

CRITICAL RESILIENCE

The "system" of six operators drawn from the practices of rhetoric, philosophy, religion, and physics acquires its resilience from its over-determination (each term overlaps with all of the others) and multiple center-points (each element can serve as a starting point or logical primary). Yet, in the primary configuration shown here, the critical division is between a "call" or action (top half) and a "response," or result. The two halves constitute a "stereo-gnosis" (knowledge-by-halves) that allow the use of the system to function with only partial knowledge or results (Lacan's concept of half-speech, *mi-dire*), thus keeping open the process of investigation.

The six terms are intended as a personal checklist for assessing the studio as a creative setting and responding to its full potential. In this sense, the system is about the self-discipline required to make the studio effective, by developing the independence and resilience required for self-directed projects. On the other side of the equation (this model is always about "two sides"), the hexagonal terms identify, in the objects of study, the resilience that is encountered as resistance — an elusive quality, a desire on the part of the object "not to be known." In this sense, all study is the study of closely guarded secrets that must be lured out of hiding through method, persistence, and artfulness.

ASKESIS

IMAGE: solidity as (really) a flow; gapped circle of desire. THEMES: self-reference, empty center, flips ops space and time.

Discipline of detachment; formal structures of space and time; definition of a point of view (POV) and its two aspects, the "pointing function" (sagittal) and the "framing function" formalizing vision as a "cone." Askesis is also defined by the precautions taken by the observing/inquiring subject, the self-discipline of observation, attentiveness.

IMAGE: monasteries, retreats, etc. as places of instruction. THEMES: denial, simplicity, economizing, guide.

Detachment ... from what? From the temporal flow formalized by Lucretius as a synchronization of functions and structures ... indicating that the POV taken by askesis lies in a newly constructed dimension that resists this forward flow and, even more important, negates the goal that the Lucretian flow places in the indeterminate distance.

Historical examples of self-discipline favor the "cool detective" model, the investigator who remains detached, objective, and unable to be emotionally involved in the subjects he/she examines. The monastery is the model for this kind of detachment. Askesis can temporalize this spatial apart-ness, or represent it through difference in identity.

clinamen

In Lucretius's system of synchronized movement towards an external goal, the clinamen is a swerve that creates turbulence. It is the "figure" that stands out from the "ground." Objects can be synchronized within an exchange economy or functional relationship, or they can accelerate toward a premature death, or fall out of step with obsolescence.

kenosis

As basic "openness," kenosis is a state of mind able to accept unexpected and "inclusive" new and revolutionary meanings: game-changing revelations that may be only partly intuited. Kenosis is not about the particular game but the rules of the game and the contexts by which individual things depend for their use and meaning.

modern practice: self-discipline

functional pair

outside inside

inside outside

the line of "the critique"

functional pair

tessera

As both a token of promise and a fragment, the tessera joins a past of broken union with a future of re-union, accompanied by some revelation based on the partiality/error/failure of the process that joined the two moments. The part-object "refuses to die" and lives without the whole (the body), a "pure sign" of what is not (yet) present but will be.

apophrades

The voice of the dead was originally the prophetic voice, the voice from "outside time" and thus able to see the future — but able only to "signalize" the future to those inside time. The dead who speak "do not know they are dead" and are within the geometry of the labyrinth, the slowed-down journey "between the two deaths," literal (traumatic-Real) and symbolic.

ancient practice: divination

Dæmon's relation to half-speech and disappearance/invisibility explains the "sub-function" of tessera, the fragment or partial object/body that is able to survive outside of the whole from which it originated (organ). Thus "organic" means not the restoration of the original whole but the death-drive survival of the "partial organ" outside of the body, its ability to transact relations of inside and outside anywhere. The acousmatic voice is always "off-stage," and the function of dæmon creates this stage/off-stage condition.

Dæmon is also the mechanism of appearance and disappearance, visibility/invisibility (o/-o), the "phallic" function — hence the popularity in cultural representation of dæmon as eros, father, or seducer. Dæmon is most accurately personified in Classical literature as Hermes, god of boundaries, thieves, and seducers; also the messenger of the gods and conductor of souls to Hades, hence "apophrades."

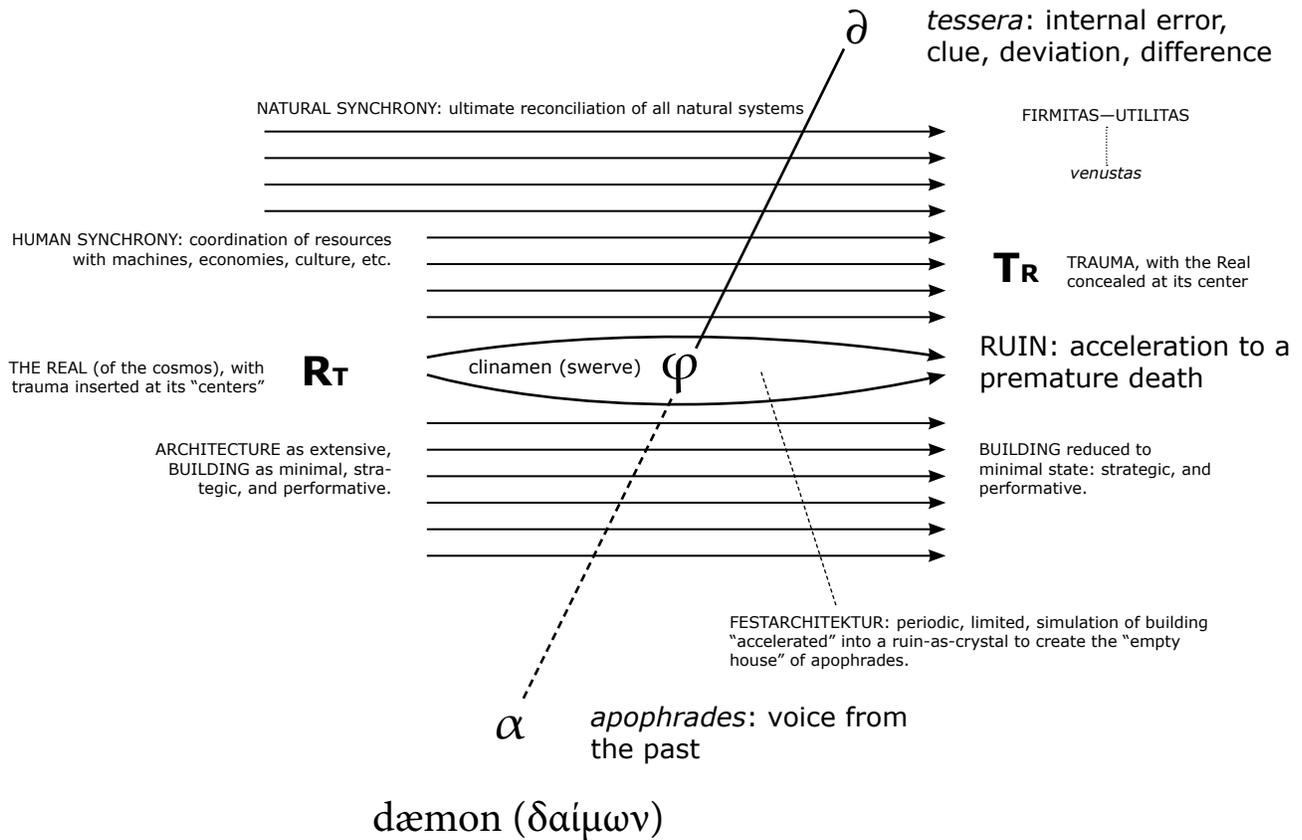
IMAGE: journey to a hidden or remote location. THEMES: coincidence, wandering, travel as learning.

The conversion operator, dæmon, is able to short-circuit connections: inside-outside, past-future, left-right, good-evil, high-low. The dæmon's relation to voice is the function of prophecy; to the part-object it is the Freudian "death drive" that resists death and persists beyond the destructive act, failure, error, limit, etc. Dæmons are "divine" in their historical relationships to divination practices. Their "extimacy" function leads to representation as twins, particularly in myths about the foundation of cities and buildings.

IMAGE: return to an abandoned building. THEMES: haunting, the uncanny, return/revenge of the dead.

DÆMON

askesis (ἄσκησις)



FLOW MODEL OF ARCHITECTURE AS EVENT

In Lucretius's *The Nature of Things*, solidity and movement change places. Solid objects are "in synchronized motion," the illusion of solidity is maintained by an invisible φ function that coordinates buildings with human needs and environmental conditions and resources. The flow is noticed only when things get out of synch, when a building "falls behind" (obsolescence) or is speeded up by disaster or war to a premature death. This ruination is associated with the subjective process of "falling in love" and is similar to the isolation of lovers from ordinary events and normal life.

Human flow, where Vitruvian *utilitas* is linked with *firmitas*, is abstracted from natural synchrony; *venustas* is cast as a "delay" or "acceleration" (decoration, fireworks). The metaphor of velocity relates both to ruin, the end of building, and its origins, where building is minimized as a performative intervention within an all-embracing cosmic architecture.

In architecture studio, *askesis*/discipline requires isolation that alters velocity and establishes its own temporal order (schedule). The *clinamen* within the flow of ordinary events is materialized temporally and spatially: it becomes the studio as a "site of exception" but, the model of the studio *askesis* can draw from actual historical models (monasteries, utopias, etc.) for concrete architectural specifications of the interaction between performance and form.

The Flow Model shows how architecture and architecture studio can be used for discovery (*kenosis*) and self-directed expansion of the six-part system derived from Bloom's categories. More significantly, it is a template for the recovery and restoration of historical keys obscured by layers of interpretation (Bloom: "misprision"), whose ability to speak again requires a match (*tessera*) of the seeker's discipline and self-restraint (*askesis*) before the benefit of the voice (*apophrades*) which can only "signalize" its intent.