

## WORKPAD INSTRUCTIONS

A workpad is a structured set of notes for use of the 'discourse architecture talking board', a device for implementing research along the models of divination, to determine the meaning of works of art and architecture in terms of future events that continue to build on the network of relationships established by the artwork's material structures. Discourse architecture is based on Jacques Lacan's four discourses (master-servant, hysteria, analysis, university) to (re-)center architecture within its rhetorical/magical origins. This is by no means an assertion of a spiritual basis but, rather, a return to a materialist basis for architectural construction and conception.

The worksheet uses two wheels that relate four 'sites' (agent, other, production, truth) to the four Lacanian perspectives — the master or master signifier (S1), the relations of signifiers (S2), the object-cause of desire (*a*), and the barred subject ( $\$$ ). The four possible positions of these two wheels obscure Lacan's use of equality and subordination, but in compensation the wheels are interpreted through the six Aristotelian causes (formal, final, material, effective — related to S1, S2, *a*, and  $\$$  — plus *automaton*, connecting S1 and *a*, and *tuchē*, relating the 'metonymic' functions of *a*,  $\$$ /formal cause, and material cause).

The four possible relations of the two wheels operate within the overlays of fantasy ( $\$ \diamond a$ ) and metaphoric constructions of conventional/normative meanings. Within fantasy, the bi-relations of anxiety and separation address the impossibility of facing the traumatic force of the Real. The metaphoric overlay connecting S2 to the master signifier, usually ideology, typically relate to the popular-culture function of the work of art or architecture.

The user selects reference authors, related films, and correlated works of art and architecture (paintings are particularly useful). Authors can include artists or philosopher-scholars/critics. Related works of art and architecture offer miscellaneous details whose circumstantial contingencies prove the point made by Stephan Mallarmé, '*un coup de des jamais n'oublira le hazard*'.

Work begins once the blanks have been sketched in, but the starting point can vary. The most salient issue for a work of art under analysis might be a phrase, a scene, a character, a material detail, or a historical/contextual matter. No two analyses need be the same.

A diagram is included that organizes the Aristotelian causes to include the typically neglected elements of chance, *automaton* and *tuchē*. Lacan, too, was interested in these and involved them in his discussion of the Real. These 'contingent causes' relate consciousness to accident and the Real and, as such, are indispensable for defining art in terms of event and encounter. The diagram uses the  $\Gamma$  shape to divide the salient metaphoric effects from the metonymical components. Efficient cause envelopes the others; along the metaphoric axis, formal cause is the main product. A dropped out element, seemingly 'accidental' at first (this is the basis of the unconscious) is the '*a*' element, the primary metonymic force that, within the unifying thematics of *tuchē*, combines  $\$$  (allied with final cause, or intentionality/motive) and material cause, the  $\Gamma$  component of formal cause's 'metaphoric' form.

As the notepad user skips from area to area, themes round out and new perspectives appear. The logic is that of '24-Psycho', Douglas Gordon's stretched-out version of Hitchcock's classic, where 'new thoughts' and conceptions of the work of art appear as soon as the conventional  $\emptyset$  linkage is cancelled out.