

**VITAL CONTEXTUALIZING INFORMATION
FOR DIRECTIONS FOR *ARCHITECTURAL PROCEDURE* INVENTION AND ASSEMBLY**

“Those hearing the term *architectural procedure* are bound to wonder how anyone could have come up with such an illogical concept.”

“Medical procedures are performed on patients by doctors and nurses; scientific procedures are performed by lab technicians using test tubes, chemicals, tissue cultures, or laboratory animals. It is, of course, completely unclear at first, and for some time after that, who performs an architectural procedure in what place and on whom or what.”

“Correct, that is why the conceiving of this concept was so big a travail. Architecture, that which is on the inanimate side of things, ‘performs’ a procedure. There’s a piece of nonsense.”

“But we have forced the issue and proved this to be possible. Architecture can be organized in such a way as to invite particular procedures to be performed.”

“Then there is the matter of how to say what needs to be said around and about this awkward concept. Usually, procedures are worked out or devised, but we speak of ‘inventing’ a procedure and ‘assembling,’ and that is a bit of a stretch.”

“It won’t do to speak of ‘designing an architectural procedure or planning one,’ because putting what we are referring to that way fails by a long shot to indicate all that someone is obliged to go through in order to come up with one.”

“For speaking of the producing of an architectural procedure, we have chosen to rely on not only one but on two verbal nouns: *invention* and *assembly*. An architectural procedure comes to exist only after it has passed through both these phases of its ‘manufacture.’”

“Unless it has been assembled, an architectural procedure is nowhere to be found.”

“Procedures that have not been made to be architectural are of limited interest to us.”

“And an architectural procedure is a very particular something indeed.”

“We are, of course, using ‘architectural’ in two ways at once.”

“It—procedure or procedural action—*has* to be linked to architecture as that is commonly defined. Then there is our definition of architecture: *a tentative constructing toward a holding in place.*”

“When architecture is thought of as a tentative constructing toward a holding in place, the two words that form the term soften in each other’s direction.”

“With this term, as with every term, but with this term even more so, coming around to know what it means happens dozens upon dozens of times.”

Procedural tools

An architectural procedure is a procedural tool, and so too is the architectural surround into which it gets embedded. Because embedding an architectural procedure adds up to tactically posing elements and features of an *architectural surround* so that an architectural procedure can serve the purpose that it is meant to, architectural surrounds that have architectural procedures embedded in them shall be known as *tactically posed surrounds*. Each tactically posed surround generally has embedded in it two or more distinctly different architectural procedures.

Procedural tools as distinguished from functional tools

Whereas an *organism that persons* can and does use functional tools to enhance her sensations and actions and, in general, to improve her situation in the world at large, she can and will use procedural tools to study her own nature and to reorder and change it. Functional tools address single aspects of the total capability of an organism that persons, but procedural tools address the capability of an organism that persons as a whole. It is only because a procedural tool addresses the whole of an organism that persons, nothing less than the whole of her multidimensionality, that an organism that persons can make use of it for reassembling herself.

Trying to come up with an object that will perform a desired action or enhance a sensation, the inventor of a functional tool directs her very localized efforts, limited to one object's worth of spatial expanse, toward a single specified end; trying to come up with a tactically posed surround within which an organism that persons can study her own nature and reorder and change it, the inventor of a procedural tool directs her wide-ranging efforts, extending all across an architectural surround, toward a single specified end (the eliciting of a sequence of actions) that leads in turn to another single specified end (the sought-after X). The procedural tool's inventor has by necessity a more roundabout path to her goal than does the functional tool's inventor.

To arrive at their goals both the inventor of a functional tool and the inventor of a procedural one will need to go through a great many steps, some that, to an outside observer, seem to be beside the point but which are, in fact, essential to the project, others which would appear to be pertinent but which turn out to be dead ends, and many of which yield less than they had been expected to; but whereas the inventor of the functional tool will need to have a greater number of coordinating skills and far more patience at the ready than will subsequent users of that tool, the inventor of a procedural tool will not need more coordinating skills and will be required to be only slightly more patient than that tool's eventual users.

Architectural procedures for architectural bodies

An architectural body has theoretical and actual existence, but it has such a remarkable degree of instability as an entity of sorts that it is fair to say it is as elusive as anything can be. Covering a large area indeterminately, an architectural body, that which is purported to be one, exists, when you come down to it, as a statistical entity, having now these proportions, now those. This huge and difficult-to-track entity of sorts does have a highly visible generating source, and that is the human body, which itself has a statistical existence as a composite of actions and events in addition to its every man, woman, and child appearance as articulated corporeality. Architectural procedures define architectural bodies insofar as they contribute to the tactically posed surround into which that extended body flows and according to which it is obliged, as would be anything that can be spoken of as flowing into a container of sorts, to assemble itself. Thus architectural procedures delimit architectural bodies purposefully so that the actions they have been invented and assembled to call forth transpire.

Architectural procedures are so new in the making that it is hardly possible to know yet all that they will be able to bring about. Their general purpose will be to help organisms that person rearrange their landing sites—perceptual landing sites/imaging landing sites/dimensionalizing landing sites—so as to be able to live as architectural bodies.

An organism that persons who, by means of invented and assembled architectural procedures, approaches with flexible, systematic precision the part she plays in the bioscleavic-evolutionary-libidinal economy will be able to reinvent herself to good and great effect.

When the steps (of “Directions for *Architectural Procedure* Invention and Assembly”) are carried out with 360-degree precise abandon and multifariously distributed and suitably hinged concern, they will tremble and hurry humans to the brink of the transhuman (architectural body) and, for that matter, exhilarate and usher transhumans to the brink of the posthuman (architectural body plus X). Those adept at coordinating an architectural body will also be known as bioscleavists.

Those who will surface as transhumans/bioscleavists/posthumans will be humans who have undone the human condition through sweet and harsh artificial means, by means of architectural procedures, and who are therefore no longer quite so in the dark as to why they think and feel; they will know how to avail themselves more fully of biosleave.

Humans are those who are mortal, and transhumans/bioscleavists/posthumans are those who are learning how not to be mortal.

Conceptual juggling and coordinating skills

By all accounts, organisms that person have gone on for thousands of years, and do so to this day, without having the slightest suspicion of the need for an architectural procedure, neither in the form of a concept nor as an actuality. Only those having a high tolerance for the illogical could have dreamed up this concept that straddles unapologetically what is logical and what is not, and that, by so doing, puts what it means to be logical in question. The same conceptual juggling—requiring the expansion of a thinking skill that might be thought of as a non-ironic irony, an extremely open-ended double thinking—that went into the producing of the concept of an architectural procedure will no doubt be a necessary part of all subsequent attempts at getting the hang of it (the concept of an architectural procedure).

When it comes to the patching together of a specimen of this zone-straddling concept, that is, where the invention and the assembly of an architectural procedure is concerned, it will be necessary to couple the above-mentioned skill with an existing set of skills of long standing, that set of skills by means of which tools can get devised. Coordinating skills that underpin the making of tools include but are not limited to the following: being able to counteract to some extent one's own automaticity; being able to augment one's own body; being able to consider more than one solution to a problem; being able to put something between oneself and the problem in question; being able to inhibit and defer actions so as to come up with an effective measure; being able to think in terms of bringing about a result indirectly.

Parlaying indirectness

An organism that persons develops coordinating skills for resisting and redirecting the urge to go ahead without delay directly to a desired end; the parlaying of a certain amount of indirectness—that is, the coordinating of a series of actions in which actions become beneficiaries of one another—can bring the end to be in sight; given enough time and effort, the feat of managing to accomplish what needs to be done can be pulled off, albeit indirectly; a certain amount of parlayed indirectness strangely dilates time so that no matter how much time has elapsed one finds that it has in the end been just the amount of time that was needed for a cumulative effort—be it that of one performer or many—to have taken care of the problem.

A herd of bison watch helplessly, with eyes and *miens* that call out to be read as suffused with fellow-feeling, as one of their number falls through the ice to—the documentary's voice-over informs us—a protracted dying that will have to be endured for at least four hours. The herd has no rope; it never had rope; nor, for that matter, has it ever been in possession of a "knot."

Even members of the troubled herd of bison know how to inhibit direct action that could prove harmful. No member of the herd ventures further out onto the thin ice to extend a hoof to a parting friend, although many

of them turn back, staring helplessly, as if desirous of being able to. How do they know, for they do seem to know, that at this juncture direct action would be the end of them?

Organisms that person would get themselves off the ice in a hurry. A rope would be thrown to the one who has plunged into icy waters. A tree branch might be slid into place, or the group might try to reach the victim and haul him up and out by forming a human chain. Someone would be likely to have a cell phone. A call would be put through to the local fire department or to the national guard, and soon enough a helicopter would be on the scene and its crew lowering a rope to the victim. Just because what needs to be done cannot be achieved directly does not mean that it has no chance of getting done. Getting a rope and tying it to one of your number to pull him out of freezing water equals the taking of direct action through a great number of intermediate steps; that these intermediate actions directly lead to what needs to be done does not necessarily telegraph itself to those involved. The more coordinating skills that are mastered, the more complexly can indirect means be put to a direct purpose—the parlaying of indirectness.

The move toward indirectness can also be read as a move toward the procedural. A setting might be constructed for the purpose of making the herd of bison more procedurally inclined. Putting rope near members of the herd would be simply to fit them out with a functional tool; building a setting within and by which to zero in on any leeway to be had within the automaticity of *organisms that bison* would be to give them the benefit of a procedural tool.

Gearing up and switching gears

Not by a long shot is it a straightforward affair to invent and assemble an architectural procedure. A direct pursuing of a goal will have to be stopped in mid-course. Although a direct approach to the matter of its invention and assembly can and should be taken, the bringing of this direct initiative to some conclusion requires a complete switching of gears resulting in the adoption of an indirect approach. It may then occur to the person who experiences this complete turnabout that, in a sense, it has all along been a question of an indirect approach. At what point in architectural procedure invention and assembly does indirection enter the picture? Despite its being the case that each architectural procedure is meant to lead directly to the unfolding of a particular X, paths to desired X's cannot be anything but circuitous. For an X to be found or formed, a Y (a series of actions) that could lead to that X must be envisaged, and a Z (an architectural surround) that prompts Y (a series of actions) must be pieced together. Put another way, a "direct" pursuit of X requires a detour through the planning and construction of a Z which itself requires a detour through an envisioning of Y in light of X. The desired goal can be achieved only through a certain roundabout or encircling type of thinking. What one wants to accomplish at this very moment must be put off for later. Perhaps no other endeavor has quite the degree of indirection that inventing and assembling an architectural procedure does.

Phases A and B of architectural procedure “manufacture”

A new breed of something, an architectural procedure belongs to more than one category, and not all its disparate types of existence occur simultaneously. An architectural procedure only begins to take form fully once it has been built into a physical setup. But along the way it can still be spoken of as a something in its own right; during phase A, the chrysalis stage, it is a *nascent architectural procedure*, one that is in the process of being invented. A nascent architectural procedure lives as a conceived-of measure that, given the context in which it was dreamed up and granted substance, awaits nothing other than architectural implementation. This conceived-of measure harbors within it, across the realm of fuzzy logic, which in our estimation is the supreme logic, a fuzzy procedural tool—the architectural procedure that phase B will bring into existence.

Phase A (invention)—steps one through four

The whole cloth out of which an architectural procedure will be invented will be bioscleave, for there is nothing else.

Steps one, two, and three

Step one asks the would-be inventor and assembler of an architectural procedure to come up with an X or a purpose to pursue; step two gives a guideline for making the final selection; and step three explains that, having selected an X or a purpose, an inventor will have gone quite far toward producing a new architectural procedure which by all rights should be named after it (the selected X or purpose).

- (a) Once architectural procedures will have become part of common knowledge and people come to know their importance as life shapers, so to speak, these three steps will most likely fade into the background, having outlived their use, for, at that point, those desirous of producing their own architectural procedure will not even think of beginning without having an X or purpose to pursue in mind.
- (b) On one hand, these first three steps can be seen to weigh in on the side of direct action. They elicit and put in place the defining goal of a new architectural procedure. This architectural procedure will go directly after this and only this, they as much as say.
- (c) On the other hand, they cause the one desirous of inventing and assembling an architectural procedure to step back for a moment from what it is she has it in mind to do. Before she can invent an architectural procedure, she must first review what is missing from the repertoire of an organism that persons. Stepping back for a moment equals putting some indirection into direct action.

Step four

Now a wide search needs to be instituted for all actions that could lead directly to X. All that the organism that persons has in or near its command will need to become part of this search. There can be within the body direct knowledge of such actions, but that knowledge will be likely to have an imagined component, and would therefore have to be thought of as having been arrived at through indirect means. It is, then, quite probable that one will be led indirectly to know—as this is the primary means by which organisms that person come to know what it is they need to try to do—the sequence of actions necessary to this purpose.

A quick overview before a discussion of phase B

Although **steps one through four** would seem to lead directly to the hoped-for outcome, they clearly do not have what it takes to produce it. Nothing other than a steady recurring of those sequences of actions that lead up to or in part constitute the hoped-for outcome will be productive of it. For this to come about, for these sequences of action to be prompted on an ongoing basis, surroundings must have built into them a conveyable know-how for several coordinating skills; these surroundings will then, by virtue of how they are structured, be able to remind the body body-wide how best to move, weaving sequences of actions into each other and grouping collections of activities of both the focused and the unfocused kind; which is to say, conditions appropriate to the prompting of the needed actions must be in place in order for them to occur consistently enough for abrupt changes, such as a hoped-for outcome, to come about. Only with the help of architectural surrounds that have features and elements so structured as to cause landing-site occurrence to happen in a highly ordered and guiding-of-actions fashion can organisms that person reinvent themselves to be contexts within which new activating conditions, for this tendency or that propensity, can occur.

Phase B (assembly)—steps five through eight

Upon its attaining embodiment, a conceived-of measure becomes a piece of equipment (an architectural procedure embedded in a tactically posed surround) that has as its purpose the rearranging of another piece of equipment (organism that persons/architectural body). As outlined above, unlike functional tools, which only extend the senses, procedural tools give sustenance to and reassemble sensoria themselves. Architectural surrounds will be tactically posed in ways that instantiate this fuzzily precise procedural tool that rearranges or reassembles organisms that person. The architectural procedure produced in phase B will be every nature of tool: a servomechanism; a “musical” score for corporeality; a bioscleavic keyboard; a tactically posed surround.

Steps five and six

The crux of the matter: the great indirection required for the piecing together of a procedural tool.

Although X does not go away—it never goes away—it must at this point intermittently go missing. Think of what leads to X rather than of X; submerge X in all that might potentiate it. The stepping back and stepping away are surely marks of indirectness. A piece of equipment (organism that persons/architectural body) that on a daily basis handles indirectness will be surrounded so that it can be redirected. How else to accomplish this surrounding but through indirection? To do X or to accomplish it, simply do not think of X at all. Never worry, it will come to you through indirection, even directly so.

Step seven

In view of and in light of and in refraction from the full-fledged architectural procedure that forms as a conceived-of measure (the product of steps one through four) becomes embodied (by means of steps five and six), still other measures that might be tried will turn up; which is to say, once some direction is given to the great indirection-at-large, other coming-in-from-left-field and around-the-corner, so to speak, direct “hits” or aperçus become possible. This is reminiscent of how scale models are useful both for the indication they give of what the final full-scale work will be like and because they make it possible to see what by all means must be changed for the finished product to be all that it should be.

Step eight

The full-fledged architectural procedure is a fuzzy procedural tool or piece of equipment that has been arrived at through a tremendous acquiescence to indirect means, an overwhelming holding-in-abeyance of what one had thought to try to do. The architectural procedure thus produced, a guiding scheme that prompts with architectonic astuteness continual reconfiguring, sits tight as an indirect approach that can directly affect all who move within it. Within tactically posed surrounds containing full-fledged architectural procedures, direct commands such as DO THIS! gracefully permeate the whole to some purpose, indirectly of course.

An architectural procedure can also be thought of as a something whose use needs to be discovered as it is being used—an unfinished instrument or a 3-D score in the process of finding itself to be such.

Inscribed in a set of Directions for Use, means both direct and indirect should, at this juncture, be let to fly for the sake of a cascading eliciting of X. (forthcoming: GUIDE TO WRITING A SET OF DIRECTIONS FOR USE FOR A TACTICALLY POSED SURROUND)

In support of step two—Engineering of atmospherically intricate domains productive of reversible destiny

Decide not to die. Take as your overall goal a bodily cultivating and engineering of atmospherically intricate domains productive of reversible destiny. Without reversible destiny the human condition is beyond repair. By fiercely hearkening to the desire for a reversible destiny, you can amass an enormous forming power within and around you.

In support of step five—Overnight an architect

Use the forming power that you are amassing, and tentatively but firmly directing, an avalanche of skillfully applied know-how, to grow more wildly confident of your ability to assemble an architectural procedure, and, presto, become an architect in earnest.

It should not be viewed as preposterous, by you or by your neighbors of all sizes and densities, that you have overnight become an architect. Do not laugh at yourself for having as much as declared yourself to be an architect—unless.

In support of step five—An indirect acquaintance with forming power/Operative wiggles-waggles/An architect-in-training

An organism that persons has at best only an indirect acquaintance with the operative basis of her forming power. The body that she is, the product of a related, if not an identical, forming power, is a direct architectural expression, albeit through a circuitous route, of operative wiggles-waggles or maneuvers (constitutive of forming power) that run the show. This relatively small-scale forming power that wields forming power on a variety of scales, and that has been produced by one forming power acting as many or many as one, is, and therefore should be declared to be, both the ongoing project of an unsteady architect-in-training mysteriously afoot in the world (?) and an architect-in-training in her own right.

Markers of indirection/indirectness

We have decided not to favor one term over the other. The dictionary suggests that “indirection” has more to do with actions and means to ends, but it then goes on to define “indirectness” in such a way as to suggest that it, too, could cover this domain. For us, for the moment, the two pull each other open so that even more of what they are loosely about pours out. Soon other terms will arrive in support of these two.

Actions and events through which indirection/indirectness enters the picture, turning a direct approach to a problem into an indirect one, and which should come to be seen as markers of indirectness/indirection:

- (a) The allowing of what is very much desired to fade away or be absent for a period of time.
- (b) A stepping away from the problem at hand with the intention of coming back at it in another way.
- (c) Any thinking ahead.
- (d) Going in the opposite direction of what you seek so as to find what you seek.
- (e) A thought or an X comes to you rather than your going toward it.
- (f) An overall meeting up with what comes about in a largely indiscriminate fashion.
- (g) Even the slightest shifting off course.
- (h) Whatever gives the appearance of being a detour.

Indirectness

- (a) Synonyms?
- (b) Directness is always an abstraction/a reduction from indirectness.
- (c) Life can only be proven indirectly.
- (d) indirect = procedural

A new order of tool/A systematic approach THROUGH which to engineer the most daring escape ever

Inasmuch as an architectural procedure offers a systematic approach to moment-by-moment living, it should be deemed a new order of tool, one through which it may eventually become possible to engineer the most daring escape ever—an escape from mortality.

Do the bodily mathematics!

“Who the hell are you to take poetry/philosophy away from me!”

Do the bodily mathematics: adding, under the aegis and through the production channels of an architectural procedure, an engineering skill or a coordinating one to the repertoire of the world-inventor known as poet/philosopher hardly constitutes a subtraction!

All human inventions art—science, technology, philosophy—surface with great promise but lock us always only into infinitesimally little hopes that by all rights should be registered as despair.

By means of architectural procedures our species will release itself from the stranglehold that its own culture has on it.

Arakawa and Madeline Gins

