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39 Diane Agrest

'Architecture from Without: Body, Logic and Sex'

from *Architecture from Without: Theoretical Framings for a Critical Practice* (1993)

Somewhere every culture has an imaginary zone for what it excludes, and it is this zone that we must try to remember today.[1]

For something to be excluded, two parts are necessary: something inside, some defined entity, and something outside. In our world of architectural ideology there is such an inside: the body of texts and rules developed in the Renaissance that, as a reading of the classics, established the foundations for Western architecture, which I call the 'system of architecture.' This inside has been transformed throughout history, at some times more profoundly than at others, and even through the apparent breaks of the first decades of this century it has remained at the very base of Western architectural thought.

Logocentrism and anthropomorphism, in particular male anthropomorphism, are underlying the system of architecture since Vitruvius, then read and rewritten in the Renaissance and through the modern movement.[2] This system is not only defined by what it includes, but also by what it excludes; inclusion and exclusion are parts of the same construct. That which is excluded, left out, is not really excluded but rather repressed; repression neither excludes nor repels an exterior force, for it contains within itself an interior of representation, a space of repression.[3] That repressed, that interior representation in the system of architecture that determines an outside (of repression) is woman and woman's body. The ideological construct of the architectural system determined by an idealistic logic and a concomitant system of repressions becomes apparent in the role sex plays within it. The logic in the system of architecture represses sex in two different ways: sex is thought of in both positive and negative terms; where woman is assigned the negative term (phallocentrism), and sex is neutralized or erased through the medium of the artist who, sexless, engenders by himself and gives birth to a work, the product of creation.[4]

Society established a certain kind of symbolic order where not everyone can equally fit. There are those who do fit and those who have to find their place between symbolic orders, in the interstices; they represent a certain symbolic

instability. These are the people often called odd, abnormal, or perverse or who have been labeled neurotics, ecstatics, outsiders, witches, or hysterics.[5] In strange ways, woman has been placed in this category when she has tried to establish her presence rather than limit herself to finding a way of 'fitting' within the established symbolic order.

Woman has been allowed to surface from the space of her repression as a witch or a hysteric and thus has been burned or locked up, ultimately representing the abnormal.[6] Women, who are the bearers of the greatest norm, that of reproduction, paradoxically also embody the anomaly.[7] It is through her body and through the symbolic order that woman has been repressed in architecture, and in dealing with body and architecture the obvious question – what body? – is the key to the unveiling of many mysterious ideological fabrications. Asking 'what body?' is synonymous to asking 'which gender?' for a genderless body is an impossible body.

In many of the important texts of the Renaissance, the founding texts of Western architectural ideology, the subject of the body in architecture is not only essential but moreover is indissolubly linked to the question of gender and sex, a question that has generated the most extraordinary architectural metaphors in the elaboration of architectural ideology. The reading of those texts is an essential operation in the understanding of a complex ideological apparatus that has systematically excluded woman, an exclusion made possible by an elaborate mechanism of symbolic appropriation of the female body.

Two scenes will be presented here, two scenes of architecture: Scene I: The Book of the Renaissance; Scene II: The Text of the City.

SCENE I: THE BOOK OF THE RENAISSANCE

The Scene of the Repressed: Architecture from Within

Architecture in the Renaissance establishes a system of rules that is the basis of Western architecture. The texts of the Renaissance, which in turn read the classic texts from Vitruvius, develop a logocentric and anthropocentric discourse establishing the male body at the center of the unconscious of architectural rules and configurations. The body is inscribed in the system of architecture as a male body replacing the female body. The Renaissance operations of symbolization of the body are paradigmatic of the operations of repression and exclusion of woman by means of the replacement of her body. Woman not only has been displaced/replaced at a general social level throughout the history of architecture, but more specifically, at the level of body and architecture.

Architecture as a Representation of the Body

The texts of the Renaissance offer a certain clue to the mode in which the appropriation by man of woman's place and body in architecture has taken place in a complex process of symbolization that works at the level of architectural ideology, therefore at an almost unconscious level. Several texts are exemplary of this

procedure in varying degrees, particularly Alberti's *Ten Books on Architecture*, Filarete's *Treatise on Architecture*, and Francesco Di Giorgio Martini's *Architettura Civile e Militare* and *Architettura Ingegneria e Arte Militare*, and of course we cannot forget Vitruvius, whose *Ten Books of Architecture* are at the base of every Renaissance text.

In the several steps in the operation of symbolic transference from the body to architecture, the first is the relationship established between man and nature through the notions of natural harmony and perfection.[8] Man is presented as having the attribute of perfect natural proportions. Thus the analogical relationship between architecture and the human body appears to ensure that the natural laws of beauty and nature are transferred into architecture. The body thus becomes a mediator, a form of 'shifter.'[9]

It is in Vitruvius that we first find the important notions that are to be re-elaborated in various ways in other later texts. His text clearly posits the issue of the human body as a model for architecture, particularly in his chapter 'On Symmetry in Temples and the Human Body,' where symmetry is related to proportion – symmetry being an essential feature in the design of temples and proportion being the correspondence among measures of an entire work.

> Without symmetry and proportion, that is, if there is no precise relation between the members as in 'a well-shaped man,' there can be no principles of design. Furthermore, the measurements for buildings are all to be derived from the members of the body. The design of a temple depends on symmetry, the principles of which must be carefully observed by the architect. They are due to proportion, in Greek 'avanoyia.' Proportion is a correspondence among measures of the members of an entire work, and of the whole to a certain part selected as standard. From this results the principles of symmetry. Without symmetry and proportion there can be no principles in the design of any temple; that is, if there is no precise relation between its members, as in the case of those of a well-shaped man. Further, it was from the members of the body that they derived the fundamental ideas of the measures which are obviously necessary in all works, as the finger, palm, foot and cubit.[10]

The relationship between architecture and the human body becomes particularly important at the moment in which the issue of the center, a preoccupation that filters throughout the history of art and architecture in its many symbolic roles, acquires a very specific meaning.

> Then again, in the human body the central point is naturally the navel. For if a man be placed flat on his back, with his hands and feet extended, and a pair of compasses centered at his navel, the fingers and toes of his two hands and feet will touch the circumference of a circle described therefrom. And just as the human body yields a circular outline, so too a square figure may be found from it. For if we measure the distance from the soles of the feet to the top of the head, and then apply measure to the outstretched arms, the breadth will be found to be the same as the height, as in the case of plane surfaces which are perfectly square.[11]

The center is represented by the navel, which becomes a metonymic object or a 'shifter' in relation to gender. It is a true shifter in that it transforms the body into geometry, nature into architecture, the 'I' of the subject into the 'I' of the discourse. The relationship between these two 'I's' is what allows the constant shifting of genders. This type of formal relationship between the body of man and architecture, developed by Vitruvius, will be ever-present in the Renaissance texts.

An analogical relationship between the body (of man) and architecture can also be found in Alberti's *Ten Books on Architecture*:

> The whole Force of the invention and all our skill and Knowledge in the Art of Building, it is required in the Compartition: Because the distinct Parts of the entire Building, and, to use such a Word, the Entireness of each of those parts and the Union and Agreement of all the lines and Angles in the Work, duly ordered for Convenience, Pleasure and Beauty are disposed and measured out by the Compartition alone: For if a City, according to the Opinion of Philosophers, be no more than a great House and, on the other hand, a House be a little City; why may it not be said that the Members of that House are so many little Houses . . . and as the Members of the Body are correspondent to each other, so it is fit that one part should answer to another in a Building; whence we say, that great Edifices require great Members.[12]

Alberti is never as direct in his analogies as Vitruvius or as other architects of the Renaissance. His text offers a far more elaborate system of metaphorical transformation by which he develops specific notions that allow for the development of an abstract system in a discourse that incorporates the 'laws of nature.'

> If what we have here laid down appears to be true, we may conclude Beauty to be such a Consent and Agreement of the Parts of the Whole in which it is found, as to Number, Finishing and Collocation, as Congruity, that is to say, the principal law of Nature requires. This is what Architecture chiefly aims at, and by this she obtains her Beauty, Dignity and Value. The Ancients knowing from the Nature of Things, that the Matter was in fact as I have stated it, and being convinced, that if they neglected this main Point they should never produce any Thing great or commendable, did in their Works propose to themselves chiefly the Imitation of Nature, as the greatest Artist at all Manner of Compositions. . . . Reflecting therefore upon the Practice of Nature as well with Relation to an entire Body, as to its several Parts, they found from the very first Principles of Things, that Bodies were not always composed of equal parts or Members; whence it happens, that of the Bodies produced by Nature, some are smaller, some are larger, and some middling.[13]

The process of symbolization takes place by relating the body as a system of proportion to other systems of proportion. The body, transformed into an abstract system of formalization, is thus incorporated into the architectural system as form, through the orders, hierarchies, and the general system of formal organization allowing for this anthropocentric discourse to function at the level of the unconscious.

Transsexual Operations in Architecture

Vitruvius and Alberti point the way to the incorporation of the body as an analogue, model, or referent, elaborating a system for its transformation into a system of architectural syntactic rules, elements, and meanings. In the work of Filarete and Francesco Di Giorgio Martini, the original ambiguity of the gender of the body in question is eliminated by making explicit the fact that human figure is synonymous with male figure. A different ambiguity will appear instead, the ambiguity of the gender or sex itself. In a rather complex set of metaphorical operations throughout these texts, the gender of the body and its sexual functions are exchanged in a move of cultural transsexuality whereby man's ever-present procreative fantasy is enacted.

Filarete starts by making sure that we understand not only that architecture is directly linked to the human figure but that when he refers to 'human' figure or body, it is the male figure:

> As I have said, the building is constructed as a simile for the human figure. You see that I have shown you by means of a simile that a building is derived from man, that is, from his form, members, and measure. . . . Now as I have told you above, I will show you how the building is given form and substance by analogy with the members and form of man. You know that all buildings need members and passages, that is, entrances and exits. They should all be formed and arranged according to their origins. The exterior and interior appearance of the building is arranged effectively in such a way that the members and passages are suitably located, just as the exterior and interior parts and members are correct for the body of man.[14]

The conditions are here for the development of a double analogy and for possible exchanges and combinations in the body considered as interior and/or exterior. In the most common and apparent analogical relationship between the body of man and architecture, we are faced with the exterior. In bringing about the interior, another set of metaphors will be possible, particularly those that allow for the permutation of the genders. To be able to elaborate on the question of the interior of man, Filarete does not stop at the formal analogy; his symbolic operations lead him to develop his most extraordinary metaphor, that of the building as living man:

> [When they are] measured, partitioned and placed as best you can, think about my statements and understand them clearly. I will [then] show you [that] the building is truly a living man. You will see it must eat in order to live, exactly as it is with man. It sickens or dies or sometimes is cured of its sickness by a good doctor.[15] . . . In the first book you have seen, as I have demonstrated to you, the origins of the building and its origins in my opinion, how it is proportioned to the human body of man, how it needs to be nourished and governed and through lack it sickens and dies like man.[16]

In this manner he slowly and steadily builds up a symbolic argument that unfolds from the building created as a formal analogue of the male body, from which even the orders are derived, to the building as a living body. If the building is a living man, the next necessary step in the argument is its conception and birth. It is at this

critical point that another body will be incorporated: that of the architect himself.

> You perhaps could say, you have told me that the building is similar to man. Therefore, if this is so it needs to be conceived and then born. As [it is] with man himself, so [it is] with the Building. First it is conceived, using a simile such as you can understand, and then it is born. The mother delivers her child at the term of nine months or sometimes seven; by care and in good order she makes him grow.[17]

If the building is a living man, someone has to give birth to it. The figure of the architect becomes feminized in the act of procreation:

> The building is conceived in this manner. Since no one can conceive himself without a woman, by another simile, the building cannot be conceived by one man alone. As it cannot be done without woman, so he who wishes to build needs an architect. He conceives it with him and then the architect carries it. When the architect has given birth he becomes the mother of the building. Before the architect gives birth, he should dream about his conception, think about it, and turn it over in his mind in many ways for seven to nine months, just as a woman carries her child in her body for seven or nine months. He should also make various drawings of this conception that he has made with the patron, according to his own desires. As the woman can do nothing without the man, so the architect is the mother to carry this conception. When he has pondered and considered and thought [about it] in many ways, he ought to choose [according to his own desires], what seems most suitable and most beautiful to him according to the terms of the patron. When this birth is accomplished, that is when he has made, in wood, a small relief-design of its final form, measured and proportioned to the finished building, then he shows it to the father.[18]

Filarete takes this transsexual operation to its extreme by transforming the architect into a woman (or better, mother). He proceeds to state that, just like a mother, the architect also has to be a nurse, and 'with love and diligence' he will help the building grow to its completion. And just as a mother who loves her sons and with the help of the father tries to make them good and beautiful, the architect should make his buildings good and beautiful.

> As I have compared the architect to the mother, he also needs to be nurse. He is both mother and nurse. As the mother is full of love for her son, so he will rear it with love and diligence, cause it to grow, and bring it to completion if it is possible; if it is not, he will leave it ordered.[19]

Filarete will take this argument all the way in order to cover the various aspects involved in the building:

> A good mother loves her son and with the aid of the father strives to make him good and beautiful, and with a good master to make him valiant and praiseworthy. So the good architect should strive to make his buildings good and beautiful.[20]

Woman is excluded (repressed) in a first move by making architecture an image of man as an analogue to man's body and, as we have seen, to the point of

making it a living organism. Woman is then replaced – her place usurped by man who as the architect has the female attributes necessary for the conception and reproduction – in an extraordinary operation that I call here architectural transsexuality, for which the repression of woman is essential.

Filarete's texts are greatly complemented by those of Franscesco Di Giorgio Martini. In his *Trattati: Architettura Civile e Militare* and *Architettura Ingegneria e Arte Militare*, Di Giorgio uses similar analogies between the human body and architecture, but in this case the analogy is proposed at the scale of the city.

> One should shape the city, fortress, and castle in the form of a human body, that the head and the attached members have a proportioned correspondence and that the head be the rocca, the arms its recessed walls, which, circling around, link the rest of the whole body, the vast city. . . . And thus it should be considered that just as the body has all its members and parts in perfect measurements and proportions, in the composition of temples, cities, fortresses, and castles the same principles should be observed.[21]

This argument is developed further by Di Giorgio in a more specific way, so that this ideology can be better translated into specific formal systems:

> Cities have the reasons, measurements, and form of the human body; I am going to describe precisely their perimeters and partitions. First, the human body stretched on the ground should be considered. Placing a string at the navel, the other end will create a circular form. This design will be squared and angles placed in similar fashion. . . . thus it should be considered just as the body has all the parts and members in perfect measurement and circumference, the center in the cities and other buildings should be observed. . . . The palms and the feet would constitute other temples and squares. And as the eyes, ears, nose and mouth, the veins, intestines, and other internal parts and members are organized inside and outside the body according to its needs, in the same way this should be observed in cities, as we shall show in some focus.[22]

The reading and reuse of Vitruvius takes a new dimension in Francesco Di Giorgio, for it is not only part of an analogical discourse between body (male) and the city, it is at the same time central in a representational discourse where the roles and places of male and female body in relation to architecture are swiftly exchanged. It is in shifting from the external appearance to the internal functions and order of the body that we will be faced once more with a transsexual operation:

> And so as it has been said that all the internal parts [of the human body] are organized and divided for its government and subsistence, in the same way that inside and outside parts of the body are necessary; it is that each member of the city should be distributed to serve its subsistence, harmony, and government.[23]
>
> I therefore say that first of all the main square [piazza] should be placed in the middle and the center of that city or as close as possible, just as the navel is to man's body; convenience should go second to this. The reason for this similitude could be the following; just as it is through his navel that human nature gets nutrition and perfection in its beginnings, in the same way by this common place the other particular places are served.[24]

This can only be an analogy after some operations of substitution are performed. In relation to the umbilical cord (the tie to the mother, the woman), Di Giorgio says 'like the navel is to a man's body.' However, the relationship of the man's body to the umbilical cord is one of dependence. It is not he who is providing nourishment rather, it is he who is being nourished by the mother at the beginning of life. Thus for the analogy to work for the city, the female body should be taken as the symbolic reference; instead the male body occupies its place. The female body is replaced by the male body, and man's navel is transformed into the city's 'womb.' Man's body is functionally transformed, feminized, in the production of this architectural analogy.

Although the sexual organs are never mentioned, they have an analogical presence in some of Di Giorgio's designs for cities, where the male sexual organ occupies the place and parts previously analogically assigned to the various parts of the body. That which has been taken must be negated; it is the denial that goes with repression.

I propose that there are three instances in this play of substitutions:

- The male body is projected, represented, and inscribed in the design of buildings and cities and in the texts that establish their ideology. The female body is suppressed or excluded.
- The architect himself is presented as a woman in relation to the reproductive creative functions, operating as a 'literal' sexual replacement.
- The male body becomes female body in its functions of giving nourishment – that is, life – to the city; man's navel becomes woman's womb.

It is remarkable that the replacement of the female body by the male body always occurs in relation to the maternal function, reproduction. It has been said that we live in a civilization in which the consecrated-religious or secular representation of femininity is subsumed by the maternal.[25] In this perspective, the whole operation appears to be a veiled representation of the myth of Mary.

In Filarete, the architect, a man, gives birth like a woman. In Di Giorgio, the center of the city, based on the configuration of man's body, gives subsistence through the umbilical cord from the womb, like a woman's body, to the rest of the city. In one case men's fantasies of conception and reproduction are placed in the figure of the architect, in the other they are set in the principles organizing the formal configuration of the city. Woman is thus suppressed, repressed, and replaced.

Suppressed, in the analogical relation between body and architecture. It is man's body – that is, according to the classic texts, the natural and perfectly proportioned body – from which architectural principles and measurements derive.

Repressed, in the model of the city. Woman's unique quality, that of motherhood, is projected onto the male body. Thus woman is not only suppressed, but indeed her whole sexual body is repressed.

Replaced, by the figure of the architect. The male, through what I have called before a transsexual operation, has usurped the female's reproductive qualities in the desire to fulfill the myth of creation.

It is motherhood that is taken more than woman, but motherhood has always been confused with womanhood as one and the same: the representation of femininity is subsumed by the maternal.[26]

In the art of the Renaissance, Mary, Queen of the Heavens and Mother of the Church, is an ever-present figure. Fantasies of conception by men could also be found in the texts by other men, including St Augustine. It is within the context of Christianism that the treatises of Alberti, Di Giorgio Martini, and Filarete were developed. The power of this religious ideology was evidenced in the mode of representation of religion and its concomitant myths. A most powerful one was that of the Virgin Mary. The nature of the mother/son relationship between Mary and Christ and the belief in immaculate conception leads toward the possibility of pregnancy without sex: woman, rather than being penetrated by a male, conceives with a nonperson, the spirit.[27] This conception without sex (sin) is the negation of sex as an essential part in the reproductive process, and ultimately, in the birth of Christ.

This religious ideology was all-encompassing. In a move of perfect ideological representation in a particular subregion of ideology, that of architecture, the architect can give birth to buildings or cities by usurping the female body, and just like Mary he can conceive without sex, only through spirit. Man is thus placed at the center of creation.

The treatises of architecture mentioned develop a system of rules elaborating an ideology that allows for the transformations in philosophy, Christianism, and the structure of power of the church to filter through the subregion of architecture.[28]

Woman (mother/Mary) is necessary as an imposing image within the system: woman outside that system, if not suppressed, had to be burned. Mary on one hand, heretics and witches on the other (those who pointed out the system of repressions and the possibility of a certain demystification). Men's mechanism of the assumption of the maternal role, through Christianism, may also be a mechanism of masculine sublimation.[29]

SCENE II: THE TEXT OF THE CITY

The Return of the Repressed: Architecture from Without

The system of architecture from within is characterized by an idealistic logic that can assume neither contradiction nor negation and therefore is based upon the suppression of either one of two opposite terms. This is best represented by the consistent repression of woman. Woman is excluded; she does not fit in the symbolic order. She is offside, in the cracks of symbolic systems; she has been called a witch, a hysteric, an outsider.[30]

It is in that outside that she stands. It is from that outside that she can project better than anyone the critical look. Woman can place herself from without the system of architecture by accepting heterogeneity and thus the positive inclusion of the negated, woman, the formerly repressed. In the ideological realm of architecture this implies a negation of the 'system of architecture' through a critical work, and the inclusion of the denied, the excluded, the hidden, the repressed.

This discourse from without incorporates heterogeneous matter, includes negation, and is psychoanalytical and historical. Woman, representing both heterogeneity of matter through her body and historical negation of her gender, is in the perfect position to develop such a discourse. Woman, a discourse of heterogeneity, 'represents the negative in the homogeneity of the community.'[31]

Taking a place from without the system is not only to include what has been negated, or excluded, or to surface the repressed; a more complex process takes place. The classic architectural project of the city (as a body) is a reflection in the mirror of a totally formed, closed, and unitary system. We are dealing now with the modern city instead, with a representation of a fragmented body.[32] The architect cannot recognize himself or his system of rules in the mirror of the city as did Di Giorgio or Filarete. The body as a metaphor of the fragmented architectural body, which cannot be recomposed within the system of architectural rules, will be that referential outside.

It is the explosion, the fragmented unconscious, where the 'architectural body' does not reflect the body of the subject, as it did in the Renaissance, but reflects instead the perception of the fragmented body as the built text, a set of fragments of languages and texts, the city. The body cannot be reconstructed, the subject – architect/man – does not recognize himself in architecture as an entity in front of the mirror. The system has been broken; architecture cannot be recognized again as a whole.

We will take that built social unconscious of architecture, the city, a text, for it is not the result of the creation of a subject/product of a logocentric, anthropomorphic system. There is no subject there. Here are only fragments of text and languages to be read, and in this reading they traverse the subject, in the position of reader-writer.

The Street: Streetwalkers

The city presents itself as a fragmentary text escaping the order of things and of language, a text to be 'exploded,' taken in pieces, in fragments, to be further decomposed in so many possible texts, open in a metonymy of desire.

To design is not to reclose but to affect the openings and be affected by them, to play an intersection between the two subjects, that of the reader and that of the writer, by an operation of shifting through the 'I.' The subject gets caught in the text and becomes part of the text.

This subject, woman, writes as she reads where the repression has failed, where the system is fragmented, and where she does not want to be reconstructed by finding in it the reflection of an enclosed homogeneous unitary system. She reads there and activates the absence of the repression/replacement of her body.

The street is the scene of her writing, with her body following the role that she is given in the evaluation of her body as merchandise. The street is the scene of architectural writing. The private realm is the scene of the institutions, where woman and her body have an assigned place: the house.

Wife in the kitchen. Whore in the street.

Rather than worshipping the monuments, we take the streets, we 'play house,' taking a critical view of the family as a hierarchical system and of the rules of architecture that go with it.

The city is the social scene where woman can publicly express her struggle. She was/is not accepted in the institutions of power, she is dispossessed (of her body) and is with the dispossessed. The public place is a no-man's-land ready to be appropriated. The scene of the city, of the street, of the public place, is that of the dispossessed; it is there where she is 'at home.'

A place outside the accepted institutions is taken and assumed through various texts and readings of an open and heterogeneous quality.

Reading from Without

I think of these projects. I have a vision, a realist image of unreal events. It flows without knowing like a mystic pad; the city like an unconscious of architecture unveils itself, three modes of time in three analogues of experience: permanence, succession, simultaneity.

A register of urban inscription, these three together – now I am reading, now I am writing – the boundaries are not clear. I can read the words, the unsaid, the hidden, there where no man wants to read, where there are no monuments to speak of an established and unitary system of architecture.

Like an optical illusion the grid becomes an object, then the fabric, then the object again. The apparent contradiction and undialectical opposition between object and fabric at the base of this process develops a text from the inclusions and juxtaposition of these opposite terms.

All of a sudden an erasure, the erasure necessary to remark, reinstates the obvious not seen, the *tabula rasa* that could become fabric, the object that would rather be a public place.

The 'refoulés' (repressed) of architecture, the public, the negation, all become the material of my fictional configuration. The (project) marks I make are organized through a contradiction – a negation through an affirmation. Negate the city to affirm the city. It is the affirmation of the erasure of the city in order to reinstate its trace. The critical reading is taking from the subject: I am spoken through the city, through architecture, and the city is read through me.

NOTES

This text originated in the fall of 1971 as a proposal for an article, 'Architecture from Without: Matter, Logic, and Sex,' to be published in an architectural journal. Although my interest was very strong at that time, I did not have the opportunity to develop it until 1986–87.

Although the original abstract was only four pages long, it contained all of the elements (arguments) necessary to develop this article. During the process of this development I realized that the first part, 'Architecture from Within,' could be expanded, whereas the second part, 'Architecture from Without,' could not be expanded in the

same manner. The reason for this is that the latter posits a premise for critical work and a way of approaching it. I believe that this critical approach to architecture is present in my work produced throughout the years in practice, theory, criticism, and teaching.

I want to thank Judy O'Buck Gordon for her incentive and her persistent interest in the development of this essay.

1 Catherine Clément, 'La Coupable,' in *La Jeune Née* (Paris: Union Général d'Editions, 1975), p. 6.
2 Even the Modulor by Le Corbusier is entirely based on a male body.
3 Jacques Derrida, 'Freud et la scène de l'écriture,' in *L'écriture et la Différence* (Paris: Editions du Seuil, 1967).
4 Julia Kristeva, 'Stabat Mater,' in *Histoires d'amour* (Paris: Editions de Noël, 1983).
5 Clément, 'La Coupable,' p. 7.
6 Ibid.
7 Ibid., pp. 7–8, and Kristeva, 'Stabat Mater.'
8 François Choay, 'La ville et le domaine bâti comme corps,' in *Nouvelle Revue de Psychanalyse No. 9* (Paris: Editions Gallimard, 1974).
9 See D. Agrest, 'Design versus Non-Design,' *Architecture from Without: Theoretical Framings for a Critical Practice* (Cambridge, Mass.: MIT Press, 1993).
10 Vitruvius, *The Ten Books of Architecture*, trans. Morris Hicky Morgan (New York: Dover, 1960). Originally published by Harvard University Press, 1914.
11 Ibid.
12 Leon Battista Alberti, *Ten Books on Architecture* (1485). Reprint from the Leoni Edition of 1755, with the addition of the 'Life' from the 1734 edition. Ed. Joseph Rykwert (London: Alex Tiranti,1965), p. 13.
13 Ibid., p. 195.
14 'You have seen briefly the measures, understood their names and sources, their qualities and forms. I told you they were called by their Greek names, Doric, Ionic and Corinthian. The Doric I told you is the one of major quality; the Corinthian is in the middle, the Ionic is the smallest for the reasons alleged by the architect Vitruvius in his book, [where] he shows how they were in the times of the emperor Octavian. In these modes the Doric, Ionic and Corinthian correspond in measure to the form or, better, to the quality of the form to which they are proportioned. As the building is derived from man, his measures, qualities, form and proportions, so the column also derived from the nude man and fluted from that well-dressed young woman, as we have said. Both are derived from the form of man. Since this is so, they take their qualities, form and measure from man. The qualities, or better Ionic, Doric and Corinthian, are three, that is large, medium and small forms. They should be formed, proportioned and measured according to their quality. Since man is the measure of all, the column should be measured and proportioned to his form.' Filarete, *Treatise on Architecture* (1461–63). Translated and with an introduction and notes by John R. Spencer (New Haven: Yale University Press, 1965), p. 12.
15 Ibid.
16 Ibid., p. 15.
17 Ibid.

18 Ibid., pp. 15–16.
19 Ibid., p. 16.
20 Ibid.
21 Francesco Di Giorgio Martini, *Trattati: di Architettura Civile e Militare* and *Architettura Ingegneria e Arte Militare (1470–1492)*, compiled and edited by Corrado Maltese, transcribed by Livia Maltese Degrassi (Milan: Edizioni il Polifilo, 1967), p. 4.
22 Ibid., p. 20.
23 Ibid., p. 21.
24 Ibid., p. 363.
25 Kristeva, 'Stabat Mater.'
26 Ibid.
27 Ibid.
28 This question of the relationship between Christianism, the church, and humanism is an entire subject on its own and should be treated at length outside the context of this chapter.
29 Kristeva, 'Stabat Mater.'
30 Clément, 'La Coupable,' pp. 7–8.
31 Julia Kristeva, 'Matière, Sens, Dialectique,' in *Tel Quel 44* (Paris: Editions du Seuil, 1971).
32 Jean Jacques Lacan, 'Le stade du miroir comme formateur de la fonction du Je,' in *Ecrits I* (Paris: Editions du Seuil, 1966).