Transilience in Architecture and the Other(s)

Philosophy, Classics, Psychoanalysis and the Arts

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Abstract

This paper, in the conference entitled: *'Transilient boundaries in/of architecture'* (Fig 1), argues that 'other' disciplines e.g. Philosophy, Classics, Psycho-analysis and the Arts, can provoke the architecture discipline to transile or leap (*salire Latin* = to leap) across (or under) the impenetrable boundaries being put in place in the current Age of *Apophasis*.

Fig 1: This rubric mimics the poster design for the 'Transilient boundaries in/of architecture' conference held at the University of Edinburgh 30-31 Mar 2009

Architecture

The Manichean liminal or boundary condition has fascinated European Architecture from Romulus (Snodgrass, 1990) and Vitruvius (McKewn, 2003) through to Gottfried Semper (1851). Digital architecture further highlights this tradition by drawing upon the 'limit'ing function of the 'threshold' or' *limen'* in modern communication theory to remove 'noise' (Shannon, 1948).

Liminal and boundary conditions have long been ambivalent and problematic in European Architecture. Romulus used both a white and a black ox to pull the furrow-cutting plough around the boundary/limit of the city of Rome. Vitruvius learned that "Also circular is the horizon that embraces the earth to limit (*horizein* in Greek) human sight", but he also learned from Cicero that "the horizon varies 'without limit for different people in different places" (McKewn, 2003, page 161) But Vitruvius was primarily concerned with privileging the Roman Emperor: "The notion of what we call the Roman Empire – a spatial unit with a centre, Rome, and a clearly marked limit or periphery – first took shape under Augustus Caesar, through whom, as through the golden milestone and the Prima Porta statue, all expressions of unity were initially formulated" (McKewn, 2003, pages 275-276).

The 'boundary', one of Gottfried Semper's key elements of 19th century architecture, is today in the 21st century called into question in 'other' Architecture, outside Europe in the former British Empire: "far from being neutral the boundary works to structure (other) relations between the inside and outside of the building. These mirror the power relations between centre and periphery." (Le Roux, 2004). Similarly the verb 'to threshold' in digital architecture is defined (OED on line, 2009) as "To alter (an image) by reproducing it in two tones only, each part being dark or light according as the original is darker or lighter than some chosen threshold shade. But in *praxis* when a designer 'thresholds' a digital image, there is no boundary or 'threshold shade' in the 'othered' image, only a limit privileging an object with a large loss of 'other information' and no possibility of a return to a pre-thresholding or pre-limiting condition. (see also Gonzalez and Wintz, 1977)

For the last 1866 years, the location for what is today's Edinburgh and its University has been athwart, and due east of the northern limit of the Roman Empire – Antonine's Wall - built to privilege the Emperor Antoninus Pius about 143 A.D.

Fig 2 (a+b): *Transiling or Subsiling: Antonine's Boundary/Limit (below).*

Fig 2a: *(Transiling) Antonine wall 'boundary area' of the turf-covered wall and ditch to the west of the City of Edinburgh:*
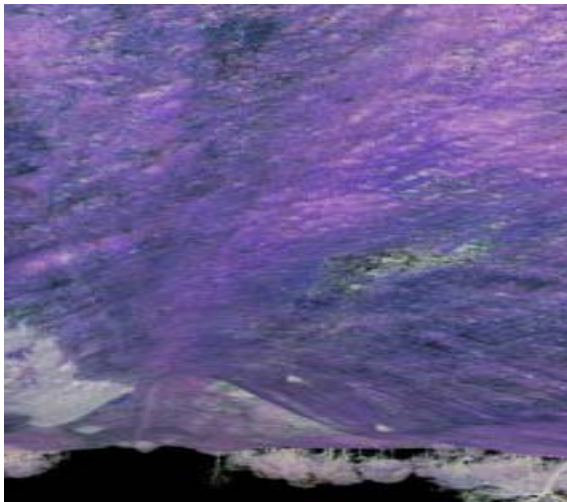*[www.geo.ed.ac.uk/.../featurefirst989.html]*

Fig 2b: *(Subsiling) Image>Adjustment>Invert and Image>Rotate Canvas >180⁰ of Antonine wall 'boundary area':*
[www.geo.ed.ac.uk/.../featurefirst989.html]

The Antonine wall's 'boundary area' of the turf-covered boulder wall, the ditch to the north, and the cobbled road to the south became a Unesco World Heritage Site in 2008. Just as the boundary area has both 'ups' and 'downs' of elevation in terms of walls and ditches, So the transilience of boundaries may be considered not only in terms of leaping 'up' and 'across', but also in terms of plunging 'down' and 'under'. Such 'subsiling' may be another way of thinking about breachng boundaries, about 'under'standing apparently different categories, both literally as in Figure

2c below, and metaphorically 'down' through the 'un'conscious as this paper explores.

Fig 2c: *Subsiling boundaries literally, as at the Rafah crossing of the Palestine/Egypt border on Feb 10th this year, and also figuratively, as when we plunge into the 'unconscious' to breach the boundaries of the mind.*
[http://www.guardian.co.uk/world/2009/feb/10/gaza-tunnels-israel]

Today, Edinburgh and its University academics find themselves ambiguously athwart yet another boundary/limit. They participate in the Erasmus Mundus programme ~ **'**Erasmus Mundus (2009-2013) is a cooperation and mobility programme in the field of higher education that aims to enhance the quality of European higher education and to promote dialogue and understanding between people and cultures through cooperation with Third Countries'. [http://eacea.ec.europa.eu/ Erasmus_mundus/index_en.php].

Fig 3a *Vauban's 'salient' fortifications at Gravelines in 1756 (Monsaingeon, 2007 Page 99)*

However, Edinburgh lies outside the Schengen group of European countries, so additional visas to allow the onward mobility of international students and academics from Edinburgh and other UK universities to universities within the 'Schengen Fortress' can be denied or delayed[1]. Edinburgh lies

outside the enlarged Schengen Zone of Europe. Schengen, or so called "Fortress Europe" has visa, police and judicial functions 'limit'ing post graduate students, workers, refugees and asylum seekers and it has boundary zones including Free Trade Areas ensuring a low income workforce. Within the supposed Schengen fortress, large 3D models of the 'salient'[2] urban fortifications of Louis XIV's military architect, Marquis de Vauban (Fig 4), lie uncannily in dim light and shadow in the Musee de L'Armée in l'Hôtel National des Invalides in Paris (Fig 5).

Fig 3b: *Vauban's models of 'salient' fortifications in the dimly lit attic museum of of l'Hôtel National des Invalides in Paris.Author 2008*

It is planned that these Vauban models will 'leap again' or 're-sile' out of the Schengen shadows of the Musee de L'Armée attic into open display in 2012.

The Architecture Discipline within the School of Arts, Culture and Environment at the University of Edinburgh also considers liminal and boundary conditions with some degree of ambivalence. The inaugural professorial lecture by the first Head of the new School of Arts, Culture and Environment followed Gottfried Semper's tradition, but from an Architectural Engineering perspective, with a lecture entitled 'Structure and Architecture : Supporting Illusion ' with an emphasis on architecture as enclosure (MacDonald, 2005). The subsequent Head of the School also gave a key address to post-graduate students proposing 'A Theory of Transgression' (Coyne, 2004) which celebrates the threshold or limen as 'a site of resistance' ~ 'often a necessary condition for the creative impulse to disclose itself.'. A group of Architectural post graduate students and alumni have presented a transcultural approach focusing not so much on the boundary or limit , but rather on facilitating 'mutual reciprocity' among students dwelling on either side of any supposed boundary or limen (*e*-Fusions, 2008).

Door, often facilitated by the digital swipe

card operated through remote surveillance by the private sector, now leaving the homeless person to sleep in the liminal crypt-like condition of alcoholism, drugs and death.

Fig 4a   4b   4c   4d

The design or re-design of the 'home' of Architecture within the School of Arts, Culture and Environment (Figure 4, with Liang and Chanen, 2005) reflects some of these concerns, viz: (from left to right) (4a) Open access and egress with mutual reciprocity for people to enter and join the discourse in lectures, studios and Matthew Art Gallery as well as for students to go outside and learn from those who dwell on the street; (4b) apparently limited access, perhaps akin to the one-way process of digital image thresholding; (3) the threshold of allure with the light inside apparently welcoming those outside. (4) the paranoid denial of the closed

Four configurations of the outer and inner doors at the threshold or limen of the Architecture Discipline in the School of Arts Culture and Environment, University of Edinburgh at 20 Chambers Street, Edinburgh, EH1 1JG. (with Liang and Munkong, 2005).

Now may be a prescient moment for the Edinburgh University Architecture postgraduate students at 20 Chambers Street Edinburgh to hold a conversation on "Transilience in Architecture and the Other(s) ~ Philosophy, Classics, Psychoanalysis and the Arts". If Architecture's postgraduate students, do not design 'leap across' boundaries, the boundaries may 'leap across' and be imposed upon Architecture post-graduate students.

Philosophy

Let our 'conversation' begin (Nielson and Lee, 1994) - as 'to converse' used to mean 'to dwell' - on transilient liminal or boundary re-design, not with the external limen of 20 Chambers Street in Edinburgh (Fig 4, above), but rather with the internal limen of a philosophical 'other'. The other 'home' of architecture is 19 Kunmangasse in Vienna, the house that Ludwig Wittgenstein, the Architect, designed to be built for his

sister. Margaret Stonborough-Wittgenstein between 1926 and 1928. Kundmangasse 19 is a house where ornament and emotion have been e<u>limin</u>ated, *limen*, Latin = threshold) so that proportions and the play of light become all important. (Fig 5, Below)
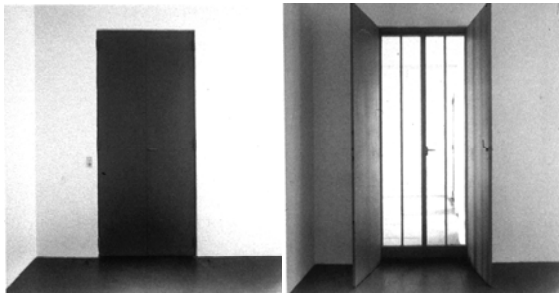

Fig   5a
Denying the Other

5b
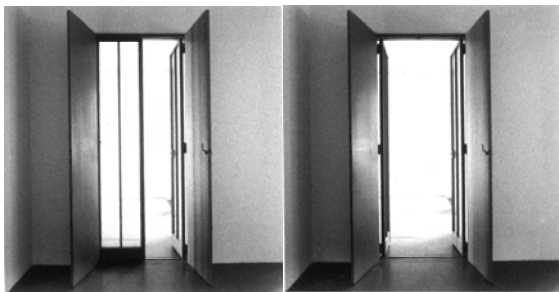*Lure of Direct Observation*

Fig   5c
Depriving Re-Entry

5d
Out 'In' to Freedom

The Royal Academy exhibited photographs (Figure 5) of some of the internal thresholds or *limina* from Wittgenstein's Kundmangasse 19 in 2002 as illustrated and numbered 5a, 5b, 5c and 5d – a reverse order from the limina seen in the home of Architecture at 20 Chambers Street, Edinburgh (Figures 4a, 4b, 4c and 4d)

5a. The Closed Door Denying the Other

The door is closed by the decision makers or key holders. who have decided they wish to be unaware of what is going on the other side of the boundary. The other, like the homeless person, is kept absent. People cannot cross the threshold from one side to the other or *vice versa*. There are two separate categories and there is no threshold space between. Only the key holder(s), [the person(s) who conceived the categories which entail the threshold] can open the door. Access is denied.

5b. The Lure of Direct Observation through Glass Doors

Both the one side and the other side are reciprocally related across the boundary by the difference in light intensity through the glass panelled doors. The relatively bright light from one side shining on the person on the other side, lures and controls them, but leads to a loss of identity for the person on the one brightly lit side. The relative shadow cast over the person kept on the other side also leads to a loss of identity thus reinforcing the panopticon effect. The *visa* is 'seen'.

5c. Half Closed and Half Open Doors Depriving Re-Entry

In the case of the half open glass door, a person can pass through the boundary via the light side on the right into the darkness, but despite appearances, once one is deprived of light, there is no way back in via the left side for the same person trying to return across the boundary to the light. 'Re-entry' is (not) seen to be difficult

5d. Wide Open Doors ~ Out 'In' to Freedom

Wittgenstein's wide open solid doors and inner glass panel doors allow two way movement**,** or 'play' from one side to the other side of the boundary and vice versa; from light into darkness and from darkness into light. Although some loss of identity because of the bright light and shadow still exists, nevertheless unrelated people from both sides can meet each other on either side of the threshold and thereby reveal their identity. Their   'identity' (Latin *identitatem* = "sameness") is revealed.

In his Tractatus Logico-Philosophicus in 1922 Wittgenstein sought to make scientific propositions, thoughts and facts clear and to give them sharp boundaries. He stated:

> *(4.112): (Philosophy) must set limits to what can be thought; and, in doing so, to what cannot be thought. It must set limits to what cannot be thought by working outwards through what can be thought.*

> *(4.114): It will signify what cannot be said, by presenting clearly what can be said.*

> *(4.115): It is an activity which aims to make the propositions of science, i.e. empirical propositions, clear and to give them sharp boundaries*

Wittgenstein appears to form a very binary 'threshold'   between what could be expressed and what could not be expressed. It is the ' hole at (the) centre 'that   is 'shadowy' rather than the boundary 'line' or limit,viz:

> *(5.423): (like) a black mark on a sheet of white paper might at first be seen as a black shape on a white ground, and then as a white shape extending outwards from the line surrounding a shadowy hole at its centre.*

Wittgenstein then goes on to consider the subject who is not in his or her own logical world

> *(5.632): The subject does not belong to the world, but is a limit of the world.*

> *(5641): There is therefore really a sense in which the I can be talked of in philosophy non-psychologically. The I occurs in philosophy through this, that 'the world is my world'. The philosophical I is not the man, not the human body or the human soul of which psychology treats, but the metaphysical subject, the limit--not a part of the world."*

This leaves us to puzzle out the difference between the world and my world. The two are presumably fact-for-fact identical; the difference is not a difference of fact, but of limit. and the limit is the subject, according to the Tractatus 5632 and 5641

Wittgenstein's posthumous Philosophical Investigations, several decades after designing Kundmangasse 19, however, Wittgenstein revealed a very different perspective to boundaries in his posthumous *Philosophical Investigations,* there was a subjective psychological approach to boundary setting as in Aphorism No. 76, viz:

> *"If someone were to draw a sharp boundary I could not acknowledge it as the one that I too always wanted to draw, or had drawn in my mind, for I did not want to draw one at all. His concept can be said to be not the same as mine, but akin to it. The kinship is that of two pictures, one of which consists of colour patches with vague contours, and the other of patches similarly shaped and distributed, but with clear contours. The kinship is just as undeniable as the difference."*

The millimetre precision of Kundmangasse 19's limits seem to have been re-moved from Wittgenstein's mind by the time of the *Philosophical Investigations*.

Classics

Many consider that the classical writnings and syllogisms of Aristotle of Stygera underpin the Manichean boundary. Lord Ferguson and Colin Powell appeared to invoke Aristotle's syllogism in the binary 'Age of *Apophasis*' ~ where people 'leap across ' or 'do not leap across' ~ where barbarians are 'with us' or 'against us' ~ where 'we converse' or 'we do not converse'. Transiling this partial interpretation of Aristotle's binary oppositions reveals '<u>not</u> *apophasis*' or 'not only *apophasis*', but also Aristotle's other three perspectives on oppositions (Figure 6): *pros ti; Steresis kai hexis;* and *enantia.* (Hass, 1998)

(6a) Apophasis: (Contradictories)

Apophasis is a distinctive form of opposition in which an affirmative proposition is contradicted by a negative proposition which denies the affirmative proposition and vice—versa, as for example:

(i) S/he leaps over (or transiles) ~ is contradicted by (ii) S/he does not leap over (or transile).

and vice-versa

(i) (S/he does not leap over (or transile) ~ is contradicted by (ii) S/he leaps over (or transiles).

Whether the subject 'S/he' exists or does not exist, one of the two propositions in an apophastic type of opposition is true and the other is thereby false. In other words, if the subject does not exist, then the proposition 'S/he leaps over (or transiles)' becomes false. And if the subject does not exist, then the proposition 'S/he does not leap over (or transile) becomes true.

Fig   6a   6b

Apophasis | Pros ti

Contradictories | Correlatives

Fig   6c   6d

Steresis kai Hexis | Enantia

Privatives-Positives | Contraries

(6b) Pros ti (Correlatives)

Each of these pairs of opposites, the *Pros ti,* are related to each other. Each opposite is explained by reference to the other, for example: the father is 'the father of a son' and vice-versa, the son is 'the son of a father'. In Aristotle's time there was a habit of using the example of 'the master of a slave' and 'the slave of a master'. The Fortress Schengen –Neighbourhood Free Trade Zone equivalents may be 'the corporate director of an exploited worker' and 'the exploited worker of a corporate

director'. In such Schengen cooperatives, however, genetic genealogies using DNA testing as the external standard may reveal a *Pros ti* relationship: 'the brother of the brother' and vice-versa. This would represent –a not so new form of incestuous exploitation - made possible by limits and border control.

(6c) Steresis kai Hexis (Privatives and Positives)

The pairs of opposites in *Steresis kai Hexis* refer to one and the same subject. Aristotle took as an example subject, the eye. The same eye that possesses the positive property of 'sight' is deprived of possessing that positive property and possesses the property of 'blindness'. For Aristotle, privatives and positives could not be reversed – the subject possessing the quality of 'blindness' could not regain possession of his 'sight' ~ a process uncannily similar to digital image 'thresholding' in which a digital image possessing large amounts of information is deprived of much of that information upon implementing the thresholding rule, but thereafter that lost information which Shannon and Weaver might term 'noise', cannot be regained. Although in today's Europe, bionic eye technologies and the Italian premier's hair grafts may appear to run 'contrary' rather than '*pros ti'*, nevertheless privatives and positives may still occur.

Given that the Greek *Steresis* = addiction, perhaps the modern day Schengen Fortress example of this pair of opposites is the 'fit' young subject trained in the military to perform 'violent action' and drafted not to the northern limit to man Antonine's wall, but rather to the eastern limit of NATO to el<u>imin</u>ate opium in Afghanistan. Upon his return to Europe, the Law rules him guilty for performing some 'violent action'. He therefore cannot return to his family and becomes homeless. He becomes addicted to opium or alcohol in order to numb the pain. The homeless addict lies in the crypt like threshold. (Figure 5) The same 'fit' subject has become 'addicted'. *Steresis kai Hexis* may still rule in 21st century Europe!

(6d) Enantia (Contraries)

Pairs of opposites like the e*nantia* are not interdependent. Aristotle's example is that 'white (is not) spoken of as the white of the black' and similarly vice versa black is not spoken of as the black of the white. The *enantia* pairs of opposites are contraries. Both pairs of e*nantia* opposites must belong to the same genus, just as black and white are both colours. The subjects in which black or white are naturally present must necessarily contain either 'black' or 'white'. Seemingly a post-modernist to the core, Aristotle emphasizes,

that it is <u>not</u> true to say that every body must be white or black. There are bodies with intermediary shades: "grey, sallow, and all the other colours that come in between".

With e*nantia* pairs of opposites, each opposition may change from itself into the other, while the subject retains its identity, unless indeed one of the contraries is a constitutive property of the subject such as…(white is to snow). In other words, that which is white (may) become black.

Just as in the first millennium, Aristotle of *Stygira* showed Greece that a 'bad' person may change towards a person of 'virtue', so George Kelly has shown third millennium Ireland, Europe and the world that a terrorist may change to a peace negotiator. All four Aristotelean oppositions provide 21st Century Europe with alternative opportunities for transilient 'conversations' (whether with Ahmadinejad or Obama). Perhaps Aristotle's '*enantia'* opens up the broadest range of opportunities for transilient boundaries. *Enantia* bears an uncanny resemblance to the semiotician/ architect, Umberto Eco's and the anthropologist Alain Le Pichon's concept of *Transcultural* Education (Eco, 2001) involving mutual reciprocity among scholars and students outside and within Europe. While there may be a tendency for architects in Edinburgh to dwell upon the Northern limits of the Roman Empire, the multiple opportunities of Aristotle's oppositions in Ancient Greece may provoke a rethinking of the Eastern European limen especially with its present-day 'Other', Turkey.

Psychoanalysis

Sigmund Freud, who lived in Vienna at Bergasse 19, did not focus on Margaret Stonborough-Wittgenstein's home at Kundmangasse 19, but rather on an 'ancient home', one without boundaries or limits, the unconscious mind. Depending whether architects position the *limen* or threshold below or above the entrance door, it may be suggested, in the latter case, that Freud was interested in sub-liminal architecture.

Through his lifetime's work with patients, Freud used parapraxes, dreams and jokes to try to understand the transilience of thoughts and nonsense back and forward across and 'un'der (*trans* and *sub*) the boundary between the conscious and the 'un'conscious.mind.

In his classic work on: '*The Joke and its Relation to the Unconscious'*, Freud , (1905)

associates the world without boundaries as the infantile world., viz:

> "…during its development on the level of play – in the childhood of reason, that is – the joke is able to produce these pleasure-bringing condensations; and that…it performs the same feat on a higher level by plunging the thought into the unconscious. For the infantile is the source of the unconscious; unconscious processes are nothing more than those produced simply and solely in early childhood. The thought plunging into the unconscious in order to form the joke, is only revisiting the ancient home of its erstwhile play with words. For a moment thinking is transposed back to the childish source of pleasure. Even if we did not already know it from research into the psychology of neuroses, we could not but surmise from jokes that the strange unconscious revision is nothing other than the infantile type of thinking" (Freud, 1905. pp166-167).

Freud's work was further developed by the French psychoanalyst, Jacques Lacan, who like Wittgenstein saw language as 'limiting' the world of the subject. By reflecting upon child development studies, Lacan saw language as locating the subject within the world and also as splitting the subject ($) between the imaginary ego of the conscious and the irrational passions and drives of the 'un'conscious. Lacan used the language structures of the 'un'conscious, revealed through psychoanalytic patients' jokes, dreams and parapraxes, to 'under'stand the 'un'known emotions that Wittgenstein sought to eliminate both from the *Tractatus Logico-Philosophicus* and from the design of K'un'dmangasse 19.

Psychoanalysts like Jacques Lacan illustrate desire leaping across the boundary between the shadow of the 'un'conscious and the bright light of the conscious. They consider the gaps in the Master signifier (S_1), Capitalism, built like Wall Street upon the bo'un'daries of the enclosure movement. They highlight 'the desire not to know' of the 'Un'iversity built upon its paranoid limits to library access (Fig 8). They hear the jouissanced cry of the hysteric begging at the threshold for their child's food while the United Nations awaits the BBC Humanitarian appeal. They share the analyst's understanding of the joke about the homeless at the home of the millionaire (Freud, 1905, page 11) or 'miglionnaire' (Lacan, 1957-58, page 47). The architectural structures of these psychic processes recognize the other's paranoid mis-understandings, like 'Bushisms'.

In his 17th Seminar Series in 1969-70 entitled '*L'envers de la psychanalyse*' (The other/ 'under' side of psychoanalysis), Jacques Lacan tried to outline multiple discourses following his fourfold mathemes (Fig 7), each matheme, 7a, 7b, 7c, and 7d arranged in the form of an architectural 'arch'.

For each of the four discourses, Lacan developed a matheme each with four inter-related components. As seen from the first arch matheme, the Master's discourse (7a), the Master Signifier (S_1) occupies the 'driver's seat' in the matheme sitting on the upper left of the lintel. The position of Master Signifier above the bar is 'under' pinned by the pillar of truth. The truth is that the power of the Master comes from the alienated subject [aptly represented by the castrated dollar sign ($)]. The Master Signifier (S_1) then acts across the arch upon knowledge such as University Knowledge (S_2) to produce what Lacan terms *l'objet petit a* or the cause of desire as the right pillar below the bar or *limen*.
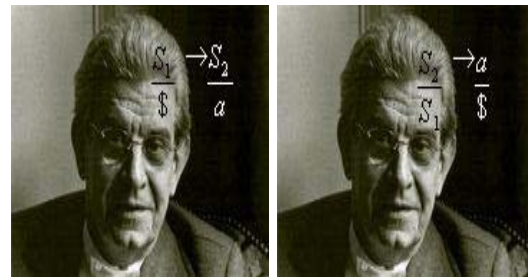

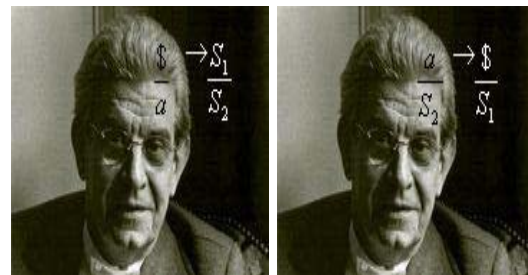**Fig 7a** Le Maître   **7b** L'Université

Fig 7c L'Hystérique   **7d** L'Analyste

Lacan rotates the matheme's four components of the four arches a quarter turn anti-clockwise to produce the series of four discourses each with a different component in the driver's seat as the agent in the upper left. Just as the Master Signifier (S_1) drives *Le Maître* (the Master's) discourse (Fig 7a), so knowledge (S_2) is put in the driver's seat in the discourse of *L'Université* (Fig 7b), but university is underpinned in truth by the Master Signifier (S_1) of Capitalism. This knowledge acts upon the cause of desire (*a*) to produce alienated subjects and students below the bar. But what if ($), the alienated subject, were to gain access to the driver's seat, as in the discourse of *L'Hystérique* (Fig 7c)) and as might be imagined were homeless people to participate 'in' side the architectural studio, or were the street 'out'side to become the architectural studio? How then would the alienated subject ($) act upon the Master Signifier (S_1) to produce new forms of knowledge beneath the bar. Finally in the

discourse of l'Analyste (Fig 7d), the *a*rts (*a*), the cause of desire, are put in the 'driver's seat' to help us 'under'stand the transiling or subsiling of boundaries.

Fig 8: Ironically panoptical surveillance has at last found Osama bin Laden! He stands, Rodin-like in pensive thought, deliberately located beneath and therefore 'outside' the gaze of the CCTV and accompanying high-lighting which gather information on, and produce alienation among, all who desire to seek 'knowledge' (S₂) from the University Library.

The Arts

Just as René Magritte's art covers Freud's Penguin Classics (Freud, 1905 publ 2002), so the artist, Salvador Dalí (him~self analysed by Jacques Lacan) transiles the mind of the subject. Dalí's series on the '*Slave Market with Disappearing Bust of Voltaire'* opens up a multiplicity of '*Archad'ian* opportunities for leaping across the 'arch'itectural boundaries between master and slave, between inside and outside, between eros and death, and between us and them.

Fig 9a: Master–piece Disappearing Bust of Voltaire – Oil on Canvas 1941 (Ades, 2000, page 140)

Four pictures/sketches by Salvador Dali (Ades, 2000 p. 141. (Fig 10). associated with his well known 'master'-piece, the 1941 oil on canvas entitled: '*Disappearing Bust of Voltaire'*, illustrate the artist's ability to transile back and forward through the architectural 'arcade', between inside and outside, the rational and the non- rational, light and darkness, and even between eros and death. Dali, a colleague and analysand of Jacques Lacan, uses a variety of psycho-analytic techniques in his art; including among others, condensation and displacement, and his own paranoid critical method, to transile the boundaries and limits of logic and scientific facts.

9a The 'Master' piece

This oil painting illustrates an ambivalent boundary. The dilapidated bust of Voltaire, the father of the European enlightened rationalism, is disappearing. There is a new baby, cradled, as if in the arms of death, to the far left. The slaves with their colourful plumage, yet without gaze, appear to dance in the evening light upon freedom from the bird cage. Even the far distant home, perhaps the slave's home. in the gathering dusk appears to have a light in the limen. But there is no candle on the candlestick pedestal of the Bust of Voltaire. Indeed there is a terrifying Hokusai-like tsunami wave engulfing the candlestick which appears surrounded by a blood red sea that has come right inside. Yet, there is an absence. The beggars and the dog (Fig 9b) are denied presence. The boundary space of the arcade has become a limit.

9b The Correlative Threshold

Fig 9b: Study for Slave Market with Disappearing Bust of Voltaire – Gouache, conté crayon and Chinese ink on pink cardboard 1941 (Ades, 2000, page 147)

Dali's (1941) gouache, conté crayon and chinese ink on pink cardboard privileges the 'Master'-slave relationship. At first sight, Dali's arcade shows two clear architectural shapes—two Roman arches apparently form thresholds allowing the internal viewer to look out into the sunlight, the slave market and perhaps a slave ship from Aristotle's 'colonies' at the wharf. The coherent appearance and gaze of the eyes of the clearly bounded slave Master in the right arch and the eyes of the 17th century dressed bourgeois in the left arch contrasting with the gazeless slaves, as well

as the indistinct beggars and dog, lower down on the tiled floor. Dali's paranoid critical method suddenly transforms the scene in the left arch into the bitmap-like thresholded image of the Master—the 'Master' of the European Enlightenment, Francois Marie Arouet (pen name Voltaire). The clear white light of the enlightenment seen on the arches of the threshold splits or alienates the black torso and white limbs of the slave in the shade between the two arches or thresholds.
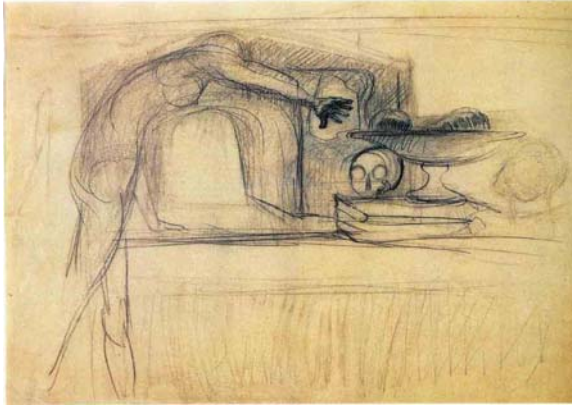
9c The Hysteric's Steresis

Fig 9c: Study for Slave Market with Disappearing Bust of Voltaire – Pencil on paper c. 1940 (Ades, 2000, page 146)

Dali's pencil on paper shows the alienated woman, her young life-giving nipple forming the keystone of the arched threshold, as she reaches desperately to grasp the Vanitas-like fruit bowl of life. But the pears in the fruit bowl upon the pedestal of knowledge are condensed with or displaced to the distant mountain outside. She cannot reach the bowl of fruit. The palms of her outstretched hand are darkened as if by the *memento mori* of the skull revealed beneath. The archway has spatial depth, but does one cross the boundary zone to life or to death?
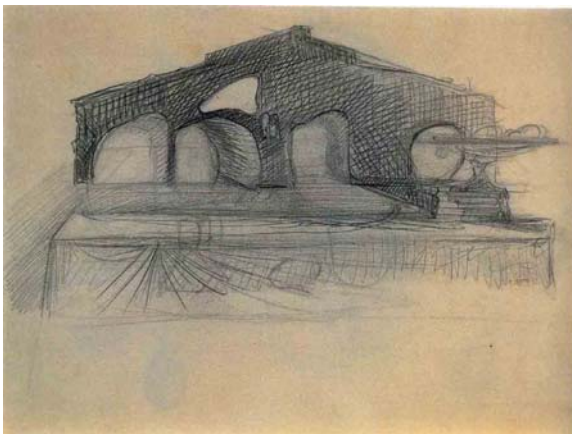
9d The Analysed Subject

Fig 9d: Study for Slave Market with Disappearing Bust of Voltaire – Pencil and ink on paper c. 1940 (Ades, 2000, page 142)

Salvador Dalí constructs an architectural threshold between the two categories 'inside' and 'outside' in the pencil and ink paper *'Study for Slave Market and Disappearing Bust of Voltaire'*. The supine self portrait 'mask' of Dali's profile forms the arches of the threshold with his forehead to the left and his nose forming the cavity above the central arch. The streakily drawn 'sheltering' shadow of lines on the central archway doubles as Dali's eye lashes or 'shade'.

For Dali, the analysand, the boundary is without limit. The boundary is a place of shelter accessible to those on the inside and those on the outside. Dali's boundary space is no Guantanamo, Bhagram or Christmas Island. Life triumphs, at least temporarily, in the eternal dance with death.

Conclusion

This paper has outlined how Wittgenstein, Aristotle, Lacan and Dali from other disciplines like Philosophy, Classics, Psychoanalysis and the Arts have approached the limit or boundary. Vauban, the military architect, with his work lurking in the shadows of the 'Schengen fortress' is renowned not only for fortifying boundaries and for breaching or leaping over boundaries and limits. So Wittgenstein, the builder of the non-emotional Kundmangasse 19 home later 'under' stood that the decision on placing boundaries was psychological ~ in the mind. Aristotle sought to integrate the psychological desires within the physical world. His logic was more pluralist than only the assumed apophastic affirmation and denial. Lacan built arches or mathemes to open up different discourses transiling the boundary between the unconscious and the conscious to allow alternative desires to provoke our boundary leaping. Dali showed that the arches of the arcade could open out to shelter the other ~not only master and slave (or Schengen immigrant), but also beggar and dog may have a place to dwell in shelter and/or shade.

Architectural education, with its traditional focus on the liminal or boundary condition, may leap or delve into other disciplines. This may broaden the focus on the boundary or limit towards the oppositional categories that the privileged put in place without dialogue with the other ~ thereby imprisoning themselves. Just as young children play freely beyond the boundaries of the mind, so architectural education may transile and subsile into the unconscious of the other to provide shelter where we may converse or dwell

Just as Vauban, the military Architect of the Schengen Fortress, became more adept at breaking through salient fortifications than in designing them (Vauban,1742); so contemporary post-graduate architecture students may transile or subsile Schengen's limits. Our conscious 'self' on one side of the Schengen boundary is constituted by 'the other' (the unified self we have lost) who may be inside or outside the Schengen fortress. With less 'self'ishness as 'imperial architect's'[3], we may include the emotional passion of Wittgenstein's *'I'*, Lacan's *'Je'* or Freud's *'das Es'*. Then, like the sile (Scots =newly hatched fish), each of us may, as Robert Burns suggested in 1786, '*wintle* like a *saumont*' (somersault like a salmon) across or 'under' disciplinary or Schengen boundary structures with the help of other disciplines (Fig 10).

Fig 10: A Scottish salmon 'wintles' *across the poster of the 'Transilient Boundaries in/of Architecture' conference, 2009*

Notes

1 The Schengen visa restrictions <http:// www. schengenvisa.cc/download_application.html> have affected postgraduate architecture students at the University of Edinburgh and student visa restrictions were repeatedly raised in the discourse of the Erasmus Mundus II (2009-2013) launch conference 16-17th February 2009.

2 salient' (salire Latin = 'to leap' as in transilience, but meaning 'pointing out' in military architecture)

3 This phrase was suggested by a post-graduate student from an 'other' discipline within the Scool of Arts, Culture and Environment at the time of the Conference.

Dedication

Dedicated to all Edinburgh international post-graduate architecture students who have difficulty getting a Schengen visa. ~ and to all non Edinburgh, non international, non post graduate, non Architects, and non students who have difficulty gaining a Schengen visa ~ and to all those people: men, women and children who do not wish a Schengen visa, but proudly open their own doors and boundaries to 'converse' about their home and culture.

Acknowledgement

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