

DISCOURSE AS ARCHITECTURE / ARCHITECTURE AS DISCOURSE

THE DOMESTICATED COSMOGRAMS OF ARCHITECTURE, LITERATURE, AND ART

'If one wants metaphors, it would be better to say that the body sensed and the body sentient are as the obverse and the reverse, or again, as two segments of one sole circular course which goes above from left to right and below from right to left, but which is but one sole movement in its two phases.'

—Maurice Merleau-Ponty, *The Visible and the Invisible*, p. 138.

'In January 2006 actor Joaquin Phoenix overturned his car on a road above Sunset Boulevard. Herzog, who lived nearby, helped him get out of it. A few days later, while Herzog was giving an interview to Mark Kermode for the BBC, an unknown individual shot Herzog with an air rifle during filming. Herzog continued the interview and showed his wound on camera but acted as if nothing out of the ordinary had happened, remarking, "It is not a significant bullet." In the next interview he held with Kermode, Herzog was questioned about his belief that the universe is a godless and random place. Kermode asked that if this was indeed the case, "How come it can produce something as beautiful as the films of Werner Herzog? For me, the proof that what you're saying isn't true is you and your work." To which Herzog replied: "Well, I stem the tide."

— web entry, 'Werner Herzog', *Wikipedia* http://en.wikipedia.org/wiki/Werner_Herzog

Prelude. Screen theory¹ addresses the slight 'delay' that human perception inserts between stimulus/response — what Maurice Merleau-Ponty addressed as the 'obverse' and 'reverse' conditions of the subject perceiving and the subject being perceived. Because this delay does not exist for other animal life, the question must be asked how language, in particular, relates to the two types of cause Aristotle adds to the well-known sequence of four (formal, final, efficient, and material). *Tuchē* and automaton involve not just chance but the 'confrontation of the Real' — the intersection of the symbolic realm with the 'partial objects' (summarized by the Lacanian 'a', the 'object-cause of desire), which resist symbolization. What animals cannot perceive and what humans can is the radical discontinuity between the symbolic and the real, a rift or fold in space-time that has, historically, constituted a gateway to the various Elsewheres imagined in the forms of death, Hades, etc. — places that are the source of not just spiritual assistance but all authority. With this universality as a challenge to theory (to come up with some kind of answers), it is imperative to reconstruct the four causes that operate 'normatively' within space-time unruffled by a division between subject and object, so that *tuchē* and automaton, the contingency associated with humans and things respectively, are not simply added to the consecutive series but structured so that they are both inside and outside the main group. This suggests a dynamic animation of the original four causes, which must be structured to reflect, from the start, the division between metaphor ('decorum' — the lateral movement of meaning through conventional channels) and metonymy (the suppression or omission of elements that afford 'meaning effects' in the face of, and thanks to, incompleteness).

From the Uncanny to the More Uncanny

In the early psychological studies of the uncanny, two 'poles' or 'pure conditions' were identified: the case of the living being with a kernel of death (A_D), often present as a magnetism drawing the subject towards some catastrophe; and the case of the thing with an inner kernel of life animating it beyond its natural mechanical abilities and resisting all attempts to destroy it (D_A).² The former case might be condensed as the classical zombie, the latter as an immortal vampire. The uncanny is not usually linked to issues of causality, but the connections are evident. In the case of the living being drawn to an invisible goal, events that are apparently random become the very basis for a fatalistic road-map leading to the unseen end. It is *precisely* because the A_D acts as in the belief in free choice that fate, the opposite of free choice, is able to be effective. The ancient Greeks perceived this and embellished its effects in countless comedies and tragedies. Sophocles' *Œdipus* uses free choice to establish the truth of the prophecy that he will kill his father and wed his mother; his knowledge of and flight from the prophecy drives him precisely into the plan fate has seemingly set out for him. 'A', as free will's idea of individual choice,

¹ "Screen theory" is the special term designating a topological approach to framing, spatial movement, perception, and other issues relating to the human use of boundaries. See <http://art3idea.psu.edu/boundaries>. Screen theory owes its development to a grant from The Vernon F. Shogren Foundation, a private philanthropic program established to further creative research in Architecture in memory of Vernon Shogren (d. 1995), architect and educator, North Carolina State University, Raleigh, North Carolina.

² Ernst Jentsch, "Zur Psychologie des Unheimlichen," *Psychiatrisch-Neurologische Wochenschrift* 8, 22(1908): 195-98 and 8, 23: 203-05. Translated 1995, R. Sellars, Angelaki, 2, 1.

leads to D , which has already-always been inscribed as a kernel of fate at the center of A 's actions.

The case of A_D requires (perceived) contingency operating within the four 'standard' set of causal laws, coupled with an inescapable mechanical pattern that is both inside and outside of this set. Tuchē draws the subject to the Real, and the Real is 'unimaginable' precisely because it is Real, and precisely because it is intrinsic to the structure of the conventional order of things, beings, and the space-time they occupy. The relation of formal, final, efficient, and material cause to tuchē and automaton is, therefore, 'uncanny'. Its inside-outside status points to the term Lacan employed for such matters, the extimate (F. *extimité*), and is related to the matter of how Lacan positioned the unconscious not as a homunculus concealed within the subject's conscious thoughts but, rather, as a component of the 'external' world. 'The truth is out there', as Agent Mulder of *The X-Files* used to say. The A_D that defines the zombie is also the formula for space, where the (extreme) externality, the *terræ incognitæ* lying beyond the limits of knowledge and experience are imported not just to the cozy interior of subjects and their worlds but, horrifically, to the center, where they operate as performative mandates.³

Such is the structure of the formal rituals of divination that all cultures have employed at one time or other to guide their hunting, protect their funerals and weddings, and anticipate their secularized systems of law. Because divination operates within a compact set of rules that all cultures seem to obey unconsciously, it is important to see these as a mirror of the structure set up by the conditions of A_D and D_A . Divination is the essence of D_A . In the case where the 'dead thing' is not already dead, a living thing is sacrificed so that the demonic kernel can be revealed. The 'demon' should not be read solely in terms of popular culture versions but within the web of meanings set up by Stoic and other philosophers, the *animus* or *eros* that speaks within consciousness, a primarily 'acousmatic' presence.

Divination involving sacrifice takes place, by definition, at a *templum*, a quadrated space whose two crossed lines, *cardus* and *decumanus*, relate the act of sacrifice to that of the foundation and siting of cities, buildings, monuments, and tombs. The complexity of this geometric element is easily overlooked. It is not a symbolic reference to the four quarters presumed to animate the horizon and deliver good or bad things *via* the system of winds, but a conversion of the horizon's outer structure to an inner dynamic point.⁴ True to the formula of the uncanny's D_A , the point is the place of the 'acousmatic' voice, 'acousmatic' in the sense that Michel Chion applied to the voice in cinema that comes from outside of the frame but is radically interior. The acousmatic voice's extimacy is the basis of its authority in divination.⁵ The four quarters is the quadration, the 'D' of the victim. The voice, the A of D_A , is the anticipated result.

In literature, the *templum* is employed as a fulcrum that allows a narrative's exposition to use the uncanny's implicit structural program to produce wondrous effects. Edgar Allan Poe, for example, used the *templum* as both a literal and practical point of exchange, dividing the text into two exact halves that matched up, creating meaning effects between them, a kind of reader's experiential anamorphosis suspended between paired opposites. In 'The

³ Thus it is more useful and even more rational, in phrases such as "the unconscious of architecture," to designate not the idea that buildings themselves are able to dream but to regard architecture as *the unconscious itself*, unconscious in its radical exteriority. Thus it is an error to conceive, as does W. J. T. Mitchell in his *What Do Pictures Want? The Lives and Loves of Images* (Chicago and London: University of Chicago, 2005), that it is really the pictures that are, as he puts it, "something like life-forms, driven by desire and appetites" (p. 6). Instead of comprehending the Lacanian background to the suggestion of *The Village Voice* that his former book, *Picture Theory*, should have been entitled "What Do Pictures Want," Mitchell adopted the precise position of folkloric belief in the transposition of consciousness into the inert matter of nature, animating it by an "uncanny" demonism. Mitchell's picturesque reading short-circuits the actual function of inert nature to be the human unconscious, in acts of perception and imagination, by virtue of external nature's contingency. Other attributions of mind to external phenomenon, such as Fredric Jameson's famous work, *The Political Unconscious: Narrative as a Socially Symbolic Act* (Ithaca, NY: Cornell University, 1981), find it possible to understand the point that Giambattista Vico made about the perceptions of the thunder by the first humans: that the "error" of transposition (i.e. perceiving the thunder to be the voice of Jove) demonstrates the necessity of the extimate, the positing of the innermost element of thought as radical extremity. Giambattista Vico, *The New Science of Giambattista Vico*, trans. Thomas Goddard Bergin and Max Harold Fisch (Ithaca: Cornell University Press, 1984).

⁴ Alfred Hitchcock notices this when he names his 1959 film, *North by Northwest*. The line comes from the mouth of Shakespeare's Hamlet, Act II, Scene 2, 361-362: 'I am but mad north-north-west... When the wind is southerly, I can tell a hawk from a handsaw' (i.e. Hamlet claims that he can be mad 'when he wants to be').

⁵ Michel Chion, *La voix au cinéma* (Cahiers du Cinema Livres, 1984).

Purloined Letter', for example, the *templum* set by the exchange of the reward for letter rescued by the detective Dupin becomes the mathematical median determining how phrases from either half will be aligned.⁶ This secular application of a sacred technique reveals, in its aim to create an effective experience, the dead may be brought to life by virtue of a geometric arrangement. Voudoun tradition formalizes this through its tradition of 'cosmograms', geometric fields established by objects, plant materials, etc. buried within the walls and floors of houses to assist the magic practitioner's temporalized curses and blessings. The centrality of quadration is evident in the abbreviation of this practice into the commonly use of three X's to create a gateway to the realm of the dead, a common graffiti scratched on tombs in the public cemeteries of New Orleans and elsewhere.

As Lacan notes, we are interested in what the dead have to say to us. The dream cannot distinguish between living and dead, and so its 'dysfunction', its passively acquired semblance ability (i.e., it recognizes things as acceptable or equal precisely because it cannot distinguish them as discordant or different) allows for the conversion of privation to prohibition. The dead tell us things can't know — such as the future — in the form of prohibited information. The main privation (the actual inability of the dead to speak) is converted into the form of the secret revelation we are normally prohibited from knowing. The dead are one of the 'voices inside the head' that resist our attempts at domestication. As Real, they are circumscribed with ritual, religion, and folkloric safeguards. Secularized by art, however, the structure of the Real — a 'domesticated cosmogram' so to speak — can be allowed to create suspense, anxiety, and surprise. Does this secularization include the more presumably serious theories of causality that 'kill' chance within a system proscribed by formality, finality, effectiveness, and materiality, only to animate it from an 'interior' position by a radical contingency? Is there, in other words, a cosmogram within the four Aristotelian causes that accommodates the animating forces of *tuchē* and *automaton*?

Certain cross-overs from the quaternary (con)templation of divination to the *physis* of science must be considered. In fact, the importance of a movement that can be later denied — a hidden passage or 'dark crossing' (*croce oscura*, to set ourselves up for more historical connections to literature and folklore in the future) — a condensation of the tradition of *katabasis*, the thematic Greek traditions surrounding visits to Hades to consult the dead — serve as theory's own, personal XXX, set up within the four-square normative space-time of normative reality. The 'x' is a hinge, a conjunction of two vectors, one aiming towards relational meanings established primarily through metaphor, the other a metonymic axis of absence, concealment, blindness, and invisibility — the means of 'affordance', where failed intentions may receive compensation by contingent rewards 'lying nearby'. The most commonplace example is a vacation excursion to visit some famous museum or church that turns out to be closed. Nearby, however, is another attraction that offers an even more enjoyable experience. The 'erroneous' trip created 'an affordance' out of contingency, interpreting contingency both as chance and as 'something lying nearby'. The nice restaurant, park, or pleasant personal encounter was not caused directly by the closed museum or church, but rather it was made possible by the error itself.⁷ Final cause, the intention to visit the turned-out-to-be-closed goal, was still a cause, but in a negative sense. *Tuchē* was not the element of chance as such, but the conversion-through-contingency of final cause to a previously unknown finality that cultures tend to identify with fate. The contingency of the situation is also related to the *con-tingency* of the new goal to the old one. The failed aim, the trip-to-no-purpose, that converted this proximity — which may have some understandable causal structure of its own — into a happy ending was the negation of the first intention and substitution of the second, 'anonymous' finality by the happy accident.⁸

⁶ Richard Kopley, *Edgar Allan Poe and the Dupin Mysteries* (New York: Palgrave Macmillan, 2008). The uncanny's D_A and A_D criss-cross at Poe's *templum* dividing the text into two parts. Generally, Poe follows a 'Lacanian' procedure of dedicating the first half to anxiety and the second to separation, the two components of the relation of fantasy, $\$ \diamond a$.

⁷ Gibson, J. J. "The Theory of Affordances," in R. E. Shaw and J. Bransford, eds., *Perceiving, Acting, and Knowing* (Hillsdale, NJ: Lawrence Erlbaum Associates, 1977).

⁸ The chance substitution reveals a new, unnoticed causality lying hidden within the first. In the case of the restaurant near the closed church, the tourist re-animates the function of the restaurant as a place for parishioners looking for a family lunch after the Sunday service. In this discovery, the tourist may speculate that the locals themselves originally went to church as an excuse to reach their 'real goal', the nice lunch afterwards, a goal that they may have concealed from themselves, an unconscious wish.

Chance and Opportunity

Tuchē, Aristotle notes, is reserved for living being (hence its A_D status). Divination begins with a *templum* that is also a fulcrum for encrypting signs, for making “natural signs” into “supernatural signs,” so to speak, a case of D_A , or automaton. Tuchē and automaton are not added on to the naturalism of the first four causes; they are, so to speak, inserted within the ‘normalistic’ series, within the ‘affordance’ created by the vectors of metaphor (‘representation of demand,’ which in Lacanian terms is redundant, since demand is by definition representation) and metonymy (negation in the sense of a management of surplus, lack, absence, contradiction, etc.). Just as the X feature of the cosmogram establishes an ‘anamorphic reading’ of elements in space-time, metaphor and metonymy, seen as vectors, allow for an anamorphic deployment of causality itself. Tuchē and automaton are the anamorphic elements within the system of naturalistic causes. They are the ‘economy’ by which consciousness contains its own container using the contingent and obverse physics of the unconscious.

How do tuchē and automaton fit within the four ‘standard’ causes? Affordance is the key. It is a structure of distinction, where something is made visible while at the same time something else is made invisible. The visible, in turn, contains another invisible component, an internal distinction, and so on. Affordances can continue in a series whose fractal nature permits scale to be established and broken multiple times. Like the Thesean labyrinth, invented to imprison the Minotaur, the wall itself is a set of openings and closings that repeat one pattern multiple times. Affordance helps us understand Aristotle’s broad sense of efficient cause as the context and priority for any thing or event. While he stresses that the causes are not sequential but ‘simultaneous’, the priority of efficient cause — which is closest to the essential idea of *physis*. In Plato’s terms, this is the *form*, the idea that, even though it evolves, generates its own priority. What becomes, in other words, constructs its own ‘always having been’. Efficient cause therefore is not just the process of bringing something about, although it is certainly that. It is, in addition, a plan, a template, a design. The complex Greek idea of *ἰδέα* was open-ended, theological. In terms of affordance, efficient cause can be something discovered ‘in retrospect’. Lacan’s notion of the future anterior tense, a time ‘by the time of which’ something will be realized is certainly relevant.

Efficient cause affords the subsequent other components *by virtue of* a dropped-out, metonymical component, a void or negative element that is the essence of desire as a return to an empty location. With this element out of the way, ‘naturalistic’ causality can proceed, but its absence grants a certain power to other metonymical elements of the series. Thus, when some intention (*τέλος*) is conceived as a final cause, it can appear only as a metonymy supporting the compound structure of form and material. The imagination cannot conceive of a statue without materiality ‘built in’. It cannot compose a sentence without physical words or sounds. Metaphor, the meaning effect, relies on the metonymical presence of the signifiers. In actuality, only the signifiers can be mapped and explained; the meaning effects are radically private (the literal meaning of the word ‘idiotic’); consensus about meaning effects can be presumed but never proven.

The dropped-out elements include the original void of efficient cause, final cause, and material cause as a component of formal cause. These form a ‘pathway’ for the *croce oscura*, the dark passage or XXX of the *katabasis* — a journey to hear what the dead have to say to us. Thus, materiality, in the form of either *τέλος* or wish, and the ‘drive’ embedded within efficient cause construct a conspiratorial cosmogram within the naturalistic appearances and meaning effects of final and efficient cause, a case of the A_D type of uncanny. Here lies the basis for the link between Freud’s term *Trieb*, ‘drive’, and wish. The wish is that which is fulfilled in the dream. Freud goes to considerable lengths to explain how *every dream* is a result of wish-fulfillment. Wish is the unseen void of everyday experience that is minutely marked and reprocessed during sleep. Dreams return our unfulfilled wishes, our failed *telos*, so to speak, in terms of metonymies. A moral lapse is represented as a literal slip or fall. A change of view becomes a literal flip or turn. A ‘bright’ person is embodied directly, as light. The logic of dreams is based on repetition or return that can be put as a cancellation, as in dreams about ‘running in place’ or crying out but being unable to make a sound.

Final cause is the cause of the subject, the intention for something to happen. This element presumes a model of construction, the Vichian *factum*. Vico cleverly noted that *factum*’s most effective component is unconscious, and this makes the placement of it in the ‘metonymic position’ even more telling. With Vico, humans accomplish something other than their intended goal; in fact it is most often the opposite. Selfishness ends up producing public benefits; dogmatism gradually yields liberalism; despotic kingships give way to democracies. Because of finality’s bi-polarism, its evident products, structured by formal and material cause, embed their secrets into the

(metonymic) signifier. Motive, a secret unto itself for the most part, is able to keep its secret within the silent operation of metonymic materiality, which points in one direction toward function and another toward its own anamorphic identity. It reveals a deeper motive, one that connects back to the original 'dropped out' element of effective cause, the desire in its negative, acousmatic voice.

A subject's personal desire is only partly represented by the demand — the questions and requests he/she puts to others. Lacan explains this complication by observing that we do not desire privately. We desire to desire what some Other has desired us to desire. Our desire is never ours, not even partly. It is, thus, a radically external element located at the private center of subjectivity. Efficient cause, which brings about things by being a kind of procedure or recipe, requires this "occultation" of desire, coupled with the externality of demand, which can be thought of as final cause's metaphoric, public component. Final cause is "occulted" within demand by the prior existence of an Other's desire, a compound structure of the Other's command to the subject to desire and the concealment or loss of the very object that motivated that desire.

Form represents a certain stupidity, a *bêtise*, of perception, in the form of self-evidence. We seem to see what we see, it's there for us to see. The material cause of it might be artfully concealed, as in the creation of a statue that looks like stone but is really plastic. The material is subordinate to the form in the sense that materials have been dedicated "to serve" the interest of the form in looking one way or another. The plastic is *for* the sake of appearance, so to speak. This dedication creates a construct similar to that of efficient cause, but here the causes themselves occupy the two principal dimensions. Form is "metaphoric" in that it is intended to create some kind of meaning effect, material cause is "metonymic" in that it subordinates itself, initially at least, to the metaphoric intentions of form.

Thus, the crossover from the main-line system of causes to the *croce oscura* of anamorphic elements, dropped out but now recovered through ciphers and coded readings (analepsis, 'restoration'), is most often initiated in the arts by a breakdown. This can be a dysfunction of scale, identity, or motion. A trip interrupted. Someone replaced by rival. A re-ordering of the social hierarchy. Kicked out of the metaphor of the normal, the artwork shows us the

obverse, the metonymic back-story that was 'there all the time'. In this reversed quest we view the double structure of the causes that allowed the error to precipitate meaning effects without references, organs without bodies, events that, like the Möbius band, end just where they began.

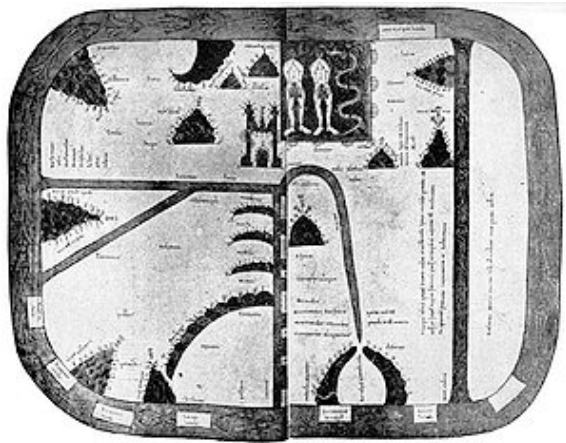


Fig. 1. Eden (upper center). Spanish-Arabic world map from 1109 AD.

Architecture as Discourse

With the external world serving as an unconscious *precisely* because it is external and not, as Mitchell mistook, to play a fancy flight as a living being, externality takes on an explicit kind of quality: it becomes "virtual," both in the sense that exists in a negative way and, by offering 'affordances' or opportunities, embodies a form of virtue. The model for this coupling is well known: the Garden of Eden. Like all utopias, Eden 'does not exist' and is yet the primordial 'good place'.

Eden's negative credentials come from its simultaneous occupancy of the temporal leading edge of human life and its reputed spatial centrality. Various traditions romanticize the role Eden plays in architecture. It is a place of consummate sufficiency, a spatial counterpart of the dream, a kernel of perfection interrupted by consciousness and seduction. The most common theme is possibly the

most important: Eden's service as a counterweight to the model of the actual world as a dystopia, wilderness, or prison. Whatever Eden's impossibility, it is all the more real as the antipode of evil that permeates the experience of the everyday. In Eden, virtuality and virtue meet in the necessity of being evil's counterweight.

Free choice, contingency, and other aspects of affordance exist within the idea of virtue. Architecture offers not just an opportunity within the category of the external, but a category related specifically to this free choice and, hence, the idea of virtue. The qualities that link architecture as the ideal unconscious and Eden as virtual in both sense suggest that Eden and architecture have much in common, at least in their overlapping roles in fabular literature.

Architecture's origins must be considered in light not of the reputed primitive hut of Vitruvius but of Dædalus, the first architect. The first architect's building is, by definition, the first architecture, and that is well known to be ... the labyrinth, which, owing to its doubly enfolded pathway and fractal (recursive) structure, is a model of Hades ('the invisible'). The re-occurrence of a term related to the issue of virtual space attracts attention. Why is it that the first instance of architecture is invisible? Is it its status as a kind of inverse Eden, also 'virtual'? Or, is it that there is some *coincidentia oppositorum* in these stand-ins for heaven and hell?

The hell of Hades is that, despite it being the place of death, there is still activity. There is the journey, the trial, specified by the form of the labyrinth. It is a Lacanian *lamella*, something that is not allowed to die, something caught between a first death and the requirement to die a second time, symbolically. This is the uncanny's D_A . The subject is separated from the symbolic world above, thrown into pure metonymy, the body in pieces. Organs exist outside the body, charged to go on performing their task as a part: the hand of the deceased pianist continues to play, etc. Virtual reality in its cyberspace form (digital 'realities' sustained by computer graphics), extends the same kind of horror: one is not allowed to die. As Slavoj Žižek has noted, cyberspace makes the horror of the Cartesian subject possible at last: what if there was never any non-virtual reality to begin with? What if the fantasmic support of virtual reality, removed, reveals no prior whole, non-digital world but, instead, simply a hollow unreality? You can see where this is headed: Adam and Eve are not set to wandering in the wilderness we call reality simply because their fantasmic support had ended; it ended when the lost Eden, retroactively generated as a condition of the alienation of the wilderness, revealed its true nature — a wilderness 'all along'. Eden was the dropped-out element, the partial object barring even the magisterial first Other, limiting His vision. The serpent's role was critical. Like Morpheus who offered a red or blue pill to the computer programmer Thomas Anderson, the snake holds that Eden is a dream, that God has blocked their access to reality by blinding them to their nakedness and to the fruits of wisdom. The serpent is possibly the first Lacanian practitioner, offering no alternative to the blindness of fantasy except an understanding of the role of authorship. Perhaps this is true; all we know is that without the sustaining fantasy, Eden evaporates, leaving a desolate landscape of forced labor, which must be re-fantasized by such idealizations as the four causes of Aristotle.

Why doesn't causality ally itself instead with the perfection of Eden? Why does causality require a primordial 'fallenness'? Why does causality in fact internalize fallenness in its very structure, in its inclusion of metonymical hidden passageways, gaps, and fallen components? This issue can be resolved by going to the heart of the Cartesian ego itself. What other *matheme* can best represent this ego than A_D , the uncanny's magnetized subject, drawn to an end, a *telos*, through its rigorous exercise of free choice? 'A' is for 'alive'; D is for the accounting system set up by Metonymy and Associates, the commodity traders of Invisibility. When Lacan is quoted as saying 'desire is the desire of the Other', we get the accounting formula in its extreme, terse form. The subject cannot desire; it must construct an authoritarian Other to desire in its place, an automaton which sets forth desire as a temple atop a *mons delectus* ('mountain of choice'), a superposition of a temple atop a labyrinth, a D above an A . Clearly, where temples and labyrinths are involved, architecture has the upper hand. It is the house of the Dead Man, the dummy (F. *le mort*), who is the interpolated location of the voice that comes from outside the frame, whose animated mouth, *materia* in essence, establishes the Real through an act of parody: 'a voice and nothing more' ('A man plucked a nightingale and, finding little to eat, said, "You are a voice and nothing more" — Plutarch, *Moralia: Sayings of the Spartans*, [Apoththegmata Laconica, 233a]).

Which is Eden?

The difficult question of Eden's relation to fantasy and desire is the basis for suspending judgment on whether architecture begins with a temple or a tomb, or whether, like the uncanny's twinned antipodes, D_A and A_D , how the temple-tomb might serve as architecture's Jekyll-Hyde *prima materia*. Certainly the programs for the temple and tomb are radically opposite, but they criss-cross in ways that suggest a twinned kingdom, as if — to make a Derrida-style observation — that there is only difference embodied in crossing. Also involved in these questions is the relation of architecture to the virtual (i.e. the drawing and more contemporary digital embodiments) as well as to the more fundamental question of its relation to fantasy. In Žižek's view, fantasy is what sustains reality. It is not a mask or cover, it is an existential basis. Take it away and you don't have anything else; you have nothing, not even 'Nothing' with a capital 'N'. In this view, the standard four Aristotelian causes are a fantasy about the division of labor in the post-Edenic world: axes of reason able to chop out a few clearings in the generic human

wilderness. We can parse the flow of cause, but not without noting that, at the margins of the clearing, elements of chance — *tuchē* and *automaton* — have an 'extimate' role, acting as both external limitations (mostly it is *automaton* that does this) and internal qualifiers (the *tuchē* of the subject).⁹ As the Nobel Prize winning scientist Jacques Monod pointed out, chance and necessity require each other.¹⁰ This echoes Sophocles' tragic view of human life presented in *Œdipus Rex*. It takes free will — embodied by the labyrinths appearance of randomness — to bring about the end fate has waiting for us. A_D is simply the subjective view of this, D_A is the resistance maintained by the act of separation, the message of the temple: we are not allowed to die; furthermore, we are able to listen to what the dead may have to say to us.

There is no polemical issue of choosing between two alternatives here. Architecture supplements the purely existential question of opposition between the anxiety of free will and the separation of death with a material basis for fantasy, which sustains our human behavior in the two realms. Architecture, *as unconscious* (and not just a parody of human unconscious), fills in as the D for the case of the anxious living subject and as a model for the separate (labyrinthine) Real of the dead subject, A . The question now becomes: How does architecture support the fantasies of these two forms of unconscious? The question has not been asked as clearly for the case of architecture as it has been for the cases of literature and film. In those fields, there are some striking similarities:

1. Most attempts have, on varied grounds, concluded with the idea that there are 'templates' governing variations in popular and serious literature, and that these templates are structurally related.
2. The four templates in are based roughly on the idea of presence or absence, however these are conceived. In the case of Northrop Frye's *Anatomy of Criticism*, for example, 'presence' refers to human access to divine power, represented by a vertical axis.¹¹ In the independent and quite differently motivated analysis of film, Todd McGowan constructs four classes based on the relation to the Lacanian gaze, which can be confronted or transformed (two conditions of presence), or avoided or missing (the two relations of absence).¹² Lacan's system of four is his famous theory of discourse (hysteric, university, analysis, master-servant), where presence and absence are set out within a field of the agent and the other (the 'surface' of symbolic relations') underlain by production and truth.¹³

Because architecture figures prominently in literature and film in the form of landscapes, settlements, and representations of the built environment, there is already a substantial case for adopting the 'rule of four' for architectural unconscious in its support of subjective fantasy. Aristototele's system of four causes, supplemented by two aleatory qualifiers, *tuchē* and *automaton*, falls in line with these independently devised templates. But, it also constitutes a kind of Rosetta Stone, since the addition of *tuchē* and *automaton* offers the advantage of connecting with Lacanian accounts of subjectivity — where fantasy is central — and a means of inserting the uncanny theme of the extimate, which is the spatio-temporal 'translator' able to join Frye's, McGowan's, Lacan's, and others' constructions in some informative way.

In the cases of the systems of four that do not degenerate into containers, which beg the question of how the system actually works as a fractal, in a 'polymorphous-perverse' way, as Freud might put it, the inside-outside issue involves the 'suture' of opposites. In the spirit of Lacan's extimacy, the category becomes an example of itself, so to speak; the system asserts its metonymical status by resisting litmus tests about whether any given

⁹ Vico makes an important intervention on this point. The startling effect of the thunder on the first humans is that they conceive the thunder to be a word, albeit a word they do not understand. They clear 'eyes' in the forest in order to interpret signs of the sky, and these clearing contain an altar of sacrifice at their center. The relation of the eye to the heavens is established through the *templum* of sacrifice, which is also the spatial-temporal structure of celestial observations. The 'eye' has both an astrological and a theological status, as (literally) the 'eye of God', made evident in the frontispiece (the *dipintura*) Vico uses for his second edition of *The New Science*. So, it is literally the case that the eye representing two versions of the Real, one at the margins of the known world, the other at the center, as a material anomaly constructed through rituals of sacrifice, are simultaneously a center and an absolute periphery.

¹⁰ Jacques Monod, *Chance and Necessity; An Essay on the Natural Philosophy of Modern Biology*, trans. Austryn Wainhouse (New York: Vintage Books, 1972).

¹¹ Northrop Frye, *Anatomy of Criticism: Four Essays*, ed. Robert Denham (Toronto and Buffalo: University of Toronto, 2006).

¹² Todd McGowan, *The Real Gaze: Film Theory after Lacan* (Albany: SUNY, 2007). Northrop Frye, *Anatomy of Criticism*

¹³ Jacques Lacan, *The Other Side of Psychoanalysis: Reflections on Seminar XVII*, ed. Justin Clemens and Russell Grigg (Durham, NC: Duke University, 2006).

item belongs to a particular category or not. The logic is that of the obverse: the opposite of any true statement is also, in some perverse-obverse way, also true. *Tuchē* and automaton, joined to the traditions of the uncanny, help us understand how this can happen. As 'built in to' the standard four causes, *tuchē* and automaton offer an obverse path, a 'dark crossing' that enlarges the system of four to a 'perverse' system of six without increasing its official sum four or its quaternary geometric logic. Lacan found out as much in his L-schemes, where the silent cross-overs connecting the subject and other in an unconscious relationship and the two forms of the 'object-cause of desire' in an imaginary relationship. In the latter case, the object and subject are turned into 'subjective object' and 'objective subject'. This is the essence of Lacan's *matheme* for fantasy, $\$ \diamond a$ — the barred subject in a bi-partite relationship with the untranslatable *a*, the object-cause of desire, the dropped-out element of the Other, constructed *by* the subject in order to have any desire in the first place. Who or what drops out? This *a*, the subjective object, is the partial object in essence. Like the classic partial objects defined by Freud and enlarged by Lacan to include the gaze and the voice, a partial object constitutes a spatio-temporal relationship that condenses the entire problematic nature of desire, demand, aim, and goal. The inability of the subject to state or even know his/her own desire is based on the topology that springs up from this 'impossibility'. This is what the subject/subjectivity — what *telos* or final cause — requires: not just an Other as imagined other subject in charge but a structure designed to exclude a key object, to surround it with this impossible-Real topology, which is in essence, the architecture that is 'prior to' the virtuality of the formal cause's metaphors creating meaning effects, a virtuality that is already-always virtuality itself.

The program for architecture as discourse is thus not only not a set of categories, just as Lacan's forms of discourse are not categories but rather 'shapes' within a field of opposed and sympathetic forces. Architecture as discourse is about the strategies to resist categorical reduction, the topology of the partial objects that support and sustain fantasy, strategies that span the visible and invisible, presence and absence, reality and the Real. The Cartesian dilemma lies in the admitted retroactive nature of not just the subject's emptiness, its dependence on fantasy for sustenance, but the retroactive nature of this theory itself.

Turing Sentences

The precocious mathematical genius, Alan Turing, was a key player in breaking the codes produced by the German 'enigma machine'. He is also famous for his own enigmatic approach to the question of artificial intelligence: a test involving a literal or imaginary curtain between a human and either (1) another human or (2) a computer. The first human asks questions and gets responses from either the second human or the other machine. If the results are indistinguishable, then the machine is to be credited with human intelligence. The 'proof' employs the insight that intelligence is performative rather than technical. A 'Turing sentence' is our own coinage, an extension of the idea that the curtain or screen is the uncanny key to all meaning effects. In the E. T. A. Hoffman story, 'The Sandman', cited by Freud in his famous study of the uncanny, the young Nathanael falls in love with the automaton Olympia, whom he takes to be a fascinating woman. It is her opacity and non-response that convinces him that she is deeply reflective. Whenever he talks, she listens with rapt attention. In effect, Olympia's intelligence is supplied by Nathanael but he conceals his role unconsciously. It is his own unconscious, in effect, that speaks through Olympias enigmatic silences.

Using this uncanny model, a Turing sentence operates with Olympia's principle of silence. This is not a cynical assertion that there is no real intelligence in the automaton (= any chance encounter or connection in materials brought together) but, rather, that 'intelligence' *requires* just such an obverse presentation of the unconscious's memory/imagination. A Turing sentence unlocks the imagination using accidental *assemblages*. Its authorship is only partly attributable to any 'Nathanael'. Rather, it is more accurate to say that the brain extends to all parts of the nervous system and, then, by means of perception, 'outward' to the world, where no detail is missed or forgotten by the unconscious. The unconscious can return this record only by indirect means, primarily through dreams and errors of consciousness — slips of the tongue, compulsive behavior, spoonerisms, etc. This method provokes and attempts to domesticate the otherwise uncontrolled communications of the unconscious by returning to the uncanny 'extimate' (subjective objective) source of intelligence projected through afferent nerves, working actively, as Merleau-Ponty claimed, to construct as well as construe. The mind, as Lacan noted, was 'out there', and the screen constructed to conceal the mind from itself is a key component of this round-trip structure.

A Turing sentence requires a framework. The Lacanian system of discourse combines four standard elements, the master or master-signifier (S_1), knowledge as a temporary stabilization of relationships among signifiers (S_2), the object-cause of desire — a component of Freud's system of demand, desire, and need (*a*), and the barred subject,

\$, whose subjectivity is in some sense the generative heart of the other elements. This series is invariant: S_1 , S_2 , a , $\$$. As a set, it 'rotates' within a similarly fixed field, the agent, the other, production, and truth. The Aristotelian causes are more related to the former. Motive (final cause) produces material expressions and formations that are divided into, roughly, components of the signifier (the metonymical material cause) and signified (the metaphoric formal cause). Motive presumes a context, an enigmatic Other that, as efficient cause, establishes the payoffs and penalties but does not reveal all the rules of the game. By virtue of a dropped-out or concealed element (a in Lacan's system), the Other works as the efficient cause by commanding the subject to desire what the Other desires while concealing the exact nature of this desire. In this way, the subject is both the victim and creator of language, and meaning is something that takes place, paradoxically, in a simultaneous future and past — hence Lacan's emphasis on the role of the future-anterior ('future perfect') verb tense, a temporality famously described by Pavel Florensky in his explanation of the temporal logic of dreams in his *Iconostasis*.

Mapping the Lacanian S_1 - S_2 - a - $\$$ sequence on to the Aristotelian causes reveals the role of automaton and *tuchē*, a role that Aristotle was not able to specify in terms of topology. In the Aristotelian system, final cause and material cause occupy a 'metonymical' back-stage. Neither appear at the metaphorical level of expression. Form is expressly metaphorical: a means of transferring meanings across media and contexts. By subordinating material to form, metaphor is afforded its 'meaning effects'. Efficient cause is equally enigmatic, due to its suppression of an element that resists all symbolization, the a of the Freudian-Lacanian system. The omission of this element is the creation of the automaton's 'genius'. It exists only in a negative form. It is the lost or forbidden element — what the curtain conceals. As a counterpart to the intentional concealment of material cause by formal cause, it buffers the subject's intentional role of final cause, its desire. On the 'left' of this desire is the Other and the Real in Lacanian terms — that is, the enigma of the Other's ability to specify the subject's desire without the subject's full knowledge of what that desire might be. This is the obvious force in popular taste, where fads and preferences are dictated not by reason but by a mysterious 'mass psychology'. On the 'right', so to speak, of the subject's desire is the engagement with meaning effects — the concerns and anxieties of experiences, each with its own backstage structures. Just as the automaton regulated the Other's efficient causality, *tuchē* connects the dropped out elements that, mapped on to the Lacanian field, set up a series of rotations that intersect the sites of agent, other, production, and truth. The four possible positions of this rotation constitute the structures — analogous in some important ways to the Voudoun practice of cosmograms — for the creation of Turing sentences.

A Turing sentence is not a thesis statement. It is, rather, an experimental description of the positional variables of the Lacanian discourses mapped within the Aristotelian system of 4+2 causes. The Turing sentence presumes a vocabulary and context; it chooses to sound like a story, a physical setting, or an existential condition. The purpose of the Turing sentence is comparative: it serves as an 'accidental guide-book' for provoking meanings from various popular culture examples. It specifies new points of view, new vanishing points in a perspective that is 'anamorphic' with respect to standard criticism. Such Turing-based critiques do not claim to be superior but rather more productive, in the sense that they provoke new juxtapositions that, without the framework of the Freudian-Lacanian field, would have nowhere to go beside the artificial interiority generated by authorial intentionality and historicist circular explanations. The aim is to create a basis for dynamic critique, in contrast to criticism that is predominantly interpretive in the way that Susan Sontag famously criticized in her *Against Interpretation and Other Essays* (1966).