

Hello Friends;

As I was sick yesterday I like to explain my major points here:

## **"Wo" translazu Architekten in bedürftiger Zeit?"**

### **"What are architects for in destitute times?"**

0- This question echoes Heidegger's inquiry about the role and purpose of poets in challenging or needy times. It prompts reflection on the meaningful contributions architects can make in times of adversity, considering their potential impact on the built environment and the human experience within it.

1- Breaking down the word into its components, "*arche*" meaning both "*archaic*" and "*arc*," and "*techne*" or "*técs*" pointing to "weaving" and "fabricating," may provide us a unique lens through which to understand the essence of architecture: "from Greek *arkhitekton* "master builder, director of works," from *arkhi*- "chief" (see *archon*) + *tekton* "builder, carpenter" (from PIE root *\*teks-* "to weave," also "to fabricate")." ([S](#))

2- *Techne* is a bad thing as Claudio pointed this out :)

3- The dual nature of "*arche*" encapsulates the timelessness (=unconsciousness) inherent in architecture: a continual dialogue between the archaic foundations and the dynamic, curvilinear aspects of architectural design.

4- The connection to "*techne*" and its deeper roots in "*técs*" (weaving and fabricating) enriches the concept further, emphasizing the intricate weaving together of elements to construct a spatial fabric.

5- linking the term "architecture" to the idea of "weaving curves" aligns seamlessly with the concept of topology. In topology, the study of the properties that are preserved under

continuous deformations, like stretching or bending but not tearing or gluing, is fundamental.

6- Weaving curves, then, becomes a *metaphor* for the intricate interplay of lines and forms in architecture, embodying the principles of topology.

7- The concept of entasis, suggested by Andy in the chat, is crucial here. Entasis is a subtle convex curvature employed in classical columns to counteract optical illusions and create a sense of straightness. The Parthenon, for example, showcases the mastery of entasis, where the columns appear straight when viewed from a distance but exhibit a gentle curvature upon closer inspection. (I am not sure of the correct order)

8- Caludio also invited our attention to regard the avoidance of true arcs in ancient Greek architecture.

9- The avoidance of true arcs in favor of entasis and other subtle adjustments may be rooted in a philosophical preference for precision, symmetry, and visual harmony extended to a sort of nuanced understanding of optical effects.

10- In ancient Greek architecture, the pursuit of symmetry and the satisfaction derived from it can be seen as an attempt to reconcile a subjective demand for completeness. The mysterious missing element, becomes a permanent loss—a piece of the puzzle that remains unattainable and incurable.

11- This irrevocable absence creates a curved space, a void that shapes the architectural experience.

12- Connecting this notion to Lacanian psychoanalysis, the triad of Imaginary, Real, and Symbolic introduces fundamental coordinates within the theoretical space. The impossibility of conceiving these dimensions simultaneously, forcing a choice between pairs, mirrors the subjective nature of the missing element in Greek architecture. The axis of the Imaginary versus the Real, becomes a crucial dimension that offers what we name it as perspective.

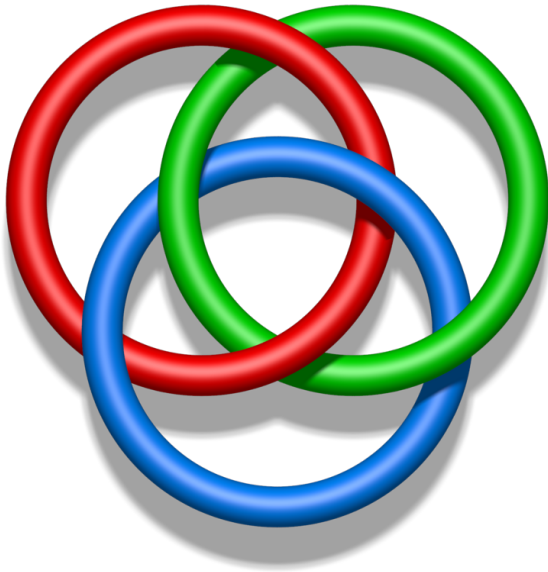


Fig. 1. The Borromean Rings: The Irreducible Trichotomy of Lacanian Dimensions. The Real, Symbolic, and Imaginary never meet at a singular point, manifesting an inherent impossibility that births the curvature within the fabric of space. This entwined trio,, defies the Cartesian dream of a point where all dimensions meet, unleashing the curvature that defines the complex topology: topos+logos or talking of the place. The human psyche is that very space in which the talking (the Word) takes place. Consciousness is that immediate field fabricated or webbed around the Word that happens.

13- Introducing the Imaginary versus the Real as a key axis, opens up a new

dimension that sheds light on Lacanian theory where the interplay between the Imaginary and the Real unveils a nuanced understanding of *longing* as a subjective experience: a tireless quest for completeness. A word that implies space and its embedded extension.

14- Now the curved spaces in architecture, find their counterpart in the Lacanian theoretical space, as reflections of a permanent enduring loss.

15- Entasis, in the context of architecture, can be understood as a *negation (Verneinung)* or "*bestimmte negation*" of this inherent loss. It represents a deliberate deviation from strict rectilinearity to reassure it in some other point—a purposeful departure from the Euclidean ideal and at the same time a heroic resistance against the non-Euclidean standpoint.

16- The negation embodied in entasis becomes a form of acceptance or affirmation—a recognition that the permanent loss can never be fully restored, but it can be acknowledged and responded.

17- In this sense, entasis is a nuanced heroic dialogue with that absence that causes the whole asymmetry of existence.

18- Every architectural gesture/experience reflects the Lacanian notion that the Real, Symbolic, and Imaginary can never align perfectly, necessitating a negotiation and acceptance of the inherent gaps. Entasis, with its intentional curvature, becomes a visual metaphor for this negotiated space in the form of a spatial negation.

19- What is the space that embraces imperfections and losses rather than attempting to erase or replace them? Who is the architect? How do they enter the topos-logos (referring to a room in the context of psychoanalytic practice) on behalf of the subjective experiences of the final users of that space?

20- Again, the initial question posed at the outset of the session yesterday carries a profound resonance, akin to Heidegger's poignant inquiry, "Wozu Dichter in bedürftiger Zeit" or "What are poets for in destitute times?" The question prompts a reflection on the role of the architect, analogous to the poet in Heidegger's query, as a mediator between the conceptual and the lived, entering the topos-logos of psychoanalytic practice.

21- In these inquiries, the emphasis is not merely on constructing physical structures but on crafting environments that *speak* to the subject as the only experience of those who inhabit them—a quest that goes beyond mere functionality.

22- Analogous to the ancient Greeks, there is a persistence in our desire for symmetry and Euclidean Cartesian space. Despite the knowledge that physical space is curved, there remains a deep-seated attachment to the idea of flat, symmetrical planes—a longing for the familiar comfort of rectilinear order reflected on every rectangular paper on which we draw our architectural sketches.

23- This yearning can be likened to the use of flat paper as the substrate for architectural drawings. Architects, in their creative process, rely on this two-dimensional surface to represent three-dimensional, often curved, spaces. The flatness of the paper provides a sense of *longing* for stability: a foundation upon which to project the envisioned structure.

24- Behind every 3 dimensional psychic space in which the three axis do not meet in one point lies a cartesian space supporting this impossible property. Thus, the paper, becomes a symbolic support for the architect's ideas, akin to the persistent psychological yearning/crying/longing for symmetry and Euclidean order.

25- *Crying* means also *longing*. Voice is an autoeffective/autoaffective Thing. This is the meaning of archaism: This essence of archaism is rooted in the magical space where words materialize, reminiscent of ancient incantations like "*AbraKadabra*" or the potent Arabic phrase "*kon fa yakoun*" (كن فيكون), emphasizing the transformative power of language.

26- Now consider the concept of "fort-da": a term derived from Freud's observations of a child's play. In this scenario, the child engages in a repetitive ritual of throwing a toy (fort) away and then pulling it back (da), manifesting a primal desire. The act of *crying* "*Fooooort*" becomes an attempt to summon, through a primitive form of play, the return of the comforting maternal figure, encapsulating the archaic magic inherent in early childhood experiences. The archaic quality lies in the child's *longing* and *cry*, as if, through this repetitive action, they aim to fabricate or refabricate the presence of the mother in the *room*.

27- A *room* follows Euclidean geometry, (consider the German word *Raum*=space without any preference for any direction) with its straight lines and right angles, offering a comprehensible and *manageable* representation of space; for instance when we ask someone: "*Give me some room please!*".

28- Even as scientific advancements and theoretical frameworks reveal the curvature of space, the allure of flatness endures. It's as if there is something profound in the flat surface—a conceptual canvas onto which we project our idealized visions of space. This persistence echoes in architectural blueprints, where the flatness of the drawing serves as a pragmatic necessity and a symbolic foundation for the realization/*management* of complex, curved structures.

29- Architectural theories and schools, whether rooted in classical traditions or pushing the boundaries of modernity, can be viewed as attempts to address this dichotomy: The dialectic between the desire for symmetry and resistance against flatness.

30- The concept of lamella, introduced in the following article, further emphasizes this tension:

[https://www.academia.edu/109387552/AM\\_21\\_Clayful\\_Decay\\_Unveiling\\_the\\_Immortal\\_in\\_the\\_Ephemeral\\_Iraj\\_Esmaeilpour\\_Ghoochani\\_Q\\_Did\\_Adam\\_have\\_a\\_belly\\_button\\_A\\_Yes\\_God\\_wanted\\_to\\_check\\_if\\_the\\_Adam\\_clay\\_was\\_oven\\_ready\\_and\\_gave\\_it\\_a\\_little\\_divine\\_poke\\_Haha](https://www.academia.edu/109387552/AM_21_Clayful_Decay_Unveiling_the_Immortal_in_the_Ephemeral_Iraj_Esmaeilpour_Ghoochani_Q_Did_Adam_have_a_belly_button_A_Yes_God_wanted_to_check_if_the_Adam_clay_was_oven_ready_and_gave_it_a_little_divine_poke_Haha)

31- *Lamella*, representing a formless form, can be seen as a metaphor for the paradoxical resistance/longing against simplistic, flat representations. Architectural schools, knowingly or unknowingly, engage in a dialogue with this concept as they grapple with the tension between the desire for symmetrical order and the resistance to be connected with the *Lamella* as the original formless nature inherent in our every spatial experiences: the lost half, the archaic loss.

32- The concept of "joft" (جفت) and Aristophanes' myth, both discussed in the article above, are intriguingly exploring the theme of unity and loss, take on a symbolic significance that extends beyond the mere pairing of two human bodies.

33- The idea of architecture, then could be that the void left by the separation is meant to be filled not with another human as it is in Aristophanes myth, but with an edifice—a constructed space that becomes the vessel for completion. This idea resonates with the myth of *Bakhtak* (Check the article in point 30), who, after losing a part of herself (her nose), ingeniously fashions a replacement from clay.

34- It becomes then apparent that the quest for unity is not exclusively about reuniting with another individual but rather about reconstructing a sense of wholeness through the creation of an edifice—an architectural embodiment of the missing element. This echoes the

profound connection between loss and construction as reconstruction, where the act of building becomes a transformative process, a means of reclaiming what has been lost.

35- This symbolic reconstruction, as seen in *Bakhtak's* act of crafting a nose from clay, suggests that the path to reclaiming an uncurved space, a hylomorphic realm free from curvature and distortion, lies in the intentional construction of edifices. The term "hylomorphic" resonates with the Arabic word "هيوة" (monster), emphasizing the transformative potential inherent in the act of creation. Every creation is essentially an act of recreation to fulfill a lost object.

36- The monstrous or "هيوة", in this context, becomes a metaphor for the untamed, the unbridled potential that emerges when one engages in the creative act of filling the void.

37- Finally, the Aristophanes' myth, when seen through the lens of architectural creation, invites us to reconsider the nature of completeness and architecture as a means through which we seek to overcome loss. To darn the damaged texture (\*teks- "to weave," also "to fabricate") through an arc: the needle by which we stitch a wound: the quilting point; *point de capiton*.

38- Architecture is about recreating an edifice as a counterpart: a tangible manifestation of our archaic pursuit for unity and the reclamation of our genesis as an uncurved, hylomorphic space.