of possibilities or a hallucinatory interiority where the inclusion of some of the partial elements automatically excluded other fragments that may be imminently at play. It could be the case that the illustration shows the perceptible rearrangement of the system showcased by an intensity of the event while the whole imagery of the real at the same time comes across as static.

Concluding Remarks

Robert Gie's renderings offer a different way to understand relations and being embrative of a perpetual state of being included in a machine whose whole function is a becoming of the real. In its 2-dimensional and primitive depiction, Gie showcased a dynamic set of figures in movement that softly suggests durations of time and intensity of a situation. The illustrations resonate with the logic of Francis Bacon's triptychs which denoted a new quality of representing 3-dimensional space through angular reflections stimulating a new reading – that of uncoordinated sensations and that of a continual, non-linear, and at times erratic transmutability of the body that is a desiring machine. I would argue that it is these moments of lack of control of signifying meaning that are so emblematic or casually stand as the foundations of Gie's art which explore the generosity of potential for the new liberties to show us all the complexities of the affectuality where we constantly

negotiate our position in a way where we avoid being coopted into an overburdened system of signification. At the same time, this metaphysical state of becoming relations in space is equally as responsive and impactful on its context as architectural drawings which may represent imagined events and impact on what will be built on site, and eventually actual events which occur. While standing as a becoming of social relations they do not explicitly or to the same degree as images chosen by Deleuze and Guattari showcase becoming and the metaphysical yet passive qualities of their depiction of desire. This includes sensations that were represented in Robert Gie's spatial renderings that he likely experienced, but also more normative ones such as: remembering spaces, reflecting on interacting with a form of an object, imagining a space, or feeling unactualised desire to connect with people and things. These sentiments suggest that beyond the inclusive interiorities that we may perceive there can be other ways of interacting with a place and showcasing that we can perceive or even inhabit a space or inspire an interpretation of one without being necessarily present in it or engage from its exteriority. These sensations inform how we interact with the world. I would stipulate that formal architectural drawings lack this capacity.

A comparison between the two shows that Deleuze and Guattari's metaphysics embedded in a concept of interiority is multiplous and generous as it is problematic but at the same time has the necessary features to be represented in a visual format. Beyond the precision of the architectural drawing, it also offers an ability to add to the architectural composition with more and more context, representing the outside in the same way as it showcases the inside. In this sense, there is no conclusion to the architectural composition which in theory can stand as an extension of its exteriority. This is not the case or partially not in Robert Gie's renderings which represent a scene – an event that is mostly self-contained and where flows touch people that are present and rarely reach out to its exterior.

Robert Gie represented flows between machinic representations of people – the frequency of their intensities increased in the interiorities of receptacles or bodies of the personas suggesting what may be considered as a much too close or multiplous engagement between parts for perception. The use of Gie in Deleuze and Guattari's writing and the implicit indication of his art might be read as a sign showcasing the significance of their imagery to the core features of desire. Assuming a naivety of thinking that the enclosure of a room or any system may restrict relations between the space on one side of a wall or barrier and the other it might open our understanding of inclusion into an event and even concepts of what is 'interior'. Perhaps in the limitation of the interpretive method which we may want to apply to the representation of intensities or inte-

riority in the field of affect lies not only the problematic structuring of our image of unity but also the complex intricacy of the concepts of assemblage in a field of affect.

If, as Deleuze suggests in his volume on Hume, entitled *Empiricism and Subjectivity: An Essay on Hume's Theory of Human Nature* first published in 1953, interiority (understood as an intellectual capacity) is a matter of selection from the exterior²³ then perhaps it can create intensities or changes within the field of affect at the initial moment of the rearrangement of a system when it needs to recompose and adapt to a new constellation, pointing to the significance of becoming and suggesting that it is only a transient feature of metaphysical consequences in the actual world. This reading might stipulate a friction between the multiplous becomings that restricts them from flowing from and into one another; a possibility that might answer this issue could be the Deleuzo-Guattarian reading of microfascism where they propose it as the variability of the speed of affectual combinations. The differences in the speed of becoming here in the field might be problematic and restrict intensities from producing together and might prove to be helpful in a possible interpretation of interiority.

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Hallucinations of an Interior

The work of Deleuze and Guattari is often presented in terms of spatial ontology as it explores relationality between fragments that constitute the real. As such, it is readily accepted as a theoretical framework for architects and geographers who use this approach to develop their consecutive fields. Similarly to these disciplines, the work of the duo is permeated with imagery that help in representing concepts they are exploring in a soft and non-abrasive way. While recognising the capacity of imagery in representing spatial concepts they curiously avoid architectural drawings but venture into a different kind of illustrations always describing them or presenting their own way of producing adequate diagrams. In one instance, the imagery that they described in a crucial moment of focussing on a key concept for the pair showcases a metaphysical reading of the world – one that likely stands at the border between the virtual and the actual. These are the renderings of Robert Gie. A reading of the comparison between his renderings and the architectural drawing convention which is lacking in the texts of Deleuze and Guattari, can help reconcile the concepts in the texts which discuss desire and problematic ideas of interiority.

KEYWORDS: Deleuze, Guattari, Metaphysics, Gie, Architecture

Hallucinations of an Interior

Il lavoro di Deleuze e Guattari è spesso presentato in termini di un'ontologia spaziale poiché esplora la relazionalità tra i frammenti che costituiscono il reale. Di conseguenza, è facilmente assunto come quadro teorico per architetti e geografi che utilizzano questo approccio per sviluppare i loro rispettivi campi. Analogamente a queste discipline, il lavoro

ro del duo è permeato di immagini che aiutano a rappresentare i concetti che stanno esplorando in un modo morbido e non abrasivo. Pur riconoscendo la capacità delle immagini di rappresentare dei concetti spaziali, evitano curiosamente i disegni architettonici, avventurandosi piuttosto in un diverso tipo di illustrazioni, sempre descrivendole o presentando la loro capacità di produrre dei diagrammi adeguati. In un'occasione, le immagini che hanno descritto in un momento cruciale offrono una lettura metafisica del mondo – una che probabilmente si trova al confine tra il virtuale e l'attuale. Questi sono i rendering di Robert Gie. Una lettura del confronto tra i suoi rendering e la convenzione del disegno architettonico, che manca nei testi di Deleuze e Guattari, può aiutare a riconciliare i concetti nei testi che discutono del desiderio e delle idee problematiche legate all'interiorità.

PAROLE CHIAVE: Deleuze, Guattari, Metafisica, Gie, Architettura.