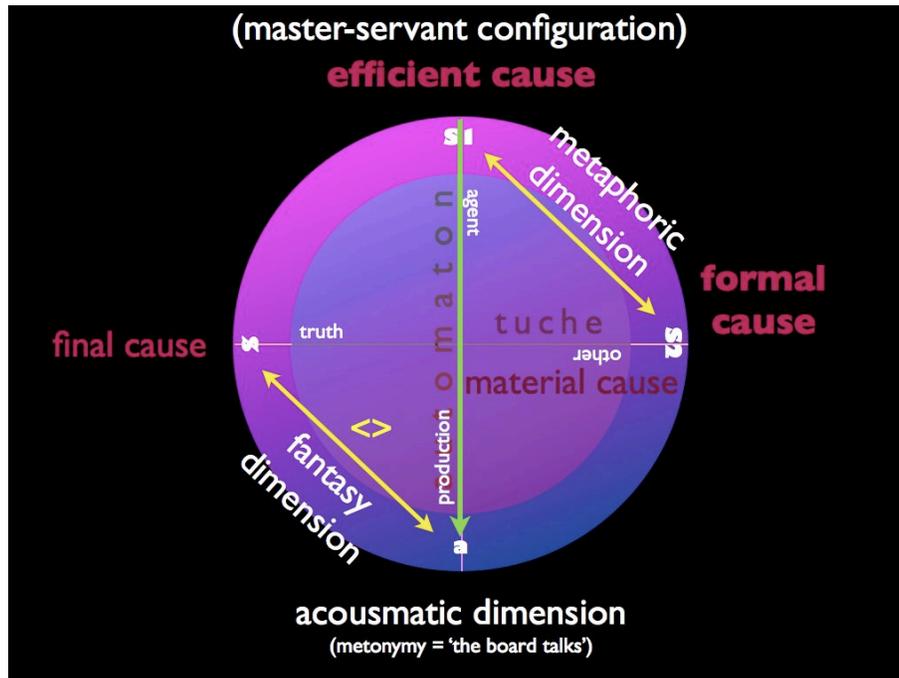


DISCOURSE ARCHITECTURE, PART TWO

THE DOMESTICATED COSMOGRAMS OF ARCHITECTURE, LITERATURE, AND ART

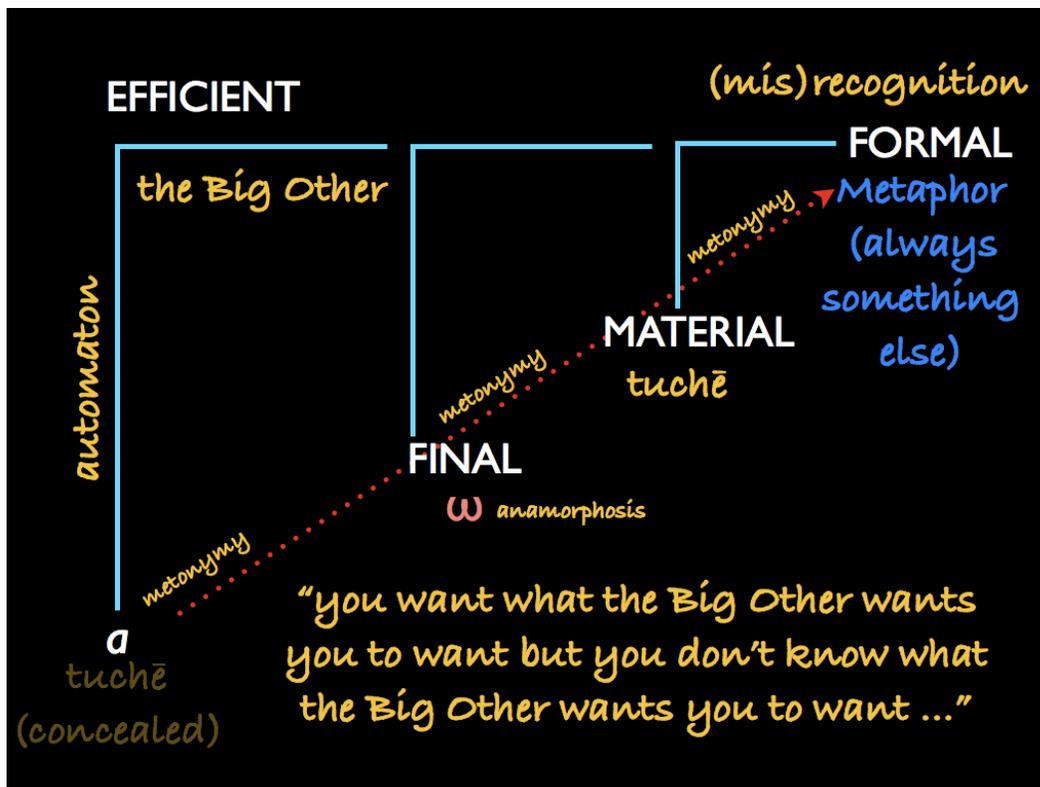
The 'cosmograms' for the discursive forms of architecture aim to produce an 'acousmatic voice', analogous to the seemingly otherworldly messages elicited from the popular 'Ouija board'. The scholar's version of this voice is a Turning sentence that involves the components of Lacan's theory of discourses (university, analysis, master-servant, hysteric) in a framework that maps this schema on to the Aristotelian system of six causes (the usual four plus *tuchē* and *automaton* — the 'causes' of chance cited by Aristotle in his *Physics*). The 'consumer-grade' of acousmatic voice is the dynamic meaning effect that operates within works of art and architecture to produce a rhetorical condition of enthymeme (syllogism modeling the relations between a speaker and audience).



In this master-servant configuration (where S1 is the 'agent'), the acousmatic dimension is the vertical green arrow directed towards, in this case, production. This suggests the Vichian observation that the master's commands inadvertently lead to the dissolution of master-serfdom, due to the alliance with the 'fantasy dimension' and its relation to final cause, the bi-directional intentionality of the servant, \$, imagined by the master to be an unlimited access to pleasure denied to the master. Thus, the servant is the 'truth' of the master by virtue of fantasy and fantasy's relationship to the acousmatic voice. The formal cause of this discourse is metaphoric, as is always the case, but as Other, language takes on the receptive dimensionality of an audience. Its opportunities and adjacencies (*tuchē*) become the artifact behind the automated production of the acousmatic voice/power of the master. Just as Sancho Panza undermines Don Quixote's directives with his (seemingly) random recitation of proverbs and sayings, *tuchē* undermines the intentional/conscious causations of the master signifier, transforming its super-Ego energies into *eros*, just as Harpo undermined Groucho in the famous Mirror Scene from *Duck Soup*. This scene is a model for the master's 'failure' to control his own specular image, a presumed perfect servant. The acousmatic element, preserved in Harpo's customary silence, is embodied in his skipping over unnoticed details in order to preserve the illusion of reflection, while enjoying the freedom of choice in an obscene way that defies the master. The master-signifier, as a rhetorical formula, involves an 'idiotic symmetry' between cause and effect, allowing effects to replace causes. The master is in fact replaced by his image, just as the king is ruled by the (image) effects of his office (scepter, crown, throne, etc.).

\$, in the formula for fantasy, $\$ \diamond a$, responds not to the master's direct command but rather the mysterious lack-surplus of the voice's acousmatic dimension, the pure *Che vuoi?* That is the gap between demand and desire.

The six 'Aristotelian' causes (formal, final, efficient, material, *tuchē*, automaton) display a structure set out by the relations of metaphor (meaning effects created through image relationships) and metonymy (structural and material contingencies). Formal cause, for example, is the (metaphorical) effect afforded by material arrangement. This combined unit, in turn, is the 'effect' of the 'cause' of formal intentionality. Behind the intentions of formal cause and the products of final and material cause, efficient cause has set up a framework whose output is this structure involving the three other salient causes. Because the frame is selective, however, elements have been omitted or excluded, both to an imagined exterior of the work or concealed within an internal defect. The exclusion constitutes an 'external real', the internal defect an 'internal real', in the sense that the real is what resists or escapes the symbolic-imaginary work of causation. The two holes, so to speak, in the system of causes are these two versions of the Real, an inner defect and 'escape' to the world beyond. Access to them from within the system are maintained by the two types of accident, *tuchē* and automaton. *Tuchē*, Aristotle says, is the kind of chance related to the subject: opportunities that arise from adjacency and affordance. Automaton is the chance associated with natural events and 'dead' objects. Although these causes cannot be attributed intentionality, they play a role where intention seems to be a factor in retrospect. This allows us to attribute, to 'dead' nature as automaton, a kernel of life — D_A . And, to the subject whose intentional causes are undermined by chance adjacencies and affordances, we see a corresponding A_D , an alive being with a kernel of death/fate at center.



Aristotle's system of six causes makes more sense when S1 is assigned the role of efficient cause. This master signifier is itself hollow at the center, the automaton of exclusion by which it structures its 'idiotic symmetry', the master signifier. The metaphoric product of formal cause is an S2, a relation among signifiers, taken as a system. The \$ as final cause demonstrates the bi-directionality of intention generally: what Vico described in terms of making (*factum*) and the true (*il vero*). Humans respond intentionally to the challenges of the environment but they accomplish more than they intended. 'Inadvertently', they civilize themselves through the irony of their own conscious principles, making culture the collective unconscious of human work. Each made object or institution is, thus, 'anamorphic' in its double nature and metonymic role. *Tuchē* connects the different levels of these by-products of fabrication, so that the exterior R1 relates to the interior R2 found within the *tuchē* of material cause. In Marx Brothers' terms, the metonymies (acousmatics) of Harpo impishly interfere with the constructions of the Super-Ego (Groucho) and the symbolic manipulations of the con-man Chicko.