

ISTANBUL TECHNICAL UNIVERSITY ★ GRADUATE SCHOOL

**UN-CLAIMING THE EXPERIENCE OF THE ENDS OF THE PROJECTED
IMAGE: THE LOSS AND THE SURVIVALS OF ARCHITECTURAL
DRAWING IN THE SHADOW OF PROJECTION**



Ph.D. THESIS

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Department of Architecture

Architectural Design Programme

JULY 2024

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HAKLARDAN FERAGAT ETMEK: İZDÜŞÜMÜN GÖLGESİNDE MİMARİ
ÇİZİMİN YİTİMLERİ VE HAYATTA KALIŞLARI**

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Emine Bahar AVANOĞLU, a Ph.D. student of ITU Graduate School 502162005, successfully defended the thesis/dissertation entitled “UN-CLAIMING THE EXPERIENCE OF THE ENDS OF THE PROJECTED IMAGE: THE LOSS AND THE SURVIVALS OF ARCHITECTURAL DRAWING IN THE SHADOW OF PROJECTION”, which she prepared after fulfilling the requirements specified in the associated legislations, before the jury whose signatures are below.

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In memory of my great-uncle Atilla Aydın,



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July 2024

Bahar AVANOĞLU
(architect)



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ABBREVIATIONS

AA : Architectural Association

A.D. : Anno Domini

A.H. : Anno Hegirae





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UN-CLAIMING THE EXPERIENCE OF THE ENDS OF THE PROJECTED IMAGE: THE LOSS AND THE SURVIVALS OF ARCHITECTURAL DRAWING IN THE SHADOW OF PROJECTION

SUMMARY

This thesis initiated with the intention to address the growing number of recent declarations of the technologically determined ultimate end of the ‘projected image’ in architecture, which eschatologically extends to the ‘end of drawing’ in general. However, my main concern has never taken the form of addressing directly and merely these recent end-declarations. In other words, my main concern is not a mere direct affirmation nor a denial of the end of the projected image, but to discuss more complex kinds of (traumatic) experiences of ends that might emerge as a feeling of loss and the criticality that may unfold with it in architectural drawing. My interest resides in dealing with and discussing the critical states of experiences of ends and the feelings of loss related to architectural projective drawing, and herewith in reflecting on the critical embodied states of projective drawing and architectural making in a larger framework.

Mostly under the current impact of the rapidly emerging digital technologies, these declarations of the end of the projected image (as most prominently delivered by Mario Carpo in his *Second Digital Turn* (2017)) seem to systematically historicize our present time as an irreversible universal moment, marked by an inevitable linear technological change that is already in the process of happening, effecting not only the systems of building construction but also of architectural design processes. The associated historical narratives seem to be in alignment with the general tendency to radically rationalize the projected image as a universal notational language used for building construction, successfully and economically transmitting the spatial data (such as orthographic drawing sets). They are also in alignment with the general tendency to reduce architectural projection to a geometrical technique that is widely disseminated during the Enlightenment in Western cultures. According to this understanding, the ‘life’ of the projected image is essentially and vitally dependent on the actual validity of the technology which effectuates spatial data compression.

Yet, the scope of these end-predictions demonstrates itself to be quite extensive; not necessarily restricted to the technological obsolescence of the projected image, but extending to the demise of the two-dimensional images in general, or to any intermediary, notational medium, delaying the construction of the ‘object’ (the building). With such an extension, these end-predictions evoke a feeling of the loss of all acts of drawing in architecture (not only orthographic drawings used for building construction).

I will critically distance myself from these radically rationalized conceptions of the projected image as a purely instrumental construct, since it tactically excludes the

power of the symbolic and embodied realm of drawing in architecture, and construes the history of the projected image as a chronological line beginning with its invention and concluding with its ending, trapped within a dualistic mode of life and death. Instead, I will mainly work through phenomenological approaches and post-structuralist readings of architectural drawing that shift the discussion from ‘the projected image’ to ‘projection’, and explore ‘projection’ as an embodied act (and experience) and symbolic form of thought. Accordingly, rather than restricting projection to a geometrical technique used for the mimetic and descriptive representation of an architectural design or building, I will affiliate with ways for how projection could be considered as an embodied, imaginal act and an expanded field.

According to these approaches, the act of drawing in architecture, independent from the technique used, could be taken as a projective act. Projective drawing is open to interpretation (not prescriptive) and oscillates between presence and absence (Emmons, 2019, p.4-5), between past, present and future, between losing and arresting an image. As opposed to the radically rationalized theory of architectural drawing as the ‘projected’ image, ‘projective drawing’ does not have to be instrumental. Hence the loss of its instrumentality would not jeopardize the vitality of drawing in architecture. In that regard, projective drawing demonstrates a potential to be considered as akin to a poetic image or a literary work.

Though I critically distance myself from a conception of a purely technologically determined end and from a strictly referential and chronological historical narrative, and affiliate with drawing as a polyphonic embodied act, my aim is not a mere direct denial or ignorance of the end of the projected image, nor a denial of the loss of drawing as a groundless feeling. Instead, I am concerned with more complex kinds of experiences of ends that might emerge as a feeling of loss. I think that the feeling of loss can come with a complicated criticality that does not necessarily affirm the end, nor be described simply as a defeat nor a failure, nor be explained in terms of a simple termination. This feeling of loss might be potent for setting a historical imagination in motion and for unfolding alternative temporalities of survival that overcome the notion of end.

Accordingly, in this thesis, I discuss the loss of drawing as a potentially traumatic experience. ‘Drawing’, as opposed to the construction site of a building, has historically emerged as a secured and privileged ground for the architect to directly work hands-on and embrace as her/his own unique work, by eliminating any risks of alienation (Evans, 1997). I propose that the loss of this most privileged and secured ground of the architect could be considered as a potentially traumatic experience. Yet, I argue that this feeling of loss of drawing (without affirming its end) could be critical, as it might urge the architect to explore drawing, not as another ground to monumentalize the drawing as the disciplinary object or the drawer as the disciplined subject. On the contrary, this complex experience of loss could urge the drawer to deal with and reconcile with the feeling of loss by unsettling the role of the drawer and the definition of drawing itself.

Relying mainly on Cathy Caruth’s discussion of traumas as “unclaimed experiences” (1996), allowing a “possibility of a history that is no longer straightforwardly referential (that is, no longer based on simple models of experience and reference)” (1996), and Susan McCabe’s discussion on the act of writing as a way “to come to terms with loss” through “a writing of a fluid and unfixed self” (1993), I explore drawing both as an embodied act subject to loss and as a survivor through which the

drawer can reconcile with its loss. In that regard, its loss always comes with its haunting unknown remains. Caruth's emphasis on fictional works (as opposed to archival materials) as a way of being faithful to the unclaimed characteristic of traumatic experiences, in their indirectness of telling and not-knowing, is of importance for my research.

Accordingly, I shift my course to artistic research methods based on the act of drawing that are inclusive of the embodied positions that the 'I'(s) of the drawing inhabit in the present time. The position that I take as an artistic researcher is also that of the unfixed 'I's of a drawing (the drawer, the reciter, the imaginal body, ...). This artistic research is presented around three chapters. Taking departure from the recent predictions of the end of the projected image and from the threat of the loss of drawing in architecture, it starts with a "wound-reading" of architectural drawing, which interrogates the wounds and survivals of architectural drawing in the shadow of projection. This wound-reading is an attempt to re-read and re-write my contextual studies, my theoretical readings, writings and artistic practices, not only in order to reflect on, interpret and understand my work, but also to share this process in a communicative manner, encouraging myself (and the reader) to palp the skin of my readings, and have an intimate understanding of the body of my reading.

My wound-reading indicates mainly four constellations of quasi-artistic practices to discuss the complex experiences of loss/remain: 1) Anachronic collapse of the bodies of the past with the bodies of the present, 2) Estrangement, denial of the historical (patriarchal) passage, a historicity through an emotional charge, 3) Residues of being there, tracing the essence of corporeal touch 4) Recitations, drawing through lyric voice. Meanwhile, my wound-reading indicates a two-folded charge of remain/loss of architectural drawing: the loss and survival of the projective drawing as a historically repressed embodied practice, the loss and the survival of the projective drawing through unclaimed memories from childhood of the traumatic transition into the orders of the adult.

Relying on this wound-reading, I continue with two coeval trials approaching a set of 'aged'/'dead' drawings to un-claim the experience of their ends. With the intention to unfold the unclaimed characteristic of these experiences, I prefer to pursue a fictional indirectness instead of a historical scholarly study of archival materials. One of these trials tracks our repressed embodied engagement with an 'aged' projective drawing, astrolabe, while my other trial is an intimate embodied act of drawing that I perform mainly as a drawer, unfolding a fictional drawing table, for the investigation of the 'malady' of a set of 'dead'/'aged' drawings that have been historically categorized into the childhood of images: fragments of a set of Ottoman miniatures, the so-called 'ends' of which are rather controversial.

In both of these trials, the lyric 'I's, by taking part in a quasi-historical imagination, test the limits of 'being there' in historical time. Where in time are the 'I's located in relation to a drawing? I think that these 'I's emerge as one of the para-scientific wit[h]nesses of the loss and survivals of architectural drawing.



İZİDÜŞÜRÜLMÜŞ İMGENİN SON DENEYİMLERİ ÜZERİNDEKİ HAKLARDAN FERAGAT ETMEK: İZDÜŞÜMÜN GÖLGESİNDE MİMARİ ÇİZİMİN YİTİMLERİ VE HAYATTA KALIŞLARI

ÖZET

Bu tez mimarlıkta günümüzde giderek artan “izidüşürülmüş imgenin” ve mimari çizimin nihai sonu beyanlarını eleştirel bir bakış açısıyla irdelemeyi hedefliyor. Tezim, çizimin sonunu doğrulamak ya da inkar etmek olmak üzere iki kutuplu bir çerçeve kurmaktan bilinçli bir şekilde kaçınıyor. Bunun yerine, mimari çizimin yitimi şeklinde deneyimlenebilecek, daha karmaşık (travmatik) son deneyimlerini ve çizimin yitimi duygusu ile birlikte ortaya çıkabilecek çizimin eleştiriselliğini tartışmayı ve mimari çizimin sonlarına dair eleştirel bir bakış geliştirmeyi hedefliyor.

Hızla gelişen dijital teknolojilerin etkisi altında, izidüşürülmüş imgenin sonunu ortaya koyan beyanlar (örneğin Mario Carpo'nun *Second Digital Turn* (2017) adlı eserinde görülebileceği gibi), şimdiki zamanı teknolojik gelişmeler adı altında sistematik bir şekilde araçsallaştırarak tarihselleştirme eğilimi gösteriyor. Bu gibi tarihsel anlatılar, izidüşürülmüş imgeyi (örneğin ortografik çizim setlerini), mekansal veriyi eksiksiz ve ekonomik bir şekilde ileten, bina inşaatına hizmet etme amacı güden, evrensel bir notasyon olarak tanımlıyor ve bu şekilde izidüşürülmüş imgeyi rasyonel bir çerçeveye oturtma eğilimi gösteriyor. Buna bağlı olarak, mimari izdüşümü, Batı’da Aydınlanma döneminde yaygın şekilde kullanılan geometrik bir tekniğe indirgeme eğilimi de gösteriyor. Bu rasyonel çerçevede, izidüşürülmüş imgenin ‘ömrü’ esas olarak mekansal veriyi sıkıştırarak ileten teknolojinin geçerliliğine bağlı kalıyor.

Bu son beyanlarının, izidüşürülmüş imgenin sonu ile sınırlı kalmadığı, kapsamını genişlettiği ve daha geniş bir çerçevede iki boyutlu imgelerin veya notasyonel anlatımların sonunu da iddia ettiği görülüyor. Böylesine kapsamlı bir genişleme gösteren mimarlıkta çizimin sonu beyanları, mimarideki tüm çizim eylemlerinin (yalnızca bina inşaatı için kullanılan ortografik çizimlerin değil) yitimine dair hisler uyandırıyor.

Tezimde, izidüşürülmüş imgeyi radikal bir şekilde araçsallaştırılarak ve rasyonelleştiren bu anlayışlarından, mimarlıktaki sembolik ve bedenli çizim alanını taktiksel olarak dışlamaları, izidüşürülmüş imgenin tarihini, izdüşüm tekniğinin icadı ve bitişi arasında kalan kronolojik bir çizgi olarak yorumlamaları ve çizimin ömrünü yaşam ve ölüm arasında kurulan bir ikiliğe sıkıştırmaları sebebiyle mesafeleniyorum. Buna karşılık, tezimi, mimari çizime ilişkin fenomenolojik yaklaşımlar ve post-yapısalcı okumalar üzerinden ilerletiyorum. Buna bağlı olarak, ‘izidüşürülmüş imge’den ziyade ‘izdüşümselliği’ açmıyor; izdüşümselliği de, mimari bir tasarım veya binanın mimetik temsili için kullanılan geometrik bir teknik olarak tanımlamak yerine, bedenli bir eylem (ve deneyim) ve simgesel düşünce biçimi olarak

açmıyorum. İzdüşümün genişletilmiş bir alan olarak nasıl değerlendirilebileceğini tartışıyorum.

Mimari çizim konusundaki fenomenolojik ve post-yapısalcı yaklaşımlara göre mimari çizim eylemi, kullanılan teknikten bağımsız olarak izdüşümsel bir eylem olarak ele alınabilir. İzdüşümsel çizim yoruma açıktır (kuralcı değildir) ve varlık ile yokluk, geçmiş, şimdi ile gelecek arasında, bir görüntüyü kaybetmek ile tutuklamak arasında gidip gelir (Emmons, 2019, s.4-5). İzdüşümsel çizimin araçsal olması gerekmez. Dolayısıyla izdüşümsel imgenin araçsallığının kaybı, mimarlıkta çizimin ömrünü sonlandıracak bir tehlike de teşkil etmez. Bu bakımdan izdüşümsel çizim, şiirsel bir imgeye ya da edebi bir esere benzetilebilecek bir potansiyele sahiptir.

Bu çerçevede, bedenli izdüşüm eyleminin, yalnızca çizer (yazar) olarak mimara ve çizimin alanında ikamet eden hayali öznelere (metinsel öznelere) bağlı kalmadığını; aynı zamanda izleyicinin, çizimin yorumlayıcısının (okuyucunun, okuyanın) bedenli katılımını da kapsayabildiğini savunuyorum. Bu nedenle, çizimdeki ‘ben’in tekil olmadığını, lirik ‘ben’e benzer şekilde çoğul ve muğlak bir ses olarak tekrar ele alınabileceğini öneriyorum. Mutlu Konuk Blasing’in (2007) “lirik ‘ben’ ” tanımına göre, okuyucunun (sesli ve bedenli) okuma eylemi, lirik şiirde ‘ben’ kişisine bir belirsizlik kazandırıyor; lirik ‘ben’, bu muğlaklık içerisinde belirli bir kişiyi temsil edemiyor: Bir başka deyişle, sesli olarak okunan bir şiirde duyduğumuz sesin kime ait olduğu muğlak kalıyor: duyduğumuz ses yazarın sesi midir, okuyucunun sesi midir, dinleyicinin sesi midir, yoksa metinsel öznenin sesi midir? Lirik ‘ben’ kimin yerine durur? Burada, farklı zamansallıklara sahip pek çok ‘ben’lerin bir arada varoluşu söz konusu oluyor olmalı. Bu nedenle, çizim eyleminin, Mikhail Bakhtin’in tanımladığı şekliyle ‘polifonik’ olarak ele alınabileceğini savunuyorum: izdüşüm, bedenli okuma eylemi ile, çizerin, izleyicinin ve hayali öznenin seslerinin belirsizliğine açılırken, Bakhtin’in ‘polifonik’ tanımına göre “bağımsız ve birleşmemiş ses ve bilinçlerin çoğulluğunu” (1999) kapsayabilir. Bu bağlamda, mimarlıkta izdüşümün tarihini, çizimde eş zamanlı olarak bir arada var olan ‘ben’lerin birbirine dolanık bedenli deneyimlerinin çok sesli ve anakronik dokusu üzerinden okunabileceğini savunuyorum.

Her ne kadar teknolojik belirlenmişlikten ve kronolojik tarihsel bir anlatıdan eleştirel bir şekilde uzak duruyor ve çizimi polifonik bedenli bir eylem olarak ele alıyor olsam da, bu tezdeki esas amacım izdüşürülmüş imgenin sonunu doğrudan inkar etmek veya görmezden gelmek değil. Çizimin sonunu toptan inkar etmek yerine, çizimin sonları üzerine eleştirel duruşumu, bir yitim hissi olarak ortaya çıkabilecek daha karmaşık son deneyimlerini tartışmaya açarak geliştiriyorum. Yitim duygusunun, basitçe bir yenilgi ya da başarısızlık olarak tanımlanamayacağını, aksine var olan düzeni sorgulayan karmaşık bir eleştirisellik getirebileceğini düşünüyorum. Yitim hissinin, son kavramının üstesinden gelen alternatif hayatta kalma zamansallıklarını ortaya çıkaran bir itki yaratabileceğini öneriyorum.

Bu doğrultuda, bu tezde mimarlıkta çizimin yitimini olası travmatik bir deneyim olarak tartışıyorum. Zira, mimarlıkta ‘çizim’, tarihsel olarak, mimar ile eseri arasındaki yabancılaşma riskini ortadan kaldırması sebebiyle güvenli ve ayrıcalıklı bir zemin olarak ortaya çıkıyor (Evans, 1997). Mimarın bu en ayrıcalıklı ve en güvenli zemininin olası yitiminin, travmatik bir deneyim olarak değerlendirilebileceğini öne sürüyorum. Ancak, çizimin bu yitim hissi (çizimin sonunu tasdik etmeden) eleştirel bir aralık açabileceğini savunuyorum. Zira, bu yitim hissinin, çizimin disipliner bir nesne veya mimarın da çizer tekil bir özne olarak anıtsallaştırılmanın önüne geçebilecek bir açılım

yaratabileceğini öneriyorum. Bir başka ifade ile, karmaşık yitim hissi/deneyimi, çizeri yitim duygusuyla baş etmeye zorlayarak, mimar-çizerin halihazırda kabul edilemeyen rolünü ve mimari çizimin tanımını sorgulayan bir açılım sağlayabilir.

Yitim ile ilişkili bu eleştirel aralığı, esas olarak Cathy Caruth'un *Unclaimed Experience* (1996) ve Susan McCabe'in "*Writing Loss*" (1993) tartışmalarına dayanarak açıyorum. Caruth, travmatik deneyimleri, "artık doğrudan göndergesel olamayan (yani basit deneyim ve gönderge modellerine dayanamayan) bir tarih olasılığına" (1996) izin veren "sahipsiz deneyimler" (*Unclaimed Experience*, 1996) olarak tartışırken, McCabe "kayıpla yüzleşmenin" bir yolu olarak yazma eylemini irdeliyor (1993). Benzer şekilde, ben de tezimde, çizimi, hem yitime maruz kalan hem de hayatta kalan bedenli bir edim olarak araştırıyorum. Bu bakımdan, çizimi, çizerin çizimin yitimi ile yüzleştiği alan olarak ortaya koyuyorum. Bu noktada, Caruth'un, travmatik deneyimlerin sahiplenilmemiş özelliklerine dikkat çekmesi, ve bu deneyimlerin sahiplenilmemiş durumlarına sadık kalmanın bir yolu olarak kurgusal eserlere yaptığı vurgu (arşiv malzemelerinin aksine) kendi araştırmam için de önem taşıyor.

Bu doğrultuda, araştırmamı, çizimin 'ben'(ler)inin bedenli konumlarını açan, çizim eylemine dayalı sanatsal araştırma yöntemleri üzerinden geliştiriyorum. Sanatsal-mimari bir araştırmacı olarak benim aldığım konum aynı zamanda bir çizimin sabit olmayan "ben"lerinin (çizer, seslendiren, çizimde ikamet eden hayali beden, ...) konumuna denk düşüyor.

Sanatsal-mimari araştırmamı üç bölüm etrafında sunuyorum. Tezim, izdüşümsel imgenin sonuyla ilgili son beyanlarından ve mimarlıkta çizimin yitimi tehlikesinden yola çıkarak, mimari çizimin yaralarını ve hortlak-gölgelerini sorgulayan bir "yara okuması" ile başlıyor. Bu 'yara okuması', bağlamsal ve kuramsal okumalarımı, yazılarımı ve sanatsal-mimari çalışmalarımı yorumlamak ve anlamak niyetini taşıırken, aynı zamanda bu karmaşık araştırma sürecimi okuyucu ile paylaşabilmek niyetiyle geliştirdiğim bir yeniden okuma ve yeniden yazma girişimi olarak ortaya çıkıyor. Bu 'yara okuması' üzerinden, kendimi (ve okuyucuyu) okumalarım dokunmaya ve okumalarımın bedenini derinlemesine anlamaya teşvik ediyorum.

Bu 'yara okuması', karmaşık yitim/hayatta kalış deneyimlerini tartışmaya açma potansiyeli gösteren dört adet yarı-sanatsal pratiğe ve bu sanatsal pratiklerin etrafında kümelenen dört adet takımyıldızına işaret ediyor: 1) yitmiş bedenlerin günümüzdeki bedenlerin üzerine anakronik çöküşü, 2) yabancılaşma, tarihsel (ataerkil) olanın inkarı 3) bedensel dokunuşun izini sürmek: 'orada olma'nın kalıntıları, 4) lirik ses ile çizmek. Bu 'yara okuması', mimari çizimin yitimi/hayatta kalışlarına dair iki izleğe işaret ediyor: tarihsel olarak bastırılmış, bedenli bir pratik olarak izdüşümsel çizimin yitimi/hayatta kalışı, bedenli bir pratik olarak izdüşümsel çizimin çocukluktan temsili düzene geçiş sırasında hatırlanamayan (sahiplenilemeyen) çocukluk anıları üzerinden yitimi/hayatta kalışları.

Bu 'yara okuması'na dayanarak, bir dizi 'yaşlı'/'ölü' çizime atfedilen son deneyimlerini sorgulayan iki adet sanatsal-mimari araştırma ile tezime devam ediyorum. Bu son deneyimlerinin sahiplenilemeyen özelliklerini açığa çıkarmak niyetiyle, bir arşiv üzerinden tarihsel ve bilimsel bir inceleme yürütmek yerine, kurgusal bir dolaylılığın peşinde koşmayı tercih ediyorum.

Bu denemelerden biri, günümüzde yerini mekanik ve dijital saatlerin aldığı düşünülen usturlaplarla kurduğumuz bastırılmış bedenli ilişkimizi irdeliyor. İzdüşümsel bir çizim olarak usturlaplar üzerinden ilerleyen bu okuma, usturlaplar için kabul görmüş tarihsel

soyağacının dışına çıkmaya çalışıyor, usturlabı tutarlı bir gök haritası olarak kabul etmekten kaçınarak, onu tarihsel olarak bilgisayarlaşmanın kökenleri içerisine yerleştirmiyor. Bunun yerine, bu eleştirel ve kurgusal okuma, zaman-okuyucusunun, bedenli konumluluğunun değişkenliğinin hayatta kalışının karmaşık tarihselliğini gözler önüne sermeye çalışıyor. Bunu, Aby Warburg'un *Bilderatlas Mnemosyne*'deki (1924-1929) imge okumasına benzer bir sanatsal pratik aracılığıyla yapmaya çalışıyor ve esas olarak usturlaplar (8-16. yüzyıl) ile John Hejduk'un *Zamanın Çöküşü* (1987) arasındaki analogik ve anakronik bir okuma şeklinde ilerliyor. Bu araştırmamda Warburg'un imge panelleri yerine, kendi çizimlerimin ve notlarımın yer aldığı defterlerimi kullanıyorum.

Diğer denemem, esas olarak bir çizer olarak gerçekleştirdiğim samimi, bedenli bir çizim eylemi şeklinde ilerliyor. Bu denemem, tarihsel olarak imgenin çocukluğu şeklinde kategorize edilen ve orjinal bağlamlarını kaybeden ve bu sebeple sonlandığı düşünülen Osmanlı minyatürlerine dair eleştirel ve alternatif bir araştırma yöntemi sunmak niyetiyle giriştiğim kurgusal bir çizim masası biçiminde ortaya çıkarıyor: Bu kapsamda, bir seri Osmanlı minyatürüne ait fragmanlar üzerinden lirik ses ile çizme denemeleri yürütüyorum. Lirik ses aracılığıyla, çizimin tekilleştirilen 'ben'lerini çözmeyi ve çizimi bir yitim ve hayatta kalma eylemi olarak keşfetmeyi amaçlıyorum.

Bu denemelerin her ikisinde de lirik 'ben'ler, yarı-tarihsel ve yarı-kurgusal bir tahayyülün içinde yer alarak, tarihsel zaman içinde 'orada olmanın' sınırlarını test ediyor. Bu şekilde lirik ses üzerinden, çizimin polifonik 'ben'lerinin açılabilirliğini ve lirik 'ben'lerin mimari çizimin yitiminin ve hayatta kalışlarının parabilimsel tanıklarından biri olarak ortaya çıktığını düşünüyorum.

1. INTRODUCTION: EXPERIENCING THE ENDS OF THE PROJECTED IMAGE

1.1 *Five Sunsets in One Hour: “A Country Sketch”*

Strolling up and down in the meanders of a hill, half an eye, I hunt for the lines that cut and obscure the clarity of the horizon line. As the moment of sunset approaches, it appears to me as if a certain extension of time is in work, delaying the arrival of the evening: As I set my eyes on the sunset, I decide to stroll a little bit more, and now, to my sweetest surprise, I *witness* the sunset once more. With a certain delightful curiosity, I take a few steps further longing for another; and indeed, there, I see the sun seemingly lingering a bit more at the border between the sky and the earth. Feasting my eyes on the blood orange range of colors ascending into the sky, postponing the arrival of the evening, I stroll yet a bit more, and I look at the sun that just took its leave of me, and watch her set again for a bit more while. This time, I believe it was the last set I could see for today. Resting, un-closeted with the darkening orange colored sky for a few more while.

Within these few steps that I have taken, I recall Roger Ackling’s “Five Sunsets in One Hour” (1978), which he describes as “a country sketch” (Url-1) with an oblique reference to the common artistic practices of drawing nature directly within the natural landscape (Figure 1.1). Ackling, wandering within the landscape, records five sunsets he could witness between 06.50 pm and 07.50 pm as he walks up the hill, by using a magnifier.

I keep hold on Ackling’s obscure sundial. I think in the meantime of the eschatological judgements predicting the end of the world (Figure 1.1). Would I have the magnifier and the paper, would I not take a stroll up and down, playing with this one particular ultimate hour of the world and transform this ultimate hour into a logarithmic state of delayed lastness? Now, I sit down and think of a timepiece as an incision of such an obscure experience.

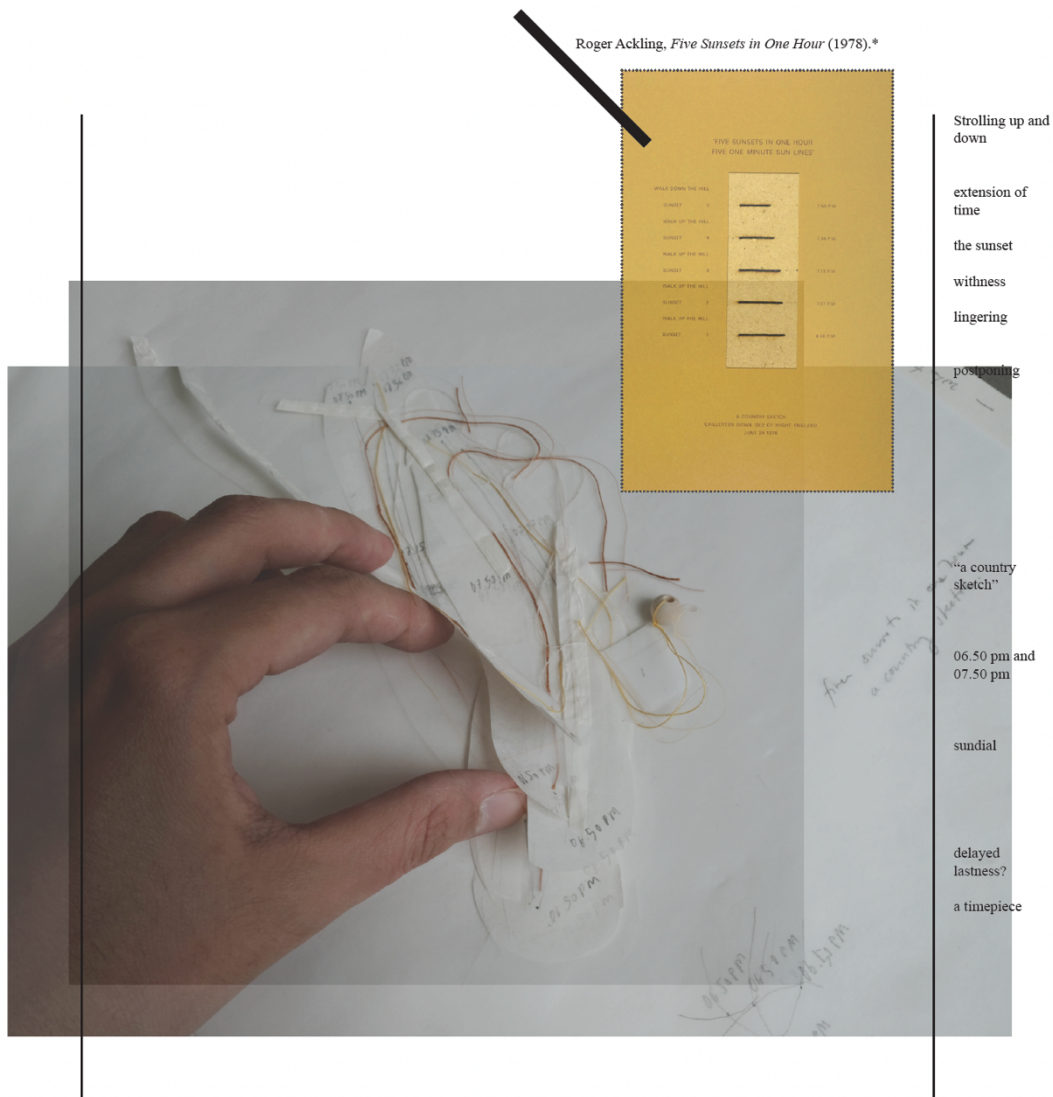


Figure 1.1 : Diagrammatic reading with Roger Ackling's *Five Sunsets in One Hour* (1978).¹

1.2 The Last Hours of The Life of the Projected Image (?)

This thesis initiated with the intention to address the growing number of recent declarations of the technologically determined ultimate end of the 'projected image' in architecture, which eschatologically extends to the 'end of drawing' in general. However, my main concern has never taken the form of addressing directly these recent end-declarations only. My main interest resides in dealing with and discussing the critical states of experiences of ends and the feelings of loss related to architectural drawing, and herewith in reflecting on the critical embodied states of architectural

¹ The image of *Five Sunsets in One Hour* (1978) is retrieved from (Url-1).

drawing and architectural making in a larger framework. In other words, my thesis does not take the form of an affirmation nor a direct denial of the end of the projected image. Instead, it intends to discuss more complex kinds of (traumatic) experiences of ends that might emerge as a feeling of loss (without affirming its ends) and the criticality that may unfold with it in architectural drawing.

Recently, especially under the impact of the rapidly emerging digital technologies, we encounter a variety of declarations predicting the ultimate death of ‘drawing’ or more particularly ‘the projected image’ in architecture. Mostly with reference to the current computerization in architecture, these declarations of death seem to systematically historicize our present time as a historic moment, marked by an irreversible and inevitable change already in process of happening.² One of the most recent and well-known predictions of the ultimate demise of the projected image is perhaps delivered by Mario Carpo in his book, *The Second Digital Turn* (2017). I will mainly focus on Carpo’s declaration, rather than addressing to these end-declarations in general.

Carpo shares his anticipation of the ultimate end of the projected image with these following opening lines:

From futurism and cubism to expressionism and architectural deconstructivism, perspectival images were proclaimed dead many times over in the course of the twentieth century. Modernist avant-gardes may have had few things in common, but they were united in their aversion to Renaissance perspective and to the perspectival view of the world. Yet, due to the domination of optical, mechanical, and then digital technologies for the creation of perspectival images, still or moving, perspective remained the dominant paradigm of our visual culture, and a staple of our culture at large, until very recently. Today at long last, the demise of the projected images may be happening for good- this time around, however not by proclamation, but by sheer technological obsolescence. (2017, p.99)

Carpo’s prediction of the end of the projected image and his historical narrative cannot be discussed separately from his definition of the projected image. Looking into Carpo’s main body of argumentation, I may put forward that his stance draws a historical reading of the projected image as a rather technologically determined evolution, based on a particular conception of the projected image as a set of successfully compressed and reproducible³ spatial data. His conception frames the

² For example, *The Death of Drawing, Architecture in the Age of Simulation* (Scheer, 2014)

³ See Carpo (2011).

projected image as a universal notational system used for building construction, successfully and economically transmitting the spatial data (such as perspective drawings and orthographic drawing sets). Accordingly, the ‘life’ of the projected image is essentially and vitally dependent on the actual validity of the technology which effectuates spatial data compression.⁴ Reframing the projected image mainly as an instrumental medium, and demoting the power of its imagery and symbolic realm over its vitality status, Carpo offers two options for the projected image, to be either ‘alive’ (valid) or ‘dead’ (invalid).

The division of the vitality status of an image into two dual modes (alive or dead) could be questioned: whether what seems to be a distinction at first glance, refers in fact, to the same order of time. This might seem, at first, a contradictory statement. Yet, culturally we encounter many other modes, that is either dead nor alive. Relatedly, ‘not alive’ does not necessarily have to correspond to ‘dead’; and ‘not dead’ does not necessarily have to correspond to ‘alive’. Indeed, ‘not dead’ or ‘not alive’ might be considered as unstable modes of suspension, oscillating in between, remaining uncategorizable. Giorgio Agamben, in *Infancy and History: The Destruction of Experience* (1993) refers to the distinction between ‘alive’ and ‘dead’ as a way to preserve the order of the adults, and that they could both be considered to belong to the same order. He states, however, that children and ghosts have been repressed by and cast out of the order of the adults, and writes relatedly that “funeral rites correspond to initiation rites, in their purpose of transforming these unstable signifiers [e.g. ghost, child] into stable signifiers [e.g. dead, adult]”,⁵ which make children closely similar to ghosts (Agamben, 1993, p.83). What seems to be a matter of two contradictory states, namely of life and death of an image, could be indeed discussed in terms of the conservation / manifestation of the same linear order of time – the

⁴ Although Carpo strictly grounds the vitality of the projected image upon the status quo of the transmission and compression method of the spatial data, he mentions the implications of alienation in his discussion that computational hyper-determinism may have caused (Carpo, 2017, p.94). Carpo suggests that the current rise of alienation may have been caused by a similar alienating mechanism initiated by the separation of hands of the makers from the tools of production during the Industrial Revolution (2017, p.81). Accordingly, today, as we continue to use computers just because they work, and as we do not necessarily have to understand how they work, the feeling of alienation against the big data rises (2017, p.94).

⁵ The notes in square brackets are my additions.

paradigm of the adult (or the adult-image), the apparent forms and techniques of which may change in time.

Similar kinds of linear historical prescriptions that assume a beginning, a universal evolution and an end have been criticized on various fronts since 19th century. Historical determinisms, the instrumentalization of the present for justifying the past or the future have been critically questioned as well - just as the internal conflicts and aftereffects of de-historizations, historical lobotomies have been critically judged. Instead of fixating the unstable signifiers related with history into stable signifiers, cherishing the instability of these signifiers appears as one of the main critical positions that has been taken against these kinds of chronological, assumedly objective and evolutionary prescriptions. Non-linear conceptions, disjunctions, discreteness, stratigraphy, palimpsestuous notions, subjective interpretations, structured and symbolic readings have been in circulation for a considerably long time now. The scope of this field of investigation is quite wide with manifold different forms, looking for alternative historiographies and alternative histories.

Yet, Carpo prefers to draw a historical prescription that apparently prevails against the above listed doubts. Within Carpo's framework, the end of the projected image is directly situated within the history of transmission of visual and spatial data. It is presented as a cleared chronological line ("Three-dimensional models have replaced text and images as our tools of choice for the notation and replication, representation and quantification of the physical world around us: born verbal, then gone visual, knowledge can now be recorded and transmitted in a new spatial format" (Carpo, 2017, p.129)). This clearing of the history into a legible chronological line seems to work hand-in-hand with the tactical exclusion of the obscurity of the symbolic, imagery and embodied reflections. He clearly states that he considers the demise of embodiment in architecture historically granted ("modern visual knowledge phased out the classical primacy of direct, tactile experience" (Carpo, 2017, p.104)).

Paul Emmons, author of *Drawing, Imagining, Building: Embodiment in Architectural Design* (2019), draws our attention to this dangerous but quite common tendency rising with the current computerizations in the field of architectural drawing.⁶ The danger

⁶ As well as Alberto Pérez-Gómez, Louise Pelletier among many others. One of the most notable works is *Architectural Representation and the Perspective Hinge* (Pérez-Gómez and Pelletier, 1997).

lies within the reduction of practice to production, and the ignorance of the vitality of the embodied imagination when it comes to the power of the tools (Emmons, 2019, p.217). Rather than accepting this imposed fate of an inevitable termination of the haptic and the embodied imagination in architectural drawing, Emmons, critically attempts to trace various historical trajectories of embodiment in architectural drawing, and to open a potential space for the possible reflections of embodied imagination in the future. Emmons' concern over the ignorance, exclusion or denial of the embodied imagination demonstrates a pressing urgency.

No doubt, it is not a matter of toss-up between rejection of the rationalization and the exclusion of the symbolic, imagery or of the embodied. Nor it is about finding a reconciliation of both. Emmons argues that the actuality of architectural drawing demonstrates indeed a more entangled situation compared to what the radically rationalized theory of architectural drawing claims to construe: It is more than a set of "reported" spatial information (Emmons, 2019, p.13).

Architectural drawing is, as Emmons emphasizes, mostly a tacit knowledge, "internalized bodily", that "can be difficult to articulate even upon reflection" (2019, p.11).⁷ As Brigid McLeer writes on Penelope Haralambidou's drawings, "[...] taking place [...] despite not fully understanding" (as cited by Haralambidou, 2013, p.16). The act of drawing is something that escapes our immediate understanding, that however is bodily experienced, "built up from childhood on top of which we add a modicum of rational knowledge" (Emmons, 2019, p.11). This tacit and enigmatic knowledge is importantly a matter of memory and the imaginal,⁸ that may occasionally not even be (re)located in time. Thus, when one draws, one inherently deals with the memories of not only the skill that one develops, but is surrounded with the obscure memories of manifold kinds, that one can and cannot re-collect. According to Michael

⁷ Emmons refers to Michael Polanyi's *The Tacit Dimension* (Doubleday, 1966).

⁸ As coined by Henry Corbin, "the imaginal" diverges from the imaginary and the fantasy by referring intrinsically to the cognitive power of the faculty of imagination (Frascari, 1998, p.253, with reference to Henry Corbin's *Mundus Imaginalis, or, the Imaginary and the Imaginal*, Ipswich: Golgothooza Press, 1976). "Neither the active nor the agent Imagination is thus in any sense an organ for the secretion of the imaginary, the unreal, the mythic, or the fictive. For this reason we absolutely had to find a term to differentiate radically the intermediate world of the Imagination, such as we find it presented to the mids of our Iranian metaphysicians, from the merely imaginary. The Latin language came to our assistance, and the expression *mundus imaginalis* is the literal equivalent of the Arabic 'alam al-mithal, al-'alam almithali, in French the "monde imaginal" [...]" (Corbin, 1977).

Young, drawing as a mode of work, “has within it a kind of discovery and exploration – or a mechanism of not knowing where it is going” (Young, 2022, p.186).

In a similar vein, Dalibor Vesely mentions that the one of the most critical danger in an understanding of an image deprived of any symbolic mediation is the claim that the projected image reduced to a mathematical method is taken as the “real nature” rather than a mediated picture of it. This understanding demonstrates “the domination of reality and the will to power” (2004, p.241).

Carpo (with a hint of humor) foresees that the end of the projected image will indeed annul the intermediary two-dimensional “image”– almost leveling the architect to God:

Around the mid-sixteenth century Jacopo Pontormo, the lunatic Florentine painter, could claim that while God needed three dimensions to create nature, painters needed only two to recreate it [...] As we can represent and reproduce the world *just as it was made* – in three dimensions- we need far less of that artifice today. Three-dimensional models have replaced text and images as our tools of choice for the notation and replication, representation and quantification of the physical world around us. (Carpo, 2017, p.129)

This statement⁹ implying the architect almost leveled to God with three-dimensional digital techniques in hand, seems to demonstrate the scope of Carpo’s prediction to be rather extensive; not necessarily restricted to the projected image, but extending to (two-dimensional) images in general, or to any intermediary, notational medium delaying the object, which at the last instance could mean ‘the loss of drawing’: Not only the techniques of projection drawn by hand, or orthographic drawings used for building construction, but all acts of drawing in general. He further argues that the

⁹ The conception of painting as a copy of the original could be criticized on its own rights. As Emmons repeatedly stresses, architectural drawing and representation should be discussed as a projective act, not as a mimetic one, and that drawing should not be misconstrued as an act of copying or documentation of what already exists in nature or what is “fully determined in mind”(Emmons, 2019, p.1-6). Yet, Carpo prefers to define the projected image as a descriptive, measured copy without any need to resemble the original in appearance, thus not indexical. According to Carpo, projection is a tool for precise documentation. Indeed, as a preparative argument, Carpo argues that it was the interest for scientific precision that has construed the two-dimensional flat copy “better” than the original, since the two-dimensional picture contains measured information as opposed to the three-dimensional identical copy of the original or even the three-dimensional original itself - thus making the two-dimensional copy a “a form of augmented reality.” (2017, p.111)

need to any notational medium (both two-dimensional or three-dimensional) will eventually fade-out (Carpo, 2023):

Over time, his [Alberti's] notational method took over every aspect of modern work. For many centuries that system worked well: notational, allographic work was essential to and inherent in the mechanical technologies powering the modern industrial world. Notational work and mechanical mass production rose together. Today, the two are falling together, because today's post-mechanical computational technologies no longer work that way. Today's robotic work is increasingly intelligent, hence unscripted: neo-autographic, and post-notational. (Carpo, 2023, p.75-76)

1.3 Drawing as an Embodied and Polyphonic Act: Questioning the 'I's of a Drawing

I will critically distance myself from any radically rationalized conceptions of the projected image as a purely instrumental construct, since it tactically excludes the power of the symbolic and embodied realm of drawing in architecture, and construes the history of the projected image as a chronological line beginning with its invention and concluding with its ending, trapped within a dualistic mode of life and death. Instead, I will mainly work through phenomenological approaches and post-structuralist readings of architectural drawing that shift the discussion from 'the projected image' to 'projection', and explore 'projection' as an embodied act (and experience) and symbolic form of thought. Accordingly, rather than restricting projection to a geometric technique used for the mimetic and descriptive representation of an architectural design or building, I will affiliate with ways for how projection could be considered as an embodied, imaginal act and an expanded field. In relation to this, rather than framing the temporality of a drawing within the adult order, in a dualistic mode of life and death, I hope to be inclusive of other complex modes of temporalities, such as childhoods, ghosts, and other forms of survivals.

The act of drawing in architecture, independent from the technique used, could be taken as a 'projective' act. In *The Projective Cast* (1995), Robin Evans argues that the act of oscillation is an important part of 'projection' and of "the projective cast". The term 'projective' refers to a rather transitional spatio-temporality, whereby ambiguity and uncertainty is cherished and celebrated. Evans envisions projection not as a single canon of geometry in the discipline of architecture, but as a broader issue, intersituated within "an expanded field" that concerns design.

This dynamic field, named by Rosalind Krauss in 1979 as “Expanded Field” cherishes plurality, variety and transitive relations, as opposed to singular terms, dualistic foundations and disciplinary autonomies. Historical narratives based on these disciplinary autonomies are also critically rejected. In this framework, modernism, for instance, could be read as a topography rather than a fixed period of time positioned chronologically in a historical lineage (1996). It does not have to be interpreted as an evolved, innovated example of its precedents, accepting passively a historical inheritance. According to Krauss, history could be read as a structure, rather than a genealogical tree, and accordingly, we may not have to speak of a beginning or an end. In Krauss’ words, we read:

“My” modernism is, of course, another name for a discursive field that, like any other such field, is structured [...] there was something to be gained from exploring its logic as a topography rather than following the threads of its narrative (Krauss, 1996, p.12-13).

In the context of sculpture, Krauss argues that practice does not have to be defined as a restricted medium, but “in relation to the logical operations on a set of cultural terms, for which any medium - photography, books, lines on walls, mirrors, or sculpture itself - might be used” (1986, p.288). We see a parallel intention in Evans’s argument, as Evans’s understanding of the projective in architecture cannot be defined as a ruled technical drawing, but a set of transitive, relational intervals between things. Though, it is not clouded with a logical structure, or an explicit structuralist point of view as Krauss’s argument.

In this expanded field, projective is that which relates thinking with imagining, imagining with drawing, drawing with building, building with our eyes and hands, our body. It is a slippery, translational field. In Evans’s words, “projection operates in the intervals between things, it is always in transitive” (1995). Evans’s reading of projection invites us to think of ‘projective’ as a set of dynamic relations concerning design, not a mere technical issue of architectural representation.

Evans opposes the general tendency to restrict the scope of projection in architectural drawing to a technique based on projective geometry and ‘descriptive geometry’, a technique that was widely disseminated during the 18th century, especially with the impact of Gaspard Monge’s same titled treatise. Instead of a frozen notion of projection, Evans’s argumentation of projective is based on a translative and transitive understanding of geometry in architecture (1995). He emphasizes that it “dwells in the

intervals between things” (1995). These intervals include geometric transfers, drawings, and image recordings mediated by two-dimensional planes, as well as three-dimensional objects, the space between two-dimensional and three-dimensional media, the space between the subject and two-dimensional and three-dimensional, bodily perceptions in motion both mentally and physically, including insight, imagination. Thus, in Evans’s definition, projection assumes the role of a transmissive movement itself, that seems to have the capability to oscillate between conflicting states: The projective cast is subjective when objective, mental when physical, tactile (haptic) when retinal (optical), metrical when it is related to light, two-dimensional when it is three-dimensional, external when it is internal, ... He writes: “... and I am exalted at the thought that I see through his eyes as well as mine” (Evans, 1995).

Similar to Evans, Emmons is in the opinion that the ‘projective’, rather than referring to a specific descriptive technique, suggests the conception of something that does not yet exist and is therefore an inherent characteristic of architectural drawings (2019). Evans prefers to discuss it in terms of “the projective” with an emphasis on its translational potentials (1995), while Emmons does so with an emphasis on the its embodied nature (2019).

Emmons’ take on ‘projective’ refers strongly to its etymological roots: *projection* is etymologically derived from *projectum* in Latin, meaning something that is “stretch out, thrust out, throw forth” (*proiecere*, *pro-* (forward), *iacere* (throw, impel)). Underlining the capacity of a ‘projective’ drawing to imply an unknown future open to interpretation and anticipation, Emmons likens projection to a dark mirror.¹⁰ He points out that the ‘projective’ oscillates between presence and absence and is related with imaginative acts, rather than deterministic, prescriptive and descriptive ones. (Emmons, 2019, p.4-5). Projectivity emerges between losing and arresting an image.

Arguing with a strong emphasis on the embodied nature of projection and architectural drawing, he criticizes the general assumption that positions projection as an 18th century discovery of a set of immaterial geometric systematic operations (in the form of the trilogy of orthographic drawings: plan, section and elevation). Instead, Emmons aims to make the survival of the repressed embodied origins of projection and of

¹⁰ “Dark mirrors were used for drawing and also for divination. Black mirrors are said to bring forth signs of the future, working according to one’s imagination.” (Emmons, 2019, p.4-5)

architectural drawing throughout history visible. Relatedly, while elaborating on the interpretive and imaginal nature of the ‘projective’, he prefers to draw his argument based on the act of ‘mark making’. Mark making whether on a paper, on a ground or any other surface, demands an imaginative interpretation:

Architects make marks on a surface and then interpret their implications for a future building, much as diviners interpret marks, whether with mirrors (catoptromancy), earth (geomancy), or in a myriad of other ways. Divination is important here as a cultural practice integrating the large range of tacit and intuitive knowledge that may not otherwise be present to the consciousness. (Emmons, 2019, p.3)

With these intentions and questions, Emmons traces the origins of the embodied nature of projection back to the traditions of on-site drawing and to manifold embodied connections between construction sites and drawing practices. Thus, he argues that “drawing was an index of construction” (2019, p.13). His framework stages an entangled situation whereby embodied practices and the indexicality of the sign engage with the rational, mathematical and geometrical operations.

In this framework, ‘projective drawing’ does not have to be instrumental nor instructive nor prescriptive. Hence the loss of its instrumentality (of its function to be instructive) would not jeopardize the vitality of drawing in architecture. In that regard, projective drawing demonstrates a potential to be considered as akin to a poetic image or a literary work.

With projection as an embodied act, it becomes impossible to speak of projection without bodies that engage with(in) it, nor not to hear the voices lurking around it. I would like to discuss further the conditions of such an embodiment of architectural drawing. Emmons mentions a certain “double act of embodiment” in architectural drawing:

Architectural drawing [...] includes both the drafter’s physical engagement with a drawing under construction as well as the imaginal body projected into the drawing of a future building. In performing a drawing, the architect feels as well as sees a design, uniting body with understanding. The drawing board is the architect’s stage for a vivifying performance, [...]. (2019, p.12-13)

Taking departure from Emmons’ “double act of embodiment”, I would like to continue this discussion on drawing not only as the stage of the architect, but also the stage of the projected/collapsed body within the drawing, and perhaps also the stage of the witnesses of the drawing, whose varying states of ‘being there’ are equally important.

In such a framework, the embodied act of projection depends not merely on the architect as a drawer (the author) and of the projected imaginal subjects occupying the space of the drawing (the textual subject), but it could also be inclusive of the embodied engagement of the viewer, the interpreter of the drawing (the reader, the reciter).

Because of this reason, I argue that the 'I' of the drawing is not singular, but could be considered similar to the lyric 'I', and does not have to be discussed within the plane of representation. According to Mutlu Konuk Blasing's (2007) definition, the lyric 'I' is not a substitute for a particular person, gains an ambiguity through the act of recitation of the reader: In other words, it is unclear whether the voice we are hearing is that of the author, or that of the reciter, or that of the listener, or that of the textual subject: there is a coexistence of 'I's of different temporalities. So, I consider the act of drawing to be 'polyphonic' in Mikhail Bakhtin's sense: projection could embrace, borrowing the definition from Bakhtin, "a plurality of independent and unmerged voices and consciousnesses" (1999) that is inclusive of, but not restricted to, the voice of the drawer, of the viewer, of the imaginal subject, etc. In that regard, the history of projection in architecture cannot be formulated as a clear line between an invention and an end of a technique. Instead, its temporality is anachronistically textured with a polyphony of entangled embodied experiences of these co-existent 'I's of drawing.

We might see, read about, feel or sense the "I"(s), "she"(s), "he"(s) or "they"(s) of the works. However, should the "I" of the drawing necessarily refer to the architect, or the imaginal occupants of the space? Relying on my on-going discussion on the polyphony of the 'I'(s), I am urged to think that there is an unknown compression in work that allows someone to shift in-between unfixed states: a compression of subjects to an undecidable poetic subject that cannot be claimed by anyone.

1.4 Un-Claiming the Experience of the End of the Projected Image: The Loss and The Survivals of Architectural Drawing

Though I critically distance myself from a conception of a purely technologically determined end and from a strictly referential and chronological historical narrative, and affiliate with drawing as a polyphonic embodied act, my aim is not a mere direct denial or ignorance of the end of the projected image, nor a denial of the loss of drawing as a groundless feeling. Instead, I am concerned with more complex kinds of

experiences of ends that might emerge as a feeling of loss. I think that the feeling of loss can come with a complicated criticality that does not necessarily affirm the end, nor be described simply as a defeat nor a failure, nor be explained in terms of a simple termination. This feeling of loss might be potent for setting a historical imagination in motion and for unfolding alternative temporalities of survival that overcome the notion of end.

Accordingly, in this thesis, I will discuss the loss of drawing in architecture as a potentially traumatic experience. ‘Drawing’ (prescriptive or not) has been historically considered as a secured and privileged ground for the architect to directly work hands-on and embrace as her/his own unique work, by eliminating any risks of alienation (Evans, 1997). Robin Evans points out that drawing has been defined as “a consolidation, a restoration, a simple relocation of investment” (1997, p.157). Similarly, Catherine Ingraham asserts that drawing in architecture emerges as a form of lamentation for the loss of building, as a form of anti-object of building (1998). However, she warns us about the danger of the recapitulation of its loss and of transforming into a new object (1998). In relation to this, I think that the loss of this secure ground allowing the architect to work hands-on as a drawer could be considered as a potential traumatic experience. It is the loss of – if I borrow Michael Young’s statement on “the speculative territory between image and drawing” – “a mode of work and as a way in which architects make disciplinary arguments” (Young, 2022, p.184).

Yet, I argue that this feeling of loss of drawing (without affirming its end) could be critical: This feeling of loss, instead of urging the architect to find another substitute for the lost object, might encourage the architect to explore drawing, not as a ground to monumentalize the drawing as an autonomous disciplinary object, or the drawer as the disciplined subject. On the contrary, this complex experience of loss could urge the drawer to deal with and reconcile with the feeling of loss by unsettling the role of drawer and the definition of drawing itself. As such, it would unfold other forms of survival of drawing, and overcome the notion of end.

In that regard, I find Cathy Caruth’s discussion of traumas (literally meaning wound) as “unclaimed experiences” (1996) quite critical, as she stresses on the ungraspable nature of traumas that, for this reason, cannot be located in time, and that cannot be known nor claimed by anyone. Caruth proposes and discusses that the concept of “unclaimed experience” allows us to speak of the “possibility of a history that is no

longer straightforwardly referential (that is, no longer based on simple models of experience and reference)” (1996). I think that her reading of traumatic experience in fictional works is especially poignant for my research, as she unfolds fiction (as opposed to archival materials) as a way of being faithful to its historicity, in its indirectness of telling and not-knowing by leaving the traumatic experience unclaimable.

The complex feeling of loss, that comes with the impossibility of being able to affirm nor negate the end of drawing, could unclaim the experience of the end of the projected image in architectural drawing. As such, rather than freezing drawing in an idealized past or replacing it with a future technology, unclaiming its end could unfold critical possibilities of architectural drawing, both with regard to its historical narrative and its future states.

In this thesis, I attempt to unclaim traumatic experience through the lyric ‘I’, for mainly two reasons: Firstly, as I have briefly discussed, it dissolves the ‘I’ of the drawing into polyphonic, unfixed and anachronic subjects, and therefore demonstrates a potential to unsettle the role of the drawer as the architect. Secondly, lyric ‘I’ has been inherently linked with a history of a traumatic forgetfulness. Blasing, in the context of literature, emphasizes that the traumatic transition from the fluid scape of the spoken word into the written script constitutes a wound – a trauma, which every human bears (2007). It is an experience that everybody directly goes through, yet becomes a forgotten memory that is impossible to recollect (2007). She argues that this shared wound from the childhood is exactly the locus of the lyric poetry and the ‘lyric I’. She writes: “the return of lyric poetry to an earlier relationship to words is not a regression but a willed return to a site of pain” (2007, p.62). However, this particular ‘willed return to the site of pain’ is not necessarily a chronological travel in time, but is characterized by the temporal obscurity and ambiguity of memories.

This re-turn to this site of pain is initiated through the recitational act: As a poem or a text is resurrected by the ritualistic recitation of a reader, the words of the poem now embodied as the breath are subject to a Dionysian dismemberment, whereby the separative boundaries between the words are softly dissolving. Perhaps reminding us of a very intimate experience we all have, when we first hear a foreign language with no reference to a script: A reflexive struggle to understand without being able to recognize the edges of the words. Blasing emphasizes that this experience is in fact

our forgotten memory of the childhood, a forgotten memory of the delayed perception of sounds as separate words (2007, p.47-48, 59, 92).

Blasing's emphasis lies upon the 'voice' and 'the embodied act' of recitation. Lyric 'I', by touching upon this ungraspable site of pain, does not regress in time: "An intersubjective history of subjectivity constructed around the "I" bonds communities of speakers – not only of contemporaneous subjects but subjects across different times and places" (Blasing, 2007, p.53). In "Writing Loss" (1993), Susan McCabe, looking into Elizabeth Bishop's collection of works, discusses that the act of writing could be a way not to "monumentalize" or "fix what is in the process of dissolution", but as a way "to come to terms with loss" through "a writing of a fluid and unfixed self" (1993, p.69). Her emphasis is on the language (as a symbolic order) as "both the wound and the only way it can be addressed" (McCabe, 1993, p.75).

In this thesis, I would like to explore drawing both as an embodied act subject to loss and as a survivor through which one can reconcile with its own loss. I do so through lyric voices in drawing, by unsettling the role of the architect as the sole 'I' claiming the drawing. Accordingly, I shift my course to artistic research methods based on the act of drawing that are inclusive of the embodied positions that the 'I'(s) of the drawing inhabit in the present time. The position that I take as an artistic researcher is also that of the unfixed 'I's of a drawing (the drawer, the reciter, the imaginal body, ...).

In *Artistic Research Methodology: Narrative, Power and the Public* (Hannula, Suoranta, Vadén, 2014), artistic research is formulated as a combination of "artistic process (acts inside the practice) and arguing for a point of view (contextual, interpretive, conceptual, narrative work)" (p.15). According to this definition, artistic research unfolds reflective positions on the relevant artistic practice, that require the researcher-artist to shift positions between an intimate practicing state and a distanced reflective (verbalizing) state with no predetermined chronological order: "Being engaged in an artistic process means moving back and forth between periods of intensive (insider) engagement and more reflective (outsider) distance-taking" (Hannula, Suoranta, Vadén, 2014, p.16).

Textured with these positional shifts, this artistic research has proceeded with no predetermined structure, which made it difficult to verbalize in a clearly outlined whole, but allowed itself to be verbalized almost as a stream of consciousness. I found

myself re-reading and re-writing my theoretical readings, writings and artistic practices, not only in order to reflect on, interpret and understand my work, but also to share this process in a communicative manner.

My research is presented around three chapters, all of which are coevally linked and developed with one another. Taking departure from the recent predictions of the end of the projected image and from the threat of the loss of drawing in architecture, it starts with a “wound-reading” of architectural drawing, which interrogates the wounds (traumas) and survivals of architectural drawing in the shadow of projection. This wound-reading is an attempt to re-read and re-write my contextual studies (Figure 1.2). In its obscureness, it is, as opposed to an anatomical dissection that systematically cuts a body to see what is hidden underneath its skin, encourages myself (and the reader) to palp the skin of my readings, and have an intimate understanding of the body of my reading. In that regard, it hopes to be a timepiece similar to Ackling’s obscure sundial: Incised through my voyage, it hopes to be hold within the readers’ hands, and to be palpated as well (Figure 1.3).

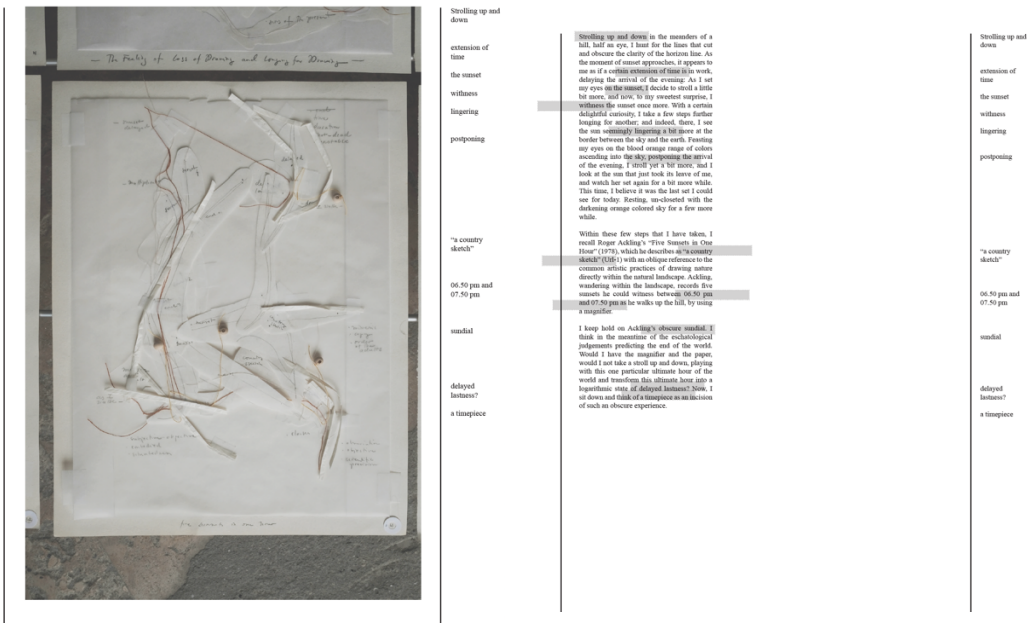


Figure 1.2 : Wound-reading for the constellation “Five Sunsets in One Hour”.
Diagrammatic cut-outs (on the left) and the writings (on the right) as recitational pairs with a vocabulary extraction at the sides by B. Avanoğlu (2024).



Figure 1.3 : Wound-reading: photographic documentations of the embodied reading of the diagrammatic cut-outs by B. Avanoğlu (2024).

This wound-reading is developed as an experimental reading and writing processual method. It is an exploration of the unfixed positions that I take as an artistic researcher between an intimate engager (not necessarily as a drawer practicing drawing but also reading about architectural drawing) and a reflective distant-taker to these intimate engagements. It attempts to do so by exploring recitational acts (lyric voice) through “a writing of a fluid and unfixed self”, circling between first-person musings and re-reading my own writings as if they are written by a third-person.

Especially tracking structuralist and post-structuralist critique of the authorial positions of the writer and the Barthesian “death of the author”, this wound-reading invites the researcher to be an embodied reader of her/his own readings as well. Roland Barthes’ seminal essay ‘The Death of the Author’ which was published in 1967 and Michel Foucault’s text ‘What is an Author’ appearing in 1969 are the influential texts in this context, which takes and offers critical positions on authorial positions. Roland

Barthes, by announcing the death of the author, breaks the father-child relationship between the author and the book, freeing the text from its obligation of a final signification and from being an object of decrypting. In Barthes' vision, the reader is cherished, and the act of reading is transposed from its passive position into a creative one (Barthes, 1977). Foucault introduces another framework drawn by an author function, where he distinguishes between an author and writer. As also addressed in the title of his essay (what is an author?), the author becomes a mode of existence of a discourse, rather than an indication of the person who has written a text (Foucault, 1997).

Breaking the father-child relationship between the author and the book, my wound-reading hopes to unfold alternative modes between the writer and the writing which are more reciprocal and reflective in their character. Taking the forms of explorations of the reciprocal and reflective relations between the mother and her child in Mary Kelly's *Post-Partum Document* (1973-1979) as a critical reference, my wound-reading and its recitational table intend to set a reciprocal relationship between the writer-reader and the writing as a sensual, emotive and charged space for the lived experience of both the writer-reader and the writing – not as an operative ground generating a structured thesis.

Similar to Kelly's *Post-Partum Document*, my wound-reading is developed as a table consisting of polyphonic registers of signification: iconic, indexical and symbolic such as diagrammatic cut-outs, writings, first person musings, vocabulary extractions, photographic documents of embodied experience, collection of images (Figure 1.4, Figure 1.5, Figure 1.6, Figure 1.7, Figure 1.8, Figure 1.9). It is not structured on a diagenetic temporality (of the growing child), and does not aim to mock an analytical language as Kelly's *Post-Partum Document* does at certain instants. Instead, it is lyrical in its character and is textured with cyclical repetitions.

[illegible]

Figure 1.4 : Wound-reading for “the last hours of the life of the projected image” by B. Avanoğlu (2024). It consists of diagrammatic cut-outs, writings, first person musings, vocabulary extractions, photographic documents of embodied experience, collection of images.

[illegible]

Figure 1.5 : Wound-reading for “the last hours of the life of the projected image” by B. Avanoğlu (2024).

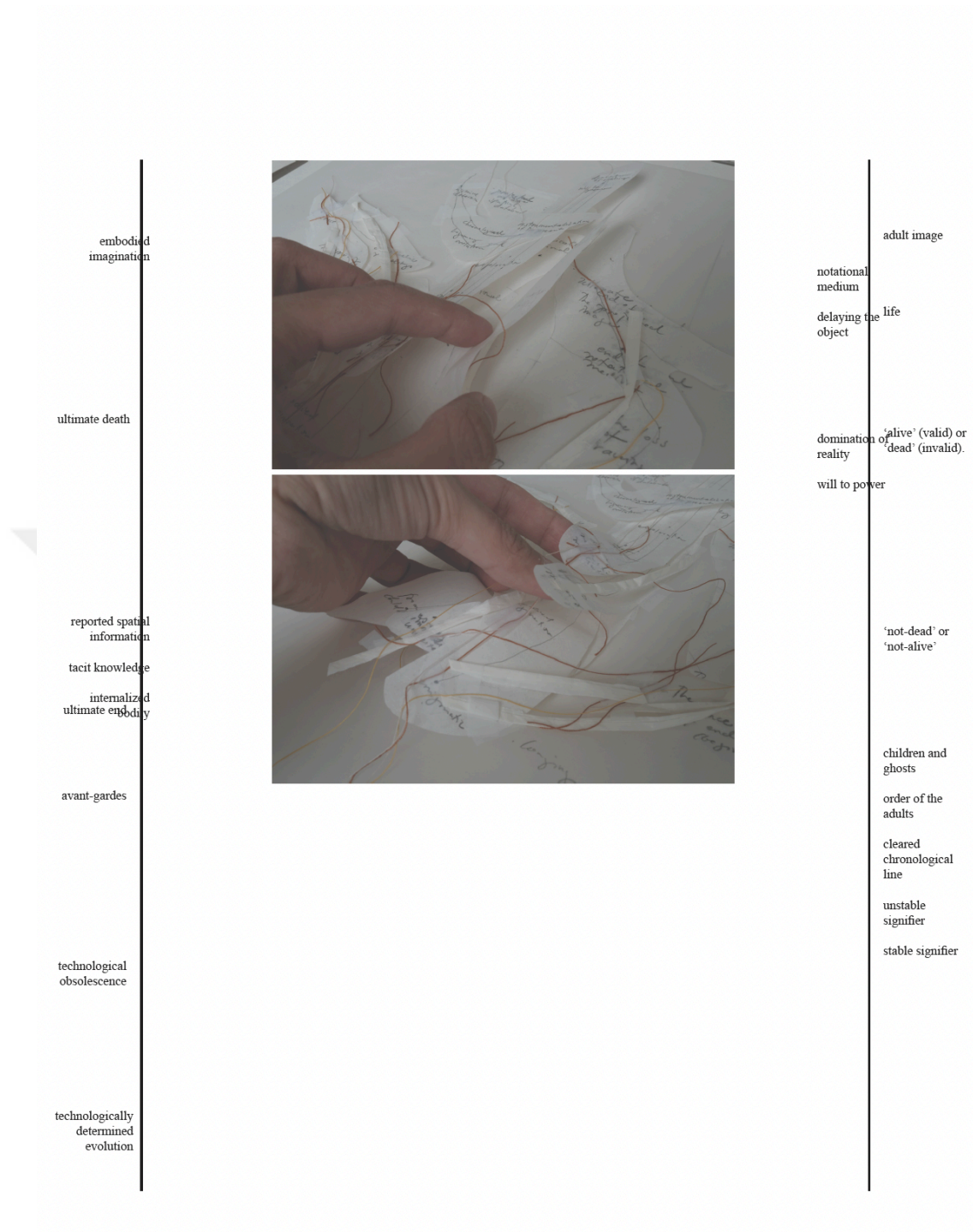


Figure 1.7 : Wound-reading by B. Avanoğlu (2024): diagrammatic cut-outs with a vocabulary extraction at the sides.

Recent researches on loss (of people in particular) and on mourning executed by the research group The Drawing and The Space at the KU Leuven Department of Architecture (Url-2) pursue similar approaches. Explorations of drawing as “the boundary-object” aims to generate “connections between different actors through openness and verbalization” (Lagrange, Van Den Berghe, Diels, 2021, p.243) on three

chronological levels by writing and drawing: “verbalization with the self, verbalization with others and eventually verbalization with the unfamiliar.” (Lagrange, Van Den Berghe, Diels, 2021, p.271). Although my method of wound-reading is not structured chronologically and although it does not involve participatory actors “categorized for reflection as expert, enabler, potential victim and beneficiary” (Lagrange, Van Den Berghe, Diels, 2021, p.245) in its process, I am in the opinion that my emphasis on the unfixed positions of the researcher and its polyphonic voice shares similar concerns when dealing with loss and mourning.



Figure 1.8 : Recitational table of the wound-reading by B. Avanoğlu (2024).

In relation to this wound-reading, this thesis continues with two coeval trials on my artistic processes through which I approach a set of ‘aged/‘dead’ drawings to un-claim the experience of their postulated ends. With the intention not to fall into any dangers of claiming, I prefer to pursue a fictional indirectness instead of a historical scholarly study of archival materials. Within this fictional indirectness, I will evade any direct referentiality or making any claims on narrating the historical ‘facts’ of these ‘dead’ drawings, but achieve a charged historicity through relevant artistic practices that I discuss in my wound-reading.

One of these trials tracks our repressed embodied engagement with an ‘aged’ projective drawing, astrolabe, now, considered to be replaced by mechanical and

digital clocks. This reading attempts to step out of the widely accepted historical genealogy prescribed for the astrolabes, does not rehearse the astrolabe as a consistent spatio-temporal celestial map, and does not locate it historically within the origins of computerization. Instead, this reading unfolds an entangled historicity of its survival through the unfixed situatedness of the time-reader. It attempts to do so through an artistic practice akin to Aby Warburg's reading of images in his *Bilderatlas Mnemosyne* (1924-1929): an analogical and anachronic reading mainly between astrolabes (8-16th century) and John Hejduk's time-piece *The Collapse of Time* (1987). Instead of panels of images, I will have my note-books that includes found images, as well as my own drawings and notes.

My other trial is an intimate embodied act of drawing that I perform unfolding a fictional drawing table, for the investigation of the 'malady' of a set of 'dead'/'aged' drawings that have been historically categorized into the childhood of images: fragments of a set of Ottoman miniatures, the so-called 'ends' of which are rather controversial. This chapter, by collapsing the drawing of the past with a drawing act of the present through a series of recitational acts and lyric voice in drawing, intends to unfix the 'I's through lyric voices in drawing and explore drawing as an act of losing and surviving. The act of recitation may question the singularity of the "I" of a drawing and may be inclusive of the embodied presence of the reader situated in the present time. Through the embodied act of recitation and re-drawing, the 'I's associated with the drawing can be questioned or annulled / reconstituted / resituated through the nomadic temporalities of these poetic subjects, creating a drawing in permanent construction, that is not institutionalized upon 'conserving' 'claiming' and 'saving' the 'original' drawing, nor affirm its obsolescence.

Finally, in both of these trials, the lyric 'I's, by taking part in a quasi-historical imagination, test the limits of 'being there' in historical time. Where in time are the 'I's located in relation to a drawing? I think that these 'I's emerge as one of the para-scientific wit[h]nesses of the loss and survivals of architectural drawing.



Figure 1.9 : Recitational table of the wound-reading by B. Avanoğlu (2024).

2. A WOUND-READING

2.1 The Feeling of The Loss of Drawing¹¹

2.1.1 Drawing as a form of lamentation of the loss of building

Architecture, as described by Catherine Ingraham, “laments the loss of its own objecthood, that is, the object as a bounded “owned” entity” (1998). One of the conventional objects of architecture has been most (in)famously described as ‘the building’; ‘the building’ has been considered as the ultimate stage, all architectural endeavors are in anticipation of. Ingraham problematizes the way architecture laments the loss of building and how it consults its anti-object in response:

And bewilderingly, it is forced to use the (virulently) anti-object, the object-full-of-holes, language in order to enunciate this object-grief. But, as will become clearer, lament is a type of discourse that obsessively retraces the outline of the lost object. So, lament, perhaps like all nostalgic discourses, does not relieve architecture’s grief; it doubles it. (Ingraham, 1998, p.130)

In this context, Ingraham takes both drawing and language as forms of inscription, and accordingly handles drawing as a form of language (1998). Hence, drawing steps forward as one of the anti-objects of architecture, as a form of lamentation for ‘the loss of building’. Ingraham warns us, however, that drawing as a form of lament, in turn, could become or build ‘the new object’ as a recapitulation of its loss (Ingraham, 1998, p.114).¹²

‘Drawing’ has been posited throughout history characteristically within the most particular gap that has been assumed to exist between the architect and the thing that she/he designs. Robin Evans explains that this characteristic gap between the architect and the designed object causes a “displacement of effort” and “indirectness of access”; and thus requires most of the time an intervening medium, on which the architect can

¹¹ For the wound-reading of this chapter, see APPENDIX-A.

¹² She specifically refers to Robert Venturi and Denise Scott Brown’s theory and practice.

directly work hands-on – which is almost always the drawing (1997, p.156):¹³ Following the recognition of such a displacement of effort, ‘drawing’ emerges as one of the options left for the architects to directly work hands-on and adopt and embrace as their own unique work, eliminating any risks of alienation, whereby the drawing table transforms metaphorically and physically into their very own construction site. This quite special position of drawing is enhanced even more by joining “architecture to the other visual arts more securely by insisting that only that which the architect manipulates with his own hands is his work” (Evans, 1997). Thus, Evans points out that drawing has been defined as “a consolidation, a restoration, a simple relocation of investment within the region staked out long ago as belonging to architecture” (1997, p.157). According to Ingraham’s and Evans’ position, it seems that the lament for the architect’s loss of building has secured ‘drawing’ a privileged historical position in architecture over the years. Thus, drawing in architecture has been stigmatized as an ‘anti-object’ by the loss of its object – the building.

This distinctive position that drawing has secured in architecture has been particularly reinforced by the highly increased interest of the art market in architectural drawing between 1970s and 1990s.¹⁴ Elizabeth Diller, in her essay “Autobiographical Notes” (2001) mentions that the art market was one of the determinant factors offering an alternative ‘economy’ for the architects:

It was not until architectural drawing became a consumable product on the art market during the recession of the seventies that drawing finally freed itself from the economy of building. “Paper” architecture filled the lull in building activity. But for a new generation of architects whose practices were not yet active enough to be slowed down, drawing offered an alternative form of practice. (2001, p.131)

Manfredo Tafuri, with an explicit critique of the divorce from the object of loss, describes this condition with the following words: “Leo Castelli, in New York, immediately seized the opportunity to merchandise the images consigned to the sheets on which our “untimely ones” deposited “images as deeds” (1998, p.161).¹⁵ Similarly, Evans also points to the re-discovery of architectural drawing beginning 1970s, with

¹³ Evans’s article “Translations from Drawings to Building” is originally published in 1986.

¹⁴ For an extensive research, unearthing the ‘twisted’ relation between the art market and the so-called ‘paper architects’ (who has been regarded as ethical), see *Drawing On Architecture: The Object of Lines, 1970-1990* (Kauffman, 2018).

¹⁵ Originally published in 1974.

an emphasis on its emergence as a “consumable” art form. As such drawing emerges more as a visual art form that is concerned with its own constitution rather than with a mimetic referral to a building (1997, p.160).

Evans is critical of how drawing in architecture has herewith been re-affirmed as a battlefield between instrumentality and art, between practice and theory:

I would like to avoid this partisanship, so much more effective in drowning out sense than articulating it, but it should be said that in the present climate the tendency is generally to place the abstract and the instrumental within the orbit of a suspect, culpable professionalism, allowing the direct and experiential presence only within a covert architecture which can never be revealed fully in the former, and which shows up as so many sporadic episodes of resistance. In consequence the direct and experiential appears far more ethical and far more interesting, far more at risk and far more real than the indirect and abstract approach. (1997, p.161)

The picture Evans draws, is not unfamiliar to me, although more than 35 years have passed since he wrote his article. Especially, during my undergraduate education I was frequently tended to find myself in similar polarized situations, which, however, could not be purely described in terms of an opposition between profession and academia, but were, in a larger picture, textured with serious political oppositions. Within such context, we may see that the critical approaches that base their theory and practice mostly upon the act of drawing, opposes almost always the pure instrumentality of drawing. As a contemporary researcher who implements drawing as a creative and critical investigatory tool, Penelope Haralambidou seems to be aligned with such a positioning as well:

[...] my research also originated as an *attack* aimed at perspective construction and a need to transgress the underlying syntax of architectural representation. *Frustrated* by the fact that even in its contemporary digital phase architectural drawing relies on orthographic projection and a Cartesian understanding of homogeneous space, I sought to unravel its foundation.” (2013, p.13)¹⁶

Instead of “geometric *instructions* to build”, she prefers to employ drawing “as an investigatory tool in a sometimes refreshingly indulgent, philosophical pursuit [...]” (2013, p.14).¹⁷

¹⁶ Italics are my emphasis.

¹⁷ Italics are my emphasis.

Although drawing (as an anti-object of building) emerges as a form of lamentation for the loss of building, and is relatedly mostly associated with critical positionings in architecture, drawing, depending on its form of lamentation, might demonstrate dangers of recapitulating the lost object by objectifying the drawing itself. Yet, drawing might offer other alternative ways to cope with its loss.

2.1.2 Lamentation and nostalgia

Ingraham relates lament with nostalgia: “Lament is a form of nostalgia and is accordingly a return of some kind to a past scene” (Ingraham, 1998, p.114). *Nostalgia*, etymologically derived from Greek words *nostos*, meaning *return home*, and *algos*, meaning *pain*, is most commonly defined through a kind of *homesickness*, whereby the past becomes the object for longing, identified with the image of a home, that is no longer obtainable. It comes with “the security and comfort of a known past”, instead of the promise of a “cleansed future” (Larsen, 1983).

Nostalgia could be further elaborated as a longing for something that has remained in the past, far away, which, however, is no longer available, in the present. It is a “modern disease” against the modernist notions of innovation, improvement and progress (Huyysen, 2006):

Nostalgia's primary meaning has to do with the irreversibility of time. [...] Since the European seventeenth century, with the emergence of a new sense of temporality increasingly characterized by the radical asymmetries of past, present, and future, nostalgia as a longing for a lost past [...].(Huyysen, 2006, p.7)

Nostalgia, as a longing for the lost innocence of the past, has been related with the symbolism of childhood and pastoral scenes capturing the eden of earlier days (Lasch, 1990)¹⁸ as opposed to the sins of the present and the city. Thus, the past, as captured as an image of security and innocence, is almost always in the danger of idealization and glamorization, just for the sake of escaping and divorcing from the harsh or ordinary reality of the present and finding shelter “in the warm folds of history’s flesh” (Larsen, 1983). This escape into an idealized past from the reality of the present or the future, in turn, makes nostalgia a form of fantasy (Larsen, 1983) creating a deceptive image of the past. Hence, although identified with a longing for a past scene, nostalgia

¹⁸ “The nineteenth century ‘shifted onto the child... the obscure tradition of pastoral, as William Empson has observed. (...)’ (Lasch, 1990).

may have nothing to do with memories, as it is at times highly idealized, “frozen in perfection” (Lasch, 1990). In Larsen’s words, we read: “posing as reality, the story is fantasy. Posing as history, it sanitizes the past. Pretending to realism, it makes its escape into the false exotic. [...] Desire for the past is a dangerous tyranny” creating “a superior “dream” world” (1983). Yet, history may be indeed that “what hurts” (Jameson as cited in Hays, 2010, p.19-20).

Indeed, the promise of progress of the future and the promise of a security of an idealized past share a certain fraternity in terms of the danger they both bear of not making a critical understanding of time. Instrumentalizing either past or future, makes both “ideological twins” of each other (Lasch, 1990). In that sense, Carpo’s faith in the future, and a strict nostalgia in return may both turn out to be authoritative in their own terms rather than critical, finding solace in their own claims of reality of either the future or the past: “Nostalgia will come to a false conclusion that the past is real.” (Larsen, 1983, p.467)

Yet, there is always the possibility for nostalgia to transform “into a symbolism that acclaims¹⁹ the possibility, even the desirability of [...] future” (Larsen, 1983). In this context, Huyysen discusses ruins, as remainders of an absent past, as a form of nostalgia. He specifically focuses on Italian architect Giovanni Piranesi’s famous *Carceri* etchings as a critical form that could be discussed in relation to nostalgia, differing from the Romantic take on ruins (though strongly influencing), which “mostly tended toward domesticating and beautifying ruins by way of the picturesque” (2006, p.14). Opposing the “naive belief in progress and the moral improvement of mankind” (2006, p.14), Piranesi’s ruinous *Prisons*, posit themselves “between sentimental lament over a loss and the critical reclaiming of a past for the purposes of constructing alternative futures” (Huyysen, 2006, p.9). Diverging from Tafuri, Huyysen is in the opinion that Piranesi differs from the avant-gardes in its speculative motive in the past:

Equally important, however, is a fundamental difference between Piranesi and the historical avant-garde. Piranesi’s imagination is not energized by some constructive utopian ideal of multiperspectivalism and spatial fluidity (Eisenstein); nor does he privilege montage or the

¹⁹ In the article the verb is in past participle (“acclaimed”).

fragment in the same way. He rather remains haunted by the threatening aura of ruins, by their oppressive interlocking of past and present, nature and culture, death and life. (2006, p.19)

We may suggest that in *Carceri* there is a serene feeling of loss of home and of harmony of the universe, that does not lead to the recapitulation of the lost harmony nor a solace in the image of home. On the contrary, this feeling of loss leaves the object of loss as unobtainable. People, rather than finding a shelter under a roof, are imprisoned in the endless interiority of ruinous and uncannily massive construction sites that seems to be under constant construction. *Carceri*, does not affirm a glorious golden Eden through the image of ruins, nor does it affirm a progressive future in the promise of construction, and collapses into an uncanny image of terror of the past and the future. Piranesi writes, out of fear pleasure is born (2004, originally published in 1769). The loss is dreaded but it seems to be a source of delight at the same time. The feeling of loss creates an unstable state, which seems to transform into, if we apply Tafuri's phrase, a manifestation of the impossibility of plan (1987).

The relation of Piranesi's *Carceri* with nostalgia is quite intriguing, as one encounters a feeling of loss and pain, of *heimweh* (homesickness) that ironically takes the form of *unheimlich* (unhomely). A detailed study goes beyond the scope of this chapter. Leaving Piranesi aside for a while, within the anachronism of a possible critical nostalgia, what really intrigues me, is in Huyssen words "[...] is the imagined present of a past that can now only be grasped in its decay" (Huyssen, 2006) or, going one step further, alternative futures of a past that can only be grasped in its decay.

In a similar vein, George Baker, draws our attention how nostalgia could be a critical practice "as opposed to compensatory or reactionary [...] gesture". Addressing current discussions on the end of the analogue life of photography, the criticality of nostalgia unfolds through "confronting loss by getting lost":

All nostalgia is belated; that is its condition. [...] Instead, such nostalgia, such longing, lives with the past as lost, history as decimated. It seizes upon the past not to be fixated there, to halt any further change, but, paradoxically, to experience the past as an opening.

Longing in this sense—[Svetlana] Boym calls it "reflective nostalgia"—attempts to hold on to the past as a set of fragments that will never add up to a whole or complete history "as it was," but only exist as a set of disjunctive shards to be placed into ever new combinations, new relations, new constellations of what now might be, and what never in fact was. [...] It is a way of confronting loss by getting lost. (Baker, 2023, p.14)

In that regard, nostalgia is not necessarily bound to place, but most importantly to conditions of time. Referring to Svetlana Boym, Baker draws our attention to a “time’-sickness” rather than of a ‘home’-sickness. He asks, “is there, [...] a melancholia of time?” (Baker, 2023, p.12):

At first glance, nostalgia is a longing for a place, but actually it is a yearning for a different time—the time of our childhood, the slower rhythms of our dreams. In a broader sense, nostalgia is a rebellion against the modern idea of time, the time of history and progress. The nostalgic desires to obliterate history and turn it into private or collective mythology, to revisit time like space, refusing to surrender to the irreversibility of time that plagues the human condition. (Boym as cited in Baker, 2023, p.13)

Although there is always the danger of falling into a motive of recapitulation of the lost, the feeling of the loss of drawing (now as a condition of time, a potential relic of the past) does not have to transform into a deceptive illusion of a glorious past, nor an “excessive reliance upon the aura, tone, or achievement of past works”²⁰ nor a rehearsal of the “echoes and aesthetic vocabulary of the past” (Larsen, 1983, p.464). Instead, the criticality of the feeling of loss may emerge from the shadow of the lost, by “getting lost”.

In “Writing Loss” (1993), Susan McCabe, looking into Elizabeth Bishop’s collection of works, discusses that the act of writing could be a way not to “monumentalize” or “fix what is in the process of dissolution”, but as a way “to come to terms with loss” through “a writing of a fluid and unfixed self” (1993, p.69). Her emphasis is on the language (as a symbolic order) as “both the wound and the only way it can be addressed” (McCabe, 1993, p.75).

What would the loss of drawing in architecture (even in the form of a speculation) mean? The loss of drawing, the hegemony of which, according to Evans, “over the architectural object has never really been challenged” (1997, p.165)? The loss of the anti-object of architecture? Would it mean the end of its lament for building? Would it mean the loss of its anti-object in exchange for the compensation of the once-lost building itself? Perhaps, not quite, it could not be such a clear equation, going back and forth, trapped between drawing and building. I argue that, similar to McCabe, drawing could be both the loss and the only way it could be addressed. This position

²⁰ I am applying Larsen’s phrases to my research topic, (1983, p.464)

cannot be discussed independently from the study of drawing as a symbolic construction.

2.1.3 The question of drawing as a symbolic construction

The study of drawing as a symbolic form of thought divorces from the conception of drawing as a ‘true’ image of ‘reality’, and correlatively it critically opposes the conception of drawing as a purely instrumental construct. According to this understanding, drawing and image is deeply textured with manifold symbolic reflections of the cultural and historical field it is situated within.

Most famously, Erwin Panofsky’s study of perspective as a symbolic form²¹ opposes the conception of perspective as a natural true image, and investigates it as a form of thought, as a symbolically “constructed” image (Panofsky, 2017, p.12) within a cultural field, demonstrating “the mentality of its period and people” (Evans, 1995, p.126). Panofsky’s study of perspective on the level of symbolic structures, disputing the claim that perspective is the true image of nature, and arguing against the domination of perspective has proven itself to be an impactful study for the history of art, breaking up with a history of categorial styles. This framework also aligns with the proposition that the avant-garde’s attack against the projected image and against perspective was not directly against perspective itself, but was addressed mainly to the symbolic structure or the form of thought that has been closely related with perspective – primarily the Cartesian understanding of space and realism.

Yet, one needs perhaps to be cautious of taking direct correspondences between the systems of thoughts and their symbolically matched built forms much further, as they might lead to ambitious generalizations (and perhaps oversimplifications) of an assumed harmony between a cultural system and its built forms as drawings. Evans puts similar concerns into words as follows:

Is perspective really the evil in our eye? Is it so hopelessly bound up with the philosophy and politics of domination? Is there something indiscriminate, something of the witch hunt in the accusations against it? [...] Every kind of classical geometry has been condemned already for murdering intuition by substituting quantitative for qualitative judgment. For the most part the case rests on this assignment of collective guilt. [...] There is some truth in the complaint that

²¹ *Die Perspektive als symbolische Form*, originally published in 1924.

perspective dominates and shapes vision; that it puts perception in the service of authority. There is some truth in all this, but it is not the whole truth. (1995, p.129)

Similarly, I am also cautious of carrying drawings as symbolic structures too far. Yet, the symbolic realm of drawings is not to be denied; it constitutes a considerably important portion of the mnemonic context that has been built around drawing in architecture. In this sense, I find Vesely's and Pérez-Gómez's elaborations on the term symbolic especially intriguing.

Dalibor Vesely, delivers the classical definition of symbolism as "the visualization of the invisible (*per visibilia ad invisibilia*)" in his book *Architecture in the Age of Divided Representation, The Question of Creativity in the Shadow of Production* (2004). Vesely writes that symbols "acquire the status of a symbol only under certain conditions, which is a special manifestation of meaning," within a cultural field (2004, p.85), stressing on the visibility of the phenomena and its power to set a communicative ground.

Shifting the focus from the communicative nature of symbols to the creation of a poetic image, Pérez-Gómez draws our attention to the links that *symbolon* has with *eros*, *philia*, love, desire and friendship. Etymologically derived from *syn* meaning 'together' and *bole* 'a throwing, a casting', *symbola* were tokens asymmetrically broken in half, to be put back together to confirm the identity of someone and the linkage in-between. Pérez-Gómez emphasizes on the broken, fragmentary characteristics of a *symbolon*, stating that a *symbolon* "evokes a missing whole and an object of desire that is both present and absent", that is, according to Hans-Georg Gadamer, "a token of remembrance" (2006, p.112 & p.114).

Pérez-Gómez's particular emphasis on absence, loss, desire and memory encourages metaphoric and analogical thinking, imagination and the imaginal rather than a literal correspondence of two halves of a token. In this understanding, 'loss' – instead of data storage – seems to be inherent to drawing as a symbolic construction:

Drawing is typically imagined as an additive, connective and creative process. Adding marks to paper sets up a mimetic lineage connecting object to hand to page to eye, creating a new and lasting image captured on the storage medium of the page. Or does it? A strand of art historical thought from Pliny to Derrida emphasizes what is lost in drawing, exploring the drawing process as a phenomenon that begins from a point of blindness or looking away and proceeds from a perspective of extreme myopia. Implicit in the myopic movement of the stylus is loss

of perspective, direction, intention or foresight, such that drawing can be imagined to proceed in a state of not knowing. (Norwood, 2020, Url-3)

Reading the symbolic through such frameworks based on desire and the poetic image, indicates to a delayed-ness in time (as Eros delays satisfaction), rendering the conception of meaning not as an instantaneous event but rather as a prolonged procession and play of desire. On the prolonged procession of longing especially with regard to Eros, Anne Carson writes

The Greek word eros denotes ‘want,’ ‘lack,’ ‘desire for that which is missing.’ The lover wants what he does not have. It is by definition impossible for him to have what he wants if, as soon as it is had, it is no longer wanting. This is more than wordplay. (Carson, 1988, p.10)

Desire moves. Eros is a verb. (Carson, 1988, p.17)

As we speak of a symbolic realm of drawing, it may be difficult to isolate the verb Eros, or an affair of love from the discussion.²² We may set forth that it is never merely and directly the drawing itself that is on stake.

I believe that especially because of this undeniably strong symbolic realm and mnemonic presence attached to the drawing (and not merely directly the drawing itself), ‘beloved’ drawing cannot be abandoned, cannot end or be ended ‘just so’ with the emergence of new tools. On the contrary, its unstably prolonged linkages (of time, materiality and meaning) become even more pressingly urgent. Yet, the feeling of loss of drawing may not be denied either.

2.1.4 The feeling of loss of drawing in the absence of its end

In 2012, Michael Graves, one of the New York Five,²³ writes “in defense of drawing” in his essay “Architecture and The Lost Art of Drawing” (2012, Url-4, Url-5). Graves claims that drawing in architecture can never be dead, yet, he describes it as a “lost art.” Quite strangely, at a certain level, he seems to accept the loss of drawing, while he is indeed denying its death at the same time. Re-framing the current threat on drawing as a scission between analogue drawing and digital drawing, he praises the

²² With references to Jean-Luc Nancy and Roland Barthes, Anđelka Bnin-Bninski also asserts: “It is the pleasure from the act of drawing that reveals its inherent vulnerabilities and imbues the line with critical potential” (2021, p.309).

²³ the New York Five are Peter Eisenman, Michael Graves, Charles Gwathmey, John Hejduk, and Richard Meier.

hand-mind-eye relationship, and argues that the embodied experience cannot be possibly replaced by computers: In his words, we read: “Architecture cannot divorce itself from drawing, no matter how impressive the technology gets” (Graves, 2012). It is also quite interesting that Graves draws our attention to the market value of architectural drawings as a piece of art, as a last resort of defense, though, he is not in the opinion that it could be ever the primary backbone of such a defense:

Of course, in some sense drawing can’t be dead: there is a vast market²⁴ for the original work of respected architects. [...] But can the value of drawings be simply that of a collector’s artifact or a pretty picture? No. [...]. (2012)

What intrigues me deeply in Graves’s text is, the complicated union of negation of the end of drawing in architecture (the impossibility of its end) and the affirmation of the feeling of loss of drawing. Perhaps, it is more of the declarations of death of drawing that are excessively in circulation, rather than the actual process of computerization itself, that seem already to act as a self-fulfilling prophecy, and that create the effect of loss. My main curiosity is thus neither an affirmation nor a denial of these ends, but the non-simple models of experience of ends as a feeling of loss– not the ends themselves, since the end itself may indeed be absent.

2.1.5 The feeling of loss in the absence of end, late avant-gardes

With regard to the absence of end, I found Michael Hays’ reading of what he prefers to call the “late” avant-garde particularly interesting. The late avant-garde coincides with a particular period of time in history in which “language invaded the universal problematic” (Hays quoting Derrida, 2010, p.3). Relying on this historical conditioning, Hays founds his reading of the late avant-garde as a symbolic production. As I previously mentioned, this is the period of time (beginning 1970s) which was marked by the re-discovery of architectural drawing, mostly as a form of art, with no concern of instrumentality or mimetic functionality: a period of time in which architects, with the loss of its object (building), consult its anti-object, the drawing.

In a similar vein, Hays describes this period as the time when architecture arrived at a “limit condition” whereby it was no longer concerned with the elements of buildings,

²⁴ We can see very clearly how it enters into the art scene and being sold to galleries or collectors for high prices (Kauffman, 2018).

but was rather construed as a symbolic structure (Hays, 2010, p.2). Looking into architecture, not as a making of things, but as a symbolic production (2010, p.1), and heavily relying upon the Lacanian triad of The Symbolic, The Imaginary and The Real, Hays argues that the late avant-garde architects were not divorced from their object of loss or any connection to reality. Instead, they confront the Real as History as the ultimate unrepresentable, unsymbolizable (Hays, 2010).

Hays interprets the particularity of this period as a feeling of loss and defeat. Yet, he diverges from Tafuri and Rowe, at the point when both of them come to a conclusion that this feeling of loss is followed by a disconnection from reality and its object: the “freeing of architectural discourse from all contact with the real” (2010, p.7). While Tafuri speaks of a lack of any need for architecture, followed by a hypnotic solitude (Hays, 2010, p.4), and a reduction of elements of architecture into “enigmatic fragments – to mute signals of a language whose code has been lost – shoved away haphazardly in the desert of history” (2010, p.39), Rowe suggest that architecture transforms into a second-hand language (Rowe, 1975).

Hays, too, is in the opinion that the original object of architecture²⁵ is lost and not obtainable anymore. He also agrees that the feeling of failure of the historical avant-garde is pressing, and that the architectural avant-garde has reached a limit condition. However, he does not fully agree with the statement that architecture demonstrates a total loss of the real as a consequence (Hays, 2010, p.7). Rather, he believes that

architecture has already incorporated the annulment of its own necessity (both its functional and representational vocations) and consequently recoded the object as the symbolic realization of just that situation. This architecture is a reflection on the foundations and limits of architecture itself. (2010, p.11)

Hays writes relatedly that the late avant-garde, rather than transgressing outward beyond the limit condition, performs an introjection as a consequence of the “survival beyond what should have ended”²⁶ or being the remainders of an irrecoverable loss and absence of the original object: “Its original site is one of the traumas of having arrived too late” of being the “second when it first happens” (Hays, 2010, p.12).

²⁵ For example, “the Tabernacle in the desert, the Vitruvian tree house, the primitive hut” (Hays, p.16)

²⁶ “Eisenman, whose “end of the end” seeks to abolish history to fulfill itself; Rossi with his allegorical drawing of striving *Dieses ist lange her / Ora questo e perduto* (this is long gone: architecture survives because the time of its fulfillment has passed); ...” (Hays, 2010, p.17)

Following Jameson, Hays sets forth that the Real is the History itself, which, according to Jameson “is what hurts” (Hays, 2010, p.19-20), and that “which resists symbolization absolutely.” (Hays, 2010). Instead of a total loss of the real, Hays believes that “the object renders its pathological content directly” (2010, p.11), works in tension with the Real, whereby the Real “persists only as failed, missed, in a shadow, and dissolves as soon as we try to grasp it in its positive nature” (Hays, 2010). He, then comes to conclusion that one encounters in late avant-gardes “a failure that is alternately inevitable and deliberate” and “a finality that is dreaded but enjoyed” (Hays, 2010, p.21).

To what degree can we agree with Carpo’s statement that the ends declared by the avant-gardes were *failed* attempts to finalize the domination of the projected image? Is the question actually about failure followed by a termination or a termination followed by a failure? I think that the feeling of loss comes with a complicated criticality, that cannot be described simply as a defeat nor a failure, nor be explained in terms of a simple termination. Instead, it is potent for alternative futures of survival. And within the criticality of survival, history and the lost object may not resurrect in an innocent nor glamorous manner.

Thus, I hesitate to define the main question of this research whether such an end of the projected image will happen or not, and accordingly I am cautious of structuring my thesis upon a ready and total negation or acceptance. Although this question (along with the negating position) is a quite substantial inspection potent to pose a critique on these recent predictions / prescriptions of the end of the projected image and their theoretical ground, it is not my main topic of investigation. I fear that it might latently drag me down into the various devious traps of a linear historical narrative, leading me to dualistic positions between ‘he loves me’ and ‘he loves me not’, staying (perhaps strictly) within the order of the adult.

Although I won’t rely on a direct negation of the end of the projected image, I will consider the end of the projected image as something ‘absent’ or something ‘missed’, not to be grasped immediately.

2.1.6 The loss of drawing as a trauma/wound

Accordingly, in this thesis, I will discuss the loss of drawing in architecture as a potentially traumatic experience, since ‘drawing’ (prescriptive or not) has been

historically considered as a secured and privileged ground for the architect to directly work hands-on and embrace as her/his own unique work, by eliminating any risks of alienation (Evans, 1997). Accordingly, I will try to set my course upon those missed, thus traumatic (to a certain degree) situations and conditions of history. Traumas, literally meaning ‘wound’, “originally referring to an injury on a body, have been later on generally used to refer to wounds “inflicted not upon the body but upon the mind” (Caruth, 1996):

“[...] what seems to be suggested by Freud in *Beyond the Pleasure Principle* is that the wound of the mind – the breach in the mind’s experience of time, self and the world – is not, like the wound of the body, a simple and healable event, but rather like an event that [...] is experienced too soon, too unexpectedly, to be fully known and is therefore not available to consciousness until it imposes itself again, repeatedly, in the nightmares and repetitive actions of the survivor.” (Caruth, 1996)

Cathy Caruth stresses on the critical importance of the forgottenness of traumas, and on the way it still survives, although the exact moment of the experience is not registered, is missed:

“(…), trauma is not locatable in the simple violent or original event in an individual’s past, but rather in the way that its very unassimilated nature – the way it was precisely not known in the first instance – returns to haunt the survivor later on.” (Caruth, 1996)

The impossibility to locate experience (traumatic experience in particular) in time contributes to a particular mnemonic narrative that does not require – or that perhaps even deliberately escapes – any immediate understanding. In other words, the traumatic event, although (directly) experienced, is not registered in one’s memory as a re-collectable memory, yet leaves an ungraspable wound, the presence of which is an undeniable gap: “there is an unbridgeable abyss, an inherent gap of knowing, within the very immediacy of sight, the moment of the other’s death” (Caruth, 1996, p.39).²⁷

She considers these traumatic, missed events as an important part of history and proposes and discusses on the notion of “unclaimed experience” that allows us to speak of the “possibility of a history that is no longer straightforwardly referential (that is, no longer based on simple models of experience and reference)” (1996, p.11).

²⁷ Caruth draws our attention to the ungraspability of this gap by discussing the traumatic experience of the woman in 1959 French film *Hiroshima mon amour*.

As I critically distance myself from a conception of a purely technologically determined end and from a strictly referential and chronological historical narrative, I would like to offer a ground to discuss the non-simple models of experiences of ends, and relatedly the possible unknown histories of architectural drawing that escape immediate understanding and remain un-claimed. As I briefly explained in the introduction, I hope to problematize this question mainly as a drawer.

So, having delayed the last hours of the sun just a few paragraphs before, my main concern is the question of *withness* and entanglement when the temporality of an architectural drawing is concerned. I will try to slowly set my course. As Caroline A. Jones puts it, with a reference to Donna Haraway, “in place of objectivity, we have entanglement” (Jones, 2018, p.71).

2.2 Collapsing the Bodies of the Past with Bodies of the Present²⁸

2.2.1 Conceptual travels from present to past and fictional indirectness

What do the dying bodies of the past—the dying bodies of Hiroshima—have to do with the living bodies of the present? (Caruth, 1996, p. 26)

Caruth’s question drawing our attention to the linkage between the “dying bodies of the past” and “the living bodies of the present” points at the complex temporalities that emerge through the intricate union between the feeling of loss and survival. Here, Caruth refers to the literally dying bodies of Hiroshima and the living survivors of those dead bodies as narrated in a fictional story that takes place in Hiroshima, *Hiroshima Mon Amour* (1959). Though my research does not directly state the death of people but of drawing (as an act and an artifact), I think that her question is inherently pertinent for me, as my research focuses on drawing as an embodied act and thus the embodied experience of the drawer (as researcher) situated in the present time.

As I have previously discussed, with drawing as an embodied act, it becomes impossible to speak of drawing without bodies that engage with(in) it, nor not to hear the voices lurking around it. In such a framework, the embodied act of projection depends not merely on the architect as a drawer (the author) and of the projected imaginal subjects occupying the space of the drawing (the textual subject), but it could

²⁸ For the wound-reading of this chapter, see APPENDIX-B.

also be inclusive of the embodied engagement of the survivor (the viewer or the interpreter of the drawing (the reader, the reciter)). As there is a coexistence of 'I's of different temporalities collapsed on the plane of drawing, its temporality is anachronistically textured with a polyphony of entangled embodied experiences of these co-existent 'I's of drawing. Accordingly, I think that the linkage between the feeling of loss and survival, as well as between the "dying bodies of the past" and "the living bodies of the present" is inherent in drawing as an embodied act.

In that regard, I think Mieke Bal's reading of a very 'aged' tale about Yusuf and Züleyha, from her own position situated in the present time, in *Loving Yusuf: Conceptual Travels from Present to Past* (2008) could be essential for my research. She writes:

But the texture of memory is denser than I can ever even grasp. Innumerable voices are murmuring in the background, [...]

[...]

My vague childhood memory, his [James Kugel] expert textual study—what kind of combination is this? (Bal, 2008, p.ix & p.3)

In *Loving Yusuf: Conceptual Travels from Present to Past* (2008), Mieke Bal focuses on the Jacob's beloved son Yusuf's tale, especially on the love story between him and Züleyha, who mostly remains nameless in these tales, identified only as Potifar's wife. Bal commences her book with one of her childhood memories that she had at her primary school. She remembers listening to the story of Yusuf and Potifar's wife told by one of her school teachers that could be summarized as Züleyha's uncontrollable toxic passion for Yusuf and Yusuf's virtuous rejection of her love in return. Bal tells her childhood memory as follows:

With the story of Potiphar's wife's wicked attempt at Joseph's virtue this proved to be a bit difficult. Neither I nor, I expect, my classmates had any education on matters sexual at the age of eight or nine. I even remember wondering what it was exactly that the woman wanted Joseph to do. But whatever it was, he didn't want to do it. And I understood that she insisted and he fled. I never doubted that she was evil. The heart of the story, of course, was her lie. This was what the teacher was trying to convey. Potiphar's wife lied, and as a result, Joseph went to prison. The horror was obvious, translated into absolute silence while the teacher lowered her voice to a near whisper, and somehow I went home with the notion that women can be dangerous to men. (2008, p.1)

Bal continues, concluding:

Like so many others, I was raised to despise, hate, and at the very least blame Potiphar's wife for Joseph's mishaps. [...] With this firm and emotionally sustained hatred of the guilty woman I entered adulthood— *becoming a woman myself*.²⁹ The story was safely stored away in my memory for later use. (Bal, 2008, p.6)

Although worrying that her essay will get too personal, Bal sets forth to articulate her personal and collective memories with scholarly knowledge, and she asks: “how can my memory from schooldays become relevant in a discussion of a scholarly nature?” (2008, p.7) seeking to see how “a text thousands of years old can affect her life, her flesh”³⁰ (2008, p.3). I do feel close to the situation that Mieke Bal finds herself in, facing a very old (‘aged’?) tale about a woman: a tale that she first listened to as a ‘child’ and half-understood but that was nonetheless impactful, and that she then encountered as a scholar of narrative in the form of texts and images.

Yet, leaving Yusuf's (or indeed Züleyha's) story aside for a while, I would like to shift the discussion to a similar paradoxical situation that I feel when it comes to architectural drawings. As a person with an architectural education who actively *draws*, I feel the gravity of the considerably intricate accumulation of personal and collective memories related with drawing and the projected image, casting obscure reflections upon me, while I draw, read, look and study. Yet, despite the thickness of these feelings — which, I believe, is not just particular for me — I think that there is a certain lack of articulation between (childhood) memories (registered or not), feelings, experiences and the existing scholarly study, when it comes to the scholarly study of architectural drawing (for example its history). Hence, I find Bal's question important. Borrowing and adapting it to my discussion, I share it here: “how can my memories of a drawing³¹ become relevant in a discussion of a scholarly nature”, especially in terms of the temporal conditions of an architectural drawing and its history/historiography?

In relation to Bal's reading of an old tale, I find Caruth's emphasis on the fictional indirectness as a way of collapsing the bodies of the present with the dying bodies of the past especially important. It is especially poignant for my research, as in my framework, drawing is akin to as a literary, poetic and thus fictional work. Caruth

²⁹ The phrase in italic is my emphasis.

³⁰ In the original text the first-person pronoun, I, is used, instead of ‘she’.

³¹ Original text, “memories from schooldays”.

unfolds fiction (as opposed to archival materials) as a way of being faithful to its historicity, in its indirectness of telling and not-knowing by leaving the traumatic experience unclaimable. Thus, we may assume that the fictional indirectness of the act of drawing could be pertinent to deal with the intricate feelings of loss and survival.

So, when it comes to a traumatic experience of a drawer, such as the loss/survival of drawing, I think that the collapse of the living bodies of the present and the dying bodies of the past and a fictional indirectness could be essential. The following passage, although not directly connected to my topic, is of interest to me:

In many ways the heritage “industry” – which packages and contains the formal and culturally approved version of events through museums, archives, exhibitions, texts, and so on – struggles to find the appropriate form or means to tell “alternative” histories, particularly those that run counter to the official narratives.

[..]

“What is the Xhose word for museum?” He consulted with a colleague for a few minutes, then returned.

“Actually, we don’t have a word for that.”

“So, what do you call a place like this?” I gesture to the building around me.

They exchange a quick glance. “This place,” his colleague interrupts coldly, “is a place for white people.”

“So what do you call the building where you go to remember something?” I ask after a moment.

They look at me incredulously. “Madam, we don’t need a building for that.”

[..]

One of the most puzzling conundrums, however, is the lack of experimentation in terms of what the appropriate container of history might be. As evidenced in the short conversation quoted above, we might begin to think differently about formal ideas associated with memory, history, past, present, and, critically, the future.³² (Lokko, 2023)

Similar concerns do not seem irrelevant when projected images, projections, or architectural drawings and their respective histories are concerned. *Where do we go to* when it comes to a feeling of loss of drawings? In the scope of my study, the urgency of this concern emerges from the non-archivable testimonies of a drawer’s experience of architectural drawing.

³² I’d like to thank Fırat Erdim for sharing this text with me.

I believe, we may be too accustomed to consult archived drawings and archivable materials, when we, as researchers, set out to establish a research. Yet, my curiosity in forgottenness, in unknown histories, and relatedly the position I am building as a drawer, guide me to re-consider these conventional methods. This critical inquisition involves archives in particular. Archives, “institutive and conservative”, are conventionally concerned with ‘keeping’, ‘reserving’ and ‘saving’ (Derrida, 1996, p.12). We may see that the re-discovery of drawing in architecture around 1970s and 1990s initiated an “archive fever” of architectural drawings, leading into saving the smallest scribbles drawn by architects as a proof of the great genius of the architect (Kauffman, 2018). Yet, with regard to the previously mentioned reasons, the institutive and conservative nature of an archive may not be capable to address my curiosity on the criticality of loss.

What would be the fictional forms through which I deal with such feelings of loss, survivals, and traumatic events?

2.2.2 Images in historical motion, *Bilderatlas* and crossed destinies

The square is now entirely covered with cards and with stories. My story is also contained in it, though I can no longer say which it is, since their simultaneous interweaving has been so close. (Calvino, 1987).

Aby Warburg, with his unfinished work *Bilderatlas Mnemosyne* (1924-1929), offers an alternative way to read history of art, that is not strictly based on formal styles, chronological genealogies and historical significations. It demonstrates the qualities of an “open work”, as well as of a work-in-progress (as it was), consisting of plates (*Tafeln*) – wooden panels on which images of various kinds in different size and formats are pinned to form constellations around certain themes or questions. Looking at the sixty-three panels, and nine-hundred-seventy-one images, one may certainly feel that s/he may have entered into a private study (*studiolo*), where one encounters almost everything in the alluring material lightness of paper: The pinned images are mostly “photographic reproductions, photos, diagrams, sketches, postcards, and various kinds of printed material including adverts and newspaper clippings” (Url-6). Although it looks like a private *studiolo*, where one may definitely feel the proximity of a cabinet of curiosity, we may set forth that the reader is structurally embedded in the work as it

invites the reader to set her/his mind in motion to imagine through the emotive power of images. In that sense, it almost works as an instrument for historical imagination.

Warburg's *Bilderatlas* intends to make connections between images from different disciplines, and seeks to draw anachronic relations that go beyond the chronologically drawn historical boundaries. Working through the symbolic and emotive power of images in historical motion, *Bilderatlas* intends to offer a pathway to re-think history as an imaginal "intellectual activity."³³ In that regard, as could be understood from its title, the *Atlas*, with a dedication to the ancient Greek Goddess of memory, *Mnemosyne*, refers inherently to 'the art of memory' and intends to make a creative reading of history of art, with the hope to unfold a 'historical imagination'.

The art of memory (*ars memoriae*, *mnemonics*, *mnemotechnics*) is a number of techniques in rhetoric, developed to memorize and recollect any textual material such as speeches, texts, and arguments. Although the techniques vary and differ, they are all based on the power of images over the text when it comes to memory: "Although the *propria* give more exact information about the thing itself, [...] the *metaphorica* 'move the soul more and therefore better help the memory'" (Yates, with reference to Albertus Magnus' *De Bono*, 1999, p.65). Accordingly, one is asked to break up the textual material into a sequence of meaningful parts and then to match these parts with images of memorable objects that are symbolically, allegorically and metaphorically relate with these parts. This 'visual alphabet' needs to be quite personal, since one's own memory is quite so. As a last step, one is asked to place these images one by one, in sequence, in an imaginary architectural space, and then to imagine oneself wandering in the space, encountering the images that are previously placed. As one mentally encounters those images in the space, one recollects the arguments and thus remembers the texts. Through the art of memory, one enters a highly internal realm, wherein one practices writing and reading internal texts via images (Yates, 1966, p.80). In that regard, one may imagine that there is a potent (not necessarily latent) invisible historical text that is in construction (or in fact deconstructions, in an uncertain state of flux) through the constellation of images in Warburg's *Atlas*.

³³ See Wimmer, 2017.

The art of memory, what is originally practiced as a method to memorize or remember, transforms into an intellectual act practiced to reach cosmic secrets by engaging with the images as ‘inner talismans’ (Yates, 1999, p.154). This transformation occurs mostly as the art of memory is combined with Neo-Platonic thought, Hermetic and esoteric practices in the Renaissance. Frances Yates draws our attention to this transformation of the art of memory as follows:

The emotionally striking images of classical memory, transformed by the devout Middle Ages into corporeal similitudes, are transformed again into magically powerful images. The religious intensity associated with mediaeval memory has turned in a new and bold direction. The mind and memory of man is now 'divine', having powers of grasping the highest reality through a magically activated imagination. The Hermetic art of memory has become the instrument in the formation of a Magus, the imaginative means through which the divine microcosm can reflect the divine macrocosm, can grasp its meaning from above, from that divine grade to which his *mens* belongs. The art of memory has become an occult art, a Hermetic secret (Yates, 1999, p.157-158).

Warburg’s *Bilderatlas* is a *visual* atlas, and is highly ambitious in the comprehensive number of images it includes. Yet, we may set forth that it does not act like an *atlas* in a conventional understanding, similar to modern geographical atlases that claim to include *everything* and depict reality precisely as it is with “no ‘but’s and ‘if’s”.³⁴

Warburg’s *Atlas* proves to differ from these in the way that it is constructed. In *Bilderatlas Mnemosyne*, it is the unusual arrangement of images rather than the comprehensive number of images it includes, that becomes challenging. Through the way the images are put together, (not only through the images themselves) *Bilderatlas* moves the reader mentally and calls for a historical imagination. Warburg’s library that he built over the years, bears similar concerns and shows a similar characteristic as his *Bilderatlas* (although it is not visual as the *Bilderatlas* is). Ernst Cassirer shares his feelings about Warburg’s library as follows: “it was not the subject matter of the library that awoke in me this impression; rather, the principle of its construction affected me more greatly than the mere content” (as cited in Wimmer, 2017, p.262).

³⁴ “The lack of cartographic ‘buts’ and ‘ifs’ gave the cartographer ‘much less leeway’ to remind the map-reader of the interpretative nature of the mapping process, and, as a result, the map-reader easily falls into the habit of seeing ‘the map as a precise portrayal of reality’.” (John Pickles as cited in Halder and Michel, 2018, p.12)

Warburg's library, according to scholar Wimmer, "is the site for a history of the humanities in the making – an unfinished process of arranging and rearranging books and materials to allow for new connections..." (2017, p.249). Warburg's library assistant Gertrud Bing describes the library as "a curious combination of museum and laboratory" (Wimmer, 2017, p.249). The constant arranging and re-arranging of the books in the library, takes, what Warburg calls as "*Denkraum*" (a space or place of thinking) or what Bing refers as "*Denklage*" into consideration, which could be described as "the situation, the site and constellation of thinking", or "the lay or the layers of thought." (Wimmer, 2017, p.249) The arrangement itself invites the visitor or the reader to engage with the embodied, symbolic configuration of knowledge or images in "historical motion".

The process of never-ending arrangement of images creates anachronic configurations, a complex historical time in motion. As this anachronic configuration of images is open for engagement with the reader, I think that this anachronism comes with a 'not-yet' condition and transforms into an even more complex model of historical time. While the *Bilderatlas* works beyond the institutional and chronological authorial boundaries to make connections beyond the disciplinary borders, the constellation becomes "alive" rather than freezing the historical time into a new definite configuration.

Because of this complex motion that stems from the never-ending process of re-arrangement, combined with the material lightness of the papers pinned on boards to form constellations of thoughts, *Bilderatlas* reminds me - to some certain degree- of (tarot) cards, especially in the way that the cards have been played in the Renaissance. When examined, one may see that tarot cards have various borrowed elements from social ranks and platonic values; yet, the re-arrangement of the cards allows the reader to set non-hierarchal constellations of these elements, that change with each play. These constellations of cards are laid out on tables to be read and interpreted. In that regard, although content-wise, it does adopt a lot of items from social ranks, the re-arrangement of these items itself breaks the hierarchal, fixed system of social ranks that could be seen for example in a Roman procession. While we see each person located in the exact place and roles they have been *born to fulfil* in a Roman procession, we have on the other hand, a matrix that is shuffled and that changes with each play,

allowing any possible arrangement to occur - *by chance*. It is, thus, a world exiled “into play” (Husband, 2015).

Art historian Timothy Husband draws our attention to the different role that tarot cards had in the Renaissance from today (2015). In the Renaissance, people engaged with tarot cards as a philosophical instrument rather than for purposes of a regular play (which has a winner at the end) or of a strictly defined ‘fortune-telling’. Accordingly, it is known that tarot cards were made to order, painted by famous artist, and were kept privately as rare objects in cabinet of curiosities for philosophical reflections (2015): It is “a worthwhile pursuit” for “a serious and virtuous man to spend time playing a card game”, “if the game was virtuous in the philosophy that it represented” (Packard, 2013, p.45). The relation of tarot cards to divination, hermeticism and magic makes them a “virtuous” philosophical instrument.³⁵

Italian writer Italo Calvino uses tarot decks in his book *The Castle of Crossed Destinies*, published in 1973 in Italy as a semiotic experiment questioning the authorial roles and boundaries one finds themselves in when constructing a narrative. In the book, a group of travelers, who have lost their ability to speak after passing through a dark Dantean forest, arrive at a castle, where, in the state of shock of not being able to talk, they find a deck of tarot cards. In the absence of words, this deck of tarot cards, however now as a ‘found object’, becomes the only mediator between the travelers to narrate their own past stories.

The stories are constructed, without speaking, through each card chosen, and laid out next to one another deliberately by the travelers, forming at the end a whole table of cards. The choosing process of the cards are executed by various analogies evoked by the images, the numbers or the signs on the cards. Accordingly, one traveler, for instance, chooses ‘the card called King of Clubs’, only because he thinks that the depiction on the card resembles his own appearance (Calvino, 1997). Or in the case of an image of the sword on a card, this image of a sword oscillates between a sword at

³⁵ Husband draws our attention to the fact that the tarot cards were not always highly regarded as philosophical instruments: “From the beginning, church and civic authorities inveighed against card games. At the very least, playing with cards condemned as an idle pastime, and at worst, when associated with gambling, it was perceived as an animator of avarice and a portal to poverty. These “Picture books of the devil” were instigators of moral corruption. Thus, cards were not only ephemeral but also morally suspect, not the stuff of great art” (Husband, 2015, p.13).

a specific time and place in history, a sword in the collective unconscious, the sword image interpreted in fortune-telling, or the sword analogically resembling another object: “[...] and in fact this implement, on closer inspection, resembles a pen or a quill or a well-sharpened pencil or a ballpoint, and if its size seems excessive that must signify the importance [...]” (Calvino, 1986).

While setting the cards next to one another and forming a table of cards, the cards change their meanings from stories to stories, deconstructing, reconstructing and multiplying itself with each story and interpretation. As we read the stories through the cards, we may wonder: Who is the author of these stories or can we speak of any specific author of these stories? Is it the traveler who chooses the cards, the hero who looks at the matrix of the cards, the cards or the matrix itself? Or is it Calvino, who puts those ‘narratives without words’ into words? The classic boundaries between the roles of writer, reader, language, and story cannot be drawn easily. Addressing this critical question on authorial positions, the tarot cards appear as a narrative machine, transforming this book into a semiotic discussion.

The way Calvino uses tarot cards comes close to what Calvino refers to as a ‘literary automat’ in his lecture called “Cybernetics and Ghosts”, which he held in Turin in 1967 (six years before *The Castle of Crossed Destinies* was published). Calvino refers to a machine namely a “literary automat”, producing ‘literature’ by replacing the writer. Calvino’s thoughts on a literary automat are heavily relatable in a larger network of the structuralist and post-structuralist critique against authorial positions and Barthesian “the death of the author”.³⁶

Openly referring to Levi-Strauss’ structuralist studies on folk tales, Roland Barthes’ studies of French magazines, Calvino depicts an inventive machine, operating a finite number of elements. Through repetitive combinations of these finite elements, he sets forth that this machine is able to construct the deconstruction of its own disciplinary codes. Relatedly, he accuses the avant-garde word plays on disorder, of still being “too human”. His quest of the literary automat, envisions a transformative desire dwelling

³⁶ Roland Barthes’ seminal essay ‘The Death of the Author’ which was published in 1967 (at the same year as Calvino held his lecture), and Michel Foucault’s text ‘What is an Author’ appearing in 1969 are the influential texts in this context, which takes and offers critical positions on authorial positions. See Chapter 1 for more information.

within the literature itself as a machine, demonstrating a self-motivated deconstruction. This internal force is an inventive one, creating the new, and the unexpected:

In this sense the use so far made of machines by the literary avant-garde is still too human. Especially in Italy, the machine used in these experiments is an instrument of chance, of the destructuralization of form, of protest against every habitual logical connection. [...] The true literature machine will be one that itself feels the need to produce disorder, as a reaction against its preceding production of order: [...] (Calvino, 1986)

Calvino stresses on the deconstruction and reconstruction of ‘meaning’, rendering this inventive process more than an ‘assembly-line’ (Calvino, 1986). This comes with an alienation - an awareness of its own constructedness: “writing consists no longer in narrating but in saying that one is narrating, and what one says becomes identified with the very act of saying” (Calvino, 1986). Relatedly, I find Calvino’s discussion on the plurality of the positions a writer could take, as a variety of ‘I’s in relation to the writing quite important.

And in these operations the person ‘I,’ whether explicit or implicit, splits into a number of different figures: into an ‘I’ who is writing and an ‘I’ who is written, into an empirical ‘I’ who looks over the shoulder of the ‘I’ who is writing and into a mythical ‘I’ who serves as a model for the ‘I’ who is written. The ‘I’ of the writing is dissolved into writing. The so-called personality of the writer exists within the very act of writing: it is the product and the instrument of the writing process. (Calvino, 1986, p.15)

2.2.3 Historical imagination and the not-historicalness of survival

A direct correspondence between Calvino’s cards and Warburg’s *Bilderatlas* would fail. Yet, I believe a speculative cross-reading would be helpful to understand the *Bilderatlas*’ capability to dissolve authorial boundaries, as well as what “the not-historical” could potentially mean. Warburg’s *Bilderatlas*, although it is not open to be shuffled physically, encourages its reader to engage with it mentally in the manner of playing with cards – yet, perhaps without falling into “a structurally paranoid approach that [...] everything could relate to everything else” (Wimmer, 2017, p.255). Warburg’s *Bilderatlas* is primarily concerned with the repetitive occurrence of certain forms in various images throughout history, and thus it tries to trace these occurrences by making analogical relations that put these images and forms in historical motion. In this way, it plays with the historical time in an inventive way.

Warburg's quest is specifically formulated as "the afterlife of antiquity", as it is concerned with tracing antiquity in the following centuries in particular. Relatedly, the *not-historical-ness* of *Bilderatlas* has been related with the concept of 'survival of images':

From the perspective of a history of epistemic surroundings we could argue that the elements that are *not simply historical* are not universal, ahistorical, or timeless, but rather *material-symbolic survivals*. [...] In Warburg's terms, this surplus could be considered a symptom, not a sign in the strict sense, but what Freud called a "moving fossil" that followed its own peculiar temporality. The productive anachronism in Warburg's notion of the afterlife of antiquity dealt with both archeological survivals and current experiences whereby cultural memory becomes corporeal. (Wimmer, 2017, p.264-265)³⁷

Surviving what? Historical significations, historical styles, history itself? I will come back to the question of survival, in another context later on. Yet, I find *the not-historical* condition of survival quite important and intriguing, as I think that the condition of survival may be one of key points that enables history to be an intellectual act of historical imagination that questions any accepted conceptions of 'end'. Relatedly, I think that notions such as "survival beyond what should have ended" or being the remainders of an irrecoverable loss divorces from a strict understanding of 'history' and unfolds, encourages a historical imagination.

According to Wimmer, Warburg's *Bilderatlas*, by defining history as an intellectual act of imagination "takes us beyond the imperative distinction between *historia* and *history*. [...]" (2017). Relatedly, we may suggest that we may speak of the possibility of a history and an archive that is not conventional, hence not institutive and conservative, but "always a partial story halfway through" (Cheatle, 2013).

2.2.4 A para-scientific reading: charged images and affective arrangements

The obscure combination of history and imagination seems to unsettle the distinction between the real and the fictitious, as well as "blur the boundaries between the rational and the irrational" (Wimmer, 2017, p.257) which renders Warburg's *Bilderatlas*, according to Agamben (2009), almost "para-scientific" (closer to magic³⁸ than to

³⁷ The phrases in italic are my emphasis.

³⁸ Vesely discusses magic in terms of hermeticism and *disegno interno* of the Mannerists and the 'inner model' of the surrealists. Vesely characterizes magic as an inwards-directed-practice:

science). Agamben, referring to what Warburg calls as *pathos formula* (*pathosformeln*), argues that what Warburg “seeks to grasp are neither *signs* nor *symbols* but *signatures*” (2009). I understand why Agamben feels the necessity to make this distinction between signs, symbols and signatures, as the visual realm of Warburg does not let itself to be truly grasped through the semiotic arbitrariness of a sign.

Rooted deeply in the hermetic thought, theory of *signatures*, relies mostly on an understanding that everything in the universe is *impressed*, *imprinted* with a unique mark (Roob, 2015). According to this hermetic understanding, the universe could be imagined as a hidden script manifested by these unique intrinsic marks that are visible, waiting to be deciphered through various techniques such as “geomancy (the art of fortune-telling from dots or earth), physiognomy, hydromancy (fortune-telling from water), pyromancy (from fire), necromancy (conjuring the dead), astronomy and berillistica (crystal-reading)” (Roob, 2015, p.466).

Agamben emphasizes that *a signature*, diverging from a sign or a symbol, is not based on an arbitrary relationship between a signifier and signified, but bears a meaning of *autographing*, or *firming* a document. Accordingly, one may speak of two-way analogical correspondences between things. I would like to share a paragraph by Paracelsus that Agamben chooses to include in his book to elaborate on *signatures*: “What is then is *ferrum*? Nothing other than Mars. What is Mars? Nothing other than *ferrum*. This means that both are *ferrum* and Mars... He who knows Mars knows *ferrum* and he who knows *ferrum* knows what Mars is” (Paracelsus as cited in

“However, the nature of magic and its role in culture is rather ambiguous. Magic differs from other forms of religious activities in that the desire to dominate and control reality is inherent in its essential nature. The separation of magic from the traditional ritual (liturgy) became a significant phenomenon only under certain historical conditions because ‘the domination by will has one essential condition: before the reality can be thus controlled it must be transferred inwards and man must take it into himself. He can actually dominate it only when it has in this way become an inner realm. For this reason all magic is a form of autism, or living within oneself’³⁸ (Vesely, 2013).

According to Italian mannerist painter Federico Zuccaro (1539-1609), *disegno esterno* is more concerned with imitating the nature, *disegno interno* is concerned with creating like nature. (Vesely, 2013) *Disegno interno* is “a participation in the divine image impressed in us, it is an Idea, impressive and formative spirit of all things impressed in us” (Vesely, 2013). Vesely, following the traces of *disegno interno* throughout history till to 19th and 20th centuries especially in terms of emancipation from reality, draws our attention to the question of ‘the inner model’ in the context of surrealist Karel Teige. According to Teige, “Inner model emerges from the darkness of the unconscious [...] and we are dealing here with the self-portrait of the psyche” (Vesely, 2013).

Agamben, 2009). *Signatures* are highly related with imagination and an intense transition into an inner realm:

Paracelsus likens the imagination to a magnet which, with its power of attraction, draws the things of the external world within man, to reshape them there. Its activity is thus captured in the image of the inner alchemist, the sculptor or the blacksmith. (Paracelsus as cited in Roob, 2015, p.20)

In relation to our discussion, *signatures*, could be defined as cosmically charged images in affective analogical correspondences that are talismanically capable of moving people. Thus, signatures, differing from signs and symbols, might provide us with questions and clues for discussing Warburg's *Pathosformeln* - especially in terms of an alternative path to approach history, when we speak of an end.

Pathosformeln seeks an enigmatic emotive power embedded within the images and in their affective arrangements, rather than a strict formal or historical signification. As we have already discussed, the constellations of the images that we see pinned on Warburg's *Bilderatlas* go beyond the chronological and disciplinary boundaries. Similarly, and relatedly, the images on their own - as singular entities, are also not there to signify its artist, its date, its subject, its artistic style or formal analogies. Instead, they are images (similar to signatures, as Agamben argues (2009)) that are collectively, mnemonically and psychologically charged, moving the reader emotively, and generating an impression of "a trace of something that is no longer there" (Pigrum, 2021, p.xiv-xv).³⁹ It triggers an anticipation that goes beyond a signifier.

Hence, we can say that the charged image cannot be defined merely in terms of the data the image communicates, but more by a residual element that has accumulated over the years⁴⁰- involuntarily and in associative relation with the unconscious: "In charged images, we may speak of "something that lies concealed within the conventional signifier, something 'enigmatic and ungraspable'. In the words of Paul Ricouer, something 'incapable of definitive clarity'" (Pigrum, 2021, p.xiv).

³⁹ "For Peirce, memory is less an extension in time, as it was for Bergson, than an extension in space where our attention is focused on a material object that generates a trace of something that is no longer there." (Pigrum, 2021, p.xiv-xv)

⁴⁰ See also Pigrum, 2021, p.26.

I think it is a rather critical point that the enigmatic “charge of the image is involuntary” (Pigrum, 2021, p.32). It occurs by the moment of its happening with no specific planning, with no logical connection, yet leaving a powerful emotion behind as a remainder of the moment – assigning the image or the object with the power to release this emotion every single time when encountered. Although, this moment of charge is not always locatable in time, it seems to work as a matter of historicity. The image is thus invested “with a “feeling” for which there is no rational explanation” (Pigrum, 2021, p.33-34).

In that regard, I understand Agamben when he finds Warburg’s *Bilderatlas* similar to *Picatrix*, a medieval book of magic and astrology (Agamben, 2009),⁴¹ rather than a scientifically accepted treatise on history of art. Obviously, *Bilderatlas* is no magic book, and yet, it is also not a history book. And yet, *Bilderatlas* is more concerned with creating a *denklage* to move the reader’s mind to imagine the not-historical links between images in historical motion, rather than transferring a definite knowledge on history of art, or rather than becoming a complete atlas of artworks that an artist or scholar should know by heart.⁴²

I would like to continue my discussion in the context of two particular works by two architects who were both considered to be late avant-gardes by Hays. The works I would like to discuss, demonstrate a certain sisterhood to Warburg’s *Bilderatlas*, both in terms of creating a *denklage* for a not-historical survival, by mainly depending on the emotive power of images charged with a certain historicity: Firstly, a composition made by the Italian architect Aldo Rossi (1931-1997) that includes a montage of a holy card; and secondly, a collection of images called *Silent Witnesses* laid out by the American architect John Hejduk (1929-2000). Yet, again, my intention is not to draw a direct correspondence between Warburg, Rossi, and Hejduk, nor is it to decipher their works or what they were indeed trying to do. Rather, I hope to discuss the criticality of the *denklage* to establish a potent historicity of the not-historical, more specifically in the context of architecture, especially in the context of the late avant-gardes, since I have previously discussed their understanding of “survival beyond what

⁴¹ *Picatrix* is the Latin version of Abu Ma’shar’s *Introductorium maius*.

⁴² See also Agamben, 2009.

should have ended”, particularly in the realm of drawing. I hope to collect a few more clues and questions into my bundle, to further develop a critical (research) method.

2.3 Estrangement and Confrontation with the Patriarchal Passage⁴³

2.3.1 A certain lighthouse, a memory and a summer (holy card postponed)

Before I proceed with Rossi’s composition with a holy card, I would like to start with a paragraph that Rossi wrote about a mysterious resemblance between a/the window (of someone specific or as an architectural element/artifact), a/the coffin, a/the palace and everything else.

In architecture every window is the window both of the artist and of anybody at all, the window children write about in letters: “Tell me what you see from your window.” In reality, a window is an aperture like any other, which perhaps opens out on a simple native village; or it is simply an opening from which one can lean out. Moreover, the window, like the coffin, presents an incredible history. Of course, from the point of view of construction, the window and the coffin resemble one another; and the window and coffin, like the palace, like everything else, anticipate events which have already happened, somewhere, here, or some other place. (Rossi, 1981, p.45)

The ungraspable nature of this affective resemblance that bonds (a) window and (a) coffin to each other, beyond categorial boundaries reminds me of what I previously discussed on signatures and *Pathosformeln*: both on a collective and also on a highly personal level. Similar to the *Atlas*, instead of a strictly formal analogy between windows and coffins, we may speak of another analogical relation generated through a mnemonic charge of architectural elements and correspondences between them.⁴⁴

⁴³ For the wound-reading of this chapter, see APPENDIX-C.

⁴⁴ Rossi’s quest is furnished with typological concerns. He wants to draw a wider picture, just as Calvino asks at some point: “How does one arrive at the written page? By what route is the soul or history or society or the subconscious transformed into a series of black lines on a white page?” (Calvino, 1986) Although Rossi sees typology as the essence of architecture; classification of these artifacts according to any non-disciplinary referent (such as function, real-estate, historical, politic...) seems naïve, since the permanences (see footnote 33) of the artifacts show to survive these outsider factors although intimately connected to them at the same time. In fact, Antony Vidler, distinguishes Aldo Rossi’s typology from the previous typological studies through its disciplinary autonomy. Vidler claims that the previous typological studies in architecture show two trajectories, both legitimizing themselves through analogy with something outside the field of architecture. The first trajectory, Vidler proposes, is the work of the architects of the Enlightenment, taking the natural laws as its basis. The second one is the work of the modernist movement, and is oriented according to the ideas of mass-production, and technological development. Rossi’s typology, however, proposes a unity comprised of fragments as

Rossi writes in his book *A Scientific Autobiography* (1981), that instead of objective conditions that have been considered as the ‘real’ in architecture, he is intrigued by the dense yet fleeting texture of memories as an intrinsic nature of architecture:

I could ask myself what “the real” signifies in architecture. For example, might it be a dimensional, functional, stylistic, or technological fact? [...]

But instead I think of a certain lighthouse, of a memory and of a summer. How does one establish the dimensions of these things, and indeed, what dimensions do they have? In the summer of 1977 I was staying at the Osteria della Maddelena when I came upon an architectural definition in the course of a conversation that was otherwise not very memorable. [...]" (Rossi, 1981, p.24)

How could a memory from a summer could be relevant in a discussion of a scholarly nature? In that regard, Rossi’s persistence in his memories (his childhood memories included) combined with his awareness of their subjective and vague nature, reminds me of Bal’s question that I have previously shared with you: “*How can my memories from schooldays become relevant in a discussion of a scholarly nature?*” (Bal, 2008)

Rossi seems, as many critiques have previously asserted, to set an analogical time of memory rather than the chronological time of historical signification.⁴⁵ According to Rossi, the architectural artifact proves itself to survive any specific historical constraints, classifications and chronological boundaries. Although the architectural object is not identified through the historical causality, the existing conditions are taken as an element of history, whether old or new in their occurrences in time and place. The singularity of the urban and architectural event as a historical fact is not considered to be a fixed point in time: Their singular occurrence in history is suspended and collapsed onto the plane of memory, where history becomes every individual’s

artifacts – retrieved from the performed architectural materiality. According to Vidler, Rossi’s typology appears as the third typology, demonstrating a disciplinary autonomy as its motivation (1999). By not reducing the architectural object to an alien signification (such as function, history, nature...), Rossi’s typology becomes an apparatus, allowing the object to be autonomous and complex. The autonomous structure is capable of analyzing, transforming and re-inventing itself, while at the same time with its relation to a specific time-place, creating new meanings related to individual and collective memory. The self-referentiality of the object values its constructedness rather than the interference of a remote referent (Hays, 2010).

⁴⁵ Most famously, Eisenman also asserts that Rossi’s time, replacing history, is the time of memory (1984).

own history and a collective memory. Relatedly, Rossi associates the time of architecture with the time of the theater:

For certainly the time of the theater does not coincide with time measured by clocks, nor are emotions bound to chronological time; they are repeated on stage every evening with impressive punctuality and exactitude. (Rossi, 1981, p.29)

The suspension of history (historical causality and signification in particular) makes analogy based on individual and collective memory one of the apparatuses of understanding the existing architecture as well as of making architecture, which comes closer to a ritualistic practice (with all its “bitterness” and “comfort” (Rossi, 1981, p.37)) rather than “a creative process” (in the sense of a ‘genius’, making ‘new’ design by negating any burdens of influence).

Repetitive (ritualistic) re-plays of a memory ignited by the emotive power of the artifact, and a repetitive release of what has been concealed/ buried intrinsically within, out into an uncertain state of temporal flux circle me back to *pathosformeln*.

2.3.2 The question of abandonment

In the eyes of the lovers of inquietude and perfection, a work is never truly completed—a word that for them has no sense—but abandoned; and this abandonment, of the book to the fire or to the public (whether as a result of lassitude or to an obligation to the publisher), is a sort of accident, comparable to the rupture of a reflection that has been nullified by tiresome, misfortune or other feelings. (Valery as cited in Sgarbi and Trainin, 2023)

In the case of Rossi, we may see that the concept of survival (of an artifact from any specific historical signification or constraints) is (paradoxically) hand in hand with its abandonment. Abandoned artifacts persisting (as marks, urban forms, or ruins), he argues, demonstrate a *permanence*,⁴⁶ not necessarily dependent on its functional and

⁴⁶ Rossi, mentioning the transferal of linguistic elements to architecture, translates the fixed structures into permanent elements of the city (Rossi, 1984). These elemental structures, as *manufatto* (literally manufactured), demonstrate a repetitive occurrence throughout time, gaining almost an anonymous character simultaneously. In linguistics, they are the repetitive critical structures retrieved from tales, and myths, through which, language could be understood. The character of these structural elements as permanence is two-fold: “(...), Rossi constructed the whole of the city through the discrete composition of different parts which may be repeatable but are in themselves strongly individual and therefore finite.” (Aureli, 2007).

Rossi’s *The Architecture of the City* published in 1966 demonstrates explicit structuralist concerns; and Rossi attempts to replace the linear causality of the building with the structurality of the architectural object as an artifact (man-made object). The architectural objects as artifacts take their place as fragments retrieved from the performed reality and materiality. Although this artifact is highly

historical signification, yet still shaping the urban condition. Accordingly, the city might be considered as a palimpsest of the marks left by the events of human history (Hays, 2010, p.40). An urban artifact abandoned, divorced from its functional signification, but still persists, survives as a residue: “There are villages where the river appears with the continuity of death, leaving only signs, signals, fragments; yet they are fragments that one cherishes” (Rossi, 1981).

It might be misleading when one tends to discuss survival with a singled-out emphasis on ‘what remains’ formally, with no attention to the affection of loss or of abandonment. Rossi, sees abandonment⁴⁷ of an artifact as a beginning of architecture rather than a finishing line: “In the end the building became an abandoned one, a place where life stops, work is suspended and the institution itself becomes uncertain” (Rossi, 1981, p.12,15), “(...) where abandonment is the beginning of design, where abandonment is identified with hope” (Rossi, 1981, p.52). Relatedly, I would like to

connected to the singularity of the performed reality, it is at the same time autonomous in its structure surviving the loss of any assigned significations.

In his essay “Post-modernism and Structuralism”, the prominent critic of postmodern architecture, Alan Colquhoun, states that through the transferal of the structuralist approach to architecture, the structurality replaced the linear causality of the building (1988). The building is not seen as the object of final signification of a function, but an artifact of relations, through which architecture could be understood. Alan Colquhoun describes the atomic understanding of the modernist approach, against which the structuralist critique was addressed, as follows:

“Architecture, like music and the other arts, has traditionally depended on the arrangement or the composition of a number of preformed rhetorical figures-what Charles Rosen, speaking of music but using an architectural metaphor, calls the use of ‘large blocks of prefabricated material.’ The new architecture of the 1920s sought to banish these tropes and formulae and replace them with atomic elements that were considered formally and functionally irreducible.” (Colquhoun, 1988)

According to Colquhoun, the prefabricated elements differ from the atomic elements of the modernist approach intrinsically: The modernist element claims to be of pure linear causality, whereas the structuralist element is based on the artifact-ness of these elements, of having been performed in history. Transferring these linguistic debates into architecture, the post-modern architects were in the intention to develop a critique against the modern architecture’s functionalism, determinism and historicism. Through this linguistic transferal, the architectural object is freed from its functional obligations, where the system of signs of a building could be revealed to possess a more complex structure than a -form follows function- determinism. Thus, the modern architecture’s understanding of a total rejection of history is put into question, since time and memory is a vital part of the complex structure of the system of signs in architecture.

⁴⁷ Abandonment reminds me, and perhaps many others who would read it, of a Mallarmean absence and silence. Rossi, not surprisingly, correlates abandonment with the ‘silence’ and writes: “Perhaps a design is merely the space where the analogies in their identification with things once again arrive at silence.” (Rossi, 1981) Quoting from the poet Hölderlin, he writes, “My architecture stands mute and cold.” (Rossi, 1981).

make sure that *pathosformeln* in *Bilderatlas* do not manifest a victorious survival of certain themes and forms over the others. This kind of understanding might transform into a Darwinian notion of the ‘survival of the fittest’ – into a quite dangerous evolutionary conception. Instead, it seems to me that this kind of survival comes with the anticipation of a loss, of the lost, of a certain haunt of the abandoned or of the repressed ‘beyond the grave’.

In that regard, I believe it is quite critical that one does not restrict the question of survival only to what remains physically on earth or in archives (or what physically has remained, archived, or is remainable and archivable). One may think of a dim winter morning, fleeting, yet leaving an emotive residue behind, with nothing to be archived to be passed on, except for this feeling that is ungraspable.

Jane Rendell, in her article “Seeing time / writing place” (2007) points to a similar problematic in historiography, specifically discussing in the context of archeology and expanding the discussion out to art and space making. She asks: “How do archaeologists decide what to remember and what to forget? How do they know what to look for, what to keep and what to reject?” (Rendell, 2007, p.189) Looking into the artist Janet Hodgson’s (1960-2016) work titled *The Pits* (2005), Rendell sets forth that Hodgson’s decision to work on the pits (that have been revealed during the archeological excavations in Whitefriars) is a critical embodied engagement with time (historical time in particular) and spatial production. Her decision to work on the pits or her “selection of rubbish” or of “the objects that those who came before chose to throw away” and that have not been “recognized as the stuff of history” manifests the critical possibility that ‘rubbish’ could indeed concern history (Rendell, 2007, p.190).

Hodgson’s work is an incision of the archeological drawings of the pits revealed underground up onto the ground, visibly manifesting what has not been registered in time. According to Rendell, Hodgson “draws time”, “bringing past into the present as an ongoing creative construction” using act of drawing as “an indexical representation of a location inscribed back into that site” (Rendell, 2007 p.188). Yet, it might be important to note that the embodiment of the invisible does not take the form a recapitulation / reconstruction of the lost, but a critical manifestation of the lost, or even the unarchived and the unarchivable. When we listen to Hodgson narrating in her movie *My Passage Through a Brief Unity in Time* (2013 ? 2010), one may clearly understand that her main interest lies in that which *remains unrecorded*, in that which

has *remained lost* in time. This includes her own work as well. We listen to her narrating:

It seems to me archeologist have been always studying something that isn't there, something that might have been there. It seems to me they discover absences, they study the gaps between things, they study holes, [...] I wonder if I am doing that now. Reviewing the films I took, am I looking at an absence, there are things [...] I cannot remember, events that I didn't see or didn't film, or haven't included. Are those gaps where the importance lies now? Is it those gaps that make possible for me to make sense of it? (Url-7)⁴⁸.

2.3.3 Stratigraphy, marks and seeing time?

In “The Pits”, Hodgson prefers to work with stratigraphic drawings, marks, lines and notations that we are more accustomed to see in archeological plan drawings. She incises archeological plan drawings of the pits that have been excavated deep in the earth, and projects them up on the paving – to the present condition. Rendell draws our attention to how stratigraphy is used by archeologists to “establish time” in relation to site (2007). Through stratigraphical reading of layers of earth, one may embody a “superpositional relationship of their deposition” in plan that “allows a temporal relationship to be made between all the strata in a site [...]” (Rendell, 2007, p.185). Unlike modern clocks and calendars that also establish time, stratigraphical drawings imply the co-existence of time in relation to a specific site. The embodied condition comes with a certain anachronism. In this case, the paving or the site transforms directly into a drawing paper, where the past is collapsed onto the present condition. Drawing of the pits is not only looked at, on the table or on the wall, but transforms into a site, on which people walk, leave new traces – a site that people embody in full scale, in the present. The marks and numbers incised in the pavement intervenes the seams between the paving tilings; and their co-existence creates a certain estrangement to the homogeneity of the paving. It may even urge us to see the paving as a kind of drawing as well.

The projection of the excavated residues of the pits from deep down, up onto earth, does not reconstruct the scene as “it really was”; but as a *drawing* of the residues that have been remained hidden and repressed underground. Rendell sets forth that the site-drawing indeed works as kind of site-writing, a critical practice for spatial production.

⁴⁸ The text is transcribed by me.

According to Rendell, Hodgson's work "The Pits" like psychoanalysis, "provides a way of 'seeing time' (2007). Akin to the dream-work that also excavates aspects of history that have lain repressed, Hodgson's actions visibly trace an unwanted memory of the site – "The Pits" provides a way of 'writing place'." (Rendell, 2007, p.191)

Yet, I would like to restrain myself from any discussion on 'seeing time' as I believe that in my research 'seeing' might not be the most favorable embodied engagement with a drawing, when it comes to time and historical time. I believe that my discussion is leading me somewhere else, and I will try to trace those tracks.

Nonetheless, I believe that such an act of 'seeing time' transforms into a valuable manifestation of the constructedness of historical time and historiography. In the context of another work *History Lesson* (1999) by Hodgson, the constructedness of historical time becomes especially clear by 'seeing time'. *History Lesson* is a cinematographic installation by Hodgson, set through multiple full-scale projections of the re-enactment of the everyday life of the building as a Victorian school back to the empty walls of the building. Seeing not only the re-enactment but also how the re-enactment was shot with all its backstage preparations creates a certain Brechtian alienation effect (*Verfremdungseffekt*), that restrains the visitors to have a cathartic emotional bond with the re-enactment of the historical time, always reminding the visitor of the artificiality of historiography. The constructedness of historical reenactment becomes the pressing message the visitor shall receive:

The work [*History Lesson* by Hodgson] does not attempt to re-stage history 'as it really was', but rather explores historical knowledge as an ongoing reconstruction in the present, located somewhere between fact and fiction. (Rendell, 2007, p.187)

Leaving Hodgson's work, I believe that in some cases, the effect of a message-giving (or even lecturing) alienation through the consciousness of the artificiality of historiography may itself remain to be artificial and artificially remote to initiate an emotional bond. As I have previously mentioned, I am also concerned with the awareness of the constructedness of historiography; however, my interest in the *pathosformeln* and the charged images lead me to a sense of estrangement or uncanniness that always comes with a sharp intimacy of the emotive power of the enigmatic historicity of something that have happened before and that has not yet happened. In other words, what intrigues me in particular is the consciousness of the

constructedness or an estrangement that celebrates and engages with emotions and that stems from the unconscious.

2.3.4 Estrangement, patriarchal passage and survival

Estrangement as a technique has been first discussed by the Russian critic Viktor Shklovsky, in his 1917 essay titled “Art as Technique”. Starting his essay with a statement that the poet does not have to discover ‘new’ images for the development of art, he argues that “a change in imagery is not essential to the development of poetry”, unlike the general tendency in the history of art to classify and group the works of the poet “according to the new techniques that poets discover and share” (1917). According to Shklovsky, “poets are much more concerned with arranging images than with creating them” (1917). Related to our on-going discussion taking departure from Warburg’s *denklage* for historical imagination that relies upon arrangements of images, estrangement seems once more to be an important question to keep in mind.

Arguing that an art work is *perceived* rather than *known*, Shklovsky sets forth that art does not comply with the habitual nature of perception. Instead, art as a technique makes familiar things unfamiliar to our perception.

And art exists that one may recover the sensation of life; it exists to make one feel things, to make the stone stony. The purpose of art is to impart the sensation of things as they are perceived and not as they are known. The technique of art is to make objects "unfamiliar," to make forms difficult, to increase the difficulty and length of perception because the process of perception is an aesthetic end in itself and must be prolonged. (Shklovsky, 1917)

Shklovsky shares a couple of techniques of estrangement, though he states that there are several other ways for estrangement. The very first method that he shares is “not naming”; and thus to avoid any shortcuts to well-rehearsed meanings and widely accepted notions. Catherine Ingraham, in her book *Architecture and The Burdens of Linearity* (1998), referring to Derrida, discusses the anxiety of patriarchal genealogy in relation to giving proper names, or, as called by Derrida, “the first violence of language”.

The giving of a proper name is thus a dream of self-identity, a fantasy of presence, within a system of differences that has always already deferred and severed this name from its property and its self-sameness. The inheritance from father to the child is typically the passage of a proper name, and with it one’s property, either real or felt. To systematically pass along name,

history, property, and the proper procedure for this passage is the reason, Derrida more or less states, that writing as an inscriptional system came into being. It was a tool that could be used to record increasingly complex patterns of descent and family history. (Ingraham, 1998, p.21)

Cross-reading Levi-Strauss' "A Writing Lesson" and Derrida's commentary on that essay "The Violence of the Letter", she sets forth that architecture (as an inscriptional system) operates similarly – "inscribe[s] these patterns, these narratives of family residences, into space" (Ingraham, 1998, p.21), through marks and lines, about the idea of which Ingraham finds "everything tortuous" and "nothing succinct" (1998, p.4). In her reading, the relation between proper, property and propriety is quite critical, and needs to be kept in mind. Ingraham elaborates on this relation with an example of a client (owner of property) who expresses her/his wishes "in the (proper) terms that architecture has already put in place: living room, bedroom, bathroom" (1998, p.32) based on appropriate occupancies of spaces which later on could be claimed for these proper acts.

Although spatial production is not in my focus of research, I find the power of the proper name to able people to 'claim' the occupancy of spaces in a proper way seriously dangerous. Specifically, in relation to our discussion, I think that the power of the proper name to create an authorial and historical passage of meaning from one generation to the next needs to be criticized, as it holds the impetus "to stop the play of language" (Ingraham, 1998, p.32-33). In that sense, I think that the 'silence' of Warburg's *Bilderatlas*, a compilation of images, without any words,⁴⁹ and without any lines demonstrating the relations between the images, could be discussed in terms of such kind of an estrangement. The obscure compilation of images that are unnamed leaves an enigmatic effect of estrangement, wherein the images and their historical lineages that we are familiar with, appear unfamiliar to us. This unfamiliarity suspends the historical passage of meanings and significations that are previously assigned to these images, and paradoxically, manifests a not-historical survival of a repressed emotive residue invested in these images. We may discuss this further with a quote by Ingraham:

The proper name, which is not just the name of a person or thing, not just a noun, is also the means by which something exists or comes into existence. To paraphrase George Bataille, only

⁴⁹The fact that there are almost no text accompanying his *Atlas* may have not been fully intended.

the animals that got a name were saved (by Noah). The amorphous something / someplace of someone or something before it is named is precisely that: amorphous, without form, without formal place, without formal existence. (1998, p.32)

Relatedly, we may assume that historical significations and classifications are conventionally in tendency to 'claim', 'save' and 'archive' things, relations, forms, styles that can be catalogued and filed under proper significations, and leave the ones that do not. Historical patriarchal passage declares them to be 'dead' by keeping and conserving them under proper significations; while estrangement unfolds a not-historical survival of images by letting go of their proper significations.

Leaving these historical titles works as an estrangement and seems to question these conventional operations, historical shortcuts that determine what is being kept and left out, and in what terms. In that regard, it is not only a matter of which image is being kept or not, but also a critical confrontation with their semantic realms. Estrangement does "[...] not to make us perceive meaning, but [intends] to create a special perception of the object - it creates a vision of the object instead of serving as a means for knowing it..." (Shklovsky, 1917). Thus, the work does not operate as "a carrier of story" (Wan & Blas, 2022), but transforms into the story itself (similar to what we have previously discussed through Calvino).

2.3.5 Estrangement and denial of patriarchal passage in drawing

In relation to the vigorous discussions on estrangement in literature, estrangement has become an inevitable question concerning architecture and architectural drawings as well, especially in the context of late avant-gardes. We read from many critics and architects such as Manfredo Tafuri, Massimo Scolari, Peter Eisenman the implications of estrangement, especially in terms of a consciousness of the constructedness, that transforms architecture from being a carrier of a function or a historical signification into the syntactic procedures of making architecture itself. It is a state of nakedness, as Tafuri writes with a reference to Shklovsky on Hejduk and Michael Graves, a "'laying bare' of syntactic procedures" (Tafuri, 1998, p.160).

Rosalind Krauss draws our attention to this aspect in the context of architecture and architectural drawing in an essay she wrote on Peter Eisenman (one of the late avant-gardes according to Hays). She writes, with reference to Shklovsky, that estrangement investigates the literary construct through the "baring of the device" and continues:

That is, forcing the reader's attention to the actual procedures of writing, or narrating, directly exhibiting the technical substructure of the story. [...] To force the viewer to encounter the picture as first of all a flat object, is for the painter what Shklovsky's "baring of the device" is for the writer. (Krauss, 1980, p.191)

Krauss finds a correspondence between Shklovsky's 'baring of the device' with the formalist notion of 'the opacity of the word' that takes the form of 'the flatness' of the painting in visual arts. Krauss references Clement Greenberg, who makes a distinction between transparency and opacity of a painting: Transparency falls to illusionist and realistic art, where you can *see reality through the painting*, while opacity falls to modernism "establishing painting as a cognitive rather than merely a mimetic object" (Krauss, 1980, p.191). She prefers to explain this distinction of transparency of meaning from the opacity of the word through Jean-Paul Sartre: "It is no longer a meaning, but a substance. It is seen from the outside and Rimbaud invites us to see it from the outside with him" (Sartre, 1988, p.33). "The word turned monolith is the word become opaque, [...] can be experienced sensuously as though it were a smooth pebble held in the hands, or the shiny skin of an apple" (Krauss, 1980, p.189).

We may see that estrangement in the context of architectural drawings, in particular that of the late avant-gardes, comes with a reference to poetic opaqueness, sensuality, urging us critically to object the transparency of meaning, as opposed to *seeing through the drawing*, through the inscribed lines and through the dots. In other words: as opposed to the greed of *seeing reality through the drawing*. Evans, in his article titled "In Front of the Lines that Leave Nothing Behind" (1984), discusses a similar condition, and draws our attention to the critical liberation of architectural drawings from nature, examining Daniel Libeskind's series of drawings *Chamber Works* (1983) and *Micromegas* (1979): "Whenever an attempt is made to pass through and beyond the drawings, it proves abortive. They are opaque to this line of critical enquiry." In that regard, Evans disagrees those who likens Libeskind's drawings to hieroglyphs (Libeskind included),⁵⁰ since Evans is in the opinion that the lines in Libeskind's

⁵⁰ Rossi writes: "Perhaps it was in our common comprehension, or perhaps in our common understanding in work, that we both saw and came to know quite precisely the color and form of a 'key' or 'cypher': and we are not afraid to look at it, to repeat it, immersed as it is in a complex of hieroglyphics. Yet in continually returning to it, we know we will lose it and we must ask if ours is a flight or a search." (1983, p.15)

Libeskind writes: Architecture as non-existent reality is a symbol which in the process of consciousness leaves a trail of hieroglyphs in space and time that touch equivalent depth of Unoriginality." (1983, p.5)

drawing – unlike hieroglyphs – do not bear any responsibility or any authority to mean anything (1984).

Evans argues that Libeskind's drawings hold no reference to the hidden realm attributed to reality located behind the picture plane (1984). In the absence of this hidden realm that is so characteristic for perspectival drawings, the fate of the drawings is not necessarily destined to be a tightly defined three-dimensional entity. Evans proposes that Libeskind's drawings urge us to the "potent [...]" rather than what is latent" (Evans, 1984).

As the sacred rear space located behind the paper plane is abandoned (where reality is believed to reside), Evans asserts that "[...] the past of these drawings is vanishing before our eyes" (1984). With this statement, intriguingly, Evans elaborates on an analogy that he sets in the beginning of his article, between the meaning hidden behind the picture plane and the invisible past (history or origin) of the drawings. Evans, draws this metaphorical correlation, especially with an intention to investigate the role of the critic. He writes in the beginning of his essay, delineating the duty of the critic in conventional terms:

The task of the critic is to delve into, uncover, disclose, reveal, divulge, discover, unfold and show to the reader what lies hidden or unseen, to get to the bottom of things, to plumb the depths, to see beneath the surface, behind the curtain. [...] Time passes; we look back. Sediments accumulate; we dig. The face-to-face relationship, no longer possible across time, is replaced by an equivalent arrangement in which the present is construed as a projection of the past, an accessible reality offering evidence of previous events that can only be recovered through it. Extending from the past it eclipses, the present is turned into the façade of history. (Evans, 1984)

Yet, with the shift of the artist from the latent to the potent, the critic has to change courses as well: It is not the historical background, the critic may seek to unearth, but the 'not-yet' condition. Accordingly, when Evans mentions that 'the past disappears', it is not an erasure that he speaks of in a modernist sense. It is 'a loss' that is always accompanied by a reminiscence (Evans, 1984). Evans quotes (Rossi quotes as well) Libeskind himself writing about Rossi's work to reflect back on Libeskind's drawings: "Such a posture of observation is maintained by Libeskind himself when he talks of Rossi's *Teatro del Mondo*, suggesting the question as to "whether the 'no longer' of modern architecture actually belongs to its very own 'not yet'" (1984).

What Evans, as a critic, sees as a ‘not yet’ condition is a nomadic potentiality that arises from the un-complete-ness of the drawing, and an event that is “cut off from its origins”: Libeskind “moves with the tools of his trade, like a refugee. He does the same thing in a different place, starting from scratch, not as a colonist but as an emigrant” (Evans, 1984).

I think that Evans’ choice of words, such as ‘disappearance’ of the past or the origin that is ‘cut-off’, should be handled carefully as they might also lead us to a modernist understanding of a certain lobotomy of history. We also read similar expressions in Libeskind’s words, such as: “It [Architecture] has no History and it does not follow Fate”; but continues with an emphasis on the temporality of this particular process of this consciousness. Rossi, heavily reflecting his own work on Libeskind’s work, writes on their particular temporal condition: “a vision of things which we can no longer remember because of some lapse of memory, but which could not, nonetheless, have been invented” (Rossi, 1983, p.15). Eisenman is in the opinion that the temporal realm of *Chamberworks* allows itself to be discussed in terms of its own history:

Now in these drawings even the non-limits of Libeskind’s beginning and end have been erased, leaving only traces of the journey of his process. [...] This new object is no longer an object but a process [...] As such, they are an unsentimental trace of their own history. (Eisenman, 1983, p.8)

We may come across to similar tones in Diller’ essay “Autobiographical Notes” (2001).⁵¹ She points out that it was the Cooper Union’s agenda to collapse the distinction between representation and the represented, and describes how the drawing itself transforms into a mnemonic site bearing all the indexical signs of its own construction (2001). Diller, though not referring to estrangement as a term, describes indeed a very similar procedure, when she delineates the process of drawing as a construction on its own. Rather than representing a story, the drawing transforms into its own story itself through a keen emphasis on the constructiveness of the drawings. Yet, diverging from Libeskind’s drawings, what Diller describes is a messy and unfinished construction field of graphite,⁵² rather than an elaborate field of ink:

⁵¹ Diller was a student at the Cooper Union around the same years as Libeskind was a student there.

⁵² On the dirt of the graphite drawings, see also “Borromini’s Smudge” (Foote, 2022): “There is a drawing in the Albertina in Vienna by Francesco Borromini (1599–1667), made late in life for the Cappella dei Re Magi in Rome, which is so overdrawn and compressed with a graphite pencil that in

Graphite displaced ink altogether. Figure and field grew into one another as the inadvertent tracking of graphite across the paper by drawing instruments produced a tortured gray surface that was simultaneously distorted into random topographies by sweat. Erasure was additive – a white scar of a thought undone and left in the drawing as part of its permanent record. Dirt was evidence of labor expended. The aesthetics of process featured the act of drawing as the drawing. (Diller, 2001, p.131)

Reminding me of *The Pits*, the architect seems to work in a similar manner as Hodgson does. A historically repressed constructiveness of drawing is inscribed onto the paper as a testimony of its own particular temporality. The ghost lines that have been conventionally considered to be the “dirt” of the drawing, that have been, because of this reason, hidden when a drawing was ‘finished’ or ‘ended’, transforms into the actual manifestation of the drawing. It is almost as if we are confronted with the haunt of the ghost lines.

2.3.6 The limit condition of architectural drawing, not-drawing

Eisenman, in his essay “Representations of The Limit: Writing a ‘Not-Architecture’” (1983) refers to Krauss’s seminal essay “Sculpture in the Expanded Field” (1986, originally published in 1979), and locates Libeskind’s drawings as a response to the limit-condition that has been discovered from without,⁵³ not from within. Without going into the quaternary field that Krauss uses, Eisenman proposes to “locate [the] limits of architecture by simply examining its complement, ‘not-architecture’” (1983, p.6) in Libeskind’s drawings: “a ‘not-architecture’ would be intimate with architecture [...] It is, of course this intimacy, this ‘insideness’, that raises the possibility of limit discovery [...]” (Eisenman, 1983, p.6).

some areas the paper is creased into a pulpy contusion. This is only the beginning. Passing deeper into the collection reveals sheet after sheet of smudged plans, smoked-out elevations, blackened sketches, beclouded details, and a confounding display of fuzzy, hazy and obfuscated graphite marks. The Ticinese stone-cutter-architect was already known during his lifetime as a compulsive drafter, but the sustained intensity of the way he wielded his graphite cannot be seen as merely accidental” (Foote, 2022).

⁵³ See also “Architecture from without: Body, Logic, and Sex” (Agrest, 1988) with a particular emphasis on body. “For something to be excluded two parts are necessary: something inside, some defined entity, and something outside. [...] This system is defined not only by what it includes, but also by what it excludes, inclusion and exclusion being parts of the same construct. Yet that which is excluded, left out, is not really excluded but rather repressed; repression neither excludes nor repels an exterior force for it contains within itself an interior of representation, a space of repression. [...] Negate the city to affirm the city. It is the affirmation of the erasure of the city in order to reinstate its trace. The critical reading is taken from the subject: I am spoken through the city and the city is read through me” (Agrest, 1988).

Eisenman proposes first to ‘read’ Libeskind’s drawings as an ‘architectural writing’ rather than a traditional architectural drawing, with a special focus on linguistics, structuralism and architecture (Eisenman, 1983, p.7). Dealing with the limits and the de-limitings of architecture from within and from without, the eventual question is for Eisenman, what renders Libeskind’s lines, drawings” architectural”. Recalling our previous discussion on *naming*, we may wonder whether such a distinction (to *name* them as architectural) is indeed necessary to discuss them in the context of architecture, yet it might be critical in terms of dealing with the limit (or the end) conditions and expansion of the field:

The prerogative of reading Libeskind’s drawings as writing leads to the issue of the reader’s privilege of naming. Why, for example, are these works architectural and not sculptural or simply concrete poetry. This is similar to the question; at what point is a shelter a ‘house’, or when is a structure ‘architecture’ and not merely building. Or what context is a line drawn on the ground or lines on a piece of paper architectural rather than graphic or sculptural. Do they relate to architecture by a function [...] To invoke ‘architectural’ by a function is again to seek limits from inside, a return to form in a causal relationship to function. Libeskind’s drawings are intimate with architecture by the act, the will and only the will of a reader to name them so. (Eisenman, 1983, p.7)

Rather than defining the limits of architecture through a functional (or perhaps also historical) signification from within the existing disciplinary boundaries, one may think of the possibility of the co-existence of architecture and ‘not-architecture’, as an expanded field. It is a field whereby the drawing is taken as an architectural ‘not-drawing’ that would call for a reader (as a part of this field) to be named ‘architectural’ – not for a disciplinary law, not a contractor, nor a client. It is through an architectural ‘not-drawing’ that the intimacy of a drawing emerges.

Krauss explains a similar condition: “[...] ‘but’ emerges from a system which also contains ‘and’ and ‘therefore’; and its meaning is only understood in opposition to those other two” (Krauss, 1980, p.213), not through the elemental isolation of the word. Eisenman prefers to formulate this in the context of Libeskind’s drawings as follows:

It is precisely because they are not any random set of lines yet at the same time are not a precise set of lines conforming to a representation of image. They are neither, they are other, and it is because of their otherness that they begin to define from outside the limits of architecture – that is they become a ‘not-architecture’ in the traditional sense of naming or writing. [...] . (Eisenman, 1983, p.8)

This discussion of naming, defining the limits of architecture from without, being both intimate and other, might, on the other hand, remind us of the infamously widely known dialogue between Eisenman and Hejduk, which we listen to as told by Hejduk during a conversation with the poet David Shapiro:

I remember Dr. Eisenman coming to Berlin, and seeing these two pieces in this great hall. They were 50 foot high and people didn't come into the hall because of the kind of presence. They were giving off something. We talked about an aura. A thing like that. And he [Eisenman] says to me: "That ain't architecture, because you can't get in them". And I looked at him and said: "You can't get in them." In other words, he was not in the position to get into them, because he did not understand them. You can only get into something if you understand or are willing to. (Url-8)⁵⁴

Why locate architecture yet again from within, and define it as a shelter in the traditional sense? As Eisenman draws back within the conventional boundaries of signification, I doubt whether 'ain't architecture' is used in Hejduk's case by Eisenman in terms of a 'not-architecture' that always comes with 'architecture'. I believe, with Libeskind discussing his own drawings as "unoriginal signs", it shall be the act of naming (with no concern to play with the language) which we have to be critical of.⁵⁵

Appropriating something by naming them as architecture, or casting them out as not-architecture has socio-political extensions that is directly connected with the institutions that appropriate them. The turn, when 'not-architecture' is 'appropriated' as 'architecture' by the very institutions that have previously cast it out, rather than the dissolution of the institution itself, is a critical debate. These are a few questions I would like to keep in mind along with a few below:

Architects too have suffered this ordeal by having followed Orders – the resulting disorder is yet to be appropriated even if it has been diagnosed and foreseen. (Libeskind, 1983, p.5)

How far they [Libeskind's drawings] can go before their progressive opacity (a quality of distance between signifier and signified) reveals its own transparency is the question of limit – their question of being. (Eisenman, 1983, p.8)

⁵⁴ The text is transcribed by me.

⁵⁵ The epigraph at the beginning of Libeskind's essay seems to suggest so as well: "The [white] line [in the sky] was my source inspiration, my sign from heaven. Many years later [...] I realized that the white line might have been fumes from a passing airplane's exhaust pipe, but does it really matter?" (Eliach's *Hasidic Tales of the Holocaust* as cited in Libeskind, 1983, p.4)

Is this prospective transparency that Eisenman foresees, a second-degree end condition of the ‘not-drawing’? A termination of the ‘not-yet appropriated’ condition? With regard to the opacity and the transparency of an art work, Krauss draws our attention to a fine distinction to be made between two different levels of opacity of an art work. Krauss asserts that in formalism, opacity of the word, which is provided by the isolation of the signifier, transforms the word into a cognitive object, calling for a revelation of the reader’s consciousness. Yet, as it aims a revelation of consciousness of the reader, it causes a secondary transparency:

Formalism’s pulled down shade may have made the real window opaque for its viewer, but the aesthetically conditioned obstacle set up a new transparency – in which ideas (interpretations) appear to be transparent to the mind that thinks them. Structuralism is an attack on this second order transparency, on the idealism inherent in this cognitive ‘shade’. (Krauss, 1980, p.213)

Krauss argues that the structuralism performs differently than formalism (conversion of transparency into opacity) and works through the “the dispersal of unities into a field of differences” (Krauss, 1980, p.213).

2.4 Residues of Being There⁵⁶

2.4.1 Between methods and emotions: the uncanny

I wonder, why I find myself trapped in these questions, why I bother myself with these rather long quotes. As I realize more and more that my interest does not reside within the denial of the emotional bond; I am not quite sure whether the premises of such an alienation or of this kind of consciousness of the constructedness does indeed offer me a space to discuss such an awareness as a part of my research method. I think that a ‘not-historical’ research on the ends of architectural drawing can be set with an inclusive respect to evocative emotional bonds and thus to the enigma of the charged images invested with these feelings. In that regard, I will shift my course in such a way that I will oscillate between alienation as a form of laying bare of the device and the uncanny with its emphasis on enigmatic unfamiliarizing feelings.⁵⁷ The emphasis of the uncanny on the evocative emotions and the unconscious intrigue me especially as it is connected to psychology and historicity in a certain way, that it may be

⁵⁶ For the wound-reading of this chapter, see APPENDIX-D.

⁵⁷ See also: Wan & Blas, 2022.

differentiated from a certain type of estrangement as a pure formal or structural method: A wound or a 'trauma' engraved in the flesh invested with memories. Anthony Vidler, in his *The Architectural Uncanny* (1992) posits the architectural uncanny in relation to traumatic experiences: "Thus historicized, the uncanny might be understood as a significant psychoanalytical and aesthetic response to the real shock of the modern, a trauma [...]" (Vidler, 1992, p.9).

Sigmund Freud, starts his essay "The Uncanny" ("*Das Unheimliche*") published in 1919, with a discussion on the obscurity of the semantic border between *das Heimliche* and *das Unheimliche*, with a particular focus on its etymology in German. *Das Heimliche* referring to things that are on one hand familiar, homely, comfortable and domestic, and on the other hand to the things that are hidden and secret, transforms into its antonym *das Unheimliche* (the unhomely, the uncanny, the eerie, the unfamiliar, the haunted) when that which needs to remain as hidden (thus that which is repressed) are revealed, out to open. What seem to be antonyms at the first look - *das Heimliche* and *das Unheimliche* - demonstrate interchangeable or rather oscillating meanings from time to time: "[...] "that the uncanny is uncanny only because it is secretly all too familiar, which is why it is repressed." [...]" (Freud as cited in Vidler, 1992, p.9). According to Freud, the critical distinction between the two is the repression: "The prefix *un-* is the indicator of repression" (Freud, 2003, p.151).

Since it is rather difficult to differentiate between *das heimliche* and *das unheimliche*, one can set forth that it is not the properties of something that renders something uncanny, but their contextual behaviors. Freud also asserts that not everything can be considered to be uncanny, and that it is difficult to formulate a set of rules for such a sharp definition. Similarly, Vidler argues that something cannot be called architecturally uncanny because they demonstrate the properties of the uncanny, "but rather because they *act*, historically or culturally, as representations of estrangement. [...] there is no such thing as an uncanny architecture, but simply architecture that, from time to time and for different purposes, is *invested* with uncanny qualities" (Vidler, 1992, p.11-12).⁵⁸

⁵⁸ The words in italic are my emphasis.

Freud argues that *das Unheimliche* is mostly linked with the repression of an “infantile” element, either in the form of childhood complexes or “primitive” beliefs (2003, p.151). Relatedly, he sets forth that the uncanny can be either tracked down to the revival of the repressed childhood complexes or to primitive beliefs “that have been surmounted, [and that] appear to be once again confirmed” (Freud, 2003, p.154-155). At this point, I think that Freud’s analysis of the uncanny has strong references to the repressive impetus of time, of the past. Vidler also asserts that one feels in the uncanny an “overburdening “sense of the past”” (1992, p.63). Yet, I cannot help myself, but object to how “primitive” beliefs are considered to be “infantile”; and to why “infantile” should be necessarily located chronologically back in time. However, this proposition, which at first seems to be problematic as it locates the infantile condition (both childhood and primitive beliefs) chronologically backwards in a definite order of time, comes immediately with the unsettling of this chronological remoteness: The infantile condition itself seems to work against the repressive power of time or history: “despite a philosophy of history that buried the past, that past refused to remain at a proper distance” (Vidler, 1992, p.60). At a certain degree, the uncanny arises in the form of the haunt of the past in the present: “Something was not then, merely haunted but rather revisited by a power that was thought long dead” (Vidler, p.27), lost or ended. One may be reminded of our previous discussions on the collapse of the bodies of the past with that of the present.

Still this unsettling which seems to come later on, is suspicious, as it seems to assign this “infantile” and the “*heimlich*” condition almost always as a preceding element. Hélène Cixous also draws our attention to this invisible hierarchal structure:

This indirectly brings up the question of hierarchy in the dual relationship of two terms: is there any inversion of the *Heimliche* and the *Unheimliche*, or else, starting from *Heimliche*, is there any emergence, through the *Unheimliche*, of a new concept? (Cixous, 1976, p.531)

In relation to this, along with the infantile element, the dominance of the “psychical reality” seems to precede the “material reality”. “It would seem that in ancient times we had an animistic thought which vanished when confronted by material reality” (Cixous, 1976, p.545).

In that regard, Freud’s distinction between the psychical and the material reality and their corresponding temporal hierarchy may create problematic thresholds, especially when it comes to fictional works. Freud is particularly interested in analyzing the

uncanny in fictional works. In the context of fictional works, Freud warns us – the readers – that not every seemingly unreal situation, nor every ghost story could be considered as uncanny. He argues that when “we adapt our judgement to the conditions of the writer’s fictional reality and treat souls, spirits and ghosts as if they were fully entitled to exist, just as we are in our material reality” (2003, p.156-157), the text may not act in an uncanny way. This is quite intriguing, as Freud asserts that the unsettling of the repressed condition, thus the feeling of the uncanny does not necessarily emerge, when our adaptation to the fictional reality is not unsettled as well.

Yet, when we speak of fiction, is it possible to maintain the same relation between the analyst and the analysand, and where do the writer and reader stand? How about a drawing? Where does the drawer, the drawing, the embodied figures within the drawing, the viewer, the researcher, the critic stand, when it comes to the uncanny? Is Freud actually in the position of the analyst, when he claims to be the writer of the essay? How can we define the (fictional) reality of his essay? Cixous is in the opinion that Freud demonstrates the complexes of a writer and that his essay is heavily textured with these complexes. Relatedly, Cixous argues that because the text seems to be highly textured with Freud’s own complexes as a writer, one should question and criticize the proposition that Freud situates the readers in the position of an analysand (as the double of the fictional characters of *The Sandman* (Cixous, 1976, p.526)), and himself as the analyst. Followingly, one can propose that Freud’s text seems to be textured with his own repressions as a potential analysand. In Cixous words, we read:

Freud’s own text, here, functions like a fiction: the long work on personal pulsations, the dramatic redistribution upon such and such an approach, the suspense and surprises and impasses; all of that seems a part of the special work of fiction, and the “author” takes advantage of the narrator’s privileges to which the analyst cannot consent. “Better than anyone else,” says Freud, it is the writer who consents to give birth to the *Unheimliche*. The writer is also what Freud wants to be. Freud sees in himself the writer, the one whom the analyst must question concerning the literature which psychoanalysis must understand in order to know itself. He is, in his relationship to the writer, as the *Unheimliche*, is in its relationship to the *Heimliche*. In his strangeness with respect to creation, he feels himself “a case.” (1976, p.532)

As Freud plays the role of the analyst, it feels as if Freud’s text requires the consent of the reader to adapt to the reality of the text. This consent of the reader to adapt seems to keep the uncanniness of the text hidden – *heimlich*, at a certain degree.

Freud mentions that one needs to be sensitive towards the feeling of uncanny to be able to understand it (2003). It is also one of the aspects that renders the uncanny once more difficult to be discussed: It might be highly possible that one might find it hard to be responsive to the intimacy of this feeling. Freud discusses this aspect with a reference to the psychologist Ernst Jentsch who wrote “Zur Psychologie des Unheimlichen” (1906), yet Freud instantly leaves himself out of the impact area of this feeling:

Jentsch stresses, as one of the difficulties attendant upon the study of the uncanny, the fact that people differ greatly in their sensitivity to this kind of feeling. Indeed, the present writer must plead guilty to exceptional obtuseness in this regard, when great delicacy of feeling would be more appropriate. It is a long time since he experienced or became acquainted with anything that conveyed the impression of the uncanny. He must first put himself in the proper state of feeling and so put himself in the way of experiencing a sense of the uncanny. (Freud, 2003, p.124)

As Freud acts as the analyst when he finds himself in the position of the writer, he sets out to decipher the mystery behind the *Unheimliche*. Cixous criticizes the way Freud feels compelled to unmask the enigma of this feeling.⁵⁹

[...] he [Freud] rewrites the tale for demonstrative purpose: a reading that is reclosed as that in the *Unheimliche* is now closed on the *Heimliche*. The reader gets the impression that Freud's narrative is not as *Unheimliche* as he claims: [...] Or did Freud render uncanniness something too familiar? (Cixous, 1976, p.533)

According to Cixous, the compulsion to decipher and unmask works as a “repression of repression” (Cixous, 1976, p.534). This situation is not only bound to the author, but includes the relation that is set with the reader, as we have previously discussed. Repression of repression asks secretly the reader to agree with the author:

I hope that most readers will agree with me,” says the orator who takes no risk whatsoever without making an alliance or returning to it. The dialogue entered upon with the reader is also a theatrical artifice in which the answer precedes and envelopes the question. [...] (Cixous, 1976, p.531-532)

These discussions on the *Unheimliche* intrigues me in particular for many reasons: First, it focuses on estrangement on the level of emotions, within a psychological

⁵⁹ “Contemporary feminist critics, from Sarah Kofman to Kaja Silverman, finally, have reread Freud with skepticism, noting the obvious difficulties of a theory that privileges a male response to the “uncanny trauma” of woman's lack.” (Vidler, 1992, p.10)

geography. Thus, when I think of ‘the consciousness of constructedness’, ‘the constructedness of historiography’, ‘the constructedness of the historical time’, this state of ‘consciousness’ may be inclusive of the emotionally evocative character of historiography without necessarily transforming this emotion into a reconstructive agency making people believe in an illusionistic reality. On the contrary, it could work as an unsettling of this constructedness.

Secondly, these discussions on the *Unheimliche* problematizes the haunt of remnants and residues through the unsettling of their repressions – thus problematizes, the past, their ends and their loss in time through notions of survival.

Thirdly, this unsettling does not have to take the form of a revelation, but perhaps an emotional evocation that still remains as a state of not-knowing. That a study on the *Unheimliche* is considered to be *unheimlich* itself intrigues me in particular, because it inherently suggests that the way we deal with these unfamiliar(izing) feelings related with the repression of remnants can be *unheimlich* as well. Thus, when it comes to the architectural uncanny, we may not have to seek for the spatial representations of these unfamiliar(izing) feelings in their significations, nor we may not have to necessarily decipher their intricate puzzles, but the way we seek it or deal with it could be indeed inseparable from this emotional evocation. By not claiming to reveal and thus not claiming to know as a drawer (especially keeping the above-mentioned entangled writer-reader relations in fictional works in mind), the researcher may embrace these feelings of awareness and these intensive emotional evocations.

Could the way I research (as a drawer) trigger, and be triggered by and through such an intensive condition in the context of the ends of the projected image and of the drawing? It seems to me that it is possible.

2.4.2 Wounds: what remains of drawing in my flesh?

Cixous draws our attention to the ‘trauma’tic character of repression of remnants, with a particular emphasis on the imagery of their embodiedness, specifically relying on the etymological roots of ‘trauma’, literally meaning ‘wound’ (2005). She incises especially the notion of *stigmata*, not only as marks but as ‘engravings’ in the flesh and in the soul, differentiating them from scars that add traces on the skin, as wounds that *remain as an absence*: “Unlike scar, stigmata takes away, removes substance, carves out a place for itself. [...] Stigma stings, pierces, makes holes, separates with

pinched marks and in the same movement distinguishes – re-marks – inscribes, writes. Stigma wounds and spurs, stimulates” (Cixous, 2005, preface).

Cixous specifically mentions the difficulty in erasing these stigmata, as it is in fact an absence in the flesh:

The person who is properly or figuratively stigmatized has traits of the saint (Saint Francis of Assisi) and the outlaw, of the martyr and the condemned. [...] The stigma is a scar that is difficult to efface. The stigma resists being worn down. The hole enters into my skin. The scar adds, the stigma digs, excavates. (Cixous, 2005, preface)

Her reading reminds me of our previous discussion on the theory of *signatures*: Accordingly, it relies on an understanding that everything in the universe is impressed, imprinted with a unique mark. As we have previously discussed, *signatures*, (setting off from their cosmic and talismanic context), may be considered as psychologically charged images in affective correspondences that are emotionally capable of moving people. Cixous’ emphasis on the embodiedness of this charge as a wound, reminds me one more time of the critical importance of our own body, when traumas are in question. She seems to specifically point at literature or drawing, as an act of *stigmata*:

All literature is scary. It celebrates the wound and repeats the lesion. [...] (Cixous, 2005, preface)

Everything we read: remains. [...] (Cixous, 2005, p.16-17)

The drawing carries traces of blows, of bruises and even of blood. [...] The emotion. [...] The drawing feels death passing (Cixous, 2005, p.22-23)

[...] Drawing is the emblem of all our hidden, intestine combats. There we see the soul’s entrails.” (Cixous, 2005, p.25)

Cixous stresses on the unknownness and incalculability of this emotional charge. In that regard, she argues that this charge cannot be defined or circumscribed by the acts of finding, discovery nor decipherment, but more likely that of escape. As I previously mentioned on different contexts, neither the writer nor the reader is entitled to know, foresee, predict, calculate, or “prepare for the event of revelation” (Cixous, 2005, preface). She writes:

(N.B. I’m saying writing-or-drawing, because these are often twin adventures, which depart to seek in the dark, which we do not find, do not find, and as a result of not finding and not understanding, (draw) help the secret beneath their steps to shoot forth.)

[...]

Barely traced- the true drawing escapes. Rends the limit. Snorts. Like the world, which is only a perennial movement, the drawing goes along, befuddled and staggering, with a natural drunkenness. (Cixous, *Stigmata*, p.16-17)

Now, when we speak of *signatures*, charged images, we are not limited with the visual realm of images, nor of markings, nor of traces. We may set forth that the embodied act of writing or drawing has the power to charge without any need to leave any visible mark (similar to sacraments). Thus, we may assume that the embodied act of writing or drawing (without any need to leave a mark) could be both the wound (trauma) and the way we encounter with the wound (trauma).

2.4.3 Intermission: blurring the waters, palpating the wounds and calling for the shadows of the projected image

What is engraved in my flesh with regard to drawing that I feel so deeply? Now, my mind drives me to think of medieval anatomical drawings called as “Wound Woman” and “Wound Man”, wherein anatomy of human is mainly narrated through various wounds one can get in life, instead of systematic structural dissections applied on a dead corpse. In that regard, these anatomical drawings resemble artifices in ruins allowing you to *peep* inside, as opposed to orthographic sections which demonstrate the inner space of an artifice through an imaginary planar cut. Perhaps, such a ‘wound body’ is a question one has to address, when it comes to the end of drawing or of the projected drawing. In relation to this question, I wonder “what remains of drawing” engraved in my flesh, unsettling its historical time? I am aware that this question is misleading me, as the ‘what’ seems to be constantly escaping me. All I have drawn and seen remains, yet flees from my firm grasp escaping my immediate understanding with a prospectiveness that I feel deeply. This is a ‘traumatic’ site, I embody without any claim.

Now, as I think of the ‘remains of drawing’ engraved in my flesh on one part, on the other part, I think of the gently floating, “vibrating shadows” of the projected image. For some reason, I cannot make out right now, I hear Remo Guideri’s words in my head repeating:

[...] discovering that the shadow of a portico in Turin vibrates like the air before the rain, prompts me to contemplate the casual until I hallucinate. Every accidental appearance, every encounter is never purely casual, but, even in the most miserable case, epiphanic. [...] I sleep, of a deep sleep. (Guideri, 1988)

I fear that I might have blurred the waters... With this, I would like to circle back to one of the first questions that I have posed at the beginning of this chapter. I will try to shift my course to two conceptions that are considered to be in close relation to the *Unheimliche*: ghosts and childhoods as unstable and unstabilizing temporal signifiers that deny/play with the definite order of time. And yet, circling back one more time to another topic I have been delaying for a very long time, I hope to draw closer to Rossi's composition with a holy card now.

2.4.4 Ghosts and vibrating shadows

If I feel a personal uncanny in the face of such a repression of the political, it is perhaps for this reason: that within many of the projects that pretend to a radical disruption of cultural modes of expression, there still lurks the ghost of avant-garde politics, one that is proving difficult to exorcise entirely. (Vidler, 1992, p.14)

One may realize that there is a certain tendency especially between 1970s and 1990s, within the circle of architectural theoreticians and critical historians to discuss almost obsessively the concept of 'survival' through metaphors such as 'ghosts' and 'phantoms', as this period of time is infamously marked with the aftermath of a series of catastrophic destructions, accompanied by manifold declarations of 'end's, especially that of avant-garde, of modernism, of Marxism, ...etc. The feeling of loss is born by the remainders, and the stigmatic question seems to have become "what remains of...?"⁶⁰ Among those accounts, we may see that Tafuri uses the term 'ghost' quite frequently as a metaphorical allusion when it comes to the works of late avant-garde architects (he refers to them as 'neo avant-gardes'): "reduced to ghosts" (Tafuri, 1998, p.154), "only the ghost of that lost order can be held up today" (Tafuri, 1998, p.155), "wave goodbye perpetually to the friend who is leaving" (Tafuri, 1998, p.156). We may see that this metaphor is almost always accompanied by notions of 'survival' and 'residue'.

⁶⁰ See also Derrida's hauntology. Mark Wigley writes in his *The Architecture of Deconstruction: Derrida's Haunt* (1997) "How then to translate deconstruction in architectural discourse? Perhaps it is too late to ask this preliminary question. What is left to translate? Or, more important, what is always left by translation? Not just left behind, but left specifically for architecture. What remains of deconstruction for architecture? What are the remains that can be located only in architecture, the last resting place of deconstruction? The question of translation is always, after all, a question of survival. Can deconstruction survive architecture?" (Wigley, 1997, p.1)

In a similar vein, Hays argues, referring to Rossi, that “in every case, [...], there hovers over the work [of Rossi] a dreadful sense of an architecture out of time – remaining, lingering, living on after its legitimacy and rightfulness have passed.” (Hays, 2010, p.45-46) Below are a few other accounts of how the concepts such as ‘ghost’, ‘survival’ and ‘residue’ are mentioned in the context of Rossi:

The events of 1945, the full comprehension of the meaning of the Holocaust and atomic destruction, have changed the bases on which life can be lived. For man faced with a choice between imminent or eventual mass death, heroism, whether individual or collective, is untenable: only survival remains possible. The problem is now of choosing between an anachronistic continuance of hope and an acceptance of the bare conditions of survival. [...] The condition of man which formerly contained this alternative has ended, and the continuous “narrative” of the progress of Western civilization has been broken. (Eisenman as cited in Hays, 2010, p.47)

According to Eisenman, the end is already behind us and architecture is always already surviving its own death, a testimony to its own anachronicity. As a survivor, architecture is condemned to afterlife and aftermath, implying both the post-finitum as well as the fatal repetition compulsion [...] (Hays, 2010, p.48)

In the case of Rossi, we may see that the notions of ghost, survival and residue carry an intensive emotional charge with themselves that is mostly evoked in the form of a serene feeling of terror. We can see on many occasions that Rossi pays a considerable attention to feelings of terror and melancholy: Feelings of terror and melancholy evoked and re-evoked repetitively by an architecture that is already invested with abandonment, loss and death, creates its own particular theater and time. As previously mentioned, according to Rossi, the time of architecture corresponds to the time of the theater, and it is bound to emotions. I will re-quote his sentence below: “For certainly the time of the theater does not coincide with time measured by clocks, nor are emotions bound to chronological time; they are repeated on stage every evening with impressive punctuality and exactitude” (Rossi, 1981, p.29).

Rossi is intrigued by the role of architecture to evoke emotions. This both evocative and estranging architectural condition is crystallized in Rossi’s drawings mostly in the imagery of shadows, that are deeply influenced by French architect Étienne-Louis

Boullée (1728-1799)'s *Temple of Death* (c.1795),⁶¹ and Giorgio de Chirico's paintings, so much so that shadow – although mostly referred to as an immaterial shape projected onto a surface by rays of light hitting an object – can manifest an architecture of its own: “an architecture of shadows”.⁶² The frequently-quoted Boullée's account of his enigmatic encounter with the shadows of trees as he takes a stroll in the woods, manifesting his “architecture of shadows”, is also included by Vidler in his *The Architectural Uncanny*. The enigma of shadows is perhaps not to be explained, yet one may not overlook how deeply the shadows are, at those particular moments, invested with an ‘extreme’ feeling of sadness, perhaps deeply *impressed* with all the previous shadows one has previously encountered, read about, though not recalled. Even though one does not recall those exact moments, it is not the same ‘as if one had not’:

Founding myself in the countryside, I skirted a wood by the light of the moon. My effigy produced by its light excited my attention (assuredly this was a novelty for me). By a particular disposition of the mind, the effect of this simulacrum seemed to me to be of an extreme sadness. The trees drawn on the ground by their shadows made the most profound impression on me. This picture grew in my imagination. I then saw everything that was the most somber in nature. What did I see? The mass of objects detached in black against a light of extreme pallor. Nature seemed to offer itself, in mourning, to my sight. Struck by the sentiments I felt, I occupied myself, from this moment on, in making its particular application to architecture. [...] the black picture of an architecture of shadows depicted by the effect of even blacker shadows. (as cited by Vidler, 1992, p.170)

“Blacker Shadows” urges one to envision a condition where the body disappears almost completely into darkness,⁶³ that unexpectedly gain a presence like the black silhouettes in de Chirico's paintings, which seem to have split up with their ‘originating’ objects and which relatedly seem to bear the stigmatic residue of their

⁶¹ He writes in his introduction to the Italian translation of Boullée's *Essai sur l'Art*: “For Boullée, to give character to a work means not to make us experience sensations other than those intrinsic in the subject; the character constitutes the evocative, emotional part.” (Rossi as cited in Johnson, 1982, p.39) “Temple of Death! Your aspect should freeze our hearts.” (Rossi as cited in Johnson, 1982, p.39) “Boullée understands that there exists a higher grade of metaphor, a possibility to provoke emotions and to create that which Baudelaire will call correspondences.” (French art historian Louis Hauteceur as cited by Rossi as cited in Johnson, 1982, p.39)

⁶² For an intensive study of the architecture of shadows in Aldo Rossi's cemetery, see the extended article of Ceylan's presentation titled “The Poetics of Shadows: Metaphysics in Aldo Rossi's Cemetery Architecture” (Ceylan, 2011) at the “Tenth Death, Dying and Disposal Conference: Changing European Death Ways: New Perspectives in Death Studies” in Holland.

⁶³ “Disappearance of the body into darkness” (Vidler, 1992, p.170)

absence, transforming into wounds themselves. Vidler, discussing, in historical context, the haunt of the repressed dark space over the enlightened space of the Enlightenment, argues with references to Freud that the shadow acts as a 'double' (*der Doppelgänger*) of architecture, and that it ominously foreshadows its death in its repetitive occurrence.

Freud elaborates on the 'double', first as an "insurance against the extinction of the self", that however later on transforms into a "harbinger of death", after the primitive believes that insured the immortality of the soul have been surmounted (2003). He writes:

The self may thus be duplicated, divided and interchanged. Finally there is the constant recurrence of the same thing, the repetition of the same facial features, the same characters, the same destinies, the same misdeeds, even the same names, through successive generations. [...] The double was originally an insurance against the extinction of the self or, as [Otto] Rank puts it,⁶⁴ 'an energetic denial of the power of death', and it seems likely that the 'immortal' soul was the first double of the body. [...] and when this phase is surmounted, the meaning of the 'double' changes: having once been an assurance of immortality, it becomes the uncanny harbinger of death. (Freud, 2003, p.142)

When this 'architecture of shadows' is in question, there seems to be an allusion to the notion of 'double' as a harbinger of death. Linked to these contemplations on death, shadows and doubles, San Cataldo cemetery by Rossi seems to unfold a particularly special position. Phrases that play with its naming, such as "The City of the Dead" and "The House of the Dead", "The City of Survival"⁶⁵ have an estranging impetus, diverging these architectures poetically from the lineage of proper cemeteries, questioning their 'rightful' occupancy, situating them in unstable positions between life and death. It seems as if "The City of Survival" is neither the property of the dead, nor of the visitor who is alive. It is also not easy to set forth that the visitor is the survivor or the remainder of the dead, as "what remains of man?" steps forward as one of the stigmatic questions. Are the remnants bones, fumes, ashes, memories, ... and us visiting... What of "the abandoned dead" with no visitors left behind?⁶⁶ "The shadows

⁶⁴ Otto Rank, 'Der Doppelgänger', *Imago* III, 1914.

⁶⁵ One of the title of Eisenman's article on Rossi is called "The House of the Dead as the City of Survival" in *Aldo Rossi in America* (1980).

⁶⁶ "In the common grave are found the remains of the abandoned dead... persons who came from asylums, hospitals and prisons, desperate beings, or forgotten and oppressed [...]" (Johnson, 1982, p.47).

walk” (Johnson, 1982); architecture seems to be haunted and be haunting with a deep feeling. Rossi’s cemetery project in San Cataldo is affectively burdened with these contemplations.

Who or what survives drawing? Is it the remains of drawing, is it the drawer mourning its (prospective) end? What of the shadows of drawing? With regard to these questions, among the many drawings of San Cataldo cemetery by Rossi, one particular drawing left a particular mark on me. As the drawing seems to reject to be studied to some certain degree, I will try to respect my feelings for not unearthing its intentions. It is a drawing that Rossi did by gathering fragments from his drawings of San Cataldo cemetery and a holy card, many years after he won⁶⁷ the competition for this project.

Still, I am thinking of “*what remains of drawing?*” *engraved in my flesh under the tenderly black shadows of the projected drawing.*

This particular composition (1978) by Rossi is a collage of fragments from his San Cataldo cemetery project in Modena, gathered together so that it forms a triangular outline, with a holy card attached on the right end corner. The way that the fragments are compiled together to form a triangle does not correspond to their actual positions on site. Dusty bruise pinks, dark bruise browns, reddish pinks, oranges, darker reds, yellowish browns clouded with something that looks like charcoal ashes, darker blacks ... The colors on the holy card are in harmony with Rossi’s drawing, except for it introduces a bit of a greenish range of colors. The drawings of the fragments of the San Cataldo cemetery demonstrate different projective rule sets, with the central spine prioritizing the plan (oblique) view, with the cube in frontal elevation view, and with the circumscribing parts prioritizing the elevation views in an unfamiliarly flat-looking, three-dimensional way. The voids pierced in the fragments that we see in elevational view, along with the third dimension of the central spine are disguised with dark black color, so ambiguous that the volume appears to be *impressed* in its absence as a shadow onto the paper: an almost fossil of drawing, transfixed within the thickness of a paper ... One may wonder why this holy card of Saint Rose of Viterbo is included

⁶⁷ The competition for the Cemetery in Modena is won by Aldo Rossi, together with Gianni Braghieri in 1971.

in-between this rather bizarre gathering of fragments of drawings: a holy card of a saint who is known to have lived between 1233-1251, and died at the age of 18.

I would like to share a reading by Diane Ghirardo who intends to decipher this particular collage:

This was not a casual choice; Rossi had a large collection of holy cards from which he could have selected any number of saints. So, who was St Rose? A fervent laywoman from a poor family who joined the Third Order of St. Francis at the age of ten, St Rose led a pious life of prayer and solitude at home because a convent refused to admit her without an adequate dowry. She also suffered from an extremely rare physical condition – the absence of a sternum or ribcage. Rossi, as we have seen, described the central section of San Cataldo as a spine with ribs – precisely what the young saint lacked. On her deathbed at the age of 18 Rose's final words to her parents, as reported by her hagiographers, were: 'I die with joy, for I desire to be united to my God. Live so as not to fear death. For those who live well in the world, death is not frightening, but sweet and precious', thoughts that in their own way also voice the principles of the cemetery, the architecture and the drawings. Rossi chose this holy card precisely for the correspondence between the saint's dying message to her relatives and his conception of San Cataldo Cemetery as a place where death is not an end but part of a journey whose contours are unclear, to be met not with fear but with joy. Grief and remorse are for those who remain behind, just the sensibility that Rossi hoped the architecture of his cemetery would convey.

In Roman Catholic calendar, St Rose's feast day is 4 September. Aldo Rossi died on 4 September 1997. (Ghirardo, 2015)

The information on the underlying reasons for making this collage and its respective interpretation, though informative, seems to me to be over-calculated. What of the incalculable that makes it impossible for me to "prepare for the event of revelation"?

What really stroke me in this collage, at the first instance, was the associations of the holy card with veronicas and all the theory of images that comes along with it. The analogy, the correspondence that works playfully between the holy card and the drawing fragments themselves as 'travelling images' is critical for me. Relatedly, this collage still continues to strike me, and one more time with its resemblance to an *ichnographia* of St. Peter's done by Tiberio Alfarano in 1571.

2.4.5 Veronica and residues of being there

Federica Goffi, in her *Time Matter(s): Invention and Re-Imagination in Built Conservation* (2016), shares her speculative researches on this particular *ichnographia*

of St. Peter's done by Tiberio Alfarano. As she describes it, it is a hybrid and layered *ichnographia*, combining hand-drawing with decoupage using rendering techniques of icon painting (2016). It is a stratigraphic drawing made of "measured/scaled drawing of superimposed plans" drawn by different architects, from different periods, representing the construction site always 'in-the-making' (Goffi, 2016). Yet, it is not merely its stratigraphic structure that urges me to think of Rossi's composition, but the fact that the drawing is "framed by a series of icons critically positioned in relationship to the architectural body of the temple, reminiscent of framing strategies used for holy images" (Goffi, 2016). According to Goffi, Alfarano's *ichnographia* is a reflection on hallowed configuration (*forma sacrosanctae*), and "provides a narrative of St. Peter's transformation that goes beyond witnessing geometrical exactness describing a physical form, and powerfully enters into a much deeper and profound realm, that of its theological significance" (Goffi, 2016). According to Goffi, it is these print clippings of holy face⁶⁸ that urge us to read the drawing allegorically, and not in a manner of seeking its mathematical accuracy.

Goffi, especially relying on the techniques that are used in icon paintings, and on the glued print clippings of Holy face, likens Alfarano's *ichnographia* to icons, and argues that Alfarano's drawing intends to perform almost in the tradition of veronica paintings. Veronica, etymologically derived from 'vera' meaning true and 'eikon' meaning image, is used to refer to sacred images, that are thought to bear the 'true' impression of Christ's face. Among these veronicas, Turin cloth is one of the most famous one, and is a cloth that is believed to be impressed by the sweat and blood of Christ's body, resulting in an image that emerges through direct contact with the body. Zeynep Sayın emphasizes that veronica is believed to bear the trace of a corporeal, living touch (2013, p.22).

Sayın stresses that these images are characterized with concepts such as *inconsequentes*, *inconvenientes*, *deformes*, *confusae ya da mixtae*, rather than *analogia*, *aemulatio*, *convenientia*, *sympathia*, *simultud* which became popular terms

⁶⁸ "A Holy face whose peculiar iconography, invented by Alfarano, results from assembling various print clippings, is positioned in the top margin of the drawing, which is the western side of the building, and is aligned with the main vertical axis of the basilica. Saint Peter stands on the right side of the Veronica, while Saint Paul is positioned to the left. The series is completed by the insignia of Pope Gregory XIII (1572-1585) to the far left and that of the Archpriest of St. Peter's Cardinal Alessandro Farnese, to the far right." (Goffi, 2016)

during the Renaissance (2013, p.17). The features *inconsequentes, inconvenientes, deformes, confusae ya da mixtae*, as Sayın emphasizes, refer to a particular similitude that resists likeness; and help to utter what the invisible is not, instead of what the invisible is (Sayın, 2013, p.17). This understanding that reached its most radical level with iconoclasm withstands the representation of likeness but epiphany of an absent presence (Sayın, 2013). The image is charged with a significance that is “beyond mere likeness, something which embodies essence” (Goffi, 2016). Goffi extends the discussion to the Eucharist, wherein “the visible signs are bread and wine, the inward invisible reality is the presence of Christ [the Body and the Blood]. The problem of representation is resolved by means of similitude not likeness” (Goffi, 2016).

Sayın writes that these images that tracks the trace of the corporeal touch and that seem to “erupt from a nameless depth” have a kinship to the traces that animals leave on ground (2013, p.19) and liken to the traces left by fire and ash in space, and that they are perturbing for the modern eye as there is an ungraspable field that goes beyond the visible. It is the other of Life “that breathes from the past” (Sayın, 2013, p.22). It is the corporeality of the image that is, through the traces of bodies of the past, charged in their absence with a proximity that is in turn charged with a fright for the unknown (Sayın, 2013, p.31, p.47). Fayyum portraits on Roman Egypt mummies, Roman *imago* (death masks made of wax) and death masks are some of the other forms that are thought similar to veronicas, residues in the cross-section of *imago* and *vestigium* (Sayın, 2013, p.18).

Veronica is also considered to be *acheiropoieton*, meaning “not made by human hands”. The image is “transferred onto the veil through direct contact with Saviour’s face” (Goffi, 2016). In that regard, Goffi draws our attention how *ichnographia*, as etymologically derived from Greek *iknos* meaning track, footprint, and *graphia* meaning writing, shows a critical kinship to veronica.

The impression left by the building on the ground is literally a footprint, not unlike the traces left by Christ’s face on the Holy cloth. This original trace and its presence on the site are sacred. [...] The ichnography is the chosen instrument providing memory traces on the ‘drawing-site’, acting like a veil and bearing the traces of the building’s presence within time. (Goffi, 2016)

In that regard, *ichnographia* as an image tracking the corporeal trace of a body, diverges from the notion of plan as a ‘horizontal section’ through an object.⁶⁹

Relatedly, Goffi argues that architectural drawing itself acts historically as a ‘double’ of the building, and that architecture has a twinned persona. She does so, with a reference to a Roman tradition of king’s two bodies: According to this tradition, the natural body of the emperor is twinned with a political body, which is a waxen, wooden, or leather effigy. “When the king dies the political body reigns *in absentia*” (Goffi, 2016). This tradition of “[the rites of *consecratio*] involved a double cremation, first of the emperor’s body and then a few days later of his waxen image. Thanks to this *funus imaginarium*, this “funeral of the image,” the emperor, having already shuffled off the mortal coil, could be received among the gods” (Ginzburg, 2001, p.65). The wax imago of a dead person was held equivalent to this person’s bones, as a true remainder of this person in absence (Ginzburg, 2001, p.68).

Goffi is in the opinion that this tradition could have reflections in architecture as well:

The drawing-effigy, acting as second body, is a substitute allowing contemplating a possible future by demonstrating the Basilica’s body as complete. [...] The drawing is a medium projecting the imagination into the dimension of sempiternal time, allowing a vision of an absent future resurrected body. (Goffi, 2016)

Architecture is a two-bodied entity. The natural body of the physical building and the sempiternal body or the drawing, stand in a relationship of signifier and signified. The building’s external appearance and essence are both represented in the drawing, the twin persona of the building. (Goffi, 2016)

Yet, I fear that this cross-reading, though mind-opening, if not handled careful enough, may demonstrate a tendency to lead us to a position where we may be trapped again between drawing and building, even though it speaks against the duality in-between, and shows the possibility of an embodied whole. I wonder, why the drawing cannot be not considered as a ‘natural body’, with an ephemeral presence on earth?

A reading tracking down the trajectories of these rituals of king’s twinned body concerns me, also because it may come to a conclusion that the drawing may also ‘politically’ stand in for the absent building, just as Ginzburg mentions that these rituals related with the twinned body of the emperor may work as a control mechanism

⁶⁹ See also Emmons (2019).

to deal with the traumatic transition caused by the biological death (Ginzburg, 2001, p.66). What of ghosts, the unstable signifiers of time that, instead of ensuring the immortality of the building (emperor), haunt and become the harbinger of death of the building?

2.4.6 Remains of a drawing as a body

I feel an urge to be inclusive of drawings that do not bear any reference to a building, when I contemplate on these rituals and images akin to veronica that take departure from the corporeality of drawings that bear the vestige of the embodied touch. In other words: *Can the drawing, instead of the building, be not considered as a 'natural body', with an ephemeral presence on earth? The vestige or the death mask of which one can take, without transforming it into a building(s)?* Instead of asking 'what remains of the body', I wonder whether one may ask the other way around: 'what remains of *drawing as a body itself*? Can we speak of the touch of drawing transforming yet into another drawing? Rossi's drawing with the holy card drifts me into such shores of questions.

This is a rather complicated discussion for me. My intention is not to transfer the theological context to today, reflecting it onto Rossi, and establish a historical continuity – though, Zeynep Sayın draws our attention to the certain proximity between Western post-modernism and the eight century Byzantine iconoclasm, icon paintings, and Islamic calligraphy and miniatures, when she speaks of the critique against the dominance of gaze and image (2013, p.7).

Perhaps this question ('what remains of *drawing*?') may remind us slightly, but certainly in a different vein, of the quotation fever of post-structuralism (Umberto Eco), and Rowe's critique on the work of the *Five Architects* (1975) as 'a second-hand language', or Eisenman's 'signs of signs' (1984) with a reference to Derrida. Hays describes this condition in the context of the late avant-gardes:

What else are Eisenman's early houses but empiricist studies of the structural codes of modern architecture and art from Le Corbusier, Terragni, and De Stijl to Robert Morris and Sol LeWitt? In these houses the production of meaning is still a closed process in the sense that we return, again and again, to the most basic cognitive forms of architecture – the cube, the plane, the line, and the point – defamiliarized forms, perhaps, but closed nevertheless. (Hays, 2010)

Yet, as I think of 'what remains of drawing', and of the touch of drawing transforming into another drawing, the shores I let myself drift to is a realm of embodied images,

not formal or linguistic codes.⁷⁰ The question that interest me is ‘what remains of *drawing as a body itself?*’. My intention is to continue my speculation on Rossi’s drawing with a holy card, with a curiosity to track the living trace of the touch of a drawing in absentia – that emerges as a confrontation with an irrecoverable loss.

Rossi’s drawing of San Cataldo cemetery with a holy card appears to me as a traveling image, acting almost like an icon, acting ‘reversely’, becoming the breathing double or a mask. A mask of his own (beloved)⁷¹ drawings, which seem to be the death masks of the avant-garde as transfixed perspectives scattered on paper.⁷² In that regard, Rossi, rather than being in the position of an analyst trying to unearth the secrets of these emotional evocations, embraces the role of the architect as a drawer of a fictional work and repetitively plays with its stigmata.

These questions seem to tie up to the problem of *being there*... Tafuri writes: “in his search for the Being of architecture, Rossi discovers that only the “limit” of *Being there* is expressible.” (Tafuri, p.155). With this question, I will move to the second work I have mentioned, John Hejduk’s *Silent Witnesses* (1982).

2.4.7 Para-Scientific wit(h)nesses of a work

Hejduk’s constellation of images, which he calls as *Silent Witnesses*, shows a strong and obvious resemblance to Aby Warburg’s *Bilderatlas Mnemosyne*. There seems to be a certain kinship with Warburg’s *Bilderatlas*, especially when we recognize that there is a similar anachronism lurking within the laid-out images, that are certainly

⁷⁰ Hays, relying on the Lacanian triad, also refers to a such distinction between the late avant-gardes. He argues that Eisenman’s work could be characterized mainly with the Symbolic, in terms of his interest in architectural codes, laws, linguistic systems and operations. According to Hays, in Eisenman works, we may see the influence of what Lacan calls as ‘the name of the father’, ‘the presence of the dead father’(2008), whereas Rossi’s and Hejduk’s (later) works could be characterized with the Imaginary (and the Real), dealing with the “analogs for the single object of desire [...] that has been lost and cannot be recovered directly”, emerging as a confrontation with History, with a certain curiosity in analogic images and figures (Hays, 2008).

⁷¹ This vestige seems to perform as an act of love and longing, like the mythical tale told by Pliny the Elder as the origin of painting. According to the Greek myth, the daughter of Dibutades, the ‘Corinthian Maid’ draws her lover’s shadow projected onto a wall in order to preserve his presence as a remembrance in his absence. The shadow, as the trace of the body of a loved one (Sayın, 2013, p.40), acts as a signature of love and longing (Sayın, 2013, p.37). A trace of love that is still *Unheimlich*.

⁷² Rossi’s obsession with photocopying his own drawings, quite similar to taking prints of an etching, seems to render his drawings yet as another artifact, a ‘body’ of architecture. See Diton (2019), for Rossi’s obsession of photocopying his own drawing.

invested with an emotive power that go beyond any categorial boundaries. Interestingly, Hejduk describes his same-titled project (1974-1980) as a *historical panorama*. In Hejduk's words, we read: "a physical panoramic landscape of 120 years of history" (Hejduk, 1985, p.81).

Silent Witnesses seems to play with the very notion of a *witness*, who is conventionally described as a person who "was there" at the moment of the event, and who generally delivers an *oral* testimony of "*being there*". As Ricoeur asserts, a witness generally delivers an oral testimony, is audial, listened to and heard by others, whereas an archival material is generally written, read and visually examined (Ricoeur, 2020, p.189). Yet, what remains of a witness, when she/he is silent (abandoned by speech, not necessarily by the ability to speak)? *Having been there*? A witness who *was there* but is unable or not willing to deliver an oral testimony... A testimony that denies to be delivered orally or that simply cannot be delivered in words at all... What kind of a historical panorama is it, if its witnesses are silent?

Mark Dorrian (2022) draws our attention to how this historical panorama could be related with Hejduk's experiences he had, as a child in the American Museum of Natural History in 1930. Here, Hejduk, captured by the dioramas, could never find the dividing line "where the actual three-dimensionality left off" and "the illusionistic perspective began" (Hejduk, 1985, p.96). Followingly, it appears to me that Hejduk's historical panorama might have the potential to refer to an analogical relation with the historical panoramas in the Museum of Natural History. One can imagine the invisibility of the line where *our present time* leaves off and *the historical time* begins, and that Hejduk is never able to find that demarcation line.

The dissolution of the demarcation line seems to me to be a longing for an anachronic collapse of time, where both the present time and the historical time can and do exist side by side, with no dividing line in between. Perhaps, it is a longing for an autobiographical collapse of time where your own childhood and your present self can stand side by side, collapsing the chronological distance in between. In that regard, it may be considered as an autobiographical construction. Indeed, Peggy Deamer argues that Hejduk's works could be regarded as autobiographical constructions in general. She suggests that within his autobiographical inquiry, the reader is structurally embedded in the text, and we encounter

the possibility that architecture might function not on the traditional axis of architectural meaning – building to user – but on an alternate axis of ‘me’ and ‘you’. Hejduk reminds us that this ‘you’ and this ‘me’ possess gender, age, and sexuality. Moreover, because the author of an architectural work is not ‘dead,’ and because buildings do not spring up autonomously, he intimates that one must take responsibility for all these manifestations of the self. (Deamer, 1996, p.72-73)

Following her reading, we may assume that his autobiographical constructions put the ‘I(s) and ‘you’(s) of the work in question. Relatedly, we may ask who the witnesses in *Silent Witnesses* are.

Similarly, in the context of Marcel Duchamp’s work *Étant donnés* (1946-1966) wherein the viewer is invited to peep through a door, Octavio Paz asks: “Who are the witnesses” peeping through the door in Duchamp’s work? Paz argues that the ‘being there’ of the viewers as witnesses of the work becomes an inseparable part of the work. Mieke Bal similarly asserts that “readers are witnesses” (2008). Yet, if we think of Hejduk’s work as an autobiographical construction, whose testimony could it be? Is it us (the reader of the work) who is there, or Hejduk, who is also there, or someone else, or the work itself, ... A work that prospectively makes our/his/her/their/its “being there” “a part of the work”⁷³, whose oral delivery, though, missing.

Dorrian discuss the silence of the witnesses as a possible aftermath of a catastrophic event. He focuses on a direct autobiographical connection between Hejduk and his work, and mentions that Hejduk as “the third generation [who] found themselves in the aftermath upon the field of battle”, have “witnessed the result of a bombardment” (2022). Relatedly, Dorrian discusses that the point in question in *Silent Witnesses* might be a catastrophic event that might lead to silence, a catastrophe without a remainder: a “total, remainderless war –which can by definition have no referent” at all.⁷⁴

this then raises the question of how we might think about the silence that falls with the disappearance of any condition of reception – that is to say, a catastrophic silence, the event of which would eliminate the conditions of possibility for its own recognition and registration. Would it indeed then make any sense to consider this as silence at all? Wouldn’t it rather be

⁷³ Octavio Paz, ‘Water Writes Always in Plural’, p.49-50.

⁷⁴ With a reference to Jacques Derrida.

the case that silence, as marker of a limit condition, with this loss of witness passes beyond its own limit? (Dorrian, 2022, p.8)

Beside the fatal loss of a witness, I would like to circle back to one of my previous discussions on “unclaimed experience”. I would like to consider that the point in question might be an enigmatic (‘traumatic’) experience (such as our childhood), that, although directly experienced (witnessed) escapes our mnemonic registration and immediate understanding and that cannot be claimed by anyone, not even by ourselves. I will return to this question later on in detail.

What kind of a witness is this, when even in the case of an autobiographical construction, the ‘I’s of the work *are* in question? Could we speak of a witness of an unknown history or of a ‘not-yet’ condition? Who would be the witness(es) of the ‘not-historical’ *Bilderatlas* of Warburg, of a para-scientific work?

Warburg’s *Bilderatlas*, as we have discussed previously, is, through Warburg’s affective arrangement of images, structurally open to the readers. It is invested with Warburg’s laborious arrangement of images, which, in Pigrum’s opinion, could be regarded as a kind of *Dichtung*, “the German for poetic composition that means to make dense, thicken and intensify complexities” (2021, p.51). This thickening through the arrangement of images could involve the act of touching along with looking, but also the act of drawing, both of which are able to charge images, to invest them with an emotion, a memory beyond their significations (Pigrum, 2021, p.35-37). In these particular works and conditions that are ‘not-historical’ but that are yet invested with a certain embodied historicity, the limit of ‘being-there’ seems to be tested. Who are the ‘I’s of the work? Warburg, the readers, or the artists of the images? What are ‘I’s witnessing? Is it the survival of images, Warburg’s arrangement, or their own imagination as a reader? It seems impossible to detect the demarcation line.

As we dive into autobiographical constructions, momentarily, we may feel trapped into, as Ingraham mentions, “an appalling quantity of I’s and me’s” (1998, p.94).⁷⁵ Yet, the ‘I’ in question, as we have started to discuss, is not a strictly singular ‘I’, but a particular, polyphonic condition that is in plural. Cixous writes: “A subject is at least

⁷⁵ I borrow from Ingraham, as she writes about the autobiographical works of Stendhal (1998, p.94).

a thousand people. This is why I never ask myself “who am I?” [...] I ask myself “who are I?” [...]”⁷⁶ (Cixous, 2003, p.xvii).

My emphasis will not be on the ‘who’, but on the polyphony of the ‘I’s that emerge as para-scientific witnesses of the not-historical condition that is charged with an unknown historicity. It is on ‘being there’ and on ‘the voices’ (silent or not) of these para-scientific witnesses in the context of drawing.

2.5 Recitations⁷⁷

2.5.1 Voices and shadows

Now, I would like to discuss a topic, which I may have delayed for a long time till now. I have been expanding the discussion and using the following terms for different conditions from time to time: I have preferred to use ‘projection’, ‘projective’, and ‘drawing’ especially when the embodiedness of the act of drawing was in question, and ‘the projected image’ particularly when reduction of projection as a pure technique (Carpo’s framework) was in question. Grammatically observed, ‘projected’ is the past participle of the verb ‘to project’, and is used to set ‘the passive voice’: The phrases such as “the image is projected” or “the projected image” seem to be inherently adorned with a pastness, historicity. The passive voice is mostly used to lay emphasis on the condition of an affected object, whereas the ‘active voice’ lays emphasis on the subject, or the active agent to set the sentence: ‘Someone projects the image’ or ‘the image projects’.

Is it a coincidence that Carpo prefers to use the term in the passive voice, when it comes to the ultimate end? “The End of the *Projected* Image”? The passive voice seems to indicate that the image in past participle is not the active agent. In this context, would it be possible to speak of the ultimate end of an active voice of projection? Would it require the death of the subject (the active agent) as well, or would it make the subject (the active agent) the convict? Or does the passive voice draw a curtain over the suspect? Yet, when one reads a sentence that is written in passive voice aloud,

⁷⁶ “(qui suis-je?)” and “(qui sont-je?)” – “an untranslatable phrase” (Cixous, 2003, p.xvii)

⁷⁷ For the wound-reading of this chapter, see APPENDIX-E.

is it not embodied by an active one? As I speak, *I breathe in/out and eat/throw out the text*, the text becomes a part of my body...

I feel that I may be blurring the waters I am swimming in. I do not wish to further blur these sandy waters, yet, in the course of drifting, I am reminded of the quite widely known phrase written in the active voice "*Ceci tuera cela*" [This will kill that] by Victor Hugo. It is not the same as saying "the end of that" or "that is ended" or simply "that ends". Who is the voice speaking in the passive voice? What happens as we read them?

"Who tells a poem? Whose voice is it?" (Brown, 2010, p.79)

"... Dead geometry is an inoculation against uncertainty." (Evans, 1995).

2.5.2 Projected, projective, projection

As Carpo prefers to discuss the history of architecture and architectural drawing by reframing it mainly to 'the projected image', Evans prefers to discuss it in terms of "the projective" with an emphasis on its translational potentials (1995), as well as Emmons who does so with an emphasis on its embodied nature (2019).

In *The Projective Cast* (1995), Robin Evans argues that the act of oscillation is an important part of 'projection' and of "the projective cast". *Projective* refers to a rather transitional spatio-temporality, whereby ambiguity and uncertainty is cherished and celebrated. Evans envisions projection not as a single canon of geometry in the discipline of architecture, but as a broader issue, intersituated within *an expanded field* that concerns design: In this expanded field, projective is that which relates thinking with imagining, imagining with drawing, drawing with building, building with our eyes and hands, our body. It is a slippery, translational field. In Evans's words, "projection operates in the intervals between things, it is always in transitive" (1995). Evans's reading of projection invites us to think of 'projective' as a set of dynamic relations concerning design, not a mere technical issue of architectural representation.

Evans opposes the general tendency to restrict the scope of projection in architectural drawing to a technique based on projective geometry and 'descriptive geometry', a technique that was widely disseminated during the 18th century, especially with the impact of Gaspard Monge's same titled treatise. Yet, this critique against the restriction of the scope of projection in architecture merely to a technique does not necessarily mean the critique of the technique either. It is the critique of the restriction rather than

the critique of the technique. Indeed, according to Evans, orthographic projection could be “the language translator’s dream. Within its axioms the most complex figures may be moved at will into perfectly congruent formations anywhere else, yet this rigidly defined homogeneity made distortion measurable” (Evans, 1997, p.181).

Relatedly, similar to Emmons (the approach of whom I briefly discussed at the beginning of this chapter), Evans, too, finds the general tendency to restrict the scope of projection to a technique, and technique solely to a descriptive and mimetic purpose, quite problematic (1995). What Carpo declares to be in the process of ending (the projected image reduced to an image produced through a descriptive technique as a spatial databank), is for Evans, perhaps already in a ‘dead’ state:

Dead things are easier to handle than live ones; they may not be so interesting but they are less troublesome. ... What I mean by a dead geometry is an aspect of geometry no longer under development from within. Triangles, rectangles, and circles as defined in Euclid have been pretty well exhausted as subjects of geometrical enquiry. As these elements lose their mystery, interest in them subsides, but in the state of devaluation they become more elsewhere because their behavior is completely predictable. Dead geometry is an inoculation against uncertainty. (Evans, 1995)

We may momentarily circle back to the beginning of our discussion, and remember the discussion on the dead belonging to the order of the adult.

Instead of a frozen notion of projection, Evans’s argumentation of the projective is based on a transitive and transitive understanding of geometry in architecture (1995). He emphasizes that it “dwells in the intervals between things” (1995). These intervals include geometric transfers, drawings, and image recordings mediated by two-dimensional planes, as well as three-dimensional objects, the space between two-dimensional and three-dimensional media, the space between the subject and two-dimensional and three-dimensional, bodily perceptions in motion both mentally and physically, including insight, imagination. Thus, in Evans’s definition, projection assumes the role of a transmissive movement itself, that seems to have the capability to oscillate between conflicting states: The projective cast is subjective when objective, mental when physical, tactile (haptic) when retinal (optical), metrical when it is related to light, two-dimensional when it is three-dimensional, external when it is internal, ... He writes: “... and I am exalted at the thought that I see through his eyes as well as mine” (Evans, 1995).

With a certain intention to break the gap between drawing and building, Evans visualizes the projective cast as a tetrahedron consisting of five corners. However, the numbering on the diagram suggests that he is not aiming to structure his conception of the projective cast through the corners of the tetrahedron, but through the lines that connect those corners, where relational transitive exchanges dwell. In this diagram, we see two dimensional orthographic drawings, perspective, the designed object, observer, perception, imagination as main relational states. Evans, breaks down his diagram into ten transitive states:

- (1) Graphic projection (two-dimensional) correlating the several orthographic images of the object [...]
 - (2) Perspectival space (three-dimensional) defining the optical route between a mobile, perceiving subject (observer or author) and an orthographic design. [...]
 - (3) Nonprojective space (three-dimensional) between the orthographic design and the designed object. [...] No projection is involved; the result will nevertheless be projectively related to the design. [...]
 - (4) Graphic projection (two-dimensional) deriving perspective pictures directly from orthographic design drawings, independent of the designed object's existence and realizability. [...]
 - (5) Perspectival space (three-dimensional) between the object and its derived pictures (photographs or drawings made on site). [...]
 - (6) Perspectival space (three-dimensional) between derived pictures and any perceiving subject. [...]
 - (7) Perspectival space (three-dimensional) between the object and any mobile observer. [...] The building does not see us, unless we accept the mysterious tale told by Lacan, where a tin floating in the sea looks at him. [...] Another instance would be a building erected without preliminary representation.
 - (8) Imaginary space produced within the object, so that its depth appears dilated, collapsed, or distorted. [...]
- [...] the perception and the imagination belonging to the observer, and two further projective spaces behind them [as] (9) & (10) [...] (Evans, 1995, p.368-370).

According to Evans, most of the constituent parts of this tetrahedron (the designed object included) is for him pictures or 'picture-like's. Relatedly, Evans calls his diagram an image, more precisely "the arrested *image*" (1995). Yet, one may rightly wonder why, in such a dynamic transitive structure, the image is called as "arrested".

Why and how do ‘permeation’ and ‘arrest’ come together? Evans explains what seems as a conflict as follows:

We can see from the diagram introduced later in this chapter, that pictures are, in another sense, fixations within a metamorphic flux of possible experience. A picture is something that has to be arrested before it can be mobilized. This is why pictures play so ambivalent a role in architecture. (Evans, 1995, s.359)

This diagram demonstrates an intention to manifest the process of design as a mechanism that is in constant motion structured with moments of suspension. Thus, it seems to deal with the problematic relationship between drawing, building, and imagining, and to especially dissolve the stigmatic categorical borders between drawing and building. Rather than affirming the hierarchal relationship and the separation between drawing and building (either building obeys the preceding drawing, or drawing is a mimetic act imitating the building), or dualities set between the ideal and the real, between the immaterial and the material, he wishes to envision this process as an inseparable “projective cast”, breaching “the boundary between the world and the self, the objective and the subjective” (Evans, 1995, p.369). He does so by opposing the disciplinary autonomy and its disciplinary history. We may also observe that Evans carefully avoids any historical narratives restricted within the disciplinary boundaries in terms of defining projection in architectural drawing, stating:

[...] Why is it not possible to derive a theory of architecture from a consideration of architecture? Not architecture alone but architecture amongst other things. [...] Architecture can be made distinct but it is not autonomous. It touches so much else, and across its borders there is continuous activity. A crucial source of intelligence for such a theory would therefore be the numerous transactions between architecture and other topics, for instance geometry. (1995)

Indeed, Evans is in the opinion that architecture’s claim to be autonomous is in fact a “pretended” autonomy (1997). It is the projective nature of architecture and architecture drawing in particular that fail all the attempts towards its autonomy.

With our minds fixed on the predominance of language we might even risk enclosing architecture within its own compound, denying its communication with anything else to preserve its integrity. This would be possible, yet it seems very unlikely to occur because, for architecture, even in the solitude of pretended autonomy, there is one unfailing communicant, and that is the drawing.” (Evans, 1997, s.155)

At this point, I think that it is critical that Evans, at some point, refers to Rosalind Krauss' conception of "Expanded Field" as an intriguing potential approach to overcome the autonomy claim of disciplines. We may further set forth that Evans' *The Projective Cast* aims in a larger scale to overcome the autonomy claim of architecture as a discipline.

This dynamic field, named by Rosalind Krauss in 1979 as "Expanded Field" cherishes plurality, variety and transitive relations, as opposed to singular terms, dualistic foundations and disciplinary autonomies. Historical narratives based on these disciplinary autonomies are also critically rejected. In this framework, modernism, for instance, could be read as a topography rather than a fixed period of time positioned chronologically in a historical lineage (1996). It does not have to be interpreted as an evolved, innovated example of its precedents, accepting passively a historical inheritance. According to Krauss, history could be read as a structure, rather than a genealogical tree, and accordingly, we may not have to speak of a beginning or an end. In Krauss' words, we read:

"My" modernism is, of course, another name for a discursive field that, like any other such field, is structured [...] there was something to be gained from exploring its logic as a topography rather than following the threads of its narrative (Krauss, 1996, p.12-13).

In the context of sculpture, Krauss argues that sculpture does not have to be defined as a restricted medium, but "in relation to the logical operations on a set of cultural terms, for which any medium - photography, books, lines on walls, mirrors, or sculpture itself - might be used" (1986, p.288). We see a parallel intention in Evans' argument, as Evans' understanding of the projective in architecture cannot be defined as a ruled technical drawing, but as a set of transitive, relational intervals between things. However, Evans' argument is not built upon a logical structure or an explicit structuralist point of view as Krauss' argument.

Krauss, reads 'sculpture' as a quaternary field set between "Not-Landscape", "Not-Architecture", "Landscape" and "Architecture" (1986). In-between these pin points "sculpture" expands, dissolving the boundaries of pre-determined autonomous disciplines. Sculpture could be both "landscape" and "architecture", could oscillate between "not-architecture" and "architecture", ... etc (Krauss, 1986). Sculpture cannot be defined as a pure blood-line, inheriting property from a proper procedure of a historical passage.

Evans, too, intends to make a relational reading rather than to confirm existing historical significations. Yet, if we re-look at Evans' diagram titled "Projection and Its Analogues, The Arrested Image" (1995), we may see that it does not take its point of departure from the assumption of a pure negativity or ontological absence, nor is it structured on a logical set of binaries transformed into a field. Evans' motivation does not rely on the "not-architecture" (as Eisenman argues for Libeskind) either. Evans' interest in the possibility to "write a history of Western architecture that would have little to do with either style or signification" relies instead "on the manner of working" (Evans, 1997, p.185-186).

2.5.3 The sea and the sky / drawing and building

According to Krauss, getting caught up in a disciplinary narrative means working in sets of exclusions for the sake of preserving a closed framework. Within these closed ideological frameworks, issues are abstracted from their relational context and ultimately from 'reality' (1996). Is it indeed possible to find the demarcation line between the sky and the sea, or between drawing and building?

The sea and sky are a way of packaging "the world" as a totalized image, as a picture of completeness, as a field constituted by the logic of its own frame. But the frame is a frame of exclusions and its field is the work of ideological construction (Krauss, 1996).

In his article "Architecture's Expanded Field" (2004), Anthony Vidler discusses the expanded field of architecture in its relation to other disciplines such as biology and landscape – though, again withholding from applying any logical structure. Vidler draws our attention to architecture's contemporary desire to break up with its long-lasting claim to be autonomous. He writes that "architecture, after several decades of self-imposed autonomy, has recently entered a greatly expanded field" (2004). Leaving its "postmodern citation fever" behind, architecture does not want to repetitively chew on its self-claimed disciplinary formal alphabet anymore, favoring "flows, networks, and maps" over "grids, structures, and history" with a certain attempt to "to overcome the problematic dualisms that have plagued architecture for over a century: form and function, historicism and abstraction, utopia and reality, structure and enclosure" (Vidler, 2004).

In a different vein, Evans, discusses the expanded field of projection without necessarily consulting other distinct disciplines such as biology or meteorology, but

situating architecture in relation to geometry itself, and thus opposing the widely disseminated assumption that geometry is inherent to the discipline of architecture. Evans is in the opinion that geometry, instead of being a testimony of the autonomy of architecture, is just another field architecture is in relation with (1995).

Yet, I wonder (with a certain doubt) whether Evans's diagram could indeed work as an appropriate manifestation of this resolution. Although Evans draws our attention to the relational dynamics in the diagram, and although he mentions that the diagram has no center, no beginning, no end, nor any sequence, placing all the relational lines in between the corners seems to create a closed circuit, though dynamic. I wonder whether it is able to dissolve the boundaries in between the categories. In other words, is it effective to unsettle and expand the definitions of its constituent parts (for example the designed object) and the definition of projection?

I also doubt whether the application of a logical structure (the Klein-gruppe) in order to make a diagram of the projective cast would be a step I should take. Its emphasis on negativity and its highly logical structure concern me, although it opens up a quaternary field, breaking the strict line between the sea and the sky, letting us think of 'the not-sea' and 'the not-sky'. This is a question mark, which highly intrigues me, and which I will keep in my mind. However, I will not go any further right now, as I am not quite sure whether investigating the projective as such a structured field will help me.

I will continue to track down the embodied engravings in my flesh, the residues of drawing, the acts of drawing.

2.5.4 Drawing as indexical signs

Similar to Evans, Emmons is in the opinion that the 'projective', rather than referring to a specific descriptive technique, suggests the conception of something that does not yet exist and is therefore an inherent characteristic of architectural drawings (2019). Emmons' take on 'projective' refers strongly to its etymological roots: *projection* is etymologically derived from *projectum* in Latin, meaning something that is "stretch out, thrust out, throw forth" (*proiecere*, *pro-* (forward), *iacere* (throw, impel)). Underlining the capacity of a 'projective' drawing to imply an unknown future open

to interpretation and anticipation, Emmons likens projection to a dark mirror.⁷⁸ He points out that the ‘projective’ oscillates between presence and absence and is related with imaginative acts, rather than deterministic and descriptive ones. (Emmons, 2019, p.4-5).

It is a common misconception that architectural design drawing merely documents something already fully determined in the mind. [...] The nature of architectural signification, rather than being imitative, is projective. It provides drawings and models for what otherwise does not exist. Architects design projects because they are projecting a possible future. This sort of representation as projecting is akin to divination. (Emmons, 2019, p.1-3)

Arguing with a strong emphasis on the embodied nature of projection and architectural drawing, Emmons criticizes the general assumption that positions architectural projection as an 18th century discovery of a set of immaterial geometric systematic operations. Instead, Emmons aims to make the survival of the (repressed) embodied origins of projection and of architectural drawing throughout history visible. Relatedly, while elaborating on the interpretive and imaginal nature of the ‘projective’, he prefers to draw his argument based on the act of ‘mark making’. Mark making whether on a paper, on a ground or any other surface, demands an imaginative interpretation:

Architects make marks on a surface and then interpret their implications for a future building, much as diviners interpret marks, whether with mirrors (catoptromancy), earth (geomancy), or in a myriad of other ways. Divination is important here as a cultural practice integrating the large range of tacit and intuitive knowledge that may not otherwise be present to the consciousness. (Emmons, 2019, p.3)

With these intentions and questions, Emmons traces the origins of the embodied nature of projection back to the early traditions of on-site drawing and to manifold embodied connections between construction sites and drawing practices. Thus, he argues that “drawing was an index of construction” (2019, p.13), and explains his quasi-theory rather radically in the contexts of the infamous trilogy of orthographic drawings: plan, section and elevation. His framework stages an entangled situation whereby embodied practices and the indexicality of the sign engage with the rational, mathematical and geometrical operations.

⁷⁸ “Dark mirrors were used for drawing and also for divination. Black mirrors are said to bring forth signs of the future, working according to one’s imagination.” (Emmons, 2019, p.4-5)

Re-framing projection as a set of acts related with mark making, Emmons argues that architectural drawings cannot be investigated as arbitrary signs like some other languages (2019). According to him, as they are indexical signs, they bear a certain similitude:

Plan drawings communicate differently than writing. [...] Because of the theoretical dominance of linguistic theories, drawing is often misunderstood as an arbitrary conventional symbol as in Saussure. Yet, architectural drawings began as indexes of construction, born of the construction site. By focusing on the complex interrelation between the practices of drawing, interpreting drawings, and constructing buildings, this book studies the intertwining of marking, meanings, and making. (2019, p.8-9)

Discussing the conditions of such a similitude is quite critical, since this indexicality – as Emmons warns us many times (2019) – does not perform mimetically, and is also not strictly bound to the prior presence of an object, coming always with a ‘not-yet’ condition, though ‘breathing from the past’. At this moment, I think that we might remind ourselves of our previous discussion on icon and veronica paintings: Withstanding the representation of likeness, embodying essence, tracking the trace of the corporeal touch just as the traces left by animals on the ground or stains left by fire and ash on the walls.

Surely, we may have to always keep in mind that the origin of projection does not have to be traced back to one definite birth, and that it could have manifold origins. Relatedly, my interest in Emmons’ work is not in the emphasis on the ‘birth’ of projection as an embodied practice, but in his critical ambition to redefine projection as potentially (historically repressed) embodied practices that are ready to be haunted.

Quite curiously, the modern Turkish translation of projection, *izdüşüm*, consisting of two words, *iz* and *düşüm*, draws lexically closer to an understanding of an embodied mark-making, to a geometry of touch:

1. *İz* meaning

-trace or a slit on ground or on skin,

-*vestigium*, *semita* or orbit,

-footprint (*ayak izi*) or scar (*yara izi*)

-etymologically could be related with walking and going (Nişanyan, 2022).⁷⁹

2. *Düş* | *mek* meaning

- to fall

- etymologically meaning to get off a horse, to land, to pause, to stop, a siesta, to dream (Nişanyan, 2022).⁸⁰

2.2. *Düş-ür* | *mek* meaning

- to drop, to mark down, to pull down, to let fall (Nişanyan, 2022).⁸¹

İzdüşüm is a rather late modern vocabulary (20th century, since 1941),⁸² suggested to be used for ‘projection’, instead of the Ottoman terms, *irtisam* and *mürtesem*, that have been priorly in use. The Ottoman terms, *irtisam* and *mürtesem* are both etymologically related with ‘picturing’ (Şimşek, 2010). The lexical realm of *izdüşüm*, bringing body related hapticity and the acts of falling, marking, pausing, dreaming together into a compound word, is fascinatingly intriguing, demonstrating a diverging emphasis on an embodied practice with no direct reference to a solely optically perceived condition. I wonder why such an anachronic step was taken by referencing to (repressed) embodied acts, when twentieth century was— more or less – marked with a modernist vision. As if ironically defying the underlying intention of modernization in its signification, *izdüşüm* seems to circle back and refer to traditional ways of mark making and divination.

2.5.5 Embodiment as polyphonic acts: the time(s) ‘I’(s) spend with(in) (a) drawing

With projection as an embodied act, it becomes impossible to speak of projection without bodies that engage with(in) it, nor not to hear the voices lurking around it. I would like to discuss further the conditions of such an embodiment of architectural drawing. Emmons mentions a certain “double act of embodiment” in architectural drawing:

⁷⁹ Translation into English by me.

⁸⁰ Translation into English by me.

⁸¹ Translation into English by me.

⁸² “İzdüşüm” as a word has been included into *Türkçe Terimler Cep Kılavuzu* [Pocket Book for Turkish Terminologies] published by TDK (Şimşek, 2010).

Architectural drawing [...] includes both the drafter's physical engagement with a drawing under construction as well as the imaginal body projected into the drawing of a future building. In performing a drawing, the architect feels as well as sees a design, uniting body with understanding. The drawing board is the architect's stage for a vivifying performance, [...]. (2019, p.12-13)

Taking departure from Emmons' "double act of embodiment", I would like to continue this discussion on drawing not only as the stage of the architect, but also the stage of the projected/collapsed imaginal body within the drawing, and perhaps also the stage of the witnesses of the drawing, whose varying states of 'being there' are equally important. Circling back, I remind myself of one of the questions I have posed: *Can we speak of the 'I'(s) of drawing?*

With this question in my mind, I think of a variety of scenes and acts of drawings, and my memory has already started offering me scenes, in and out of which I wander.

The first scene that appears in my mind is a woman sitting within a longitudinal pit dug out in the earth. I believe this pit was dug out for the construction of a concrete footing. The pit appears to be muddy, similarly her body and clothes seem to be covered in mud. Am I recalling correctly? My mind tells me that it was Rikke (Jorgensen) who was lying within the pit covered in mud... Or, was it Tine (Bernstorff Aagaard) wrapping her arms and body around the concrete footing casted in the pit? Perhaps both... Now, I look at a set of photographs of this particular scene to be sure, and I succeed to find the exact photograph of the second scene I have just mentioned. I find the photograph of Rikke covered in mud, on the verge of getting in/out of the pit. The first scene seems to be a work of my own imagination... These are scenes from a workshop executed at *Arts, Letters and Numbers* in 2013 in Albany, USA (Url-9). These are, for me, drawings, not on the paper, but in the ground. I can feel that the pit and the ground are charged with the presence of the tools, the bodies that have dug it, occupied it, hugged it; and vice versa. That footing bears the trace of their touch, yet perhaps leaving no visible mark behind... The body is charged with the mud and the pit. I see that the pit is later on filled and covered with earth. The pit disappears, leaving a gently and roughly patted ground. The site has a memory of this trace. Yet, I doubt whether this memory is so visibly inscribed out on the earth. I think again of a fleeting summer night, the witness, and the remainder...

Now, I think of a paper placed on the earth (quite close to the location of the pit), covered with stones and earth, and left overnight. The following day, when the paper is uncovered (now torn apart, lesion by lesion), one encounters a drawing of traces and stains. I think that the drawing that emerges on the paper seems to be a ‘veronica’ of ‘being there’, quite similar to *acheioropietos*. I recall instantly Homa Shojaie’s thesis project called *The Landscape of the Gaze* (2001). The project consists of a series of boxes with a pinhole, *camera obscura*, whose ‘entire’ interiority (not only the wall opposite to the pin hole) is covered with light sensitive paper. Left in the space for an hour, light enters into the box, reflected within, creating photograms on all of the interior surfaces. In her words, we read:

The photographic images of the outside and the photograms of the inside are simultaneously recorded on all the interior surfaces.

The box sees and records the inside and the outside in two different ways which creates a distinction between two qualitative times: “outside time”, the time contained in the images of outside, and “inside time”, the time contained in the photograms of inside.

Since the box records all that occurs for a long and continuous duration, the image contains a volume of time rather than a section of time as in a film frame or a snapshot.

In the process of seeing and recording the outside and the inside, each box makes a self-portrait. This is an interior self-portrait, the result of how the box sees and records its exterior world and its own interior. When all the interior surfaces are unfolded, a map of the interior volume of the box emerges, as if the box was seeing it’s face from inside, similar to the underside of a mask. (Shojaie, 2002)

Now, my mind drifts to Diller’s account for their project *180-degree bed* (1987). It is a ready-made bed “cut in half along the axis of communication; one half is allowed to pivot 180 degrees” (2001, p.132). As this half of the bed pivots, it leaves a scar on the floor, making the floor a drawing, while transforming into a drawing instrument itself. She describes this project evolving as a result of their interest “in drawings made by things, such as traces of everyday life that are permanently flattened into domestic surfaces by wear” (2001, p.132). In one of their projects *Bad Press* (1993), this time the steam iron transforms into a drawing instrument, leaving orthogonal creases on the folded margins.

These last projects perform, to a certain degree, similar to *acheioropietos*, and I believe that their embodiedness evokes an emotional charge of ‘being there’. In this sense, I would like to suggest that not only ‘the visual markings’ but also ‘the act of drawing’

transforms into a charge. As such, the act of drawing triggers an anticipation that goes beyond a signifier.

Now, I remember Matthew Barney's *Drawing Restraint* (1987 – on-going) (Url-10, Url-11). A widely known work, wherein Barney, construing the drawer as an athlete, binds himself to the space with elastic straps, and restricts his movements in such a way that every move transforms into a bodily challenge. Within this set, as he finally makes his move, he may leave marks on the surfaces or not. The space, the body and the drawing seem to transform into an inseparable whole. His body seems to be fighting against the restraints that bind him to the space, and seems to be pushing the limits of such a bodily engagement, of such a togetherness.

My mind now drifts to a scene at the first-year architecture studio at the Cooper Union, wherein the students are asked to work on 1:1 scaled drawings of themselves using the instruments. These drawings are perhaps, compared to the previous drawings I have been thinking of, more representational. Still, they similarly deal with the question of “embodiment in double act”. Their scale being 1:1, and the projected body within the drawing being their very own body (which is simultaneously hovering over the drawing), I find these drawings particularly charged. They seem to be autobiographical constructions: Yet, in this case, there seems to be a certain disjunction between the drawing of the hand and the hand that draws. This disjunction may not necessarily exist between the trace of the hand and the hand that draws.

Thinking of these scenes, now I remember Walter Pichler's (1936-2012) work, which bring ritualistic processions and drawings together. First, I think of *Reliquienschrein* (1971). In *Reliquienschrein*, we see that Pichler executes a blood transfusion (*Blutübertragung*), the trace of which leaves on the paper a stain, which then becomes the ‘site’ for another work titled *Der Kontinent, Beschreibung einer Reiseroute*. Relatedly, we see that later on the place of the stain left through the blood becomes the site for a barn in *Kleid mit Scheune*, or a *Miststätte* (1978). The intense link between these three works, *Blutübertragung* in *Reliquienschrein*, *Der Kontinent, Beschreibung einer Reiseroute* and *Kleid mit Scheune* point to the significant gravity of the memory of the site. This making of memory of the site seems to be inseparably related with the procession of a ritual.

In the strangest way, Pichler's site plan for his own house at St. Martin seems to convey a reminiscent process as *Blutübertragung*. The choice of a liquid matter for drawing, in particular a dark reddish, brownish color evokes connotations of earth, excrement, blood, pomegranate or wine. The fluid marks the paper as the site of memory of a ritual; and demonstrates a certain immediacy on the paper, flowing, making its own path and site, its boundaries indeterminate. It seems to me that it certainly demonstrates a resistance against design. Just as Homa leaves the light ray alone, to 'be there' within the box; the fluid, here, is allowed to 'be there' on its own as well. The act of drawing transforms into an alchemical process of making the site itself – on paper or not.

Particularly in Pichler, I sense a certain interest in the somatization of drawing, that seems to deliberately defy the "clean act of control and precision" (Rendell, 2018). Looking into Bloomer's drawings that incorporates "parts of the female anatomy – breasts, milk, fluids, blood, hatching, udders – into architecture", Rendell writes that Bloomer's drawings "generated a critique of the sterility of the architectural drawing process" (Rendell, 2018). I think that Pichler's drawings demonstrating a radical bond with materiality could be discussed in a similar vein - in terms of a critique of the sterility of design.

I would like to continue to elaborate on these questions by taking "On Drawing", a considerably short paragraph written by the Austrian (late) avant-garde architect Raimund Abraham (1933-2010)⁸³ as one of my points of departure. Written over five

⁸³ Abraham, born in Austria in 1933, educated to be an architect in Graz, is exposed to a dazed scene in Europe following World War II, that is on one hand, filled with rapid construction sites (as Abraham criticizes later on in the context of *Wiener Bauplätze* (2011)), urgently occupied with questions of urban development, and on the other hand seriously determined by active criticism against the cultural lobotomy of the modern from variegated perspectives. The necessity for architects seems to be indispensable at this critical point of time from various perspectives, if one considers the demand for rapid and mass construction along with the urgency of developing a strategic and sensitive urban approach with the intention of dealing with the destructed cityscapes without the erasure of their collective memory. However, the conditions of this demand to serve these needs urge – perhaps opposing the anticipation –, a particular spirit of resistance in a group of architects. The stance of these architects, among which we will see Abraham in particular, seems to foremostly oppose the definition of the architect's task as the production of a solution in alignment with the economical and socio-political mechanisms that determine the profit of the building industry. Within this urgent demand for architects and urban planners, one can better understand the true radicality of Abraham's approach denying the authorial and authorized value of their own professional expertise, as it gets closer to the form of 'architecture without architects', or to a Heideggerian understanding of building (*bauen*), dwelling (*wohnen*) and thinking (*denken*) as an inseparable unity in its origins.

years, between 1990 and 1995, “On Drawing” is the fifth chapter of a rather short collection of notes compiled under the title “In Anticipation of Architecture: Fragmentary Notes” (1996). The title of the article explicitly conveys the emphasis on waiving the anticipation of a built form or the anticipation of a referential and representational model in architecture. Emphasizing the radicality and the importance of this question, Abraham re-situates the desire of architecture, which has been generally defined as the building itself, as “the anticipation of architecture”. He calls this desire of architecture as “[Un]Built”, and manifests architecture as a field of ‘negative experience’. The ‘negative experience’ of “[Un]Built” is deeply related with what Georges Bataille calls as the “inner experience”, “a voyage to the end of the possible of man” that comes with the supposition of “the negation of authorities” and of “existing values”, leading to an extreme limit (1988, p.7).

In his introduction to Michel Foucault’s (1926-1984) work on Raymond Roussel (1877-1933), *Death and Labyrinth*, literary critic Pierre Macherey writes on literature as a negative experience and explains the negativity of this experience as follows: “‘to write’ does not mean to show or to make it appear [...] it means to resort to every means to break away [...] by an unceasing process of distancing” (2018, p.13). In this aspect, the ‘non-building’ – that is, the realm of what ‘building’ expels – shifts towards the actual desire of architecture – a ground for tension, participation, and poetic image, whereby the desire is re-situated within the act of violation of the anticipation of a ‘building’ in manifold forms. In other words, the highest limit that architecture can possibly reach, determined as the anticipation of a building or the building itself, becomes the object of transgression.⁸⁴ Transgression of limits, negation of the authorial determination, playing with the leftovers of the realm of the ‘building’ transforms into a critical condition and seems to be designated as architecture’s actual project of desire.

[...] The existential question of what ‘architecture’ is if not a profession serving the building industry and the state’s (and/or people’s) utilitarian needs, sets the core of their radical speculation. [...] I believe that their question/quest unfolds rather an obscure juncture – however with a radical clarity – that closely refers to a mysterious drive, that perhaps, deliberately escapes our immediate understanding about *what architecture is*. I may further suggest that we encounter one of the deepest ontological cracks in architecture in relation with the enigmatic drive of *[Un]built*: Is architecture a ‘building’? In other words, does architecture have to represent the ‘building’?

⁸⁴ Further reading: Foucault (1977).

Within this transgression of limits, a drawing, a text, a model, a ritualistic procession or a photograph can become the embodied architecture and the actual construction itself, with an inherent emancipation from being a yet-to-be-built building. In his short paragraph titled “On Drawing”, Abraham states that drawing is an “oscillation between the idea and the physical, or built reality of architecture” (2011, p.102). Then, however, he makes clear that drawing “is not a step toward this reality but an autonomous act to anticipate the concreteness of the ideal” (2011, p.102). It seems notably difficult to comprehend, but reading his following lines, I may argue that he rather speaks of a bizarre poetic condition than a seemingly simple unidirectional translation from idea to object/reality (we may have to keep in mind the emphasis on oscillation and perhaps also on suspension).

He mentions the markings on the white paper as the carvings in stone, and that “the first engravings in metallic plates represent the beginning of architecture” (2011). His understanding of drawing appears not to be referential nor representational, but a radical comprehension of drawing as an embodied construction per se. At this level, we may assume the drawing paper as the actual site, the drawing of the line as “the cut into a body” (2011, p.102) through the realm of signs. Instead of seeing the representation of the hidden reality through the paper (or behind the picture plane), the drawing has a rather tectonic and spiritual sensuality on its own. The line seems to be a wound engraved in the flesh of the paper, leaving a scar. Yet, does this say anything about the drawer, the reader, or the imaginal body projected within the drawing? Perhaps, not yet...

Now, I think of one of Abraham’s collages included in his project *The Last Abodes of Mankind* (2001).⁸⁵ Here, we see a what appears to be a homeless person sleeping with a packaging cardboard partially wrapped around his/her body. It is the same figure that we see in the atlas of images included into the fragmentary notes in *In Anticipation of Architecture* (In the atlas of images, we see the figure lying on a sidewalk).

Last Abodes of Mankind belongs to a series of imaginary houses that Abraham has worked on over decades almost as an obsession. Among these houses, we see *Earth-Cloud House*, *House with Curtains*, *House with a Permanent Shadow*, *House with*

⁸⁵ The collage is included in a poem written for his project *Stargazer* (2003).

Three Rooms, *House with Two Halves*, *House with Two Horizons*, and perhaps most notably *House for Euclid*, *Loci Ultimi*. Although most of them seems to be located on extremely barren, endless landscapes, is it possible to assume that they are completely isolated from the humankind? Indeed, Abraham's *House Without Rooms* (1974) promises to "deny the conquest of habitation" (2011). Yet, we may not easily assume that these houses are isolated, both latently and openly. From time to time, we may even detect a few human figures projected within the drawings. Abraham is intrigued by the question of the absence of humankind, but he rather chooses to point out the dialectical confrontation between its presence and its absence (1982, p.7).

At this point, I would like to draw my attention to the metaphoric particularity of these houses as they all appear to be non-resident-friendly. Who are the figures we see in *House Without Rooms* that denies to be inhabited? Who is the homeless person lying on the ground wrapped around with a cardboard, if not residents of this abode or users owning a property?

Related to this discussion on the subject of an architecture or an architectural drawing, Abraham questions whether a pedestrian should be decoded as a person who walks on the sidewalk to find her/his way. He writes:

The question is not how well a pedestrian precinct has been designed. Rather, the question is what the program of the pedestrian precinct actually signifies. The question is how the existential dimension of human beings has been reduced to the dimension of a pedestrian. The formal consequence is not important. There are programs which are deeply rooted in the urban structure, such as the *Städtebilder* by Walter Benjamin. He says that "it does not mean a great deal if you don't find your way around in a city. But it requires some training to get lost in a city the way you get lost in a forest." (2011, p.110)

Who is the pedestrian yearning to get lost in the city? And again: who is the person lying on the ground in Abraham's *Loci Ultimi*? I believe that these figures should not be discussed only in a level of the textual subject. In other words, we should not restrict ourselves to the people directly referred to in the works, or rely on a strictly direct autobiographical ground (we may assume that the person lying on the ground does not have to be Abraham himself, nor does this person have to be indexically connected to Abraham). Yet, we also cannot say that Abraham is in the position of a controller, hovering over the paper plane, controlling how people circulate, occupy in the space as well. So, where are all these people, if we cannot prove that they are all there, but not really there?

Perhaps, the reason I am particularly affected by this human figure is that it reminds me of an earlier feeling I had when I was working at Zeugma, an archeological site in Nizip, located in the southeastern part of Turkey. Working during the summer of 2009 during the hottest months of the year, I would feel the sun burning my skin from above, yet at the same time I would also feel the extreme heat permeating from the reddish earth onto me – more softly. One late afternoon, towards the end of the second month of my stay on the site – as I was getting used to the heat, we were working later than usual on the site to finish some measuring on a rough site. I watched the sunset on the site, feeling the sun gently taking its leave, leaving a pinkish dust in the air. The burning feeling was slowly leaving my skin. In the sweetest way, I realized that I was still feeling the heat permeating from the ground – although the sun was no more to be seen. The sun was absent, yet, its presence seemed to have been embedded, incised into the ground. Was this some kind of a veronica? As the testimony of the sun could only be felt by touch, I felt a sudden but irresistible urge to lie down on the dusty earth, and sleep “of a deep sleep”... Yet, for a long time I remained standing up, looking into the landscape, longing for sleeping...

Is the human figure lying on the ground in Abraham’s collage the imaginal me sleeping on the dusty grounds of Zeugma feeling the sun in its absence? Is it a homeless person? Is it Abraham? Could they all be compressed into this image? It seems to be.

We might see, read about, feel or sense the “I”(s), “she”(s), “he”(s) or “they”(s) of the works. However, should the “I” of the drawing necessarily refer to the architect, or the Other? Can we claim to know the Others? Relying on my on-going discussion on the polyphony of the ‘I’(s), I am urged to think that there is an unknown compression⁸⁶ in work: a compression of subjects to an undecidable poetic subject that cannot be claimed by anyone. However, we should probably note that the undecidability of this subject does not mean that it is an anonymous figure representing a mass of people. That would be a reductive way to approach to this question.

⁸⁶ Similar to the chaos of words. Distancing ourselves from direct referential means of the language, lets the meaning of the word to be undecidable, unclaimed, and not-possessed by anyone – it unfolds a metaphorical and poetic space. Followingly, the words with double meanings are like janus-headed monsters: while meanings are compressed onto a single word, an endless, unknown oscillation of meanings unfolds. The word itself has a chaotic realm. Macherey emphasizes that this metaphorical space of negative experience is non-occupiable by anyone, whereby the attempts to possess (and describe) the object are doomed to fail.

This lying figure seems to act, in the eyes of Abraham, as an enigmatic image of the “archetypal existence” (1982, p.7) of humankind, a reflective correspondent of the architectural compression. I would like to continue my speculation, diverging from the idea of an ‘archetypal image’ (even if it means taking my leave from Abraham). My own interests, urge me to think of this strong compression in relation with our previous discussions on signatures and charged images. I think that Abraham’s repetitive use of the same lying figure, both in *In Anticipation of Architecture* and *Loci Ultimi* affirms this notion. This lying figure seems to me to transform into an enigmatic signature, a charged image of the question of the subject in architecture.

This compression of subjects could be deeply connected with the embodied nature of the drawing. Relatedly, I would like to share a very short quote that Abraham includes in the poem that he wrote for his work *The Hospital: The House of Hope, Houses of Birth, Houses of No Return* (1980). He quotes Franz Kafka: “Prometheus, goaded by the pain of the tearing beaks, pressed himself deeper and deeper into the rock until he became one with it” (2011, p.132). We may remind ourselves of Abraham’s particular interest in the carvings in stone as the beginning of architecture, Abraham’s radical comprehension of drawing as an embodied construction, and his comprehension of the line as the cut into a body through the realm of signs. I find the strongly imagine remembrance between Prometheus pressing himself deeper into the rock and the drawing as the carvings in stone striking. Through this analogical reflection, the image of Prometheus pressing himself into the rock transforms into the image of the line that is cut into a body. I believe that this strong analogy between the act of drawing/cutting a line into a body and the act of pressing your own body into the rock points at a mnemonic and desirous marking (on the site, on people, or on images) left through an architectural act. This architectural act is highly metaphorical that the act of drawing transforms into an associative compression of manifold acts of engraving, pressure and cutting.

Within this mechanism, I believe that the poetic subject and drawing transform into the alchemists of each other – spiritually and tectonically inseparable from one another. It reminds me of the precious moments of drawing, as a moment of fracture into the paper, as a moment of an immersion of the poetic subject into the paper, and as the moment of becoming the drawing myself.

I would like to continue my speculation with a stronger emphasis on the possible embodied compression of us – the readers of the work – onto these poetic subjects. The reader as a poetic subject is not an irrelevant question in poems, especially when it comes to lyric poems. And again: “Who tells a poem? Whose voice is it?” (Brown, 2010, p.79).

2.5.6 Lyric Voice and lyric ‘I’

*Da neigt sich die Stunde und rührt mich an
mit klarem, metallenen Schlag:
mir zittern die Sinne. Ich fühle: ich kann
und ich fasse den plastischen Tag.* (Rilke, 1899)

As we listen to ourselves reading a poem or a text (silently or aloud), as we hear our own inner readings, ‘reciting ‘I’s, ‘me’s and ‘you’s, whose voice do we actually hear? Who is this ‘I’ that I read and recite? Is it my voice, the voice of the reciter, of the author, of the textual subject or of ourselves? In the context of recitation of the lyric poems, Marshall Brown asks: “Who tells a poem? Whose voice is it?” (2010).

Mutlu Konuk Blasing, in her book titled *Lyric Poetry* (2007), writes that the pronoun ‘I’ is transformed into an anachronistic condition through the recitation of the poem, whereby it is impossible to define the reciter as a passive reader dubbing the lines of the author, nor the recitation as a mimetic act (Blasing, 2007). She argues that the ‘lyric I’ should not be examined within the plane of representation (2007). In other words, we can argue that the ‘I’ of the poetic subject is rather ambiguous and cannot be defined as a substitute for a particular person (the poet, the narrator, the listener...). Relatedly, Blasing emphasizes that the person of the poet should not be equaled to the textual subject (2007).

Each reading creates variegated coexistences of ‘I’s of different temporalities. While the reader recites the poet’s lines, as Joseph Luzzi argues, “the reader dislodges the lyric “I” of the poet by repeating her lines and therefore translating or carrying over the poem from the authors’ temporal realm into the reader’s present” (2009). The author’s temporality unfolds and multiplies as the temporality of the reader and that of the listener as well. According to Blasing, “she [the reader] must first be heard by herself [...], a “you” and an “I” are coeval in the act of speech. Thus, the lyric “I” must

always be a “you”” (2007, p.31). The lyric voice is perhaps latently and potentially a polyphonic condition that doubts the singularity of ‘I’.

Following my discussion on the undecideable subject of drawing as an embodiment in polyphonic act (not only as an embodiment in double act), I think that the discussion on the ‘lyric I’ and ‘lyric voice’ could be particularly poignant for architecture and architectural drawing as well. If we think of the recurrent recitation scenes at the Open City Ritoque in Chile (founded in 1971), the Faculty of Architecture of the Catholic University of Valparaíso, founded by a group of poets, artists, architects and engineers with radical pedagogical approaches, we may easily assume that this reflection between the lyric ‘I’ and architecture may not rely on a forcefully pretended relation. Why do an act of reading and an act of listening become a part of architectural education? Why do they paddle out on the sea, off the shores, on small boats, and stay floating scattered on the sea to listen to the poet Godofredo Iommi reading aloud, who is also on one of the boats, holding a book in his hands? Why do they go into the woods for such a performance? This could be explained through the school’s particularly close and explicit affinity with poets, poetry and poetic acts. Or, one might be tempted to make a direct analogy between recitation and drawing (which might prove itself to be both intriguing and misleading or foul, as the relation between language and drawing is controversial). Keeping these links and risks in mind (but without necessarily lingering in such waters), I would like to discuss the potentials of the lyric voice in drawing through its speculative emphasis on embodiment and its temporal particularities.

As I am ‘tracing’, ‘tracking’ or re-drawing a drawing, I feel that I re-enact the drawing by making ‘a cut into a body’. In this instant, through such a re-enactment of drawing, I as a viewer (reader) act as a re-drawer (reciter), and am not merely an ‘observer’ observing.

In that regard, one may think of re-drawing (reciting) a drawing, not necessarily as an act motivated by copying a drawing, nor by deciphering a drawing. I think that re-drawing or recitation could be close to what Riet Eeckhout calls as “drawing out”. In Eeckhout’s words, “drawing out” is “a mode of drawing that dwells in-between observation, responsiveness and speculation” (Eeckhout, 2018). As such, Eeckhout, drawing onto the projections of Frank Gehry’s drawings in her project titled *Drawing Out Gehry* (2010s), intends to use drawing as a research method. What starts as an act

of tracing the projected lines, transforms into a speculation. She explains her process as below:

I draw *on* a situation – tracing off film footage and photography, [...] I trace and draw in modes of observation and speculation until I reach a turning point – a *poiesis* – where the drawing leaves its status as one thing (its representational role) to become something else. At that particular moment in the process, I can draw *through* the situation I am looking at. What is to be seen in the drawing is no longer visually representational of its source material, but is a mediation of inherent and observed architectonic intent. [...] What a delight it is to stand at the drawing board, being kept at arm's length from entering the drawing, attempting to capture architecture without being an illustration of it. (2018)

I believe that in such conditions, the 'sensuality' and the 'originality' of a drawing is not necessarily attributed to the 'original' drawing (the original drawing would be, in Eeckhout's case, Gehry's drawings). Instead, the sensuality is perhaps experienced in its most intensive mode through our very own embodied act of drawing, reenacted within the memory of this act - just as the embodied sensuality of recitation cannot be attributed to stem only from the voice of the author. It is the reciter's mouth, or inner mouth where the sensuality is played and re-played. 'Reciting' a drawing in an archive, may unfold manifold "I"s questioning the singularity of the "I" of a drawing and perhaps may structurally embed the reader in the work... Through the embodied act of recitation and re-drawing, it seems to me that authorial boundaries may be relieved: The 'I's associated with the text can be questioned or annulled / reconstituted / resituated through our own nomadic temporalities, creating a testimony of drawing in permanent construction, that is not institutionalized upon 'conserving' the 'original' drawing. Rather than 'claiming', 'saving', 'conserving' things under proper significations, lyric voice seems to initiate a Dionysian dismemberment of the text.

Thus, the lyric voice seems to set a most particular anachronic condition, dissolving the syntactic integrity of the drawing, dislodging the drawer's temporal realm to the reader's (the viewer's), unsettling its temporality by exposing it to the reader's (the viewer's) memory of drawing. The significance of the inner 'mouth' for setting this most particular anachronic clock seems to stand out.

2.5.7 Un-claiming experience and childhood

As a poem or a text is resurrected by the ritualistic recitation of a reader, the words of the poem now embodied as the breath are subject to a Dionysian dismemberment,

whereby the separative boundaries between the words are softly dissolving. Perhaps reminding us of a very intimate experience we all have, when we first hear a foreign language with no reference to a script: A reflexive struggle to understand without being able to recognize the edges of the words... Blasing emphasizes that this experience is in fact our forgotten memory of the childhood, a forgotten memory of the delayed perception of sounds as separate words (2007, p.47-48, 59, 92).

Blasing further notes that this forgotten transition from the fluid scape of the spoken word into the written script constitutes a wound – a trauma, which every human bears. This shared wound from the childhood is exactly the locus of the lyric poetry and the ‘lyric I’. She writes: “the return of lyric poetry to an earlier relationship to words is not a regression but a willed return to a site of pain” (2007). However, this particular ‘willed return to the site of pain’ is not necessarily a chronological travel in time, but is characterized by the temporal obscurity and ambiguity of memories.

Accordingly, the ‘inner mouth’, the voice of which we hear so viscerally and silently, reflects not only the reader’s present temporality, not only that of the author, also not only that of the other possible ‘I’s, but is also deeply connected with the temporality of our own memories.

At this point, it might be critical to draw our attention to the lyric I’s special reliance on childhood as a forgotten, unregistered memory, as it asserts a quite special conception of time and memory which is not necessarily based on the act of remembering. In that regard, this forgotten (traumatic) childhood memory could be considered quite similar to an “unclaimed experience”.

As I previously mentioned at the beginning of this chapter, Caruth, in her book *Unclaimed Experience: Trauma, Narrative, and History* (1996) proposes and discusses on the notion of “unclaimed experience” that allows us to speak of the “possibility of a history that is no longer straightforwardly referential (that is, no longer based on simple models of experience and reference)” (1996). The impossibility to locate experience (traumatic experience in particular) in time and its haunting survival contributes to a particular mnemonic narrative that does not require – or that perhaps even deliberately escapes – any immediate understanding.

Caruth’s argument remains vital for my discussion, since it speaks of the impossibility to locate traumatic experience in time. The lyric ‘I’ seems to be vulnerable to the haunt

of our unforgotten childhood memories – our own experience of transiting from the fluid oral scape into the script during childhood, that appears to remain unknown and “unclaimed” by anyone, that cannot be claimed even by ourselves.

Within the framework of this discussion, it would be quite restrictive to situate childhood and to relate our forgotten memory of our own infancies as a chronologically precedent period of time. Furthermore, such a chronological conception would also indicate to a linear understanding of time, which opposes the aforementioned coexistence of variegated temporal obscurities and ambiguities of memories.

Agamben proposes an alternative reading on the conception of ‘infancy’ and argues that childhood is not a “re-turn to an earlier relationship to words” nor a “regression” (1993). As I have previously mentioned, according to Agamben, children could be taken on a similar level with ghosts, as they do not belong either to the order of the living (in other words of the adults) nor of the dead (1993). They demonstrate a nomadic temporality, and play with existing orders. Accordingly, childhood (in the context of language) could be taken as a yet “unspoken” condition, not as a state of “not being able to speak” (1993). Agamben’s understanding of ‘childhood’ indicates to a mysterious memory that every adult has experienced.

In terms of drawing, we can see that there is a tendency to discuss the childhood of images mainly with negative connotations in the history of art, and to regard it as an inability to imitate reality *as it is*.⁸⁷ Within this particular understanding, the childhood of images has been dated chronologically back to pre-perspective, whereby perspective becomes the ‘adult image’. Or, as we have previously discussed, the childhood of post-modernism has been dissected, only to discover ‘the presence of the dead father’, ‘absence of the maternal plenitude’ or an Oedipus complex. In her *The Childhood of Art* (1988, originally published in 1970), Sarah Kofman focuses on the problematics of such a premise:

The traditional ideology of art unmasked by Freud is both theological and narcissistic, and is ultimately founded on the oedipal relation; it is the victim of infantilism and of an incompletely resolved Oedipus complex. Freud's attitude toward the artist repeats the attitude toward the

⁸⁷ Zeynep Sayın discusses this topic in relation to Ottoman miniatures in her introduction to the Turkish translation of Pavel Florensky’s *Reverse Perspective* (Sayın, 2013).

father: admiring overvaluation, a reluctance to "kill" him, then the end of these illusions and also of childhood. (Kofman, 1988, p.21)

Still, Freudian study of art works and artists is important, as it has “inflicted on man one of his three great narcissistic wounds by deconstructing the idea of the autonomous subject endowed with self-mastery and self-sufficiency, indeed a subject who is his own creator” (Kofman, 1988, p.21). Diverging from a strict Freudian reading, lyric voice in drawing, while unsettling the originality of the drawing and singularity of the embodied act, does not necessarily have to take the form of an unmasking or unearthing of the art work, nor a double reading of an Oedipus complex.

Lyric voice, by touching this forgotten site of pain, without any archival materials to hold onto, seems to offer a fictional indirectness to this traumatic experience – and unfold the yet-unspoken testimonies of the forgotten memories of the childhood and relatedly of traumatic experiences. In that regard, I argue that lyric voice respects the unclaimed characteristic of traumatic experiences and has the potential to deal with these experiences by letting the ‘I’ of the work dissolve into polyphonic, unfixed and anachronic subjects.

2.6 A partial artistic research: un-claiming experience of the ends of the projected image

This wound-reading was a part of my artistic research, a process of re-reading and re-writing my theoretical readings, writings and artistic practices, not only in order to reflect on, interpret and understand my work, but also to share this process in a communicative manner. In that regard, it was a process that I developed to reflectively take distance to this accumulation of intensive readings: It hopes to encourage myself (and the reader) to palp the skin of my readings, and have an intimate understanding of the body of my reading.

This wound-reading supports my hesitance to structure my thesis upon a ready and total negation of the end of the projected image. Instead, it was a way for me to explore more complex kinds of experiences of ends that might emerge as a feeling of loss. The feeling of loss can come with a complicated criticality that does not necessarily affirm the end, nor be described simply as a defeat nor a failure, nor be explained in terms of a simple termination. This feeling of loss might be potent for setting a historical

imagination in motion and for unfolding alternative temporalities of survival that overcome the notion of end.

Accordingly, I discuss the loss of drawing – one of the most privileged and secured grounds of the architect – as a potentially traumatic experience. Yet, I argue that this feeling of loss of drawing (without affirming its end) could be critical: This feeling of loss, instead of urging the architect to find another substitute for the lost object, might encourage the architect to explore drawing not as a ground to monumentalize the drawing as an autonomous disciplinary object, or the drawer as the disciplined subject. On the contrary, this complex experience of loss could urge the drawer to deal with and reconcile with the feeling of loss by unsettling the role of the drawer and the definition of drawing itself.

This wound-reading urges me to consider drawing both as an embodied act subject to loss and as a survivor through which the drawer can reconcile with its loss. In that regard, its loss always comes with its remains. So, the question I repetitively posed, “what remains of drawing engraved in my flesh?” emerges at the same time as a question of its own loss.

My wound-reading indicates mainly to four constellations of quasi-artistic practices to discuss the complex experiences of loss/remain (Figure 2.1): 1) Collapse of the bodies of the past with the bodies of the present (Figure 2.2), 2) Estrangement, denial of the historical (patriarchal) passage, a historicity through an emotional charge (Figure 2.3), 3) Residues of being there, tracing the essence of corporeal touch (Figure 2.4) 4) Recitations, drawing through lyric voice (Figure 2.5). Meanwhile, my wound-reading indicates a two-folded charge of remain/loss of architectural drawing: the loss and survival of the projective drawing as a historically repressed embodied practice, the loss and the survival of the projective drawing through unclaimed mysterious memories from childhood of the traumatic transition into the orders of the adult.

In relation to this wound-reading, I will now proceed with two coeval trials on my artistic processes through which I approach a set of ‘aged/‘dead’ drawings to un-claim the experience of their postulated ends. With the intention to unfold the unclaimed characteristic of these experiences, I will pursue a fictional indirectness instead of a historical scholarly study of archival materials. Within this fictional indirectness, I will evade any direct referentiality or making any claims on narrating the historical ‘facts’

of these ‘dead’ drawings, but achieve a charged historicity through relevant artistic practices.

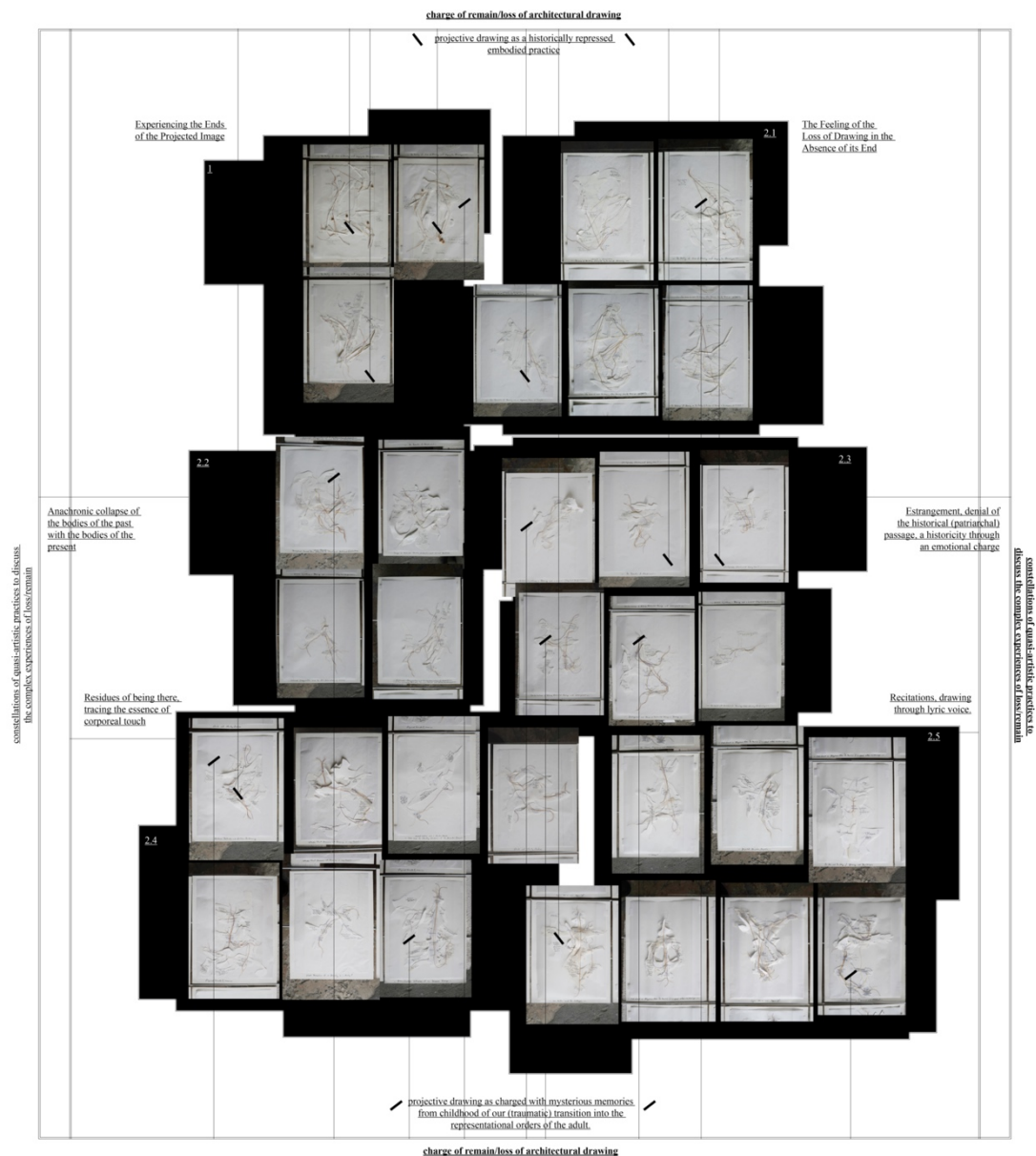


Figure 2.1 : Constellations of wound-readings, a relational reading of the two-folded charge of loss/remain of architectural drawing.

One of these trials tracks our repressed embodied engagement with an ‘aged’ projective drawing, astrolabe, now, considered to be replaced by mechanical and digital clocks. This reading attempts to step out of the widely accepted historical genealogy prescribed for the astrolabes, does not rehearse the astrolabe as a consistent spatio-temporal celestial map, and does not locate it historically within the origins of computerization. Instead, this reading unfolds an entangled historicity of its survival

through the unfixed situatedness of the time-reader. It attempts to do so through an artistic practice akin to Aby Warburg's reading of images in his *Bilderatlas Mnemosyne* (1924-1929): an analogical and anachronic reading mainly between astrolabes (8-16th century) and John Hejduk's time-piece *The Collapse of Time* (1987). Instead of panels of images, I will have my note-books that includes found images, as well as my own drawings and notes.

My other trial is an intimate embodied act of drawing that I perform unfolding a fictional drawing table, for the investigation of the 'malady' of a set of 'dead' / 'aged' drawings that have been historically categorized into the childhood of images: fragments of a set of Ottoman miniatures, the so-called 'ends' of which are rather controversial. This chapter, by collapsing the drawing of the past with a drawing act of the present through a series of recitational acts and lyric voice in drawing, intends to unfix the 'I's through lyric voices in drawing and explore drawing as an act of losing and surviving. The act of recitation may question the singularity of the "I" of a drawing and may be inclusive of the embodied presence of the reader situated in the present time. Through the embodied act of recitation and re-drawing, the 'I's associated with the drawing can be questioned or annulled / reconstituted / resituated through the nomadic temporalities of these poetic subjects, creating a drawing in permanent construction, that is not institutionalized upon 'conserving' 'claiming' and 'saving' the 'original' drawing, nor affirm its obsolescence.

Now, with the hope to unclaim the experience of the ends of drawing, I will at first proceed with my note-books of hours on a particular timepiece, astrolabe – and slowly wander in and out.

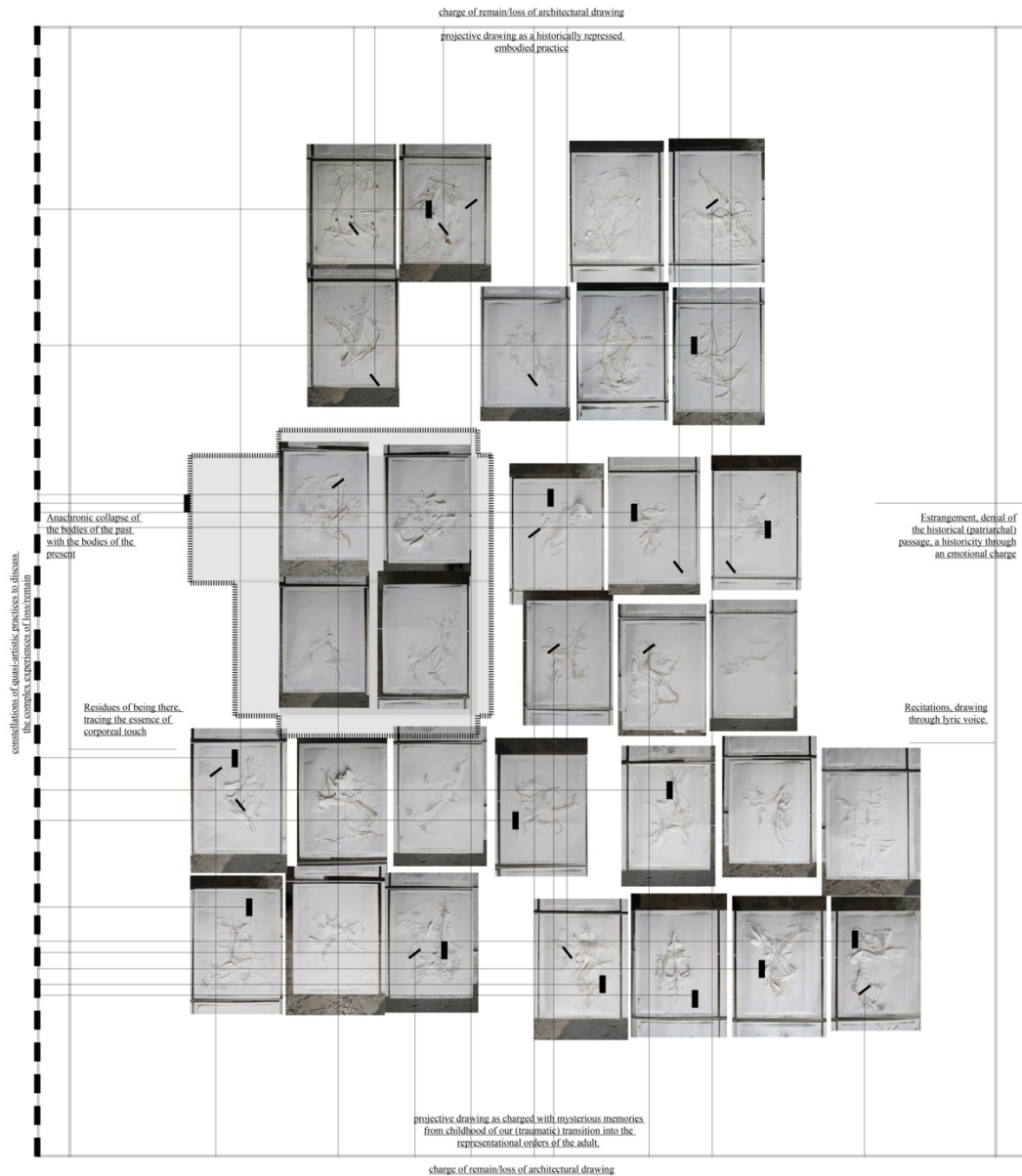


Figure 2.2 : Constellations of wound-readings, a relational reading of the two-folded charge of loss/remain of architectural drawing.

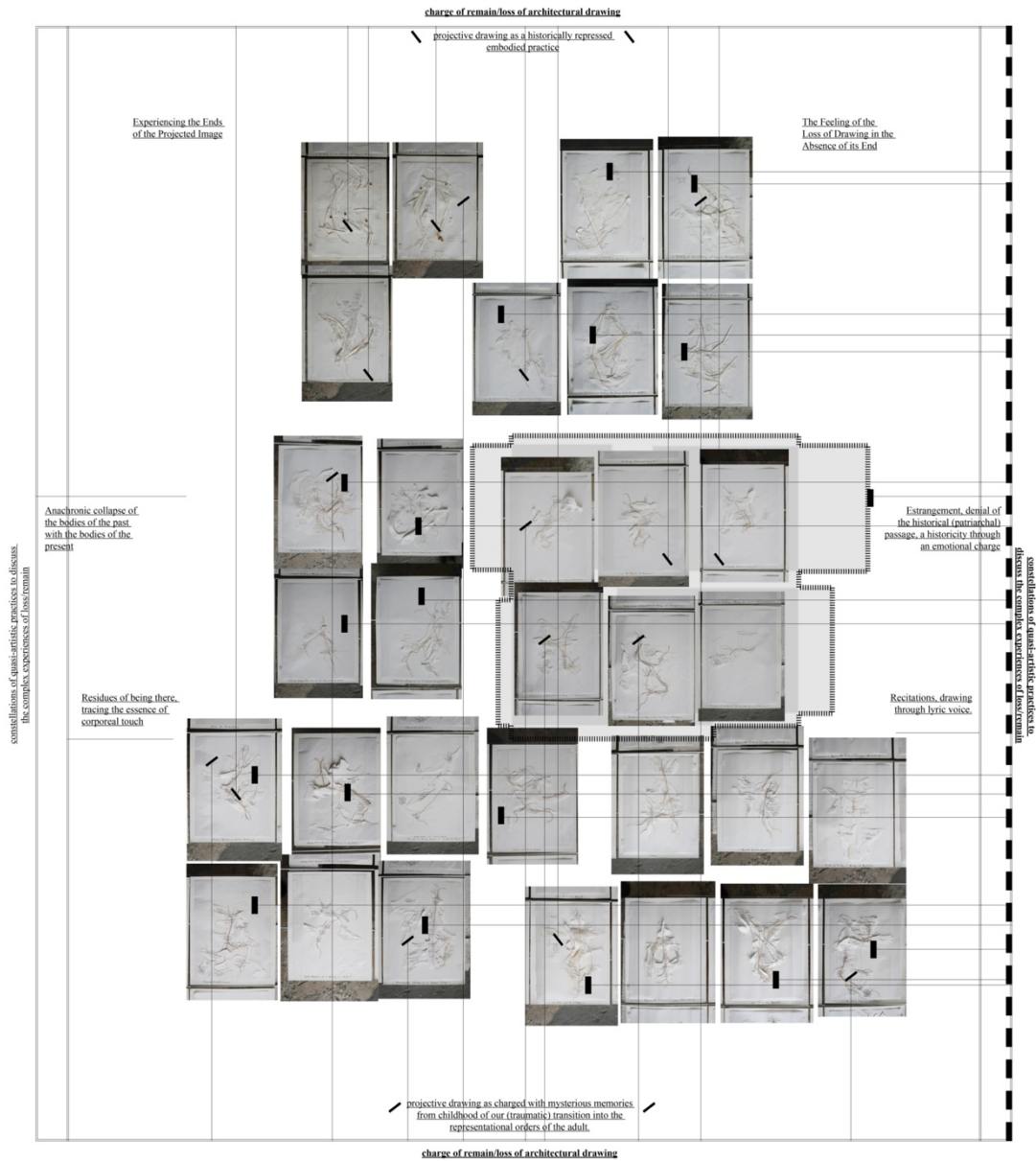


Figure 2.3 : Constellations of wound-readings, a relational reading of the two-folded charge of loss/remain of architectural drawing.

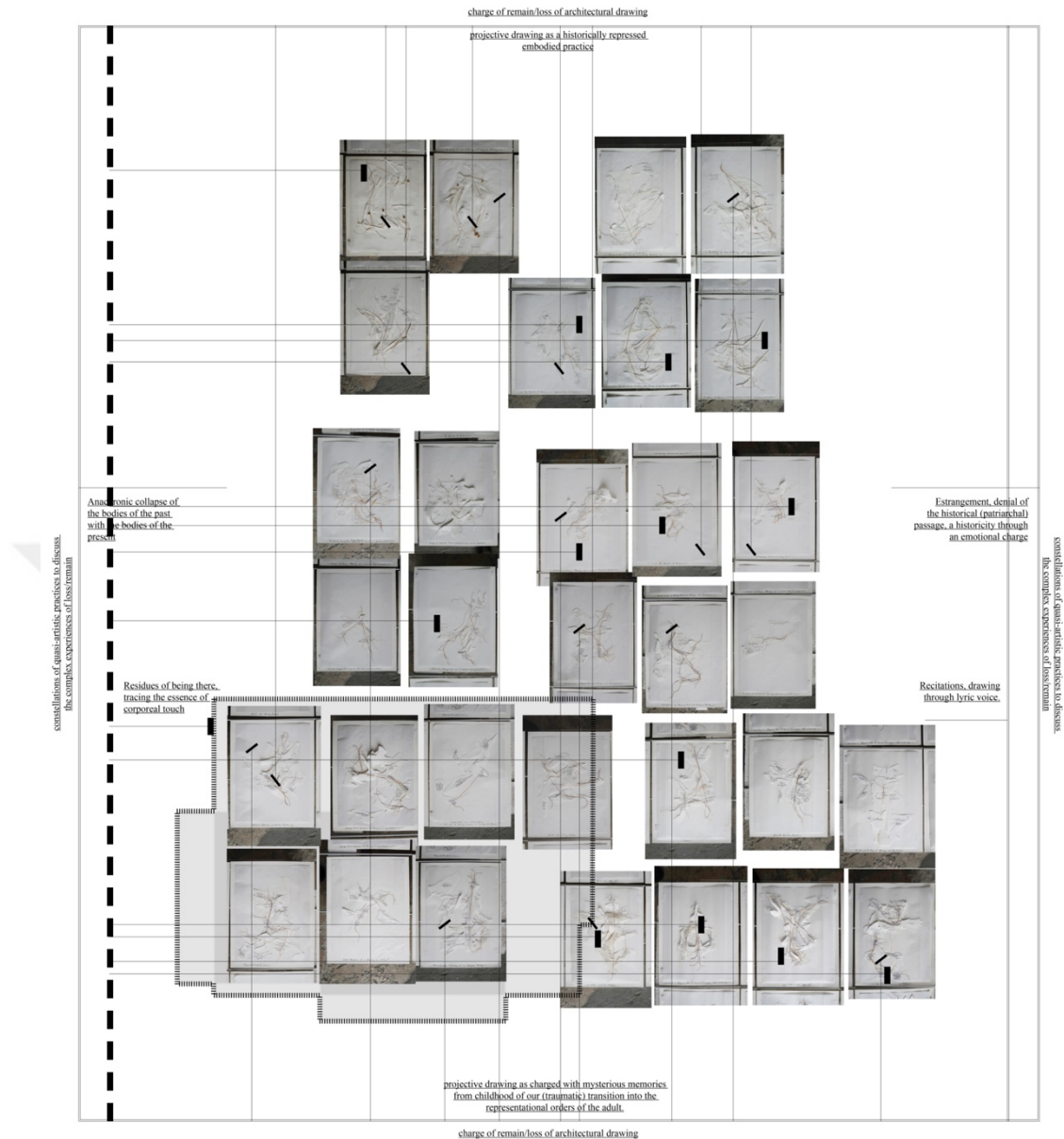


Figure 2.4 : Constellations of wound-readings, a relational reading of the two-folded charge of loss/remain of architectural drawing.

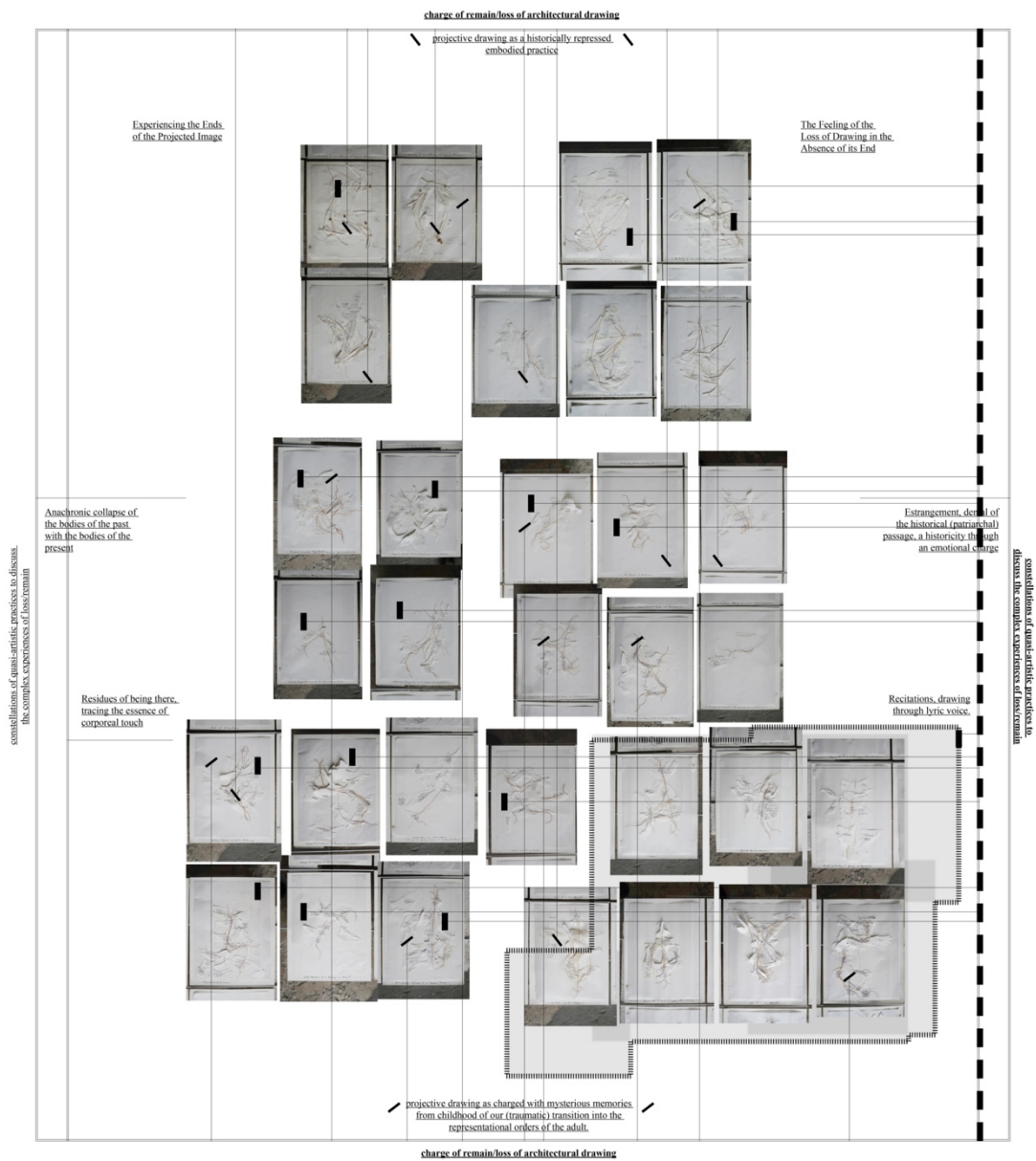


Figure 2.5 : Constellations of wound-readings, a relational reading of the two-folded charge of loss/remain of architectural drawing.

3. THE CLOCKS OF A DRAWING: A NOTE-BOOK OF HOURS OF AN ASTROLABE

[...] ‘Well, you navigate. Like at sea, you search out the constellations and set your course.’ Putting my head right up close to the carburetor I realized how intricate it actually was. It was hard to imagine that any machine required such subtle curves, or that anyone could cut such precise course as its construction. ‘This is a two-barrel carburetor’ Bear pointed to one of the holes. ‘Look at the constellations; see it’s geometry; [...] you can’t separate those three things anymore, the geometry, structure and story are inside of each other; they are the constellation.’ Bear [*the machinist*] had just given me a gift, if I could just remember the sense of those fields, that constellation articulating matter allowing a story to be written in space. I asked, ‘**But how do you navigate?** How do you move through those fields and actually locate the bit?’ ‘That takes a long time to answer: What you find depends on what you are looking for and what you need. Let’s take a look at your package; what did you bring today?’ [...] ? (Gersten, 1998)⁸⁸

Listening to *Bear*, the machinist, I look into my bundle with the hope to hunt the hours of a particular timepiece, the astrolabe. Shortly, my package will reveal itself hour by hour; meanwhile the hours of on an astrolabe will unfold, compiling perhaps a notebook of hours of its own kind. This short book of hours (Figure 3.1) will slowly unfold with the hope that this journey will not be a narrative that appraises the time of history.

3.1 Hour | ... But, How Do We Navigate? ‘But’ Rises Like A Monolith

... *But, how do we navigate?* Subsequent to a particular period of time of being captured by the intricacy of the rotational discs, projected lines, obscure ornaments, numerical inscriptions, intimidatingly detailed tables, and in some cases poetic verses and symbolic inscriptions, this might be one of the questions we might ask ourselves the first time we encounter an astrolabe (*aṣṭurlāb* in Arabic, derived from Greek, meaning

⁸⁸ Gersten’s note is as follows: ‘*Hunting Life; A Forever House* began in 1990 as David Gersten’s thesis in Architecture at the Cooper Union School of Architecture. The work continued over a ten-year period between 1990-2000.’

‘taker of the stars’).⁸⁹ And perhaps this might have been the question that haunted the fifteenth century Cairo astronomer al-Wafā’ī and urged him to complain that the Aleppo astronomer Ibn al-Sarrāj did not write any texts on how to use one of his creations, one of the most complex astrolabes ever made, and then prepared one on his own.⁹⁰ Diving into the pleasing abundance of treatises, manuals and articles, old and new, we might happily take curious and variegated paths of exploration. ‘Instruments of all instruments’ or even ‘the very first computers’ would be some of the frequently attributed definitions we would certainly encounter, used for these astronomical instruments, with regard to their manifold uses, precisely more than thousand uses according to the tenth century astronomer ‘Abd al-Raḥmān al-Ṣūfī.⁹¹



Figure 3.1 : Note-Book of hours by B. Avanoğlu (2022).

Indeed, now perhaps a *historical* artefact, once ‘the instrument of instruments’ that every philosopher or philosopher candidate should be educated on.⁹² While we are

⁸⁹ see Morrison, 2007, p.1.

⁹⁰ For more information see King, 2007.

⁹¹ For more information see King, 2007.

⁹² Geoffrey Chaucer wrote *A Treatise on the Astrolabe* (c. 1391) primarily for his son Lewis.

exposed to minute details how each part, each dot, each degree, each line works, this flat instrument gets *transparent* and *transparent*; sometimes almost freeing itself from its materiality and consisting purely of overlapped *projected* drawings. We now realize, that we in fact got hold of its entire intestines directly in our hands: The skin of ornaments, in fact hieroglyphs of the fixed stars; the elegantly curving lines, in fact projections of both the celestial realms and the situated sky; circular rotations in fact a celestial gesture; overall, a time-teller, a navigator, a pedagogical tool, a highest form of a gift, ... but foundationally, a drawing on its own terms – confirming ‘the primacy of drawing’.⁹³

Indeed, these instruments of instruments could be considered primarily as drawings on their own rights, which work as cosmological instruments, perhaps as ‘reading machine’s or the first lesson of the three lessons in architecture in Daniel Libeskind’s terms.⁹⁴ The philosopher shall read, extract, interpret and reflect the hidden spatio-temporal cosmological and celestial knowledge, through these incised hieroglyphs of constellations. As we read in a poem accompanying an astrolabe by the tenth century astronomer-mathematician-poet Abū Ishāq, the astrolabe works as a model of not only the earth but ‘the highest sphere’:

The petitioners / *those hoping* (for your intercession) gave you presents whilst they celebrated / *gathered together* on the day of the great / *new* autumnal festival / *birthday*, over which you presided (with your greatness).

But your servant Ibrāhīm, when he saw the grandeur of your status over all that might compete with it, / *when he saw that there was nothing that could compete with the grandeur of your status*, was not satisfied with giving you the Earth, and so he presented you with (a model of) the highest sphere together with all that is within it (Abū Ishāq as cited in Abuzayed, King, Schmidl, 2011).⁹⁵

Now, we, the assigned hermetic readers of this wheel of fortune, slowly shift between being a timekeeper (or perhaps more correctly a time-reader) and a diviner, and an

⁹³ ‘The Primacy of Drawing’ is the title of a book by Petherbridge (2010).

⁹⁴ See Daniel Libeskind’s *Three Lessons in Architecture: The Machines*, 1985 (Libeskind, 1991, p.37-61).

⁹⁵ Translation by Abuzayed, King and Schmidl. “a 10th-century poem compiled by the astronomer-mathematician-poet Abū Ishāq Ibrāhīm al-Sābi’ for the ruler ‘Adud al-Dawla when the scholar presented him with an astrolabe; this poem appeared in several manifestations between Baghdad and al-Andalus over the centuries, [...]” Abuzayed, King and Schmidl, (2011).

astrologer, and a surveyor, and a map-maker,⁹⁶ and a sailor, and a prayer, and a poet, and a teacher, and a student, and perhaps an architect also responsible to make timepieces as assigned by Vitruvius. However, as the instrument gets *transparent* and *transparent* with each piece of information, obscurity surprisingly not only prevails, but falls even stronger upon me while this reading-machine becomes opaquer and opaquer ... *But, how do we navigate?* This question now haunts a modern spirit in me. “The “but” which rises like a monolith at the threshold of the sentence” (Sartre, 1988, p.32-33) defeats the transparency of information on how this astrolabe works (Figure 3.2).

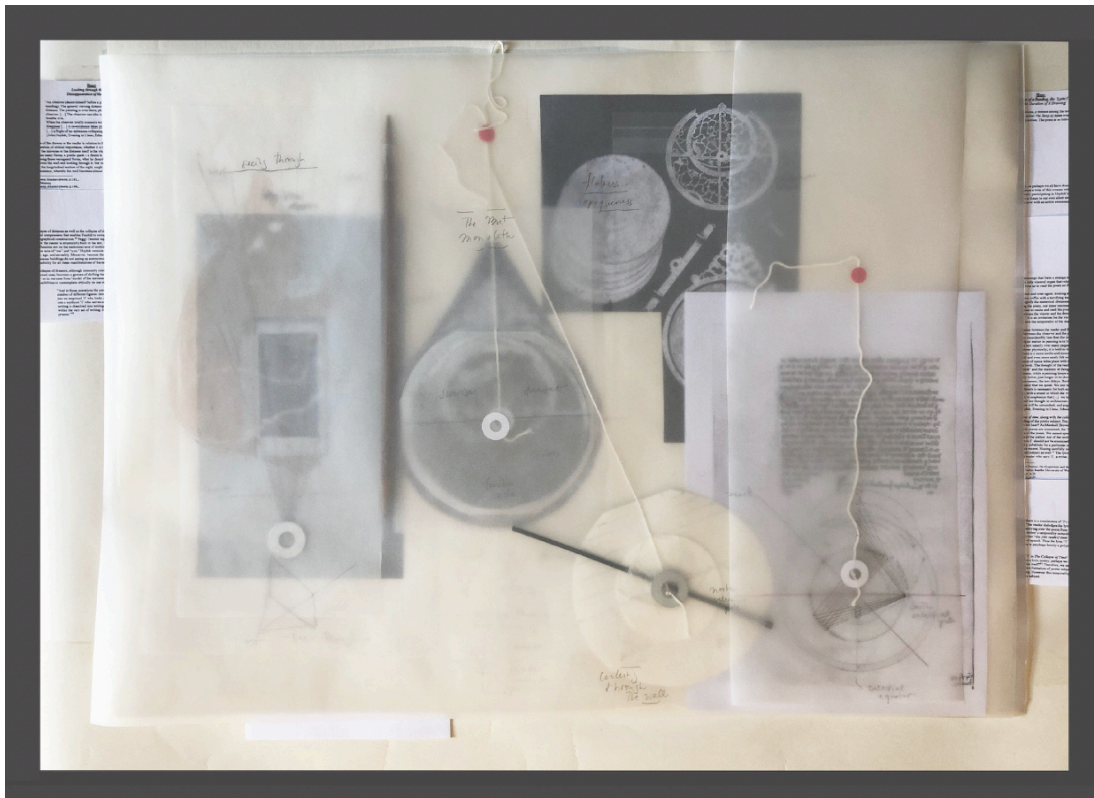


Figure 3.2 : Note-Book of hours by B. Avanoğlu (2022) on our embodied engagement with an astrolabe. On the left side, I have a screenshot of my phone, taken as I was examining the constellations via the SkyView App. The screen acts as a see-through dome showing the constellations. The rest of the visual notes is about astrolabes: I have fragmentary notes such as “the ‘but’ monolith”, “sunrise” (on the left side of the plate), “sunset” (on the right side of the plate), “flatness, opaqueness”, “looking through the wall”...

⁹⁶ In relation to critical mapping practices see also Şenel (2022, p.81).

This modern spirit does haunt me inherently, not merely because we are already exposed to much more competent digital tools that now replace this instrument. And not because I thus suspect the actual instrumentality of this astrological device, even though the intricate matrix of projected lines on the instrument is still working almost eternally except for some expected degree conflicts. Also, not because the nature of the practice of symbolic reflection and the hermetic reading has gone through many tests and altered severely in the past hundred years, transforming this instrument perhaps into an object of historical contemplation or aesthetic curiosity.

The 'but' rises as a monolith with a reference to poetic opaqueness, sensuality, urging me critically to object the transparency of meaning: I recall what I have mentioned in the previous chapter: "It is no longer a meaning, but a substance. It is seen from the outside and Rimbaud invites us to see it from the outside with him" (Sartre, 1988, p.33). As Krauss draws our attention to this aspect in the context of architectural drawing, the 'but' monolith investigates the literary construct through the 'baring of the device': "That is, forcing the reader's attention to the actual procedures of writing, or narrating, directly exhibiting the technical substructure of the story. [...] To force the viewer to encounter the picture as first of all a flat object, is for the painter what Shklovsky's "baring of the device" is for the writer" (Krauss, 1980, p.189-191). Relatedly, the 'but' bares the astrolabe off its assigned meanings, estranging us from the almost perfectly functioning mechanism, and urges us inherently to the opaqueness and flatness of the astrolabe, as opposed to *seeing through the device*, that is through the inscribed lines and through the dots. In other words: as opposed to the greed of *seeing reality through the drawing*. Afterall, is it not so that planispheric astrolabes are additionally referred with the adjectives *saṭḥi* or *musatṭah* (meaning flat), and thus are characterized primarily by their flatness?⁹⁷ Now, I feel the fleeting presence of something quite obscure.

⁹⁷ in Arabic texts (Savage-Smith, 1992, p.18).

3.2 Interference: Questioning the Historical Genealogy of Astrolabes on the Basis of a Uniform Spatio-Temporality and a Partial Story Halfway Through as a Note-Books of Hours

As I read an abundant number of texts and watch videos canonizing astrolabes as wondrous instruments, I feel the thick burden of the highly popular interest in their instrumentality and miraculously (intelligent) mechanism pressing upon my chest, demonstrating these instruments as the early predecessors of computers. Their genealogy and their legacy seem to have been properly laid out, associating these instruments with mathematical certainty and with “a uniform, measurable, geometrically structured space” (Aiken, 1994, p.341) providing a reliable and almost ‘precise’ spatio-temporal map of the celestial sphere. *But, how do we navigate? In time? In history?* The fleeting presence of the obscure substance of astrolabes as a drawing, urges me to doubt this generally accepted genealogy of astrolabes on the basis of mathematical certainty and uniform spatio-temporality.

As their historical trajectories have been drawn forward to digitalization in architecture, transforming them into very early remainders of computerization in architecture by contemporary researches, I fear that the entangled spatio-temporal relations that are set between the universe, the observer and the astrolabe as a drawing, may have been systematically suppressed in time, as well as the spatio-temporal inconsistencies that come along with it. The embodiedness of astrolabes as drawings seems to have been buried silently underground throughout history.

Taking departure from these questionings and relying upon my previous discussions, in this chapter, I would like to focus on our (historically repressed) embodied engagement with the astrolabe, and unfold a discussion that does not rehearse the astrolabe as a ‘consistent’ spatio-temporal celestial map and that does not necessarily and readily locate this instrument historically within the origins of computerization.

But, how do we navigate? Akin to Warburg’s ‘not-historical’ reading of images making use of analogical relations, I intend to track the historically repressed survival of embodiment of astrolabes, specifically focusing on the embodied relations between the astrolabe(s), the observer(s), and the universe(s) (Figure 3.3). My ‘not-historical’ reading will be in the form of an analogical and anachronic reading choreographed around recurrently circling charged images on embodiment in polyphonic act, mainly

between two time-pieces: astrolabes (8th – 16th century) and John Hejduk's *The Collapse of Time* (1984) (Figure 3.4).

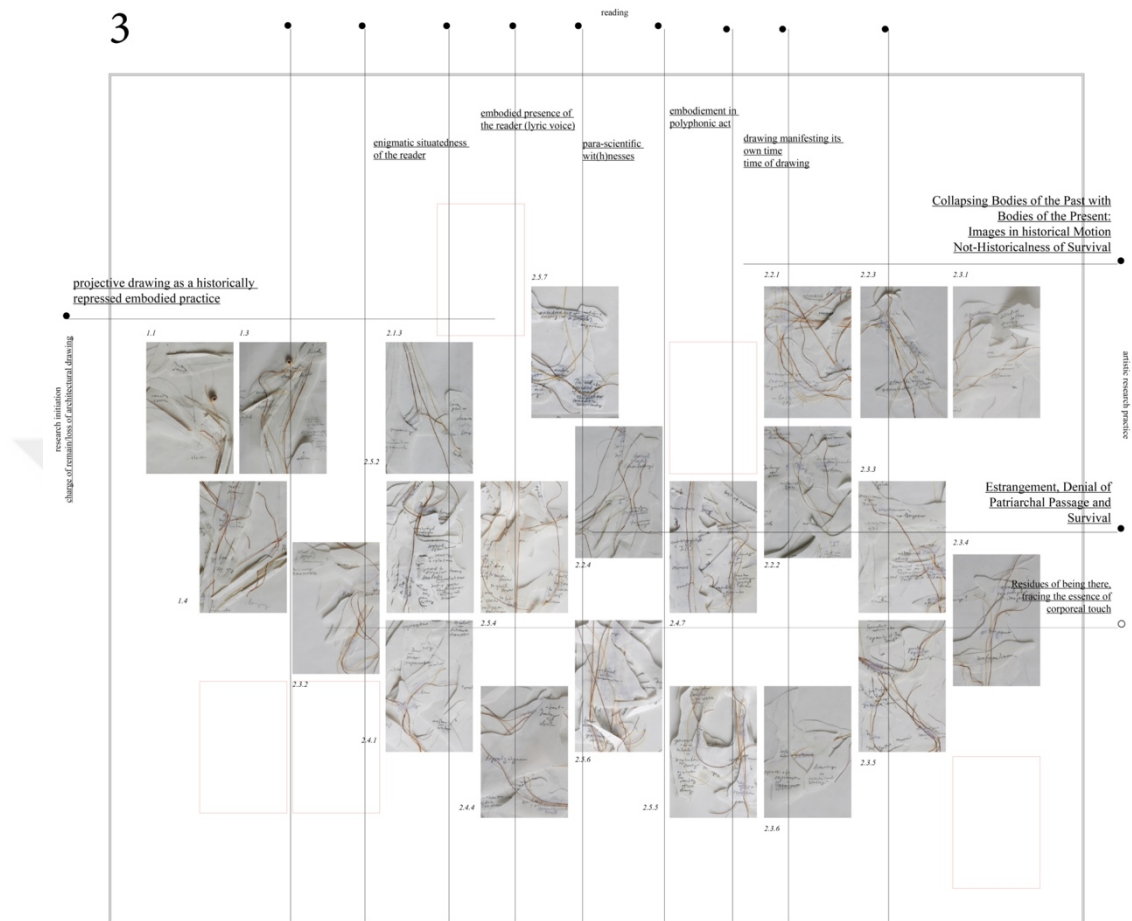


Figure 3.3 : Constellation of the wound-reading in relation to my experimental research on astrolabes.

Instead of Warburg-like panels of images, I will use my note-books as a *denklage* for such a historical imagination that includes found images, as well as my own drawings and notes. As it is an atlas related with time, I would like to call this study a Note-Book of Hours⁹⁸ – a compilation of recurrently circling charged images, notes and drawings that might escape our immediate understanding. Accordingly, this reading drags its feet to affirm history as a progress. This speculative chapter tracking our

⁹⁸ “Book of Hours were quasi-liturgical books, used mainly by the laity, over which the Church exercised no control. When we leave them and venture on to official liturgical books, calendars become much more complex” (Wieck, 2017).

suppressed embodied engagement with astrolabes will intrinsically call for para-scientific wit(h)nesses, oscillating between fact and fiction, intimacy and otherness.

Now, I look back into my bundle and pick out an Ottoman miniature (Figure 3.5).



Figure 3.4 : Note-Book of hours by B. Avanoğlu (2022) structured akin to Warburg's *BilderAtlas Mnemosyne*⁹⁹.

3.3 Hour | The Book-holder and The Astrolabe-holder

A particular Ottoman miniature, illustrated in *Şehinşahnâme* [*Book of the King of Kings*], depicts a regular scene in an Ottoman observatory built in Istanbul in 1577.¹⁰⁰ Among many illustrated instruments, we see some astrologers engaging deeply with an astrolabe, a couple of quadrants, a dioptra, compasses, dividers, a clock, sandglasses, books, a pen box, a celestial globe, a terrestrial globe... Surely, we might get a bit confused by the peculiar visual narrative of the miniature, as it perhaps cannot provide us with a 'measurable' data on how the astrologers should characteristically

⁹⁹ The image of *BilderAtlas Mnemosyne* included in the note-book of hours belongs to Panel 39 and is retrieved from the official website of the Warburg Institute, School of Advanced Study, University of London (Url-6) in July 2023.

¹⁰⁰ İstanbul Üniversitesi Kütüphanesi (FY. 1404, fol. 57a).

use these instruments. We perhaps feel more lost than ever, when we see the terrestrial globe depicted in an elevational view, flattened almost perfectly into a circle, in contrast to the its base (along with all other bases in the room), which is depicted three dimensionally in reverse perspective. The *observer* holding the globe with one hand (perhaps as a gesture for its rotation), seems to be distanced to the model except for his manual gesture; and he seems to be situated *outside* the model. As is the man working on his drawing with a compass on the table. Looking and hovering over the model or the drawing of the globe while being situated directly on the Earth seems, however, to pose no conflict after all.



Figure 3.5 : Note-Book of hours by B. Avanoğlu (2022) compiling a miniature from *Şehinşahnâme*¹⁰¹ (above) and from *Les Maqâmât d'Abou Moḥammad al-Qâsim ibn 'Alî al-Ḥarîrî*¹⁰² (below).

¹⁰¹ Public Domain. Istanbul University Library (FY. 1404, fol. 57a).

¹⁰² Public Domain (Url-13). *Les Maqâmât d'Abou Moḥammad al-Qâsim ibn 'Alî al-Ḥarîrî* (fol.178v).

Almost all other instruments are placed on top of the table, which dramatically cuts the miniature painting on the central horizontal axis. The observers sitting around the table, seem to demonstrate other ways to engage with a variety of instruments: One case, however, seems particularly poignant: The observer's eye is compelled to be located on the instrument. While this most particular situatedness is quite obviously illustrated for the quadrant, we see that this position is also required for the planispheric astrolabes, as it is illustrated in other depictions such as a miniature from a thirteenth century Maqamat manuscript (Figure 3.5).¹⁰³

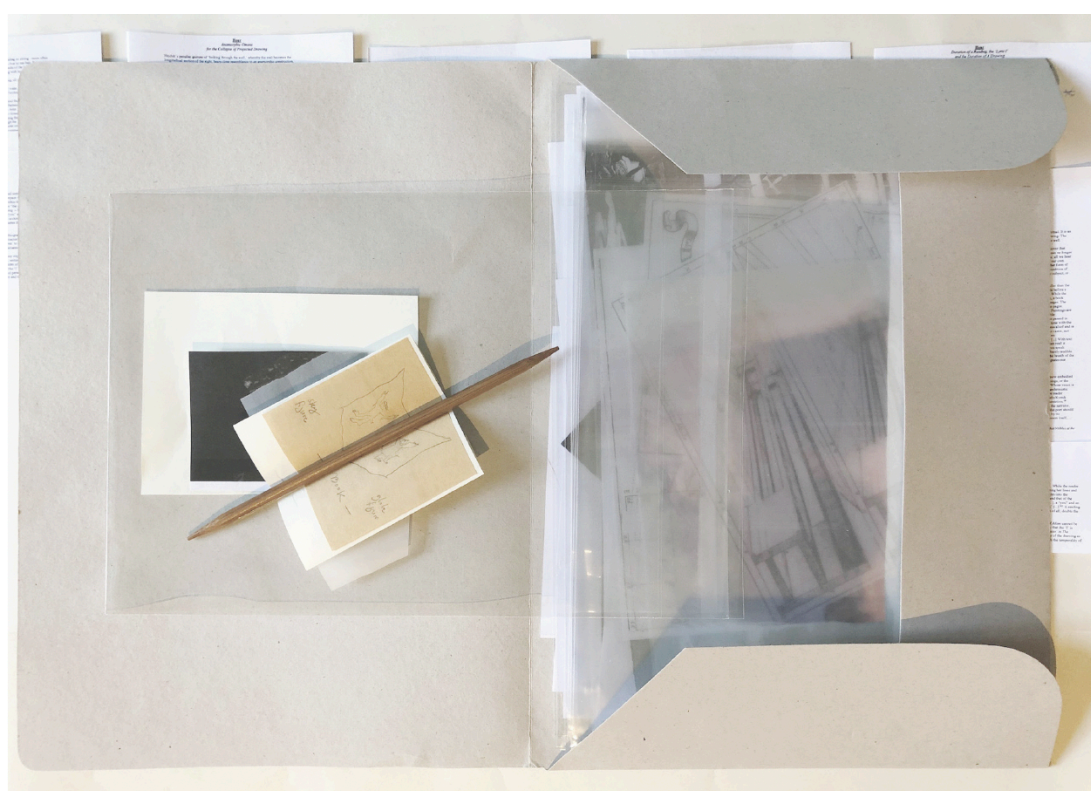


Figure 3.6 : Note-Book of hours by B. Avanoğlu (2022).

Indeed, in order to find the exact temporal position of the celestial realm, the reader/philosopher needs to be an observer first and is required to place the astrolabe – or the model of the celestial sphere – between herself/himself and the celestial sphere. More specifically, especially at night, the reader/philosopher should hold the astrolabe plate vertically aligned to her/his sight of vision (as a longitudinal section of her/his own sight) so that the eye can look through the holes pierced at both ends of

¹⁰³ Les Maqâmât d'Abou Moḥammad al-Qâsim ibn 'Alî al-Ḥarîrî (fol.178v) (Url-13).

the *alidade* – the ruler located at the backside of the instrument¹⁰⁴ –, and align the *alidade* to a specific celestial object. The eye is then compelled to be located momentarily and coincidentally on the celestial planispheric drawing plane (instead of across the plane). While the *alidade* invites the reader/philosopher to participate within, reminding her/him of her/his own situatedness within the universe, the stereographic projection incised on the frontal face of the astrolabe presupposes the reader/philosopher to hover over the model from outside.

Oscillation between these two situatedness (outside and within) is illustrated as mirrored images in the *Book of the Constellations of the Stars* (*Kitāb suwar al-kawākib*) by Abd al-Rahman al-Sufi.¹⁰⁵ This book contains mirrored images of the constellations: one as perceived from the ground looking up into the sky, the other as seen looking at a celestial globe from outside. Accordingly, the latter view becomes literally equivalent to a mirrored image of our view from inside or vice versa. According to art historian Emilie Savage-Smith, the *Book of the Constellations of the Stars* was written with the intention to be useful also for owners of the celestial globes, not only for the observers situated on the globe looking into the sky (2013, p.134).

When we look further into the *Book of the Constellations of the Stars*, especially in terms of how the illustrations become a navigator for the reader, we confront yet another obscurity: in some of the early copies of the book, all the figural depictions of the constellations, are depicted standing in upright position, in other words not oriented on the sheet by the point of a compass (Savage-Smith, 2013, p.132) (Figure 3.6). While the orientation of the constellations on the page does not necessarily correspond to the orientation of the constellations as seen in sky view nor in globe view, the navigation through these images transforms into a challenging task, which is surely, quite different from what we experience through various kinds of *Sky View App*'s today, which enable us to instantly *see through the screen*, the *actual* orientation of the constellations. Relatedly, Savage-Smith argues that these early illustrations in the *Book of the Constellations of the Stars* “are not “scientific” diagrams in any measured or quantitative sense” (2013, p.132). These figural depictions of constellations possess

¹⁰⁴ *Alidade* works as an observational, sighting tool, used to determine the altitudes of the celestial objects or for purposes related with surveying and calculation of distances on fairly flat lands.

¹⁰⁵ al-Sufi was an astronomer at the Buyid court of Adud al-Dawla (r.949–83) in Shiraz. see Savage-Smith, 2013, pp. 125.

rather a poetic *opaqueness* peculiar to images and the art of memory, rather than the *transparency* of clouds of points.

As opposed to the (early) depictions of the constellations in the *Book of the Constellations of the Stars*, the astrolabe seems however, to rely on projected and mathematical grounds. These instruments have been often associated with mathematical certainty and with “a uniform, measurable, geometrically structured space” (Aiken, 1994, p.341) providing a reliable and almost ‘precise’ spatio-temporal map of the celestial sphere, whereby the stereographic projection becomes the major testimonial for this argument. The stereographic projection of the globe, specifically calculated for local latitudes, contains the horizon, the latitudes [*almucantars*]¹⁰⁶ above the horizon and the lines of unequal hours below the horizon. On top of this plate [*safihah* in Arabic or *tympanum* in Latin], the celestial part is placed as a separate rotational circular layer. The major fixed stars indicated through delicate pointers and the sun’s path indicated as the ecliptic (as an eccentric circle), are inscribed on this circular perforated frame, called *ankabut* [in Arabic meaning spider, *rete* in Latin meaning net]. This stereographically projected matrix is supported by an atlas of a wide range of information incised on the ‘mother’ component, the *umm* (in Arabic, *mater* in Latin, meaning literally the mother). Working almost like a vessel, holding all the plates, bits and pieces together, the *umm* also works as a structural ‘mother’ component. Inscribed generally at the rim of the frontal part and on the rear face of the *umm*, we read the zodiac signs, various calendaric, astronomical and astrological information and tables, as well as information and graphics useful for surveying and observation such as shadow squares.

So, where are we – the readers – situated within this “uniform, measurable, geometrically structured space”? Within this network of projected lines, we locate ourselves represented as a point on the frontal and rear plane of the astrolabe, in the middle, centered to the horizon, on the celestial center. Meanwhile, all the celestial objects rotate around us clockwise. Accordingly, the projection of the celestial sky is mirrored; whereby the west is located on the right; and the east is located on the left.

¹⁰⁶ Specifically calculated, projected and drawn for different latitudes, the plates incised through this type of stereographic projection are for local use only. With the desire to make it applicable in a more universal framework, one has to include as many as plates as possible, generally seven for the seven climates.

Distinguished from a heavenly vault with a twist, whereby the vault acts as a *see-through* screen, the astrolabe rather resembles the enigmatic mirror scene in Jean Cocteau's movie, *The Blood of Poet* (1930). As a mirror-image of what we perceive under the celestial sphere, the celestial map on the astrolabe would correspond closer to the globe-view depictions in the *Book of the Constellations of the Stars*. Although detecting the rise of the sun on the left side of the device starts to evoke a slight uncanniness, the coherency of the projectedness seems, for a moment, to protect the secured grounds of the instrument (Figure 3.7).

However, this uncanny feeling rises, when we start to set the instrument into motion and commence to read the spatio-temporal relations of the celestial objects. Holding the astrolabe by its ring on top, perfectly aligning the plane of the instrument vertically to the gravitational direction, we align and try to look through the *alidade*. For this special moment, we are situated *within* the celestial sphere, placing the model between our bodies and the celestial bodies. And then, the next moment, we are situated outside the model, looking at the celestial sphere *from outside*...

In the strangest way, we seem to ascend reaching outside the border of celestial sphere and descend down to earth. At this moment, the *alidade* transforms into a killjoy for the secure projectedness and cheats the secluded firmness of the drawing plane, transforming it into a fleetly relative, doubtful and uncertain site. While the secluded secureness of the drawing plane is violated by this oscillation between outside (ascent) and inside (descent), we are perhaps also puzzled to confront our own inconsistent situatedness and mirrored personas (Figure 3.8). As Jennifer Bloomer draws our attention to a similar ambiguity in the context of the tectonics of section drawings: A mirror of a clock? Reversing time and canceling each other out...

<Rachel was looking into the mirror at an angle of 45°, and so had a view of the face [of a clock] turned toward the room and the face on the other side, reflected in the mirror; here were time and reverse-time, co-existing, cancelling one another exactly out.> <Skeletons, carapaces, no matter: her inside too was her outside.> (Pynchon as cited by Bloomer, 1987, p.51) ¹⁰⁷

The shift of the observer between inside and outside seems to advocate against the widely-accepted recognition of astrolabes as a time-telling instrument with a consistent, uniform spatio-temporality that is generally related with computerization

¹⁰⁷ Jennifer Bloomer citing (Pynchon, V., p.36 & p.426).

in architectural drawing. Hence, this obscure shift speculatively enables astrolabes to be discussed in terms of spatio-temporal ambiguity of projection in architectural drawings.



Figure 3.7 : Note-Book of hours by B. Avanoğlu (2022), compiling *The Blood of a Poet*, *The Book of the Constellations* and *Şehinşahnâme*. The ‘book-holder’ of the *Book of the Constellations* and the ‘astrolabe-holder’ share a certain sisterhood in terms of their inconsistent situatedness: Where am I? In or/and out? Am ‘I’ situated on the earth looking up into the sky (inside) or looking down to the celestial globe (outside)? The reader of the *Book of the Constellations* is invited to have twinned personas (depicted as mirrored images), one situated inside, one outside. The astrolabe-holder is invited to shift her/his position from inside (looking ‘through’ the alidade) to outside (looking ‘at’ the astrolabe).

This spatio-temporal ambiguity of drawing that emerges through our inconsistent situatedness in relation to the picture plane could be further detected in projective drawings. In relation to the violation of the secured projectedness of the astrolabes, further potentials of spatial hermetic ambiguities could be also discussed within the construction of the stereographic projection.

Now, I look back into my bundle and pick out 14th century copy of 8th century astronomer Messahalla's projection of almucantars (Figure 3.9).¹⁰⁸

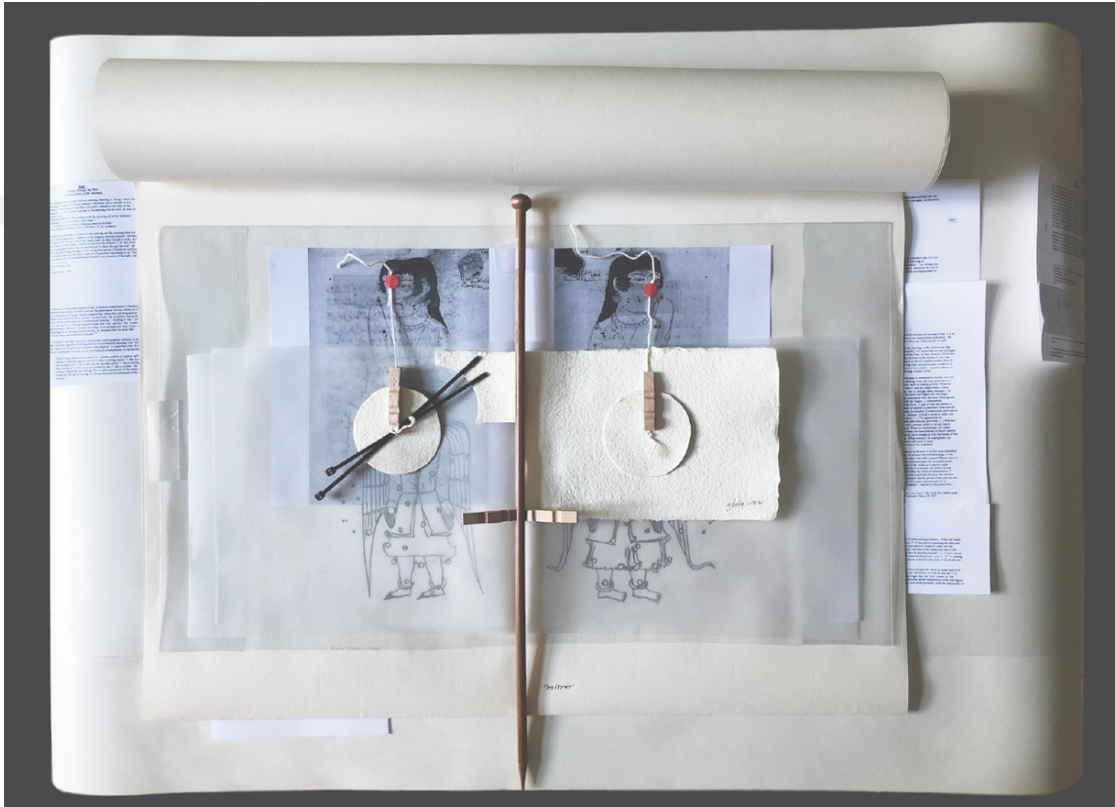


Figure 3.8 : Note-Book of hours by B. Avanoğlu (2022), on *the Book of the Constellations*¹⁰⁹ and astrolabes. The ‘book-holder’ of the *Book of the Constellations* and the ‘astrolabe-holder’ share a certain sisterhood in terms of their inconsistent situatedness.

¹⁰⁸ Cambridge University Library, MS I, i.III.32, fol.67v. as published in Aiken, 1995, p.181.

¹⁰⁹ Virgo as seen on a globe and as seen in the sky from a copy of al-Sufi's *Book of Constellations* dated 400 H (1009–10) and signed al-Husayn ibn ‘Abd al-Rahman ibn ‘Umar ibn Muhammad. Bodleian Library, Oxford (MS Marsh 144, p.223, 224) and from a copy of al-Sufi's *Book of Constellations* made at Baghdad in 1125. MIA, Doha (MS.2.1998, folio 93a and 93b), as published in Savage-Smith (2013, p.148-151).

3.4 Hour | A Mirror of a Clock? Her Inside too was Her Outside

Looking at the intricate labyrinth of superposed projective and constructive lines in play in Messahalla's projection of almucantars, I sense the potential of a poetic monstrosity of projective lines that are charged with manifold meanings. This semiotic monstrosity urges me to focus on the act of *projection* itself, on the baring of the device; not only on what is *projected*. This reminds me of the poetic mechanism that stems from words that have more than one meaning, creating a multiplicity of possibilities, ludic and secret plays of meanings. As it is through this poetic mechanism that writing becomes the act of writing itself, not the act of pointing at what is written, enabling the *within* to be an *outside* at the same time, I believe that the poetic monstrosity of the projective lines in Messahalla's projection of almucantars draws our attention to a spatial ambiguity at the heart of its projective construction. In other words, this spatial ambiguity is not the result of a reading that comes after as a descendent act.

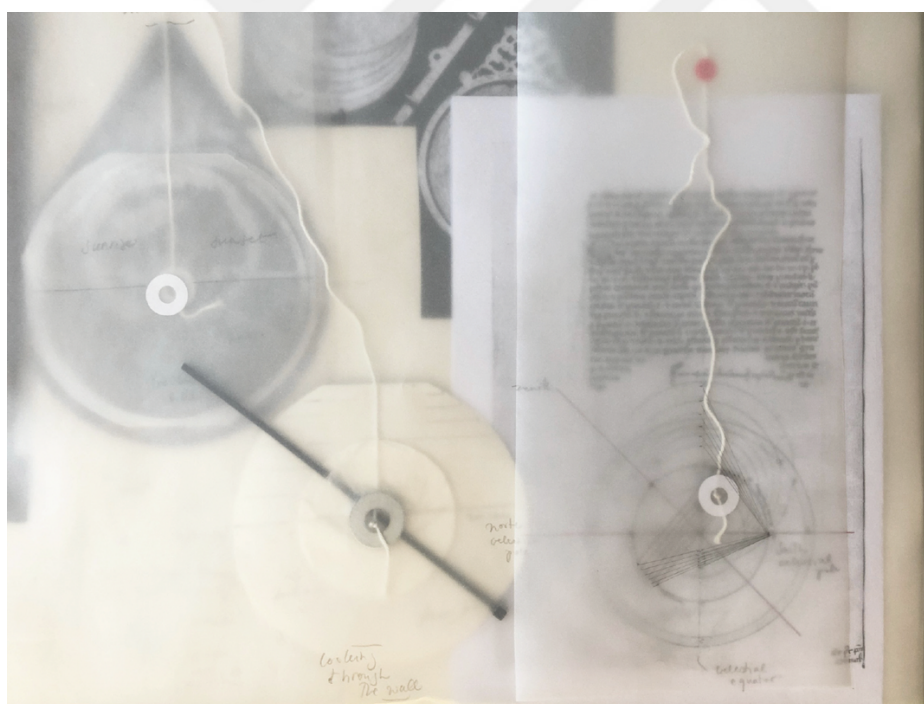


Figure 3.9 : Note-Book of hours by B. Avanoğlu (2022) on astrolabes. On the right side, I have a few tracings on the print-out of the 14th century copy of 8th century astronomer Messahalla's projection of almucantars¹¹⁰). I draw on the intricate labyrinth of superposed projective and constructive lines in play.

¹¹⁰ Cambridge University Library, MS I, i.III.32, fol.67v. as published in Aiken, 1995, p.181.

Jane Andrews Aiken, from the point of a historian, argues that the medieval astrolabic projections could be thought as the precursor of some particular distance point diagrams applied in the construction of the perspectival drawings, especially because “both assume the existence of a uniform, measurable, geometrically structured space” (1994, p.341) “where one may precisely locate objects” (Aiken, 1994, p.342). Although relying on a direct contiguity between the distance point diagrams and the astrolabic projections is quite risky, as the essence of the gaze in perspective does not have a direct correspondence in astrolabes, an investigation of the use of superposition and transferal of distinct projective lines in distance point diagrams could be a clue to further discuss the spatial construct of astrolabes as a spatial ambiguity rather than uniformity.

As Lyle Massey thoroughly discusses in the context of distance point diagrams (2007), the ‘eye’ is bound to be split into two on the paper plane in order to construct the perspectival drawing: one to be embodied and one to be represented. While the vanishing point is expected to be embodied by the viewer in order to create a *trompe-l’oeil* effect, the distance point is on the drawing plane merely for constructive purposes and is a representation of the same eye. While the vanishing point is projected on the plane of representation and refers to the stable eye, from which vanishing lines radiate into eternity, the distance point is located *outside* of the frame of the representational canvas, and refers to the eye seen from the side view; and is responsible for determining the rate of declining distance in depth. “Pictures of the distance point produce a disjunction between thinking about the mathematics of perspective on a flat, two-dimensional surface and inhabiting perspective as a three-dimensional projection” (Massey, 2003, p.161).

Within these superposed frontal and side views in distance point drawings that share the plane of projection as a shared component, we have to imagine that not only the lines are shifting roles; but also us as well: While we try to situate ourselves across the perspectival drawing by distancing ourselves according to the vanishing point in order to experience the *trompe-l’oeil* effect at its most; simultaneously we see another persona of ourselves, on the paper, looking in the section of the paper. Correspondingly, in distance point drawings, we do not only see what we see (the perspectival image) but how we see (distance point drawing) (Massey, 2003, p.165). Although not a device in particular, we can think of the distance point diagrams in

terms of the ‘baring of the device’, alienating us from the *trompe-l’oeil* effect and opening the realm of projective possibilities. Massey interpretes this as a split between the embodied and the represented and argues that the “split between an epistemological viewpoint and an ontological resolution reveals an ambiguity at the heart of perspective geometry itself” (2003, p.166).

We can propose to discuss this ambiguity not necessarily as a split of the eye, but also as a process of doubling – a conception of a *doppelgänger* of the vanishing point or the singular persona assigned to the drawer, the viewer or the reader. Thus, relatedly the distance point as a *doppelgänger* could be interpreted as a testimonial for the fear of the death of the singularity of the stationary point. While ensuring the construction of the drawing, the distance point as *the uncanny twin-eye*, transforms now into a morbid sign, an omen for the death of the vanishing point; and thus acts as a *memento mori* of the eternal, immune transparency of the *projected* drawing and of its constructive element – the distance (Figure 3.10).

The doubling of the drafter, the observer or the reader in distance point diagrams, reminds me analogically of the doubling of the observer / time-reader in astrolabes: One embodied persona (on the earth, looking up through the *alidade*) doubled with another persona (outside the celestial sphere, looking down at the *umm*). I think that these twinned personas and their shifts between ‘inside (the celestial sphere)’ and ‘outside (the celestial sphere)’ advocate against the widely-accepted recognition of astrolabes as a time-telling instrument with a consistent, uniform spatio-temporality – just as the distance point diagrams advocates against the immune consistency of perspectival drawings. In that regard, it speculatively enables astrolabes to be discussed in terms of spatio-temporal ambiguity of projection and polyphonic act in architectural drawings and instruments.



Figure 3.10 : Note-Book of hours by B. Avanoğlu (2022) on distance point diagrams and twinned personas. I have a few visual and textual notes specifically on what Massey calls “a disjunction between thinking about the mathematics of perspective on a flat, two-dimensional surface and inhabiting perspective as a three-dimensional projection” (2003, p.161): “behind the picture plane”, “in front of the picture plane”, “flatness”, “picture plane – frame – window”, “flatness”, “vanishing point to be embodied inside the canvas”, “outside the canvas”, “represented on the paper plane”, “rotated – collapsed”, “doppelgänger”.

The embodiment in polyphonic act invites us to critically contemplate further on our own multiple situatednesses in relation to the astrolabe and the universe, and how our shifting situatedness sets the tale of time – just as Calvino discusses in terms of the manifold positions of ‘I’s one can take on in relation to the text. I will re-share the quote I have included in the previous chapter:

And in these operations the person ‘I,’ whether explicit or implicit, splits into a number of different figures: into an ‘I’ who is writing and an ‘I’ who is written, into an empirical ‘I’ who looks over the shoulder of the ‘I’ who is writing and into a mythical ‘I’ who serves as a model for the ‘I’ who is written. The ‘I’ of the writing is dissolved into writing. The so-called personality of the writer exists within the very act of writing: it is the product and the instrument of the writing process. (Calvino, 1986, p.15)

Unsettling the fixed stationary point of the observer through unusual ludic and poetic mechanisms, John Hejduk’s work *The Collapse of Time* (1984), seems to be drifting through the shores of such questions as well. Yet, his work, which performs as an obscure timepiece, seems, compared to astrolabes, more openly to negate the right time, instead of properly aiming to keep it. In *The Collapse of Time*, similar to astrolabes, the spatio-temporal inconsistency of projective drawing is manifested in a quite hermetic way, structurally embedded within the set, rather than merely represented. As Hejduk’s collapsing clock tower openly plays with the secret affair between clock towers and coffins (Shapiro, 1987, para.1), it also invites us to imagine alternative temporalities of a drawing.

Now, I look into my bundle and I pick up a book by John Hejduk, *The Collapse of Time* (1984) (Figure 3.11, Figure 3.12).



Figure 3.11 : Note-Book of hours by B. Avanoğlu (2022), compiling a thirteenth century Maqamat manuscript showing an astrolabe¹¹¹ and John Hejduk’s *The Collapse of Time* (as published by AA Publications in 1987). I have visual and textual notes on the unfixed situatedness of both the reader of the astrolabe and the observer in *The Collapse of Time*: With regard to the reader of the astrolabe: “aligned – inside”, “across – outside”. With regard to the observer in *The Collapse of Time*: “looking across the clock tower – outside” “looking aligned to the collapsed clock tower – inside?”.

¹¹¹ Public Domain (Url-13). *Les Maqâmât d'Abou Moḥammad al-Qâsim ibn 'Alî al-Ḥarîrî* (fol.178v).



Figure 3.12 : Note-Books of hours by B. Avanoğlu (2022). I have visual and textual notes on the poetic mechanism of John Hejduk's *The Collapse of Time*¹¹² analogical to the 'magical' mechanism of al-Jazari's twelfth century ingenious *Elephant Clock*.¹¹³

¹¹² The photographs of *The Collapse of Time* are taken by H. Binet, P. Barnett and R. Bunschoten (1986), as published by AA Publications (1987).

¹¹³ "The Elephant Clock", Folio from *Book of the Knowledge of Ingenious Mechanical Devices* by al-Jazari. Public Domain.

3.5 Hour | The Collapse of Time

Constructed in the September of 1986 in Bedford Square in London by AA, as a clock tower that collapses into its own sarcophagus, *The Collapse of Time* is a poetic constellation that consists of many structures (Figure 3.13). Looking into Hejduk's drawings and reading his 'Diary Constructions', we immediately understand that this clock tower rising on its wheels, envisioned to be dragged from place to place, from time to time by the inhabitants of the city, is not a singular structure, but it is also in company with the nomadic structures in *Victims* (1984), in particular with *Security*.

The Collapse of Time in itself can be read as a poetic mechanism between three constructions: The first is the nomadic clock tower that slowly collapses into its own sarcophagus (the numbers from 1 to 13 are inscribed on its frontal face, forming a vertical axis. A square instead of 12 appears attached to the surface). The second is a vertical pole that can be read as the orthographic twin of this clock tower. It is the only part that is fixed to the ground and with the help of a pulley system this pole suspends a chair occupied by an observer. Lastly, the third is a booth occupied by a woman, again moving on wheels.

From this perspective, *The Collapse of Time* reminds me of al-Jazari's twelfth century ingenious *Elephant Clock*: Behind its visible mechanical construct, there seems to be 'para-scientific' correspondences lurking in-between the clock tower, the pole and the booth, just as there seems to be magical transactions happening in-between the scribe, the phoenix, the sultan, the falcon and the dragon in the *Elephant Clock* (Figure 3.12).¹¹⁴

Choreographed around the act of 'collapsing' rather than 'standing upright', *The Collapse of Time* seems to 'play' with and turn an 'upright-standing' and 'monumentally ticking' clock-tower upside down. In that regard, it could be

¹¹⁴ The Elephant Clock works as follows: "1. The elephant's body conceals a water tank containing a bowl with a hole in the bottom. 2. As the bowl slowly sinks, it pulls ropes that move the scribe and his pen to indicate the number of minutes past the hour. 3. Every half hour, the full water bowl triggers a ball to fall from the castle at the top of the clock, accompanied by sound and movement from the phoenix there. 4. The ball hits a fan, rotating the silver and black dial to show the number of hours since sunrise. 5. The Sultan moves his arms to reveal a falcon, and the ball rolls out of its beak. 6. The Chinese dragon catches the ball and it descends, rotating on a pivot and drawing the water bowl back up. 7. Finally, the ball drops into a vase that triggers the elephant driver's mallet, which hits a cymbal and also triggers the vessel to tilt and start the whole cycle again. (Url-14 & Url-15)

interpreted as an austere, hermetic and potential parody [historically derived from *para-*, meaning beside-, subsidiary-, mock- and *-ōidē* -song, -poem (Bayless, 1996)] of a correct time-measuring device. *The Collapse of Time* – or this *parōidia* clock-structure – negates the right time (Shapiro, 1987), however with no comic effect intended, evoking instead a serene feeling of terror between familiarity and alienation. According to Agamben, “the concept of a serious parody” (Agamben, 2007, p.40), though obviously contradictory, is not uncommon: He notes that “there may be great seriousness in the reasons that drive the parodist to renounce a direct representation of his or her object” (2007, p.40). He further argues that parody is “the very form of mystery” (2007, p.42). In a similar vein, Linda Hutcheon emphasizes that the comic or ridicule effect may not be considered among the essential qualities of a parody (Hutcheon, 2000). She argues that the double-voiced quality of parody offers and allows a critical distance in repetition - unlike imitation (Hutcheon, 2000, p.28 & 34). Through this critical distance, parody allows for a transgression (Hutcheon, 2000, p.26), that challenges authority and “desacralizes the origin of the text” (Hutcheon, 2000, p.5).

Among these constitutive pieces of *The Collapse of Time*, I will at first focus on the booth, which might be perhaps easily overlooked.

3.6 Hour | The ‘Lyric I’ and the Duration of a Drawing

According to Hejduk’s “Diary Constructions” (1987), a woman¹¹⁵ among the townspeople is invited into the booth to recite a passage from a poem called *The Sleep of Adam* over and over again, till the clock tower collapses into a total horizontal position. The poem is as follows:

While Eve waited
inside of Adam
she was his
structure
her volume

¹¹⁵ Why is the reciter a woman? This topic could be further discussed in terms of “the language of grieving” being “traditionally given to the woman” (Ingraham, 1998, p.130).

filled him
his skin hung
on Eve's form
when God
released her
from Adam
Death rushed in
preventing collapse (Hejduk, 1987)

I read the poem to myself, silently, again and again, as perhaps we all have done just a moment ago. For this special moment, it is as if we have become a twin of this woman without realizing or acknowledging it. Perhaps, we are secretly participating in Hejduk's invitation... As we hear the sound of the poem internally, we begin to listen to our own silent murmurs. And now, we look at the drawings again and again, however now with an active awareness of the accompaniment of our inner murmurs and hummings that form a strange melody turning into an inner ritual. It is as if our 'inner eye' is not the only visceral organ that relates to our imagination in drawing: The poetic assembly compels from us to read the poem as if we have an 'inner mouth' as well.

While we read the poem over and over again, looking at the drawings of the clock tower that collapses slowly into its own coffin with a terrifying tranquility; we realize that we can no longer hear the 'tick tock's that signify the numerical divisions of time. In their absence, all we hear is our (inner) voice reading the poem, our inner murmurs, revived by the rhythm of our own breath – in our chests and in our variegated memories of hearing.

This invitation to recite and read the poem is in fact for Hejduk a form of collapsing the distance between the viewer and the drawing. It is an invitation for the viewer to be a reciter, a reader – a poetic subject, or perhaps a 'lyric I' – engaged in an embodied act of reading that sets the temporality of the drawing. Hejduk writes:

An observer places himself before a painting (standing or sitting - more often standing). The general viewing distance is between four to ten feet. It is a distance. The painting is over there, physically outside of the body of the observer. [...] The observer can take in the painting with his eyes, he does not breathe it in.

When the observer totally connects with the painting, all actual distances disappear [...] A co-existence takes place [...]

[...] a flight of no substance collapsing space in its wake.

The distance between the reader and the page is considerably smaller than the distance between the observer and the painting. Also, the time spent before a painting is considerably less than the time spent in reading a book. [...] A book is less aloof and is more intimate, while a painting keeps a distance. [...] The pigment has an instantaneousness, the text delays. Books take time and give time. [...] With text it is necessary that we speak. We can read a passage aloud or we can read it silently. Breath is necessary for both acts. When we read silently, we speak internally, with a sound in which the volume has been reduced to barely audible. [...] I wish to emphasize that [...] we have yet to breathe in fully the breath of the woman and her thought in architecture. (1988, p.340)

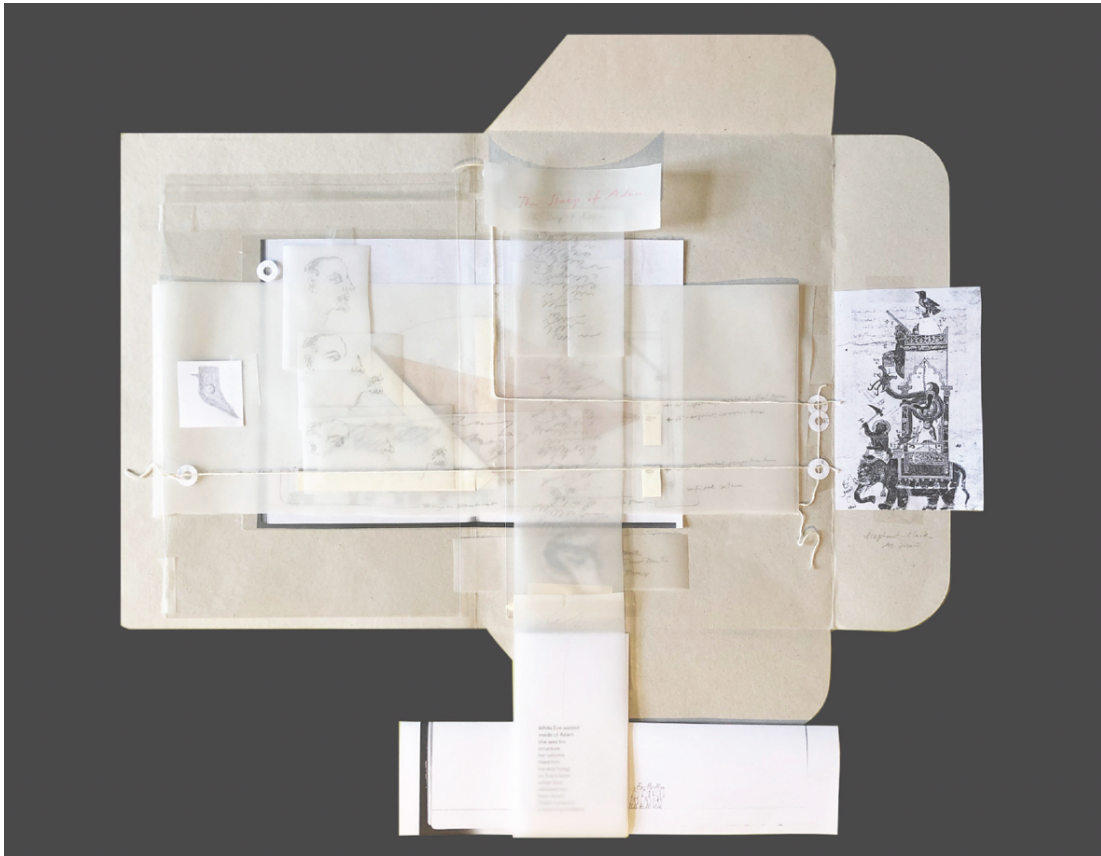


Figure 3.13 : Note-Books of hours by B. Avanoğlu (2022). I have visual and textual notes on the poetic mechanism of John Hejduk's *The Collapse of Time* analogous to the 'magical' mechanism of al-Jazari's twelfth century ingenious *Elephant Clock*.

The position of the drawer or the reader in relation to the drawing and the drawing plane is a haunting question of critical importance, whether it is the distance between subjects, between the subject and the universe or the distance itself is the object itself. Hejduk affirms that this concern may take many forms, a poetic quest – a desire to

decrease the distance to its zero-level. Relatedly the acts of reading and breathing the drawing in perform for Hejduk as forms of mystical compression of distance. The inclusion of the viewer as a reciter initiates a bodily engagement that is not necessarily based on the act of touching, but involves the interiority of the mouth.

As the poem *The Sleep of Adam* is resurrected by the ritualistic recitation of the reader in the booth, the words of the poem, now embodied as the breath, are subject to a Dionysian dismemberment, whereby the separative boundaries between the words are softly dissolving, the spacings disappear and change (Figure 3.14).¹¹⁶ But, as we hear our own hummings occupying the interiority of our mouth and moving our breath, whose voice do we hear? Is it Hejduk's, ours or the woman's? What lurks within my mouth and breath? Who is the prospectively invited 'she'(s) of the work? I hear her voice within mine, and my voice within hers – and sometimes most peculiarly, I rehearse the voice of another person drifting in my memory when I murmur.

Although, the invitation to recite seems to be directed textually to a woman among the citizen, it seems intrinsically to act as an invitation to the reader to be an inherent part of the work. As we have discussed in the previous chapter through Blasing (2007): as we cannot speak of the reciter as a passive reader repeating merely the lines of the author, nor of the textual subject, nor speak of the recitation as a mimetic act, the singularity of the 'voice' in *The Collapse of Time* is under question. Entangled within an embodiment in polyphonic act, within an anachronistic condition initiated by the recitation of the poem, it seems to me that, even though *The Sleep of Adam* cannot be particularly considered as a lyric poetry, perhaps, we can speak of the presence of 'lyric voices' in *The Collapse of Time*. Afterall, is it not so that the 'I' is embedded within the voice itself?¹¹⁷

Now I wonder: Who takes the role of the time-teller in *The Collapse of Time*? Is it the collapsing clock tower or the woman, the recitation/breath of whom defines the temporality of the work? Is it my time? Or that of my forgotten childhood, listening

¹¹⁶ We can recall Libeskind's text in his *Three Lessons in Architecture, Lesson A: Reading Architecture* (1985). The text repetitively 'moved' with varying spacings under the gears of the reading machine refers to a strange ritualistic act (see: Libeskind, 1991, p.48-49).

¹¹⁷ Blasing (2007, p.29) argues discussing Agamben.

without recognizing the edges of the words, delaying perception of sounds as separate words? Whose time is it that we are listening to? Whose tale of time?

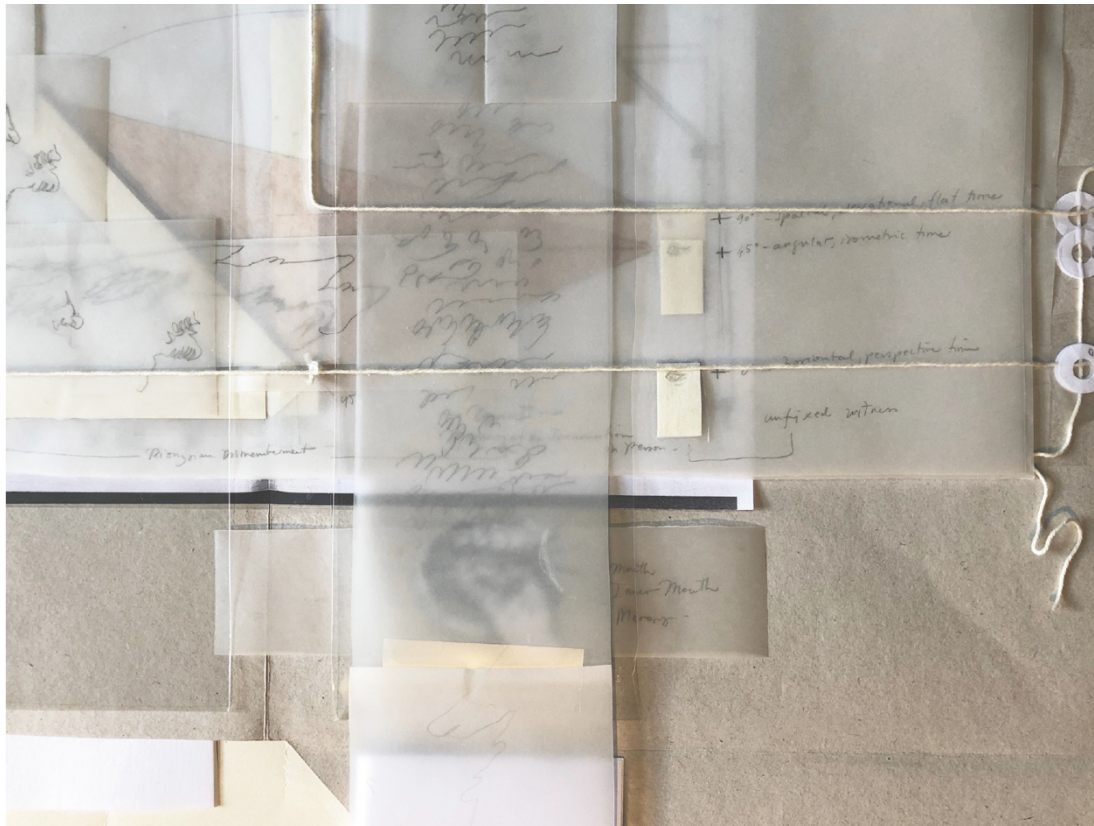


Figure 3.14 : Note-Books of hours by B. Avanoğlu (2022) on the recitation of the woman, and the lyric voice (compiling my scribbles of *The Sleep of Adam* and Gustav Doré's illustration (1854) for Rabelais' *Pantagruel* as published in Rabelais (2019).

The 'lyric voices' in *The Collapse of Time* point to a formation of poetic subjects that unsettle the temporality of the work through the act of recitation. The unsettling 'inner mouth', the voice of which we hear so viscerally, reflects not only our present temporality, not only that of the author, also not only that of the other possible 'I's, but is also deeply connected with the temporality of memories, especially that of childhood. The significance of the inner 'mouth' for setting this most particular anachronic clock stands out, and thereby, the uninterrupted duration of the reading of the woman gains an opacity and in Hejduk's words 'blanks out time' (1987).

While there is an audial and oral construct based on the 'lyric voice', initiated by the woman (or us as the reader of the drawings) invited into the booth to repetitively recite the poem, *The Sleep of Adam* – characterized by the sound "bha" of the open mouth

¹¹⁸—, we may realize that there is yet a crystal-clear construct based on ‘the gazing eye’ between the collapsing clock-tower and the descending observer (or the “silent witness”), characterized by the closed mouth and the sound “m” – related with ‘m’ of the *Mysterion* (Figure 3.15). ¹¹⁹

Now, I will drift from “bha” to the “m”.

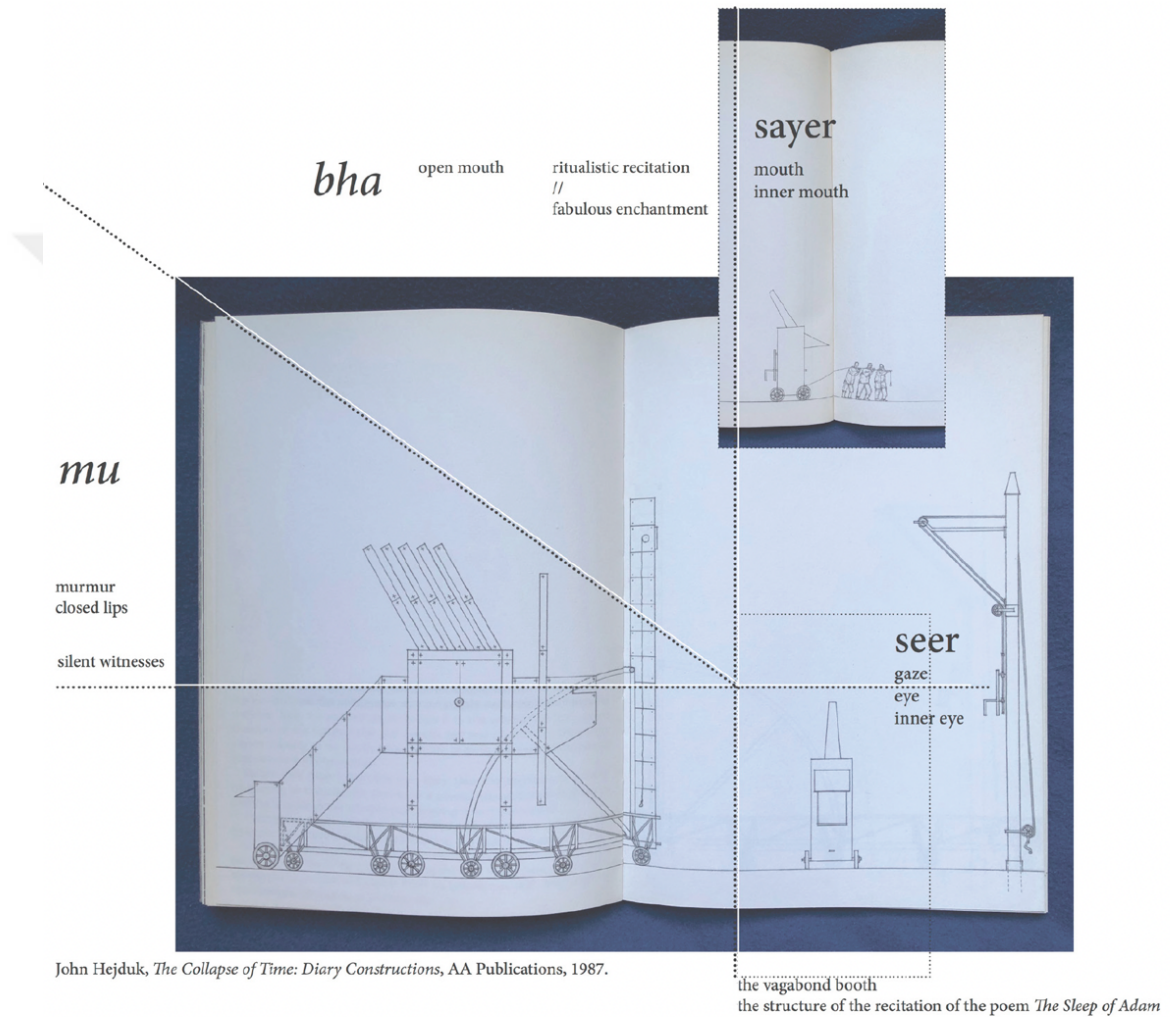


Figure 3.15 : Note-Books of hours by Bahar Avanoğlu (2022). I have visual and textual notes on the poetic mechanism of John Hejduk’s *The Collapse of Time* (as published by AA Publications in 1987).

¹¹⁸ Agamben elaborates on the open mouth and the sound ‘bha’ (Agamben, 1993).

¹¹⁹ Agamben elaborates on the closed mouth and the sound ‘m’ (Agamben, 1993).

3.7 Hour | At the Eleventh Hour, Lyrical Points Instead of Vanishing Points

While the numbers on the clock tower seem now rather allegorical components – ruins that have lost their instrumental functions of dividing and measuring time, this nomadic timepiece does not transform into a completely illegible construction while negating the ‘right’ time. Hejduk mentions three thresholds that mark the collapse of time: 90 degrees, that is, ‘spatial, elevational, flat time’, 45 degrees, that is, ‘angular, isometric time’, and 0 degrees, that is ‘horizontal, perspective time’ (1987). Although the angular descriptions could be literally read as an allusion to the angular position of the clock tower, the drawings and the textual descriptions draw our attention to the optical relation between the observer (Hejduk mentions that this observer is male) and the front façade of the tower (Figure 3.16).

In these side view drawings, we see the observer sitting on the chair, suspended centered directly across the clock tower, and descending along with the collapsing tower. The observer seems to act yet as another poetic subject, as a lyric ‘I’, invited to silently witness the collapse of the tower. Perhaps, now, we may reformulate our previously posed question ‘*Who tells a poem? Whose voice is it?*’ as what Octavio Paz asks in the context of Marcel Duchamp’s *Étant donnés* (1946-1966): “*Who are the witnesses?*” (1978) *What is to be witnessed?* A question that is inherently interested in a particular situation whereby “our testimony is part of the work,” (Paz, 1978, p.49-50) as our recitation is a structural part of the work.

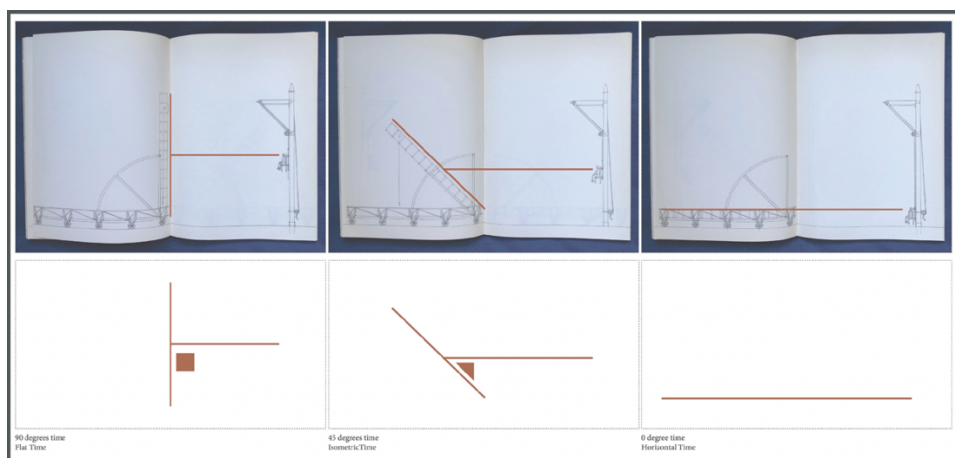


Figure 3.16 : Visual notes by B. Avanoğlu (2022) on Hejduk’s drawings of *The Collapse of Time* (as published by AA Publications in 1987). My notes investigate the speculative time-telling practice according to the changing position of the observer in relation to the picture plane. We see the time of “90 degrees”, “45 degrees”, and “0 degrees” in sequence as the clock tower collapses.

If we examine carefully, we may see that as the tower slowly collapses and as the witness slowly descends down the pole, the frontal façade of the tower (picture plane?) slowly escapes the observer's gaze. As the frontal façade of the tower reach a fully horizontal state, the façade reaches a point of total disappearance of view, whereby it is impossible to recognize the frontal facade of the clock tower any more. The horizontal state is the condition where the eye and the frontal face align on the same plane as in a linear anamorphic construction. Thus, the horizontal time is also the moment of total collapse or a mystical compression, whereby the plane becomes almost literally the extension of sight, which, however, becomes at the same time – if we apply Krauss' words – “the condition of the world disappearing from view” (1999) (Figure 3.17).



Figure 3.17 : Note-Books of hours by B. Avanoğlu (2022) on “the condition of the world disappearing from view”.

3.8 Hour | Anamorphic Omens for the Collapse of Projected Drawing

The alignment of the frontal façade of the tower and the gaze of the witness in *The Collapse of Time* resembles Hejduk's peculiar gesture of ‘looking through the wall,’ – not standing across the wall and looking through it – but looking through the middle

members of the I-Beams (Gersten, 2017) by positioning the wall as the longitudinal section of the sight. This particular instance, whereby the wall becomes almost literally the extension of the sight, equals to the collapse of distance, a mystical compression, a flattening (Figure 3.18).

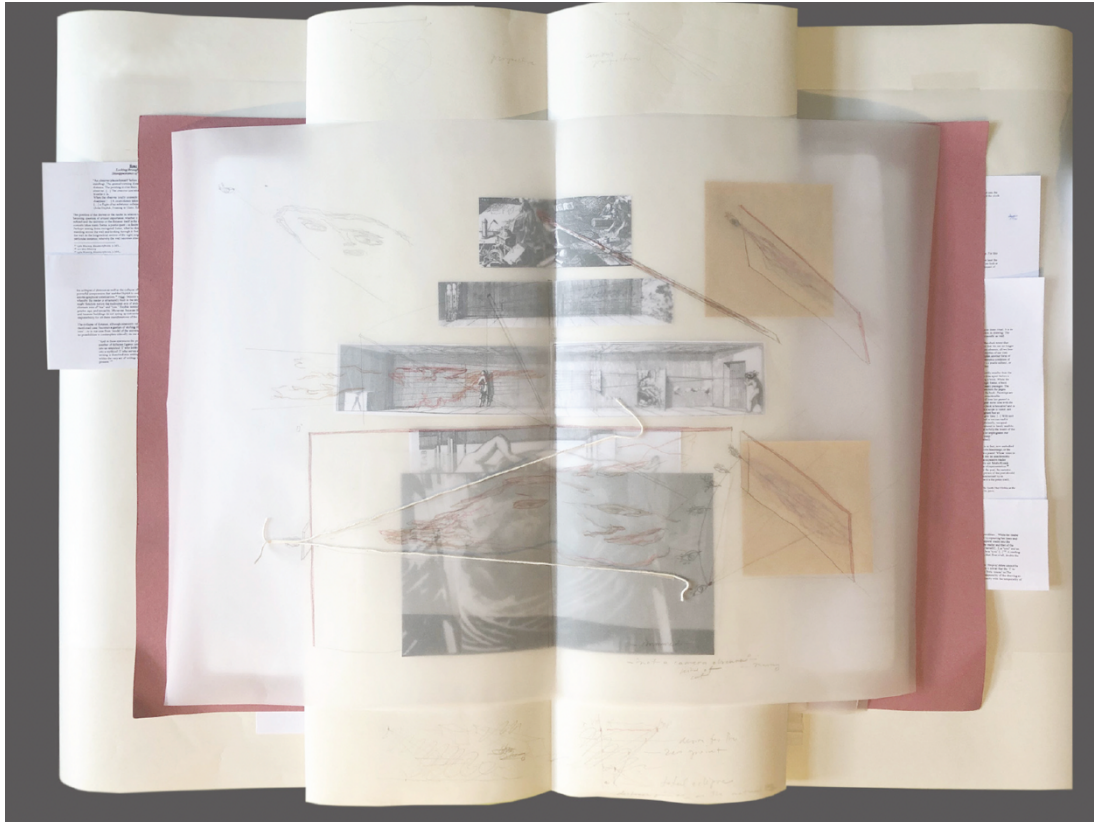


Figure 3.18 : Note-Book of hours by B. Avanoğlu (2022) on “the condition of the world disappearing from view”.

Both of the above-mentioned conditions bear close resemblance to anamorphic constructions, especially to the linear anamorphic drawings, where the drawing plane is compelled to be the – almost – site of the eye.

In linear anamorphic drawings, the eye is seduced to draw closer towards the drawing plane, rather than remaining directly facing the drawing plane with a certain distance. In the majority of linear anamorphic drawings, the eye takes its place on one (or more than one) end(s) of the plane, while the drawing plane is slowly tilted to become nearly the extension of the sight. Meanwhile, the traditional perspectival sequence of 1) the eye (located in front, facing across the drawing plane), 2) the picture plane (located in the middle) and 3) the object (located behind the picture plane) transforms. In other words, the representational order of perspectival construction, that is illustrated in Albrecht Dürer’s etching (Nuremberg, 1538), transforms as well.

As the eye and the drawing plane now almost share the same site, the traditional sequential matrimony of the eye, the picture plane and the object, also transforms in the absence of the constituent distance¹²⁰ between the viewer and the drawing plane.¹²¹ The spatial transformation of this trio becomes visible in Emmanuel Maignan's (*Perspectiva horaria*, Rome, 1648) and Nicéron's illustrations (Paris, 1651), that especially demonstrate how an anamorphic mural painting could be constructed. In Nicéron's illustration, while the eye is located on one end of the drawing plane, the distance between the eye and the plane is almost annulled. The entire constructive set is thus defined by this almost union of the eye and the drawing plane. While the eye draws closer to the drawing plane, the distance draws closer to its zero level, however never reaching it totally. And thus, it might be more valid to speak of the *almost* collapse of the distance, that takes the form of a desire: A desire for the zero-point of distance, rather than the realization of a full eclipse of the eye and the paper plane.

As the eye takes its place on one end of the drawing plane, we see that the *original* flat image, which is now the *object* of the drawing, is hinged perpendicularly within the unified space defined by the eye and the drawing plane – not behind the drawing plane. What we witness emerging on the drawing plane as an anamorphic drawing is a liquified landscape of ludic curves, arousing curiosity, inviting the viewer to wander around the drawing and to discover manifold vantage points to enjoy the indefinite scape of the playful lines. The viewer, almost like the lyric voice, initiates a play, dislodges and multiplies the temporality of 'I's of the drawing (Figure 3.19).

¹²⁰ Erwin Panofsky notes: "Perspective creates distance between human beings and things ("the first is the eye that sees, the second is the object seen, the third is the distance between them," says Dürer after Piero della Francesca); but then in turn it abolishes this distance by, in a sense, drawing this world of things, an autonomous world confronting the individual, into the eye" (Panofsky, 1991, p.67).

¹²¹ Stan Allen argues otherwise: "But from the point of view of the techniques of drawing, the changes introduced are relatively minor. In anamorphic projection, for example, all of the essential elements of perspectival construction are still present: the object (imagined or real), the view point, the screen, and the converging lines of projection are all present. A series of small technical adjustments produce a major disruption. Simply tilting or warping the screen of projection in Dürer's diagram, for example, would have the effect of introducing a similar distortion into the image" (2000, p.15).

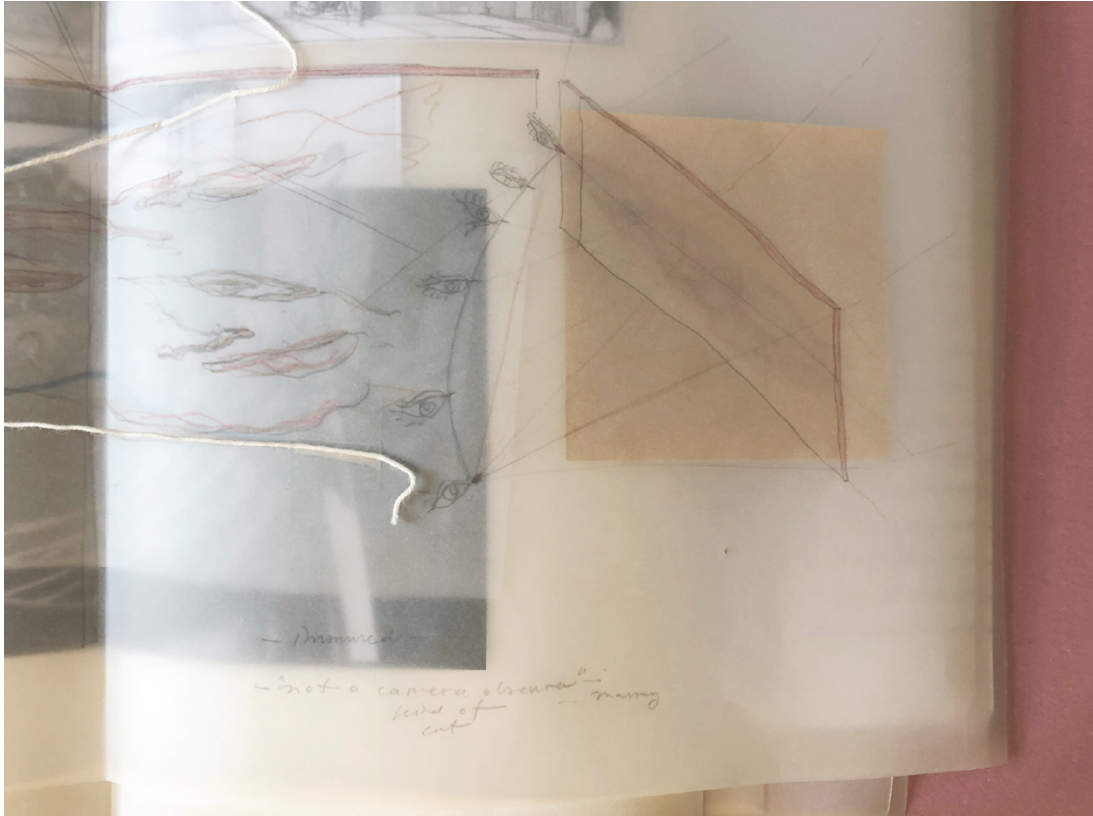


Figure 3.19 : Note-Book of hours by B. Avanoğlu (2022) on the mystical compression, “looking through the wall” and “extension of sight”.

In the course of this playful wandering, the syntactical borders between the viewer and the drawing plane, as well as between the shapes, are softly dissolved – just as the poem is subject to a Dionysian dismemberment through the recitation – or through ‘the lyric voice’. And at particular stationary points, the original image rises from the drawing plane towards the viewer, almost like an apparition: The ‘lyric image’ rises like a ghost, “reversing the direction of perspectival projection” (Massey, 2007) and annulling the privileged, untouchable realm attributed to reality located behind the picture plane, and thus ridiculing the order of the ‘adult image’ – perspective. The desire for the collapse of distance is thereby once more acknowledged by the inhabitation of a ghost, a lyric image, that bonds the drawing plane and the viewer even more viscerally, through the “binding of disappearance and resurrection,” (Libeskind, 1985)¹²² with a certain liberation from nature: “Anamorphosis is never

¹²² *The Collapse of Time* does so by playing with the secret affair between clocks and coffins. In Shapiro’s words we read: “Douglas H. Shaffer reminds us, in his volume on horology, that the cases for tall Connecticut clocks were often built by the local coffin-maker. The clock is a cabinet for death, [...]”

described as the transcription of things seen in “nature” (Massey, 2007, p.96) and is generally constructed between an image and an image or a surface to a surface.

However, we should be careful not to fix the motive behind anamorphosis simply as the distorted image of an object, since distortion alone as a motivation would still confirm the order of perspective at a certain level. As Pérez-Gómez and Pelletier also argue, rather than a mere distortion, “the wondrous mathematical ordering of seventeenth-century anamorphosis obviously fulfilled more than [...] a desire to manipulate the order of things” (1997, p.144).

Michael Webb’s *Temple Island* drawings (1970s-) could be read as a potential to twist this image-to-image circuit in anamorphic drawings in a bizarre way. As Lebbeus Woods confesses into the opaqueness of Webb’s Henley Project that rejects any transparency, we seem to enter the “magical alchemy of thought” (1987, p.54) whereby perspectival foreshortening seems to work without any intention of distortion nor illusion of an image, but as a spatio-temporal truncation or an enigmatic reverse entrance into the cone of vision as a ‘solid object’ itself (Webb, 1987, p.52). With references to theories of relativity between space, time and observer, we read “the trip begins at the FINISH and ends at the START” (Webb, 1987, p.26):

What began as a wish to recall through the act of drawing a dear landscape, that of the River Thames at Henley, eventually transformed itself into a study of the outer limits of perspective projection. [...] Thus the course took on the appearance of a textbook representation of perspectival foreshortening. [...] The paintings depict a cone of vision: [...] In each of the paintings you are looking along the axis of the cone, which appears as a point. [...] *Jello Slice* depicts part of a cone of vision enclosing the Henley Regatta landscape. [...] Centered around the vanishing point, the cone is truncated horizontally, yielding a hyperbolic top surface. (Url-12)

Relatedly, when we re-examine the above-mentioned illustration by Maignan of the construction of an anamorphic mural drawing, the constructive set for anamorphic drawings do indeed bears a resemblance to the longitudinal section of the cone of vision of the viewer. As we are now confronted with “the enigma in person, its

[Hejduk’s] clock does indeed dip into its own coffin and rises to become a powerful tower of wholeness and of the possibilities of perspective.” (1987)

incarnation” (not with “the representation of an enigma”),¹²³ perhaps, it is the gaze¹²⁴ that is ‘immured’¹²⁵ within the wall, within the drawing plane, with a strong sense of tactility and embodiment. In a similar vein, Haralambidou discusses anamorphosis in her book *Marcel Duchamp and the Architecture of Desire* as “a gift from vision to touch” (2013).

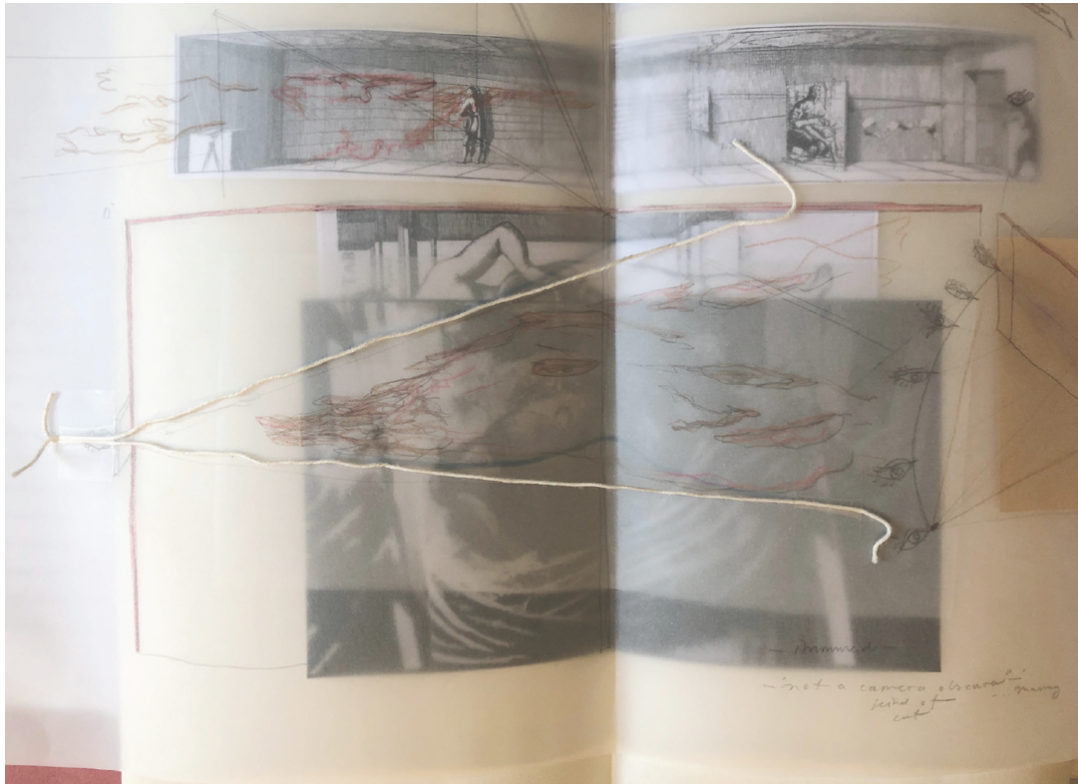


Figure 3.20 : Note-Book of hours by B.Avanoğlu (2022) on the immurement of the gaze.

However, if we regard anamorphosis as a reverse ingress into the cone of vision, what would be the essence of this act? We cannot argue that this act is a dissective revelation of how the vision is structured, just as the dissection of corpses cannot be taken granted to be a structural copy of the body (Figure 3.20).

The dissected corpse could be perceived not as the lifeless copy of a man, but as an archive of hidden treasures [...] the most terrible and meticulous of autopsies were carried out by Christ the implacable anatomist, piece by piece, organ by organ, segment by segment over all the inanimate corpse to discover the degeneration, delineate completely the moral geography, trace

¹²³ Applying Paz’s words on Duchamp’s *Étant donnés* (1978, p.45).

¹²⁴ Massey discusses the role of gaze in anamorphosis through Lacan (Massey, 2007, p.111-130).

¹²⁵ Emmons writes on “Immured Sections” in *Drawing Imagining Building* (2019, p.70-94).

the perfect map of sin, and throw harsh light on the pathology of human error (Camporesi, 1994, p.105&117).

As the dissection of the corpse takes the form of a severe confrontation with the sins of the flesh; anamorphosis as an ingression or an immurement takes perhaps the form of a witty, ludic and uncanny confession of the eye.¹²⁶ Yet, anamorphosis, with its animated spirit, seems to resist to handle the eye as a 'dead' corpse. On the contrary, it seems to let the eye perform as alive as the mouth, seeing as breathing. Peepholes, obscure plays of lines, distorted portraits of respectable people, political wits or hidden erotic scenes which are quite commonly seen in anamorphic drawings might support this speculation.

The confessions of the eye in anamorphosis might be also discussed in relation to the 'baring of the device' – yet, not in the sense of revealing how the vision is structured, but through the opaqueness and flatness of the picture plane. Massey discusses within this context that the devices used for constructing anamorphic drawings bring “the viewer/artist into repetitive confrontation with the flat surface of representation” (Massey, 2007, p.98-99). In a similar axis, Krauss discusses anamorphosis, not as a specific projective technique, but as a critical oscillation between illusionism and literalism. She does so with an emphasis on the confrontation with the surface, examining Eva Hesse's *Contingent* (1969):

Illusionism depends on the convention of the 'inside' of a work of art, on a space it does not share with that of the rest of the world. Literalism was an attempt to make the work, whether sculpture or painting, stop at its surface. [...] In the language of anamorphosis, we could say we are positioned at the edge from which the meaning of death is understood literally as the condition of the world disappearing from view. [...] Hesse's work is in that sense a kind of reinvention for her own time of the anamorphic condition: the condition in which form and matter are given the real possibility of eclipsing one another, and within which one experiences the pity and terror of that eclipse (1999, p.99-100).¹²⁷

This oscillation is in fact the key for the magical mechanism of anamorphosis. Literally called as 'changing pictures' – *Vexierbilder* in German, these drawings are spirited through the movement of the viewer (as Webb writes, the stationary point is not absent but unfixed (1987, p.1)), compelling from the viewer to discover manifold vantage

¹²⁶ Jurgis Baltrušaitis asserts that anamorphosis is “the most absurd side of perspective” (1977, p.1).

¹²⁷ Krauss discusses in relation to Hans Holbein's *The Ambassadors* (1533). The article is originally written in 1979.

points, creating her/his own *doppelgänger* and to move around and feast her/his eyes on various scenes embedded into each other. The fluid scape, where the syntactical borders of the shapes are dissolved, and where also the syntactical borders between the drawing plane and the viewer are decomposed, becomes a scape of a Dionysian dismemberment in many levels: As we see with an astonishment in Daniele Barbaro's anamorphic drawing of a face (*La pratica della prospettiva*, Venice, 1569), and witness how the face is dismembered into its separate limbs...

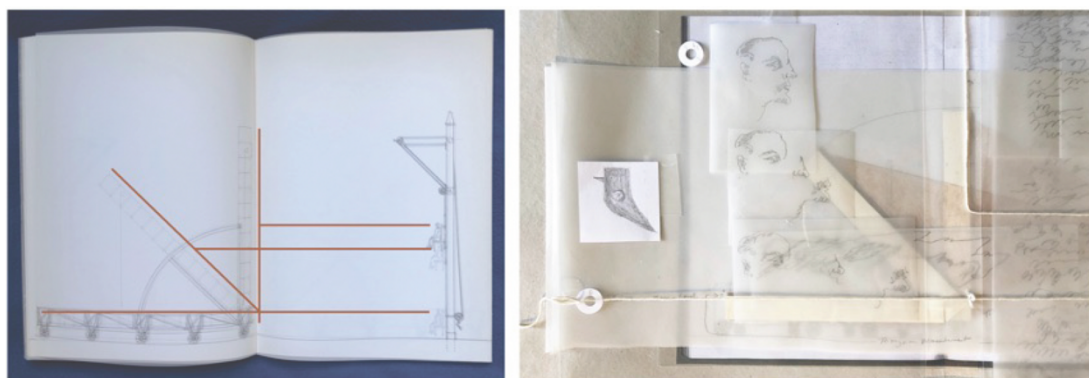


Figure 3.21 : Note-Book of hours by B. Avanoğlu (2022) on the Dionysian dismemberment, as visual notes on Hejduk's drawings of *The Collapse of Time* (as published by AA Publications in 1987).

3.9 Hour | Ignis Fatuus

This One would almost claim that the head, lying motionless
just a few moments ago, was re-animated with life. (Roussel, 2017)¹²⁸

'... Like perspectives which, rightly gaz'd upon,
Show nothing but confusion, - ey'd awry, distinguish form!' (Shakespeare, *Richard II*, as
cited in Baltrušaitis, 1977)

If we go back to *The Collapse of Time*: Within this critical framework, we can argue that *The Collapse of Time*, crystallizing an obscure anamorphic condition by transgressing (perhaps even ridiculing) the possibilities of perspective, plays with and delays the perspectival perception rather than enforcing it. Relatedly, the descending stationary point of the 'seer'-witness cannot be properly defined within the vocabulary of perspective. The situatedness of the witness does not work conveniently as a vanishing point nor as a distance point. On the contrary, it seems as if the witness

¹²⁸ Raymond Roussel's *Locus Solus* is originally published in 1914.

sitting on the chair has transformed into a serious *parōidia* of vanishing point. Perhaps, the witness requires to be discussed through the lyric ‘I’(s) as unfixed ‘lyrical points’ instead of vanishing points (Figure 3.21, Figure 3.22).

Now, I would like to circle back to astrolabes and sundials.



Figure 3.22 : Note-Book of hours by B. Avanoğlu (2022) on the Dionysian dismemberment, as visual notes on Hejduk’s drawings of *The Collapse of Time* (as published by AA Publications in 1987).

3.10 Hour | ‘DrawingDials’ or The Clocks of a Drawing

As Massey also draws our attention to the obscure and unexpected contiguity between sundials (based on empirical observations and theoretical foundations) and anamorphosis (belonging to the domain of geometry) in Maignan’s *Perspectiva horaria*, (Massey, 2007, p.107-108) a speculative and experimental discussion on anamorphosis in the trajectory of sundials seems potentially poignant to cross-read these two apparently separate time-tellers: astrolabes (8th-16th century) and anamorphic condition in *The Collapse of Time* (1984). Massey writes, investigating Maignan’s treatise:

As Maignan states, these [horographic] instruments, “starting from a flat mirror both fixed in place and movable according to a regular principle,” project “the light of the sun or the gnomonically reflected light of the moon” and thus “show the various motions of the celestial realms.” [...] like the sundial, the anamorphic device creates a picture from the interruption of rays and then constructs a representation of that intersection. Like the shadow cast by the sundial, anamorphic images demonstrate man’s ability to observe and manipulate the mechanical motion of physical phenomena. [...] Anamorphosis, however, intersects visual rather than solar rays. More importantly, anamorphosis entails the projection of rays from one surface to another. In marking a trajectory from surface to surface, or representation to representation, this “strange perspective” (Maignan’s term) delineates the sensation-bound, finite, and limited aspects of vision itself. (2007, p.107-108)

This strange contiguity between sundials and anamorphosis urges us to ask and question the possibility of ‘drawingdials’ – embodied correlations in-between drawings, whereby the reader and the drawer is embedded within the structure. By working projectively and polyphonically between variegated states of drawings (with us – the drawer and the reader (latent and potent) included), and by liberating the act of drawing from any intentions of distortion or representation, drawingdials unfold an alternative threshold between sundials and anamorphosis.

Does this contemplation that extends from sundials into drawingdials not seduce us to think of the possibility of ‘a clock of a drawing’? As the hours could be manifested as marks on earth as sundials working as sun clocks, could embodied divinations of a drawing through variegated projective and introjective methods manifest the enigmatic hours of a drawing, as ‘drawing-dials’ and relatedly ‘the clocks of a drawing’? If so, is it also not possible to speak of the enigmatic hours of a drawing?

3.11 The Wit[h]nesses of Time

Anachronistically tracking the survival of our historically suppressed embodied engagement with astrolabes unfolds a peculiar embodiment in polyphonic act that is inherently inseparable from the act of time-telling: Translating the drafter, reader or the observer between inside and outside, doubling oneself, wandering with her/his *doppelgänger*, and wit(h)nessing the different states of the work relative to her/his changing positions, seem to be the very mechanisms manifesting the time itself. It seems that it is our own unfixed situatedness as a ‘lyric I’ or as polyphonic ‘lyric voices’, oscillating us inside and outside, that does not allow us to rehearse the

astrolabe as a ‘consistent’ spatio-temporal celestial map and that does not allow us to necessarily and readily locate this instrument historically within the origins of computerization.

Now, as the hours slowly have unfolded and compiled this notebook of hours eclipsing astrolabes (8th – 16th century) and Hejduk’s ritualistic timepiece *The Collapse of Time* (1984), we may wonder: *What / who tells the time? Whose tale of time is it? Whose voices do we hear? Who are the witnesses or more likely the with-nesses?* Questions that in the context of this study might correspond to the following: *Who tells a drawing? Who tells the time of drawing?*





4. WHAT REMAINS OF DRAWING? UN-CLAIMING THE EXPERIENCE OF THE END OF CHILDHOOD OF IMAGES THROUGH LYRIC VOICE

That skilled anatomist, armed with his scalpel, seemingly the executioner but actually the judge, stands over the corpse, exposes the insides and discovers in the dead the secrets of the living. He starts his work and skillfully removes the skin. Then, he cuts the flesh, exposes the bones, disengages the nerves, unties the knots of muscles, open the sense organs, separates the membranes, unwraps the cartilages and detaches the intestines. [...] He enters the vital workshops: here the food is cooked, the blood is purged or the food is dispensed, and there the humors are formed, the spirits tempered or breath exhaled, and making all the little things seem large, he makes a great speech over every little part. Oh sinner, here is Christ, he has become your anatomist, and in that day he will take his knife which is sharp on both edges: *gladius utraque parte acutus* (Rev.1) He will start the anatomical dissection from the head. He will examine the eyes that looked everywhere with lasciviousness, then the throat which with feasting broke all the fasts, and then the hearing, always open to the foul words of others and closed to good advice, and you will pay the price for the many sermons not listened to or listened to without you mending your ways. *In Novissimo invenies verba mea* (Eccles. 31). (Marchelli as cited in Camporesi, 1994, p.117-118).¹²⁹

I look at a series of rather small book-sized Ottoman miniatures, under the glass shields in the museum – some of which are disassembled from the books which they have once been a part of. I linger in front of ‘an open book’ on display (Figure 4.1). That particular folio on display demonstrates a text on the left, and a miniature on the right, accompanied with a text below. Trying to fix my conditioned directionality, this time, I move my eyes from right to left. Now, as my eyes swim on the pages drifting from one corner to another, lingering on the forms depicted in quite bright colors, and the text written in an alphabet that is alien to me, I look at the caption below the glass protectors. An informative note in English says:

Folio from a Khusrau and Shirin

Turkey, probably Istanbul or Amasya, Ottoman period

¹²⁹Marchelli, R., (1683). *Prediche quaresimali*, Venice: Gasparo Storti, p.55-56.

(ca. 1299-1923), dated A.H. 904/ A.D. 1498-99

Ink, opaque watercolor, and gold on paper;

Leather binding

Harris Brisbane Dick Fund, 1969 (69.27)

Ottoman taste for Persian poetry led to the production of manuscripts such as this one, a copy of the tale of Khusrau and Shirin by the Persian poet Hatifi. The calligraphy, illumination, gilding, and painting were completed by a single artist who called himself Suzi ("the burning one"). His distinctive style, while similar to that of works produced for contemporary Aq Quyunlu dynasty patrons in western Iran, also exhibits elements borrowed from European sources. (as was on display at The Metropolitan Museum of Art in 2015)

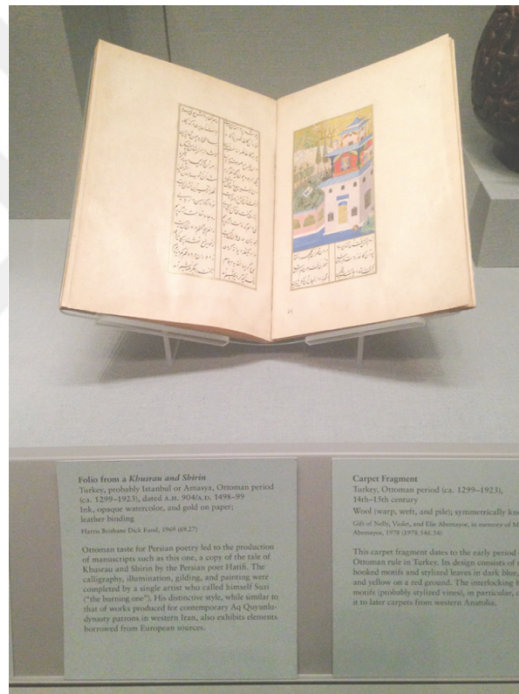


Figure 4.1 : Folio from a *Khusrau and Shirin* as displayed at The Metropolitan Museum of Art in 2015 (photograph by Bahar Avanoğlu).

I look back at the miniature and see the figures. After getting distracted by the tragic love story of Khusrau and Shirin for a while, I think of the maladies Ottoman miniatures have been collectively diagnosed with. Ottoman miniatures are generally tended to be 'exoticized' "as the "other" to the canon or", 'essentialized' "as mere products of a chronologically prior and geographically distant culture that remains

outside the canon” (Fırat, 2015, p.215-216).¹³⁰ Considered to be in its formative period between mid 15th century and mid 16th century, Ottoman miniatures have been dated to have their golden age during the 16th century, having “its imperial visual language institutionalized” (Fırat, 2015, p.6). The following 17th and 18th century have been considered to be the declining period of this tradition, while by the 19th century the Ottoman miniature painting has been thought to have lost its prevalent popularity. As Zeynep Sayın asserts, it is a rather ‘belated’ death, compared to European miniature paintings which have widely lost their popularity with the dissemination of perspective paintings during the Renaissance (2013b, p.23).

I sit and look at the miniatures beyond the glass protectors. According to many scholarly works, these miniatures and the associated cultures seem to have been posited and judged almost always in comparison with, against and beside perspective – or the projected image, – or the mimetic representation of reality in general. They seem to be highly charged with a historicity of being in comparison with perspective or as in most of the cases, more explicitly ‘not-being-perspective’. In relation to this, Ottoman miniatures have been stigmatized as a ‘childhood’ era of images, “crawling on ground, demonstrating an inability to represent as is” (Sayın, 2013b, p.13),¹³¹ while perspective has been marked as the adult image.

As the childhood of images, Ottoman miniatures have been linked with an infantilism both in negative and positive terms. Against the general conception of infantilism as an inability to speak or represent reality as is, Sayın asserts that miniatures rely upon the impossibility of representation (2013a, p.52-71). With a clear critique of perspective and of the dominance of gaze and image, Sayın draws our attention to the certain proximity between Western post-modernism, the eight-century Byzantine iconoclasm, icon paintings, Islamic calligraphy and miniatures (2013a, p.7) in their common interest in the impossibility of representation. Mainly relying on this critique, Sayın, in her introduction to Pavel Florenski’s *Reverse Perspective* (originally written in 1920), argues that Ottoman miniatures are potent to be speculatively discussed in relation to icon paintings (2013).

¹³⁰ Begüm Özden Fırat is critical of this position.

¹³¹ Sayın is critical of this approach.

Following Florenski's denial of the general conviction considering the icon paintings as an inability to represent reality as it is, Sayın argues that miniatures similar to icon paintings, intend a particular similitude that resists mimetic likeness (Sayın, 2013b). Asserting that the miniature paintings "situate the figurative narrative in the time of a sacred space"¹³² (Sayın, 2013a, p.61-62), she further notes that miniatures, similar to icon paintings and veronica, offer not a uniform, measurable space but a great unknown that cannot be claimed by the gaze alone (Sayın, 2013b, p.27). Accordingly, miniatures, like icon paintings, could be considered to be charged with an embodied essence that is beyond mere representational signification.

With a strong emphasis on the difference between perspectival paintings and miniature paintings, Sayın argues that miniatures are construed not upon the act of "looking through a window", but of "seeing with the space, situated within and according to a space" (Sayın, 2013a, p.63). In other words, rather than a representation of a scene as a uniform space and an instant of time with figures seen from a fixed point, in miniatures the figurative narrative is exposed to the forces of the spatio-temporality they have been situated in. The figures in miniatures multiply and change according to these fluctuating spatio-temporal forces.

Being construed through unknown forces that cannot be explained in terms of the modern systems of representation which we are widely familiar with, miniatures, according to Sayın, has the potential to evoke an uncanny feeling. Accordingly, where should the reader, the researcher stand? As we have previously discussed in the previous chapters, the position of the reader or the researcher as the analyst of the uncanny images could be tricky: Cixous criticizes the way Freud feels compelled to decipher the mystery behind the *Unheimliche* and to unmask the enigma of this feeling as the analyst, rendering "uncanniness something too familiar" (Cixous, 1976, p.533). The compulsion to decipher and unmask works as a "repression of repression" (Cixous, 1976, p.534):

I hope that most readers will agree with me," says the orator who takes no risk whatsoever without making an alliance or returning to it. The dialogue entered upon with the reader is also

¹³² Sayın references Gérard Simon, *Der Blick, das Sein und die Erscheinung in der antiken Optik. Mit einem Anhang: Die Wissenschaft vom Sehen und die Darstellung des Sichtbaren*, Münih, 1992, p.246.

a theatrical artifice in which the answer precedes and envelopes the question. [...] (Cixous, 1976, p.531-532)

Was it not the historian who has been compared to the judge (Riceour, 2020, p.335) sentencing the images? Meanwhile, I think of the depiction of the anatomist observing a dead corpse and a historian looking at the miniatures as a dead artefact whose time has passed: “*That skilled anatomist, ... skillfully removes the skin*”. I continue to look at the miniatures. For an instant, the miniature escapes out of the focus, and I see my reflection casted on the glass protectors: She sips water from a small bottle. I would like to touch the open book, hold it in my hands (not with the intention to flay it). I would like to sit down, turn the pages, slide my fingers on it, and bend myself over it. Yet, no – it is not quite possible.

In her book *Encounters with the Ottoman Miniature: Contemporary Readings of an Imperial Art* (2015), Begüm Özden Fırat mentions how the encounter with the miniature as a book becomes a quite special occasion. She writes:

Perhaps the ritual aspect of seeing the original of an artwork is best preserved in the case of Ottoman miniature paintings: their public availability, after all, is quite limited. Most museum keep their manuscript collections in special archives, out of public sight. (Fırat, 2015, p.165)

Today the encounter with the miniature as a bodily entity seems to transform into a highly controlled experience permitted, in most of the cases, to experts, only with white gloves preventing direct touch, supported by book-holders and other special equipment. Fırat is critical of how these miniature paintings have been generally considered as “historical products of an era to which only the diligent researcher has access” and relatedly how the “scholarly research on Ottoman miniature paintings have been carried out in the discipline of art history” and how these researches “have concentrated on conventional issues pertaining to patronage, attribution, and periodization, as well as the formal, stylistic, and iconographic analysis of miniatures” (Fırat, 2015, p.9).

Yet, the critic’s, the historian’s or the viewer’s cultural, social and temporal situatedness in the present may vastly differ from what is thought to be the authentic experience of these miniatures. Not only because the illustrated book was once resting on *rahle*, “X-shaped book trestles” (Fırat, 2015, p.170) and not because it is rather difficult to rehearse this exact staging, but critically because of the dense texture of the

memories, of the voices, of the temporal realm the reader and the researcher is situated in and not only that of the attributed author(s)/illustrator(s).

4.1 Artistic Research: Un-Claiming the Experience of the End of Childhood of Images Through Lyric Voice

Both with regard to the uncanny feeling linked with the childhood of images (not as an inability to represent) and with regard to the situatedness of the reader/researcher in the present time, I critically wish to depart from the approaches of a potential analyst disassembling a historical product. Accordingly, rather than attempting to unearth the secrets of these drawings, I hope to unfold an alternative reading on miniatures that does not necessarily locate Ottoman miniatures chronologically prior, nor takes the form of a (conditioned) comparison with perspective, but that suggests other anachronic temporalities and exchanges.

In that regard, I find Begüm Özden Fırat's intention valuable. Her study "starts from the impossibility (and ineffectuality) of reenacting [...] an authentic encounter with miniatures" (2015, p.9). Rather than reconstructing a historical state, she claims that her study "diverts from previous art-historical inquiries through claiming the contemporary cultural agency of miniature paintings" (2015, p.9). With references to Mieke Bal's *Quoting Caravaggio: Contemporary Art, Preposterous History* (1999) she argues that "based on a keen awareness of the critic's situatedness in the present, the social and cultural present from which we look, and look back [...]" her study wishes to emphasize on "the active presence of the object, or text, in the same historical space as is inhabited by the subject, 'me'" (Bal as cited in Fırat, 2015, p.9). With this framework, she sets forth to speculate on the afterlife of miniatures which are considered to "have lost their authentic context and meaning", through "contemporary artworks that engage with miniature aesthetics" (Fırat, p.210) such as Orhan Pamuk's book *My Name is Red* (originally published in 1998) and the movie *Waiting for Heaven* (2006).

Though I share her intention to overcome the general tendency to "exoticize" Ottoman miniatures as an "uncontaminated" artefact and to set "non-linear and non-canonical histories of art" (2015, p.216), I divert from Fırat's study in her methodology and focus.

According to my theoretical discussions that I have shared in the previous chapters, I would like to address this question through the embodied act of drawing, from the point of a drawer, with a special focus on problematizing the ended childhood of images. The position that I take as a researcher is also that of the unfixed ‘I’s of a drawing (the drawer, the reciter, the imaginal body, ...). Relying on my theoretical discussions, I would like to do so by exploring lyric voice in drawing: through recitational act of tracing and re-drawing.

Through the embodied act of recitation and re-drawing miniatures, I hope to be inclusive of the embodied sensual positions the ‘I’(s) inhabit as a drawer in the present time, and thus unsettle and resituate the original ‘I’s associated with the miniature (illustrators and the textual subjects). Just as the embodied sensuality of recitation of a text cannot be attributed to stem only from the voice of the author or the textual subject but also of the reciter, the sensuality of the miniatures could be experienced in an intensive mode through our very own embodied act of drawing, reenacted within the memory of this act. It could be the reciter’s mouth, or inner mouth where the sensuality could be played and re-played, whereby it is impossible to define the act of re-drawing as a mere reproduction of a visual copy, but a drawing in polyphonic act, creating a drawing in permanent construction, that is not institutionalized upon ‘conserving’ ‘claiming’ and ‘saving’ the ‘original’ drawing.

It is within the anachronic exchanges, mnemonic reflections of the lyric voice, that I wish to discuss and unfold childhood as a mysterious nomadic temporality rather than a chronological regression in time (Figure 4.2). Lyric voice, by haunting the forgotten (traumatic) experience of transiting into the representational orders of the adult, could unfold the yet-unspoken testimonies of the forgotten memories of the childhood. By touching this mysterious memory every adult has experienced, I hope not to eventually confirm the dissection of a dead corpse of a childhood, nor to unmask a buried enigma, but to play with the haunt of wounds and shadows.

Diverting from a historical scholarly study, which most commonly consults historical archival documentations, this chapter will be a series of embodied acts of re-drawing (re-citations) of a selected set of fragments of Ottoman miniatures, setting a fictional drawing table.

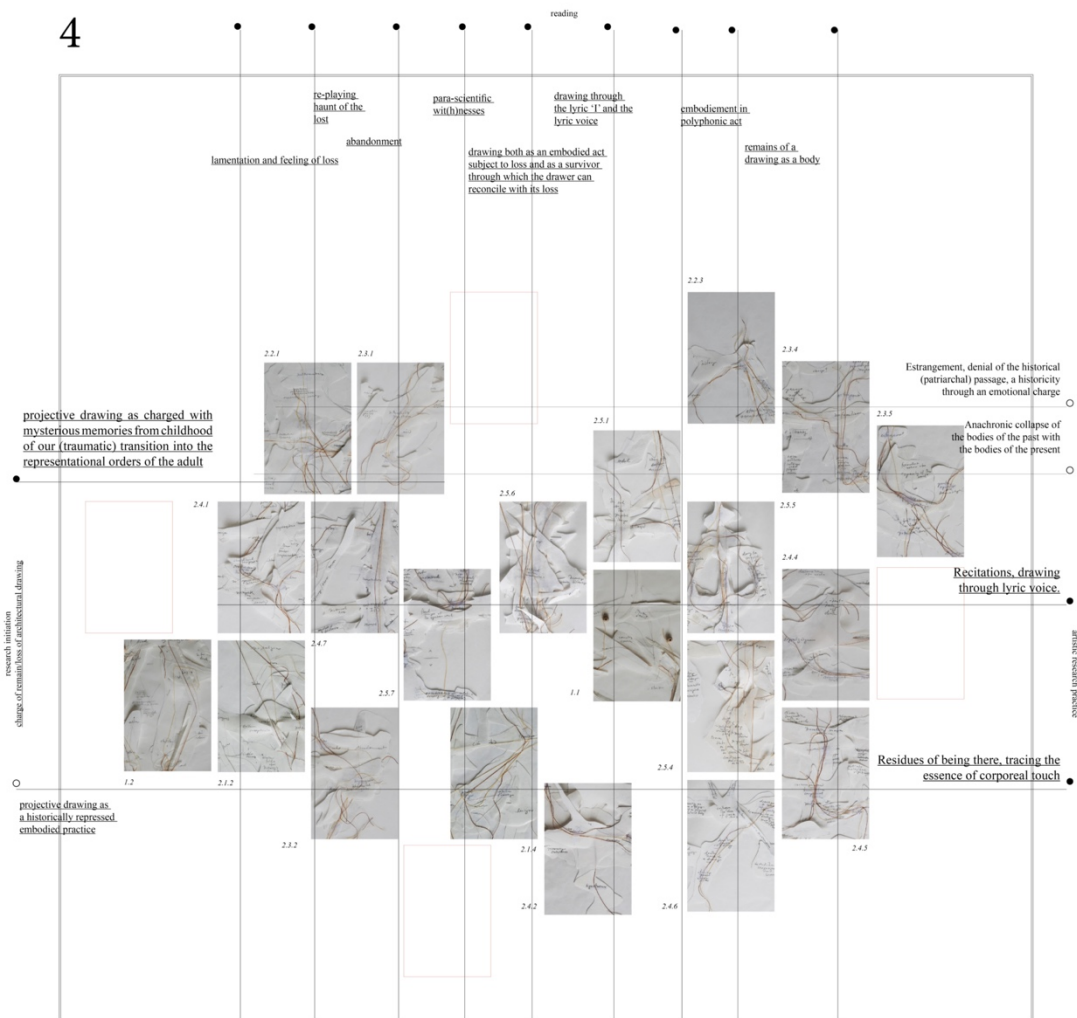


Figure 4.2 : Constellation of the wound-reading in relation to my research on miniatures.

4.2 Recitations

4.2.1 Recitations escaping gaze

Now, I am back at home, scanning, reading and tracing over a set of printed images of Ottoman miniatures in a large book, Metin And's *Osmanlı Tasvir Sanatları 1: Minyatür* (2014). Some of the images are enlarged, to show the intricate details of the drawings in a bigger scale. I go through the images, swimming between the pages back and forth and back again. Though the images struck me in their entirety, as I trace on top of them, I seem to be selective of particular configurative tissues where two apparently different projections touch each other (Figure 4.3, Figure 4.4).

As I scan the image, my eye detects one of the surfaces of an architectural piece to be drawn almost in oblique projection – I hesitate for an instant. For another instant, yet, as my eye proceeds to swim on the image, it is now an obscure elevation, and now positioned strangely – the top surface seems to have disappeared... Is it the memory of 'I', conditioned to read in ruled projected geometries?

Now, I am at page 79. I am looking at a miniature painting from *Hünername II* (dated to late 16th century), depicting the Ottoman emperor, Süleyman the Magnificent resting nearby a kiosk in Üsküdar, Istanbul. My hands rest on the kiosk. The top part of the kiosk tells me that it is perhaps a hexagonal based structure. It reminds me of ninety degrees axonometric drawings that, by establishing an ambiguity between flatness and depth, were highly popular during 1980s among architects. As my eyes slowly drift downwards, in a most obscure way, I see that the hexagonal plan seems to have been flattened into a square. I wonder whether the kiosk might be surrounded with a ditch. I am intrigued how the central part is colored in an intimate red while the sides are washed in cold blue. I spend some time looking at how the two apparently different projections serenely dwell in one form with no apparent clash or collapse, and how the kiosk touches the ground. Perhaps, as Sayın asserts, they are similar to the Byzantine icon paintings, where many sides of the face are seen on the painting (Sayın, 2013a, p.62). I (*skinfully*) feel how it touches the eye.

Now, I am at page 241. I am looking at a miniature painting from *Dîvân-ı Nâdirî* (dated to early 17th century), depicting the Ottoman emperor, Sultan Mehmet the Third entertaining himself with the court dwarfs. My hands rest on the throne the Sultan is sitting on. Again, as I scan the throne, the depiction, at the upper side of the throne, reminds me of an elevation oblique drawn at 45 degrees. Why am I conditioned to think so? I even check the angle of the apparently oblique drawing. To my surprise, it is almost exactly 45 degrees. As my eyes drift downwards to where the throne meets the ground, it seems to me that the forces that form the throne seem to have changed in a rather strange way. The step where the feet of the Sultan is resting, though partially illustrated obliquely in 45 degrees, ends with a trimmed finishing on the ground on the right, while on the left side, the tread seems to be transparent showing the riser behind, seemingly looking like an elevation view. The steps ascending to the throne, rather than being accorded to the directionality of the throne (the throne rises from left to right), rises from right to left. One can surely decipher this obscure condition, and

assume that the Sultan might have entered the room from the right side, and as he sits on the throne looks to the left. Hence, the change of directions... Yet, as I previously stated my intention is not to unearth the forces behind. I think of the touch between the throne and the ground, of the touch between the elements and the eye, between the painting and the eye... Is it my eye, is it Sultan's, is it the courtly dwarfs or the audience, or is it the miniature master illustrating the scene? Who are the 'I's that touch(es)?

Now, I am at page 240. I think of the way the throne touches the wall, the paint, the eye...

Now, I am at page 253. I am looking at a miniature painting from *Süleymanname* (dated to mid 16th century), depicting the Ottoman emperor, Süleyman the Magnificent's reception of the Austrian ambassador. My hands rest on the small steps ascending to the hexagonal throne. It is most peculiar. It resists an attempt of naming, escapes gaze: Seemingly missing its treads, I detect the risers in elevation, except for the first step which is partially trimmed at its corner with an angle. On the left, it seems to me that I see one side of the steps partially in an oblique depiction with the same angle. I wonder, how the angle erects itself in the middle to 90 degrees, then again finishes with an oblique understanding. The steps seem to be in accordance with the direction in which the emperor is looking at the ambassador.

Now, I am at page 255. I am looking at a miniature painting from *Süleymanname*, depicting the Ottoman emperor, Süleyman the Magnificent's reception of the French ambassador. My hands rest on the hexagonal throne in a tent where the emperor is sitting. It is depicted almost symmetrically in frontal view, similar to the throne I just looked at. Yet, while the emperor looks to the right, there are no steps playing in accordance with it...

Now, I am at page 259. I am looking at a miniature painting from *Hünername II*, depicting a reception at the Chamber of Petitions at the Topkapı Seraglio by the Ottoman emperor, Süleyman the Magnificent. My hands rest on what seems to be the gate that opens to the second courtyard. This gate, similar to the kiosk in Üsküdar, gets rid of its oblique form at the point where it touches the ground. Diverting from the kiosk, the horizontal tectonic lines on the sides do not accord with the oblique angles

situated on the upper part of the gate, but with the horizontal line where it touches the ground.

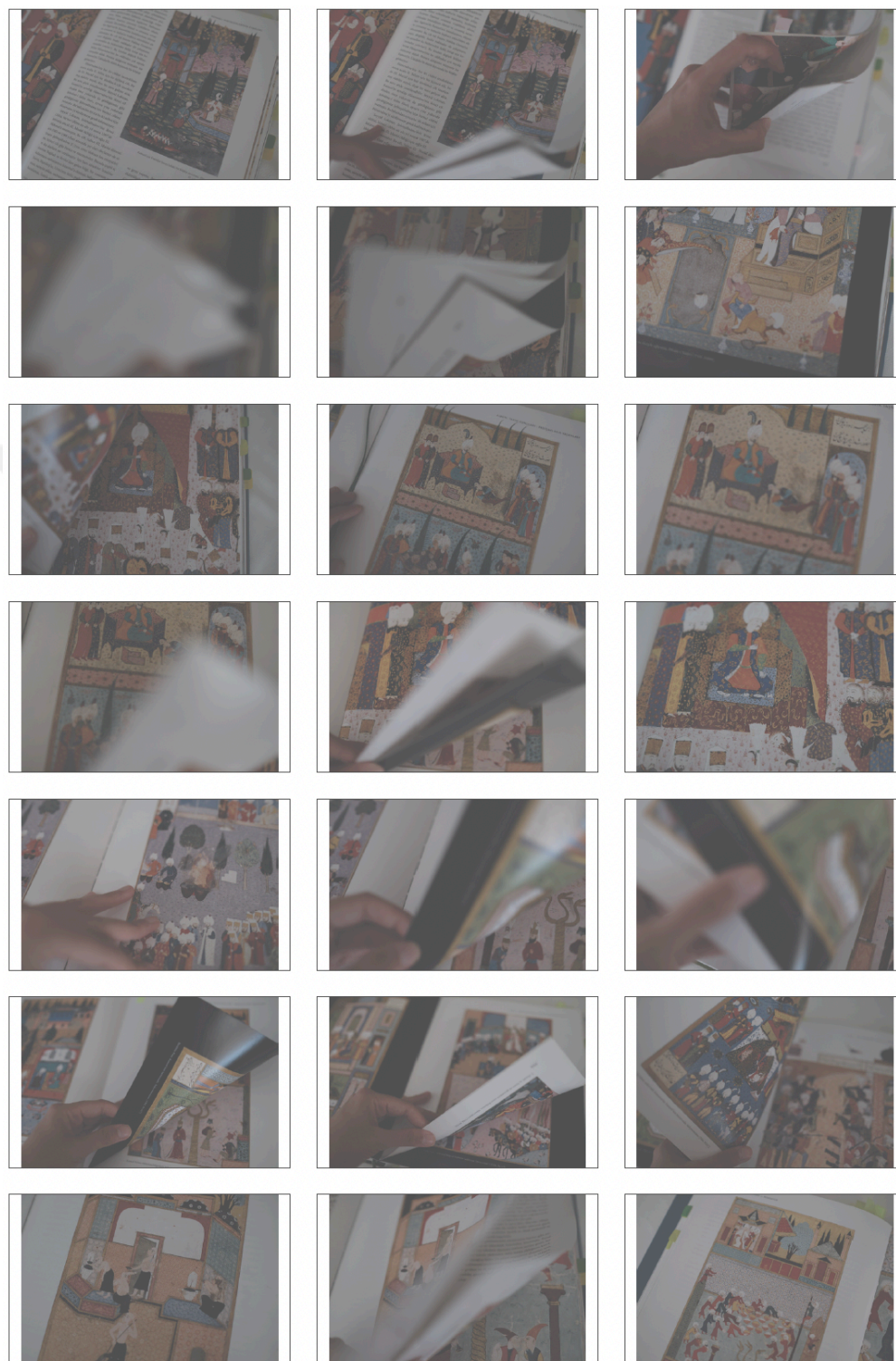


Figure 4.3 : Photographic documentations showing the researcher looking at the printed images of Ottoman miniatures in a large book, Metin And's *Osmanlı Tasvir Sanatları 1: Minyatür* (2014).



Figure 4.4 : Photographic documentations showing the researcher looking at the printed images of Ottoman miniatures in a large book, Metin And's *Osmanlı Tasvir Sanatları I: Minyatür* (2014).

Now, I am at page 301. It is a bath scene at the Topkapı Seraglio. I am looking at a miniature painting from *Hünername II*). As if suffering from *horror vacui*, the image is filled, the contours of the figures are meticulously joined and closed. It seems to me that these tissues do not necessarily define a cubist understanding of a collapse of space, although the similarity is alluringly irrefutable and convincing. Though the miniature painting is an accumulation of obscure spatio-temporal configurations, my eyes rest on the partially open door. There is a figure at the threshold, half naked, holding a vessel. I think of the way the outside passes into the inside...

Now, I am at page 304. Again, I am looking at a miniature painting from *Hünername II* depicting a scene where Süleyman the Magnificent is watching the crowd and the acrobats climbing up the obelisks. After getting distracted by the colorful and joyful scene, my eyes rest on the window-like opening from where the courtly people watch the scene. Yet, though it seems to be a window-like opening, one may not necessarily say that it shows the inner spatial configuration. It seems to re-play ‘the oblique top, flat trimmed bottom’ configuration that I have been detecting for many times (as in the kiosk in Üsküdar, the gate at the Topkapı Seraglio), and transforms into an opaque picture.

I realize that I seem to linger at certain configurative tissues that escape gaze and that defy to be described in a certain consistent technique. These configurative tissues seem to be that which Fırat discusses through the concept of ‘threshold’. Not necessarily rendering it as an antagonistic dual of the frame or window, she argues that our experience of the miniatures as a viewer could be further elaborated as a ‘thresholded’ experience:

The miniature frame, instead of offering up the painting as immediate readable object, as suggested by the discourses of the frame and of transparency, encourages a liminal experience of looking that is caught between different modes of representation: looking, reading, sensing. Moreover, the viewer’s acts of looking are “thresholded” by means of horizontal layering off the pictorial plane tainting encounter with opacity rather than imbuing it with transparency. In this sense, the miniature as a threshold prompts a process of looking that constantly questions the status of the frame as well as the instantaneous visibility and readability of the image being seen. (Fırat, 2015, p.19-20)

Accordingly, a ‘threshold’ rather than separating inside from outside (Fırat, 2015, p.199), manifests a passage or rite of transition: “Any serious mention of liminality has to take into account the anthropological notions of passage and its rites” (Mary

Ann Caws as cited by Fırat, 2015, p.194).¹³³ Emphasizing especially on the experience of the viewer, she writes: “She [the viewer] is invited to dwell at this threshold between alternative states of knowing and experiencing: looking, reading, and sensing” (Fırat, 2015, p.199). Rather than seeing/grasping and thus claiming to know the reality through a vertical window, the viewer is encountered with a “horizontal layering”. The order of miniature “participates in the horizontal layering of “thresholding” of the visible as central to a visual order that contaminates the experience of the viewer with opacity” (Fırat, 2015, p.199-200). Fırat further supports her argument with an emphasis on our bodily engagement with the miniatures as illustrations situated in manuscripts: Placed and read horizontally on *rahle*, X-shaped book trestles, miniatures cannot organically perform as windows, as opposed to *tableaux* which, being hanged vertically on the wall, could tectonically perform as pseudo-windows (Fırat, 2015, p.192).

In a similar vein, Sayın¹³⁴ also draws our attention to the space the miniatures occupy, and how, in that regard, Ottoman miniatures differ from Byzantine icon paintings. Diverting from icon paintings, they are originally crafted to be situated in books – not framed nor hanged on a wall or a corner (Sayın, 2013a, p.63). In relation to this, Sayın argues that in miniatures, the act of seeing is identified with the act of reading, and the eye is identified with that of a reader (Sayın, 2013b, p.27). Sayın argues that the miniatures demonstrate a rather haptic character, bearing the “touch of the letter” (Sayın, 2013, p.27). She writes: “touch writes its own script” (Sayın, 2013a, p.68).

My initial tracings of these configurative tissues of the miniatures that I have just described, seem to linger between reading, looking, touching and drawing (Figure 4.5, Figure 4.6). They, with their ‘opacity’, seem to escape my deciphering, but embrace a clouded state of a “thresholded experience” between different states of knowing and experiencing (Figure 4.7).

¹³³ Caws, M. A. (1981). *The Eye in the Text: Essays on Perception, Mannerist to Modern*, Princeton University Press, p.15.

¹³⁴ While Fırat emphasizes on the contemporariness of our encounter with Ottoman miniatures and therefore focuses more on the experience of the contemporary viewer in the present time, Sayın aims to criticize the dominance of gaze, and with this intention she starts her discussion with a speculative cross-reading between Ottoman miniatures and image theories related with Byzantine icon painting tradition.



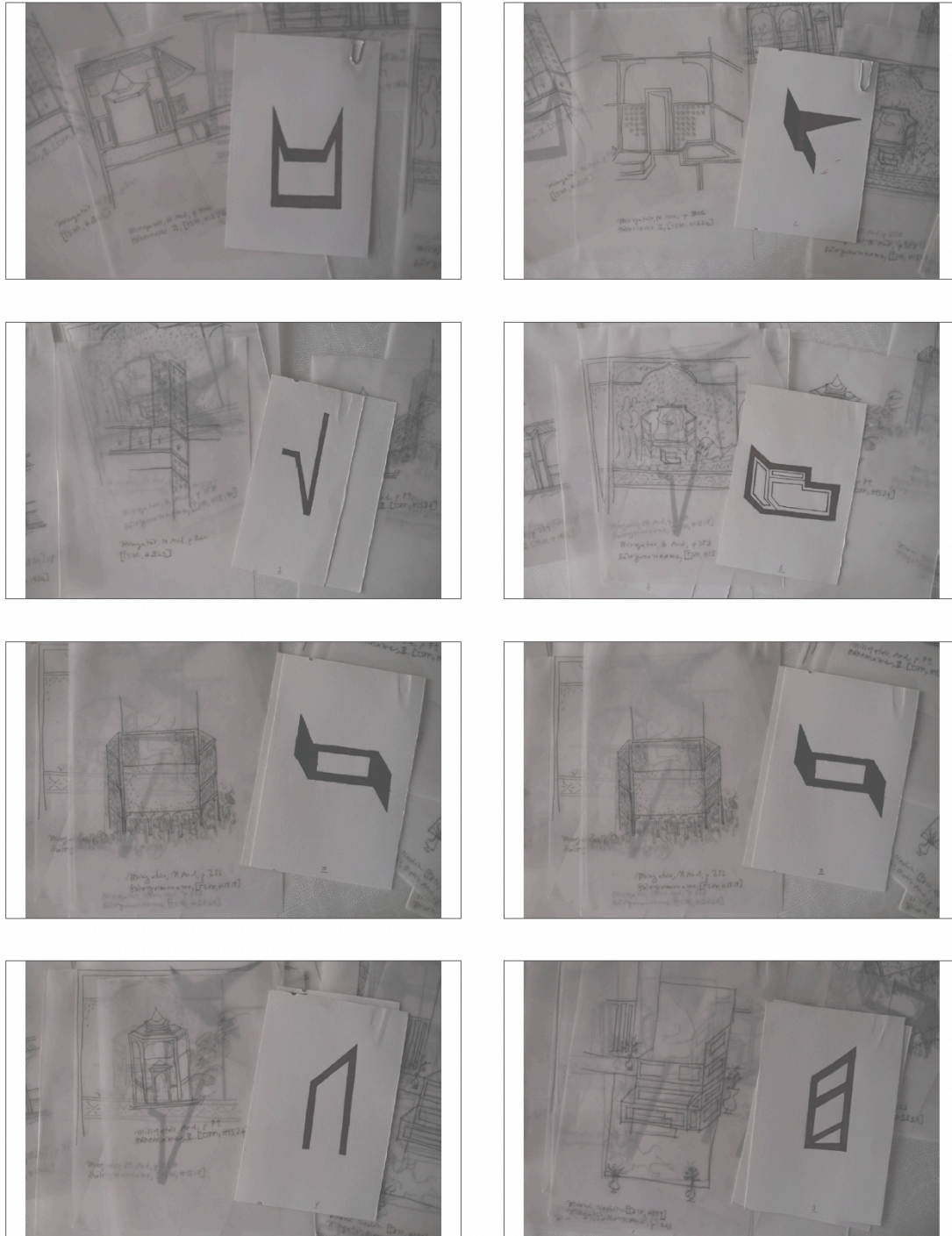


Figure 4.6 : Recitational tracings by Bahar Avanoğlu and İpek Avanoğlu (2017).

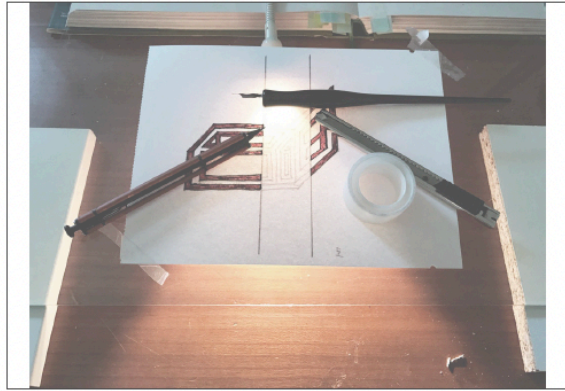
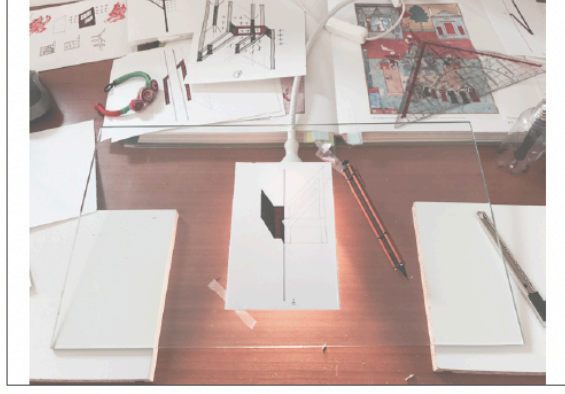


Figure 4.7 : Recitational tracings by Bahar Avanoğlu and İpek Avanoğlu (2017).

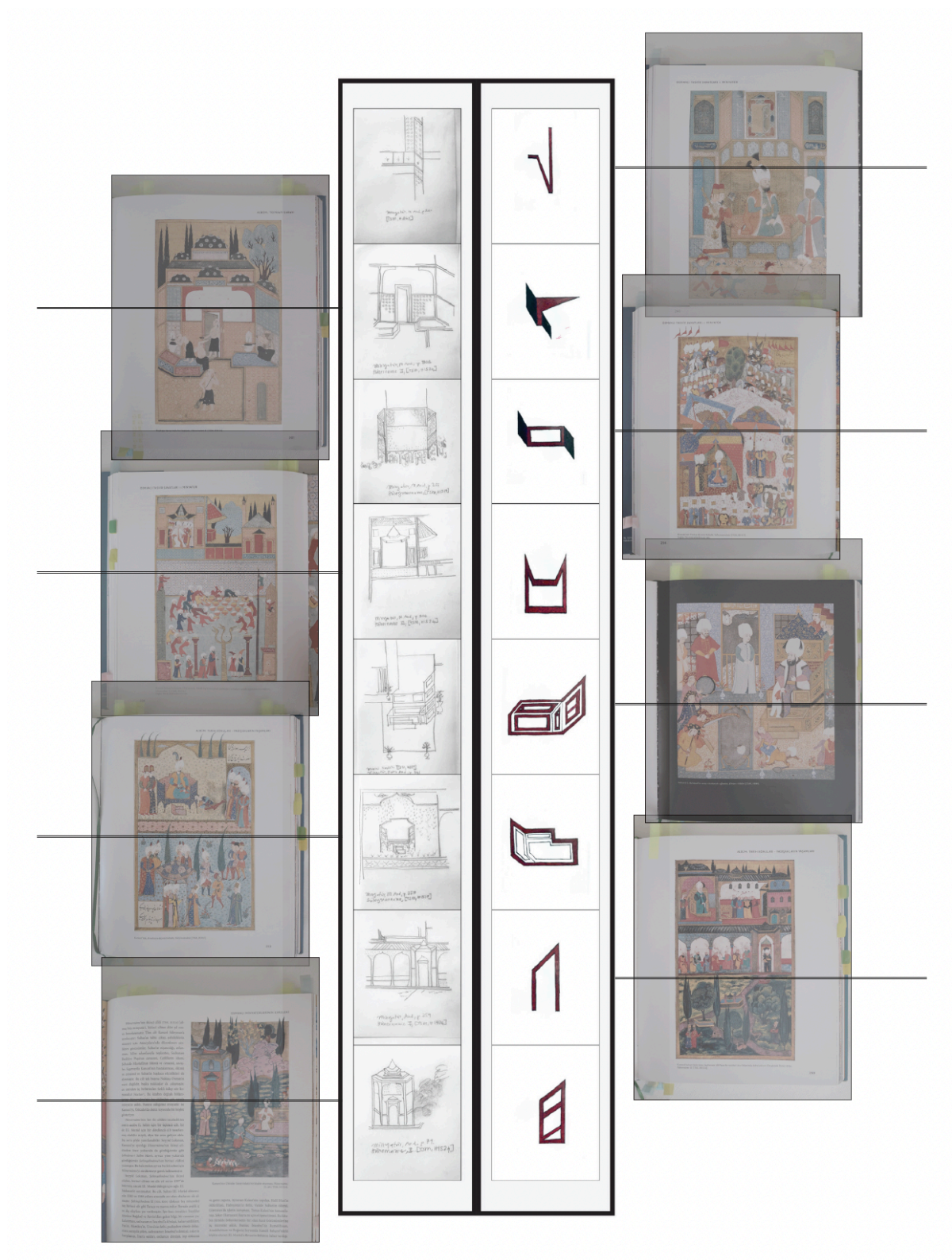


Figure 4.8 : Obscuring the figurative narrative. A table showing the miniature, the initial and secondary recitational tracings by Bahar Avanoğlu and İpek Avanoğlu (2017).

Although I fear that my selective tracings of the locus of thresholded experience might transform into an act of isolation from the rest of the relational figurative narrative, there seems to be another possibility in work: the recitational tracing seems to act as an estrangement, pulling down a shade on the figurative, making the drawing even opaquer and horizontally layered. These ‘thresholds’ on their own seem to lose a bit more of their figurative transparency and arouse an uncanny feeling that urges us to linger within the liminal space. Strangely appearing familiar, they seem to act as inner talismanic letter-figures of the spatio-temporal forces of the narrative (Figure 4.8).

Between looking, reading, sensing, observing, responding and speculating, I continue my recitations and I re-draw, in red and black ink.

4.2.2 Recitations: the drawing, the inner mouth and the voices

Now, in the course of these recitations, I think of reciting a poem over and over again, just like the reciting woman in Hejduk’s booth in *The Collapse of Time*. I am thinking of the script as subject to a Dionysian dismemberment through the reciting lyric voice, of how one deals with a reflexive struggle to grasp the words without being able to recognize the edges of the words. The act of understanding is delayed, while the sensuality of the words is perhaps experienced in its most intensive mode. As I have mentioned in the context of lyric voice, Blasing emphasizes that the experience of trying to understand without recognizing the edges of the words is in fact our forgotten memory of our childhood, a forgotten memory of the delayed perception of sounds as separate words (2007, p.47-48, 59, 92).

To be able to explore lyric voice in drawing, I experiment with recitations of a text and a drawing through a recitational instrument (Figure 4.9, Figure 4.10). With this intention, I transcribe a descriptive text I wrote about the miniature fragment into the phonetic alphabet, and erase all the spaces in between the words. The text transcribed in phonetic alphabet with no spaces, is quite estranging. To leave you, the reader, in a similar feeling of estrangement, I will only include the transcribed version of the text. It is as follows:

aihəoldəneɪdʒd' drɔːɪŋaɪ' kælkjələɪtʃtə' prɒksɪmɪteɪdʒfrɒmmaɪ' memərɪɪtʃʊdbiːɔːl' rɛdɪfɔːjɪəzəʊl
daɪwɒz' θɪŋkɪŋɒvpri' zɜːvɪŋænd' kɜːdlɪŋmɪlktuːmeɪkəʃɪːzɪtɪzsedðætmiɪkspjʊə' bɒdɪgetslɒstæzɪt
ræns' fɔːmz' ɪntuːʃɪːz' berɪd' ʌndəgraʊndtuːbiː rɛzə' rektɪdə' ɡenɪnɪtsɪ' mɔːtɪlɒtɒtæn' dʒelɪk' bɒdi
naʊkænəɪθɪŋkɒvðɪseɪdʒd' drɔːɪŋæzəʃɪːzə' mɔːbɪd' bɒdiədʒɪ' ɒɡrəfɪvsnɪnzɒtsɔːtɒvdi' sekʃənwɒ
dri' viːlɪtsɪn' testɪnzɔː' rɑːðərɪtsdʒɪ' ɒɡrəfɪvsnɪnzəʊdʌzə' drɔːɪŋeɪdʒɪthæzə' jɛləʊɪfɔːmɔːr' ækʃjərɪtɪ

i'braʊnɪfætsʌm'sɜːtnspɒts'kʌlændə'θɪkənd'tɛksfəðə'kʌləri'zɛmblzdraɪdɔː'gænɪkmə'tɪəriəl
 aʊ'ɛvərɪdaʊtðætðəmeɪnɪn'griːdiəntwɒzɔː'gænɪk'ɑːftəɔːlɪŋkændəɪlhævbəʊθlɒŋlɒstɪtʃlɪ'kwɪdɪ
 tiɪtsɪːmztuːhævdrɪ'veləptəskɪndʒʌstæzbəɪldmɪlkdɪ'veləpsəskɪnwaɪlɪtkuːlɜːdaʊnɪt'dɛfɪnɪtlikən'sɪs
 tsɒv'leɪəzəɪhəʊldəneɪdʒd'drɔːŋar'kælkjʊletɪtsə'prɒksɪmɪteɪdʒfrɒmmar'mɛməɪɪtʃʊdbɪːɔːl'redɪ
 fɔːjɪəzəʊldarwɒz'θɪŋkɪŋvɒprɪ'zɜːvɪŋænd'kɜːdlɪŋmɪlktuːmɛrkəʃɪːzɪtɪzɛdðætɪmɪlksɪpʃʊə'bɒdɪgɛt
 slɒstæzɪtræns'fɔːmz'ɪntuːʃɪːz'bɛrɪd'ʌndəgraʊndtuːbɪːrɛzə'rɛktɪdə'gɛnɪɪtsɪ'mɔːtɪlbʌtnɒtæn'
 dʒɛlɪk'bɒdɪnaʊ

Yet, as I remember the content of the descriptive text, I still feel too familiar to the transcribed version of the text. Therefore, I decide to invite another reciter to recite the transcribed text. Getting lost within the liminal space where one oscillates between familiarity and unfamiliarity, between transparency and opaqueness, between meaning and sound, the reciter, Manuel J. Perez III, wanders within the scape of his inner mouth (Figure 4.11): While the representational boundaries of the words escape the sayer, he still grasps the sound, but very rarely the words themselves. He requires almost to taste the phonetic alphabet in his mouth, and be attentive to listen to his own reciting voice. Afterall, Blasing also asserts that “she [the reader] must first be heard by herself [...], a “you” and an “I” are coeval in the act of speech. Thus, the lyric “I” must always be a “you”” (2007).

In the meantime, parallel to the recitational act, I project the miniature on a tilted picture plane and trace the anamorphically distorted image on the picture plane, getting lost within the dissolving scape of the shapes (Figure 4.12). Yet, I still doubt whether my pencil drawings remain within the safe zone and do not offer enough speculation to discuss the somatization of drawing as an embodied entity dissolving and playing with the figural integrity of the letter-figures.

Though, I am careful not to let these recitational incisions to fully transform into “a hysterical somatizing of language as much as they counter a rational reduction of language to an instrument of thought” (if we are to apply Blasing’s words (2007)), my recitations of these estranged tissues traced out of the aforementioned miniatures continue as incisions in my own recitations with a stronger focus on the somatization of the drawing.

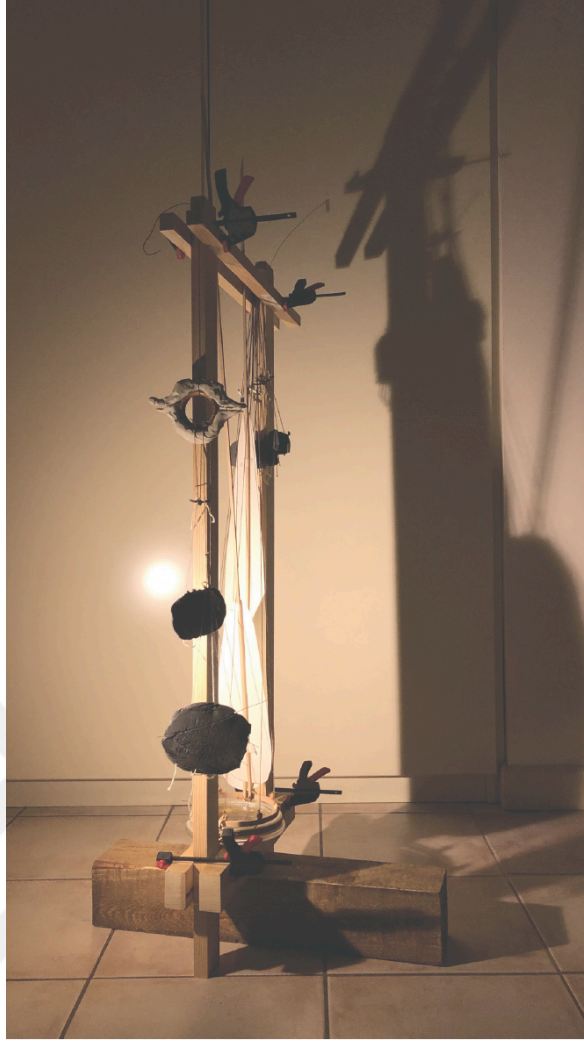


Figure 4.9 : Recitational drawing instrument, Bahar Avanoğlu (2022).



Figure 4.10 : Details of the recitational drawing instrument, Bahar Avanoğlu (2022).



Figure 4.11 : Recitation of the phonetic script by Manuel J. Perez III (2022).



Figure 4.12 : Recitation of the phonetic script by Manuel J. Perez III (2022) and recitational tracings of projected drawing by Bahar Avanoğlu (2022).

4.2.3 Recitations: somatization of drawing and the belly of a drawing

Drawing – projective drawing in particular – has been conventionally related with the immaterial realm of ideas, memory, imagination and emotions. Thus, when a relation with the body is in question, drawing has been regarded as the product of the ‘noble’ head (or perhaps the ‘heroic’ chest).¹³⁵ The traces of this conventional dichotomous understanding, dividing architecture into conception and construction (Terzoglou, 2016, p.288), as many theoreticians have asserted, could be also detected in the Renaissance-architect Leon Battista Alberti’s conception of *lineamentum* (Figure 4.13). Terzoglou emphasizes that, with regard to the historical context, *lineamentum* (as distinguished from lines (*lineas*)), could be considered as “the pure mental conception of the architectural work, before this process is codified into a graphic or digital representation”, and further asserts that “this aligns with phrases by Alberti himself: for example, a *lineamentum* is a certain, constant prescription (*praescriptio*), conceived in the mind” (Terzoglou, 2016, p.290). With further references to other theoreticians, Terzoglou supports his argument that *lineamenta* diverts from drawing:

Caroline van Eck has argued convincingly that *lineamenta* designate a “mental activity of planning.” Dalibor Vesely has proposed the phrase “imaginary or ideal structure of design.”

¹³⁵ On the distinct position, the heart, the lungs and the head have as opposed to the belly: “... but the body’s life is sustained by the other more noble parts, the heart, breast, and head, which require a more subtle and spirituous food than the internal organs, and can preserve themselves by breathing in the air and pleasant smells, and thus keep the other members alive.” (Imperiale as cited in Camporesi, 1994, p.75)

[...] Stephen Parcell, [...] has rightly drawn attention to the mental, abstract, and ideal character of *lineamenta*: they do not refer to a physical building, but to “internal programmatic forces”, rules of composition, or principles that are invisible.” (Terzoglou, 2016, p.290)¹³⁶

In that regard, we may see that there has been a general tendency to situate architectural drawing as a product of pure creative mind and the faculty of imagination within the intellectual conception stage. This understanding, though protecting drawing from being perceived as the passive and descriptive representation of a fully conceived building, could, if handled not delicate enough, support the duality between mind and body.

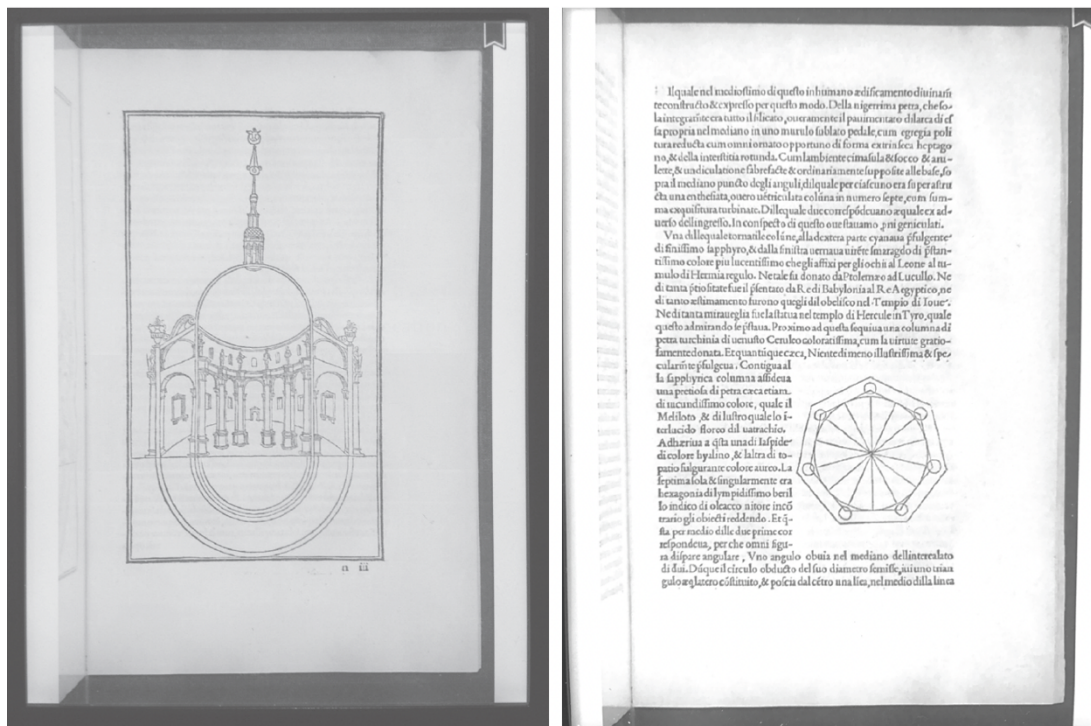


Figure 4.13 : Drawings in *Hypnerotomachia Poliphili* (1499) could be discussed in terms of *Lineamenti*.

Yet, many theoreticians have asserted that drawing as *disegno* is an embodied act between mind, hand and body – a process that is not restricted within the conception

¹³⁶In this framework, Terzoglou finds Frascari’s interpretation a far-fetched reading: “Marco Frascari’s imaginative interpretation of *lineamenta* as “denoting lines” goes even further, associating them with the physical plumb-lines and strings that were used to trace the geometry of a building on site.” (Terzoglou, 2016, p.289) See: Caroline van Eck, “The Structure of *De re aedificatoria* Reconsidered”, *Journal of the Society of Architectural Historians* 57, no.3 (1998): 295n15) & Vesely, 2004, p.139 & Stephen Parcell, *Four Historical Definitions of Architecture* (Montreal and Kingston: McGill- Queen’s University Press, 2012), p.132-48.

period only. However, even as an embodied act, architectural drawings seem not to have been extensively discussed as a bodily matter themselves. Rendell also criticizes the “clean act of control and precision” in architectural drawings (Rendell, 2018) and writes that Bloomer’s drawings “generated a critique of the sterility of the architectural drawing process” by bringing “*breasts, milk, fluids, blood, hatching, udders – into architecture*”. (Rendell, 2018)



Figure 4.14 : Scenes from Greenaway’s *The Belly of an Architect* (1987).

We witness this condition in Peter Greenaway’s *The Belly of an Architect* (1987), whereby *disegno* and architectural drawing appears to be comprehended as intellectual, ideal and divine constructs, while the involuntary encounter of the male architect with his own valetudinary (aged) belly transforms into an overlooked dark omen for the inevitable earthly temporality (Figure 4.14). The belly, as opposed to the ‘noble’ parts of the body consisting of the head and the chest, has been disregarded in manifold ways as the locus of *gula* or gluttony – sinful excess in bodily desires. The belly, hosting the odorous digestive intestines has been mostly comprehended as the house for earthly demonic putrefaction and ultimate decay.

The (aged) belly and the flesh (as opposed to the bones) has thus conventionally been linked with putrefaction and earthly decay. The belly acts as the locus of the sin, on which the anatomist can apply his/her moral judgement: “Nearly all the internal organs belonging to this passionate extoller of the profound beauty and marvelous colors of dissected flesh appeared to his dissectors as horribly devastated by abscesses and tumors [...]” (Camporesi, 1994, p.134).

One may wonder whether ‘the belly’ is indeed locatable in the discourse of architectural drawing, especially when its temporality (in relation to the questions of its end, and earthly temporality) is in question. In that regard, I found Eva Hesse’s collection of works, which are primarily manifested in the experience of the matter itself, quite intriguing, as their material qualities change dramatically fast over time (Figure 4.15, Figure 4.16). This (natural) change of the material, which deemed Hesse’s work “unexhibitable” in a considerably short period of time (within few years from 1969 to 1970s), has been referred to as the process of “deterioration.” (Url-16)

Her works such as *Expanded Expansion* (1969) that involved rubberized cheesecloth with latex, while radically manifesting the experience of the matter, were exposed to the forces of time, and thus ‘age’ as a bodily entity or as any earthly matter, changing in color and texture. The softly, light yellow colored draping cloth of *Expanded Expansion* transforms into a rigid and brittle textile, changing its colors to dark orange and brown in time (Figure 4.17). Elisabeth Sussman explains how this natural change of material constitutes a problem about the originality of the work of art:

The materials of artworks are rarely completely stable, but’s choice of latex for sculpture beginning in 1967 has posed a particular problem. As a natural material, latex has its own life cycle – it can soften and ooze years later and then harden, or if exposed to too much light and air, it can become extremely brittle. It behaves like the natural material that it is. (Sussman, 2006, p.15)

The natural life cycle of this material does not allow itself to be restored back to its initial state as it was conceived back in the artist’s studio. In that regard, one might feel the presence of a bodily essence; or as Yve-Alain Bois puts it: “we sense that there is still something bodily there, not quite identifiable and whose bodiliness is very

tenuous, almost gone but still perceptible” (Bois, 2006, p.27).¹³⁷ The image, as manifested bodily with the touch of matter, and as exposed to the forces of time, fleetingly reminds me of the Turin cloth and veronica. It seems as if a bodily essence remains, as the time passes.



Figure 4.15 : Eva Hesse in front of “Expanded Expansion”. Installation view, “Anti-Illusion: Procedures/Materials”, Whitney Museum of American Art, New York, May 19-July 6, 1969.¹³⁸



Figure 4.16 : Installation view “Eva Hesse: Expanded Expansion”, Solomon R. Guggenheim Museum, July 8, 2022- October 16, 2022.¹³⁹

¹³⁷ Bois discusses Hesse’s *Accretion* and *Repetition Nineteen III*, which are both made of fiberglass and polyester (2006).

¹³⁸ Image is retrieved from (Url-16) in November 2023.

¹³⁹ Image is retrieved from (Url-17) in November 2023.

The way the ‘flesh’ of Hesse’s artwork transforms reminds me of the Middle-Age depictions of the body after death.¹⁴⁰ Perhaps, it should come as no surprise to the reader that the transformation of Hesse’s work is discussed in terms of an “afterlife” of the work. The ‘afterlife’ of the artwork, in this context, is defined as the period after the artist completes her/his artwork. In other words, it is defined as the poststudio period of the work, which is out of the control of the artist. According to this understanding, the afterlife of the artwork is conventionally expected to be a frozen state of the work at the moment of its departure from the artist’s studio. Yet, one may wonder if the ‘end’ of the artwork could be easily defined as the moment when the artist finishes working on it, or as the moment of its detachment from the artist’s studio. In relation to this, one may wonder whether the afterlife should be considered ideally as a frozen state of the moment of its ‘end’.



Figure 4.17 : Photograph of Hesse’s *Augment* (1968) taken in 2001 (as published in *Eva Hesse: Sculpture* (2006)).

¹⁴⁰ The portrayal of the body after death in numerous states of putrefaction belongs to ascetic religious approaches (Baltrusaitis, 2001).

Yet, the uncommonly rapid decay of latex seems to enforce the possibility of relieving the temporality of the artwork from the authorial boundaries of the artist: The material transformation of the artwork may be embraced as the manifestation of the experience of the material itself, and relatedly as the manifestation of the artwork itself. Hesse seems to find herself in such a dilemma and states:

At this point I feel a little guilty when people want to buy [my latex works]. I think they know but I want to write them a letter and say it's not going to last. I am not sure what my stand on lasting really is. Part of me feels that it's superfluous and if I need to use rubber that is more important. Life doesn't last, art doesn't last. (Hesse cited in Sussman, 2006, p.15)¹⁴¹

Something in the bodily essence of Hesse's work does not allow me to interpret her works as a state of a fallen body after death, nor as a romanticized state of ruins of a building, but reminds me of an obscure mythical state (between peril and miraculous (diabolical) victory) that lacks life but defies death: In that regard, this kind of transformation of the artwork drifts me to the shores of the symbolic reflections made on cheese in the Middle Ages. Cheese, oscillating between creation, death, putrefaction and resurrection, was involved in the cosmology related with milk – one of the sacred juices of the body (along with blood). As cheese is defined as “curdled blood”, it is deemed analogical to flesh (Figure 4.18). Yet, as opposed to the purity of milk, and of butter which was “an allegory for humanity” (Camporesi, 1994, p.58), cheese “was affected by the perversity of all things that smell” (Camporesi, 1994, p.55).

It was believed that the body of man was born from “three drops from a seed and a little bit of blood poured like milk and curdled like cheese.” The analogy between cheese and the birth of human flesh was the source of some surprising parallels. (Camporesi, 1994, p.38).

Fermented milk is always associated (even linguistically) with longevity [...]. These are fermentations in the positive sense, which defeat the processes of decay and death occurring in one's own body. Cheese is associated with the moon, the symbol of apparent death, and like the pale, three-formed Artemis, it can pass through stages of extinction and rebirth, renewing itself cyclically. (Camporesi, 1994, p.41)

“There was something terrifying about this substance, coagulated as it was by some mysterious process, which generated fears of the monstrous powers supposed to be lurking within it.” (Bruyn, 1996, p.202)

¹⁴¹ Also see Url-17.

“This was the terrible truth: cheese increased the existing putrefaction in the dark meanders of the intestines and the recesses of the human bowels, generating disgusting little monsters. (Camporesi 1994, p.43)

“Where the color and odor are fetid and foul, it generates plague, putrefaction in the blood and heaviness in the spirit.” (Camporesi, 1994, p.54)

The way Hesse’s work has gone through an apparently base and brutal deterioration, yet still manifesting the experience of the matter on its own – beyond Hesse’s authorial boundaries, seems to suggest an ambiguous diabolical state of survival. Rather than ‘not lasting’, I think by trespassing the artist’s authorial control, it, as another manifestation of the matter, questions the conventional notion of the life-span of the work as a frozen product of the artist’s embodied engagement. Meanwhile the ‘age’ of the work does not merely become a historical signification of its date of creation, but refers to the on-going aging states of the work. In that regard, I think that Hesse’s works seem to locate ‘the belly’ in the context of artwork.



Figure 4.18 : *Still Life with Cheese, Almonds and Pretzels* (c.1615) by Clara Peeters, Mauritshuis, The Hague.¹⁴²

¹⁴² Image is retrieved from (Url-18) in July 2024.

Accordingly, I continue my recitations, expanding the vocabulary of drawing tools (Figure 4.19, Figure 4.20), instruments and materials, and recite my initial tracings, using vaseline, oil, ink, strings, strips and hair gel. I treat strips of raffia with oil, ink, vaseline, and hair gel, and conserve them in separate jars (Figure 4.21, Figure 4.22). As I lay vaseline on the glass sheet, and engrave raffia within, I am surprised to experience the cloudy texture of the vaseline which reminds me of a thickened juice or lightly melted butter. The raffia, as a certain recitation of the figural lines, structures the soft ‘flesh’ of the paper (Figure 4.23). The drawing seems to manifest its living thickness as a flesh. This thickness of flesh prevents me to draw clear geometries.



Figure 4.19 : Expanded vocabulary of drawing tools by Bahar Avanoğlu (2022-2023).

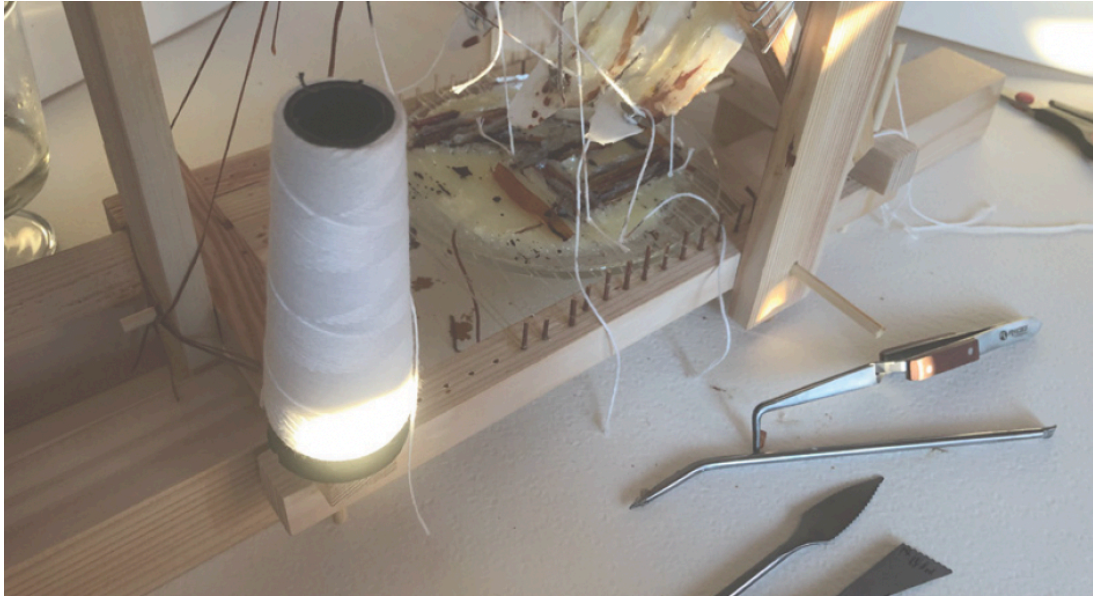


Figure 4.20 : Expanded vocabulary of drawing tools by Bahar Avanoğlu (2022-2023).

Vaseline and oil do transform, but extremely slowly (in two to four years). I do find this ‘extreme’ slowness of their transformation quite intriguing, as it sets another kind of experience of time that is not so common for the act of drawing: The speed of time dramatically changes in a such way that one may even forget that one waits, so that the transformation of the artwork cannot be pre-calculated but only encountered out of a sudden. I wonder in how many years it will dry and develop a wrinkled curd on its surface (Figure 4.24). I enjoy watching their silent and considerably slow transformation accompanying me on the table. This reminds me of Pichler’s experience of time at St. Martin in the mountains, working on his works and their houses: *“Auch fließt in einer derartigen Umgebung die Zeit ruhiger und gleichmäßiger, und man lernt, mit seinen Tagen behutsamer unzugehen. Man spürt, dass die Zeit ein Werkstoff ist wie Lehm, Holz, Metall”* (Pichler, 1983, p.7). I feel the touch of time, whereby the recitation goes beyond my reach.

Now, one year has passed, and I look at the last sample ‘I’ did (Figure 4.25). It is still quite fresh. As I hold the glass sheet in my hands and accidentally tilt it with a slight angle, the fleshy material yields to the gravity and starts to slowly slide down towards one edge – the drawing manifests its weight. Though I keep some of my recitations detached from the table, on which it has been once conceived, the stratigraphic layering of the drawing, and the table seems to be an intrinsic part of the work, from

which the drawing could not be detached. Afterall, “it all began with a table” (Gersten, 1998).¹⁴³



Figure 4.21 : Initial materiality experiments with vaseline, oil, ink, hair gel by Bahar Avanoğlu, photographs taken in 2018.

¹⁴³See also “The first instrument of the architect is the drawing board itself.” (Emmons, 2019, p.33).



Figure 4.22 : Initial materiality experiments with vaseline, oil, ink, hair gel by Bahar Avanoğlu, photographs taken in 2018.



Figure 4.23 : Working on the living thickness of the flesh of the paper. Paper re-structured by Bahar Avanoğlu (2022-2023).



Figure 4.24 : Four years old - aged - states of my initial drawing experiments by Bahar Avanoğlu, photographs are taken in 2022.

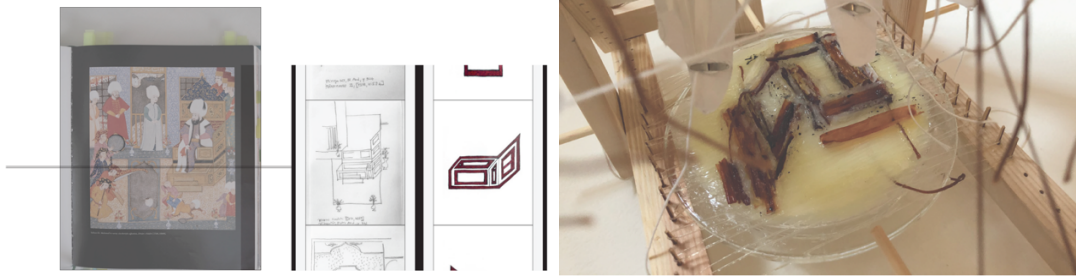


Figure 4.25 : Recitational tracings by Bahar Avanoğlu (2022-2023).

4.2.4 Recitations: *rahle*, the bed and *tableau vivant*

A drawing is initiated by securing paper to the board. [...] Anchoring paper to the drawing board is directly analogous with the foundation rituals that anchor a building to the earth. The many rites associated with the preparation of a site for building and the construction of foundations over the ages are to ensure the longevity of the future building and to invoke the god's protection. [...] Below the drawing board is the drawing table, and underneath that is the floor of the drafting room. The horizontal surfaces merge paper, under-paper, surface cover, drawing board, drawing table, drafting room floor, leveled site, and earth all participating in a stratigraphic multiplication that imparts sacredness to the altar-like drawing board. (Emmons, 2019, p.33 & p.35).

Though an inseparable part of the work, architectural drawings, when finished, are generally detached from the tables on which they have been conceived. This detachment corresponds to the 'end' of the architectural drawing, as the drawing is also detached from the architect who has been working on it. In that regard, we are not accustomed to see architectural drawings with such a stratigraphic layering, except for the period, in which they are in the process of being conceived. The table acts as the ritualistic, constructive and imaginative site for drawings, incised and scarred with all the memories and meditation that have taken place and might take place – similar to medieval tracing-floors. As Lisa Landrum also asserts, the table becomes more than a mere instrumental setting controlling the projective operations, but “a physically intimate” site or “an immersive, allusive, and speculative environment for rehearsing architectural performances, negotiating divergent desires, and conjuring meaningful worlds” (Landrum, 2021, p.1).



Figure 4.26 : Drawings by Walter Pichler, 1976 (as published in Pichler (2013)).

I think that some of Walter Pichler's works demonstrate the significance of the intimate stratigraphic layering around the work in a quite critically visceral way (Figure 4.26). Pichler's sculptures, though presented as singular pieces in his early period, mostly come together with their tables, altars, beds or houses later on. I think that this stratigraphic layering around the work, that is not necessarily involved in the conception of the work, and that may come consecutively, is an intrinsic part of the work, endowing the works, as Yelda Nasifoğlu asserts, a "mythological" and ritualistic dimension, "giving it a mysterious aura" (2001, p.9). In relation to this, one of Pichler's work, *Alte Figur* (*Old Figure*, 1971) intrigues me in particular (Figure 4.27): *Alte Figur* comes with its 'bed' and is situated on its 'bed' in alternating positions (Figure 4.28): It needs to be laid down to its bed during the night to rest, and "woken up" in the morning to stand up. Carl Haenlein describes his experience sleeping nearby *Alte Figur* as follows:

the sculpture which Pichler had laid down on a bed next to mine struck me as the most natural thing in the world. When I woke up the next morning in the ice-cold studio and saw the *Old Figure* lying on the bed, covered by a shroud, I suddenly realized what for Pichler the relationship between art and life means. (Haenlein cited in Nasifoğlu, 2001, p.31)

The bed, as a quite intimate and private site, seems to strongly manifest itself as a charged space, a *(denk)lage*, where the ‘old’ figure ‘dwells’ and ‘sleeps’. Nasifoğlu argues in a similar vein, drawing our attention to the tension of the work:

The setting here is extremely intimate because the viewer is not only looking at the sculpture, but seeing it at its most private moment: in its bed. The modern theories regarding the viewer’s private relationship to the art object in the hygienically pure environment of the museum fails us here. (Nasifoğlu, 2001, p.25)

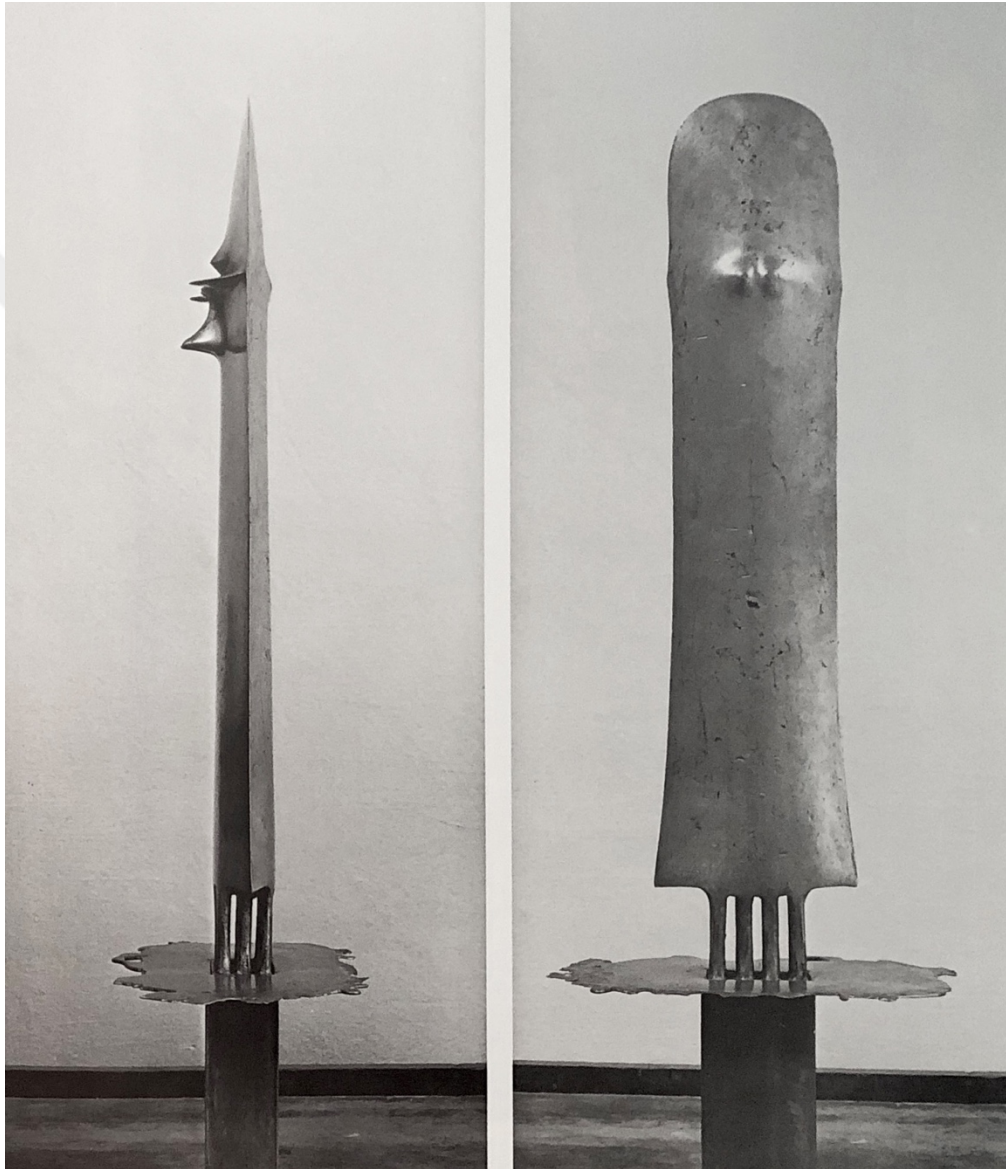


Figure 4.27 : *Alte Figur (Old Figure)*, Pichler, 1960-63 (as published in Pichler (1983)).

This charge of the work does not only emerge from the stratigraphic layering of the sculpture and its site, but also the acts of sleeping (resting, laying down) and waking up (standing up) that are normally associated with human beings. In that sense, *Alte*

Figur seems to differ from Pichler's other bed and seat works, which strongly embody the body as a negative form, as an engraving in the matter. Yet *Alte Figur*, fleetingly sleeps on its soft bed and stands up to be inserted on its standing point. The oscillation between the two (op)positions, (the verticality and the horizontality) is quite strong. Rather than fixing the sculpture vertically in the ground all the time, the horizontal bed demonstrates an invitation to perform a daily ritual, day and night (perhaps acting as a clock that has two hours: vertical and horizontal).

Accordingly, I think that the position of the architectural drawing in relation to the table does not necessarily have to take the form of a fixation to the table, analogical to the fixation of the building to the ground (construction of the foundation). The ritualistic aspect of the table as the site of drawing could be rethought similar to the ways *Alte Figur* dwells on its bed in varying positions.

Alte Figur resembles a magical ritualistic object, and the bed an alchemical site. Can we go further to argue that the *Alte Figur mit Bett* (*Old Figure with Bed*) could be discussed in terms of a *tableau vivant*? *Tableau vivants* are ritualistic ephemeral constructions, that are 'magically' animated for a certain period of time, and that are poetic, allegorical and metaphorical acts of certain themes, concepts and events that provide dramatic transformations (Pérez-Gómez, 1994, p.20) Indeed, Landrum argues that the worktable of the architect has the potential to act as a *tableau vivant* and she draws our attention to how horizontality of the table and the verticality of the *tableau* can play with each other: "Together with this linguistic and artistic interplay of table-*tableau*, *tableau vivant* specifically evokes the theatrical technique and tradition of arrested action on stage" (Landrum, 2021, p.13-14).

Yet, it is perhaps critical to understand the conditions of such an interplay between the *table* and the *tableau vivant*. Emmons emphasizes that architectural drawing tables, as opposed to the painter's easel, are horizontally oriented, "ensuring the orientation of the architect to the board like that to the site" and inviting the architect to imaginatively inhabit the drawing (Emmons, 2019, p.36). As opposed to the horizontal drafting table, the 'window' or the "painter's easel" has been generally identified with the verticality of a *tableau*.

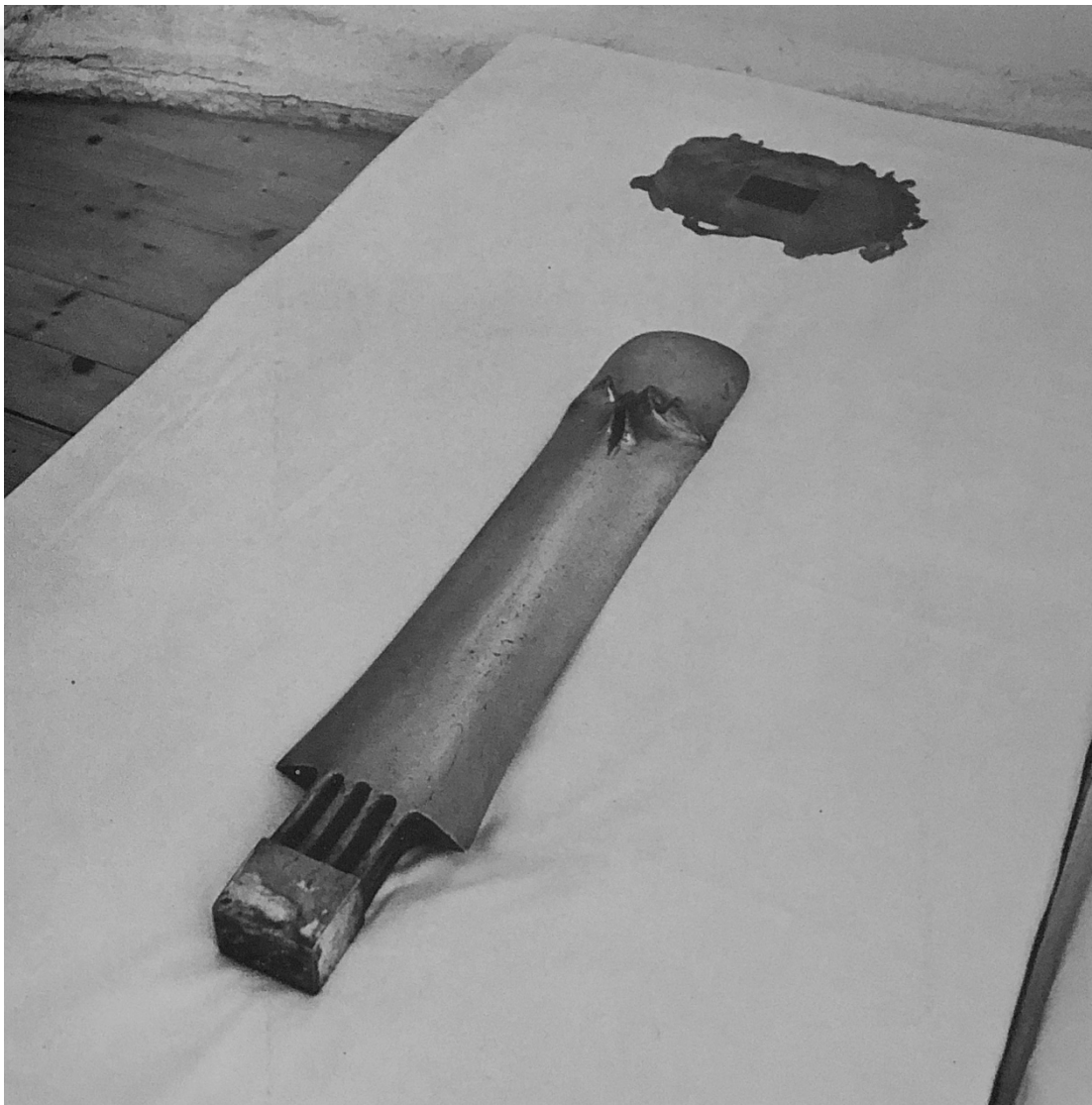
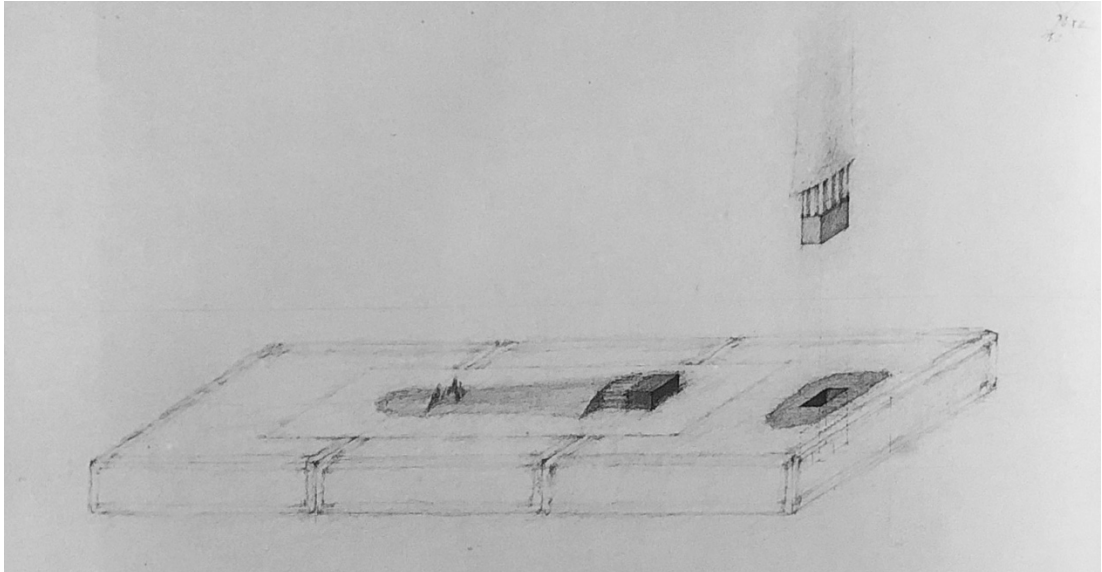


Figure 4.28 : Structure sleeping. *Alte Figur im Bett* (Old Figure in Bed), Pichler, 1971 (as published in Pichler (1983)).

The drawing or the painting as a window, identifying the drawing or the painting with the imitation of what is seen through the window, is criticized by many theoreticians, as this understanding claims the drawing as the mimetic representation of what already exists. In a similar vein, Natalija Subotincic criticizes the vertical grided frame used for perspectival drawings (as famously depicted by Albrecht Dürer, 1525) for separating the drafter (man, sitting upright) from the drafted (woman, lying down) and for regulating the perceived world into calculable pieces (2008 & 2020). In that regard, she resembles Dürer's drafting set for perspective to a dining table, where the table defines the roles of the seated (2008 & 2020).

Rather than a window arresting an image to be consumed, Landrum's reference to *tableau vivant* is an emphasis on its performative and transformative aspect. Similarly, Emmons' emphasis on the horizontality of the drafting table relies primarily on the imaginative inhabitation of the drawing by the architect: "The drawing board is the architect's stage for a vivifying performance" (Emmons, 2019, p.12). The horizontality of the architect's drawing board initiates the double act of embodiment, by encouraging the drafter to shift between different positionings: "the drafter's physical engagement with a drawing under construction as well as the imaginal body projected into the drawing of a future building" (Emmons, 2019, p.12). As we have discussed previously, we may set forth that the drafting table initiates not only a double act of embodiment but a polyphonic act of embodiment by also inviting the reader to be a part of it. In other words, the table might perform as the stage of a polyphonic act.

With these thoughts, I continue to work on recitational sites, that, though prioritizing the horizontality of the drawing table and the reading table (*rahle*), are not strictly horizontally structured and that rethink the verticality as a thresholded experience between looking, reading, sensing, observing, responding and speculating (Figure 4.29).

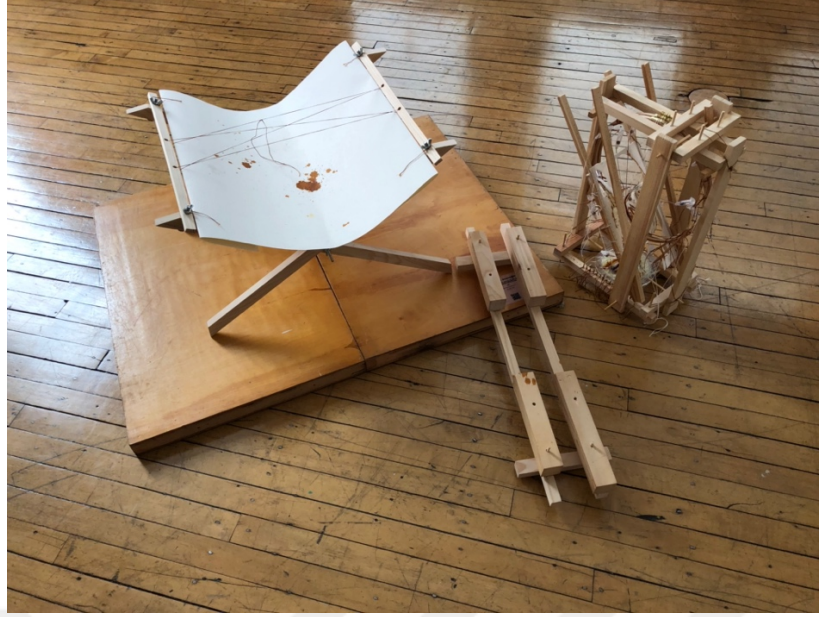


Figure 4.29 : Recitational drawing structure by Bahar Avanoğlu (2022-2023).

Now, I work on one of my recitational sites which consists of a wooden structure that is horizontally stratified. The wooden beam acts as a bed for the recitations, and is placed as a beam onto a pair of X-shaped wooden trestles. These trestles intend to openly demonstrate references to *rahle*, the reading table on which the manuscripts with miniatures have been placed. This *rahle*, hosts a blank paper stretched and suspended between the trestles. The horizontal stratigraphy, achieved by the *rahle* and the bed, is unsettled with a vertical wooden structure rising on the wooden bed. It is a wooden prismatic frame, with a circular wooden frame friction-fit inside. This structure resembles a capsized, open *camera obscura*, whereby my recitational drawing rests horizontally on the bed. In other words, even though the ‘drawing’ is horizontally placed relative to the ground, when one looks down onto the *rahle*, one would directly face the drawing. In that regard, not only the horizontality of the picture plane relative to the ground, but also the changing positions of the drafter relative to the picture plane are important to me, similar to Hejduk’s *The Collapse of Time*.

Now, I proceed with working on my table-set, calling for accumulative recitations within the embodied proximity of the table with a particular emphasis on the (repressed) embodiedness of drawing.

4.2.5 Recitations: the blood of projection

Rather than referring back to the referential realm attributed to reality located behind the picture plane, my recitational table-set intends to unfold both optic and haptic fields of investigation between the drawing, the eye and the body. Engaging with the poetic projective mechanisms that could be traced within John Hejduk’s *The Collapse of Time*, my drawing structure calls for an embodied proximity, and intends to seduce the drafter to approach closer towards the drawing plane (almost urging her/him to become one with the drawing) from different positions (Figure 4.30).

Thinking of the pages of a manuscript, and escaping immediate projection, I rotate, stretch and suspend the paper plane from various points (where ‘eyes’ could be located) around the circular frame (Figure 4.31, Figure 4.32, Figure 4.33). The paper plane is thus re-structured as a non-uniform space by the tensile forces of a set of projective strings that are connected to the ‘eyes’. Looking at the suspended paper, I recall Louise Bourgeois’s words on her hanging objects: “The hanging thing “is very helpless, it changes the hierarchy of the work; the base disappears” (Bourgeois cited

in Godfrey, 2006, p.42). In that regard, the projective lines, stretching and suspending the paper, manifest the presence of a force that goes beyond embodying the (invisible) optical operations.



Figure 4.30 : Recitational drawing act by Bahar Avanoğlu (2022-2023).



Figure 4.31 : Paper suspended within the recitational drawing structure by the projective strings. Work by Bahar Avanoğlu (2022-2023).



Figure 4.32 : Paper suspended within the recitational drawing structure by the projective strings. Work by Bahar Avanoğlu (2022-2023).



Figure 4.33 : Paper suspended within the recitational drawing structure by the projective strings. Work by Bahar Avanoğlu (2022-2023).

As opposed to embodying the ‘eye’ as an abstract point, I embody it as an element, more precisely as a vessel, that can hold and drain liquid materials (Figure 4.34, Figure 4.35, Figure 4.36, Figure 4.37). Accordingly, in order to make the paper more receptive to the dripping ink I re-structure the stretched paper with slits and vertical strips (Figure 4.23). The liquid dripping from the ‘eye’ along and off the stretched string, creates an uncertain trace on the body of the papers. This trace is not necessarily a straight line and its trajectories are unforeseeable. The textual borders of the drawing dissolve dramatically while the projectivity of the lines, re-explored not through gaze alone, are bound to the uncertainty of the touch of the drip (Figure 4.38, Figure 4.39). This scape between the picture plane and the eye cannot be claimed by the optic nor the haptic alone (Figure 4.39).

At this point, Pichler’s blood transfusion in *Reliquienschrein*, constituted an important reference for me. The ritual of blood dripping down onto paper, flowing, making its own path on the paper demonstrates a certain immediacy on the paper. As opposed to the geometrical conventions expected from projection which are not necessarily considered to be subject to laws of matter and gravity, it seems to me that the act of dripping shows a resistance against design, and defies the sterility of drawing (Figure 4.40, Figure 4.41). The dripping fluid, allowed to ‘be there’ on its own, following and going off the trajectory of the string, contributes to an alchemical process of making the site itself (Figure 4.42).



Figure 4.34 : Experiments on the dripping eye-structure by Bahar Avanoğlu, (2022-2023).

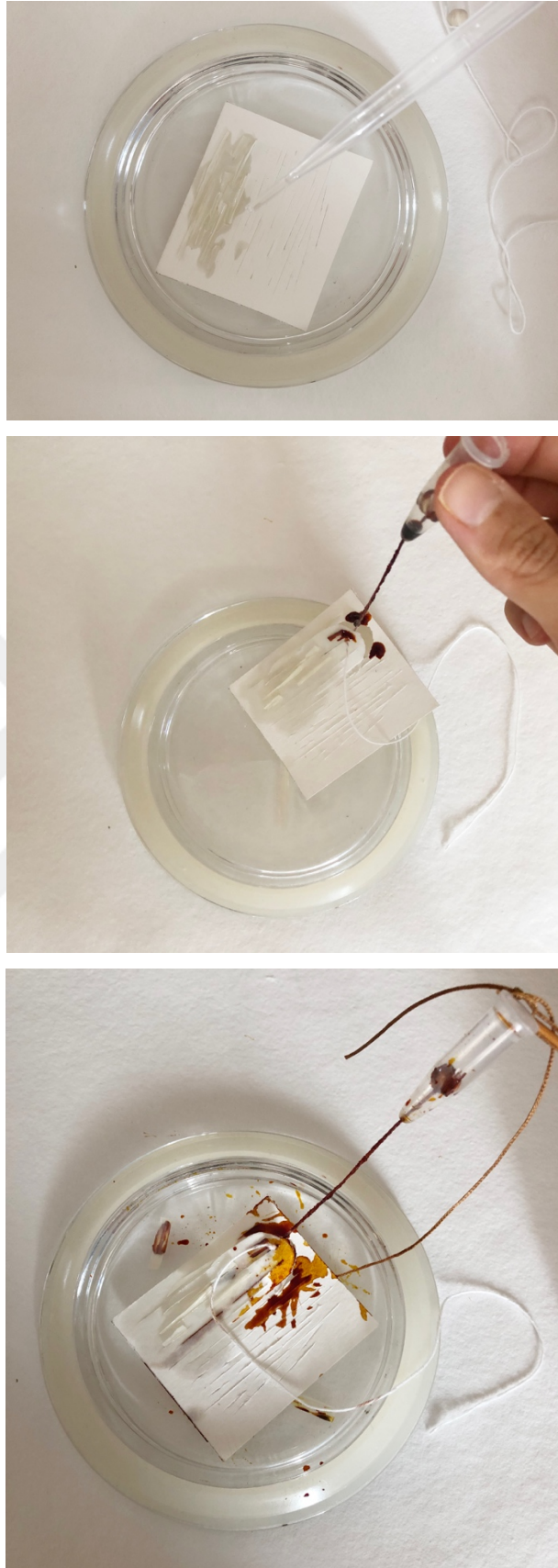


Figure 4.35 : Experiments on the dripping eye-structure by Bahar Avanoğlu (2022-2023).



Figure 4.36 : The dripping eye-structures installed into the recitational drawing instrument, by Bahar Avanoğlu (2022-2023).



Figure 4.37 : Recitational act through dripping and projection re-thought through dripping act by Bahar Avanoğlu (2022-2023).

4.3 What Remains of Drawing?

As the recitations proceed, the syntactical borders between the drawer and the drawing plane, as well as between the shapes, are softly dissolving – just as a script is subject to a Dionysian dismemberment through the reciting lyric voice. The figures of the miniature fragment now embodied as the traces of the drip are subject to a Dionysian dismemberment, whereby the separative boundaries between the figures are softly dissolving (Figure 4.40). One deals with a reflexive struggle to grasp the image without being able to recognize the edges of the figures. The act of seeing is delayed, while the sensuality of the miniatures is perhaps experienced in its most intensive mode. Though the traces left by the touch of the drip cannot be described as an anamorphic drawing in a technical sense, the illegible liquified image resembles the fluid and animate landscape of an anamorphic drawing, reminding me of, as Krauss puts it, the “condition of the world disappearing from view” (1999, p.100) In that regard, I am concerned whether the figural image might get lost forever, not to be recollected at another time.

The spatial quality of the table set, arouses a particular sense of interiority that resembles the esoteric obscurity of a belly, which is supported by the colors I have been using such as dark orange, dark red, and yellow. These recitations, seem to perform a desirous marking and *naqsh*¹⁴⁴, endowing the drawings an obscure plasticity, defying the referral to its overall figural lexical borders. Engaging with the drawings as a bodily entity, now, I think of the thickness of their flesh. I fear that it would transform into “a hysterical somatizing of language as much as it counters a rational reduction of language to an instrument of thought” (Blasing, 2007).

¹⁴⁴ Miniatures are used to be called in the Ottoman period, *naqsh*: “[...] *naqsh* refers specifically to the art of miniature painting. It means to color, adorn, and ornament something. In compound verb form (followed by the auxiliary *etmek*, to do, to make, to perform in Turkish) it means to engrave (something) in one’s mind or memory or to make something effective and permanent. *Naqsh* is a verbal noun derived from the verb *naqasha*, *yanqushu* which means to paint and to engrave. It also refers to every kind of elegant and detailed handwork, from embroidery to woodcut printing to jewel making. Seen in relation to the term *taswir*, *anqsh* emphasizes the body (hand) in the making of the work, whereas *taswir* highlights the intellectual processes involved in the production of the image” (Firat, 2015, p.164).

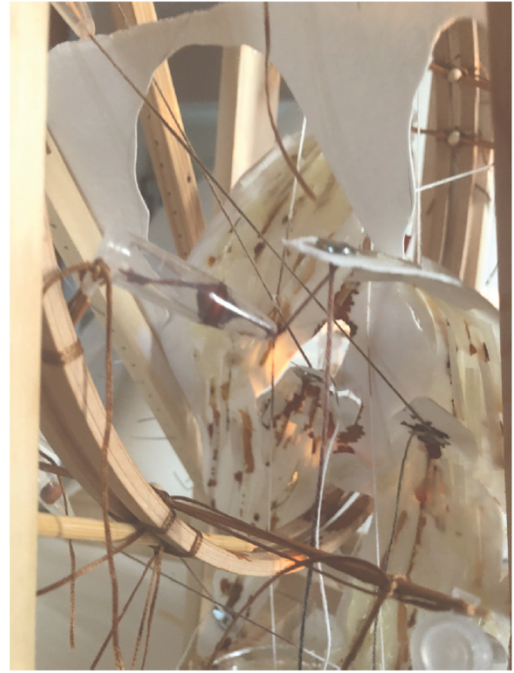


Figure 4.38 : Recitational act through dripping and projection re-thought through dripping act by Bahar Avanoğlu (2022-2023).



Figure 4.39 : Recitational drawing instrument by Bahar Avanoğlu (2022-2023).



Figure 4.40 : Recitational drawing, remains of a drawing by Bahar Avanoğlu (2022-2023).

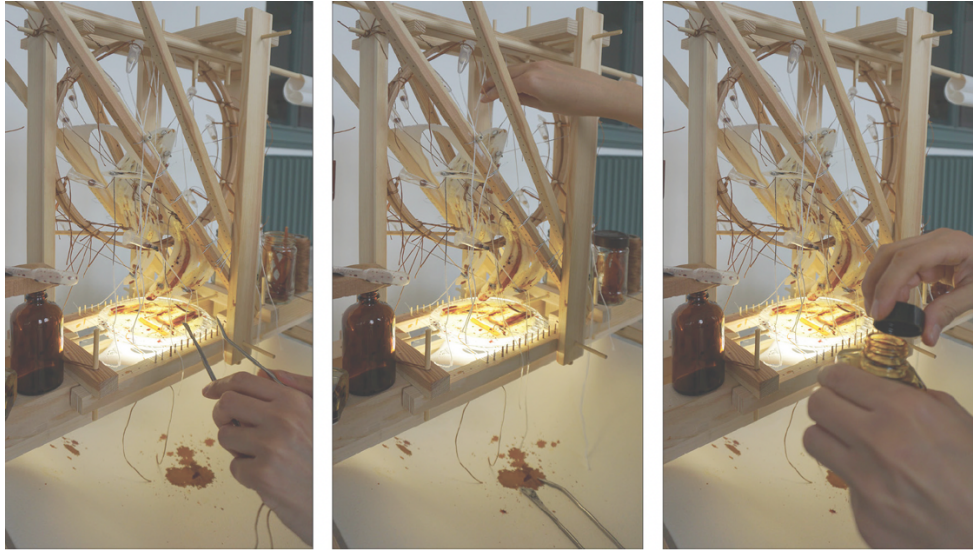


Figure 4.41 : Scenes from the recitational drawing act by Bahar Avanoğlu, 2022-2023.



Figure 4.42 : Recitational drawing, remains of a drawing by Bahar Avanoğlu (2022-2023).



Figure 4.43 : Scenes from the recitational drawing act, Bahar Avanoğlu (2022-2023).

Oscillating between mark-making and the figurative images,¹⁴⁵ my recitational acts (Figure 4.43, Figure 4.44), touching the forgotten memories of transiting into representational realm, unfolds an unspoken testimony of childhood of images. The lyric ‘I’s, creating a drawing in permanent construction, that is not institutionalized upon ‘conserving’ ‘claiming’ and ‘saving’ the ‘original’ drawing, takes part in a quasi-historical imagination, test the limits of ‘being there’ in historical time. Where in time are the ‘I’s located in relation to a drawing? I think that these ‘I’s emerge as one of the para-scientific wit[h]nesses of the loss and survivals of architectural drawing.



Figure 4.44 : Scenes from the recitational drawing act by Bahar Avanoğlu (2022-2023).

¹⁴⁵ For a re-interpretation of miniature aesthetics in architectural drawing see Avcı, 2022, p.145-157.



5. CONCLUDING NOTES

As the hours unfold, I, with my hands dipped in vaseline and ink, recall seeing my own semblance reflected on the glass shield in the museum: There, she looks back at Bear who was just sitting next to her, promising her an entangled tale of geometries, structures and stories of a carburetor, and encouraging her to explore her pockets to help herself navigate in drawing and in time. She murmurs: “what did I bring with me today?” Feeling Bear’s now-absent-presence, she looks at the things that she took out of her pockets: her wound-reading, her note-book of hours of an astrolabe, and her drawing tables.



Figure 5.1 : Recitational table of the wound-readings by Bahar Avanoğlu (2024) as exhibited at Taşkışla between 9 July – 9 August 2024.

Now, looking back at the works she has developed, they all seem to work as some sort of recitational mechanisms that have emerged as a consequence of working through (latent) lyric voices, embodied acts of reflective re-reading. The act of shifting between unfixed positions obtained by the recitational acts enables potential ways of unfolding the critical states of the feeling of loss, as it does not fixate or monumentalize what is in the process of dissolution. The co-existence of variegated 'I's obtained through lyric voice, unfixes the temporality of architectural drawing and the drawer, and exposes them to nomadic temporalities such as childhoods. Through these nomadic states, one deals with complex forms of experiences that are un-claimable by a singular person. Instead, in its unknownness, one oscillates between intimacy and distance-taking. Thus, alternative ways of responding to the feeling of loss are unfolded instead of idealizing/romanticizing a past state of architectural drawing and the drawer or instead of replacing the lost one with a new object.

Her wound-reading, as an attempt to re-read and re-write her contextual studies, encourages myself (the reader) to palp the skin of her readings, and have an intimate understanding of the body of her reading. In that regard, as she has previously stated, she hopes it to be a timepiece similar to Ackling's obscure sundial: Incised through her voyage, it invites the reader to be held within the readers' hands, and to be palpated as well. Yet, this wound-reading and its recitational table do not aim to be an astrolabe on an operational level, but as a manifestation of temporality through the unfixed position of the reader in relation to the changing position of the reading.

The linear form of the recitational table of the wound-reading does not necessarily correspond to the cyclical character of its narrative. This might seem to create an incoherency, yet the experiments in variant forms allowing cyclical options have proved themselves to be too pre-calculated, which seem to restrict its potential to enable other possible relations. The linear form (Figure 5.1, Figure 5.2, Figure 5.3), rather than a linear chronology, intends to achieve a strong sense of an open-ended series of transformative relational reading. Yet, the table and its form are a question that needs further exploration.



Figure 5.2 : Recitational table of the wound-readings by Bahar Avanoğlu (2024) as exhibited at Taşkışla between 9 July – 9 August 2024.

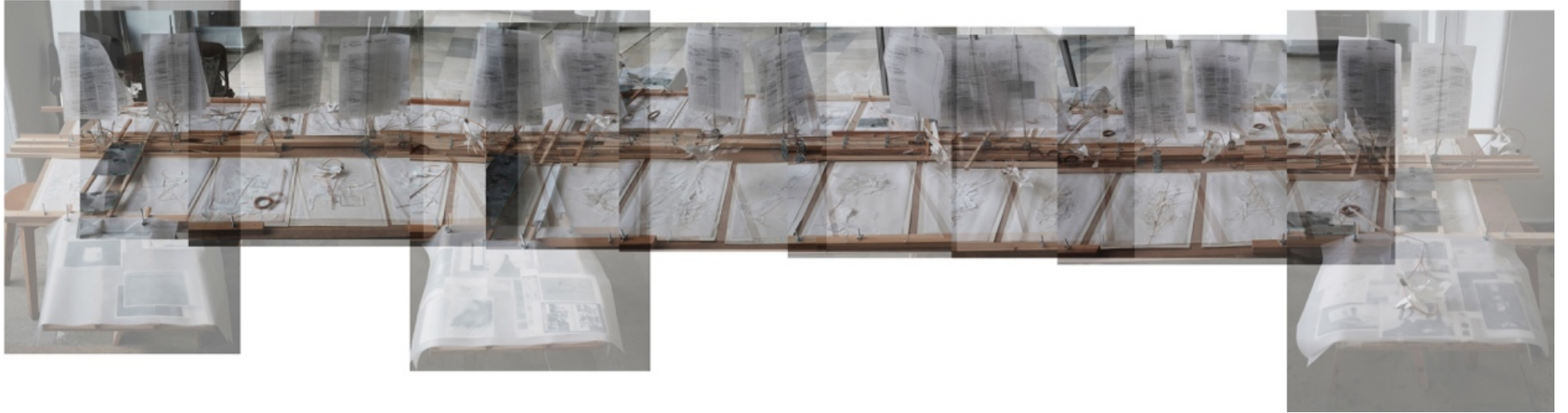


Figure 5.3 : Recitational table of the wound-readings by Bahar Avanoğlu (2024) as exhibited at Taşkışla between 9 July – 9 August 2024.

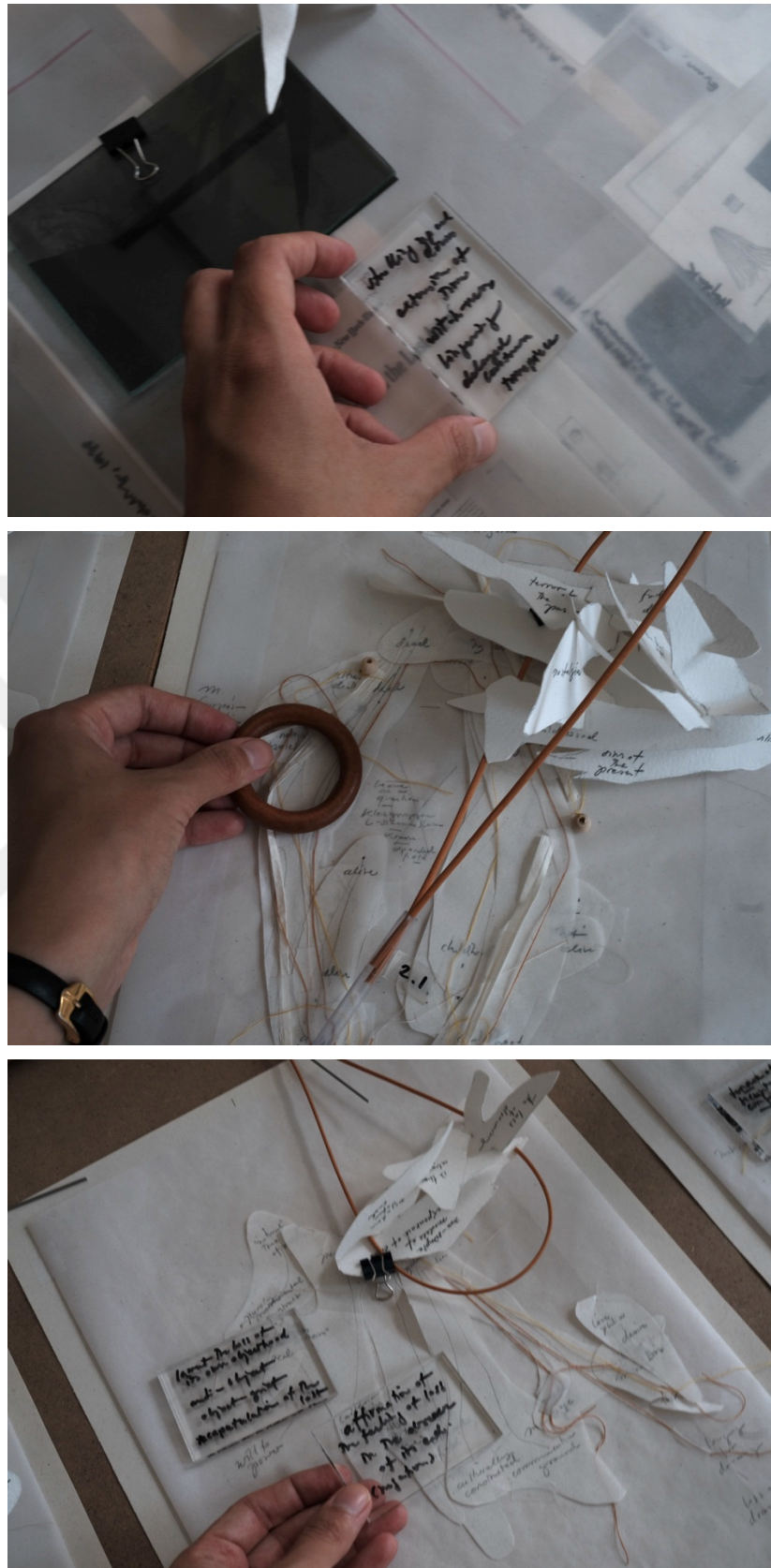


Figure 5.4 : The recitational table of the wound-readings inviting the readers for embodied recitational acts.



Figure 5.5 : The recitational table of the wound-readings inviting the readers for embodied recitational acts.

The recitational table of wound-reading is a manifestation of the shifting position of the researcher between an intimate engager and a distance-taker. It aims to invite the reader to have an embodied recitational experience, contributing to the stratigraphic layering of the recitational table (Figure 5.4, Figure 5.5, Figure 5.6, Figure 5.7, Figure 5.8, Figure 5.9). In that regard, the wound-reading has received critiques of being too over-edited, leaving no space for the reader to contribute. As the recitational table aims to offer space for the reader, the mutual relation between the shifting position of the researcher along with the shifting position of the reader is a question that I will keep in mind for further research.

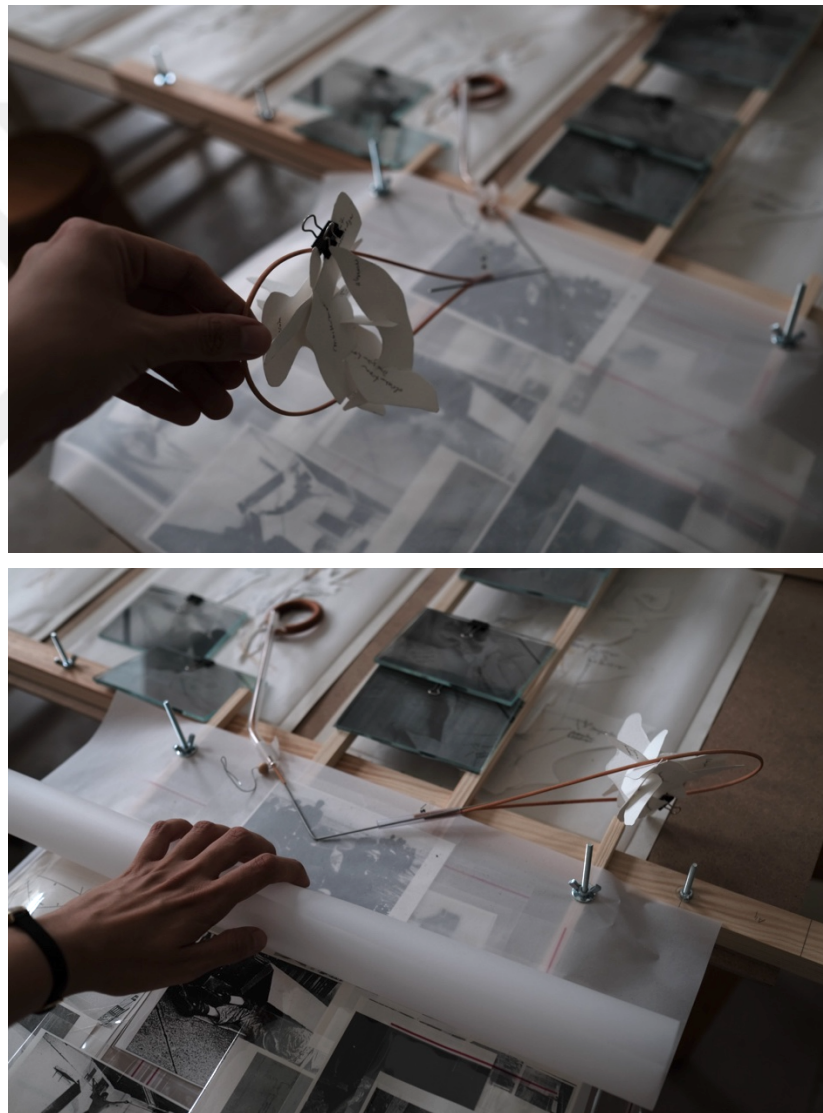


Figure 5.6 : The recitational table of the wound-readings inviting the readers for embodied recitational acts.



Figure 5.7 : The recitational table of the wound-readings inviting the readers for embodied recitational acts.



Figure 5.8 : The recitational table of the wound-readings inviting the readers for embodied recitational acts.

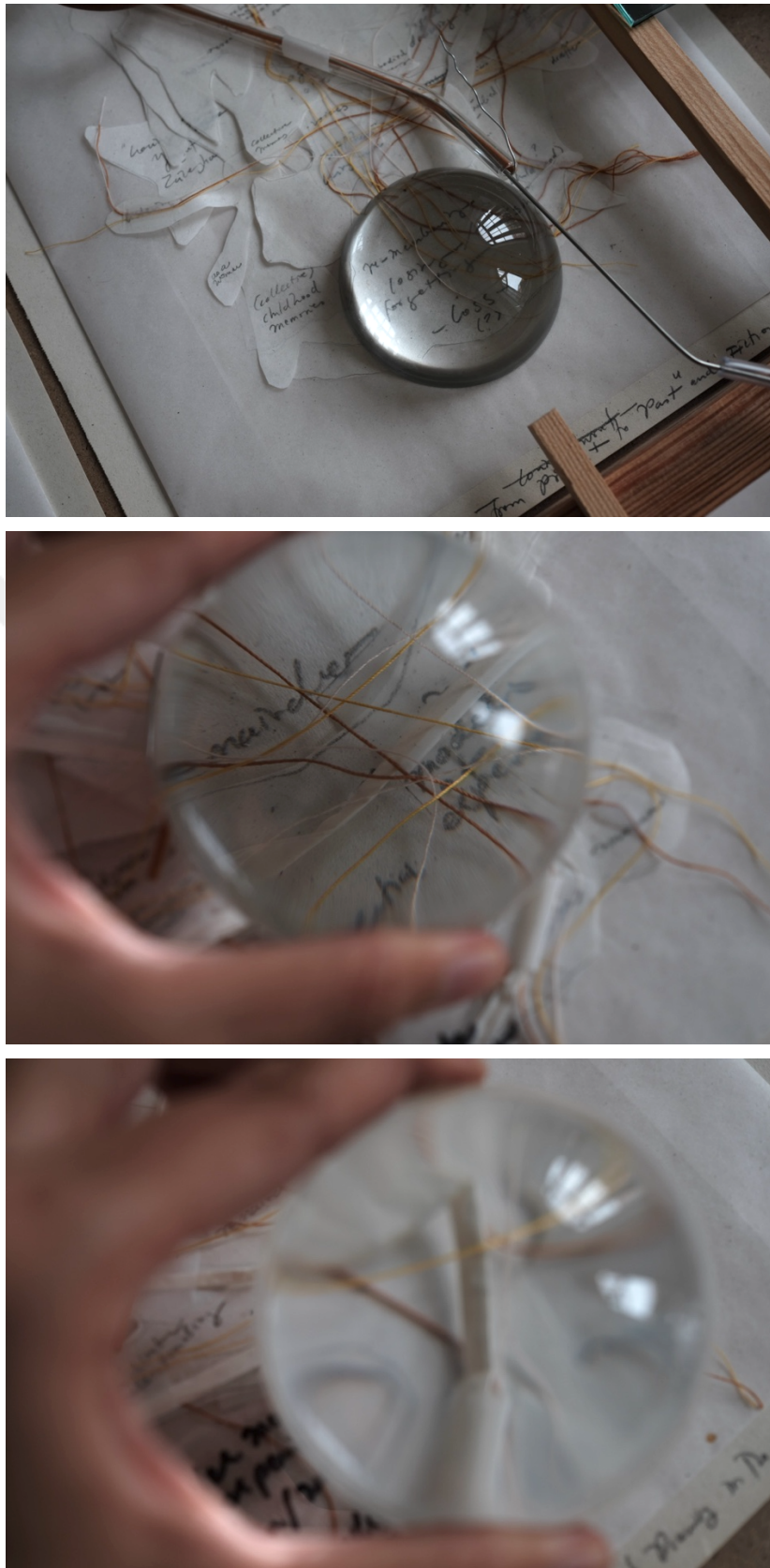


Figure 5.9 : The recitational table of the wound-readings inviting the readers for embodied recitational acts.

Configuring and re-configuring her wound-reading in form of a transformative relational reading of concepts (Figure 5.10, Figure 5.11, Figure 5.12), it aims step beyond the recent declarations of end, and proposes to read the complex experience of ends as a two-folded charge of remain/loss of architectural drawing, that is related with critical states of the feeling of loss: the loss and survival of the projective drawing as a historically repressed embodied practice, the loss and the survival of the projective drawing through unclaimed memories from childhood of the traumatic transition into the orders of the adult. It aims to unfold critical possibilities of architectural drawing, both with regard to its historical states and its future states. As it deals with ways of making/practicing architecture, it touches a larger framework concerning architectural discipline and architectural making as well. In that regard, the proposed artistic research methodology based on the act of drawing could be also considered as architecture by design.

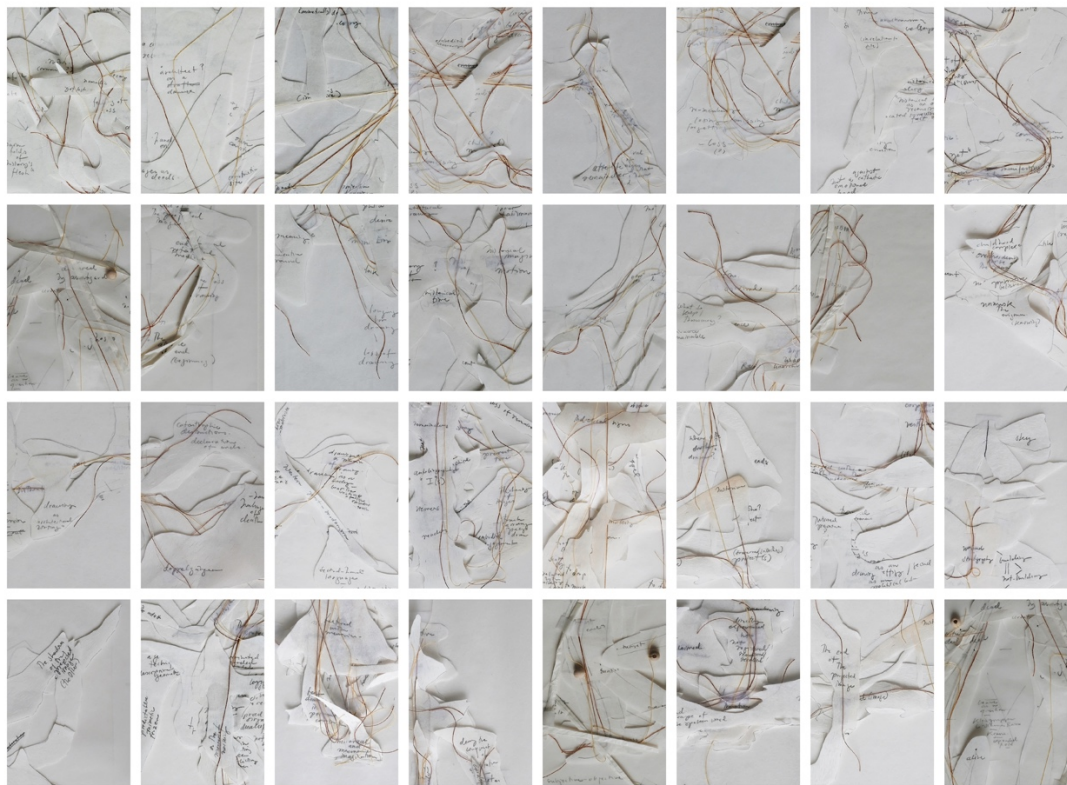


Figure 5.10 : Configuring and re-configuring the wound-reading.

Through this methodology and in this framework, her readings of “old” or “aged” drawings – that are declared to be “dead” either by technological obsolescence or loss of original context, creates a denklage for an anachronic embodied imagination. Configuring and re-configuring her wound-reading, she looks at her note-book of

hours and her recitational table. Through these intimate readings, first in the form of anachronic reading of charged images, then in the form of a drawing act through lyric voice, she hopes to have manifested drawing both as an embodied act subject to loss and as a survivor through which the drawer can reconcile with its loss by unsettling and unfixing the role of the drawer and the definition of drawing itself. In both of these trials, the drawer acts as a para-scientific wit(h)ness of these drawings, participating in its embodied imagination in an anachronic way.

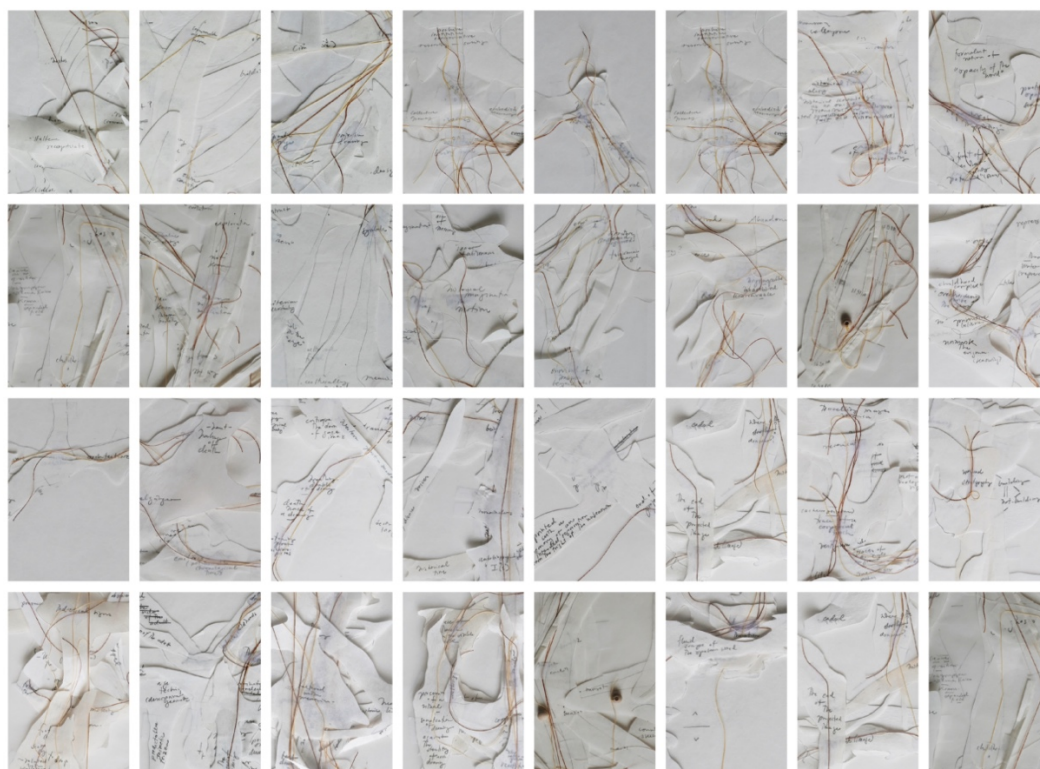


Figure 5.11 : Configuring and re-configuring the wound-reading.

Among these two different recitational readings of old drawings, she feels drawn closer to her recitational table on miniatures, compared to her notebook of hours of an astrolabe: Collapsing the drawings of the past with the act of drawing of the present – she feels the sensuality of the drawing. Yet, she is in the opinion that her lyrical drawing instrument contributes to our knowledge about miniatures in a different way than the way her note-book of hours contributes to our knowledge on the astrolabe. Her note-book of hours unfolds a historical imagination that defies the historical genealogy of astrolabes on the basis of a uniform spatio-temporality that readily locates this instrument historically within the origins of computerization. Meanwhile, her embodied imagination on miniatures by drawing through lyric voice unfolds, rather

than illuminating a possible reading of the past, an alternative afterlife for the miniatures that is not restricted within its stylistic or historical characteristics, but that is inclusive of the embodied presence of the reader in the present time.

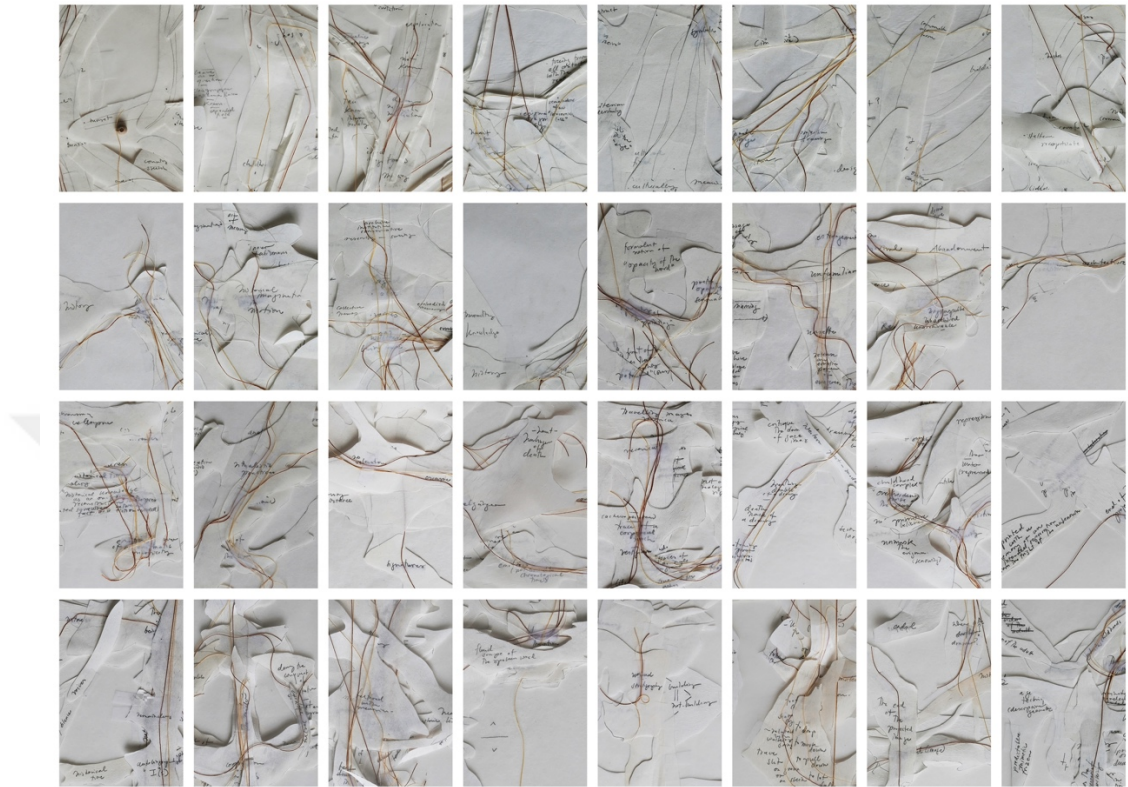


Figure 5.12 : Configuring and re-configuring the wound-reading.

Now, she remembers a quote that she previously has shared in the second chapter on abandonment. I am re-sharing it below:

In the eyes of the lovers of inquietude and perfection, a work is never truly completed—a word that for them has no sense—but abandoned; and this abandonment, of the book to the fire or to the public (whether as a result of lassitude or to an obligation to the publisher), is a sort of accident, comparable to the rupture of a reflection that has been nullified by tiresome, misfortune or other feelings. (Valery as cited in Sgarbi and Trainin, 2023)

Now, she moves her eyes from the glass shield. Though there are questions for further exploration, it may be the time to abandon this writing for the time being. It's too difficult to say good-bye to things one loves. Within these few steps that I have taken, strolling up and down in the meanders of a hill, half an eye, I think of the eschatological judgements predicting the end of the architectural drawing. Rather than monumentalizing the importance of drawing as a disciplinary trade or recovering its idealized state in history, one may need to confront the feeling of loss to be able to

embrace its survivals. Would I not continue strolling up and down, playing with this one particular ultimate hour of drawing and transform this ultimate hour into a logarithmic state of delayed lastness?



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APPENDICES

APPENDIX A: Wound-reading for the constellation titled “the feeling of the loss of drawing”.

APPENDIX B: Wound-reading for the constellation titled “collapsing the bodies of the past with bodies of the present”.

APPENDIX C: Wound-reading for the constellation titled “estrangement and confrontation with the patriarchal passage”.

APPENDIX D: Wound-reading for the constellation titled “residues of being there”.

APPENDIX E: Wound-reading for the constellation titled “recitations”.



APPENDIX A: Wound-reading for the constellation titled “the feeling of the loss of drawing”

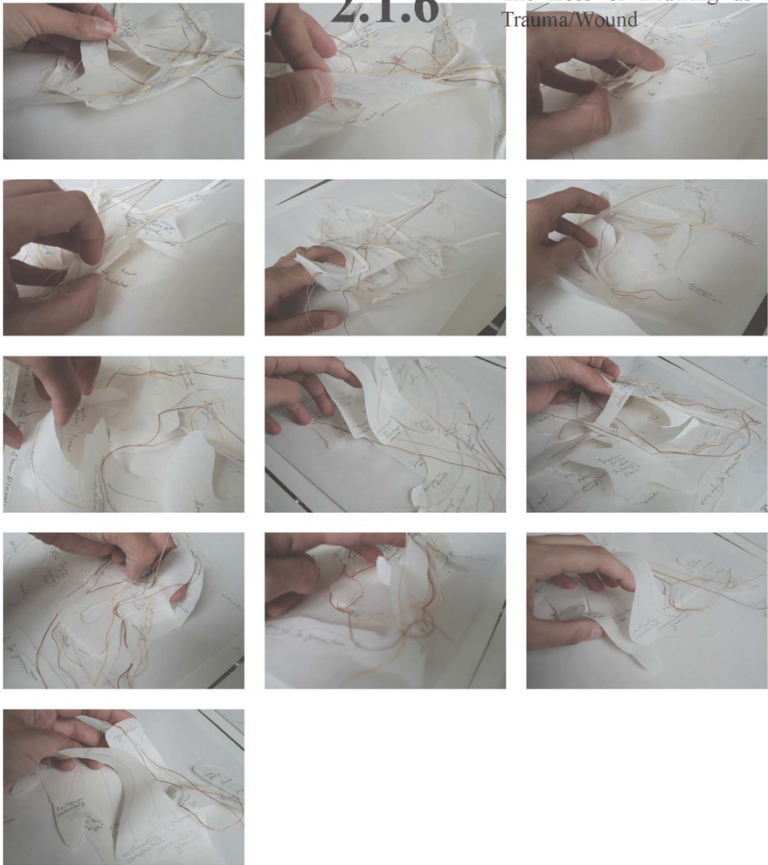
2	A Wound-Reading	2.1.1	Drawing as a Form of Lamentation of The Loss of Building
2.1	The Feeling of the Loss of Drawing	2.1.2	Lamentation and Nostalgia
		2.1.3	The Question of Drawing as a Symbolic Construction
		2.1.4	The Feeling of Loss of Drawing in the Absence of its End
		2.1.5	The Feeling of Loss in the Absence of End, Late Avant-Gardes
		2.1.6	The Loss of Drawing as a Trauma/Wound
			

Figure A.1 : Wound-reading for the constellation titled “the feeling of the loss of drawing”.

2	A Wound-Reading	2.1.1	Drawing as a Form of Lamentation of The Loss of Building
2.1	The Feeling of the Loss of Drawing		
lament the loss of its own objecthood	Architecture, as described by Catherine Ingraham, "laments the loss of its own objecthood, that is, the object as a bounded "owned" entity" (1998). One of the conventional objects of architecture has been most (in)famously described as 'the building'; 'the building' has been considered as the ultimate stage, all architectural endeavors are in anticipation of. Ingraham problematizes the way architecture laments the loss of building and how it consults its anti-object in response:	emerges as one of the options left for the architects to directly work hands-on and adopt and embrace as their own unique work, eliminating any risks of alienation, whereby the drawing table transforms metaphorically and physically into their very own construction site. This quite special position of drawing is enhanced even more by joining "architecture to the other visual arts more securely by insisting that only that which the architect manipulates with his own hands is his work" (Evans, 1997). Thus, Evans points out that drawing has been defined as "a consolidation, a restoration, a simple relocation of investment within the region staked out long ago as belonging to architecture" (1997, p.157). According to Ingraham's and Evans' position, it seems that the lament for the architect's loss of building has secured 'drawing' a privileged historical position in architecture over the years. Thus, drawing in architecture has been stigmatized as an 'anti-object' by the loss of its object – the building.	critique of the divorce from the object of loss, describes this condition with the following words: "Leo Castelli, in New York, immediately seized the opportunity to merchandise the images consigned to the sheets on which our "untimely ones" deposited "images as deeds" (1998, p.161). ⁴ Similarly, Evans also points to the re-discovery of architectural drawing beginning 1970s, with an emphasis on its emergence as a "consumable" art form. As such drawing emerges more as a visual art form that is concerned with its own constitution rather than with a mimetic referral to a building (1997, p.160).
the object as a bounded "owned" entity	And bewilderingly, it is forced to use the (virulently) anti-object, the object-full-of-holes, language in order to enunciate this object-grief. But, as will become clearer, lament is a type of discourse that obsessively retraces the outline of the lost object. So, lament, perhaps like all nostalgic discourses, does not relieve architecture's grief; it doubles it. (Ingraham, 1998, p.130)		
anti-object			
object-grief			
	In this context, Ingraham takes both drawing and language as forms of inscription, and accordingly handles drawing as a form of language (1998). Hence, drawing steps forward as one of the anti-objects of architecture, as a form of lamentation for 'the loss of building'. Ingraham warns us, however, that drawing as a form of lament, in turn, could become or build 'the new object' as a recapitulation of its loss (Ingraham, 1998, p.114). ¹	This distinctive position that drawing has secured in architecture has been particularly reinforced by the highly increased interest of the art market in architectural drawing between 1970s and 1990s. ³ Elizabeth Diller, in her essay "Autobiographical Notes" (2001) mentions that the art market was one of the determinant factors offering an alternative 'economy' for the architects:	Evans is critical of how drawing in architecture has herewith been re-affirmed as a battlefield between instrumentality and art, between practice and theory:
			I would like to avoid this partisanship, so much more effective in drowning out sense than articulating it, but it should be said that in the present climate the tendency is generally to place the abstract and the instrumental within the orbit of a suspect, culpable professionalism, allowing the direct and experiential presence only within a covert architecture which can never be revealed fully in the former, and which shows up as so many sporadic episodes of resistance. In consequence the direct and experiential appears far more ethical and far more interesting, far more at risk and far more real than the indirect and abstract approach. (1997, p.161)
the new object			
recapitulation of its loss			
	'Drawing' has been posited throughout history characteristically within the most particular gap that has been assumed to exist between the architect and the thing that she/he designs. Robin Evans explains that this characteristic gap between the architect and the designed object causes a "displacement of effort" and "indirectness of access"; and thus requires most of the time an intervening medium, on which the architect can directly work hands-on – which is almost always the drawing (1997, p.156). ² Following the recognition of such a displacement of effort, 'drawing'	It was not until architectural drawing became a consumable product on the art market during the recession of the seventies that drawing finally freed itself from the economy of building. "Paper" architecture filled the lull in building activity. But for a new generation of architects whose practices were not yet active enough to be slowed down, drawing offered an alternative form of practice. (2001, p.131)	
characteristic gap			
displacement of effort			
indirectness of access			
		Manfredo Tafuri, with an explicit	
	¹ She specifically refers to Robert Venturi and Denise Scott Brown's theory and practice. ² Evans's article "Translations from Drawings to Building" is originally published in 1986.	³ For an extensive research, unearthing the 'twisted' relation between the art market and the so-called 'paper architects' (who has been regarded as ethical), see <i>Drawing On Architecture: The Object of Lines, 1970-1990</i> (Kauffman, 2018).	⁴ Originally published in 1974.

Figure A.3 : First wound-reading for the constellation titled “the feeling of the loss of drawing”: drawing as a form of lamentation of the loss of building.

and critical investigatory tool, Penelope Haralambidou seems to be aligned with such a positioning as well:

[...] my research also originated as an *attack* aimed at perspective construction and a need to transgress the underlying syntax of architectural representation. *Frustrated* by the fact that even in its contemporary digital phase architectural drawing relies on orthographic projection and a Cartesian understanding of homogeneous space, I sought to unravel its foundation.” (2013, p.13)⁵

Instead of “geometric *instructions* to build”, she prefers to employ drawing “as an investigatory tool in a sometimes refreshingly indulgent, philosophical pursuit [...]” (2013, p.14).⁶

Although drawing (as an anti-object of building) emerges as a form of lamentation for the loss of building, and is relatedly mostly associated with critical positionings in architecture, drawing, depending on its form of lamentation, might demonstrate dangers of recapitulating the lost object by objectifying the drawing itself. Yet, drawing might offer other alternative ways to cope with its loss.

from Architecture I Exhibition at Leo Castelli , NY, between October 22 – November 12, 1977. *



from Architecture III: Follies Exhibition at Leo Castelli , NY, between October 22 – November 19, 1983. **



⁵ Italics are my emphasis.
⁶ Italics are my emphasis.

*Retrieved from (Utl-19) February 2024
** Retrieved from (Utl-20) February 2024

Figure A.4 : First wound-reading for the constellation titled “the feeling of the loss of drawing”: drawing as a form of lamentation of the loss of building.

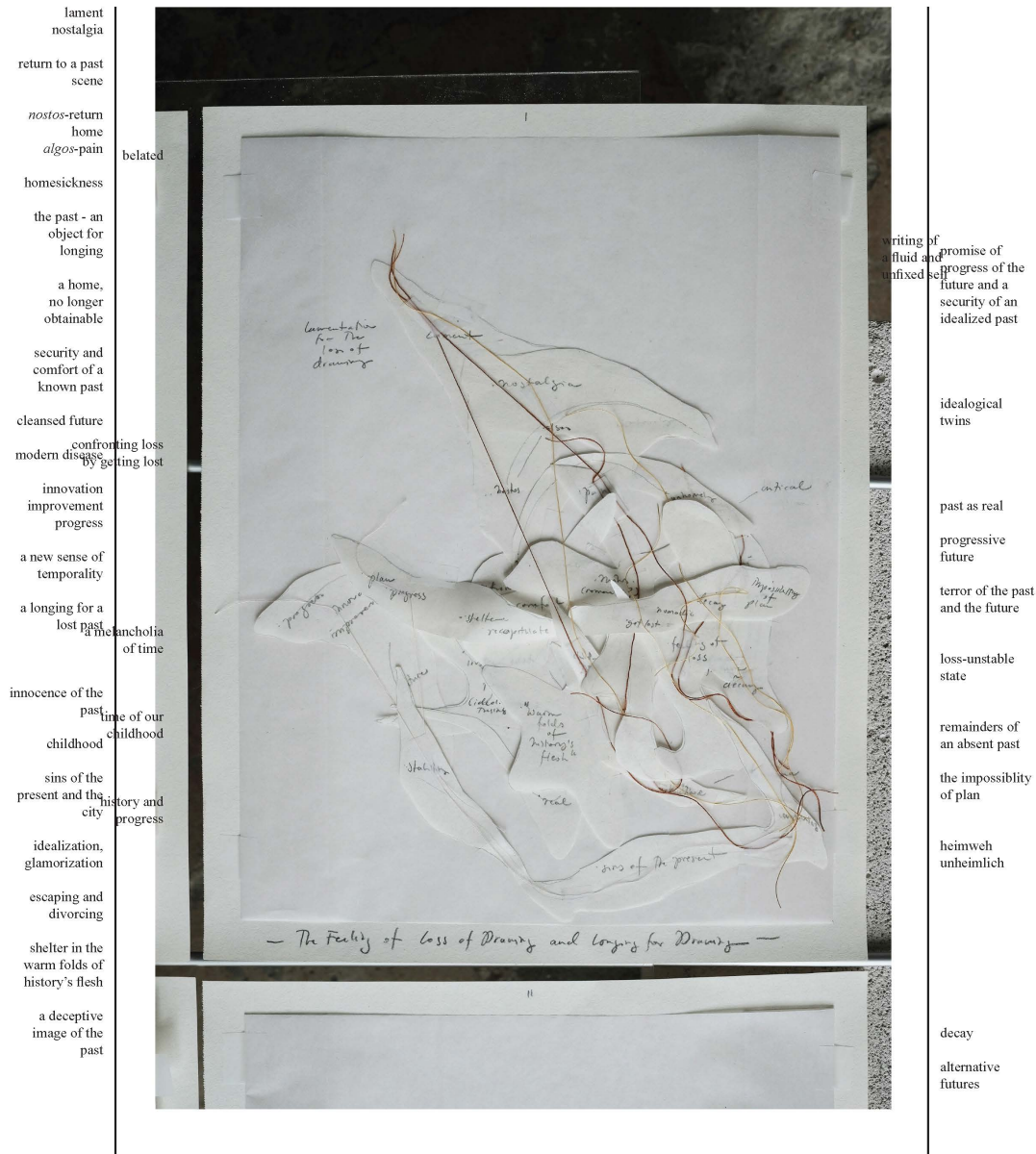


Figure A.6 : Second wound-reading for the constellation titled “the feeling of the loss of drawing”: lamentation and nostalgia.

The Feeling of the Loss of Drawing

lament nostalgia	Ingraham relates lament with nostalgia: "Lament is a form of nostalgia and is accordingly a return of some kind to a past scene" (Ingraham, 1998, p.114). <i>Nostalgia</i> , etymologically derived from Greek words <i>nostos</i> , meaning <i>return home</i> , and <i>algos</i> , meaning <i>pain</i> , is most commonly defined through a kind of <i>homesickness</i> , whereby the past becomes the object for longing, identified with the image of a home, that is no longer obtainable. It comes with "the security and comfort of a known past", instead of the promise of a "cleansed future" (Larsen, 1983).	as it is at times highly idealized, "frozen in perfection" (Lasch, 1990). In Larsen's words, we read: "posing as reality, the story is fantasy. Posing as history, it sanitizes the past. Pretending to realism, it makes its escape into the false exotic. [...] Desire for the past is a dangerous tyranny" creating "a superior "dream" world" (1983). Yet, history may be indeed that "what hurts" (Jameson as cited in Hays, 2010, p.19-20).	that Piranesi differs from the avant-gardes in its speculative motive in the past: Equally important, however, is a fundamental difference between Piranesi and the historical avant-garde. Piranesi's imagination is not energized by some constructive utopian ideal of multiperspectivism and spatial fluidity (Eisenstein); nor does he privilege montage or the fragment in the same way. He rather remains haunted by the threatening aura of ruins, by their oppressive interlocking of past and present, nature and culture, death and life. (2006, p.19)	promise of progress of the future and a security of an idealized past
return to a past scene			We may suggest that in <i>Carceri</i> there is a serene feeling of loss of home and of harmony of the universe, that does not lead to the recapitulation of the lost harmony nor a solace in the image of home. On the contrary, this feeling of loss leaves the object of loss as unobtainable. People, rather than finding a shelter under a roof, are imprisoned in the endless interiority of ruinous and uncannily massive construction sites that seems to be under constant construction. <i>Carceri</i> , does not affirm a glorious golden Eden through the image of ruins, nor does it affirm a progressive future in the promise of construction, and collapses into an uncanny image of terror of the past and the future. Piranesi writes, out of fear pleasure is born (2004, originally published in 1769). The loss is dreaded but it seems to be a source of delight at the same time. The feeling of loss creates an unstable state, which seems to transform into, if we apply Tafari's phrase, a manifestation of the impossibility of plan (1987).	ideological twins
nostos-return home algos-pain				
homesickness				
the past - an object for longing				
a home, no longer obtainable				
security and comfort of a known past	<i>Nostalgia</i> could be further elaborated as a longing for something that has remained in the past, far away, which, however, is no longer available, in the present. It is a "modern disease" against the modernist notions of innovation, improvement and progress (Huysen, 2006):	Indeed, the promise of progress of the future and the promise of a security of an idealized past share a certain fraternity in terms of the danger they both bear of not making a critical understanding of time. Instrumentalizing either past or future, makes both "ideological twins" of each other (Lasch, 1990). In that sense, Carpo's faith in the future, and a strict nostalgia in return may both turn out to be authoritative in their own terms rather than critical, finding solace in their own claims of reality of either the future or the past: "Nostalgia will come to a false conclusion that the past is real." (Larsen, 1983, p.467)		
cleansed future	Nostalgia's primary meaning has to do with the irreversibility of time. [...] Since the European seventeenth century, with the emergence of a new sense of temporality increasingly characterized by the radical asymmetries of past, present, and future, nostalgia as a longing for a lost past [...]. (Huysen, 2006, p.7)			past as real
modern disease				progressive future
innovation improvement progress				terror of the past and the future
a new sense of temporality				loss-unstable state
a longing for a lost past				reminders of an absent past
innocence of the past	Nostalgia, as a longing for the lost innocence of the past, has been related with the symbolism of childhood and pastoral scenes capturing the eden of earlier days (Lasch, 1990) ⁷ as opposed to the sins of the present and the city. Thus, the past, as captured as an image of security and innocence, is almost always in the danger of idealization and glamorization, just for the sake of escaping and divorcing from the harsh or ordinary reality of the present and finding shelter "in the warm folds of history's flesh" (Larsen, 1983). This escape into an idealized past from the reality of the present or the future, in turn, makes nostalgia a form of fantasy (Larsen, 1983) creating a deceptive image of the past. Hence, although identified with a longing for a past scene, nostalgia may have nothing to do with memories,	Yet, there is always the possibility for nostalgia to transform "into a symbolism that acclaims ⁸ the possibility, even the desirability of [...] future" (Larsen, 1983). In this context, Huysen discusses ruins, as remainders of an absent past, as a form of nostalgia. He specifically focuses on Italian architect Giovanni Piranesi's famous <i>Carceri</i> etchings as a critical form that could be discussed in relation to nostalgia, differing from the Romantic take on ruins (though strongly influencing), which "mostly tended toward domesticating and beautifying ruins by way of the picturesque" (2006, p.14). Opposing the "naive belief in progress and the moral improvement of mankind" (2006, p.14), Piranesi's ruinous <i>Prisons</i> , posit themselves "between sentimental lament over a loss and the critical reclaiming of a past for the purposes of constructing alternative futures" (Huysen, 2006, p.9). Diverging from Tafari, Huysen is in the opinion	The relation of Piranesi's <i>Carceri</i> with nostalgia is quite intriguing, as one encounters a feeling of loss and pain, of <i>heimweh</i> (homesickness) that ironically takes the form of <i>unheimlich</i> (unhomely). A detailed study goes beyond the scope of this chapter. Leaving Piranesi aside for a while, what really intrigues me within the anachronism of a possible critical nostalgia, is in Huysen words "[...] is the imagined present of a past that can now only be grasped in its decay" (Huysen, 2006) or, going one step further, alternative futures of a past that can only be grasped in its decay.	the impossibility of plan
childhood				heimweh unheimlich
sins of the present and the city				decay
idealization, glamorization				alternative futures
escaping and divorcing				
shelter in the warm folds of history's flesh				
a deceptive image of the past				

Figure A.7 : Second wound-reading for the constellation titled “the feeling of the loss of drawing”: lamentation and nostalgia.

	In a similar vein, George Baker, draws our attention how nostalgia could be a critical practice “as opposed to compensatory or reactionary [...] gesture”. Addressing current discussions on the end of the analogue life of photography, the criticality of nostalgia unfolds through “confronting loss by getting lost”: All nostalgia is belated, that is its condition. [...] Instead, such nostalgia, such longing, lives with the past as lost, history as decimated. It seizes upon the past not to be fixated there, to halt any further change, but, paradoxically, to experience the past as an opening. Longing in this sense—[Svetlana] Boym calls it “reflective nostalgia”—attempts to hold on to the past as a set of fragments that will never add up to a whole or complete history “as it was,” but only exist as a set of disjunctive shards to be placed into ever new combinations, new relations, new constellations of what now might be, and what never in fact was. [...] It is a way of confronting loss by getting lost. (Baker, 2023, p.14)	works”⁹ nor a rehearsal of the “echoes and aesthetic vocabulary of the past” (Larsen, 1983, p.464). Instead, the criticality of the feeling of loss may emerge from the shadow of the lost, by “getting lost”. In “Writing Loss” (1993), Susan McCabe, looking into Elizabeth Bishop’s collection of works, discusses that the act of writing could be a way not to “monumentalize” or “fix what is in the process of dissolution”, but as a way “to come to terms with loss” through “a writing of a fluid and unfixed self” (1993, p.69). Her emphasis is on the language (as a symbolic order) as “both the wound and the only way it can be addressed” (McCabe, 1993, p.75). What would the loss of drawing in architecture (even in the form of a speculation) mean? The loss of drawing, the hegemony of which, according to Evans, “over the architectural object has never really been challenged” (1997, p.165)? The loss of the anti-object of architecture? Would it mean the end of its lament for building? Would it mean the loss of its anti-object in exchange for the compensation of the once-lost building itself? Perhaps, not quite, it could not be such a clear equation, going back and forth, trapped between drawing and building. I argue that, similar to McCabe, drawing could be both the loss and the only way it could be addressed. This position cannot be discussed independently from the study of drawing as a symbolic construction.	
belated			
confronting loss by getting lost			
a melancholia of time	In that regard, nostalgia is not necessarily bound to place, but most importantly to conditions of time. Referring to Svetlana Boym, Baker draws our attention to a “time'-sickness” rather than of a ‘home'-sickness. He asks, “is there, [...] a melancholia of time?” (Baker, 2023, p.12): At first glance, nostalgia is a longing for a place, but actually it is a yearning for a different time—the time of our childhood, the slower rhythms of our dreams. In a broader sense, nostalgia is a rebellion against the modern idea of time, the time of history and progress. The nostalgic desires to obliterate history and turn it into private or collective mythology, to revisit time like space, refusing to surrender to the irreversibility of time that plagues the human condition. (Boym as cited in Baker, 2023, p.13)		
time of our childhood			
history and progress			
	Although there is always the danger of falling into a motive of recapitulation of the lost, the feeling of the loss of drawing (now as a condition of time, a potential relic of the past) does not have to transform into a deceptive illusion of a glorious past, nor an “excessive reliance upon the aura, tone, or achievement of past		

writing of a fluid and unfixed self

9 I am applying Larsen's phrases to my research topic, (1983, p.464)

Figure A.8 : Second wound-reading for the constellation titled “the feeling of the loss of drawing”: lamentation and nostalgia.

2

A Wound-Reading

2.1.3

The Question of Drawing as a Symbolic Construction

2.1

The Feeling of the Loss of Drawing

symbolic form of thought	The study of drawing as a symbolic form of thought divorces from the conception of drawing as a 'true image of reality', and correlatively it critically opposes the conception of drawing as a purely instrumental construct. According to this understanding, drawing and image is deeply textured with manifold symbolic reflections of the cultural and historical field it is situated within.	intuition by substituting quantitative for qualitative judgment. For the most part the case rests on this assignment of collective guilt. [...] There is some truth in the complaint that perspective dominates and shapes vision; that it puts perception in the service of authority. There is some truth in all this, but it is not the whole truth. (1995, p.129)	encourages metaphoric and analogical thinking, imagination and the imaginal rather than a literal correspondence of two halves of a token.
true image of reality			
instrumental construct			
cultural and historical field			
natural true image	Most famously, Erwin Panofsky's study of perspective as a symbolic form ¹⁰ opposes the conception of perspective as a natural true image, and investigates it as a form of thought, as a symbolically "constructed" image (Panofsky, 2017, p.12) within a cultural field, demonstrating "the mentality of its period and people" (Evans, 1995, p.126). Panofsky's study of perspective on the level of symbolic structures, disputing the claim that perspective is the true image of nature, and arguing against the domination of perspective has proven itself to be an impactful study for the history of art, breaking up with a history of categorial styles. This framework also aligns with the proposition that the avant-garde's attack against the projected image and against perspective was not directly against perspective itself, but was addressed mainly to the symbolic structure or the form of thought that has been closely related with perspective – primarily the Cartesian understanding of space and realism.	Similarly, I am also cautious of carrying drawings as symbolic structures too far. Yet, the symbolic realm of drawings is not to be denied; it constitutes a considerably important portion of the mnemonic context that has been built around drawing in architecture. In this sense, I find Vesely's and Pérez-Gómez's elaborations on the term symbolic especially intriguing.	In this understanding, the concept of 'loss' – instead of data storage – seems to be inherent to drawing as a symbolic construction:
symbolically constructed image			Drawing is typically imagined as an additive, connective and creative process. Adding marks to paper sets up a mimetic lineage connecting object to hand to page to eye, creating a new and lasting image captured on the storage medium of the page. Or does it? A strand of art historical thought from Pliny to Derrida emphasizes what is lost in drawing, exploring the drawing process as a phenomenon that begins from a point of blindness or looking away and proceeds from a perspective of extreme myopia. Implicit in the myopic movement of the stylus is loss of perspective, direction, intention or foresight, such that drawing can be imagined to proceed in a state of not knowing. (Norwood, 2020, Url-3)
perspective		Dalibor Vesely, delivers the classical definition of symbolism as "the visualization of the invisible (<i>per visibilia ad invisibilia</i>)" in his book <i>Architecture in the Age of Divided Representation, The Question of Creativity in the Shadow of Production</i> (2004). Vesely writes that symbols "acquire the status of a symbol only under certain conditions, which is a special manifestation of meaning," within a cultural field (2004, p.85), stressing on the visibility of the phenomena and its power to set a communicative ground.	visualization of the invisible
cartesian understanding of space		Shifting the focus from the communicative nature of symbols to the creation of a poetic image, Pérez-Gómez draws our attention to the links that <i>symbolon</i> has with <i>eros</i> , <i>philia</i> , love, desire and friendship. Etymologically derived from <i>syn</i> meaning 'together' and <i>bole</i> 'a throwing, a casting', <i>symbola</i> were tokens asymmetrically broken in half, to be put back together to confirm the identity of someone and the linkage in-between. Pérez-Gómez emphasizes on the broken, fragmentary characteristics of a <i>symbolon</i> , stating that a <i>symbolon</i> "evokes a missing whole and an object of desire that is both present and absent", that is, according to Hans-Georg Gadamer, "a token of remembrance" (2006, p.112 & p.114).	delayedness
perspective - the evil in our eye	Yet, one needs perhaps to be cautious of taking direct correspondences between the systems of thoughts and their symbolically matched built forms much further, as they might lead to ambitious generalizations (and perhaps oversimplifications) of an assumed harmony between a cultural system and its built forms as drawings. Evans puts similar concerns into words as follows: Is perspective really the evil in our eye? Is it so hopelessly bound up with the philosophy and politics of domination? Is there something indiscriminate, something of the witch hunt in the accusations against it? [...] Every kind of classical geometry has been condemned already for murdering ¹⁰ Die Perspektive als symbolische Form, originally published in 1924.	The Greek word <i>eros</i> denotes 'want,' 'lack,' 'desire for that which is missing.' The lover wants what he does not have. It is by definition impossible for him to have what he wants if, as soon as it is had, it is no longer wanting. This is more than wordplay. (Carson, 1988, p.10) Desire moves. <i>Eros</i> is a verb. (Carson, 1988, p.17)	manifestation of meaning
		As we speak of a symbolic realm of drawing, it may be difficult to isolate the verb <i>Eros</i> , or an affair of love from the discussion. ¹¹ We may set forth that it is never merely and directly the drawing	the creation of poetic image
		¹¹ With references to Jean-Luc Nancy and Roland Barthes, Andelka Bnin-Bninski also asserts: "It is the pleasure from the act of drawing that reveals its inherent vulnerabilities and imbues the line with critical potential" (2021, p.309).	<i>symbolon</i>
			eros, philia, love, desire, friendship
			<i>syn</i> -together <i>bole</i> -a throwing, a casting
			tokens broken in half
			fragmentary a missing whole object of desire both present and absent
			token of remembrance
			absence, loss desire, memory

Figure A.11 : Third wound-reading for the constellation titled "the feeling of the loss of drawing": the question of drawing as a symbolic construction.

I believe that especially because of this undeniably strong symbolic realm and mnemonic presence attached to the drawing (and not merely directly the drawing itself), 'beloved' drawing cannot be abandoned, cannot end or be ended 'just so' with the emergence of new tools. On the contrary, its unstably prolonged linkages (of time, materiality and meaning) become even more pressingly urgent. Yet, the feeling of loss of drawing may not be denied either.

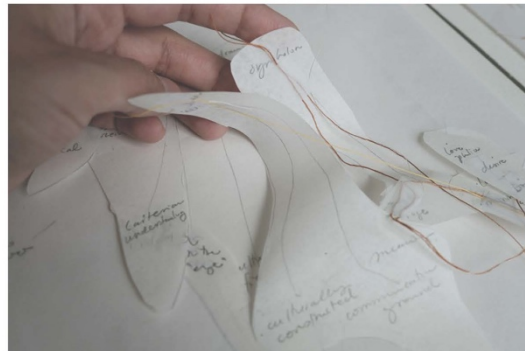


Figure A.12 : Third wound-reading for the constellation titled “the feeling of the loss of drawing”: the question of drawing as a symbolic construction.

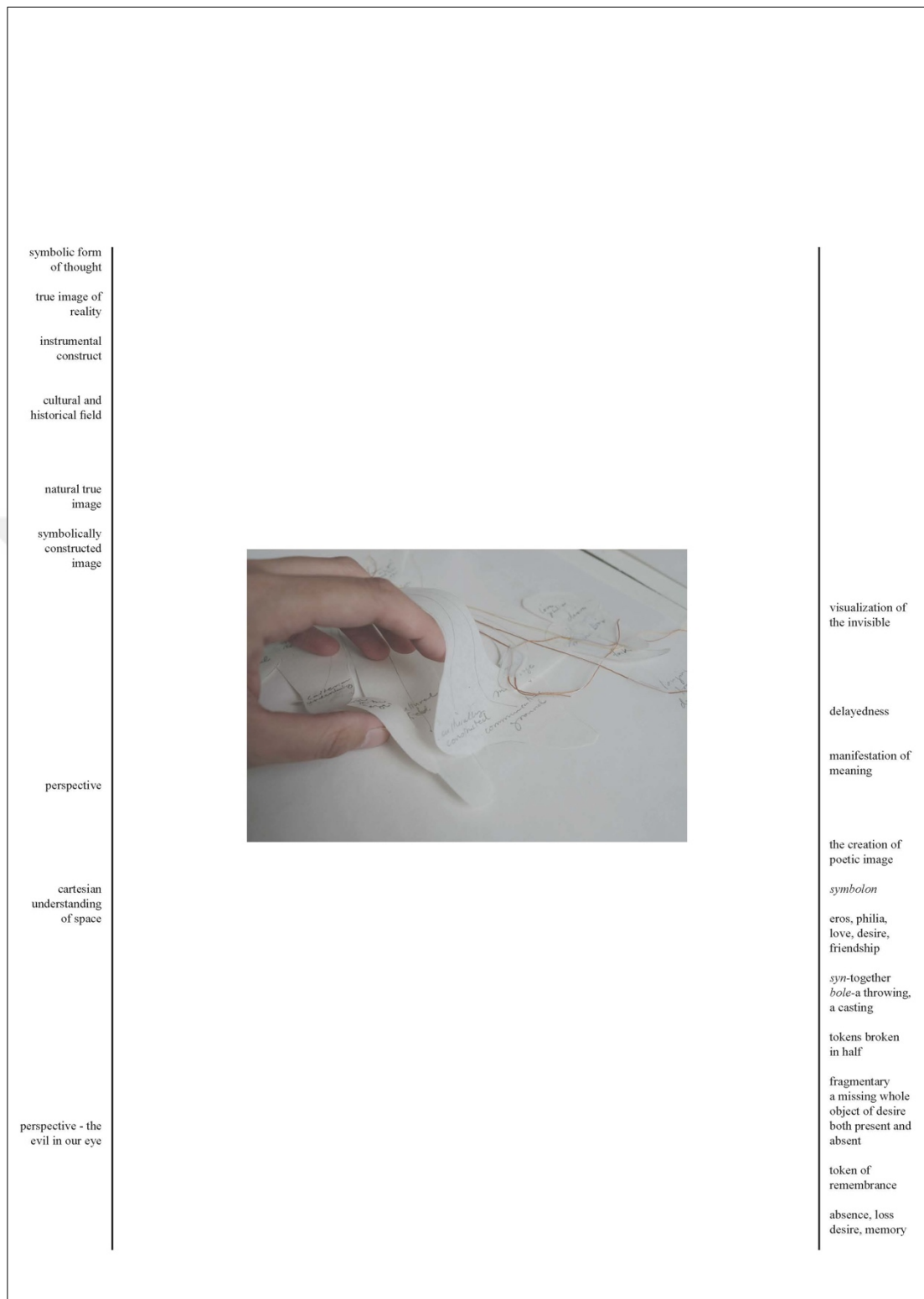


Figure A.13 : Third wound-reading for the constellation titled “the feeling of the loss of drawing”: the question of drawing as a symbolic construction.

2

A Wound-Reading

2.1.4

The Feeling of Loss of Drawing in the Absence of its End

2.1

The Feeling of the Loss of Drawing

in defense of drawing

affirmation of the loss of drawing denial of its death

In 2012, Michael Graves, one of the New York Five,¹² writes “in defense of drawing” in his essay “Architecture and The Lost Art of Drawing” (2012, Url-4, Url-5). Graves claims that drawing in architecture can never be dead, yet, he describes it as a “lost art.” Quite strangely, at a certain level, he seems to accept the loss of drawing, while he is indeed denying its death at the same time. Reframing the current threat on drawing as a scission between analogue drawing and digital drawing, he praises the hand-mind-eye relationship, and argues that the embodied experience cannot be possibly replaced by computers: In his words, we read: “Architecture cannot divorce itself from drawing, no matter how impressive the technology gets” (Graves, 2012). It is also quite interesting that Graves draws our attention to the market value of architectural drawings as a piece of art, as a last resort of defense, though, he is not in the opinion that it could be ever the primary backbone of such a defense:

Of course, in some sense drawing can't be dead: there is a vast market¹³ for the original work of respected architects. [...] But can the value of drawings be simply that of a collector's artifact or a pretty picture? No. [...] (2012)

negation of end of drawing (impossibility of its end)

affirmation of the feeling of loss

declaration of loss

self-fulfilling prophecy

non-simple models of experience of ends

the absence of end

What intrigues me deeply in Graves's text is, the complicated union of negation of the end of drawing in architecture (the impossibility of its end) and the affirmation of the feeling of loss of drawing. Perhaps, it is more of the declarations of death of drawing that are excessively in circulation, rather than the actual process of computerization itself, that seem already to act as a self-fulfilling prophecy, and that create the effect of loss.

My main curiosity is thus neither an affirmation nor a denial of these ends, but the non-simple models of experience of ends as a feeling of loss – not the ends themselves, since the end itself may indeed be absent.

¹² the New York Five are Peter Eisenman, Michael Graves, Charles Gwathmey, John Hejduk, and Richard Meier.

¹³ We can see very clearly how it enters into the art scene and being sold to galleries or collectors for high prices (Kauffman, 2018).

excerpt from “Architecture and the Lost Art of Drawing”,
New York Times (2012).



Figure A.15 : Fourth wound-reading for the constellation titled “the feeling of the loss of drawing”: the feeling of loss of drawing in the absence of its end.

2

A Wound-Reading

2.1.5

The Feeling of Loss in the
Absence of End, Late Avant-
Gardes

2.1

The Feeling of the Loss of
Drawing

the absence of
end
late avant-garde

limit condition

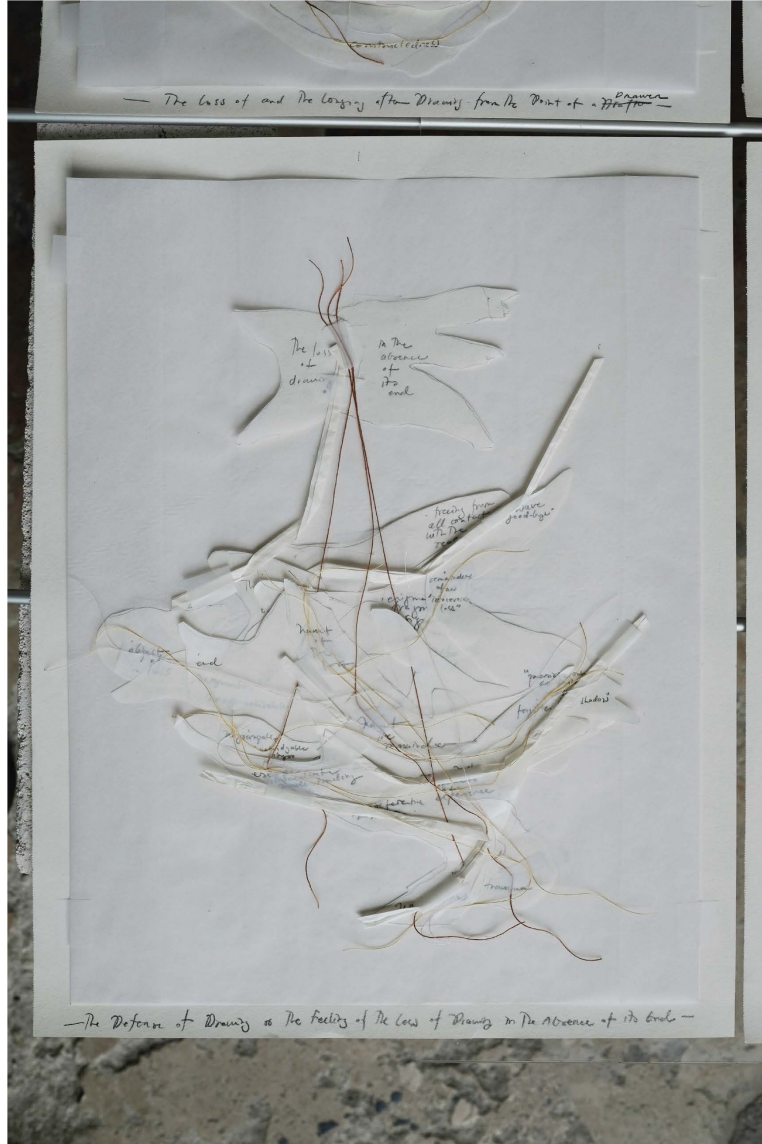
architecture
as symbolic
structure

not divorced
from their
object of loss or
any connection
to reality

unpresentable
and
unsymbolizable

enigmatic
fragments

mute signals



finality dreaded
but enjoyed

original object
of architecture
is lost

the feeling of
failure

a total loss of
the real ?

survival beyond
what should
have ended

remainders of
an irrecoverable
loss and absence
of the original
object

resist
symbolization

persist as a
failed, missed
shadow

Figure A.16 : Fifth wound-reading for the constellation titled “the feeling of the loss of drawing”: the feeling of loss in the absence of its end, late avant-gardes.

2

A Wound-Reading

2.1.5

The Feeling of Loss in the
Absence of End, Late Avant-
Gardes

2.1

The Feeling of the Loss of
Drawing

the absence of end	With regard to the absence of end, I found Michael Hays' reading of what he prefers to call the "late" avant-garde particularly interesting. The late avant-garde coincides with a particular period of time in history in which "language invaded the universal problematic" (Hays quoting Derrida, 2010, p.3). Relying on this historical conditioning, Hays founds his reading of the late avant-garde as a symbolic production. As I previously mentioned, this is the period of time (beginning 1970s) which was marked by the re-discovery of architectural drawing, mostly as a form of art, with no concern of instrumentality or mimetic functionality: a period of time in which architects, with the loss of its object (building), consult its anti-object, the drawing.	hand language (Rowe, 1975).	failure that is alternately inevitable and deliberate" and "a finality that is dreaded but enjoyed" (Hays, 2010, p.21).	finality dreaded but enjoyed
late avant-garde		Hays, too, is in the opinion that the original object of architecture ¹⁴ is lost and not obtainable anymore. He also agrees that the feeling of failure of the historical avant-garde is pressing, and that the architectural avant-garde has reached a limit condition. However, he does not fully agree with the statement that architecture demonstrates a total loss of the real as a consequence (Hays, 2010, p.7). Rather, he believes that architecture has already incorporated the annulment of its own necessity (both its functional and representational vocations) and consequently recoded the object as the symbolic realization of just that situation. This architecture is a reflection on the foundations and limits of architecture itself. (2010, p.11)	To what degree can we agree with Carpo's statement that the ends declared by the avant-gardes were <i>failed</i> attempts to finalize the domination of the projected image? Is the question actually about failure followed by a termination or a termination followed by a failure? I think that the feeling of loss comes with a complicated criticality, that cannot be described simply as a defeat nor a failure, nor be explained in terms of a simple termination. Instead, it is potent for alternative futures of survival. And within the criticality of survival, history and the lost object may not resurrect in an innocent nor glamorous manner.	original object of architecture is lost the feeling of failure a total loss of the real ?
limit condition	In a similar vein, Hays describes this period as the time when architecture arrived at a "limit condition" whereby it was no longer concerned with the elements of buildings, but was rather construed as a symbolic structure (Hays, 2010, p.2). Looking into architecture, not as a making of things, but as a symbolic production (2010, p.1), and heavily relying upon the Lacanian triad of The Symbolic, The Imaginary and The Real, Hays argues that the late avant-garde architects were not divorced from their object of loss or any connection to reality. Instead, they confront the Real as History as the ultimate unrepresentable, unsymbolizable (Hays, 2010).	Hays writes relatedly that the late avant-garde, rather than transgressing outward beyond the limit condition, performs an introjection as a consequence of the "survival beyond what should have ended" ¹⁵ or being the remainders of an irrecoverable loss and absence of the original object: "Its original site is one of the trauma of having arrived too late" of being the "second when it first happens" (Hays, 2010, p.12). Following Jameson, Hays sets forth that the Real is the History itself, which, according to Jameson "is what hurts" (Hays, 2010, p.19-20), and that "which resists symbolization absolutely." (Hays, 2010). Instead of a total loss of the real, Hays believes that "the object renders its pathological content directly" (2010, p.11), works in tension with the Real, whereby the Real "persists only as failed, missed, in a shadow, and dissolves as soon as we try to grasp it in its positive nature" (Hays, 2010). He, then comes to conclusion that one encounters in late avant-gardes "a	Thus, I hesitate to define the main question of this research whether such an end of the projected image will happen or not, and accordingly I am cautious of structuring my thesis upon a ready and total negation or acceptance. Although this question (along with the negating position) is a quite substantial inspection potent to pose a critique on these recent predictions / prescriptions of the end of the projected image and their theoretical ground, it is not my main topic of investigation. I fear that it might latently drag me down into the various devious traps of a linear historical narrative, leading me to dualistic positions between 'he loves me' and 'he loves me not', staying (perhaps strictly) within the order of the adult.	survival beyond what should have ended remainders of an irrecoverable loss and absence of the original object
not divorced from their object of loss or any connection to reality	Hays interprets the particularity of this period as a feeling of loss and defeat. Yet, he diverges from Tafuri and Rowe, at the point when both of them come to a conclusion that this feeling of loss is followed by a disconnection from reality and its object: the "freeing of architectural discourse from all contact with the real." (2010, p.7) While Tafuri speaks of a lack of any need for architecture, followed by a hypnotic solitude (Hays, 2010, p.4), and a reduction of elements of architecture into "enigmatic fragments – to mute signals of a language whose code has been lost – shoved away haphazardly in the desert of history" (2010, p.39), Rowe suggest that architecture transforms into a second-		Although I won't rely on a direct negation of the end of the projected image, I will consider the end of the projected image as something 'absent' or something 'missed', not to be grasped immediately.	resist symbolization
unrepresentable and unsymbolizable				
enigmatic fragments				
mute signals				
		¹⁴ For example, "the Tabernacle in the desert, the Vitruvian tree house, the primitive hut" (Hays, p.16)		
		¹⁵ Eisenman, whose "end of the end" seeks to abolish history to fulfill itself, Rossi with his allegorical drawing of striving <i>Dieses ist lange her / Ora questo è perduto</i> (this is long gone: architecture survives because the time of its fulfillment has passed); ... (Hays, 2010, p.17)		
				persist as a failed, missed shadow

Figure A.17 : Fifth wound-reading for the constellation titled "the feeling of the loss of drawing": the feeling of loss in the absence of its end, late avant-gardes.

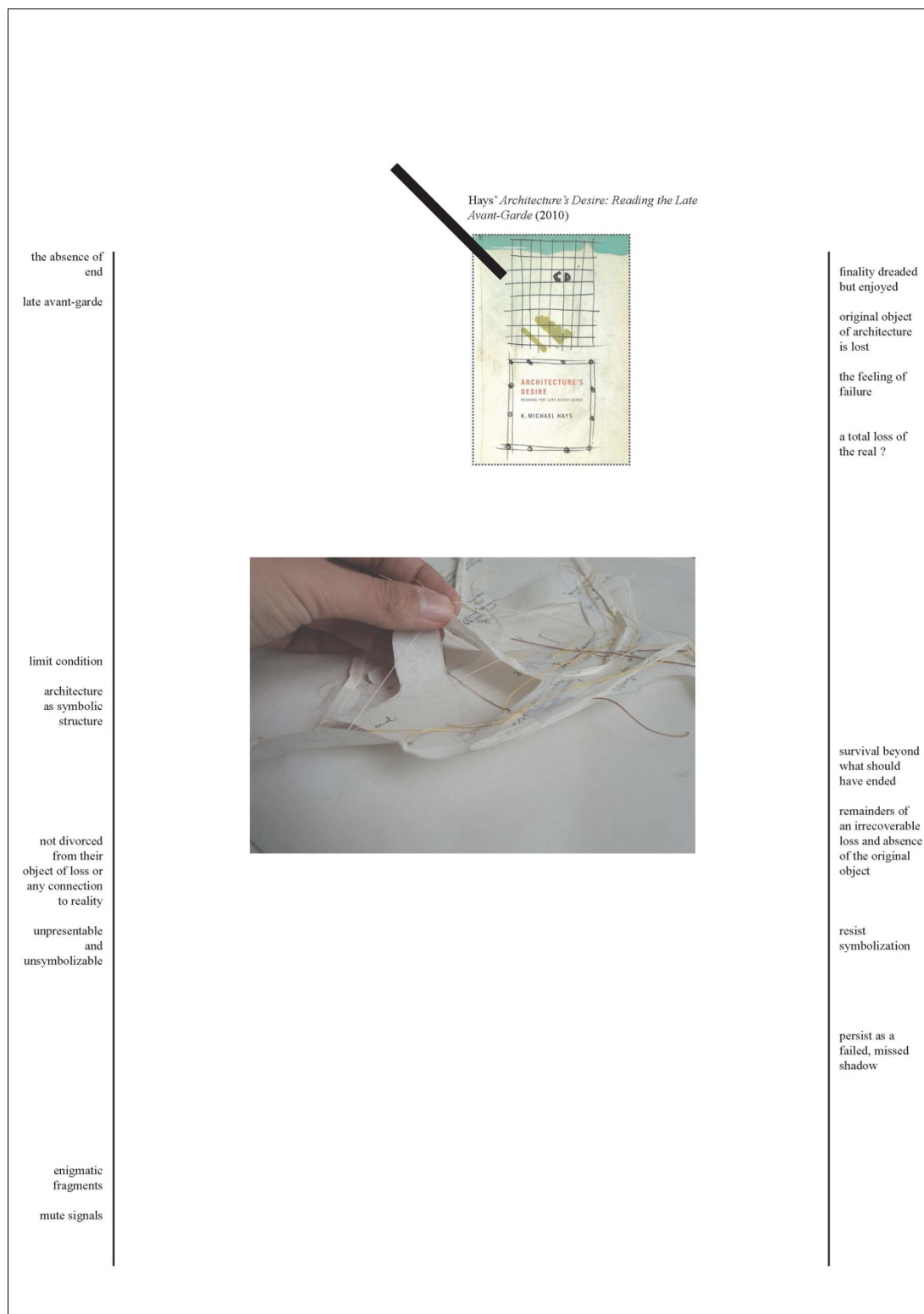


Figure A.18 : Fifth wound-reading for the constellation titled “the feeling of the loss of drawing”: the feeling of loss in the absence of its end, late avant-gardes.

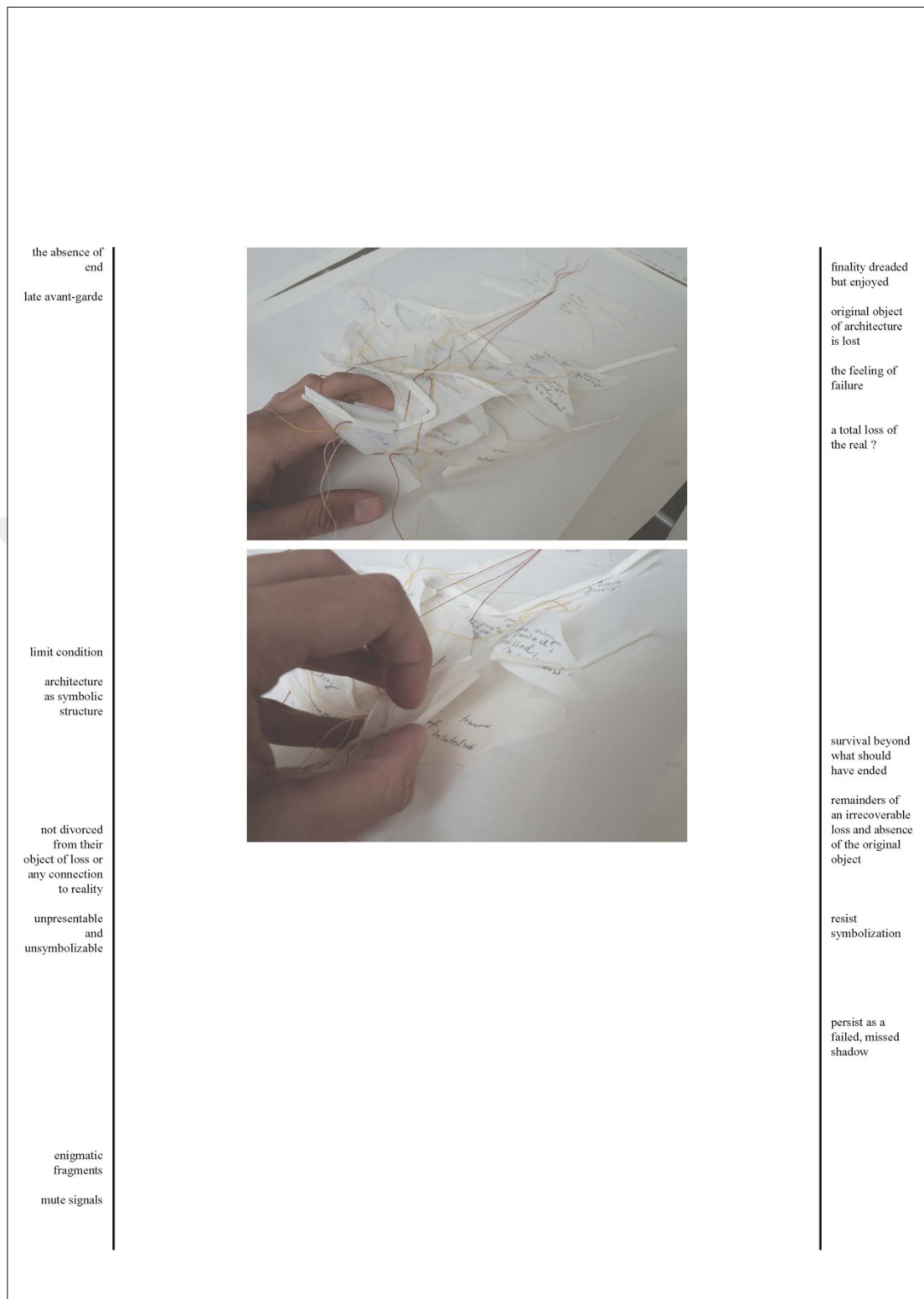


Figure A.19 : Fifth wound-reading for the constellation titled “the feeling of the loss of drawing”: the feeling of loss in the absence of its end, late avant-gardes.

2

A Wound-Reading

2.1.6

The Loss of Drawing as a Trauma/Wound

2.1

The Feeling of the Loss of Drawing

	Accordingly, in this thesis, I will discuss the loss of drawing in architecture as a potentially traumatic experience, since 'drawing' (prescriptive or not) has been historically considered as a secured and privileged ground for the architect to directly work hands-on and embrace as her/his own unique work, by eliminating any risks of alienation (Evans, 1997). Accordingly, I will try to set my course upon those missed, thus traumatic (to a certain degree) situations and conditions of history. Traumas, literally meaning 'wound', "originally referring to an injury on a body, have been later on generally used to refer to wounds "inflicted not upon the body but upon the mind" (Caruth, 1996): [...] what seems to be suggested by Freud in <i>Beyond the Pleasure Principle</i> is that the wound of the mind – the breach in the mind's experience of time, self and the world – is not, like the wound of the body, a simple and healable event, but rather like an event that [...] is experienced too soon, too unexpectedly, to be fully known and is therefore not available to consciousness until it imposes itself again, repeatedly, in the nightmares and repetitive actions of the survivor. (Caruth, 1996) Cathy Caruth stresses on the critical importance of the forgottenness of traumas, and on the way it still survives, although the exact moment of the experience is not registered, is missed: (...), trauma is not locatable in the simple violent or original event in an individual's past, but rather in the way that its very unassimilated nature – the way it was precisely not known in the first instance – returns to haunt the survivor later on. (Caruth, 1996) The impossibility to locate experience (traumatic experience in particular) in time contributes to a particular mnemonic narrative that does not require – or that perhaps even deliberately escapes – any immediate understanding. In other words, the traumatic event, although (directly) experienced, is not registered in one's memory as a re-collectable memory, yet leaves an ungraspable wound, the presence of which is an undeniable gap: "there is an unbridgeable abyss, an	inherent gap of knowing, within the very immediacy of sight, the moment of the other's death" (Caruth, 1996, p.39).¹⁶ She considers these traumatic, missed events as an important part of history and proposes and discusses on the notion of "unclaimed experience" that allows us to speak of the "possibility of a history that is no longer straightforwardly referential (that is, no longer based on simple models of experience and reference)" (1996, p.11). As I critically distance myself from a conception of a purely technologically determined end and from a strictly referential and chronological historical narrative, I would like to offer a ground to discuss the non-simple models of experiences of ends, and relatedly the possible unknown histories of architectural drawing that escape immediate understanding and remain unclaimed by no-one. As I briefly explained in the introduction, I hope to problematize this question mainly as a drawer. So, having delayed the last hours of the sun just a few paragraphs before, my main concern is the question of <i>witness</i> and entanglement when the temporality of an architectural drawing is concerned. I will try to slowly set my course. As Caroline A. Jones puts it, with a reference to Donna Haraway, "in place of objectivity, we have entanglement" (Jones, 2018, p.71).	unclaimed experience possibility of a history that is no longer referential non-simple models of experiences of ends unknown histories unclaimed by no-one witness entanglement
forgottenness of traumas exact moment of experience - not registered haunt the survivor escape immediate understanding ungraspable wound unbridgeable abyss			

16 Caruth draws our attention to the ungraspability of this gap by discussing the traumatic experience of the woman in 1959 French film *Hiroshima mon amour*.

¹⁶ Caruth draws our attention to the ungraspability of this gap by discussing the traumatic experience of the woman in 1959 French film *Hiroshima mon amour*.

Figure A.20 : Sixth wound-reading for the constellation titled "the feeling of the loss of drawing": the loss of drawing as a trauma/wound.

APPENDIX B: Wound-reading for the constellation titled “collapsing the bodies of the past with bodies of the present”.

2	A Wound-Reading	2.2.1	Conceptual Travels from Present to Past and Fictional Indirectness
2.2	Collapsing the Bodies of the Past with the Bodies of the Present	2.2.2	Images in Historical Motion, Bilderatlas and Crossed Destinies
		2.2.3	Historical Imagination and the Not-Historicalness of Survival
		2.2.4	A Para-Scientific Reading: Charged Images and Affective Arrangements
			

Figure B.1 : Wound-reading for the constellation titled “collapsing the bodies of the past with the bodies of the present”.

2

A Wound-Reading

2.2.1

Conceptual Travels from
Present to Past and Fictional
Indirectness

2.2

Collapsing the Bodies of the
Past with the Bodies of the
Present

dying bodies of the past	What do the dying bodies of the past—the dying bodies of Hiroshima—have to do with the living bodies of the present? (Caruth, 1996, p. 26)	Züleyha, from her own position situated in the present time, in <i>Loving Yusuf: Conceptual Travels from Present to Past</i> (2008) could be essential for my research. She writes:	personal and collective memories
living bodies of the present		But the texture of memory is denser than I can ever even grasp. Innumerable voices are murmuring in the background, [...] [...]	scholarly knowledge
dense texture of memory	Caruth's question drawing our attention to the linkage between the "dying bodies of the past" and "the living bodies of the present" points at the complex temporalities that emerge through the intricate union between the feeling of loss and survival. Here, Caruth refers to the literally dying bodies of Hiroshima and the living survivors of those dead bodies as narrated in a fictional story that takes place in Hiroshima, <i>Hiroshima Mon Amour</i> (1959). Though my research does not directly state the death of people but of drawing (as an act and an artifact), I think that her question is inherently pertinent for me, as my research focuses on drawing as an embodied act and thus the embodied experience of the drawer (as researcher) situated in the present time.	My vague childhood memory, his [James Kugel] expert textual study—what kind of combination is this? (Bal, 2008, p.ix & p.3)	thousands years old
voices murmuring		In <i>Loving Yusuf: Conceptual Travels from Present to Past</i> (2008), Mieke Bal focuses on the Jacob's beloved son Yusuf's tale, especially on the love story between him and Züleyha, who mostly remains nameless in these tales, identified only as Potifar's wife. Bal commences her book with one of her childhood memories that she had at her primary school. She remembers listening to the story of Yusuf and Potifar's wife told by one of her school teachers that could be summarized as Züleyha's uncontrollable toxic passion for Yusuf and Yusuf's virtuous rejection of her love in return. Bal tells her childhood memory as follows:	her life, her flesh in the present
vague childhood memories		With the story of Potiphar's wife's wicked attempt at Joseph's virtue this proved to be a bit difficult. Neither I nor, I expect, my classmates had any education on matters sexual at the age of eight or nine. I even remember wondering what it was exactly that the woman wanted Joseph to do. But whatever it was, he didn't want to do it. And I understood that she insisted and he fled. I never doubted that she was evil. The heart of the story, of course, was her lie. This was what the teacher was trying to convey. Potiphar's wife lied, and as a result, Joseph went to prison. The horror was obvious, translated into absolute silence while the teacher lowered her voice to a near whisper, and somehow I went home with the notion that women can be dangerous to men. (2008, p.1)	
expert textual study		Bal continues, concluding:	draw
Züleyha's uncontrollable toxic passion	As I have previously discussed, with drawing as an embodied act, it becomes impossible to speak of drawing without bodies that engage with(in) it, nor not to hear the voices lurking around it. In such a framework, the embodied act of projection depends not merely on the architect as a drawer (the author) and of the projected imaginal subjects occupying the space of the drawing (the textual subject), but it could also be inclusive of the embodied engagement of the survivor (the viewer or the interpreter of the drawing (the reader, the reciter)). As there is a coexistence of 'I's of different temporalities collapsed on the plane of drawing, its temporality is anachronistically textured with a polyphony of entangled embodied experiences of these co-existent 'I's of drawing. Accordingly, I think that the linkage between the feeling of loss and survival, as well as between the "dying bodies of the past" and "the living bodies of the present" is inherent in drawing as an embodied act.	Like so many others, I was raised to despise, hate, and at the very least blame Potiphar's wife for Joseph's mishaps. [...] With this firm and emotionally sustained hatred of the guilty woman I entered adulthood—becoming a woman myself. ¹ The story was safely stored away in my memory for later use. (Bal, 2008, p.6)	read, look and study
Yusuf's virtuous rejection		¹ The phrase in italic is my emphasis.	
drawing as an embodied act			
embodied engagement of the survivor			
entangled embodied experiences			
co-existent 'I's			
very old tale	In that regard, I think Mieke Bal's reading of a very 'aged' tale about Yusuf and		

Figure B.3 : First wound-reading for the constellation titled “collapsing the bodies of the past with the bodies of the present”: conceptual travels from present to past and fictional indirectness.

fiction (as opposed to archival materials) faithful to its historicity indirectness of telling and not- knowing loss survival	bodies of the past especially important. It is especially poignant for my research, as in my framework, drawing is akin to as a literary, poetic and thus fictional work. Caruth unfolds fiction (as opposed to archival materials) as a way of being faithful to its historicity, in its indirectness of telling and not-knowing by leaving the traumatic experience unclaimable. Thus, we may assume that the fictional indirectness of the act of drawing could be pertinent to deal with the intricate feelings of loss and survival. So, when it comes to a traumatic experience of a drawer, such as the loss/ survival of drawing, I think that the collapse of the living bodies of the present and the dying bodies of the past and a fictional indirectness could be essential. The following passage, although not directly connected to my topic, is of interest to me: In many ways the heritage "industry" — which packages and contains the formal and culturally approved version of events through museums, archives, exhibitions, texts, and so on — struggles to find the appropriate form or means to tell "alternative" histories, particularly those that run counter to the official narratives. [...] "What is the Xhose word for museum?" He consulted with a colleague for a few minutes, then returned. "Actually, we don't have a word for that." "So, what do you call a place like this?" I gesture to the building around me. They exchange a quick glance. "This place," his colleague interrupts coldly, "is a place for white people." "So what do you call the building where you go to remember something?" I ask after a moment. They look at me incredulously. "Madam, we don't need a building for that." [...] One of the most puzzling conundrums, however, is the lack of experimentation in terms of what the appropriate container of history might be. As evidenced in the short conversation quoted above, we might begin to think differently about formal ideas associated with memory, history, past, present, and, critically, the future.⁴ (Lokko, 2023)	Similar concerns do not seem irrelevant when projected images, projections, or architectural drawings and their respective histories are concerned. <i>Where do we go</i> <i>to</i> when it comes to a feeling of loss of drawings? In the scope of my study, the urgency of this concern emerge from the non-archivable testimonies of a drawer's experience of architectural drawing. I believe, we may be too accustomed to consult archived drawings and archivable materials, when we, as researchers, set out to establish a research. Yet, my curiosity in forgottenness, in unknown histories, and relatedly the position I am building as a drawer, guide me to re-consider these conventional methods. This critical inquisition involves archives in particular. Archives, "institutive and conservative", are conventionally concerned with 'keeping', 'reserving' and 'saving' (Derrida, 1996, p.12). We may see that the re-discovery of drawing in architecture around 1970s and 1990s initiated an "archive fever" of architectural drawings, leading into saving the smallest scribbles drawn by architects as a proof of the great genius of the architect (Kauffman, 2018). Yet, with regard to the previously mentioned reasons, the institutive and conservative nature of an archive may not be capable to address my curiosity on the dynamics of loss. What would be the fictional forms through which I deal with such feelings of loss, survivals, and traumatic events?	non-archivable testimonies of a drawer's experience of architectural drawing archive institutive conservative keep reserve save archive fever
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Figure B.4 : First wound-reading for the constellation titled “collapsing the bodies of the past with the bodies of the present”: conceptual travels from present to past and fictional indirectness.

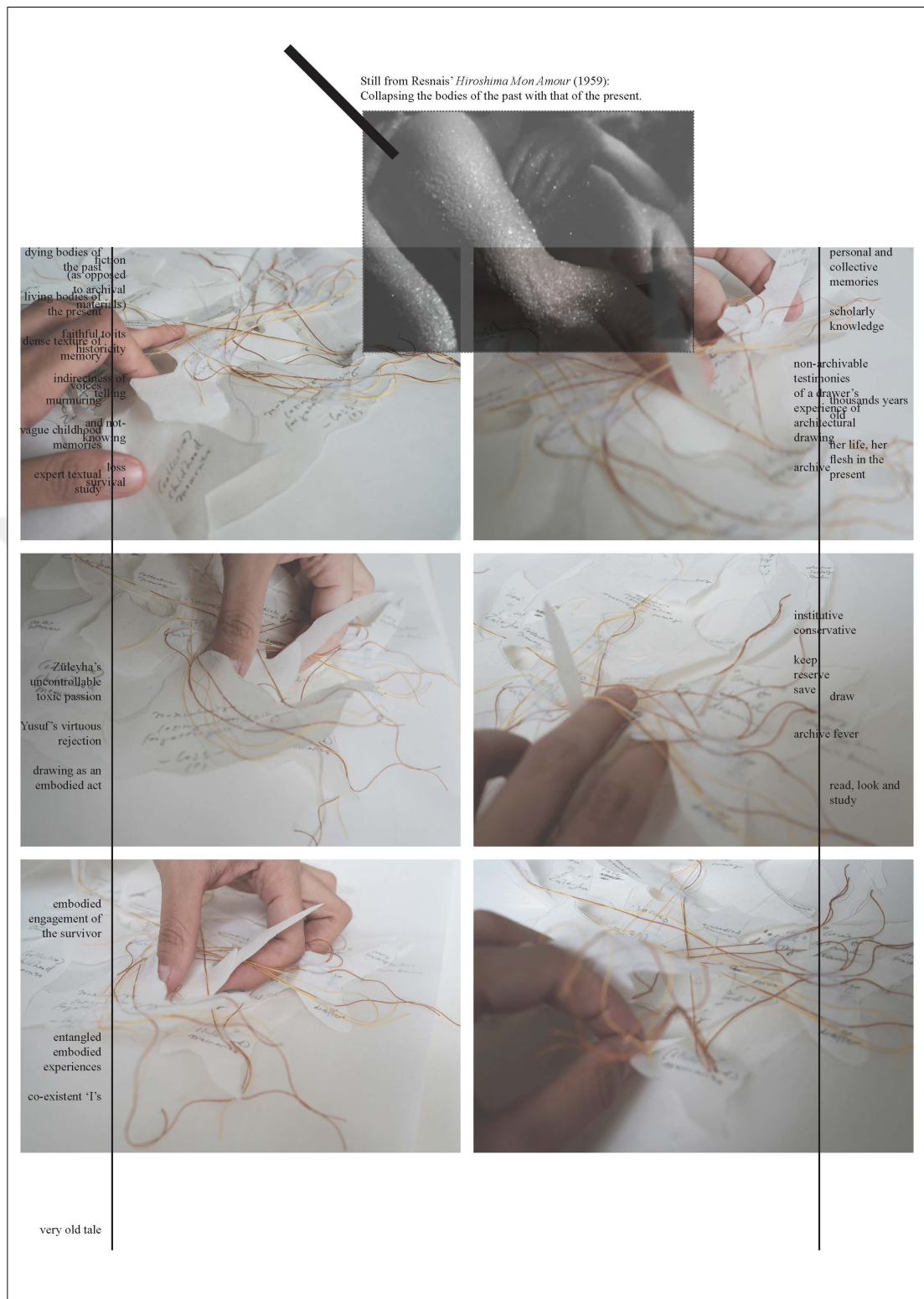


Figure B.5 : First wound-reading for the constellation titled “collapsing the bodies of the past with the bodies of the present”: conceptual travels from present to past and fictional indirectness.

2

A Wound-Reading

2.2.2

Images in Historical Motion,
Bilderatlas and Crossed
Destinies

2.2

Collapsing the Bodies of the
Past with the Bodies of the
Present

	The square is now entirely covered with cards and with stories. My story is also contained in it, though I can no longer say which it is, since their simultaneous interweaving has been so close. (Calvino, 1987).	of memory' and intends to make a creative reading of history of art, with the hope to unfold a 'historical imagination'.	thought, Hermetic and esoteric practices in the Renaissance. Frances Yates draws our attention to this transformation of the art of memory as follows:
Bilderatlas Mnemosyne			
formal styles, chronological genealogies historical significations	Aby Warburg, with his unfinished work <i>Bilderatlas Mnemosyne</i> (1924-1929), offers an alternative way to read history of art, that is not strictly based on formal styles, chronological genealogies and historical significations. It demonstrates the qualities of an "open work", as well as of a work-in-progress (as it was), consisting of plates (<i>Tafeln</i>) – wooden panels on which images of various kinds in different size and formats are pinned to form constellations around certain themes or questions. Looking at the sixty-three panels, and nine-hundred-seventy-one images, one may certainly feel that s/he may have entered into a private study (<i>studiolo</i>), where one encounters almost everything in the alluring material lightness of paper: The pinned images are mostly "photographic reproductions, photos, diagrams, sketches, postcards, and various kinds of printed material including adverts and newspaper clippings" (Url-6). Although it looks like a private <i>studiolo</i>, where one may definitely feel the proximity of a cabinet of curiosity, we may set forth that the reader is structurally embedded in the work as it invites the reader to set her/his mind in motion to imagine through the emotive power of images. In that sense, it almost works as an instrument for historical imagination.	The art of memory (<i>ars memoriae</i>, <i>mnemonics</i>, <i>mnemotechnics</i>) is a number of techniques in rhetoric, developed to memorize and recollect any textual material such as speeches, texts, and arguments. Although the techniques vary and differ, they are all based on the power of images over the text when it comes to memory: "Although the <i>propria</i> give more exact information about the thing itself, [...] the <i>metaphorica</i> 'move the soul more and therefore better help the memory'". (Yates, with reference to Albertus Magnus' <i>De Bono</i>, 1999, p.65). Accordingly, one is asked to break up the textual material into a sequence of meaningful parts and then to match these parts with images of memorable objects that are symbolically, allegorically and metaphorically relate with these parts. This 'visual alphabet' needs to be quite personal, since one's own memory is quite so. As a last step, one is asked to place these images one by one, in sequence, in an imaginary architectural space, and then to imagine oneself wandering in the space, encountering the images that are previously placed. As one mentally encounters those images in the space, one recollects the arguments and thus remembers the texts. Through the art of memory, one enters a highly internal realm, wherein one practices writing and reading internal texts via images (Yates, 1966, p.80). In that regard, one may imagine that there is a potent (not necessarily latent) invisible historical text that is in construction (or in fact deconstructions, in an uncertain state of flux) through the constellation of images in Warburg's <i>Atlas</i>.	The emotionally striking images of classical memory, transformed by the devout Middle Ages into corporeal similitudes, are transformed again into magically powerful images. The religious intensity associated with mediaeval memory has turned in a new and bold direction. The mind and memory of man is now 'divine', having powers of grasping the highest reality through a magically activated imagination. The Hermetic art of memory has become the instrument in the formation of a Magus, the imaginative means through which the divine microcosm can reflect the divine macrocosm, can grasp its meaning from above, from that divine grade to which his <i>mens</i> belongs. The art of memory has become an occult art, a Hermetic secret (Yates, 1999, p.157-158).
open-work			
work-in-progress			
panels of images			
constellations			
studiolo			
cabinet of curiosity			
reader			
emotive power of images			
instrument for historical imagination			
anachronic relations	Warburg's <i>Bilderatlas</i> intends to make connections between images from different disciplines, and seeks to draw anachronic relations that go beyond the chronologically drawn historical boundaries. Working through the symbolic and emotive power of images in historical motion, <i>Bilderatlas</i> intends to offer a pathway to re-think history as an imaginal "intellectual activity." In that regard, as could be understood from its title, the <i>Atlas</i>, with a dedication to the ancient Greek Goddess of memory, <i>Mnemosyne</i>, refers inherently to 'the art	The art of memory, what is originally practiced as a method to memorize or remember, transforms into an intellectual act practiced to reach cosmic secrets by engaging with the images as 'inner talismans' (Yates, 1999, p.154). This transformation occurs mostly as the art of memory is combined with Neo-Platonic	Warburg's <i>Bilderatlas</i> is a visual atlas, and is highly ambitious in the comprehensive number of images it includes. Yet, we may set forth that it does not act like an <i>atlas</i> in a conventional understanding, similar to modern geographical atlases that claim to include <i>everything</i> and depict reality precisely as it is with "no 'but's and 'if's".⁶ Warburg's <i>Bilderatlas</i> proves to differ from these in the way that it is constructed. In <i>Bilderatlas Mnemosyne</i>, it is the unusual arrangement of images rather than the comprehensive number of images it includes, that becomes challenging. Through the way the images are put together, (not only through the images themselves) <i>Bilderatlas</i> moves the reader mentally and calls for a historical imagination. Warburg's library that he built over the years, bears similar concerns and shows a similar characteristic as his <i>Bilderatlas</i> (although it is not visual as the <i>Bilderatlas</i> is). Ernst Cassirer shares his feelings about Warburg's library as follows: "it was not the subject matter of the library that
intellectual activity			
images as inner talismans			
art of memory			
	See Wimmer, 2017.		visual alphabet not the subject matter but the principle of its construction

Figure B.7 : Second wound-reading for the constellation titled "collapsing the bodies of the past with the bodies of the present": images in historical motion, *Bilderatlas* and crossed destinies.

	awoke in me this impression; rather, the principle of its construction affected me more greatly than the mere content" (as cited in Wimmer, 2017, p.262). Warburg's library, according to scholar Wimmer, "is the site for a history of the humanities in the making – an unfinished process of arranging and rearranging books and materials to allow for new connections..." (2017, p.249). Warburg's library assistant Gertrud Bing describes the library as "a curious combination of museum and laboratory" (Wimmer, 2017, p.249). The constant arranging and re-arranging of the books in the library, takes, what Warburg calls as "Denkraum" (a space or place of thinking) or what Bing refers as "Denklage" into consideration, which could be described as "the situation, the site and constellation of thinking", or "the lay or the layers of thought." (Wimmer, 2017, p.249) The arrangement itself invites the visitor or the reader to engage with the embodied, symbolic configuration of knowledge or images in "historical motion". The process of never-ending arrangement of images creates anachronic configurations, a complex historical time in motion. As this anachronic configuration of images is open for engagement with the reader, I think that this anachronism comes with a 'not-yet' condition and transforms into an even more complex model of historical time. While the <i>Bilderatlas</i> works beyond the institutional and chronological authorial boundaries to make connections beyond the disciplinary borders, the constellation becomes "alive" rather than freezing the historical time into a new definite configuration. Because of this complex motion that stems from the never-ending process of re-arrangement, combined with the material lightness of the papers pinned on boards to form constellations of thoughts, <i>Bilderatlas</i> reminds me - to some certain degree- of (tarot) cards, especially in the way that the cards have been played in the Renaissance. When	examined, one may see that tarot cards have various borrowed elements from social ranks and platonic values; yet, the re-arrangement of the cards allows the reader to set non-hierarchical constellations of these elements, that change with each play. These constellations of cards are laid out on tables to be read and interpreted. In that regard, although content-wise, it does adopt a lot of items from social ranks, the re-arrangement of these items itself breaks the hierarchal, fixed system of social ranks that could be seen for example in a Roman procession. While we see each person located in the exact place and roles they have been <i>born to fulfil</i> in a Roman procession, we have on the other hand, a matrix that is shuffled and that changes with each play, allowing any possible arrangement to occur - <i>by chance</i>. It is, thus, a world <i>exiled</i> "into play" (Husband, 2015).⁷ Art historian Timothy Husband draws our attention to the different role that tarot cards had in the Renaissance from today (2015). In the Renaissance, people engaged with tarot cards as a philosophical instrument rather than for purposes of a regular play (which has a winner at the end) or of a strictly defined 'fortune-telling'. Accordingly, it is known that tarot cards were made to order, painted by famous artist, and were kept privately as rare objects in cabinet of curiosities for philosophical reflections (2015): It is "a worthwhile pursuit" for "a serious and virtuous man to spend time playing a card game", "if the game was virtuous in the philosophy that it represented" (Packard, 2013, p.45). The relation of tarot cards to divination, hermeticism and magic makes them a "virtuous" philosophical instrument.⁸ ⁷ "Exiled" is my contribution. ⁸ Husband draws our attention to the fact that the tarot cards were not always highly regarded as philosophical instruments: "From the beginning, church and civic authorities inveighed against card games. At the very least, playing with cards condemned as an idle pastime, and at worst, when associated with gambling, it was perceived as an animator of avarice and a portal to poverty. These "Picture books of the devil" were instigators of moral corruption. Thus, cards were not only ephemeral but also morally suspect, not the stuff of great art" (Husband, 2015, p.13).	Italian writer Italo Calvino uses tarot decks in his book <i>The Castle of Crossed Destinies</i>, published in 1973 in Italy as a semiotic experiment questioning the authorial roles and boundaries one finds themselves in when constructing a narrative. In the book, a group of travelers, who have lost their ability to speak after passing through a dark Dantean forest, arrive at a castle, where, in the state of shock of not being able to talk, they find a deck of tarot cards. In the absence of words, this deck of tarot cards, however now as a 'found object', becomes the only mediator between the travelers to narrate their own past stories. The stories are constructed, without speaking, through each card chosen, and laid out next to one another deliberately by the travelers, forming at the end a whole table of cards. The choosing process of the cards are executed by various analogies evoked by the images, the numbers or the signs on the cards. Accordingly, one traveler, for instance, chooses 'the card called King of Clubs', only because he thinks that the depiction on the card resembles his own appearance (Calvino, 1997). Or in the case of an image of the sword on a card, this image of a sword oscillates between a sword at a specific time and place in history, a sword in the collective unconscious, the sword image interpreted in fortune-telling, or the sword analogically resembling another object: "[...] and in fact this implement, on closer inspection, resembles a pen or a quill or a well-sharpened pencil or a ballpoint, and if its size seems excessive that must signify the importance [...]" (Calvino, 1986). While setting the cards next to one another and forming a table of cards, the cards change their meanings from stories to stories, deconstructing, reconstructing and multiplying itself with each story and interpretation. As we read the stories through the cards, we may wonder: Who is the author of these stories or can we speak of any specific author of these stories? Is it the traveler who chooses the	re-arrangement breaking the hierarchal, fixed system of social ranks chance world exiled into play cards as a philosophical instrument divination stories, deconstructing reconstructing multiplying author?
process of arranging and rearranging				
a curious combination of museum laboratory				
denkraum				
denklage				
the situation, the site and constellation of thinking				
the lay or the layers of thought				
anachronic configurations				
engagement with the reader				
not-yet condition				
tarot cards				

Figure B.8 : Second wound-reading for the constellation titled “collapsing the bodies of the past with the bodies of the present”: images in historical motion, *Bilderatlas* and crossed destinies.

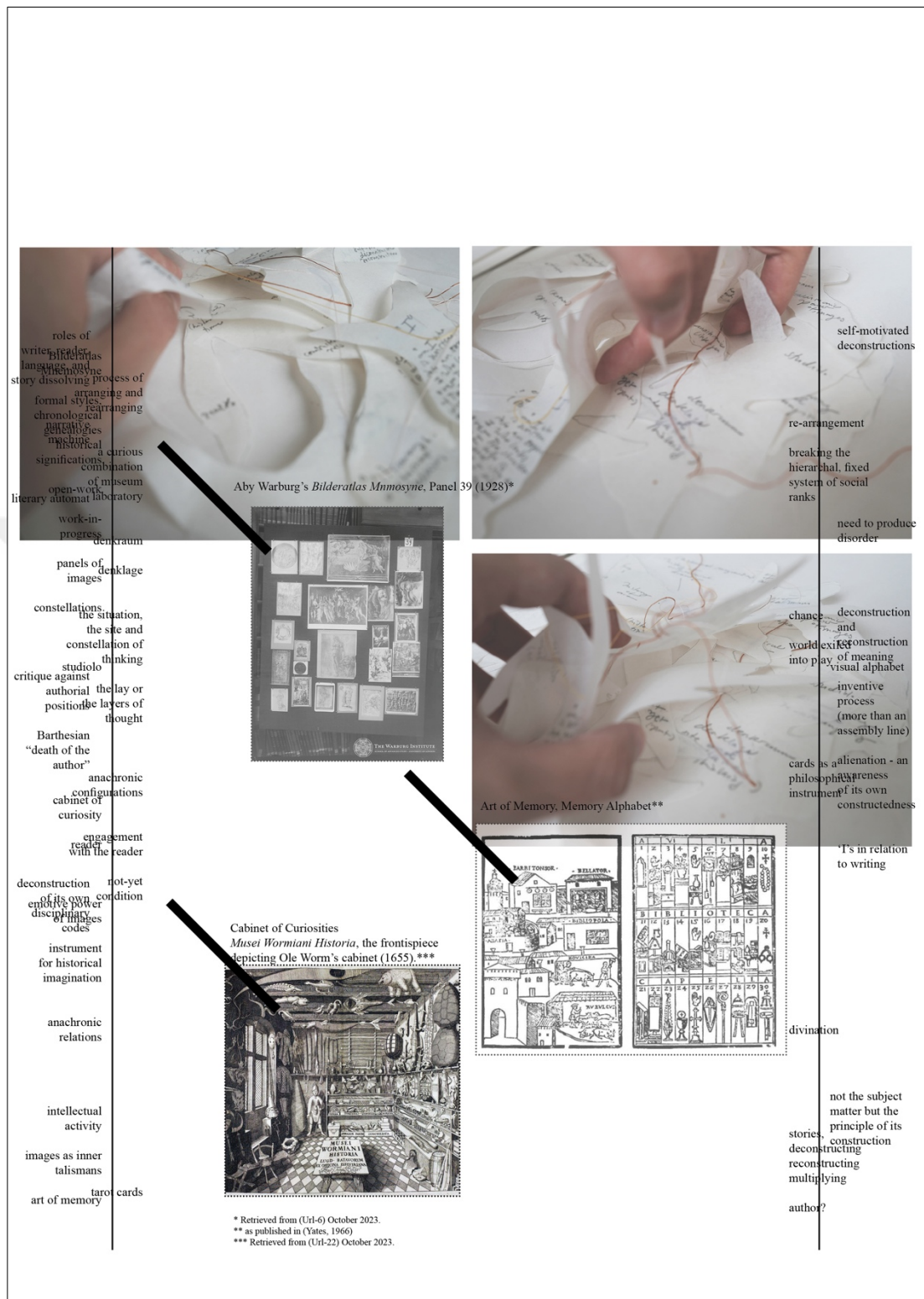


Figure B.9 : Second wound-reading for the constellation titled “collapsing the bodies of the past with the bodies of the present”: images in historical motion, *Bilderatlas* and crossed destinies.

roles of writer, reader, language, and story dissolving	cards, the hero who looks at the matrix of the cards, the cards or the matrix itself? Or is it Calvino, who puts those 'narratives without words' into words? The classic boundaries between the roles of writer, reader, language, and story cannot be drawn easily. Addressing this critical question on authorial positions, the tarot cards appear as a narrative machine, transforming this book into a semiotic debate.	garde word plays on disorder, of still being "too human". His quest of the literary automat, envisions a transformative desire dwelling within the literature itself as a machine, demonstrating a self-motivated deconstruction. This internal force is an inventive one, creating the new, and the unexpected:	self-motivated deconstructions
narrative machine		In this sense the use so far made of machines by the literary avant-garde is still too human. Especially in Italy, the machine used in these experiments is an instrument of chance, of the destructuralization of form, of protest against every habitual logical connection. [...] The true literature machine will be one that itself feels the need to produce disorder, as a reaction against its preceding production of order: [...] (Calvino, 1986)	
literary automat	The way Calvino uses tarot cards comes close to what Calvino refers to as a 'literary automat' in his lecture called "Cybernetics and Ghosts", which he held in Turin in 1967 (six years before <i>The Castle of Crossed Destinies</i> was published). Calvino refers to a machine namely a "literary automat", producing 'literature' by replacing the writer. Calvino's thoughts on a literary automat are heavily relatable in a larger network of the structuralist and post-structuralist critique against authorial positions and Barthesian "the death of the author".	Calvino stresses on the deconstruction and reconstruction of 'meaning', rendering this inventive process more than an 'assembly-line' (Calvino, 1986). This comes with an alienation - an awareness of its own constructedness: "writing consists no longer in narrating but in saying that one is narrating, and what one says becomes identified with the very act of saying" (Calvino, 1986). Relatedly, I find Calvino's discussion on the plurality of the positions a writer could take, as a variety of 'I's in relation to the writing quite important.	need to produce disorder
critique against authorial positions		And in these operations the person 'I,' whether explicit or implicit, splits into a number of different figures: into an 'I' who is writing and an 'I' who is written, into an empirical 'I' who looks over the shoulder of the 'I' who is writing and into a mythical 'I' who serves as a model for the 'I' who is written. The 'I' of the writing is dissolved into writing. The so-called personality of the writer exists within the very act of writing: it is the product and the instrument of the writing process. (Calvino, 1986, p.15)	deconstruction and reconstruction of meaning
Barthesian "death of the author"	Openly referring to Levi-Strauss' structuralist studies on folk tales, Roland Barthes' studies of French magazines, Calvino depicts an inventive machine, operating a finite number of elements. Through repetitive combinations of these finite elements, he sets forth that this machine is able to construct the deconstruction of its own disciplinary codes. Relatedly, he accuses the avant-		inventive process (more than an assembly line)
deconstruction of its own disciplinary codes	9 Roland Barthes' seminal essay "The Death of the Author" which was published in 1967 (at the same year as Calvino held his lecture), and Michel Foucault's text "What is an Author" appearing in 1969 are the influential texts in this context, which takes and offers critical positions on authorial positions. Roland Barthes, by announcing the death of the author, breaks the father-child relationship between the author and the book, freeing the text from its obligation of a final signification and from being an object of decrypting. In Barthes' vision, the reader is cherished, and the act of reading is transposed from its passive position into a creative one (Barthes, 1977). Foucault introduces another framework drawn by an author function, where he distinguishes between an author and writer. As also addressed in the title of his essay (what is an author?), the author becomes a mode of existence of a discourse, rather than an indication of the person who has written a text. In this context, quoting from Beckett, he addresses the ultimate question: 'What matter who's speaking?' (Foucault, 1997).		alienation - an awareness of its own constructedness
			'I's in relation to writing

Figure B.10 : Second wound-reading for the constellation titled "collapsing the bodies of the past with the bodies of the present": images in historical motion, *Bilderatlas* and crossed destinies.

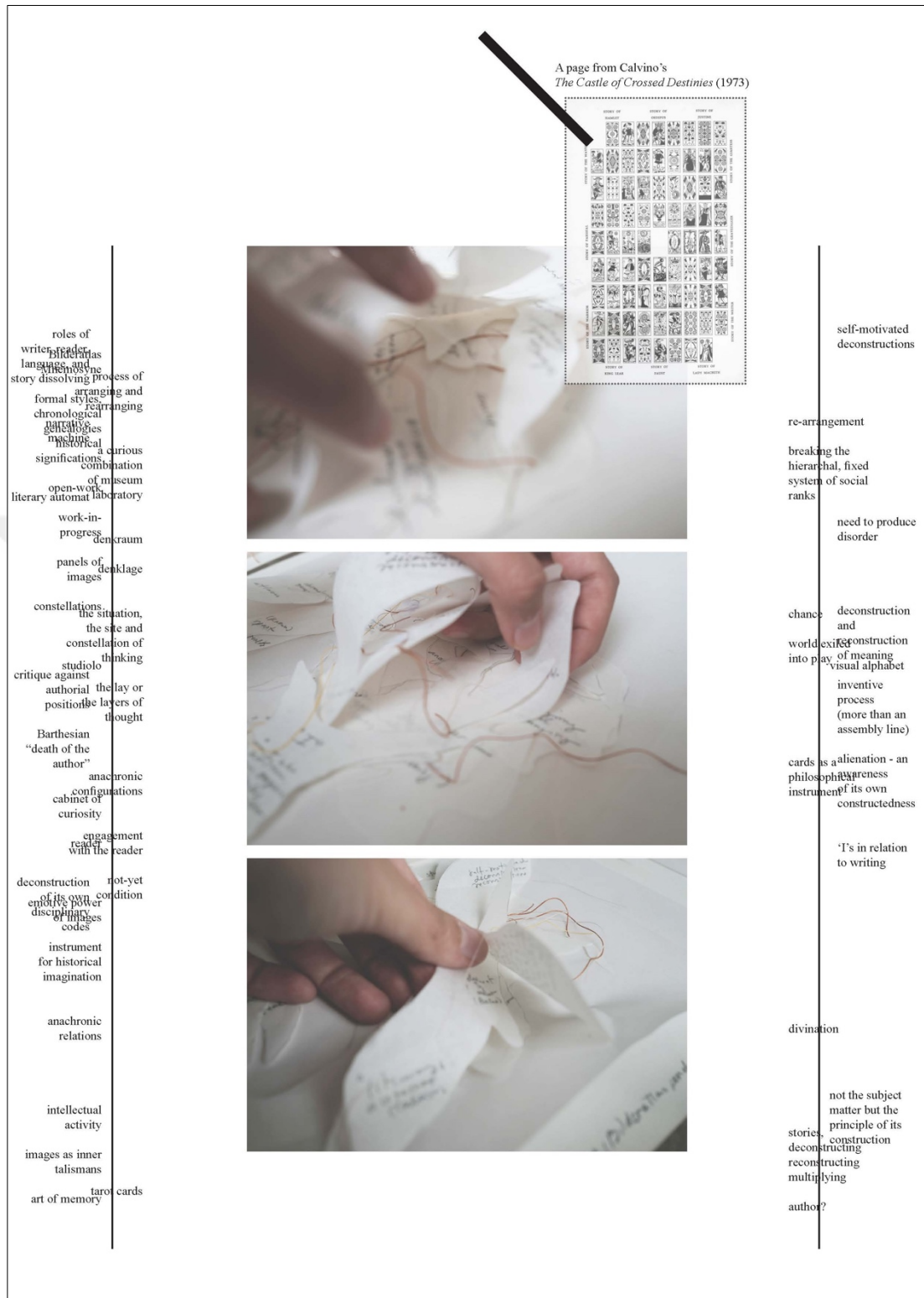


Figure B.11 : Second wound-reading for the constellation titled “collapsing the bodies of the past with the bodies of the present”: images in historical motion, *Bilderatlas* and crossed destinies.

2

A Wound-Reading

2.2.3

Historical Imagination and
the Not-Historicalness of
Survival

2.2

Collapsing the Bodies of the
Past with the Bodies of the
Present

not-historical

play with
historical time

afterlife of
antiquity

not-historical-
ness

survival of
images



end

historia
history

"partial story
halfway
through"

Figure B.12 : Third wound- for the constellation titled "collapsing the bodies of the past with the bodies of the present": historical imagination and the not-historicalness of survival.

2

A Wound-Reading

2.2.3

Historical Imagination and
the Not-Historicalness of
Survival

2.2

Collapsing the Bodies of the
Past with the Bodies of the
Present

not-historical

A direct correspondence between Calvino's cards and Warburg's *Bilderatlas* would fail. Yet, I believe a speculative cross-reading would be helpful to understand the *Bilderatlas*' capability to dissolve authorial boundaries, as well as what "the not-historical" could potentially mean. Warburg's *Bilderatlas*, although it is not open to be shuffled physically, encourages its reader to engage with it mentally in the manner of playing with cards – yet, perhaps without falling into "a structurally paranoid approach that [...] everything could relate to everything else" (Wimmer, 2017, p.255). Warburg's *Bilderatlas* is primarily concerned with the repetitive occurrence of certain forms in various images throughout history, and thus it tries to trace these occurrences by making analogical relations that put these images and forms in historical motion. In this way, it plays with the historical time in an inventive way.

play with
historical timeafterlife of
antiquitynot-historical-
nesssurvival of
images

Warburg's quest is specifically formulated as "the afterlife of antiquity", as it is concerned with tracing antiquity in the following centuries in particular. Relatedly, the *not-historical-ness* of *Bilderatlas* has been related with the concept of "survival of images":

From the perspective of a history of epistemic surroundings we could argue that the elements that are *not simply historical* are not universal, ahistorical, or timeless, but rather *material-symbolic survivals*. [...] In Warburg's terms, this surplus could be considered a symptom, not a sign in the strict sense, but what Freud called a "moving fossil" that followed its own peculiar temporality. The productive anachronism in Warburg's notion of the afterlife of antiquity dealt with both archeological survivals and current experiences whereby cultural memory becomes corporeal. (Wimmer, 2017, p.264-265)¹⁰

Surviving what? Historical significations, historical styles, history itself? I will come back to the question of survival, in another context later on. Yet, I find the *not-historical* condition of survival quite important and intriguing, as I think that the condition of survival may be one of

¹⁰ The phrases in italic are my emphasis.

key points that enables history to be an intellectual act of historical imagination that questions any accepted conceptions of 'end'. Relatedly, I think that notions such as "survival beyond what should have ended" or being the remainders of an irrecoverable loss divorces from a strict understanding of 'history' and unfolds, encourages a historical imagination.

According to Wimmer, Warburg's *Bilderatlas*, by defining history as an intellectual act of imagination "takes us beyond the imperative distinction between *historia* and *history*. [...]" (2017). Relatedly, we may suggest that we may speak of the possibility of a history and an archive that is not conventional, hence not institutive and conservative, but "always a partial story halfway through" (Cheatle, 2013).

end

historia
history"partial story
halfway
through"

Figure B.13 : Third wound-reading for the constellation titled "collapsing the bodies of the past with the bodies of the present": historical imagination and the not-historicalness of survival.

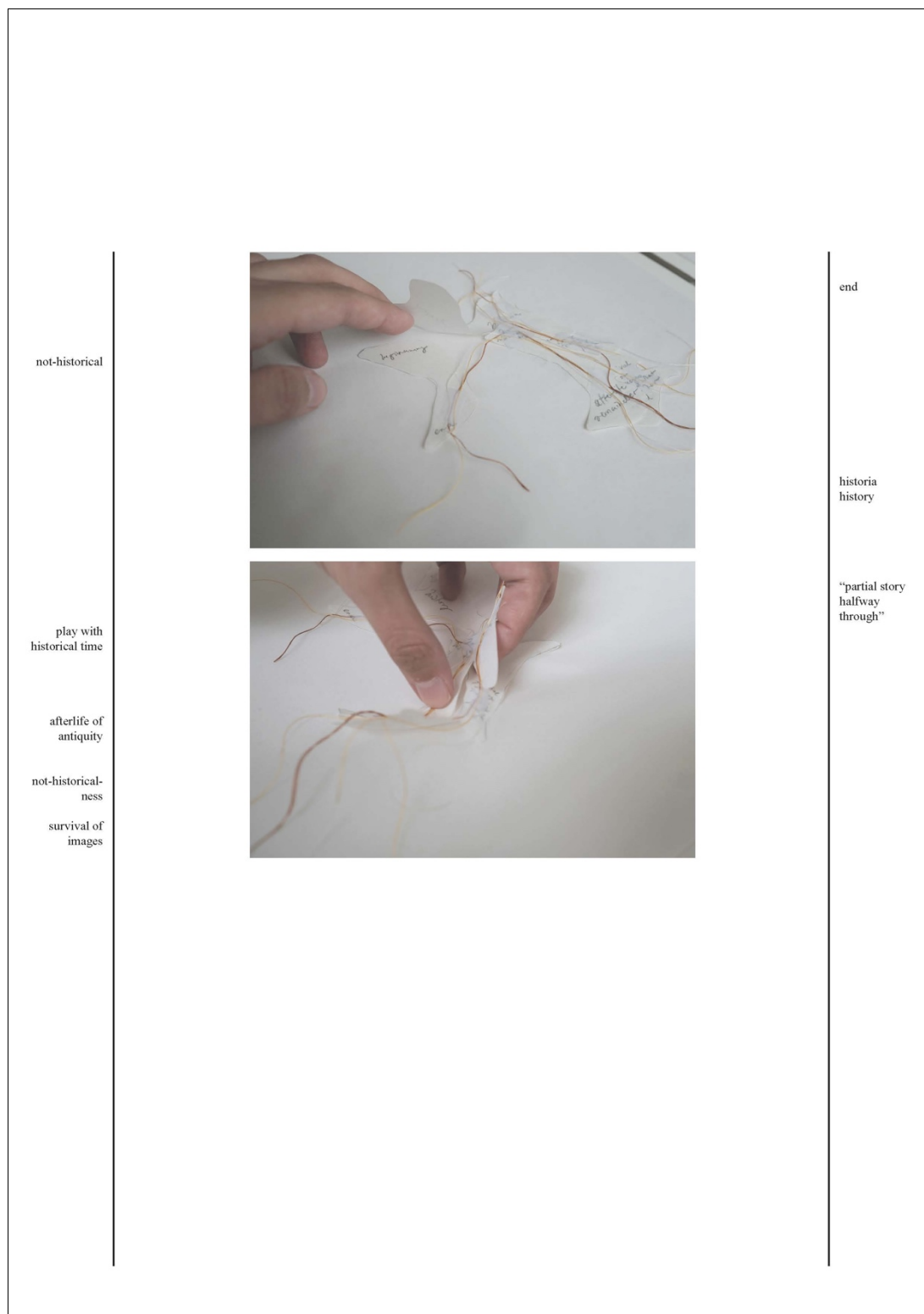


Figure B.14 : Third wound-reading for the constellation titled “collapsing the bodies of the past with the bodies of the present”: historical imagination and the not-historicalness of survival.

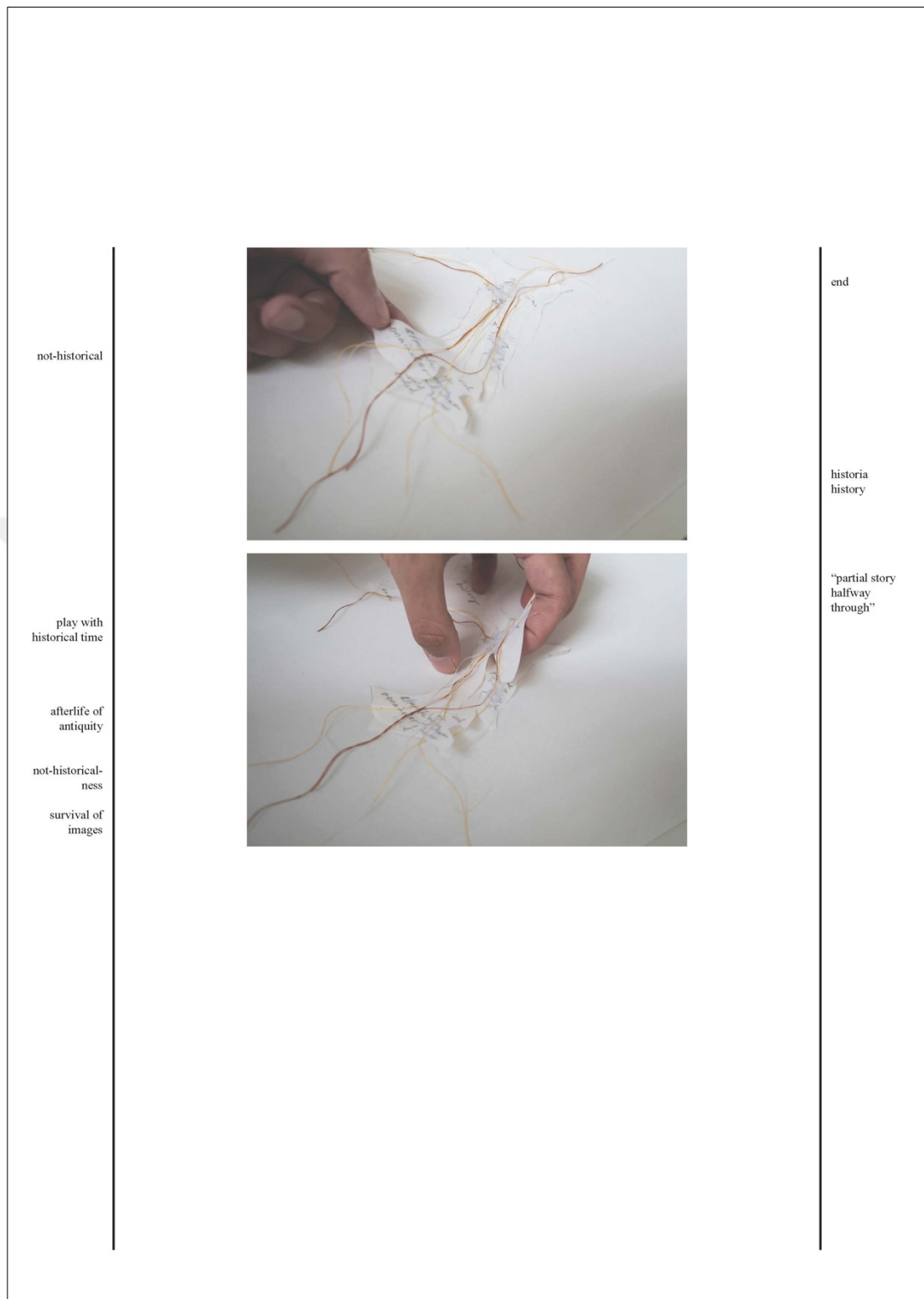


Figure B.15 : Third wound-reading for the constellation titled “collapsing the bodies of the past with the bodies of the present”: historical imagination and the not-historicalness of survival.

2

A Wound-Reading

2.2.4

A Para-Scientific Reading:
Charged Images and
Affective Arrangements

2.2

Collapsing the Bodies of the
Past with the Bodies of the
Present

unsettle the
distinction
between the real
and the fictitious

the rational and
the irrational

para-scientific
(closer to magic
than science)

pathosformeln

sign
symbol
signatures

semiotic
arbitrariness of
a sign

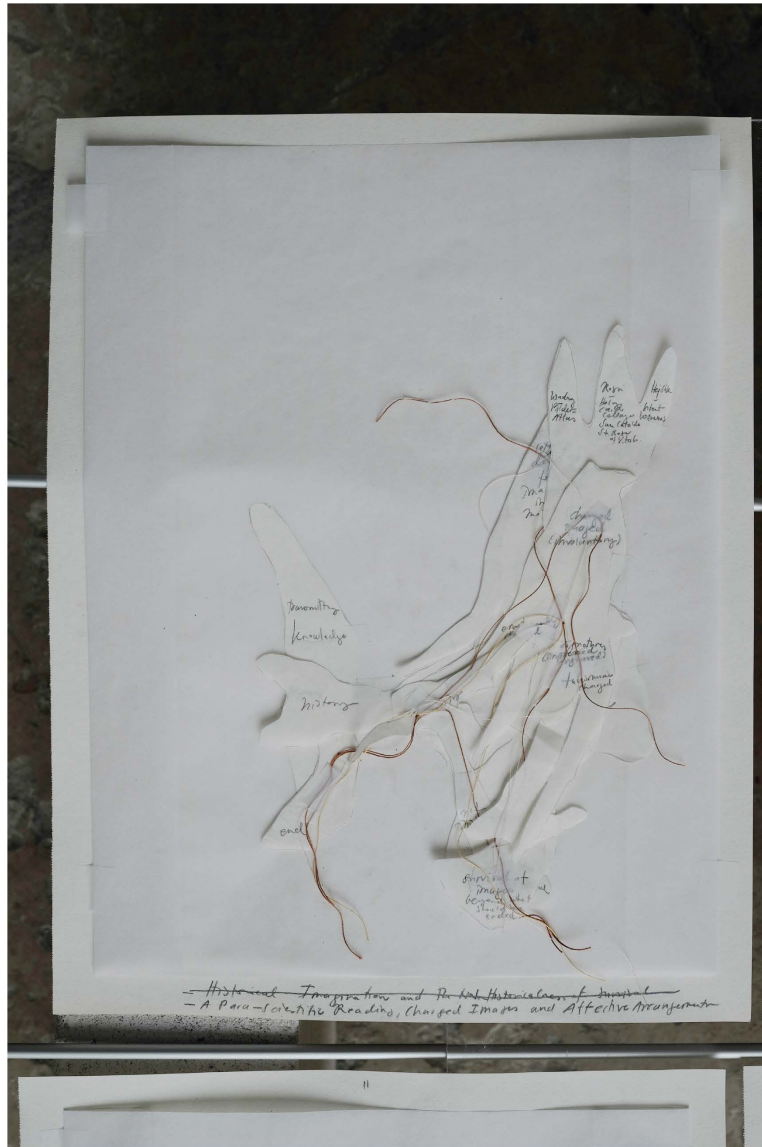
signature
impressed,
imprinted with a
unique mark
Aldo Rossi's
composition
with a holy card

imagination
intense
transition into
an inner realm

cosmically
charged images
in affective
analogical
correspondence
- talismanically
capable of
moving people
beyond what
should have
ended"

enigmatic
emotive power

affective
arrangements



trace of
something that
is no longer
there

anticipation
going beyond a
signifier

enigmatic
ungraspable

involuntary

remainder of the
moment

invested with
a feeling for
which there
is no rational
explanation

Figure B.16 : Fourth wound-reading for the constellation titled “collapsing the bodies of the past with the bodies of the present”: a para-scientific reading, charged images and affective arrangements.

2

2.2

A Wound-Reading

Collapsing the Bodies of the Past with the Bodies of the Present

2.2.4

A Para-Scientific Reading:
Charged Images and
Affective Arrangements

unsettle the distinction between the real and the fictitious

the rational and the irrational

para-scientific (closer to magic than science)

pathosformeln

sign
symbol
signatures

semiotic arbitrariness of a sign

signature impressed, imprinted with a unique mark

imagination intense transition into an inner realm

cosmically charged images in affective analogical correspondence - talismanically capable of moving people

enigmatic emotive power

affective arrangements

The obscure combination of history and imagination seems to unsettle the distinction between the real and the fictitious, as well as "blur the boundaries between the rational and the irrational" (Wimmer, 2017, p.257) which renders Warburg's *Bilderatlas*, according to Agamben (2009), almost "para-scientific" (closer to magic¹¹ than to science).

Agamben, referring to what Warburg calls as *pathos formula* (*pathosformeln*), argues that what Warburg "seeks to grasp are neither signs nor symbols but signatures" (2009). I understand why Agamben feels the necessity to make this distinction between signs, symbols and signatures, as the visual realm of Warburg does not let itself to be truly grasped through the semiotic arbitrariness of a sign.

Rooted deeply in the hermetic thought, theory of signatures, relies mostly on an understanding that everything in the universe is *impressed, imprinted* with a unique mark (Roob, 2015). According to this hermetic understanding, the universe could be imagined as a hidden script manifested by these unique intrinsic marks

¹¹ Vesely discusses magic in terms of hermeticism and *disegno interno* of the Mannerists and the 'inner model' of the surrealists. Vesely characterizes magic as an inwards-directed-practice: "However, the nature of magic and its role in culture is rather ambiguous. Magic differs from other forms of religious activities in that the desire to dominate and control reality is inherent in its essential nature. The separation of magic from the traditional ritual (liturgy) became a significant phenomenon only under certain historical conditions because 'the domination by will has one essential condition: before the reality can be thus controlled it must be transferred inwards and man must take it into himself'. He can actually dominate it only when it has in this way become an inner realm. For this reason all magic is a form of autism, or living within oneself" (Vesely, 2013). According to Italian mannerist painter Federico Zuccaro (1539-1609), *disegno esterno* is more concerned with imitating the nature, *disegno interno* is concerned with creating like nature. (Vesely, 2013) *Disegno interno* is "a participation in the divine image impressed in us, it is an Idea, impressive and formative spirit of all things impressed in us" (Vesely, 2013). Vesely, following the traces of *disegno interno* throughout history till to 19th and 20th centuries especially in terms of emancipation from reality, draws our attention to the question of 'the inner model' in the context of surrealist Karel Teige. According to Teige, "Inner model emerges from the darkness of the unconscious [...] and we are dealing here with the self-portrait of the psyche" (Vesely, 2013).

that are visible, waiting to be deciphered through various techniques such as "geomancy (the art of fortune-telling from dots or earth), physiognomy, hydromancy (fortune-telling from water), pyromancy (from fire), necromancy (conjuring the dead), astronomy and berillistica (crystal-reading)" (Roob, 2015, p.466).

Agamben emphasizes that a *signature*, diverging from a sign or a symbol, is not based on an arbitrary relationship between a signifier and signified, but bears a meaning of *autographing*, or *firming* a document. Accordingly, one may speak of two-way analogical correspondences between things. I would like to share a paragraph by Paracelsus that Agamben chooses to include in his book to elaborate on *signatures*: "What is then is *ferrum*? Nothing other than Mars. What is Mars? Nothing other than *ferrum*. This means that both are *ferrum* and Mars... He who knows Mars knows *ferrum* and he who knows *ferrum* knows what Mars is" (Paracelsus as cited in Agamben, 2009). *Signatures* are highly related with imagination and an intense transition into an inner realm:

Paracelsus likens the imagination to a magnet which, with its power of attraction, draws the things of the external world within man, to reshape them there. Its activity is thus captured in the image of the inner alchemist, the sculptor or the blacksmith. (Paracelsus as cited in Roob, 2015, p.20)

In relation to our discussion, *signatures*, could be defined as cosmically charged images in affective analogical correspondences that are talismanically capable of moving people. Thus, signatures, differing from signs and symbols, might provide us with questions and clues for discussing Warburg's *Pathosformeln* - especially in terms of an alternative path to approach history, when we speak of an end.

Pathosformeln seeks an enigmatic emotive power embedded within the images and in their affective arrangements, rather than a strict formal or historical signification. As we have already discussed, the

constellations of the images that we see pinned on Warburg's *Bilderatlas* go beyond the chronological and disciplinary boundaries. Similarly, and relatedly, the images on their own - as singular entities, are also not there to signify its artist, its date, its subject, its artistic style or formal analogies. Instead, they are images (similar to signatures, as Agamben argues (2009)) that are collectively, mnemonically and psychologically charged, moving the reader emotively, and generating an impression of "a trace of something that is no longer there" (Pigum, 2021, p.xiv-xv).¹² It triggers an anticipation that goes beyond a signifier.

Hence, we can say that the charged image cannot be defined merely in terms of the data the image communicates, but more by a residual element that has accumulated over the years¹³ - involuntarily and in associative relation with the unconscious: "In charged images, we may speak of 'something that lies concealed within the conventional signifier, something 'enigmatic and ungraspable'. In the words of Paul Ricoeur, something 'incapable of definitive clarity'" (Pigum, 2021, p.xiv).

I think it is a rather critical point that the enigmatic "charge of the image is involuntary" (Pigum, 2021, p.32). It occurs by the moment of its happening with no specific planning, with no logical connection, yet leaving a powerful emotion behind as a remainder of the moment - assigning the image or the object with the power to release this emotion every single time when encountered. Although, this moment of charge is not always locatable in time, it seems to work as a matter of historicity. The image is thus invested "with a 'feeling' for which there is no rational explanation" (Pigum, 2021, p.33-34).

In that regard, I understand Agamben when he finds Warburg's *Bilderatlas*

¹² "For Peirce, memory is less an extension in time, as it was for Bergson, than an extension in space where our attention is focused on a material object that generates a trace of something that is no longer there." (Pigum, 2021, p.xiv-xv)

¹³

See also Pigum, 2021, p.26.

trace of something that is no longer there

anticipation going beyond a signifier

enigmatic ungraspable

involuntary

remainder of the moment

invested with a feeling for which there is no rational explanation

Figure B.17 : Fourth wound-reading for the constellation titled "collapsing the bodies of the past with the bodies of the present": a para-scientific reading, charged images and affective arrangements.

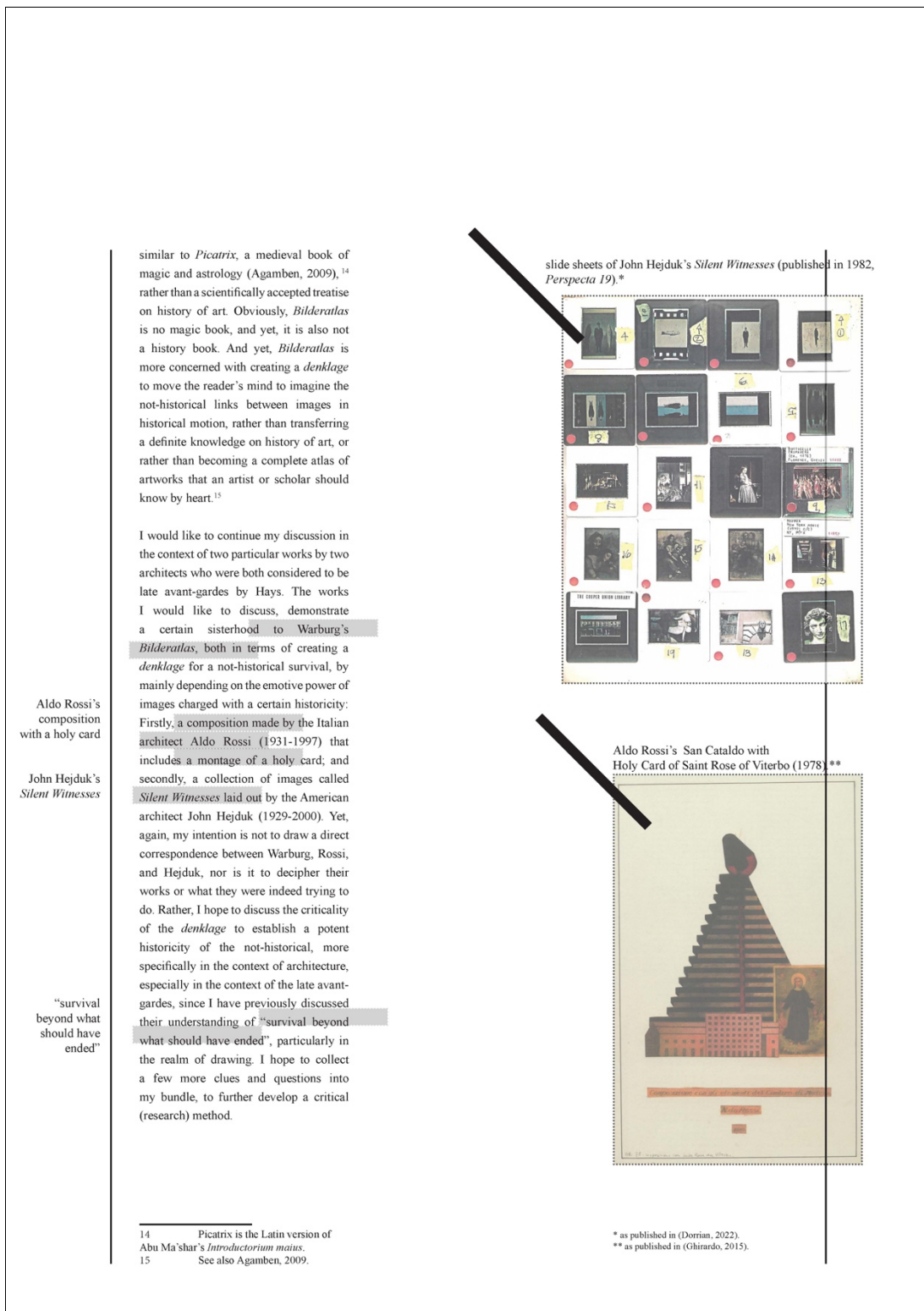


Figure B.18 : Fourth wound-reading for the constellation titled “collapsing the bodies of the past with the bodies of the present”: a para-scientific reading: charged images and affective arrangements.



Figure B.19 : Fourth wound-reading for the constellation titled “collapsing the bodies of the past with the bodies of the present”: a para-scientific reading: charged images and affective arrangements.



APPENDIX C: Wound-reading for the constellation titled “estrangement and confrontation with the patriarchal passage”.

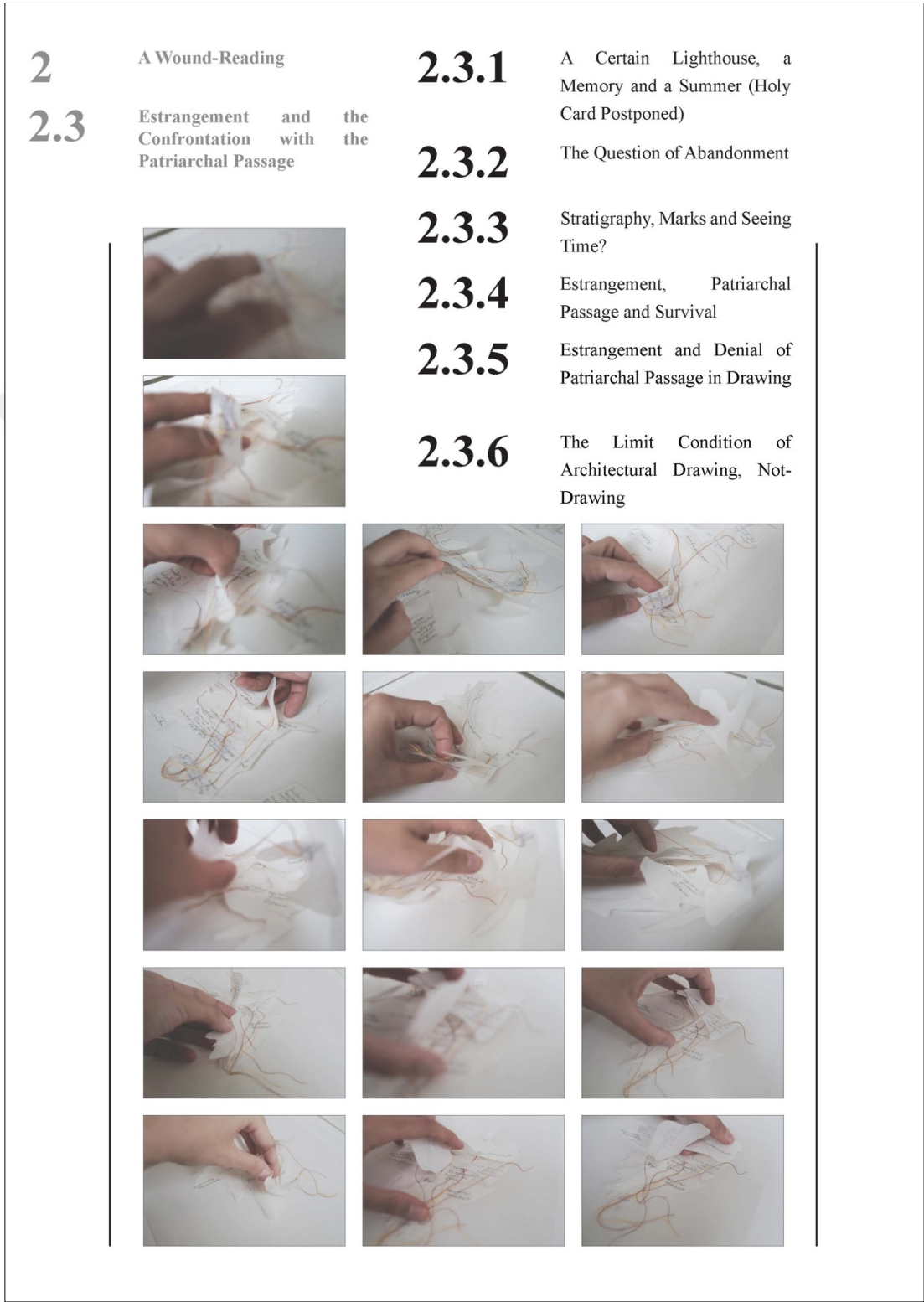


Figure C.1 : Wound-reading for the constellation titled “estrangement and the confrontation with the patriarchal passage”.

2

A Wound-Reading

2.3.1

A Certain Lighthouse, a
Memory and a Summer
(Holy Card Postponed)

2.3

Estrangement and the
Confrontation with the
Patriarchal Passage

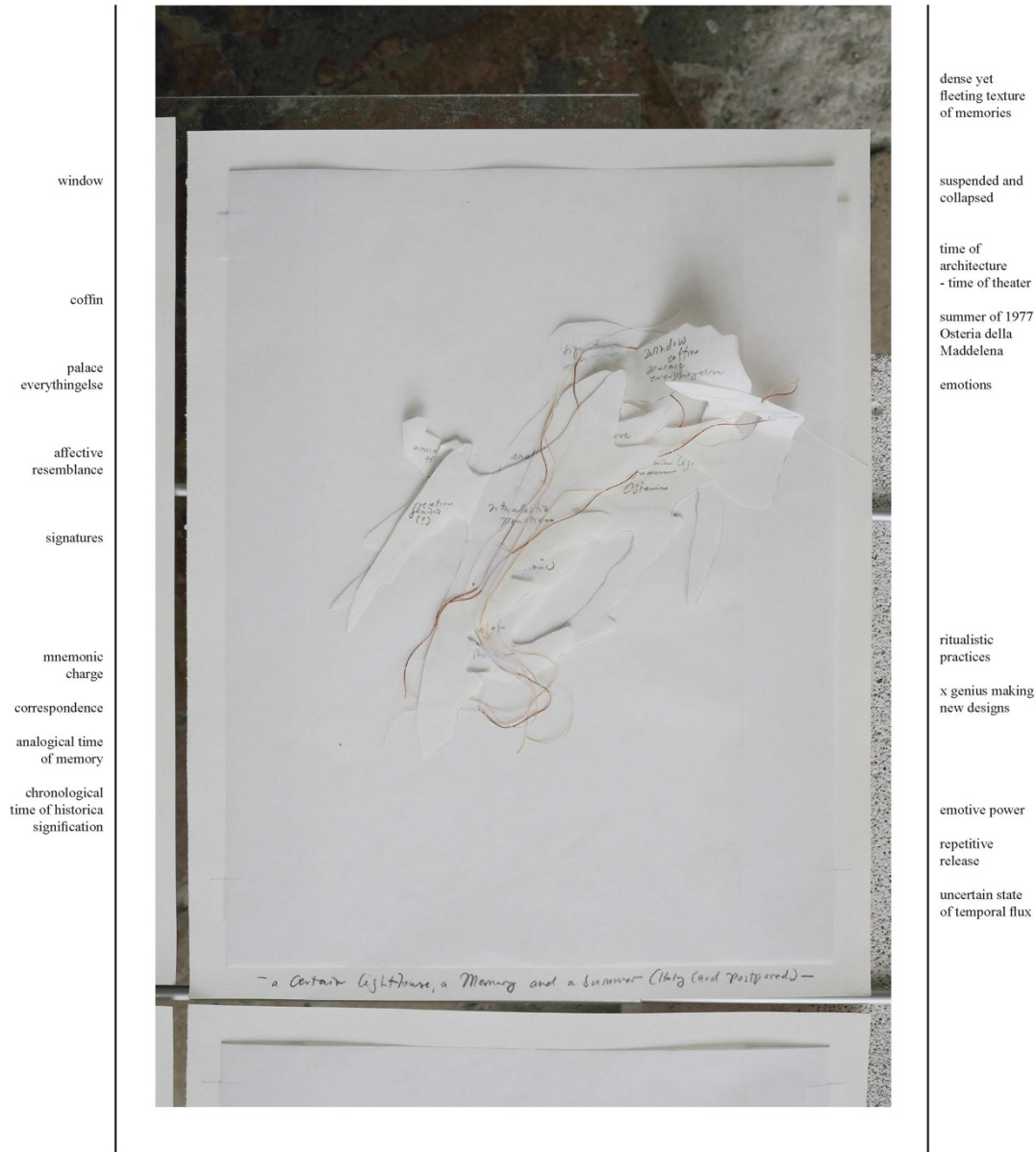
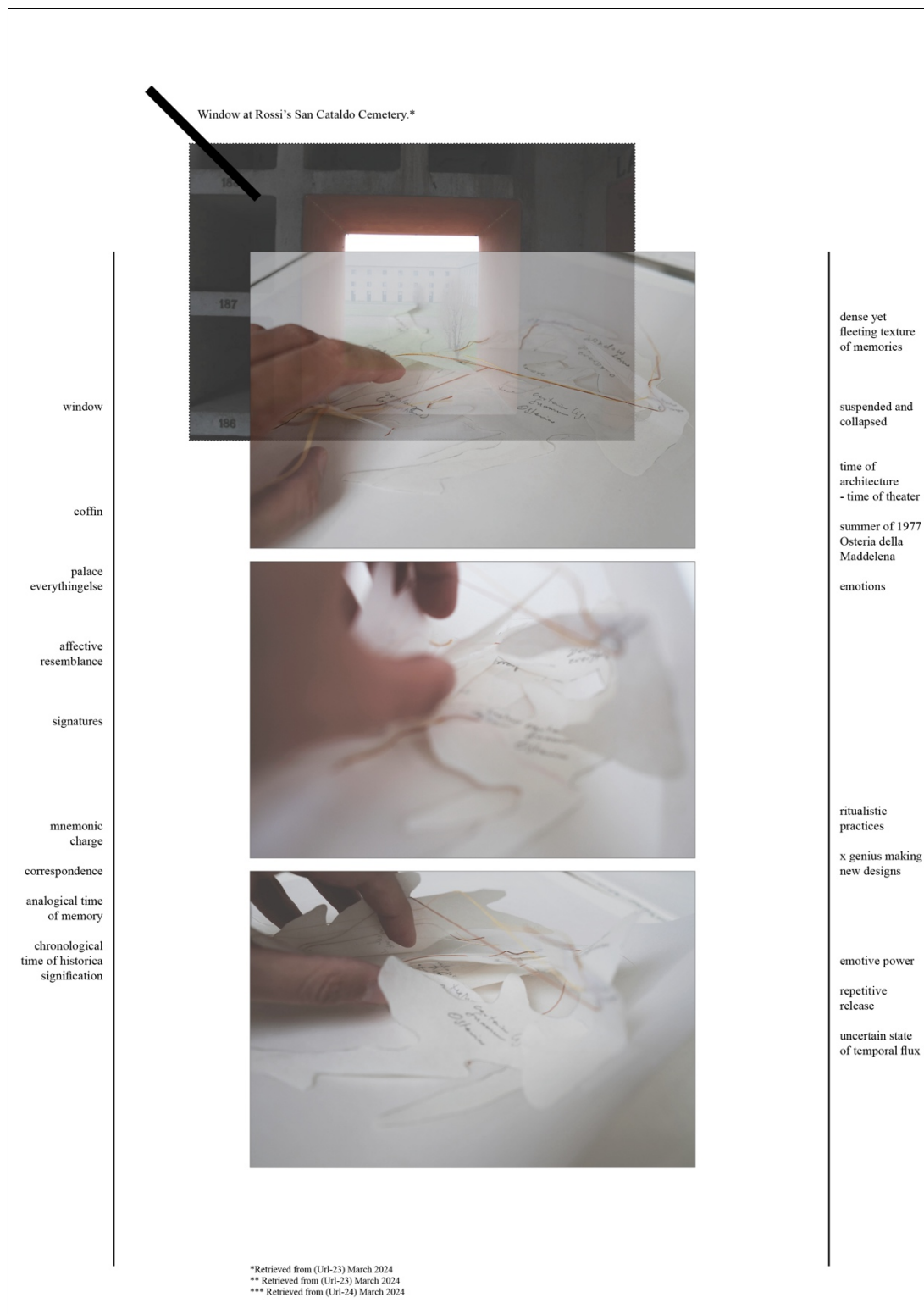


Figure C.2 : First wound-reading for the constellation titled “estrangement and the confrontation with the patriarchal passage”: a certain lighthouse, a memory and a summer (holy card postponed).



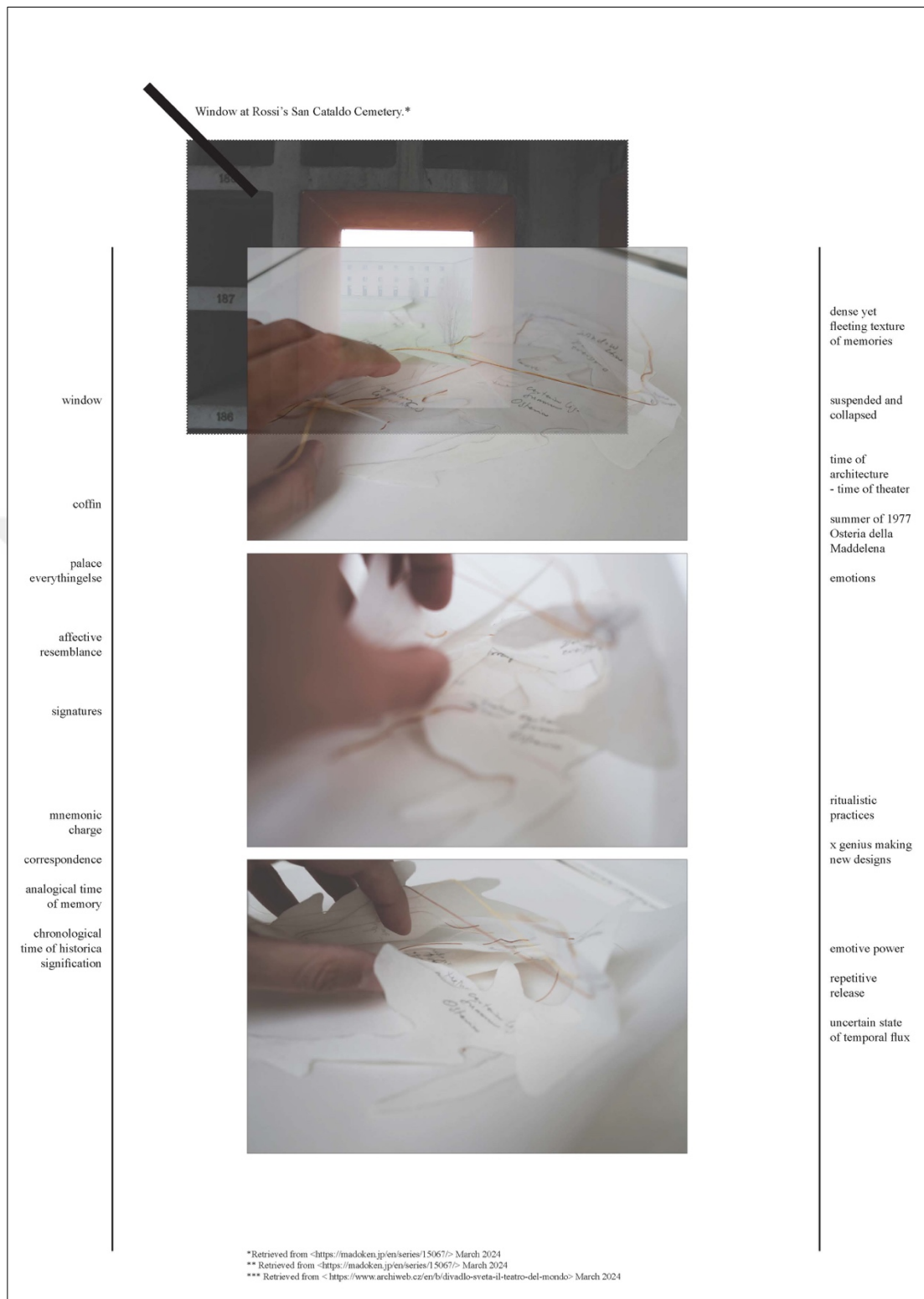


Figure C.5 : First wound-reading for the constellation titled “estrangement and the confrontation with the patriarchal passage”: a certain lighthouse, a memory and a summer (holy card postponed).

2	A Wound-Reading	2.3.2	The Question of Abandonment
2.3	Estrangement and the Confrontation with the Patriarchal Passage		
residue signs, signals, fragments	In the eyes of the lovers of inquietude and perfection, a work is never truly completed—a word that for them has no sense—but abandoned, and this abandonment, of the book to the fire or to the public (whether as a result of lassitude or to an obligation to the publisher), is a sort of accident, comparable to the rupture of a reflection that has been nullified by tiresome, misfortune or other feelings. (Valéry as cited in Sgarbi and Trainin, 2023)	dependent on its functional and historical signification, yet still shaping the urban condition. Accordingly, the city might be considered as a palimpsest of the marks left by the events of human history (Hays, 2010, p.40). An urban artifact abandoned, divorced from its functional signification, but still persists, survives as a residue: “There are villages where the river appears with the continuity of death, leaving only signs, signals, fragments; yet they are fragments that one cherishes” (Rossi, 1981).	themes and forms over the others. This kind of understanding might transform into a Darwinian notion of the ‘survival of the fittest’ – into a quite dangerous evolutionary conception. Instead, it seems to me that this kind of survival comes with the anticipation of a loss, of the lost, of a certain haunt of the abandoned or of the repressed ‘beyond the grave’. the anticipation of a loss, the lost haunt of the abandoned repressed ‘beyond the grave’
abandonment marks urban forms ruins permanence	In the case of Rossi, we may see that the concept of survival (of an artifact from any specific historical signification or constraints) is (paradoxically) hand in hand with its abandonment. Abandoned artifacts persisting (as marks, urban forms, or ruins), he argues, demonstrate a permanence³ not necessarily	It might be misleading when one tends to discuss survival with a singled-out emphasis on ‘what remains’ formally, with no attention to the affection of loss or of abandonment. Rossi, sees abandonment⁴ of an artifact as a beginning of architecture rather than a finishing line: “In the end the building became an abandoned one, a place where life stops, work is suspended and the institution itself becomes uncertain” (Rossi, 1981, p.12,15), “(...) where abandonment is the beginning of design, where abandonment is identified with hope” (Rossi, 1981, p.52). Relatedly, I would like to make sure that <i>pathosformeln</i> in <i>Bilderatlas</i> do not manifest a victorious survival of certain	In that regard, I believe it is quite critical that one does not restrict the question of survival only to what remains physically on earth or in archives (or what physically has remained, archived, or is remainable and archivable). One may think of a dim winter morning, fleeting, yet leaving an emotive residue behind, with nothing to be archived to be passed on, except for this feeling that is ungraspable. fleeting emotive residue behind ungraspable
uncertain victorious survival	³ Rossi, mentioning the transferal of linguistic elements to architecture, translates the fixed structures into permanent elements of the city (Rossi, 1984). These elemental structures, as <i>manufatto</i> (literally manufactured), demonstrate a repetitive occurrence throughout time, gaining almost an anonymous character simultaneously. In linguistics, they are the repetitive critical structures retrieved from tales, and myths, through which, language could be understood. The character of these structural elements as permanence is two-fold: “(...)”, Rossi constructed the whole of the city through the discrete composition of different parts which may be repeatable but are in themselves strongly individual and therefore finite.” (Aureli, 2007). Rossi’s <i>The Architecture of the City</i> published in 1966 demonstrates explicit structuralist concerns; and Rossi attempts to replace the linear causality of the building with the structurality of the architectural object as an artifact (man-made object). The architectural objects as artifacts take their place as fragments retrieved from the performed reality and materiality. Although this artifact is highly connected to the singularity of the performed reality, it is at the same time autonomous in its structure surviving the loss of any assigned significations. In his essay “Post-modernism and Structuralism”, the prominent critic of postmodern architecture, Alan Colquhoun, states that through the transferal of the structuralist approach to architecture, the structurality replaced the linear causality of the building (1988). The building is not seen as the object of final signification of a function, but an artifact of relations, through which architecture could be understood. Alan Colquhoun describes the atomic understanding of the modernist approach, against which the structuralist critique was addressed, as follows: “Architecture, like music and the other arts, has traditionally depended on the arrangement or the composition of a number of preformed rhetorical figures-what Charles Rosen, speaking of music but using an architectural metaphor, calls the use of ‘large blocks of prefabricated material.’ The new architecture of the 1920s sought to banish these tropes and formulae and replace them with atomic elements that	were considered formally and functionally irreducible.” (Colquhoun, 1988) According to Colquhoun, the prefabricated elements differ from the atomic elements of the modernist approach intrinsically. The modernist element claims to be of pure linear causality, whereas the structuralist element is based on the artifact-ness of these elements, of having been performed in history. Transferring these linguistic debates into architecture, the post-modern architects were in the intention to develop a critique against the modern architecture’s functionalism, determinism and historicism. Through this linguistic transferal, the architectural object is freed from its functional obligations, where the system of signs of a building could be revealed to possess a more complex structure than a -form follows function- determinism. Thus, the modern architecture’s understanding of a total rejection of history is put into question, since time and memory is a vital part of the complex structure of the system of signs in architecture. ⁴ Abandonment reminds me, and perhaps many others who would read it, of a Mallarmean absence and silence. Rossi, not surprisingly, correlates abandonment with the ‘silence’ and writes: “Perhaps a design is merely the space where the analogies in their identification with things once again arrive at silence.” (Rossi, 1981) Quoting from the poet Hölderlin, he writes, “My architecture stands mute and cold.” (Rossi, 1981).	Jane Rendell, in her article “Seeing time / writing place” (2007) points to a similar problematic in historiography, specifically discussing in the context of archeology and expanding the discussion out to art and space making. She asks: “How do archaeologists decide what to remember and what to forget? How do they know what to look for, what to keep and what to reject?” (Rendell, 2007, p.189) Looking into the artist Janet Hodgson’s (1960-2016) work titled <i>The Pits</i> (2005), Rendell sets forth that Hodgson’s decision to work on the pits (that have been revealed during the archeological excavations in Whitefriars) is a critical embodied engagement with time (historical time in particular) and spatial production. Her decision to work on the pits or her “selection of rubbish” or of “the objects that those who came before chose to throw away” and that have not been “recognized as the stuff of history” manifests the critical possibility that ‘rubbish’ could indeed concern history (Rendell, 2007, p.190). what to remember what to forget what to keep what to reject
			Hodgson’s work is an incision of the archeological drawings of the pits revealed underground up onto the ground, visibly manifesting what has not been registered in time. According to Rendell, Hodgson “draws time”, “bringing past draw time

Figure C.7 : Second wound-reading for the constellation titled “estrangement and the confrontation with the patriarchal passage”: the question of abandonment.

recapitulation of
the lost

unarchived
unarchivable

remains
unrecorded

remained lost in
time

into the present as an ongoing creative construction” using act of drawing as “an indexical representation of a location inscribed back into that site” (Rendell, 2007 p.188). Yet, it might be important to note that the embodiment of the invisible does not take the form a recapitulation / reconstruction of the lost, but a critical manifestation of the lost, or even the unarchived and the unarchivable. When we listen to Hodgson narrating in her movie *My Passage Through a Brief Unity in Time* (2013), one may clearly understand that her main interest lies in that which *remains unrecorded*, in that which *has remained lost* in time. This includes her own work as well. We listen to her narrating:

It seems to me archeologist have been always studying something that isn't there, something that might have been there. It seems to me they discover absences, they study the gaps between things, they study holes, [...] I wonder if I am doing that now. Reviewing the films I took, am I looking at an absence, there are things [...] I cannot remember, ... events that I didn't see or didn't film, or haven't included. Are those gaps where the importance lies now? Is it those gaps that make possible for me to make sense of it? (Url-7)⁵

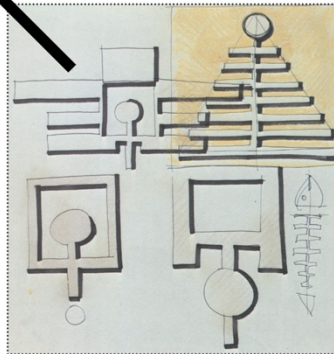
Janet Hodgson, *The Pits* (2005).*



Janet Hodgson, *The Pits* (2005).**



Rossi's sketch: Plan of San Cataldo cemetery overlapped with the skeleton of fish.***



*Retrieved from (Url-25) March 2024.

** Retrieved from (Url-25) March 2024.

*** Retrieved from (Url-26) March 2024.

Figure C.8 : Second wound-reading for the constellation titled “estrangement and the confrontation with the patriarchal passage”: the question of abandonment.

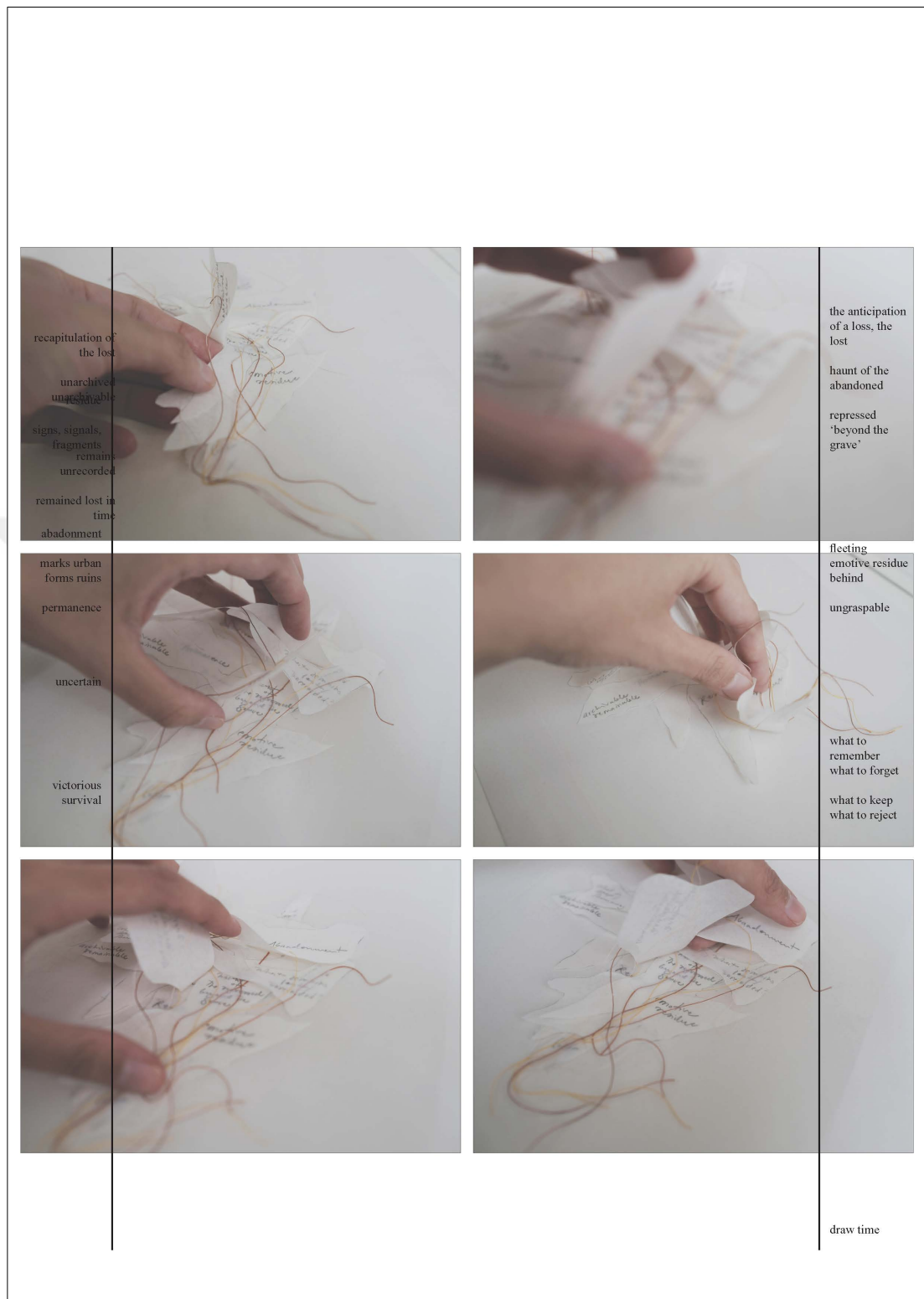


Figure C.9 : Second wound-reading for the constellation titled “estrangement and the confrontation with the patriarchal passage”: the question of abandonment.

2

A Wound-Reading

2.3.3

Stratigraphy, Marks and Seeing Time?

2.3

Estrangement and the Confrontation with the Patriarchal Passage

stratigraphic drawings, marks, lines, notations

archeological plan drawings

excavated deep

present condition

establish time in relation to site

superpositional relationship

temporal relationship

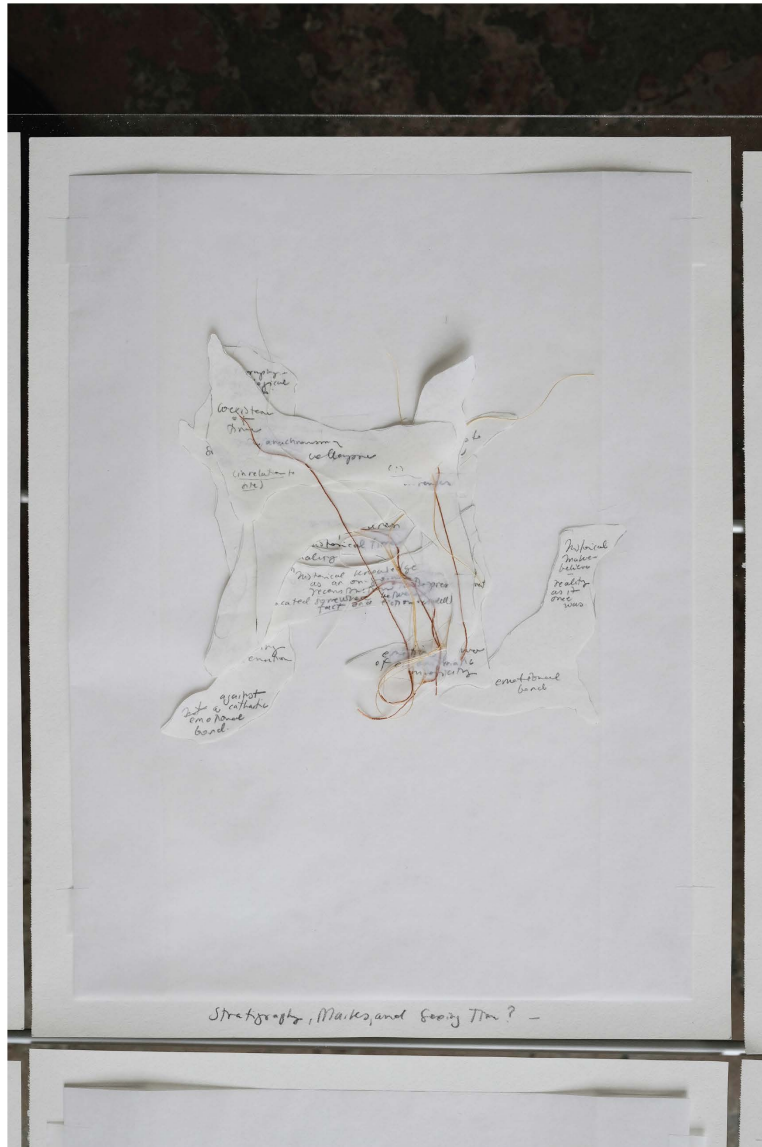
co-existence of time

anachronism

estrangements

reconstruct a scene as "it really was"

unwanted memory



intimacy of the emotive power of the enigmatic historicity

seeing time

consciousness of constructedness

emotions

unconscious

constructedness of historical time

re-enactment

cathartic emotional bond

artificiality

somewhere between fact and fiction

Figure C.10 : Third wound-reading for the constellation titled “estrangement and the confrontation with the patriarchal passage”: stratigraphy, marks and seeing time?

2

A Wound-Reading

2.3.3

Stratigraphy, Marks and Seeing Time?

2.3

Estrangement and the Confrontation with the Patriarchal Passage

stratigraphic drawings, marks, lines, notations	In "The Pits", Hodgson prefers to work with 'stratigraphic' drawings, marks, lines and notations that we are more accustomed to see in archeological plan drawings. She incises archeological plan drawings of the pits that have been excavated deep in the earth, and projects them up on the paving – to the present condition. Rendell draws our attention to how stratigraphy is used by archeologists to "establish time" in relation to site (2007). Through stratigraphical reading of layers of earth, one may embody a "superpositional relationship of their deposition" in plan that "allows a temporal relationship to be made between all the strata in a site [...]" (Rendell, 2007, p.185). Unlike modern clocks and calendars that also establish time, stratigraphical drawings imply the co-existence of time in relation to a specific site. The embodied condition comes with a certain anachronism. In this case, the paving or the site transforms directly into a drawing paper, where the past is collapsed onto the present condition. Drawing of the pits is not only looked at, on the table or on the wall, but transforms into a site, on which people walk, leave new traces – a site that people embody in full scale, in the present. The marks and numbers incised in the pavement intervenes the seams between the paving tilings, and their co-existence creates a certain estrangement to the homogeneity of the paving. It may even urge us to see the paving as a kind of drawing as well.	'writing place'." (Rendell, 2007, p.191)	sharp intimacy of the emotive power of the enigmatic historicity of something that have happened before and that has not yet happened. In other words, what intrigues me in particular is the consciousness of the constructedness or an estrangement that celebrates and engages with emotions and that stems from the unconscious.	intimacy of the emotive power of the enigmatic historicity
archeological plan drawings		Yet, I would like to restrain myself from any discussion on 'seeing time' as I believe that in my research 'seeing' might not be the most favorable embodied engagement with a drawing, when it comes to time and historical time. I believe that my discussion is leading me somewhere else, and I will try to trace those tracks.		seeing time
excavated deep		Nonetheless, I believe that such an act of 'seeing time' transforms into a valuable manifestation of the constructedness of historical time and historiography. In the context of another work <i>History Lesson</i> (1999) by Hodgson, the constructedness of historical time becomes especially clear by 'seeing time'. <i>History Lesson</i> is a cinematographic installation by Hodgson, set through multiple full-scale projections of the re-enactment of the everyday life of the building as a Victorian school back to the empty walls of the building. Seeing not only the re-enactment but also how the re-enactment was shot with all its backstage preparations creates a certain Brechtian alienation effect (<i>Verfremdungseffekt</i>), that restrains the visitors to have a cathartic emotional bond with the re-enactment of the historical time, always reminding the visitor of the artificiality of historiography. The constructedness of historical reenactment becomes the pressing message the visitor shall receive:		consciousness of constructedness
present condition		The work [<i>History Lesson</i> by Hodgson] does not attempt to re-stage history 'as it really was', but rather explores historical knowledge as an ongoing reconstruction in the present, located somewhere between fact and fiction. (Rendell, 2007, p.187)		emotions
establish time in relation to site		Leaving Hodgson's work, I believe that in some cases, the effect of a message-giving (or even lecturing) alienation through the consciousness of the artificiality of historiography may itself remain to be artificial and artificially remote to initiate an emotional bond. As I have previously mentioned, I am also concerned with the awareness of the constructedness of historiography; however, my interest in the <i>pathosformeln</i> and the charged images lead me to a sense of estrangement or uncanniness that always comes with a		unconscious
superpositional relationship				constructedness of historical time
temporal relationship				
co-existence of time				re-enactment
anachronism				
estrangements				cathartic emotional bond
				artificiality
reconstruct a scene as "it really was"				somewhere between fact and fiction
unwanted memory				

Figure C.11 : Third wound-reading for the constellation titled "estrangement and the confrontation with the patriarchal passage": stratigraphy, marks and seeing time?

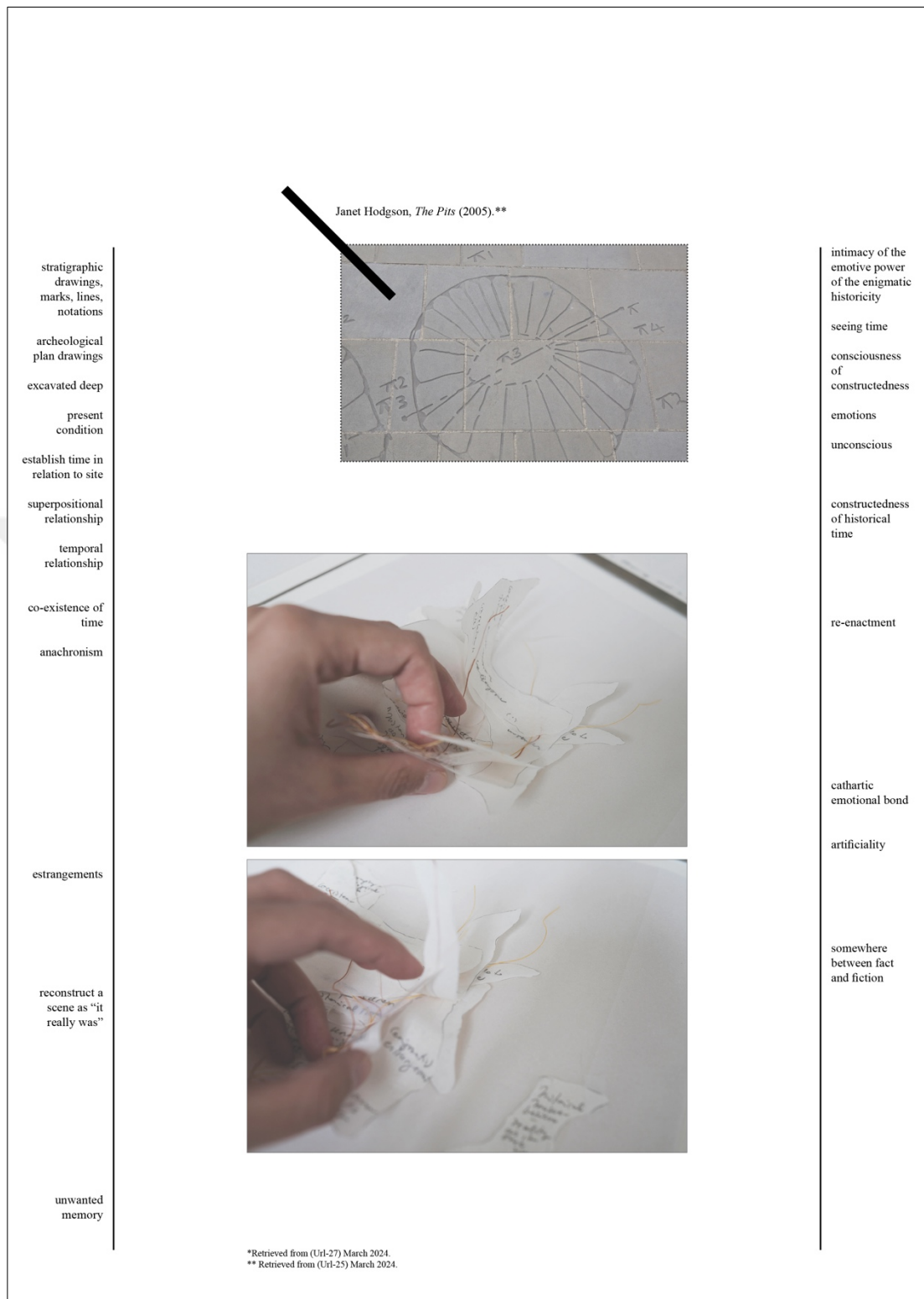


Figure C.13 : Third wound-reading for the constellation titled “estrangement and the confrontation with the patriarchal passage”: stratigraphy, marks and seeing time?

2

A Wound-Reading

2.3.4

Estrangement, Patriarchal
Passage and Survival

2.3

Estrangement and the
Confrontation with the
Patriarchal Passage

estrangement

discover new
images

arranging
images rather
than creating
them

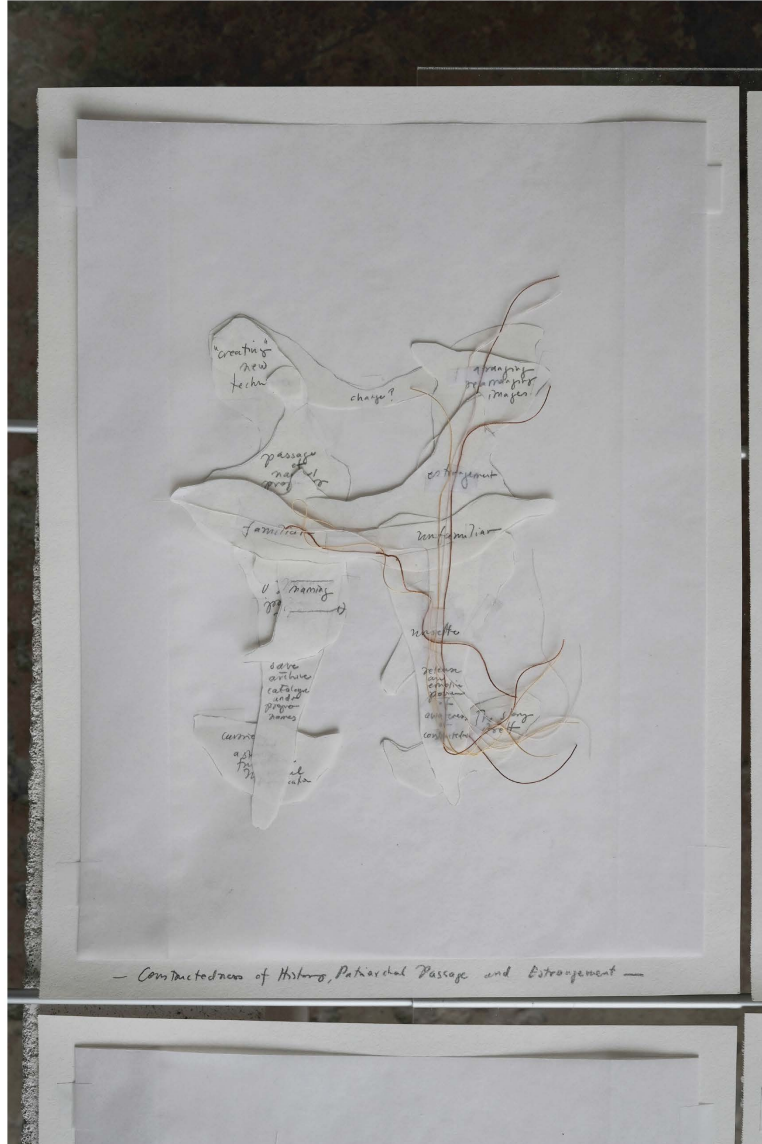
perceived rather
than known

makes familiar
thing unfamiliar

not naming

anxiety of
patriarchal
genealogy

proper names
-first violence of
language



unfamiliarity

not-historical
survival

emotive residue
invested in the
images

proper, property,
propriety

tendency to
claim, save,
archive

catalogues
files under
proper
significations

dead by
keeping,
conserving
under proper
significations

not-historical
survival of
images by
letting go of
their proper
significations

carrier of story

the story itself

Figure C.14 : Fourth wound-reading for the constellation titled
“estrangement and the confrontation with the patriarchal passage”:
estrangement, patriarchal passage and survival.

2	A Wound-Reading	2.3.4	Estrangement, Patriarchal Passage and Survival	
2.3	Estrangement and the Confrontation with the Patriarchal Passage			
estrangement	Estrangement as a technique has been first discussed by the Russian critic Viktor Shklovsky, in his 1917 essay titled “Art as Technique”. Starting his essay with a statement that the poet does not have the discover ‘new’ images for the development of art, he argues that “a change in imagery is not essential to the development of poetry”, unlike the general tendency in the history of art to classify and group the works of the poet “according to the new techniques that poets discover and share” (1917). According to Shklovsky, “poets are much more concerned with arranging images than with creating them” (1917). Related to our on-going discussion taking departure from Warburg’s <i>denkmal</i> for historical imagination that relies upon arrangements of images, estrangement seems once more to be an important question to keep in mind.	from its property and its self-sameness. The inheritance from father to the child is typically the passage of a proper name, and with it one’s property, either real or felt. To systematically pass along name, history, property, and the proper procedure for this passage is the reason, Derrida more or less states, that writing as an inscriptional system came into being. It was a tool that could be used to record increasingly complex patterns of descent and family history. (Ingraham, 1998, p.21)	obscure compilation of images that are unnamed leaves an enigmatic effect of estrangement, wherein the images and their historical lineages that we are familiar with, appear unfamiliar to us. This unfamiliarity suspends the historical passage of meanings and significations that are previously assigned to these images, and paradoxically, manifests a not-historical survival of a repressed emotive residue invested in these images. We may discuss this further with a quote by Ingraham: The proper name, which is not just the name of a person or thing, not just a noun, is also the means by which something exists or comes into existence. To paraphrase George Bataille, only the animals that got a name were saved (by Noah). The amorphous something / someplace of someone or something before it is named is precisely that: amorphous, without form, without formal place, without formal existence. (1998, p.32)	unfamiliarity
discover new images				
arranging images rather than creating them				
perceived rather than known	Arguing that an art work is <i>perceived</i> rather than <i>known</i> , Shklovsky sets forth that art does not comply with the habitual nature of perception. Instead, art as a technique makes familiar things unfamiliar to our perception. And art exists that one may recover the sensation of life; it exists to make one feel things, to make the stone stony. The purpose of art is to impart the sensation of things as they are perceived and not as they are known. The technique of art is to make objects “unfamiliar,” to make forms difficult, to increase the difficulty and length of perception because the process of perception is an aesthetic end in itself and must be prolonged. (Shklovsky, 1917)	Cross-reading Levi-Strauss’ “A Writing Lesson” and Derrida’s commentary on that essay “The Violence of the Letter”, she sets forth that architecture (as an inscriptional system) operates similarly – “inscribe[s] these patterns, these narratives of family residences, into space” (Ingraham, 1998, p.21), through marks and lines, about the idea of which Ingraham finds “everything tortuous” and “nothing succinct” (1998, p.4). In her reading, the relation between proper, property and propriety is quite critical, and needs to be kept in mind. Ingraham elaborates on this relation with an example of a client (owner of property) who expresses her/his wishes “in the (proper) terms that architecture has already put in place: living room, bedroom, bathroom” (1998, p.32) based on appropriate occupancies of spaces which later on could be claimed for these proper acts.	Relatedly, we may assume that historical significations and classifications are conventionally in tendency to ‘claim’, ‘save’ and ‘archive’ things, relations, forms, styles that can be catalogued and filed under proper significations, and leave the ones that do not. Historical patriarchal passage declares them to be ‘dead’ by keeping and conserving them under proper significations, while estrangement unfolds a not-historical survival of images by letting go of their proper significations.	emotive residue invested in the images
makes familiar thing unfamiliar				
	Shklovsky shares a couple of techniques of estrangement, though he states that there are several other ways for estrangement. The very first method that he shares is “not naming”, and thus to avoid any shortcuts to well-rehearsed meanings and widely accepted notions. Catherine Ingraham, in her book <i>Architecture and The Burdens of Linearity</i> (1998), referring to Derrida, discusses the anxiety of patriarchal genealogy in relation to giving proper names, or, as called by Derrida, “the first violence of language”. The giving of a proper name is thus a dream of self-identity, a fantasy of presence, within a system of differences that has always already deferred and severed this name	Although spatial production is not in my focus of research, I find the power of the proper name to able people to ‘claim’ the occupancy of spaces in a proper way seriously dangerous. Specifically, in relation to our discussion, I think that the power of the proper name to create an authorial and historical passage of meaning from one generation to the next needs to be criticized, as it holds the impetus “to stop the play of language” (Ingraham, 1998, p.32-33). In that sense, I think that the ‘silence’ of Warburg’s <i>Bilderatlas</i> , a compilation of images, without any words, ⁶ and without any lines demonstrating the relations between the images, could be discussed in terms of such kind of an estrangement. The	Leaving these historical titles works as an estrangement and seems to question these conventional operations, historical shortcuts that determine what is being kept and left out, and in what terms. In that regard, it is not only a matter of which image is being kept or not, but also a critical confrontation with their semantic realms. Estrangement does “[...] not to make us perceive meaning, but [intends] to create a special perception of the object - it creates a vision of the object instead of serving as a means for knowing it...” (Shklovsky, 1917). Thus, the work does not operate as “a carrier of story” (Wan & Blas, 2022), but transforms into the story itself (similar to what we have previously discussed through Calvino).	proper, property, propriety
				tendency to claim, save, archive
				catalogues files under proper significations
				dead by keeping, conserving under proper significations
				not-historical survival of images by letting go of their proper significations
not naming				

Figure C.15 : Fourth wound-reading for the constellation titled “estrangement and the confrontation with the patriarchal passage”: estrangement, patriarchal passage and survival.

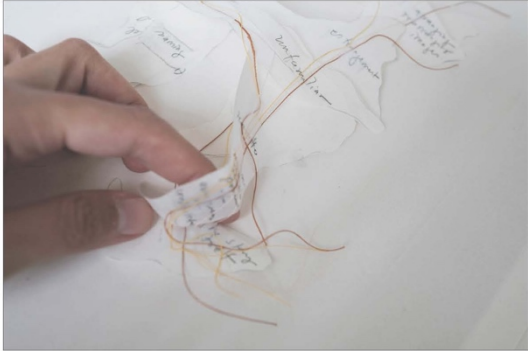
estrangement		unfamiliarity
discover new images		not-historical survival
arranging images rather than creating them		emotive residue invested in the images
perceived rather than known		proper, property, propriety
makes familiar thing unfamiliar		tendency to claim, save, archive
		catalogues files under proper significations
not naming		dead by keeping, conserving under proper significations
		not-historical survival of images by letting go of their proper significations
anxiety of patriarchal genealogy		
proper names -first violence of language		carrier of story the story itself

Figure C.16 : Fourth wound-reading for the constellation titled “estrangement and the confrontation with the patriarchal passage”: estrangement, patriarchal passage and survival.

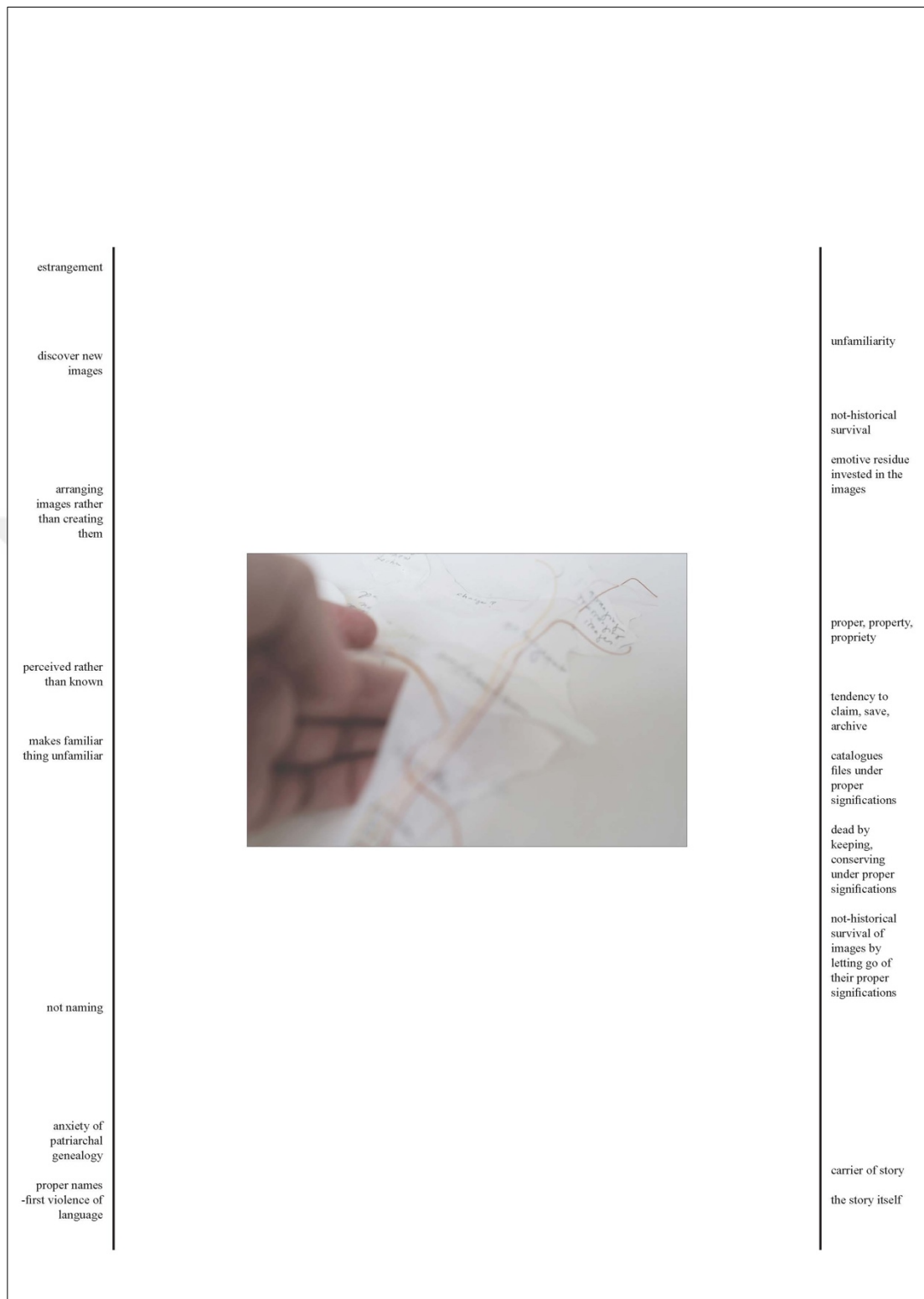


Figure C.17 : Fourth wound-reading for the constellation titled “estrangement and the confrontation with the patriarchal passage”: estrangement, patriarchal passage and survival.

2

A Wound-Reading

2.3.5

Estrangement and Denial
of Patriarchal Passage in
Drawing

2.3

Estrangement and the
Confrontation with the
Patriarchal Passage

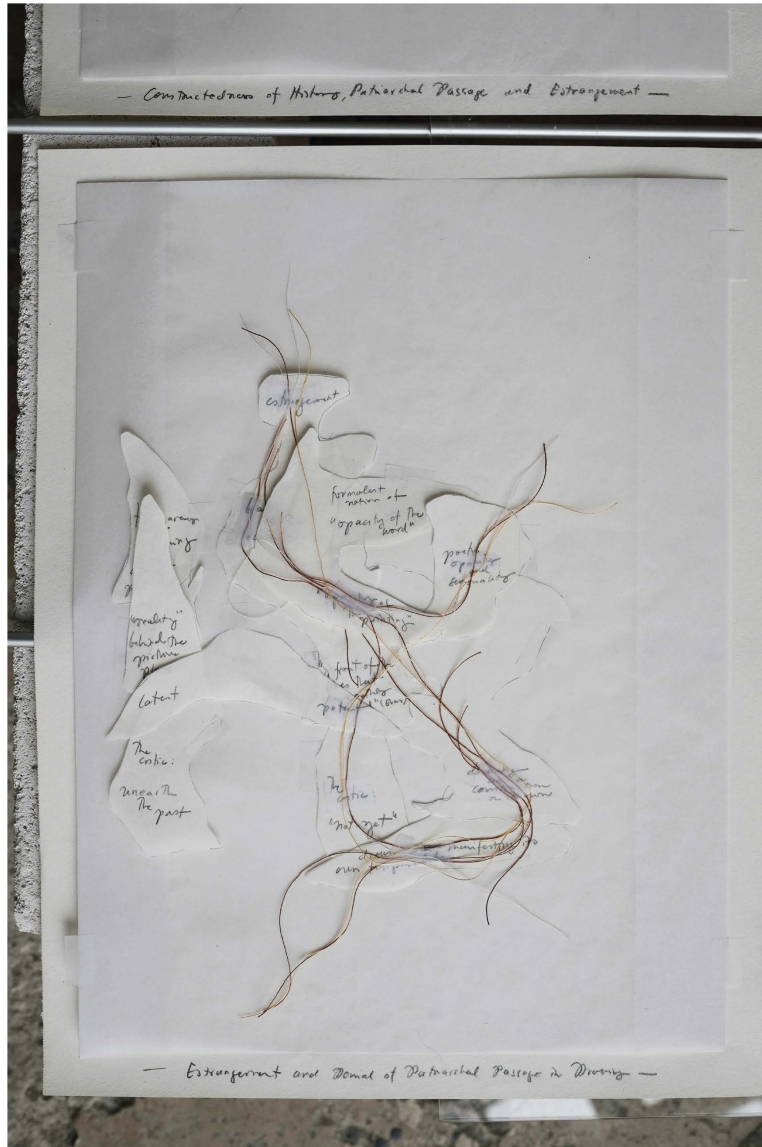
incompleteness
cut off from its
origins
consciousness
like a refugee
constructedness
emigrant
syntactic
procedures
of making
architecture
nakedness
"laying bare"
of syntactic
procedures

formalist notion
of the opacity of
the word
- the flatness of
the painting

transparency
x opacity

realistic art - see
reality through
the painting

opacity - a
cognitive rather
than a mimetic
object.



drawing bearing
the indexical
signs of its own
construction

potent rather
than latent

past of the
drawings

poetic
opaqueness,
sensuality

to see through
the drawing

in front of the
lines

the duty of the
critic

drawing uncover, reveal
testimony of its
own particular
temporality
the not-yet
condition
dirt of drawing

no authority to
mean anything

the not-yet
condition

loss
accompanied by
reminiscence

Figure C.18 : Fifth wound-reading for the constellation titled “estrangement and the confrontation with the patriarchal passage”: estrangement and denial of patriarchal passage in drawing.

2	A Wound-Reading	2.3.5	Estrangement and Denial of Patriarchal Passage in Drawing
2.3	Estrangement and the Confrontation with the Patriarchal Passage		
consciousness of the constructedness	In relation to the vigorous discussions on estrangement in literature, estrangement has become an inevitable question concerning architecture and architectural drawings as well, especially in the context of late avant-gardes. We read from many critics and architects such as Manfredo Tafuri, Massimo Scolari, Peter Eisenman the implications of estrangement, especially in terms of a consciousness of the constructedness, that transforms architecture from being a carrier of a function or a historical signification into the syntactic procedures of making architecture itself. It is a state of nakedness, as Tafuri writes with a reference to Shklovsky on Hejduk and Michael Graves, a "laying bare" of syntactic procedures" (Tafuri, 1998, p.160).	through Jean-Paul Sartre: "It is no longer a meaning, but a substance. It is seen from the outside and Rimbaud invites us to see it from the outside with him" (Sartre, 1988, p.33). "The word turned monolith is the word become opaque, [...] can be experienced sensuously as though it were a smooth pebble held in the hands, or the shiny skin of an apple" (Krauss, 1980, p.189).	picture plane (1984). In the absence of this hidden realm that is so characteristic for perspectival drawings, the fate of the drawings is not necessarily destined to be a tightly defined three-dimensional entity. Evans proposes that Libeskind's drawings urge us to the "potent [...] rather than what is latent" (Evans, 1984).
syntactic procedures of making architecture		We may see that estrangement in the context of architectural drawings, in particular that of the late avant-gardes, comes with a reference to poetic opaqueness, sensuality, urging us critically to object the transparency of meaning, as opposed to seeing through the drawing, through the inscribed lines and through the dots. In other words: as opposed to the greed of seeing reality through the drawing. Evans, in his article titled "In Front of the Lines that Leave Nothing Behind" (1984), discusses a similar condition, and draws our attention to the critical liberation of architectural drawings from nature, examining Daniel Libeskind's series of drawings Chamber Works (1983) and Micromegas (1979): "Whenever an attempt is made to pass through and beyond the drawings, it proves abortive. They are opaque to this line of critical enquiry." In that regard, Evans disagrees those who likens Libeskind's drawings to hieroglyphs (Libeskind included), ⁷ since Evans is in the opinion that the lines in Libeskind's drawing – unlike hieroglyphs – do not bear any responsibility or any authority to mean anything (1984).	As the sacred rear space located behind the paper plane is abandoned (where reality is believed to reside), Evans asserts that "[...] the past of these drawings is vanishing before our eyes" (1984). With this statement, intriguingly, Evans elaborates on an analogy that he sets in the beginning of his article, between the meaning hidden behind the picture plane and the invisible past (history or origin) of the drawings. Evans, draws this metaphorical correlation, especially with an intention to investigate the role of the critic. He writes in the beginning of his essay, delineating the duty of the critic in conventional terms:
nakedness	Rosalind Krauss draws our attention to this aspect in the context of architecture and architectural drawing in an essay she wrote on Peter Eisenman (one of the late avant-gardes according to Hays). She writes, with reference to Shklovsky, that estrangement investigates the literary construct through the "baring of the device" and continues:		potent rather than latent
"laying bare" of syntactic procedures	That is, forcing the reader's attention to the actual procedures of writing, or narrating, directly exhibiting the technical substructure of the story. [...] To force the viewer to encounter the picture as first of all a flat object, is for the painter what Shklovsky's "baring of the device" is for the writer. (Krauss, 1980, p.191)		past of the drawings
	Krauss finds a correspondence between Shklovsky's 'baring of the device' with the formalist notion of 'the opacity of the word' that takes the form of 'the flatness' of the painting in visual arts. Krauss references Clement Greenberg, who makes a distinction between transparency and opacity of a painting: Transparency falls to illusionist and realistic art, where you can see reality through the painting, while opacity falls to modernism, "establishing painting as a cognitive rather than merely a mimetic object" (Krauss, 1980, p.191). She prefers to explain this distinction of transparency of meaning from the opacity of the word	Evans argues that Libeskind's drawings hold no reference to the hidden realm attributed to reality located behind the	poetic opaqueness, sensuality
		⁷ Rossi writes: "Perhaps it was in our common comprehension, or perhaps in our common understanding in work, that we both saw and came to know quite precisely the color and form of a 'key' or 'cypher': and we are not afraid to look at it, to repeat it, immersed as it is in a complex of hieroglyphics. Yet in continually returning to it, we know we will lose it and we must ask if ours is a flight or a search." (1983, p.15)	to see through the drawing
		Libeskind writes: Architecture as non-existent reality is a symbol which in the process of consciousness leaves a trail of hieroglyphs in space and time that touch equivalent depth of Unoriginality." (1983, p.5)	in front of the lines
			the duty of the critic
			uncover, reveal its past or the not-yet condition
			no authority to mean anything
			the not-yet condition
			loss accompanied by reminiscence

Figure C.19 : Fifth wound-reading for the constellation titled “estrangement and the confrontation with the patriarchal passage”: estrangement and denial of patriarchal passage in drawing.

	of observation is maintained by Libeskind himself when he talks of Rossi's <i>Teatro del Mondo</i>, suggesting the question as to "whether the 'no longer' of modern architecture actually belongs to its very own 'not yet'" (1984).	drawing itself transforms into a mnemonic site bearing all the indexical signs of its own construction (2001). Diller, though not referring to estrangement as a term, describes indeed a very similar procedure, when she delineates the process of drawing as a construction on its own.	drawing bearing the indexical signs of its own construction
incompleteness cut off from its origins like a refugee emigrant	What Evans, as a critic, sees as a 'not yet' condition is a nomadic potentiality that arises from the in-complete-ness of the drawing, and an event that is "cut off from its origins": Libeskind "moves with the tools of his trade, like a refugee. He does the same thing in a different place, starting from scratch, not as a colonist but as an emigrant" (Evans, 1984). I think that Evans' choice of words, such as 'disappearance' of the past or the origin that is 'cut-off', should be handled carefully as they might also lead us to a modernist understanding of a certain lobotomy of history. We also read similar expressions in Libeskind's words, such as: "It [Architecture] has no History and it does not follow Fate"; but continues with an emphasis on the temporality of this particular process of this consciousness. Rossi, heavily reflecting his own work on Libeskind's work, writes on their particular temporal condition: "a vision of things which we can no longer remember because of some lapse of memory, but which could not, nonetheless, have been invented" (Rossi, 1983, p.15). Eisenman is in the opinion that the temporal realm of <i>Chamberworks</i> allows itself to be discussed in terms of its own history: Now in these drawings even the non-limits of Libeskind's beginning and end have been erased, leaving only traces of the journey of his process. [...] This new object is no longer an object but a process [...] As such, they are an unsentimental trace of their own history. (Eisenman, 1983, p.8) We may come across to similar tones in Diller' essay "Autobiographical Notes" (2001).⁹ She points out that it was the Cooper Union's agenda to collapse the distinction between representation and the represented, and describes how the	Rather than representing a story, the drawing transforms into its own story itself through a keen emphasis on the constructiveness of the drawings. Yet, diverging from Libeskind's drawings, what Diller describes is a messy and unfinished construction field of graphite,⁹ rather than an elaborate field of ink: Graphite displaced ink altogether. Figure and field grew into one another as the inadvertent tracking of graphite across the paper by drawing instruments produced a tortured gray surface that was simultaneously distorted into random topographies by sweat. Erasure was additive – a white scar of a thought undone and left in the drawing as part of its permanent record. Dirt was evidence of labor expended. The aesthetics of process featured the act of drawing as the drawing. (Diller, 2001, p.131) Reminding me of <i>The Pits</i>, the architect seems to work in a similar manner as Hodgson does. A historically repressed constructiveness of drawing is inscribed onto the paper as a testimony of its own particular temporality. The ghost lines that have been conventionally considered to be the "dirt" of the drawing, that have been, because of this reason, hidden when a drawing was 'finished' or 'ended', transforms into the actual manifestation of the drawing. It is almost as if we are confronted with the haunt of the ghost lines. ⁹ On the dirt of the graphite drawings, see also "Borromini's Smudge" (Foote, 2022): "There is a drawing in the Albertina in Vienna by Francesco Borromini (1599–1667), made late in life for the Cappella dei Re Magi in Rome, which is so overdrawn and compressed with a graphite pencil that in some areas the paper is creased into a pulpy confusion. This is only the beginning. Passing deeper into the collection reveals sheet after sheet of smudged plans, smoked-out elevations, blackened sketches, beclouded details, and a confounding display of fuzzy, hazy and obfuscated graphite marks. The Ticinese stone-cutter-architect was already known during his lifetime as a compulsive drafter, but the sustained intensity of the way he wielded his graphite cannot be seen as merely accidental" (Foote, 2022).	drawing testimony of its own particular temporality dirt of drawing

Figure C.20 : Fifth wound-reading for the constellation titled “estrangement and the confrontation with the patriarchal passage”: estrangement and denial of patriarchal passage in drawing.

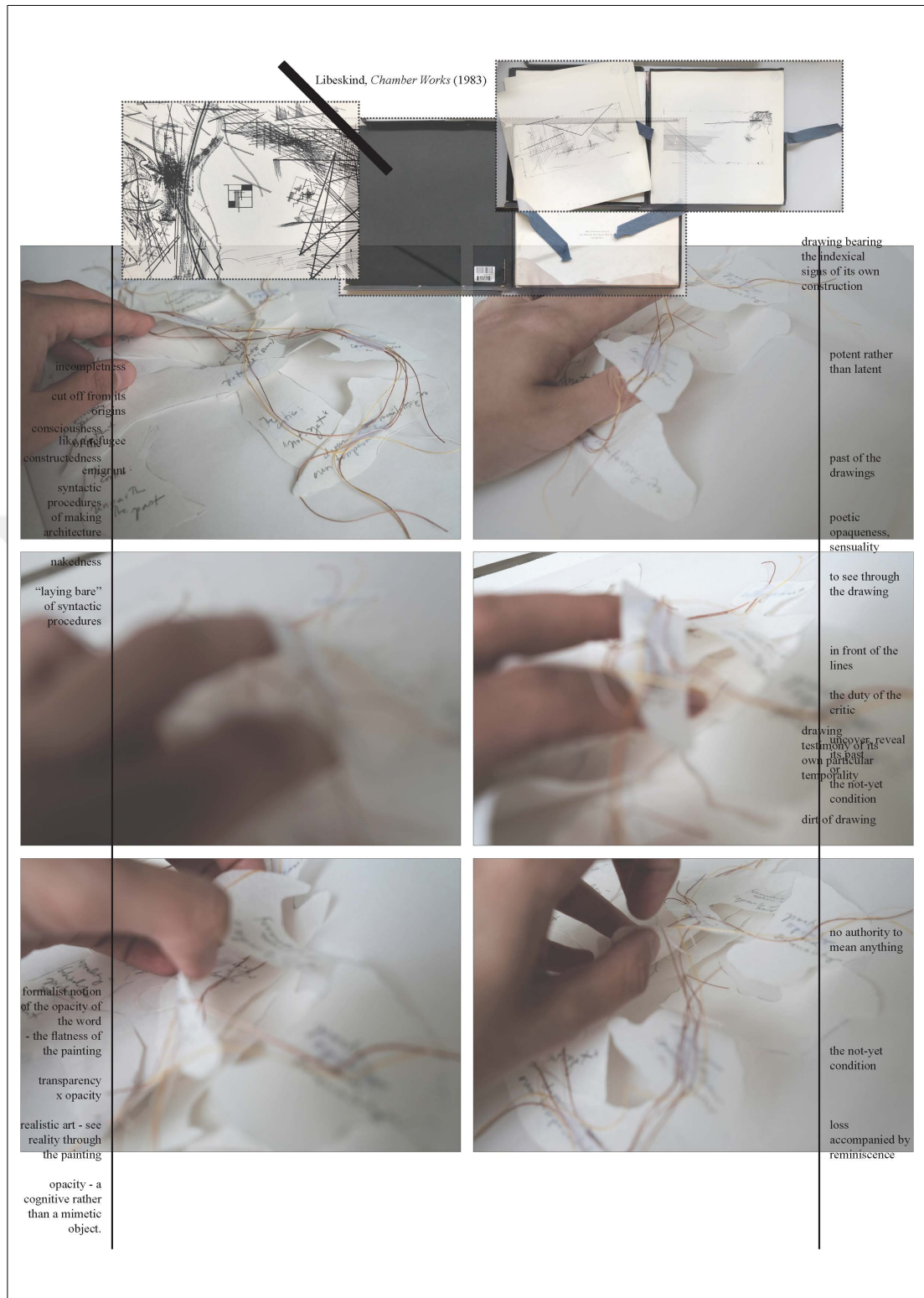


Figure C.21 : Fifth wound-reading for the constellation titled “estrangement and the confrontation with the patriarchal passage”: estrangement and denial of patriarchal passage in drawing.

2

A Wound-Reading

2.3.6

The Limit Condition of
Architectural Drawing, Not-
Drawing

2.3

Estrangement and the
Confrontation with the
Patriarchal Passage

limit-condition

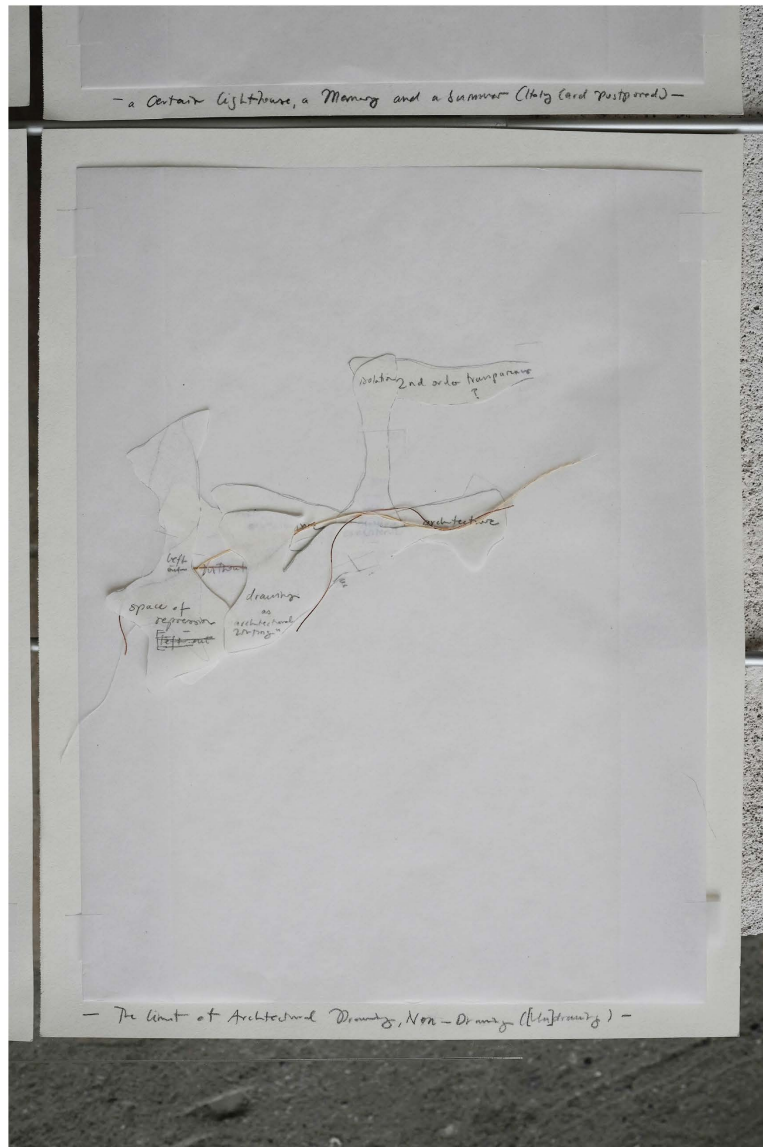
without
within

not-architecture

intimate
intimacy
insideness
limit discovery

secondary
transparency

drawing as
architectural
writing



not-architecture

not-drawing

unoriginal signs

intimacy of
drawing

elemental
isolation

Figure C.22 : Sixth wound-reading for the constellation titled “estrangement and the confrontation with the patriarchal passage”: the limit condition of architectural drawing, not-drawing.

2

2.3

A Wound-Reading

Estrangement and the
Confrontation with the
Patriarchal Passage

2.3.6

The Limit Condition of
Architectural Drawing, Not-
Drawing

limit-condition

without
within

not-architecture

intimate
intimacy
insideness
limit discoverydrawing as
architectural
writing

Eisenman, in his essay "Representations of The Limit: Writing a 'Not-Architecture'" (1983) refers to Krauss's seminal essay "Sculpture in the Expanded Field" (1986, originally published in 1979), and locates Libeskind's drawings as a response to the limit-condition that has been discovered from without,¹⁰ not from within. Without going into the quaternary field that Krauss uses, Eisenman proposes to "locate [the] limits of architecture by simply examining its complement, 'not-architecture'" (1983, p.6) in Libeskind's drawings: "a 'not-architecture' would be intimate with architecture [...] It is, of course this intimacy, this 'insideness', that raises the possibility of limit discovery [...]" (Eisenman, 1983, p.6).

Eisenman proposes first to 'read' Libeskind's drawings as an 'architectural writing' rather than a traditional architectural drawing, with a special focus on linguistics, structuralism and architecture (Eisenman, 1983, p.7). Dealing with the limits and the delimitings of architecture from within and from without, the eventual question is for Eisenman, what renders Libeskind's lines, drawings' architectural'. Recalling our previous discussion on *naming*, we may wonder whether such a distinction (to *name* them as architectural) is indeed necessary to discuss them in the context of architecture, yet it might be critical in terms of dealing with the limit (or the end) conditions and expansion of the field:

The prerogative of reading Libeskind's drawings as writing leads to the issue of the reader's privilege of naming. Why, for example, are these works architectural and not sculptural or simply concrete poetry.

¹⁰ See also "Architecture from without: Body, Logic, and Sex" (Agrest, 1988) with a particular emphasis on body. "For something to be excluded two parts are necessary: something inside, some defined entity, and something outside. [...] This system is defined not only by what it includes, but also by what it excludes, inclusion and exclusion being parts of the same construct. Yet that which is excluded, left out, is not really excluded but rather repressed; repression neither excludes nor repels an exterior force for it contains within itself an interior of representation, a space of repression. [...] Negate the city to affirm the city. It is the affirmation of the erasure of the city in order to reinstate its trace. The critical reading is taken from the subject: I am spoken through the city and the city is read through me" (Agrest, 1988).

This is similar to the question; at what point is a shelter a 'house', or when is a structure 'architecture' and not merely building. Or what context is a line drawn on the ground or lines on a piece of paper architectural rather than graphic or sculptural. Do they relate to architecture by a function [...] To invoke 'architectural' by a function is again to seek limits from inside, a return to form in a causal relationship to function. Libeskind's drawings are intimate with architecture by the act, the will and only the will of a reader to name them so. (Eisenman, 1983, p.7)

Rather than defining the limits of architecture through a functional (or perhaps also historical) signification from within the existing disciplinary boundaries, one may think of the possibility of the co-existence of architecture and 'not-architecture', as an expanded field. It is a field whereby the drawing is taken as an architectural 'not-drawing' that would call for a reader (as a part of this field) to be named 'architectural' – not for a disciplinary law, not a contractor, nor a client. It is through an architectural 'not-drawing' that the intimacy of a drawing emerges.

Krauss explains a similar condition: "[...] 'but' emerges from a system which also contains 'and' and 'therefore'; and its meaning is only understood in opposition to those other two" (Krauss, 1980, p.213), not through the elemental isolation of the word. Eisenman prefers to formulate this in the context of Libeskind's drawings as follows:

It is precisely because they are not any random set of lines yet at the same time are not a precise set of lines conforming to a representation of image. They are neither, they are other, and it is because of their otherness that they begin to define from outside the limits of architecture – that is they become a 'not-architecture' in the traditional sense of naming or writing. [...] (Eisenman, 1983, p.8)

This discussion of naming, defining the limits of architecture from without, being both intimate and other, might, on the other hand, remind us of the infamously widely known dialogue between Eisenman and Hejduk, which we listen to

as told by Hejduk during a conversation with the poet David Shapiro:

I remember Dr. Eisenman coming to Berlin, and seeing these two pieces in this great hall. They were 50 foot high and people didn't come into the hall because of the kind of presence. They were giving off something. We talked about an aura. A thing like that. And he [Eisenman] says to me: "That ain't architecture, because you can't get in them". And I looked at him and said "You can't get in them." In other words, he was not in the position to get into them, because he did not understand them. You can only get into something if you understand or are willing to. (Url-4)¹¹

Why locate architecture yet again from within, and define it as a shelter in the traditional sense? As Eisenman draws back within the conventional boundaries of signification, I doubt whether 'ain't architecture' is used in Hejduk's case by Eisenman in terms of a 'not-architecture' that always comes with 'architecture'. I believe, with Libeskind discussing his own drawings as "unoriginal signs", it shall be the act of naming (with no concern to play with the language) which we have to be critical of.¹²

Appropriating something by naming them as architecture, or casting them out as not-architecture has socio-political extensions that is directly connected with the institutions that appropriate them. The turn, when 'not-architecture' is 'appropriated' as 'architecture' by the very institutions that have previously cast it out, rather than the dissolution of the institution itself, is a critical debate. These are a few questions I would like to keep in mind along with a few below:

Architects too have suffered this ordeal by having followed Orders – the resulting disorder is yet to be appropriated even if it has been diagnosed and foreseen. (Libeskind, 1983, p.5)

How far they [Libeskind's drawings] can go before their progressive opacity (a

¹¹ The text is transcribed by me.
¹² The epigraph at the beginning of Libeskind's essay seems to suggest so as well: "The [white] line [in the sky] was my source inspiration, my sign from heaven. Many years later [...] I realized that the white line might have been fumes from a passing airplane's exhaust pipe, but does it really matter?" (Eliach's *Handic Tales of the Holocaust* as cited in Libeskind, 1983, p.4)

not-architecture

not-drawing

unoriginal signs

intimacy of
drawingelemental
isolation

Figure C.23 : Sixth wound-reading for the constellation titled "estrangement and the confrontation with the patriarchal passage": the limit condition of architectural drawing, not-drawing.

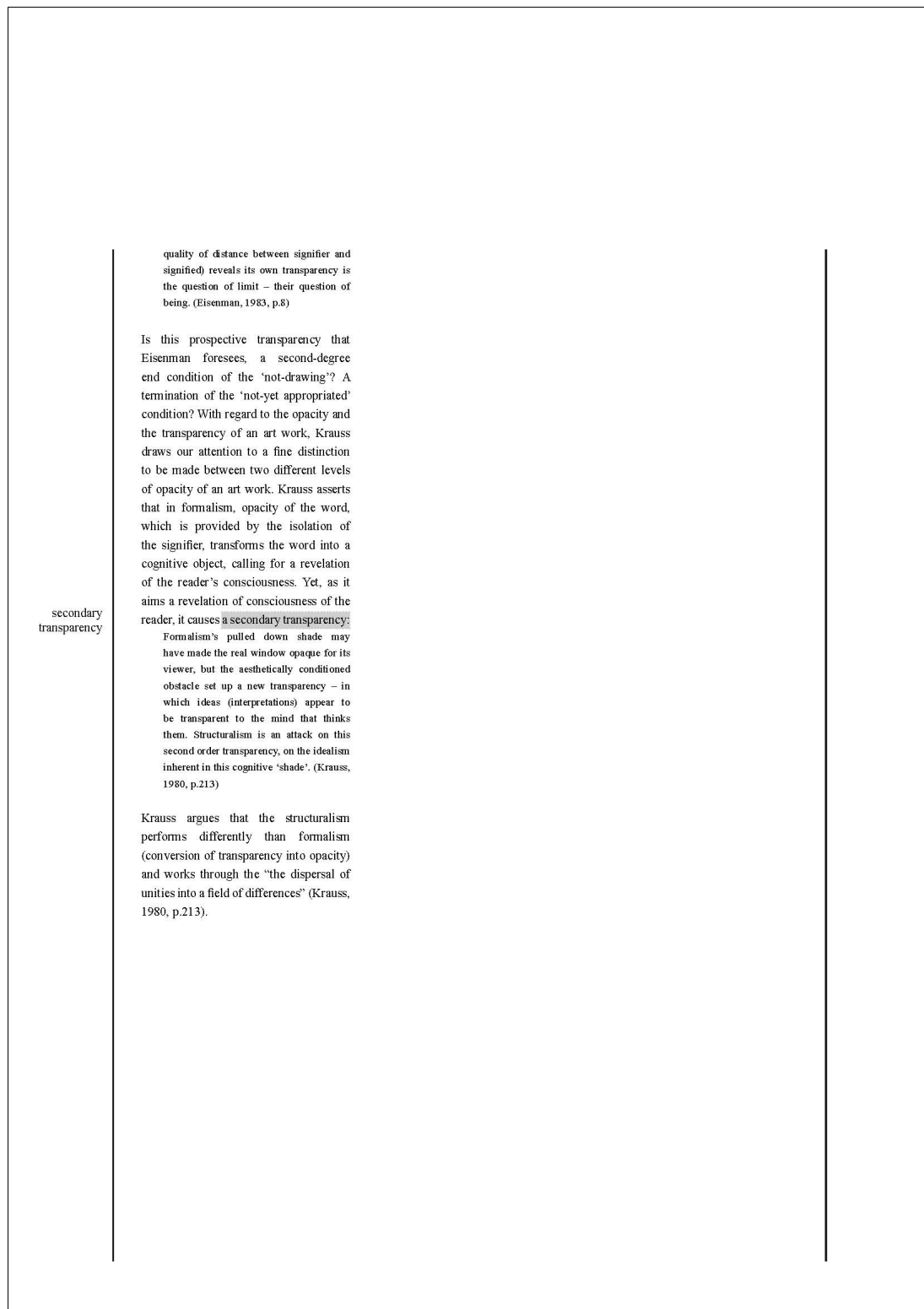


Figure C.24 : Sixth wound-reading for the constellation titled “estrangement and the confrontation with the patriarchal passage”: the limit condition of architectural drawing, not-drawing.

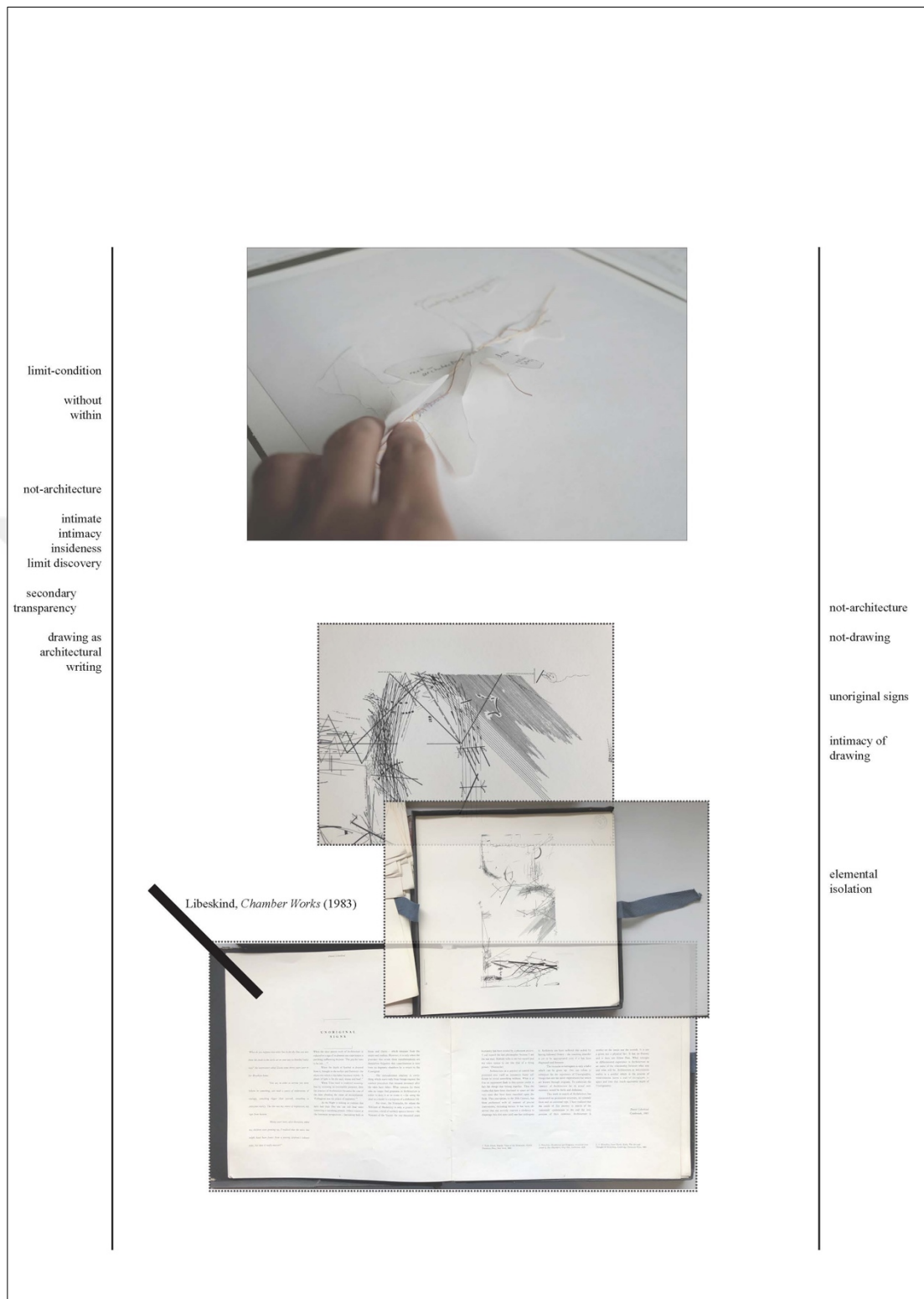


Figure C.25 : Sixth wound-reading for the constellation titled “estrangement and the confrontation with the patriarchal passage”: the limit condition of architectural drawing, not-drawing.



APPENDIX D: Wound-reading for the constellation titled “residues of being there”.

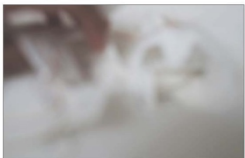
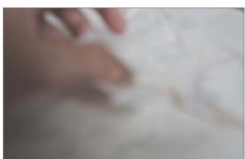
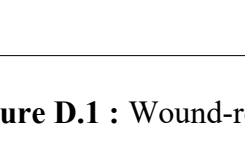
2	A Wound-Reading	2.4.1	Between Methods and Emotions: The Uncanny
2.4	Residues of Being There	2.4.2	Wounds: What Remains of Drawing in my Flesh?
		2.4.3	Intermission: Blurring the Waters, Palping the Wounds and Calling for the Shadows of the Projected Image
		2.4.4	Ghosts and Vibrating Shadows
		2.4.5	Veronica and Residues of Being There
		2.4.6	Remains of a Drawing as a Body
		2.4.7	Para-Scientific Wit(h)nesses of a Work
			
			
			
			
			

Figure D.1 : Wound-reading for the constellation titled “residues of being there”.

2

A Wound-Reading

2.4.1

Between Methods and
Emotions: The Uncanny

2.4

Residues of Being There

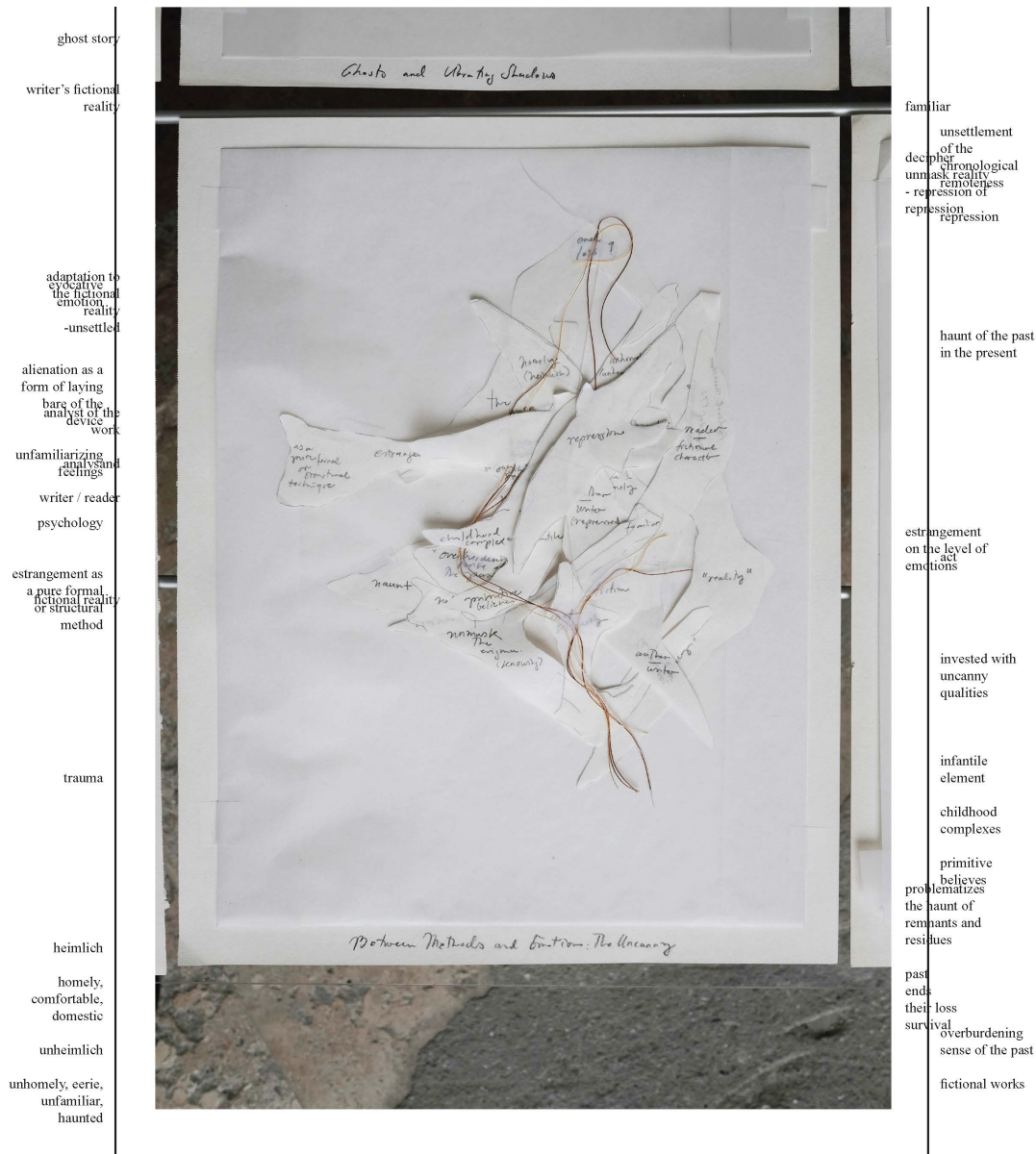


Figure D.2 : First wound-reading for the constellation titled “residues of being there”: between methods and emotions, the uncanny.

2

A Wound-Reading

2.4.1

Between Methods and Emotions: The Uncanny

2.4

Residues of Being There

evocative emotion	I wonder, why I find myself trapped in these questions, why I bother myself with these rather long quotes. As I realize more and more that my interest does not reside within the denial of the emotional bond; I am not quite sure whether the premises of such an alienation or of this kind of consciousness of the constructedness does indeed offer me a space to discuss such an awareness as a part of my research method. I think that a 'not-historical' research on the ends of architectural drawing can be set with an inclusive respect to evocative emotional bonds and thus to the enigma of the charged images invested with these feelings. In that regard, I will shift my course in such a way that I will oscillate between alienation as a form of laying bare of the device and the uncanny with its emphasis on enigmatic unfamiliarizing feelings. ¹ The emphasis of the uncanny on the evocative emotions and the unconscious intrigue me especially as it is connected to psychology and historicity in a certain way, that it may be differentiated from a certain type of estrangement as a pure formal or structural method: A wound or a 'trauma' engraved in the flesh invested with memories. Anthony Vidler, in his <i>The Architectural Uncanny</i> (1992) posits the architectural uncanny in relation to traumatic experiences: "Thushistoricized, the uncanny might be understood as a significant psychoanalytical and aesthetic response to the real shock of the modern, a trauma [...]" (Vidler, 1992, p.9).	What seem to be antonyms at the first look - <i>das Heimliche</i> and <i>das Unheimliche</i> - demonstrate interchangeable or rather oscillating meanings from time to time: "[...] "that the uncanny is uncanny only because it is secretly all too familiar, which is why it is repressed." [...]" (Freud as cited in Vidler, 1992, p.9). According to Freud, the critical distinction between the two is the repression: "The prefix <i>un-</i> is the indicator of repression" (Freud, 2003, p.151).	why "infantile" should be necessarily located chronologically back in time. However, this proposition, which at first seems to be problematic as it locates the infantile condition (both childhood and primitive beliefs) chronologically backwards in a definite order of time, comes immediately with the unsettling of this chronological remoteness: The infantile condition itself seems to work against the repressive power of time or history: "despite a philosophy of history that buried the past, that past refused to remain at a proper distance" (Vidler, 1992, p.60). At a certain degree, the uncanny arises in the form of the haunt of the past in the present: "Something was not then, merely haunted but rather revisited by a power that was thought long dead" (Vidler, p.27), lost or ended. One may be reminded of our previous discussions on the collapse of the bodies of the past with that of the present.	unsettlement of the chronological remoteness repression
alienation as a form of laying bare of the device		Since it is rather difficult to differentiate between <i>das heimliche</i> and <i>das unheimliche</i> , one can set forth that it is not the properties of something that renders something uncanny, but their contextual behaviors. Freud also asserts that not everything can be considered to be uncanny, and that it is difficult to formulate a set of rules for such a sharp definition. Similarly, Vidler argues that something cannot be called architecturally uncanny because they demonstrate the properties of the uncanny, "but rather because they <i>act</i> , historically or culturally, as representations of estrangement. [...]" there is no such thing as an uncanny architecture, but simply architecture that, from time to time and for different purposes, is <i>invested with uncanny qualities</i> " (Vidler, 1992, p.11-12). ²	Still this unsettling which seems to come later on, is suspicious, as it seems to assign this "infantile" and the " <i>heimlich</i> " condition almost always as a preceding element. Hélène Cixous also draws our attention to this invisible hierarchal structure:	haunt of the past in the present
unfamiliarizing feelings			This indirectly brings up the question of hierarchy in the dual relationship of two terms: is there any inversion of the <i>Heimliche</i> and the <i>Unheimliche</i> , or else, starting from <i>Heimliche</i> , is there any emergence, through the <i>Unheimliche</i> , of a new concept? (Cixous, 1976, p.531)	act invested with uncanny qualities
psychology			In relation to this, along with the infantile element, the dominance of the "psychical reality" seems to proceed the "material reality". "It would seem that in ancient times we had an animistic thought which vanished when confronted by material reality" (Cixous, 1976, p.545).	infantile element childhood complexes primitive believes
estrangement as a pure formal or structural method		Freud argues that <i>das Unheimliche</i> is mostly linked with the repression of an "infantile" element, either in the form of childhood complexes or "primitive" beliefs (2003, p.151). Relatedly, he sets forth that the uncanny can be either tracked down to the revival of the repressed childhood complexes or to primitive believes "that have been surmounted, [and that] appear to be once again confirmed" (Freud, 2003, p.154-155). At this point, I think that Freud's analysis of the uncanny has strong references to the repressive impetus of time, of the past. Vidler also asserts that one feels in the uncanny an "overburdening "sense of the past"" (1992, p.63). Yet, I cannot help myself, but object to how "primitive" believes are considered to be "infantile"; and to	In that regard, Freud's distinction between the psychical and the material reality and their corresponding temporal hierarchy may create problematic thresholds, especially when it comes to fictional works. Freud is particularly interested in analyzing the uncanny in fictional works. In the context of fictional works,	overburdening sense of the past fictional works
trauma	Sigmund Freud, starts his essay "The Uncanny" (" <i>Das Unheimliche</i> ") published in 1919, with a discussion on the obscurity of the semantic border between <i>das Heimliche</i> and <i>das Unheimliche</i> , with a particular focus on its etymology in German. <i>Das Heimliche</i> referring to things that are on one hand familiar, homely, comfortable and domestic, and on the other hand to the things that are hidden and secret, transforms into its antonym <i>das Unheimliche</i> (the unhomely, the uncanny, the eerie, the unfamiliar, the haunted) when that which needs to remain as hidden (thus that which is repressed) are revealed, out to open.			
heimlich homely, comfortable, domestic				
unheimlich unhomely, eerie, unfamiliar, haunted				

Figure D.3 : First wound-reading for the constellation titled "residues of being there": between methods and emotions, the uncanny.

ghost story	Freud warns us – the readers – that not every seemingly unreal situation, nor every ghost story could be considered as uncanny. He argues that when “we adapt our judgement to the conditions of the writer’s fictional reality and treat souls, spirits and ghosts as if they were fully entitled to exist, just as we are in our material reality” (2003, p.156-157), the text may not act in an uncanny way. This is quite intriguing, as Freud asserts that the unsettling of the repressed condition, thus the feeling of the uncanny does not necessarily emerge, when our adaptation to the fictional reality is not unsettled as well.	is also what Freud wants to be. Freud sees in himself the writer, the one whom the analyst must question concerning the literature which psychoanalysis must understand in order to know itself. He is, in his relationship to the writer, as the <i>Unheimliche</i>, is in its relationship to the <i>Heimliche</i>. In his strangeness with respect to creation, he feels himself “a case.” (1976, p.532)	demonstrative purpose: a reading that is reclosed as that in the <i>Unheimliche</i> is now closed on the <i>Heimliche</i>. The reader gets the impression that Freud’s narrative is not as <i>Unheimliche</i> as he claims: [...] Or did Freud render uncanniness something too familiar? (Cixous, 1976, p.533)	familiar
writer’s fictional reality		As Freud plays the role of the analyst, it feels as if Freud’s text requires the consent of the reader to adapt to the reality of the text. This consent of the reader to adapt seems to keep the uncanniness of the text hidden – <i>heimlich</i>, at a certain degree.	According to Cixous, the compulsion to decipher and unmask works as a “repression of repression” (Cixous, 1976, p.534). This situation is not only bound to the author, but includes the relation that is set with the reader, as we have previously discussed. Repression of repression, although seemingly revealing the mystery, asks secretly the reader to agree with the author:	decipher unmask reality - repression of repression
adaptaion to the fictional reality -unsettled			I hope that most readers will agree with me,” says the orator who takes no risk whatsoever without making an alliance or returning to it. The dialogue entered upon with the reader is also a theatrical artifice in which the answer precedes and envelopes the question. [...] (Cixous, 1976, p.531-532)	
analyst of the work	Yet, when we speak of fiction, is it possible to maintain the same relation between the analyst of the work and the analysand, and where do the writer and reader stand? How about a drawing? Where does the drawer, the drawing, the embodied figures within the drawing, the viewer, the researcher, the critic stand, when it comes to the uncanny? Is Freud actually in the position of the analyst, when he claims to be the writer of the essay? How can we define the (fictional) reality of his essay? Cixous is in the opinion that Freud demonstrates the complexes of a writer and that his essay is heavily textured with these complexes. Relatedly, Cixous argues that because the text seems to be highly textured with Freud’s own complexes as a writer, one should question and criticize the proposition that Freud situates the readers in the position of an analysand (as the double of the fictional characters of <i>The Sandman</i> (Cixous, 1976, p.526)), and himself as the analyst. Followingly, one can propose that Freud’s text seems to be textured with his own repressions as a potential analysand. In Cixous words, we read:	Freud mentions that one needs to be sensitive towards the feeling of uncanny to be able to understand it (2003). It is also one of the aspects that renders the uncanny once more difficult to be discussed: It might be highly possible that one might find it hard to be responsive to the intimacy of this feeling. Freud discusses this aspect with a reference to the psychologist Ernst Jentsch who wrote “Zur Psychologie des Unheimlichen” (1906), yet Freud instantly leaves himself out of the impact area of this feeling:	These discussions on the <i>Unheimliche</i> intrigues me in particular for many reasons: First, it focuses on estrangement on the level of emotions, within a psychological geography. Thus, when I think of ‘the consciousness of constructedness’, ‘the constructedness of historiography’, ‘the constructedness of the historical time’, this state of ‘consciousness’ may be inclusive of the emotionally evocative character of historiography without necessarily transforming this emotion into a reconstructive agency making people believe in an illusionistic reality. On the contrary, it could work as an unsettling of this constructedness.	estrangement on the level of emotions
analysand		Jentsch stresses, as one of the difficulties attendant upon the study of the uncanny, the fact that people differ greatly in their sensitivity to this kind of feeling. Indeed, the present writer must plead guilty to exceptional obtuseness in this regard, when great delicacy of feeling would be more appropriate. It is a long time since he experienced or became acquainted with anything that conveyed the impression of the uncanny. He must first put himself in the proper state of feeling and so put himself in the way of experiencing a sense of the uncanny. (Freud, 2003, p.124)	Secondly, these discussions on the <i>Unheimliche</i> problematizes the haunt of remnants and residues through the unsettling of their repressions – thus problematizes, the past, their ends and their loss in time through notions of survival.	problematizes the haunt of remnants and residues
writer / reader		As Freud acts as the analyst when he finds himself in the position of the writer, he sets out to decipher the mystery behind the <i>Unheimliche</i>. Cixous criticizes the way Freud feels compelled to unmask the enigma of this feeling.³	Thirdly, this unsettling does not have to take the form of a revelation, but perhaps an emotional evocation that still remains as a state of not-knowing. That	past ends their loss survival
fictional reality	Freud’s own text, here, functions like a fiction: the long work on personal pulsations, the dramatic redistribution upon such and such an approach, the suspense and surprises and impasses; all of that seems a part of the special work of fiction, and the “author” takes advantage of the narrator’s privileges to which the analyst cannot consent. “Better than anyone else,” says Freud, it is the writer who consents to give birth to the <i>Unheimliche</i>. The writer	[...] he [Freud] rewrites the tale for		

Figure D.4 : First wound-reading for the constellation titled “residues of being there”: between methods and emotions, the uncanny.

a study on the *Unheimliche* is considered to be *unheimlich* itself intrigues me in particular, because it inherently suggests that the way we deal with these unfamiliar(izing) feelings related with the repression of remnants can be *unheimlich* as well. Thus, when it comes to the architectural uncanny, we may not have to seek for the spatial representations of these unfamiliar(izing) feelings in their significations, nor we may not have to necessarily decipher their intricate puzzles, but the way we seek it or deal with it could be indeed inseparable from this emotional evocation. By not claiming to reveal and thus not claiming to know as a drawer (especially keeping the above-mentioned entangled writer-reader relations in fictional works in mind), the researcher may embrace these feelings of awareness and these intensive emotional evocations.

Could the way I research (as a drawer) trigger, and be triggered by and through such an intensive condition in the context of the ends of the projected image and of the drawing? It seems to me that it is possible.

Anthony Vilder, *The Architectural Uncanny* (1992)

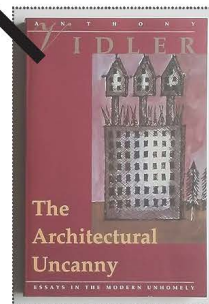


Figure D.5 : First wound-reading for the constellation titled “residues of being there”: between methods and emotions, the uncanny.

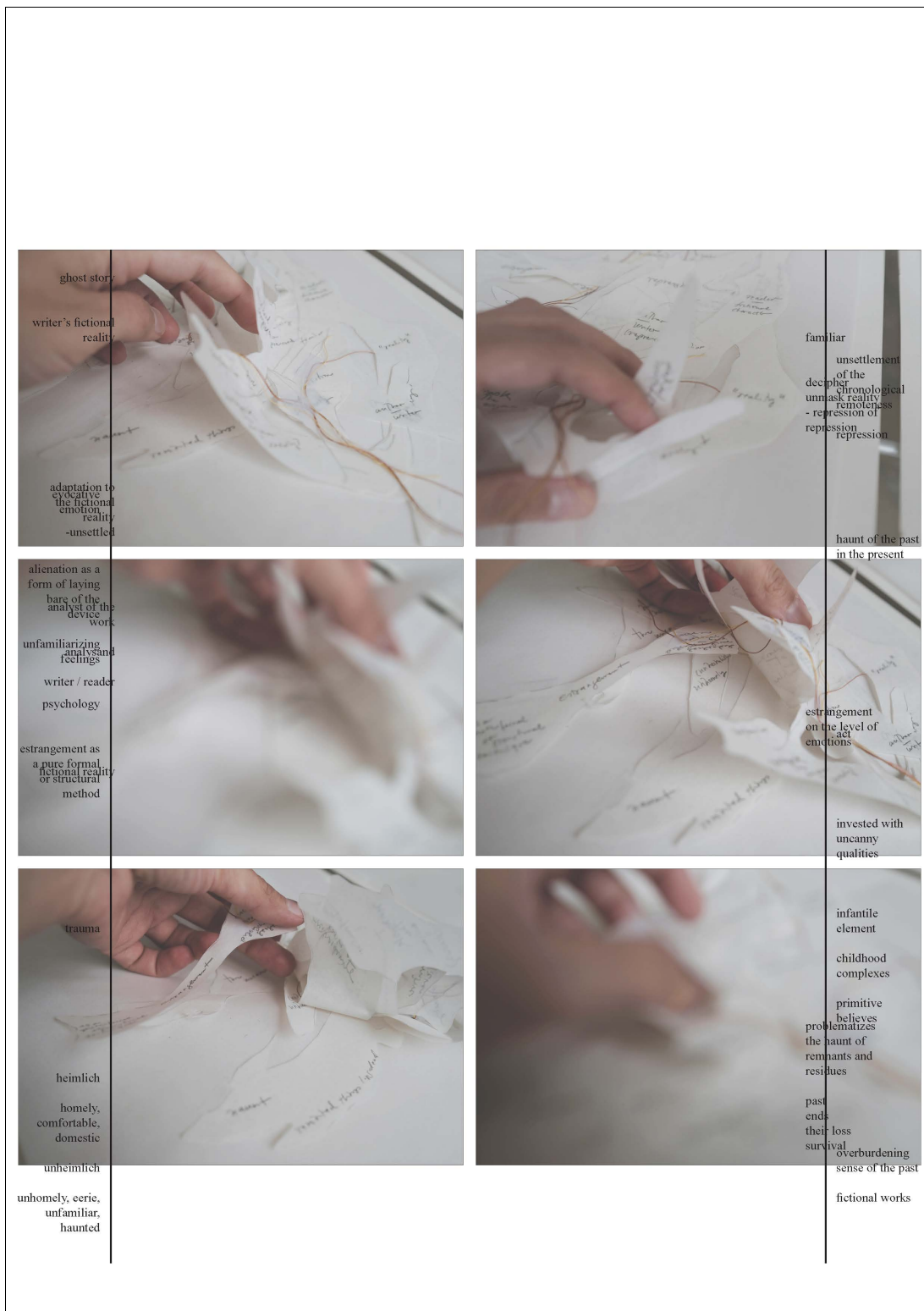


Figure D.6 : First wound-reading for the constellation titled “residues of being there”: between methods and emotions, the uncanny.



Figure D.7 : First wound-reading for the constellation titled “residues of being there”: between methods and emotions, the uncanny.

2

A Wound-Reading

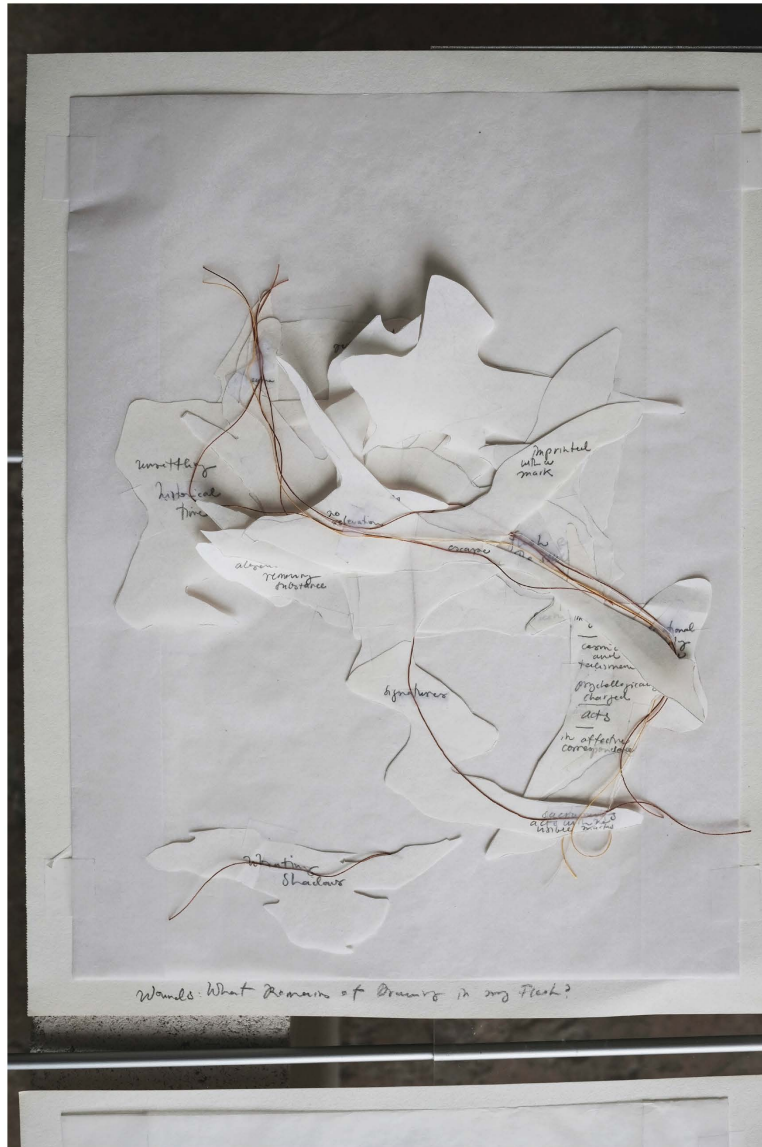
2.4.2

Wounds: What Remains of
Drawing in my Flesh?

2.4

Residues of Being There

trauma
wound
engravings in
flesh
remain as an
absence
remove
substance
saint
signatures
impressed
imprinted
cosmic
talismanic
psychologically
charged images
in affective
correspondence
- emotionally
capable of
moving people
embodiedness
act of stigmata



escape

embodied act of
writing

Figure D.8 : Second wound-reading for the constellation titled “residues of being there”: wounds, what remains of drawing in my flesh?

2

A Wound-Reading

2.4.2

Wounds: What Remains of
Drawing in my Flesh?

2.4

Residues of Being There

trauma wound	Cixous draws our attention to the 'trauma'ic character of repression of remnants, with a particular emphasis on the imagery of their embodiedness, specifically relying on the etymological roots of 'trauma', literally meaning 'wound' (2005). She incises especially the notion of <i>stigmata</i> , not only as marks but as 'engravings' in the flesh and in the soul, differentiating them from scars that add traces on the skin, as wounds that <i>remain</i> as an absence: "Unlike scar, stigmata takes away, removes substance, carves out a place for itself. [...] Stigma stings, pierces, makes holes, separates with pinched marks and in the same movement distinguishes – re-marks – inscribes, writes. Stigma wounds and spurs, stimulates" (Cixous, 2005, preface).	2005, p.16-17) The drawing carries traces of blows, of bruises and even of blood. [...] The emotion. [...] The drawing feels death passing (Cixous, 2005, p.22-23) [...] Drawing is the emblem of all our hidden, intestine combats. There we see the soul's entrails. (Cixous, 2005, p.25)	
engravings in flesh			
remain as an absence		Cixous stresses on the unknownness and incalculability of this emotional charge. In that regard, she argues that this charge cannot be defined or circumscribed by the acts of finding, discovery nor decipherment, but more likely that of escape. As I previously mentioned on different contexts, neither the writer nor the reader is entitled to know, foresee, predict, calculate, or "prepare for the event of revelation" (Cixous, 2005, preface). She writes:	
remove substance		(N.B. I'm saying writing-or-drawing, because these are often twin adventures, which depart to seek in the dark, which we do not find, do not find, and as a result of not finding and not understanding, (draw) help the secret beneath their steps to shoot forth.) [...] Barely traced- the true drawing escapes. Rends the limit. Snorts. Like the world, which is only a perennial movement, the drawing goes along, befuddled and staggering, with a natural drunkenness. (Cixous, <i>Stigmata</i> , p.16-17)	escape
saint	Cixous specifically mentions the difficulty in erasing these stigmata, as it is in fact an absence in the flesh: The person who is properly or figuratively stigmatized has traits of the saint (Saint Francis of Assisi) and the outlaw, of the martyr and the condemned. [...] The stigma is a scar that is difficult to efface. The stigma resists being worn down. The hole enters into my skin. The scar adds, the stigma digs, excavates. (Cixous, 2005, preface)		
signatures	Her reading reminds me of our previous discussion on the theory of <i>signature.s</i> . Accordingly, it relies on an understanding that everything in the universe is impressed, imprinted with a unique mark. As we have previously discussed, <i>signature.s</i> , (setting off from their cosmic and talismanic context), may be considered as psychologically charged images in affective correspondences that are emotionally capable of moving people.	Now, when we speak of <i>signature.s</i> , charged images, we are not limited with the visual realm of images, nor of markings, nor of traces. We may set forth that the embodied act of writing or drawing has the power to charge without any need to leave any visible mark (similar to sacraments). Thus, we may assume that the embodied act of writing or drawing (without any need to leave a mark) could be both the wound (trauma) and the way we encounter with the wound (trauma).	
impressed imprinted			
cosmic talismanic psychologically charged images in affective correspondence - emotionally capable of moving people			
embodiedness	Cixous' emphasis on the embodiedness of this charge as a wound, reminds me one more time of the critical importance of our own body, when traumas are in question. She seems to specifically point at literature or drawing, as an act of <i>stigmata</i> : All literature is scary. It celebrates the wound and repeats the lesion. [...] (Cixous, 2005, preface) Everything we read: remains. [...] (Cixous,		embodied act of writing
act of stigmata			

Figure D.9 : Second wound-reading for the constellation titled “residues of being there”: wounds, what remains of drawing in my flesh?

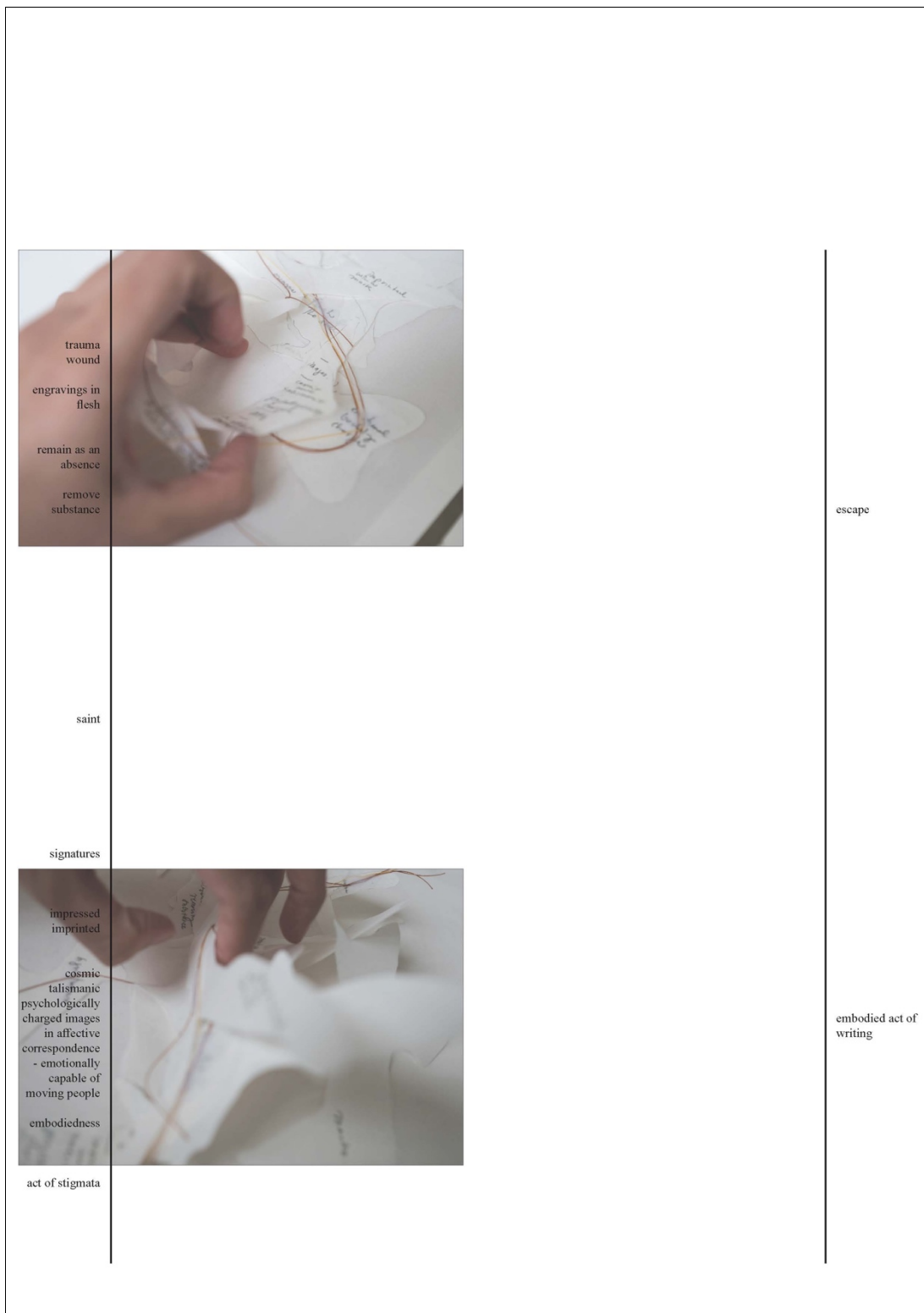


Figure D.10 : Second wound-reading for the constellation titled “residues of being there”: wounds, what remains of drawing in my flesh?

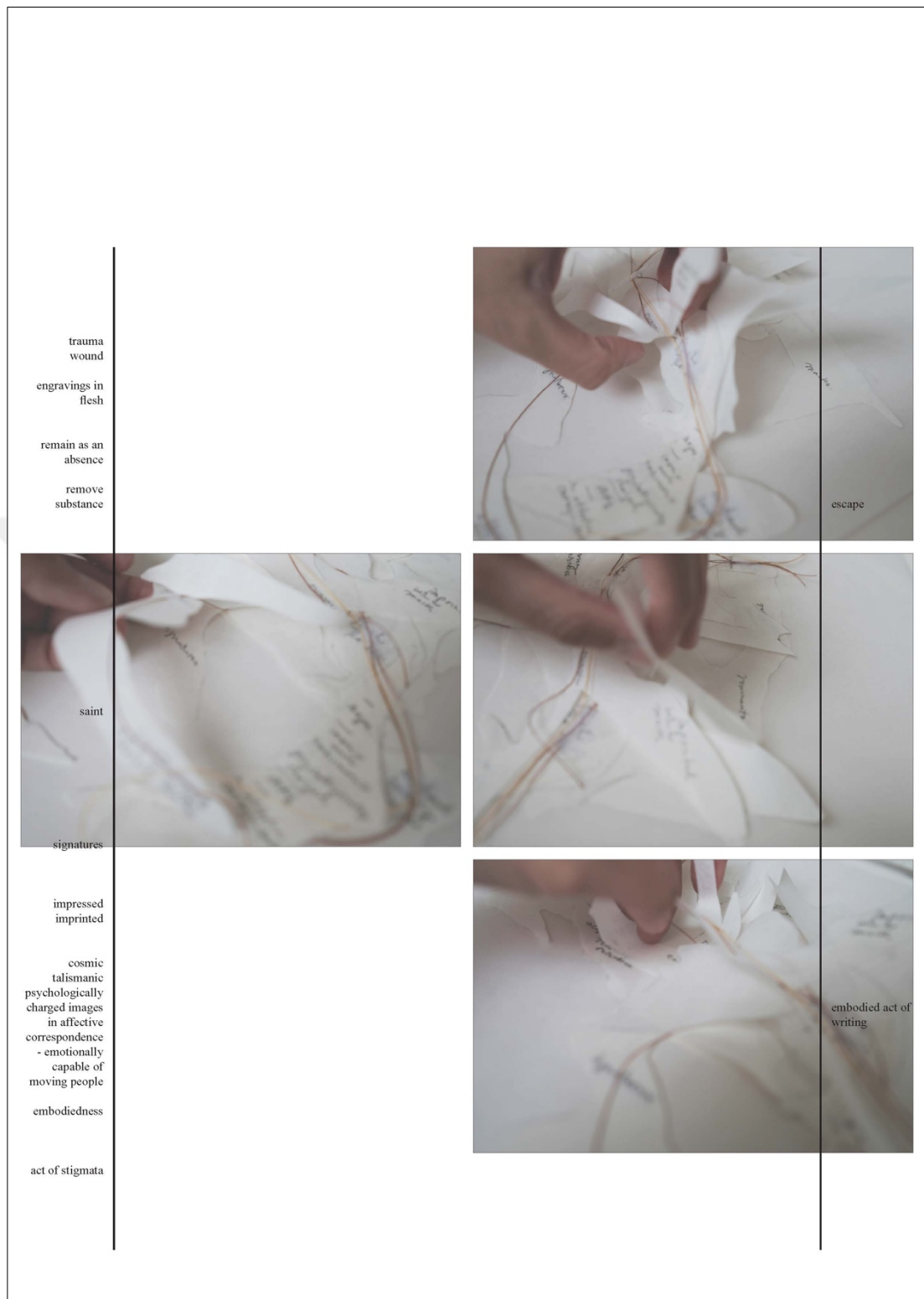


Figure D.11 : Second wound-reading for the constellation titled “residues of being there”: wounds, what remains of drawing in my flesh?

2

A Wound-Reading

2.4.3

Intermission: Blurring the
Waters, Palping the Wounds
and Calling for the Shadows
of the Projected Image

2.4

Residues of Being There

engraved in my
fleshwound woman
wound man

wound body

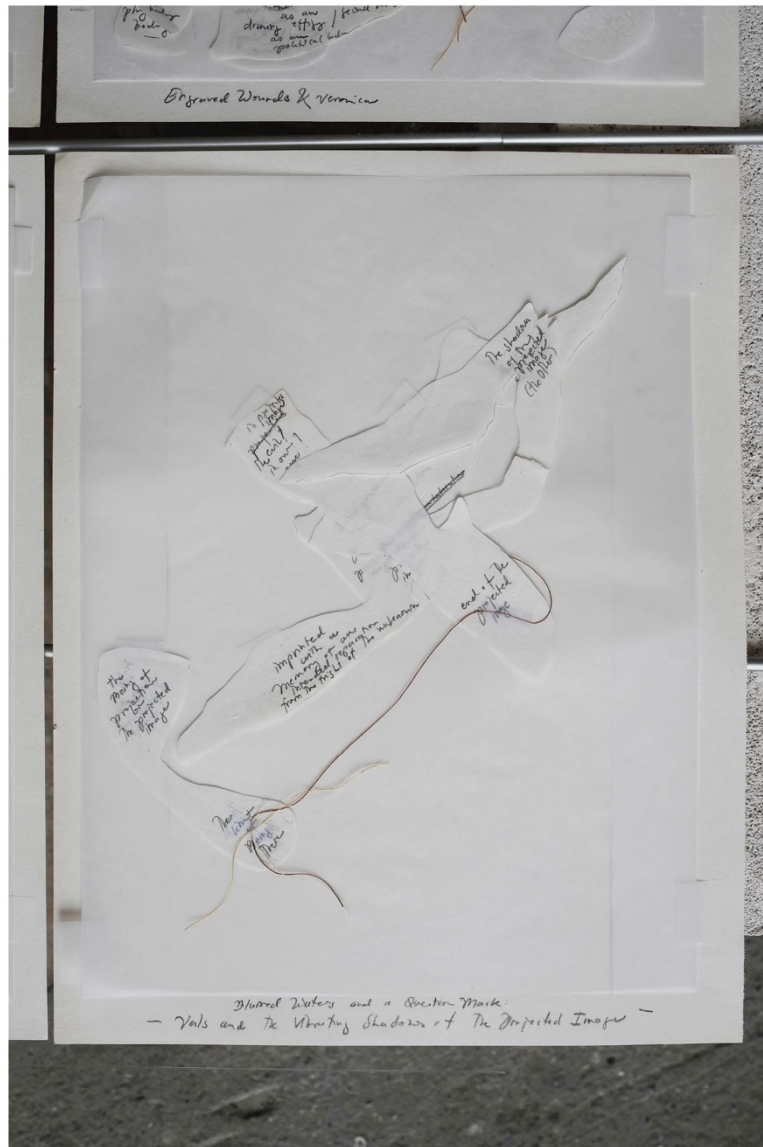
vibrating
shadows

Figure D.12 : Third wound-reading for the constellation titled “residues of being there”: intermission, blurring the waters, palping the wounds and calling for the shadows of the projected image.

2

A Wound-Reading

2.4.3

Intermission: Blurring the Waters, Palping the Wounds and Calling for the Shadows of the Projected Image

2.4

Residues of Being There

engraved in my flesh	What is engraved in my flesh with regard to drawing that I feel so deeply? Now, my mind drives me to think of medieval anatomical drawings called as "Wound Man", wherein anatomy of human is mainly narrated through various wounds one can get in life, instead of systematic structural dissections applied on a dead corpse. In that regard, these anatomical drawings resemble artifices in ruins allowing you to <i>peep</i> inside, as opposed to orthographic sections which demonstrate the inner space of an artifice through an imaginary planar cut. Perhaps, such a 'wound body' is a question one has to address, when it comes to the end of drawing or of the projected drawing. In relation to this question, I wonder "what remains of drawing" engraved in my flesh, unsettling its historical time? I am aware that this question is misleading me, as the 'what' seems to be constantly escaping me. All I have drawn and seen remains, yet flees from my firm grasp escaping my immediate understanding with a prospectiveness that I feel deeply. This is a 'traumatic' site, I embody without any claim.	And yet, circling back one more time to another topic I have been delaying for a very long time, I hope to draw closer to Rossi's composition with a holy card now.
wound man		
wound body		
vibrating shadows	Now, as I think of the 'remains of drawing' engraved in my flesh on one part, on the other part, I think of the gently floating, "vibrating shadows" of the projected image. For some reason, I cannot make out right now, I hear Remo Guideri's words in my head repeating: [...] discovering that the shadow of a portico in Turin vibrates like the air before the rain, prompts me to contemplate the casual until I hallucinate. Every accidental appearance, every encounter is never purely casual, but, even in the most miserable case, epiphanic. [...] I sleep, of a deep sleep. (Guideri,1988) I fear that I might have blurred the waters... With this, I would like to circle back to one of the first questions that I have posed at the beginning of this chapter. I will try to shift my course to two conceptions that are considered to be in close relation to the <i>Unheimliche</i>: ghosts and childhoods as unstable and destabilizing temporal signifiers that deny/play with the definite order of time.	

Figure D.13 : Third wound-reading for the constellation titled "residues of being there": intermission, blurring the waters, palping the wounds and calling for the shadows of the projected image.

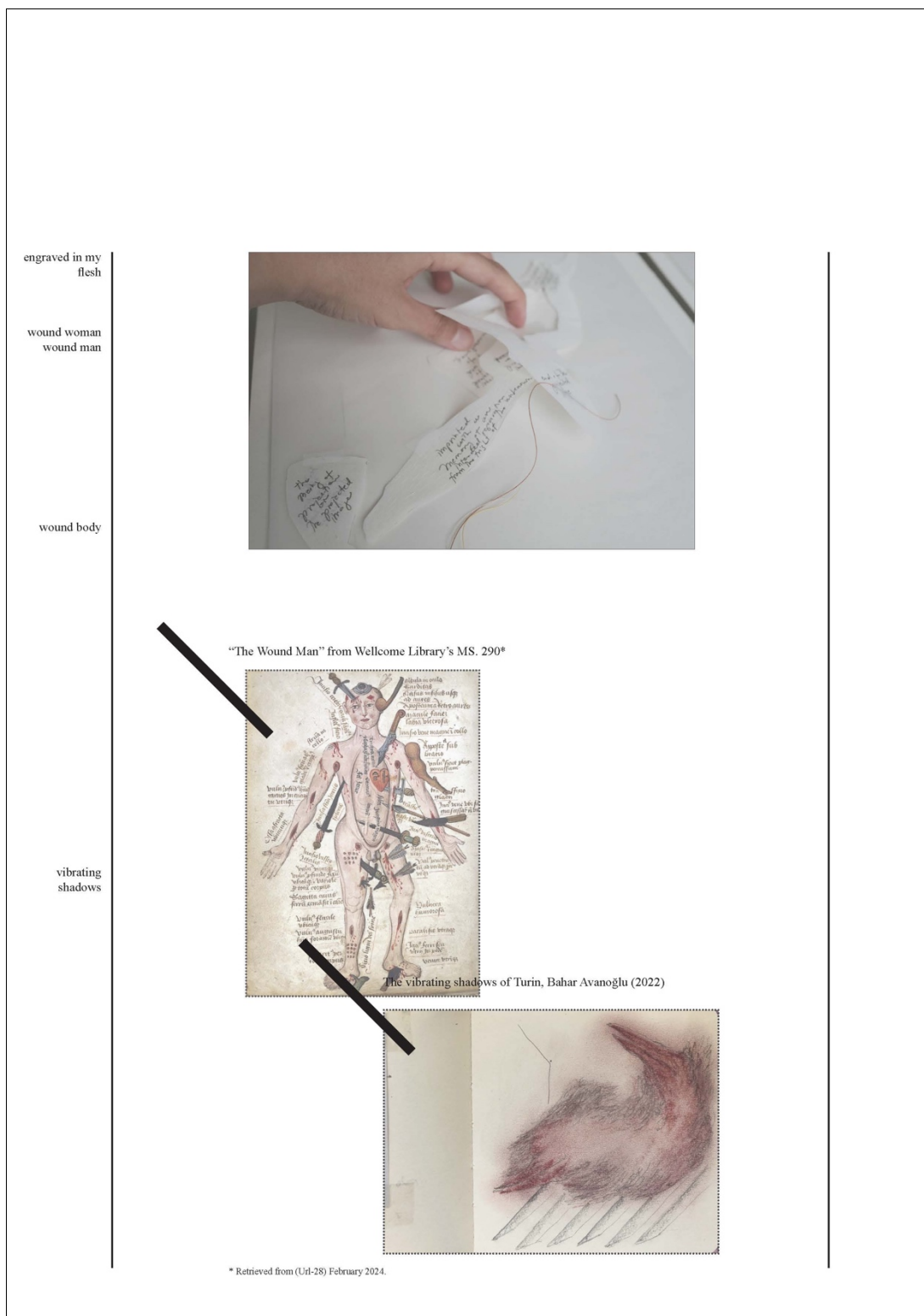


Figure D.14 : Third wound-reading for the constellation titled “residues of being there”: intermission, blurring the waters, palpating the wounds and calling for the shadows of the projected image.

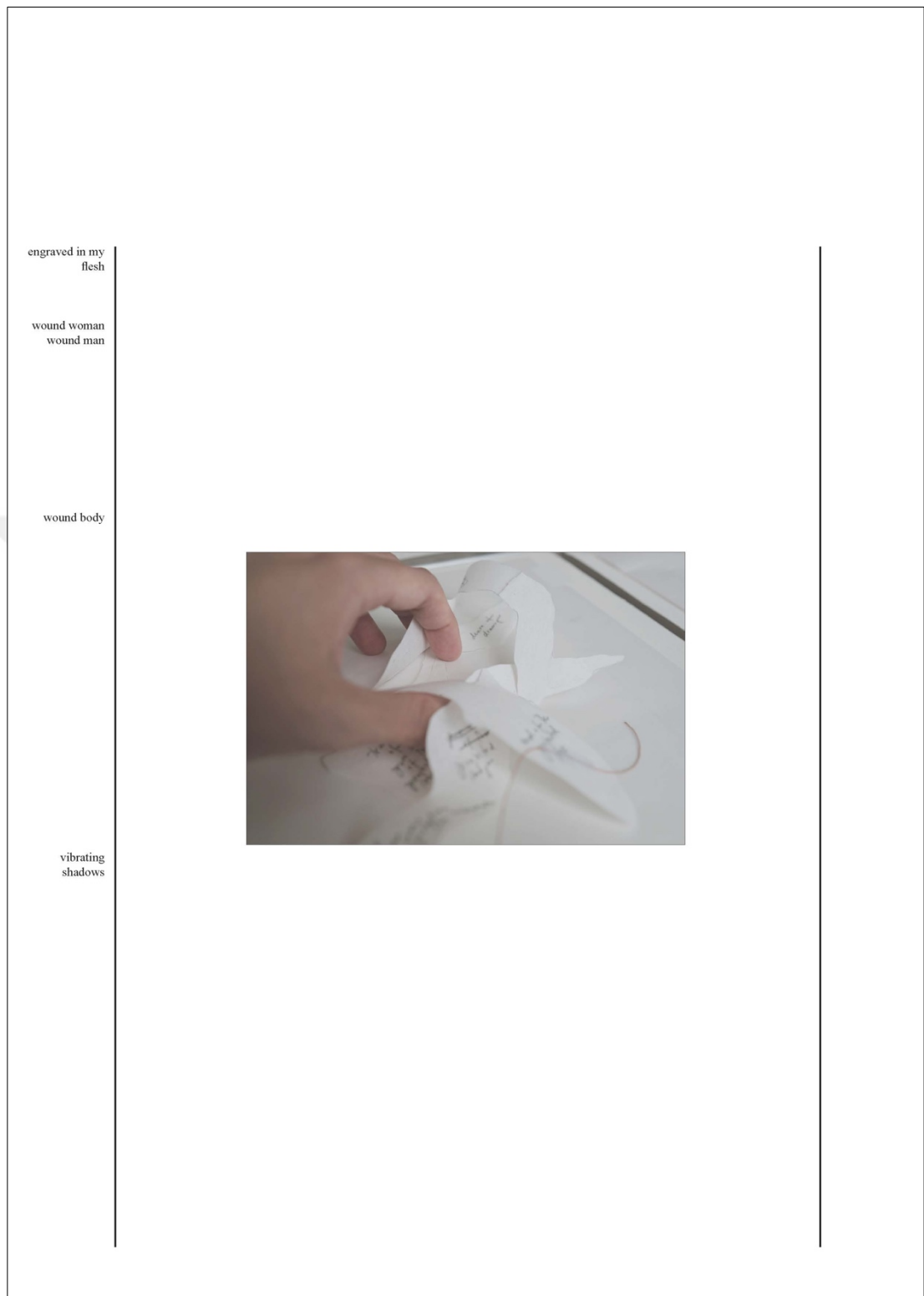


Figure D.15 : Third wound-reading for the constellation titled “residues of being there”: intermission, blurring the waters, palpating the wounds and calling for the shadows of the projected image.

2

A Wound-Reading

2.4.4

Ghosts and Vibrating
Shadows

2.4

Residues of Being There

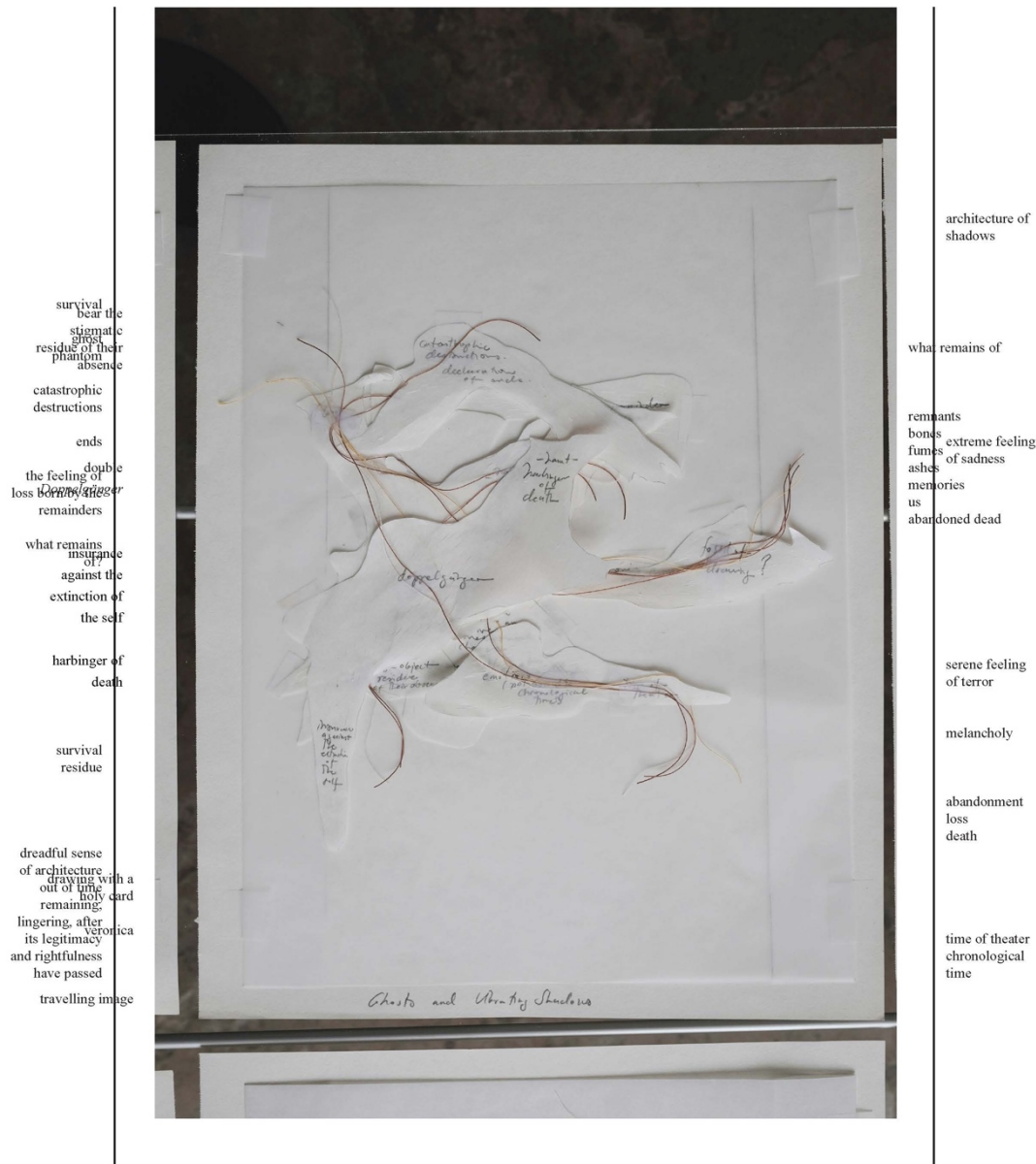


Figure D.16 : Fourth wound-reading for the constellation titled “residues of being there”: ghosts and vibrating shadows.

	If I feel a personal uncanny in the face of such a repression of the political, it is perhaps for this reason: that within many of the projects that pretend to a radical disruption of cultural modes of expression, there still lurks the ghost of avant-garde politics, one that is proving difficult to exorcise entirely. (Vidler, 1992, p.14)	(Hays, 2010, p.45-46) Below are a few other accounts of how the concepts such as 'ghost', 'survival' and 'residue' are mentioned in the context of Rossi: The events of 1945, the full comprehension of the meaning of the Holocaust and atomic destruction, have changed the bases on which life can be lived. For man faced with a choice between imminent or eventual mass death, heroism, whether individual or collective, is untenable: only survival remains possible. The problem is now of choosing between an anachronistic continuance of hope and an acceptance of the bare conditions of survival. [...] The condition of man which formerly contained this alternative has ended, and the continuous "narrative" of the progress of Western civilization has been broken. (Eisenman as cited in Hays, 2010, p.47) According to Eisenman, the end is already behind us and architecture is always already surviving its own death, a testimony to its own anachronicity. As a survivor, architecture is condemned to afterlife and aftermath, implying both the post-finitum as well as the fatal repetition compulsion [...] (Hays, 2010, p.48)	crystallized in Rossi's drawings mostly in the imagery of shadows, that are deeply influenced by French architect Étienne-Louis Boullée (1728-1799)'s <i>Temple of Death</i> (c.1795),⁵ and Giorgio de Chirico's paintings, so much so that shadow – although mostly referred to as an immaterial shape projected onto a surface by rays of light hitting an object – can manifest an architecture of its own: "an architecture of shadows".⁶ The frequently-quoted Boullée's account of his enigmatic encounter with the shadows of trees as he takes a stroll in the woods, manifesting his "architecture of shadows", is also included by Vidler in his <i>The Architectural Uncanny</i>. The enigma of shadows is perhaps not to be explained, yet one may not overlook how deeply the shadows are, at those particular moments, invested with an 'extreme' feeling of sadness, perhaps deeply impressed with all the previous shadows one has previously encountered, read about, though not recalled. Even though one does not recall those exact moments, it is not the same 'as if one had not': Founding myself in the countryside, I skirted a wood by the light of the moon. My effigy produced by its light excited my attention (assuredly this was a novelty for me). By a particular disposition of the mind, the effect of this simulacrum seemed to me to be of an extreme sadness. The trees drawn on the ground by their shadows made the most profound impression on me. This picture grew in my imagination. I then saw everything that was the most somber in nature. What did I see? The mass of objects detached in black against	
survival	One may realize that there is a certain tendency especially between 1970s and 1990s, within the circle of architectural theoreticians and critical historians to discuss almost obsessively the concept of 'survival' through metaphors such as			
ghost	'ghosts' and 'phantoms', as this period of time is infamously marked with the aftermath of a series of catastrophic			
phantom	destructions, accompanied by manifold declarations of 'end's, especially that of avant-garde, of modernism, of Marxism, ...etc. The feeling of loss is born by the remainders, and the stigmatic question seems to have become "what remains of..."⁷ Among those accounts, we may see that Tafuri uses the term 'ghost' quite frequently as a metaphorical allusion when it comes to the works of late avant-garde architects (he refers to them as 'neo avant-gardes'): "reduced to ghosts" (Tafuri, 1998, p.154), "only the ghost of that lost order can be held up today" (Tafuri, 1998, p.155), "wave goodbye perpetually to the friend who is leaving" (Tafuri, 1998, p.156). We may see that this metaphor is almost always accompanied by notions of 'survival' and 'residue'.			
catastrophic				
destructions				
ends				
the feeling of loss born by the remainders				extreme feeling of sadness
what remains of?				
survival				
residue				
dreadful sense of architecture out of time remaining, lingering, after its legitimacy and rightfulness have passed	In a similar vein, Hays argues, referring to Rossi, that "in every case, [...] there hovers over the work [of Rossi] a dreadful sense of an architecture out of time – remaining, lingering, living on after its legitimacy and rightfulness have passed." 4 See also Derrida's hauntology. Mark Wigley writes in his <i>The Architecture of Deconstruction: Derrida's Haunt</i> (1997) "How then to translate deconstruction in architectural discourse? Perhaps it is too late to ask this preliminary question. What is left to translate? Or, more important, what is always left by translation? Not just left behind, but left specifically for architecture. What remains of deconstruction for architecture? What are the remains that can be located only in architecture, the last resting place of deconstruction? The question of translation is always, after all, a question of survival. Can deconstruction survive architecture?" (Wigley, 1997, p.1)	In the case of Rossi, we may see that the notions of ghost, survival and residue carry an intensive emotional charge with themselves that is mostly evoked in the form of a serene feeling of terror. We can see on many occasions that Rossi pays a considerable attention to feelings of terror and melancholy: Feelings of terror and melancholy evoked and re-evoked repetitively by an architecture that is already invested with abandonment, loss and death, creates its own particular theater and time. As previously mentioned, according to Rossi, the time of architecture corresponds to the time of the theater, and it is bound to emotions. I will re-quote his sentence below: "For certainly the time of the theater does not coincide with time measured by clocks, nor are emotions bound to chronological time; they are repeated on stage every evening with impressive punctuality and exactitude" (Rossi, 1981, p.29). Rossi is intrigued by the role of architecture to evoke emotions. This both evocative and estranging architectural condition is	serene feeling of terror melancholy abandonment loss death time of theater chronological time	

Figure D.17 : Fourth wound-reading for the constellation titled "residues of being there": ghosts and vibrating shadows.

	a light of extreme pallor. Nature seemed to offer itself, in mourning, to my sight. Struck by the sentiments I felt, I occupied myself, from this moment on, in making its particular application to architecture. [...] the black picture of an architecture of shadows depicted by the effect of even blacker shadows. (as cited by Vidler, 1992, p.170) “Blacker Shadows” urges one to envision a condition where the body disappears almost completely into darkness,⁷ that unexpectedly gain a presence like the black silhouettes in de Chirico’s paintings, which seem to have split up with their ‘originating’ objects and which relatedly seem to bear the stigmatic residue of their absence, transforming into wounds themselves. Vidler, discussing, in historical context, the haunt of the repressed dark space over the enlightened space of the Enlightenment, argues with references to Freud that the shadow acts as a ‘double’ (<i>der Doppelgänger</i>) of architecture, and that it ominously foreshadows its death in its repetitive occurrence. Freud elaborates on the ‘double’, first as an “insurance against the extinction of the self”, that however later on transforms into a “harbinger of death”, after the primitive believes that insured the immortality of the soul have been surmounted (2003). He writes: The self may thus be duplicated, divided and interchanged. Finally there is the constant recurrence of the same thing, the repetition of the same facial features, the same characters, the same destinies, the same misdeeds, even the same names, through successive generations. [...] The double was originally an insurance against the extinction of the self or, as [Otto] Rank puts it,⁸ “an energetic denial of the power of death”, and it seems likely that the ‘immortal’ soul was the first double of the body. [...] and when this phase is surmounted, the meaning of the ‘double’ changes: having once been an assurance of immortality, it becomes the uncanny harbinger of death. (Freud, 2003, p.142) When this ‘architecture of shadows’ is in	question, there seems to be an allusion to the notion of ‘double’ as a harbinger of death. Linked to these contemplations on death, shadows and doubles, San Cataldo cemetery by Rossi seems to unfold a particularly special position. Phrases that play with its naming, such as “The City of the Dead” and “The House of the Dead”, “The City of Survival”⁹ have an estranging impetus, diverging these architectures poetically from the lineage of proper cemeteries, questioning their ‘rightful’ occupancy, situating them in unstable positions between life and death. It seems as if “The City of Survival” is neither the property of the dead, nor of the visitor who is alive. It is also not easy to set forth that the visitor is the survivor or the remainder of the dead, as “what remains of man?” steps forward as one of the stigmatic questions. Are the remnants bones, fumes, ashes, memories, ... and us visiting... What of “the abandoned dead” with no visitors left behind?¹⁰ “The shadows walk” (Johnson, 1982); architecture seems to be haunted and be haunting with a deep feeling. Rossi’s cemetery project in San Cataldo is affectively burdened with these contemplations. Who or what survives drawing? Is it the remains of drawing, is it the drawer mourning its (prospective) end? What of the shadows of drawing? With regard to these questions, among the many drawings of San Cataldo cemetery by Rossi, one particular drawing left a particular mark on me. As the drawing seems to reject to be studied to some certain degree, I will try to respect my feelings for not unearthing its intentions. It is a drawing that Rossi did by gathering fragments from his drawings of San Cataldo cemetery and a holy card, many years after he won¹¹ the competition for this project.	Still, I am thinking of “<i>what remains of drawing?</i>” engraved in my flesh under the tenderly black shadows of the projected drawing. This particular composition (1978) by Rossi is a collage of fragments from his San Cataldo cemetery project in Modena, gathered together so that it forms a triangular outline, with a holy card attached on the right end corner. The way that the fragments are compiled together to form a triangle does not correspond to their actual positions on site. Dusty bruise pinks, dark bruise browns, reddish pinks, oranges, darker reds, yellowish browns clouded with something that looks like charcoal ashes, darker blacks ... The colors on the holy card are in harmony with Rossi’s drawing, except for it introduces a bit of a greenish range of colors. The drawings of the fragments of the San Cataldo cemetery demonstrate different projective rule sets, with the central spine prioritizing the plan (oblique) view, with the cube in frontal elevation view, and with the circumscribing parts prioritizing the elevation views in an unfamiliarly flat-looking, three-dimensional way. The voids pierced in the fragments that we see in elevational view, along with the third dimension of the central spine are disguised with dark black color, so ambiguous that the volume appears to be <i>impressed</i> in its absence as a shadow onto the paper: an almost fossil of drawing, transfixed within the thickness of a paper ... One may wonder why this holy card of Saint Rose of Viterbo is included in-between this rather bizarre gathering of fragments of drawings: a holy card of a saint who is known to have lived between 1233-1251, and died at the age of 18. I would like to share a reading by Diane Ghirardo who intends to decipher this particular collage: This was not a casual choice; Rossi had a large collection of holy cards from which he could have selected any number of saints. So, who was St Rose? A fervent laywoman from a poor family who joined the Third Order of St. Francis at the age of ten, St Rose led a pious life of prayer and solitude at home because a convent refused
bear the stigmatic residue of their absence double <i>Doppelgänger</i> insurance against the extinction of the self harbinger of death		what remains of remnants bones fumes ashes memories us abandoned dead	

Figure D.18 : Fourth wound-reading for the constellation titled “residues of being there”: ghosts and vibrating shadows.



Figure D.19 : Fourth wound-reading for the constellation titled “residues of being there”: ghosts and vibrating shadows.

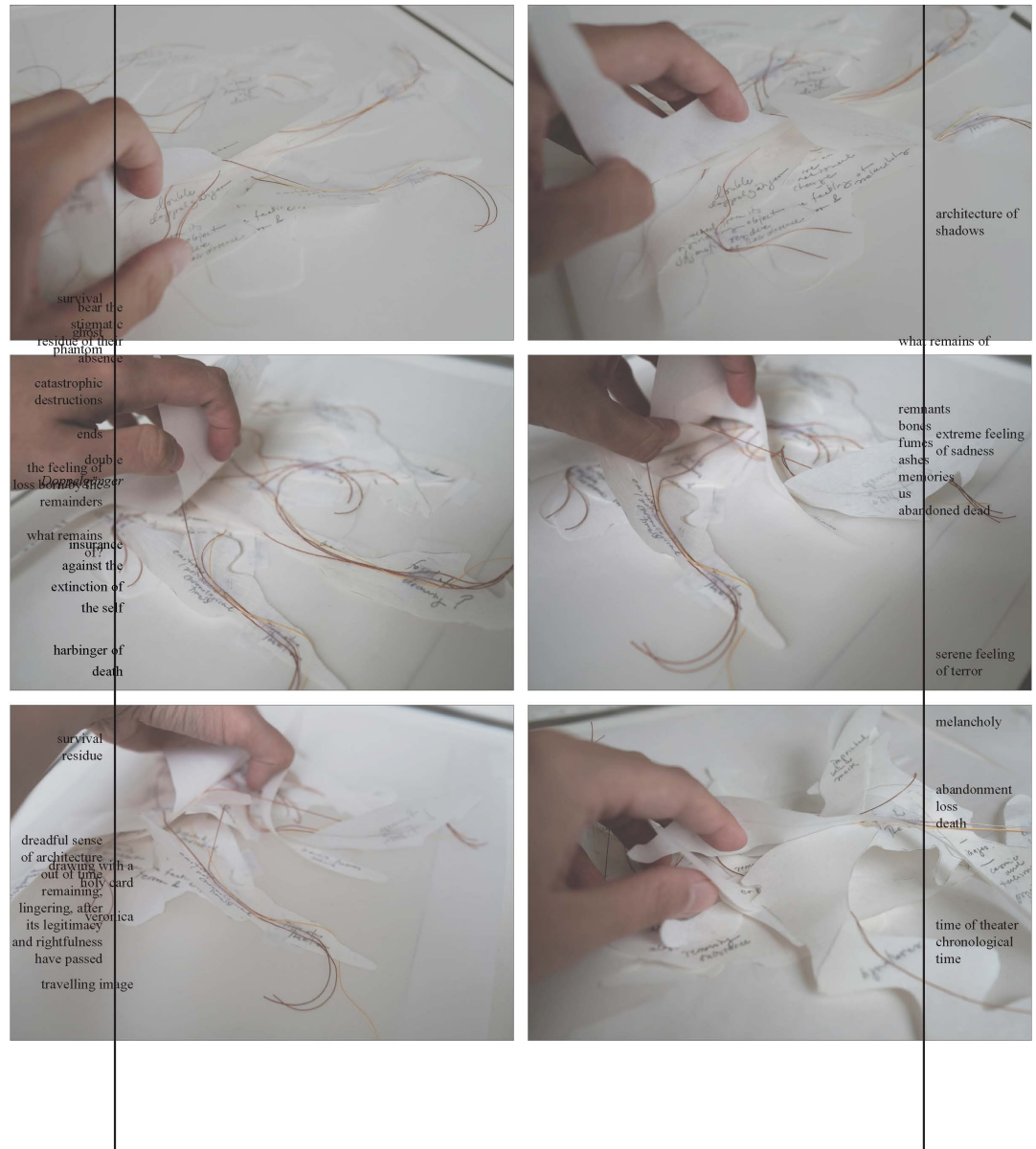


Figure D.20 : Fourth wound-reading for the constellation titled “residues of being there”: ghosts and vibrating shadows.

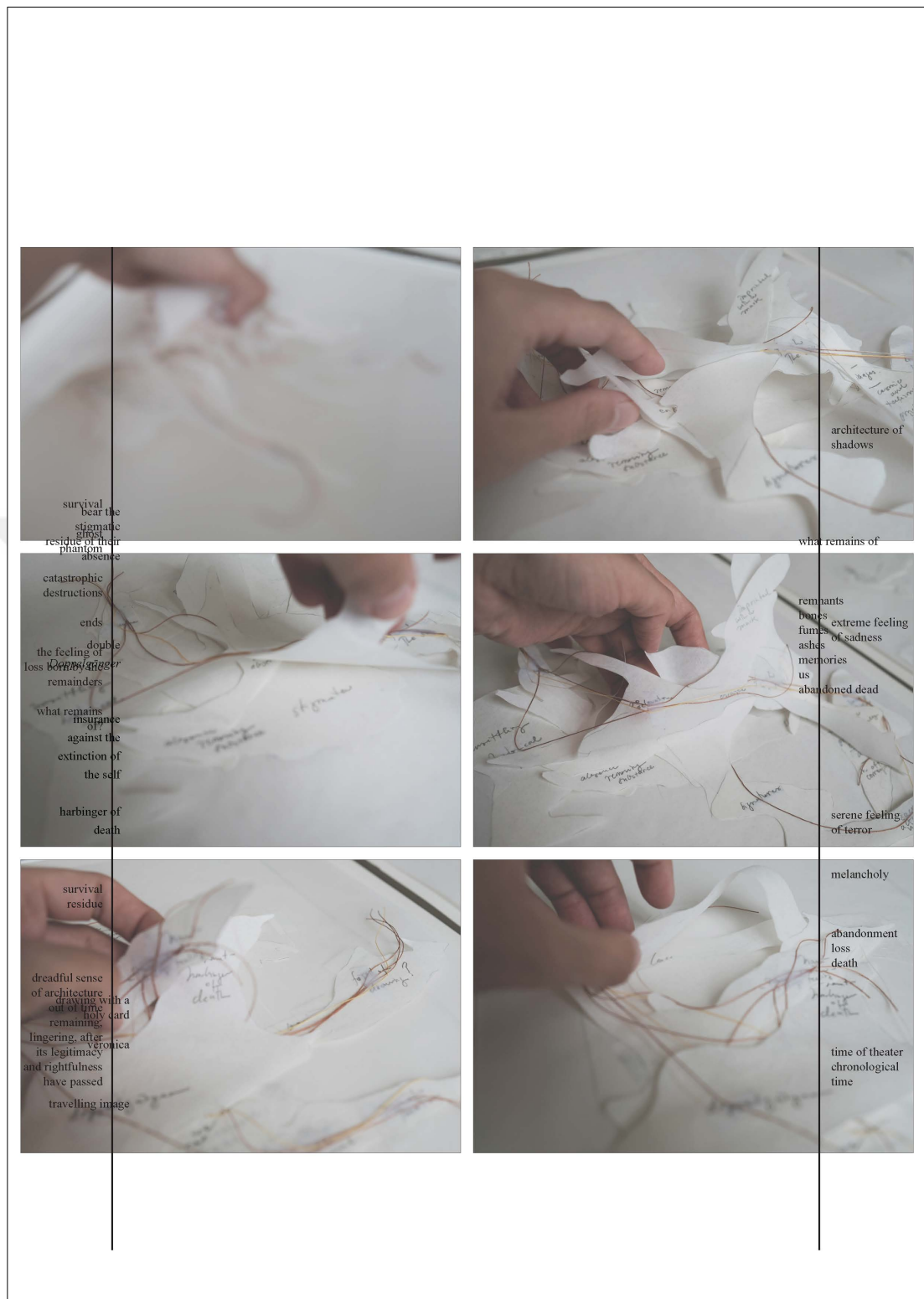


Figure D.21 : Fourth wound-reading for the constellation titled “residues of being there”: ghosts and vibrating shadows.

2

A Wound-Reading

2.4.5

Veronica and Residues of
Being There

2.4

Residues of Being There

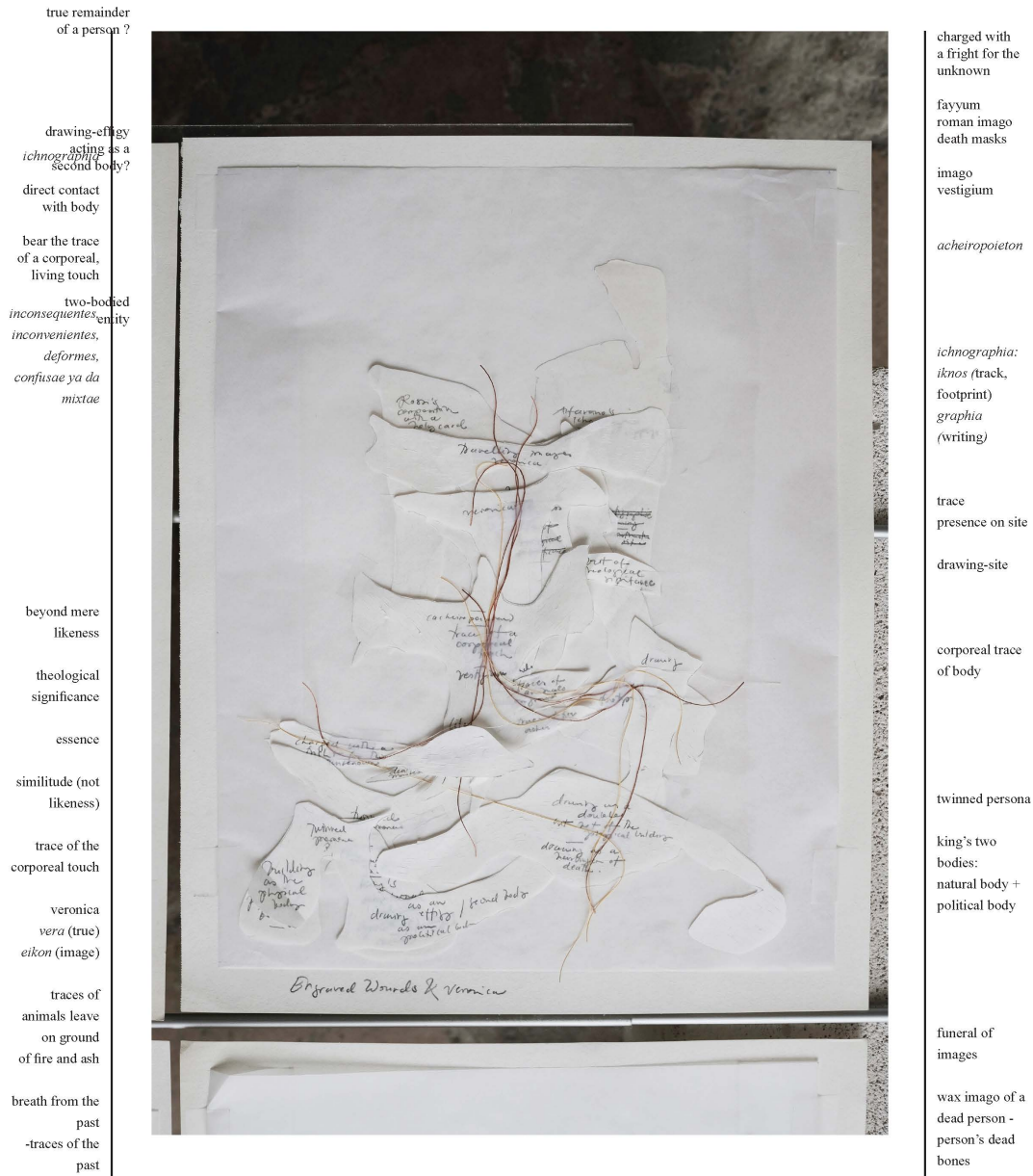


Figure D.22 : Fifth wound-reading for the constellation titled “residues of being there”: veronica and residues of being there.

ichnographia	Federica Goffi, in her <i>Time Matter(s): Invention and Re-Imagination in Built Conservation</i> (2016), shares her speculative researches on this particular <i>ichnographia</i> of St. Peter's done by Tiberio Alfarano. As she describes it, it is a hybrid and layered <i>ichnographia</i>, combining hand-drawing with decoupage using rendering techniques of icon painting (2016). It is a stratigraphic drawing made of "measured/scaled drawing of superimposed plans" drawn by different architects, from different periods, representing the construction site always 'in-the-making' (Goffi, 2016). Yet, it is not merely its stratigraphic structure that urges me to think of Rossi's composition, but the fact that the drawing is "framed by a series of icons critically positioned in relationship to the architectural body of the temple, reminiscent of framing strategies used for holy images" (Goffi, 2016). According to Goffi, Alfarano's <i>ichnographia</i> is a reflection on hallowed configuration (<i>forma sacrosanctae</i>), and "provides a narrative of St. Peter's transformation that goes beyond witnessing geometrical exactness describing a physical form, and powerfully enters into a much deeper and profound realm, that of its theological significance" (Goffi, 2016). According to Goffi, it is these print clippings of holy face¹² that urge us to read the drawing allegorically, and not in a manner of seeking its mathematical accuracy.	sacred images, that are thought to bear the 'true' impression of Christ's face. Among these veronicas, Turin cloth is one of the most famous one, and is a cloth that is believed to be impressed by the sweat and blood of Christ's body, resulting in an image that emerges through direct contact with the body. Zeynep Sayin emphasizes that veronica is believed to bear the trace of a corporeal, living touch (2013, p.22).	fright for the unknown (Sayin, 2013, p.31, p.47). Fayyum portraits on Roman Egypt mummies, Roman <i>imago</i> (death masks made of wax) and death masks are some of the other forms that are thought similar to veronicas, residues in the cross-section of <i>imago</i> and <i>vestigium</i> (Sayin, 2013, p.18).	charged with a fright for the unknown
direct contact with body	Goffi, especially relying on the techniques that are used in icon paintings, and on the glued print clippings of Holy face, likens Alfarano's <i>ichnographia</i> to icons, and argues that Alfarano's drawing intends to perform almost in the tradition of veronica paintings. Veronica, etymologically derived from '<i>vera</i>' meaning true and '<i>eikon</i>' meaning image, is used to refer to	Sayin stresses that these images are characterized with concepts such as <i>inconsequentes</i>, <i>inconvenientes</i>, <i>deformēs</i>, <i>confusae</i> ya da <i>mixtae</i>, rather than <i>analogia</i>, <i>aemulatio</i>, <i>convenientia</i>, <i>sympathia</i>, <i>simulud</i> which became popular terms during the Renaissance (2013, p.17). The features <i>inconsequentes</i>, <i>inconvenientes</i>, <i>deformēs</i>, <i>confusae</i> ya da <i>mixtae</i>, as Sayin emphasizes, refer to a particular similitude that resists likeness; and help to utter what the invisible is not, instead of what the invisible is (Sayin, 2013, p.17). This understanding that reached its most radical level with iconoclasm withstands the representation of likeness but epiphany of an absent presence (Sayin, 2013). The image is charged with a significance that is "beyond mere likeness, something which embodies essence" (Goffi, 2016). Goffi extends the discussion to the Eucharist, wherein "the visible signs are bread and wine, the inward invisible reality is the presence of Christ [the Body and the Blood]. The problem of representation is resolved by means of <i>similitudo</i> not <i>likeness</i>" (Goffi, 2016).	Veronica is also considered to be <i>acheiropoieton</i>, meaning "not made by human hands". The image is "transferred onto the veil through direct contact with Saviour's face" (Goffi, 2016). In that regard, Goffi draws our attention how <i>ichnographia</i>, as etymologically derived from Greek: <i>iknos</i> meaning track, footprint, and <i>graphia</i> meaning writing, shows a critical kinship to veronica. The impression left by the building on the ground is literally a footprint, not unlike the traces left by Christ's face on the Holy cloth. This original trace and its presence on the site are sacred. [...] The <i>ichnographia</i> is the chosen instrument providing memory traces on the 'drawing-site', acting like a veil and bearing the traces of the building's presence within time. (Goffi, 2016)	fayyum roman imago death masks
bear the trace of a corporeal, living touch	traces of animals leave on ground of fire and ash	Sayin writes that these images that tracks the trace of the corporeal touch and that seem to "erupt from a nameless depth" have a kinship to the traces that animals leave on ground (2013, p.19) and liken to the traces left by fire and ash in space, and that they are perturbing for the modern eye as there is an ungraspable field that goes beyond the visible. It is the other of Life "that breathes from the past" (Sayin, 2013, p.22). It is the corporeality of the image that is, through the traces of bodies of the past, charged in their absence with a proximity that is in turn charged with a	In that regard, <i>ichnographia</i> as an image tracking the corporeal trace of a body, diverges from the notion of plan as a 'horizontal section' through an object.¹³	imago vestigium
inconsequentes, inconvenientes, deformēs, confusae ya da mixtae	breath from the past -traces of the past	See also Emmons (2019).	Relatedly, Goffi argues that architectural drawing itself acts historically as a 'double' of the building, and that architecture has a twinned persona. She does so, with a reference to a Roman tradition of king's two bodies: According to this tradition, the natural body of the emperor is twinned with a political body, which is a waxen, wooden, or leather effigy. "When the king dies the political body reigns in <i>absentia</i>" (Goffi, 2016). This tradition of "[the rites of <i>consecratio</i>]" involved a double cremation, first of the emperor's body and then a few days later of his waxen image. Thanks to this <i>funus imaginarium</i>, this "funeral of the image," the emperor, having already shuffled off the mortal coil, could be received among the gods" (Ginzburg, 2001, p.65). The wax imago of a dead person was held equivalent to this person's bones, as a	acheiropoieton
beyond mere likeness				<i>ichnographia</i>: <i>iknos</i> (track, footprint) <i>graphia</i> (writing)
theological significance				trace presence on site
essence				drawing-site
similitude (not likeness)				corporeal trace of body
trace of the corporeal touch				twinned persona
veronica vera (true) eikon (image)				king's two bodies: natural body + political body
traces of animals leave on ground of fire and ash				funeral of images
breath from the past -traces of the past				wax imago of a dead person - person's dead bones

Figure D.23 : Fifth wound-reading for the constellation titled "residues of being there": veronica and residues of being there.

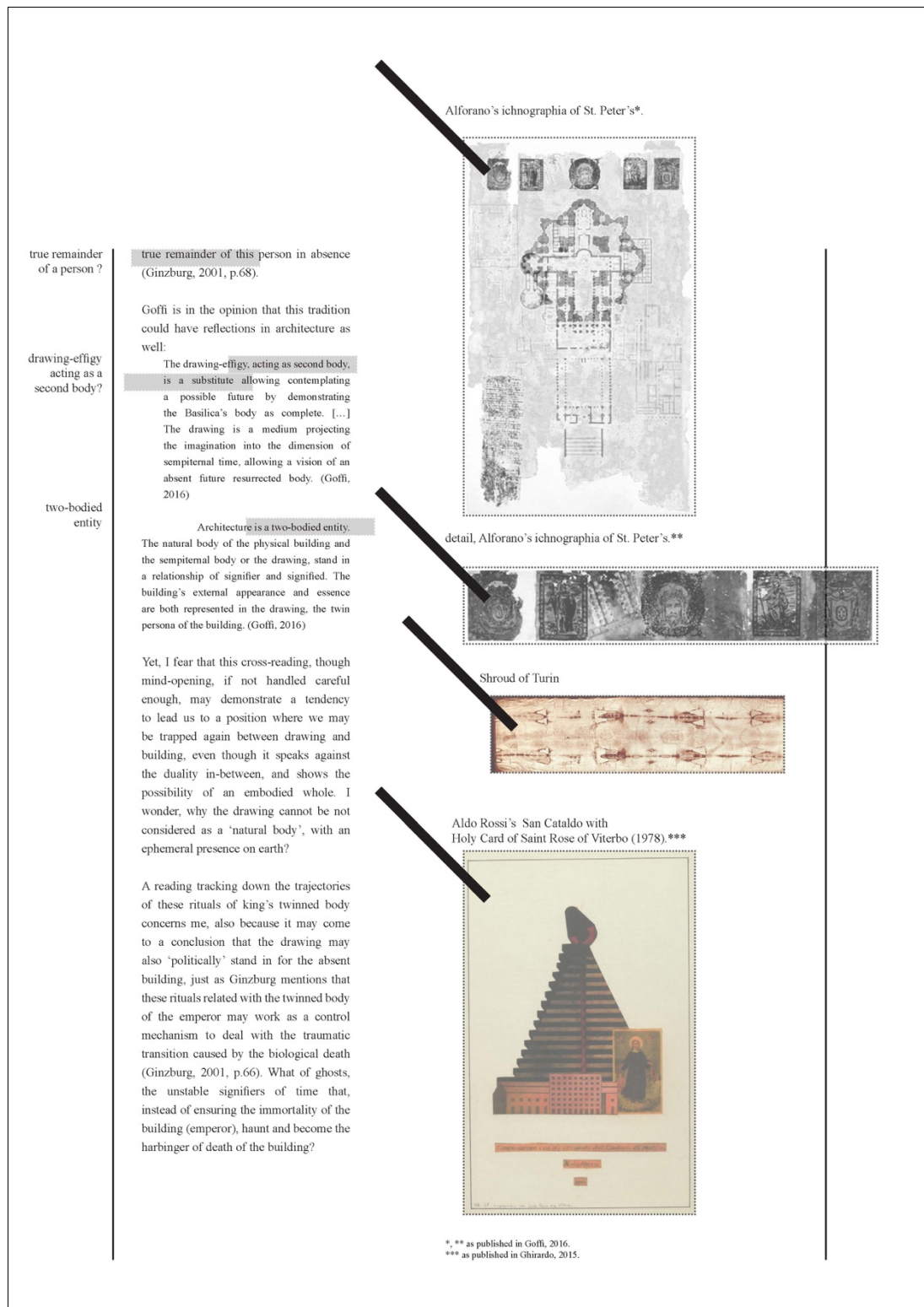


Figure D.24 : Fifth wound-reading for the constellation titled “residues of being there”: veronica and residues of being there.

2

A Wound-Reading

2.4.6

Remains of a Drawing as a
Body

2.4

Residues of Being There

corporeality of
drawing
vestige of the
embodied touch

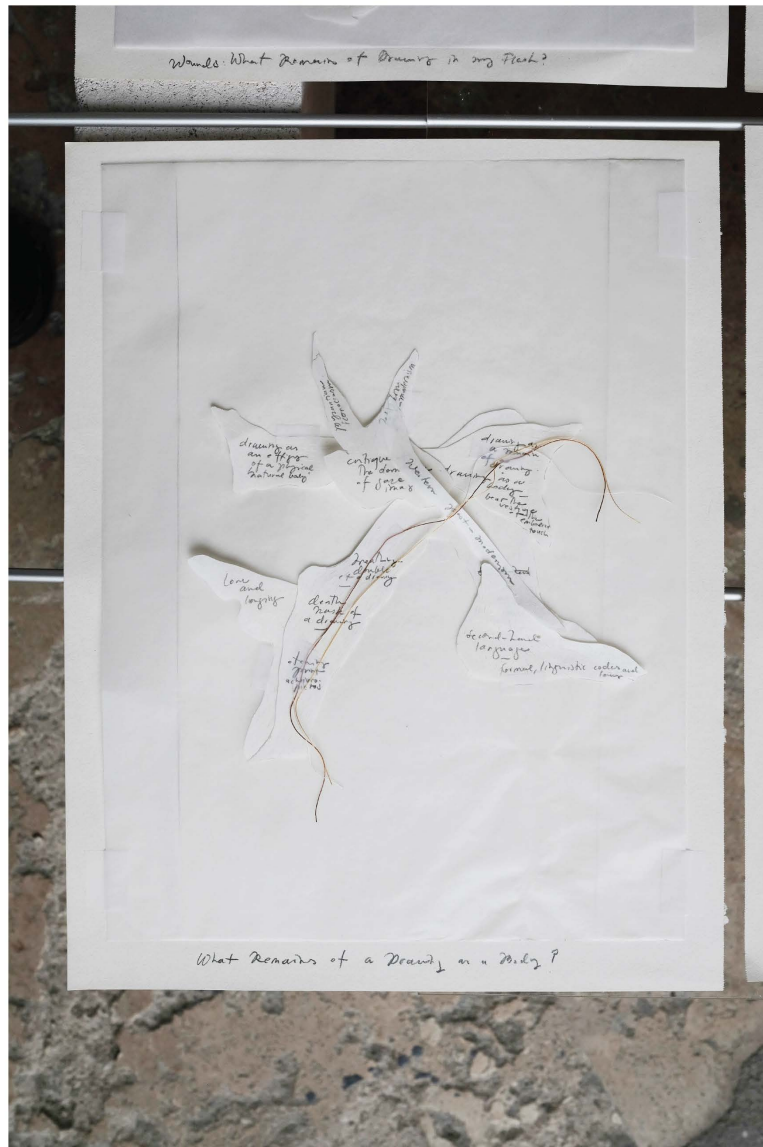
drawing as a
natural body
(not the second
effigy body)

drawing as a
body itself

touch of
drawing

western post-
modernism
eight-century
Byzantine
iconoclasm,
icon paintings,
Islamic
calligraphy

what remains of
drawing



problem of
being there

living trace of
the touch of
a drawing in
absentia

a mask
of (beloved)
drawings

Figure D.26 : Sixth wound-reading for the constellation titled “residues of being there”: remains of a drawing as a body.

2

A Wound-Reading

2.4.6

Remains of a Drawing as a Body

2.4

Residues of Being There

corporeality of drawing vestige of the embodied touch	I feel an urge to be inclusive of drawings that do not bear any reference to a building, when I contemplate on these rituals and images akin to veronica that take departure from the corporeality of drawings that bear the vestige of the embodied touch. In other words: <i>Can the drawing, instead of the building, be not considered as a 'natural body', with an ephemeral presence on earth? The vestige or the death mask of which one can take, without transforming it into a building(s)?</i> Instead of asking 'what remains of the body', I wonder whether one may ask the other way around: 'what remains of drawing as a body itself? Can we speak of the touch of drawing transforming yet into another drawing? Rossi's drawing with the holy card drifts me into such shores of questions.	Yet, as I think of 'what remains of drawing', and of the touch of drawing transforming into another drawing, the shores I let myself drift to is a realm of embodied images, not formal or linguistic codes. ¹⁴ The question that interest me is 'what remains of drawing as a body itself?'. My intention is to continue my speculation on Rossi's drawing with a holy card, with a curiosity to track the living trace of the touch of a drawing in absentia – that emerges as a confrontation with an irrecoverable loss.	These questions seem to tie up to the problem of <i>being there</i> ... Tafuri writes: "in his search for the Being of architecture, Rossi discovers that only the "limit" of <i>Being there</i> is expressible." (Tafuri, p.155). With this question, I will move to the second work I have mentioned, John Hejduk's <i>Silent Witnesses</i> (1982).	problem of being there
drawing as a natural body (not the second effigy body)				living trace of the touch of a drawing in absentia
drawing as a body itself		Rossi's drawing of San Cataldo cemetery with a holy card appears to me as a traveling image, acting almost like an icon, acting 'reversely', becoming the breathing double or a mask. A mask of his own (beloved) ¹⁵ drawings, which seem to be the death masks of the avant-garde as transfixed perspectives scattered on paper. ¹⁶ In that regard, Rossi, rather than being in the position of an analyst trying to unearth the secrets of these emotional evocations, embraces the role of the architect as a drawer of a fictional work and repetitively plays with its stigmata.		a mask of (beloved) drawings
touch of drawing				
western post-modernism eight-century Byzantine iconoclasm, icon paintings, Islamic calligraphy	This is a rather complicated discussion for me. My intention is not to transfer the theological context to today, reflecting it onto Rossi, and establish a historical continuity – though, Zeynep Sayın draws our attention to the certain proximity between Western post-modernism and the eight century Byzantine iconoclasm, icon paintings, and Islamic calligraphy and miniatures, when she speaks of the critique against the dominance of gaze and image (2013, p.7).			
what remains of drawing	Perhaps this question ('what remains of drawing?') may remind us slightly, but certainly in a different vein, of the quotation fever of post-structuralism (Umberto Eco), and Rowe's critique on the work of the <i>Five Architects</i> (1975) as 'a second-hand language', or Eisenman's 'signs of signs' (1984) with a reference to Derrida. Hays describes this condition in the context of the late avant-gardes: What else are Eisenman's early houses but empiricist studies of the structural codes of modern architecture and art from Le Corbusier, Terragni, and De Stijl to Robert Morris and Sol LeWitt? In these houses the production of meaning is still a closed process in the sense that we return, again and again, to the most basic cognitive forms of architecture – the cube, the plane, the line, and the point – defamiliarized forms, perhaps, but closed nevertheless. (Hays, 2010)	¹⁴ Hays, relying on the Lacanian triad, also refers to a such distinction between the late avant-gardes. He argues that Eisenman's work could be characterized mainly with the Symbolic, in terms of his interest in architectural codes, laws, linguistic systems and operations. According to Hays, in Eisenman works, we may see the influence of what Lacan calls as 'the name of the father', 'the presence of the dead father' (2008), whereas Rossi's and Hejduk's (later) works could be characterized with the Imaginary (and the Real), dealing with the "analogs for the single object of desire [...] that has been lost and cannot be recovered directly", emerging as a confrontation with History, with a certain curiosity in analogic images and figures (Hays, 2008). ¹⁵ This vestige seems to perform as an act of love and longing, like the mythical tale told by Pliny the Elder as the origin of painting. According to the Greek myth, the daughter of Dibutades, the 'Corinthian Maid' draws her lover's shadow projected onto a wall in order to preserve his presence as a remembrance in his absence. The shadow, as the trace of the body of a loved one (Sayın, 2013, p.40), acts as a signature of love and longing (Sayın, 2013, p.37). A trace of love that is still <i>Unheimlich</i> . ¹⁶ Rossi's obsession with photocopying his own drawings, quite similar to taking prints of an etching, seems to render his drawings yet as another artifact, a 'body' of architecture. See Diton (2019), for Rossi's obsession of photocopying his own drawing.		

Figure D.27 : Sixth wound-reading for the constellation titled “residues of being there”: remains of a drawing as a body.

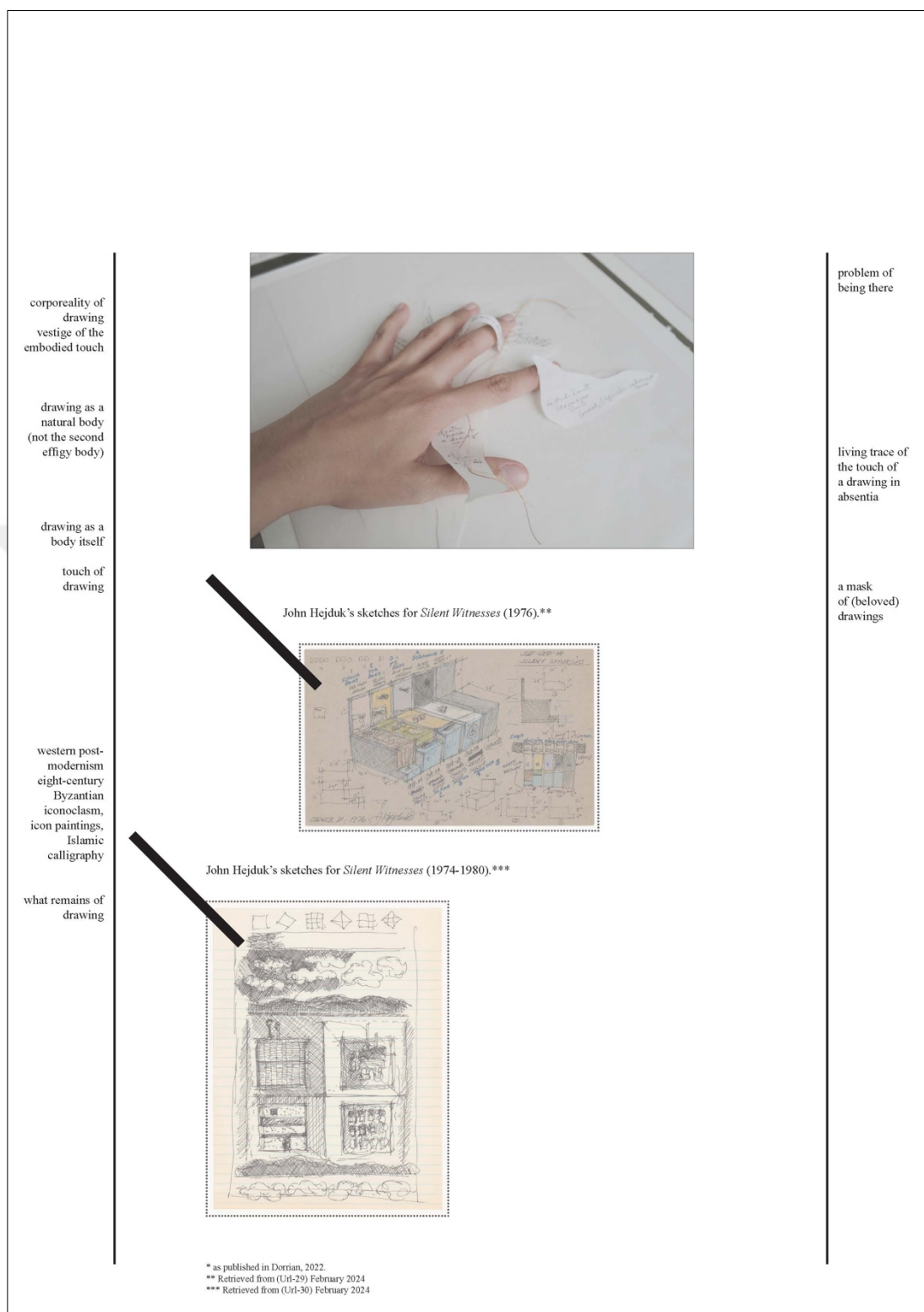


Figure D.29 : Sixth wound-reading for the constellation titled “residues of being there”: remains of a drawing as a body.

2

A Wound-Reading

2.4.7

Para-Scientific Wit(h)nesses
of a Work

2.4

Residues of Being There

silent witnesses

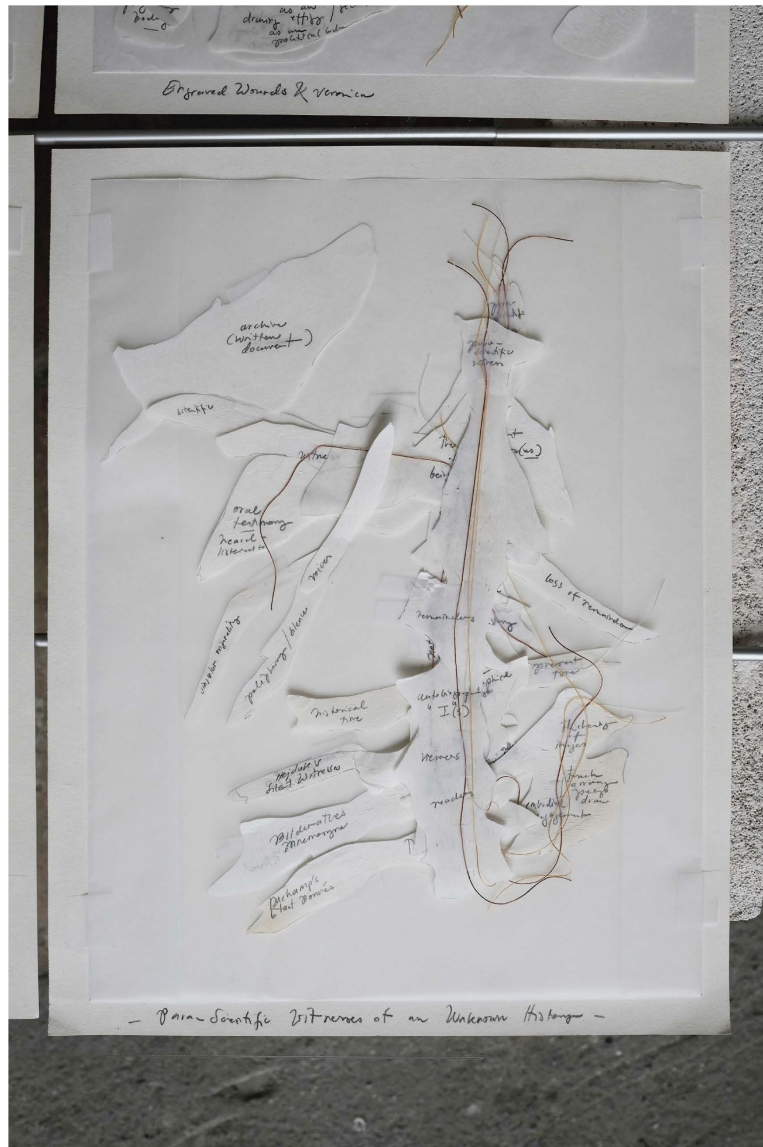
anachronism *Dichtung*historical
panoramawitness:
a person who
was there
delivering an
oral testimony
of being there
limit of being
audial therearchival
material: is
written, read,
and visually
examined.remains of
a witness
abandoned by
speech: having
been there?polyphony of
the 'I'sbeing there
voicesinvisibility of
the demarcation
linebetween our
present time and
historical timedissolution of
the demarcation
lineanachronic
collapse of timeautobiographical
collapsecatastrophe
without
remainderreader is
structurally
embeddedthe loss of
witnessthe 'I's and the
'you's of the
worktraumatic
experiencethough directly
experienced
escape our
mnemonic
registrationthe being there
of the viewer as
a witness of the
workthe reader
as witnessesHejduk (writer),
historical
figures,
work

Figure D.30 : Seventh wound-reading for the constellation titled “residues of being there”: para-scientific wit(h)nesses of a work.

2

A Wound-Reading

2.4.7

Para-Scientific Wit(h)nesses
of a Work

2.4

Residues of Being There

silent witnesses

Hejduk's constellation of images, which he calls as *Silent Witnesses*, shows a strong and obvious resemblance to Aby Warburg's *Bilderatlas Mnemosyne*. There seems to be a certain kinship with Warburg's *Bilderatlas*, especially when we recognize that there is a similar

anachronism

anachronism lurking within the laid-out images, that are certainly invested with an emotive power that go beyond any categorial boundaries. Interestingly, Hejduk describes his same-titled project (1974-1980) as a *historical panorama*. In Hejduk's words, we read: "a physical panoramic landscape of 120 years of history" (Hejduk, 1985, p.81).

historical
panorama

witness:
a person who
was there,
delivering an
oral testimony
of being there

audial

archival
material: is
written, read,
and visually
examined.

remains of
a witness
abandoned by
speech: having
been there?

Silent Witnesses seems to play with the very notion of a *witness*, who is conventionally described as a person who "was there" at the moment of the event, and who generally delivers an oral testimony of "being there". As Ricoeur asserts, a witness generally delivers an oral testimony, is audial, listened to and heard by others, whereas an archival material is generally written, read and visually examined (Ricoeur, 2020, p.189). Yet, what remains of a witness, when she/he is silent (abandoned by speech, not necessarily by the ability to speak)? *Having been there?* A witness who was there but is unable or not willing to deliver an oral testimony... A testimony that denies to be delivered orally or that simply cannot be delivered in words at all... What kind of a historical panorama is it, if its witnesses are silent?

Mark Dorrian (2022) draws our attention to how this historical panorama could be related with Hejduk's experiences he had, as a child in the American Museum of Natural History in 1930. Here, Hejduk, captured by the dioramas, could never find the dividing line "where the actual three-dimensionality left off" and "the illusionistic perspective began" (Hejduk, 1985, p.96). Followingly, it appears to me that Hejduk's historical panorama might have the potential to refer to an analogical relation with the historical panoramas in the Museum of Natural History: One can imagine the invisibility of the line

invisibility of
the demarcation
line

where our present time leaves off and the historical time begins, and that Hejduk is never able to find that demarcation line.

The dissolution of the demarcation line seems to me to be a longing for an anachronic collapse of time, where both the present time and the historical time can and do exist side by side, with no dividing line in between. Perhaps, it is a longing for an autobiographical collapse of time where your own childhood and your present self can stand side by side, collapsing the chronological distance in between. In that regard, it may be considered as an autobiographical construction. Indeed, Peggy Deamer argues that Hejduk's works could be regarded as autobiographical constructions in general. She suggests that within his autobiographical inquiry, the reader is structurally embedded in the text, and we encounter

the possibility that architecture might function not on the traditional axis of architectural meaning – building to user – but on an alternate axis of 'me' and 'you'. Hejduk reminds us that this 'you' and this 'me' possess gender, age, and sexuality. Moreover, because the author of an architectural work is not 'dead,' and because buildings do not spring up autonomously, he intimates that one must take responsibility for all these manifestations of the self. (Deamer, 1996, p.72-73)

Following her reading, we may assume that his autobiographical constructions put the 'I'(s) and 'you'(s) of the work in question. Relatedly, we may ask who the witnesses in *Silent Witnesses* are.

Similarly, in the context of Marcel Duchamp's work *Étant donnés* (1946-1966) wherein the viewer is invited to peep through a door, Octavio Paz asks: "Who are the witnesses" peeping through the door in Duchamp's work? Paz argues that the 'being there' of the viewers as witnesses of the work becomes an inseparable part of the work. Mieke Bal similarly asserts that "readers are witnesses" (2008). Yet, if we think of Hejduk's work as an autobiographical construction, whose testimony could it be? Is it us (the reader of the work) who

is there, or Hejduk, who is also there, or someone else, or the work itself, ... A work that prospectively makes our/his/her/their/its "being there" "a part of the work"¹⁷, whose oral delivery, though, missing.

Dorrian discusses the silence of the witnesses as a possible aftermath of a catastrophic event. He focuses on a direct autobiographical connection between Hejduk and his work, and mentions that Hejduk as "the third generation [who] found themselves in the aftermath upon the field of battle", have "witnessed the result of a bombardment" (2022). Relatedly, Dorrian discusses that the point in question in *Silent Witnesses* might be a catastrophic event that might lead to silence, a catastrophe without a remainder: a "total, remainderless war – which can by definition have no referent" at all.¹⁸

this then raises the question of how we might think about the silence that falls with the disappearance of any condition of reception – that is to say, a catastrophic silence, the event of which would eliminate the conditions of possibility for its own recognition and registration. Would it indeed then make any sense to consider this as silence at all? Wouldn't it rather be the case that silence, as marker of a limit condition, with this loss of witness passes beyond its own limit? (Dorrian, 2022, p.8)

Beside the fatal loss of a witness, I would like to circle back to one of my previous discussions on "unclaimed experience". I would like to consider that the point in question might be an enigmatic ("traumatic") experience (such as our childhood), that, although directly experienced (witnessed) escapes our mnemonic-registration and immediate understanding and that cannot be claimed by anyone, not even by ourselves. I will return to this question later on in detail.

What kind of a witness is this, when even in the case of an autobiographical construction, the 'I's of the work are in question? Could we speak of a witness of an unknown history or of a 'not-yet' condition? Who would be the witness(es)

¹⁷ Octavio Paz, "Water Writes Always in Plural", p.49-50.

¹⁸ With a reference to Jacques Derrida.

between our
present time and
historical time

dissolution of
the demarcation
line

anachronic
collapse of time
autobiographical
collapse

catastrophe
without
remainder

reader is
structurally
embedded

the loss of
witness

the 'I's and the
'you's of the
work

traumatic
experience

though directly
experienced
escape our
mnemonic
registration

the being there
of the viewer as
a witness of the
work

the reader
as witnesses

Hejduk (writer),
historical
figures,
work

Figure D.31 : Seventh wound-reading for the constellation titled "residues of being there": para-scientific wit(h)nesses of a work.

and on 'the voices' (silent or not) of these para-scientific witnesses in the context of drawing.

Dichtung

Warburg's *Bilderatlas*, as we have discussed previously, is, through Warburg's affective arrangement of images, structurally open to the readers. It is invested with Warburg's laborious arrangement of images, which, in Pigrum's opinion, could be regarded as a kind of *Dichtung*, "the German for poetic composition that means to make dense, thicken and intensify complexities" (2021, p.51). This thickening through the arrangement of images could involve the act of touching along with looking, but also the act of drawing, both of which are able to charge images, to invest them with an emotion, a memory beyond their significations (Pigrum, 2021, p.35-37). In these particular works and conditions that are 'not-historical' but that are yet invested with a certain embodied historicity, the limit of 'being-there' seems to be tested. Who are the 'I's of the work? Warburg, the readers, or the artists of the images? What are 'I's witnessing? Is it the survival of images, Warburg's arrangement, or their own imagination as a reader? It seems impossible to detect the demarcation line.

invested with
a embodied
historicity

limit of being
there

As we dive into autobiographical constructions, momentarily, we may feel trapped into, as Ingraham mentions, "an appalling quantity of I's and me's" (1998, p.94).¹⁰ Yet, the 'I' in question, as we have started to discuss, is not a strictly singular 'I', but a particular, polyphonic condition that is in plural. Cixous writes: "A subject is at least a thousand people. This is why I never ask myself "who am I?" [...] I ask myself "who are I?" [...]'"¹¹ (Cixous, 2003, p.xvii).

polyphony of
the 'I's

My emphasis will not be on the 'who', but on the polyphony of the 'I's that emerge as para-scientific witnesses of the non-historical condition that is charged with an unknown historicity. It is on 'being there'

being there
voices

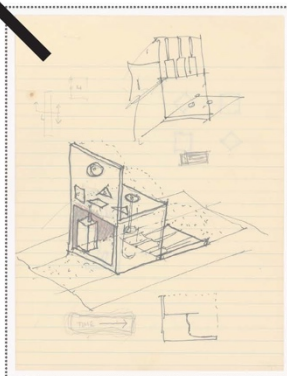
19 I borrow from Ingraham, as she writes about the autobiographical works of Stendhal (1998, p.94).

20 “(qui suis-je?)” and “(qui sont-je?)” – “an untranslatable phrase” (Cixous, 2003, p.xvii)

* Retrieved from (Url-31) February 2024.

** Retrieved from (Url-32) February 2024

John Hejduk's sketches for *Silent Witnesses* (1974-1980).*



Marcel Duchamp's Manual of Instructions for *Étant donné*. **

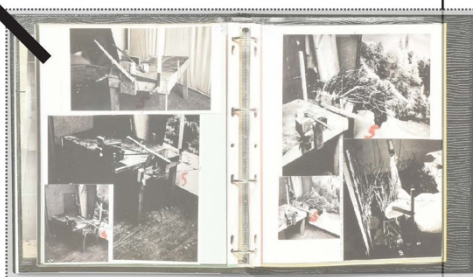


Figure D.32 : Seventh wound-reading for the constellation titled “residues of being there”: para-scientific wit(h)nesses of a work.

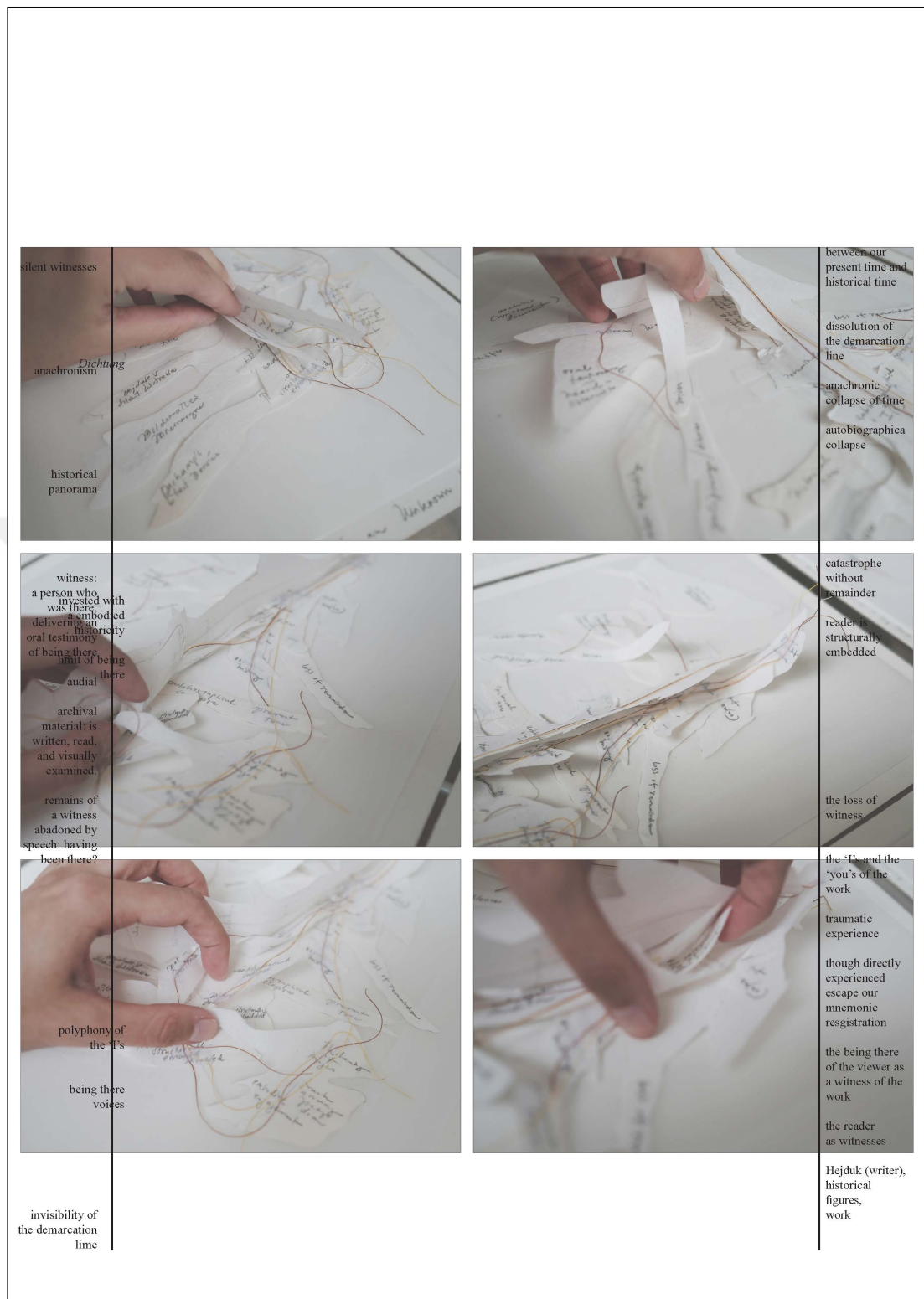


Figure D.33 : Seventh wound-reading for the constellation titled “residues of being there”: para-scientific wit(h)nesses of a work.



APPENDIX E: Wound-reading for the constellation titled “recitations”.

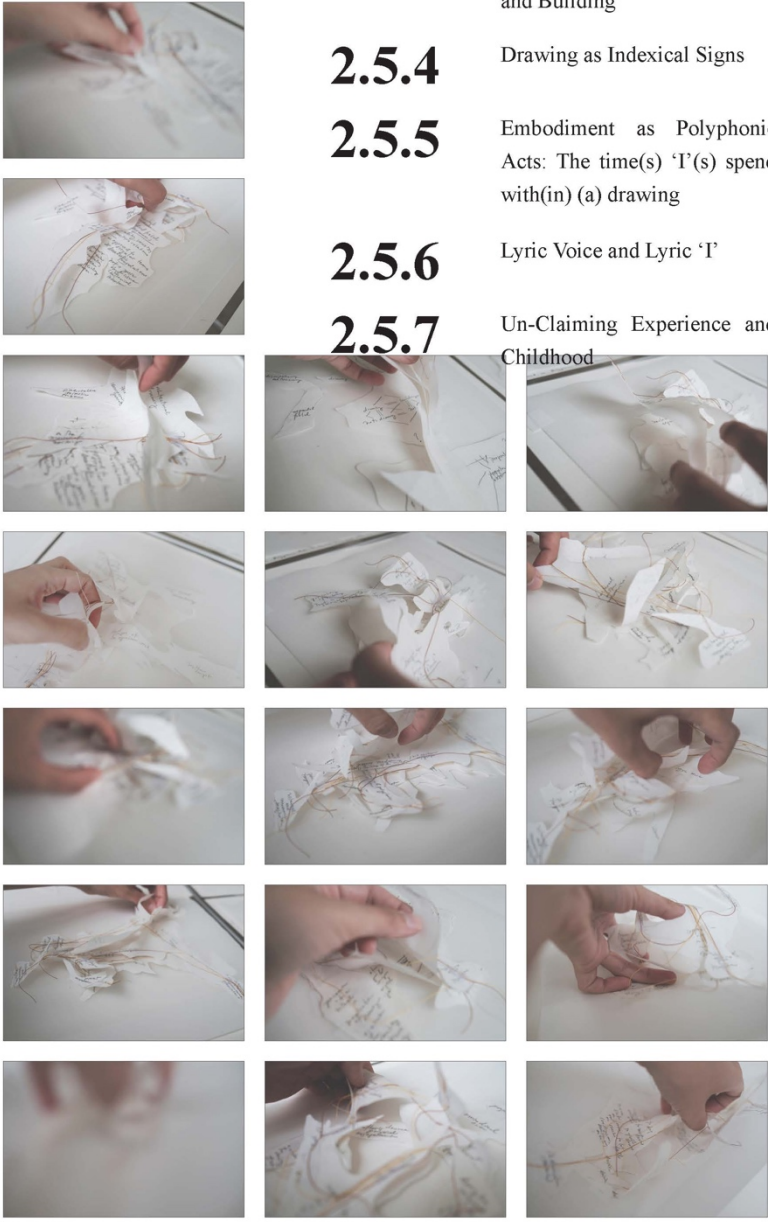
2	A Wound-Reading	2.5.1	Voices and Shadows
2.5	Recitations	2.5.2	Projected, Projection
		2.5.3	The Sea and The Sky / Drawing and Building
		2.5.4	Drawing as Indexical Signs
		2.5.5	Embodiment as Polyphonic Acts: The time(s) ‘I’(s) spend with(in) (a) drawing
		2.5.6	Lyric Voice and Lyric ‘I’
		2.5.7	Un-Claiming Experience and Childhood
			

Figure E.1 : Wound-reading for the constellation titled “recitations”.

2

A Wound-Reading

2.5.1

Voices and Shadows

2.5

Recitations

projection
projective
drawing

the projected
image

passive voice

pastness
historicity

affected object

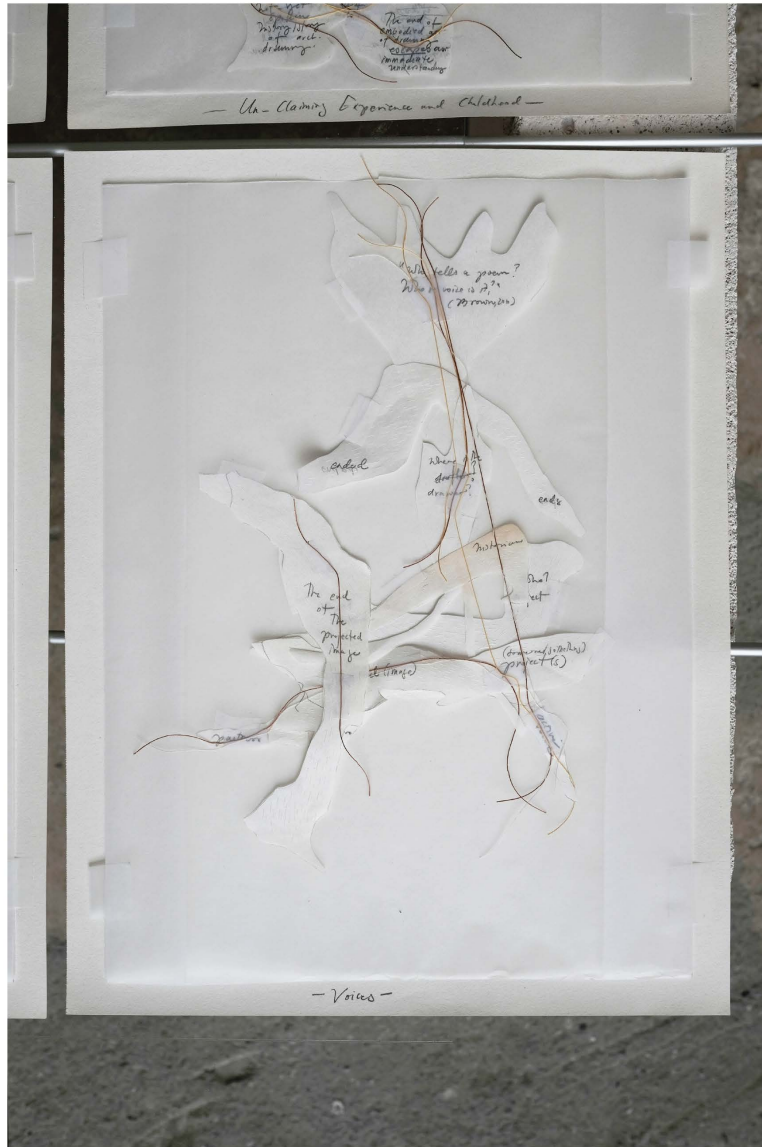
active voice
subject

end

the end of the
projected image

is ended

/ something
ends



speak in passive
voice

who tells a
poem?

whose voice
is it?

Figure E.2 : First wound-reading for the constellation titled “recitations”: voices and shadows.

2

A Wound-Reading

2.5.1

Voices and Shadows

2.5

Recitations

projection projective drawing	Now, I would like to discuss a topic, which I may have delayed for a long time till now. I have been expanding the discussion and using the following terms for different conditions from time to time: I have preferred to use 'projection', 'projective', and 'drawing' especially when the embodiedness of the act of drawing was in question, and 'the projected image' particularly when reduction of projection as a pure technique (Carpo's framework) was in question. Grammatically observed, 'projected' is the past participle of the verb 'to project', and is used to set 'the passive voice': The phrases such as "the image is projected" or "the projected image" seem to be inherently adorned with a pastness, historicity. The passive voice is mostly used to lay emphasis on the condition of an affected object, whereas the 'active voice' lays emphasis on the subject, or the active agent to set the sentence: 'Someone projects the image' or 'the image projects'.	the voice speaking in the passive voice? What happens as we read them? "Who tells a poem? Whose voice is it?" (Brown, 2010, p.79) "... Dead geometry is an inoculation against uncertainty." (Evans, 1995)	Speak in passive voice who tells a poem? whose voice is it?
the projected image			
passive voice			
pastness historicity			
affected object			
active voice subject			
end	Is it a coincidence that Carpo prefers to use the term in the passive voice, when it comes to the ultimate end? "The End of the Projected Image"? The passive voice seems to indicate that the image in past participle is not the active agent. In this context, would it be possible to speak of the ultimate end of an active voice of projection? Would it require the death of the subject (the active agent) as well, or would it make the subject (the active agent) the convict? Or does the passive voice draw a curtain over the suspect? Yet, when one reads a sentence that is written in passive voice aloud, is it not embodied by an active one? As I speak, <i>I breathe in/out and eat/throw out the text</i> , the text becomes a part of my body...		
the end of the projected image			
is ended	I feel that I may be blurring the waters I am swimming in. I do not wish to further blur these sandy waters, yet, in the course of drifting, I am reminded of the quite widely known phrase written in the active voice " <i>Ceci tuera cela</i> " [This will kill that] by Victor Hugo. It is not the same as saying "the end of that" or "that is ended" or simply "that ends". Who is		
/ something ends			

Figure E.3 : First wound-reading for the constellation titled "recitations": voices and shadows.

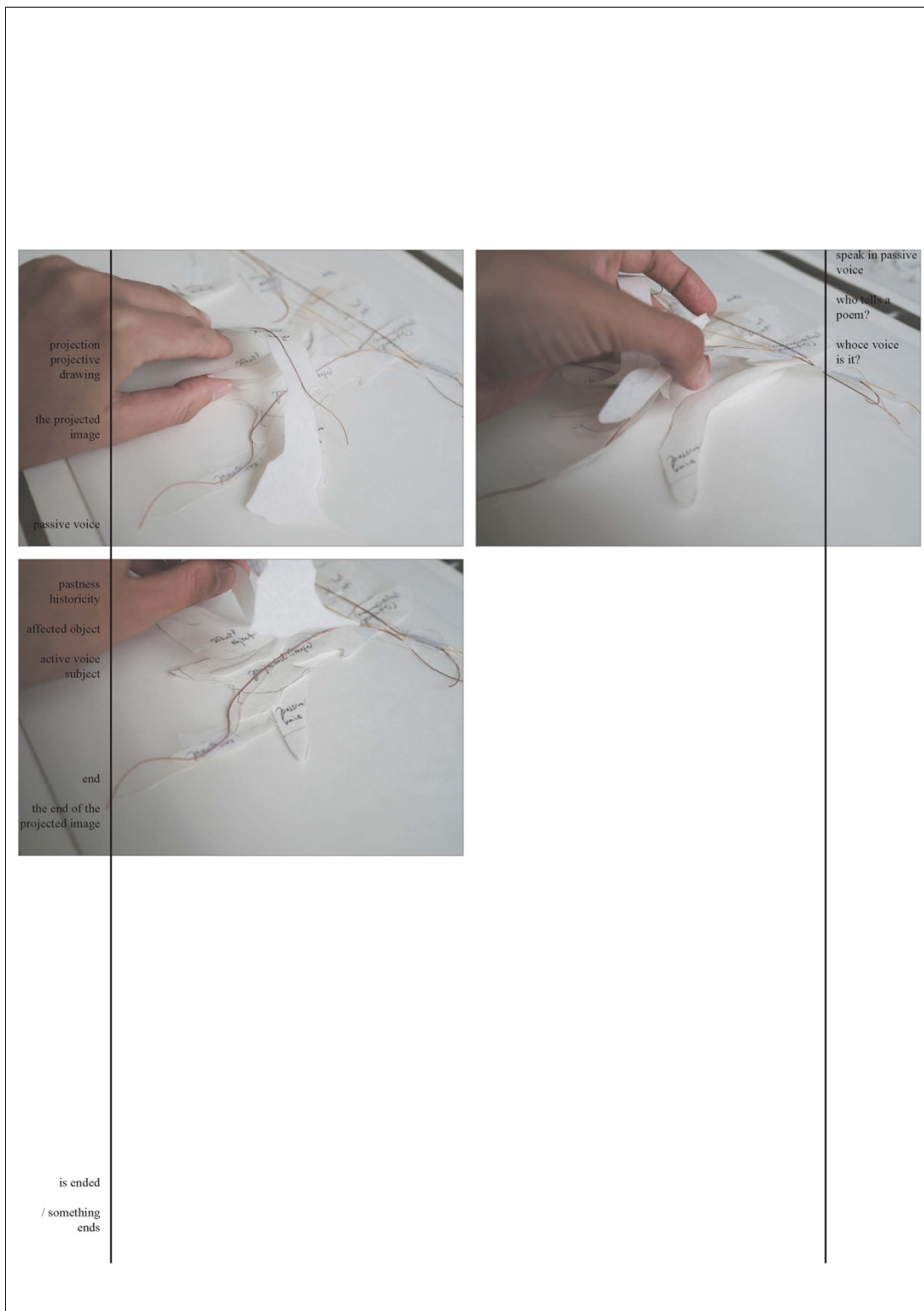


Figure E.4 : First wound-reading for the constellation titled “recitations”:
voices and shadows.

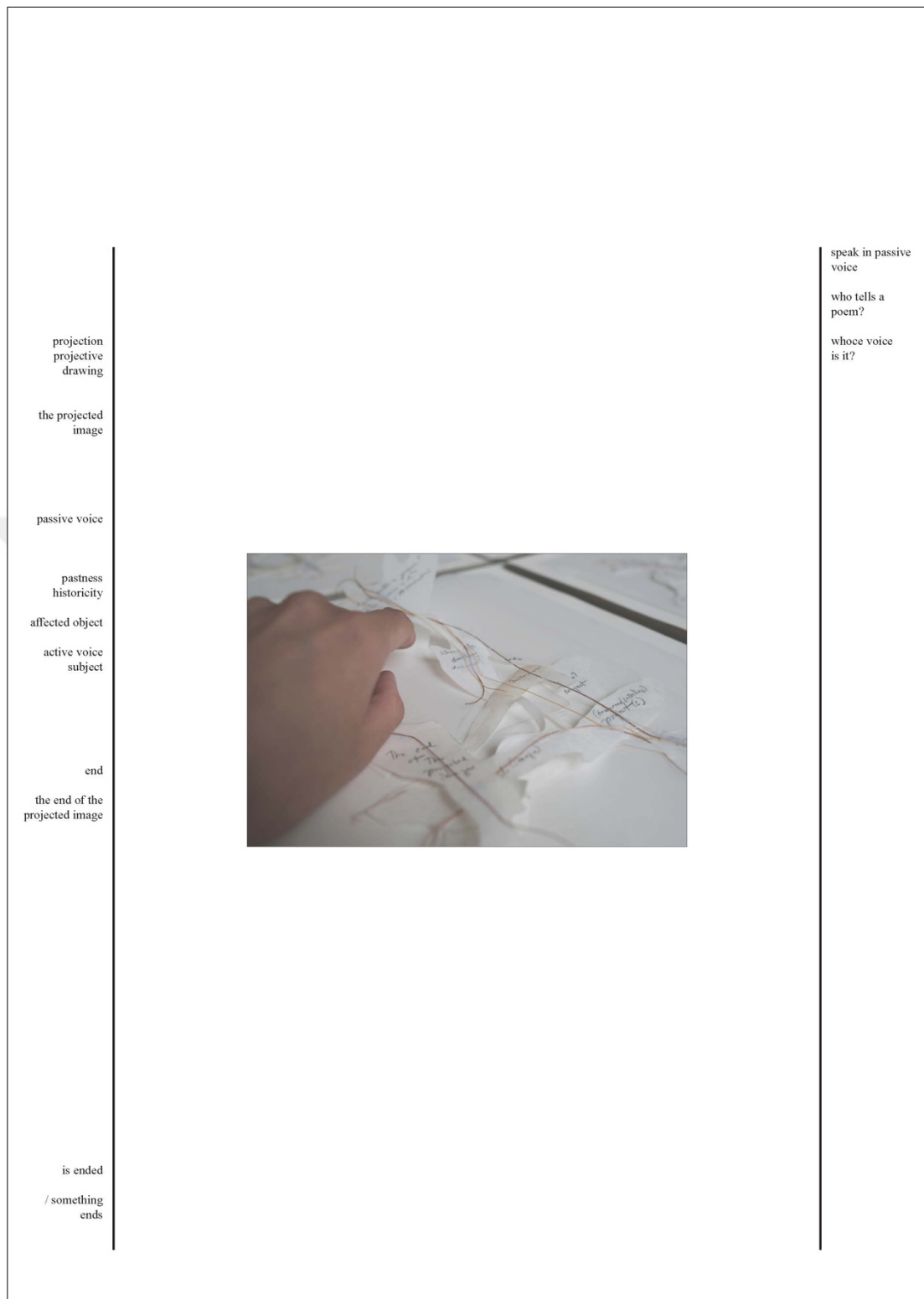


Figure E.5 : First wound-reading for the constellation titled “recitations”: voices and shadows.

2

A Wound-Reading

2.5.2

Projected,
Projection

Projective,

2.5

Recitations

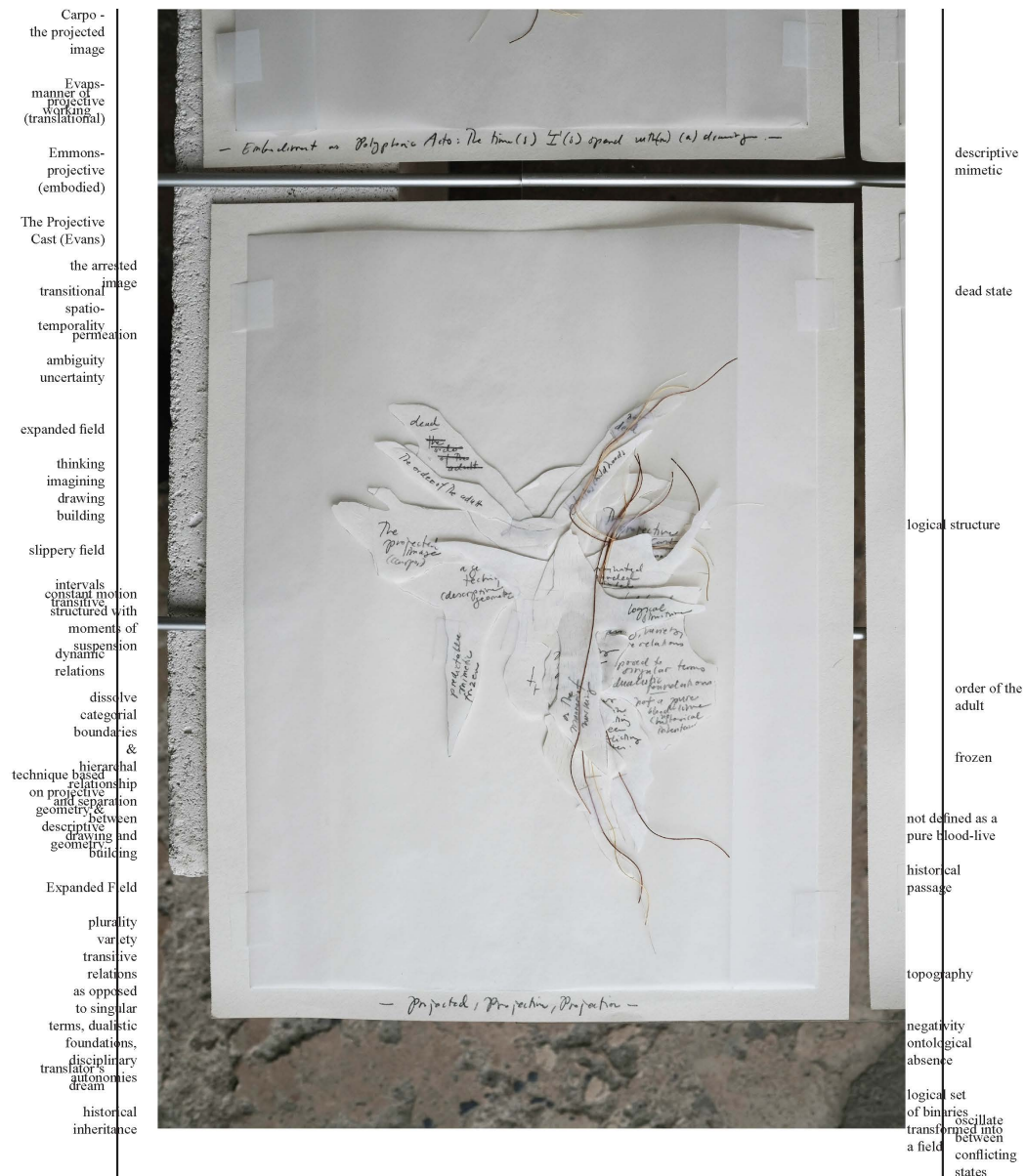


Figure E.6 : Second wound-reading for the constellation titled “recitations”:
projected, projective, projection.

2

2.5

A Wound-Reading

Recitations

2.5.2

Projected,
Projection

Projective,

Carpo - the projected image	As Carpo prefers to discuss the history of architecture and architectural drawing by reframing it mainly to 'the projected image', Evans prefers to discuss it in terms of "the projective" with an emphasis on its translational potentials (1995), as well as Emmons who does so with an emphasis on the its embodied nature (2019).	measurable" (Evans, 1997, p.181).	subjective when objective, mental when physical, tactile (haptic) when retinal (optical), metrical when it is related to light, two-dimensional when it is three-dimensional, external when it is internal, ... He writes: "... and I am exalted at the thought that I see through his eyes as well as mine" (Evans, 1995).	
Evans- projective (translational)		Relatedly, similar to Emmons (the approach of whom I briefly discussed at the beginning of this chapter), Evans, too, finds the general tendency to restrict the scope of projection to a technique, and technique solely to a descriptive and mimetic purpose, quite problematic (1995). What Carpo declares to be in the process of ending (the projected image reduced to an image produced through a descriptive technique as a spatial databank), is for Evans, perhaps already in a 'dead' state:		
Emmons- projective (embodied)		Dead things are easier to handle than live ones; they may not be so interesting but they are less troublesome. ... What I mean by a dead geometry is an aspect of geometry no longer under development from within. Triangles, rectangles, and circles as defined in Euclid have been pretty well exhausted as subjects of geometrical enquiry. As these elements lose their mystery, interest in them subsides, but in the state of devaluation they become more elsewhere because their behavior is completely predictable. Dead geometry is an inoculation against uncertainty. (Evans, 1995)		descriptive mimetic
The Projective Cast (Evans)	In <i>The Projective Cast</i> (1995), Robin Evans argues that the act of oscillation is an important part of 'projection' and of "the projective cast". <i>Projective</i> refers to a rather transitional spatio-temporality, whereby ambiguity and uncertainty is cherished and celebrated. Evans envisions projection not as a single canon of geometry in the discipline of architecture, but as a broader issue, intersituated within an expanded field that concerns design: In this expanded field, projective is that which relates thinking with imagining, imagining with drawing, drawing with building, building with our eyes and hands, our body. It is a slippery, translational field. In Evans's words, "projection operates in the intervals between things, it is always in transitive" (1995). Evans's reading of projection invites us to think of 'projective' as a set of dynamic relations concerning design, not a mere technical issue of architectural representation.	We may momentarily circle back to the beginning of our discussion, and remember the discussion on the dead belonging to the order of the adult.	With a certain intention to break the gap between drawing and building, Evans visualizes the projective cast as a tetrahedron consisting of five corners. However, the numbering on the diagram suggests that he is not aiming to structure his conception of the projective cast through the corners of the tetrahedron, but through the lines that connect those corners, where relational transitive exchanges dwell. In this diagram, we see two dimensional orthographic drawings, perspective, the designed object, observer, perception, imagination as main relational states. Evans, breaks down his diagram into ten transitive states:	dead state
transitional spatio- temporality			(1) Graphic projection (two-dimensional) correlating the several orthographic images of the object [...] (2) Perspectival space (three-dimensional) defining the optical route between a mobile, perceiving subject (observer or author) and an orthographic design. [...] (3) Nonprojective space (three-dimensional) between the orthographic design and the designed object. [...] No projection is involved; the result will nevertheless be projectively related to the design. [...] (4) Graphic projection (two-dimensional) deriving perspective pictures directly from orthographic design drawings, independent of the designed object's existence and realizability. [...] (5) Perspectival space (three-dimensional) between the object and its derived pictures (photographs or drawings made on site). [...] (6) Perspectival space (three-dimensional) between derived pictures and any perceiving subject. [...] (7) Perspectival space (three-dimensional) between the object and any mobile observer. [...] The building does not see us, unless we accept the mysterious tale told by Lacan, where a tin floating in the sea looks at him. [...] Another instance would be a building erected without preliminary representation.	
ambiguity uncertainty				order of the adult
expanded field				frozen
thinking imagining drawing building				
slippery field				
intervals transitive				
dynamic relations				
technique based on projective geometry & descriptive geometry	Evans opposes the general tendency to restrict the scope of projection in architectural drawing to a technique based on projective geometry and "descriptive geometry", a technique that was widely disseminated during the 18 th century, especially with the impact of Gaspard Monge's same titled treatise. Yet, this critique against the restriction of the scope of projection in architecture merely to a technique does not necessarily mean the critique of the technique either. It is the critique of the restriction rather than the critique of the technique. Indeed, according to Evans, orthographic projection could be "the language translator's dream. Within its axioms the most complex figures may be moved at will into perfectly congruent formations anywhere else, yet this rigidly defined homogeneity made distortion	Instead of a frozen notion of projection, Evans's argumentation of the projective is based on a translative and transitive understanding of geometry in architecture (1995). He emphasizes that it "dwells in the intervals between things" (1995). These intervals include geometric transfers, drawings, and image recordings mediated by two-dimensional planes, as well as three-dimensional objects, the space between two-dimensional and three-dimensional media, the space between the subject and two-dimensional and three-dimensional, bodily perceptions in motion both mentally and physically, including insight, imagination. Thus, in Evans's definition, projection assumes the role of a transmissive movement itself, that seems to have the capability to oscillate between conflicting states: The projective cast is		oscillate between conflicting states
translator's dream				

Figure E.7 : Second wound-reading for the constellation titled "recitations": projected, projective, projection.

	(8) Imaginary space produced within the object, so that its depth appears dilated, collapsed, or distorted. [...] [...] the perception and the imagination belonging to the observer, and two further projective spaces behind them [as] (9) & (10) [...] (Evans, 1995, p.368-370). According to Evans, most of the constituent parts of this tetrahedron (the designed object included) is for him pictures or 'picture-like's. Relatedly, Evans calls his diagram an image, more precisely "the arrested image" (1995). Yet, one may rightly wonder why, in such a dynamic transitive structure, the image is called as "arrested". Why and how do 'permeation' and 'arrest' come together? Evans explains what seems as a conflict as follows: We can see from the diagram introduced later in this chapter, that pictures are, in another sense, fixations within a metamorphic flux of possible experience. A picture is something that has to be arrested before it can be mobilized. This is why pictures play so ambivalent a role in architecture. (Evans, 1995, s.359) This diagram demonstrates an intention to manifest the process of design as a mechanism that is in constant motion structured with moments of suspension. Thus, it seems to deal with the problematic relationship between drawing, building, and imagining, and to especially dissolve the stigmatic categorical borders between drawing and building. Rather than affirming the hierarchical relationship and the separation between drawing and building (either building obeys the preceding drawing, or drawing is a mimetic act imitating the building), or dualities set between the ideal and the real, between the immaterial and the material, he wishes to envision this process as an inseparable "projective cast", breaching "the boundary between the world and the self, the objective and the subjective" (Evans, 1995, p.369). He does so by opposing the disciplinary autonomy and its disciplinary history. We may also observe that Evans carefully avoids any historical narratives restricted within the disciplinary boundaries in terms of defining projection in architectural	drawing, stating: [...] Why is it not possible to derive a theory of architecture from a consideration of architecture? Not architecture alone but architecture amongst other things. [...] Architecture can be made distinct but it is not autonomous. It touches so much else, and across its borders there is continuous activity. A crucial source of intelligence for such a theory would therefore be the numerous transactions between architecture and other topics, for instance geometry. (1995) Indeed, Evans is in the opinion that architecture's claim to be autonomous is in fact a "pretended" autonomy (1997). It is the projective nature of architecture and architecture drawing in particular that fail all the attempts towards its autonomy: With our minds fixed on the predominance of language we might even risk enclosing architecture within its own compound, denying its communication with anything else to preserve its integrity. This would be possible, yet it seems very unlikely to occur because, for architecture, even in the solitude of pretended autonomy, there is one unfailing communicant, and that is the drawing." (Evans, 1997, s.155) At this point, I think that it is critical that Evans, at some point, refers to Rosalind Krauss' conception of "Expanded Field" as an intriguing potential approach to overcome the autonomy claim of disciplines. We may further set forth that Evans' <i>The Projective Cast</i> aims in a larger scale to overcome the autonomy claim of architecture as a discipline. This dynamic field, named by Rosalind Krauss in 1979 as "Expanded Field" cherishes plurality, variety and transitive relations, as opposed to singular terms, dualistic foundations and disciplinary autonomies. Historical narratives based on these disciplinary autonomies are also critically rejected. In this framework, modernism, for instance, could be read as a topography rather than a fixed period of time positioned chronologically in a historical lineage (1996). It does not have to be interpreted as an evolved, innovated example of its precedents, accepting passively a historical inheritance. According to Krauss, history could be read	as a structure, rather than a genealogical tree, and accordingly, we may not have to speak of a beginning or an end. In Krauss' words, we read: "My" modernism is, of course, another name for a discursive field that, like any other such field, is structured [...] there was something to be gained from exploring its logic as a topography rather than following the threads of its narrative (Krauss, 1996, p.12-13). In the context of sculpture, Krauss argues that sculpture does not have to be defined as a restricted medium, but "in relation to the logical operations on a set of cultural terms, for which any medium - photography, books, lines on walls, mirrors, or sculpture itself - might be used" (1986, p.288). We see a parallel intention in Evans's argument, as Evans's understanding of the projective in architecture cannot be defined as a ruled technical drawing, but as a set of transitive, relational intervals between things. However, Evans' argument is not built upon a logical structure or an explicit structuralist point of view as Krauss's argument. Krauss, reads 'sculpture' as a quaternary field set between "Not-Landscape", "Not-Architecture", "Landscape" and "Architecture" (1986). In-between these pin points "sculpture" expands, dissolving the boundaries of pre-determined autonomous disciplines. Sculpture could be both "landscape" and "architecture", could oscillate between "not-architecture" and "architecture", ... etc (Krauss, 1986). Sculpture cannot be defined as a pure blood-line, inheriting property from a proper procedure of a historical passage. Evans, too, intends to make a relational reading rather than to confirm existing historical significations. Yet, if we re-look at Evans' diagram titled "Projection and Its Analogues, The Arrested Image" (1995), we may see that it does not take its point of departure from the assumption of a pure negativity or ontological absence, nor is it structured on a logical set of binaries transformed into a field. Evans' motivation does not rely on the "not-	logical structure not defined as a pure blood-live historical passage topography negativity ontological absence logical set of binaries transformed into a field
the arrested image permeation constant motion structured with moments of suspension dissolve categorial boundaries & hierarchal relationship and separation between drawing and building Expanded Field plurality variety transitive relations as opposed to singular terms, dualistic foundations, disciplinary autonomies historical inheritance				

Figure E.8 : Second wound-reading for the constellation titled "recitations": projected, projective, projection.

manner of
working

architecture” (as Eisenman argues for Libeskind) either. Evans’ interest in the possibility to “write a history of Western architecture that would have little to do with either style or signification” relies instead “on the manner of working” (Evans, 1997, p.185-186).

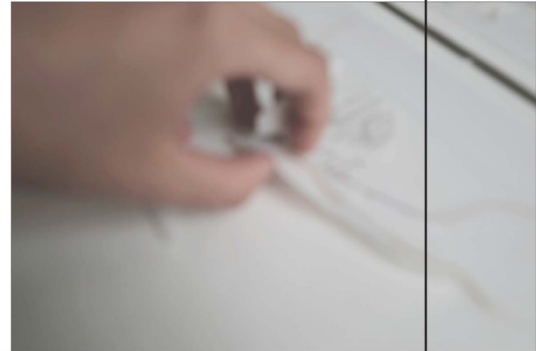
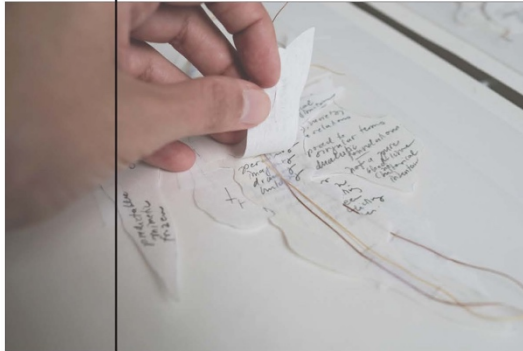
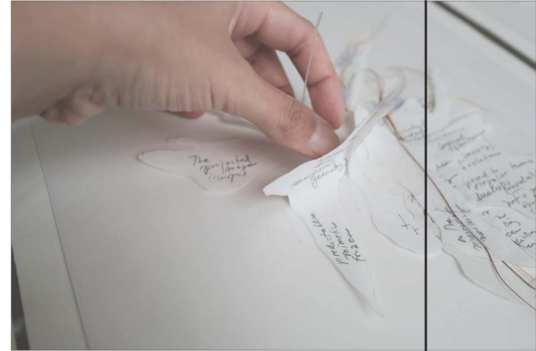


Figure E.9 : Second wound-reading for the constellation titled “recitations”:
projected, projective, projection.

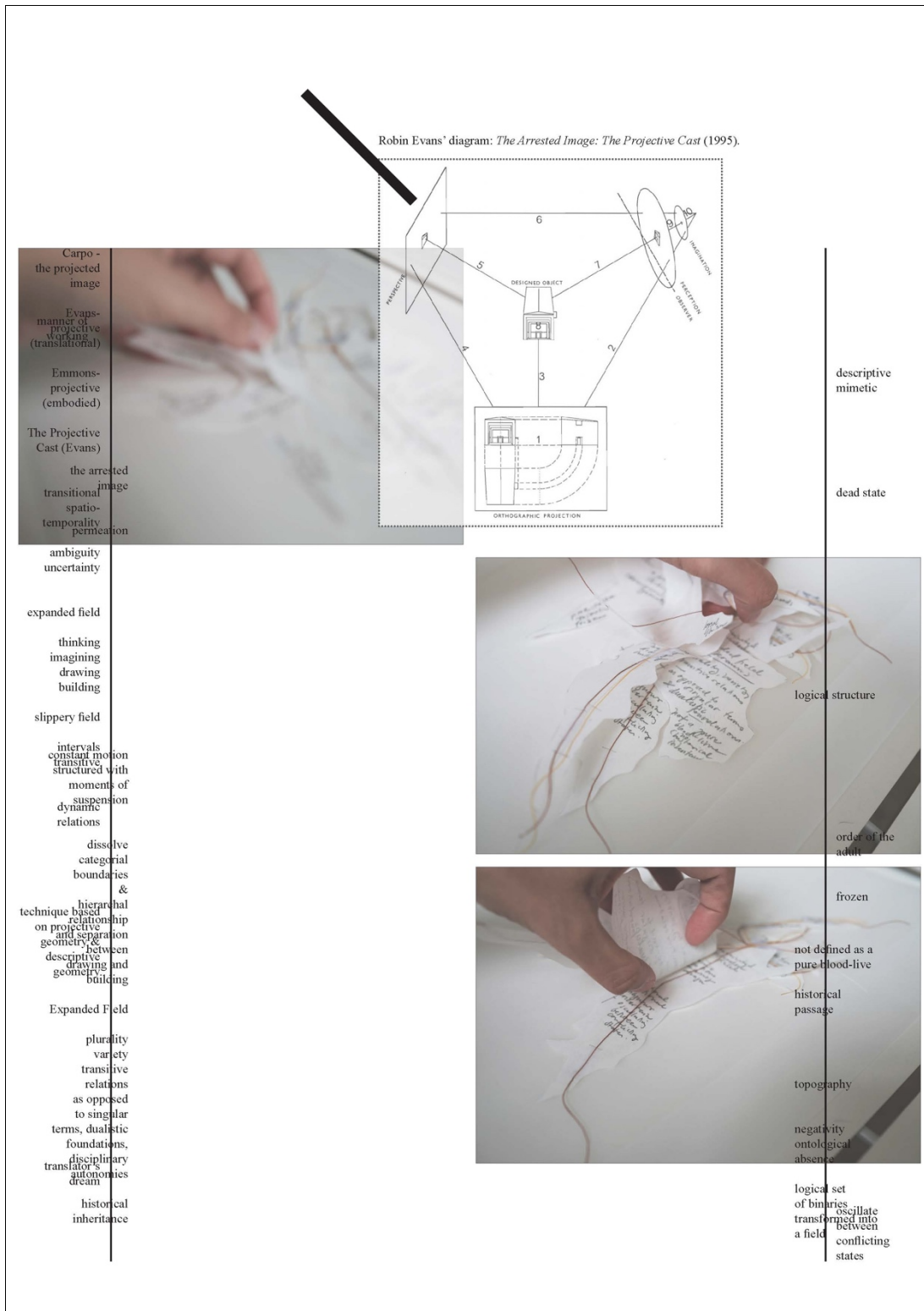


Figure E.10 : Second wound-reading for the constellation titled “recitations”: projected, projective, projection.



Figure E.11 : Second wound-reading for the constellation titled “recitations”: projected, projective, projection.

2

A Wound-Reading

2.5.3

The Sea and The Sky /
Drawing and Building

2.5

Recitations

disciplinary
narrative /
autonomyclosed
frameworkdemarcation
line between
the sky and the
sea, between
drawing and
building

expanded field

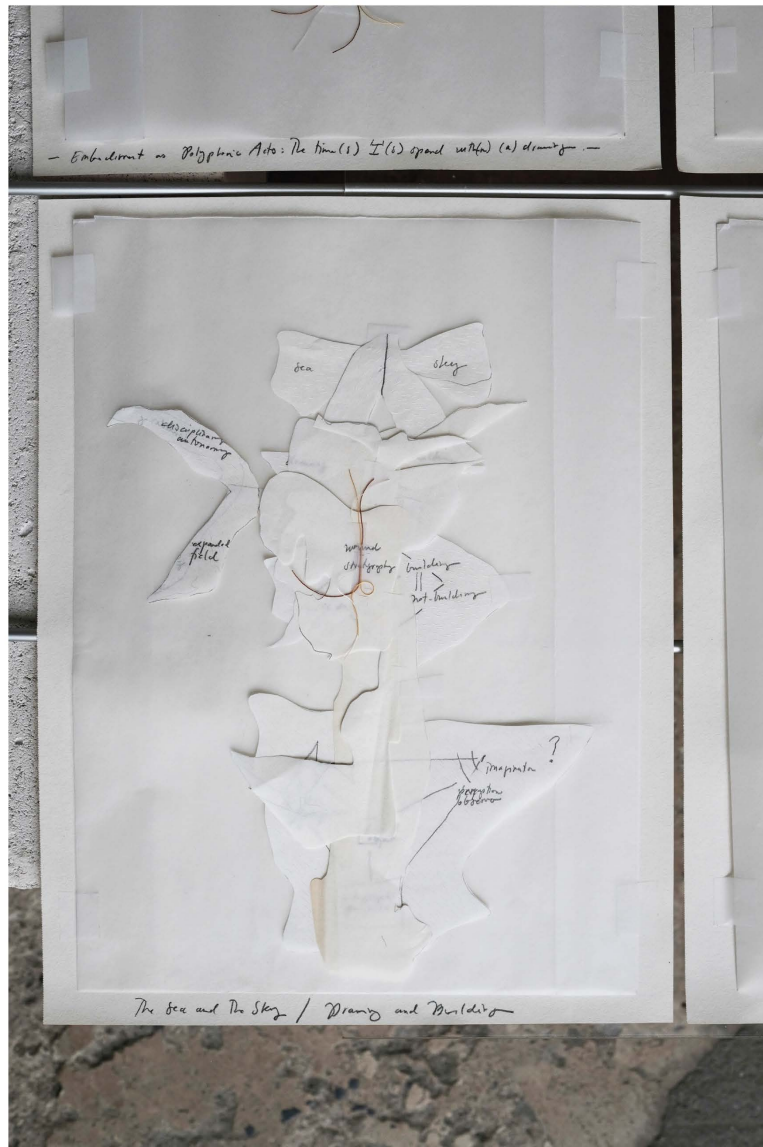


Figure E.12 : Third wound-reading for the constellation titled “recitations”:
the sea and the sky / drawing and building.

2

A Wound-Reading

2.5.3

The Sea and The Sky /
Drawing and Building

2.5

Recitations

disciplinary
narrative /
autonomyclosed
frameworkdemarcation
line between
the sky and the
sea, between
drawing and
building

expanded field

According to Krauss, getting caught up in a disciplinary narrative means working in sets of exclusions for the sake of preserving a closed framework. Within these closed ideological frameworks, issues are abstracted from their relational context and ultimately from 'reality' (1996). Is it indeed possible to find the demarcation line between the sky and the sea, or between drawing and building?

The sea and sky are a way of packaging "the world" as a totalized image, as a picture of completeness, as a field constituted by the logic of its own frame. But the frame is a frame of exclusions and its field is the work of ideological construction (Krauss, 1996).

In his article "Architecture's Expanded Field" (2004), Anthony Vidler discusses the expanded field of architecture in its relation to other disciplines such as biology and landscape – though, again withholding from applying any logical structure. Vidler draws our attention to architecture's contemporary desire to break up with its long-lasting claim to be autonomous. He writes that "architecture, after several decades of self-imposed autonomy, has recently entered a greatly expanded field" (2004). Leaving its "postmodern citation fever" behind, architecture does not want to repetitively chew on its self-claimed disciplinary formal alphabet anymore, favoring "flows, networks, and maps" over "grids, structures, and history" with a certain attempt to "to overcome the problematic dualisms that have plagued architecture for over a century: form and function, historicism and abstraction, utopia and reality, structure and enclosure" (Vidler, 2004).

In a different vein, Evans, discusses the expanded field of projection without necessarily consulting other distinct disciplines such as biology or meteorology, but situating architecture in relation to geometry itself, and thus opposing the widely disseminated assumption that geometry is inherent to the discipline of architecture. Evans is in the opinion that geometry, instead of being a testimony of the autonomy of architecture, is just another field architecture is in relation

with (1995).

Yet, I wonder (with a certain doubt) whether Evans's diagram could indeed work as an appropriate manifestation of this resolution. Although Evans draws our attention to the relational dynamics in the diagram, and although he mentions that the diagram has no center, no beginning, no end, nor any sequence, placing all the relational lines in between the corners seems to create a closed circuit, though dynamic. I wonder whether it is able to dissolve the boundaries in between the categories. In other words, is it effective to unsettle and expand the definitions of its constituent parts (for example the designed object) and the definition of projection?

I also doubt whether the application of a logical structure (the Klein-gruppe) in order to make a diagram of the projective cast would be a step I should take. Its emphasis on negativity and its highly logical structure concern me, although it opens up a quaternary field, breaking the strict line between the sea and the sky, letting us think of 'the not-sea' and 'the not-sky'. This is a question mark, which highly intrigues me, and which I will keep in my mind. However, I will not go any further right now, as I am not quite sure whether investigating the projective as such a structured field will help me.

I will continue to track down the embodied engravings in my flesh, the residues of drawing, the acts of drawing.

Figure E.13 : Third wound-reading for the constellation titled "recitations":
the sea and the sky / drawing and building.

disciplinary
narrative /
autonomy

closed
framework

demarcation
line between
the sky and the
sea, between
drawing and
building

expanded field

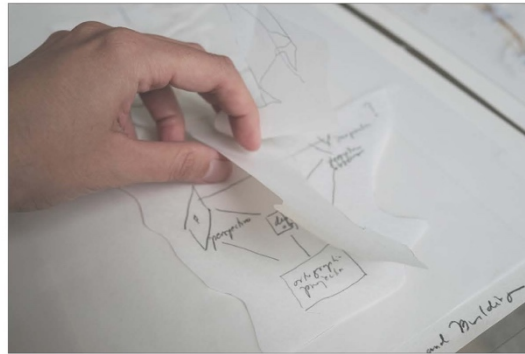


Figure E.14 : Third wound-reading for the constellation titled “recitations”:
the sea and the sky / drawing and building.

2

A Wound-Reading

2.5.4

Drawing as Indexical Signs

2.5

Recitations

Emmons
picturingprojection
projectum
stretch out,
thrust out, throw
forth
proiecere:
pro- (forward)
iacere (throw,
impel)unknown
future open to
interpretation
and anticipation

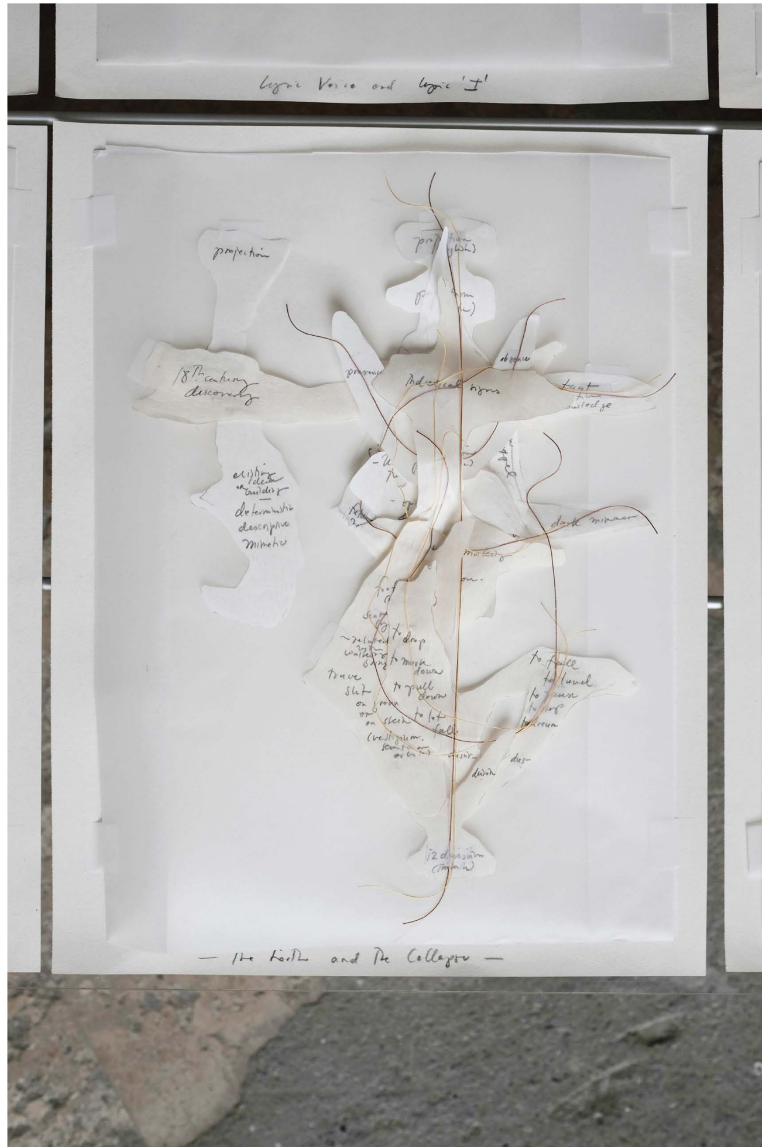
dark mirror

oscillate
between
presence and
absenceimaginative acts
not
deterministic
and descriptive

divination

18th century
discovery of
immaterial
geometric
operations(repressed)
embodied
originsinterpretive,
imaginal

mark-making

essence
trace of
corporeal touchtacit and
intuitive
knowledgeindex of
construction

izdüşüm

not arbitrary
similitudeiz (trace, slit
on ground or
skin, vestigium,
footprint,
walking or
going)düşmek (fall, get
of a horse, to
land, to pause,
to stop, a siesta,
to dream)düşürmek (to
drop, to mark
down, to pull
down, to let fall)irtisam
mürtesem
(picturing)prior presence
of an object X
not-yet

Figure E.16 : Fourth wound-reading for the constellation titled “recitations”:
drawing as indexical sign.

Emmons	Similar to Evans, Emmons is in the opinion that the 'projective', rather than referring to a specific descriptive technique, suggests the conception of something that does not yet exist and is therefore an inherent characteristic of architectural drawings (2019). Emmons' take on 'projective' refers strongly to its etymological roots: <i>projection</i> is etymologically derived from <i>projectum</i> in Latin, meaning something that is "stretch out, thrust out, throw forth" (<i>proicere</i> , <i>pro-</i> (forward), <i>iacere</i> (throw, impel)). Underlining the capacity of a 'projective' drawing to imply an unknown future open to interpretation and anticipation, Emmons likens projection to a dark mirror. ¹ He points out that the 'projective' oscillates between presence and absence and is related with imaginative acts, rather than deterministic and descriptive ones. (Emmons, 2019, p.4-5).	interpretation: Architects make marks on a surface and then interpret their implications for a future building, much as diviners interpret marks, whether with mirrors (catoptronomy), earth (geomancy), or in a myriad of other ways. Divination is important here as a cultural practice integrating the large range of tacit and intuitive knowledge that may not otherwise be present to the consciousness. (Emmons, 2019, p.3)	'breathing from the past'. At this moment, I think that we might remind ourselves of our previous discussion on icon and veronica paintings: Withstanding the representation of likeness, embodying essence, tracking the trace of the corporeal touch just as the traces left by animals on the ground or stains left by fire and ash on the walls.	essence trace of corporeal touch
projection projectum stretch out, thrust out, throw forth <i>proicere</i> : <i>pro-</i> (forward) <i>iacere</i> (throw, impel)		With these intentions and questions, Emmons traces the origins of the embodied nature of projection back to the early traditions of on-site drawing and to manifold embodied connections between construction sites and drawing practices. Thus, he argues that "drawing was an index of construction" (2019, p.13), and explains his quasi-theory rather radically in the contexts of the infamous trilogy of orthographic drawings: plan, section and elevation. His framework stages an entangled situation whereby embodied practices and the indexicality of the sign engage with the rational, mathematical and geometrical operations.	Surely, we may have to always keep in mind that the origin of projection does not have to be traced back to one definite birth, and that it could have manifold origins. Relatedly, my interest in Emmons' work is not in the emphasis on the 'birth' of projection as an embodied practice, but in his critical ambition to redefine projection as potentially (historically repressed) embodied practices that are ready to be haunted.	tacit and intuitive knowledge
unknown future open to interpretation and anticipation		Re-framing projection as a set of acts related with mark making, Emmons argues that architectural drawings cannot be investigated as arbitrary signs like some other languages (2019). According to him, as they are indexical signs, they bear a certain similitude: Plan drawings communicate differently than writing. [...] Because of the theoretical dominance of linguistic theories, drawing is often misunderstood as an arbitrary conventional symbol as in Saussure. Yet, architectural drawings began as indexes of construction, born of the construction site. By focusing on the complex interrelation between the practices of drawing, interpreting drawings, and constructing buildings, this book studies the intertwining of marking, meanings, and making. (2019, p.8-9)	Quite curiously, the modern Turkish translation of <i>projection</i> , <i>izdüşüm</i> , consisting of two words, <i>iz</i> and <i>düşüm</i> , draws lexically closer to an understanding of an embodied mark-making, to a geometry of touch: 1. <i>iz</i> meaning - trace or a slit on ground or on skin, - <i>vestigium</i> , <i>semita</i> or orbit, - footprint (<i>ayak izi</i>) or scar (<i>yara izi</i>) - etymologically could be related with walking and going (Nişanyan, 2022). ² 2. <i>düş mek</i> meaning - to fall - etymologically meaning to get off a horse, to land, to pause, to stop, a siesta, to dream (Nişanyan, 2022). ³ 2.2. <i>düş-ür mek</i> meaning - to drop, to mark down, to pull down, to let fall (Nişanyan, 2022). ⁴	index of construction
dark mirror				
oscillate between presence and absence				izdüşüm
imaginative acts not deterministic and descriptive				not arbitrary similitude
divination	Arguing with a strong emphasis on the embodied nature of projection and architectural drawing, Emmons criticizes the general assumption that positions architectural projection as an 18 th century discovery of a set of immaterial geometric systematic operations. Instead, Emmons aims to make the survival of the (repressed) embodied origins of projection and of architectural drawing throughout history visible. Relatedly, while elaborating on the interpretive and imaginal nature of the 'projective', he prefers to draw his argument based on the act of 'mark making'. Mark making whether on a paper, on a ground or any other surface, demands an imaginative			<i>iz</i> (trace, slit on ground or skin, <i>vestigium</i> , footprint, walking or going)
18th century discovery of immaterial geometric operations				<i>düşmek</i> (fall, get off a horse, to land, to pause, to stop, a siesta, to dream)
(repressed) embodied origins				<i>düşürmek</i> (to drop, to mark down, to pull down, to let fall)
interpretive, imaginal				
mark-making		Discussing the conditions of such a similitude is quite critical, since this indexicality – as Emmons warns us many times (2019) – does not perform mimetically, and is also not strictly bound to the prior presence of an object, coming always with a 'not-yet' condition, though	<i>Izdüşüm</i> is a rather late modern vocabulary (20 th century, since 1941), ⁵ suggested to be used for 'projection', instead of the Ottoman terms, <i>irtisam</i> and <i>mürte sem</i> .	<i>irtisam</i> <i>mürte sem</i> (picturing)
	¹ "Dark mirrors were used for drawing and also for divination. Black mirrors are said to bring forth signs of the future, working according to one's imagination." (Emmons, 2019, p.4-5)		² Translation into English by me. ³ Translation into English by me. ⁴ Translation into English by me. ⁵ "Izdüşüm" as a word has been included into <i>Türkçe Terimler Cep Kılavuzu</i> [Pocket Book for Turkish Terminologies] published by TDK (Şimşek, 2010).	prior presence of an object X not-yet

Figure E.17 : Fourth wound-reading for the constellation titled "recitations": drawing as indexical sign.

picturing

that have been priorly in use. The Ottoman terms, *irtisam* and *mürteşem* are both etymologically related with ‘picturing’ (Şimşek, 2010). The lexical realm of *izdişüm*, bringing body related hapticity and the acts of falling, marking, pausing, dreaming together into a compound word, is fascinatingly intriguing, demonstrating a diverging emphasis on an embodied practice with no direct reference to a solely optically perceived condition. I wonder why such an anachronic step was taken by referencing to (repressed) embodied acts, when twentieth century was— more or less — marked with a modernist vision. As if ironically defying the underlying intention of modernization in its signification, *izdişüm* seems to circle back and refer to traditional ways of mark making and divination.

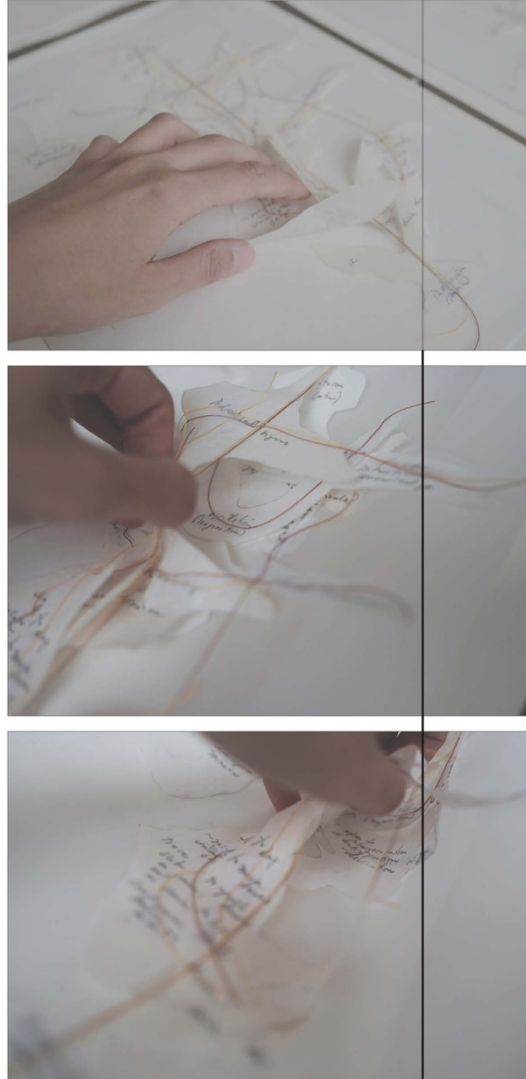


Figure E.18 : Fourth wound-reading for the constellation titled “recitations”: drawing as indexical sign.

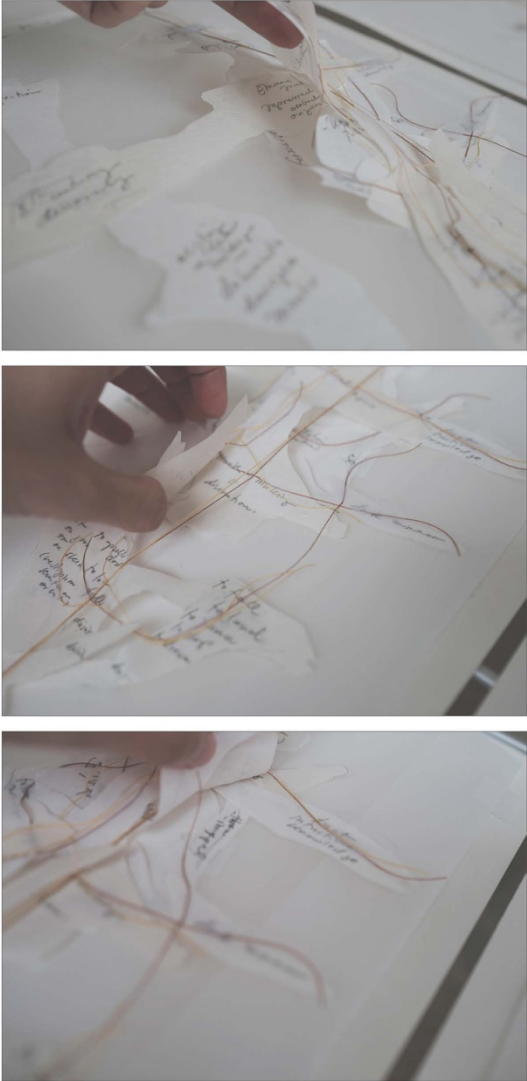
Emmons			
picturing			essence trace of corporeal touch
projection projectum stretch but, thrust out, throw forth <i>proiecere</i> : <i>pro-</i> (forward) <i>iacere</i> (throw, impel)			tacit and intuitive knowledge
unknown future open to interpretation and anticipation			index of construction
dark mirror			izdüşüm
oscillate between presence and absence			not arbitrary similitude
imaginative acts not deterministic and descriptive			<i>iz</i> (trace, slit on ground or skin, <i>vestigium</i> , footprint, walking or going)
divination			<i>düşmek</i> (fall, get of a horse, to land, to pause, to stop, a siesta, to dream)
18th century discovery of immaterial geometric operations			<i>düşürmek</i> (to drop, to mark down, to pull down, to let fall)
(repressed) embodied origins			<i>irtisam</i> <i>mürtesem</i> (picturing)
interpretive, imaginal			prior presence of an object X not-yet
mark-making			

Figure E.19 : Fourth wound-reading for the constellation titled “recitations”: drawing as indexical sign.

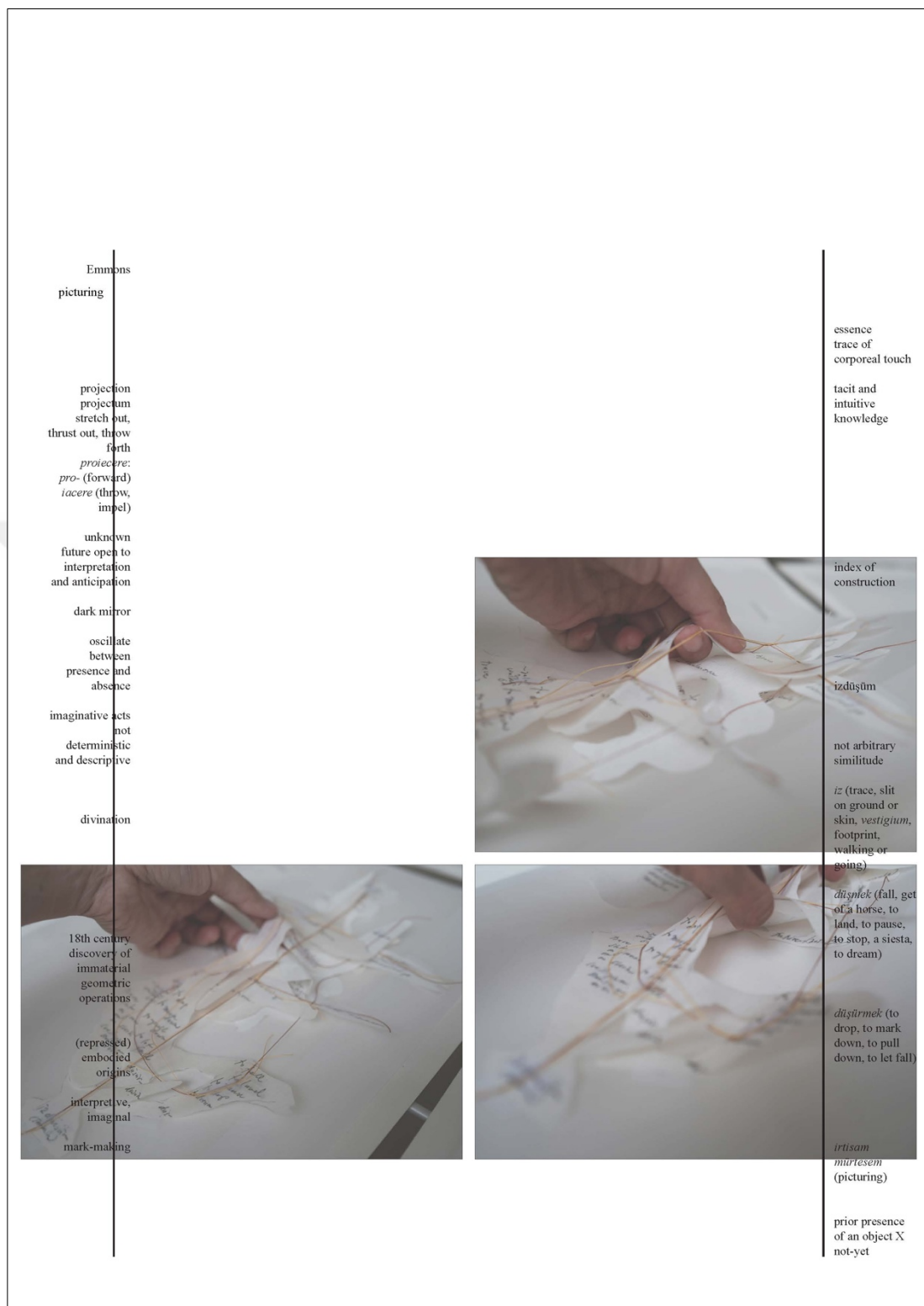


Figure E.21 : Fourth wound-reading for the constellation titled “recitations”:
drawing as indexical sign.

2

A Wound-Reading

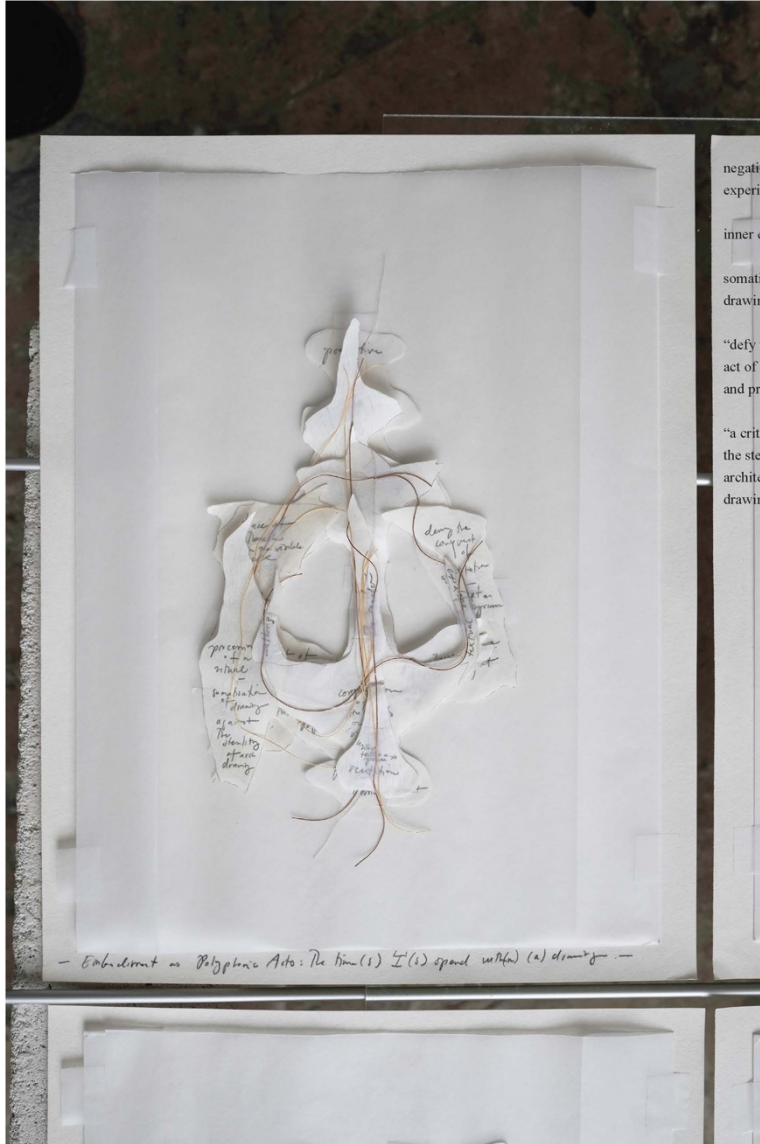
2.5.5

Embodiment as Polyphonic
Acts: The time(s) 'I'(s) spend
with(in) (a) drawing

2.5

Recitations

embodied act
engaging bodies
voices
undecidable
poetic subject
that cannot be
claimed by
anyone
double act of
embodiment
drafters
alone to be
physical
engagement
imaginal body
projects into
process of
the drawing
making the site
architect's stage
vivifying
performance
autobiographical
construction
signatures
charged images
witness of the
drawing whose
varying states of
being there
ritualistic
the 'I'(s) of the
processions
drawing
veronica of
being there
imaginal me
homeless person
achilles/prophet
Abraham
compression
memory of the
polyphony of
the 'I'(s)
procession of a
ritual



drawings as
carvings in
stone
negative
experience
inner experience
charged with
the presence of
the tools and the
bodies - marking
bear the trace of
architectural act
their touch
somatization of
drawing
the body is
charged
"defy the clean
act of control
and precision"
negative
experience
inner experience
memory of the
trace
"a critique of
the sterility of
architectural
drawing"
drawing
instrument
"defy the clean
act of control
and precision"
"a critique of
the sterility of
architectural
drawing"
the readers of
the work
embodiedness
emotional
charge of being
there
"who tells a
poem?"
not only visual
markings
but also the act
of drawing
prometheus
"pressing
himself deeper
and deeper into
the rock until
he became one
with it"

Figure E.22 : Fifth wound-reading for the constellation titled "recitations":
embodiment as polyphonic acts, the time(s) 'I'(s) spend with(in) (a) drawing.

2

2.5

A Wound-Reading

Recitations

2.5.5

Embodiment as Polyphonic Acts: The time(s) 'I'(s) spend with(in) (a) drawing

embodied act
engaging bodies
voices

double act of
embodiment

drafter's
physical
engagement

imaginal body
projects into
the drawing

architect's stage
vivifying
performance

witness of the
drawing whose
varying states of
being there

the 'I' (s) of the
drawing

veronica of
being there

acheiropietos

With projection as an embodied act, it becomes impossible to speak of projection without bodies that engage with(in) it, nor not to hear the voices lurking around it. I would like to discuss further the conditions of such an embodiment of architectural drawing. Emmons mentions a certain "double act of embodiment" in architectural drawing:

Architectural drawing [...] includes both the drafter's physical engagement with a drawing under construction as well as the imaginal body projected into the drawing of a future building. In performing a drawing, the architect feels as well as sees a design, uniting body with understanding. The drawing board is the architect's stage for a vivifying performance, [...]. (2019, p.12-13)

Taking departure from Emmons' "double act of embodiment", I would like to continue this discussion on drawing not only as the stage of the architect, but also the stage of the projected/collapsed imaginal body within the drawing, and perhaps also the stage of the witnesses of the drawing, whose varying states of 'being there' are equally important. Circling back, I remind myself of one of the questions I have posed: *How do we speak of the 'I' (s) of drawing?*

With this question in my mind, I think of a variety of scenes and acts of drawings, and my memory has already started offering me scenes, in and out of which I wander.

The first scene that appears in my mind is a woman sitting within a longitudinal pit dug out in the earth. I believe this pit was dug out for the construction of a concrete footing. The pit appears to be muddy, similarly her body and clothes seem to be covered in mud... Or, was it Tine (Bernstorff Aagaard) wrapping her arms and body around the concrete footing casted in the pit? Perhaps both... Now, I look at a set of photographs of this particular scene to be sure, and I succeed to find the exact photograph of the second

scene I have just mentioned. I find the photograph of Rikke covered in mud, on the verge of getting in/out of the pit. The first scene seems to be a work of my own imagination... These are scenes from a workshop executed at *Arts, Letters and Numbers* in 2013 in Albany, USA (Url-9). These are, for me, drawings, not on the paper, but in the ground. I can feel that the pit and the ground are charged with the presence of the tools, the bodies that have dug it, occupied it, hugged it, and vice versa. That footing bears the trace of their touch, yet perhaps leaving no visible mark behind... The body is charged with the mud and the pit. I see that the pit is later on filled and covered with earth. The pit disappears, leaving a gently and roughly patted ground. The site has a memory of this trace. Yet, I doubt whether this memory is so visibly inscribed out on the earth. I think again of a fleeting summer night, the witness, and the remainder...

Now, I think of a paper placed on the earth (quite close to the location of the pit), covered with stones and earth, and left overnight. The following day, when the paper is uncovered (now torn apart, lesion by lesion), one encounters a drawing of traces and stains. I think that the drawing that emerges on the paper seems to be a 'veronica' of 'being there', quite similar to *acheiropietos*. I recall instantly Homa Shojaie's thesis project called *The Landscape of the Gaze* (2001). The project consists of a series of boxes with a pinhole, *camera obscura*, whose 'entire' interiority (not only the wall opposite to the pin hole) is covered with light sensitive paper. Left in the space for an hour, light enters into the box, reflected within, creating photograms on all of the interior surfaces. In her words, we read:

The photographic images of the outside and the photograms of the inside are simultaneously recorded on all the interior surfaces.

The box sees and records the inside and the outside in two different ways which creates a distinction between two qualitative times: "outside time", the time contained in the images of outside, and "inside time", the time contained in the photograms of inside. Since the box records all that occurs for a long and continuous duration, the image

contains a volume of time rather than a section of time as in a film frame or a snapshot.

In the process of seeing and recording the outside and the inside, each box makes a self-portrait. This is an interior self-portrait, the result of how the box sees and records its exterior world and its own interior. When all the interior surfaces are unfolded, a map of the interior volume of the box emerges, as if the box was seeing its face from inside, similar to the underside of a mask. (Shojaie, 2002)

Now, my mind drifts to Diller's account for their project *180-degree bed* (1987). It is a ready-made bed "cut in half along the axis of communication; one half is allowed to pivot 180 degrees" (2001, p.132). As this half of the bed pivots, it leaves a scar on the floor, making the floor a drawing, while transforming into a drawing instrument itself. She describes this project evolving as a result of their interest "in drawings made by things, such as traces of everyday life that are permanently flattened into domestic surfaces by wear" (2001, p.132). In one of their projects *Bad Press* (1993), this time the steam iron transforms into a drawing instrument, leaving orthogonal creases on the folded margins.

These last projects perform, to a certain degree, similar to *acheiropietos*, and I believe that their embodiedness evokes an emotional charge of 'being there'. In this sense, I would like to suggest that not only 'the visual markings' but also 'the act of drawing' transforms into a charge. As such, the act of drawing triggers an anticipation that goes beyond a signifier.

Now, I remember Matthew Barney's *Drawing Restraint* (1987 - on-going) (Url-10, Url-11). A widely known work, wherein Barney, construing the drawer as an athlete, binds himself to the space with elastic straps, and restricts his movements in such a way that every move transforms into a bodily challenge. Within this set, as he finally makes his move, he may leave marks on the surfaces or not. The space, the body and the drawing seem to transform into an inseparable whole. His body seems to be fighting against

charged with
the presence of
the tools and the
bodies

bear the trace of
their touch

the body is
charged

the site -
memory of the
trace

fleeting summer

drawing
instrument

embodiedness
emotional
charge of being
there

not only visual
markings
but also the act
of drawing

Figure E.23 : Fifth wound-reading for the constellation titled "recitations": embodiment as polyphonic acts, the time(s) 'I'(s) spend with(in) (a) drawing.

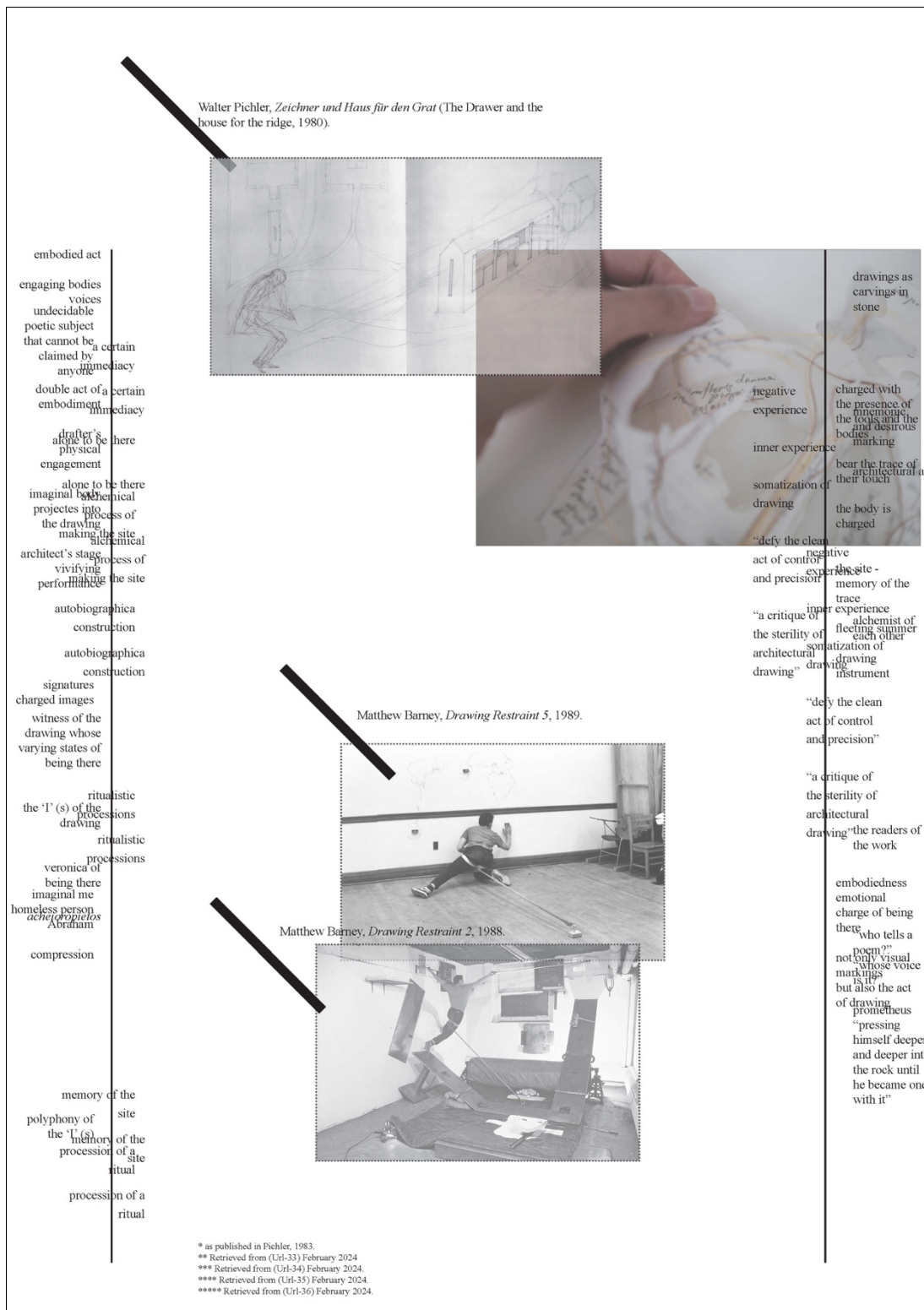


Figure E.24 : Fifth wound-reading for the constellation titled “recitations”: embodiment as polyphonic acts, the time(s) ‘I’(s) spend with(in) (a) drawing.

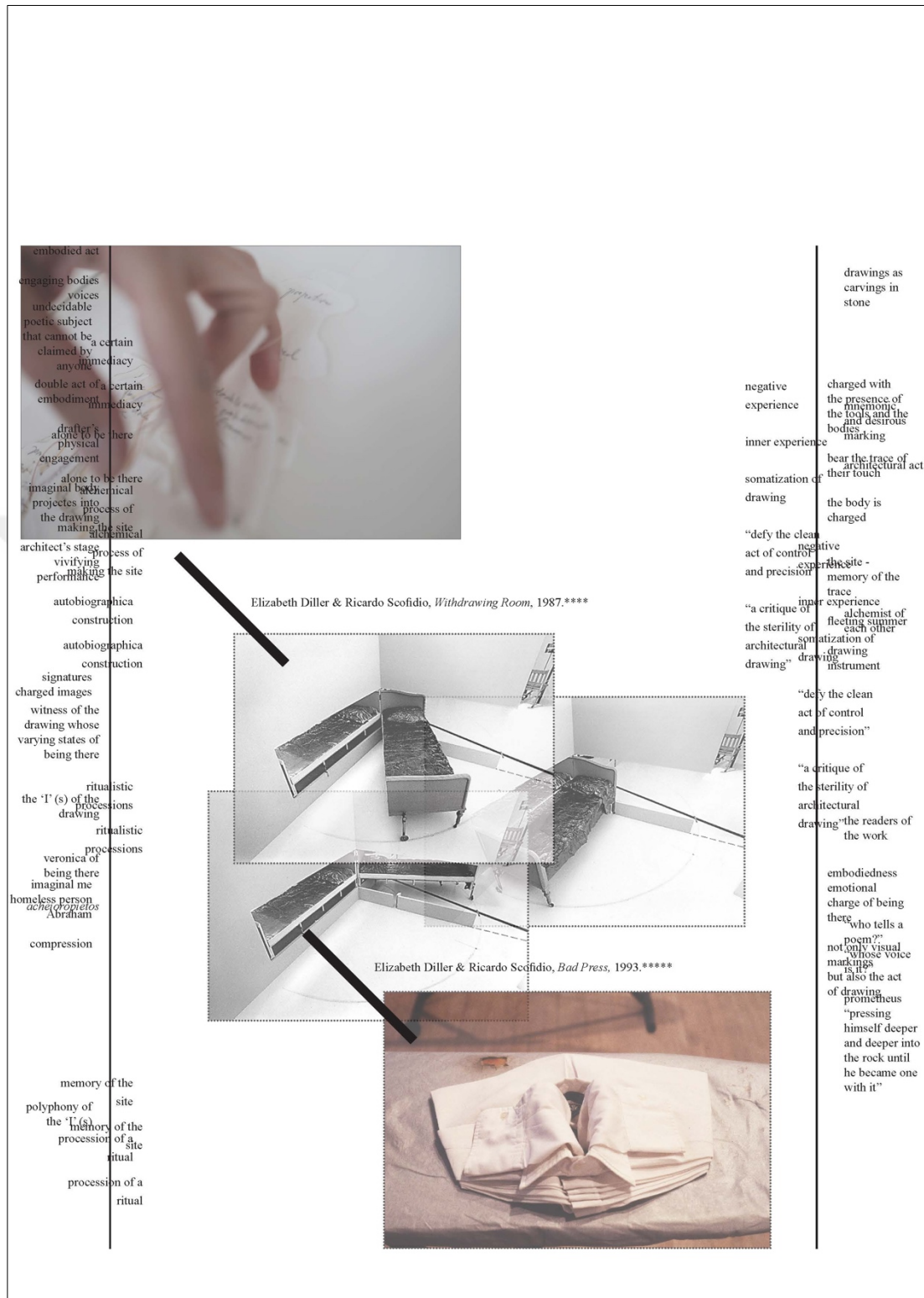


Figure E.25 : Fifth wound-reading for the constellation titled “recitations”: embodiment as polyphonic acts, the time(s) ‘I’(s) spend with(in) (a) drawing.

	the restraints that bind him to the space, and seems to be pushing the limits of such a bodily engagement, of such a togetherness. My mind now drifts to a scene at the first-year architecture studio at the Cooper Union, wherein the students are asked to work on 1:1 scaled drawings of themselves using the instruments. These drawings are perhaps, compared to the previous drawings I have been thinking of, more representational. Still, they similarly deal with the question of “embodiment in double act”. Their scale being 1:1, and the projected body within the drawing being their very own body (which is simultaneously hovering over the drawing), I find these drawings particularly charged. They seem to be autobiographical constructions: Yet, in this case, there seems to be a certain disjunction between the drawing of the hand and the hand that draws. This disjunction may not necessarily exist between the trace of the hand and the hand that draws. Thinking of these scenes, now I remember Walter Pichler’s (1936-2012) work, which bring ritualistic processions and drawings together. First, I think of <i>Reliquienschrein</i> (1971). In <i>Reliquienschrein</i>, we see that Pichler executes a blood transfusion (<i>Blutübertragung</i>), the trace of which leaves on the paper a stain, which then becomes the ‘site’ for another work titled <i>Der Kontinent, Beschreibung einer Reiseroute</i>. Relatedly, we see that later on the place of the stain left through the blood becomes the site for a barn in <i>Kleid mit Scheune</i>, or a <i>Miststätte</i> (1978). The intense link between these three works, <i>Blutübertragung</i> in <i>Reliquienschrein</i>, <i>Der Kontinent, Beschreibung einer Reiseroute</i> and <i>Kleid mit Scheune</i> point to the significant gravity of the memory of the site. This making of memory of the site seems to be inseparably related with the procession of a ritual. In the strangest way, Pichler’s site plan for his own house at St. Martin seems to convey a reminiscent process	as <i>Blutübertragung</i>. The choice of a liquid matter for drawing, in particular a dark reddish, brownish color evokes connotations of earth, excrement, blood, pomegranate or wine. The fluid marks the paper as the site of memory of a ritual; and demonstrates a certain immediacy on the paper, flowing, making its own path and site, its boundaries indeterminate. It seems to me that it certainly demonstrates a resistance against design. Just as Homa leaves the light ray alone, to ‘be there’ within the box; the fluid, here, is allowed to ‘be there’ on its own as well. The act of drawing transforms into an alchemical process of making the site itself – on paper or not. Particularly in Pichler, I sense a certain interest in the somatization of drawing, that seems to deliberately defy the “clean act of control and precision” (Rendell, 2018). Looking into Bloomer’s drawings that incorporates “parts of the female anatomy – breasts, milk, fluids, blood, hatching, udders – into architecture”, Rendell writes that Bloomer’s drawings “generated a critique of the sterility of the architectural drawing process” (Rendell, 2018). I think that Pichler’s drawings demonstrating a radical bond with materiality could be discussed in a similar vein - in terms of a critique of the sterility of design. I would like to continue to elaborate on these questions by taking “On Drawing”, a considerably short paragraph written by the Austrian (late) avant-garde architect <u>Reinhold Abraham</u> (1933-2010)⁶ as one	of my points of departure. Written over five years, between 1990 and 1995, “On Drawing” is the fifth chapter of a rather short collection of notes compiled under the title “In Anticipation of Architecture: Fragmentary Notes” (1996). The title of the article explicitly conveys the emphasis on waiving the anticipation of a built form or the anticipation of a referential and representational model in architecture. Emphasizing the radicality and the importance of this question, Abraham re-situates the desire of architecture, which has been generally defined as the building itself, as “the anticipation of architecture”. He calls this desire of architecture as “[Un]Built”, and manifests architecture as a field of “negative experience”. The ‘negative experience’ of “[Un]Built” is deeply related with what Georges Bataille calls as the “inner experience”, “a voyage to the end of the possible of man” that comes with the supposition of “the negation of authorities” and of “existing values”, leading to an extreme limit (1988, p.7). In his introduction to Michel Foucault’s (1926-1984) work on Raymond Roussel (1877-1933), <i>Death and Labyrinth</i>, literary critic Pierre Macherey writes on literature as a negative experience and <u>explains the negativity of this experience</u> of architects. The stance of these architects, among which we will see Abraham in particular, seems to foremostly oppose the definition of the architect’s task as the production of a solution in alignment with the economical and socio-political mechanisms that determine the profit of the building industry. Within this urgent demand for architects and urban planners, one can better understand the true radicality of Abraham’s approach: denying the authorial and authorized value of their own professional expertise, as it gets closer to the form of ‘architecture without architects’, or to a Heideggerian understanding of building (<i>bauen</i>), dwelling (<i>wohnen</i>) and thinking (<i>denken</i>) as an inseparable unity in its origins. [...] The existential question of what ‘architecture’ is if not a profession serving the building industry and the state’s (and/or people’s) utilitarian needs, sets the core of their radical speculation. [...] I believe that their question/quest unfolds rather an obscure juncture – however with a radical clarity – that closely refers to a mysterious drive, that perhaps, deliberately escapes our immediate understanding about <i>what architecture is</i>. I may further suggest that we encounter one of the deepest ontological cracks in architecture in relation with the enigmatic drive of <i>[Un]built</i>: Is architecture a ‘building’? In other words, does architecture have to represent the ‘building’?	negative experience inner experience somatization of drawing “defy the clean act of control and precision” “a critique of the sterility of architectural drawing”
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Figure E.26 : Fifth wound-reading for the constellation titled “recitations”: embodiment as polyphonic acts, the time(s) ‘I’(s) spend with(in) (a) drawing.

drawing of the line the cut into a body tectonic and spiritual sensuality on its own the flesh of the paper leaving a scar transgression	as follows: “‘to write’ does not mean to show or to make it appear [...] it means to resort to every means to break away [...] by an unceasing process of distancing” (2018, p.13). In this aspect, the ‘non-building’ – that is, the realm of what ‘building’ expels – shifts towards the actual desire of architecture – a ground for tension, participation, and poetic image, whereby the desire is re-situated within the act of violation of the anticipation of a ‘building’ in manifold forms. In other words, the highest limit that architecture can possibly reach, determined as the anticipation of a building or the building itself, becomes the object of transgression.” Transgression of limits, negation of the authorial determination, playing with the leftovers of the realm of the ‘building’ transforms into a critical condition and seems to be designated as architecture’s actual project of desire. Within this transgression of limits, a drawing, a text, a model, a ritualistic procession or a photograph can become the embodied architecture and the actual construction itself, with an inherent emancipation from being a yet-to-be-built building. In his short paragraph titled “On Drawing”, Abraham states that drawing is an “oscillation between the idea and the physical, or built reality of architecture” (2011, p.102). Then, however, he makes clear that drawing “is not a step toward this reality but an autonomous act to anticipate the concreteness of the ideal” (2011, p.102). It seems notably difficult to comprehend, but reading his following lines, I may argue that he rather speaks of a bizarre poetic condition than a seemingly simple unidirectional translation from idea to object/reality (we may have to keep in mind the emphasis on oscillation and perhaps also on suspension). He mentions the markings on the white paper as the carvings in stone, and that “the first engravings in metallic plates represent the beginning of architecture” (2011). His understanding of drawing appears not to be referential nor representational, but a radical comprehension of drawing as an embodied construction per se. At this	level, we may assume the drawing paper as the actual site, the drawing of the line as “the cut into a body” (2011, p.102) through the realm of signs. Instead of seeing the representation of the hidden reality through the paper (or behind the picture plane), the drawing has a rather tectonic and spiritual sensuality on its own. The line seems to be a wound engraved in the flesh of the paper, leaving a scar. Yet, does this say anything about the drawer, the reader, or the imaginal body projected within the drawing? Perhaps, not yet... Now, I think of one of Abraham’s collages included in his project <i>The Last Abodes of Mankind</i> (2001).⁸ Here, we see a what appears to be a homeless person sleeping with a packaging cardboard partially wrapped around his/her body. It is the same figure that we see in the atlas of images included into the fragmentary notes in <i>In Anticipation of Architecture</i> (In the atlas of images, we see the figure lying on a sidewalk). <i>Last Abodes of Mankind</i> belongs to a series of imaginary houses that Abraham has worked on over decades almost as an obsession. Among these houses, we see <i>Earth-Cloud House</i>, <i>House with Curtains</i>, <i>House with a Permanent Shadow</i>, <i>House with Three Rooms</i>, <i>House with Two Halves</i>, <i>House with Two Horizons</i>, and perhaps most notably <i>House for Euclid</i>, <i>Loci Ultimi</i>. Although most of them seems to be located on extremely barren, endless landscapes, is it possible to assume that they are completely isolated from the humankind? Indeed, Abraham’s <i>House Without Rooms</i> (1974) promises to “deny the conquest of habitation” (2011). Yet, we may not easily assume that these houses are isolated, both latently and openly. From time to time, we may even detect a few human figures projected within the drawings. Abraham is intrigued by the question of the absence of humankind, but he rather chooses to point out the dialectical confrontation between its presence and its absence (1982, p.7). At this point, I would like to draw my	attention to the metaphoric particularity of these houses as they all appear to be non-resident-friendly. Who are the figures we see in <i>House Without Rooms</i> that denies to be inhabited? Who is the homeless person lying on the ground wrapped around with a cardboard, if not residents of this abode or users owning a property? Related to this discussion on the subject of an architecture or an architectural drawing, Abraham questions whether a pedestrian should be decoded as a person who walks on the sidewalk to find her/his way. He writes: The question is not how well a pedestrian precinct has been designed. Rather, the question is what the program of the pedestrian precinct actually signifies. The question is how the existential dimension of human beings has been reduced to the dimension of a pedestrian. The formal consequence is not important. There are programs which are deeply rooted in the urban structure, such as the <i>Städtebilder</i> by Walter Benjamin. He says that “it does not mean a great deal if you don’t find your way around in a city. But it requires some training to get lost in a city the way you get lost in a forest.” (2011, p.110) Who is the pedestrian yearning to get lost in the city? And again: who is the person lying on the ground in Abraham’s <i>Loci Ultimi</i>? I believe that these figures should not be discussed only in a level of the textual subject. In other words, we should not restrict ourselves to the people directly referred to in the works, or rely on a strictly direct autobiographical ground (we may assume that the person lying on the ground does not have to be Abraham himself, nor does this person have to be indexically connected to Abraham). Yet, we also cannot say that Abraham is in the position of a controller, hovering over the paper plane, controlling how people circulate, occupy in the space as well. So, where are all these people, if we cannot prove that they are all there, but not really there? Perhaps, the reason I am particularly affected by this human figure is that it reminds me of an earlier feeling I had when I was working at Zeugma, an	drawer reader imaginal body textual subject direct autobiographical ground deny the conquest of habitation
	Further reading: Foucault (1977).	⁸ The collage is included in a poem written for his project <i>Stargazer</i> (2003).		

Figure E.27 : Fifth wound-reading for the constellation titled “recitations”: embodiment as polyphonic acts, the time(s) ‘I’(s) spend with(in) (a) drawing.

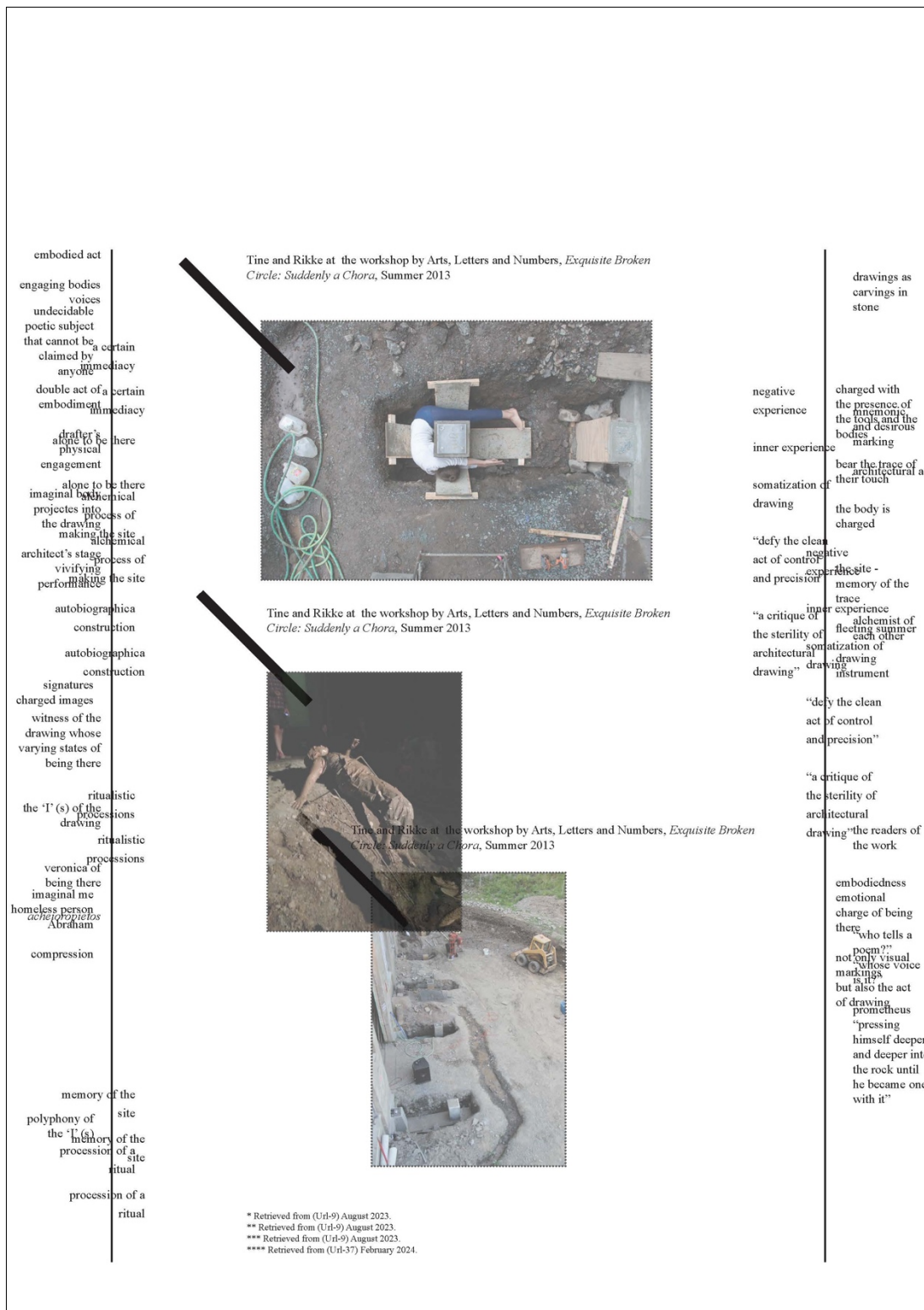


Figure E.28 : Fifth wound-reading for the constellation titled “recitations”: embodiment as polyphonic acts, the time(s) ‘I’(s) spend with(in) (a) drawing.

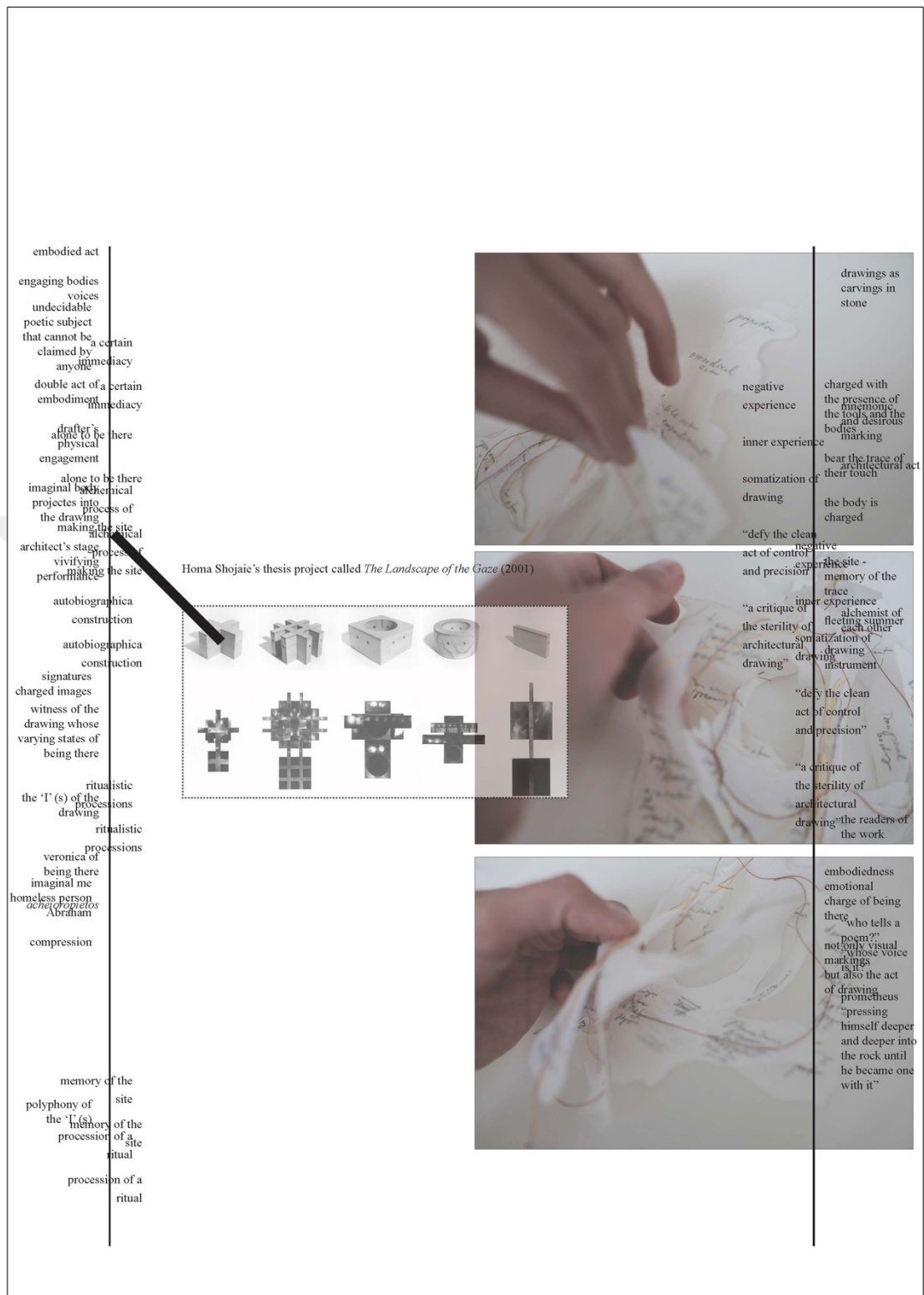


Figure E.29 : Fifth wound-reading for the constellation titled “recitations”: embodiment as polyphonic acts, the time(s) ‘I’(s) spend with(in) (a) drawing.

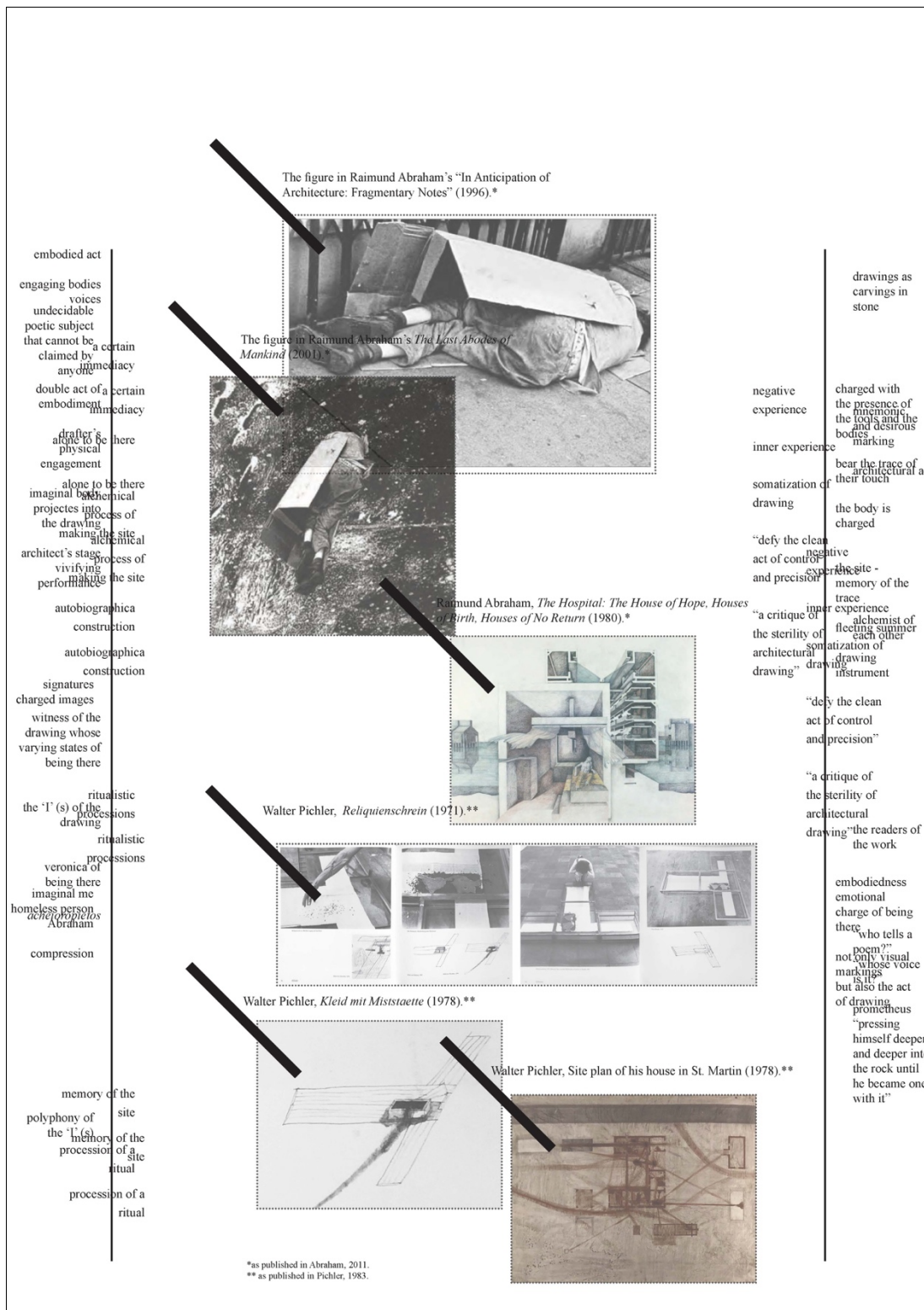


Figure E.30 : Fifth wound-reading for the constellation titled "recitations": embodiment as polyphonic acts, the time(s) 'I'(s) spend with(in) (a) drawing.

undecidable poetic subject that cannot be claimed by anyone	archeological site in Nizip, located in the southeastern part of Turkey. Working during the summer of 2009 during the hottest months of the year, I would feel the sun burning my skin from above, yet at the same time I would also feel the extreme heat permeating from the reddish earth onto me – more softly. One late afternoon, towards the end of the second month of my stay on the site – as I was getting used to the heat, we were working later than usual on the site to finish some measuring on a rough site. I watched the sunset on the site, feeling the sun gently taking its leave, leaving a pinkish dust in the air. The burning feeling was slowly leaving my skin. In the sweetest way, I realized that I was still feeling the heat permeating from the ground – although the sun was no more to be seen. The sun was absent, yet, its presence seemed to have been embedded, incised into the ground. Was this some kind of a veronica? As the testimony of the sun could only be felt by touch, I felt a sudden but irresistible urge to lie down on the dusty earth, and sleep “of a deep sleep”... Yet, for a long time I remained standing up, looking into the landscape, longing for sleeping...	of subjects to an undecidable poetic subject that cannot be claimed by anyone. However, we should probably note that the undecidability of this subject does not mean that it is an anonymous figure representing a mass of people. That would be a reductive way to approach to this question.	the carvings in stone striking. Through this analogical reflection, the image of Prometheus pressing himself into the rock transforms into the image of the line that is cut into a body. I believe that this strong analogy between the act of drawing/cutting a line into a body and the act of pressing your own body into the rock points at a mnemonic and desirous marking (on the site, on people, or on images) left through an architectural act. This architectural act is highly metaphorical that the act of drawing transforms into an associative compression of manifold acts of engraving, pressure and cutting.	drawings as carvings in stone
signatures charged images		This lying figure seems to act, in the eyes of Abraham, as an enigmatic image of the “archetypal existence” (1982, p.7) of humankind, a reflective correspondent of the architectural compression. I would like to continue my speculation, diverging from the idea of an ‘archetypal image’ (even if it means taking my leave from Abraham). My own interests, urge me to think of this strong compression in relation with our previous discussions on signatures and charged images. I think that Abraham’s repetitive use of the same lying figure, both in <i>In Anticipation of Architecture</i> and <i>Loca Ulimi</i> affirms this notion. This lying figure seems to me to transform into an enigmatic signature, a charged image of the question of the subject in architecture.	Within this mechanism, I believe that the poetic subject and drawing transform into the alchemists of each other – spiritually and tectonically inseparable from one another. It reminds me of the precious moments of drawing, as a moment of fracture into the paper, as a moment of an immersion of the poetic subject into the paper, and as the moment of becoming the drawing myself.	mnemonic and desirous marking architectural act alchemist of each other
imaginal me homeless person Abraham compression	Is the human figure lying on the ground in Abraham’s collage the imaginal me sleeping on the dusty grounds of Zeugma feeling the sun in its absence? Is it a homeless person? Is it Abraham? Could they all be compressed into this image? It seems to be.	This compression of subjects could be deeply connected with the embodied nature of the drawing. Relatedly, I would like to share a very short quote that Abraham includes in the poem that he wrote for his work <i>The Hospital: The House of Hope, Houses of Birth, Houses of No Return</i> (1980). He quotes Franz Kafka: “Prometheus, goaded by the pain of the tearing beaks, pressed himself deeper and deeper into the rock until he became one with it” (2011, p.132). We may remind ourselves of Abraham’s particular interest in the carvings in stone as the beginning of architecture, Abraham’s radical comprehension of drawing as an embodied construction, and his comprehension of the line as the cut into a body through the realm of signs. I find the strongly imagine reminiscence between Prometheus pressing himself deeper into the rock and the drawing as	I would like to continue my speculation with a stronger emphasis on the possible embodied compression of us – the readers of the work – onto these poetic subjects. The reader as a poetic subject is not an irrelevant question in poems, especially when it comes to lyric poems. And again: “Who tells a poem? Whose voice is it?” (Brown, 2010, p.79)	the readers of the work “who tells a poem?” “whose voice is it?” prometheus “pressing himself deeper and deeper into the rock until he became one with it”
polyphony of the ‘I’ (s)	We might see, read about, feel or sense the “I”(s), “she”(s), “he”(s) or “they”(s) of the works. However, should the “I” of the drawing necessarily refer to the architect, or the Other? Can we claim to know the Others? Relying on my on-going discussion on the polyphony of the ‘I’ (s), I am urged to think that there is an unknown compression ⁹ in work: a compression ⁹ Similar to the chaos of words. Distancing ourselves from direct referential means of the language, lets the meaning of the word to be undecidable, unclaimed, and not-possessed by anyone – it unfolds a metaphorical and poetic space. Followingly, the words with double meanings are like janus-headed monsters: while meanings are compressed onto a single word, an endless, unknown oscillation of meanings unfolds. The word itself has a chaotic realm. Macherey emphasizes that this	metaphorical space of negative experience is non-occupiable by anyone, whereby the attempts to possess (and describe) the object are doomed to fail.		

Figure E.31 : Fifth wound-reading for the constellation titled “recitations”: embodiment as polyphonic acts, the time(s) ‘I’(s) spend with(in) (a) drawing.

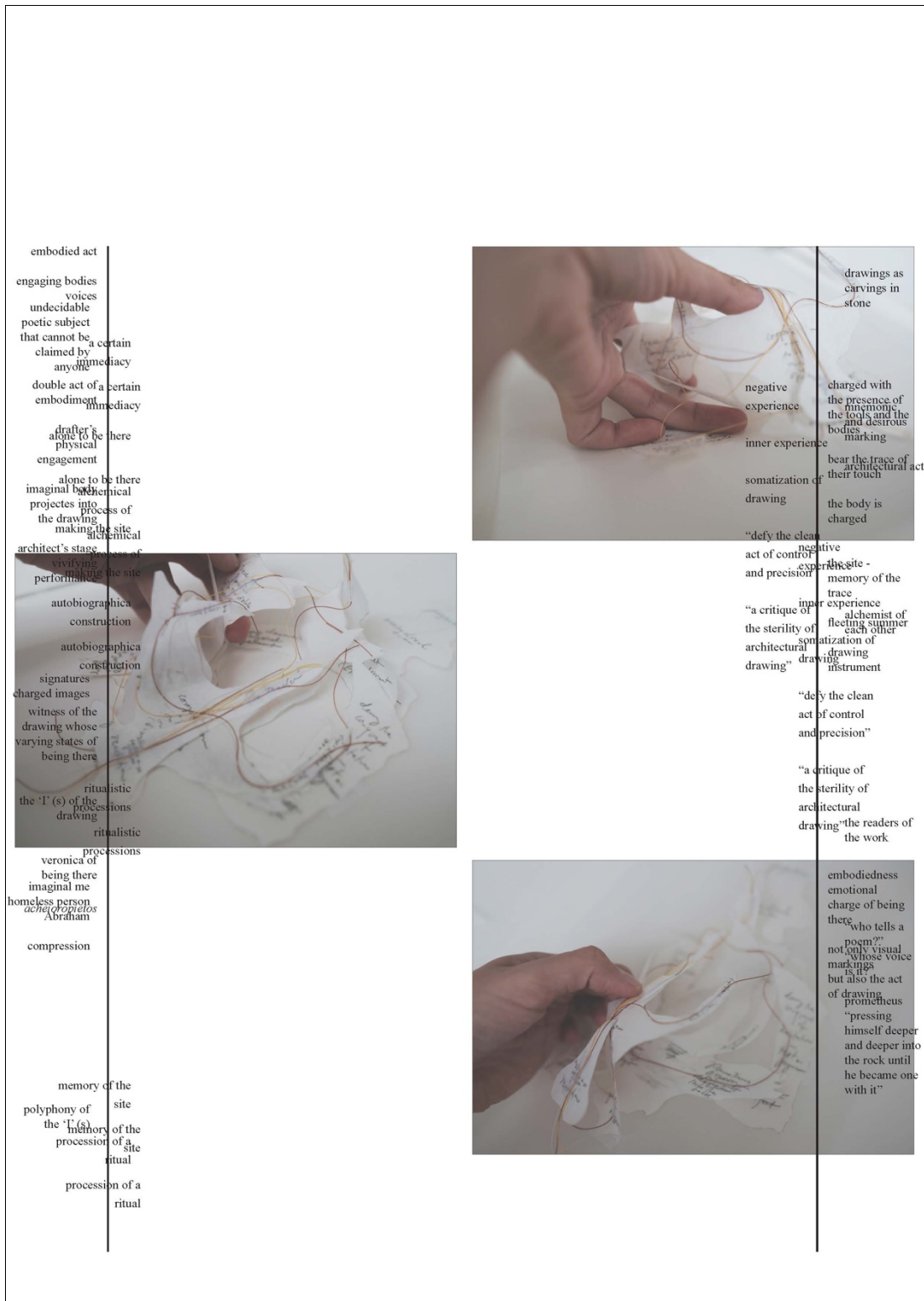


Figure E.32 : Fifth wound-reading for the constellation titled “recitations”: embodiment as polyphonic acts, the time(s) ‘I’(s) spend with(in) (a) drawing.



Figure E.33 : Fifth wound-reading for the constellation titled “recitations”: embodiment as polyphonic acts, the time(s) ‘I’(s) spend with(in) (a) drawing.

2

A Wound-Reading

2.5.6

Lyric Voice and Lyric 'I'

2.5

Recitations

nomadic
temporalities

testimony of
drawing in
permanent
construction

Dionysian
my voice?
disenfranchisement
voice of the
reciter?
voice of the
author?
dissolve the
voice of the
syntactic
textual subject
integrity

unsettle the
temporality

anachronistic
anachronic
condition
clock

the reciter not
as a passive
reader dubbing
the lines of the
author

recitation not as
a mimetic act

ambiguous
not a substitute
for a particular
person

coexistence of
'I's of different
temporalities

author's
temporal realm
into the reader's
present

"you" and "I"
are coeval

polyphonic
condition that
doubts the
singularity of 'I'



not
institutionalized
upon "drawing out"
'conserving'
observation
the 'original'
responsiveness
drawing
speculation

'claiming',
'saving',
'conserving'
things under
proper
significations

sensuality

not original
drawing

our very own
embodied act of
drawing

reciter's mouth
sensuality is
played

tracing, tracking
a drawing
re-enact a
drawing

the viewer as a
re-drawer, not
as an observer

authorial
boundaries
relieved

not copy

Figure E.34 : Sixth wound-reading for the constellation titled "recitations":
lyric voice and lyric 'I'.

2

A Wound-Reading

2.5.6

Lyric Voice and Lyric 'I'

2.5

Recitations

	<i>Da neigt sich die Stunde und führt mich an mit klarem, metallischem Schlag: mir zittern die Sinne. Ich fühle: ich kann und ich fasse den plastischen Tag. (Rilke, 1899)</i>	
my voice? voice of the reciter? voice of the author? voice of the textual subject?	As we listen to ourselves reading a poem or a text (silently or aloud), as we hear our own inner readings, 'reciting' 'I's, 'me's and 'you's, whose voice do we actually hear? Who is this 'I' that I read and recite? Is it my voice, the voice of the reciter, of the author, of the textual subject or of ourselves? In the context of recitation of the lyric poems, Marshall Brown asks: "Who tells a poem? Whose voice is it?" (2010).	"drawing out"
anachronistic condition	Mutlu Konuk Blasing, in her book titled <i>Lyric Poetry</i> (2007), writes that the pronoun 'I' is transformed into an anachronistic condition through the recitation of the poem, whereby it is impossible to define the reciter as a passive reader dubbing the lines of the author, nor the recitation as a mimetic act (Blasing, 2007). She argues that the 'lyric I' should not be examined within the plane of representation (2007). In other words, we can argue that the 'I' of the poetic subject is rather ambiguous and cannot be defined as a substitute for a particular person (the poet, the narrator, the listener...). Relatedly, Blasing emphasizes that the person of the poet should not be equated to the textual subject (2007).	observation responsiveness speculation
the reciter not as a passive reader dubbing the lines of the author		
recitation not as a mimetic act		
ambiguous not a substitute for a particular person		
coexistence of 'I's of different temporalities	Each reading creates variegated coexistences of 'I's of different temporalities. While the reader recites the poet's lines, as Joseph Luzzi argues, "the reader dislodges the lyric 'I' of the poet by repeating her lines and therefore translating or carrying over the poem from the authors' temporal realm into the reader's present" (2009). The author's temporality unfolds and multiplies as the temporality of the reader and that of the listener as well. According to Blasing, "she [the reader] must first be heard by herself [...], a "you" and an "I" are coeval in the act of speech. Thus, the lyric "I" must always be a "you"" (2007, p.31). The lyric voice is perhaps latently and potentially a polyphonic condition that doubts the singularity of 'I'.	
author's temporal realm into the reader's present		
"you" and "I" are coeval		
polyphonic condition that doubts the singularity of 'I'	Following my discussion on the undecidable subject of drawing as an embodiment in polyphonic act (not only as an embodiment in double act), I think that the discussion on the 'lyric I' and 'lyric voice' could be particularly poignant for architecture and architectural drawing as well. If we think of the recurrent recitation scenes at the Open City Ritoque in Chile (founded in 1971), the Faculty of Architecture of the Catholic University of Valparaíso, founded by a group of poets, artists, architects and engineers with radical pedagogical approaches, we may easily assume that this reflection between the lyric 'I' and architecture may not rely on a forcefully pretended relation. Why do an act of reading and an act of listening become a part of architectural education? Why do they paddle out on the sea, off the shores, on small boats, and stay floating scattered on the sea to listen to the poet Godofredo Iommi reading aloud, who is also on one of the boats, holding a book in his hands? Why do they go into the woods for such a performance? This could be explained through the school's particularly close and explicit affinity with poets, poetry and poetic acts. Or, one might be tempted to make a direct analogy between recitation and drawing (which might prove itself to be both intriguing and misleading or foul, as the relation between language and drawing is controversial). Keeping these links and risks in mind (but without necessarily lingering in such waters), I would like to discuss the potentials of the lyric voice in drawing through its speculative emphasis on embodiment and its temporal particularities. As I am 'tracing', 'tracking' or re-drawing a drawing, I feel that I re-enact the drawing by making 'a cut into a body'. In this instant, through such a re-enactment of drawing, I as a viewer (reader) act as a re-drawer (reciter), and am not merely an 'observer' observing. In that regard, one may think of re-drawing (reciting) a drawing, not necessarily as an act motivated by copying a drawing, nor	by deciphering a drawing. I think that re-drawing or recitation could be close to what Riet Eckhout calls as "drawing out". In Eckhout's words, "drawing out" is "a mode of drawing that dwells in-between observation, responsiveness and speculation" (Eckhout, 2018). As such, Eckhout, drawing onto the projections of Frank Gehry's drawings in her project titled <i>Drawing Out Gehry</i> (2010s), intends to use drawing as a research method. What starts as an act of tracing the projected lines, transforms into a speculation. She explains her process as below: I draw on a situation – tracing off film footage and photography, [...] I trace and draw in modes of observation and speculation until I reach a turning point – a <i>poiesis</i> – where the drawing leaves its status as one thing (its representational role) to become something else. At that particular moment in the process, I can draw through the situation I am looking at. What is to be seen in the drawing is no longer visually representational of its source material, but is a mediation of inherent and observed architectonic intent. [...] What a delight it is to stand at the drawing board, being kept at arm's length from entering the drawing, attempting to capture architecture without being an illustration of it. (2018) I believe that in such conditions, the 'sensuality' and the 'originality' of a drawing is not necessarily attributed to the 'original' drawing (the original drawing would be, in Eckhout's case, Gehry's drawings). Instead, the sensuality is perhaps experienced in its most intensive mode through our very own embodied act of drawing, reenacted within the memory of this act - just as the embodied sensuality of recitation cannot be attributed to stem only from the voice of the author. It is the reciter's mouth, or inner mouth where the sensuality is played and re-played. 'Reciting' a drawing in an archive, may unfold manifold "I's" questioning the singularity of the "I" of a drawing and perhaps may structurally embed the reader in the work... Through the embodied act of recitation and re-drawing, it seems to me that authorial boundaries may be relieved. The 'I's associated with the text can be questioned or annulled / reconstituted
		sensuality not original drawing our very own embodied act of drawing reciter's mouth sensuality is played tracing, tracking a drawing re-enact a drawing the viewer as a re-drawer, not as an observer authorial boundaries relieved not copy

Figure E.35 : Sixth wound-reading for the constellation titled "recitations":
lyric voice and lyric 'I'.

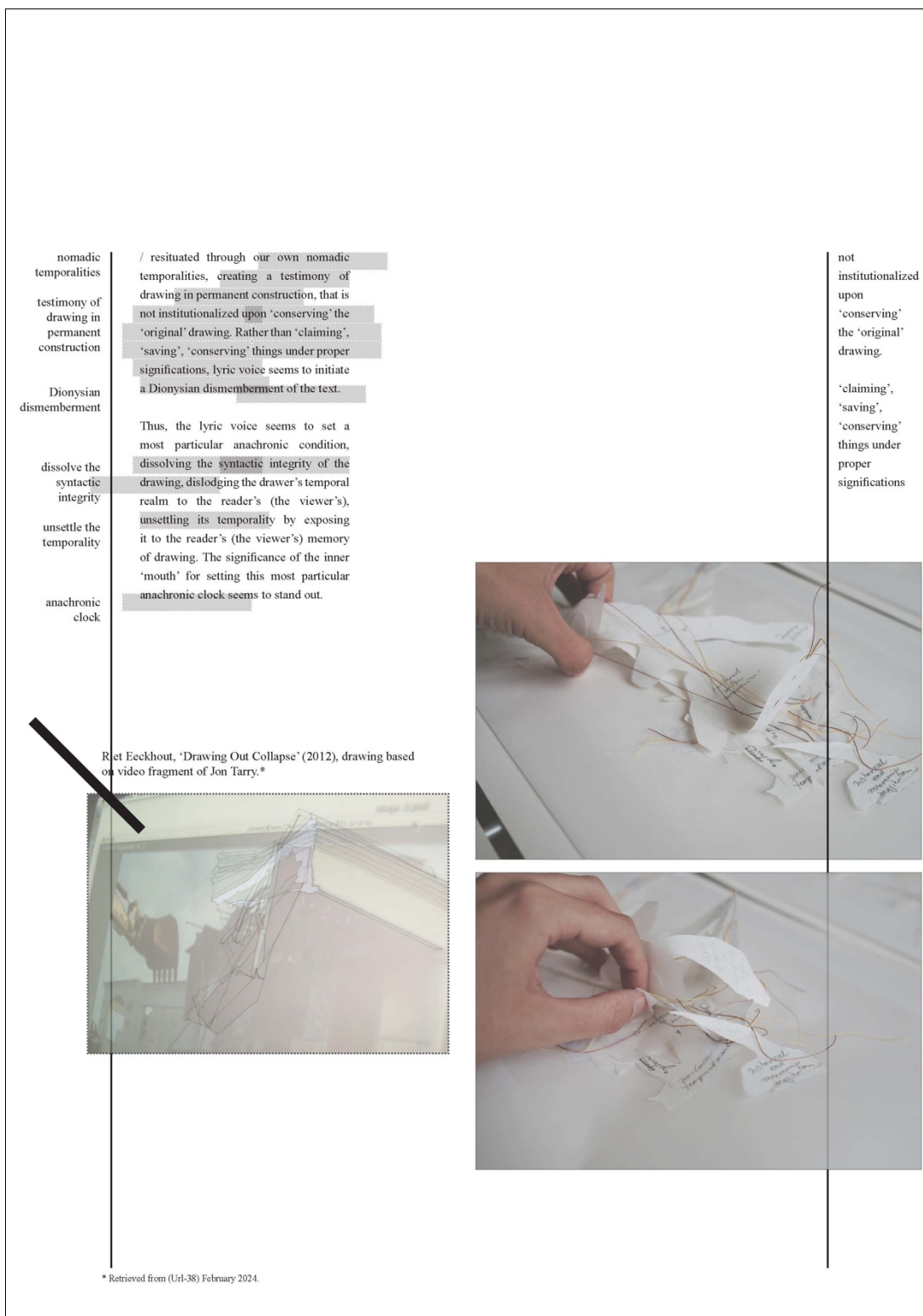


Figure E.36 : Sixth wound-reading for the constellation titled “recitations”:
lyric voice and lyric ‘I’.

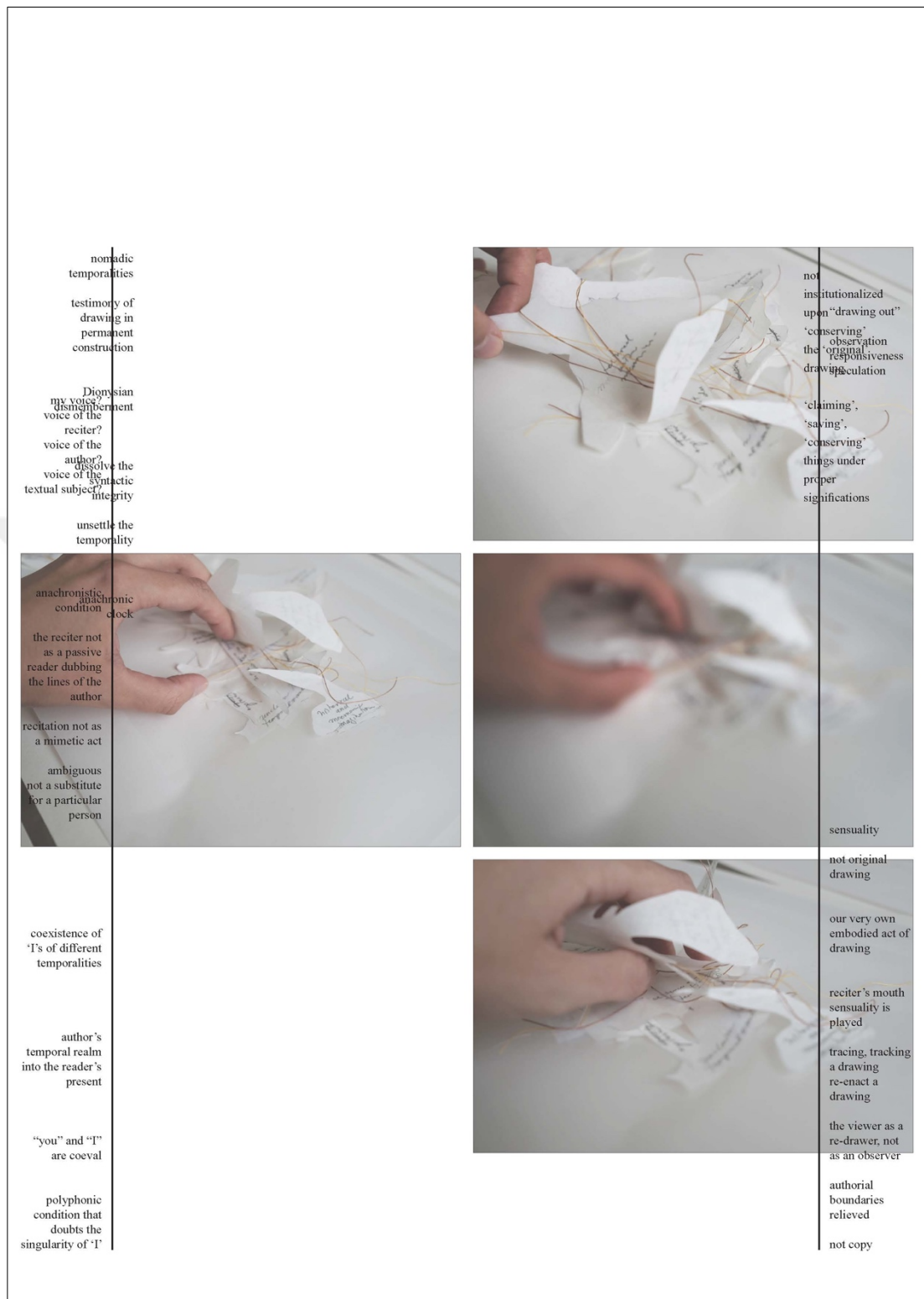


Figure E.37 : Sixth wound-reading for the constellation titled “recitations”:
lyric voice and lyric ‘I’.

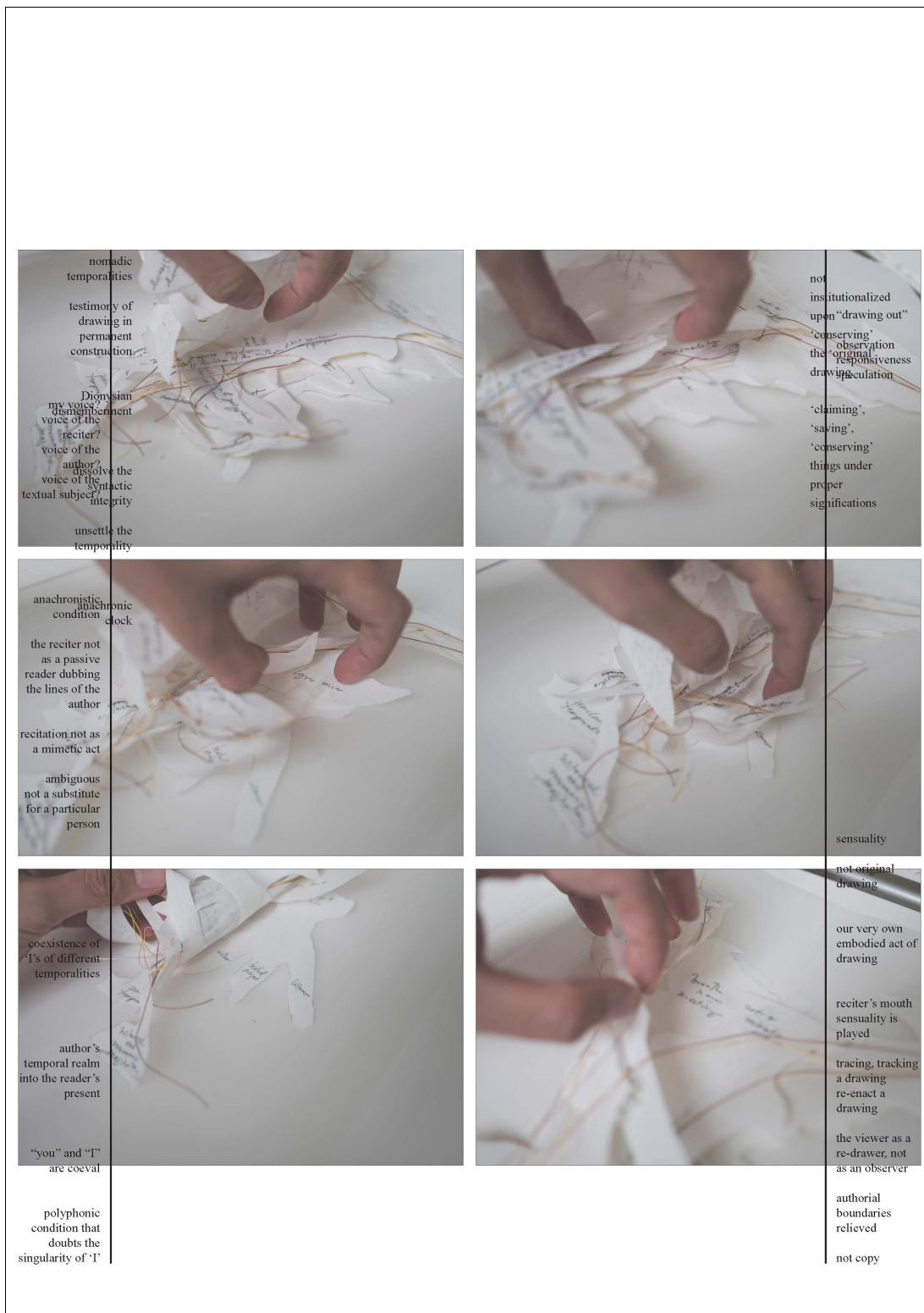


Figure E.38 : Sixth wound-reading for the constellation titled “recitations”:
lyric voice and lyric ‘I’.

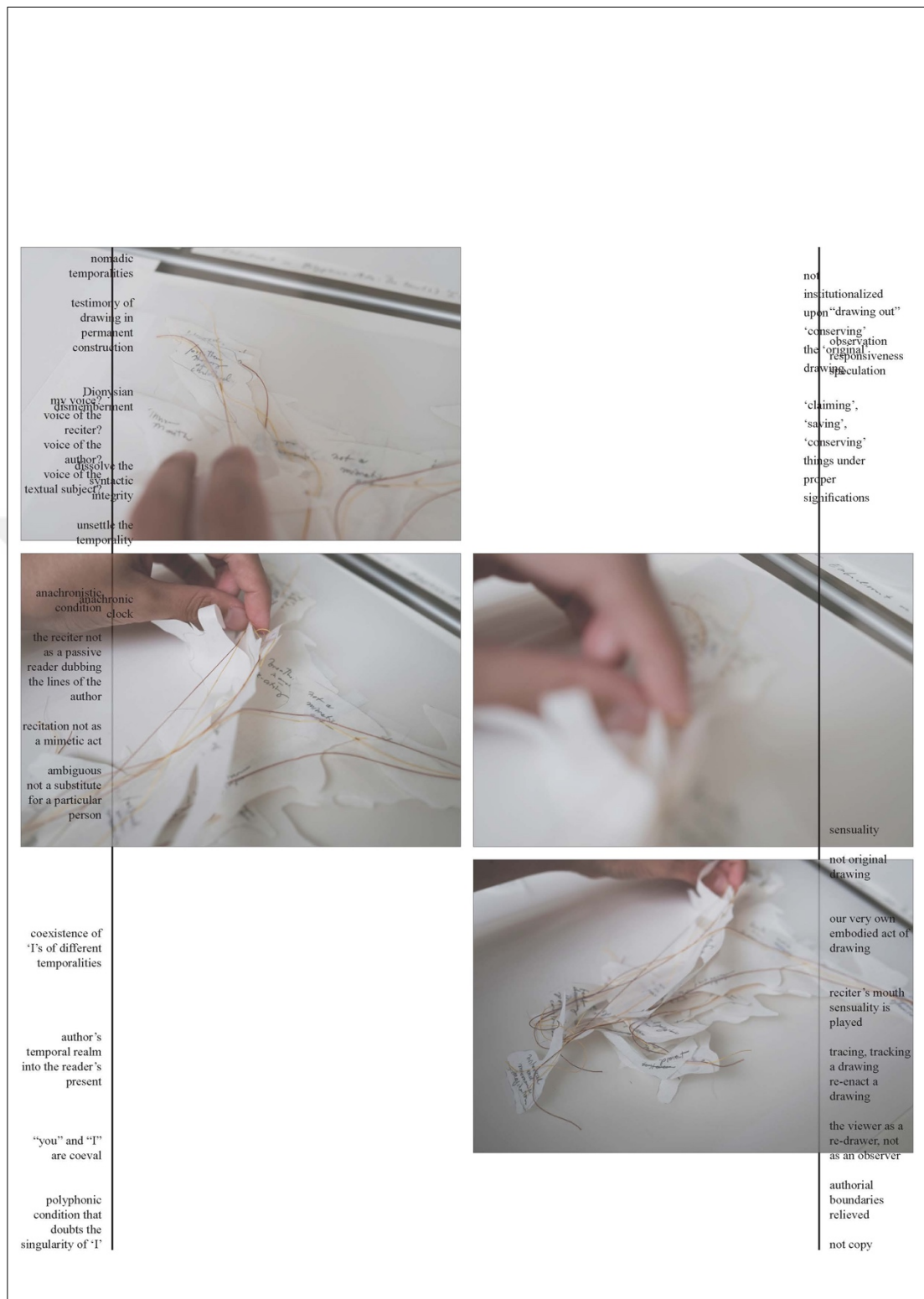


Figure E.39 : Sixth wound-reading for the constellation titled “recitations”: lyric voice and lyric ‘I’.

2

A Wound-Reading

2.5.7

Un-Claiming Experience and
Childhood

2.5

Recitations

resurrected
ritualistic
recitation

embodied as the
breath
-Dionysian
dismemberment

separative
boundaries
between words
are dissolving

the edges of the
words

forgotten
memory of the
childhood

delayed
perception
of sounds as
separate words

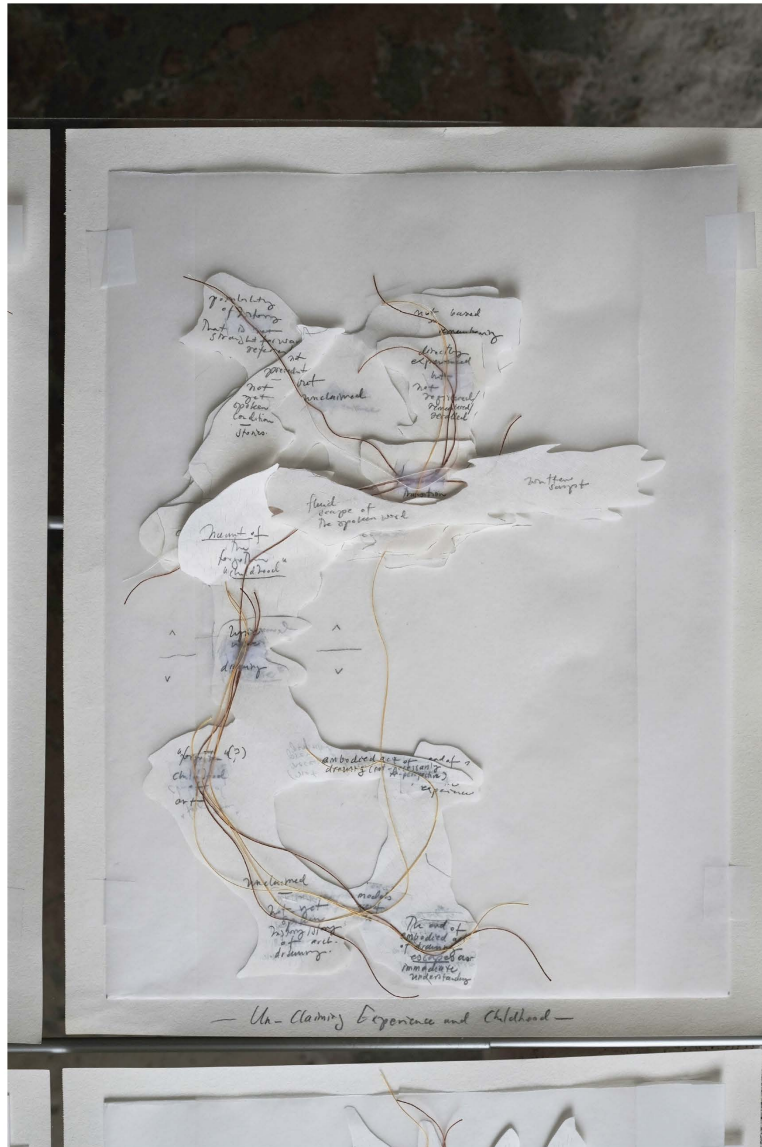
trauma
shared wound
from childhood
-locus of lyric
poetry

"not regression,
but a willed
return to a site
of pain"

temporality
of our own
memories

unregistered
memory

unclaimed
experience



a yet unspoken
condition

mysterious
memory

childhood of
images
-inability to
imitate reality
as it is
-chronologically
back to pre-
perspective
-perspective
(adult image)

unable to locate
experience in
time

haunting
survival

Oedipus
complex

infancy -
chronologically
precedent
period ?

deconstructing
the idea of
autonomous
subject

unsettle the
originality
of drawing,
singularity of
the embodied
act &
not unmask, or
unearth

childhood -
ghosts
(not the order of
the adult or of
the dead)

nomadic
temporality

Figure E.40 : Seventh wound-reading for the constellation titled
“recitations”: un-claiming experience and childhood.

2

A Wound-Reading

2.5.7

Un-Claiming Experience and
Childhood

2.5

Recitations

resurrected ritualistic recitation	As a poem or a text is resurrected by the ritualistic recitation of a reader, the words of the poem now embodied as the breath are subject to a Dionysian dismemberment, whereby the separative boundaries between the words are softly dissolving. Perhaps reminding us of a very intimate experience we all have, when we first hear a foreign language with no reference to a script: A reflexive struggle to understand without being able to recognize the edges of the words... Blasing emphasizes that this experience is in fact our forgotten memory of the childhood, a forgotten memory of the delayed perception of sounds as separate words (2007, p.47-48, 59, 92).	beginning of this chapter, Caruth, in her book <i>Unclaimed Experience: Trauma, Narrative, and History</i> (1996) proposes and discusses on the notion of "unclaimed experience" that allows us to speak of the "possibility of a history that is no longer straightforwardly referential (that is, no longer based on simple models of experience and reference)" (1996). The impossibility to locate experience (traumatic experience in particular) in time and its haunting survival contributes to a particular mnemonic narrative that does not require – or that perhaps even deliberately escapes – any immediate understanding.	as a yet "unspoken" condition, not as a state of "not being able to speak" (1993). Agamben's understanding of 'childhood' indicates to a mysterious memory that every adult has experienced.	a yet unspoken condition
embodied as the breath -Dionysian dismemberment			In terms of drawing, we can see that there is a tendency to discuss the childhood of images mainly with negative connotations in the history of art, and to regard it as an inability to imitate reality <i>as it is</i> . ¹⁰ Within this particular understanding, the childhood of images has been dated chronologically back to pre-perspective, whereby perspective becomes the 'adult image'. Or, as we have previously discussed, the childhood of post-modernism has been dissected, only to discover 'the presence of the dead father', 'absence of the maternal plenitude' or an Oedipus complex. In her <i>The Childhood of Art</i> (1988, originally published in 1970), Sarah Kofman focuses on the problematics of such a premise:	childhood of images -inability to imitate reality as it is -chronologically back to pre- perspective -perspective (adult image)
separative boundaries between words are dissolving		Blasing further notes that this forgotten transition from the fluid scape of the spoken word into the written script constitutes a wound – a trauma, which every human bears. This shared wound from the childhood is exactly the locus of the lyric poetry and the 'lyric I'. She writes: "the return of lyric poetry to an earlier relationship to words is not a regression but a <u>willed return to a site of pain</u> " (2007). However, this particular 'willed return to the site of pain' is not necessarily a chronological travel in time, but is characterized by the temporal obscurity and ambiguity of memories.	The traditional ideology of art unmasked by Freud is both theological and narcissistic, and is ultimately founded on the oedipal relation; it is the victim of infantilism and of an incompletely resolved Oedipus complex. Freud's attitude toward the artist repeats the attitude toward the father: admiring overvaluation, a reluctance to "kill" him, then the end of these illusions and also of childhood. (Kofman, 1988, p.21)	unable to locate experience in time
the edges of the words		Caruth's argument remains vital for my discussion, since it speaks of the impossibility to locate traumatic experience in time. The lyric 'I' seems to be vulnerable to the haunt of our unforgotten childhood memories – our own experience of transiting from the fluid oral scape into the script during childhood, that appears to remain unknown and "unclaimed" by anyone, that cannot be claimed even by ourselves.	Still, the Freudian study of art works and artists is important as it has "inflicted on man one of his three great narcissistic wounds by deconstructing the idea of the autonomous subject endowed with self-mastery and self-sufficiency, indeed a subject who is his own creator" (Kofman, 1988, p.21). Diverging from a strict Freudian reading, lyric voice in drawing, while unsettling the originality of the drawing and singularity of the embodied act, does not necessarily have to take the form of an unmasking or unearthing of the art work, nor a double reading of an Oedipus complex.	haunting survival
forgotten memory of the childhood		Within the framework of this discussion, it would be quite restrictive to situate childhood and to relate our forgotten memory of our own infancies as a chronologically precedent period of time. Furthermore, such a chronological conception would also indicate to a linear understanding of time, which opposes the aforementioned coexistence of variegated temporal obscurities and ambiguities of memories.	Lyric voice, by touching this forgotten site of pain, without any archival	Oedipus complex
delayed perception of sounds as separate words		Accordingly, the 'inner mouth', the voice of which we hear so viscerally and silently, reflects not only the reader's present temporality, not only that of the author, also not only that of the other possible 'I's, but is also deeply connected with the temporality of our own memories.	¹⁰ Zeynep Sayın discusses this topic in relation to Ottoman miniatures in her introduction to the Turkish translation of Pavel Florensky's <i>Reverse Perspective</i> (Sayın, 2013).	infancy - chronologically precedent period ?
trauma shared wound from childhood -locus of lyric poetry		At this point, it might be critical to draw our attention to the lyric I's special reliance on childhood as a forgotten, unregistered memory, as it asserts a quite special conception of time and memory which is not necessarily based on the act of remembering. In that regard, this forgotten (traumatic) childhood memory could be considered quite similar to an "unclaimed experience".		deconstructing the idea of autonomous subject
"not regression, but a willed return to a site of pain"		As I previously mentioned at the		unsettle the originality of drawing, singularity of the embodied act & not unmask, or unearth
temporality of our own memories				childhood - ghosts (not the order of the adult or of the dead)
unregistered memory				nomadic temporality
unclaimed experience				

Figure E.41 : Seventh wound-reading for the constellation titled
"recitations": un-claiming experience and childhood.

materials to hold onto, seems to offer a fictional indirectness to this traumatic experience – and unfold the yet-unspoken testimonies of the forgotten memories of the childhood and relatedly of traumatic experiences. In that regard, I argue that lyric voice respects the unclaimed characteristic of traumatic experiences and has the potential to deal with these experiences by letting the 'I' of the work dissolve into polyphonic, unfixed and anachronic subjects.

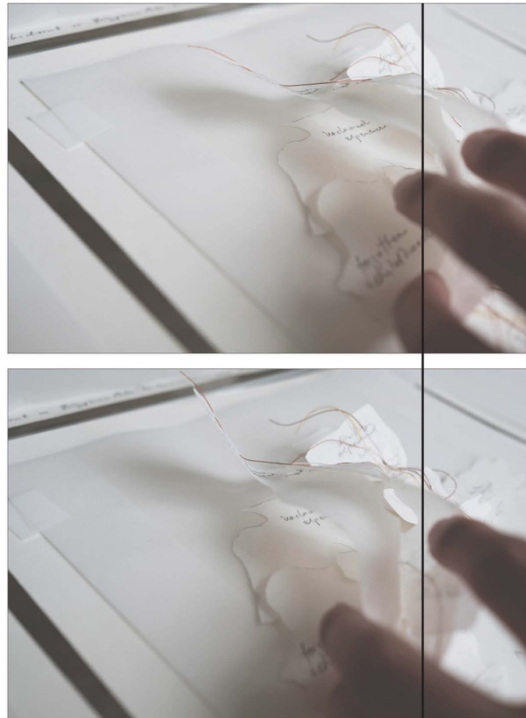


Figure E.42 : Seventh wound-reading for the constellation titled “recitations”: un-claiming experience and childhood.

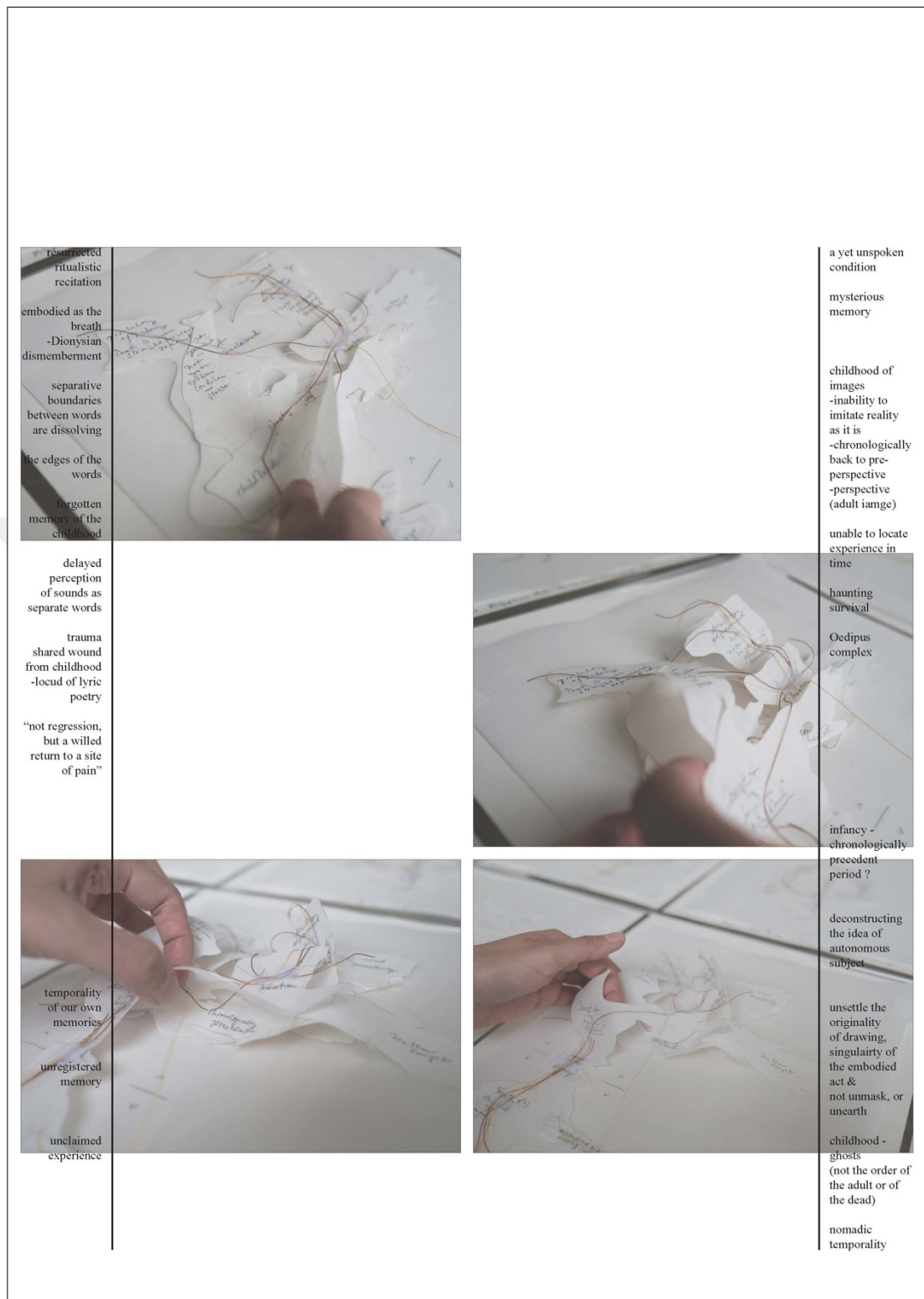


Figure E.43 : Seventh wound-reading for the constellation titled
“recitations”: un-claiming experience and childhood.

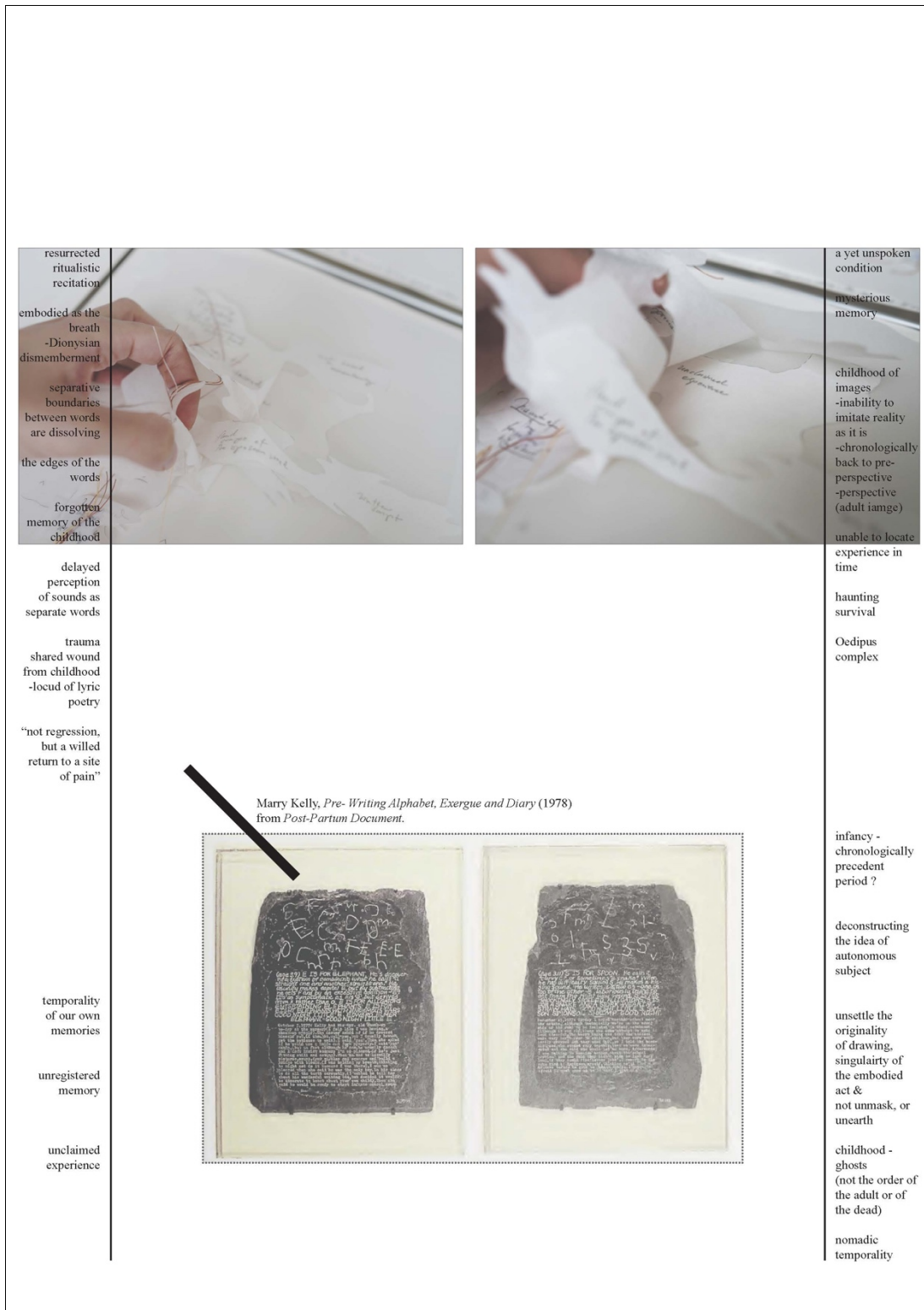


Figure E.44 : Seventh wound-reading for the constellation titled
“recitations”: un-claiming experience and childhood.

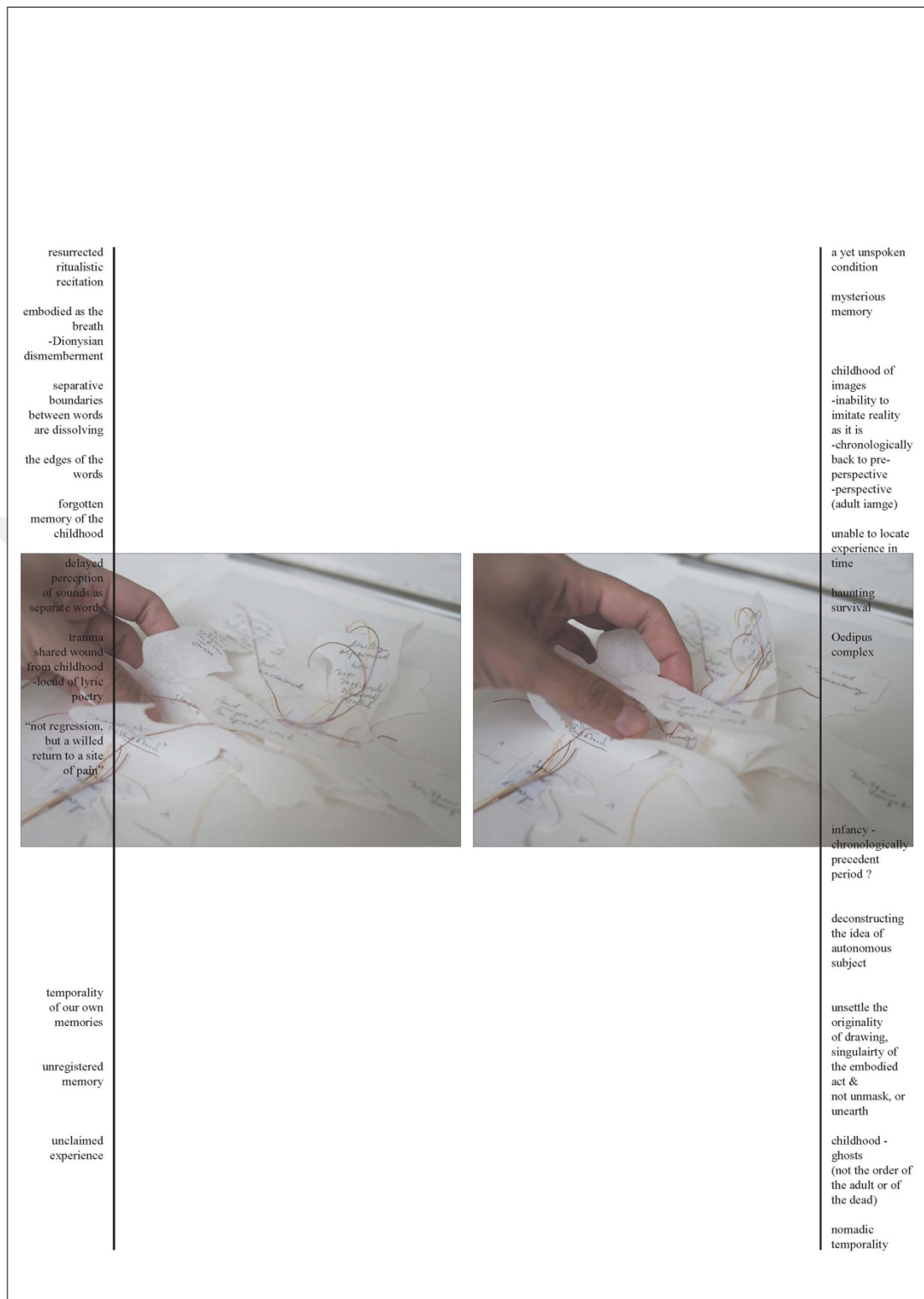


Figure E.45 : Seventh wound-reading for the constellation titled
“recitations”: un-claiming experience and childhood.



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PUBLICATIONS, PRESENTATIONS AND PATENTS ON THE THESIS:

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