

needed now! a calculus of metalepsis

background

[DK/CD:] In the past year or so, we have been sharing notes on our respective projects, hers, an archaeology of the thought-in-drawings of Carlo Scarpa, his in the consolidation of several projects with Lacanian-Žižekian epicenters. For about 18 years, DK had been developing a way of symbolizing graphically how people use and think about boundaries. DK's earlier studies of the 18c. philosopher of culture, Giambattista Vico, cultivated an interest in the dynamics of framed images, relating to the dynamics of other framed things, such as narratives, stages, landscapes, and sites of art and architecture.

If it were as simple as it sounds nothing much would be required, but the complexity can be summed up by something that Russell Grigg wrote about Jacques Lacan's "intuitive" use of logic (versus "constructivist" or strict logic).

Basically, this is the rule of double negation. In constructivist logic, $\sim\sim P$ is equal to P. You negate a negative and you go back to the positive.

In Hegel's terms as well as Lacan's, we know that negation doesn't work that way. There is a residual value, something left over, which amounts to the same thing as something lacking. In geographic terms this is the principle of "you can't go home again." It is the uncanny feeling connected to returning to a place you left, i.e. the time factor means that it is only the same place in terms of a forced conceptual identification that cancels out temporality.

Because it is unreal to cancel out time, the "uncanny home" is actually more realistic than the home that is not uncanny. $\sim\sim P \neq P$ calls for not just a drawing but a way of doing diagrams and graphs that embeds this "intransitive" use of boundaries.

[DK:] I first involved the calculus of George Spencer-Brown, possibly because I failed calculus in college, and Spencer-Brown's calculus, which is non-numeric and has only two axioms, looked like something I could pass. Also there were some intuitive relationship with topology that made a convenient connection to the fascination with topology behind much of Lacan's work.

You should note that architecture is influenced by Spencer-Brown by another route that is completely different from this one, that of parametrics. This uses the work of the sociologist Niklas Luhmann, who employs Spencer-Brown's calculus but leaves out a few theorems. These are exactly the theorems I like. Luhmann's Spencer-Brown is therefore the antipode of ours; ours considers the functions of self-reference and recursion to be central and critical.

[DK/CD:] Our aim is similar to that of the original Internet as it was envisaged by CERN, the scientists who simply needed to share their work. We wanted to have something with very few symbols, things that could be produced on a keyboard but would have sufficient flexibility to extend to examples in visual arts, architecture, literature, philosophy, and of course psychoanalysis. We became convinced that Lacan and Freud were especially susceptible to being put into a calculus when Lacan's idea of extimacy is coupled with Freud's central idea of the death drive. To make a long story short, the arts make Lacanian subjectivity

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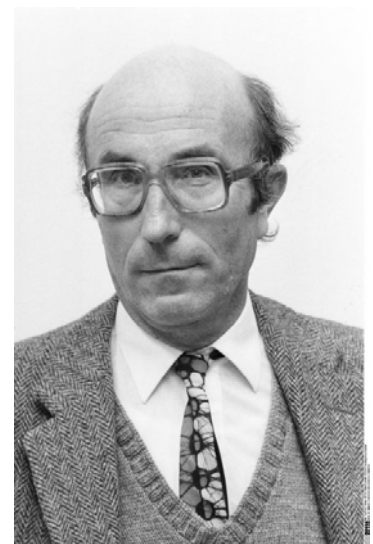
Donald Kunze, *Thought and Place: The Architecture of Eternal Place in the Philosophy of Giambattista Vico*. New York: P. Lang, 1987.

Russell Grigg, "Lacan and Badiou: Logic of the Pas-tout," *Filozofski vestnik* 27, 2 (2005): 53-65. Grigg points to a consequent rejection of the negative existential. This does not rule out Lacan's belief in what Ernst Cassirer called the positive apprehension of the negative, as in the personifications of night, shadow, death, etc., where conditions of absence are given full symbolic status.

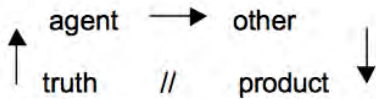
$$\sim(\forall x)\Phi x \rightarrow (\exists x)\sim\Phi x$$

Lacan's portrait of a woman, roughly translated, "not all of the woman is subject to the phallic law," and there are no exceptions to this "exception"

George Spencer-Brown, *Laws of Form*. London: Allen & Unwin, 1969.

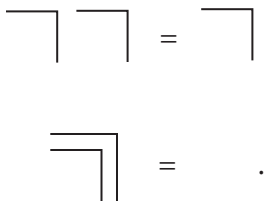


Niklas Luhmann

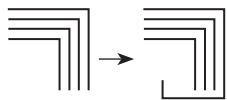


Truth, in the fourth position, turns out to be in the first position, where it reveals that it was the "dropped out element" that initiated the process of enunciation.

Gérard Genette, *Narrative discourse: an essay in method*. Ithaca, N.Y.: Cornell University Press, 1980.



The two axioms of Spencer-Brown's Laws of Form. Loosely translated, the first is "a call and another call are the equivalent to one call"; and "a cross and a cross again are equivalent to no cross." This axiom is consistent with the "constructionist" logical principle of $\sim\sim P=P$, but with Spencer-Brown's later theorem on re-inscription of the form, Lacan's estimate is engaged and the former axioms are reversed.



"Predication creates turbulence at the same time it suppresses it."

look self-evident. It's the place to do business. Žižek has already made the case that you learn psychoanalysis by looking at popular culture — Hitchcock and the like. We're talking about the same thing.

A calculus is like a language with a hieroglyphic after-burner. As Paul Verhaeghe said about Lacan's *mathemes* for the four discourses, a calculus must be an "empty bag" that remains empty to be useful.

begin with the empty bag

Metalepsis is, if anything, a bag whose emptiness is the key. There are many stuffy definitions of metalepsis. We like Gérard Genette's because it is set up to be made into a calculus. Briefly, a calculus is something that allows a sequential set of signs (...) to be "set aside" as if they existed in a "lower" or "higher" space on the same page. It's basically brackets.

We use the brackets that are common to every laptop keyboard but not usually in frequent use, < and >. Spencer-Brown's bracket, the sign \lrcorner , was not symmetrical, that is the change of level was indicated only once and always in the same direction. To involve the aspect of reversed predication and chirality, we use a pair of brackets, in the same way one uses parenthesis, which are by the way a kind of calculus for normal writing. <...> is a bag with stuff in it, and the stuff is any kind of "chain of signifiers" that we qualify as a "chain of predications," because a predication is also a kind of bracketing. "The boy is quiet for a change" is written, "boy<quiet for a change>boy." It is important to think that there are *two* boys, not just one. There is a boy *just before* being quiet and a boy *just after*. We'll return to this point a bit later.

The element of time is critical in the calculus, not the linear time that any chain of signifiers takes to play itself out, but the time that is related to the flow of signifiers in the Lucretian sense. Predication creates turbulence at the same time it suppresses it. This is Lacan's distinction between *énonciation* and *énoncé*, the content of enunciation and the act, in a bad English translation of the more-subtle French. The *énoncé* always drops something, leaves it out, keeps it quiet, "saves it for later." (This sets up the *objet petit a* to "resonate at a distance" in the mode of metonymy.) This resonance enables the content to move on in a smooth, fluid-dynamic way. Other turbulence is produced by elements that work silently along the predicative chain — the intentionality that can never be fully stabilized, the materiality that is muted in attempts to "de-poetize" conventional language.

That is, we can't be poets at the same time we are telling people how to fix our coffee. We suppress the ever-present potentiality of language, its "materiality" so to speak, because this materiality also undermines the "final cause" of expression. These clinamen re-connect the predicate chain to the original left-out/dropped-out element of the chain's "efficient cause." In terms of the Aristotelian set of causes, we like Lacan must insist on included automaton and *tuchē* to handle the overload of efficient, final, formal, and material cause.

Because material cause can head off in either the direction of the signifier or the signified, it is the place in the chain where the recovery of (unconscious) intent and the original *objet petit a* of the *énoncé* can be recollected. AND: re-col-lection is the key. This is not time used in the analogy of a highway but time that

is cathected in a "sinthomic" way. Time of the unconscious, which Lacan (and Vico) clearly designate as mythic time.

Recollecting is what the calculus allows us to do on a page, a kind of thinking about the page as a Möbius band. "The calculus turns the page of signifiers into a Möbius band" is a good starter definition. Even if you don't use our calculus, you should find some way of doing this for yourself! In this idea of recollection we go back to a story from classical rhetoric, about how artificial memory was invented by the poet-for-hire, Simonides of Ceos.

chirality

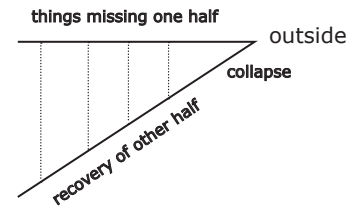
No one in any classics department in the world has noticed something that is of monumental significance about this story, and, like the purloined letter, it is something laid out in clear view in almost every version of the story, by re-tellers who were aware of the wholesale value of this key element: chirality.

Chirality is like the double bracket rule in our calculus. It says that there is a right and left hand version of everything, and that because we can't reduce the spatiality of the right hand to that of the left, we create a space in between. We call this space "loft" because, being architects, we like the idea of a concept that is also a physical place in buildings. The loft of the Simonides story is this.

Simonides is hired to give a poem praising a local politician, Scopas, at a banquet known as the *sitesis* (σίτησις), something the Greeks invented to give the boys a night out. To protect his client from the evil eye (already a Lacanian drive is involved!) he devotes half of the poem to the twin gods, Castor and Pollux, the protective gods of Rome but remember we are in Ceos. Scopas resents this insurance inclusion and refuses to pay Scopas half the agreed fee. Mid-way through the banquet, Simonides gets a note, that two men are waiting outside to speak to him. Thinking these might be thugs Scopas hired to beat him up, he nonetheless goes outside but finds no one.

Before he can go back inside, the building collapses. All the guests are crushed, and to the horror of the families who come to claim the bodies, no recognition is possible. At this point, however, Simonides offers something remarkable. Because he had memorized the names of all the guests using the technique of associating their name with a spatial location, he can reverse-engineer the process and identify each crushed body based on its position within the ruined banquet hall. The families, much relieved not to be haunted by their deceased members, reward him handsomely.

You can see how the theme of halves works through the story. The half of the narrative before the collapse is mirrored by the half after. $S < \dots > S$ is Simonides before and Simonides after, deprived of half and then restored. The contents, like any empty bag, mean nothing until the element that had been forgotten at the beginning, the art of memory that conjoined names with locations, is recovered within the reversal of the

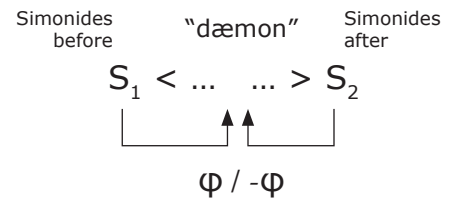


Simonides' story as a chiasmus of halves, the earliest evidence that the method of artificial memory was essential "chiralistic."

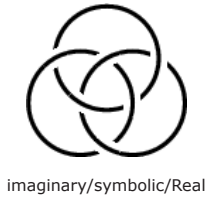
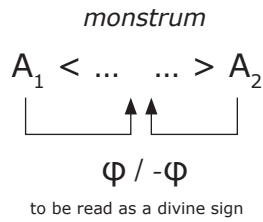
half poem
twin gods
half fee
half story
<...>

askesis

... has worked through themes of reduction, either by half or, at the center of the story, the building collapse



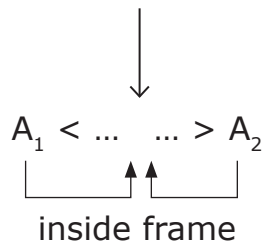
Simonides recognizes the technique of "memory places" can work to identify the crushed corpses; the dead souls can be connected to the family souls (*manes*). The $\emptyset / -\emptyset$ also (metaleptically) structures the story as such, $< >$. In this sense it is equivalent to the Lacanian *pointon*, \diamond , in its role in the *matheme* of fantasy, $\$ \diamond a$.



Paul Verhaeghe, "From Impossibility to Inability: Lacan's Theory on the Four Discourses."

<http://www.psychoanalysis.ugent.be/pages/nl/artikels/artikels%20Paul%20Verhaeghe/From%20Impossibility%20to%20Inability.pdf>

SUPER-SYMMETRY



$$A_1 <> A_2$$

$$A \diamond A$$

materiality of the collapse, from effect to cause. Material cause, as a hinge, discovers the "unconscious" of the story. The "dropped out elements" were literally dropped out, and the drop created a swerve, a clinamen, whose turbulence created in this simple account a story about the chirality of time itself.

Within what Genette would call the "mimetic interior," the ground is laid for an invasion by the "diegetic" frame, whose half-structure dictates that this invasion will be by "monsters" sapping up from below the chain of orderly relations. By monsters we mean the parataxis of the monsters of ancient times, the monsters that, like Woody Allan's "head of a lion and tale of a lion, but a different lion," are composite, i.e. without mediation, without predication.

This is a radical space, a space between predicates, a gap so durable that it remains a gap even when there are no elements around it to create a gap. This is a Hegelian negative, negation for the hell of it, negation that seeks a material form, like vampires do. The positive incarnation of the negative does not lose its negativity; it achieves a more radical state. This is metalepsis at its best. This is the creation of the inside frame — whose operation we know about thanks to Žižek's discovery of its proliferation throughout popular culture. This is also the point at which ideology appears within the void of the subject in the act of interpellation, if you know about Althusser's idea of how the policeman yelling "Hey, you" makes all of the pedestrians crossing the street turn around.

With the gap we have the death drive, and with it all of the other drives that are front offices for this mysterious Freudian secret agent working behind the scenes. This is the point where, as Paul Verhaeghe has pointed out, the TRUTH, the fourth position in Lacan's *matheme* for discourse, is revealed also to be the first. Like all communications models, Lacan describes discourse as the exchange of something, ..., between an AGENT and an OTHER. Beneath all of this are framing devices that, among other things, screen out noise and ambiguity, the "brackets" so to speak, < >. These brackets are the PRODUCTION zone of discourse, but they are not predictable or reliable. There is noise but also stochastic resonance. There is the need to synch up the agent and the other, but this is fundamentally irrational. Any point of coincidence would not be a matter of each having the same cipher manual but of a point negotiated as a point beyond which it is not worth the trouble to go. The question "what do you mean" is fundamentally absurd. As one sharp-tongued poet put it to an interviewer who asked what his poem was about, "A poem is about something the same way a cat is 'about the house'." The demand of the Other to know is met with the desire of the agent to act, a stopping point that has an "idiotic symmetry," or (in chirality terms), a "super-symmetry." That is, it has more symmetry than it knows what to do with!

Where do we put such super-symmetry? In the "middle" of course, but by middle we use Pascal's metaphor of the infinite sphere, a place that is in the middle, by definition, *wherever it finds itself*, since everything around it is a close, curved system. This is the meaning of Einstein's General Theory, that space is not straight first and curved later by large objects, it's curved from the beginning.

So, now the calculus has its mimesis and diegesis, <...>, and it also now has its inside frame, <...^...>, where ^ is pretty literal: it is a chirality in portable form,

a kind of "space between the legs" that, like the space between men and women's legs, a space that is both a part and not a part of the space around it. In the Simonides story, it is the collapse. In the Edgar Allan Poe story, it is the exchange of the reward money that divides the narrative into two parts whose phrases and logic echo each other. Because Poe begins this story with the words, "It was an odd evening ..." we can be sure that Poe, the expert cipherer that he was, knew what he was doing. It is also clear that when Magritte put Poe's novel on the shelf below the mirror he painted that reflects the back, not the optically required front, of the man standing before it, he also knew what he was doing. The calculus allows us to collect those who, in the past, have "known what they were doing." It's an impressive list — Poe, Magritte, Nabokov, Joyce, Sterne, Cervantes, Shakespeare, Rabelais So many of this *Collège de Metalepse* are also on Lacan's list that it's a good way to re-read Lacan as literature.

opening the bag

The Λ , the inside frame, the metaleptic "moment," the space that is not a space and the time that is not a time, is, by extenuating circumstances, a demon, a direct parataxis of alternating opposed conditions, ϕ and $-\phi$. The "square wave" does not allow mediation. There isn't any position along an imaginary line to serve as a compromise. This forces a condition of "cross inscription," which is best exemplified by the two primary states of the uncanny as Ernst Jentsch described them, the "living person who is haunted by death," and the "dead person who is carried along by momentum to not recognize he/she is dead." We know these conditions through Lacan as well, especially the idea of "between the two deaths," the need for a symbolic death to conclude a period of wandering, known by every culture. The first condition, the living person, could be Heidegger's famous "being towards death," but I like Žižek's example of the "appointment in Samarra" better, that there is an automaton self-generated by the subject that converts the escape route into the trap. This is a metaleptic alternative to Heidegger!

The symmetry between the ϕ and $-\phi$ is, again, a super-symmetry. It is a point beyond which it is too much trouble to go, indeed no need since there is already "everything and nothing" in this point. The uncanny, as metalepsis (and vice versa) is, critically, "everything and nothing" — a complete critical system but a system without any value academically, since nearly no one these days operates using diagrams or the idea of predication, to say nothing of a calculus of metalepsis! What I'm saying is that, this stuff has absolutely no scholarly value to you, me, or anyone. It is for private consumption and use, which is why the "idiot," which literally means "a private person" is the best mascot. This is "metalepsis for idiots," meaning that you cannot use this outside of your own speculative experimentation. If you doubt what I am saying, just read the stuff from the famous "Pitch Drop Experiment," where scientists try to explain how it is, in this experiment that has been running for almost eighty years, that they have never actually observed a single drop, and even the video cameras have failed to work twice!

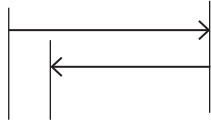


René Magritte, *Not to Be Reproduced* (1937). The copy of Poe's novel has been noted but no one has connected the chirality of the novel to the chirality of the painting.

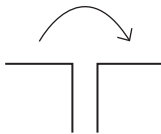


Giambattista Vico (1668–1744).
David Levine.

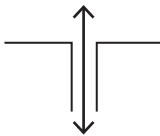
John Mainstone, who has overseen the pitch-drop project since 1961, notes that "Unpredictability is one of the great things about nature ... It's the spice of life ... I've been around long enough that I just see time before and time after. It's only when the drop has happened that what has gone before makes sense in the flow of time."



In cathexis, an "investment" is returned, but with a small gap (delay, surplus, unexpected inclusion or remainder).



Reversed predication, a "tit for a tat," uses the same elements but in flipped positions, so that the effect becomes the cause.



Cathexis + reversed predication shows how the gap functions as a ground of interrogation, a field cathected by the sinthome rather than the fetish.

Radical experimentation of idiots is, I believe, the real meaning of what it is to do radical philosophy, that is, to grasp the importance of returning to the Freudian-Lacanian field, the "clinic" so to speak. Another discovery we offer free of charge is that Lacan and Vico are nearly identical kinds of thinkers. Lacan and Vico believe that the unconscious is what happens when animals become humans thanks to the Symbolic and its relation to the Real, to trauma. Vico is a bit more explicit when he says that the unconscious never ages, that it remains stuck in the mythic mode while the conscious continues to evolve new formats for the networks of symbolic relationships it uses to place its idea of self. But, Lacan is a Vichian when he says that the unconscious communicates in the form of myths. Myths go one step beyond the formula that divides stories from plots. You know the explanation by E. M. Forster, the story is the king died, then the queen died; the plot is that the king died, then the queen died of grief. The myth is that the king died, the queen died, and someone grieved. Or not. Myth opens up the lattices of the field that the story and plot have cathected. It opens them up to the sinthome, and the sinthome signalizes what the unconscious wishes to say.

reverse predication and cathexis

Another way of talking about predication is to say "cathexis," but then really no one knows what you are talking about. Yet, cathexis has the stark property of going back to the asymmetry of the drives. In the oral drive, the child demands to be fed and the mother responds but not exactly in the way that would suggest cause and effect. There is a space, a gap, a delay in response that makes the child think, what is going on here? With the anal drive, the mother demands and the child is put on a schedule so to speak, but even though the child at first thinks shit is the gift the mother wants and is quickly corrected on this point, a little shit sticks to every gift thereafter, as Marcel Mauss was anxious to point out. With the phallic drive, the advance to the mother as a sexual object is met with a retreat to the Father, who can be Symbolically present in Name only, and the Name of the Father is, Lacan says, the Borromeo link holding together the Imaginary, the Symbolic, and Real modes of subjectivity.

So, cathexis, and its retail version predication, <, are both reversible, < → >, and both have gaps. We can show that easily in the calculus, and show how metalepsis works in the drives. This also means we can show how the death drive, the basis of all the drives in its "eternity" of circular return to a void, is metaleptic. Now, this is truly idiotic! But, Žižek has given us a wonderful opening, when he describes the moment when fetish, a structure or inventory we have the luxury of making "at a distance," collapses and gives way to a logic of the sinthome. Americans fond of Buddhism, for example, see Tibet as the promised land, but when they get closer they notice unpleasant details — the "dirty fantasy" so to speak, that is a mirror of their own desire and construction of a glide-path kind of dimension connecting them to the Other.

Back in the communications model, where the glide-path is the "channel" of signs flowing from Agent to Other, the "production" is like the signal air traffic controllers generate to guide incoming airplanes on to the landing strip. It gets to the point where the general coordinates electronically generated give way to things actually happening on the ground. The system has to shift from automatic to manual, and this is the point where fetish shifts to sinthome. This

move from one kind of cathexis to another is so frequently encountered in film, art, architecture, and so on, that it is like having an encyclopedia of the calculus of metalepsis.

It is important to note how a key Lacanian idea, that of *éxtimité*, "the estimate" or "extimacy" in English, works. It is the point in the conversion between fetish cathexis and sinthome cathexis where the inside and outside convert, or become exchangeable. In John Ford's first talky Western, *Stagecoach*, a large number of people are squeezed inside an impossibly small space, the coach that was the typical conveyance before trains invaded the American West. It is like the end of "Little Red Riding Hood," *Caputo Rosso*, where the wolf is cut open and all the people he had eaten come out, entirely in good shape! Or, a more sublime illustration is the moment in Christian iconography of the Resurrection, where corpses re-assume their flesh. Reverse engineering is allowed in the reversed predication of the calculus, but in the calculus you are forced to pay attention to the gap, which in the case of Resurrection is the *objet petit a*, the soil and its relation to the soul. The dirt got dropped out, in the hygienics of the burial process, but it was there all along, the domain of the worm, polite form of the serpent who, as Uroboros, gives another clear picture of Lacanian extimacy. Then the function of flesh in the Production position of discourse becomes clear, and we know why, for example, it takes 40 days for quarantine, 33 years for Christ to get to his second plot-point, and 11 of everything else to cycle around to the empty point of origins. The gap in Production creates the Truth that was there "from the beginning," but thanks to 40, 33, and 11 we come around again to the empty spot, the parallax journey of the death drive.

empty bags

By now it should be clear that the "empty bag" of the calculus is its basis in the death drive, something that converting to the calculus of metalepsis should promote. Any calculus is, as its name suggests, an "askesis," a retreat or contraction. Here, the protocol of the idiot serves to suggest that diminished mental capacity can sometimes be an asset. Here, "idiot" does not mean what Vico called the "learned ignoramus," such as Confucius (on this we are in agreement with Žižek). Possibly subtractions, such as the subtraction of language in the famous case of Kaspar Hauser, can fabricate fantasies, but little more. *Askesis* is a voluntary restriction, such as going to a monastery or nunnery, but the resemblance of the modern university to bad-run versions of these is too striking to ignore.

Lacan figured *askesis* into the *Ché vuoi?* of University Discourse, the "Enjoy!" aspect of ideology, and it is this "Enjoy!" that we should retreat from. It is the "enjoying too much" that limits the effectiveness of the Occupy! Movement as well as other so-called revolutions based on cheerful colors. An *askesis* into a graphic system with six or seven axioms is aimed to reproduce what Piero della Francesca aimed for, reputedly, in his attempt to cleanse painting from its desire to represent a "slice of time." His paintings often seem to be frozen, but this superficial impression is belied by the dynamics that are minimally but effectively pulled back into the frame through small gestures, color management, and references to



Piero della Francesca, *Madonna del Parto*

$$\frac{S_2 \rightarrow a}{S_1 \quad \$}$$

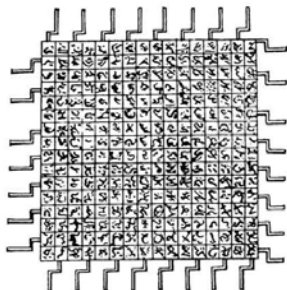
Lacan's *matheme* for University Discourse can be seen as a blueprint for the ambiguity of the command to "Enjoy!" especially as it is used by ideology, to enforce an enigmatic/phallic rule that is both prohibitive and permissive.



Piero della Francesca, *Madonna and Child (with Angels of the Four Quarters)*



The chirality of "The Purloined Letter," discovered by Richard Kopley, was missed by Lacan.



the coincidence of the painting frame to cosmic quadrature, as in the case of the Madonna and Child whose Jesus is suspended in his effort to grasp a carnation.

The fact that many curators have called this a rose suggests that we are facing University discourse based on the control of learned ignoramuses who do not know the connection between "carnation" and "incarnation," a trope that Antonello da Messina used effectively in delineating the shadow line in his study of St. Jerome. Yes, the carnation is also the death drive, and, yes, it is also about soil and being soil, about the soul and soil. While the learned ignoramuses can go on figuring out what kind of rose Piero intends to show, the calculus can plow ahead into the metaleptic inner-outer space that is present in other of Piero's paintings, especially the *Madonna del Parto* that fascinated Tarkovsky so much that he did the Lacanian "right thing" by stuffing the religious manikin of the Madonna with doves to make sure the sleepy audience did not miss the del Parto of the del Parto. In other words, metalepsis now, metalepsis tomorrow, metalepsis forever — if by that we mean that metalepsis also specifies the future anterior, the "time by the time of which" past and future will be combined.

This is what Vico means when he says that "imagination and memory are the same thing." The permanent invisibility of chirality in the Simonides story and the permanent misrepresentation of the carnation for the rose by art historians is the same as the planned and still-missed-by-everyone—including-Lacan of the permanent misrecognition of the purloined letter whose narrative Poe divided to join again, an enactment of the double meaning of "cleave."

Where Poe's card-rack functioned as an acoustic anamorph, the rest of the left-right text doubles on itself to create an example of the letter in question. It wasn't until 2008 that a lone Poe scholar, Richard Kopley, published the scandalous news that Poe had used chiasmus to create a "story within a story," a literary-poetic happening inside the pairs split and re-united inside a new virtual space, an inside frame. Why did Lacan miss this? — that's my question! It would have answered so many questions; it would have been the perfect "short circuit," to use Žižek's term, cutting directly from the early-career Mirror Stage to the late-career idea of extimacy. This is the "Father Sarducci" approach to Lacan studies — where you only get what you are going to remember anyway. The calculus is a short-circuit, but in this it is also designed to be a kind of "zairja," the devices that were ad hoc'ed in the tenth or eleventh centuries to scramble thoughts using astrological associations. A grid of planetary influences operated like a kind of "Veg-o-matic" to atomize thoughts, to "de-predicate" them, so to speak, in order that they could be re-assembled into super-symmetries. The calculus does much the same thing, ignoring the implicit ideological and didactic content of any predicate chain to concentrate solely on the function of metalepsis, a kind of "vertical" disruption, a demon, running orthogonal to the horizontal mandate of predication.

As a mandate, this order is often compared to verticality, as in Stefano Boeri's idea of the "eclectic atlas." Our criticism is that Boeri's eclectic atlas is not eclectic enough, that he does not grasp the dialectic of the vertical, which opposes a demonic disruption function to an ideological superimposition. It's all just a matter of word-play until one gets down to a calculus. The Lucretian flow shows how turbulence leads to "sites of exception," and here we follow the terminology of Eric Santner and his ideas about psychotheology. In architecture, the

Vitruvian virtues of *utilitas* and *firmitas* attempt to manage turbulence through an orthogonal co-regulation, a kind of "market stability," an emergent regulative value. What happens in reality is that this stability is not linear. It has a vertical component that, being the same stuff as the stuff of turbulence, creates a very Hegelian situation. Just as the parable of Lordship and Bondage leads to the conclusion that the slave is the only subject free to develop, the same dialectic logic concludes that turbulence, the Eros or *Venustas* of architecture, is the only "free subjectivity" in architecture. Demon and askesis, two sides of the same Lacanian Möbius strip, require critical theory to also be about haunting, the uncanny, and invasions from outer space. We do not expect Harvard GSD or MIT's Media Lab to take this up. They are hyper-cathected by continuous virtuality algorithms that crunch the Maturana and Varela's idea of autopoiesis even further down, from a utopian ecology metaphor to an ecological brand of ideology.

There should be — and probably will be — a sign on the door of the Media Lab saying "metalepsis ends here." This is a good thing. We wouldn't want this kind of calculus to interfere with the other kind, just as we wouldn't want to meet up with the other kind of idiot.



detail: Piero's Madonna and Child



detail: Signorelli's Day of Judgment