

# ENUNCIATING THE VISUAL: STEREOGNOSIS/PROPRIOCEPT

The significant failure of automated representation systems (digital simulation) and form-generating algorithms (parametrics) is its inability to distinguish 'left-hand' from 'right-hand' representations — i.e. mirror views. A hand drawing inevitably betrays both the handedness of the drawer but the more essential operations of such ideas as 'face', motion, sagittal dimensionality, and horizon. Parametric spaces are 'anywhere' spaces: the point of view is selected arbitrarily; there is no mathematically viable reason for selecting one over another, one angle of view over another. The horizon has no privileged function. Spatial experience, in contrast, is conditioned by the 'overlap' between two competing styles of experience: the map and the journal. Map logic involves a '1/x' logic — that of a 'currency' that is engaged generically, as a condition for entry into a spatial/experiential field. Just as the phrase, 'once upon a time' signals conditions of action that allow for magic, supernatural transformation, and happy endings, map logic establishes uniform extent of lawful behavior. Entry into the 1/x logic of the map requires a loss, a conversion of one of the causes of motion into this field into an effect or, more accurately, a *cause-effect* (*a*). The journal requires a x/x logic of replacement, as each experience of a series cancels and replaces a former element.

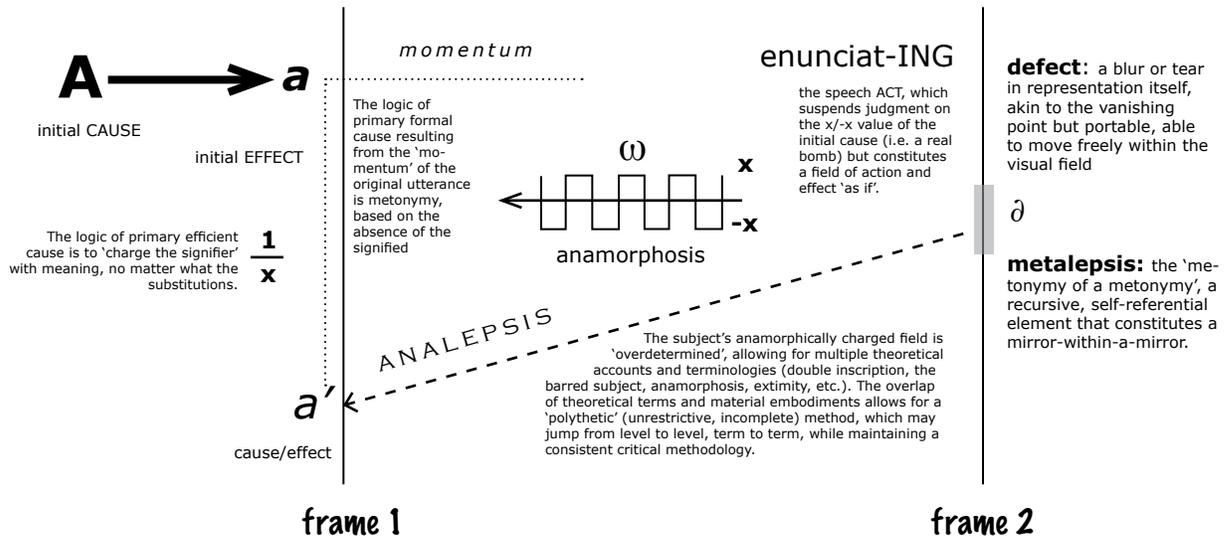
The Freudian-Lacanian account of the unconscious, as 'extimate' (externalized into 'intimate objectivity'), a counterpart to the subject's essential hollowness, is grounded in the linguistic phenomenon of 'double inscription'. This is a 'negation of a negation' in the sense that language presents two kinds of failures: (1) the failure to adequately express fully the intentions of any speaker and (2) the failure to 'protect the privacy' of the subject, who always reveals more than he/she intends, by packing into any speech act surpluses that reveal unconscious intentionality. These two failures create a negative zone that is expressed not directly but, rather, as a turn or rotation geometrically formalized as an 'orthogonal' relationship between two vectors.

This orthogonality is built into space, as a means of accommodating the simultaneous demands of the spatial map and the temporal journal. As concrete experience, orthogonality is built in to key spatial-temporal dimensions: falling, rising, moving, facing, backing, etc. It charges the horizon, frames, and thresholds with implicit values that relate the subject to a field of potential actions. It makes motion a qualitative rather than a quantitative phenomenon definable within a Cartesian framework. Key to motion's qualities is the idea of the face and facing, the possibility of the mirror as an obversion of the body-as-face, and the implicit stereognosis of the body in space-time. Not only is the double negation of language's double inscription essential to theoretically grasp the implications of stereognosis; the Freudian-Lacanian concept of extimacy (*extimité*) and its correlative idea of an externalized unconscious (automaton) provides the only available field of theoretical concepts adequate to the realities of the body in space.

“*MOVE!*”

**énoncé (utterance):** the literal contents of the signifier, the EFFICIENT CAUSE of 'metaphorical' motion into the field of the signifier

Orthogonality and stereognosis mean that space is based on motion into a field, a crossing of a threshold that requires, conditionally, a 'dropped out' element that converts cause into effect but retains a residue of causality, always 'held at a distance' from dimensions of (Cartesian) projection. Mirror inversion, scale disruption and inversion, and extimacy are critical operators in experiential space-time but impossible to incorporate in parametric modeling. One consequence is that anamorphosis, made possible within the x/-x value of the point of view, plays a key role as a metaphor both of geometry and identity, a 'dimensionality-within-dimensionality' that maintains the 'orthogonality' of the original act of passage.



**point of view (POV):** can be taken up on either side of the field framed by F1 and F2. Or, as in the case laid out by 'Las Meninas', it can operate simultaneously from both sides.

**vanishing point (VP):** can be taken up on either side of the field framed by F1 and F2. It is located the position beyond the available illusion of the field between F1 and F2, as in the case of the acousmatic voice.

