ARCHITECTURE DOUBT UNCERTAINTY

A WRITTEN ACCOMPANIMENT
to the
MASTER OF ARCHITECTURE THESIS
of

MARK WEST

National Library
of Canada

Acquisitions and
Bibliographic Services Branch

395 Wellington Street
Ottawa, Ontario
K1A 0N4

Bibliothèque nationale
du Canada

Direction des acquisitions et
des services bibliographiques

395, rue Wellington
Ottawa (Ontario)
K1A 0N4

Your file - Votre référence

Our file - Notre référence

The author has granted an irrevocable non-exclusive licence allowing the National Library of Canada to reproduce, loan, distribute or sell copies of his/her thesis by any means and in any form or format, making this thesis available to interested persons.

L'auteur a accordé une licence irrévocable et non exclusive permettant à la Bibliothèque nationale du Canada de reproduire, prêter, distribuer ou vendre des copies de sa thèse de quelque manière et sous quelque forme que ce soit pour mettre des exemplaires de cette thèse à la disposition des personnes intéressées.

—

The author retains ownership of the copyright in his/her thesis. Neither the thesis nor substantial extracts from it may be printed or otherwise reproduced without his/her permission.

L'auteur conserve la propriété du droit d'auteur qui protège sa thèse. Ni la thèse ni des extraits substantiels de celle-ci ne doivent être imprimés ou autrement reproduits sans son autorisation.

—

ISBN 0-612-19480-9

Name MARK WEST

Dissertation Abstracts International is arranged by broad, general subject categories. Please select the one subject which most nearly describes the content of your dissertation. Enter the corresponding four-digit code in the spaces provided.

ARCHITECTURE

SUBJECT TERM

0729 U-M-I

SUBJECT CODE

Subject Categories

THE HUMANITIES AND SOCIAL SCIENCES

COMMUNICATIONS AND THE ARTS

Architecture 0729
Art History 0377
Cinema 0900
Dance 0378
Fine Arts 0357
Information Science 0723
Journalism 0391
Library Science 0399
Mass Communications 0708
Music 0413
Speech Communication 0459
Theater 0465

EDUCATION

General 0515
Administration 0514
Adult and Continuing 0516
Agricultural 0517
Art 0273
Bilingual and Multicultural 0282
Business 0688
Community College 0275
Curriculum and Instruction 0727
Early Childhood 0518
Elementary 0524
Finance 0277
Guidance and Counseling 0519
Health 0680
Higher 0745
History of 0520
Home Economics 0278
Industrial 0521
Language and Literature 0279
Mathematics 0280
Music 0522
Philosophy of 0998
Physical 0523

Psychology 0525
Reading 0535
Religion 0527
Sciences 0714
Secondary 0533
Social Sciences 0534
Sociology of 0340
Special 0529
Teacher Training 0530
Technology 0710
Tests and Measurements 0288
Vocational 0747

LANGUAGE, LITERATURE AND LINGUISTICS

Language 0679
General 0289
Ancient 0290
Linguistics 0291
Modern 0291
Literature 0401
Classical 0294
Comparative 0295
Medieval 0297
Modern 0298
African 0316
American 0591
Asian 0305
Canadian [English] 0352
Canadian [French] 0353
English 0593
Germanic 0311
Latin American 0312
Middle Eastern 0315
Romance 0313
Slavic and East European 0314

PHILOSOPHY, RELIGION AND THEOLOGY

Philosophy 0422
Religion 0318
General 0321
Biblical Studies 0319
Clergy 0320
History of 0322
Philosophy of 0469
Theology 0323

SOCIAL SCIENCES

American Studies 0324
Anthropology 0326
Archaeology 0327
Cultural 0310
Physical 0272
Business Administration 0770
General 0454
Accounting 0338
Banking 0385
Management 0501
Marketing 0503
Canadian Studies 0505
Economics 0508
General 0509
Agricultural 0510
Commerce-Business 0511
Finance 0358
History 0366
Labor 0351
Theory 0578
Folklore 0366
Geography 0351
Gerontology 0351
History 0578
General 0578

Ancient 0579
Medieval 0581
Modern 0582
Black 0328
African 0331
Asia, Australia and Oceania 0332
Canadian 0334
European 0335
Latin American 0340
Middle Eastern 0333
United States 0337
History of Science 0585
Law 0398
Political Science 0615
General 0616
International Law and Relations 0617
Public Administration 0617
Recreation 0814
Social Work 0452
Sociology 0626
General 0627
Criminology and Penology 0938
Demography 0631
Ethnic and Racial Studies 0628
Individual and Family Studies 0629
Industrial and Labor Relations 0630
Public and Social Welfare 0700
Social Structure and Development 0344
Theory and Methods 0709
Transportation 0999
Urban and Regional Planning 0453
Women's Studies 0453

THE SCIENCES AND ENGINEERING

BIOLOGICAL SCIENCES

Agriculture 0473
General 0285
Agronomy 0475
Animal Culture and Nutrition 0476
Animal Pathology 0359
Food Science and Technology 0478
Forestry and Wildlife 0479
Plant Culture 0480
Plant Pathology 0817
Plant Physiology 0777
Range Management 0746
Wood Technology 0306
Biology 0287
General 0308
Botany 0309
Cell 0329
Ecology 0353
Entomology 0369
Genetics 0793
Limnology 0410
Microbiology 0307
Molecular 0317
Neuroscience 0416
Oceanography 0423
Physiology 0821
Radiation 0778
Veterinary Science 0472
Zoology 0786
Biophysics 0760
Medical 0425
Earth Sciences 0996
Biogeochemistry 0996
Geochemistry 0996

Geology 0370
Geography 0372
Geophysics 0373
Hydrology 0388
Mineralogy 0411
Paleontology 0345
Paleobotany 0426
Paleozoology 0418
Paleontology 0985
Polymer 0427
Physical Geography 0368
Physical Oceanography 0415

HEALTH AND ENVIRONMENTAL SCIENCES

Environmental Sciences 0768
Health Sciences 0566
General 0300
Audiology 0992
Chemotherapy 0567
Dentistry 0350
Education 0350
Hospital Management 0769
Human Development 0982
Immunology 0564
Medicine and Surgery 0567
Mental Health 0569
Nursing 0570
Nutrition 0380
Osteotics and Gynecology 0354
Occupational Health and Safety 0381
Ophthalmology 0571
Pathology 0419
Pharmacology 0382
Pharmacy 0573
Physical Therapy 0574
Public Health 0574
Radiology 0575
Recreation 0575

Speech Pathology 0460
Taxology 0383
Home Economics 0386

PHYSICAL SCIENCES

Pure Sciences 0485
Chemistry 0749
General 0486
Agricultural 0487
Analytical 0488
Biochemistry 0738
Inorganic 0490
Nuclear 0491
Organic 0494
Pharmaceutical 0495
Physical 0754
Polymer 0405
Radiation 0605
Physics 0986
General 0605
Acoustics 0608
Astronomy and Astrophysics 0748
Atmospheric Science 0607
Atomic 0798
Electronics and Electricity 0759
Elementary Particles and High Energy 0609
Fluid and Plasma 0610
Molecular 0752
Nuclear 0756
Optics 0611
Radiation 0463
Solid State 0346
Statistics 0984
Applied Sciences 0346
Applied Mechanics 0984
Computer Science 0984

Engineering 0537
General 0538
Aerospace 0539
Agricultural 0540
Automotive 0541
Biomedical 0542
Chemical 0543
Civil 0544
Electronics and Electrical 0348
Heat and Thermodynamics 0545
Hydraulic 0546
Industrial 0547
Marine 0794
Materials Science 0548
Mechanical 0743
Metallurgy 0551
Mining 0552
Nuclear 0549
Packaging 0765
Petroleum 0554
Sanitary and Municipal 0790
System Science 0428
Operations Research 0796
Plastics Technology 0795
Textile Technology 0994

Psychology 0621
General 0384
Behavioral 0622
Clinical 0620
Developmental 0623
Experimental 0624
Industrial 0625
Personality 0989
Physiological 0349
Psychobiology 0632
Psychometrics 0451
Social 0451

Carleton University
Ottawa, Canada K1S 5J7

1942-1992

Thesis contains black and white and/or coloured graphs/tables/photographs which when microfilmed may lose their significance. The hardcopy of the thesis is available upon request from Carleton University Library.

Carleton University
Faculty of Graduate Studies and Research

Thesis Acceptance Form

The undersigned recommend to
the Faculty of Graduate Studies and Research
acceptance of the thesis

.....Architecture, Doubt and Uncertainty.....
"Thesis Title"

submitted by:Mark W. West..... student no.246460.....

in partial fulfillment of the requirements for
the degree of Master of Architecture (Design Studies)

.....
Director of School of Architecture

.....
Graduate Supervisor

.....
Thesis Supervisor

CARLETON UNIVERSITY

Date: * Nov. 6 / 96

*to identify date of revisions

ABSTRACT

The drawings and accompanying text of this thesis describe a fictional culture (the Cypherians) possessed of an amorphous and indeterminant nature. Through this pretence the inevitable conditions of doubt and uncertainty confront the equally inevitable imperatives of determination and explanation. The charge of the enigmatic is thereby embraced, serving as the foundation for this work which is both descriptive of a condition of being and making, and speculative about its implications for an architecture which shares this same embrace.

TABLE OF CONTENTS

<u>LIST OF ILLUSTRATIONS AND PLATES</u>	vi
 <u>INTRODUCTION</u>	
ON ARCHITECTURE	1
ON THE FICTIONAL NATURE OF THIS PAPER	3
TRUE AND FALSE REFERENCES	4
THE THESIS AS "DESIGN PROJECT"	5
ON MAKING THE DRAWINGS	6
ON THE USE OF HUMOUR	8
ON THE USE OF LANGUAGE	9
 THE DEVELOPMENT OF CYPHERIAN INTERPRETIVE THEORY AND THE NATURE OF CYPHERIAN ARCHITECTURE	
	11
<u>1. THE PROBLEM OF CYPHERIAN TIME</u>	12
HOST BLINDNESS AND THE QUESTION OF DOMINANCE	15
<u>2. THE PROBLEM OF CYPHERIAN LANGUAGE</u>	19
THE PROBLEM OF TRANSLATION	19
ELIZABETH SMOKE, LUCIEN POKER, AND THE FOUNDATION OF INTERPRETIVE UNCERTAINTY	22
THE LINGUISTIC THEORIES OF DR. CLORISSA DOORMAN	25
THE CONTINUUM OF THE PHYSICAL TO THE ABSTRACT	32
THE THEORIES OF DR. OMAN FULLER	35

TABLE OF CONTENTS (cont.)

<u>3. A UNIFIED THEORY: THE CONTINUUM EXTENDED TO ARCHITECTURE AND THE WORK OF CARBON HOWLER</u>	40
THE PROBLEM OF DIMENSIONALITY (part 1)	42
THE PROBLEM OF DIMENSIONALITY (part 2)	48
<u>4. POST HOWLERIAN THEORY</u>	51
REDUCTIONISM	51
EXPANSIONISM	54
<u>5. THE INTERPRETATION OF CYPHERIAN ARCHITECTURE</u>	58
DEPICTIVE RECONSTRUCTIONS	59
POST-DEPICTIVE, VERBAL RECONSTRUCTION	64
THE RETURN OF LANGUAGE	73
<u>6. END NOTES</u>	75
<u>7. ILLUSTRATIONS AND PLATES</u>	78
<u>8. APPENDIX</u>	111

LIST OF ILLUSTRATIONS AND PLATES

FIGURE 1.	79
PLATE 1. Babylon Tablet	80
PLATE 1a. Detail, Babylon Tablet	81
PLATE 2. R78 Entablature: Language/Object Artifacts	82
PLATE 2a. Detail, R78 Entablature: Language/Object Artifacts	83
PLATE 2b. Detail, R78 Entablature: Language/Object Artifacts	84
PLATE 3. Cypherian Image/Inscription, The Sardej Collection	85
PLATE 3a. Detail, Plate 3 Image/Inscription, The Sardej Collection	86
PLATE 4. Wabbeek #23 Painted Terracotta Fragments, with Carl Stediman's Calligraphic Transcriptions.	87
PLATE 5. Depictive Reconstruction of Dr. Prof. Esti Assignatio	88
PLATE 6. Construction Details: Esti Assignatio Depictive Reconstruction	89
PLATE 6a. Detail, Plate 6 Esti Assignatio Reconstruction	90
PLATE 6b. Detail, Plate 6 Esti Assignatio Reconstruction	91
PLATE 7. Depictive Reconstruction of Dogu Berlirti	92
PLATE 8. Construction Details: Dogu Berlirti Depictive Reconstruction	93
PLATE 8a. Detail, Plate 8 Dogu Berlirti Depictive Reconstruction	94
PLATE 9. In-Situ Cypherian Artifacts Used In The Depictive Reconstructions Of Esti Assignatio and Dogu Berlirti.	95
PLATE 10a. Dr.Margo Uesper Language/Object Reconstruction #1 of 5	96
PLATE 10b. Dr.Margo Uesper Language/Object Reconstruction #2 of 5	97
PLATE 10c. Dr.Margo Uesper Language/Object Reconstruction #3 of 5	98
PLATE 10d. Dr.Margo Uesper Language/Object Reconstruction #4 of 5	99
PLATE 10e. Dr.Margo Uesper Language/Object Reconstruction #5 of 5	100

LIST OF PLATES (cont.)

PLATE 11a. Dr. Mearca Hespera Language/Object Reconstruction: #1 of 5	101
PLATE 11b. Dr. Mearca Hespera Language/Object Reconstruction #2 of 5	102
PLATE 11c. Dr. Mearca Hespera Language/Object Reconstruction: #3 of 5	103
PLATE 11d. Dr. Mearca Hespera Language/Object Reconstruction: #4 of 5	104
PLATE 11e. Dr. Mearca Hespera Language/Object Reconstruction: #5 of 5	105
PLATE 12a. Dr. Mork Vakaras Language/Object Reconstruction: #1 of 5	106
PLATE 12b. Dr. Mork Vakaras Language/Object Reconstruction: #2 of 5	107
PLATE 12c. Dr. Mork Vakaras Language/Object Reconstruction: #3 of 5	108
PLATE 12d. Dr. Mork Vakaras Language/Object Reconstruction: #4 of 5	109
PLATE 12e. Dr. Mork Vakaras Language/Object Reconstruction: #5 of 5	110

APPENDED PLATES

PLATE 13. Unidentified Cypherian Text	112
PLATE 14. Depictive or Language/Object Reconstruction (possibly based on the previous Cypherian text)	113
PLATE 15. Unidentified Depictive Reconstruction and Language/Object Transcription	114
PLATE 16. Unidentified Depictive Reconstruction	115
PLATE 17. Unidentified Depictive Reconstruction	116

INTRODUCTION

ON ARCHITECTURE

After the basics of shelter, security, and comfort have been satisfied, the most important thing to me is to be in the presence of the inexplicable. In that state I feel more completely human than in any other condition. The fullness this state holds is what I seek in the world and in my work.

Such a state is inevitable (and overwhelming) under the influence of love or in the face of death. Outside of such primary, involuntary experiences, there are certain eternal human practices whose sole purpose is to induce something of this same sense of the inexplicable. These are things we do in order to find ourselves in over our heads, suspended above whatever we felt we understood. Finding oneself in such a state of bewilderment or perplexity is one thing, but willfully inducing it through human labour is quite another.

In my own study I have found myself in its presence under the influence of certain kinds of music, or when confronted with particular

configurations of matter. This is the function of art which I value most highly. Architecture performs this function with extreme rarity, but when it does, the effect can be particularly overwhelming because one is not in the presence of an enigmatic representation, but an enigmatic reality.

The inexplicable is not present except by a kind of surprise, and so its inducement by the artifacts of human production must, of necessity, be approached somewhat obliquely by any author hoping for such results from their labour. In my own case I have taken my lessons from a series of teachers, most of them dead, who learned how to partake of the fecundity of chance or random events to induce ineffable creations. My work is done with respect to the traditions established by these teachers, and by means of techniques proper to those traditions.

Work of this nature requires an acquiescence to doubt. The search for what matters is indeterminate and interminable, and resolution is neither expected nor is it sought.

ON THE FICTIONAL NATURE OF THIS PAPER

The fictional nature of this work has allowed me to keep all assertion/descriptions suspended. "The voice that explains" is suspended, by its fictive nature, so that whatever is said remains only one of a multiplicity of things that could have been said. Without this suspension, the voice that explains would necessarily be trapped "down here" in specific, definitive choices - metaphors, models, explanations, chosen to the exclusion of all other possible approaches. This work, therefore, takes a suitably oblique approach, which, like all fictions, invites the reader into an enjoyment of the game as a co-conspirator.

While the content of this work requires these functional capacities of fiction, the drawings, while engaging in, and in a sense, instigating the game, are more than "illustrations" to this fictional pretence. They, like some of the ideas in the text, exist on their own terms as actual "true" works, and are offered for your "reading" of them quite apart from their incarnation as illustrations, or as objects "de-scribed" by the text. Once extracted from their suspension in the fictional story's "solution," they are possessed of an altogether different, although intimately related, affect.

TRUE AND FALSE REFERENCES

The fictional nature of the text has required the invention of various fictional doctors and professors. Other quotes, however, are from actual people and actual sources. All actual people have generally been given anagrammatic names for their (temporary) fictional roles; their ideas, however, remain unaltered.

Maintaining these ideas in a fictional suspension, while being a necessary requirement of the form, also serves to remove these ideas and assertions from the reputations and authority of their authors. In order to set the record straight the fictional and actual quotes are noted in different locations as follows:

Notes to true quotes, references, and people, are found in the endnotes at the end of the paper.

Notes to fictional quotes, references, and people are found in footnotes at the bottom of each page.

THE THESIS AS "DESIGN PROJECT"

The tradition of using fiction as an academic tool in the study and practice of architecture goes back to the first pedagogic structures adopted by the profession. This work is a fiction in the same sense that all academic architectural design projects are fictions. Indeed, architectural practice itself produces designs which are nothing more than highly developed fictions until the actual construction begins, at which point there is a slow, laborious, and painful transformation of this fiction into matter and therefore reality.

The tradition of academic fiction does not ask for this final actualization, but rather for the inducement of a *sense of reality* through representation. In the nature of that which is induced can be found the "thesis," such as it is. This is the function performed by drawings, and this is their burden as a form of fiction or poetry (as opposed to their burden of denotative instruction or description).

ON MAKING THE DRAWINGS

As they stand now, these drawings present themselves as images. This is true for both author and observer. This, however, is not exactly how the author of these drawings has seen them. While many of these drawings began by transcribing existing images, and while they stand now as images, the way they were arrived at had everything to do with the materials and actions of their construction. To me they are quite literally constructions made from tiny graphite cones, cotton paper, and soft rubber.

This is a crucial difference that perhaps inevitably divides author from observer, with the equally inevitable misunderstandings that necessarily attend such a divide. I will try to explain:

For the great majority of these drawings the final image produced was a surprise to me. Although "seed images" were often used as a point of departure, these were chosen for their transformative potential rather than for their narrative content. From this initial condition, the final image(s) were quite literally *found* during a process of moving and re-moving graphite powder over the paper's surface. In this way an opening is made through which the unexpected (and the inexplicable)

can enter into the work. In the end, when the work is successful, my role is largely one of taking dictation from the images they appear.

In order to do this faithfully, a high level of articulation is required. The extraordinary sensitivity and microscopic dimension of graphite powder, in conjunction with the frictional domain of the paper's planar landscape, qualify the materials for this task and dictate their demands on me as the medium of their dispersion. It is for this reason that I know these drawings to be constructions rather than images.

This being said, when the written text required an image, a certain amount of narrative composition did enter into the making of some of these drawings. Just as often, however, the text found its narrative under the influence of an image which arrived through the moving/re-moving of graphite. The above description of the drawing process was necessarily infected/inflected to some degree with these back and forth narrative requirements.

ON THE USE OF HUMOUR

Often, while writing this paper and drawing these drawings, I have found myself laughing. Laughter is a complicated thing and can mean many things, but in this thesis it is never intended to demean or diminish the seriousness of the work. In fact, the nature of the seriousness I bring to this work demands that humour be present for the work to be true; this presence is a fundamental condition of the work itself, and I honestly could not have done otherwise. I sincerely hope that the reader will appreciate how this works, and will share in the embrace of this invaluable asset to both life and work.

ON THE USE OF LANGUAGE

That which is effable is that which can be expressed in words; that which is ineffable cannot. There are some, however, who have wrestled language into ineffability. These are the true poets. Similarly there are a few "master builders" (i.e. architects) who have wrestled building materials and the paraphernalia of daily life out of their inherently prosaic nature and produced the extremely rare instances of willfully produced inexplicable physical reality. This is what I desire most, and what I have devoted my study and practice towards. The labour does not cease. My practice in achieving the state I desire has been through matter and images, occasionally, perhaps, through sounds. I confess, however, that the material of language remains essentially prosaic in my hands.

While I readily accept all stipulations regarding the written portion of this work (as any architect accepts the multiplicity of requirements that always precede and shape the work itself), my dilemma is inescapable: I am a maker who aspires to produce a sense of the inexplicable through matter. There I have concentrated all of my training and technique. The language presented to you here has necessarily become an inextricable part of this thesis, but I implore you to understand the difference between this written accompaniment, and the work itself. One is the

Masters Thesis of an aspiring master builder, the other is a voice deployed to accompany, not to explain, this work.

In support of this entreaty I close this introduction with two quotes from the great Polish author and artist Bruno Schulz (otherwise known in the fiction that follows as, Prof. Nerboc Z. Huls, a.k.a. Prof. Schulz Brown) who, in a letter to a colleague and friend said:

"If art were merely to confirm what had already been established elsewhere, it would be superfluous. The role of art is to be a probe sunk into the nameless. The artist is an apparatus for registering processes in that deep stratum where value is formed."

"It is my opinion that rationalizing one's awareness of what inheres in a work of art is like unmasking actors, means the end of enjoyment and impoverishes the problems inherent in the work. The reason is not that art is a crossword puzzle with the key hidden, and philosophy the same crossword puzzle solved. The difference lies deeper than that. In a work of art the umbilical cord linking it with the totality of our concerns has not yet been severed, the blood of the mystery still circulates; the ends of the blood vessels vanish into the surrounding night and return from it full of dark fluid. A philosophical interpretation only gives us an anatomical sample dissected from the total body of the problems involved in the work."¹

THE DEVELOPMENT OF CYPHERIAN INTERPRETIVE THEORY
and
THE NATURE OF CYPHERIAN ARCHITECTURE

Nothing has presented a more difficult epistemological puzzle than the interpretation of Cypherian culture. This has been a notoriously difficult and contentious subject since the first appearance of Cypherian artifacts in the archeological record. Our current understanding of the indeterminant nature of these artifacts, and indeed the indeterminacy and doubt that surrounds all aspects of Cypherian studies, has been arrived at gradually through the efforts of many scholars in this field. The development of our current methods of approaching this difficult subject is the main topic this paper seeks to address. This task begins with a short review of the problem of Cypherian time, followed by an extended discussion of the problem of Chypherian linguistic practice. The development of interpretive theory in these two areas leads to a further discussion of Cypherian images, and finally to conjectures about the nature of Cypherian architecture.

1. THE PROBLEM OF CYPHERIAN TIME

Cypherian artifacts are nearly always found sharing the same archeological level as that of a "dominant", or "host" civilization. These artifacts show a clear development and evolution that closely parallel that of the dominant/host civilization.

Since Cypherian artifacts appear ubiquitously through nearly all cultures and epochs, Cypherian scholars have taken to using the generalizing term "Mercarian" to collectively designate Cypherian host cultures. The Mercarian designation is justified by the general assumption that each host culture served to provide an economic foundation within which Cypherian culture was able to operate. "Mercarian," then is a strictly relative term referring to whatever particular host culture a Cypherian artifact is found within.*

One of the most troubling puzzles of Cypherian studies is the difficulty archaeologists have had establishing meaningful dates for Cypherian artifacts. The central problem of time comes from the fact that by all objective measurements, any period of Cypherian cultural development always appears to be either shorter or longer than one should expect - that is, the length of time between the oldest and the most recent Cypherian artifacts in any coherent grouping, nearly always appears to

*Much has been made of the cultural differences between Cypherian and Mercarian civilizations in general. While these comparisons are not without their merits, they typically limit themselves to discussions and assertions concerning broad themes and claims of paradigmatic difference. Observations of such a general and inclusive nature, however, do not hold up well to detailed scrutiny. This paper, which deals primarily with questions of interpretive theory rather than theories of comparative culture, uses the term Mercarian with this limitation in mind.

be either shorter or longer than the temporal difference between the Mercarian artifacts found alongside them. This remains true no matter which Mercarian civilization the Cypherian artifacts are found within.

When these temporal discrepancies were first noted, it was assumed that errors must have occurred in the dating procedures themselves. Indeed, a great deal of sloppy work was initially performed by early archaeologists and scholars, resulting in years of painstaking work on the part of innumerable Cypherian scholars labouring to recalibrate the temporal location of thousands of individual artifacts. These years happened to coincide with a series of rapid changes in accepted dating procedures, which served to compound the difficulties associated with this corrective work and immeasurably increased the labour involved, as scholars struggled to keep pace with both technical and theoretical developments that impinged on the validity of their findings.

In these early years of temporal measurement it was assumed that accumulated discrepancies in measurement would ultimately account for the difficulty archaeologists encountered in fixing the dates of Cypherian artifacts. Such recalibration projects, however, were eventually abandoned as the futility of objective temporal measurement became more widely accepted.

It was eventually acknowledged that, no matter which data sets are used, each successive reconfiguration or recalibration of temporal data for any coherent grouping of Cypherian artifacts presents the same puzzling profile, i.e. that of a temporally intermittent location, inevitably

parallel to a Mercarian culture whose artifacts are clearly locatable in time. The consistency with which the indeterminant temporal profile of all Cypherian artifacts resisted any resolution with the fully determinant Mercarian temporal information, eventually began to suggest to many researchers that "bad data" was not the cause of the Cypherian temporal paradox, but rather its result.

A group of theorists known as "Simultemporalists," were the first to formulate what is still the only extant theory purporting to explain the Cypherian temporal paradox. They propose that there is nothing fundamentally wrong with the data itself, and that there is, in fact, no problem at all with the paradox the data presents. The difficulty, they argue, is the result of a paradigmatic mistake. They theorize that the assumption of linear time, when applied to Cypherian culture, will inevitably produce paradoxical results. This hypothesis is founded on a reading of Cypherian culture as temporally unbounded. They propose that the Cypherians lived in what they call a "temporal drift" that made their own perception of time amorphous and indeterminant. This, the Simultemporalists argue, is how they were able to exist in a kind of perpetual simultaneity with (what are to us) a succession of host civilizations. The time our dating techniques measure and the time measured in Cypherian artifacts are of a different order. According to this theory it is a classical "confusion of kind" that produces what appears to us as paradoxical temporal readings.

HOST BLINDNESS, AND THE QUESTION OF DOMINANCE

It is important to note that the archeological record does not indicate any Mercarian acknowledgment of Cypherian culture, yet it is a well known fact that the Cypherians were quite clearly aware of the existence of their Mercarian host cultures. We know this because the Cypherians are known to have used host languages in some of their inscriptions and documents.* This fact has been used by the Simultemporalists to bolster their theoretical proposals.

They propose that an asymmetry of perception exists across the temporal chasm which divides Cypherian and Mercarian culture - i.e. the Cypherians could perceive their hosts, but the hosts could not perceive the Cypherians, or alternately, that the Cypherians were in some way "hiding" from their hosts. This asymmetrical perception is generally referred to as "host blindness."

While the elegance of the Simultemporalist formulation argues well for its validity, some critics have raised questions about the larger implications this theory holds. In particular, the implications of accepting the Host Blindness hypothesis are highly problematic to some. Given the assumption of a temporal chasm existing between parallel cultures which precludes a host culture from perceiving the Cypherian (or any other temporally different) culture, one is forced to conclude that we could have in our own midst other temporally different cultures, to which we have our own host blindness. Dr. Stuben Turgel, a

*Most scholars now agree that Cypherians used Mercarian language when they were in need of a means of denotation (see below). Since their own language lacked this indispensable capacity, their use of "host" languages seems quite natural.

prominent critic of host blindness, states the problem as follows:

"If we accept the hypothesis of host blindness, we must accept our own sightlessness in this regard. While I have no objection to this in and of itself, we must also simultaneously accept that there may be invisible others who have the capacity to see us. If one could find a way to make such a notion credible, one would be obliged to spend the rest of one's life being spied upon by invisible others. Quite frankly, I find the idea repellant." "

Critics of host blindness including Prof. Turgel, while unwilling to abandon the otherwise necessary edifice of simultemporal theory, have argued that host blindness is a kind of optical illusion. They propose that Cypherian culture as such is a perception of our own based on the archeological record. It is unnecessary, and indeed unfair, they argue, to expect previous cultures to have identified and named them as we have. Without the advantage of retrospection as gained through the archeological record it would seem unlikely that previous Mercarian cultures would have "seen" Cypherianism as such.

The major work of these theorists has been in assembling an extensive list of the various qualities attributed to Cypherian culture, as hypothesized by generations of Cypherian scholars. Using this list they have consistently found evidence of references to each of these attributes within a succession of host civilizations. This shows, they claim, that host cultures consistently perceived the "Cypherians" in their midst without ever having seen them as a distinct group, thus demolishing, in their view, the hypothesis of Asymmetric Perception.

*Dr. Stuben Turgel, *Collected Letters*, Haunted House press, pg 143.

Proponents of the existence of host blindness respond that perceiving a set of Cypherian-like attributes without being able to see a distinct culture exactly describes host blindness, and is testimony to its existence, rather than evidence against it. Invisibility, it would appear, either is or is not in the eye of the beholder.

Besides those mentioned above, there are other theoretical difficulties raised by comparisons between Mercarian and Cypherian cultures. One of the most persistent is a debate over the implications of using the words "host" or "dominant" to describe the Mercarian/Cypherian relationship. If, for example, the Mercarians are a "dominant" culture, then the Cypherians are implicitly a "submissive" one; likewise, if the Mercarians are "hosts," then the Cypherians are either "guests" or "parasites." The indication of relational conditions prevailing between these two cultures is altered considerably by which words or meanings are deployed.

Prof. Harmon Harris has argued for the unequivocal use of the term "dominant" on the basis that emolumental cultures always dominate indeterminant ones because of their grinding capacities; without the commercial engine of Mercarianism, Cypherian activities would have ground to a halt for lack of material means.¹ The Harris "supply side" argument would necessarily accept the parasitical nature of Cypherianism within a "host" culture.

¹Harmon Harris, *The Dominance of Indeterminacy*, Servo Press, pg. 389

Other theorists claim that it is precisely indeterminism which is required for any culture to advance. The function of Cypherian culture, therefore, is to drive its Mercarian partner forwards into new and unexpected possibilities. Prof. Thursa Lupis articulates this position as follows: "Without the aleatory engine of the indeterminant, Mercarian civilization would become ossified and immobile in short order. It is precisely the unexpectedness of Cypherian production that keeps Mercarianism moving."

Others have speculated on the link between Cypherian temporal drift and the numerous documented mercarian perceptions of *deja vu*. Further discussion of these and other theoretical speculations concerning the problem of Cypherian time are, however, outside the scope of this paper.

2. THE PROBLEM OF CYPHERIAN LANGUAGE

In addition to the difficulties presented by the problem of Cypherian temporal indeterminacy, the most famous mystery surrounding the Cypherians is their inscrutable language, which must inevitably serve as the starting point of any scholarly discussion of Cypherian culture. The very origin of the name Cypherian can be traced directly to the renowned impenetrability of their calligraphic traditions. Attempts to find the meaning of Cypherian artifacts inevitably collide with the enigmas of their language.

THE PROBLEM OF TRANSLATION

Most of the major Cypherian texts have, by now, been subjected to successive batteries of increasingly sophisticated cryptographic techniques, and each of these has produced their own series of translations. The fact that all the translated texts generated from these attempts at interpretation differ from each other, and sometimes quite radically so, has served to compound the puzzle of interpretation. Each attempt at understanding has not served to offer any new clarity, but instead has served to produced a further tangling of the "Cypherian knot"

Some understanding of the history of Cypherian translations, and the theories that eventually developed as a result of the futility of these attempts to find a definitive interpretation, is a prerequisite to any

"Clifford W. Ashley was the first to use this term, in obvious reference to the Gordian Knot of antique legend. Alas, no young Alexander has yet found a way through this particular tangle.

discussion of Cypherian architecture and culture. A brief outline of these attempts and theories follows below:

While there is a curious record of naive interpretations preceding the illustrious Dr. Clifford W. Ashley's seminal translation, his is the first scientifically based cryptographic translation -- the first "cracking of the code" which endowed to nearly all extant fragments of Cypherian text a linguistic logic and interpretive coherence. Ashley's achievements in this regard were made possible by previous developments in mathematics which proved to have unexpected applications to cryptography. In Ashley's hands these techniques revealed for the first time a self-consistent translational system producing coherent, if enigmatic, texts from the "language-like designs" of Cypherian inscriptions.*

The few inconsistencies which remained in Ashley's historic translations, and the few texts that remained impenetrable to his techniques, appeared to provide nothing more than a series of mopping-up operations left to Dr. Ashley's followers. Instead, however, Ashley's heroic work had the effect of breaking a kind of conceptual dam, and other translational systems followed in quick succession. Each succeeding translation produced a different set of readings, or as Dr. Stuben has argued, a different set of "writings"**, each one entirely

*There was a good deal of debate among both linguists and Cypherian scholars as to whether Cypherian inscriptions were in fact writing or drawing. Ashley's translation provided the first structural and linguistic credence to the argument for the language content, or language-like attributes of Cypherian inscriptions.

**Dr. Vitro Stuben, *Reading, Writing, and Reflection*, Refractory Press, pg.456

self-consistent and convincing in its coherence.

Each of these succeeding translations also produced their own unique set of inconsistencies and "blind spots." For example, Dr. J. L. Roges's system provided the famous translation of the Babylon Tablet (PLATES 1, 1a) "...I have known what the Greeks do not know, incertitude...", etc.², but is unable to make any coherent sense out of the R78 Entablature (PLATES 2, 2a, 2b); Whereas Dr. R. M. Liker's translations produce the famous "... even the moaning of grief purely determines on form ..." text from the R78 Entablature, and is utterly at a loss to provide anything at all for the Babylon Tablet text.

As more translations became available the distribution of blind spots presented a troubling pattern. One would expect that impenetrable texts within a given translational system would have a linguistic structure, which might be decoded by some other system. The blind spots, however, did not fall into any such logical grouping of linguistic types. Two radically different cryptographic systems might share the same blind spot, while two versions of the same basic cryptographic system might have widely different blind spots, etc.

Even more troubling than this, however, were the multiple translations that resulted for nearly every extant text. Each translational system revealed a different set of meanings and enigmas for each text fragment. Taken collectively, these naturally produced different readings of Cypherian culture as a whole. Some appeared warlike, some pacific, some glutted with tedious bureaucratic records, etc.

These multiple translations of individual texts, and the mysterious scattering of inconsistencies and blind spots each individual system was plagued with, called into doubt the totality of cryptographic research in Cypherian studies. In time it became painfully clear that despite Dr. Ashley's achievements there is, in fact, no Cypherian Roseta Stone -- indeed, the difficulty is that there are too many Cypherian Roseta Stones.

As would be expected, the first multiple translations fostered many bitter contests between scholars contending for the correct meaning of Cypherian texts. Indeed, these battles were sometimes quite brutal, ruining the careers of many scholars, both great and small. The longer the struggle lasted for the rights to a definitive translation, the clearer it became to many that hope for any conclusive and singular interpretation was waning further with each new effort to achieve this goal. Each new translation served to compound, rather than reduce, the range of viable interpretive possibilities.

ELIZABETH SMOKE, LUCIEN POKER,

AND THE FOUNDATION OF INTERPRETIVE UNCERTAINTY

Battles between scholars over definitive meaning, which had previously constituted the central arena of scholarly discourse, became increasingly tedious and exhausting as the contestants multiplied. To some the search for definitive meaning simply became absurd. In response to this growing wealth of translational possibilities, an

entirely separate discipline was eventually developed by Cypherian Interpretive Theorists who have struggled to come to terms with these multiplicities.

Within this field there has been a good deal of debate as to how these interpretive theories should come to "terms" with meaning when "termination" itself is called into question. In order to understand the nature of these difficulties, and indeed in order to lay the groundwork for our further examination of Cypherian studies in general, a brief overview of the central themes developed by Cypherian Interpretive Theory is provided below.

The seminal theoretical argument was offered by Dr. Elizabeth Smoke who proposed that the reason it has been impossible to establish any single definitive reading of Cypherian texts, is that the Cypherians themselves did not have a definitive reading of their own texts. Her proposal was that these are "texts of interpretive uncertainty" which served some specific purpose within Cypherian culture.

This was, at the time of its first publication, a radical idea, and its acceptance was hampered somewhat by Dr. Smoke's rather loose speculations about the specific purpose and function such uncertainty played in Cypherian culture. Eventually, however, the main theoretical thrust of the Smoke argument was severed from her less convincing cultural extrapolations, and the theoretical framework of Interpretive Uncertainty now stands as the basis for nearly all Cypherian

Interpretive Theory.

The question of the cultural imperative for such a language system was first successfully addressed by Dr. Lucien Poker, a young follower of Dr. Smoke, who proposed that Cypherian texts were, "texts of interpretive uncertainty that served indeterminant purposes within the culture." The elegant logical consistency of the Poker formulation served to complete the cornerstone of Cypherian Interpretive Theory, while at the same time further inflaming its critics.

For example, the eminent Prof. Harlan Poster accused Drs. Smoke and Poker of developing a theory designed to "get themselves off the hook of having to interpret the texts, or Cypherian culture, at all ...". In their defence Drs. Smoke and Poker have collectively argued for the instrumental value of interpretive uncertainty, particularly in their widely read and highly influential collection of essays, *Enigmatic Gesture and the Pregnant Pause*.²² In this work Dr. Smoke revisits some of her earlier speculations about Cypherian rituals of induced uncertainty, particularly in her essay *Forgetting The Way: Nonspecific articulation and a-figural practice*.

Despite the vigorous criticism levelled at the Smoke/Poker camp, taken on their own terms, theories of Interpretive Uncertainty do appear to

²¹Harlan Poster, in his essay "Retaining Focus" in *Firm Convictions, The Collected Works of Harlan Poster*, Brick House Press, pg.12

²²Elizabeth Smoke, Lucien Poker, *Enigmatic Gesture and the Pregnant Pause*, Glasshouse Press, pg.134.

be substantially buttressed by several linguistic cross-analyses of the multiple Cypherian translational systems developed to date. These linguistic studies have established relative levels of certainty/uncertainty with regards to the correlation of meaning between various textural interpretations, and have found a certain degree of uniformity in the uncertainty of all extant systems of Cypherian cryptography. These studies have established a datum of uncertainty that has been codified in Paisly's Constant* This constant describes the minimum uniform level of uncertainty that any Cypherian translation is necessarily subject to.

The fact that Paisly's Constant only sets a *minimum* uncertainty still leaves a great deal of room for relative states of difference in cryptographic uncertainty, but it has been cause for solace in the Interpretive Uncertainty camp. These theoreticians point to Paisly's constancy of minimum uncertainty as evidence of an underlying structure of indeterminant meaning that they claim is built into the Cypherian linguistic system. If this structural argument is true it would, of course, give credence to the Smoke theory of Interpretive Uncertainty; i.e. that the Cypherians themselves had no definitive reading of their own texts, and that Cypherian language is specifically built to frustrate definition.

THE LINGUISTIC THEORIES OF DR. CLORISSA DOORMAN

After the establishment, and general acceptance of Paisly's constant, analytical work within Interpretive Uncertainty Theory concentrated on

*First established by the theoretical mathematician Walter Paisly

mapping relative levels of connotation, and denotation within the Cypherian language. As a result of her own work in this area, Dr. Clorissa Doorman, a prominent linguistic analyst in this field, proposed her famous dictum: The Cypherian language is all connotation and no denotation." This seminal formulation effectively marks the end of what has been called the "cryptographic era" in Cypherian studies.

Doorman's work establishes a correlation between cypherian texts and music by the assertion that they are both "all connotation." As Dr. Doorman explains: "One can no more give instructions about assembling a machine in Cypherian than one could with a violin solo". The point being, of course, that what such instructions require is pure denotation; Cypherian and musical languages, being "all connotation" are functionally and structurally incapable of performing such a task.

Doorman cites Prof. Potsir Yenwed's observations about music as "a synaesthetic precursor of syntax" and as "a virtual argument without refutation"⁴ as the inspiration for her theoretical work in the area of connotative meaning and denotative doubt. An understanding of these theoretical contributions is essential to any discussion of Cypherian architecture and culture. Briefly put, the Doorman argument is as follows:

- 1) Connotative linguistic content forms a greater or lesser part of any

⁴Clorissa Doorman, *The Muffled Voice of Reason*, Annunciata Press, pg. 210.

⁵Clorissa Doorman, *The Production of Meaning Through Variations in Vibrational Frequencies*, Annunciata Press, pg. 56.

linguistic event; 2) the ratio of connotative to denotative content can be said to be in a perpetual state of flux depending on: 2a) the particular context in which an event occurs, and: 2b) the coefficient of elasticity of the linguistic elements in play. And finally, 3) meaning exists independently of denotative certainty.

The classic examples of these assertions, Dr. Doorman points out, are found in the "proto-languages" of grunts, breathing, and moans. At one end of the spectrum would be the case in which the context of a specimen endows it with an absolute level of denotative certainty (a denotative certainty of 1.00). For example, the situation where one would be absolutely assured that the specimen moan has the unequivocal and highly specific meaning of "please take that tree off my leg." At the other end of the spectrum, the same specimen moan would be a linguistic event devoid of denotative certainty. This occurs when there is no contextual information whatsoever, and one is left with no idea as to what such a linguistic event might indicate (a denotative certainty of zero).

The condition of zero denotative certainty, however, does not mean that such a moan is without meaning. As Doorman points out, "as denotative

⁵Some scholars have taken issue with the use of the term "proto-linguistic" preferring the term paralinguistic instead. Doorman has articulated her objection to the paralinguistic claim as follows: "while linguistic practices such as breathing, grunting, and moans may be seen in contemporary terms as existing alongside syntactically based language practice, the historic origin of human language argues instead for ur-language status. Before the word there was the moan; in fact one is compelled to confer word-like status to any such moan devoid of other linguistic capacities. Such word status, however, differs from that of syntactically clarified practices by characteristically low levels of denotative capacity." Clorissa Doorman, *The Collected Letters*, p. 125. This quote is taken from a letter written in response to the criticism of Professor Claude Hane.

certainty approaches zero an internal connotative charge increases in potentiality in an inversely proportional manner." Doorman's hypothesis of an "internal charge" has been used to explain the often profound sense of meaningfulness in the presence of certain utterly obscure expressions. In fact, the very interiority of the "charge" has been argued as the material basis for the "fullness" or such meaning-full expressions." The specific meaning of such a moan may be said to be "free floating" rather than nonexistent. Doorman uses the term "Unnamed Doubt" to describe this condition of meaning.

While the kind of contextual information indicated in the tree/leg example cited above may provide unequivocal denotative meaning, other contexts may serve to furnish the same specimen with a series of rapidly changing and conflicting "certainties." This contextual condition leads the denotative content into a state of "Named Doubt" -- i.e. a condition where the context provides enough information to focus one's interpretive attention towards "a flickering set of specific alternate meanings" without providing certainty as to which meaning is "correct."

Doorman classifies the "flickering of multiple antagonistic certainties" that attend a state of named doubt into two broad categories, namely:

- 1) "oscillating certainties": characterized by a series of multiple mutually contradictory certainties manifesting themselves according to

^{*}Clorissa Doorman, *The Production of Meaning Through Variations in Vibrational Frequencies*, Annunciata Press, pg. 451.

^{**}Rainer Lintle, *Interiority and Ineffability*, Silent House Press, pg. 222.

a cyclical sequence. (The simplest case being an A-B-A-B- oscillation); and 2) "cascading certainties": characterized by a noncyclical, often arrhythmic sequence of serially displaced certainties (A-B-C-D-E-)."

Both classes produce an unstable state of denotative certainty. At high levels of instability denotative certainty approaches zero and one simply cannot hold onto any sense of which conflicting certainty is "true." More interestingly, Dr. Doorman has also shown that both oscillating and cascading certainties can produce a state of "Delusional" or "Virtual" Denotative Certainty, often mistaken for True Denotative Certainty. This condition occurs when the sequence of alternate or sequential certainties reaches a rate of change equal to or greater than the "local filmic threshold"

To illustrate this concept we will use a classic Doormanian example: Under certain contextual conditions a specimen moan is clearly identifiable as either 1) the moaning of physical pain, or 2) the moaning of physical pleasure. In this condition one's certainty as to the meaning of the specimen event will oscillate between these two very different referents, and if the rate of oscillation becomes rapid enough (i.e. it passes through the local filmic threshold) these two meanings become overlaid (in Doorman's terminology they "go filmic"). Such cases of rapid oscillation resulting in filmic transparency may

*Clorissa Doorman, *The Structure of Flickering Doubt Events*, Big River Press, pg .9

**The Local filmic threshold is not a true constant, as it differs significantly between individual subjects.

render the two meanings indistinguishable from each other. This results in a relief from any sense of contradiction, and in a subjective experience of "understanding," i.e. an illusory sense of denotative certainty.

That which is perceived as "understood" through the phenomena of filmic transparency is simultaneously rendered ineffable by its no longer perceivable flickering and contradictory origins. Although possessed of a sense of understanding, one will be at a loss to describe or explain precisely what it is that one understands if called upon to do so.

Certain analytical techniques have proven effective in decelerating the rate of oscillation (or cascade) below the local filmic threshold, so that one can once again perceive, and describe, the contradictory certainties that underlie the filmic illusion previously perceived as "understanding". It is unclear, however, whether one state is preferable to the other. The loss of descriptive and explanatory speech that attends understanding above the local filmic threshold is experienced by many subjects to be as disconcerting as the state of intractable contradiction they experience below the local filmic threshold. One is simply left with a choice between ineffability and contradiction.

Both of these conditions have some interesting spatial implications that some scholars have argued are the true source of their relative states of effability and ineffability. For example, the translucent overlaying of contradictory certainties that occurs above the local filmic

threshold and its attendant sense of "under-standing" has been attributed to the sheetlike aspect or envelope of this filmic metaphor. Both its sheetness and translucence suggest the degree to which one is enclosed beneath, is in fact "standing under," such a cognitive structure. The sense of enveloping amelioration one feels after one "under-stands" has been attributed to the sheltering capacities of this translucent enclosure.

This sheetlike interiority is compared to the object-like exteriority of the original certainties which remain exterior in that each certainty remains objectified as an identifiable and distinct whole (ex. pleasure or pain). Furthermore, these conflicting objectified certainties are viewed from a standpoint which is removed from, and exterior to, these distinct entities, making such cognition spatially equivalent to navigating in a landscape. In this landscape one is occupied with the establishment of one's position relative to other identifiable objects and positions, and charting one's course through them.

The effability inherent to the landscape modality, along with the requirements of navigating one's way among distinct objects of cognition, has fostered a tradition of taking and defending identifiable positions in this landscape through the deployment of language. In this way one acquires a sense of place among an otherwise confusing array of contradictory certainties.

Compared to this, the interiorized modality of enveloped understanding,

tends to produce a discourse of enigmatic gestures laden with a sense of the ineffable. Under this condition, that is under the translucent enclosure of Doormanian filmic overlay, there is quite simply nothing left to say.

Doorman's Filmic Threshold separates and joins these two otherwise antagonistic modalities. In this respect it is an architectural threshold in that it marks the cleavage of an interiority and an exteriority (that is to say, one cleaves to the other through the medium of the threshold, while one is cleaved from the other by presence of the threshold).

One of Doorman's students, Dr. Prof. Adan Ajalitan, has posited that there is a third state which, to some extent, serves to dissolve the tension that exists between these interior and exterior cognitive modalities. This state, known as the "metaphoric" modality is, according to Ajalitan, a coping mechanism for the muteness otherwise imposed by ineffability. The Ajalitan formulation that "metaphors are constructed to hot-wire around the ineffable," is undoubtedly the source of the more widely circulated aphorism that "metaphor is the ineffable in drag."

THE CONTINUUM OF THE PHYSICAL TO THE ABSTRACT

Another important aspect of Cypherian language is its possession of an apparent structural and functional continuity which establishes an unbroken chain of connotative meaning between abstract sign, figurative

¹Adan Ajalitan, *What A Metaphor Is Like*, St. Pascal University Press, pg.59.

representation, and physical object. In this respect it is somewhat similar to other ideogramatic and hieroglyphic languages which also share this quality of dimensional continuity. This continuity is particularly important in relation to discussions of Cypherian architecture and other physical artifacts. Since any discussion of a Cypherian physical object or construction is invariably entangled in its intimately connected linguistic and imagistic aspects, the principles of Doormanian theory inevitably come into play with regard to any discussion of their meaning, as we shall see.

Hints about the structure of such continuity in Cypherian artifacts began to surface shortly after the first large collections were assembled. In these collections were found numerous examples of inscriptions that appeared to be images, as well as images that appeared to be writing. Debates about the linguistic and/or figurative content of these liminal "writing/drawings" occupied much of the early scholarly study of such artifacts, pitting art historians against linguists as well as sparking rancorous internecine battles within both disciplines. These debates over which artifacts presented images and which presented language occurred largely at the same time as the battles over textural interpretation recounted above.

This period of Cypherian scholarship, before the advent of Cypherian Interpretive Theory, was a dangerous time to be a professional Cypherianologist; no matter what position you defended, your flag was planted on shifting soil. Many reputations crumbled in the inevitable landslides of reproof and retribution that accompanied these academic

battles fought on such unstable ground. After the Cypherian Interpretive Theorists posited their theories of interpretive uncertainty, however, the battles over image vs. language dissolved into the more interesting and fruitful study of "language-image-life continuity."

One of the first scholars to take note of the hieroglyph-like continuity of meaning between abstract sign and concrete signified in Cypherian artifacts was Dr. Alusa Sardej, one of the first archaeologists to work exclusively on the collection and dating of Cypherian artifacts. Sardej, though not formally trained as a linguist, was struck by the way in which many apparent Cypherian images were at times indistinguishable with what appeared to be inscriptions. As he writes in his archeological diary:

"Today another curious "image" was found - this one on the underside of what we assume is a foundation stone, if it is not a grindstone. It appears to be a net in the shape of a what a word would be if it were a word instead of a net."⁵

The artifact referred to above could be one of several "images" that fit this description. Illustrations of one such artifact are provided below (PLATES 3, and 3a).

Sardej was, in retrospect, far ahead of his time in speculating on the continuities he observed and the bafflement he felt between Cypherian image and Cypherian word. His speculations on this subject occupied much

⁵This phrase is Howler's (see below).

of his writing after his retirement from archeological fieldwork, although this work was universally ignored in the heat of the debates raging between art historians and linguists alike at that time. In one of these later works, foreshadowing much of the labour to be done by the latter day Cypherian Interpretive Theorists, Sardej notes that:

"Interpretation always pretending to discuss the 'text,'... [and] .. specify a patterned 'form,' paradoxically ends up obsessed with names. The goal of interpretation should be to clarify the paradox."⁶

The structural contiguity of writing and drawing, drawing and sculpting, sculpting and building, first noted by Sardej, has since come to be regarded as one of the hallmarks of Cypherian artifacts. The continuity of connotative meaning implicit in such contiguous chaining of increasingly dimensional signs also has proven to hold profound implications for both Cypherian linguistic analysis, and for speculations on the meaning of Cypherian artifacts and architecture.

THE THEORIES OF DR. OMAN FULLER

Dr. Doorman's work in interpretive uncertainty and the connotative content of the Cypherian language, outlined above, has been adopted as a theoretical platform by Cypherian archaeologists and art historians attempting to interpret the meaning and cultural significance of both images and architectural artifacts. Current theories in these fields have folded the precepts of Interpretive Uncertainty, and Doorman's famous assumption that the Cypherian language is all connotation, with their own knowledge of the continuity of Cypherian abstract sign with concrete artifact. The conclusions reached through this theoretical

synthesis have taken even some of their authors by surprise. The art historian Dr. Oman Fuller writes:

"The evidence of continuity makes it impossible to locate a boundary between Cypherian writing and image. Given this condition, and following contemporary Cypherian linguistic theory regarding the connotative content of the Cypherian language, one has no choice but to conclude that Cypherian images are equally 'all connotation,' there being no point at which one might distinguish 'image' from 'word.' "

The less than enthusiastic tone of Fuller's conclusions ("... one has no choice but to conclude ...") is perhaps understandable when the traditional activity of art historical interpretations is taken into account. What would otherwise have been a discussion of symbolic meaning and associated cultural content, unexpectedly finds itself relocated into the amorphous milieu of ineffable utterances. Fuller recounts her feelings about this dilemma when she writes:

"What was one to do when faced with the concrete equivalent of a moan? One's training and professional sensibilities failed one. Was one's only professional responsibility in determining whether this moan-like object was with or without context, in calculating relative levels along the denotative certainty index?" "

Fuller was among the first art historians to grudgingly accept the inevitable implications that contemporary Cypherian interpretive theory and Doormanian principles held for her field, and she was also among the first to see a way out of her own professional despair. It was

¹Oman Fuller, *Through The Picture Plane, A Reevaluation of Cypherian Art History*, Ocular Witness Press, pg. 19.

²Oman Fuller, personal correspondence

Fuller who proposed that "as one moves along the continuum of word to image, mark to picture, the artifact in question increasingly internalizes its own context." What Fuller proposes is that the difference between a Cypherian "word" and a Cypherian "image" is that "the image-aspect of an artifact carries with it its own contextual charge." Cypherian "images", in Fullers's terms, are "self contextualizing signs," thus distinguishing them from more word-like artifacts which are, contrarily, "increasingly abstracted out of any internal contextualization as one moves along the continuum towards abstract mark or pure sign."

One of Fuller's more vivid illustrations of this relative self-contextualization is reproduced in PLATE 4. The artifact in question (Wahbeek #23) consists of nine fragments of painted terracotta. Art historians initially argued that this artifact contained figural representations, while linguists and cryptologists "read" the artifact as text. Fuller reproduced this artifact along with the highly influential calligraphic transcriptions of Dr. Carl Stediman, thus simultaneously highlighting and juxtaposing both the image and language aspects of these fragments. Fuller then made an analytic comparison of all scholarly "readings" of both aspects of these two "texts" to illustrate her theory of image self-contextualization.

Cryptographic translations of the Stediman transcription of the language-aspect of Wahbeek #23 were, among others: 1: "The garden is

rusting"; 2: "the soldiers remember it"; 3: "summoned by words"; 4: "I know that the wise men cannot agree." Art historical interpretations of its image-aspect describe 1: implements of food preparation; 2: hunting and fishing paraphernalia (both 1 and 2 citing bird and fishlike references); 3: the pictorial inventory of a farmer; 4) funerary art and trophies of war.

Fuller describes her analysis of these two sets of translations as follows:

"The image-aspect of this artifact summons a series of 'readings' that tend to cluster stochastically around (alternately) 1) object-tool and 2) animal-plant associations. This can be compared with the cryptographic translations of the Stediman version of the word-aspect of the artifact which display no such stochastic clustering. Instead, these translations clearly conform to a model of free divergence. This lack of stochastic patterning is born out by translations of other calligraphic transcriptions as well, all of which have produced equally diverse and unpredictable cryptographic translations." *

Fuller attributes the clustering of meaning specifically associated with the image-aspect of the artifact to "the powers of self-contextualization that characterize imageness." This self-contextualization, according to Fuller, is what tends to makes an image more or less recognizable as a specific kind of thing, in contradistinction to what Dr. Sardej has called "the endless slide of signification, the lubricated delirium of the sign."⁷

*Oman Fuller, *Wahbeek Revisited*, Institute of Standard Stoppages Document #12, pg. 18,

Fuller refers to Cypherian images with regards to her theory of self-contextualization as follows:

"What characterizes Cypherian images is their relative level of lubrication. Representational traditions of image making require the production of relatively "desiccate" images which allow sufficient friction for specific unequivocal meaning to more or less consistently adhere to them. Cypherian images are not subject to such evaporative conditioning and retain, like language, a vapoury, lubricious aspect. Such images are, quite literally, anointed with mutative vapours. The slipperiness of Cypherian images, unlike that of language, is not arbitrary in its trajectory of meaning. It acquires a kind of directional focus due to the powers of self contextualization that characterize imageness." *

In other words, a given Cypherian artifact is possessed of higher or lower levels of self-contextualization depending on where they are located on the language-image-object continuum, although even in artifacts possessing a high degree of image-affect, the perceivable meaning of such "images" remains highly lubricated and therefore mutative. The result of this mutability of meaning, following Doomanian principles, is that one is inevitably confronted with either a contradictory, or an ineffable "reading" of its meaning.

*Oman Fuller, in her essay "Desiccation and Denotation" in *Focus on Cypherian Images*, Ocular Witness Press, pg.16.

3. A UNIFIED THEORY: THE CONTINUUM EXTENDED TO ARCHITECTURE AND THE WORK
OF CARBON HOWLER:

Fuller's work in the area of self-contextualization theory and the unification of her theories with Doorman's work in the field of Interpretive Uncertainty laid the groundwork for the extension of both of these theories into the realm of architecture. The current state of this work is best represented within the precepts of the unified theories of Professor Carbon Howler, the preeminent theorist of Cypherian architectural interpretation.

It is, quite naturally, within the field of architectural studies that the dimensional complexities of the language-image-object continuum are found to be the most pressing and complex. In recognition of this increased complexity Howler refers instead to what he calls the language-image-life continuum. Replacing the word "object" with the word "life" highlights one of Prof. Howler's most important theoretical contributions, namely the notion of the corporeal threshold separating the lower dimensional realm of representation (language, image, and to a certain extent sculpture) from that of the higher dimensional realm of true objects (the "non representational" realm of physical existence).

The real keystone of Prof. Howler's theories, however, is his work in the relationship between increased dimensionality and the effects of synaesthesia⁸ on interpretive meaning.

Because Cypherian architecture gathers within itself all the difficulties associated with the interpretation of Cypherian image/language, as well as further complexities attending its own full-dimensional milieu, a definitive discussion of the attempts at a unified theory coming out of Cypherian architectural studies remains beyond the reach of this paper. This is not to say, however, that even a partial summary of this topic is not without some value. With this in mind the development of a unified theory is briefly summarized below.

Like the Cypherian art historian Oman Fuller and her followers, scholars of Cypherian architecture and culture, including the young Carbon Bowler, found themselves faced with the complex and indeterminant task of reevaluating Cypherian artifacts in light of Cypherian Interpretation Theory. Their task was particularly complex as it necessitated the adaptation of these theories to the dimensional and programmatic complexities of architecture."

As with Cypherian art historians, architectural scholars also had well established traditions of rational and symbolic analyses that formed the basis of both academic training and professional careers, and the challenges posed to these traditions by Cypherian indeterminacy in general were not easily overcome. It was in this context that the first attempts at a fully unified theory of Cypherian interpretation took place.

"This included the acceptance of interpretive uncertainty, the connotative content of all Cypherian artifacts (regardless of their relative levels of Fullarian self-contextualization) and the Doomanian principles concerning the inherent contradiction of meaning and "filmicly" induced "understanding" that underlie the enigmatic nature of all Cypherian artifacts.

Howler's greatest contributions were in his observations concerning the general effects of increased dimensionality on the apprehension of meaning. His work in this area centred on the role played by synaesthesia in the production of meaning. Of particular interest is his formulation of a "theory of capacity" with reference to increased dimensionality.

Howler's proposals can be summarized as follows:

1) an increase in dimensionality produces an increase in synaesthetic potential, thereby increasing the "Capacity" for induced meaning; 2) these synaesthetic potentialities are actualized i. a synthetic, recombinatory manner; 3) the affect of these synthetic recombinations are indeterminant (divergent) in nature. Furthermore: 4) dimensionality in Cypherian space is not limited to geometric mensuration; 5) each dimensional "pole" has its own level of synaesthetic affective potential;

An explication of these proposals is provided below following the structure of Howler's seminal work *Synaesthetically Induced Meaning and the Problem of Dimensionality* which is divided into two main sections: "The Problem of Dimensionality Part 1", and "The Problem of Dimensionality Part 2."

THE PROBLEM OF DIMENSIONALITY (part 1):

Howler begins by describing a rudimentary scale of dimensionality which

begins with abstract mark or sign at the lowest end, and reaches fully dimensional objects at the highest end. As one moves upwards in dimensionality, synaesthetic potential increases along a second axis (the Axis of Howlerian Capacity), indicating sequential changes in affect from initial levels of language-affect at the lower end towards image-affect, and ultimately, true object affect at the higher end (see figure 1, pg. 79 below).

Passage along the first axis of dimensionality can be seen in Fullerian terms, as a passage through increasingly higher levels of self-contextualization, from contextless mark to self-contextualized "image". This hypothetical passage through increasing dimensionality is subjectively experienced as a transformation of language-affect to image-affect as the level of self-contextualization rises with dimensionality. Howler attributes this transformation in affect to increasing levels of synaesthetic potential that attend increased dimensionality.

If one increases dimensionally beyond the highest level of image-affect, one crosses what Howler calls the "corporeal threshold" into the realm of physical life itself, as opposed to its evocation through the lower dimensional representations of language, images, etc. Because the corporeal threshold separates representational signs and images from fully dimensional things, Howler refers to the realm beyond the corporeal threshold as "nonrepresentational":

"The evocation of life events, of physical phenomena, is the burden of signs and images. Life itself, physical objects

and phenomena themselves are nonrepresentational in that they bear no such burden; they need not evoke anything because they already are themselves."

Here Howler is referring to how tenaciously actual objects remain self referential, as opposed to their lower dimensional representations in language and image. For example, the printed words "wood floor" have a nonrepresentational aspect as black ink squiggles on a white page, just as these same words can become nonrepresentational sounds in one's mouth after rapidly pronouncing them aloud over and over again. Similarly, a painting of a wood floor can be perceived as mere paint on a canvas surface, particularly if one looks at it from a very close range. These are all examples of representations which have dead-ended in nonrepresentational actuality. An actual wood floor is not readily transformable into anything other than itself. It tenaciously clings to its actuality. As Howler states it, physical phenomena on "our" side of the corporeal threshold "need not evoke anything because they are already themselves. And yet", Howler points out, "experience tells us that full-dimensional objects and phenomena can indeed evoke involuntary meaning by their mere presence." How is one to account for such spontaneous and uncalled for referentiality? Howler claims that,

"Only the synaesthetic effects of increased dimensionality, in conjunction with a viscous continuity which serves to bind and lubricate all dimensional levels with each other can account for this otherwise inexplicable retention of reference by true objects." *

*Carbon Howler, *Synaesthetically Induced Meaning and the Problem of Dimensionality*, Touchstone Press, pg.345.

Synaesthesia then is posited as the cause for such induced meaning, and the presence of a viscous lubrication between dimensional levels is posited as the medium through which the mutability of language and images is transferred across the corporeal threshold to infect, as it were, actual objects which would otherwise be strictly nonrepresentational.

Howler, following Fuller's proposal that "Cypherian images ... retain, like language, a vapoury, lubricious aspect" and that these images are "anointed with mutative vapours"¹ extends this Fullarian anointment to actual full-dimensional objects, thus explaining the characteristic and highly problematic mutability of Cypherian physical artifacts, including Cypherian architecture.

One can now see how our initial model of dimensionality is, in the terms of Cypherian interpretive theory, somewhat misleading, and requires at this juncture some clarification. In Cypherian terms, one cannot accurately speak of "language" and "image" as separate entities, nor can one say that one passes from one state of dimensionality to another if this passing implies leaving the previous state. Since the language-image-life contiguity is seamless, the affect of the language-aspect and the affect of the image-aspect retain their mutual presence within each other. As Howler has framed it, "the viscosity of each state is such that previous states of affect cling to and mingle with every subsequent state so that one cannot strictly speak of

¹Oman Fuller, in her essay "Desiccation and Denotation" in *Focus on Cypherian Images*, Ocular Witness Press, pg. 98.

'leaving' one state for another.'" "

The same holds true even after one has passed through the corporeal threshold.'" Howler gives the following example, which includes the caveat that it too is only a rudimentary didactic model:

"Taking another primitive example, one might say that a wall is as much an image of a wall and the word "wall" as it is an actual wall; it not only stands as a wall, but it stands for itself as well. So, just as the word "wall" summons the affect of a wall, an actual wall summons the affect of its image and of its word. In the former case this summons is instrumental, in the latter it is like a phantom representation, there being nothing left to represent once an actual wall is present. These synaesthetically induced phantom evocations are nested in both directions along a viscous scale of dimensionality: the word wall evoking a phantom image of a wall, the image of a wall evoking a phantom wall, etc., as well as the wall evoking its phantom image, and the image a phantom word." ***

Howler's warning that this is only a "primitive" example is due, in part, to the fact that the Cypherian language is all connotation; what is "summoned" by a Cypherian wall cannot be a depiction or denotation of a wall as would be the case in the aforementioned example. The

¹Carbon Howler, *Synaesthetically Induced Meaning and the Problem of Dimensionality*, Touchstone Press, pg.45.

²"The seamlessness of the language-image-life contiguity is not entirely uniform, as it is marked at a crucial stage of dimensional change by the corporeal threshold. Like all thresholds this juncture is a Janus-like joining and division of two distinct realms, so crossing this threshold produces a quantum jump in both dimensionality and affect. However, like all thresholds, it provides no shelter from being on either one side or the other; it is a dimensionless division between separated realms (apart from the illusory realm of virtual objects). This dimensionlessness accounts for the otherwise paradoxical retention of seamless contiguity between the two separate realms.

³Carbon Howler, *Synaesthetically Induced Meaning and the Problem of Dimensionality*, Touchstone Press, pg. 502.

meaning of a Cypherian wall is inevitably infused with uncertainty and doubt. In the terms of Cypherian interpretive theory, what a wall summons is an affect, synaesthetically induced through a stochastic flickering of indeterminant and multiple wallness (a wall-like moan, so to speak).*

Because each state (or dimensional condition along the continuum) continues to maintain the viscosity of the language-image-life contiguity, the affect of all other dimensional states in the continuum is maintained as well. What changes with dimensionality, Howler contends, is the "capacity" for synaesthetic potential.

In this regard, the corporeal threshold marks a crucial cleavage between two levels of structural and apprehensional complexity: The lower level belongs to the *representatives* of life (language/image affects) whose sensible reception is, generally speaking, through the modes of vision and/or hearing. The higher level belongs to *life itself*, to true objects,** whose sensible reception is generally gained through all senses simultaneously. This jump in the complexity of sense reception modality is responsible for the corresponding leap in synaesthetic

*Much has been written of the close association between Cypherian architecture and moaning, breathing, and music. Architectural theorists have described various ways in which architecture "speaks," and their Cypherianist colleagues likewise often make reference to the "moaning" and "sighing" of Cypherian structures. Some have extended these proto-linguistic comparisons to also include the Language of Enigmatic Gesture, (LEG). All such proto-linguistic comparisons seem to claim that what Cypherian architecture had to say could only be expressed at this ur-linguistic level, which is variously described as either base or exalted, primitive or sublime, etc.

**Others (Malguf, Porrah, et al) have pointed out that Howler fails to account for the effects produced by relic and talisman objects, thus pointing to a fruitful area for future research.

potential (Howlerian Capacity) in higher dimensional artifacts.

Prof. Howler describes the synaesthetic effect as follows:

"The phenomenon of synaesthesia causes a single sensory reception to bloom through other sensory capacities/memories, in much the same way as the sympathetic strings of a sitar vibrate without ever being touched. Each dimension of reality is apprehended by an observer through one or more sense organs, and each of these receptions is subject to a synaesthetic multiplication as its affect is realized through other ostensibly 'untouched' regions of the sensorium. Hence, a simple scalar increase in dimensionality geometrically increases the synaesthetic potential of a given state." *

THE PROBLEM OF DIMENSIONALITY (part 2):

This rise in complexity does not end here, however. One will recall that the description of dimensionality we have used so far, is a primitive didactic one, the actual scales of dimensionality developed by Howler's unification theory are, in fact, far more dense and subtle than this rudimentary model can possibly convey.**

The reader will recall Howler's Proposition 4: "dimensionality in Cypherian space is not limited to geometric mensuration." Indeed, in Howlerian terms an almost limitless number of dimensional "poles" can exist for even the simplest of solitary objects. Returning once again to the example of the Howlerian wall: "the simplest of walls can be

*Carbon Howler, *Lectures on Synaesthesia*, Mount Given University Press, pg. 4.

**The true level of complexity that unification theory has reached testifies to the theoretical power of Howler's insight. Contemporary critics and practitioners in Cypherian studies are usually quick to point out that this complexity also makes the application of this theory extraordinarily unwieldy - some would say virtually useless.

said to have an almost limitless number of dimensional poles: its colour, weight, hardness, reflectivity, and so forth." Recalling further that Howler's Proposition 5 gives each dimensional pole its own synaesthetic affective potential, one can appreciate the enormous complexity involved in a thorough application of Howler's unification theory.

This complexity does not end here, however. One must further note that, according to Howler, a wall, as such, is not a single object. In fact, in Howler's system there is no such thing as a "single" object. Howler maintains that every "thing" perceived as an object is in fact a kind of "affect" collectively generated by the simultaneous synaesthetic potentialities of its own dimensions - its volume, edges, scale, size, orientation, etc., further specified by its dimensions of colour, weight, hardness, etc.

The recombinatory "sympathetic vibrations" of synaesthesia collectively produced by all of these dimensions, each lubricated with the viscosity of the Cypherian language-image-life continuum, form an enormously complex and indeterminant engine of meaning.

It is small wonder that so many Cypherian scholars have fallen into silence in their later years - including the illustrious Carbon Howler himself who eventually refused to discuss Cypherian architecture and culture at all, and reportedly said very little about anything by the

¹Carbon Howler, *Synaesthetically Induced Meaning and the Problem of Dimensionality*, Touchstone Press, pg. 621.

end of his life. With this piece of biographical information in mind it is interesting to reflect on his last known text which ends:

"... The sky, what little of it I could see, was extremely dull, crossed here and there by occasional hints of a configuration. What I mean is that the telephone wires overhead looked as though they were posing, bearing down in a static but at the same time stately sort of way, yet seeming to bulge (to be on the verge of bursting) with implication."⁹

This famous passage is often cited as evidence of Howler's absorption in a Cypherian-like view of the world. In particular the manner in which the simple instrumental pattern of electrical wires is apprehended with a kind of calligraphic, telegraphic, telepathic, empathy has been interpreted as originating in Howler's adoption of a Cypherian-like continuity of language-image-life. Incidental and ostensibly meaningless patterns of life such as those found in overhead electrical lines, are taken to be signs and/or images having the affect of meaning ("... on the verge of bursting with implication"). Howler's biographer Jerry Teller surmises that after Howler reached this level of identification with the Cypherians he was no longer interested, and perhaps was incapable, of speaking further through denotative language. Teller claims that the Howler estate has in its possession a large collection of "poetry or scribblings" produced late in the great man's life, but these have never been seen, and their actual existence has recently been called into question by several contemporary historians.

⁹Jerry Teller, *The Lone Wolf, The Life and Work of Carbon Howler*, Straw House Press, pg. 3.

4. POST-HOWLERIAN THEORY

Carbon Howler's silence has been said by many to "haunt" Cypherian studies. The reason for this can be seen not only in the relatively large numbers of mature scholars who choose silence rather than articulation in their latter years, but also in the continuing efforts of younger scholars whose fate it is to wrestle with the immense theoretical complexity they are heir to. Among these scholars the epithet "Howlerian Silence" has taken on a distinctly pejorative tone. It would appear that silence on the interpretation of Cypherianna by anyone except the great man himself is somehow cause for suspicion, as if silence were a fashionable pose indicating a false profundity.

The Post-Howlerian Cypherian scholars, for whom silence is not an option, can be grouped into two general camps known as the "Reductionists", and the "Expansionists." The Reductionists attempt to wrestle Howler's theories into some form of practical reduction, while the expansionists seek to "complete" Howler's original Unification Theory by expanding its descriptive capacity beyond the basic Howlerian framework.

The major schools of thought found within both groups are outlined below:

REDUCTIONISM

There are two groups of primary importance in reductionism, the Wave Form theorists, and the Adumbral Speleologists. A brief outline of

their positions is sketched out below along with the most salient Expansionist critique of these theories:

Wave Form theorists have appropriated Bowler's proposition that "synaesthetic potentialities are actualized in a synthetic, recombinatory manner" (Bowler's Proposition 2, pg.42 above), along with his vibratory analogy of synaesthesia (the sympathetic strings of a sitar, pg. 48 above) to produce a series of mathematical models describing various recombinatory synaesthetic effects in the production of meaning.

Wave Form theorists propose that Bowler's sympathetic, synaesthetic vibrations act as if they were actual physical vibrations. They claim that when nonrepresentational (i.e. actual) objects induce what they refer to as "extra-denotative phenomena" (i.e. an inexplicable sense of meaning), this is due to the production of standing waves within this vibratory field. While there are functional similarities between this formulation of standing waves and the effects of Doorman's Local Filmic Threshold, the Wave Formists have the structural advantage of being able to construct precise mathematical models of their theory.

The primary Expansionist critique of Wave Form theory is as follows:

While most Expansionists concede that Wave Form theory does have some limited descriptive power, and that such models are of some theoretical interest, they argue that Wave Form models cannot grasp the true import of Bowler's work, or as one prominent critic has put it, "Wave Formists

have been seduced by the elegance of their own models."

This criticism is based on the observation that there is a dramatic increase in synaesthetic potential when dimensionality rises above the Corporeal Threshold, and in this nonrepresentational realm, the recombinatory complexity of synaesthetically generated meaning is, quite literally, beyond calculation. The inclusion of Howler's Proposition 3 alone (the divergence, hence unpredictability, of synaesthetic affect in the nonrepresentational realm) makes any such calculation impossible. Add to this the viscosity and commingling of all previous and subsequent dimensional states, and one must accept, argue these critics, the inherent limitations of the Wave Form models mentioned above.

The second group of reductionist theorists are known as "Adumbral Speleolists." This group has developed techniques for "reading" fully dimensional objects by their shadows. In this manner they are able to work with forms that actually exist above the Corporeal Threshold (in the nonrepresentational realm), and yet have a dimensionality that is technically below the Corporeal Threshold. This allows them to escape the overwhelming complexities otherwise associated with the interpretation of fully dimensional Cypherian objects, yet staking a claim in the realm of true objects. This group of theorists is very large indeed, and have produced a large body of work in accordance with their methodology.

¹Moses Grebnezor, *Listening to Noise - The Seductive Menace Of The Stochastic Illusion*, Fullcourt Press, pg. 314

The popularity of Adumbral Speleology among Post-Howlerian scholars has to some extent served to disarm Expansionist critics of this method of reduction. The elegance of their basic assumption, and the ease with which they are able to draw their conclusions argued well for the validity of their approach.

Expansionists, however, have recently attacked Adumbral Speleological theory through a mathematical analysis of the shadows themselves. They argue that any actual shadow is in fact as fully dimensional as any other object above the Corporeal Threshold. They point out that every shadow needs a surface to be read, and every surface is fully dimensional, thus full-dimensionality necessarily infects any shadow which uses a physical surface for its existence. Furthermore, they argue through the deployment of principles inherent in fractal geometry, that the area of any shadow is not finite, but infinite, thus eliminating altogether the benefit of reduction that shadow reading had previously claimed.

EXPANSIONISM

Unlike the Reductionists, the different schools of expansionism are so numerous that they cannot possibly be adequately described here. Most schools of thought, however, are primarily concerned with advocating the inclusion of one or more new dimensions to the pantheon of Howlerian dimensionality.

These so called Dimensional Expansionists have been responsible for the

addition of scores of new dimensional poles over the years, many of which have become firmly entrenched within Howler's basic structure. So, for example, Post-Howlerian theorists now regularly contend with the synaesthetic implications of Dampness, Hollowness, Brittleness, Pliability, etc.

One particularly influential school of Dimensional Expansionism are the Holonists¹⁰ who claim that most (some would say all) Howlerian dimensions are strictly dependent on the variable of proximity. Their work has shown how Howlerian dimensions such as colour, texture, scale, material, sonic resonance, etc., change with the distance between the object and the observer. All such dimensions, they argue, are proximity dependent.

A number of other groups (though far fewer than found among the dimensional expansionists) have argued for more substantial, some would say structural additions to Howlerian theory.

For example, the "Interstitialists" attribute true object status to the space between physical artifacts, thus immeasurably compounding the difficulties of interpretation. Interstitialism argues that the space between is, in fact, of primary importance as it not only constitutes the space of human habitation and action in the nonrepresentational realm, but serves to create the necessary divisions between objects as well, thereby being responsible for their very existence. Adherents to this line of thought have had the task of reinterpreting Cypherian texts and images by reading the spaces in between calligraphic marks

and images. The work of Profs. Cage and Monk deserve particular attention in this regard.

The critics of interstitialism, both reductionists and expansionist, have come to refer to these scholars as "reificationists," claiming, in the words of one prominent critic that, "there is enough to deal with here already without making the nonexistent into artifacts as well."

More controversial yet are the extreme "Relativists" who argue that all interpretations according to any theory whatsoever are dependent on the state of mind of the observer. These theorists, however, have generally been dismissed from any serious scholarly debate, and therefore present an interesting, although not particularly relevant force in contemporary Cypherian discourse.

Expansionist theory as a whole serves to add layer upon layer of complexity to Bowler's already impossibly unwieldy theory, and adds considerable confusion to the labours of Expansionists and Reductionists alike as time goes on. Indeed, new Expansionist claims have proliferated, rather than diminished, over time. This fact serves as the basis of nearly all Reductionist critiques of Expansionism. They point out that rather than serving to "polish" or "complete" Bowler's work, they are instead destroying it through an endless regress into an incomprehensible complexity. What, they ask, is the sense of a theory

*This comment, although clearly reductionist in tone, was in fact made by the expansionist Claus Hammerer during the First International Conference of Professional Cypherianists in Stockholm Sweden. The quote is taken from the Conference Proceedings, pg. 11.

that cannot be practically or usefully applied.

Expansionists are at a loss to counter this basic Reductionist critique. On the other hand, the truth of any Reductionist model can apparently be swiftly demolished by arguing its incapacity to describe some particular set of conditions it has excluded for the sake of clarity and usefulness. The conflict between these two approaches to Post-Bowlerian thought appears, for the time being, to be intractable.

5. THE INTERPRETATION OF CYPHERIAN ARCHITECTURE

The brief description of contemporary Post-Howlerian theory makes clear the difficulty of establishing any definitive theoretical approach to the interpretation of Cypherian architecture. Despite the contentiousness of contemporary discourse in this regard, there remains a general agreement about the validity of Cypherian interpretive theory in general, and the basic tenants of Howlerian Unification Theory as it applies to artifacts in the nonrepresentational realm. It is on this basis that the following observations are made concerning Cypherian architecture in general.

The slipperiness of Cypherian architecture finds its theoretical basis in its contiguousness with Cypherian language/images, and the mechanisms of indeterminant meaning discussed earlier in this paper. Through Doorman and Fuller we have seen how Cypherian language and images induce contradictory certainties through internally generated mechanisms (Doorman's "charge of connotative meaning," -pg. 28 above, and Fuller's "image as self-contextualized sign" - pg.37 above).

As the Cypherian contiguity of language-image-life demands within the nonrepresentational realm of true objects, a form of self generated meaning or self-contextualization is also at work. Here, however, it is a contextualization of a predictably higher order than that found in lower dimensional states. This is particularly true with regards to Cypherian Architectural artifacts whose dimensionality is necessarily higher than most.

Contemporary theory holds that Cypherian objects, at an architectural level of dimensionality, suggest use in the same way that Cypherian images suggest representation, and Cypherian language suggests meaning. The phenomena of "appearance of use" was first articulated by one of the few students ever to study with Carbon Bowler. Although his name is often forgotten, it was this former student, Dr. Manuel Densatio, whose first articulated the famous dictum "function follows form."

As a Cypherian image is a self-contextualized sign, a Cypherian object is a self-contextualized image. The pattern of indicating higher dimensional referents is the same, however the self-contextualization of a nonrepresentational object does not refer to some object other than itself, as would be the case with images, but rather one that refers to its being, as in "it's being used." Referent generation through the appearance of use, or appearance of function, is like all Cypherian phenomena of an indeterminant nature. Use suggests itself with the same "endless slide of signification," and lubricated delirium¹¹ as Cypherian signs and images.

DEPICTIVE RECONSTRUCTIONS

Various attempts at reconstructing Cypherian architectural structures from fragmentary archeological data have struggled with the indeterminacy and slipperiness alluded to above. For example, during the years of Ashley's first translations of Cypherian inscriptions and

¹¹It is generally agreed that Manuel Densatio's first use of this formulation was during an ad hoc lunch room debate while still a graduate student studying with Prof. Bowler.

texts, numerous pictorial reconstructions were assembled using the first Ashley translations and the few extant artifacts in their possession. These attempts at reconstruction were all universally possessed of the same sense of confidence and surety that pervaded the scholarly community at this time. PLATES 5, 6, 6a, 6b are offered as an example of one such early reconstruction.

This reconstruction, by Dr. Prof. Esti Assignatio, illustrates the sense of clarity and confidence scholars had about Cypherian architectural space and construction methods at the time of the Ashley translation's first publication. Significantly, the one area in which Assignatio was unable to muster such clarity concerned the programmatic purpose of these structures. Here he is reduced to pure speculation, although this is accomplished with a characteristic tone of confidence:

"Spaces such as these were no doubt used for either commercial or religious purposes. The tripod structures were used either as a part of some ritual requiring lifting, or the marking of a sacred precinct, or as part of the production and assembly of other artifacts as yet undiscovered. The mounds were kept either as stockpiles of raw material, or as symbolic mountains evoking the presence of some remote numenistic realm ..."

The details he provides (PLATES 6a, 6b) are equally speculative and precise.** Assignatio's sense of confidence was shared by his contemporaries in the field at this time. As we have seen, however, as

*Esti Assignatio, *Cypherian Architecture*, Vol. 1, Eastmark University Press, pg. 456.

**In contemporary terms we can say that while his speculations are certainly justified (how could they not be) his precision is utterly without validity.

more artifacts became available, and as translations multiplied and diverged, this confidence inevitably began to erode.

In retrospect we can appreciate Assignatio's dilemma in attempting to determine the purpose of the structures he has drawn. Rather than criticising his speculative attempts at determining program, as his contemporaries invariably did, we can only praise him for his indecisiveness. (Likewise, we find the clarity and assurance of his drawings to be naive, while his contemporaries found this to be among his greatest achievements.) Our own understanding of the indeterminant nature of the Appearance Of Use phenomena makes Assignatio's equivocation on the question of function his most accurate, some would say prescient, observation.

A later attempt at pictorial reconstruction is shown in PLATES 7, 8, 8a. These historically important drawings are attributed to Prof. Dogu Belirti, and are based on the same collection of artifacts that Prof. Assignatio used to inform his own earlier reconstruction. (In-situ illustrations of some of these artifacts are given in PLATE 9) In the Belirti reconstruction we see something of the same heroic sensibility of previous reconstructions in specifying vast structures from indeterminant evidence. A subtle form of obfuscation is at work here however, as one may judge, for example, by the cropping of the view in PLATE 7 which purports to reveal, but in actuality serves only to hide, the nature of the structure in question. Such monumentalized obfuscation was characteristic of this interesting and dynamic period, as are the details purporting to inform us about the construction

details of the illustrated structure (PLATES 8, 8a).

The details of PLATES 8 and 8a reveal some of the turbulent forces at work during this period. Belirti, in his attempt to clarify geometric and structural specifics, seems to intuit the language/image aspects of Cypherian architecture, and consciously or unconsciously produces what is as much a connotative text as it is a set of representational images. The woven, knotted, lashed, or bound structures in particular (PLATE 8a), appear to be reminiscent of several of the Cypherian inscriptions Belirti shows us in the lower right hand "drapery" of the PLATE 7 drawings. In this respect Belirti represents a liminal case, and some historians have argued from the evidence of the PLATE 8 details that he should share, with Alusa Sardej, credit for the "discovery" (or in his case the recognition) of Cypherian language-image contiguity.

Besides the obfuscation of the cropping method typically used at this time, there are other indications of growing unease with regards to questions of interpretation. For example, the various knotted structures mentioned above (PLATE 8a) purport to offer a definitive description of the structures that exist, as Belirti puts it, "beneath the skirts of the structure." The clarity and precision of these drawings, however, actually serves to displace our attention from the complete mystery of what is, in fact, beneath those "skirts."

After Berlirti and Sardej, and contemporaneous with the development of Cypherian Interpretation Theory, a large number of architectural reconstructions were produced in a manner that attempted to reconcile Cypherian architectural forms with the dictates of the language-image-life continuum. Three examples of this serial method of reconstruction are illustrated in PLATES 10a through 10e (the Dr. Margo Uesper Language/Object Reconstructions), 11a through 11e (the Dr. Mearca Hespera Language/Object Reconstructions), and 12a through 12e (the Dr. Mork Vakaras Language/Object Reconstructions).

The language/image, or language/object origin of these reconstructions is evident in these plates, as is the great clarity which was brought to bear on the cataloguing of Cypherian formal types (PLATES 10d, 11d, 12d,). In later years this typological clarity would come be read rather differently from the original intentions of the authors, as reconstructions such as these eventually become known collectively as "the enigmas."

We can see from these plates how this type of reconstruction began to shift its focus from purely Cypherian constructions, to constructions that are deeply implicated in a Mercarian context. PLATES 10e, 11e, and 12e, are illustrative of this tendency towards the inclusion of host culture structures. This inclusiveness coincides with the general increase in complexification that Cypherian studies was undergoing at this time.

In the appendix of this paper can be found several recently discovered

depictive reconstructions, the origins of which remain somewhat obscure. Our current lack of information regarding these documents precludes further discussion at this time. They have been reproduced here for the purpose of comparative reference.

POST-DEPICTIVE, VERBAL RECONSTRUCTION

After the establishment of Cypherian Interpretive Theory, acceptance of the Language-Image-Life continuum, and the advent of Bowlerian Unification Theory, architectural scholars tended to abandon the, by then, highly problematic labour of reconstructing Cypherian architecture through depiction. The conflicts of dimensionality alone proved to be too daunting for most. Instead, Cypherian scholars began to make their reconstructions from within the somewhat more forgiving realm of the spoken word. These scholars have become known as Verbal Reconstructionists, their work usually taking the form of lectures which were later transcribed for publication. A sampling of these verbal reconstructions of Cypherian architecture are provided below in the form of extended quotations.

One important reconstruction theorist in this medium was Prof. Nurboc Z. Buls who's theories concerning the transformative nature of matter have been particularly influential. Cypherian artifacts, he writes:

" . . . offer a certain recipe for reality, posits a certain special kind of substance. The substance of that reality exists in a state of constant fermentation, germination, hidden life. It contains no dead, hard, limited objects Everything diffuses beyond its borders, remains in a given shape only momentarily, leaving this shape behind at the first opportunity . . . Reality takes on certain shapes merely for the sake of appearance"¹²

In his Three Lectures on Matter¹³ Prof. Huls later expands on this notion of Cypherian substantiality:

"Matter has been given infinite fertility, inexhaustible vitality and, at the same time, a seductive power of temptation ... In the depth of matter, indistinct smiles are shaped, tensions build up, attempts at form appear. The whole of matter pulsates with infinite possibilities that send dull shivers through it ... it is endlessly in motion. It entices us with a thousand sweet, soft, round shapes which it blindly dreams up within itself..."

Huls attributes this endless mutability, what he refers to as a "migration of forms," to an inspirited quality that infects all Cypherian constructions:

"There is no dead matter. Lifelessness is only a disguise behind which hide unknown forms of life. The range of these forms is infinite and their shades and nuances limitless ... a multiplicity of species which renew themselves by their own devices..."

In his second lecture Huls takes a darker and more complex tone. Matter, he asserts:

"... must not be treated lightly. Matter never makes jokes: it is always full of the tragically serious. Who dares to think that you can play with matter, that you can shape it for a joke, that the joke will not be built in, will not eat into it like fate, like destiny? Can you imagine the pain, the dull imprisoned suffering, hewn into the matter of that [construction] which does not know why it must be what it is, why it must remain in that forcibly imposed form which is no more than a parody? Do you understand the power of form, of expression, of pretence, the arbitrary tyranny imposed on the helpless block, and ruling it like its own, tyrannical, despotic soul?"

In his Third Lecture on Matter Huls posits the existence of a *generatio aequivoca*: "...a species of being only half organic, a kind of pseudofauna and pseudoflora, the result of a fantastic fermentation of matter. These structures were:

"... creations resembling, in appearance only, living creatures ... In reality the appearance was misleading - they were amorphous creatures, with no internal structure, products of the imitative tendency of matter which equipped with memory, repeats from force of habit the forms already accepted."

Huls maintained that this pseudofauna and pseudoflora appeared with:

"[a particular] ... richness of shapes and splendor in certain strictly defined environments, such as old apartments saturated with the emanation of numerous existences and events; used-up atmospheres, rich in the specific ingredients of human dreams; rubbish heaps abounding in the hummus of memories, of nostalgia, and of sterile boredom. On such a soil, this pseudovegetation sprouted abundantly yet ephemerally, brought forth short-lived generations which flourished suddenly and splendidly, only to wilt and perish."

This transient quality, which characterizes Cypherian artifacts, including architectural ones, is connected, according to Huls, to the attention paid to it by humans:

"As you know, ... in old apartments there are rooms which are sometimes forgotten. Unvisited for months on end, they wilt neglected between the old walls and it happens that they close in on themselves, become overgrown with bricks, and, lost once and for all to our memory, forfeit their only claim to existence. The doors, leading to them from some back-stairs landing, have been overlooked by people living in the apartment for so long that they merge with the wall, grow into it, and all trace of them is

obliterated in a complicated design of lines and cracks."

These extracts from this highly influential series of lectures serves to invoke the nature of the descriptions of Cypherian architecture that emerged out of the Verbal Reconstructionists. The mutability and deceitfulness of matter is matched by its own inspirited sentience. Schulz Brown, another Verbal Reconstructionist of the same school as Huls, describes his proposal for the architecture of a Cypherian horse and wagon - what he calls:

"[This] schizoid anatomy, sprouting antlers, whorls, knot holes, outcroppings at every extremity, was arrested in its development, as it were, at a time when it still wanted to reproduce and branch into other forms. And the wagon is a schizoid structure, too, derived from the same anatomical principle - multiarticulated, fantastic, made up of sheet metal warped into flipper shapes, of horse hides and huge clattering wheels"¹⁴

Sojourner Horst, a later Verbal Reconstructionist given to holding seance-like "reconstruction events" describes Cypherian architecture as follows:

"... You feel in the darkness before you a soft pleated skirt. Lifting this skirt you make out what appears to be a smudge on the surface of a wall - no, it is a shadow, it is a hole, it is an opening. Upon closer inspection, it appears to be a window; you open this and it is a light, a speaker, a vent; A yellow light filters into the room and solidifies as volume; through its translucence you look at the folds of the skirt you still hold in your hand. The shadows in the depth of its pleats look like stains. Upon closer inspection they appear to be a dense minute writing. You begin reading and hear a man's voice dictating like a saxophone; the sax-man is wailing, explaining, complaining, lamenting... the sounds match the writing which is intertwined like weaving and you read a complicated design of lines and cracks that seem to bulge (to be on the verge of bursting)

with implication..."

Here Horst is either quoting or plagiarising Carbon Howler's last recorded thoughts and the verbal reconstructions of Nurboc Huls. Quotation and plagiarism are used so often and so extensively by Verbal Reconstructionists that many scholars have grown to consider them interchangeable.

Indeed, interchangeability appears as a hallmark of Verbal Reconstructionism: That moan could be pleasure or it could be pain; that image could be fish or foul, or tool; that apparent strut could be leg or column or crutch; that wall that appears soft could be hard; that concavity could be a shell or a cupped hand; that rectangle a door, a wall, or a window; that window could be a light, that shadow might be a hole, a rug, paint, a trap door. . . and so forth. Or, as Nurboc Huls has said, "all attempts at organizing matter are transient and temporary, easy to reverse and to dissolve."¹⁵

Contemporary Verbal Reconstructionism follows closely the work of Huls and Brown in its adherence to a doctrine of material pseudo-sentience, or quasi-sentience. The theoretical basis for the principle of "the appearance of sentience" is Howlerian in nature. According to Dr. Case Burler, "constructions possessed of an architectural level of dimensionality have a synaesthetic potential whose affect not only induces a sense of purpose or use" (as we have seen) "but the

¹⁵Sojourner Horst, transcribed from the sound recording, *The Complete Reconstruction Events*, Academy Records, AR 121, side A, track 4.

appearance of sentience as well." Hurler attributes the appearance of sentience to Howler's second and third propositions (i.e. that synaesthetic potential is actualized in a synthetic, recombinatory manner, and that the affect of these synaesthetic recombinations is indeterminant and divergent). As with the classic Turing test for artificial intelligence, Pseudo-Sentience is produced by a kind of collective affect. the specific nature of this Pseudo-Sentience is described by Hurler as follows:

"The flatness of Cypherian floors, for example, is theorized to be the result of an interminable effort at subservience on the part of the floor's material. These floors are laboriously holding themselves flat in a vast consensus of servility in order to smooth our own paths of choice. Occasionally there is dissention in the planks, resulting in the spiteful stabbing of a splinter. These occurrences are desperate, often suicidal, acts of insurrection. Events of this nature, however, are relatively rare. Most failures at flatness are the result of simple slip-ups due to shear exhaustion." **

The contemporary Verbal Reconstructionist Rebar Clave****, gives the following descriptions of pseudo-sentient cypherian architectural constructions:

"... Ceilings lie face down above us, arms outstretched to hide the shameful goings on behind their backs. They hover like hosts at a formal party or funeral home directors,

*Case Hurler, *Pseudo-Sentience above the Corporeal Threshold*, Play House Press, pg.55

**Case Hurler, *Pseudo-Sentience above the Corporeal Threshold*, Play House Press, pg.57

***All quotes in this paper by Rebar Clave' are extracted from his highly influential lecture to the 12th Cypherian Verbal Reconstructionist Congress of the Americas, *The Social Order Of Building Components And The Politics of Stasis*. pg. 44-56

making sure that appearances are kept...

... Walls witness and remember that which they interminably face, and like our hearing, their observations are involuntary. . . The physical burden of a wall is either negligible or highly diffuse, so the pain they suffer is rarely acute..."

Unless, that is, they are retaining walls, which is another case altogether. Theorists have alternately argued that walls are either beneficent, judgemental, pitying, or essentially disinterested, although all agree that what is witnessed is always dual. A wall's perception is split in two (like a horse's vision) simultaneously regarding the diametrically opposed realms they serve to provide. The manner in which such diametrically opposed perceptions are reconciled remains beyond all attempts at discernment.

Clave' refers to Columns as gravitationally "hot" (in distinction to the relatively diffuse coolness of walls). This heat is generated by the manner in which they suffer for the sake of the space opened up between and around themselves. They are "vortex-like collectors and conduits for the conspiracy of dependence that takes place above them." Clave' continues:

" ... In that Hyper-columnar region, ranks of Joists are filled with internal conflict in a conspiracy of sacrifice with their supports - the Beams; these are magnanimous in their more heroic destiny, engaging in a trick of gravitational abatement persisting for the duration of their span. Girders, live in the same manner, but are exalted, ennobled by their place in an ancient hierarchy of responsibility. Those who gather the greatest collective burden are heroic like the great Patriarchs and Matriarchs we owe our allegiance to..."

... Because most Foundations usually live in a state where

it is too dark to tell anything except by feel, they are usually in a more or less constant state of doubt as to whether they are right-side-up or not. Many have speculated as to whether this state fills them with angst, or is simply a condition of their muffled and damp, humility...

... Braces undertake the spiritual investiture of Triangulation which, through the mystery of its tripartite geometry - a trinity magically imposing immobility - invests a spiritual rigidity in its erstwhile weak-kneed siblings. Braces largely live satisfied in their self-knowledge of irreplaceability. The importance of their role is occasionally acknowledged by being allowed to appear publicly. This, however, usually produces a sense of pretentiousness for having accepted such a public pose for what is, at its heart, a silent virtue of restraint...

... Deflection is a kind of negative virtue, necessary and inevitable, but living a secret life - restrained, suppressed, covered up so the neighbours won't notice... "

According to Clave' and his contemporaries, the sentience of materials and the virtues they are capable of are placed (or misplaced) with each other according to their capacities. Inevitably conflicts erupt; unfortunate proximities antagonize latent jealousies causing contests of thermal capacity, conductivity, elasticity, resistance to abrasion, etc. Fluffy materials retreat to gather at peripheries where their thermal resistance justifies an otherwise pathetic material existence. Supple ones deftly shed whatever load they are given to those more rigid and less clever. The dense and hard sift downwards and settle as close to the earth as they can manage. All these tendencies result in a conspiratorial ghettoizing of genetic traits, producing, however briefly, the formal characteristics that typify such quasi-sentient structures.

This shuffling and gathering of contentious materials produces an

endless array of larger communal identities such as rooms, courtyards, stairwells, fronts, backs, interiors, exteriors, etc. The "consciousness" and "character" of these communal configurations has replaced, within the field of Verbal Reconstructionism, what is generally considered to be "the antiquated notion of space."¹⁵ According to this view, the term "space", when applied to Cypherian architecture, only serves to confuse the issues at hand, the central problem being the association this word has with geometric mensuration. The concept of space is re-theorized as the collective pseudo-sentient affect produced by the synaesthetic potential found at high levels of Howlerian dimensionality. What would otherwise be referred to in spatial terms is reformulated as either, generous, intimidating, hard, kind, autistic, etc., depending on the collective affect the constituent materials conspire to produce. The meaning of such architectural configurations is induced involuntarily in their presence.

According to most contemporary theorists, an alteration in the sequence in which these collective arrays of matter are apprehended will alter their affect or meaning. Dr. Irgees Nesie theorizes that impulses of meaning are generated from collisions between such conflicting "cells,"¹⁶ and Dr. Potsir Yendwed has described the phenomena of involuntarily induced meaning as follows: "It is as if, like hopeless paranoids with delusions of reference, we can't help reading sense into any sequence of words, images, or objects ..."¹⁷

¹⁵Prof. Cynthia Stoppard, "Space," *A Typological Fallacy*, Proceedings of the 9th Cypherian Verbal Reconstructionist Congress of the Americas, pg. 77.

Cypherian architecture, according to contemporary Verbal Reconstructions is an amalgam of amorphous Eulian and Brownian matter, possessed of a pseudo, or quasi-sentience, subject to the phenomenon of involuntarily induced meaning as constituent parts of communally determined physical arrays collide with each other. The life of a Cypherian physical array, according to Brown, "consists in tensing and stretching itself toward a thousand connections, like the cut-up snake in the legend whose pieces search for each other in the dark."⁸

THE RETURN OF LANGUAGE

With the advent of Verbal Reconstructionism, Cypherian studies finds itself circling back towards language, thus invoking the lubricious capacities of that medium as the primary means of grasping the nature of Cypherian architecture. In this manner Cypherian architecture is translated into language as if it were an inscription describing itself.

Traditional materialists, of course, are deeply uncomfortable with this trend. To them, the validity of language is dubious and its authority remains highly suspect in as much as it appears to produce something from nothing. The meaning and knowledge it generates is, after all, produced from nothing more than black squiggles of ink on paper, or even more disturbingly, from the invisible vibrations of syntactically organized sound. Language, the materialists argue, creates nothing more than sophisticated illusions. Spoken language is particularly suspect in this regard as its illusions are literally produced from thin air.

These illusions are no different from those being currently produced by the ink squiggles on the paper you are holding. They produce an involuntary shift in your consciousness towards the meaning of these ink squiggles - something from nothing.

END NOTES

1. Bruno Schulz in an essay for S.I. Witkiewicz in *Letters and Drawings of Bruno Schulz*, edited by Jerzy Ficowski, translated by Walter Arndt with Victoria Nelson, Harper & Row, New York, 1988, pg.112
2. Borges, Jorge Luis, from his story "The Lottery in Babylon" in *Labyrinths, Selected Stories & Other Writings*, New Directions Publishing, New York, NY, 1964, pg. 30.
3. Rilke, Rainer Maria, Ninth Duino Elegy, *Duino Elegies*, translated by Leishman & Spender, W.W.Norton & Co., New York, 1963, pg.77, line 61.
4. Dewdney, Christopher, *The Immaculate Perception*, House of Anansi Press Ltd., Toronto, Ontario, 1986, Pg. 65
5. Rasula, Jed, from the poem "Title Untitled," in *Sulphur Magazine #38*, Spring, 1996, Eastern Michigan University, Ypsilanti Michigan, pg. 105.
Note: In this quote, only the second sentence ("It appears ... instead of a net.") is Jed Rasula's. The first sentence is my own.
6. Rasula, Jed, *Interpretation & the Paradox of Relation*, personal correspondence (unpublished manuscript).
7. Rasula, Jed, *Interpretation & the Paradox of Relation*, personal correspondence (unpublished manuscript).

8. Synaesthesia: The apprehension of one sense as having the same characteristics as another, such as of a particular sound having an association with a certain colour; or a certain colour having an association with a temperature, etc.

9. Mackey, Nathaniel, *The Bedouin Hornbook*, University of Kentucky Press, Lexington, Kentucky 1986, pg. 14.

10. The term "Holonist" has been abducted from Arthur Koestler's notion of Holonic structure as outlined in his book *The Ghost In The Machine*,

11. Rasula, Jed, *Interpretation & the Paradox of Relation*, personal correspondence (unpublished manuscript).

12. Schulz, Bruno, in an essay for S.I. Witkiewicz in *Letters and Drawings of Bruno Schulz*, edited by Jerzy Ficowski, translated by Walter Arndt with Victoria Nelson, Harper & Row, New York, 1988, pg.113.

Note: Schulz was writing about words, The insertion of "Cypherian artifacts" represents my own hijacking of this text - although, in fact, it came along quite willingly.

13. The quotes from "Nurboc Z. Huls" are the words of Bruno Schulz, from his "Treatise(s) on Tailor's Dummies" originally published in Poland in *"Cinnamon Shops"*, 1934; this quote is from the English translation of this book, *The Street of Crocodiles*, translated by Celina Wieneiwska, "Writers From The Other Europe" series, General Editor: Philip Roth, Penguin Books, 1977, pg. 59-71

14. Schulz, Bruno, in an essay for S.I. Witkiewicz in *Letters and Drawings of Bruno*

Schulz, edited by Jerzy Ficowski, translated by Walter Arndt with Victoria Nelson, Harper & Row, New York, 1988, pg.110

15. Schulz, Bruno, from his "Treatise[s] on Tailor's Dummies" originally published in Poland in "Cinnamon Shops", 1934; this quote is from the english translation of this book, *The Street of Crocodiles*, translated by Celina Wieneiwska, "Writers From The Other Europe" series, General Editor: Philip Roth, Penguin Books, 1977, pg. 59-71

16. Eisenstein, Sergei, in his essay "The Cinematic Principle and the Ideogram" in *Film Form*, edited and translated by Jay Leyda, Harcourt Brace Jovanovich, New York, 1949.

Note: My use of Eisenstein's ideas is an abduction of his theory of a montage impulse given off by the collision of two montage elements, i.e the collision of distinct "cells" created by individual shots. Furthermore, each cell, or shot, is itself the result of a collision of internal conflicts.

17. Dewdney, Christopher, from "Metaphor Templates," in *The Immaculate Perception*, House of Anansi Press, Toronto, Ontario, 1986, p.74.

Note: I have slightly altered this quote: Dewdney speaks only of a "sequence of words."

18. Schulz, Bruno, in his essay "The Mythologizing of Reality," in *Letters and Drawing of Bruno Schulz*, edited by Jerzy Ficowski, translated by Walter Arndt with Victoria Nelson, Harper & Row, New York, 1988, pg.115.

Note: I have slightly altered this quote: Schulz refers to "the life of the word" rather than that of a physical array.

ILLUSTRATIONS AND PLATES

figure 1. DIDACTIC MODEL CHARTING
 HOWLERIAN CAPACITY
 RELATIVE TO DIMENSIONALITY

PLATE 1. Babylon Tablet

PLATE 1a. Detail, Babylon Tablet

PLATE 2. R. 79 Entablature: Language/Object Artifacts

PLATE 2a. Detail, R 78 Entablature: Language/Object Artifacts

PLATE 2b. Detail, R 76 E Vallée: Language/Object Artifacts

PLATE 3. Cypherian Image/Inscription, The Garde Collection

PLATE 3a. Detail, Plate 3 Image Inscription, The Sardej Collection

PLATE 4. Whabek #23 Painted Terracotta Fragment, with Carl Steinhilber's
Calligraphic Transcriptions

PLATE 5. Depictive Reconstruction of Dr. Prof. Esti Assignatio

PLATE 6. Construction Details: Esti Assignment to Depictive Reconstruction

PLATE 6a. Detail, Plate 6 Esti Assignatio Reconstruction

PLATE 6b. Detail, Plate 6 Esti Assignatio Reconstruction

PLATE 7. Depictive Reconstruction of Prof. Doru Berlioz

PLATE 8. Construction Details: Dogu Berlirti Depictive Reconstruction

PLATE 8a. Detail, Plate 8 Dogu Berliri Depictive Reconstruction

PLATE 9. In-Situ Cypherian Artifacts Used In The Depictive
Reconstructions Of Esti Assignatio & Dogu Berlirti

PLATE 10e. Dr. Margo Cooper. Lanthanated-cathode fluorescent screen #1 of 5.

PLATE 11e. Dr. Mearca Hespera Language/Object Reconstruction: #5 of 5

PLATE 12e. Dr. Mark Vakaras Language/Object Reconstruction: #5 of 5

...

APPENDIX

PLATE 14. Depictive (or Language/Object) Reconstruction, possibly based on previous Cypherian text, (Plate 13).

PLATE 15. Unidentified Language/Object Transcription (bottom) based on a
Depictive Reconstruction (top) attributed to Dr. Robert Echauren

PLATE 16. Unidentified Depictive Reconstruction

PLATE 17. Unidentified Depictive Reconstruction