

Bloom's Six-Term System Checklist

Using Bloom's "revisionary ratios" to discover architectural relationships requires a checklist mentality — the willing submission to a mechanical process of sequential review — in order to hold in abeyance the desire to establish any one branching as a primary or foundational choice. The checklist allows the user to "come back to" connections that have been enumerated after a preliminary inventory.

How to Use

First, review the graphic display of Bloom's six-term system at art3idea.psu.edu/idiots/six_diagram.pdf. This organizes the system into two sets of three terms, each of which can be considered independently, one as "presentation/action" the other as "reception." Terms of each triad correspond to those of the other triad. Be able to give a succinct functional definition of each term ("raw definition").

Each idea is embedded in cultural forms; as opposed to the "raw" idea, this is the "cooked" form. For example, tessera is the idea of a token of friendship broken to at parting. The key component is the broken edge, which guarantees authenticity when the two parts are re-joined, and this key allows us to extend this kind of test to codes and ciphers, and to any structure where two things are separated and then rejoined. This could be taken to be a metaphor for art in general, as an isolation of the artwork and the audience in order that they may be "rejoined" at the level of reception/appreciation.

One "cooked" example of tessera would be, therefore, the general structure of artist and artwork. Another might be the nearly universal theme of twinship in mythical accounts of heroes (almost all heroes begin as one of a set of twins) or foundation rites, most of which involve a story about twins (Romulus and Remus, Castor and Pollux, etc.). The cooked example allows us to move in reverse, from example (e.g. twinship, reflection, replica, etc.) *back to* the idea of tessera.

The condition of overlap is the intensive stage whereby some empirical phenomena seems to be completely "automated" by some idea or structure — where the "logic" of the root term seems, in an uncanny way, to predict the behavior and part-to-part relationships of something that would seem to be independent of any structural necessities. Eclipse is a 1:1 mapping of the logic of Bloom's "revisionary ratio" to some seemingly free enterprise. Because Bloom's system is about anxiety of poets, we should not expect to find it in, for example, such complicated sites as Mies's Barcelona Pavilion.

Once a term is satisfactorily understood in its "raw" form (askesis as withdrawal, for example), then the "cooked" relationship is free to expand in a variety of ways. Then it is possible to consider how the raw meaning, though it may be overlaid by contingencies and symbolic meanings, may still *perform the essential function* of, in this example, withdrawal.

The symmetry of the system allows us to ask a set of questions about the raw meanings and their cooked relationships that expand as the study proceeds. For example, askesis is a pivotal term, set opposite the pivotal term of the other triad — dæmon. We can contextualize withdrawal in terms of an attempt to escape the threat of eclipse by some influence which seems to operate "dæmonically." The dæmon has special spatial and temporal qualities: it cannot be located or represented; it resists symbolization; it operates "anywhere/everywhere" with impunity. It especially uses the inside-out logic that Jacques Lacan called "extimacy." This is evident in artworks that depict the futility of attempts to wall out some threat — the excluded threat always appears "in the midst" of the space that had been thought to be secured.

Askesis therefore must take precautions to have both an "inner" and "outer" defensive strategy. When we look at monasteries, for example, we see that this is *precisely* the force that motivates the disciplinary practices of the monastic orders. We can then study these as examples of extimacy and the relationship between askesis and dæmon.

In the diagram found at art3idea.psu.edu/idiots/demonic_emergence.pdf, we find a sequence from the condition of eclipse to the attempted isolation of askesis; we find the emergence of an "inside frame," the site of tessera/clinamen and kenosis/apophrades. In this second occasion of extimacy we can use these "left" and "right" terms to play off of each other, just as form and content seem to be different yet the same. The checklists order, however, is not absolute. One can begin at any point and work to the other positions. What seems most obvious can serve, usually, as the best starting point. The checklist insures that all other points and all levels will be interrogated thought not necessarily easily accommodated.

FIRST SET:

ASKESIS

- raw definition
- cooked relationship
- overlap/eclipse

KENOSIS

- raw definition
- cooked relationship
- overlap/eclipse

CLINAMEN

- raw definition
- cooked relationship
- overlap/eclipse

SECOND SET:

DÆMON

- raw definition
- cooked relationship
- overlap/eclipse

APOPHRADES

- raw definition
- cooked relationship
- overlap/eclipse

TESSERA

- raw definition
- cooked relationship
- overlap/eclipse