The Slow-Fast Architecture of Love in the Ruins

Donald Kunze

I dreamt I went to Manderley again.
It seemed to me I stood by the iron gate leading to the drive, and for a while I could not enter... for the way was barred to me. Then, like all dreamers, I was possessed of a sudden with supernatural powers... and passed like a spirit through the barrier before me.

—Daphne du Maurier, Rebecca, 1938

Time Travel

There are three instances of illogical time travel essential to architecture, three instances of anachronism by which, specifically, the idea of cinema—which does not officially arrive in history before the late nineteenth century—constitutes an animating kernel within architecture, resisting and disturbing architecture’s function as shelter and normative symbol. We first see a kind of proto-cinema at the origins of architecture, where oral poetry, dance, costumes, and masks powered events held within multimedia “clearings.” These did not provide shelter or other “practical” functionalities; rather, they facilitated the universal human practices of marriage and burial—to intervene strategically within the extensive Real of a perceived cosmic architecture.¹

The performative component of the first instances of human building was sublimated when ritual clearings gave way to the secularized commercial polis. The performative survives, however, in certain details as well as in the re-vivified spaces of Festarchitektur during the compact periodicities of holy days. Such events are themselves set “outside of time” to wire together an imperfect calendar and allow the dead brief recovery of their voices and homes (apophrades, return of the dead to their original abodes).²

A third time—out-of-time occurs when buildings fall out of synch with the coordinated flows and functions of the city’s secularized space-time, or when natural disaster, fires, wars, or other misfortunes accelerate buildings to a premature death. In these slow-motion or fast-forward negations, the cinematic imagination shows itself through the uncanny horror of ruins.

In this essay I argue that architecture and cinema occupy an “expanded field” that, like the expanded field described by Rosalind Krauss in her famous essay about sculpture, discovers the retroactive logic of the “already–always,” whereby novelty is found to have existed in strategically distant precursors.³ The uncanny anachronism carries with it the same irrational paradox of the science fiction movie about time travel. If the time-traveler violates linear temporality to “go back to fix” some wrong step taken in history, won’t this make his/her very project—the result of this wrong step—impossible? The answer is yes and no. If history has allowed the exception the time traveler uses, history itself is already-always recursive. It has “always” allowed for exception; it follows a rule of what “is, was, and forever must be”; the true of human time (as opposed to the truths bound within human time) is time’s continual re-entry into itself.⁴ Cinema and architecture have “already–always” contaminated each other, by bringing what seems peripheral into the center, as an essence or kernel, and by taking what is newest to what is oldest.⁵ The same rule that prohibits this anachronism is the necessity to “complete” the circle, by inserting a small gap in its circuitry.

The Motion Differential

What is the meaning of these three anachronisms? Before cinema officially arrived on the scene with the invention of perforated film and the Lumière Brothers' cinématographe, the idea of an audience sitting still while a world moved around it was already a conceptual possibility, the antipode of architecture’s fixed show and moving audience. The rule common to both cases seems to be this: between any performance and its audience, there is a relation of motion. In cinema, viewers play dead in a dark room to dream collectively; the screen functions as a collective eye, circling individual glances into one vision while cooking it into narrative.

Architecture achieved this motion differential at the dawn of human culture, within the first ritual-intensive clearings, which opened the forest to a view of the omen-scribbled sky. These clearings were nothing less than imaginaria, able to create what description can only approximate as “multiple circulating atoms of performance—and—witness,” a dynamic basis for the modern theater’s stabilized but simplification of performance and witness as the permanently separated spaces for stage and auditorium. The motion differential, ancient or modern, allows “the dead” to find seats and watch the show hidden within the show seen by human eyes. Vico mused that the first forest clearings were eyes in two senses: (1) as openings that allowed the passage of a new dimension orthogonal to the flow of nature represented by the horizontality of the forest, connecting humans to the earth and sky; and (2) as optical organs capable of collectivizing individual human sight—converting sight into the idea of
witness (the necessary precursor to the idea of law) and redistributing the single subject’s literal point of view to multiple imaginary locations (metempsychosis, the precursor of sympathy).6

The witness-performance differential, motion, invites us to re-envision architectural space in relation to Lucretius’s famous analogy of a flow of atoms along a void. First, there is a dynamic mélange of adjustable frames deployed in the first performative clearings (Figure 1.1, below). To secularize this first architectural invention, the frames used to visualize narratives and rituals must be, so to speak, polarized to face a common goal and synchronized to flow toward that goal. The space along which they move must be neutral, secular, empty—cleared of magic. In this artificial forward flow, material shelter (Vitruvius’s firmitas) can and must accommodate function/opportunity (Vitruvius’s utilitas).7 Exchanges are optimized within the neutralized flow, where they now obey the rule of law, the market forces of supply and demand, and the luck of the game. As in Lucretius’s even flow of atoms, parodied by James Joyce in Finnegans Wake as “Eve and Adam’s,” synchrony makes the uniform forward motion seem like stasis. The glue holding the flow together gives rise to firmitas, created as an illusion.8

Archaic performativity survives in the form of holidays where the motion differential of performance–and–witness dusts off its routines and reclaims its spaces. The function of festivals is to patch up the breaks in the imperfect secular calendar, encircling the wounds through which the space of the old architectural Real still show. Decorations of buildings and civic spaces push them to a crystalline, skeletal perfection. Illumination and fireworks simulate the cremation that, in funerals, bakes mortals into gods.9

Venustas, Vitruvius himself realized, was more than a pretty face. This third element in his group of three architectural virtues refers to the exception, the inexplicable need to call on “cosmic” relationships in the form of ratios, angles of view, and ideas of order that had imparadised architecture at its origins, where minimalistic building elements intervened in an “always-already” Real of cosmic architecture based on timings and placements. Venustus, like her consort Mars, had to be carefully restricted within the secular civic templates. Inside the city walls, sacred and commercial prostitution was allowed only within specific districts. Military exercises were kept to fields beyond the walls. The logic of exception was extended geographically to boundaries, proxies for the city’s literal walls, which armies were forbidden to cross, as in Rome’s case of the Rubicon. The Temple of Janus embodied “the boundary itself”—its doors were open in times of war, closed in times of peace, thus revealing the binary algorithm of love and strife, Venus and Mars, and the spatial correlates corresponding to the idea of internal and external exception.10

In architecture more generally, venustas was the “odd (wo)man out” in the otherwise sympathetic union of utilitas and firmitas. Cleared of gods and demons, space and time could support the functions, supplies, exchanges, and accommodation of needs with only minimal nods to the religions of luck. In Lucretius’s “even flow of atoms along a void,” parallel motion toward a utopian a-spatial, a-temporal goal, aligned and true the aims of these vectors. If we add an orientation framework to this one-dimensional flow-space, we could call firmitas the cardo (north–south); utilitas would correspond to the east-west decumanus. The former assured obedience to the meridians of nature while the latter directed the daily benefits as a policeman might direct traffic, with right hand extended.

The exception of Venus and her consort Mars, put into terms of binary boundary behavior, constitutes an exception to the topography of the city that is best understood using the logic of the Lucretian model. Inside the even flow of atoms, turbulence occurs. We can say that exception is “voiced,” but its speech is not any lingua franca of exchange or conventional symbol but an anomaly in relation to accepted systems of meaning, a kind of “signalizing.” Thus, turbulence is not simply a difference in semantic terms but an exception, specific to a structured site, which constructs a new dimensionality to escape the synchronized forward flow.

Of the three means of defining a building, ichnography and orthography relate clearly to the legal and instrumental needs of utilitas and firmitas. Venustas, however, relates provocatively to the casting of shadows (scenography). In scenography’s precarious reference to cinema, it touches on the functions of the calendar and clock: the need not just to admire but to construct beauty through memory (anamnesis, a form of “knowing by halves”) and other qualities bound up in the root of √MEM: member, re-member, dis-member, moment (in both senses, of circular motion and temporal instant), memento. The Lucretian clinamen, or swerve, is the site of exception that, like the temple of Janus, divides its space and time according to the binary logic of the spectacle, whose stage and auditorium cannot be dark and light at the same time. One twin of this internally-radically divided place must sleep for the other to rule.
Architecture + Cinema in the Expanded Field

If architecture can be allowed its "expanded field" in the same way sculpture was liberated by Rosiland Krauss, cinema would always—already be a part of architecture. The moving audience would also have its option to remain fixed, viewing a show in motion thanks to the devices of the collective optic, the projector and screen. Two thousand years after De rerum natura, cinema repeats, in parallel with this always—already option, the original Lucretian conception of utilitas and firmitas locked in a solid reality, vectorized into an even forward flow, interrupted by a venustas that frames exception—war, miracle, omen, prodigy, monstrum, etc. Here, collectivized dreamers of the city take their place as a fixed audience: mortified, seduced, immobilized while their handsome, god-like citizens rush past, visible through openings of holidays, theaters, and spectacles. One need not wait for Georges Bataille to reconstruct Scipio’s Dream in The Blue of Noon or for Richard Benjamin to coronate the flâneur in his Passagenwerk.

Origins, Ruins, Festivals, and Critical Anachronism

There are three exceptions to the linear model of time—three occasions where a site is based on a void and relates to that void: (1) origins, (2) festival interruptions set in the middle to adjust the gaps in the flow, and (3) ends (ruin). Lucretius’s flow model accommodates all three within its logic of exception—clinamen. The evidence of archaeology confirms that such "sites of exception" are traditionally tuned to the voices of the dead, apophrades, and ruled by dæmon, whose original guise was invisible Eros, the son of Venus. These three terms are owed to the system assembled by Harold Bloom in his book The Anxiety of Influence (1973). The three remaining terms of Bloom’s critical set confirm the main Lucretian-gnostic model: (1) askesis, the discipline of detachment and preparation, evident in the use of all ritual sites and miniaturized for Festarchitektur as well as involuntarily imposed by the accidents of violent destruction; (2) kenosis, openness to the epiphanies of revelation, prophetic insight, and ecstasy—a “knowing by halves”; and (3) tesseræ, another reference to the method of knowing, and speaking, by halves, embodied by the ceramic tokens of friendship broken to produce two edges whose re-joining authenticates the reunion of friends.

Bloom’s system forms a bridge between architecture’s two terminal conditions, origins and ruin. Because the bridge is reproduced in the architecture of festivals, we can see in their logic of venustas the strict geometry of this relationship. At the point of origins, building is a minimalist adjustment within the expansive Real of nature as a totalizing architecture, RT: ‘R’ for the Real that escapes capture by any symbolic system, T as the trauma-symptom strategically placed and timed to influence this system (Figure 1.1). At the other end of time, figuratively, is TR, the trauma of destruction to which buildings destroyed by war or the accidents of fire, flood, or earthquake are rushed forward out of the Lucretian flow; or where obsolescence or rust forces them to fall behind the fast pace of functional supply and demand. As with all ruins, R is the Real inscribed at the heart.

Figure 1. The ruin as the traumatic end of architecture, TR, echoes the symmetry (and cosmic gestures) of architecture’s emergence from the Real of nature revealed by trauma, RT. In between, Festarchitektur simulates both beginnings and ends through an acceleration of building toward a crystalline state. The “glue” holding together the forward flows of both nature and then culture, φ, are “stretched” into sites of exception. Graphic by author.

We know from the uncanny experience of either kind of ruin that trauma has occasioned an unexpected exception that festivals institute with the greatest care and planning. The festival combines RT/TR. A building exploding and Festarchitektur’s decorative conversion of buildings to jewels amount to much the same thing. The combination of unspeakable horror and
sublimity compels an involuntary return to the Imaginary. The Lucretian model is the physics behind Bernard Tschumi’s description of fireworks as the perfect architecture, and it forces us to reconsider, in a more reasonable light, Karlfheinz Stockhausen’s description of the collapse of the World Trade Towers as perfect beauty.12 *Venustas* is indeed the “odd (wo)man out,” no less enigmatic than The Lady of the troubadours.

Our time-travel paradigm accommodates Bloom’s six terms within its arc connecting building, as an interruption of (cosmic) architecture, and ruin, which opens a view back to this cosmic architecture. Does *venustas* suggest that love is the answer? Cinema holds the key to this question, and to the time-travel paradigm we can annotate the architectural transition from AC to CA, cinema as implicit within architecture, as revealed by a performative exception akin to RT/TR, a *clinamen* that compacts the twinned relationship of architecture and cinema into a narrative of love. By love, I mean not only to connect *venustas* to the idea of exception but also to Bloom’s idea of *kenosis*: a secret that was secret because it did not even exist before being discovered; a time-delayed retro-active kind of knowledge that, it can be demonstrated, is the basis of all shamanistic religious practices.13 The psychoanalyst Jacques Lacan placed this secret inside the reliquary of the *objet petit a*, the center of his system of subjectivity, which he refused to define in literal terms. The closest we get is “object–cause of desire,” defined as the desire caused by the Other, which we mistake for our own. Beyond these approximations, diagrams are required to show how a topology of recursion, a “re-entry” of form into itself, is needed.

Fortunately, thanks mostly to Slavoj Žižek, Alenka Zupančič, Mladen Dolar, Eric Santner, and other critical theorists who have undertaken the project of discovering Lacan in popular culture examples, we have an extensive landscape to explore. In the case of film and architecture in the “expanded field,”14 we quickly find counterparts to the Lacanian formulas of desire. “The subject barred by the Other (S)” is readily materialized in cinema’s darkened auditorium where the audience plays dead, prohibited from moving or speaking until the Other has had its say. The screen is the object of the collective gaze of the audience, but its power comes from the invisible point at which it gazes *back at the audience*, a point not grasped by either Michel Foucault or Jacques Derrida in their portrayals of gaze as power. If anything, the gaze, the –φ (castration, blur, anamorphic defect), marks the limit of mastery and resists all symbolization. Like the Emperor’s new clothes, it is powerful in its negativity, the key to its ability to generate fictions/fantasies to make this over-presence of the Real bearable.

The φ we have used to designate the glue of the Lucretian flow has a more conventional role in cinema, that of the interval between the frames whose invisibility (dare we write –φ?) affords the perception of motion. Here we have a litmus test that, through its left-hand and right-hand versions, shows the relation that binds architecture and cinema. The φ for architecture is the obverse of the φ of cinema. In architecture, the φ is dynamic; it is the *firmitas* that affords *utilitas* and the illusion of stasis. The –φ, the exception, the *clinamen*, creates a wobble that is formalized into a site with special restrictive safeguards: the rule of *venustas* or restraint of Mars, the internal twin-logic evident in the open-closed doors of the temple of Janus. *Venustas* comes with its own optics and dimensionalities.

Where φ must be static in cinema to support the illusion of motion, it must be dynamic in architecture to support the illusion of stasis. Does the exception, –φ, play equally symmetrical roles in cinema and architecture? We have hints from *Festarchitektur* that it does. Festival architecture is, so to speak, a rehearsal for the “Real Thing,” the trauma of actual ruin, so that we may not be tempted to prematurely domesticate TR within conventional explanations of weathering, material limitations, ecology, and the like. The masters of this moment—Andrei Tarkovsky, Gordon Matta-Clark, Robert Smithson, Francis Alyš, Chris Marker—construct defenses against this domestication and show us that we have, in the TR of ruin, both “pure cinema” and “pure architecture.”

I’m making this point through extrapolation and deduction. I need something more like an “abduction,” the logical procedure outlined by C. S. Pierce whereby a truth is known in “retrospect,” at a moment where, like the *objet petit a*, its prior existence comes about only through its birth in the future anterior tense.14 In abduction we must set the stage with some precision (askesis), knowing in advance that the *daemon* whose answer we seek will come only by halves (*tesserae*), but that the setting for this meaning (*clinamen*) will be something we have “known all along,” a kind of *déjà vu*, just as architecture has contained, as its performative kernel, cinema, “all along.” Anxiety is the key to abduction, as even the supposedly non-Lacanian Pierce stressed. It is also the relation of the poet to her stronger precursors (Bloom). To escape being a weak poet, who can only mimic the precursor’s genius, the younger poet must accomplish the *anachronism* of making it seem that the elder poet had been “reading the younger poet all along.” This is the Lacanian always—already of the future anterior; it is the Bloomian point of *kenosis*. Both require the topological Möbius-band twist of form re-entering itself.15

In our abductive experiment, we are not allowed to neglect arbitrarily those elements that, as archeology, history, and the “accidents of culture” have shown, are permanent cards in the deck of the architectural performative (AC). Neither are we allowed to neglect the particulars of CA that, in the shaping of the “circular panorama of the dead” to keep the collective
dreamers asleep, obey their own internal rules. This latter methodological rule compels us to find cinema that exemplifies a similar level of _askesis_ in its self-disciplined adaptation of rules of form. In this matter, Andrew Sarris’s emphasis on the _auteur_ who, throughout a life of artistic endeavor, is consistent, demanding, and self-correcting, points us to Alfred Hitchcock, who rarely lost his disciplinary hold despite the variations of producers, directors, writers, and actors in his some fifty-four years of film-making.

Nor, in maintaining the former methodological rule can we arbitrarily neglect any star in the constellation of AC, the architectural performative. The time-travel paradigm holds us to the standard of the “site of exception” where, through the process of double inscription, the Real of the cosmos and the Trauma of ruin interface, and where the composite RT/TR of the festival can justify the “experimental condition” of the performance of the film as well as its own relation to time-travel _termini_, the ritual clearing of architectural origins and the ruin of architectural ends.

**First, the Tragedy of Interpellation, Then the Farce of Falling in Love**

In “Beyond Interpellation” (1993), the Slovenian philosopher Mladen Dolar argues that the Althusserian account of ideology is only half the story of subjectivity. According to Dolar, the process Althusser identified as interpellation (the subject’s voluntary submission to authority) is a key instance of Lacanian extimacy. The subject internalizes what he/she imagines to be the demand of the (external) Other, even though the Other’s instructions are enigmatically ambiguous. The classic example is that of multiple pedestrians who turn around when a policeman yells “Hey, you!” while they are crossing a street. Each pedestrian feels guilty about an unspecified crime. Althusser claims that this inscription of exterior authority into the center of the subject constitutes a “clean cut.” The subject falls under the power of ideology without realizing it. The ideological “idea” comes up voluntarily, transparently. But, Dolar demonstrates that there is a small remainder, a remainder that plays a key role in the succession of a “psychoanalytic subject” following the “ideological subject.”

To put it in the simplest way, a part of the individual resists appropriation by ideology, an element of “pre-ideological” and “presubjective” _materia prima_ that comes to haunt the ideological subject. A part of external materiality remains that cannot be successfully integrated into the interior. Interpellation is based on the idea of a happy transition from a pre-ideological state into ideology: successfully achieved, it wipes out the traces of its origin and results in a belief in the autonomy and self-transparency of the subject. The subject is experienced as a _causa sui_—in itself an inescapable illusion once the operation is completed. The psychoanalytic point of departure is the remainder produced by the operation; psychoanalysis does not deny the cut, it only adds a remainder. The clean cut is always unclean; it cannot produce the flawless interiority of an autonomous subject. The psychoanalytic subject is coextensive with that very flaw in the interior.

I would add to Dolar’s thesis that, after the inter-_pel_-lation of ideology, comes a process of mapping (“inter-_pol_-ation”), and that we can associate this process with the “falling in love,” the _venustas_ of architecture that constitutes the site of exception. The unclean cut raises the issue of (dis-)location as well as dis- and re-membering. Interpolation is the procedure to resolve dislocation through a radical, subjective form of location. In the mainstream Lucretian synchronous flow, the Other remains offstage and out of sight. Ideology specifies a tight orchestration of components, whose inner rhythms are fixed within a dynamic flow “forward” toward a goal _specified as distant and external_ by the Other, and blindness within the flow is key. The offstage areas function as reserves. It is from this region that the “offstage voice,” the _voix acousmatique_ described in its cinematic role by Michel Chion, is the mode of _kenosis_ and the literal embodiment of _apophrades_, the “voice of the dead.”

Interpolation puts the acousmatic voice of _apophrades_ into a topological medium. The triangulation required by the order of the flat map becomes a triangulation where two visible parts are linked by an invisible, silent third, which serves as a trope or key to meaning, and is the counterpart of Lacan’s _objet petit a_. The space by which two points are linked by this “impossible-Real” third is the twist of the Möbius band, the temporalized (future anterior) and, spatially, the radically obverse embodied in Lacan’s idea of _extimité_ (Englished as “extimacy”)—a topological short-circuit connecting periphery to center.

With extimacy, there are two kinds of virtual spaces and times created for the imagination. In the virtuality of detachment, an organ or object may be separated from the causal network that nourishes it literally and semantically, yet it survives. A shadow separates from its owner yet continues to move and gesture. A reflection in the mirror gains the upper hand over its source. Folklore and the literature of the uncanny abound in such themes. Yet, it is no less mysterious than the influence, in Bloom’s terms, of the strong poet over the weaker successor. The dead “do not know how to die.” They are in the interval Lacan called “between the two deaths,” marked in architecture by the famous labyrinth of Theseus, the meander of Hades, the recursive path of the Freudian death drive. We must be constantly reminded that the death drive, model of all the drives, is not a desire for death but, rather, the sum total of resistances the subject can muster against extinction, a momentum that carries the deceased _past_ the moment of literal death to require a second, symbolic death.
The second form of virtuality is that of “the virtual of attachment,” which we have already encountered in the form of interpellation’s moral presence inside the subject, in an innermost position where it functions as an inside frame, a forever-alien inversion that puts the subject, even in its own interior, “on the outside looking in.” This kind of virtuality is common in popular culture as well: the appearance, at the center of normal human activity, of an opposite, alien essence—something akin to the spaceship that lands on the Mall in Washington, D.C., in Robert Wise’s film, *The Day the Earth Stood Still* (1951). The “virtuality of attachment” dresses up Althusserian interpellation in the costumes of all-knowing aliens with ethical mandates.

The involvement of two forms of virtuality returns us to the bi-polar function of the $\varphi/\psi$, the “glue” that, in its static mode supports the illusion of motion, and in its dynamic mode, supports the illusion of stasis. As the common element relating architecture and cinema, its role in virtuality is also telling, just as its proximity to the Lacanian $\varphi/\psi$ with equal overtones of interpellation and sexualization promises controversy as well as insight. When the shadow leaves its owner, it is a “partial object,” defying death, seeking to acquire the rights to prophetic voice—which is by definition off-stage, acousmatic. The virtuality of detachment begins as a *clinamen* that swerves in the direction of the already-always of the future anterior. It is the $–\varphi$ of the exile, the wanderer, the initiate who must endure trials in the elsewhere of Hades. The virtuality of attachment works in the reverse direction. Amidst the stable flow, where the $\varphi$ sustains the image of solidity, it is the $–\varphi$, the anamorphic stain, the gaze that interpellates the subject.

The bi-polar function of $\varphi/–\psi$, materialized by the fantasies of the out-of-place wanderer and the gaze of the “dead who refuses to die,” is brought into sharp focus by Hitchcock’s film, *Rebecca* (1940). We begin with ideology. The heroine of the film is never named in the film. We must designate her by a blank: ___. She is lost in the labyrinth of Manderley, the family manor house of her new husband, the English nobleman Maxim de Winter. *Rebecca,* Maxim’s first wife, is the dead Other who “does not know it is dead.” Maxim meets a young woman, the young paid companion of a boring, matronly socialite, at Monte Carlo. He quickly decides to make her the “new Mrs. de Winter.” She will help him “flee from the Other,” *Rebecca,* but this first Mrs. de Winter continues to haunt the second with impossible demands.

*Rebecca* must wait for her second, symbolic death until Maxim is absolved from the crime he has imagined he has committed (but has not). In the meantime, this she-ghost demonizes the mansion of Manderley through her mortal proxy, the housekeeper Danvers. Because Manderley plays both container and contained in this transition from ideology to topology, interpellation to interpolation, the ruin we encounter at the opening of the film is especially informative for the necessary project. *Manderley allows us to realize where the ruin comes from and how it works.* It demonstrates how ideology’s projective extimacy of the subject is architecturally countered by its antipode, the topological space of falling in love. Finally, Manderley shows us how love is always, in a critical sense, “love in the ruins.” But, first, a word about love.

*Falling in Love*

Following Dolar’s insights, the psychoanalytical subject escaping ideology is reborn into a “topology of love,” which sometimes is filled out literally by *falling in love.*20 Love at first does not escape ideology. Dolar notes that Freud very quickly understood that falling in love was like joining a group, adopting the values of the Other—the second Mrs. de Winter tries earnestly to fit into life at Manderley. Her efforts reveal the extent to which falling in love involves a forced choice, actual or implied, and how “true love” emerges from the Catch-22 of the forced choice, replacing it with a fate-based version of events. The logic of the forced choice involves three successive “loops,” each engaging and negating its predecessor. In Žižek’s well-publicized example (*Iraq: The Borrowed Kettle, 2004*), the loaner of a kettle has got it back, but in a damaged condition. The borrower, who stands for the role of the Big Other in ideology, responds in a series of three negations: “I never borrowed your kettle”; “I returned it to you in good condition”; and “It was broken when I got it.” The first step is simple denial (*Verneinung*); the second is a renunciation (*Verleugnung*); the third is a foreclosure (*Verwerfung*). Each new negation negates the previous statement. Finally, the borrower “negates negation,” leaving the kettle-owner no way out. Lacan used the Borromean knot (three rings lying on top of each other in such a way that any two are linked by the third) to illustrate the relations binding the three realms of the psyche, Symbolic, Imaginary, and Real. With the overlapping rings, there is a “knot without a knot,” so to speak. The series is both Real and impossible. The Symbolic register involves the exchange of contradictions and the bind of ideology; the Imaginary tries to picture it through fantasy, where geometry confronts topology, as in the case of the Möbius band.

First ideology ties the knot, then love reconfigures the knot as a hinge, two vectors joined by a swivel joint, connecting the *interpellation* of forced choice and fate to the *interpolation* of free choice. A rope, running through a hole in the middle of the subject, later becomes the invisible tether pulling the subject up short in an apparently open field of choices. The hole: despite the accidental circumstances of encountering one’s beloved (“Their eyes met across a crowded room”), lovers subsequently construct an alternative star-crossed, fate-enforced causality (the tether) that says one thing (free choice) but confirms the opposite (fate and its obstacles).21 Dolar notes that “[T]here has to be an autonomy of choice—indeed one cannot speak of love if there is no
freedom of choice (if the choice is made, for instance, by parents, as was the common practice until quite recently). Yet upon a closer, or even a very superficial look at the centuries of effusions about love, it is obvious that love and the autonomy of the subject rule each other."

Through this semi-symmetrical cancellation, which leaves a small remainder, love reasserts the bond connecting Aristotelian *automaton*, (vertical) accident/fate with a (horizontal) free choice and human affordance embodied by *tuchē*. Automaton splits into two seemingly opposed functions: (1) random chance, as encountered in nature, and (2) a machine that pulls the subject toward a preconceived end (whose force can only be realized retroactively), while the adjacencies of *tuchē* constitute the very condition of freedom that has allowed automaton to act this way. In fact, it is *tuchē* that guarantees automaton’s absolute effectiveness as *both chance and necessity*. In *Rebecca*, the chance encounter of Maxim and ___ automates a set of encounters that ratchet ___ down from wife to servant. In the downward dialectic, each choice is ___’s to make freely, but the evil Danvers has re-engineered Manderley to create an internal ruin, “anamorphically” Real within the symbolic appearances of the estate, so that choices that seem to be freely made will always really be forced choices. This internal always-already ruin bridges to the final, literal ruin through the three steps endured by ___: at first a denial (getting lost, not fitting in), then a renunciation (the inept new mistress is “not meant to be there”), finally a foreclosure (the fire).

But, Maxim loves ___, and she him, and love saves the day. The clichéd example of the crowded room across which lovers’ eyes meet is not just any room; it is the *destined meeting place*, a topology structured by retrospective dynamics by which its accidental quality is revealed later to have been a determinative plan. When Maxim and ___ meet at the Mediterranean cliff-side, fate’s automaton configures love from that point on. We realize in retrospect that ___ had been making sketches of the sea-side (note bene: her dead father was a painter), but Maxim, standing on the cliff-side contemplating suicide, had literally and figuratively “stood out” (φ in its visual-sexual incarnation) from the landscape—as-scenery. He was a stain on the hypothetical drawing in ___’s sketchbook, an anamorphic blur like those in Renaissance paintings, which require a special optic glass or mirror—or a hole through which one may peep—to reveal their true shape.

Working through the role of an internal infinity that charges the field of affordance, the *tuchē* of this scene magicks later events with the vertical magnetism introduced by the anamorphic stain at the top of the cliff. *Tuchē* becomes the optics and points of view subsequently required to correct it through interpolation. The goal made external by ideology becomes incorporated into love’s aim, as integral. Characters perceive only lucky or unlucky coincidences. As Dolar puts it, “Falling in love means submitting to necessity—there is always a moment when the Real, so to speak, begins to speak, when its opacity turns into transparency; the subject has only to recognize it after the fact.” This identifies the subject, up to now the pawn of ideology, with an ominous future moment by the time of which a complex, fatal-istic “death nature” will have transformed it.

The connective “glue” keeping normal events synchronized and flowing in the same direction (φ), is ideally invisible. The falling—behind of obsolescence or the fast-forwarding to destruction stretches out the vectors of synchronized forward motion, and the φ is exposed; its glue function is now visible in relation to the exceptional structure of the site. Motion, scale, and identity are radically transformed in this situation. In comparison with the clear flow of intentional communication within the fields set up by convention, the “voice” of the site of exception is “acousmatic” (α) rather than acoustic. It cannot directly signal; rather, it must “signalize” (δ). The axis of exception, δ/α, can be seen as an antenna able to amplify weak signals simply by creating self-generated reverberation, a process that occurs in nature under the name of stochastic resonance.

The reader is urged to consider that: (1) love, like the psychoanalytical subject, also accelerates past the synchrony of work, family, and the concerns of the everyday; (2) as a result, love constructs a paradigmatic site of exception; and (3) love assigns its cause to a “fate” that operates within a set of opportunities and free choices made, as exceptions, within the field of affordances (*tuchē*). Falling in love, like a building hastened toward its end prematurely, pushes past the synchronized activities of the everyday. It burns with a crystal beauty even while it is destroyed from without or within. And, also like ruin’s whispered relationship to architecture’s first rituals of cosmic consecration, love’s originating idea, α, speaks in whispers, δ, from the depths of fate’s ancient archives.

**Love and Death**

I am proposing a combined general model for acceleration/deceleration in both architectural ruination and love—a model that names the working parts as they occur in popular culture but also one that attempts to accommodate, in a rigorous way, both group aspects (anthropological origins and cultural functions) as well as individual, psychoanalytical causes. Architectural ruins and the dynamics of falling in love have in common a complex relationship to death. Ruins, love, and death’s mutual relations (as a triad) to anthropology and psychoanalysis allow the idea of velocity to serve as a kind of Rosetta Stone.
Death provides a common language for both kinds of velocity variations in the Lucretian model. In the cultural observations of the interval “between the two deaths,” a first, literal death (a fast-forward out of normal time to fate’s pre-determined end) is the departure point of the soul imagined to wander (more slowly than normal time, hence the traditional representation of the meandering labyrinth) until it reaches a final, symbolic, death. The momentum that carries life past its biological end is not the exclusivel property of the religious imagination. “Between the two deaths” is the mode of travel for the “psychoanalytical subject” moving beyond the “ideological subject.” This move explains how the architectural ruin works as a “site of exception.”

The momentum that carries life past its first, biological death is like the suspension of cartoon characters who run past cliff-edges but do not fall until they look down. Rebecca does not know she is dead. Her room, her house, her proxy Danvers, her psychic hold on Maxim show off Manderley’s function as an interpellation device—how else should we regard this magnificent mechanism of the Other? And, as in the case of the cartoon characters running past a cliff, the vertical dimension is the leitmotif. The film opens with Maxim at a cliff edge, contemplating suicide. Whether the story from this point on is or isn’t Maxim’s death dream is a moot point. Either way, falling and verticality call the shots. Maxim and ___ fall in love, ___ falls over herself to fit into Manderley, the facts of Rebecca’s death fall into place. On the other side of the screen, to speak, the audience figuratively falls into a dark theater, as if into sleep, where they are obliged not to move or speak. The film as fantasy carries them, as psychoanalytical subjects, through their state by “suspending” the question of the Real. If the fantasy is really Maxim’s death dream or a more normal diagnost story, characters on the screen undergo this same suspension. Fantasy suspends the Real by displacing, postponing, or encoding its unbearable over-presence. By marrying an angelic nobody, Maxim buys time. Like Rebecca, he slowly treads the meandering track toward a second end, a symbolic end. Indeed, it is the courtroom and its saturation in the Symbolic—as–Law that provides Rebecca its twisty finish.

How Velocity Structures “Between the Two Deaths”

James Joyce’s parody of Lucretius as “Eve and Adam’s” emphasizes subjectivity’s need to escape the interpellation of lock-step forward flow, and the relation of this escape to the site of origin. Modern falling in love is no less problematic than the terror of the Garden Eden was for its ancient lovers. Then as now, “between the two deaths” is a matter of velocity. Vitruvius’s utilitas and firmitas create an “odd (wo)man out” in a way that is truly Edenic. Venustas disrupts the bonds of convenience—utility, tuchē—afforded by the (illusion of) stability in the forward flow along the void of time. Love interrupts what is held together with even speed by accelerating forward or falling out of synch. In Rebecca, the issue of speed dominates. Rebecca dies before her time. Maxim’s second marriage is unconventionally hasty, both in timing (closely following his first wife’s death) and execution (the new couple nearly forget to take their marriage certificate with them after their short civil ceremony). The second Mrs. de Winter is too young; she cannot “catch up” with the pace of life at Manderley, which maintains the efficient lockstep of firmitas and utility that was the socio-economic function of such estates.

The fact that φ is drawn from the vocabularies of both cinema and psychology predisposes the sites of exception, where φ is stretched and opened, to be “anamorphic.” Created by a difference in velocity, they combine blindness and invisibility under the aegis of truth. Statues of Justice show the goddess “blindfolded,” meaning that she is both blind (to the obstacles of ideology) and invisible (from the optics of interpellation). Justice is the remainder of the Law. Thus, the audience must await a legal judgment, established by the inquest revisiting Rebecca’s mysterious death by drowning, to reach the film’s conclusion. The second, symbolic death enlists ___’s unconditional love to resolve the anamorphy that had expanded from inside Manderley to create a living ruin of scale, motility, and identity dysfunctions with the ideologically intact building.
Manderley, a perfectly synchronized headquarters for a large agricultural estate, faces the prospect of slow-downs with the arrival of the second Mrs. de Winter. The new mistress cannot synch up to her domain. This motility dysfunction is localized by scale and identity dysfunctions. Doorknobs seem too high, corridors become angular and impassible, Rebecca’s room is off-limits; her monogrammed stationery still supplies the writing desk. The dimensions of the house infantilize the second Mrs. de Winter, put her on stage to be examined by visitors, staff, and relations. She misses cues that would adjust her to the social interactions of the upper class. The house becomes literally uncanny, unheimlich (un-homey). Even the library window admits unwanted invaders: Rebecca’s former lover sneaks in to get a look at her successor. This contraction of hospitality relates to the ambiguity of the root of the root word, hostes. It is both “host” and hostility. The transition from the ideological subject, which has failed to interpellate the second Mrs. de Winter has left behind a “small remainder” that will become the basis of the second dramatic line in the story, and this second line establishes the clear bonds linking the model of velocity with the relation of the death drive and the emergence of the psychoanalytical subject, out of a system of interpellation to a field measured through interpolation.

Clinamen

Back to the beginning: Rebecca opens with the ghost-like drive toward the ruin of Manderley. Now, we can understand better how the narrative space has opened up through a φ that rips through the fabric of reality and how architecture and its inhabitants speed up and slow down in relation to this φ. We can follow the pattern of laminar flows where each difference in velocity creates a turbulence, a Lucretian clinamen, a swerve or internal difference that results in converting the previously invisible φ into a material passageway. When, in the opening scene of the film, the narrator floats through the iron gate, we have a literal depiction of the φ as a magic opening on to the ruin of Manderley vivified by shifting moonlight.

The ghost-like movement of the camera down the estate driveway condenses the between–the–two–deaths theme. The forward motion actually travels to the past, and the ruin becomes a set for re-imagining the story: “This is how it ended, let me tell you how it started.” Once the motion is re-gearied, the φ is optically diversified; its anamorphic potential expands to cover, through contrasts in the relative velocities of components in the story, the visual as well as dramatic aspects of the mystery. Summed up, the coupling of time-shifts with optical protocols allows Rebecca to become the perfect cinematic atlas of sites of exception, an atlas that nonetheless shows how such sites are made from a standard architectural palette. This short sample is built on a Lacanian frame, but its parts belong to ancient poetic tradition. The modern subject’s debt to psychoanalysis is, in turn, a debt to the literature that has always, thanks to the ubiquity of the uncanny, preserved itself through inner contradiction, obversity, and extimity.
(1) *The Inside Frame.* When Maxim takes __ home with him on his return to Manderley, a humiliating rainstorm drenches her completely before Maxim can get the top of his convertible up. The staff lines up to greet her as she and Maxim stand on a dais. The implication of being on stage are clear: __ is an ingénue, not ready for the kind of performances that Rebecca, the seasoned actress, had established as her signature role.

(2) *The Treasury of Signifiers.* Upstairs, a long corridor leads to Rebecca’s bedroom on the favored west wing of the house. Rebecca’s pet cocker spaniel continues to guard it, but __ gathers up her courage to investigate its mysterious interior. The camera frames the doorway, with its two knobs and key-hole. __ enters an antechamber, her shadow cast directly on to what looks to be a portrait of Rebecca, superimposing the all-too-alive woman’s image with a not-yet-alive woman’s silhouette. __ opens a window and looks out but we do not see the view of the ocean she can see. Danvers arrives, to set __ straight on the room’s magical functions. Its several chambers are for Rebecca’s many riches, showered on her by her loving husband. Her underwear is made especially for her by the nuns of the Convent of St. Claire, whose nick-name, the “Poor Claires,” contrasts woefully with the riches Rebecca had enjoyed. ___’s tour confirms that this is indeed a Lacanian “treasury of signifiers”: the place where the enigmatic order of meanings is set up purposefully to contract meaning behind multiple veils of mystery, to conserve their effectiveness despite an intended obscurity.

(3) *Apophrades (Return of the Dead).* Like Castor and Pollux, the twins separated as a part of deal to allow each a period of life followed by a spell in Hades, Rebecca, who “does not yet know she is dead,” and her antipodal __, who lives under a spell cast by this non-death, rotate in a circular dance, held apart by this uncanny diameter that keeps them on opposite sides of a circumferential track. In fact, Hades’ reputation for booty is precisely what we encounter in Rebecca’s bedroom. We are reminded of the mythological connection between infinite wealth, wandering souls, and impossible puzzles/tasks: the katabasis, or descent motif. What is a palace below ground is a ruin for those who cannot find their way. The treasury is within reach but radically forbidden. It is the essence of enigma and for this reason Lacan placed the master signifier, S₁, locked within the treasury whose dimensionality protects riches through the anamorphosis (ω) that combines palace and ruin, ghost and guest. We have seen how the φ of the bedroom works in Rebecca. Though ___ has believed it to be locked, it has always-already been unlocked. Yet, when she is inside the forbidden chamber, it remains forbidden, unknowable. It is a species of the space of the Lady of the troubadours, a space where impossible demands require in-ingenious art. If we were required to provide a shorthand for this architectural sequence, it would be φ<ω>φ, “the opening opens up to itself,” or “the room contains itself; it is both container and contained”—one of the several meanings of Lacan’s symbol for the relationships of indeterminable scale and pied motion, the poinçon, <, also written <>, both less than and greater than. Because the poinçon defines the relation of the subject to the permanently inaccessible object petit a, the “object-cause of desire” designating the function of fantasy (by which the subject is able to avoid, disguise, or encounter the Real), it works in Rebecca to demonstrate the radical architectural recursion of the φ function: both inside and outside, periphery and center, high and low, heaven and hell.

(4) *Prospopoiea—Ventriloquism, Prophetic Voice.* Because the clinamen’s differences in velocity open up the normally invisible φ’s, the openings are simultaneously the entry-way and the sought-after goal that provoked the entering. The treasury’s Möbius-band logic forces us to be in two places at once, two times at once. We can neither have the cake nor eat it, we can only imagine that we should be able to do one or the other. This is the forced choice condition of ideology, but its interpellation is not perfect. There is a small remainder. Between the not-entirely-dead Rebecca and the not-entirely-alive __, the mansion and the labyrinth—ruin, there is the rotating diameter, the anamorphic dimension, ω. The lack—of—being that sucks out the center of Manderley for ——, the manque d’être, echoes through the seemingly intact mansion. It is the ruin—inside—the-mansion, the remainder that cannot speak/signifier, but only signalize. Such is the idea of haunting. In French, the dummy, the device of ventriloquism, is le mort, the dead man. When the dummy really starts to speak the truth through the half-speech (Lacan: mi-dire) of this echo from beneath, “he” becomes not only a “she” but a “She”—the Lady whose impossible/Real commands inflect the space and time of the other signifiers beneath Her rule, making them say one thing but require another.

(5) *Askesis—Discipline, Abjection, Spiritual Trial.* Like Psyche in the classic tale of Apuleius, a nobody comes into possession of love. This possession is predicated on blindness, the transgression of this rule leads to an interval “between two deaths,” where the transgressor must undergo a series of trials. The nobody is tyrannized by a She (Venus, in that story, venustas in ours) who (little ‘s’) she will become, and if we pay attention to the gender of this transformation, and the relation of gender to wisdom, we may find in ——’s accession to the role of The Lady an architectural necessity, wherein architecture alone can explain just how it is that space itself must slow down, ruinify, velociify, “between shift and shift ere the death he has lived through and the life he is to die into” (James Joyce, *Finnegans Wake*).
Bibliography

Hitchcock, Alfred, Rebecca (Film: United Artists, 1940).
———, For They Know Not What They Do: Enjoyment as a Political Factor (London and New York: Verso, 1991)

Notes

1 This account is decidedly Vichian in its depiction of the first ritual centers as a minimalist “building” within a generally extensive cosmic “architecture.” Vico, Giambattista, The New Science of Giambattista Vico, trans. Thomas Goddard Bergin and Max Harold Fisch (Ithaca, NY, 1948). Apart from the circulat tenemos, the performative dimension of such clearings resists geometric formalization. The best analogy may be that of an imagined sphere with multiple internal perceptual frames constructed, deployed, and continually re-positioned by the movements, gestures, costumes, and music, directed by the acting and speculating of participants. There can be no useful notions of object symbolism or narrative meaning without reference to this multi-media “sound and light show.” Robert Ferris Thompson, for example, has demonstrated that African masks are not intelligible outside the system of movements of the dances in which they served as visual framing devices. See Flash of the Spirit: African & African-American Art & Philosophy (New York, 1984). The idea of “atoms” of performative “moments” (= positions, turns, tropes, scenarios) circulating within this “spherical” clearing—including the major aula or eye framing the sky—maintains the functionality of frames even though the locations of frames continually move, along with the imagined point of view of the audience, independent of any participant’s literal location.

2 Apophrades involves complex issues. The term indicates the legal days set aside for the trials of homicides in Athens and the “bad luck days” when all temples were closed; in Harold Bloom’s system of six “revisionary ratios” apophrades is generalized to mean any return or speech of the dead. See Nicholas Royle, The Uncanny (Manchester, UK, 2003), 147; also, Nicole Loraux, The Divided City: Memory and Forgetting in Ancient Athens (New York, 2002), 171–190. The fact that the unlucky days of apophrades were used to try murder cases points the modern “apophradesiac” to the crime novel and police procedural to learn more about this relation of perception to witness and death.

3 Rosalind Krauss, “Sculpture in the Expanded Field,” October 8 (Spring, 1979): 30–44. The necessity for the expanded field is related to the critical project undertaken by Harold Bloom in his early book, The Anxiety of Influence: A Theory of Poetry (London and New York, 1973). Bloom’s ephebe, the new poet, must somehow convert the ventriloquism that haunts his own work into the irrational discovery, in his revered predecessor, of his own voice. The precursor has been speaking with “[the ephebe’s] own voice all the time.”

4 Slavoj Žižek, For They Know Not What They Do: Enjoyment as a Political Factor (London and New York, 1991), 198.

5 The logic of recursion follows the model of Louis Althusser’s concept of “interpellation.” Where Althusser has demonstrated this topological conversion of exterior to interior for ideology, I hope to give it a broader role, within the terms of, among others, virtuality, falling in love (following Mladen Dolar’s analysis), and the possibility of a new critical language based on temporality.

6 Vico, New Science, §391, §479, §733. Vico also saw the sky as a screen, not distant as one might suppose, but near enough to touch the peaks of known high mountains. Such tangencies were compared to their antipode, Hades (literally, “the invisible”), which Vico claimed was no deeper than the bottom of the furrow plowed by Romulus, the abode of the dead, whose voices could be called up by pouring into them the blood of sacrifice.

7 A key to the relation of the first clearings to the secularized city may be found in the need, written into law, to renew the function of the city boundary or wall. A space for this was reserved, the pomerium (Varro, De linguis latina, 5, 143). The medievalist Alan Knight relates the story from Medieval Lille, about a long waxed cord wound about a spool, equal to the circumference of the city walls. The chord was gradually unwound to a device that burned it as a candle to calibrate the duration of the annual civic renewal ceremony. Alan E. Knight, personal communication, Spring 1996.
Lucrèce’s reversal of the commonplace view anticipates the fantasy of Jorge Luis Borges, in his short story, “Tlön, Uqbar, Orbis Terrítorius,” Collected Fictions, trans. Andrew Hurley (New York, 1999), 68–81. A conspiracy of scholars compile a secret, alternative encyclopedia about a fictional world where actions rather than objects are the ground of being.

Richard Onians has documented the ancient belief that bones constituted the divine core of the mortal human body, and that after the corrupting flesh had been removed by burial, entombment, cremation, or animal consumption, the deceased joined the ranks of the mantes, the ancestral gods located by the hearth. See The Origins of European Thought, about the Body, the Mind, the Soul, the World, Time, and Fate (Cambridge, UK, 1951), 254–270.


It is this element of return and repetition that led Slavoj Žižek to rescue Karlheinz Stockhausen’s remark about the collapse of the World Trade Towers as a “perfect work of art.” Slavoj Žižek, Welcome to the Desert of the Real (London and New York, 2002), 11. The fascination of ruins is a cousin of the compulsive viewing of the collapse of the World Trade Towers. Festivals related to sites of exception intensify around the phenomenon of apophrades, the fearsome return of the dead on specified days. This term is attached also to the idea that the dead wish to speak to the living, and that this voice is the basis for divination and prayer. See Harold Bloom, The Anxiety of Influence: A Theory of Poetry (New York, 1997), 139–155.

Alberto Pérez-Gómez has already emphasized the relation of love to knowledge in his book, Built Upon Love: Architectural Longing after Ethics and Aesthetics (Cambridge, MA, 2006). While Pérez-Gómez’s historical-philosophical account of eros, drawn from the Socratic tradition by which it is the vehicle of philosophical wisdom, coincides with many points of Dolar’s psychoanalytical account, Pérez-Gómez leaves room for others to take up the relationship between demon and eros emphasized by Paul Friedländer, Plato, trans. Hans Meyerhoff (New York, 1958–1969). Friedländer, without help from Freud or Lacan, develops the uncanny idea of that which appears in the middle, which has come from an enigmatic-composite divine exterior.

Lacan’s concept of the future anterior corresponds to kenosis, the kind of knowledge Bloom argued for in his Anxiety of Influence; not coincidentally, this is revealed by the apophrades of the prophet and the “voice of the dead” sought by those who visit Hades.

Slavoj Žižek notes that this chronological time-travel illogic is also key to Hegel’s development of dialectic, from a logical “method” used to seek Absolute Knowledge into the Absolute Knowledge itself: Less than Nothing: Hegel and the Shadow of Dialectical Materialism (London and New York, 2012).


One is compelled to admire Hitchcock’s use of vertical dimension to join the losses and gains of love. In Vertigo, for example, falling marks the detective’s escape from the ideology of crime enforcement into the psychoanalytical relationship with the haunted heiress. Later, falling will become the signature of her death, the trick of substituting an actress for the heiress, and the discovery of the elaborate scheme.

Dolar allows us to specify this moment of ideology as a turn, a twist—a case of extimacy that moves from the vertical fall to a horizontal field. Just as the subject is interpellated by a “vertical” fate, in the case of falling in love, he/she must struggle against this interpellation through a process I qualify as a horizontal mapping, interpolation. See a further comparison of love’s double nature to horizontal and vertical vectors in Roger Duncan, “Plato’s Symposium: The Cloven Eros,” Southern Journal of Philosophy 15, 3 (Fall 1977): 277–291. Demon is the agency connecting the subject’s central void to a distant divine identifier, vertically (ideologically) interpellating it. Interpolation in Plato’s terms is also the more general use of the dialectic of argument, where all of the evident explanations offered by the participants of the dialogues are dissolved in a dénouement. Both interpellation and interpolation figure as primary constituents in the German writer Franz Rosenzweig’s notion of a “site of exception,” a true locus solus in Aldo Rossi’s civic and Raymond Roussel’s esthetic sense. See Eric L. Santner, On the Psychotheology of Everyday Life (Chicago, 2001); Aldo Rossi, The Architecture of the City (Cambridge, MA, 1982); Raymond Roussel, Locus Solus, trans. Rupert Copeland Cuningham (Berkeley, CA, 1970).

For a near 1:1 translation of these themes, consider Charlie Chaplin’s *Modern Times* (1936), the story of a factory worker fully interpellated by the ideology of industrial efficiency, who escapes via a chance encounter with a charming gamine.

The *ingénue* happens to catch Maxim just as he appears to be about to jump off a cliff—another Hitchcock employment of the vertical as the dimension of both love and death. Her intervention takes place at a right angle to the drop. Its logic is just as orthogonal (the right angle signals independence, i.e. freedom) in its ability to work as a hinge allowing movement out of and back in to normative space-time. An illustration of this topography can be found in Stanley Kubrik’s 1980 film, *The Shining* (DVD: Warner Home Video, 2007). The chef Dick Halloran guides the Torrance family through the resort hotel they will be caretaking over the winter. In the middle of his tour of the kitchen, he magically “turns” 90º to project a telepathic message, unperceived by the others, to the young son, Danny, offering him ice cream. Telepathic ability, or “shining,” is one of the writer Stephen King’s many devices indicating the use of a secret dimensionality of space-time to effect travel, communications, and rescue/healing operations.

It would be useful to compare this interaction of vectors with Edgar Allan Poe’s detailed account of “the Turk,” a nineteenth-century scam involving a dwarf hidden in a lower compartment of a display mechanizing the supposed chess-playing genius of a dummy dressed as an oriental *magus*. Poe does not take the easy way out of this by simply affirming the general belief that the machine is a hoax, but goes into the issues of visibility and the relation to a quite original model of genius. See W. K. Wimsatt, Jr., “Poe and the Chess Automaton,” *American Literature* 11, 2 (May 1939): 138–151. Wimsatt misses Poe’s main point, which derives from Poe’s own employment of the game of Morra, where one wins by deciding whether one’s opponent is stupid or clever. Poe had used his skill with ciphers to develop this as a method of chiasmus within many of his works. See: Richard Kopley, “Formal Considerations of the Dupin Mysteries,” *Edgar Allan Poe and the Dupin Mysteries* (New York, 2008), 7–26.

The phenomenon of stochastic resonance allows faint signals to be amplified by the white noise of the closed system in which they occur. Without the noise, the signal is unperceivable. For a technical description, see R. Benzi, A. Sutera and A. Vulpiani, “The Mechanism of Stochastic Resonance,” *Journal of Physics A: Mathematical and General* 14, 11 (November 1981): L453.

Again, Hitchcock has an example. In *Vertigo*, the heiress Madeleine takes her detective-chaperon Scottie to Muir Woods, where she points to a ring deep inside a tree cut for display, claiming direct ancestry to ancient times. The connection of the ruined state created at the “end of time” is the occasion for restoring relations with the “beginnings of time.” *Vertigo* (DVD: Universal Studios Home Entertainment, 2008).

Lucretius, 2, 216–224: “When atoms move straight down through the void by their own weight, they deflect a bit in space at a quite uncertain time and in uncertain places, just enough that you could say that their motion has changed. But if they were not in the habit of swerving, they would all fall straight down through the depths of the void, like drops of rain, and no collision would occur, nor would any blow be produced among the atoms. In that case, nature would never have produced anything.” Alfred Hitchcock, *Rebecca* (DVD: Criterion Collection, 2001).


In James Joyce’s *Finnegans Wake*, we find: “riverrun, past Eve and Adams [‘even atoms’], from swerve [‘clinamen’] of shore to bend of bay, brings us by a *commodius vicus* of recirculation back to Howth, Castle and Environs.” Vico is HCE (“Here Comes Everybody,” “Howth Castle and Environs,” “Humphrey Chimpdon Earwicker”), the force behind the idea that the φ is subject to opening up, just as Lacan’s aim opens up a goal, that becomes a rim through which the aim is looped.