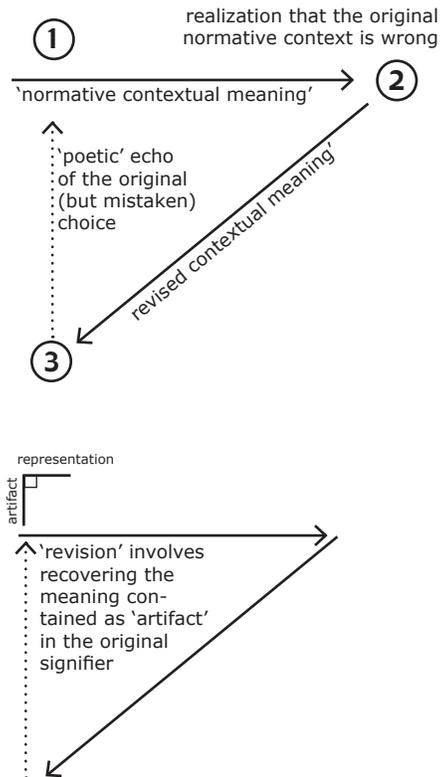


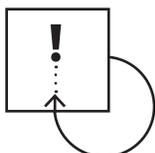
# figures: overview

What is a figure? In the field of rhetoric, a figure is a 'trope' or other device that brings about an effect through an arrangement of words and/or ideas. In architecture, where spatial and temporal arrangements are closely linked but where elements are defined by context, a figure has to do with idealized conditions of reception, where 'place-holder' material conditions support the figure as an 'experience' of architecture. Figures in architecture are related to their literary and poetic counterparts, so narrative examples can often more clearly distinguish the functions and effects of figures so that the architectural counterpart can be studied.

## 'primary' figures: order, convergence, termination



The 'Turing Test' comes close to the truth by showing that the 'minimum test' can be accurate if in fact consciousness uses its own 'minimum action' to return the repressed/rejected surplus of meaning to a territorialized temporal sequence.



### 1. anacoluthon (correction)

In grammar, anacoluthon is the unexpected ending of a phrase or expression that revises the meaning of preceding parts of expression. Anacoluthon is a 'minimal test of cognition'; thought is held to take place if it is able to revise an initial interpretation in light of subsequent shifts of context. Anacoluthon is related to the narrative of Narcissus and Echo.

### 2. aposiopoesis (fragment)

When any articulation ends 'unexpectedly' the result is a suspension of issues of meaning, materiality, and temporality. This figure includes fragmentation and reunion (tessera), partial objects ('organs without bodies'), the insertion of POVs within framed fields (inside frame, fourth wall). Internal divisions that introduce radical boundary conditions such as the inside frame use as a paradigm the 'voice', which presumes an audience and a theatrical division of space. Aposiopoesis is related to the spatial phenomena of field and domain

### 3. apotrope (turn back!)

The apotrope is a specific kind of warning that involves a reversal of motion — a turning back or turning away, a refusal of entry past a margin that is defended by a prohibition usually manifest as a voice, the 'No!' of the Other. The apotrope and boundary are one and the same; whether manifest or silent, the apotrope's refusal is an expression of the principle that privation (an inability to pass) is convertible with prohibition (being refused passage on account of some un-met condition). Voice consolidates and articulates this refusal and the process of substitution.

### 3. organs without bodies (proprioception)

The Lacanian 'partial object' is an organ separated from the unity of the body's organization of parts into a whole (proprioception) and thus a marker of the margin separating 'ordinary space', maintained by networks of symbolic relationships (contiguity), and the plenum of desire (identity; semblance), an 'undergrowth of pleasure/fear' maintained by the unconscious and its dominance by the a-symbolic Freudian id. Partial objects are manifest in literary figures such as the double, travel through time, contamination of reality by the dream, and stories inside stories (*mise-en-abyme*). The partial object straddles the boundary between visible and invisible, the possible and the 'impossible-but-Real' and is thus the embodiment of Hermes, the god of the boundary, conductor of souls of the dead, and mediator of commerce (especially the 'silent trade' of traditional societies).

### 4. automaton (the minimum test)

This figure involves the minimum 'test' of cognition (see *anacoluthon*) as well as a violation of the apotropic 'No!' and a completion of the fragmentation (*aposiopoesis*) of expression or gesture. In this formula, ALL intelligence is in a sense artificial in that its minimum unit (*anacoluthon*) involves a chiasmic relationship between the motion of intended meaning, its reversal, the conversion of this reversal into a voice-activated refusal (*apotrope*), and the resulting revision as a process of identity of 'body' uniting the disparate 'organs' through a process of *proprioception*.

# 'secondary' figures: form, opposition, and reversals

text.

## **5. antinomy**

text

text

## **6. anamorph**

text

text

## **7. antipode**

text

text

## **8. aleatory, the**

text

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## **9. stereognosis and propriocept**

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