



Phillibert De l'Orme, *De l'Architecture*.

A RECIRCULATION OF THE PHILOSOPHERS' STONE (Molloy's Problem)

[Précis français p. 53]

What was your original face, the face you had before you were born?

I. SCISSORS

Memory is a matter of spirit. Our bodies retain physical traces of a memory reaching back to their evolutionary beginnings, evident in the growth of embryos. Similarly, the development of the psyche, a process of coming to consciousness, has left indelible imprints in the memory of the collective unconscious mind. The histories of the 'mind' and 'body' are sympathetically interwoven.

The memory of an individual person, as an integrated facet of conscious perception, has its roots in the residual images of a collective, as history is grounded in mythology. Were this not true, we would not be builders and dwellers of cities.

Memory eliminates concrete duration. For this reason, memories, collective or personal, never relinquish their significance. Environments are transfigured through the senses into memory, and become the foundation stones of the individual, while also being the common ground of shared inhabitation.

As poetic makers acting through imagination, we recycle the clay of our memories into the bricks which build our multi-layered archetypes. We are society's culture-bearers; we alone are responsible for the transmission of embodied knowledge. We are the makers of history.

Memory itself is such a poetic construct; it is both a destructuring and a reconstruction: it pre-exists our consciousness and is formed by it.

"[W]e should do well to consider much more seriously than we have been hitherto inclined to do the type of theory which Bergson put forth in connection with memory and sense perception. The suggestion is that the function of the brain and the nervous system and sense organs is in the main eliminative and not productive."¹

"Each person is at each moment capable of remembering all that has ever happened to him and of perceiving everything that is happening everywhere in the universe. The function of the brain and nervous system is to protect us from being overwhelmed and confused by this mass of largely useless and irrelevant knowledge, by shutting out most of what we should otherwise perceive or remember at any moment, and leaving only that very small and special selection which is likely to be practically useful."²

Universal consciousness, however, is obstructive to the select needs of biological survival, and

"has to be funnelled through the reducing valve of the brain and nervous system. What comes out at the other end is a measly trickle of the kind of consciousness which will help us to stay alive on the surface of this particular planet. To formulate and express the contents of this reduced awareness, man has invented and endlessly elaborated those symbol-systems and implicit philosophies which we call languages."³

The problem of memory is thus explicitly reproduced in the understanding of representation as the expression or externalization of memory.

Memory can be triggered by association both when an object itself is *absent*, and is indicated by another object, and when the object is wholly or partially *present* (recognition or reconstruction). In the latter, mnemonic representation is through the things themselves: collections, museums and assemblages. This association is with the sacred reference of the symbol, grounded in transcendent experience. In the former, it operates in language through the tropes of rhetoric: by contiguity (metonymy), by comparison (metaphor), and so on. This correlation operates through the worldly trace, variations on the imprint or impression, suggesting by its signification that meaning is transferred or created by physical association.

The enigmatic psyche is able to render images layered in space and time, superimposing a diversity of impressions in one locus. In this way, memory is closely related to the linguistic faculty, for its atemporal potential to condense several images into one.⁴ Sigmund Freud's great contribution to the interpretation of meaning was his work on dreams,⁵ in which he expounds a critical hermeneutic system predicated on linguistic principles, for reading complex unconscious imagery.⁶

Dreams, like other explicit modes of creative expression, exclude naturalized temporality, and with it, that aspect of perception related to duration.⁷ It may be for this reason that dreams have always been associated with the divine, for their mortal content has been routed, leaving only the eternal. C. G. Jung, the unwilling gnostic heir to Freud's categorical hermeneutics, understood the significance of this dissociation of time. It meant that the imagery present in dreams represented the archetypal figures of mythological imagination translated into the language of the everyday world.

1 The function of editing sensory information is a key to both understanding the enigmatic paradox of taboo, and how useless products of culture are related to the cosmogonic impulse and the construction of memory.

2 Dr. C. D. Broad, cited in Huxley, *The Doors of Perception and Heaven and Hell*. London: Penguin 1967.

3 Huxley, *op. cit.*

4 See James Joyce's *Finnegans Wake*, 1939. The depth of Joyce's language exists in the fluid dream-space created by ambiguous signification. At the same time, the collapse of archetypal imagery and the cyclical temporality of myth onto the world of everyday life demonstrates the unity of matter and history through the world spirit.

5 Sigmund Freud, *The Interpretation of Dreams*. London: Penguin 1976.

6 Greatly simplified, the dreamwork is primarily composed according to the following processes of representation: *condensation*, in which two or more significant images are overlaid so as to become unified; *displacement*, in which an element is divorced from its context and transformed, with an emphasis shift in the values or significance of elements; and *secondary revision*, in which a reflective process reorganizes those mysterious images into a coherent narrative. "This function behaves in the manner which the poet maliciously ascribes to philosophers: it fills up the gaps in the dream structure with shreds and patches. As a result of its efforts, the dream loses its appearance of absurdity and disconnectedness and approximates to the model of an intelligible experience." The psychical process of constructing composite images in dreams is the same as the creation of monsters in the waking imagination.

7 Freud notes that, "The processes of the [unconscious] are *timeless*, i.e. they are not ordered temporally, are not altered by the passage of time; they have no reference to time at all." in *Metapsychology: the Theory of Psychoanalysis*. London: Penguin 1987.

"The spiritual constitution of man in the pre-modern cycles of culture was such that each physical perception had simultaneously a psychic component which 'animated' it, adding a 'significance' to the bare image, and at the same time a special and potent emotional tone. Thus ancient physics was both a theology and a transcendental psychology, by reason of the illuminating flashes from metaphysical essences which penetrated through the matter of the bodily senses. Natural science was at once a spiritual science, and the many meanings of the symbols united the various aspects of a single knowledge."⁸

That aspects of the divine or the mythological should still shine through the surface of a 'post-metaphysical world' is an untidy inconsistency for Western positivism. In any situation, however, a theory stands or falls on its potential for ethical action. How, then, can these thoughts be productive in making immanent forms of representation that resist the loss of the human dimension?

II. PAPER

Representation makes use of the world in order to show the world. In representation, the world demonstrates itself. Given an incarnate consciousness, material representation involves a situation in which a part of the world becomes self-conscious: aware of itself as an Other, recognizing the 'selfness' in its 'otherness' and vice versa - simultaneous

It is something like the alchemy of the visual image. THE MIRACLE OF THE TOTAL TRANSFIGURATION OF BEINGS AND OBJECTS WITH OR WITHOUT MODIFICATION OF THEIR PHYSICAL OR ANATOMICAL ASPECT.*

unity and multiplicity. It becomes multiple in order to relate to itself, as two hands of a body may touch, alternately feeling and being felt.⁹ At stake is the possibility for translating mnemonic impressions back into sensible matter, requiring an analogous process that could re-embodiment sensation, depth and time in representation, using the power of the imagination.



La puberté, peinte n'a pas encore entre la grâce tendre de nos Pleiades / Le regard de nos yeux pleins d'ombres est dirigé vers le pair qui se tombe / La gravitation des ondulations vers par terre

Max Ernst, *The Pleiades*.

Implicit in collage is the idea of transformation or re-orientation of material: the ability to abstract fabric of the world from its context and resolve it to become an expression of something *other*. A collage bridges 'life' and 'art'; the fragments constituting it are both literal and figurative - similarity through experience (symbolic) and similarity outside of experience

(linguistic). This type of representation is a locus where imagination and memory are hinged through the fabric of the work.¹⁰

Collage works by the selection of certain materials from the environment for their fecundity in expression. In a collage, the elements may operate synthetically towards the expression of a principal idea; they may act metonymically, each part potentially referring to something outside of itself - a previous context, or metaphorically. Theoretically, a collage may be an allegorical edifice or a complex of symbolic traces linked by a specific narrative. Besides all this, an element *is* itself.¹¹

"In children memory is most vigorous, and imagination is therefore excessively vivid, for imagination is nothing but extended or compounded memory."¹²

"...*memoria* being the Latin term for *phantasia*, or imagination..."¹³

⁸ Evola, *La tradizione ermetica*, Bari, 1931, cited in C. G. Jung, *Psychology and Alchemy*. Princeton: Bollingen 1980.

⁹ See Maurice Merleau-Ponty, "The Thing and the Natural World" in *The Phenomenology of Perception*. London: Routledge 1992.

¹⁰ Collage, traditionally a two-dimensional medium, and a commonly three-dimensional counterpart, bricolage, are media that place emphasis on situational strategy - the resourceful ability to adapt and create on any basis. Bricolage derives from a word suggesting 'extraneous movement,' and Claude Lévi-Strauss notes that the bricoleur's universe of resources is a fluctuating collection before the objects collide in a project. Collage, because of the prevalence of mechanical reproduction in the visual sphere, draws on a wealth of visual media which qualifies as excess as soon as it is produced. Related to these are assemblage, describing three-dimensional works assembled additively; and montage, a filmic technique based on juxtaposition.

¹¹ In the *Capricci* and *Il Campo Martio dell'antica Roma*, Piranesi, working in the Enlightenment, was engaged in a form of collage reflecting early Renaissance treatises in which the assembly of fragments and ruins of Antiquity was the well-spring of knowledge for the current philosophy. In the Baroque period J. B. Fischer von Erlach assembled architecture in the illustrations to his *Entwurf einer Historischen Architektur*. Among this century's many stellar collage-chemists are Antoni Tàpies, Pablo Picasso, Georges Braque, Kurt Schwitters, Max Ernst, Joseph Cornell and Robert Rauschenberg. Schwitters demonstrates the principle of recirculation in association with his interest in the grotesque. (The grotesque refers to a specific condition, the grotto: a cavern or under-ground place where things lie concealed - the space of recirculation.) Ernst hints at, and Cornell, whom he inspired, further synthesizes in his subject matter, the hermetic aspects of this creative process, and their source in childhood fantasy and play. Ernst assembled the fragments of his collages to significantly make use of the distance in meaning between the pieces while unifying them in a coherent image. Where others had formally emphasized the disjunction between pieces, he saw the potential for a meaningful communication between the different elements: a common ground. It is this deliberate Joycean irony - at once affirming and challenging the work's unity and multiplicity - which creates the broad spectrum of meaning in his works.

Bead: EVERETT

John Quynn McDonald
San Diego, May 1994

This is part architecture,
part memoir, part rever-
ence for an old house.

A Recirculation of the Philosophers' Stone Tracey Eve Winton



12 Giambattista Vico, *The New Science of Giambattista Vico*, Ithaca: Cornell University Press 1988.

13 Vico, *op. cit.*

14 St Bonaventure, *Itinerarium Mentis in Deum*.

15 In his essay, "The Question Concerning Technology," Martin Heidegger describes the 'essence of technology' as an *enframing*. This idea, imminent in gnostic and neoplatonic influence, suggests that the given natural world be 'processed' or consumed, and thus recycled, through man: a process clearly implicit in the Enlightenment's distinction between 'Nature' and 'Human Nature.'

16 H. J. Sheppard, "Chinese and Western Alchemy: The Link through Definition." in *Ambix* 32, No. 1.

17 Ostanes, cited in Jung, *Psychology and Alchemy*.

18 Michael Sendivogius, "Novum Lumen" in Volume II of the *Musaeum Hermeticum*, 1893, A. E. Waite's English translation of a selection of alchemical texts of the Renaissance.

19 Vico, *op. cit.*

The creative enterprises of production and reproduction were investigated through the symbolic imagery of the alchemists. These philosophers of the material world based their work in experiment and experience. They represented their arcane notions of material and spiritual transformation in the artistry of poetry, prose and engravings, in which the process of becoming is indicated on the surface of the work through the prevalence of monstrous imagery.

The psychic metaphor for the creative process is the transformation of the hero via a journey to the underworld. The pilgrimage necessitates a strange descent into the primal matter of the earth, the sublime unknown darkness and the terrible melancholy of contemplation, before a return to the light of self-consciousness and the completion of the work.

"You will be able to see God through yourself as through an image; and this indeed is to see through a glass darkly."¹⁴

The Gnostics conceived of a corporeal world fashioned by the mischief of an inferior demiurge. After the divine creation, man was fashioned by this lesser god, but was given the breath of life (*pneuma*) by the true deity. Matter, in this way was associated with debasement, while spirit was discretely good. The aim of gnosticism was to achieve redemption of the eternal spirit through the medium of the flesh. As inheritors of the strategies of Gnostic thought, alchemists sought a revelation of 'pure' spirit (guided by the soul) through the act of transmutation of 'impure' flesh or matter.¹⁵

Alchemy is "the art of liberating parts of the Cosmos from temporal existence and achieving perfection which for metals is gold, and for man longevity: then immortality and, finally, redemption."¹⁶

III. STONE

"Go to the waters of the Nile and there you will find a stone that has a spirit."¹⁷

The current semiotic division of form and content can be traced historically to a production of surplus. Something which had previously displayed an integrity between its symbolic function and its mundane use was taken out of play, and displayed, no longer essential to its world.

While retaining all of its physical attributes and history, its meaning had been altered by the disengagement from

its sphere of activity. The value thus lost by an object was the implicit signification of its ritual (temporal) usage.

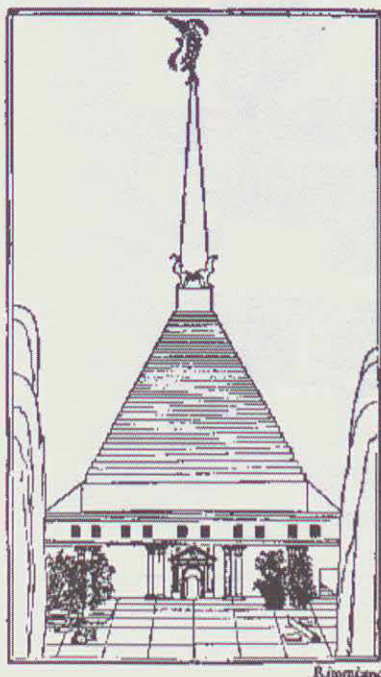
Excrement is an unnecessary excess of matter. Beginning with an excremental body of stuff, called *prima materia*, or original matter, the aim of alchemy was to effect a transmutation of matter, to achieve *aurum non vulgum*, uncommon gold, also known as the *lapis philosophorum*, the philosophers' stone. Western alchemy strove for physical and spiritual transformation. In alchemy, the four elements which constitute the cosmos must be separated and purified, before being recombined in balance: *solve et coagula*.

"The three Principles of things are produced out of the four elements in the following manner: Nature, whose power is in her obedience to the will of God, ordained from the very beginning, that the four elements should incessantly act on one another, so, in obedience to her behest, fire began to act on air, and produced sulphur; air acted on water and produced mercury; water, by its action on earth, produced salt. Earth alone, having nothing to act upon, did not produce anything, but became the nurse, or womb, of these three Principles. Whoever would be a student of this sacred science must know the marks whereby these three Principles are produced out of four, so they, in their turn, must produce two, a male and a female; and these two must produce an incorruptible one, in which are exhibited the four elements in a highly purified and digested condition.... In every natural composition these three represent the body, the spirit, and the hidden soul. Without these three Principles, the Artist can do nothing, since even Nature is powerless without them. ...[I]t is from these, by an imitation of Nature, that you must produce the Mercury of the Philosophes."¹⁸

An important ground which Alchemy shared with Gnosticism understood the female principle as the metaphor for creative potential. The great fertile matrix in which all things become joined was a parallel to the underworld or the unconscious mind, and a space of regeneration. The traditional inspirational role of the muse arises from reflection of the *logos* through the feminine aspect of *mythos*, (as in the final unification of the opus).

"With reason, then, did the theological poets call Memory the mother of the Muses; that is, of the arts of humanity."¹⁹

In Greek mythology, Hermes was the guide of souls to the underworld. In alchemy, his Roman counterpart Mercury played the principle of transformation. The art of interpretation, named *hermeneutics* for him, can be understood in terms of the role of transformation of the subject, in substance and in spirit, through reflective consciousness.



Francesco Colonna, *Hyprnerotomachia Poliphili*.



"Mercurius stands at the beginning and end of the work: he is the *prima materia*, ... as dragon he devours himself and as dragon he dies, to rise again as the *lapis*. He is the play of colours in the *cauda pavonis* and the division into four elements. He is the hermaphrodite that was in the beginning, that splits into the classical brother-sister duality and is reunited in the *coniunctio*, to appear once again at the end in the radiant form of the *lumen novum*, the stone. He is ... matter yet spirit... a symbol uniting all opposites."²⁰

The incarnate memory of the *prima materia* persists in the philosopher's stone, and vice versa. A common symbol for this coincidence of opposites, indicating the cyclical nature of things, was the Ouroboros, the serpent swallowing its own tail.

A double cosmogony - a divine creation by God (Nature), and a subsequent transformation of the matter by our bricoleur-demiurge (Culture) - reflected the remaking of myth (symbolic memory deriving from the senses) through history (reflection). History frozen at a particular moment might be understood as a project of bricolage, an assemblage of ascertainable souvenirs in recombination, although the earth's mortal inhabitants work against the clock to reconcile and organize an ever-increasing flow of fragments in a world as heterogeneous as Babel was incomprehensible. The medium of collage engages both the cycle of time and the process of making through its foundation in alchemical principles.

A collage is created by recycling the useless excess of everyday life. This excess is made up of the traces or remains of cultural decay, ruins, or artifacts understood literally as the excrement borne of human nature or culture, things that have not yet re-entered the cycle of death and rebirth.²¹

The title, *Bead: Everett*, is a reference to beads on a string, with the string being life and beads being places we've lived. *Bead: Everett* is part of a larger work which the author is currently developing.

Giambattista Piranesi, *del Castello dell'Acqua Giulia*

The mechanism of collage, it seems to me, is revealed by this very simple example. The complete transmutation, followed by a pure act, as that of love, will make itself known naturally every time the conditions are rendered favorable by the given facts: the coupling of two realities, irreconcilable in appearance, upon a plane which apparently does not suit them.*

"The *imaginatio*, or the act of imagining, was thus a physical activity that could be fitted into the cycle of material changes, that brought these about and was brought about by them in turn. In this way the alchemist related himself not only to the unconscious but directly to the very substance which he hoped to transform through the power of the imagination."²²

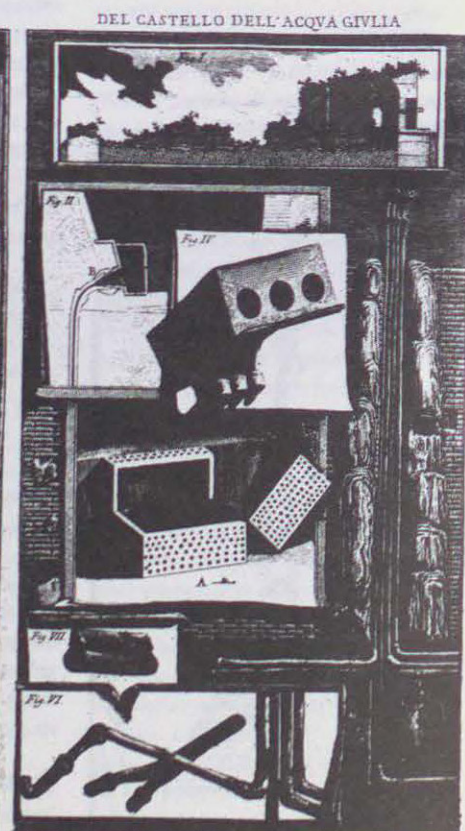
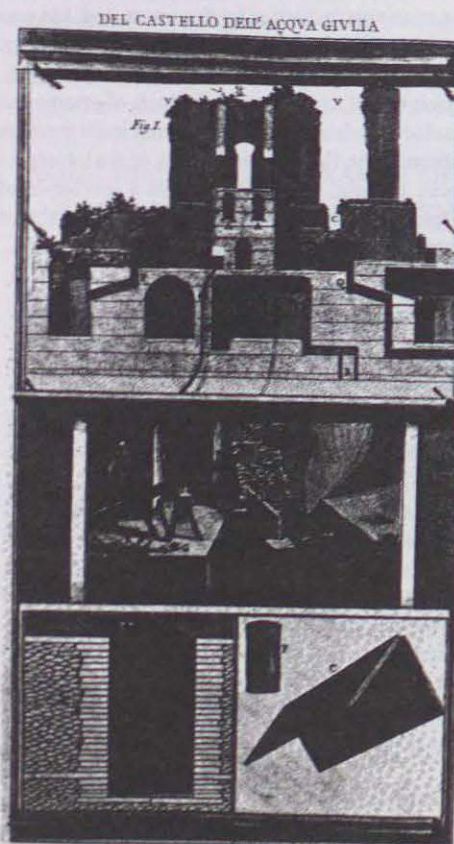
The production of meaning through collage returns to things their value as significant pieces, and by giving them a linguistic dimension captures a concrete duration of time. It demonstrates the possibility of *recognition* through everyday things - the making-present of memory. It is a form of representation grounded in the poetic sensibility of metamorphosis.

The possibility of making architectural representation which manifests this dynamic quality may be clarified by comparing Paul Ricoeur's definition of fiction with the alchemical monster.

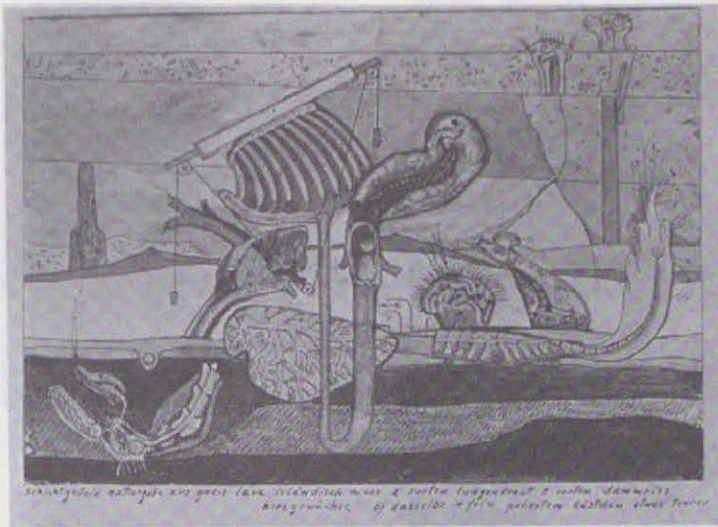
20 Jung, *op. cit.*

21 The *hieros gamos*, or chymical wedding, is the principle force propelling the cycle. The feminine counterpart awakens the soul in the masculine, and this symbolic sexuality of matter "stands for the creative impulse of the adult man to find a natural differentiation from the chaotic promiscuity of the world by founding a family, so that having been a son, he may become a father." [Linda Fierz-David, *The Dream of Poliphilo: The Soul in Love*. Dallas: Spring Publications 1987.] It is this conscious cosmogonic impulse in the soul of matter which maintains the momentum of reproduction.

22 Jung, *op. cit.*



A Recirculation of the Philosophers' Stone Tracey Eve Winton



Max Ernst, *Stratified Rocks, Nature's Gift of Gneiss Lava Iceland Moss 2 Kinds of Lungwort 2 Kinds of Ruptures of the Perineum Growth of the Heart (b) The Same Thing in a Well Polished Box Somewhat More Expensive.*

"All these things happen, and the eyes of the common man do not see them, but the eyes of the understanding [intellectus] and of the imagination perceive them with true and truest vision."²⁶

IV. FLESH

Ever since the 'rebirth' of self-consciousness in that mirror-stage of culture, the Renaissance, man has become increasingly more capable of and responsible for creating change in the world. That which we make acts back on us as our environment; our task as human beings is to process the world through our conscious bodies, with imagination and compassion. The agility bestowed on the imaginative man of action is the possibility of overcoming the limits of the historical through the creative power of myth.

"Imagination is the star in man, the celestial or supercelestial body."²⁷

The process of abstraction whereby representation is created is analogous to the construction of memory; what we make becomes our memories, acting on us as external devices. Memory forms the consciousness from which we operate in all aspects of life.

Mythological *poesis* is the perpetual reification of the collective unconscious memory which is 'recalled' by the individual person and expressed in the particular work. Memory is a construction in the sense that it is a collective human creation, and becomes a foundation used to underpin the future, where history, the individual memory projected onto the collective, is made.

"Imagination, however, is nothing but the springing up of reminiscences, and ingenuity or invention is nothing but the working over of what is remembered."²⁸

While history is a recombination of diverse elements into a whole, memory is the elimination of excessive sensory matter in order to extract a work from the world that is at once united with it and distinct from it. These two complementary paradigms, mythological-imaginative and historical-mnemonic, crossing like the centre of a mandala within the cycles of time, create the persistent rise and fall of culture.

The common element in the construction of meaning is the periodic relaying of the world through the human body. Heidegger's question concerning technology may in some way be answered by this exercise of the dormant resource: the bringing into being or revealing of things through the memory of their essential nature. A most uncommon gold.

Précis français:

On discute le problème de Molloy, un personnage de Samuel Beckett. Sur la plage, Molloy rassemble environ seize cailloux, qu'il nomme pierres à sucer. Il les distribue entre les quatre poches de son manteau et de ses pantalons.

La première solution qu'il trouve est: En prenant un caillou de la poche droite de son manteau, et en le mettant dans sa bouche, il en transfère un de la poche droite de ses pantalons à la poche droite de son manteau. Puis, il en transfère un de la poche gauche de ses pantalons à la poche droite de ses pantalons. Puis, il en transfère un de la poche gauche de son manteau à la poche gauche de ses pantalons. Finalement, il ressort le caillou qu'il suçait et le remplace dans la poche gauche de son manteau.

A chaque tour, quatre pierres traversent la bouche. Par hasard, il est possible que ce soit les mêmes quatre circulants toujours. Le problème pour Molloy, que j'ai oublié d'expliquer, c'est comment deviner une méthode de l'ordre à circuler tous les seize également.

On compare cette cosmologie avec celle du philosophe mystique Plotin (204-270) qui a posé des questions au sujet de la relation entre la matière et la mémoire, tout comme l'impossibilité de la souvenance dans l'être transcendant.

Monsters are prodigious beasts composed of elements taken from disparate sources, which demonstrate the significance of the threshold between different realms or conditions. Their transitional nature signifies the temporal or mortal process of *becoming* rather than simply *being*; as "fiction re-describes reality," monstrosity bypasses the potential of any fixed or idealized system to categorize its heterogeneity.

A monster is a synthetic work of the imagination, a fiction which transcends its mundane origins. Ricoeur notes that "only the image which does not already have its referent in reality is able to display a world. [F]iction only reveals its ability to transform or transfigure reality when it is inserted into something as a labour, in short, when it is a work. When the image is made, it is also able to re-make a world."

A collage is a monster. A composite, which has no singular 'real' mnemonic referent, 'refers to' what is 'unreal' or *surreal*. "[I]mages created by the talent of the artist are not less real but more real because they *augment* reality." These images create an increase in *being*, which Ricoeur has also called, "the surplus which fiction engenders." Thus the return: the philosopher's stone replenishes the matrix of the earth's primal matter. This is the way in which "fiction changes reality, in the sense that it both 'invents' and 'discovers' it," and in which "symbolic systems 'make' and 'remake' the world."²³

"The ultimate role of the image is ... to suspend our attention to the real.... In this state of non-engagement we try new ideas, new values, new ways of being-in-the-world. Imagination is this free play of possibilities."²⁴

The essence of making a collage is play in its broadest sense. As Heraclitus, an apologist of flux, cosmic periodicity and the coincidence of opposites, suggested: "Time is a child playing."²⁵ The collage grasps the elapse of time in this way, so embodying depth. By means of the instability of elemental forms within a delineated space it is not only the mystery of spatial depth with which one is dealing, but time in its dynamic form: motion.

23 Paul Ricoeur, "The Function of Fiction in Shaping Reality."

24 *Ibid.*

25 Heraclitus of Ephesus, Fragment 52.

26 Sendivogius, *op. cit.*

27 Martin Ruland, *Lexicon alchemiae, sive Dictionarium alchemisticum*. Frankfurt-am-Main, 1612

28 Vico, *op. cit.*

[T]he world is full of the most unrivaled objects for childish attention and use. And the most specific. For children are particularly fond of haunting any site where things are being visibly worked upon. They are irresistibly drawn by the detritus generated by building, gardening, housework, tailoring, or carpentry. In waste products they recognize the face that the world of things turns directly and solely to them. In using these things they do not so much imitate the works of adults as bring together, in the artifact produced in play, materials of widely differing kinds in a new intuitive relationship. Children thus produce their own small world of things within the greater one.²⁹

Today every work of building is not a template for the cosmos, but every architectural work can both remember and imagine a possible world.

Habit is the bodily memory of ritual. Haptic skills are honed through constant practice, the way maintaining fluency in a language depends on its daily usage. Before beginning construction of a building, it is strongly recommended that an architect play at building things for several months ahead of time. Practice-building can be done anywhere, under almost any circumstances, using whatever materials and techniques are at hand. Habit is the extension of the body's rhythms to include ritual activities, just as inhabitation is the full engagement of the body with its lived environment. The meaning of building is revealed in inhabitation.

In the re-use of society's disjecta, considered taboo because it is excessive, excremental, or out-of-use, object-fragments transform as they engage in new cycles of life. According to alchemical notions of the reciprocal play between us and what we make, that which in turn makes us who we are, the process of the artifex is a spiritual odyssey to purify or elevate the self (beyond a primary alienation) through the ritual of making: the objective of Gnosis.

The thoughts expressed in this essay consecrate a ground which should be of interest to us as architects, whether we are making representations of architecture - representations, one hopes, in which memory and invention are awakened in the process of creating - or whether we are laying new foundations in the earth. Architecture might once more have the potential to become a poetic medium for revealing the mysterious.

The architect who thinks through his whole body is bound to the recollection of the philosophers' stone. The message of alchemy, the mystery of the material world, rings through the ages in collage, which is the act of remaking, whose fund is identical to the concrete universe.

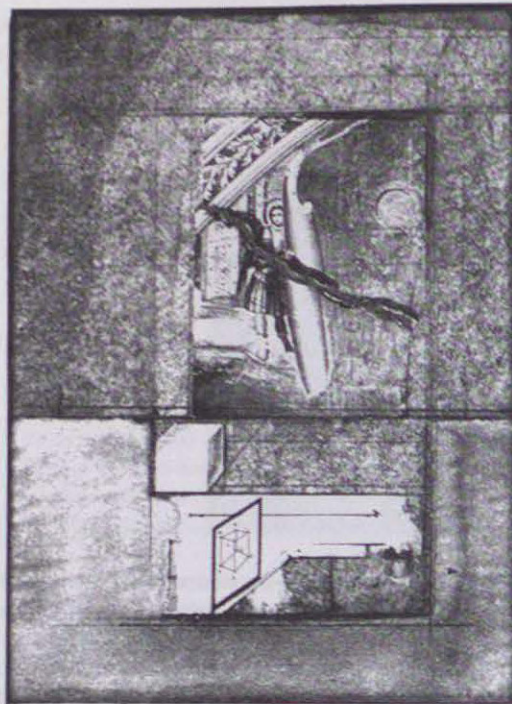
Architecture: *surrender your dead.*

* * *

One day in the summer of 1929 a painter I knew asked me: "What are you doing these days? Are you working?" I replied: "Yes, I'm making gluings. I'm preparing a book that will be called *La Femme 100 Têtes*." Then he whispered in my ear: "And what sort of glue do you use?" With that modest air that my contemporaries admire in me I was obliged to confess to him that in most of my collages there wasn't any glue at all.*

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29 Walter Benjamin, "Construction Site" in *Reflections*. New York: Schocken Books 1986.

* Quotations from *Max Ernst: Beyond Painting, and other Writings by the Artist and his Friends*. New York: Wittenborn, Schultz, Inc. 1948.

Joseph Cornell, *After Giotto #2*.



Thomas Aquinas (pseud.), *De Alchimia*

Tracey Eve Winton has a professional degree in Architecture from the University of Waterloo and is currently pursuing graduate studies at McGill University in the History and Theory of Architecture. She shares a birthday with James Joyce.



The Tortoise: an alchemical instrument