

Publications and Projects

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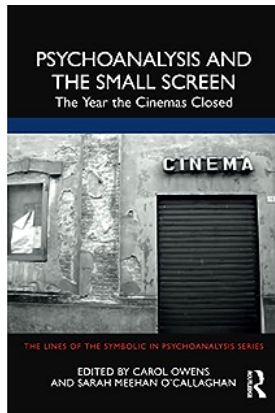
RECENT PAST, PRESENT AND NEAR FUTURE

2023: The HAL Suicide Project [OpenAI competition]



In collaboration with Iraj Ghoochani, I developed a thesis on instrumental convergence that used the example of HAL, the on-board computer in Stanley Kubrick’s *2001: A Space Odyssey*. Our thesis was that the next stage of Large Language Learning models should focus on the user’s own internal “instrumentalities,” drawn from Lacanian theory of *automaton* and *tuchē*. Although our proposal was not selected, we continue a program to use instrumental convergence as a new means of consolidating theories about topology in psychoanalysis. One component of this involves the concept of “collective autism,” developed by Ghoochani from the work of Leon Brenner and applied to the AI research of Isabel Millar. Parts of this work were

presented at a zoom symposium (4th Congress of Psychoanalysis and Psychodynamic Psychotherapy in Tehran) with a group of psychoanalysts in Tehran, in a session organized by Dr. Fatemeh Naji Meydani. Further developed work will be presented at another conference organized by Dr. Meydani in August 30–September 1, 2023, “Living and Thinking in an Unsettled World,” the Fourth Iranian Conference of Psychoanalysis and Dynamic Psychotherapy.

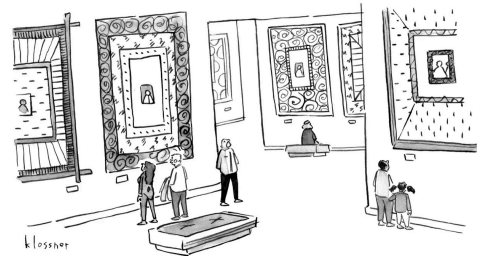


2024: “The (In)Continent Topology of Pandemics, Screens, and Scripts,” [Part of book, ed. Carol Owens and Sarah Meehan O’Callaghan, *Psychoanalysis and the Small Screen: The Year the Cinemas Closed, The Lines of the Symbolic in Psychoanalysis Series, London and New York: Routledge*]

This work grew out of my participation with two groups of Irish Lacanian researchers, the FLi and APPI, and the Association for Psychoanalysis of Culture and Society in the U. S., which have been venues for my development of new approaches to topology. The main thrust of this project has been to demonstrate the presence to topology in popular culture, ethnology, the fine arts, and architecture in the forms of symmetrical difference, voids/lipograms, and instrumental convergence. This essay combines this interest with epidemiology and theories of contagion.

2023: “The Necessary Failure of Precedent” [presentation at Agora II Symposium: (Un)Common Precedents, Carleton University, September]

The boundary language project began in 1997 with a Shogren Foundation Grant (NCSU) to interpret ethnological uses of boundaries using the non-numerical calculus of George Spencer-Brown. This work was expanded thanks to Fellowships at the University of Buffalo (2006) and LSU (2008) and refined with presentations at APCS, LACK, two Écrits conferences (Duquesne), and APPI zoom conferences. This work reconnects to architecture theory by applying psychoanalysis to boundary behavior. In this study, the analogy of the department store is used to revise our understanding of insulating functions of thresholds in relation to the *katabasis*, the descent theme.



"Painting was her love, but framing was her passion."

2023: "From Victims to Fictims: Anamorphosis and Lipograms as a Visual Basis for Psychoanalysis" [Presentation at the annual meetings of the Association for Psychoanalysis of Culture and Society, Rutgers, September]

The process known in AI terms as instrumental convergence can be modeled topologically in ways first proposed by Jacques Lacan. I will use this opportunity to extend ideas of the "Hamiltonian" and "Escher locales" that make it possible to identify topological conditions in ethnology, popular culture, and the arts.

2023: "Hamiltonian Finishing: the Global and Local of Architecture in the Real Projective Plane" [Presentation, Frascari Symposium VI: Finishing, the Ends of Architecture, WAAC, Alexandria, Virginia, March 31–April 1]

There are two terms essential to talk about finishing. To finish anything completely, you must account for parts left over *after* the main task seems to have been accomplished. Take the most extreme case. In the case of life, life is not terminated by the simple act of death unless the soul complete a period during which — as mortals imagine it — the soul must first accept the idea of being dead and then answer for its sins. All religions and cultures have some version of this interval and use it to calibrate the period of mourning. This addition of a virtual component to a literal requires us to borrow a term from mathematics, "the Hamiltonian," to indicate the global aspect of this addition; for local applications that embody this abstract principle, I suggest coining "Escher formation" in appreciation of the Dutch illustrator's famous up-and-down-at-the-same-time staircases. Presentation was pre-recorded and available at www.youtube.com/watch?v=c3doqgHYbhQ.

2023: "The Isomeric Topology of the Other in Antiquity" [Presentation, Conference on "Psychology and the Other," Boston College, October 6–8]

In Seminar XIV (*The Logic of Phantasy*), Lacan compliments Edmund Bergler on his 1949 book's insight. «La névrose de base» hits the nail of neurosis on its head, by asserting that the proper



Isomeric pottery, New Mexico

neurotic seeks humiliation thanks to the fact that the legacy of the mOther's abandonment was never officially acknowledged. Bergler's humiliation-seeking neurotic is not new. It is the very model of the hero described by Irwin Cook (" 'Active' and 'Passive' Heroics in the 'Odyssey,'" 1999). The hero seeks humiliation, but not just anywhere. I argue that the logic and logistics of heroes find their purest forms in the descent theme, the katabasis, which radiates out to narratives where Hades is (thinly) disguised. One such is the Cyclops' Cave Episode in Book 9 of Homer's *Odyssey*. By regarding the Greek Odysseus as a necessarily unreliable narrator, I propose contrasting the (psychoanalytical) model of the neighbor from the Greek version to its contronymic Cyclopean version. In this comparison, the Greek diagnosis of the Cyclops as psychotic is undermined by its own under-appreciation of cyclopean localization (Hestia), paralysis (the Prometheus effect), and ruse (the need to blind the manes, the ancestral spirits, to acts of exogamy).

2024 (anticipated): "The Parallax of the Heroic Traveler" [Proposal, book chapter, *Lacan + Architecture*, ed. John Shannon and Francesco Proto; Palgrave Lacan Series, ed. by Derek Hook and Calum Neill]

EXCERPT: "What if Lacan started to think about topology even before 1945? Lacan hears the story of the Three Prisoners at a dinner party in February 1935, long before the occupation of France by German forces in 1942. This question is moot if one thinks of this essay as being about time but not space. But, how does the story make sense without the peculiar concept of parallax, where the story seems to return us to Kant's pre-critical writings and his paradox of the point of view, which no two sighted people can occupy at the same time, although each claims that the other should see what he/she is able to see, uniquely.⁶ Sense experience comes with this sense of authenticity — that we look out at a real world, not an illusion or mere appearance, and that the threats or treats we see in this real world justify the desire or anxiety, the investment, we make in these non-illusions. Parallax is not simply the perceived planar shift between figure and ground that produces the sensation of depth. It is a cathesis, a critical dialectic between the viewer and viewed, who will forever face each other in an "orthographic" relation, where in each scene a vanishing point will twin with the viewing point and conspire with the horizon between frontal visibility and dorsal invisibility, also a twin — a twin of the horizon at infinity where our vision, extending like the sun in parallel rays, will come to a point that is an end of time as well as space."

2024 (anticipated): "Finite and Unbounded, Bound but Immortal: The (Lacanian) Mystery of Paralysis beneath the Perfect Shadow," under the pseudonym Francis Conrad [Proposal, book chapter, *Lacan + Architecture*, ed. John Shannon Hendrix and Francesco Proto; Palgrave Lacan Series, ed. by Derek Hook and Calum Neill]

EXCERPT: Why do so many Lacanians believe that Lacan's topology has its origins in Königsberg in 1725?¹ Lacan does not say this. He correctly identifies Desargues, although he thinks it's

Georges rather than Girard, as the mathematician (who was also an architect) who revived the theories of Pappus of Alexandria. Pappus knew something else important, that the projective geometry he had discovered in 300 c.e. was logically prior to Euclidean geometry, so that you can derive the latter from the former but not the other way around. Euler contributed his circles to Lacan, and Lacan admired them because they could not be forced to tell a lie. Neither can aphasiacs, and this gives us a clue about the void, namely that it is nothing but a cut around the Real, a double cut made by what are called Villarceau circles, the other two that can be drawn on the surface of a torus that create an interior-8 effect. This has important implications for those who write architecture theory and want to know that architecture, which is a “surface of pain” as Lacan describes it correctly in Seminar VII, *The Ethics of Psychoanalysis*, originates at and around a void, something that can be proven ethnographically, in the story of the foundations of Rome. Lacan is right so much of the time, why are Lacanians wrong any of the time? Not only do many of them take affine geometry for projective geometry, some mistake the boundary of the Thesean Labyrinth, a building that is all boundary, saying that one cannot get lost in this mythological first example of architecture. This betrays the story of the Minotaur and Theseus, whose relation is fundamentally grounded in the radical disorientation of the Labyrinth’s fractal folds. This legendary primal building deserves its reputation for concealment, since the alternating left-right of its passageways is linear but it gives rise to the depth condition, something that we could call the first architectural stereogram. One should not betray the exquisite meaning of this exquisite myth.

2021: “Extimity Co-Anamorphosis, and Narrative Surfaces,” *Vestigia* 3, 1.



EXCERPT: In Federico Fellini’s *Nights of Cabiria* (1957), an aging prostitute, Cabiria, plans a new life, thanks to her modest savings and her unexpected luck in finding a charming younger man who seems to have fallen in love with her. This fortunate encounter happened when, attending a magic show, Cabiria was called from the audience to participate in a demonstration of hypnosis. Afterwards, the magician, Oscar, shyly asked if they might begin seeing each other, and in a short time the couple were married.

Now on their honeymoon, Oscar suggests an after-dinner walk to take in the sunset from a lookout point, but the audience catches Oscar looking at the large roll of banknotes Cabiria has just taken from her purse. They know suddenly that he plans to kill her, and that this walk will be her last. They have also seen Cabiria see this look. They see her seeing and know that she is thinking what they are thinking. In this accelerated moment, the thoughts of the sympathetic character and the audience that sympathizes are one collectively owned thought because it is originally one, a shared one, the fact of being shared. This ‘one’ of *dianoia* literally ‘counts as 1’, not as a uniting of two things but as an ‘idempotency’, the power to remain the same, thanks to being held in suspension by two parties, two opposing states.

RECENT PAST

2023: “Psyche Is Extension” [Presentation, Conference: LACK on the Lake, University of Vermont, Burlington, April 20–23]

Projective geometry is a branch of mathematics that deals with the study of geometric properties that remain invariant under projection. In other words, projective geometry is concerned with the study of objects that are preserved under projective transformations. Lacan insisted on this formula: the Real>Structure>Topology. But, many Lacanians mistake what Lacan meant by topology (= projective geometry) with Affine Geometry, or “Euclid without the angles and distances.” Correction of this condition requires that we begin with the theorems of Pappus of Alexandria (300 a.d.) and Girard Desargues, the architect-mathematician who theorized the principles of perspective in the 17c. The work of these founders was revived in the 19th century by geometers such as Gauss, Möbius, Plucker, Riemann, and Klein. Our understanding of this topology centers on Lacan’s use of the “fundamental polygon” of the torus, by which we can model the relation of repetition and suppression, or desire and demand.

2024: “The Architecture of Hiddenness: Latency and Virtuality in the Topology of Concealment” [Part of Book, Federica Goffi, ed. *Architectures of Hiding*, London and New York: Taylor and Francis; publication anticipated 2024]

EXCERPT: “In perspectival virtuality, things must hide inside, beneath, behind. But, as the story tells us, this is not an effective hiding place. If there is a hand long enough to thrust something out of view, there is another hand long enough to retrieve it. Finding is only temporarily delayed by concealing. The solution is the effectiveness of the ‘reality of the virtual,’ a purloined channel of



The detective Dupin diverts the attention of the Minister to replace the purloined letter with a fake.

self-constructed invisibility. The ‘pathology of pathology’ is not like ‘the enemy of my enemy,’ which is my friend. This kind of negation does not negate negation but, rather, encircles the void in which things appear and disappear ‘as if by magic.’ This is not an abstraction pulled from the obscure archives of the history of projective geometry. It is the mandorla known to religion, to James Joyce, to Euler, and to Lacan, where René Descartes’ positive—and undoubtedly pathological—intersection of thinking and being, his famous *Je pense donc je suis*, is de- or rather re-pathologized by Lacan’s topological formula for compulsive repetition, the unary trait, the act, and suppression. All of these are re-imagined by the torus, which, if cut with a twist, reveals its true formative interior to

be two Möbius-shaped faces that, like the mirror of Lacan’s mirror stage, split reality into chiral twins.”

PANDEMIC YEARS

2022: “The First Course in Sustainability” [Presentation to Architecture Theory Graduate Seminar, Roger Williams University, John Shannon Hendrix, Director]

As soon as architecture began to realize its culpability in the global climate crisis, it focused on remediation and fixes to get away from the fact that it was contributing to over half of the world's greenhouse gasses, to say nothing about the depletion of some rare natural resources. Sustainability began to take up the spaces that had formerly been set aside for theory, and in some cases, architecture theory was obliged to consider the mainly technological issues of how to stop polluting the world. There is no question about whether architecture should or should not do everything possible to achieve sustainability, whatever that might mean, but there is a question about whether this should be a theory issue, which would make this mandate seem to be debatable, in the same way that theory implies debate. I wanted to go around this confusion of theory and sustainability by pointing to the historical fact, that sustainability has been at the center of theory since at least 520 BC, but that it was introduced as the universal need for symmetry and balance in both the macrocosm and the microcosm, that is, in both the cosmos taken in the most universal sense and the human subject, even down to the microbiological level. The metaphor of wheels within wheels has dominated all versions of this discussion, the most conclusive example of which might be the Mayan calendar, which is the only humanly conceived model of time that has achieved such an extraordinary degree of accuracy and, at the same time, given humans, as temporal subjects, instructions on how to live. A video facsimile of this presentation is available at [//youtu.be/MIXV98GvVoY](https://youtu.be/MIXV98GvVoY).

2021–2022: Participant/Researcher/Presenter: Colloquium on Lacan's Seminar IX [Association for Psychoanalysis and Psychotherapy in Ireland, with Olga Cox Cameron, Carol Owens, Dan Collins, Sarah Meehan and others]

Lacan's Seminar IX, *Identification*, is one of the most difficult of his 24 seminars. The transcription/translation from Cormac Gallagher (Lacan in Ireland) differs from the French version, notably in its reproduction of the many photos and graphs that illustrate key ideas which are difficult at best in the original. More than its predecessors, this lecture brings topology to the fore, to assist in sorting out relations of the subject, the signifier, the unary trait, and negation. If it had been possible before to side-step issues of projective geometry, in this seminar projectivity is met head on; and in Lecture XVII, given on Wednesday, April 11, 1962, there is no escape. My approach, given my limitations, was unavoidably ersatz. I could only choose a random starting point (the forced choice, identified by Euler circles) and attempt to thrash a way out. See materials posted at <https://boundarylanguage.psu.edu/the-verkierteweld-of-lacans-seminar-ix-identification/>.

2022: “Lacan's “Alethosphere””: An Early Psychoanalytic Model for AI and Big Data” [Zoom Presenter: (In)Tangible Heritages Conference (Juried), Canterbury, UK, June 15–17]

In the last third of his seminar on four discourses (Master, University, Hysteric, Analysis), the French psychoanalyst, Jacques Lacan, turned to the matter of the small appliance that, through its

curiously attractive utility, subjected users to a web of interconnections that interpellated them technologically, politically, and mentally. This web was, he explained, like the spheres of air surrounding land and water and creating their weather and “time” (temps) but with its own geometry of effectiveness, an “a-sphere” whose non-Euclidean topology came with properties of self-intersection and non-orientation that constituted a “second virtuality of effectiveness.” The a-sphere is not a synonym for the technology of the Internet but, rather, a theoretical blue-print for how technology operates, at all levels and all senses, as a “counter-intelligence.” As Norbert Wiener, the inventor of cybernetics argued very early, machine intelligence exists prior to the mechanisms invented to extend it, but the principle of evolution is the same. While AI tends to increased complexity, it simultaneously locks itself into its own devolution. The same is true, Wiener argued, of the human brain, whose very precautions to preserve a “neurotic stability” insured the cataclysm of psychosis. I would wish to continue this idea in terms of “ordinary psychosis,” seen in light of gadgets, hand-held devices, and strategic operational transformations (such as global positioning), which operationalise the function and effectiveness of the “lathouse,” Lacan’s term for the local instance of the alethosphere. I will attach this “modular” of lathouse/alethosphere to Baudrillard’s theory of simulacrum and the everyday object.

2021: “Architecture of the Span” [Keynote Address, Conference: Architectures of Hiding, Carleton University, Ottawa, September 24–26]

Instrumental convergence can be illustrated with the popular trick used by psychology 101 professors. A jar of jelly beans is placed on the lectern and students are asked to guess how many candy objects are inside the jar. When the guesses are tallied, almost all are wrong, but the average of all guesses is uncannily accurate. Somehow the group has formed a collective “mind” that is able to know what no individual of the group knows. This is “kenosis,” formally discovered by Francis Galton, who collected discarded raffle tickets at a county fair contest to guess the weight of a prize ox. Galton’s discovery went further than the homily “wisdom of the crowd.” This *vox populi* involved an important relationship between random contingency and logical determinism.

2021: Invited Journal Article, “Once upon a Space,” *Domain*, Vol. 05, *Vorkurs* [University of Florida Graduate School of Architecture]: 96–117).

EXCERPT: *Vorkurs* has a traditional interest in what makes boundaries important: the complexity that prevents them from being just lines delimiting things, people, spaces, or times.¹ Boundedness is intrinsic to experience, if only in the form of frames and distinctions. We have no way to define this involvement objectively. We have no privileged position outside a “bounded world” where our observations might enjoy operating without boundaries. This situation of having to use what we would wish to describe creates a *mise en abîme*, a hole in logic that is like the hole in space, the abysmal, the vortex. It is only on the lips or fringes of such voids that we can say anything at all about boundaries, but anything we say must take into account the fact that we are on a lip or fringe of a Nothing that is impossible to represent. Allow me to put this in the form of a slogan: “The void is what makes reality unreal but also what puts architecture on the side of the Real.”

2017–PANDEMIC (SELECTED)

2020: “Architecture for Those Who Need It” [Part of book, in Federica Goffi, ed. *InterViews: Insights and Introspection on Doctoral Research in Architecture*, New York and London: Routledge]

I do not believe in theories. I believe in theorizing. Any good theory quickly becomes bad theory, because it is already too late to learn from it if it's allowed to become static. You have to react. If you are not using theory, you are probably going to misuse it. My feeling is that the PhD is our last chance to exercise autonomy. If you do not do it there, you will not do it later. ... Many programs have become ideological and overtly influencing what you are studying and how, and who gets the money and the support. I would expect a Phd student to be autonomous, thoughtful, mindful and independent. If you do not do that you do not deserve a Phd. One can respect the traditions of an institution, but needs to add something original that increases the value of that institution.

2019: “The (Secondary) Virtuality of Rhetorical Truth” [Presentation, 2nd Écrits Conference, Duquesne University, October 11–13]

In a podcast of 2003, Slavoj Žižek made a strong case that, in opposition to the “virtual reality” that pictorially grounds the everyday life as a framed scene easily simulated by computer graphics, there was a “reality of the virtual” that, from behind the scenes, constituted an efficient cause in each of the three Lacanian domains, the Real, Symbolic, and Imaginary. This secondary virtuality was both interior and exterior to the first. Operating as a seeming agent of the Lacanian uncanny, this virtuality is, unlike the first perspectival virtuality, detachable. It is a portable quality, like the smile of the Cheshire cat that endures beyond the individual cat — a Lacanian partial object. Not surprisingly in light of its uncanny status, this secondary virtuality has been well known by mythology, literature, the visual arts, architecture, and later film and popular culture. These “naïve” sources help to consolidate Žižek’s unfinished theorizing and to construct a “prospectus” for future study. This essay begins the project by linking Lacan’s famous rhetorical teaching style to this secondary virtuality, to show that this virtuality of “efficient cause” is also a dimension of learning, centered about the barrier thrown up by the Imaginary against the Unconscious.

2019: Lectures on Idempotency and Topology in Architecture [Frankfurt University of Applied Sciences, November 27–28 and Städelschule, Staatliche Hochschule für Bildende Künste November 29].

INTRODUCTION: The Lacanian subject emerges, dynamically, from within complex interactions of “big” and “little” others (*Autres* and *autres*) mapped first by the L-schema introduced in the 1950s. Lacan actualized the Freudian slogan, *Wo Es war, soll Ich bedeudet* — “Where Es was, there I shall be” — by setting the gender-neutral Es, “it” (the id?) as the destination of analysis. To reach this locus, the Symbolic vector of the Unconscious Other (A) must negotiate the border defenses, a— a’, set up by the Imaginary ego (a) and the people and objects in the ego’s external world (a’). These small others layer their demands in successive pictures structured as “Euclidean locales.” These locales buffer the virtuality of the ego’s a—a’ axis; so, to get past these defenses, the Big Other must configure a completely different kind of virtuality able to penetrate the buffers. Where

the ego relies on self–confirming pictures, the Big Other’s virtuality must undermine this spatial confidence. Like Hermes, the Big Other is a lover as well as a thief, a herald who delivers secrets on a just–in–time basis. www.youtube.com/watch?v=yxapOuEurzk. For more about Johnstone’s theory of travel, see <https://boundarylanguage.psu.edu/?s=johnstone>.

2019: “The Big Other Announces the End of the World” [Presentation: Special Session on Architecture and Psychoanalysis Organized by Lorens Holm, Architecture/Humanities Research Association Conference, Dundee, Scotland, November 20–23]

EXCERPT: Secondary virtuality is basis and fuel for the science fiction thriller, *The Day the Earth Stood Still* (Wise 1951). The ring–boundary separating earth from outer space has, already, a built–in function of relating knowledge (S2...S2) to the unknown (= Unconscious, a “master signifier,” S1). The known world can be imagined as signifiers chained into a circle, end answering to beginning, what Roland Barthes has called the *récit fort* — a “strong narrative” — V1 as a self–enforcing, compelling account of what reality seems to be (Collins 2018a). Beyond this circle of signifiers lies, generically, the outer space that has, from mythic times, been seen as the origin of “master signifiers” (S1) in the form of constellations and seasonal movements of planets, sun, and moon. When something more modern comes from this region, the quality of the master signifier consolidates technology (“advanced civilizations”) with supreme intellect. Spacemen are always both super–intelligent, with gadgets to prove it. The film makes it clear that, in the circle of signifiers, S2...S2, the Lacanian Symbolic, there are gaps. Capitalist greed and social injustice stem from the rational “pictorialism”/V1 of economics and contractual relations set up by nations. The resulting global aggression amounts to a counterpart of subjective self– aggression. Seen from the outside, the V2 perspective of S1, the gratuitous violence of human against human seems futile. Klaatu and his automaton aide-de-camp Gort land their spaceship on the Capital Mall in Washington, D. C. and are immediately surrounded by a cordon of tanks and soldiers. The outer boundary of S2...S2 excluding the S1 of outer space is now inverted/extimated into an “inside frame” where S2...S2 forms its own circle of contradiction. Klaatu has come with magical gifts and a message of peace, but soldiers destroy the gift and shoot him, as if to show that S1/S2...S2 must be converted, according to the popular hostility toward anything alien, to S2...S2/S1. The formal resemblance to the metaphor’s matheme element, S2...S2/x, is easy to recognize (Fink 2004).

2020: Journal article, “Secondary Virtuality, the Anamorphosis of Projective Geometry,” Architecture and Collective Life, ed. Lorens Holm and Cameron McEwan, *Architecture and Culture* 8 (3-4): 667-680.

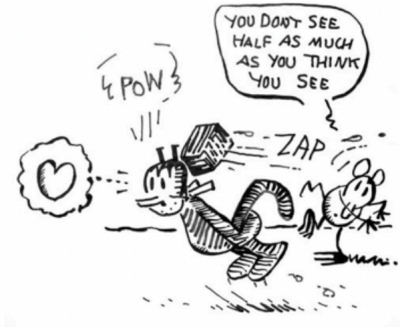


The Day the Earth Stood Still (1951) demonstrates the logic of Lacan’s *extimité* and is a model of the topological relation of psychoanalysis to AI and Large Language Learning models.

ABSTRACT: It is tempting to construct theory about the Other using binary oppositions. Lacanian psychoanalysis avoids this by stressing the geometry of the Borromeo knot, whose three rings embody both sequentiality and self-intersection. This essay organizes Lacan’s topological options around a “secondary virtuality” by (1) considering Mladen Dolar’s expanded account of anamorphosis, (2) connecting the architectural void to the problem of non-enclosure of the standard figures of projective geometry immersion — the Möbius band, cross-cap,

and Klein bottle — and (3) taking Pappus’s theorem, the origin of projective geometry, to the twisted and folded spaces of the uncanny, where *unheimlich* (“un-homely”) directly implicates architecture as an agency of topological transformation. Two examples, Chesterton’s “The Queer Feet” (1911) and the 1951 science-fiction film, *The Day the Earth Stood Still*, demonstrate the continued relevance of Pappus’s idea of secondary virtuality to Lacan’s correlation of the Other and ‘extimacy’.

2019: Essay, “Cloud Nine: A Lover’s Guide” [Part of book, in *Ceilings and Dreams, the Architecture of Levity*, ed. Paul Emmons, Federica Goffi, and Jodi LaCoe, New York and London: Routledge]



It would be hard to imagine two “texts” further apart than the story of Simonides’ invention of artificial memory and the comic strip, *Krazy Kat*, conceived and drawn by George Herriman for Hearst newspapers, 1913–1944. My essay uses the two stories to develop the idea of a second kind of memory, linked to a second kind of seeing/inspecting. This is an “orthographic” option, related to the orthographic drawing used in architectural sections, plans, elevations, and (especially) reflected ceiling diagrams. It turns out that orthographics is also “ortho-psychics” — a mentality concealed within normal thought, devoted to finding the truth about the basic mysteries of life, love and death.¹ Each story fills in the blanks of the other. And, because orthographics requires a special kind of point-of-view (POV), intimate and portable rather than infinitely distant, it sits just above the clouds we count one to nine.

2017: Invited Essay, “Triplexity in Spencer-Brown, Lacan, and Poe” [Part of book, in *Lacan and the Nonhuman*, ed. Jonathan Dickstein and Gautam Basu Thakur, New York and London: Palgrave Macmillan]

Triplexity refers to the necessity that the Symbolic create and then rely on a zone outside of itself, related to an internal defect, gap, or lack. This ‘action at a distance,’ this entanglement, associated with metonymy rather than metaphor, constitutes a form of ‘vertical meaning’ in relation to the ‘horizontal’ signifying chains of the Symbolic. Its indication function is embodied as an injunction to cross a boundary distinguishing two spaces, where one space contains representations concluding with an unmarked empty space, the other contains containing. Spencer-Brown’s calculus replaces the duplicity of scientific doctrine based on the binary of appearance/reality with a triplexity that reveals, beneath his Boolean calculus, a pre-/non-Boolean basis. That Lacan’s resistance to the idea of a metalanguage involves pre/non-Boolean stratagems nearly identical or at least sympathetic to Spencer-Brown’s is both striking and indicative.

Media and Outreach

During the pandemic I co-founded iPSA, the **Institute for Psychoanalytic Studies in Architecture**, with Lorens Holm, Angie Voela, Francesco Proto, Andrew Payne, and Tim Martin. This coincided with a forced migration of web materials I had built up from 1996–2001 on a Penn State server to a WordPress platform. With one site devoted to personal projects (<https://boundarylanguage.psu.edu>) and another for iPSA-

related work (<https://ipsa.psu.edu>), progress has been made in promoting the study of Lacan in architecture education and interest in architecture among Lacanians. The accomplishments include zoom symposia, inter-personal collaborations, invitations to publish in print media and on-line, and a book proposal accepted by Palgrave Macmillan, *Architecture + Lacan*, in the Palgrave Lacan Series, edited by Derek Hook and Calum Neill. Here is a list of notable events:

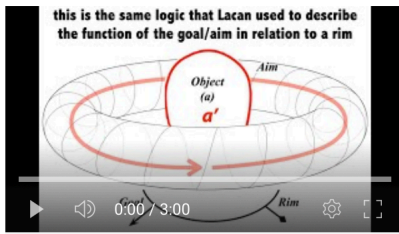
- Zoom series: **The Architectural Imagination**. Host, John Shannon Hendrix (<https://ipsa.psu.edu/the-architectural-imagination/>). This series asked: What can psychoanalysis offer to the imagination and creativity of architects, in understanding their role in society and solving problems? What does architecture tell us about the human psyche? The imagination is necessary for architecture as a mode of knowledge. The imagination bridges the gap between perception and understanding. Architecture is a mode of thought, different from other ways of thinking. How does the imagination work, in the relation between the Imaginary, Symbolic and Real, in the intersection of perception and language? What role does the unconscious play in the formation of images in dreams and the imagination?
- Zoom series: **Architecture in the Alethosphere, Lacan's Lathouses and Alethosphere**. Host, Andrew Payne, Toronto (<https://ipsa.psu.edu/architecture-in-the-alethosphere/>). "Architecture in the Alethosphere" aimed to essay the explanatory power of Lacan's comments concerning the alethosphere and those "lathouses" that are its objective correlatives for considerations of architecture in its current condition. This aim has two vectors. The first seeks to forge links between the alethosphere and the constellation of broader themes that animate *The Other Side of Psychoanalysis*, viz.: the novel alliance between science and capitalism that emerges with the transition from thermodynamic to cybernetic models of industrial enterprise; the diminishing significance of the Oedipal impasse in the subjectivation of contemporary individuals and the resultant decline in the prevalence of neurotic structure (with its associated dialectic of desire and repression); the replacement of this neurotic culture of desire by a culture of consumerist enjoyment, and with that replacement, the emergence of new psychical dispositions sharing certain features with, while nevertheless remaining irreducible to, traditional formations of perversion and psychosis.



The film *The Great Beauty* opens with a scene exemplifying the Stendhal Syndrome. A Japanese visitor to Rome is so overwhelmed with the view from the Janiculum that he collapses from a heart attack.

- Zoom session: **The Stendhal Syndrome**. Host, Don Kunze and Kōan Jeffrey Baysa, M.D. (<https://ipsa.psu.edu/the-stendhal-syndrome/>). The sudden collapse or even death of spectators of works of art, landscape panoramas, musical performances, or even books gave clinical meaning to Walter Benjamin's idea of the "aura of the work of art," but it contradicted Benjamin's claim that aura was no longer available in modern society. The organizers connect the Stendhal Syndrome (named after the 19c. author Marie-Henri Bayle) to the architectural-psychoanalytical construct of the "fourth wall" buffer between performers and audience in theater and film. Expanding this to include all arts as performative, Baysa and Kunze open discussion to see if awe still plays a role in the experience of art, and if this "structure of wonder" is in fact a kind of primordial, psychoanalytical, architecture of awe.
- **Interview with Dr. Chris Vanderwees**. Chris Vanderwees, PhD, RP is a psychoanalyst and registered psychotherapist at St. John the Compassionate in Toronto, Canada. His latest book, *Psychoanalysis and the New Rhetoric: Freud, Burke, Lacan, and Philosophy's Other Scenes*, has been recently released by Routledge.

YouTube Videos



I maintain **The Boundary Language Channel** (YouTube) to teach architecture theory and study the psychoanalysis of Jacques Lacan and Sigmund Freud. With 810 subscribers and over 108 videos as of August 2023, I typically post presentations before conferences so that the audience will have a chance to preview materials and develop questions. Also, I use videos to support several study groups and projects with Claudio Sgarbi, Jodi LaCoe, Berrin Terim, Camila Mancilla Vera, Marion Eisenmann, Sheldon George, Iraj Ghoochani, and others. This is a sample

of the most recent videos:

- **Lacan Pinches a Torus (and So Should We).** This silent video is a summary of a study session on Lacan's difficult writing, "L'Étourdit," Part II ("The Second Turn"). This stuff is not for beginners, but it does aim to use intuition to understand topological ideas, outcomes, and ultimate relevance. A narrative is being developed for these animations, and hopefully there will be a linked essay in the future. www.youtube.com/watch?v=hNO8v0feobQ.
- **Lacan to the Limits: Instrumental Convergence and the Cut of Psychoanalysis.** The idea of instrumental convergence, a combination of chance and necessity and the basis of the idea of exaptation (biological emergence) is critical in Lacanian psychoanalysis. But, to prove this point, it is necessary to push Lacan to the breaking point. Justification for this comes from Lacan himself, whose "mi-dire" style of lecturing made many think that he was the victim of Wernicke's Aphasia, "when someone is able to speak well and use long sentences, but what they say may not make sense." This video considers Lacan's mi-dire as a cut, a katagraphic cut, producing two chiralistic edges that can substitute for the loss of the (scientific) principle of the *modus tolens* (that any proposition, to be scientific, must be refutable). A number of new terms are introduced to operationalize this "criticism by the cut," and a "Department Store Thesis" argues that the projective geometry principles of (1) an existential lack/surplus, (2) the spatial void, and (3) a corresponding temporal void are embodied in the modern institution of shopping. In Berlin's Ka/de/we, Helsinki's Stockmann, or Paris's *La Samaritaine*, we find these critical principles embodied in architectural forms that extend our idea of the "topologized" metaphor. Only by superimposing the fundamental polygon over Lacan's formula for metaphor do we see the way its four-part invention involves instrumental convergence, or how the rules of the game become the game itself. www.youtube.com/watch?v=qtErUyNMI2g
- **Generating the Torus: How the Torus Void(s) Become Lacan's Formula for Metaphor.** This silent video begins with the idea of the torus generated by a "figure" trying to complete its circuit while the "ground" moves behind it. The inability to complete the circle/circuit creates a gap, 'a', that relates the two voids of the torus. This in turn is the model of the relation of the aim and goal in relation to the RIM Lacan describes in Seminar XI. www.youtube.com/watch?v=4TzPriHRjlk

- **AI/Psychoanalysis Symposium: The HAL Suicide Thesis.** This video, narrated by the AI void, James, introduces Don Kunze and Iraj Ghoochani's proposal for the Second Program of AI's "Generative Pre-Trained Transformers," a contribution to The Symposium on The Psychoanalysis of Artificial Intelligence, Tehran, June 15, 2023. Fatemeh Naji Meydani, Organizer and speaker; Isabel Millar, Keynote; Don Kunze and Iraj Esmaeilpour Ghoochani, speakers; Alireza Taheri, translator and commentator. www.youtube.com/watch?v=ZofF-LImncE
- **Jacques Lacan: Anxiety and the Katagraphic Cut.** This is a silent video presented as a "thought experiment" about the table Lacan presents twice in Seminar X, Anxiety. The aim is to use the images and animations to think about the "toroidal" relations of the Other, the barred subject, and the *objet petit a*, or LACK in relation to the possibility or impossibility of creating fantasies through metaphor. The "Ghoochani Thesis" refers to the conjecture of Iraj Esmaeilpour Ghoochani, an independent researcher interested in the possibility that autism, so obviously an individual and individualizing condition, can also be experienced collectively, as an inability to create, metaphorically, fantasies that obscure the flaws, gaps, and impostures of the Symbolic order. The idea of presenting a thought experiment in place of an explanation or commentary is ancient. It was first formalized as the 11c. device known as the "zairja," and later incorporated in Ramón Llull's memory system. www.youtube.com/watch?v=Z6NBa_4nSBU



Miscellaneous Short Works

The websites BoundaryLanguage.psu.edu and ipsa.psu.edu have made possible the circulation of informal writing used to provoke conversation and build scholarly discourse. Topics presented in this work are experimental and speculative, but given the proper essay form to indicate a degree of finality. This is a sample of offerings:

Available at <https://sites.psu.edu/ipsa/working-papers-2/>:

- The (Architectural) Case for Imagination's Radical Passivity
- Running Backwards
- The Architecture of the Span

Available at <https://sites.psu.edu/boundarylanguage/recent-work-2/>:

- EFQ-explained: The Vertical View
- Death–Dream in Two Parts: Vertigo's Roof(e)scapes
- Vertigo's Idempotent, Anamorphic, Thaumotropic Love
- Vertigo's Thaumotropic Love
- The Bitter Taste of Green Oranges

Collaborations, Conferences, Teaching, and Advising after Retirement

Although the Provost of the University promised that I would be able to advise and teach after retirement at the invitation of unit heads, this has not proven to be the case at Penn State. With special permission I was able to conclude my work with the M.A. Thesis of Sadra Tehrani (2018). Subsequent offers to conduct special topics seminars were denied based on disapproval of anonymous faculty. I served on the dissertation committee of Berrin Terim (WAAC) and currently serve as outside advisor for the Ph.D. candidate Camila Mancilla Vera (WAAC), taught two seminars and conducted a workshop at WAAC, and taught a special topics course in Fall 2022.

Conferences ... a Sample

April 19–21, 2019: “Central Park as Optical–Extimate Unconscious: the Death Drive in All Its Glory,” with Sadra Tehrani, **Lacanian Landscapes II: The Real in Nature**, Association of American Geographers, Washington DC.

July 9–12, 2018: “Love in the Ruins: Desiccation of the Living and Dead Body in Architectural Foundation Lore, **Crossings on Body and Architecture**, ATINER 8th Annual Conference on Architecture, Athens, Greece.

April 10–15, 2018: “The Perverse End-Game of Gentrification: The Truman Show,” **Special Session on Jacques Lacan**, Association of American Geographers, New Orleans, LA.

February 6–11, 2018: **Special Session on Hitchcock’s Vertigo**. Southwest Popular Culture Association Conference (with Sadra Tehrani and Anahita Shadkam), Albuquerque NM.

February 21–25, 2017: **Special Session on Cartoon Captions**. College Art Association, Los Angeles CA.

October 24–28, 2017: **Conference on Desiccations: Grief, Ruin, Memory**, Ravenna, Italy.

May 11–12, **Spiral Film Festival**, “Thinking Space.” With Sadra Tehrani, Anahita Shadkam, Toronto, ON. <http://art3idea.psu.edu/locus/pronouns.pdf>

2014 and 2018: Presentations at the **Žižek Studies Conference, Atlanta**, Žižek Studies Conferences. “Metalepsis Now!” (2014), workshop with Berrin Terim and Carolina Dayer; “One Grain More: The Wild Card in the Lacan-Hegel Connection” (2018).

Teaching

2018, November. Workshop at South Dakota State University, Charles MacBride studio; with Sadra Tehrani. “Hitchcock’s Green Tunnel,” lectures and installation by students of the studio.

2014, Fall. Architecture Theory, Penn State University.

2014, Fall, Lacan, Žižek, and Architecture Theory Seminar, Washington-Alexandria Architecture Center, Virginia Tech.

2016, August 29–31; Workshops on Lacan, Žižek, and Architecture, Washington-Alexandria Architecture Center, Virginia Tech.