Architecture and the Creation of Worlds

Book 2: The Virtual

by

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Preface

The Virtual: Becoming New

When fighting with enemies, if you get to feeling snarled up and are making no progress, you toss your mood away and think in your heart that you are starting everything anew. As you get the rhythm, you discern how to win. This is "becoming new."

Anytime you feel tension and friction building up between yourself and others, if you change your mind that very moment, you can prevail by the advantage of radical difference. This is "becoming new."!

The papers included in this volume were presented between April 2008 and November 2009; they constitute the core of the creative practice in the thesis, and are responsible for the methodological approach of the enquiry.

When it was still unclear how the theses of Deleuze on 'becomings' were rationalised into forms of continuous curvature with the computational avant-garde in architecture, a series of thought experiments were initiated through response to various 'Calls for Papers' on themes that appeared to have connections with, or that could serve as avenues for the exploration of 'becoming' and architectural form in general; but also on the themes of the

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1 M Musashi, The Book of Five Rings, Shambhala, Bo ston and London, 1994, pp. 109110
erotic, of seduction and of jouissance, as these formed the core of the investigations on enchantment and seduction.

Based on personal and professional history, and an extensive bibliographical enquiry, the hypothesis was that becoming was a concern of life; further, that while enchantment was something metaphysical, it could be structurally grounded. Thus, the Deleuzian thesis on becoming and the erotic found a nerve centre in anthropology, magical realism and sympathetic magic.

As such, the first paper to experiment with the Deleuzian text in architecture was the Circular Ruins (April 2008). It took its logic from the encyclopaedic writing of Jorge-Luis Borges and the eroticism of Bataille. The paper attempted a metaphorical transformation (becoming) of the architectural, mixing fact and fiction, but basing the transformations on the dyad of the sacred and the profane, in a bid to invoke the magical. In particular, it took the Slow House of Diller and Scofidio as both textual and physical, on the premise that the Slow House is both the title of an essay: it “begins at the moment of departure from the city”\(^2\), but is a holiday home in the Hamptons. Based on the feedback, criticisms, ideas, and suggested references which I picked up from other researchers with similar interests, the subsequent paper (September 2008) attempted another experiment by discussing Süskind’s Perfume through eroticism and the Deleuzian becomings or “Lines of Flight”. However, the hypothesis then was that in addition to the magical writing of Deleuze, becoming was not simply a matter of autopoesis typical to inorganic life and primary life forms, but a question

of subjectivity and sovereignty, which formed a part of the Logic of Sense, specifically with reference to becoming-nothing/ dying to the self in the stoics, and in particular, the Meditations of Marcus Aurelius, but also Deleuze's references to the narrative of Sacher-Masoch, in Coldness and Cruelty. Further, the influence of Badiou and Žižek, regarding militaristic Zen, in the theoretical arsenal of the research, contributed to the understanding of sovereignty.

Therefore, as a means of bringing into harmony those things which are incompatible, killing and war are necessary. It is thus the very force of compassion which yields the sword: a true warrior kills out of love, like parents who hit their children, to educate them and make them happy in the long term. This brings us the notion of a "compassionate war" which gives life to both oneself and one's enemy - in it, the sword that kills is the sword that gives life.¹

Thus the main protagonist, and his 'architecture', the perfumery, formed the basis for a different type of investigation into architecture; at once removed from the descriptive form within the Circular Ruins, but also removed from any reference to specific architectural form. It was a first attempt at virtuality as an imaginary/linguistic construct.

The paper which followed attempted a 'nonsensical' experiment with dying and death (surrealistic writing, the Deleuzian thesis on sense with reference to Lewis Carroll, etc.); specifically as the call for papers was "Making Sense of ..." (November 2008). The themes were the same: sovereignty, subjectivity, becoming, and magical writing. However, that

investigation demonstrated that from a specific theoretical perspective, i.e., the mathematical ontology of the multiple, subjectivity in Deleuze was a type of animal subjectivity, hence the particular bias in his writing to becoming-animal; thus, any recourse to sovereignty within such a thesis, far from being militant, was merely 'nihilist'. The conclusion was that becoming-animal was tantamount to becoming an object for slaughter (in Badiou, a being for death), which was anathema to the position of the researcher, as it coincided with the logic of the victim. Following this, another paper was presented (July 2009), however, magical writing was replaced with fictional references; consequently, the logic of the argument was structured through the demonic figure of the übermensch in Nietzsche, and its representation in cinema; also, it argued that through a form of simulation, the übermensch had become the symbol of radical evil which was portrayed as the alien other in mainstream cinema. Thus, using two movies, Transformers by Michael Bay, and Alien vs. Predator by Paul W. S. Anderson, it argued the position of the alien as radical other, and the impossibility of love for the other. Using the thesis of Badiou, it premised love upon the arena of the incompatible and antagonistic multiple, and of the simulation and avoidance of love in mainstream cinema. Alain Badiou was scheduled to be at the conference, but he cancelled at the last minute due to illness.

The final paper (November 2009) was written after a reflection of the entire process, and sought to incorporate the axiomatic thought of Badiou, specifically the recourse to Plato in response to the question of justice. The paper was for a conference on Architecture and Justice, it was written as the theoretical basis for the position of the researcher, and it dwelt
on the themes of sovereignty, subjectivity and becoming. In that paper, while architecture had symbolic value, the symbolism was only possible within a specific biopolitical system, outside of which architecture lost its temporal form and became a purely juridico-political apparatus. Thus, in discussing the logic of exclusion and the concentration camp, it became apparent that the model of architecture as geographically situated, i.e., having a specific site, with specific boundaries is no longer strictly true, specifically with particular multiples: terrorists, immigrants and the colonised. The conclusion was a justification for war, based on Plato’s Republic, and the rejection of ‘difference’ or otherness and the logic of the victim.

Several other abstracts were written, but were not accepted, and response is currently being awaited from others, but the process of writing, modifying, and rewriting various arguments, informed the core investigation and the form of the main body of the thesis. More recently, an abstract for the Call for Papers “Eros and the Human Condition” was accepted (to be presented in Nipissing Canada, May 2010); it is an attempt to discuss the antagonisms of becoming and architecture through geometric writing in the Oresteia. It is titled The Geometry of Eros: The House of Atreus, and is in process.

In conclusion, it is the intention that this thesis will contribute to a new understanding of creative research, and a new understanding of the virtual, of becoming and of subjectivity in architecture. Further, that it will provide a different perspective on the understanding of architecture, away from the art and science of building or as a practice of the built environment, towards architecture as poetic, political, and/or cosmological form.
The papers are not arranged chronologically, but in order of theoretical importance to the position of the researcher. Nevertheless, they may be read chronologically, in view of the creative evolution of the thought experiments, or selected at random.
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The Camp Paradigm: Injustice to Becoming or Keeping out the Madman

Abstract

Under a sovereign construction, architecture is a structure for the constitution of being - the very violation of becoming, for it seeks to contain, organise and dominate life. Like government, it is a biopolitical apparatus per excellence - a system of subjecting life/living to the domination of politics; according to Agamben, the creation of bare life through the organisation of the 'public space of the world's cities'. Thus said, it is an apparatus for the constitution of the political subject, or better, the citizen; what is thus to be made of those not counted as subjects or citizens, the immigrant, the refugee, the madman. With architecture, we have the creation of barriers, borders, boundaries, places of exclusion etc.

what happens when an individual falls into a state of exception?

The argument in this paper is that, the internal structure of architecture provides the premise for these exclusions. According to Deleuze and Guattari, it does this in its move from nomad science to royal science and creates these boundaries, institutional and otherwise. Nomad science is banished or subsumed by imperial forces as something to be contained, controlled or excluded; similarly, the individual in a state of exception, the madman, the Other, etc. is banished, deported or contained (incarcerated). As such, categories of exception and exemption are created. Exemption to enter into the profession,
tariffs for the opportunity to gain this exemption, etc., similarly, exemption to remain within a country, exemption to move freely without being watched, exemption to be without fear of incarceration, demonising, etc. If one may not be, one may as well be dead. Recall Primo Levi's "If this is a Man".

Along these lines, this paper will argue from the conventional view of justice presented by Plato in the Republic, where in the conversation by Socrates with Polemarchus, it is held that one should repay what is due another, except the other is a madman. However, with the madman viewed as generic Other, this position becomes problematic, as is attested to in Socrates' conclusion that justice is a kind of stealing, given the standards (of duty to another) by which judgement is made. This paper will argue, that architecture as structure for the constitution of being, in deciding what may and must be excluded, is an unjust science, as it reduces the genericity (dynamic disjunctive multiple) of being to a rigid 'metric' order, the logical conclusion of which is the concentration camp.
1.0 Introduction

Image 1: photo montage from the movie 'Hannibal Rising'

The bourgeoisie by rapid improvement of all instruments of production, by the immensely facilitated means of communication, draws all, even the most barbarian nation into civilization. [...] It compels all nations, on pain of extinction, to adopt the bourgeois mode of production; it compels them to introduce what it calls civilization into their midst, i.e., to become bourgeois themselves. In one word, it creates a world after its own image. [...] Just as it has made country dependent on towns, so it has made barbarian and semi-barbarian countries dependent on the civilized ones, nations of peasants on nations of bourgeois, [...].

In this paper as in the thesis, the trajectory follows from a fidelity to a given event. In what follows, justice will be viewed in fidelity to a political encounter; namely, the declaration of Plato in The Republic for the formation of the Ideal state. We will name it Plato's Axiom

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2 Plato will later declare that even if this state were to exist, it will exist somewhere else. See Plato, The Republic IX: 592a, Penguin Classics, London, 2007, p. 334; according to Badiou, this 'utopia', this creation of
of Justice. This is not saying that there are no other positions on justice, or that this is the best position on justice, but it argues that through a truth procedure (of the political event)\(^3\), one may develop new knowledge on the subject of enquiry.

This paper is inspired by my personal history and status as an immigrant student, by events which have forced me to reflect on the generally accepted system of things, and by some of the prevailing thoughts which I believe fail to address the possibility of an egalitarian society, but instead promote the illusion of multiculturalism\(^4\). Let us recall that the Nazi lagers were multicultural.

1.1 Justice, Architecture and the City

In the Fourteenth Century, Christine de Pizan, in 'The Book of the city of Ladies', founds an entire city in reaction to the injustice(s) which women had been made to suffer; excluding all such women who may have contributed to this reputation and to the slander of womanhood in general. This position, just as in Plato, could form the premise for our

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\(\)\(^3\) See A. Badiou, Being and Event: Logic of Worlds, Continuum, 2009; Badiou names four philosophical truth procedures: science, art, politics, and love.

\(\)\(^4\) The multiculturalism proposed by the West, following colonization is one of 'equal opportunities' and 'Imperial preference'. See F. D. Lugard, The Dual Mandate in British Tropical Africa, Frank Cass & Co. Oxon UK, 2005. Therefore, the Marxist argument on bourgeois domination finds its conclusion, following Agamben, in the concentration camp, as imperial preference excludes as sub-human, everything savage. Fanon states in The Wretched of the Earth that Africans and in particular the Algerians, together with their swamps forests and insects, were taken as one large mass that needed to be cultivated. It is thus not surprising, that by the same logic he is able to liken the actions of the native under colonial domination to that of farm animals existing by brute force in order to survive. See F. Fanon, The Wretched of The Earth, Penguin Classics, London, 2001; an observation made also by Primo Levi while he was in the Nazi lager. See P. Levi, If This is a Man, in If This is a Man/The Truce, Abacus, London, 1987.
discussion on justice; but, as in every reactionary form of politics (minoritarian or otherwise), it stands to create the same problem to which it objects.

Christine is visited by three ladies: Reason, Rectitude, and Justice, with Reason explaining what sort of city will be established, who will be admitted into it, and how it will be kept secure. With Rectitude, we have the measure by which good judgement will be made, and the yardstick for establishing order within the city, and Justice is there simply to pay everyone their due (the first view refuted by Plato), and guide the decoration and fortification of the city.

Now, however, it is time for them to be delivered out of the hands of Pharaoh. For this reason, we three ladies whom you see have been moved by pity to tell you that you are to construct a building in the shape of a walled city, sturdy and impregnable. This has been decreed by God, who has chosen you to do this with our help and guidance. Only ladies who are of good reputation and worthy of praise will be admitted to this city. To those lacking in virtue, its gates will forever remain closed. [...]. As has been decided amongst the three of us, it is my task to help you begin by giving you a tough, indestructible cement which you will need to set the mighty foundations and to support the great walls that you must raise all around. These walls should have huge high towers, solid bastions surrounded by moats, and outer forts with both natural and manmade defences. This is what a powerful city must have in order to resist attack. On our advice, you will sink these foundations deep in order to make them as secure as possible, and you will construct such high walls that the city inside will be safe from assault.\(^5\)

As much as this paper is personal, it begins with Plato's refutation of the conventional view of justice (as the payment to each his due), it develops an argument which begins with his axiom of justice as self discipline (and not something externally imposed or produced⁶); it proceeds, following the transformation of discipline into a form of external production through biopolitics and places of confinement; and to the production of 'homo sacer' through sovereign power, suspension of the law and places of exception/exclusion. Further, it discusses Primo Levi's account of the will to live, contrary to the popular view of the Jew as 'musselman', and a personal historical relationship with British politics and Immigrations law.

It concludes by affirming the inevitability of the militarised state under capitalist politics, and its logical conclusion in the concentration camp, but also the onslaught of terror and reactionary violence as complementary to the position of exclusion. Finally, that the current position of Britain towards its former protectorates needs to be reconsidered if it wishes to stop such protracted violence.

For too long, gentlemen, by way of abuses that one can never too strongly accuse of having taken place because of our lack of understanding and our ignorance - for a very long time, I say - we have been victims of your greed and your avarice. Under the blows of your barbarous whip we have accumulated for you the treasures you enjoy in this colony; the human race has suffered to see with what barbarity you have treated men like yourself - yes, men - over whom you have no other right except that you are stronger and more barbaric than we; you have engaged in [slave] traffic, you have sold

⁶ Plato, The Republic, IV:443d, op cit., p. 152
men for horses, and even that is the least of your shortcomings in the eyes of humanity; our lives depend on your caprice, and when it's a question of amusing yourselves, the burden falls on men like us, who most often are guilty of no other crime than to be under your orders.\footnote{Jean-François Blasou and T L'Ouverture, 'Letter to the General Assembly', in Toussaint L'Ouverture: The Haitian Revolution Verso, London and New York, 2008, p. 6. This is still relevant today, but under the guise of global capitalism. See also, J Charley, Violent stone: The City of Dialectical Justice, presented at the Architecture and Justice Conference, University of Lincoln, Nov. 25th - 27th 2009 (unpublished). Charley illustrates through various examples how the industrialized West has established itself as a cultural icon of architecture, built on the back of economic exploitation viz. colonialism, forced labour, and slavery.}

Throughout the paper, clips from the Edward Zwick film 'Defiance' served as backdrop - it is a story of affirmation to live, despite Nazi terror.
2.0  Plato's Axiom of Justice

The Republic begins with a conversation between Socrates and Cephalus in the presence of a few others, on the nature of leading a good life, whether in age or in wealth, and quickly proceeds to a conversation on the nature of the good and the right. As the discussion on doing the right thing progresses, Cephalus has to leave to attend to some other business (he is on his way to prepare a sacrifice) and the argument is left in the charge of Polemarchus. Here, they take on the argument of Simonides on justice, 'as the granting to each man his due', with Socrates dismissing Polemarchus' presentation of Simonides as simplistic: "For he clearly does not mean what we were talking about just now, that we should return anything entrusted to us even though the person asking for it has gone mad." Through a series of arguments, Socrates refutes this presentation of Simonides, referring it to the ambiguity of the poets and as such incapable of any serious consideration.

What is interesting about the argument, is that the negations through which he ultimately refutes this claim, open up a new dialogue; because, in each case, it leaves the one who 'repays what is due the other', always lacking. We may refer this to the earlier claim after de Pizan, that forms of minoritarian politics always place one on the same side as the object of one's indignation (in the presentation of Simonides, the 'good' person becomes the victim of exclusion). Also, within this polemic, the other (madman or otherwise) is left in a state of abjection; a position vehemently resisted by Socrates, when he states that in withholding from this other what is due him, justice is a form of stealing.

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*Plato, op cit, I.331e, p. 8*
We may thus conclude that this definition of justice (as giving to one what is their due) is negative and cannot serve as a truth.

After a lengthy argument with all the members of the party, Socrates concludes with Glaucon that justice refers to the production of a disciplined mind, and is the control and subordination in that mind, of desires and appetites, to reason. It is self mastery\(^9\) - it is produced, and can only be done to oneself.

It is an aristocratic view on justice, indifferent to any emotional, juridical or statutory positions, and forms the core of man, as sovereign unto himself, against the docility of the biopolitical subject (or Man of reason); which we understand from Foucault, as a human subject under the disciplinary regime of an apparatus of power, towards the training and formation of effective state machinery.\(^10\)

3.0 'Biopolitics' and 'Bare Life'

While in Plato, discipline is the prerogative of an aristocratic regime, in the analysis of Foucault, discipline is imposed on a given multiple as a method of control, in order to extract the greatest value from time and resources. It starts as a minor form of power, the workshop, factory, classroom, etc, but later infiltrates state sovereignty.

This development creates a paradox in the axiomatic position, because, justice shifts between the self control of the disciplined mind, to the control of objectified individuals or

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\(^9\)Ibid, IV:443d-e, pp. 152-153

mere bodies by the state, through hierarchical observation, normalising judgement (creating the 'norm'), and examination.\textsuperscript{11} According to Foucault:

The chief function of the disciplinary power is to 'train', rather than to select or to levy; or, no doubt, to train in order to levy and select all the more. It does not link forces together in order to reduce them; it seeks to bind them together in such a way as to multiply and use them. Instead of bending all its subjects together into a single uniform mass, it separates, analyses, differentiates, carries its procedures of decomposition to the point of necessary and sufficient single units. It 'trains' the moving, confused, useless multitudes of bodies and forces into a multiplicity of individual elements - small, separate cells, organic autonomies, genetic identities and continuities, combinatorial segments. Discipline 'makes' individuals; it is the specific technique of power that regards individuals both as objects and as instruments of its exercise.\textsuperscript{12}

While these techniques of discipline may be part of a cultural milieu and the premise for the modern state, according to Marx and Engels, the very premise for the formation of bourgeois capitalism, they did not anticipate the development of globalisation or of a cosmopolitan state. As such, the techniques that served as disciplinary apparatus have taken on an even greater monstrosity; where they had been used to 'train', they are now used to exclude, to observe and to criminalise.

It follows that given the requirement of the state to protect and conserve its resources while maintaining its sovereignty, it is 'forced' to exploit others for its own continuity. Unfortunately, as the exploited will not remain passive, they also set out to infiltrate the

\textsuperscript{11} M Foucault, 'The Means of Correct Training', op cit, p. 170
\textsuperscript{12} Ibid.
state using its own methods\textsuperscript{13}, thus forming a veritable War Machine. In a bid to curb the progress of the War Machine and keep it at bay, laws of exception are created, granting inferior status to the logic of the War Machine and constituting it as sub-human or monstrous. Thus the camp was created, but the principles of its creation had already been laid out in the military forms of planning and surveillance which could be found in the design and implementation of schools and hospitals, military barracks, and the early forms of urban planning.\textsuperscript{14} These same forms will later found other types of camps: colonies and protectorates.

3.1 Homo Sacer and Bare Life

A development of Foucault’s thesis on the inscription of life into state politics has been taken up by Agamben. In his thesis on ‘Sovereign Power and Bare Life’, he traces the origins of ‘\textit{homo sacer}’ from archaic Roman law to the Nazis, claiming that what finally manifests itself in the holocaust was already implied in sovereign power, which placed \textit{natural} life in a state of exception. For Agamben, the origins in Roman law of \textit{homo sacer} are at the foundational core of the capitalist state.

The sacred man is the one whom the people have judged on account of a crime. It is not permitted to sacrifice this man, yet he who kills him will not be condemned for homicide; in the first tribunitian law, in fact, it is noted that ‘if someone kills the one who is sacred

\textsuperscript{13} It follows the central Marxist tenet that capitalism provides the means for its own self destruction. See K Marx and F Engels, The Communist Manifesto

\textsuperscript{14} Ibid. pp. 171-174
according to the plebiscite, it will not be considered homicide." This is why it is customary for a bad or impure person to be called sacred.¹⁵

While it is not possible here to go into the origins of sacred life and its appearance in Roman law, we may be able to gain some insight from the interpretation of nomos basileus, where sovereign power is understood primarily as a 'justification of violence' and later as 'doing violence to the most just'. The differences in the interpretation of the fourth line are significant.

The nomos, sovereign of all,

Of mortals and immortals,

Leads with the strongest hand,

Justifying violence,

I judge this from the works of Hercules

The nomos, sovereign of all,

Of mortals and immortals,

Leads with the strongest hand,

Doing violence to the most just,

I judge this from the works of Hercules¹⁶

According to Agamben, what has been inherited through history is the misinterpretation of the coupling within sovereign power of justice and violence. Sovereign power was, and remains understood as the justification of violence (imperial preference) in the administration of the state, whereas, from the platonic axiom of justice, it actually implies doing violence to the most just: the most just being those who lead the simple natural life. It is this interpretation or misinterpretation of violence and justice under nomos that would serve to throw bare life into a state of exception.

Homo sacer is the exemplar of bare life, the one placed under ban, to be forever left in abjection. By implication, those who fall under the ban are also those who fall outside of the juridical law that sanctions the ‘rule’ or ‘norm’ of the West, they are thus located outside political life and eligible for removal or execution. This is the logic of the Camp.

The difference between Agamben’s and Foucault’s thesis is that while the latter places emphasis on sovereign power, the former’s emphasis is on the exception. Agamben is thus able to see beyond the detention centre and prisons, to the more modern ‘exception’ of the concentration camp, the protectorate, and the colony. With Foucault, the state of exception is implied, but the subject has not yet witnessed the juridical suspension of the law, as such, its total implication does not move beyond confinement and the severe organisation of docile bodies.

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16 G Agamben, ‘Nomos Basileus’, op cit. pp. 33-34
Agamben's thesis is quite extensive, and cannot be detailed here, but it hoped that the outline will shed some light on the emergence of *homo sacer* as the logical conclusion of sovereign power. We will return to him in our discussion of the 'camp'.

### 3.2 Sovereign Power and Architecture

In 'Discipline and Punish', Foucault demonstrates the parallel between the position of sovereign power and the political inscription of the masses with architecture, stating that the symbolic pomp and pageantry of the sovereign is inscribed unto the organised mass through a regime of discipline. Individuals thus become objects under the domination of power; and, the same mass is constituted as an extension of the symbols of power. Foucault states as an example how the columns of the imperial palace extend the rank and file organisation of the soldiers:

In the background is a piece of classical architecture. The columns of the palace extend those formed by the ranks of men and erect rifles, just as paving no doubt extends the line of exercise. But above the balustrade that crowns the building are statues representing dancing figures: sinuous lines, rounded gestures, draperies. The marble is covered with movements whose principle of unity is harmonic. The men, on the other hand, are frozen into a uniformly repeated attitude of ranks and lines: a tactical unity. The order of the architecture, which frees at its summit the figures of the dance, imposes its rules and its geometry on the disciplined men on the ground. The columns of power [...]. Let us take this medal as evidence of the moment when, paradoxically but significantly, the most brilliant figure of sovereign power is joined to the emergence of the rituals proper to disciplinary power. The scarcely sustainable visibility of the monarch is turned into the unavoidable visibility of the subjects. [...].
The disciplines mark the moment when the reversal of the political axis of individualization - as one might call it - takes place. In certain societies, of which the feudal régime is only one example, it may be said that individualization is greatest where sovereignty is exercised and in the higher echelons of power. The more one possesses power or previlege, the more one is marked as an individual, by rituals, written accounts or visual productions. The 'name' and the genealogy that situate one within the kinship group, the performance of deeds that demonstrate superior strength and which are immortalized in literary accounts, the ceremonies that mark the power relations in their very ordering, the monuments or donations that bring survival after death, the ostentation of excess and expenditure, the multiple, intersecting links of allegiance and suzerainty, all these are the procedures of an 'ascending' individualization. In a disciplinary régime, on the other hand, individualization is 'descending': as power becomes more anonymous and more functional, those on whom it is exercised tend to be strongly individualized; it is exercised by surveillance rather than by ceremonies, by observation rather than by commemorative accounts, by comparative measures that have the 'norm' as reference rather than genealogies giving ancestors as points of reference; by 'gaps' rather than by deeds. In a system of discipline, the child is more individualized than the adult, the patient more than the healthy man, the madman and the delinquent more than the normal and non-delinquent.17

The long quotation is to express in detail the extremity of the organisation, but also the role played explicitly by state architecture; we can thus safely conclude, with Agamben, that it is with the advent of sovereign power, the disciplinary society, and the inscription of bare life into the realm of politics as exception, that we witness the emergence of 'homo sacer'. Agamben is thus correct when stating that even the seemingly innocent practice of city

17 M. Foucault, 'The Means of Correct Training', op cit, pp. 188-193
planning bears the mark of this transformation, by placing life under the domination of politics, thus objectifying it.

3.3 The Camp

In his essay on the concentration camp, Agamben begins by describing the structure of the concentration camp as it appeared in the campos de concentraciones that were created in 1896 by the Spanish in Cuba to suppress the insurrections within the colony, and the "concentration camps into which the English herded the Boers at the beginning of the twentieth century." The point he makes in his comparison of both is that they appear not out of criminal law, but out of martial law and the declaration of a state of emergency (it is a temporary suspension of juridical order). What is even more profound is that this law was initiated as the system for taking people into protective custody, regardless of any previous crime, towards the safeguarding of state security. With the Nazis, it was extended to an entire civil population; and in the colonies under protective mandate, it was the proper system of juridical administration.

The camp is the paradigm itself of political space at the point in which politics becomes biopolitics and the homo sacer becomes indistinguishable from the citizen.

The correct question regarding the horrors committed in the camps, therefore, is not the question that asks hypocritically how it could have been possible to commit such atrocious horrors against other human beings; it would be more honest, and above all more useful, to investigate carefully how - that is, thanks to what juridical procedures

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18 G. Agamben, 'What is a Camp', in Means Without End: Notes on Politics, Minnesota Press, Minneapolis, 2000, p. 38
and political devices - human beings could have been so completely deprived of their rights and prerogatives to the point that committing any act toward them would no longer appear as a crime.\textsuperscript{39}

According to this definition of Agamben, in addition to places like the soccer stadium in Bari where the Italian authorities herded the Albanian illegal immigrants in 1991\textsuperscript{20}, "the Konzentrationslager für Ausländer in Cottbus-Sielow in which the Weimar government gathered Jewish refugees from the East\textsuperscript{21}, we can also include the protectorates that were set up by European chartered companies in the eighteenth and nineteenth centuries, based on the fact that they were established as businesses, declared as spheres of influence, and finally administered as colonies, or under protective mandate in which the rule of law reserved for their nation states (suzerains) was suspended in toto by way of the Berlin Act of 1885\textsuperscript{22} and the Brussels Act of 1890.

3.4 Colonies, Protectorates and Immigrants

In addition, the place of immigrants within the former suzerain Power (specifically the UK), is an extension of the logic of the camp, as the factual relationship within which they

\textsuperscript{39} Ibid. p. 41
\textsuperscript{20} Ibid. p. 42
\textsuperscript{21} G Agamben, The Camp as 'Nomos' of the Modern, op cit, 1998, p. 174
\textsuperscript{22} “The conception of a “sphere of influence” was a new departure in the vocabulary of diplomacy - already foreshadowed by Article 6 of the Act, in which the exercise of “sovereign rights or influence” is alluded to. [...]. The term “sphere of influence” was thus used to designate those regions over which the right to exercise exclusive political influence was claimed, but in which no rights over the natives could be logically exercised, and no properly accredited representative of the suzerain Power could be appointed until some legal claim had been established.” This impasse would later be resolved by the declaration in 1887 by Lord Salisbury following the insistence of France that control over the ‘sphere of influence’ should be based on ‘effective occupation’ centered on “sufficient strength to maintain order, protect foreigners, and control the natives”. See F D Lugard, op cit. pp. 11-13
(immigrants of non-European descent/ former protectorates) are inscribed is placed under juridical consideration, i.e., life under sovereign power.

The Foreign Office had at first hesitated to declare Protectorates, because it had acquired no legal right to do so. How then could it grant charters which conferred powers of taxation and rights to lands and minerals? The difficulty was solved by a subterfuge worthy of high line hitherto taken by Great Britain. The precedent set by King Leopold of Belgium, as we have seen, acclaimed by all the Powers, and more specifically by Britain, the United States, and Belgium, that “treaties” with the natives, by which they were supposed to have voluntarily ceded all their sovereign rights, were to be accepted as valid titles to the acquisition of the African tropics by the European nations. Alternatively by conquest, provided the natives were the aggressors - and this would not be difficult to demonstrate. It was easy to stipulate that the charter powers were based on the production of such treaties. The sensitive official conscience was salved by this expedient, the real significance of which it no doubt failed to appreciate.” Further, “We arrive, then, at the general conclusion that “for the purposes of municipal law an African Protectorate is not, but for the purposes of international law must be treated as if it were, a part of British dominions.”

It is not possible here to go into the atrocities committed by King Leopold in the Belgian Congo, but it suffices to say that for Leopold to set the precedent which Europe endorsed in justification for the suspension of Law in the ‘colonies’ there is no marked difference

23 Ibid. pp. 14-15. Lugard wholeheartedly accepted this position and justified it based on the commercial and industrial gains for Britain, but also based on the proposition that it was better than the despotic rule of the native chiefs and the sustained slave trade and violent clashes which were sustained throughout the continent. Further, that control and administration of land and natural resources, justice, good governance etc. were better in the hands of the Europeans “... all these are acts of sovereignty which no African chief would willingly concede by treaty to an unknown stranger, but which fifty and more nations of the world have now formally recognized as the essential duty of the Mandatory Powers, who under the covenant of the League are to be nominated as the protectors and trustees of backward races.” p. 18

24 Ibid. p. 35 “The inhabitants of a British protectorate are styled “British protected persons” and do not enjoy the status of British subjects”, even though according to the African Order of 1889, it includes all persons “enjoying His Majesty's protection,” but excludes the natives. p. 36
between them and the Nazi Lagers. It is quite conclusive that Britain, France, Spain, Belgium, etc. were complicit in the same crime as the Nazis.

For the rest of this paper, protectorates will remain for me states under protective custody of sovereign/suzerain Power, in other words, camps; but the same can also be said of modern states.25

3.5 Muselmänner

One has to fight against the current; to battle everyday and every hour against exhaustion, hunger, cold and the resulting inertia; to resist enemies and have no pity for rivals; to sharpen ones wits, build up one's patience, strengthen one's will-power. Or else, to throttle all dignity and kill all conscience, to climb down into the arena as a beast against other beasts, to let oneself be guided by those unsuspected subterranean forces which sustain families and individuals in cruel times.26

Levi's account of the concentration camp in 'If this is a Man' runs contrary to the portrayal in popular media of the 'victim', in that in addition to his telling of the situation of the camp, he also tells of the human will to survive against all odds. It is remarkable that he devotes entire sections of his book to the moral dilemma posed by the will to live, the transformation of the 'civilised' person in the face of total suspension of law, the idiocy of the musselman (the man of 'rights' and the being for death), and the importance of organisation as central to survival under this suspension of law. A similar but different

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25 "In this sense, even certain outskirts of the great post-industrial cities, as well as gated communities are beginning today to look like camps, in which naked life and political life, at least in determinate moments, enter a zone of absolute indeterminacy." See G Agamben, What is a Camp, op cit, p. 42

26 P Levi, 'Initiation'; in If this is a Man/ The Truce, op cit. p. 98
account is given in the film ‘Defiance’ by Edward Zwick, where the Bielski brothers in a bid to survive Nazi extermination set up camp and struggle to maintain their existence and dignity against all odds. What is common to both stories is the moral and ethical problem created by the event, but also the humanity of the Nazis (in their relationships with their ‘friends’, they demonstrate ‘normal’ compassion, empathy and sense of humour). In Fanon’s Wretched of the Earth, a similar humanity is captured when he discusses mental illnesses, especially with reference to the French police officers and the daughter of one of the torturers. Also remarked in Fanon is the difference between the civilised European and the savage African or Arab. Thus the examples of the Bielski brothers and Levi, pose a paradox with the savage as to the nature of their inscription. However, the principles remain the same.

4.0 Sovereignty and the War Machine

If we are to have enough for pasture and plough, we shall have to cut a slice of our neighbours’ territory. And if they too are no longer confining themselves to necessities and have embarked on the pursuit of unlimited material possessions, they will want a slice of ours too. [...] And that will lead to war.27

According to Deleuze and Guattari, the War Machine is a force always external to the state apparatus, but at once coupled with it. From the set-theory axiomatic of Badiou, we can say that the War Machine is included in the state, but does not belong to it; it shares a similar state of exception with homo sacer, and will thus be coupled as such.

27 Plato, op cit, II:373d-e, p. 61
Like my parents and grandparents, I was born in the south\textsuperscript{28} of what is now known as the Federal Republic on Nigeria; in their time it was part of the Southern Nigerian Protectorate of the British Empire (including Lagos), and the Niger Coast Protectorate, formerly the chartered Royal Niger Company of Sir George Goldie. The Northern Nigeria Protectorate after the annexation of the Sokoto Caliphate by Lugard will later be amalgamated with the South in 1914 (as an economic solution to the deficits incurred in the North, after the failure of indirect rule) after Goldie’s charter was revoked, to form (under direct colonial administration) the Protectorate of Nigeria\textsuperscript{29}.

In a certain sense, it is an exemplar of global capitalism; Nigerians are as such children of corporate globalisation - biopolitical subjects per excellence - removed from the people of historically developed nation states (the industrialised West).

Following the thesis of Agamben, Nigeria was established as a camp. Its peoples and their methods (savage, criminal, corrupt, and recently, terrorist), without surprise: the War Machine.

\textsuperscript{28}Ijebuland, my ancestral homeland was taken by force in 1892 (after a resistance and an outlawing of European interference in its activities for more than a century), following the resolution of the Ekitiparapo war by the British. “When the Ijebu king refused to discuss trade terms with the acting governor of Lagos on a trip to Ijebuland in 1891, the British used this as an excuse to occupy the territory forcibly. British troops subdued the Ijebu in four days of fighting, sending a message to the rest of Yorubaland that the British were the new supreme power in the region and were willing to use their superior military machinery to get their way. When British officials circulated a new treaty of protection to the Yoruba states in 1893, most Yoruba leaders saw the writing on the wall and signed away their sovereignty, becoming part of the expanded Colony and Protectorate of Lagos.” See T Falola and M W Heaton, A History of Nigeria, Cambridge, 2008, p. 95. The significance of this is that my maternal grandfather was born at the beginning of the Twentieth Century (1905), less than fifteen years after the annexation of Ijebuland. It is therefore fresh in our collective memory.

\textsuperscript{29}Ibid. pp. 93-117
4.1 Neocolonialism

Poverty is deeply rooted in colonialism, neoliberalism and globalization (which implies neocolonialism). The colonial project and those who led it prioritized financial capital over human capital; centuries later, neocolonialists remain motivated by this same interest. For the most part, this motivation reflects an obsession whose roots extend back to the transatlantic slave trade, a crime against humanity of immense magnitude and incomparable suffering. Institutional racism became embedded in Western society; it generated social pathologies and created schizophrenic economies in the colonies where slavery flourished. To conceal their real motivations, colonizers depicted the slaves as barbarous, uncivilized and inferior.30

Rape (as the exemplar of negation), it seems, following Vitanza31 is the true method for creating civilizations, but it is seldom sterile; it produces disease, distress, and/or bastards. A people were raped and a nation (of bastards) was established. The assailant still absolves himself of any responsibility.

Nevertheless, as a people under protective custody33 of the British Empire, there were no visa requirements for entry into the UK, as evidenced by many middle class migrants from

31 Vitanza claims in his PhD thesis that all civilizations are a product of rape. See V J Vitanza, Chaste Rape: Sexual-Pedagogical Violence, Canon Formation and Rhetorical (Actual-Virtual) Cultures, Dissertation submitted to the Division of Media and Communications of the European Graduate School in Candidacy for the Degree of Doctor of Philosophy, June 2003
32 An example of rape as productive force is given by one of Fanon’s patients after his wife is raped and she asks him to leave her, because she has been dishonored. See F Fanon, op cit. pp. 204-208
33 Protective custody can be equated with protective mandate, as the central to both is the security of the suzerain/sovereign power. For a brief description on the emergence of the concentration camp, see G Agamben, The Camp as the ‘Nomos’ of the Modern, op cit. pp. 166-167, also, What is A Camp? Op cit. pp. 38-39
the commonwealth. However since the mid to late 80s, Nigerians have needed permits to travel into and remain in the UK. As to the actual developments which led to this change in immigrations procedure, I am not sure but, I also cannot deal with here; however, my guess is that the 'people' of the former protectorates where turning into pariahs, and as such the drain on their hosts resources had to be checked. While this is a legitimate concern of the state, the problem would never have existed in the first place had the 'occupation' never happened, or had the juridical conditions been egalitarian. The problem is that the UK treats the people previously under its custody as stock (resources for financial gain), who are simply unacceptable in its larger society, something like the proverbial 'bastard children', to be forever shrouded in secrecy, so as to constitute nothing but phantasms - or in the words of Foucault - souls.

It would be wrong to say that the soul is an illusion, or an ideological effect. On the contrary, it exists, it has a reality, it is produced permanently around, on, within the body by the functioning of a power that is exercised on those punished - and, in a more general way, on those one supervises, trains and corrects, over madmen, children at home and at school, the colonized, over those who are stuck at a machine and supervised for the rest of their lives. This is the historical reality of this soul, which unlike the soul represented in Christian theology, is not born in sin and subject to punishment, but is born rather out of methods of punishment, supervision and constraint.35

Returning to Plato, these bastard children or souls are also no longer satisfied with mere existence or bare necessities and seek various ways of acquiring new skill, new wealth, new

34 My grandfather owned a property in England in the 60s, from which my mother collected rent to pay her tuition to qualify as a chartered accountant.
35 M Foucault, 'The Body of the Condemned', op. cit., 1977, p. 29
territory and a renewed sense of sovereign identity; and one of the bastions of confrontation is the United Kingdom. Hence it is not so much a question of the immigrant as a victim of Western imperialism, but the immigrant in a state of continuous struggle; it is *homo sacer* as War Machine.

4.2 Personal Experience/Example

I came to this position after the painful realisation that the conditions for immigration, point based or otherwise came at the expense of destitution.

Under UK immigration laws, student visas are awarded on the condition that they are enrolled in full-time education, that they have adequate funds to support themselves and pay their tuition without working or recourse to public funds; students must not take on employment for more than twenty hours a week during term-time and students must not take on permanent employment, i.e. fill vacant positions for full-time permanent employment, students must not seek public funds; to fill a full-time permanent position, a work permit must be applied for, further, employment is only possible after the job has been advertised publicly for a given period, and it can be demonstrated that first, there are no suitably qualified UK citizens nor any suitably qualified EU citizens.

In my personal experience, what was even more troubling was that I had been offered a position by a UK architectural practice, and they had managed to demonstrate my suitability, but the application was rejected on the grounds that I intended to take the
exemption exams for part 1 and 2 under the architects registration board, prior to beginning training for part 3, and this was despite my having successfully completed a first degree and diploma in Nigeria and a master’s degree in the school of architecture at Edinburgh College of Art.

The other thing that gave me concern was that non-European students have to pay thrice the amount of fees of local students, and many are from developing countries; finally, even when all these challenges are met, certain nationals may not move freely within the European Union (with the exception of Switzerland), despite being resident in the UK.

In addition to the juridical considerations for immigrant students, there is an uncanny resemblance between the ‘grandfather clause’ in the (current) terms for UK ancestry, which states: “If you are a citizen of the commonwealth, and one of your grandparents was born in the United Kingdom (including the Channel Islands and The Isle of Man), you have United Kingdom Ancestry”; and Article 5 - Items 1 and 2 of the November 14 supplementary decree concerning ‘The Nuremberg Laws on Citizenship and Race’, following Article 4 which deprived Jews of their German Citizenship, which states:

1. A Jew is an individual who is descended from at least three grandparents who were, racially, full Jews...

2. A Jew is also an individual who is descended from two full-Jewish parents if:

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86 The fee for each part of this exemption exam has increased from under £400 in 2003, to £1390 in 2009
87 http://www.ukba.homeoffice.gov.uk/workingintheuk/unitedkingdomancestry/, last accessed at 13:47, on Friday 20th November 2009
(a) He was a member of the Jewish religious community when this law was issued [...]38

It would appear that the conditions are more than ripe for the creation of ghettos. Agamben’s thesis of biopolitics as the inscription of life (birth) into the functional duo of determinate localization (land) and a determinate order (state) seems more than apt.39

From all of the above, while the surveillance mechanisms in place within the UK may have turned it into a prison state for its subjects, for immigrants of non-European ancestry, it is a concentration camp40, as these immigrants are prohibited from enjoying the same privileges as British subjects albeit ‘resident’ in the UK. The right to earn a legitimate income or to move freely surely cannot be extreme demands.

It is unjustifiable that any given set of individuals be subject to different laws while being legally termed residents. It is reminiscent of the ‘true subject’ and the ‘subject under protective mandate’.41 Lugard claimed the Negro was incapable of anticipating the future. What was he thinking?

38 http://frank.mtsu.edu/~baustin/nurrlaw2.html, last accessed at 13:52, on Friday 20th November 2009
40 A similar relationship exists between the industrialized West and the developing world. By way of trade agreements and other sanctions, these nations exist within a zone of indeterminacy with regards to the industrialized world. One is tempted to conclude that while the Western city was envisioned like the Tragic and Comic stages of Sebastiano Serlio, based on certain romantic notions of commerce, love affairs and feats of valor, the colonies were envisioned as the Satirical stage, rustic and savage in its outlook. See S Serlio, Books I-V of ‘Tutte L’Opere D’Architettura et Prospetiva’ (V Hart and P Hicks, trans.), Yale University Press, New Haven and London, 1996, pp. 86-91
41 Lugard had identified this difference distinguishing subjects of Crown Colonies from those of Protectorates, and had argued that the injustice be rectified by a limited window of opportunity for those (from the protectorates), adequately trained and who demonstrated a moral conscience to be considered upon examination for the rights to become British subjects. See F D Lugard, op cit. pp. 35-39.

"A Crown colony is annexed territory, and an integral part of the King’s dominions, acquired either by conquest, settlement or cession, and since all inhabitants born in it have the status of British subjects, herein appeared to reside the chief distinction between it and a protectorate. The injustice of such a distinction may
5.0 Conclusion: Terror and the Declaration of War

For is it not a strikingly disgraceful sign of bad education if one has to seek justice at the hands of others as one’s masters and judges because one lacks it in oneself? 42

Architecture as political structure or political structure as architecture is caught between the production of confinement and exclusion. While this is not in itself considered a problem, this paper has tried to argue that the victimisation of the excluded, and the constitution of the punitive state with its strategy of confinement and exclusion needs to be rethought. Accordingly, 'architecture under sovereign power' is a form of injustice, following Plato’s axiom of justice.

By extension, the minor part of the axiom states that justice is minding one’s own business, in this Plato is referring to the concentration of the mind unto the functions for which it has been trained. Thus said, to avoid war (or terror - recall Plato’s statement on war), the state must either accept all of the members of its commonwealth as 'belonging' to it (which means, doing away with its exceptions), or 'mind its own business' and dissociate itself, its media, its laws, and its trade agreements completely from them; or broker new agreements

be seen, for example, in the case of the Lagos Colony, whose boundaries have never been defined, and were unknown to the judicial officers until the amalgamation of 1st January 1914. They intersect tribes, and include many who still live in the very lowest stage of primitive savagery." p. 36; also, "In the British African tropics it is only the educated class who would set any value on the status of a British subject. It should, I suggest, be made obligatory by Order in Council upon every person claiming or desiring to be a British subject to register his name within a prescribed period. The status would not be denied to anyone who now enjoy it, or to others whom the competent authority considered qualified. Failure to register would, of course, leave a native in the same position as at present, but any persons born after the date of the Order, whose father was not registered, would by terms of the Order cease to enjoy the status of a British subject, and thus persons still in a condition of savagery would in the course of time cease to possess it automatically from the mere accident of birth in a colony. p. 39"

42 Plato, op. cit. III:05b, p. 103
based on egalitarian and not moral values, otherwise, it will witness the continuous onslaught of terror/guerrilla warfare and other forms of reactionary violence. Because, according to Fanon:

Violence alone, violence committed by the people, violence organized and educated by its leaders, makes it possible for the masses to understand social truths and gives the key to them. Without that struggle, without the knowledge of the practice of action, there’s nothing but a fancy-dress parade and the blare of trumpets. There’s nothing save a minimum of readaptation, a few reforms at the top, a flag waving; and down there at the bottom an undivided mass, still living in the Middle Ages, endlessly marking time.  

Fanon’s dream of decolonization will be fulfilled, and since the Powers that be will not yield willingly, they will yield by the blood of their sons and daughters and by the destruction of their sacred institutions, or by the progressive self-annihilation of the resistance (as they would rather die than be enslaved to Imperial ideology), whatever the case, they will have the blood of others on their hands; because the process of reclaiming sovereignty will come only by struggle (in its early forms, it will appear as religious fundamentalism and local insurgencies).

The difference is, this time the war against colonialism, neo-colonialism, and/or imperialism has shifted from local to global (Marx’s and Engels’ proletarians, and Fanon’s peasants and country people have been replaced by the disenfranchised horde (plithos for Badiou), those

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43 F Fanon, op cit. p. 118
44 We are already witnessing this in the increase in the number of suicide attacks.
45 The media has recently reported that the UK has the largest Al-Qaeda hub in the Western world. See http://www.telegraph.co.uk/news/uknews/terrorism-in-the-uk/6998580/British-al-Qaeda-hub-is-biggest-in-West.html, last accessed on 16 July 2010, at 17:01
who eke out an existence within the margins of the industrialised West), and it will be conducted, through an awakened (social and economic) consciousness, by any means necessary!
The Haunt/ Demons and The Complex of Noon

Abstract

Above the Gate of Intrepid is painted the inscription... "He who follows this path alone and without looking behind him, will be purified by Fire and Air; and if he strives to conquer the dread of Death he will emerge from the underworld, and will behold the Light once more, and will be worthy to be admitted into the company of wise men and men of valour." ¹

This is the moment when the sun, at its zenith divides the day into equal parts, each governed by the opposing signs of rise and decline. This, then, is the moment when the forces of life and light yield to the powers of death and darkness. In ancient Greece, noon was in fact the hour of transition marking the boundary between the reign of the Uranian and of the infernal gods.²

To make a "nonsensical" reading of dying, or of death, is problematic - for a subject which is taken so seriously - the tone set up in the call for papers implies such (discussions on euthanasia, abortion, suicide, homicide, genocide, infanticide, etc.) However, (as part of a creative practice) is not this "nonsensical" reading precisely what is required for a theme which is caught up in the form of its description (making sense of) - precisely what is the sense (or nonsense) of dying and death?

Between the sovereignty of initiation, sacrifice and the rites of passage, and the death of the soul implied in ennui (specifically psychasthenia and acedia with reference to Caillois\(^3\)), this paper will attempt (by expanding on Lequeu's Gothic House, also known as The Haunt of Magicians, and Caillois' "The Noon Complex"\(^4\)) to make sense of dying and death.

As implied in The Haunt\(^5\), we will argue that the transformation in dying/death is indeed "an awakening."\(^6\)

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\(^3\) R. Caillois, 'Mimicry and Legendary Psychasthenia,' in The Edge of Surrealism: A Caillois Reader, C. Frank (ed.), op. cit.

\(^4\) R. Caillois, 'The Noon Complex,' op. cit.

\(^5\) The Haunt is a shortened form for Lequeu's drawing The Haunt of Magicians also known as The Gothic House that I have adapted for this essay. http://visualiseur.bnf.fr/ark:/12148/btv1b7703097t

1.0 Preface

In this paper, I attempt a creative approach to death, within a Deleuzian thesis of becomings\(^7\). Thus, taking cue from Caillois, death becomes a threshold for virtual becomings: a transformation from a previous state of being, emerging from a state of boredom, drudgery, or delirium\(^8\) and located within a propositional framework - in this case, a paradoxical, or affirmed and negated (fictive) architecture.

There are three seemingly unrelated issues in this paper: acedia or sinful sadness, legendary psychasthenia or the maligned perception of self, and finally, initiation. What these three have in common is death.

In acedia, there is a protracted death of the soul, born out of boredom; in legendary psychasthenia, there is a death of self - from a dissolution of perceived reality (the subject does not distinguish between itself and its environment); and in initiation, there is a death to a previous state of being and a subsequent transformation into "something else." In all three, "something else," something phantasmatical happens after death - this is what I have termed (borrowing from Tolstoy) an awakening. As such, the awakening is a transformation into something other than one's previous state of being or in another sense, a magical becoming.

Further, there are three unrelated authors: Lequeu, Caillois, and Tolstoy. These authors in various ways support a love of and a desiring into death; viewing death as a transformative

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\(^8\) See R Caillois 'Mimicry and Legendary Psychasthenia,' op cit.
process, which one must necessarily go through to achieve the transformative becomings argued in this paper. In Lequeu and Tolstoy, through a materialist mysticism, and in Caillois though delirium.

We will confront these awakenings and magical becomings through the transformative texts of these authors.

2.0 Introduction

Initiating this magical reading into Dying and Death, I open from the third part of Memories of a Sorcerer in Deleuze and Guattari’s “1730: Becoming-intense, Becoming Animal, Becoming Imperceptible...”

_A man totters from one door to the next and disappears into thin air: ‘All I can tell you is that we are fluid, luminous beings made of fibres.’ All so-called initiatory journeys include these thresholds and doors where becoming itself becomes, and where one changes becoming depending on the ‘hour’ of the world, the circles of hell, or the stages of a journey that set scales, forms, and cries in variation. From the howling of animals to the wailing of elements and particles._

In presenting the three disparate concepts of death previously stated, will discuss some events between Volumes 1 and 2 of Tolstoy’s _War and Peace_, demonic transformations in

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Caillois, and a site of one such transformation (The Haunt of Magicians) rendered by the 18th Century Architect, Jean-Jacques Lequeu.

A nonsensical reading of death is therefore a virtual sense of death, as opposed to any representation of death itself, which I believe permanently eludes us, i.e. death knows us, but we cannot know death. Thus in speaking about demons, we are actually speaking about phantoms of the undead: those awakened or transformed beings which elude representation.

Starting with Lequeu, we will explore the Haunt of Magicians, a formless form, where one goes through an initiatory process by dying (passing through the realm of the dead), then proceeding to Caillois to uncover the demonology of the hour of the dead, and the resulting excess leading to delirium and war, and finally concluding in a treatise on war (through Tolstoy), itself a confirmation of excess, springing from an entering or desiring into death.

What is argued in this paper is that the initiatory death in Lequeu is akin to the death in war, i.e. the initiate must go through The Haunt, to enter into a becoming, just as the warrior must go to war to enter into a dying (by entering into war, one is entering into dying). In both cases, the field of battle (death) is rife with its own excesses and inflections. Therefore death is in-itself not an instant, but a process leading to other transformations, or awakenings; or to use a Deleuzian term, Death is the process of transformation where “becoming” itself becomes. In this, The Haunt of Magicians becomes The Field of Battle and The Circle of Hell through the given Hour of The World.
The Haunt enters into a transformation of becoming war and becoming field of battle.

3.0 Lequeu

Jean Jacques Lequeu was an 18th century French architect. In the foreword to Philippe Duboy's volume on him, Middleton draws to our attention in the opening lines, the impact of a materialist mysticism in art (to a certain degree, and with reference to Bataille, a sort of artistic eroticism). Central to Duboy’s representation of Lequeu, is representation itself, and along with it the history of art, exemplified in the exclamation "a blank page!" against the outlined statement "Science of natural shading and wash for finished drawings" - on the first page, under "A Certain Chinese Encyclopaedia," a statement made by Foucault in The Order of Things, on the classifications of Borges - itself an analysis of the history of representation.

In the collection of works that constitute the volume by Duboy, we are presented with a somewhat enigmatic Lequeu - a sort of creative genius; whereas Lemagny in Visionary Architects has him down as a tormented mind - "a motionless and disturbing universe." Again we are presented with the undeniable impact of representation. The words or gaze upon a thing, within which it is described i.e. its signifier.

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13 J-C. Lemagny, Visionary Architects: Boulée, Ledoux, Lequeu, Hennessy and Ingalls, California, 2002.
In my reading of Lequeu, (taking a cue from Duboy) I attempt a similar non-representational reading. Hence in The Haunt of Magicians, which I will discuss below, I make no allusion to any representation of a building.

A. The Haunt of Magicians

In The Haunt of Magicians, which is alluded to in both the abstract and title of this paper, Lemagny presents us with a somewhat sombre representation of the building. He states: “From one of the grilled openings comes “moaning and weeping.” We are unmistakably in the age of tales of terror.” By contrast, in Duboy, we are presented with a frivolous/delirious Lequeu who wishes to impose a Masonic initiation on his public. What is clear from both Duboy and Lemagny is that The Haunt of Magicians, or the Gothic House as it is also known, is a temple of initiation, of which Death is a threshold that must be crossed.

In describing this path of initiation, or confrontation with death by Lequeu, Lemagny citing Metken states:

All the steps along his road to true knowledge appear again in Lequeu’s picture, where they are accompanied by explicit legends. The aspirant’s first trial is ‘Tartarus,’ a ‘fiery furnace’ hung with instruments of hellish torture. From the centre of this grotto emerges a statue symbolic of fire. Farther on, ‘the forbidden River Cocytus ... [with] waterfall and pool’ opens up. A statue symbolising water stands in its midst. Next, in the hollow pedestal of a colossal statue of wisdom, there is a mesh of wheels, pins, and

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14 See P. Duboy, Lequeu, op. cit. ‘Le Repaire des Magiciens’ (‘The Haunt of Magicians’), p. 75. Illustrations on p.84, p. 215. See also: http://visualiseur.bnf.fr/ark:/12148/btv1b7703097l, last accessed at 10:03 on 10 March 2010

pulleys. They command the opening to the sanctuary itself. Finally, within the sanctuary is the full cup of water of forgetfulness, 'Mnemosyne's potion.' Here in the 'place where true wisdom is learned.' It is "the sanctuary of the initiated, the content." Günter Metken, Jean-Jacques Lequeu ou L'Architecture Rêvée, Gazette des Beaux-Arts (April, 1965), pp. 223-225. 16

B. The Haunt/ Demons

We thus have three elemental constituents of the Gothic House: Tartarus, Cocytus, and Mnemosyne, all of which have Death at their core. We know from The Theogony of Hesiod that Tartarus, third after Chaos and Earth, and last before Eros, is both deity and

16 ibid.
abyss located in Hades (the mythological abode of the dead); also, that [it] "is the unbounded first-existing 'thing'" from which is born Light and Cosmos. 17

Again, from Greek Mythology, Cocytus is a river which flows in the domain of the dead, but represented as a lake (frozen by the flapping wings of Lucifer) in Dante's Divine Comedy as the ninth and lowest circle of hell, and home to traitors (the biblical Cain, Judas Iscariot, etc.).

Finally, Mnemosyne, mother of the nine Muses by Zeus, and presider over one of the pools in Hades, of which initiates of Orphic poetry were encouraged to drink so as to enter into forgetfulness.

We can thus conclude that for Lequeu, The Haunt of Magicians was a place where one descended into the very depths of the underworld (Hades/ Hell), to come out renewed. Hence the inscription on the drawing:

Above the Gate of Intrepid is painted the inscription... 'He who follows this path alone and without looking behind him, will be purified by Fire and Air; and if he strives to conquer the dread of Death he will emerge from the underworld, and will behold the Light once more, and will be worthy to be admitted into the company of wise men and men of valour.' 18

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18 J-J Lequeu, op. cit.
Whether or not it is the protracted form of a Masonic initiation according to Duboy remains the subject of a different sort of speculation. We will now proceed to Caillois for the demonology of the hour of death, and the conditions and excesses of the said hour.

4.0 Caillois

In *A Caillois Reader*, Claudine Fink suggests, in the Introduction to *The Noon Complex*, that Caillois might have written the essay as a treatise on laziness, and of what I might add, boredom. Fink suggests that between *Les Démons de midi* (The Demons of Noon), and *The Noon Complex*, Caillois addresses one of the questions central to the College of Sociology: of what has replaced the excess of the archaic festival?¹⁹

In *Man and the Sacred*, Caillois suggests that the period of excess, which was marked by festival, has come to be replaced by the vacation, that the escape from the drudgery of organised life which culminated in the orgiastic festival has been replaced by the ephemeral pleasure of the vacation. He asks: “Is not the ephemeral pleasure of vacation one of those false senses of well-being that mask death throes from the dying?”²⁰

In this we see a suggestion of the relationship between laziness, drudgery, boredom, and death (in the form of a prohibition, or denial of orgiastic excess). In fact, Caillois suggests that this state of existence was reserved exclusively for those under sovereign exception i.e., sacred beings (the ideal being that they did nothing).

²⁰ ibid.
A. "The Noon Complex"

Referencing Virgil's *Georgics*, Caillois states that Servius' assertion that the demons appeared mostly at noon provided sufficient grounds for his research into solar mythology.\(^{21}\)

In a similar vein, I will present Caillois essay as adequate for a demonology of noon, or what I have termed (borrowing from his Noon – Hour of Transition) The Hour of The World.

Caillois' essay on the "Noon Complex" is fascinating in terms of its revelation. We have the transitional phase of day into night occurring at noon, similarly the transformation from the reign of (heaven/ the sky) Uranus, to the reign of (Hades) the Abyss, and through a form of sympathetic magic (where the soul is identified with the body's shadow), the re-emergence of the dead (those who cast no shadow). This is a fairly simple analogy, which when associated with Bataille (Solar Anus),\(^{22}\) becomes fairly complicated. Thus, we will take it in its simple form, as the hour when the sun is at its zenith.

At its zenith, the intensity of the directly overhead sun brings with it certain physiological conditions that were related to these infernal beings (those who cast no shadow). Caillois states:

> The sun's burning heat is unforgiving at this time of day. Heat stroke, sun stroke, cerebral fever, and their attendant mental and physical ailments offered sufficient proof of demonic activity to persuade people that they existed.\(^{23}\)

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This strain of thought is followed by a discussion of the decline of the pre-eminence of noon through Christianity, and the invention of the chiming clock, but again undermined by the human condition of hopelessness experienced at noon. Caillois states:

At noon, it would seem like life takes a pause, organic matter returns to an inorganic state, and everything blazes pointlessly and without ardour in a futile desire for luxury and display. Activity of any kind seems to involve unpleasant and risible agitation. All heartbeats come to a halt. The supreme triumph of all the positive forces dissolves into renunciation, their surging forth into slumber and their plenitude into resignation. The will to live withdraws somewhere unknown, as if absorbed by thirsty sands. This silent exaltation of every abdication, like a flood invincibly overwhelming all morality, swiftly drowns any uncertain inclination or remorse it might find.24

Caillois thus suggests that at this time, and with particularly association to medieval monks, there is a feeling of boredom, drudgery, and insuperable laziness – the acedic condition, overwhelmed by carnal desire. Elsewhere, he suggests that the demon of noon would disguise itself as a nun, assault the monk during its siesta, and caress it like a prostitute. He states:

The ailing monk comes to feel an overwhelming revulsion for his life, for his monastery and companions. He is overcome with insuperable laziness. Daily work disheartens and repels him; even reading fills him with disgust. He is weary and yet ravenously hungry, with a kind of morbid need to sleep as the sixth hour is drawing near - the fearfull hour of noon. At that time, he keeps on watching the sun, judging that its decline towards the sun is too slow. [...] Here then is acedia: [...] Acedia is a sense of apathy towards life, the dull anxiety of a frustrated heart, and an intellect

24 ibid., p.127.
confused by irrationality. [...] And beneath it all we find the lure of sexuality: the acedic subject will like to visit a woman with no one to support her. Sometimes the sexual obsession is more explicit.25

Caillois concludes his essay by suggesting that if the tendency in nature is towards a state of delirium, and the irrationality of the monk is justified as a state of absolute becoming,26 again suggesting that human excess manifests itself in this state of becoming.

We can conclude that the death being sought in Caillois is one brought about in the excess of the orgiastic event, (again, with reference to Bataille) in the ejaculatory eruption of blood, sweat, and semen.27

In Lequeu, we have located the place, and the demonic constitution of death, and in Caillois, the demonology of the hour of dying. With a certain empirical twist, we may suggest the event necessary for a transformative becoming (dying) - War; for as is in orgiastic event, in war we have all the eruptions of excess (blood, sweat, and semen).

B. War: Legendary Psychasthenia, boredom and delirium

In "Mimicry and Legendary Psychasthenia", Caillois introduces a form of dematerialised space, what Lacan terms "dark space,"28 and Deleuze "black holes."29 Dark space is any non-geometric definition of space: the space of music, of groping, of hallucination - a space where one feels oneself permeable to ones surroundings.

25 ibid., p.128.
26 ibid., p.129.
29 See G Deleuze and C Parnet, Dialogues II, op. cit.
Within a similar framework, The Haunt of Magicians is a dark space, transformed into a field of battle by the very act of initiatory transformation that occurs within it. As such, the architecture of Lequeu becomes the dematerialised/deterritorialised architecture of the battle field. Further, the demons of The Gothic House become the asthenic conditions of the battlefield: boredom, fear, delirium, and the eruption of excess.

We know that the asthenic conditions of Caillois’ insects (which he termed Legendary Psychasthenia), where the insect became indiscernible to its kind, was not as a form of protective or defensive camouflage, but an eruption of excess (as it no longer knows what to do with itself), culminating in cannibalism (the insects appeared as food to each other).30

5.0 War and Peace

In my reference to war, I draw upon Volumes 1 and 2 of Tolstoy’s War and Peace.

In Tolstoy’s recollection of war, and in some other fictional works on war, the movie Jarhead and Sebastian Faulks book Birdsong, some of the most demonic manifestations are boredom and delirium, followed by excess: torture, looting, the use of women, etc. Tolstoy brings this to bear in many ways; from the inanity of aristocratic life to actual psychological turmoil in the field of battle. While it might appear outrageous to engage the acedic or asthenic condition with warfare, Tolstoy already provides us with the conditions: boredom, sexual tension and anxiety; from the teenage girls in the Rostov household to members of the infantry’s preoccupation with climbing over a convent wall.

30 R Caillois, ‘Mimicry and Legendary Psychasthenia,’ op. cit.
...'No, but what I'd like' he added chewing a little pipe with his handsome, moist mouth, 'is to climb in there.' He pointed to the convent with its towers, visible on the hilltop. He smiled, his eyes narrowed and lit up '...At least to put a fright to those little nuns. There are some Italian ones, young ones they say...' 'They must be bored, too' an officer, a bolder one said laughing.  

Elsewhere, we experience delirium in Rostov, while he is advancing with his regiment, he is finding difficulty keeping awake, and begins daydreaming, again an engagement with dark space - psychasthenia:

'It must be snow - this spot; a spot - une tache,' thought Rostov. 'Tache or no tache....'

'Natasha, my sister, dark eyes. Na...tashka... (She'll be so surprised when I tell her how I saw the sovereign!) Natasha...take the...tashka...'

A young, childish sleep was irresistibly coming over him.

'...Yes, yes! Na-tashka...at-tack a... attack who? Hussars. Whose hussars? The hussar you saw ride down the boulevard, remember, just across from Guryev house... Old man Guryev....'

Further on, we experience the excesses of war, in the place of the bodies of the dead and wounded over the battle field, and a robbery. Denisov robs the infantry supplies transport, he is court-marshalled, but gets shot and ends up in hospital. In the hospital, again, more death, decay and disease; the description of the hospital wards is so invoking, that one almost experiences the stench and decay of the multitude of human bodies. Even more remarkable is the doctor's indifference to death.

31 L Tolstoy, op. cit. p.138
32 ibid., p. 266.
In all, war which is also an engagement with death brings with it transformations of a sort not usually associated with it.

One step beyond that line, reminiscent of the line separating the living from the dead, and it’s the unknown, suffering, and death. And what is there? Who is there? There, beyond this field, and the tree, and the roof lit by the sun? No one knows, and you would like to know; and you’re afraid to cross that line, and would like to cross it; and you know that sooner or later you would have to cross it and find out what is there on the other side of the line, as you will inevitably find out what is on the other side of death....

Is this any different from the Masonic initiation of Bezukhov that is folded into the story, especially in volume 2, where he is encouraged to embrace death, to love death...? “Whatever happens to you,” he said, “you must courageously endure everything, if you are firmly resolved to enter into our brotherhood...”

Also, in the virtues of which he is supposed to uphold, the love of death (the seventh virtue) is tantamount to his redemption.

‘Seventh’ said the rhetor, ‘try by frequent thoughts of death to bring yourself to the point where it no longer seems a fearsome enemy to you, but a friend...who delivers the soul grown weary in the labours of virtue in this calamitous life and leads it to the place of recompense and peace.’

Between books 1 and 2 of War and Peace, a number of deaths are recorded. Beginning with Count Bezukhov, the uncountable deaths and fields filled with masses of dead and wounded

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33 ibid., p. 143.
34 ibid., p. 355.
35 ibid., p. 357.
soldiers during the war with Napoleon's army, the blissful and somewhat heroic and puzzling death of Andrei Bolkonsky, the duel between Bezukhov and Dolokhov over the latter's intimacy with Bezukhov's wife, the death of Andrei's wife and the birth of their son at the moment of his return from the dead.

These deaths, or seeming deaths and their associated becomings/transformations constitute the war machine of Tolstoy.

The transformations in the characters, especially Andrei Bolkonsky, through his actual engagement and erstwhile purported heroic death in battle, and Pierre Bezukhov's transformation through Masonic initiation, also an engagement with death through a form of sympathetic magic a la Lequeu, become the dark space or "night of senses" of death in this paper.

The principles of their engagement can be summarised in the three central principles of Bezukhov's initiation:

1. Self-knowledge - for man can only know himself through comparison
2. Perfection - for it is achieved through struggle
3. The main virtue - The Love of Death

6.0 Conclusion: Becoming-Myth/Desiring into Death

At the onset of this paper, we set out to confront the magical becomings (myths of dying) from a desiring into death. We can conclude as follows:
We have seen that death is in-itself a transformation into 'something else', we have seen that whether in war, delirium or initiation, one is entering into death; as such, death is a sort of 'dark space' through which one must necessarily enter to re-emerge transformed in a demonic becoming.

In speaking about a desiring into death, we have been speaking about sorcery, or would-be sorcerers: Deleuze, Lequeu, Caillois, and Tolstoy, and their planes of composition: The Haunt of Magicians, The Circle of Hell, The Hour of the World, and The Field of Battle. We have argued that each (plan(e)) becomes the other through constant transformations or demonic awakenings centred on a desiring into death. And especially, that The Haunt of Magicians that we started with, in this empirical twist (becoming) enters into a becoming-Battle Field (the dark space of demons).

Finally, whether in Lequeu, Caillois or Tolstoy, we have been encouraged to embrace death (in a becoming-sorcerer/ becoming-demon): through initiation and strife in Lequeu and Tolstoy; and through orgiastic excess, boredom, and delirium in Caillois.

7.0 Afterword: Death, Deleuze and Becomings

A. Sovereign Exception, Destitution and The Sacred

Viewed from a certain perspective, the philosophy of Gilles Deleuze is a philosophy of death\(^\text{36}\); but what kind of death? In Deleuze, we have a death as liminal space, as threshold for transformations (or specifically, for becomings); however, absent from this thesis, or

rather, contained within this thesis is a negated form of ideological (divine) presence, or with reference to Levinas, God. Following this, we encounter the paradox of the sacred removed from its ideological consistency. We can refer to this form of the sacred through an inversion of Agamben’s homo sacer, “it is the originary figure of life taken into the sovereign ban, but excluding” the memory of the originary exclusion through which the political dimension was first constituted.” The political which Agamben describes is of an intermingling of the sacred and the profane within a religious framework. In this we may say that the becomings in Deleuze are banal transformations, incapable of a sovereign becomings/ concrete subjectivity (immortals). The exclusion of the divine in Deleuze’s transcendentalism renders any subjective becoming impossible. In Deleuze, death is (any-death-whatsoever) a mystification of mere animal or machinic becoming.

In the above, the reference to immortals is from Alain Badiou’s thesis on the Subject (contra any-becoming-whatsoever) and it is this death and the ensuing presence that is the interest of this essay. Hopefully, it should be clear at the end, that within The Haunt of Magicians, we have ghosts; not traces of the mortal dead, but of immortal becomings, which we lose through simulated events (psychasthenia, the mythology of noon and the battlefield). Thus the appearance of demons at noon and all the other such becomings (like the Cheshire cat in Alice) can be equated with mere appearings (any-becomings-whatsoever), as they are not

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37 Italics mine, the original text has it as “and preserves”, see G Agamben ‘Sacred Life’ in Homo Sacer: Sovereign Power and Bare Life, Daniel Heller-Roazen (trans.), Meridian, Crossing Aesthetics, stanford University Press, California, 1998, p.83.
38 Ibid.
constituted within any transcendental divine, nor in the words of Badiou, are they constituted in fidelity to any event nor in excess of any situation.

Similarly, the notion of presence as contained in Heidegger will be extended in favour of the thesis of the immortal. For Heidegger, presence is of an already constituted thing, it is not an in-itself of an evental trace, it is static being, and even when he denies the objectness of thing, the thing remains object and presences as such because the transcendental dimension (dwelling) is simulated.39

Between Nietzsche and Badiou, the Immortal (concrete subject) is he40 who resists death by affirmation and negation, i.e. he enters into death only to conquer it, in this, he becomes truly human and separates himself from a being-for-death, a mere animal which is incapable of an affirmation of life in the presence of death. Only the immortal can declare his sovereignty in the face of death.

The mortals are human beings. They are called mortals because they can die. To die means to be capable of death as death. Only man dies. The animal perishes. It has death neither ahead of itself nor behind it. Death is the shrine of Nothing, that is, of that which in every respect is never something that merely exists, but which nevertheless presences, even as the

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40 The masculine (he/ his) is used here as a position, and bears no relation to sexualized being (man or woman), as either can fill this position.
mystery of Being itself. As the shrine of Nothing, death harbours within itself the presencing of Being. As the shrine of Nothing, death is the shelter of Being. We now call mortals mortals - not because their earthly life comes to an end, but because they are capable of death as death. Mortals are who they are, as mortals present in the shelter of Being. They are the presencing relation to Being as Being. 41

B. Destitution and The Sacred

"To the extent that it is the subject of truth, a subject subtracts itself from every community and destroys every individuation." 42

The notion of presence pursued here is of The Haunt: The dwelling of the dead or the place of immortal becomings, of those who enter into death and dwell among the living, i.e. a declaration of entering into death of a living-being and the re-entering into living of this (dead) being. The examples pursued are of the initiate, the lovers and the warrior (those whom by this very declaration have entered into a state of exception). As a result of this exception, they are destitute, and must live away from community, or be killed without charge of homicide; they become in Agamben’s words Homo Sacer.

The fate of the immortal is thus one of destitution. In this essay, what becomes destitute is architecture, as object, as thing. However, as we have established, only a subject is capable of immortality and destitution, therefore the deterritorialisation of The Haunt of Magicians

41 M Heidegger, 'The Thing', op cit, pp.178-179
(the place of initiation) to the nomadic/dispersed architecture of the battlefield through the mystification of noon, is the transformation/becoming of Deleuze. Deleuze’s liminality (or death) is of a machinic or animal becoming.
Abstract

The thought of Deleuze bears witness to a childlike purity, such as the instituted/instructed mind may find problematic. In his transcendental empiricism, he constantly refers to the importance of experiment: not of knowing, but of learning; of the absent becoming-child - of betrayal - of the traitor - of the murderer.

The transformation from the 'of becoming' child, to the 'of becoming' murderer is the line of flight that will be encountered in this paper.

For this purpose we will take The Perfumery of Grenouille, as it takes precedence in the architecture of Jean Jacques Lequeu: created between the book and the brothel; The Perfumery of Grenouille is located between the nose and the novel of Patrick Süskind, and its adaptation for film.
Jean-Baptiste Grenouille was born between the putrefying vapour of a fish stall and the decay of his mother's womb on one of the hottest days of the year, 'between the rue aux Fers and the rue de la Ferronerie, the Cimetière des Innocents to be exact'; he died between the knives, axes and mouths of a diseased mob and the mire of a gurgling bog, the place of the charnel house where he had been born. In between, he became scent, he became woman, he became loved - Jean-Baptiste Grenouille, mass murderer and perfumer extraordinaire.

\[ \delta^2 s_{w}/ \delta t_{w} \]

As art form, architecture is generally representational; the result of some form of narration - the building, a representation of the drawing; the drawing, a representation of the creative and instituted processes of the architect towards some useful objective - architecture the irresonant production of commodity.

Deleuze's production is autopoeic: a destructive creative process of life; for architecture to embrace this resonant production, it must necessarily do away with its instituted, legalistic form (it must kill its father) and embrace a freedom possible only through direct inscription - pure creation.

We will argue that The Perfumery of Grenouille is such an inscription.
1.0 Introduction

That thing is called free which acts from the necessity of its nature alone, and is determined to act by itself alone.¹

In this paper, I will discuss Jean-Baptiste Grenouille - the main protagonist of Patrick Süskind’s Perfume - and his olfactory enterprise for creating absolute beauty. It is this enterprise that is here referred to as the Perfumery, with the protagonist Grenouille as sovereign².

I argue that the line of flight is the path of sovereign existence: being/becoming in a state of exception, thus existing in, but being/belonging outside of: any gaze, any law or anything. That Grenouille murdered twenty five girls at the peak of their virginal beauty is completely irrelevant; that he - Grenouille, the nothing - became their virginal fragrance is absolutely erotic.

*The eroticism of Grenouille is manifested in his becoming-ecstasy; after he has concocted the perfect fragrance, he converts the ecstasy of his would be execution into the ecstasy of the orgy; the crowd are made to confront their otherwise simulated desires (the ecstasy of the spectacle), with the community restored through the shared participation in the sexual frenzy.*

Between the irrelevant and the erotic resides the architecture (the site of Grenouille’s olfactory experiments).

² The sovereign exists outside the law; as such its actions are ‘indifferent’ to the law.
1.1 Creating(s)

I have become increasingly aware of the difficulties of creative research/practice in architecture working with the thesis of Deleuze on immanence (that a substance is the cause of its own existence), becomings, and multiplicities (that substances are essentially infinities); for the first thing that must happen for this enterprise to emerge is a combined negation of statutory, institutional and methodological constraints, but also of any and all allusions to the production of buildings.

What is encountered in Deleuze is a framework for creating, for becoming - for becoming what one is, for becoming something. This framework is clearly exemplified in at least three disparate categories: in autopoiesis, in nonsense, and in cruelty. In Deleuze, these categories are manifested between 'Difference and Repetition' and 'The Fold', 'The Logic of Sense', and 'Masochism: Coldness and Cruelty', but also Pure Immanence, Two Regimes of Madness, and according to Alain Badiou, Cinema 1 and 2. Between and beyond these references are an infinity of other references: Carroll, Foucault, Artaud, Nietzsche, Miller, etc.

There are other references, including Bergson, Spinoza, etc.; but, given the constraints of this paper, these cannot all be covered here. It will instead focus on addressing two of the questions raised in the call for papers:

1. In what ways do particular art forms (in this case, architecture) operate lines of flight?

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3 See B de Spinoza, Ethics, op cit.
4 Further, for what I attempt in my thesis, i.e. 'Seduction within a Deleuzian Topology', I have drawn on eroticism; as such my work is further influenced by my readings of Bataille, Hubert and Mauss, Caillois, Levi-strauss, Lacan and Žižek.
2. How can Deleuze be used to open up new readings of literature?

The paper will begin by answering the second question; it will then proceed to addressing architecture within a logic of virtual multiplicities.

In ‘The Logic of Sense’ and in ‘Masochism: Coldness and Cruelty’, Deleuze constructs a framework for approaching literary work. In so doing, he draws upon the text of Lewis Carroll, on Artaud, and on stoic logic amongst others in the former (i.e. Logic of Sense), and on an analysis of the fictions of de Sade and Sacher-Masoch in the latter (i.e. Masochism).

What he suggests in these books is a reading of text devoid of ‘meaning’, i.e. devoid of any representational structure (recourse to any imperial gaze), but through recourse to a form of disinterested interest (from a view of propositional logic, as in Spinoza), this is where we have the mathematics of Deleuze. As such ‘The Adventures of Alice in Wonderland’ becomes a template from which to apply Deleuzian ‘nonsense’, the Meditations of Marcus Aurelius, a template for univocity of substances\textsuperscript{5}, and ‘Masochism’ a template for differential mathematics qua ‘Difference and Repetition’. Both however, draw on the thesis already began with Bergson on creation, duration and simultaneity.

In Logic of Sense, the novelty for me lay in the act of learning something about surfaces. The concepts remained the same: “multiplicities”, “singularities”, “intensities”, “events”, “infinities”, “problems”, “paradoxes” and “propositions”\textsuperscript{6}.

\textsuperscript{5} See G Deleuze, The Logic of Sense, Continuum, London, 2004, also B de Spinoza, Ethics, op cit
\textsuperscript{6} Deleuze, G. Two Regimes of Madness, ‘Author’s Note for The Italian Edition of Logic of Sense’, Semiotexte, New York, 2006, p.65,
1.2 Lines of Flight

Süskind’s novel or navel begins with an abomination, and ends in love; as if the umbilical cord connecting him to his novel were one of salvation. If so, was he going to hell? But if hell, is hell love and/or is love hell, thus is the perfumery between - at the intersection of - love and hell, when we have already established that it was between the irrelevant and the erotic? (Maybe love is irrelevant and hell is erotic.) I claim that it is neither, it is outside of the intersection, and therefore real".

... I have been warned against nonsense writing; however this is a game/ inflection poking fun at the moral dilemma in Süskind’s novel, which finds its way to the screen, where Grenouille is further reduced from sovereign, to object of pity.

7 From a pseudo-theological perspective, love it seems is initially relegated to hell (the underworld), and the domain of the tragic. However, Badiou presents it as truth procedure, as it deals with the antagonisms of human encounter outside of representation.
There are a number of 'lines of flight' in the olfactory edifice of Süskind called 'Perfume'.

Taking the novel as a microcosm, a few 'individuals' emerge: Grenouille; Father Terrier; Madame Gaillard; the girl from rue des Marais; The trio of Baldini, Chénier and Pélissier; the Marquis de la Taillade-Espinasse; Madame Arnulfi and Druot; and the quasi-incestuous Antoine Richis and his daughter Laure.

2.0 Perfume

2.1 The beginning

Having lived a barely existent life, Jean-Baptiste - for the first time - is made aware of his reason for being in the rapturous fragrance of the girl from rue des Marais - everything about her is fragrant: her armpits, her pubis, her skin, the hair on her head... Grenouille is so consumed by her that if he cannot preserve and replicate her, by becoming her, he might as well die. We see this when he becomes deathly sick while under the apprenticeship of the perfumer Baldini, until he is told about enfleurage, at which he miraculously recovers.
Grenouille had waited for the opportunity to meet Baldini, who - now in decline - had been the greatest perfumer in Paris, and when the opportunity presented itself, he was quick to show him his gift for creating scent, whereupon Baldini is sent into a rapturous dream with a scent he would later name Nuit Napolitaine. Baldini acquires Grenouille from his previous occupation, and here Grenouille begins his apprenticeship. Grenouille makes Baldini a very successful man, and in the process learns everything for the perfection of his art, but with one shortcoming...

With the technique he had learnt, he cannot preserve certain scents. At this he falls deathly sick.

Upon recovery, Grenouille leaves Baldini, and embarks on a seven year sojourn of solitude and self discovery after which he enters the town of Pierrefort, and into the custody of the Marquis de la Taillade-Espinasse, who takes him to Montpellier at which in the House of Runel (a purveyor of soaps, oils and scents) he becomes human through a mixture of cat shit, cheese, rotten egg, castoreum, ammonia, nutmeg, horn shavings and singed pork rind.
Of course he adds other floral ingredients and dilutes the concoction in alcohol and vinegar to achieve the élan vital of humans.

He assists Taillade-Espinasse, a man of science in developing his theory of fluidum letale and fluidum vitale, enjoys a bit of celebrity in Montpellier and leaves.

2.2  La Parfumerie du Grenouille pendant en Grasse

...a perfumery, a place where odours are not accessories, but stand unabashedly at the centre of interest.

Beyond alembics and 'Florentine Flasks', the Perfumery of Grenouille is a completely virtual architecture; in Deleuzian terms it is a deterritorialised space. It exists at a number of physical locations, but also in the olfactory mechanism of Grenouille.

At this point, Grenouille has learnt a number of things: he has learnt how to become human; he has learnt that he is an inexistent; he has learnt that he must become woman - it is not enough being human; he has learnt that to become woman he must go to Grasse, he must learn enflleurage. The fate of his architecture rests on his learning the secrets of enflleurage.

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a. The Celestial Child

Upon entering Grasse, Grenouille is immediately enraptured by the girl Laure Richis.

...this child already had a scent so terrifyingly celestial that once it had unfolded its total glory, it would unleash a perfume such as the world had never smelled before... she barely had the rudimentary beginnings of breasts...but what a child\textsuperscript{9}

She reminds him of the girl from rue des Marais, only she is:

... not as robust, not as voluminous, but more refined, more richly nuanced, and at the same time more natural. In a year or two this scent will be ripened and take on a gravity that no one man or woman will be able to escape. People will be overwhelmed, disarmed, helpless before the magic of this girl, and they will not know why.\textsuperscript{10}

His entire project hereafter is hinged on Laure Richis, and for this he will wait another two years, during which he will perfect his art, and master the skills that will enable him reap

\textsuperscript{9} Ibid. p. 177
\textsuperscript{10} Ibid.
this rare flower when it is in full blossom - he will wait another two years to become celestial child.

b. **Enfleurage**

In Grasse, Grenouille enters into apprenticeship under Madame Arnulfi, here he learns maceration and cold enfleurage, the techniques that he would master, and perfect his art. With this he begins an experimental spree, at first with inanimate objects: rocks, door knobs, etc. environments, and then small animals, cats, puppies, etc. and then larger animals: cows, pigs, etc. he learns that animals yield only under protest, giving off large quantities of sweat which ruins their scents. He would have to kill them unawares in order to preserve their essential oils. Further, he would employ cold enfleurage and wait over them till just before the first scent of decay, at which the body will be unwrapped, scraped clean and disposed.

With this and under the mask of inconspicuousness (a scent he created) he was ready. He would now embark on the greatest undertaking of his career.
2.3 25 Murders

After he has acquired the skills necessary for his project, Grenouille proceeds to collect his specimens: "those rare human beings who inspire love." These would be his victims.

Of course in the movie we are not made aware of the exact number of victims, only that he chose virgin girls (regardless of social station) on the edge of womanhood; such that the Bishop of Grasse flees with horror when he discovers the body of a nun in the cathedral of Grasse. With Laure Richis, he completes his collection and creates the fragrance.

He is caught, arrested and sentenced, but to no avail. He has become love, he inspires love, and what follows is a celebration of love. All who were present bore witness to this erotic rapture and none could escape its spell, including Antoine Richis who calls him son.

11 Ibid. p. 195
And they all felt as if he had seen through them at their most vulnerable point, grasped them, touched their erotic core. It was as if the man had ten thousand invisible hands and had laid a hand on ten thousand people surrounding him and fondled them in just the way that each of them, whether man or woman, desired in his or her most secret fantasies.  

12 Ibid. p. 247
3.0 Conclusion

My formula for greatness in a human being is amor fati: that one wants nothing to be other than it is, not in the future, not in the past, not in all eternity. Not merely to endure that which happens of necessity, still less to dissemble it - all idealism is untruthfulness in the face of necessity - but to love it...\(^{13}\)

a. Sovereign Encounter

...in the old days people like that simply did not exist; he was an entirely new specimen of the race, one that could arise only in exhausted dissipated times like these...\(^{14}\)

In many ways, this paper is both about the sovereign encounter, and about Grenouille's project; the sovereign encounter, being what the research anticipates as central to the philosophy of Deleuze (becoming-demon, becoming-mad, etc.).

In Süskind's 'Perfume', we are confronted with the olfactory existence of Grenouille, to the point where the author refuses any moral or aesthetic distinctions - Grenouille is amoral and inaesthetic, Grenouille lives; he lives to the point that his very lack of discrimination assures his survival - the tick on the tree waiting inexistentically for the scent of blood.

In the abstract, I make certain allusions to Grenouille; his becoming-child, or becoming-loved, or whatever. In fact Grenouille never ceases to be a child; throughout the novel his entire existence is a consumptive/ destructive childlikeness. What gives greatest credibility to his sovereignty however, is his persistent destitution and his entering into death.

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\(^{14}\) P Süskind, Perfume, op cit. p. 85
b. Grenouille the Great

In all this – in selection of nutriment, of place and climate, of recreation – there commands an instinct of self-preservation which manifests itself almost unambiguously as an instinct for self defence. Not to see many things, not to hear them, not to let them approach one – the first piece of ingenuity, first proof that one is no accident but a necessity. The customary word for this self-defensive instinct is taste.\(^{15}\)

Feelings of humility and gratitude welled up within him. 'I thank you,' he said softly. 'I thank you Jean-Baptiste Grenouille, for being what you are!' So touched was he by himself.\(^{16}\)

3.1 Architecture as Line of Flight

In response to the first question 'In what ways do particular art forms operate lines of flight?' the paper argues that the line of flight is already implied in a propositional form; this is

\(^{15}\) F. Nietzsche, Ecce Homo, op cit. p. 33
\(^{16}\) P. Süskind, Perfume, op cit. p. 227
precisely what renders it real - the Perfumery, not as building, or as historical object, but as implied object - as sense object.

Thus, in satisfying certain formal requirements within a school of architecture, this propositional form takes shape in fiction; and the 18th century architect Jean-Jaques Lequeu provides us with a template for such architectural fictions. In his historical records (travel journals, etc.) and 'architecture' a lot of which are drawings, he 'lies'. He places together objects and orders which would never have existed/ been composed in such form; also, he parodies parts of the human anatomy, genitalia, etc in his architectures, such that some of his 'buildings' are literally exaggerated labia, ovaries, fallopian tubes, etc.

In similar vein, the architectural form that will emerge from Grenouille's nose will take the form of the essential ingredients of his enterprise: Alembics, Florentine Flasks, Hair and Animal Fat.

3.2 The Deleuzian Text and Architecture

In conclusion, possibly the most radical thing about working within the thesis of Deleuze on becomings and multiplicities, is the negation of/ indifference to history-historiography; in this case, the history of architecture. Therefore, the issue is not (as it might appear) a deconstruction of the history of architecture, but a negation of it; according to Badiou, a negation brought about through an affirmation, and not a destruction/deconstruction of

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17 Architecture as it is generally assumed since the institutionalising of the science of building, and the craft of itinerant journeymen, after the Gothic period.
that history; for in destruction, one plays by the same rules of the 'enemy' - the one which one is trying to break away from, and becomes the same as that enemy...
Four Twos - Becoming Immortal

Abstract

He who became aware of how genius is produced, and desired to proceed in the manner in which nature usually does in this matter, would have to be exactly as evil and ruthless as nature is. But perhaps we have misheard. ¹

If anyone wanted to imagine a genius of culture, what would the latter be like? He would manipulate falsehood, force, the most ruthless self interest as his instruments so skilfully he could only be called an evil, demonic being; but his objectives, which here and there shine through will be great and good. He would be a centaur, half beast half man, with angel’s wings attached to his head in addition²

In the Michael Bay film ‘Transformers’, Earth is invaded by Megatron and the evil Decepticons to find The Cube (the ‘Allspark’ with the power to give life and create worlds). Optimus Prime and the Autobots have discovered that The Cube is on Earth - have come to stop Megatron and the Decepticons from getting to it first and to save Earth from domination by the Decepticons who will use the cube to turn every electronic object into

² Ibid, p.115
robotic life forms. What ensues is a battle between good and evil amidst classical and delirious architectural references.

In the Paul W.S. Anderson film, Alien vs. Predator, Alien(s) are bred on Earth as game for Predator(s) using human hosts – Predator(s) come to Earth for this seasonal hunting sport. If Alien(s) succeed in outmanoeuvring Predator(s) thus making host of humanity, Predator(s) use a self-destruct mechanism to execute a total purge; if on the other hand Predator(s) win, humanity is spared and they leave to return again. However, in order for this enterprise to prevail, the Predators enslave humanity, impart scientific knowledge on them, teach them to prepare the hosts, build great temples and weapons, and guarantee them relative tranquillity - here we recall a resemblance to architecture and the sacrifices of the Aztecs to their demon-gods.

Beyond the battles of good versus evil, or of lesser and greater evils, we have a representation of a certain attitude towards aliens (foreigners, immigrants, students, ‘deviants’, etc.) and their place relative to health (infection of the host in alien, the cancerous technocrat in Alien vs. Predator, the transformation of mechanical and electronic devices in Transformers into Decepticons, etc.) identity and security in a theatre of the weak.

With reference to Alain Badiou, the paper will argue the truth of this representation; it will argue that - as in human subjectivity - the battle between Alien and Predator, not the effective usurpation of one by the other is the agonistic productive force upon which concrete subjectivity is dependent and that the event of the demon-god, devil or tyrant

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(Megatron or Predator) in its blind brutality is the 'necessary condition' for a continued agonistic struggle.
1.0 Introduction

I am neither formally trained in philosophy nor in film studies; however, this is an attempt at gaining a greater understanding of some of the topics that my research often clashes with (In the abstract, I mention evil, the amorous encounter and an 'agonistic productive force'). To make it worse, I have tried to resolve the 'agonistic productive force' (also the antagonistic force), through the arena of love (the Two). I have taken this concept of love from Badiou’s 2008 lecture at the European Graduate School (EGS) on ‘What is Love? and/or the Arena of the Two.’ The amorous encounter as in the scientific, political or artistic encounters, in Badiou are precursors to the creation of worlds. Badiou thus terms fidelity to the encounters as truth procedures, as they present antagonistic situations (the historical conditions of humanity), which result in new creations and what he terms concrete subjectivity.

1.1 Badiou

One may ask, why Badiou? I think it was a happy accident. I had been struggling with the theoretical references and justifications of-and-for computation in architecture (with the avant-garde) and the relentless references to Deleuze and mathematics, I thus enquired into the contemporary philosophers who worked with mathematics, and stumbled upon Badiou’s “Being and Event”. I cannot claim to totally understand it, nor to have finished it, but the explanation on the use of set theory as a grounding for ontology made it easier to

understand Deleuze’s use of differential calculus to resolve (his own) ontology (i.e. an ontology of becoming following Bergson), this led me to the conclusion that the mathematics in Deleuze has nothing to do with the mathematics in computation\(^5\), aside from an inference to thermodynamics, and his references to technological (numerical) production in the practice of Bernard Cache in "The Fold". I argue that Deleuze’s use of mathematics is in a bid to ground his ontology or his thesis of becoming, and that the most rigorous reference (for creative practice and artistic production) to this thesis following Bergson and Russell (on duration and continuity)\(^6\), is to be found in cinema, and not computation. I argue that where computation is used, it is with reference to the practice of animation, which in a sideways twist, is also a reference to cinema.

1.2 Bergson, Deleuze and Cinema

Before Badiou, Deleuze had initiated the thought of cinema as a false movement, after Edison and Dickson perforated the film in the camera and created tracks for the movement of the film\(^7\). The intention of which was to imitate the movements in nature. However, in Deleuze, cinema is still a technological form, following Bergson and the thought of the cinematographic (movement/time)-image.

\(^5\) For a clearer understanding of the position of mathematics in computation, Norbert Wiener provides is an exemplary reference. See: N Wiener, The Human Use of Human Beings: Cybernetics and Society

\(^6\) See A S Pearson and J Mullarkey (eds.) Henri Bergson: Key Writings, Continuum, New York and London, 2002

\(^7\) See G Deleuze, Cinema 1: The Movement-Image, Continuum, London and New York, 2005, p. 5
Bergson had developed the idea of duration as a cinematographic concept, following 'Matter and Memory' and 'Creative Evolution'. However, it was not until 'Duration and Simultaneity' that time would gain a spatial dimension; first through the concept of measured time through motion, and then through the mapping of the instant. Bergson claims following physical laws, that a line is only the measure of distance covered (duration) from one point to another; however, it is this same line that maps the instant (the points are artificially determined), because duration is completely virtual, thus marking the spatial dimension of time.

Now from the simultaneity of two flows, we would never pass to that of two instants, if we remained within pure duration, for every duration is thick; real time has no instants. But we naturally form the idea of instant, as well as of simultaneous instants, as soon as we get into the habit of converting time to space. For, if duration has no instants, a line terminates in points. And, as soon as we make a line correspond to a duration, to portions of this line there must correspond 'portions of duration' and to an extremity of the line, an 'extremity of duration'; such is the instant - something that does not exist actually, but virtually. [...] Real time cannot therefore supply the instant; the latter is born of the mathematical point, that is to say, of space.

This spatialization of time has been followed through in architecture under the rubric of animation, emergence, and mathematically produced form, examples of which can be found in Greg Lynn with 'Animate Form', and Ali Rahim with 'Catalytic Formations'. However,

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8 Ibid. pp. 1-3; also A S Pearson and J Mullarkey, op cit. pp. 12-32
9 H Bergson, 'Concerning The Nature of Time', in 'Duration and Simultaneity', Henri Bergson: Key Writings, op cit. pp. 209-211
10 Ibid. p. 210
while Rahim’s work fits into the spatialization, Lynn’s takes on a Deleuzian turn by inference to the intermediate image, i.e., the illusory passage between frames of the cinematic sequence.

Cinema proceeds with photogrammes - that is, with immobile sections - twenty-four images per second [...]. But it has often been noted that what it gives us is not the photogramme: it is the intermediate image, to which movement is not appended or added; the movement on the contrary belongs to the intermediate image as immediate given.¹¹

What is not immediately clear in the work of architects under this rubric is that the recourse to cinema, albeit through animation software like Maya, which works with the default twenty-four frames per second, is completely metaphorical. Of course Bergson and Deleuze at this juncture of movement and duration are also working with metaphors, but it is not until Badiou that we are able to escape the metaphor and focus on cinematic presentation as artistic event (beyond the technicalities of production - takes and edits, or frame: sets, characters, props, etc.¹²). The closest Deleuze comes to Badiou is in the consideration of framing the ‘out-of-field’ the more radical elsewhere. We may recall that for Badiou, the main task of philosophy is the creation of this elsewhere.

In one case, the out-of-field designates that which exists elsewhere, to one side or around; in the other case, the out-of-field testifies to a more radical disturbing

¹¹ G Deleuze, Cinema 1: The Movement-Image, op cit. p. 2
¹² The differences between Badiou and Deleuze are also quite apparent in their recourse to cinema; for Badiou, cinema is art, but for Deleuze, it is an information system. Ibid. p. 13
presence, one which cannot even be said to exist, but rather to ‘insist’ or ‘subsist’, a more radical Elsewhere, outside homogenous space and time.\textsuperscript{13}

However, unlike Badiou, Deleuze will do the unthinkable, and equate the out-of-field after duration to the spiritual. Artistic/poetic production in Badiou is thus the metaphysical in Deleuze.

1.3 Architecture, Philosophy and Cinema

a. Greg Lynn and Animation

Returning to animation, Greg Lynn has been a forerunner in the production of architecture through computer based animation software applications, however, contrary to the cinematic (take and editing), Lynn resorts to the creation of form using ‘force’ as a condition for both motion and inflection\textsuperscript{14}. The ‘force’ Lynn speaks about is the literal imposition of forces within animation software\textsuperscript{15}. Regarding a Deleuzian take on architecture, animation proves to be a method of form generation, following the mathematical/numerical production of objects; a practice which is continued and sustained by a number of architects, including (as above) Ali Rahim\textsuperscript{16} and others, working within the paradigm of emergence and generative design.

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\textsuperscript{12} Ibid. p. 18
\textsuperscript{13} G Lynn, Animate Form, Princeton Architectural Press, New York, 1999, p.11
\textsuperscript{14} See Image 1
\textsuperscript{15} See Image 1
\textsuperscript{16} See A Rahim, Catalytic Formations, Taylor & Francis, London and New York, 2006
b. Badiou and Cinema

My research attempts to extend this use of cinema; thus, while it employs the techniques mentioned by Lynn as methods of form generation in architecture, it relies on the donation of the idea\(^7\) and the 'creation' of the Subject as validation for its (generated form) being/becoming. Badiou explains the donation or visitation of the idea with reference to Plato (the substance/idea contained within cinema given in representational form), but inverts the Platonic banishment of poetry\(^8\). On the movement in cinema, he states:

Movement subtracts the novelistic from language, keeping it on the moving edge between music and place. But music and place exchange their own values in turn, so that the music is annulled by pictorial allusions, while the very pictorial stability is conversely dissolved into music. These transferences and dissolutions are the very thing that will ultimately constitute the Real of the idea’s passage.

\(^7\) See A Badiou, 'The False Movements of Cinema’, Handbook of Inaesthetics, Stanford University Press, California, 2005, pp. 87-88

We could call the link between these [...] acceptations of the word “movement” the "poetics of cinema”. The entire effect of this poetics is to allow the idea visit the sensible. 19

Of course the notion of visitation of the idea is common also to the poem, upon which he states that the “poem is established by the idea of the poem”20 by some margin effect. "The Idea is not separable - it exists for cinema only in its passage. The Idea itself is visitation."21

On the poem, he states: “Philosophy will envisage the poem as a truth of sensible presence lodged in rhythm and image but without the corporeal capitation of rhythm and image.”22

We may thus safely connect the Real of the poem to cinema.

1.4 Background

Given my personal background (growing up in a military dictatorship, the ideological difficulties of colonization, being an immigrant student in the UK, etc.), Badiou’s thesis on the Subject, or if you like the Immortal is the most sustained argument (after Foucault and Lacan - references which Badiou also acknowledges, but also Nietzsche) I have come across on Being. I understand from Badiou, that the Immortal is the proper state of the subjective being; this resonates for me with Derrida’s sovereign couplet23, Nietzsche’s overman and Deleuze’s becoming-demon, hence the terms in the title.

20 Ibid.
21 Ibid.
22 A Badiou, ‘The Philosophical Recourse to The Poem’, op. cit. p.44
If we were to proceed with Derrida, we will move in silence, on wolf’s feet\textsuperscript{24} through the out-of-field, to claim sovereignty by stealth: the strategy of Alien and of Predator\textsuperscript{25}; however tempting, the motivation in this paper is different.

Regarding architecture, I argue that the architectural object\textsuperscript{26} serves as a setting for various forms of narrative, including film, as exemplified in both of the films I will be discussing (the reconfiguring pyramid of the Alien hunt in “Alien versus Predator” and the delirious architectural references in the battle between humans, Autobots and Decepticons in “Transformers”). In my research, the architectural object is always subservient to the situation (let us consider Guillermo del Toro’s “Pan’s Labyrinth”, where a little girl magically transforms her new world into a wonderland only to be seduced and to give her life to the Faun) however, as in Pan’s Labyrinth, the built form serves as a site for various forms of becomings; like film/cinema (apropos of poetry which is an artifice of language)\textsuperscript{27}, architecture is an artifice, arrested from the science of building. Thus said, what is sought in

\textsuperscript{24}“silently, discreetly and unobtrusively”, ordering war; ibid, p 4
\textsuperscript{25}It is this stealth attributes of Alien and Predator that give them their villainous character; recall the earlier installments (Alien, Aliens, etc., Predator 1, and 2) where they are hardly seen; also, the end of Alien versus Predator (AVP), where the last surviving predator carries one of the Alien offspring onboard. Alien is a proper stealth creature.
\textsuperscript{26}And the absence of this wolf, ungraspable in person other than according to the words of a fable - this absence bespeaks at the same time power, resource, force, cunning, use of war, stratagem or strategy, operation of mastery. The wolf is all the stronger, the meaning of its power is all the more terrorizing, armed, threatening, virtually predatory for the fact that in these apppellations, these turns of phrase, these sayings, the wolf does not yet appear in person but only in the theatrical persona of a mask, a simulacrum or a piece of language, i.e., fable or a fantasy. The strength of the wolf is all the stronger, sovereign even, is all the more all-conquering [...] for the fact that the wolf is not there, that there is not the wolf itself...” Ibid. p 6
\textsuperscript{27}It is this stealth attributes of Alien and Predator that give them their villainous character, recall the earlier productions (Alien, Aliens, etc. Predator 1, and 2) where the aliens are hardly seen
\textsuperscript{28}In my PhD thesis, I argue that the architectural object is distinct from architecture, as the primary function of architecture is the creation of worlds (for which we can refer to Plato in the Timaeus, but also to the Renaissance), while the architectural object (building or whatever), finds its basis in the science of building.

\textsuperscript{27}A Badiou, 'The False Movements of Cinema', op cit. p 81
film, is what with reference to Alain Badiou, has been termed "axiomatic judgment" "that asks, what are the effects for thought of such and such a film" [28], for beyond all the architectural references (skyscrapers, pyramids, etc.) and the techniques of film (takes and edits), there are ideas which film lays bare: "a film is what exposes the passage of the idea in accordance with the take and editing" [29]. By extension, what is sought in architecture as in film is a site for exposure of the passage of the idea - The 18th Century architect Jean-Jacques Lequeu’s ‘Haunt of Magicians’ is one such site [30] in his perpendicular section, he illustrates the initiatory passage from Tartarus to the cup of the water of forgetfulness in Memnozyne [31].

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[28] Ibid. p. 85
[29] Ibid. p. 86
[31] Ibid. cf. J-C Lemagny, Visionary Architects: Boullée, Ledoux, Lequeu, Hennessey & Ingalls, 2002
http://visualiseur.bnf.fr/ark:/12148/btv1b7703097t
In Alien versus Predator (AVP), we have a narrative set up around initiation rites and [the] suspicious (other) source of primitive iconic architecture (Egyptian, Cambodian, Mayan etc.), in Transformers we have a narrative set up around national identity and technology (including the fact that all the machines - Decepticons and Autobots - were computer generated). Let us call these the intentional portrayals. To reinforce the otherness of the 'aliens' in AVP, they are set up against a 'multicultural' team of technocrats (bourgeois capitalists) and researchers. Similarly, in Transformers, the alienness of the transformers is set against modernist, domestic and Victorian style architecture (symbols of a liberal-conservative stability) and the soaring hyper-modern (delirious) skyscraper architecture (the conservative renegade other), such that compared to all of these, the Transformers are really alien.
The immediate reference is to ‘Does the Other exist?’ in Badiou’s ‘Ethics: An Essay on The Understanding of Evil’. After a sustained argument on the genesis/history of the other, Badiou, by invoking Levinas demonstrates the location of the other in a religious determination such that in “Section IV, ‘Ethics as Decomposed [décomposée] Religion’” he is able to expose the banality of this [other] outside of a specific religious situation. Therefore is not the construction of the aliens in AVP and Transformers not this same creation of radical other, that which given our multicultural Western situation stands against everything we believe in as true and good?  

2.1 The Immortal

In a return to Nietzsche or even Faust, we can properly affirm this ‘other’ as evil, and like the Manichaean devil, ascribe to it a positive force. But, by the same affirmation, we accept the situation for which it is in excess of (of the established Western moral order). In AVP,

32 We may recall the scene in Transformers where Megatron is in pursuit of Optimus Prime and they effectively crash through a series of buildings; suggestive of how aliens are present to fuck-up the comforts of the liberal-conservative reality.

we have the Hunt/Initiation situation, the amorous encounter of Alexa Woods and Sebastian de Rosa under the solar radiation storm\textsuperscript{34} (of course the culmination of this event is in the question de Rosa poses to Woods: "do we stand a better chance of surviving with you or with the number two choice"). It is her fidelity to this encounter that will ultimately determine the unfolding within the film and the process of her becoming-demon culminating in her taking the life of de Rosa and being ranked as equal by Predator.

It can be argued that Woods fits the criteria of Nietzsche's evil:

If anyone wanted to imagine a genius of culture, what would the latter be like? He would manipulate falsehood, force, the most ruthless self interest as his instruments so skilfully he could only be called an evil, demonic being; but his objectives, which

\textsuperscript{34} Badiou discusses the subjective dimension of the amorous encounter as always being mediated, he uses a specific example from the encounter between Dido and Aeneas in the Aeneid, where there is a thunder storm, lightning and they pair have to resort to getting shelter from the storm, at which time the encounter is consummated. In 'What is Love?', Badiou states: 'the relationship of the category of love to common evidences [...] is one of juxtaposition. There is a common sense from which departure cannot be taken without producing certain comic effects. This rule is stated: 'Paradoxical as its consequences are, ensure that the category remains in keeping with amorous intuition as it is socially bestowed.' What is Love? op cit. p.181
here and there shine through will be great and good. He would be a centaur, half beast half man, with angel’s wings attached to his head in addition35

On Alexa Woods we may ask: is her decision to head the expedition altruistic, is she doing it for the love of humanity, or is it in fact, a combination of the amorous encounter with Sebastian and her own narcicism?

In keeping with the proposed theme of this paper, I will proceed with an invocation: that the immortal or concrete subject is a product of resistance to Ethics and the representation of Evil, and always exists in excess of the situation. So, to reiterate, the architectural object is subservient to (beneath) the situation, and the Immortal (demon) is in excess of the situation. Badiou gives a good example of this position in ‘Ethics’:

The stories told by survivors of torture forcefully underlie this point: if the torturers and bureaucrats of dungeons and camps are able to treat their victims like animals destined for the slaughterhouse, with whom they themselves, the well-nourished criminals, have nothing in common, it is because the victims have indeed become such animals. What had to be done for this to happen has indeed been done. That some nevertheless remain human beings, and testify to that effect, is a confirmed fact. [...] This is where we are to find Man, if we are determined to think him [le penser]: in what ensures, [...], that we are dealing with an animal whose resistance unlike that of a horse, lies not in his fragile body but in his stubborn determination to remain what he is - that is to say, precisely something other than a victim, other than a being-for-death, and thus: something other than a mortal being.

35 A Badiou, 'The False Movements of Cinema', op cit. p.115
An Immortal: this is what the worst situations that can be inflicted on Man show him to be, in so far as he distinguishes himself within the varied and rapacious flux of life.\textsuperscript{36}

We get further confirmation of this position in stories of Nazi concentration camps, Primo Levi’s “If This is a Man”, Banksy’s painting of the women in the concentration camp with lipstick, and the character portrayed by Roberto Benigni in “Life is Beautiful” who survives the camp against all odds, and dying so that his son might live.

What is important in this construct, is the ability of the human to ‘declare war’\textsuperscript{37} against a situation which purports to thwart his existence. It is in this regard that this paper calls for the necessity of ruthless evil or divine ‘Violent’ as agent of change, but also for an equally devious evil that would become immortal. In this, we can see that the infrastructure of the camp is beneath the situation.

\textsuperscript{36} A Badiou, ‘Man: Living Animal or Immortal Singularity?’, Ethics: An Essay on The Understanding of Evil, Verso, London and New York, 2002, pp. 11-12

Plutarch has a different view of animals, and this is expressed in Derrida’s The Beast & The Sovereign where he says especially of larger mammals that unlike humans, a lion, or horse has never accepted slavery out of cowardice. For Plutarch according to Derrida, the irrational animal is the model of sovereignty, and not man, as man often yields to cowardice. Of course, part of Derrida’s argument suggests that it is arrogant for humans to think they are superior to animals because they have politics. He argues that many animal groupings (wolves, lions, ants, bees, etc.) display complex political organisations complete with hierarchical systems, economic management, and leadership structures, whether by force or by consent.

“You can see, however, that when animals fight with one another or with you humans, they do not employ tricks and stratagems; they rely in their battles on blatant and bare bravery backed up by real prowess. They don’t need a law to be passed [...] to summon them to battle, [...]. Cowardice never led a lion to become enslaved to another lion, or a horse to another horse as it does in human beings, who really welcome the condition that is named after cowardice.” See J Derrida, op cit., pp. 21-22, cf. Plutarque, Trois Traites pour Les Animaux, ed. Elisabeth de Fontenay (Paris: P.O.L.,1992); “On the Use of Reason by ‘Irrational’ Animals,” in Plutarch, Essays, trans. Robin Waterfield (London: Penguin Books, 1992), pp. 129-130 and pp. 383-389

\textsuperscript{37} Active resistance, and not the reactionary violence of the animal as mentioned by Plutarch. An active part of warfare is the employment of strategy: tricks, deceit, camouflage, etc. See Sun-Tzu, The Art of War, Penguin Classics, London, 2002. Deleuze’s thesis on becoming-animal thus gains relevance here, because it is a human becoming, animals are capable of mimicry, but humans anthropomorphize animal situations, transforming them to suit their own devices.
“Human beings are evil” - thus spoke all the wisest to comfort me. Oh, if only it were still true today! Because evil is human being’s best power. “Mankind must become better and more evil” - thus I teach. What is most evil is necessary for the overman’s best.38

2.2 Faces of Evil

We have established the evil that man is, i.e. the presentation of evil and the becoming-evil of the Immortal (demon). We will now consider the representation of evil; we will start with its image - its face and we will conclude with the importance of this face of evil (the altogether-other), and its self-perpetuation in the construction of the evental space. It is in the presence of this face of evil that we have the emergence (excess) that is the subject.

A horror story, the face is a horror story. [...] Concrete faces cannot be assumed to come ready-made. They are engendered by an abstract machine of faciality (visagéité), which produces them at the same time as it gives the signifier its white wall and the subjectivity its black hole. Thus the black hole white wall system is, to begin with, not a face but the abstract machine that produces faces according to the changeable combinations of its cogwheels. Do not expect the abstract machine to resemble what it produces, or will produce.39

We can reinforce the statement by Deleuze and Guattari with the construction of the altogether-other40 not as the name of God in Levinas, but as a name for radical alterity: there

40 A Badiou, ‘From The Other to The Altogether-Other’, Ethics: An Essay on The Understanding of Evil, op cit. pp. 21-23
is always an exterior (abstract machine) which names it. Again, with reference to Žižek, this altogether-other is represented in contemporary film as non-human, alien, cyborg, etc.\textsuperscript{41}

The face of evil is the representation of evil, not evil in itself but its semblance according to a moralist or if you like a Kantian perspective\textsuperscript{42}. Badiou will call Ethics the proper name for this abstract machine of representation - the proper name of evil.

In both films, it can be argued that the premise for what will constitute the various unfolding(s) is the presence of a perceived evil: Aliens in AVP and Decepticons in Transformers; of course in both cases the face of evil is the face of contagion, or corruption: in AVP, the contagion of the host and spread of the Alien, in Transformers, the annihilation of humanity through the domination of robots.


\textsuperscript{42} See Badiou, A. Ethics, op cit.
In Transformers, the entire film is possible only because Megatron crashes into Earth in pursuit of the All-Spark, is captured by 'special forces' and is kept in a state of cryostasis. Incidentally, the Alien queen has also been held captive within the pyramid by cryogenics43. Further, it is claimed that all of modern technology: laser, microwaves, etc. are possible as a result of studying Megatron. While this may have a humorous tone to it, it confirms one of the premises set out in the proposal: "that the event of the demon-god, devil or tyrant (Megatron or Predator) in its blind brutality is the 'necessary condition' for a continued agonistic struggle". In the case of Transformers, it is a struggle around the production of technology, but also the becoming-Immortal of the amorous pair (the Two).

43 Both Megatron and the Alien queen are also eliminated through 'freezing', as if to suggest a method of keeping 'aliens' at bay.
3.0 Four Twos (becoming-immortal potentialities), Love (the amorous encounter) and Evil

In the final section of this paper, I would like to explore the amorous encounters in both films as the truths of the respective representations: i.e. the inhuman as alien/evil/other, as site of contagion in both films will be explored from the position of (love) the amorous encounter: the amorous combinations with Alexa Woods (Sanaa Lathan) in AVP and “Sam Witwicky (Shia LaBeouf) in Transformers. We can cite the amorous procedure in Badiou as follows:

Love can only consist in the failure (ratage) on the fallacious assumption that it is a relationship. But it is not. It is a production of a truth. The truth of what? The truth that the Two, not only the One, proceeds in the situation.44

First, the Two in Badiou is a disjunctive multiple (incapable of the count-as-one of the conjugal couple); as such, there are always Two and not two (which is also a count, involving a third who counts). Also, the Two in Badiou are the [sexed positions] masculine (le) and feminine (la); i.e., they are different from the sexual categories [male and female], and can involve any actual combinations, such as: Alexa Woods and Predator, or Witwicky and Bumblebee; but also, Woods and Sebastian, and Witwicky and Baynes.

Badiou declares love as a supplement, and not as in Lacan, a compensation for the lack of sexual connection45; because, love is an idea (a virtual multiplicity)46. Hence, its subjective

44 A Badiou, A. 'What is Love?', Conditions, op cit. p. 182
constitution can only be in the form of a proposition (an axiom), always involving a disjunctive Two. The fidelity to this intangible thing is what constitutes the philosophical procedure in the amorous encounter. The Two thus proceeds (as trajectory, a becoming) in a situation*, in fidelity to the amorous event; hence the recourse of the presentation of the encounter to fictional narrative50.

50 In the determination of the Two, sexual connection is already negated (it is rendered not-true); as such any operation on it (compensation) is negative.
51 In its religious connotation, it is represented in classical literature as Cupid, a god in his own right, and then substituted later as the son of Venus; in Christianity, the declaration is that God is love. Badiou's materialist thesis essentially negates any such representation of love, hence his inversion of the Platonic notion of representation. From the myth of Cupid and Psyche, Cupid (as Love) insists that Psyche never looks at him (the she never attempts to constitute him), but also, that she never speak of (represent) him to her sisters, as this will breed disaster. See Apuleius, The Golden Ass, Penguin Classics, London, 2004. Love as such is incapable of representation, or its representation can only be through simulation (evil in Badiou). Thus Badiou's example of Dido and Aeneas presents the amorous encounter as always manifested subjectively (axiomatically) - the gods are in the background making determinations about the actions of the Two. See Book Four of The Aeneid.
52 "The disjunction is not observable; it cannot be the object of an experience or of an immediate piece of knowledge. This is because all such experiences or kinds of knowledge are themselves positioned within the disjunction and will never encounter anything attesting to the other position." See Badiou, What is Love?’ op cit. p. 183
53 Recall that for Bergson as for Deleuze, bodies are always in a state of becoming. i.e., there is always a trajectory (a projectile - rate of change - of motion with respect to time), marked by a differential ∂s/∂t, ∂v/∂t etc. However, in Badiou, those are animal (any-becomings-whatever) becomings; human becomings are marked by fidelity to the void of the event. "The amorous operator is composed of both a name - drawn from the void of disjunction - and a differential marking of bodies," Ibid. p. 190
54 "It is the requirement that the situation, which is not adequate in itself, is supplemented. Not by a third structural position, but by a singular event. This event is what initiates the amorous procedure, and we might agree to call it an encounter." Ibid.
55 Recall that the philosophy following Plato in the Republic always creates a 'somewhere else'. Badiou outlines the justification for the sexed positions and their role in the determination of humanity, contrary to general capitalist assumptions of homogeneity, but it is not possible given the limits of this paper to go into them now.
It can be argued, that the encounters which constitutes the donation of the idea in each film are twofold; in both cases; (again quoting Badiou on the amorous encounter)\textsuperscript{51}, love may be invoked as:

The love encounter is what attributes eventually the dual function to the atomic and un-analyzable intersection of two sexed positions: The function of the object by which desire finds its cause, and the function of a point from which the Two produces its unity in the form of the process of investigation of the world from the point of view of the Two\textsuperscript{52}

The scenarios of the Two in both films are two-fold (altogether four, of which two are detours). In AVP: Alexa Woods and (The Archaeologist) Sebastian de Rosa vs. Alexa Woods and Predator; in Transformers: Sam Wiwicky and Bumblebee vs. Sam Witwicky and Mikaela Baynes.

a. AVP

In AVP, the amorous encounter is negotiated initially, between Alexa, Sebastian and Graham. Graham is immediately eliminated as uninteresting, leaving Alexa and Sebastian. Incidentally, everything we know about the Alien-Predator relationship is as a result of these Two (Sebastian interprets the hieroglyphs, revealing the history of the hunt, the initiatory process of Predator, the breeding of the serpents - Alien - and the use of human hosts). Graham is captured, and the Alexa-Sebastian encounter is intensified. What follows, is that Sebastian is taken by one of the Alien monsters, and Alexa enters into a negotiation.

\textsuperscript{51} From the EGS lecture on youtube, 'What is Love? Sexuality and Desire', op cit

\textsuperscript{52} See also P Hallward, 'Love and Sexual Difference', in Badiou: a Subject to Truth, Minnesota Press, Minneapolis, 2003, p. 189, cf. Badiou: "La Scene du Deux", S.
with the last standing Predator. Sebastian is found, but he is already a carrier. She brings herself to kill him and then continues her alliance with Predator, but he is also a carrier, and is shortly after killed in combat with the Alien queen.

While the narrative is relatively simple, it negates the amorous event in two ways. First, there is simulation of sexual connection between Alexa and Sebastian, and then, while the plot is revealed through them, in a simulation of the situation, Sebastian is killed. Following his death, the adventure is intensified through Alexa’s relationship with predator. Again, another simulation, because based on the precedents within the plot, there is no justification for her life being spared by Predator, which forces the assumption that it is a false encounter (a la Beauty and the Beast). However, as the beast is other, he is made to endure a battle to the death with the Alien queen and is killed.

Following the representation of evil, there can be no love for the other, except through a simulation. The beast must turn into a handsome prince, or die.
b. Transformers

In Transformers, the amorous encounter takes on a more urban dimension than it does in AVP. Mikaela is with her quarter back boyfriend at the lake, there is a picnic going on; Witwicky drives up in his newly acquired car (Bumblebee), trying to get her attention; he gets into an altercation with her boyfriend, and leaves humiliated; meanwhile, Mikaela offers to drive her boyfriend’s four-wheeler, but he brushes her off in stereotypical male chauvinistic manner, and she leaves him. Witwicky to the rescue, with Bumblebee selecting the song ‘who’s gonna drive you home tonight’, and Marvin Gaye’s ‘sexual healing’, even though he considers both of them as retards.\(^5\)

In a similar fashion with the unfolding story in AVP, the battle between the Autobots and the Decepticons unfolds around the Two, but in their case, there is a third (Bumblebee), as such, the two enters into a three (a simulation). This third renders the situation as one of

\(^5\) I think it is more than coincidental that freshener in the car has ‘BEE OTCH’ inscribed on it, especially as the car is actually a humanoid/alien-cyborg.
desire\textsuperscript{54}, and not love; i.e., any fidelity to the event is negative. It is also typical of bourgeois/conservative capitalism, as the premise for simulation of the event consists in asking Mikaela if she would rather not experience the adventure: "fifty years from now when you look back at your life, don't you want to say you had the guts to get into the car?" It cannot claim to be universal, as it only fulfills a selfish wish to be 'part of the action'.

\textsuperscript{54} See A. Badiou, 'What is Love?' op cit.
4.0 Conclusion:

In this paper, I have established the relationship between architecture and film, but also architecture and philosophy through recourse to representation. I have established the position of the representation of evil (in the 'other') and the concrete subject, which resists representation. Finally, I have demonstrated how this being enters into a concrete subjectivity becoming-Immortal/ demonic-becoming by fidelity to the amorous encounter. We have seen how the fidelity is substituted in AVP in a weak association for Predator (Woods encounter with Predator is stopped short, because he has to return to his planet); and in Transformers, in a posthuman/ cyborg romance with Bumblebee (both Witwicky and Baynes include a simulated third object - Bumblebee)\(^\text{56}\).

As in Ballard and Haraway, we can say that the there is a certain tendency to bestiality (or cyborg love) in AVP and a sexo-machinic copulation in Transformers; and all this in a bid to negate the amorous encounter. With reference to Žižek, I think that because of the impossibility of love for the other, we witness this impasse. Because love is declared

\(^{56}\) Žižek states somewhere that the sexual act is literally impossible without the inclusion of a simulation, i.e., a third phantasmatic object, whether an external observing mechanism, or an imaginary projection which allows the 'couple' to engage in the otherwise idiotic mechanical motion of the sexual act.
impossible, it is substituted for sexuality. It is here that I think the films are representative of capitalism (late capitalism and postmodernism), which sanctions the One at the expense of the disjunctive Two; it is here precisely that in order to avoid what is symptomatic of the amorous encounter, there is death and substitution for the (posthuman/other) objects (Predator and Bumblebee), love is thus rendered sexual in masturbatory fashion - recall where Witwicky declares: “God, I love my car!”

In conclusion, the agonistic productive force of the amorous encounter is negated in both films by the substitutions (four Twos), resulting in ordinary/banal movement, and not any concrete subjective becoming.
The Circular Ruins

Jouissance and The Ecstasy of Excess

Abstract

The text by Jorge Luis Borges of the same title demonstrates a sense of space, at once sacred and imaginary. It tells us of a shipwrecked man, who makes his way through the thick of a forest into the remains of an ancient temple, where he proceeds to "dream a man" organ for organ, follicle for follicle. The phantasm created by this man soon takes up a presence of the sort that there is an interweaving of both imaginary and real worlds, to the extent that there is talk about 'a magical man in a temple in the North, a man who could walk on fire and not be burned'.

What we later discover is that this phantasm is dreamed by a man who is in fact someone else's dream.

A certain theological undercurrent pervades this text, and allows the reader to bring into question our notions of space, the architecture of Borges' non-temporal universe, and of the sacred in its determination of space. Bataille in his writings discusses extensively this notion of the sacred, and alongside his eroticism uses it to develop his theory of excess.
In Bataille, we discover how notions of 'the sacred and the erotic' shaped spaces, and shaped thoughts, or dare I say shaped the spaces of our thoughts, and how these same notions were important for our sense of luxury and of (jouissance) enjoyment.

This paper is about jouissance and about the architecture of excess in a quasi-Borgesian wonderland.
"The erotic world is imaginary in its form; it is analogous to a dream and there is no better way to get used to this oddity than by seeing the arbitrary limits of an opposite world take form, a world in which sexuality is forbidden."

Georges Bataille: The Accursed Share Volume II

1.0 Introduction

This paper begins with the proposition that eroticism and jouissance are parallel forms of ecstasy; one generative, the other impotent (fetishised/masturbatory). From Bataille, eroticism is the rupture of ecstasy in any given body or bodies, borne out of expenditure; jouissance on the other hand, following Lacan, is based on enjoyment of the object of desire. However, they sometimes appear as the same. Thus, when architecture approaches the sensual, it is often caught in a dead lock between expenditure and enjoyment. Expenditure bears the mark of excess; enjoyment, the mark of lack: consequently, by creating-designating an object of desire (Lacan's objet petit a), which is a mirror of the ego (what the subjects seeks in the other that is like itself), the subject completes itself. Jouissance therefore, is always an enjoyment of the unattainable other (mirror of the ego). Expenditure

1 "That as a rule, an organism has at its disposal greater energy resources than are necessary for the operations that sustain life (functional activities and, in animals, essential muscular activities, the search for food) is evident from functions like growth and reproduction. Neither growth nor production would be possible if plants and animals did not dispose of excess. The very principle of living matter requires that the chemical operations of life, which demand an expenditure of energy, be gainful, productive of surpluses." G Bataille, The Accursed Share, Vol. I: Consumption, Zone Books, New York, 2007, p. 27
(or consumption) however, is a matter of waste, of exuberance\(^2\), which Bataille premises under the proposition that: all living organisms possess more energy than they require for the sustenance of life, and as such must expend or destroy it\(^3\). For Bataille, death is the optimum form of expenditure, but it is necessary for the renewal and effervescence of life. In this way it is generative, but also is eating, because it always involves the death of another; and sex (sexual reproduction), for as he states, in the squandering of energy that it entails, it is a negation of our being.\(^3\)

\(^2\) Ibid. pp. 11-13
\(^3\) Caillois expresses a similar view in his essay on Legendary Psychasthenia. Here insects specifically camouflage themselves not simply for survival, but 'because-they-can', to the point of destruction and cannibalism; such as when an insect camouflages itself as bait and is eaten by one of its own kind. See R Caillois, 'Mimicry and Legendary Psychasthenia', in The Edge of Surrealism: A Caillois Reader, C Frank (ed.), Duke University Press, Durham and London, 2003
The effervescence that follows from this expenditure (eating, sex, and death) finds itself in the orgiastic festival and in war. In this regard, the architecture that will be representative of such excess finds itself in the great sacrificial pyramids of the Aztecs and other such civilisations. As such, Borges 'Circular Ruins' (the architectural significance of which is the sacrificial temple, the site of holocaust) proves appropriate for such an investigation. The substitution of the erotic however, following the festival can be found in the vacation, and as a matter of this paper, in the vacation home. As such, to move the vacation home from the field of jouissance (enjoyment), to the field of the expenditure, it needs to be entered into a transgressive narrative, and this also takes on a circular form. Thus, the scenario of the vacation home is visited, with a bid to inverting it; taking the 'Slow House' of Diller and Scofidio and relocating it (through literary form) within the sacred and sacrificial system established in the eroticism of Bataille.

General turbulence is no longer possible. It no longer occurs at fixed times or on a vast scale. It is as if it were diluted in the calendar and necessarily absorbed in monotony

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5 As with the Aztecs, war was a pure consumption of human life; they went to war in order to capture bodies for sacrifice.

6 Burnt sacrificial offering.

7 This is an earlier view of Caillois, which he would later abandon in favour of modern warfare as the contemporary version of festival, however, for the purposes of this paper, I will insist on the proposition that the orgiastic festival which lasted up to fifteen days and resulted in social cohesion has been sublimated in the banality of the vacation. See C Frank, 'Introduction to The Noon Complex', also 'Introduction to Paroxysms of Society' in The Edge of Surrealism: A Caillois Reader, op cit. pp. 124-125, pp. 284-285

"In Primitive societies, the time of the sacred was that of festivals. Although these festivals certainly involved well-ordered ceremonies, they first took place as vast explosions in which an entire populace gathered to expend its energy, squander its resources, assert its vitality, commemorate its ancestors, and welcome in the new generations; it celebrated and commended in a collective frenzy, from which it emerged both depleted and exalted. R Caillois, 'Paroxysms of Society', in The Edge of Surrealism: A Caillois Reader, op cit. p. 288

8 E Diller and R Scofidio, Flesh: Architectural Probes, Princeton Architectural Press, New York, 1994, pp. 223-253; The 'Slow House' is a project by Elizabeth Diller and Ricardo Scofidio. It is a vacation home for a family in the Hamptons, published as part of their monograph 'Flesh'. The inversion in this paper will be to invoke the archaic notion of festival, thus turning the vacation home into a site of 'festival'. See R Caillois, Man and the Sacred, University of Illinois Press, Urbana and Chicago, 2001
and regularity. The festival is then succeeded by the vacation. To be sure, it is always a time of free activity, of interruption in the pattern of work, but it is a phase of relaxation, not paroxysm.⁹

Sacrificial scenes from Mel Gibson's Apocalypto, Touchstone Pictures, 2006

A. Jouissance in the Circular Narrative

For the path toward death - this is what is at issue, it's a discourse about masochism - the path towards death is nothing other than what is called jouissance.¹¹

Thus, the initial premise of this paper is that the excess - and subsequent violence - absent from jouissance (except in its excess/ surplus, where enjoyment becomes painful¹²) is

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⁹ R Caillois, 'The Sacred as Transgression: Theory of the Festival', in Man and the Sacred, op cit. p. 127
¹⁰ The film is a fictional representation of the end of the Mayan civilisation, the historical accuracy of which, some film critics argue, belongs to the Aztecs; as such, the stills are used with reference to the Aztecs. See comment by L Lucero on 'Human Sacrifice' in: http://en.wikipedia.org/wiki/Apocalypto#Human_sacrifice, last accessed at 15:18 on 01 February 2010.
possible only through a certain logical fantasy\textsuperscript{13}, hence the 'importance' of Borges. To fulfil the logical fantasy, the paper resorts largely to creative writing, i.e. it mixes fact and fiction indiscriminately, a strategy used by Borges in much of his writing.

2.0 Borges meets Bataille

For Borges, the universe (implying an infinite number of universes) is a polycentric, oneiric (dreamlike) reality - composed of possibilities beyond infinity - what Deleuze calls 'incompossible' worlds\textsuperscript{13}, a universe consisting divergent series, determined in the presence of singularities. In these worlds, Borges draws on all the possibilities of chance, creating circular narratives, labyrinths and multiple bifurcations - a propositional world, where utterances become formal objects, a world which is limited in the universal imagination, where that which we imagine - utterances and expressions - are brought into being ... the Word made Flesh.

Borges extends this logic, to create fictions out of fictional situations - introductions and notes to imaginary books, complete with references to imaginary sources - and demonstrates the arbitrariness (propositional nature) of what we consider 'our world'.

\textsuperscript{12} Žižek makes a special point of this. See S Žižek, The Metastases of Enjoyment: On Women and Causality, Verso, London and New York, 2005

\textsuperscript{13} G Deleuze, Logic of Sense, Continuum, London, 2004. The paper attempts something akin to the 'nonsense' narrative of Carroll's Adventures of Alice in Wonderland

In "The Lottery in Babylon"¹⁵, he tells of how the lottery is contrived as a chance scheme, with favourable or no outcomes. It develops into a scheme with unfavourable outcomes and is then extended such that each scheme and outcome is subject to chance and further variability. The Lottery develops into some sort of company, legal system, moral/religious/theological institution and finally some form of world order.

A similar enterprise occurs in the eroticism¹⁶ of Bataille. Referencing Levi-strauss, Mauss and Caillios, Bataille is able to demonstrate how the 'human' - as we know him/her - has come to be through a symbolic arbitrariness, likely derived from a universal imagination.

Bataille speaks about how certain activities of early humans led them to the concept of taboo, and to the horror of prohibition; of the reciprocal giving of gifts, and of sacrifice, in essence a religious system. He states that for early man, the world was split between the world of work - the profane world, and the world of religion - the sacred world. The bringing of one into the other constituted taboo, and had to be atoned for; however, there were periods where there was a communal breakdown of order - chaos, which he argues was essential to the balance of our organised existence - cosmos. He gives an example of the death of a king, the chaos that arises from such and the requirement for a new king to be instituted promptly so as to put an end to the chaos. He continues with this line of argument and develops his enterprise of eroticism on these situations of excess.

By separating chaos from cosmos, Bataille is able to demonstrate how the useless expenditure of this orgiastic period of licence, which included looting, pillaging, murder, and sexual licence necessitated a rigorous existence during the periods of work, and how this balance has helped to develop civilised society.

This relative consistency is his proof of a certain universal need for these periods of excess. Further, he discusses the relationship between work and the changing seasons, and how certain periods, in particular the winter months were reserved as periods of licence, and the months beginning in spring and leading to the following winter where reserved for work and useful production.

The moment of excess for prehistoric man was often given by this change of season, periods set aside in which there would be no work, the periods given over to licence.17

These periods in modern man have been replaced by the vacation.

Work, the initial prohibition – “Work... the foundation for knowledge and reason”.18

Through work, humans distanced themselves from sexual life.

Bataille argues that for the first humans to become conscious of sex, it must not have been for procreation, “but rather the immediate pleasure which resulted from it – a calculation of pleasure for the blind instincts of the organs.”19

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17 See R Caillois, Man and The Sacred, op cit.
18 G Bataille, Tears of Eros, 1989, p.41
19 ibid. pp. 42-44
The above discussion on Bataille serves as a premise within which architecture can be located. However, as in the fictions of Borges, reality will be merged with fantasy in order to present the *incompossible*²⁰ universe of Deleuze. This implies that within the mechanism of creative writing, employed in the paper, the manifest idea as opposed to the empirical form of the discussion is what is submitted for consideration.

²⁰ Deleuze uses the term *incompossible* to connote worlds which are not subject to representation, i.e. they remain divergent or disjunctive multiplicities.

"the incompossibility of worlds is determined in the vicinity of those singularities which give rise to divergent series between themselves." G Deleuze, *Difference and Repetition*, op cit p. 332
As previously stated, the Slow House is both a literary work and a building. In its narration, it begins in a car, and ends in windows: actual windows, car windshields, picture frames, and television screens, via surveillance devices. However, apart from the three fundamental elements of the Slow House: the car windscreen, the television, and the picture window21, the slow house enjoys a temporal dislocation, 'it begins at the moment of departure from the city'22 and terminates simultaneously through the picture window, and via the car, through a slot between the road and the roof; but, it is also simply a door that leads to a window.

The poetics of the Slow House is that it bifurcates, and then inflects on itself; it is subject to the gaze: the same car windscreen, television, and picture window, which extends the house to infinity, but also invites an infinite gaze back into the house; in addition to this, a camera which records external elements that can be played back, extends the view through the television.

21 E Diller and R Scofidio, Flesh, op cit
22 Ibid, p. 225
The Slow House suffers a severe (architectural and surveillance) program further exemplified by the paragraph on the floating counter.

The floating counter services a range of programs along the walk: rinse off the tomatoes in the dropped sink, chop them on the inset board, throw them into the sauce simmering on the cook top and sample for flavour, then sweep the refuse into the suspended garbage receptacle; grab a knife and fork from the flatware drawer and pull up a chair, but before you do, program the mood lighting and put on some easy-listening music; then have a quick bite, phone in a massage at the office and play the next level of “Prince of Persia” on the laptop before the 11:00 news comes on - and before you retire for the night, set the VCR to tape a late-night movie, adjust the climate control, be sure to set the motion detectors.

Is there any difference between this programmatic description, and that which we experience in Sade’s “120 Days of Sodom”, and in Franval’s instruction of his daughter Eugénie in “Incest”?

Eugénie got up everyday at seven o’clock, whatever the season; she ran off to the garden where she breakfasted on a thick hunk of rye bread; she came back at eight, spent a few moments in her father’s apartment, where he romped and played with her or taught her little society games; until nine she prepared her homework; then the first tutor arrived; five came in all, until two o’clock. She was served her meal separately, with her two girlfriends and her chief governess; lunch consisted of vegetables, fish pastries and fruit; there was never any meat, soup, wine, liqueurs, or

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23 Program is used here to connote the architectural, but also literary program in the Slow House House, thus its being compared to the literary program of Sade.
24 ibid, p. 249
coffee. From three until four Eugénie returned to play in the garden for an hour with her little companions...

A detailed description is given until Eugénie retires to bed at night.

a. The Sadian Inversion: Möbius strip

With this, the inversion of the Slow House (now the inverted strip) takes us into a sadian fantasy, where the retreat becomes orgiastic – a place of sanctified murder and sexual licence. However, unlike Sade this period of licence is not imposed or instituted, it is negotiated, and given over to the instructing of the self - as opposed to visual pleasure for the leisure eye - under a system of sacrifice.

The Slow House retains its permissiveness, but it does so within the realm of chaos – the state of exception - the realm of excess. It renounces visual pleasure, leisure and the gaze, and imposes on it a non-subjective violence possible only within the realm of fantasy.

26 The analogy here is that the narrative twists on itself, just like in geometry of the Möbius strip. The point which the paper attempts to make is that the generative principles within theory are not properly appropriated in what is commonly understood in architecture as generative design. The mathematical and philosophical theories of generation actually imply generation, whether in the mathematical theorems that analyse or propose certain theoretical phenomena, or in the theories of death and rebirth in philosophy.
27 I equate "visual pleasure for the leisure eye" to the sovereign exemption in Sade. In his writing, the sovereign is never instructed.
See also: F Diller and R Scofidio, 'The Slow House', op cit
28 See also S Kiekkergaard, Fear and Trembling, Penguin Books, 2005
4.0 Premises/ Propositions

In Lacan’s Seminar XVII, under “Knowledge, a means of Jouissance”, and “Truth, the sister of Jouissance”, we are given two premises. On one hand, that language is the condition of the unconscious\textsuperscript{30}, and on the other hand, through Wittgenstein that “Grammatical structure is the world. And all that is true is, in short, a composite proposition comprising the totality of facts that constitute the world”\textsuperscript{31}. Further, that whatever is stated is either true or false, thus, what is either true or false is necessarily true but, also annuls sense - “everything that can be said is nonsense”\textsuperscript{32}.

a. The Judas Proposition

Based on the above two premises, I examine Borges’ “Three Versions of Judas”\textsuperscript{33}, where a certain Nils Runeberg proposes a series of heresies, and proceeds to invest Judas Iscariot with the divinity usually apportioned to Christ. Under this heresy, God through His investiture in Judas suffers eternal damnation (by dying as both Christ and Judas - an uncanny bifurcation) as the ultimate gift, of atonement for the creation of an imperfect world - the Word (omnipotence) made Flesh.

Let us therefore assume the premise set out in the third version of Judas by Nils Runeberg\textsuperscript{34} contained in his Kristus och Judas of 1904, and modified in Den Hemlige Frälsaren of 1909\textsuperscript{35}. 

\textsuperscript{30} J-A Miller, op cit., 2007, p.41 [45]
\textsuperscript{31} Ibid. p.59 [67]
\textsuperscript{32} Ibid. cf. L Wittgenstein, Tractatus Logico-Philosophicus, 1974
\textsuperscript{33} J L Borges, ‘Three Versions of Judas’, in Fictions, op cit, 2000, pp. 132-137
\textsuperscript{34} The main protagonist in Borges’ Three Versions of Judas
\textsuperscript{35} J L Borges, ‘Three Versions of Judas’, op cit
According to Runeberg, God was made totally man, but man to the point of iniquity, man to the point of reprobation and the Abyss. He chose to be Judas, He chose hell. In a symbolic twist, Judas makes a gift of himself through a self-immolation - consumption by fire.

The main protagonist is Judas (Marcel), who by sovereign exemption is excluded from being sacrificed, but can be killed without a charge for murder. Under a certain inversion - a consumption of his sister - he takes the form of a god and is offered under an animist system as sacrificial victim (under such systems, the god and the victim are homogeneous). This is precisely the masochist inversion and as in Masoch, the sovereign assumes himself a god, offers himself to the woman, and awaits death.

The ecstasy - demonic rapture - of excess, of the licence of the vacation is the jouissance (enjoyment) proposed in this paper - as the truth of this state of exception.

b. The Erotic Fantasy

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36 Ibid.
37 This is another complex weave because, immolation is both death through consumption by fire, but also - symbolically - consumption by the god, hence the cycle of death and rebirth through the offspring of the god - again fire in Borges’ Circular Ruins.
39 Consumption can be through the sexual act, or holocaust. See: Kronos in Greek mythology
40 Hubert and Mauss demonstrate the inversion that turns a man into a god through the consumption of a sacred object or being. See H Hubert and M Mauss, Sacrifice: Its Nature and Functions, University of Chicago Press, Chicago, 1964
41 H Hubert and M Mauss, op cit
The narrative of the Inverted strip while departing from a sadian fantasy, employs a narrative structure experienced in Masoch; which according to Deleuze are: fantasy experienced for its own sake, suspense, persuasion, provocation, and the contract⁴².

With Sade and Masoch the function of literature is not to describe the world, since this has already been done, but to define a counterpart of the world, capable of containing its violence and excesses. It has been said that an excess of stimulation is in a sense erotic. Thus eroticism is able to act as a mirror to the world by reflecting its excesses, drawing out its violence and even conferring a "spiritual" quality on these phenomena by the very fact that it puts them at the service of the senses.⁴³

⁴² G Deleuze, Masochism: Coldness and Cruelty, Zone Books, New York, 2006, pp74-75
⁴³ Ibid. 'The Three Women in Masoch', p. 53
Deleuze states that in the Masoch, there are three types of women: the hetaeric, the gynocratic/oral, and the sadistic; by extension, the sensual, the cold and the cruel respectively\(^4\), further, that the masochist ideal possesses these three qualities.

Therefore, for the construction of the female type, and the scenario within which she exists, I refer to the masochistic woman.

How does the Greek ideal become transformed into the masochist ideal, the chaotic sensuality of the hetaeric era into the new order of \((\text{gynokratia})\) gynocratic

\(^4\) Ibid.

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sentimentality? Obviously through the catastrophe of the glacial epoch, which accounts for both the repression of sensuality and the triumphant rise of severity.45

The following, is a fantasy within which the inverted strip will be located:

In a shelter guarded by bees, in a land of fjords and lakes, situated along a strip ripped up during the epoch of the glacial catastrophe46, Marcel is seduced by his sister, incestuously consecrated, and sacrificed.

The shelter or maybe the strip is now in ruins, and its remains bear the mark of a holocaust. It has been called various names through time, and in our time it is called the circular ruins, but also the inverted strip, and is venerated as a temple.

The shelter and the strip once bore the consciousness of a certain deity, and could masquerade itself one for the other - at once shelter and then strip, and it was built by devotees of the god. They had a son Marcel and a daughter Simone; they believed that the deity nourished the earth with her faeces and urine, and that they were the oracle for the deity - their children were raised in this belief.

When Marcel grew older, he had a dream which overwhelmed him. He dreamt that he had been in the presence of a female deity, he had seen her in her magnificence, full bodied, intense and cold, like an ice sculpture covered in silk which celebrated every curve and point on her voluptuous being. He dreamt that he had pursued her tirelessly only to be repeatedly rejected and humiliated. She had told him his entreaties would be futile even if he pursued

45 Ibid. Italics and parenthesis mine; Gynoekratia is the rule of a state or nation by women see, C de Pizan, 1999 'About the Amazons' in The Book of The City of Ladies, Penguin Books, London, 1999
46 Ibid.
her forever; she had told him that only a god was fit to pursue her; and that he had not been, nor could he ever be a god [...]

This dream was to become frequent in the life of Marcel until he divined its meaning.

He existed in the world of work - the profane world, and for him to - become (sacer) a god/sovereign - exist in the sacred world, he must die to the flesh. He must present himself as sacrificial offering to the deity, but only after -being consecrated - he must imagine himself in sexual union with his sister - then consummate the offering through a giving of himself as holocaust and be thus transformed into a god.

To accomplish this, he must travel a great distance with her, and at a certain stellar location divined by her, he must build a shelter where he must encourage her to seduce him; only if she successfully seduces him, can the offering be consummated.

There is in the victim a spirit which is the very aim of the sacrifice to liberate. This spirit must therefore be conciliated, for otherwise it becomes dangerous when freed; hence the flattery and preliminary apologies.  

I add to this the necessary seduction of the victim, and its willingness to be seduced.

He is struck with a horror and carnal affliction. He begins to imagine his sister as the god, and this torments him. He will sacrifice himself for the love of the god, he will perform the abominable act and loose himself - for the possession of the god, a nebulous god who is

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47 The holocaust mentioned here is a burnt offering (consumption by fire) after the rites of a sexual sacrifice - in this case the sexual act is incestuous; not the incest of sexual perversion, but of excess, in the sense that the consumption of a member of one's immediate family - because of the taboo on the selfish act - confers on one both the status of a divinity through the incestuous act, and elevation of the victim through its offering by holocaust.

48 H Hubert, and M Mauss, Sacrifice: Its Nature and Functions, op cit, p. 30
incarnate in his sister - he chooses to loose himself, for only by the loss of oneself can one attain the divine.

Time has been folded, winter is arriving, and Marcel has returned to the same place of his birth where the shelter is built. Here he is seduced by Simone, the act is consummated, and he is bound and immolated.

I recall the place of the consummated act; the inverted strip which lies now in ruins. To the discerning, a flame is said to burn there, and a certain figure said to move through it. Borges speaks about it - the figure in the temple - as the 'magical man in a temple in the North, a man who could walk on fire and not be burned.' I believe this man originally to be Judas - he is trapped in the loop of infinite return to atone for his misdeed, He - God - Judas must be crucified infinitely.
d. The Ruins

Here again, what is of primary importance are the imagination and fictionality that architecture contains beyond the substantive. Without stepping into the ambiguous realm of the human spirit - happiness, affection, tranquillity, tension - architecture cannot achieve its fictionality...Only after speculating the worlds of both the actual and the fictional together can architecture come into existence as an expression, and rise into the realm of art.\[^{40}\]

In its original splendour, the shelter had been a breathtaking sight. It had been built during the period preceding winter, and reserved for the months of licence that followed. Legend has it that the overall form of the building resembled the entrails of an animal, and that divinations were possible by looking upon this shelter from high on the hills. In a way, it resembled a circular labyrinth.

We understand now that this had been merely a gateway; the shelter itself lay beyond here, with the 'others', but can be reached only through mysterious means. We are told that:

It is divided into three segments, each separated by a series of courts, these courts were for the elements, earth, wind and water, and the segments are punctured for their extension into these elements, and for "admitting the manifestations of nature". The first segment housed a large shallow pond, which had to be waded through; this leads to the first series of courts. The courts are completely walled in, with slits in the southern direction. These walls with their slits are special, for they feed the pond, and are always overflowing, giving the wall into the appearance of a melting glacial fall. The courts are open to the sky, beyond which lies in an inner sanctuary, constructed within a series of three concentric magic circles, to include the divine host, the altar with the stake and the and the cedilla.

The actual form of the shelter is of [...] with its interior walls lined with silks of the richest reds [...].

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50 Ibid. p.9 Jodidio comments on the emphasis of Ando's architecture to bring nature into the architecture, while closing out the urban environment.
51 Cedilla is the symbol placed at the bottom of e in French to differentiate it from k – it is used here because it sounds similar to sedilia, which is a group of three stone seats for the clergy at the south chancel wall of a church (OED) - here it replaces what would otherwise be called the sacristy.
5.0 Conclusion

The main motivation for the paper is the claim that generative architecture is not restricted to the popular practice of generative design or form generation, but can also be considered within critical practice and creative writing. Further, that architecture finds itself under the increasing domination of enjoyment and not expenditure.52 Thus, while enjoyment is important, it is very restrictive in its outlook, as it is privileged and subject to representation (Western moralist perspective).

In conclusion, the paper argues that while the formal manifestation of architecture (the built, drawn or computer generated form) is useful as a reference point, avant-garde practice should embrace more critical forms of engagement. Thus, as the avant-garde continues to appropriate philosophy in the justification of its practices, it should also embrace the narrative forms and the various antagonisms central to philosophy, this it is argued, is the proper form of creative research, and creative practice.

52 It is worth recalling that the ancient practices of building embraced expenditure, as witnessed in the building of the Egyptian and Aztec pyramids, but also in Gothic and Renaissance architecture.