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Introduction

Architecture and Phenomenology

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The relation of architecture to discussions in philosophical aesthetics, it might be argued, has taken two turns. The first turn is an aversion of architecture to philosophical reflection. On such a view architecture has for the most part, and in the long span of its history, had little or nothing to do with philosophy. Even given the development of aesthetics as a discipline in the eighteenth century, with the publication of Baumgarten's *Aesthetica* (1750/1758), architecture received only passing, often glancing attention. In Burke's *A Philosohical Enquiry into the Origins of our Ideas of the Sublime and Beautiful* (1757), the principal reference to architecture relates to a ridiculing of the Vitruvian body/building analogy, and some considerations on the question of scale and monumentality for the sublime. In the third *Critique* (1790), Kant deals with architecture in a passing fashion, and cites buildings he had never visited, for example St. Peter's in Rome, to suggest a sense of magnificence and to consider the monumental which overwhelms and provokes an experience of the sublime. An attempt at a fuller and detailed treatment emerges only in the lectures of Hegel, published as *Lectures on Aesthetics* (first published by Hotho between 1835-8).

The second turn might be described as the movement into theory from practice. In so far as one finds a consistent thread of theoretical reflection, it came for the most part from practitioners, a point that is clearly detailed in Wittkower's *Architectural Principles in the Age of Humanism* (1949), especially in the work of Alberti and Palladio. The questions which emerged from such theory was often circumscribed as: What is the difference between architecture and building? Another question that became dominant in the theoretical work emanating from practitioners was: Are there normative values attaching to architecture? In some sense the second turning is reflected in the dominant directions of responses among philosophers.

Roger Scruton, in his *The Aesthetics of Architecture* (1979), exhibits the Kantian inheritance, and in the work of Karsten Harries, *The Ethical Function of Architecture* (1997), a challenge has been issued to architecture as practice to be more than a 'decorated shed'. This provocative address of a philosopher to architecture, came from what can be called a Hegelian-Heideggerian position. However this provenance needs to be modified in light of the explicit situation of Harries's *The Ethical Function of Architecture*. There is clearly a rejection of the important tradition emanating from Ruskin's Lectures on Architecture from 1853, where ornament is regarded as the principal part of architecture, a position that Harries vividly de-constructs.

As long as architectural theory remains ruled by the aesthetic approach, it has to understand architecture as Kant did, as a functional building with an added aesthetic component, that is a decorated shed. (Harries, p. 26)

No doubt it can be shown that the response of Harries against ornamentation is close to the early

modernist reaction to the implications of the Neo-Gothic espoused by Ruskin as exemplary, and especially in the response of practitioners such as Loos and Le Corbusier. Although it should be said that Harries in no way achieves the crescendo of fury and polemic that characterises Loos's diatribe on ornament, *Ornament und Verbrechen* (1908), which was succinctly characterised by Karl Kraus as demonstrating that there is a difference between an 'urn and a chamber pot', and in that difference there was scope for culture. This concern of Loos also transited to the ethical, and was caught in Loos's view of ornament as a deceit, an embellishment, a *tromperie*.

Loos often has the exuberance of a preacher tracking sin to its lairs, and his denunciation of ornament as degenerate, diseased, was also his call to arms for an architecture which would exhibit truth as nudity, and form as the triumph of grace over the sin of ornament. More pragmatically, Loos's thought that if a member of a modern society tattoo his skin, it is a sure sign he suffers from criminal or pathological tendencies. Modern man, he argued, had transcended ornament. The evolution of culture is taken by Loos as identical with the removal of ornament from objects of utility, since such ornament is a waste of labour, material and capital.

Harries has added in a paper delivered to the DSD in 2005 a further argument from his publication of a decade earlier, and suggested that 'theory' in architecture now functioned as 'ornament'. Harries calls for a new understanding of the ethical function of architecture, which however is at odds with the work of Scruton and Watkin (David Watkin, *Morality and Architecture,* 2001, 2nd edition), both of whom remain in a functionalist Kantian interpretation. Harries, through his Hegelian-Heideggerian argument, calls for a new understanding of the ethical function of architecture. This has been noted by Gordon Graham in his influential entry for the *Oxford Handbook of Aesthetics* (ed. Levison, Oxford University Press, 2003, pp. 555-71):

Harries gives Hegelian expression to themes and issues that can be seen to occupy all the principal philosophers of architecture… Haldane, Scruton, Carlson, Pevsner.… (p. 569)

What needs to be considered here is the meaning of the Kantian inheritance, which has its most significant consequence in the way that his discussion of 'free' and 'dependent' beauty affected functionalist and mimetic theories for an ethics of architecture, since for Kant architecture exhibits a species of 'dependent beauty'.

Recently James Kirwan in his *The Aesthetic in Kant: A Critique* (London, New York: Continuum, 2004; pp. 19-28), has offered a strong defense of what he robustly characterises as the misappropriation in almost all subsequent debates in aesthetics of the original meaning of beauty in Kant, which has disastrously distorted and perverted Kant's arguments in his *Critique of the Power of Judgement*.

Part of this misappropriation he sees as the result of the fact that most subsequent theories in aesthetics are dependent on Hegel, and this is where the root of the mis-reading of Kant lies. How can one retrieve the distinction of free and dependent beauty? Kirwan's argument, put briefly, is that the Kantian requirements for the judgement of taste, the aesthetic judgement, which establishes the analytic of the beautiful, involves a pleasure felt by someone reporting such a judgement, a pleasure which is apart from any interest in the object, that is non-utilitarian. The immediate apprehension is of beauty in such a judgement, and is not related to a concept or a determinate cognition. Its manifestation is given immediately in its pleasing, but also universally, the stipulation of this latter part of the claim says that this very subjective judgement can be grounded in common sense, so, in saying 'this is beautiful', we also impute our satisfaction to every-

one else; otherwise there would only be a hedonistic solipsism, an aesthetic autism. The judgement even in its singularity, immediacy and disinterestedness communicates the notion of a *sensus communis*.

Kirwan argues that there are two points which are fundamental to Kant's discussion, two matters of fact we must accept if we are to understand Kant correctly; one is that objects appear to please us immediately, and that such an object which pleases in this way is to be called beautiful, and this is the notion of 'free beauty', which is the pleasure attendant on the mere reflection on a given intuition.

Nevertheless Kant goes on to argue that there are two forms of beauty. One is free beauty which presupposes no concept of what the object should be, and the other is 'dependent' beauty which presupposes a concept and in a certain sense is less pure than free beauty. What is at play in this distinction is that the idea of dependent beauty has become conflated with the idea of normative and evaluative aesthetic claims, and indicates that the study of art is the principal activity of aesthetic education.

Perhaps the distinction is just simply that on one hand there is a beauty that is relative, as when we admire a craft, an artwork, or a skill, and on the other hand an intrinsic beauty which literally is its own appearance, which is breath-taking, such as a beautiful flower, or the sound of bird song; something in nature.

Further we could say that in judgement of free beauty according to form, the judgement of taste is pure, the play of the imagination is unrestricted: there is no concept of any ends for the manifold which should serve the given object, or of what the latter should represent. The imagination is, as it were, in play, in the very observation of the shape.

In stark contrast, the beauty of the human being, of a horse, a building, such as a church, a palace, and arsenal, or a garden-house, the examples cited by Kant, presuppose a concept of the end of what the thing should be, hence a concept of its perfection, 'and is thus merely adherent beauty' (*Critique of the Power of Judgement,* section 16).

For Kant beauty must be distinguished from usefulness, even though it is compatible with the object. Kant argues that the combination of aesthetic satisfaction with the intellectual can lead to rules, which are not however universal, and that these rules can be prescribed in regard to certain purposively determined objects. In effect these rules are the unification of taste with reason, through which the beautiful becomes usable as an instrument of intention with regard to the good. Where there is an intention, and an end, or, in a thing that is possible only through an intention - a building, an animal - the regularity that consists in symmetry must express the unity of the intuition, which accompanies the concept of the end and belongs to the cognition. Where, however, only a free play of the powers of representation - the understanding not suffering any offence - is in issue, for example in pleasure gardens, the decoration of rooms, tasteful utensils, and the like, regularity that comes across as constraint is to be avoided as far as possible. The English taste in gardens, or the baroque taste in furniture, pushes the freedom of the imagination almost to the point of the grotesque, and makes this abstraction from all constraints by rules the very case in which taste can demonstrate its greatest perfection in the projects of the imagination. Thus stiff regularity is contrary to taste, and the consideration of it affords no lasting entertainment.

The freedom in the play of our cognitive powers also allows a double 'as if' for Kant, posited for the hypothetical assertions about art and nature. In a product of art one must be aware that it is art and not nature. Yet, its purpose in form must still seem to be free from all constraints as if it were a

product of nature. It is this freedom in the play of the cognitive powers, which must at the same time be purposive, that gives pleasure; the pleasure which is alone universally communicable. It is this which is alone universally communicable, 'and can only be beautiful if we are aware that it is art and yet it looks to us like nature' (*Critique of the Power of Judgement*, section 45).

It is genius, which as a gift of nature and as a talent gives the rule to art. Genius is the inborn predisposition of the mind, its *ingenium*, through which nature gives the rule to art, by which Kant means that genius is a talent for producing that for which no determinate rule can be given and its primary characteristic is originality.

However, since there can be original nonsense there is a further requirement, which is that the products of genius must at the same time be models, that is they must be exemplary, and whilst not themselves the result of imitation, they must serve others in that way, as a standard of a rule of judging. Genius cannot describe or indicate scientifically how it brings its product into being, it is an individual inspiration from which original ideas come. Since something beautiful in art must be thought of as having an end, it is essential that there is no beautiful art in which something mechanical can be grasped and followed according to rules. Thus, something academically correct does not constitute the essential conditions of art. Examining then the genealogy created by Graham, one sees that the main problem contested moved away from Kant, as the question which concerned it was no longer centered on the play of the imagination, the pleasure of the aesthetic or judgement of taste, the distinction between free and dependent beauty, but rather: How is architecture to be secured a place in the sphere of the aesthetic?, or: What makes architecture art? What makes a building architecture? What is the difference between building and architecture?

As John Haldane shows in his 'Form Meaning and Value: A History of the Philosophy of Architecture' (*Journal of Architecture*, no 4), the distinction between the mechanical and the fine arts, which is so essential in the positing of such questions, is not ancient. The question of the meaning about value and the difference between building and architecture is tied to the growth of aesthetics as a discipline within philosophy. Unlike earlier Renaissance theorists, such as Serlio, no agreement was reached as to the relation of practice and theory, and instead the philosophical uptake was to posit certain periods in their relation of building to philosophy as exemplary.

In the early pre-Modern there is a veneration of the Gothic, which is said to manifest a marriage of the material and the metaphysical. The example thus revered also demonstrated the broad purpose of the social in the figuring of the monumental, and these exemplary structures became the paradigms of architecture. This valorising of the Gothic also indicated an integrity of form and function which led theorists to reject papered-on classicism.

In the writing of Pugin and Ruskin this interpretation, which is directly counter to the Kantian idea of the exemplary, moved towards another claim, namely that the issue of integrity was a concern with appearance and therefore ornamentation. It could be shown that the concerns of Harries with the issue of the social, the ethical and the functional is closer to the thinking of Augustus Welby Northmore Pugin, than to the host of eclectic Gothic flowerings from St. Patrick's College Maynooth to Princeton University, as the blooms of Neo-Gothic. Graham makes the point forcibly that the neo-Gothic revival was mistakenly identified as a belief in aesthetic ornamentation, and in opposition the Modernist school was regarded as functionalist. There is however a formalist concern which is directly evinced in the work of the Bauhaus, where design is the a priori of architecture. The significance of the Gothic was that

it bodied the ideas of a time with physical manifestation; material was adequate to the ideal, and not sundered from it, or held as being in irredeemable conflict. Gothic was a built theology.

Historiographic misunderstanding has embroiled the discussion of fundamental questions into abstract oppositions, which are then taken as real difference for practitioners. In clear reaction to the a priori of design, one can place the neo-vernacular as argued for by Venturi, *Complexity and Contradiction in Architecture* (2nd ed., 1990), as the aesthetics of banality. The latter idea has its foundation in a conflation of Hegel's reflections in the aesthetic lectures on the achievement of Dutch still-life painting and the creation of a collective figuring in Dutch art, and secondly in the revolutionary politics of the everyday which situated the new requirements of stylisation away from elitist ideologies.

Significantly for cultural and media studies it was in the discourses of architecture that the terms modernism and post-modernism emerged as stylistic categories: in the very attention to de-construction of notions of style through valuing of anarchic and subjective intuitions, post-modernism could be viewed as a savage parody of the concerns of the neo-Gothic, where ornamentation becomes a surrender to the flatness of surface visualisation, and to the features of assemblage which the material object requires as contextualised via ideological domains in order to posit both agent activity and a complex, widening notion of assemblage for which only a method of montage is adequate. There is a risk of the collapse of denotation and connation in its wake, effectively as in the work of Walter Benjamin which construes an evocation or a joining together of fragments from the ruins of the past, rendering the archaeological filmic.

The questions which came then to dominate were: How do buildings look? How does the building function? What is the meaning of the building? Nelson Goodman's 'How Buildings Mean', provides a bridging point which links directly with the concerns of Harries, and Gadamer, and a rejection of the problem of the empiricist search for variables which inspired Burke and ultimately led to the work concerned with the psychology of architecture.

The relation of the question of meaning and symbolisation requires a radical re-appraising of the question of experience, and indeed how manifestation occurs which makes what is true in experience visible, expression as making the simply given object accessible. Further, the question of environmentality, of world and the question of subject also points to the broader concerns of phenomenology. The turn to experience cannot result in a science of the sensible, because it does not ask the more adequate and guiding question of phenomenology, which is that of access to the realm of beings within the environmentality of world. Phenomena show themselves. The work of phenomenology is the work of laying-open and letting be seen, which involves the methodologically directed dismantling of concealments.

In this issue of *Footprint* the contributions of the various authors bring to the discussion of architecture and meaning the problem of world and environment, fresh perspectives and discussion. Much of this will allow a re-appraisal of the relation of architecture and philosophy, and a turning again towards more a fundamental questioning of building, dwelling, thinking and architecture.

Technicity and Publicness: Steps towards an Urban Space

Stephen Read

The technicity in phenomenology

The Stanford Encyclopedia of Philosophy defines phenomenology as 'the study of structures of consciousness as experienced from the first-person point of view'.[1] This has led to phenomenology being characterised as 'subjectivist' and 'introspective' (as opposed to being objective and concerned with the 'external' communicable reality of things). The point that Don Ihde makes in proposing a post-phenomenology[2] – and one that will be reinforced here in looking at Heidegger's space – is that phenomenology, properly understood, is not about subjectivity in the conventional sense we think of it at all. It is *relational* and concerned first and foremost with the relations humans have with the world around them. It is not so much about introspection either, but about *reflexivity*, in that what one experiences is derived from the real and embodied relations (characterised as 'intentionality' in phenomenology) of the subject with other people and things in the environment. These relations have nothing to do with any internal or private Mind, but are lived out *beyond* the skin of the subject – and *already* in public. Phenomenology is concerned before anything else with these relations, and investigates not so much real things 'in themselves' as the conditions under which subject-object relations (things *to* people) appear. Ihde goes on to emphasise the roles of objects, settings and technologies in his post-phenomenology – more so than is conventionally done in phenomenology. In so doing he takes phenomenology even further from its supposedly traditional subjectivist concerns and closer still to the technicity of a relational systematics. Ihde draws closer in fact to *cybernetics* as he schematises human-environment relations as a partial symbiosis of human plus artefact mediated through the relational constructions (and technologies) we use to achieve them.[3]

This incorporation of technologies into a phenomenological ontology is still regarded as being unorthodox. When we look closely however at Heidegger's phenomenology and his space of human involvement in the world, it seems that he clearly recognised the role of artefacts, technologies and objects all along – in fact that he placed technology at the *centre* of his understanding of knowing and being. Heidegger was all along developing a relational view of the world and of our place in it; one which understood us as living in a world *fabricated* around techniques of being and knowing.

The idea of us and our world being co-constituted in a relational and dynamic unity may be held up by both phenomenology and cybernetics as an alternative metaphysics to the 'ontological dualism' of the Cartesian system, which understands matter and mind or substance and spirit as belonging to essentially separate realms – across the boundaries of which we have to travel in order to make this us-world connection. But it is arguably the way this relational unity organises space and works itself out in the world as much as the fact of it that is interesting and useful to us as urbanists. In our more conventional view of the urban world we inhabit, we set ourselves against the world as an indifferent

materiality to be overcome by way of intelligence or wayfinding. Also, in our conventional view of our relations with other people we understand ourselves as joining with them in direct social bonds of affinity or dependence. Both of these conventional views may have to be modified in the sort of urban space that emerges out of Heidegger's thinking. I will argue that we may begin to understand the city much more precisely as fields of places or technical settings which emplace us in very particular and public and political ways.

Relationality is on the agenda in urbanism today. At the same time it is fair to say that most 'network thinking' comes nowhere near addressing the full consequences of relationality, which includes I will argue the idea that the city is not just an artefact in the sense that it is planned and designed by us, but also that it itself constitutes an unplanned but perfectly coherent dynamic, relational 'body politic' with an order and a unity born out of the technologically mediated practice of everyday life within it. While we give much attention to the order of cities in larger global and regional configurations, and while we attempt to create 'orderly' urban places which engage with these spaces, we miss a great deal of the inherent order in the 'messy' reality of the world which goes on under our noses. It is in this reality that much of the business of supporting and maintaining the *global* order in *local* lives and economies takes place – in the work and movements of millions of ordinary folk, as anthropologists[4] and urbanists of a more anthropological bent[5] have already articulated. We are indeed very far from understanding these processes adequately and I don't aim to address them all here. What I will propose though is that we may make a start in thinking about the orders that drive our cities by starting from the ground of the intentional relation that is the fundamental unit of phenomenology.[6]

The intersubjective realm in spaces of intentionality

Rather than trying to find experience in the gap between our situation in some external and absolute space on the one hand and our psychological state on the other, Heidegger proposes we think of experience as well as the genesis of our being public and with others in terms of the way the world discloses itself to us differently from different situations. Heidegger uses in fact no concept of consciousness at all in his system but replaces it with 'a concept of *existence* as the mode of being of an entity for which the things with which it deals *are there* … in the mode of perceptual presence'.[7] This involves a direct relation between subject and the object of perception, action or attention in fields of presence where different things are revealed or disclosed from different positions. Certain things may become possible or coherent from particular positions while others remain foreclosed or incoherent. And there may be a certain objectivity or systematicity about these fields in which perceptions emerge as a *public* factor in a 'politics' of situated presence and appearance.

In phenomenology, 'structures of consciousness' are approached, if we are to take our lead from Heidegger, in the first instance by recognising the enormous, though not obvious to us most of the time, gulf between things and the 'being' of things – between things and the way things are *disclosed* to us. Heidegger calls this 'ontological difference' and his argument really sets the tone for the whole question of our experience of reality. Basically, Heidegger argues, things *themselves* and independently of us are quite beyond our imagination, because in bringing them to our imagination, or even to our knowledge of their being, we incorporate them in an indissoluble unity (that intentional relation) with ourselves.[8]

From this point on, we begin relating to things in a direct active and spatial relation that is integral,

personal and significant. Things may exist in some abstract sense apart from our consciousness of them, but the reality *we* deal in simply cannot be the *absolute* reality, Descartes imagined. Things always exist *for* us – and things also exist for us in a way they simply cannot for things that cannot develop intentional relations with other things. For Heidegger, Being itself '"is" only in the understanding of those entities to whose Being something like an understanding of Being belongs'.[9] Existence is neither an absolute or a neutral issue; existence *matters* for us, and as embodied, active, inquisitive beings, things 'are' in some very important sense in the way we form a relation with them and take them into our lives. Things are *disclosed* to us in this relation, and in our encounter with the world; they come to Being in this encounter, and it is here that a *practical* non-abstract (and pre-reflective or pre-representational) realism begins. I will propose that we may build a space of this encounter, and characterise the city as a space of encounter that brackets and specifies our experience of things and people *in* the world.

This encounter works both individually, in a space of things 'ready' for immediate active incorporation in our lives – and then potentially collectively, in a space of things 'present' to us and for our more generalised, communicable and collective knowing of them. For Heidegger, our first relation with things in perception and action is an integral ecological relation with things 'ready-to-hand' or *zuhanden*. On the other hand we also construct spaces of relations with things in the world which makes them communicable and part of our knowledge. This is our relation with things 'present-at-hand' or *vorhanden*. *Zuhanden* space could be understood (in the sense that it works from a singular perspective) as being 'subjective', while *vorhanden* space could be seen as being 'collective' or 'public' (again in a way that needs to be qualified as spatial). Heidegger therefore reverses the Cartesian priority of 'objective' or absolute space coming before 'subjective' space, insisting that our encounter with the world by way of the ready-to-hand or *zuhanden* comes first, and the present-at-hand or vorhanden is a derivation or construction out of this immediate active involvement with things.[10]

In other words, we encounter the world first, for the most part quite unproblematically, immediately and practically – and we then begin, as and if the need arises, to order and make better sense of it. In fact, there is no place to begin *outside* of our actions and movements in real situations in the world, and these are in a continuous engagement not only in space but in a practical time which connects our past through the present to a future shaped by the intention of the movement itself. The key to understanding Heidegger's theory of space therefore is his attempt to describe spatial experience without presupposing objective space, or in his own terms, 'world-space'. He attempts instead to describe a *lived* space from within the finite perspective of an active being. This is the space of a being continuously engaged and to a large extent already familiar with the world through previous engagement with it. It is also a 'subjective' space in the sense that it represents a singular situated perspective on the world.

A question arises therefore about where the 'public' and the 'social' may be in all of this ready-to-handness and direct and individual relations with an environment. The question is significant because Heidegger does not address himself simply to the *private* experience of reality Husserl was concerned with (*Erlebnis*), but also to *Erfahrung*, a notion of experience that addresses itself to a more collective understanding of what experience might be. Hubert Dreyfus understands a *public* understanding of our existence as necessarily underlying Heidegger's project and suggests therefore that a public space needs to be prioritised if Heidegger is to achieve his aim of showing how our situated existence is not only individual but also a *public* way

of being.[11] But Heidegger doesn't believe that we need a representational dimension to communicate between the private and the public – indeed he believes there cannot be a private experience that is not itself dependant on a public experience of the world. This seems to pose an irresolvable contradiction between a 'private' *zuhanden* space at the base of things and an idea of the 'public' coming first. Dreyfus goes so far as to argue that Heidegger is 'fundamentally confused'[12] in his prioritisation of a 'subjectivist' individual space and suggests that the simple relation of intentionality cannot therefore be the basis of our experience. For Dreyfus this basis (and the space) of existence (*Dasein*) rather depends on and is made intelligible by a singular notion of Man (*das Man*), captured in a realm of 'social' norms and practices. This view is disputed by Frederick Olafson for one, who sees publicness as something coming *before* the social norms or practices of *das Man*.[13] Olafson is in turn criticised for having a 'subjectivist' conception of *Dasein*.[14]

Yoko Arisaka, in commenting on this debate, argues that the disagreement concerns the space implied in Heidegger's thinking, and the space indeed of people situated in the world. 'Social practices' need in the one view a shared 'public' space, while in the other they may exist quite adequately in the supposedly 'subjective' spatiality of individual existence – which is not by that account simply 'private'. Arisaka argues indeed that the categories of 'public' and 'private' as conventionally understood and spatialised are simply inappropriate for capturing Heidegger's sense of what belongs to shared and personal domains of existence. It is possible, according to her, 'to save both of these domains without raising the question of priority and without presupposing an 'over-individualized' or 'subjectivist' *Dasein*. … the way *Dasein* is in the world maintains "equiprimordially" the space shared with others and the personal sense of spatiality. On this reading, Olafson's "individualist" account need not commit him to a "subjective" conception of *Dasein*'.[15]

Heidegger's prioritisation of the intentional relation of situated people with their environment – the space of 'being-there' or *Dasein* – does not relate at all, on Arisaka's account, to 'subjectivism', and the direct intentional relation may be *also* already part of *collective* experience. Heidegger simply cannot be seen, according to Olafson, as an existentialist who places the perspective of the individual at the centre of the problem of being and of being social.[16] Rather, our being in the world *with* others (*Mitsein*) is a much more fundamental part of our being than we normally see or acknowledge: 'Our being with other like entities is … a constitutive element in our own mode of being as it is in theirs; and it is one to which we cannot do justice as long as we approach it via traditional philosophical routes like the theory of empathy'.[17] Olafson points out that in Heidegger, we are 'for the sake of others', and although Heidegger does not develop this idea further and we have no clear explanation of how *Fürsorge* (caring) for people or things is generated out of *Mitsein*, Olafson proposes taking Heidegger's understanding of caring as involving not 'the peculiar binding character that is the hallmark of distinctively moral relationships', but rather 'the concept of truth as a partnership among human beings'.[18]

The mutual bonds of intersubjectivity involve in other words not so much specific agreements, empathies and dependencies, as a more general agreement about the nature of the world *between us*. Olafson proposes we find a common 'ground' in the realm of what lies *between* human beings rather than in sets of rules or values or 'strong ties'. He emphasises that this mode of being in the world as subject-entities *with* other entities, is one within which subjects and things develop a reciprocal presence to each other and where both self and others are disclosed. This reciprocity is so familiar to us, is so much what we are *immersed* in, that we lose sight of it and of the power it has to determine what the things around us are in their relations with other present things. This realm of commonality may even

begin to be understood as having its own existence at a material and organisational level from which we cannot escape without losing vital components of what we are. We could begin to understand there to be something here that is concrete and *historical*, making of the collective and the public something that is developmental, fashioned in a relational space and in time between people – never *in addition* to 'subjective' life but always integral with it.[19]

According to this argument, Dreyfus has simply not seen how little our conventional understanding of bounded 'public' and 'individual' spaces engage with the problem as outlined by Heidegger himself. This has to do with the peculiar nature of the *relationality* of *Dasein*, including the fact that individual intentionality relates to a public or collective realm of entities (including people) in a way that makes them mutually constitutive of each other. What is 'out there' – what we know and respond to – is a function, to a great degree, of us, while what is 'out there' also conditions us as we encounter it. We need to follow the way the individual and the collective emerge in the production of present-at-hand spaces in ready-to-hand spaces. We need to follow the way present-at-hand places may be seen as becoming (themselves being disclosed) in the ready-to-hand spaces of people engaged in everyday activities and in time. We may find that other problematic issues emerge with Heidegger's space – but these arguably emerge out of the conditions of our existence as *spatial* rather than ideal beings. If we live in relations of reciprocal presence, then the recognition of other beings and things as complementing and *completing* one's own being is prior to substantive or absolute essences or rules of conduct or definitions of justice or whatever, and according to Olafson this strange mutually constituting individualisation of self and other needs far more attention than it has thus far received.

Heidegger's space

Heidegger himself offers an alternative to three older theories of absolute space, relational space, and Kantian space. He sets his own space against absolute space but incorporates aspects of both other spaces in his own. Absolute space is the familiar Cartesian space as 'container'. It serves as the framework for defining the positions and motions of objects within it. But absolute space itself exists independently of these objects and has a homogeneous structure and existence of its own. According to Leibniz on the other hand, space is relative, an order of coexistences. Relational space *depends* on its objects rather than coming before them, as it is nothing more than the relations between these objects. Space here is a property *of* the objects and there is no space above and beyond the configurations of the objects themselves. However both absolute and relational ideas of space understand space to be, if not strictly *material* in the case of relational space, certainly *absolutely* objective and real.

Kant however claimed that space was subjective rather than objective. He believed that space comes to existence in our knowing of things – actually in our intuitions based in our experience of the world. Space is an 'internal' *representation* of the things given in our senses and the way we make our experiences of things 'outside' ourselves coherent. According to Kant it is only from a human standpoint that we can speak of space: space depends on an intuition and an oriented sense of the world which can only come from us. Without this intuition of coherence, which must be subjective, and therefore for Kant 'interior', 'space stands for nothing whatsoever'. Two important points with regard to this 'coherence' is that in being subjective it is taken to be '*internal*' and essentially a *private* experience, setting up the problem of the communication between an 'interior' consciousness and 'external' reality.

Heidegger rejects the metaphysical dichotomy of subject and object along with the presuppositions of interiority and exteriority that go with it. The question of the interiority of the subjective experience is one that had already been dealt with by Brentano and Husserl, who understood intentionality as a 'breaking out' rather than a 'dissolving' of the world in consciousness. According to them, we are in the world, between things, amongst others, and consciousness is no more than a relation with the world. 'Every mental phenomenon includes something as object within itself'[20] – it is that intentional relation. Heidegger acknowledges therefore the human character of space and its role as a condition of experience, but sees it emerging in our action and our practical involvement in the world rather than as an interior construction or *representation* of an exterior reality. Heidegger is therefore not much interested in the Kantian question of whether space is *intrinsically* subjective or objective (or private or public); he is looking for the conditions under which our ideas of objectivity and subjectivity (or public or private) appear. He begins by looking at spaces in which concrete, historical human existence expresses itself and the way it is *produced* in everyday actions. He looks especially for example at pre-reflective activities, such as walking and reaching for things, in order to begin to elucidate a theory of *lived* space. Objective and subjective views of space turn out in his view to be practical orientations to the world rather than abstractions from these more primordial spatialities of lived action.

Heidegger sees three different types of space being produced in our actions and perceptions. These are world-space, regions (*Gegend*), and the spatialities of situated action. These last are divided into that 'breaking out' (*Ent-fernung*; translated as 'de-severance') and directionality (*Ausrichtung*). '"De-severing" amounts to making the farness vanish – that is making the remoteness of something disappear, bringing it close'.[21] De-severance is what happens when I reach for something, but it is also what happens when I set out for the supermarket or when I speak to someone on my phone or send an email. De-severance is the impulse of an action directed to a specific goal. It is directional, aimed *toward* something specific and within a region which references and is prepared for that action and makes it coherent. All action happens from a centre, *towards* completion, and *through* a region.

World-space is our commonsense conception of space as a container: 'the bench is in the lecture-room, the lecture-room is in the university, the university is in the city, and so on, until we can say the bench is "in world space"'.[22] Heidegger also calls this space present-at-hand (*vorhanden*) and he understands it as being not so much always and already there, as Cartesian space is, but as something that emerges out of – or that we *produce* out of – the more primordial spatialities of action that we start with. Heidegger would understand Cartesian absolute space as being world-space, but the objects 'in' world-space *come to be* understood or intuited by us as being independent of the space that contains them. World-space is not the most original and primordial space therefore, but is rather the most synthetic, the most *fabricated* – and it remains founded on the spatiality of the actions of situated people. 'It is because we act, going to places and reaching for things to use, that we can understand farness and nearness, and on that basis develop a representation of world-space at all. … our spatial notions such as "distance", "location", etc., [come] from a standpoint within the spatial relation of self (*Dasein*) to the things dealt with'.[23]

Regions are the spaces which distribute and locate the things we are involved with in our everyday activities. The places we inhabit are defined not as bounded areas but as regions which emplace 'equipment' that we deal with on an everyday basis. 'Equipment' is the stuff we have or bring ready-to-hand (*zuhanden*) in action, but that we also organise and take care of in a present-at-hand (*vorhanden*)

space. Regions are both the spaces of action and the functional spaces of work and everyday living that are themselves part of the *organisation* of those activities. They are already formalised and organised for action, and one of the most basic functions of regions, I will argue, is to *reference* or *index* the things we need and use in relation to other complementary things. Things don't and cannot exist in isolation: they exist in relation to other things in our active engagement with them, and these relations contribute both to their constitution and their locations. Regions are *backgrounds* to the things we use in action but not neutral backgrounds; rather they are the backgrounds out of which things emerge as what and where they are. Regions are therefore fundamental to the being of things and places – they are in a sense the necessary *other* side of things; the 'ground' from which the 'figure' of the thing is disclosed.

What Heidegger is trying to capture here is a space which is a mode of our active existence, rather than a space independent of that existence. Any space of action and active knowing, he is saying, is already part of that action, and any space which doesn't begin with that action will leave us again having to cross a gulf between intention and action, between knower and known. These spaces of action are not any 'internal' subjective construction or representation, but are out there in the world along with the action – and already in the present-at-hand spaces of the world we encounter. Things and their places become therefore very quickly not just relational but *referential* or *indexical* with respect to regions in our activities – they become spatial *organisations* which *emplace* things in relation to other things such that they are not just ready-to-hand in actions but also present-at-hand *for* action – that we may act on them knowingly, knowing where things are, where we are with things and how or where to go further. The thingness of things and the placeness of their places begin to be significant simply and only in the context of our involvement with them – while this involvement is about things in the world and not things in our heads. But this involvement with things also draws in the other things and their places that contribute to making that thing what it is for us in that particular context. What Heidegger is not talking about here is a subjective *attitude* in which something *seems* to be 'close' when it is actually far. The 'closeness' he is talking about is that which is the achievement of a specific perception or action in the course of doing things and in a region which locates both actions and things. It is tied up not with thinking or feeling as much as with a practical doing. It is a partially reflective, or even unreflective, practical getting on with things in a real world context of real things important for – and prepared for – the completion of real tasks. The region orients and organises the intention, attention and concern developed in the action, but the region also has a reality, or a mappability let's say. Heidegger's space becomes both subjective and objective.

But these are also much more than spaces that simply *are* there. They are spaces we are involved with in our actions, and into which we put our attention and our intention. These spaces may be encountered *in* action, but they are already practical spaces for action before we encounter them. They are also spaces we care about and care for; we may and do construct, reconstruct, organise and reorganise them to make them ready and fit for the patterns of our activities. Heidegger used the example of the carpenter's workbench, but we could imagine the office of an importer-exporter, or a well-provisioned and ordered kitchen – even the mobile telephone of a well-connected teenager. These spaces are prepared and *equipped* for our action – they are about doing things efficaciously as well as about *knowing* where things are and where we are with things, and are thus 'cognitive' in the sense that the spatial organisation itself is also part of our knowledge. But they are also entirely 'exterior' and there is nothing here that corresponds to our conventional view of an 'interior' subjectivity.

Dreyfus takes regions to be public in that once they are organised and coherent anyone may use them, but we can see, that *all* spaces of action must be regions, and this includes public *and* private spaces – the import-export office is a well-organised and equipped region, but access to it is regulated and it is locked up at the end of the day.

Both the relationality of Leibnitz's space and the subjectivity of Kant's space are to be found in this space, but in such a way that they become inseparable and begin to define the subject and the object in relational and situational terms. Subjectivity and awareness has become spatialised and *distributed* – taken out of some absolute realm defining self and identity – and has become a situated perspective on an *intersubjective* world from which the self presents itself and to which things and other subjects are disclosed. This situated perspective works *across* regions that are already prepared for particular kinds of action – and which are not containers for shared activities, but rather repositories of shared reference. Everything an active 'subjectivity' is capable of becomes bracketed by this perspective as place and access become politicised – setting the framework for Hannah Arendt's further work on appearance and the *polis*.

Finding common ground

But when we think of action we are still speaking of the integral couple (in intentionality) of subject and world, creating a centred space of our *own* activity, organised in a region but centred on a situation or centre of action which is our own. These are the spaces of our encounter with the world, and especially with the environments familiar to us – those of our own office or workbench, of our own kitchen, or of our own mobile phone – though someone else may with more or less difficulty use our kitchen or try to make a call on our mobile phone. Our own spaces are again not neutral or set *against* our action, they are equipped and readied *for* our action and the environments of our actions become conjoined with those actions. Heidegger's central insight was in seeing just how much of what supports our being and action slips out of sight in its readiness-to-hand. He saw how much of our world consists of 'equipment' for action and how the relation between the ready-to-hand and the present-at-hand was therefore crucial to understanding the spatial mode of our existence, while recognising that relationship would always be difficult for us to see. The being of things incorporated in our actions consists in their efficacy, not in any particular aspect of their make-up or even in the combination of those aspects understood outside of the subject-environment relation.

According to Dreyfus, Heidegger 'has not clearly distinguished *public* space in which entities show up for human beings, from the centered spatiality of each *individual* human being'.[24] Dreyfus interprets regions and the action associated with de-severance to be 'public' and 'individual' respectively, but we can see this cannot be simply or strictly true. Regions in Heidegger are involved in the spaces of de-severance itself and 'ready-to-handness' and 'present-at-handness' are in fact just two ways of seeing the same region. There can therefore be no question of giving one priority over the other. There is no containment of activities in a public space, only spaces generated in actions and these are all particular and private in the limited sense that they originate in particular situations, while they are public in the sense that they participate in intersubjective relational totalities. Dreyfus interprets the de-severance of *Dasein* as a 'function of existential concern'[25] and worries that multiple individually-centred people would become windowless monads, with no access to any common understanding of the world: 'we would have a number of *monads* each with its own centered experience of presence, and public space would be a *construct*'.[26]

Arisaka counter-argues that the chief character of the region of *Dasein* is its indexicality in relation to an active and searching centre. 'What is lacking in

… Dreyfus' account … is the radically perspectival or "indexical" feature of regions, which constantly refers to *Dasein*'s orientation'. She notes again that such orientation is not private or subjective but is positional and perspectival. 'Regions are public because they are based on "*one's*" oriented activity, as a particular orientation, that can be taken up by *any Dasein* … [and] regions offer a frame of *possible* perspectives which give presence a particular orientation … So regions are "public" in this limited sense of referring to the actions of anyone "plugged into" that region'.[27] Heidegger himself put it thus: 'As a monad, the *Dasein* needs no window in order first of all to look out toward something outside itself, not because, as Leibniz thinks, all beings are already accessible within its capsule … but because the monad, the *Dasein*, in its own being is already outside, among other beings, and this implies always with its own self'.[28]

But within regions and from the oriented perspective of *Dasein*, entities withdraw from view as they become part of our actions.[29] The bridge, the house, the city, as ready-to-hand, dissolve into a totality with our action and being. But this totality is also the totality of referentiality of the *region*. Entities refer twice therefore: to the 'subjective' totality into which they disappear in oriented action, and at the same time to the objective relationality that draws subject and objects together into a region. The former process produces readiness-to-hand, the latter a presence-at-hand of things constituted in relations. People doing things and the things (and places) they act on do not exist independently of each other *in* some space, but are rather indissolubly tied up *with* one another in relationships of mutual indexicality. Dreyfus's claim that regions are 'independent of the locations of people' or that they are 'shared' does no justice to the mutually constitutive indexical nature of relational intersubjectivity. It is in any event premature to propose the independence of the public domain from the location of particular people because Heidegger is trying to show just how such a domain, to some extent abstracted from individual actions, *comes to be* from a primal condition of *Dasein*. Frederick Olafson remarks elsewhere: 'once the concept of an independent *vorhanden* has been admitted, there is no way in which one can avoid treating the *vorhanden* as a necessary condition for the *zuhanden* and the latter as thus a derivative, rather than a primary ontological concept, as Heidegger evidently intended it to be'.[30]

The *subjectivity* in all this lies in an *orientation* to a region of elements constituting and referencing a certain action and the directionality and specificity of the action itself. The *publicness* is a dense web of ties to 'indeterminate others' that constitutes a common world of co-reference. Our actions and subjectivities exist in webs of intersubjectivity that have a grounding and a levelling effect, creating a *commons* and a *public*. In fact, in acting, in interacting, in using tools or equipment, *Dasein* (being there) becomes *Mitsein* (being with) others, even when other people are not immediately present and when actions do not immediately involve other people. The problem of a 'relation of minds' does not arise because a world common to us all, understood and even *built* as present-at-hand, intervenes. We can begin to understand ourselves becoming public between things and others in a realm de Certeau characterises as 'the oceanic rumble of the ordinary … the place from which discourse is produced'.[31]

Common spaces of action

One plugs in fact, not just into regions but also into the webs of indexicality, sociality and significance invested in them and their elements, as objects and people partake in communicative webs of co-reference with other objects and people. In our regions and places we are constantly involved with things and people which refer to other things and people, and as Heidegger points out, this involvement may be with *indeterminate* others. Even when there are no other people directly part of any

particular action, the elements of regions are themselves already 'socialised' by being made part of a whole that *communicates* through cross-linking with other wholes that involve people.[32] Taking a simple example: a chair may be involved directly in a particular action, but it participates by analogy with other similar actions involving chairs through time – the chair comes to the action already marked by its significance as a chair. Actions and objects form relational totalities that are significant and which are 'disclosed … with a certain intelligibility'[33] and regions become the backgrounds against which people act and are 'that wherein the intelligibility of anything is sustained'.[34]

The world is already intelligible and significant to us, intelligibility coming with the process of *disclosure* in an integral whole. And action doesn't just *happen* in a space of communicative intersubjectivity, it finds itself involved with and supported by countless items of equipment involved (right alongside the actor) in the cybernetic totality of the action. This equipment includes multitudes of things that escape our attention precisely because they are ready-to-hand (until they break down and reveal their presence to us): floors, keys, doors, spectacles, walls, switches, ventilators, corridors, chairs, bicycle paths, bus timetables, fish tanks, restaurant menus, watches, knees, mobile telephones. We incorporate multitudes of things in use in our lives on an everyday basis, things that we both count on and take for granted. 'Heidegger shows that we normally do not deal with entities as aggregates of natural physical mass, but rather as a range of functions or effects that we rely upon. … For the most part, objects are implements taken for granted, a vast environmental backdrop supporting the thin and volatile layer of our explicit activities. … The totality of equipment is the world; not as a sum of ontic gears and levers, nor as an empty horizon in which tool-pieces are situated, but as that unitary execution in which the entire ontic realm is already dissolved'.[35]

A *shared* cultural or professional space, if we look at a region like the carpenter's bench, is something that is a factor of the region's facilitation of particular shared practices – and the workbench is a *setting*, regularised and standardised to the support of the practice of carpentry. The fact that the carpenter makes his own workbench to the support of practices learned from his master nicely explains how regions and actions become joined – the fact that he uses a measure clinches the type of space he is constructing. Here is where the *normalisation* of space to present-at-hand and eventually to world-space begins, and this space normalised for the practice of carpentry *is* the workbench. We live in a world prepared for our action and 'equipment *is* its context … every implement exerts a determinate and limited range of effects in each instant, and is equally determined by the equipment that surrounds it'.[36] Practices become *themselves* normalised in relation to already mapped out and constructed settings. More refined and abstracted practices, like the practice of measuring itself, will contribute to a further normalisation and 'worlding' of space. This is the *vorhanden* space that facilitates a particular *Dasein* for a particular skilled practitioner, who needs to rely on his equipment in action. This makes the space 'public' in the sense that it becomes common to a practice, and shared by a bounded group of people who have both access to and the skills to use that space.

There is something a little strange and circular about these equipped, user-included totalities we call regions however, because we find ourselves acting in a world to a very significant extent prepared and 'made to measure' for practices already practiced.[37] Here, if we take Heidegger's example of the carpenter's workbench, we can begin to see how a regularisation of the equipment and the work processes using that equipment could mean that indeed, a carpenter, with a few adjustments and adaptations, could begin work on another carpenter's bench. It would be the same for a professional

cook in another cook's kitchen – but probably less so for the kitchen of the enthusiastic but undisciplined amateur! The spaces for action are already at least partly prepared against the breakdown of action – and the actions become transportable to other places where the skills and settings exist. Spaces are concrete settings constructed and *formed to* regularised 'cultural' and 'everyday' practices, and even more so perhaps when we consider specialised and professionalised practices. We could also imagine regularised and *less* specialised spaces for action, for more generic activities and practices like walking in the city. It is this 'preparation' that I am taking to be the most important character of the *vorhanden* spaces we use.

It is difficult to see therefore where in the region of space itself we could find a character or marker for publicness or privateness. Publicness and privateness will be a matter of *access* to different sets of mutually referring 'implements' held in different spatial 'commons' – access therefore for different 'publics' to the prepared *vorhanden* spaces facilitating specific or generic practices. The preparedness of regions means that qualities and degrees of publicness will be *factored into that preparation*. While both public *and* private spaces are necessarily 'shared' or 'common' by virtue of the communicative regions all actions are necessarily part of – they are more or less accessible to, or secured against, the access of those included or excluded from a particular 'commons'. It may be decided for example that slaves and women are simply not 'public'! Some regions will be prepared for a broad public, others will be secured (and all too many are today) and will be 'public' to a select few. We can begin to see how the domains of 'public' and 'private' become contingent on *practices* of publicness as well as the rights and provisions of access made for different people to different equipped and facilitating regions. The confusion about Heidegger's understanding of the public and the private may be cleared up when we resist finding any essential public and private: the public and the private remain a contingent matter of access and rights, and the politics of their construction, negotiation, contestation and placement in wider webs of intersubjectivity.

Spatialities of appearance and everydayness

Notwithstanding what I have said about access and rights to particular spaces for action, publicness is also a factor of the gathering together of people who in this way encounter and are disclosed to one another. This disclosure will itself be constitutive of a 'public' and a public life depending for its realisation on the presence of others. For Hannah Arendt, the *polis* is the space 'where I appear to others as others appear to me, where men exist not merely like other living or inanimate things, but to make their appearance explicitly'.[38] This is where we do things humanly, and through living between others become the kinds of creatures we are. In particular, for Arendt, this is the space created as people gather together 'in speech and action'. The space itself exists according to Arendt only as words and deeds – apparently therefore as a *collective* ready-to-hand space of communicative action. It exists as 'a power potential ... [that] springs up between men when they act together and vanishes the moment they disperse'.[39] But these ready-to-hand spaces of mutual communication, recognition and negotiation will also be supported by equipped present-at-hand spaces prepared for this gathering of people in mutual disclosure. Arendt mentions places like the town hall, the legislative assembly, the agora – these are *implements* of mutual disclosure, places equipped for politics and talk.

The action of gathering here is one that requires a common intention, which is that of coming together to talk; there is a common reason to gather and a common place of gathering. The space of the gathering is therefore *centred*, drawing all with the common intention to a central place which will itself be a bounded region of *talkers*. When Arendt is most specific about the space of her public, she is

speaking of Athens with its centrally placed agora, to which 'free men' and some of the not so free gather to argue, discuss and gossip, and buy and sell. For her, the centre was also defined by its limit, and 'the law of the city-state was … quite literally a wall, without which there might have been and agglomeration of houses, a town, but not a city; a political community'.[40] The space itself is prepared and formed to the practice of a particular politics of a particular and bounded 'public', and the space as much as the politics includes or excludes people depending on whether they can or may partake in these practices.

But this can hardly be the whole story: there is another space of gathering in Arendt's writing which occurs in a quite different space held in common. Here it is no immediate common purpose, and no explicit meeting or agonism of minds that draws people together. What they gather around is instead simply the world that they hold in common between themselves – that they all nevertheless see and act in differently as they draw different elements of it into orbits of different lives and intentions. We hear also from Arendt that 'to live together in the world means essentially that a world of things is between those who have it in common, as a table is located between those who sit around it; the world like every in-between, relates and separates men at the same time'.[41] When different things in this world of things are accessed by *different* people in movement with different intentions, the space unlike that of the agora or the assembly, is a distributed *decentred* space. Here the space distributes people between places and it is the in-between itself, rather than particular places or things involved in people's actions and intentions, that becomes the locus of an incidental, unfocused encounter between people of *different* intent. Much has been written more recently about a 'politics of difference', addressing the issue of multiculturality and the rights of people unassimilated to a dominant cultural setting (immigrants in Western cities for example) to participate in an open public realm.[42] Indeed many cities, and all great trading cities through history have managed to cope with more or less success with the problem of *sharing* a space between people of different cultures and practices.

In this case people, involved in their own affairs and moving between places significant first and foremost in their individual life narratives and trajectories, become caught up *incidentally* together in a common space. The space itself becomes a carrier for the lives of multiple diverse others; it becomes a common background of intelligibility, supporting multiple intentions without itself directly forming any of them. It draws people together in inhabiting the same place in diversity and difference. This is the cosmopolitan setting where others and their lives are constantly visible in our own lives, adding colour and vibrancy and a certain friction of difference to the everyday scene which stimulates the senses and awakens awareness of the relativity of our own habits. Arendt on the one hand sees the *polis* as a bounded realm of talk comprising a bounded community of *talkers* in a bounded space. The public realm is of a singular politic: 'This wall-like law was sacred, but only the inclosure was political. Without it a public realm could no more exist than a piece of property without a fence to hedge it in'.[43] On the other hand she elaborates a diffuse space of appearance, putting appearance itself now right at the centre of a public life in which 'Being and Appearing coincide. … Nothing and nobody exists in this world whose very being does not presuppose a spectator. In other words, nothing that is, insofar as it appears, exists in the singular; everything that is is meant to be perceived by somebody. Not Man but men inhabit this planet. Plurality is the law of the earth'.[44] In a world of appearance, there is no subject that is not also an object whose identity is affirmed and 'objectified' in recognition.

Arendt finds, in an everyday that like Olafson's depends on being *with* others, a life and a politics

of *presentation*, in the auspices not of a *singular* political law and territory but in the diverse practices of life itself. This is a politics of the public and its appearance and display that works between people and from the 'value of the surface'[45] rather than from a 'deeper' structural law of a singular and universalised practice of the public. It is distributed *between* the surfaces of things and people, filling space in its enactment – but also necessarily differentiating it in the process. It works not by valorising and marking places as 'political' at the outset, but by finding places *becoming* political as incidents in and expressions of everyday life. Classical Athens was a bounded space walled and centred on its agora, gathering people *in common purpose* and a common politic to a centre. This other space is a grid set out between places, facilitating divergent purposes in a region of places held in common *between* people. People find themselves in the presence of a public of anonymous others, each engaged in their own immediate concerns and only coincidentally participating in a common life between places held in common. We enter here a realm of walkers not assimilated to a singular practice of the public or required to perform that practice to participate in a spatial politics – this is the democratic space of an everyday which includes all whether they opt into a dominant discourse or not – but it is also a space which may secrete a politics of power and presence behind a naturalised and habitual everyday in which all appears to be just as it is.

This walker is not Arendt's 'free man' so much as an anonymous participant *inhabiting* a body politic through his or her unremarked presence in a life of the city. This open public space is the spatial institution of the city in its diverse immediate and everyday affairs, but it is also one whose places will become differently valorised and differentiated in use and in the qualities and amenities they offer different people. The spaces *between* places themselves become places whose value is determined by the passage and presence of particular people. They may in other words themselves take on different positions in the lives of different people engaged in different and differently valourised practices. They hold the potential to be positive places of appearance and copresence between different people or equally to become places which gather value to themselves in a winner-takes-all centralising dynamic. Power can be a factor that accrues over time to central places, even in an initially open and 'democratic' space – relegating more marginal activities to more marginal spaces. We may see all this play out in an 'agonism' of lively and colourful 'contestation' of public space, with marginal and central places coexisting in a polarized and energized proximity. Or we may see peripheral places banished to a 'safer' distance, and drop out of view from the perspective of the centre, to perhaps later erupt without warning as people deprived of the 'reality' and visibility of centrality reassert their rights and make themselves visible in less positive ways. This dynamic of 'place becoming' is therefore creative, but neither neutral nor *intrinsically* 'democratic'. It retains powerful potentials for the hardening of power inequalities in space and place.

The city as instrument of knowledge and memory

Don Ihde draws attention back to the relational essence and the technicity that he sees underlying the phenomenological position and phenomenological space, something we find already being developed in Heidegger's *Being and Time*. He sees our knowledge and practices founded in the *instrumentality* of our equipped and prepared spaces. The spaces we prepare for use and occupation are fabrications *for* particular practices and ways of life. The objects in such spaces partake of relational totalities (practices and their settings) – and are disclosed to us *in* those totalities. As Ihde points out, 'Heidegger inverts the long primacy of objects of knowledge as the primary constituents of the world … In this tool analysis he argues that not only are such praxes closer to us, but that only by a kind of rupture in

this familiar interaction with the environment does something like an "object of knowledge" arise'.[46]

The things we encounter in the spaces we make are the products of those spaces and we are assured of their return in the patterns of the ways we do things. The city made possible the sharing of words and actions in such a way that significance and persistence could begin to accrue to them. The Greek *polis* established a technical framework within which people could gather to speak. But it was also an instrument of organising the collective of 'free men' into a *body politic*, which would outlive the individuals who made it up. Cities became technical supports for cultures, and materialised and spatialised ways of doing things that were sustained through time. It is through these material supports that practices of presenting and performing publicness were established and maintained, and here that the notion of a public or a community that went beyond kinship was itself made possible. Organised spaces became the condition for collectivities that were capable of both persistence and evolutionary change. But besides raising the possibility of a sustained human life at a collective level, these spaces also raised the persistent problems of power and exclusion and access – problems that still need to be addressed and researched at the level of the materialities and spatialities of the practices themselves.

It is arguable that Heidegger didn't go far enough in asserting the materiality and technicity of the processes supporting intentionality and agency in our human world. We continue finding the logics of technical and relational materiality that were always at least implicit in Heidegger's thinking and reevaluating the place of organised matter (the 'mind in the world' of cybernetician Gregory Bateson) in establishing and maintaining the orders that stabilise and regularise our existence as situated and spatial beings. We find that the 'relation of the living to its milieu … pass[es] through organized inert matter – the technical object … it becomes the interface through which the human … enters into relation with the milieu'.[47] Our further research depends on this understanding that we inhabit technical systems which themselves constitute 'stabilisations of technical evolution around points of equilibrium concretized by particular technologies'.[48] To understand the city as a problem of human inhabitation it is this interface that must be the focus of our ongoing work.

Notes

1. *Stanford Encyclopedia of Philosophy*; entry on 'Phenomenology': http://plato.stanford.edu/entries/phenomenology/ [accessed: 21st July 2008]
2. Don Ihde, 'If phenomenology is an albatross, is post-phenomenology possible?' in *Chasing Technoscience*, ed. by D. Ihde & E. Selinger (Bloomington: Indiana University Press, 2003).
3. Many urbanists concerned with the city as a human environment will recognise close parallels at a conceptual level with James Gibson's relational environmental psychology and I will continue to footnote some of this in passing (see James Gibson, *The Ecological Approach to Visual Perception* (Hillsdale: LEA Publishers, 1986)). One of the main points the cyberneticians were making at the Macy Conferences in the 1940s and 50s, was that in talking of human-technological systems, the observer or the user is always indissolubly part of the system. James Gibson's parallel interests in perception and the relations between humans and their environment mediated through human-environment optics and technologies – and especially his work with pilots – was exemplary of this tradition. For Gibson, what came first was the direct 'psychophysical' relation with the object of perception. The pilot becomes locked in an indissoluble unity of relation with his aircraft and with the landing strip he is approaching. In the same way the blind man became blind-man-with-white-stick in the 'cybernetics of self' of Gregory Bateson (in Gregory Bateson, *Steps to an Ecology of Mind* (Chicago: University of Chicago

Press, 2000)), and in Ihde's discussion of Galileo's contribution to the progress towards modern science, Galileo becomes Galileo-with-telescope (Ihde (2003)).

4. For example: Clifford Geertz, 'The uses of diversity' in *Available Light* (Princeton: Princeton University Press, 2000).
5. For example: Roland Robertson, 'Social Theory, Cultural Relativity and the Problem of Globality' in *Culture, Globalization and the World System*, ed. by A.D. King (Minneapolis: University of Minnesota Press, 1997).
6. This intentional relation is also close to the 'psycho-physical' relation that is the basis of environmental 'affordance' in Gibson's environmental psychology.
7. Frederick Olafson, 'Heidegger à la Wittgenstein or "Coping" with Professor Dreyfus, *Inquiry* (37, 1994), p. 52.
8. The 'ontological primacy' of the human-environment relation in 'intentionality' reminds us of the 'ontological primacy' of 'affordances' in James Gibson's environmental psychology (see John T. Sanders, 'An Ontology of Affordances', *Ecological Psychology* (9:1, 1997), pp. 97-112).
9. Martin Heidegger, *Being and Time*, trans. by J. Macquarrie & E. Robinson (Oxford: Blackwell, 1962), p. 228 [183].
10. Ibid. secs. 22-24.
11. Hubert Dreyfus, *Being-in-the-World: A Commentary on Heidegger's Being and Time, Division I* (Cambridge: The MIT Press, 1991), ch. 7.
12. Ibid. p. 129.
13. Olafson (1994), pp. 45-64.
14. Taylor Carman, 'On Being Social: A Reply to Olafson' *Inquiry* (37, 1994), pp. 203-23.
15. Yoko Arisaka, 'On Heidegger's Theory of Space: A Critique of Dreyfus', *Inquiry* (38, 1995), pp. 455-67 [p. 456]
16. See Frederick Olafson, *Heidegger and the Ground of Ethics: a study of Mitsein*, (Cambridge: Cambridge University Press, 1998) ch. 1; see also Pierre Keller and David Weberman, 'Heidegger and the source(s) of intelligibility', *Continental Philosophy Review* (31, 1998), pp. 369-86.
17. Olafson (1998), pp. 3-4.
18. Ibid p. 7.
19. I will be arguing later that a common world of places may be what the urban specifically and simply adds to this 'world between people'.
20. Franz Brentano, *Descriptive Psychology, trans. by Benito Müller* (London: Routledge, 1995), p. 88.
21. Heidegger (1962), p. 139 [105].
22. Ibid. p. 79 [54].
23. Arisaka (1995) p. 460.
24. Dreyfus (1991) p. 129.
25. Ibid. p. 130.
26. Ibid. p. 135.
27. Arisaka (1995) p. 462.
28. Martin Heidegger, *The Basic Problems of Phenomenology,* trans. by A. Hofstadter, (Bloomington: Indiana University Press, 1988), p. 301.
29. It is also not the object as such, in Gibson's environmental psychology, but its affordance that matters; the way it is available for and becomes incorporated in action in situ.
30. Frederick Olafson, *Heidegger and the Philosophy of Mind* (New Haven: Yale University Press, 1987), p. 49-50.
31. Michel de Certeau, *The Practice of Everyday Life*, trans. by S. Rendell (Berkley: University of California Press, 1984), p. 5.
32. See Dan Zahavi, "Beyond Empathy: Phenomenological Approaches to Intersubjectivity", *Journal of Consciousness Studies*, (8: 5-7, 2001), pp. 151-67.
33. Heidegger (1962), p. 119 [86].
34. Ibid. p. 193 [151].
35. Graham Harman, *Tool-being: Heidegger and the Metaphysics of Objects* (Chicago: Open Court Publishing, 2002), p. 18-23.
36. Ibid. p. 23.
37. We find parallels again with Gibson who recognised that the perceiving organism and the environment are already related through the co-evolution and co-adaptation of each to the other. The environment therefore offers conditions commensurate with the organism's needs. As a result, perception for the organism is the pickup of information on the go that supports the

organism's perception and action. Gibson called this action-supportive information 'affordance'. It is the affordance the environment offers that is the proper object of perception, and this affordance may be directly perceived, according to Gibson, without intervening mental representation.

38. Hannah Arendt, *The Human Condition* (Chicago: Chicago University Press, 1970) pp. 198-99.
39. Ibid. p. 200.
40. Ibid. pp. 63-4.
41. Ibid. p. 52.
42. See for example Iris Marion Young, *Justice and the Politics of Difference* (Princeton: Princeton University Press, 1990).
43. Arendt (1970), p. 64.
44. Hannah Arendt, *The Life of the Mind* (New York: Harvest, 1978), p. 19.
45. Ibid. p. 30.
46. Don Ihde, *Instrumental Realism: The Interface between Philosophy of Science and Philosophy of Technology* (Bloomington: Indiana University Press, 1991), p. 51.
47. Bernard Stiegler, *Technics and Time, 1*, trans. by R. Beardsworth and G. Collins (Stanford: Stanford University Press, 1998), p. 49.
48. Ibid. p. 31.

Biography

Stephen Read is associate professor in the chair of Spatial Planning and Strategy in the Faculty of Architecture, Delft University of Technology. He completed his PhD in Delft and a fellowship at University College London before starting Spacelab Research Laboratory of the Contemporary City in 2002. He is interested in relationality in urban space and place and in the form of the contemporary city. Besides being busy on a series of papers exploring Heidegger's space, of which this is the first, he is working on a book provisionally titled Urban Life.

Revisiting the Invisible Hiding Place

Jasper Coppes

Buried under all the mute experiences *are those unseen that give our life its from, colour and its melody.*
Buried under all the mute places *are those unseen that give our life its form, colour and its melody...*[1]

Preface

It seems important first of all to mention that this text is written with an awareness of the fact that most sources are misinterpreted and that all subsequent statements are based on confusion and therefore contain no scientific validity. The process has actually been initiated by my interest in this confusion, like digging up memories of which you were unaware they even existed because they were so long forgotten and therefore now you can't even be sure that they are really your memories at all. Besides this assumption I hope that my naivety towards the subjects posed, will give way to new forms of perception towards those subjects.

I have tried to deal with questions that arose during my practice as a visual art student at the Gerrit Rietveld academy. Accordingly this text can be read as a theoretical and literary inquiry, investigating those subjects I see myself confronted with in my artistic practice. The subject that has been of premier interest to me here is the concept of place. Therefore I will start this paper with an attempt to clarify ideas about the content of this subject. In resonance to the content of the concept of place the text continues to follow the spaces in and around place. Its purpose is to develop a position towards the construction of these spaces, and how they have been formed by thought and theory until now. Moreover my intention is to introduce ideas about the impossibility and the desire of inhabiting an empty place. For maybe the empty place resists any attempt to understand it, even the conception of it being a place, and becomes a dimension of absence that unlocks a door to the wilderness, to unlimited space.

Introduction

A couple of weeks ago I decided to break away the wall that divided my apartment up in two. The wall on which I used to project my thoughts is now gone, which gives me space to let those thoughts take off through the window. The place where my writing desk used to be, against the wall, is now replaced by the dinner table and even though it would make more sense to keep writing at the writing desk, I find myself attached to its former location, which means I now write at the dinner table, which is empty; leaving open spaces for possibility, for change, and for a transformation in the negotiations between invention and reality.

Being present in one's intimate surroundings thus brings forth the realisation that the ordinary is a field of potential and of possibility; a field of possible meaning. Or better, the ambiguous space which, as Benjamin writes, 'opens up to him as a landscape, *even* as it closes around him as a room.'[2]

As for instance Georges Perec shows us in his

book *Species of Spaces and other Pieces*,[3] the spatial settings of our intimate surroundings are what gives ground to the meaningful memories of the experiences with which we link our sense of self. Works such as *Species of Spaces and other Pieces* make us aware of our desire to render visible, readable and desirable the chaotic space of the ordinary; the apparent shutting off of oneself into the private realm, to bring together geographic zones of meaning, reinventing them each time, without ever imposing a single one of them; to move toward a multiplicity of emotions, between the constructed and the yet-to-be-constructed, between the mapped and the not-yet mapped.

On the subject of space itself Perec writes: 'I would like there to exist places that are stable, unmoving, intangible, untouched and almost untouchable, unchanging, deep rooted; places that might be points of reference, of departure, of origin'. But he continues: 'Such places don't exist, and it's because they don't exist that space becomes a question, ceases to be self-evident, ceases to be incorporated, ceases to be appropriated. Space is a doubt: I have constantly to mark it, to designate it. It's never mine, never given to me, I have to conquer it'.[4]

While the world offers itself before me, sitting here at my table, completely quiet and alone, I notice the difficulty I have in picturing how it could ever be conquered. But I agree with Perec that, 'I don't think I was wasting my time in trying to go beyond this improbable limit. The effort itself seemed to produce something that might be a statue of the inhabitable'.[5]

When I consider my thoughts and the space before me to be reflections of each other, I imagine they are set in an area quite reminiscent of a description of an imaginary city, which the author named Valdrada, with its reflection in the lake that surrounds it. Valdrada and its reflection 'live for each other, their eyes interlocked; but there is no love between them'.[6] Maybe there is no love because there is no will to conquer, no desire to inhabit; which, metaphorically, gives reason and room for my will and desire to at least make an attempt.

Next time I'm here I'll really be there

To live is to live locally, and to know is first of all to know the place one is in.[7]

All the empty places, abandoned or unknown territory, are part of the landscape. We do not inhabit the landscape; we merely dwell in it with our gaze. This might explain why I enjoy looking at empty places so much.

Tuesday morning, the 26th of November (my mother's birthday), 1984, I am crouched underneath the closet. In front of me the wooden floor on which I learned to walk uphill, since our house bent forward so much, that there was a ten percent altitude difference between the front and the back of the living room. In my memory I look up from underneath the closet, towards the light entering through the balcony window, filling up the empty living-room with a warm, familiar glow.

There is something about the way we memorise the surroundings of where our experiences take place. Maybe these spatial settings are what give ground to those meaningful memories of the experiences with which we link our sense of self. But what are those spatial settings and in what way do they shape our experience?

The purpose of this paper is to examine the concept of place and its centrality to both geography and everyday life.

The place I grew up in became a place where my childhood memories are kept safe. There is a place in my attic where I have put aside, in a box, the pictures of that time. Also I keep in mind the

possibility that some day the place where I live now will end up in that same box, in the attic of my new home.

Our world is built up out of places we live in, places we travel in between and places we discover. In our practical everyday lives we organise our experiences of the world to be able to know, differentiate and respond to these various places. In itself this practical knowledge of places is quite superficial and based mainly on the explicit functions that places have for us. That there is a deeper significance of place is apparent in the way we feel connected to certain places, for example; feeling at home, being homesick or feeling nostalgic about a place.[8] In defining the development of place, we could start by saying that primarily it is a focus in space, it has a location, a site, a here or a there. It would be meaningless to imagine any happening or experience without reference to a locality, although with place we mean more than just a certain location. When describing a place we think of the totality made up of concrete parts, each having substance, shape, texture and colour. Only together do these things determine the full character or atmosphere of a place. A place is therefore a qualitative, total phenomenon, which we cannot reduce to any of its parts or properties without losing its concrete character.[9] The character of a place expresses itself in these appearances. Through the appearances we are able to experience a place, and inscribe it with experience. Subsequently we can define place by the production/formation of it, and the way we approach or experience it. Heidegger illustrates the problem of formation by means of the bridge; a building which visualises, symbolises and gathers, and makes the environment become a unified whole. He explains how a bridge brings together the riverbanks and the landscape behind it, it brings them into each other's neighbourhood. Heidegger also describes what the bridge gathers together and thereby uncovers its value as a symbol. Before, the meaning of the landscape was hidden, and the building of the bridge brings it out into the open. The bridge gathers being into a certain location that we may call a place. This place however did not exist as an entity before the bridge, but comes-to-presence with and as the bridge. The existential purpose of building (forming place) is therefore to make a site become a place, that is, to uncover the meanings potentially present in the given environment. Here place is deeply metaphysical and a long way from the distinction between one location and another. It is a-way-of-being in the world, or Dasein. In describing how we come to this Dasein, Heidegger uses the terms building and dwelling. To 'dwell' is derived from the old Norse *dvelia*, which means to linger or remain. Heidegger related the German *wohnen* to *bleiben* and *sich aufhalten*. He points out that the Gothic *wunian* meant 'to be at peace', 'to remain in peace'. The German word for peace, *Friede*, means to be free. That is, protected from harm and danger. According to these linguistic relationships, Heidegger shows that 'dwelling means to be at peace in a protected place'. Furthermore the Old English and High German word for building, *buan* means to dwell, and it is intimately related to the verb to be. Building is inherently related to dwelling; both are connected to being. A properly authentic being-in-the-world to Heidegger is one rooted in place. As a main example of rootedness, Heidegger chooses his farmhouse in the forest. It is relatively straightforward to portray such a place, a very romantic and nostalgic image, as rooted as if in the soil. Not surprisingly, dwelling, to Heidegger, is a highly poetic form of being. 'Poetry is what brings man into the earth, making him belong to it, and thus brings him into dwelling'.[10] The relation between dwelling and poetry becomes most visible in the work of Bachelard. In *The Poetics of Space* he gathers, visualises and symbolises the way in which place has gained meaning through poetry, using many examples to depict our physical and mental relationship to places.[11] Alphonso Lingus provides a simple example of this by showing how the active body connects a certain region of alien

reality to its own body:

My bed was, the first night, crisp and brittle, foreign; little by little it has become intimate. It has acquired a very decided and very obvious fleshy texture; as I lie enveloped with it I no longer distinguish where my body leaves off and where an alien surface begins…. The intimacy of the flesh diffuses throughout the whole bed-sheet, finally into the bed itself, and the room also by a sort of contagion. They have become incorporated.[12]

Not surprisingly it is the same subject, being incorporated, which Merleau-Ponty depicts as the essence of our relationship with the perceptible world as such. In *The Visible and the Invisible* he writes:

The body unites us directly to the things through its own ontogenesis, by welding to one another the two outlines of which it is made, its two laps: the sensible mass it is and the mass of the sensible wherein it is born by segregation and upon which, as seer, it remains open. It is the body and it alone, because it is a two dimensional being, that can bring us to the things themselves, which are themselves not flat beings but beings in depth, inaccessible to a subject that would survey it from above, open to him alone that, if it be possible, would coexist with them in the same world.[13]

We are able to perceive the physical world because we are part of it and by physically coexisting in it we have access to its depth.

Merleau-Ponty goes on stating that the visibility that is created does neither belong to the body qua fact nor to the world qua fact, since each is only the rejoinder of the other. They form a couple, the couple more real than either of them alone.

Thus since the seer is caught up in what he sees (a mirror placed in front of a mirror), it is still himself he sees: there is a fundamental narcissism of all vision. And thus, for the same reason, the vision he exercises, he also undergoes from the things, such that, as for example Lacan also states: 'I feel myself looked at by the things', my activity is equally passivity - which is the second and more profound sense of the narcissism; not to see the outside, as the others see it, but especially to be seen by the outside. To exist within it, to emigrate into it, to be seduced, captivated, alienated by the phantom, so that the seer and the visible correspond to one another and we no longer know which sees and which is seen.[14]

When brought in relation to the concept of place (the direct perceptible one is surrounded with); to be in a place is to emigrate into it.

The question remains: how does this existential exercise in 'seeing and being seen' have repercussions on our understanding of where we are? What do we emigrate into? Developing Heidegger's concept of dwelling, Edward Relph seeks to escape from simplistic notions of place as location. Location, to Relph, is not a necessary or sufficient condition of place. He works through a list of characteristics of place including: their visuality, the sense of community that place supposedly engenders, the sense of time involved in establishing attachment to place and the value of 'rootedness', but none of these, he argues, can suffice to explain the deeper importance of place to human existence and experience. In defining the essence of place, he states: 'The basic meaning of place, its essence, does not come from locations, nor from trivial functions that places serve, nor from the community that occupies it, nor from superficial and mundane experiences -- though these are all common and perhaps necessary aspects of places. The essence of place lies in the largely unselfconscious intentionality that defines places as profound centers of human existence'.[15] As Gabriel Marcel has summarised it simply: 'An individual is not distinct from his place; he is that place'.[16] Then, to emigrate into place might mean to

emigrate into oneself.

In the effort to become one with place, Relph makes the distinction between the experience of insideness and outsideness. 'To be inside a place is to belong to it and identify with it, and the more profoundly inside you are the stronger is the identity with the place'.[17] We become insiders through an authentic attitude. For Relph, authenticity means a genuine and sincere attitude: 'As a form of existence authenticity consists of a complete awareness and acceptance of responsibility for your own existence'.[18] For Relph, as such, place is a centre of meaning and a field for care. 'An in-authentic attitude to place', Relph states, 'is essentially no sense of place, it is merely an attitude which is socially convenient and acceptable, a stereotype … it can be adopted without real involvement'.[19] Inauthentic places are seen as 'flatscape', lacking intentional depth and only providing possibilities for commonplace and mediocre experiences.[20] These places are new, quickly made, distant and unconnected to their environment. Relph blames mainly tourism, as 'it encourages the disneyfication, museumization, and futurization of places.' The same example of disneyfication is used by Baudrillard. According to him, Disneyland is presented as imaginary in order to make us believe that the rest is real, it is a machine set p in order to rejuvenate in reverse the fiction of the real.[21] Baudrillard depicts the world we experience as real as the result of a fictional construction without an original.[22]

To Relph, Disneyworld represents the epitome of what he calls placeless-ness, as it is constructed purely for outsiders. He uses this term to describe a place that has no special relationship to the places in which it is located -- it could be anywhere. Realising that modern-day society is full of these placeless places, it seems typical to think of reality and authenticity to be elsewhere; in other historical periods and cultures, in purer, simpler lifestyles. But just as Nietzsche observed that truth can come from error or good from evil, it is recognised that authenticity may come from inauthenticity or vice versa, and that these two modes of experience are not always clearly differentiable. The two phenomena pervade the creation and experience of the modern environment. On the one hand, there is a growing amount of places, buildings and things that are commonly called fake or inauthentic - for example, plastic flowers, false shutters, staged tourist environments, pseudo-vernacular buildings, and mock woodwork. On the other hand, there is a strong cultural trend involving a search for an authenticity, which seems to be missing in these examples, a desire to have the 'real' thing and to deride any synthesised substitute. Authenticity cannot be created through the manipulation or purification of form, since authenticity is the very source from which form gains meaning.[23] Here Dovey argues that replication stems from the attempt to preserve or create a shared meaning, using a prop that has lost its role in everyday life; that the phenomenon of fakery is essentially a replication of meaning. As such inauthenticity emerges out of the very attempt to retain or regain authenticity.[24] The replica then, is an attempt to preserve a particular construction of meaning at a certain time, in a certain place, and accordingly will eventually continue to remain a mark of that moment and not of the imitated thing itself. As such the replica is in fact an impossibility, for what is created with the intention to imitate becomes a new form, which is not in any way related to what it tries to imitate.

Where Relph makes a connection between inauthenticity and placeless-ness, anthropologist Marc Augé replaces 'placelessness' with 'non-place'. By non-places Augé is referring to sites marked by the 'fleeting, the temporal and ephemeral'. Non-places include freeways, airports, supermarkets –sites where particular histories and traditions are not relevant–, unrooted places marked by mobility and travel. Inauthenticity is found within mobility. Mobility here can be seen as a mark of all life in an increasingly accelerated world.[25]

The same traces of movement, speed and circulation are depicted by Nigel Thrift as characteristic of the modern world. Thrift's focus is on these 'almost places'. In Baudrillardean terms, it would mean a world of third-order simulacra, where pseudo-places have finally advanced to eliminate places altogether. Finally, one might read them as frames for varying practices of space, time and speed.[26]

He concludes with saying that the implicit moral judgements of inauthenticity and lack of commitment are gone, but just as place appears to be more or less irrelevant, it seems to be a present-day subject. Place has become sentimentalised and commercialised, we are encouraged to get to know places and to protect the loss of places. Many urban dwellers leave the city to look for a place in the country where life will slow down.

Lucy Lippard has also reflected on what place might mean in the speeded-up world we inhabit. Lippard suggests that mobility and place go hand in hand as places are always already hybrid anyway. By moving through, between and around them we are simply adding to the mix. She suggests that, 'the pull of place continues to operate in all of us as the geographical component of the psychological need to belong somewhere, one antidote to a prevailing alienation'. Even in the age of 'restless, multitraditional people', she argues, and 'even as the power of place is diminished and often lost, it continues –as an absence– to define culture and identity. It also continues –as a presence– to change the way we live'.[27] Most of us 'move around a lot', Lippard continues, 'but when we move we come into contact with those who haven't been moving around or have come from different places. This should give us a better understanding of difference (though it will always be impossible to understand everything about difference). Each time we enter a new place, we become one of the ingredients of an existing hybridity, which is really what all 'local places' consist of'.[28] We may conclude that the concept of place presumably relies on the symbiosis of locatedness and motion rather than the valorisation of one or the other.

A place is thus a configuration of different elements that, when together, create a qualitative consensus, by which we can say that we are not anywhere, or somewhere, but we are in a place. Accordingly a place gives us a profound sense of 'hereness', being specifically in a particular place. The realisation that 'this' is where we are might even be independent of the qualitative elements that form a place. But if we are not looking at a mix of ingredients that continually changes and continually links this place to other places, do we then merely look at the anti-manifestation of elsewhere? And if so, then what does it mean? Or as Blaise Pascal, the renowned 17th century philosopher and mathematician, has put it beautifully:

Whenever I think of how little space I occupy and see this space devoured by the endless immensity of the spaces I have no knowledge of and which take no notice of me, I become frightened and amazed that I am here and not there: there seems to be no reason why I should be here instead of there, live now instead of then. Who put me here?[29]

It is this 'thisness' that John Duns Scotus has called 'haeceitas', which he defines as a non-qualitative property of a substance or thing. It is what is necessary for a thing to be singular. Italo Calvino also speaks about the un-qualifiable element of the object:

A stone, a figure, a sign, a word that reaches us isolated from its context is only a stone, figure, sign or word.: we can try to define them, to describe them as they are, and no more than that; whether, beside the face they show us, they also have a hidden face, it is not for us to know. The refusal to comprehend more than what the stones show us is perhaps the only way to evince respect for their secret; trying to

guess is a presumption, a betrayal of that true, lost meaning.[30]

Of course I have no intention to betray, however, I must admit my curiosity towards this lost meaning of things. Could there in fact be a similar lost meaning of place; a hidden face that can be respected?

The problem is that we are incapable of isolating places from their context, because they usually create it. In continuing this search for the indefinable element of place it could perhaps be reasonable to turn the opposite direction, to places we know very well; intimate space. The place we probably all know best is our bed, the elementary space of the body, it is the individual space *par excellence*. We spend more than a third of our lives in a bed. Not surprisingly, George Perec remarks in *Species of Spaces and other Pieces* that:

All I need to do, once I'm in bed, is to close my eyes and to think with a minimum of application of a given place for the bedroom to come instantly back into my memory in every detail – the position of the doors and windows, the arrangement of the furniture – for me to feel, more precisely still, the almost physical sensation of being once again in bed in that room.[31]

Except from the fact that the bed is possibly the ultimate place for the re-occurrence of past events through memory, it is an exceptionally well-known place for events (also for those that move outside of reality), but is predominantly an event itself.

If we define places in terms of being an event, a becoming, we are defining them by their imperceptibility, since movement has an essential relation to the imperceptible (its destination is not prefixed); it is by nature imperceptible. Perception can grasp movement only as the displacement of a moving body or the development of a form. Movements, becomings, in other words, pure relations of speed and slowness, pure affects, are below and above the threshold of perception. Does this in fact mean that the concept of place has today advanced itself to a form of imperceptibility? Is the bed in which I close my eyes to the world every night actually an invisible field itself? And if places are in this context related to the field of the imperceptible, then what does imperceptibility actually mean?

In *A Thousand Plateaus*, Deleuze and Guattari contemplate the relation between the (anorganic) imperceptible, the (asignifying) indiscernible, and the (asubjective) impersonal:

One has 'to put everything in to it': eliminate everything that exceeds the moment, but put in everything that includes it - and the moment is not the instantaneous, it is the haecceity into which one slips and that slips into other haecceities by transparency. To be present at the dawn of the world. Such is the link between imperceptibility, indiscernibility, and impersonality - the three virtues. To reduce oneself to an abstract line, a trait, in order to find one's zone of indiscernibility with other traits, and in this way to enter the haecceity (the 'thisness') and impersonality of the creator. One is then like grass; one has made the world, everybody/everything, into a becoming, because one has suppressed in oneself everything that prevents us from slipping between things and growing in the midst of things. One has combined 'everything': the indefinite article, the infinite-becoming, and proper name to which one is reduced. Saturate, eliminate, put everything in.[32]

So, here, confusingly the ungraspable element of perception, invisibility, is defined by being an event into which one can emerge by putting everything into the moment. Wildly interpreting, this means that one slips into the haecceity of one's direct surrounding, becomes indiscernible with the place and becomes impersonal towards oneself, by which the bed suddenly turns into a horizontal field in which energies emerge and disappear, and where

connections are made and dismantled.

Edward Soja writes of the lived space as interrupting the distinction between perceived space and spatial practices. Lived space is not necessarily imperceptible, but it does exist at the threshold of what is perceivable and imperceptible. He uses the term 'thirdspace' to put this area in perspective to two other kinds of space. First space is the term he uses to describe empirically measurable and mappable phenomena. Second space is conceived space, space that is subjective and imagined, the domain of representations and image. This corresponds to many people's notion of place, as a felt and cared-for centre of meaning.

Thirdspace as Lived Space is portrayed as multisided and contradictory, oppressive and liberating, passionate and routine, knowable and unknowable. It is a space of radical openness, a site of resistance and struggle, a space of multiplicitous representations …. It is a meeting ground, a site of hybridity … and moving beyond entrenched boundaries, a margin or edge where ties can be severed and also where new ties can be forged. It can be mapped but never captured in conventional cartographies; it can be creatively imagined but obtains meaning only when practiced and fully lived.[33]

My neighbour's home has always felt a lot more like a home than the place where I live. She really spends time with her apartment, she lives it fully, and I must admit I regularly neglect my relationship with my own. My home is more like a dreamhouse, in the sense that I'm mostly asleep when I'm in it. Which also maybe explains why its interior is shaped by imagination rather than practicality. Soja underlines the idea that, rather than thinking about places as bounded and rooted, we can think of them as open and permeable – based on a politics of inclusion rather than exclusion. To think of place as an intersection – a particular configuration of happenings – is to think of place in a constant sense of becoming through practice and practical knowledge. Place is both the context for practice – we act according to more or less stable schemes of perception – and a product of practice, something that only makes sense as it is lived. However difficult, I can try to picture my home without me, disintegrating into someone else's apartment or through time and erosion eventually becoming part of the wilderness. The empty apartment does not inhabit itself, but returns to its borderless grounds. And probably it's just a matter of time when those grounds are made into a place again, into a dwelling shaped by someone's presence, practice and liveliness. Or even by someone else's dreams and subconscious intentions, validating sleep as a proper spatial practice.

There's nobody out there, it's just the noise of the wind

Place can be understood as an embodied relationship with the world. Places are constructed by people doing things and in this sense are never finished but constantly being performed. In this sense it becomes an event rather than a secure ontological thing rooted in notions of the authentic. Place as an event is marked in openness and change rather than boundedness and permanence. Still, there remains the question: if to understand place is to disappear into it, what do we become then? At the core of our presence in a place is the realisation that it is something other than us, it is alien to us, for its form of existence is different from ours. Still, as I have pointed out above, the state of the places we are in is entirely dependent on the status of our own presence and vise versa. Maybe the inherent otherness that lies within the external world is covered up by our conventions of it. So, what would happen if those borders set by conventional perception disappear? In *My Life Without Me* Rilke writes:

[S]uddenly, a room with its lamp appeared to me, was almost palpable in me. I was already a corner in it, but the shutters had sensed me and closed.[34]

If a person walking in the street where I live would look up to the right at number 22, he or she would be able to see my apartment, but not me. Because I would be in the back of the room, seated on a moss green chair, back towards the balcony window, my hands on the dinner table. I put myself, so to speak, amongst these things. Or more accurately, I put my hands among the things on my table. And just by the act of placing my hands on the dinner table, among those few things on it, I had configured my hands to be part of their world, the world of things. My hands are touchable things and contain the capacity to touch at the same time; a phenomenon very beautifully described by Merleau Ponty in *The Phenomenology of Perception*.[35]

Touching one hand with the other hand is a phenomenon, Merleau Ponty suggests, that reveals to us the two dimensions of our 'flesh', that is both a form of experience (tactile experience) and something that can be touched. It is both 'touching' and 'tangible'. Furthermore, the relationship is reversible: the hand that touches can be felt as touched, and vise versa, though never both at the same time, and it is this 'reversibility' that he picks out as the essence of flesh (*être sauvage*). It shows us the ambiguous status of our bodies as both subject and object.[36] This insight has consequences for the truth of all perception, including vision. It is based on an account of touch, which needs to be understood not as substitute for vision –as another way of measuring the same distances– but rather as the fundamental dimension of visuality itself, contributing to its texture, depth, and thickness. If vision is modeled on the tactile experience that the hand that touches is also tangible, then seeing, implying being seen, necessarily involves the incorporation of the seer into the flesh of the world.[37]

While we humans, through our corporality, are involved in the dialogue between the seer and the seen, it is precisely the characteristic of the inhuman, the thing, to exist in itself --not for itself--, which brings forth the understanding of our human position and also the melancholy of being different than the things we are surrounded with. In *The Tears of Things*, Peter Schwenger follows this line of thought and shows through many examples from varying disciplines the connection we have with things. Already in the introduction he describes a state of being a thing, which is an indifference to the self and often accompanied by a foretaste of eternity, an eternity experiencsed without the tediousness of personality.[38] The indifferent character of things is beautifully expressed in Wislawa Szymborska's 'View with a Grain of Sand', a litany that concludes as follows:

The Window has a wonderful view on the lake,
But the view doesn't view itself.
It exists in this world colourless, shapeless,
Soundless, odourless, and painless.
The lake's floor exists floorlessly, and its shore shorelesly.
Its water feels itself neither wet nor dry
And its waves to themselves are neither singular nor plural.
They splash deaf to their own noise
On pebbles neither large nor small.
And all this beneath a sky by nature skyless
In which the sun sets without setting at all
And hides without hiding behind an unminding cloud.
The wind ruffles it, its only reason being that it blows.
A second passes. A second second. A third.
But they're three seconds only for us.
Time has passed like a courier with urgent news.
But that's just our simile.
The character is invented, his haste is make believe.
His news inhuman. [39]

Schwenger concludes that the world is one in which at the heart of objects is something inhuman, alien, other. Yet at the heart of what is human is something

no less inhuman. There may be a drive, a desire for this darkness, but it is always accompanied by a sense of loss. In Freud's terms, there is a loss in every evolution of consciousness, which splits in two what was once one and thus evokes a kind of nostalgia for the prior state. The drive toward this state is enacted at intervals, but it can never find more than momentary rest: 'One group of instincts (the death drive) moves forward so as to reach the final aim of life as quickly as possible; but when a particular stage in the advance has been reached, the other group (the life instincts) jerks back to a certain point to make a fresh start and so prolong the journey.'[40] Thus the death drive repeatedly enacts a dynamic of loss. What is lost is not the object but our prior state of object-hood, and perception can only stress the ways in which this is so.

The object, as in Merleau Ponty's philosophy, is necessary in order for the subject to be constituted, as a conscious self that becomes aware of its consciousness by contrast with that which is not conscious; as Sartre puts it: 'The (subject) for itself constitutes itself as not being the thing'. And symmetrically: 'The thing, before all comparison, before all construction, is that which is present to consciousness as not being conscious'. This would seem to set up the mutual dependence, but the object's indifference makes the dependence entirely ours. We seek to apprehend an object's being, and realise at some level that that connection can never be made.

Yet every moment when this lack of connection is realised creates an emotional connection. This emotional connection is very different from those produced by narratives with which we overlay the indifferent object, and which make us feel that objects understand us, in a sense are us. The connection of which Schwenger is speaking is at the same time a sense of surrendering, of loss at the very moment of apprehension. And the emotion that it produces is melancholy. Emotion as the psychic equivalent of motion in the material world.[41] On the other hand, as soon as we become motionless, we are elsewhere; we are dreaming in a world that is immense. Indeed, immensity is the movement of the motionless man.[42]

So, apart from being moved by the material world, there might be a state of mind that is open to the presence of the world; a state of mind that is open to this presence and stays open to it while losing one's personality (since it is not understood as an emotion or a personal feeling); a state of mind often described as being unoccupied, being empty and still. Then, nature might present itself not only as the objects constituting it, but also as a living presence. The inherent quality of an external object can be sensed and becomes one's sense of self. A range of high, rocky mountains can then be felt as an immensity, a solidity, an immovability, that is alive, that is there. This immensity and immovability seems sometimes to confront us, to affect us, not as an inanimate object but as a clear and pure presence. It seems to contact us. And if we are open and sensitive, we may participate in its immensity. We may then feel ourselves as one with the immensity, the immovability, the vastness.[43]

Here the presence of the external world is something we can participate in. Not only by being among it, but also being included in it and including it in one's own sense of presence. The dynamic of representation instead involves loss, as Kristeva states: 'it implies an absent object preceding its replication (…). If this object is not always physical –as for instance art's object may be a concept of the work being executed– it is no less lost in the process of the very labor by which it is found, transformed into a concrete representation. Art perceives and attempts to represent an object that must always to some degree be lost in perception and lost again in representation'.[44] This is not a loss that can be mourned, that can be gotten past so one can live one's life: it *is* that life.

Furthermore both mourning and the unpresentable seem to take place outside of discourse, that is, in silence. Lyotard suggests that 'silence indicates inevitable gaps in our comprehension, gaps that should be respected, rather than bridged'.[45] It is not only silence that suggests the unpresentable, but any formulation of absence, as Lyotard also observes a similar thread within abstract painting: 'The current of abstract painting has its source, from 1912, in this requirement for indirect and all but ungraspable allusion to the invisible in the visible'.[46] In Lyotard's experience, the moment of contact with the silence of the world of things is defined as a moment of terror: 'One feels that it is possible that soon nothing more will take place. What is sublime is the feeling that something will happen, despite everything, within this threatening void, that something will take 'place' and will announce that everything is not over. That place is mere 'here', the most minimal occurrence'.[47]

One can still imagine though, a nothingness, at the threshold of the invisible and the inaudible, that is sensible and alive, by which one can say that:

I can almost hear myself close my eyes, then open them.[48]

The world without me

There is merely one cause for all of human suffering: 'The fact that he is not capable of restfully remaining in a room'.[49]

In the spring of 1790, Xavier Maistre, a twenty-seven-year-old Frenchman, set about for a journey through his bedroom and named the report of what he had seen *Voyage autour de ma chambre* ('journey through my bedroom'). Pleased by his experiences he engaged himself in a second travel in 1798. This time he was determined to go all the way to the windowpane, of which he made a report under the title *Expedition nocturne autour de ma chambre* ('nocturnal expedition through my bedroom').[50] Like most people who read Maistre's encouraging suggestions to rediscover the stunning beauty of our most regular everyday environment, I felt the need to follow his advice, though I consider my expeditions not as successful as Maistre's. Ever since, I frequently take much pleasure in transforming my experience of my bedroom into a vast landscape. It seems then to develop an experiential expansion in space, which is desirable considering its disappointing actual measurements. Unlike Maistre, I do not physically move within the newly arisen landscape. I rather lay still or sit upright on the bed, occasionally following the curiosity of my restless eye. In this mode, piles of clothes become little mountains, my wooden wardrobe changes back into a thick dark forest and looking over the edge of my bed is like looking down a plateau shaped by millions of years of erosion (like the Grand Canyon, though I've never seen it in real). Apart from all the exciting new experiences to take notice of, there is one that keeps returning and is incredibly frightful, one obtained by a desire to really see. Obtained by an utterly willful concentration within the focus of my sight. It is the gigantically overwhelming realisation that this landscape is geographically designed by forces that I'll never be able to comprehend. Moreover, its design is brought to appearance by a whole universe of invisibility, a complete cosmos consisting of nothingness, of void. The difficult part is noticing the eagerness to explore this unknown territory, and at the same time knowing that to do so, to put everything in, would include the end of everything. One of Georges Perec's exercises has a similar direction and is, I feel, because of its radicalism, one of his most intriguing:

I have several times tried to think of an apartment in which there would be a useless room, absolutely and intentionally useless.… It would be a functionless space. It would serve for nothing, relate to nothing. For all my efforts, I found it impossible to follow this idea through to the end. Language itself, it seems, proved unsuited to describe this nothing, this void,

as if we could only speak of what is full, useful and functional. … how to think of nothing without automatically putting something round that nothing, so turning it into a hole, into which one will hasten to put something…. The effort producing something that might be a statue of the inhabitable.[51]

Perec tries to imagine a space 'without a function', a space unlike any other previously conceived; not a domestic space, co-opted into the principle of 'dwelling', but a space of otherness, which is neither here nor there, that is simultaneously physical and mental; a purely heterotopian space. For example, Perec writes that a staircase is a 'neutral place that belongs to all and none' and is 'an anonymous, cold, and almost hostile place', but even this is a space of transit, not a null-space.[52] Although a staircase and landing are utterly distinct from where the inhabitants of the apartment-building 'entrench themselves in their domestic space', it is still a space with a function. The inhabitable is therefore a space in which absence is brought within the limits of the conceptual.

Having travelled from the formation of place, through our relation towards it, we end at its immense emptiness. At the end of everything, we have come to reside in a place of those things seemingly without meaning.

Now in the little lounge what is left is what remains when there's nothing left: Flies, for instance, or advertising bump slipped under the door by students, proclaiming the benefits of a new toothpaste or offering twenty-five centimes reduction to every buyer of three packets of washing powder, or old issues of Le Jouet Francais, the review he took all his life and to which his subscription didn't run out until a few months after his death, or those things without meaning that lie around on floors and in cupboard corners.[53]

Perec shows that 'those things without meaning' actually have a meaning based upon their relation to the space in which they reside, instead of the character that owned them. While what is left is deemed insignificant, it has become significant because it had remained while there was nothing left. And so it seems that not only our corporality, but also the absence of it, gives room for a development of meaning in intimate spatial settings. Maybe this is so because we cannot conceive of that which does not exist without somehow incorporating it into being.

In both cases above, Perec questions our habitual behaviour in relation to space and points to its unavoidable otherness. In our incapacity to conquer it completely, we can only take hold of the appearance of our attempts that take place within its (spatial) realm. In result I feel my own presence diminish in relation to its immensity and come to the conclusion, as expressed by Julles Valles, that: 'Space has always reduced me to silence'.[54]

Postlude of a night scene

When seen from the inside of the place where I live, the process of writing this paper has been as much about constructing a theoretical place as about constructing a narrative, so too is the act of reading. By inhabiting the text, both the reader and I are involved in the construction of its meaning. The way we inhabit the text is not the nostalgic harmony of the domestic sphere, but the experience of being both a stranger and a friend to this place. This realisation has affected my relationship with the place where I write this from as well. My home is built on a foundation of nothingness and imbued with silence. Structurally, both the text and my house take place upon a blank space and are involved with the notion of containing, destroying, and eradicating, through the presence of my conventions, any sense of the silence that exists at its heart. The desire to re-enter this place is the desire to read it and understand it, to appropriate it and contain the radical otherness that fills its corners. We wish to read something in

the house because we cannot tolerate its absence. Though, as I have tried to point out, it is not necessary to turn to nomadic or ascetic forms of living to be able to dwell in absence, to escape from this sense of being limited by the way we fill it with concepts.

A thief, who breaks out of jail in the night, overwhelmed by the immensity and boundlessness of the outside world, not knowing where he is and where to go, can become aware of his location by either asking the policemen that want to re-capture him, or by silently waiting for the dawn. The dawn of the world.

[I]n the silence, we are seized with the sensation of something vast and deep and boundless. It took complete hold of me and, for several moments, I was overwhelmed by the grandeur of this shadowy peace. This peace had a body. It was caught up in the night, made of night. A real, a motionless body.[55]

Notes

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Biography

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Brentano on Space

Leslie Kavanaugh

The End, or Fin-de-Siècle Vienna

Suddenly, the unthinkable was not only possible, but an actuality. The Hapsburg Empire unexpectedly was no more after centuries of being an established fact of existence; something perhaps to protest against, something to 'push' against, yet something always to rely upon. And abruptly the solid ever-present fact of it was nothing but dust.

In *Die Welt von Gestern: Erinnerungen eines Europäers*, Stefan Zweig tries to reconstruct an account of the unthinkable – the end of the Hapsburg Empire. He recounts after-the-fact what persons of a younger generation already had forgotten, those who never knew the taken-for-granted realness of impenetrable structures of empire, the 'certainty' and immutability of the governing classes. Indeed, Zweig explains, '*Sicherheit*' – certainty, security, stability – was the Highest Good for the subjects in the Austrian-Hungarian world. Yet it was as though the sheer historical determinism was hurling itself towards the abyss of time, slowly and inevitably, and one day the Empire was over the edge and no more.

Into this fray came Franz Brentano (1838-1917), a 'typical' subject of the Austrian-Hungarian Empire. He was born in Marienberg in Prussia in an Italian-German family. Shortly after his birth, his father moved the family to Aschaffenburg, due to conflicts with the Prussian government concerning church matters. Here Brentano quite happily grew up in a quiet and stable environment, educated in various German universities, and receiving his doctorate from the University of Tübingen in 1862. In 1864, Brentano took the vows of the priesthood in Würzburg and became a *Privatdozent* at the university there. Yet, although he would remain a devout believer until the end of his life, Brentano allied himself with a group of theologians that argued against Papal Infallibility. As a point of principle, no biblical or theological argument could be sustained that would show that the Pope was not a man, and as a man, inherently imperfect and capable of sin. Brentano became embroiled in this debate – on the wrong side as it were, for Papal Infallibility stands still to this day as a doctrine of the Holy Roman Catholic Church. Subsequently, his position at the University of Würzburg became untenable. Experiencing an existential crisis, Brentano felt that he could no longer reconcile the doctrines of the Catholic Church with his innate character as a searcher of truth, and as a developing philosopher of clear reason and induction. Yet in a world where the Catholic Church and the university were inextricably intertwined, he was forced to find other employment. This other university would become the Universiät Wien, from 1875-1894, where he was named *Professor ordinarius*. Brentano eventually married, and this decision for an ex-priest was most problematic, not causing him to loose his position at the Universität Wien as such, but his status. First he lived within walking distance from the old university buildings on the Jesuitplatz, in modest accommodations in the Erdberstrasse 19, not far from the river, where he loved to walk and to talk

about philosophy with students.[1] Later, he conveniently lived just inside the ring on the Oppolzergasse 6, diagonally across from the new Universität building, in the complex with the City Hall [Rathaus] and the new Parliament.

The entire ring was constructed after the 1848 rebellion that rose up in Vienna at about the same time that all over Europe the workers and the bourgeois were demanding a surcease to repressive measures and free elections in a democratic system of government. This popular uprising was brutally put down, and draconian measures of control followed, including the cessation of the freedom of speech and assembly. From the 1850s onwards, the so-called *Grundzeit*, the 'foundational period', attempted to efface the vehemence of the 1848 malefaction, and saw the breaking down of the old city fortress walls, the re-routing of the river into manageable canals (*die Wienflussregulierung*), and the rapid construction of more than 500 buildings along what is now known as the Ringstrasse in Vienna, including precisely the above-mentioned Parliament (although this would be regularly dismissed from holding representative assembly), the Rathaus (City Council Chambers), the new University of Vienna building (although still controlled by the Jesuits), and the Volkstheater (a necessary distraction for the Viennese who loved the glittering *schauspiel*).[2] Further along the ring were the Opera, the Academy of Fine Arts, the Academy of Applied Arts, the Museum of Fine Arts, the Museum of Natural History, and various palaces of the aristocracy. Corruption was rife. However, this décor-building chiefly meant the superficial, albeit costly, beautification of the decaying Empire, and was in effect a *schaudekoration*. This massive urban generation project could not be considered a 'renewal', but rather an appeasement, a last gilding of the rotten structures that would be doomed to collapse. The squelching of the revolution and of the discontent leading up to it was not to be placated in a facile manner by turning Vienna into a City of Dreams. One may also note that these projects for the city, with enormous parks, statuary to past monarchs and eclectic architecture, looked back for legitimisation to empires past. Actual regeneration was not planned. The technological advances of modern life, such as electric lights, tramways and a sewage infrastructure, were not planned because of a conservative sense of continuity. These projects would not be implemented until the beginning of the twentieth century. Further regeneration in terms of housing an exploding population had no place in the plans either. In a city of two million persons (more than inhabit Vienna even today), poverty and overcrowding were common. '*Sicherheit*' for the majority meant merely inescapable and unchanging misery. For the wealthy few, mostly bankrupt, including the Hapsburg dynasty through wasteful expenditures on the army, disastrous military campaigns and the stockmarket crash of 1873, the late nineteenth century was the ludic hysteria before the end.

In the remnants of pretensions to certainty, cracks began to appear through which would come some of the most innovative thinkers, artists, composers, writers and architects ever witnessed within a single generation. They would begin to ask: 'what can be known for certain about objects of sense experience?'. Behind the shadow-play, the hidden urge to truth, to pure unadulterated truth, emerged. Adolf Loos said 'ornament is crime'; Karl Kraus would satirise the Viennese propensity to self-deception, and Mahler would express raw naked *pathos* instead of false sentimentality.

At the end of the nineteenth century, Franz Brentano developed a philosophical method that would be a sort of middle way between the idealism inherited from Kant, the ontological gap inherited from Descartes, and a brute materialism advocated primarily by the emerging hegemony of scientific procedure. The question was (and is): What is my relation to the world? Is the world completely 'out there' and then a matter of discovery? If this is the case, then a philosophical account needs to

be constructed that explains how we can know the world. Is the world, on the other hand, completely 'in here', in my mind – the world being a mere representation of sense data? If this is the case, then a philosophical account would still need to explain how the world is constituted in my mind. Both accounts had failed historically. Furthermore, both accounts could not explain the relationship between my 'mind' and other 'minds'. This impasse, this *aporia*, was the birthplace of phenomenology.

Brentano sought a third way between the physical 'out there', and the psychic[3] 'in here', in my mind. For Brentano, the physical and psychic are not radically different, rather two sides of the same coin as it were.[4] Any object 'out there' in the world is known to us only by first directing our attention toward it, then perceiving it in some way with one or all of our five senses, and then getting a hold on it in our mind through some kind of representation of the object. Therefore, any consciousness *of* an object is always a consciousness of a specific object. This intrinsic connection links that which is thought (*noema*) with the conscious thought or intellection (*noesis*); to think, to purpose, to intend (*noeo*) with the mind (*nous*), the thinking/perceiving/sensing part of our soul in Aristotelian terms. Brentano uses in his work of 1874, the *Psychologie von empirischen Standpunkt*, the term '*Die intentionale Inexistenz*', which is already inherent in the ancient Greek derivatives of *nous*, for to think is also purposeful. As such, the will to know becomes critical; the world of sensible phenomena 'appears' to us, and our act of intention, our 'attending-to' the world, makes available objects of experience to our mind. The task of philosophy, then, is the description of the conscious experience or consciousness-*of* more accurately, with a method that Brentano will call Descriptive Psychology.

The account of the relation between the psychical and the physical, termed by Brentano as 'intentionality', is partly derived from the Scholastic term *intentio*, which means 'directed toward'. As a theologian, Brentano undoubtedly would have known of the uses to which this term was put in the Scholastic tradition, namely with Thomas Aquinas,[5] and much research has recently been completed tracing the etymological developments of the term *intentio*.[6] Also, a homogeneous definition of 'intentionality' for Brentano is difficult to determine, the case being of course one of the continued development of thought by an extremely dedicated thinker.[7] Yet, in brief, no doubt the term intentionality was resurrected by Brentano and put to use in order to explain the relationship between mental acts [*psychisch*] and empirical phenomena [*physisch*]. [8] Even though both the word 'intentionality' and 'phenomenology' would be given a different meaning by one of Brentano's students, Edmund Husserl, I would argue that the most profound influence on Brentano's conception of intentionality ['*Die intentionale Inexistenz*' - intentional in-existence[9]] is in fact Aristotle.

Aristotle remained throughout Brentano's life a continued source of admiration and inspiration. Brentano's extensive study on Aristotle's *de Anima* published in 1867,[10] and specifically the notion of *nous poietikos,* forms the beginning point of Brentano's conception of intentionality [*intentional in-existence*]. Brentano, too, deeply held the ideal of the unity of sciences, each with its own realm and methodology, yet each unified into what was knowable. Exceedingly important is the realisation that in the late nineteenth century psychology was becoming established as an independent, autonomous science. Let us not forget that Brentano was in close acquaintance with Meynart, the clinical tutor of Freud, and that Freud himself attended many lectures of Brentano in Vienna. The university was only a short walk away from Freud's home and practice on the Bergstasse. The term psychology comes from the Greek, *psuché*, meaning the soul, and *logos* meaning a reasonable account, or what we would now call 'science'; psycho-logy is the explanation of the what is the soul, what are its faculties, and how it operates.

In *de Anima* (meaning the soul, *psuché*) Book 3;V (one of the most troublesome passages in all of Aristotle), Aristotle says: 'For in the case of things without matter, that which thinks and that which is thought about are the same; for speculative knowledge is the same as its object' (430a3-5).[11] This is not to say that the mind and the body are the same thing, but that they are 'common'. The *psuché*, soul, needs the body in order to perceive, to sense, to think, but the soul or the mind is 'separable', *chorismos*, always in relation to the body, but not the same. The thought is identical with the thing thought about. Or, as Brentano will state it: consciousness of an object is always consciousness *of* an object – these two being 'separable', but indivisible. In *The Psychology of Aristotle*, Brentano preserves the link between the thing that thinks (*nous*) and thinkable things (*noeita*). The mind (*nous*) is identical with that which is thought (*noema*). In Aristotle's philosophy, Brentano takes inspiration from this psychology in order to provide the bridge between mental acts [*psychisch*] and sensible phenomena [*physisch*]; the link or relationship which he calls *intentional in-existence*. I have expressly hyphenated the word *in-existence*, contrary to other English translations, in order to highlight that Brentano's conception of intentionality did not mean to suggest that mental acts, feelings, intuitions, sensations, etc. were not 'real' or existing; rather, the very thing that characterises psychic or mental representations of an object is the fact that, for Brentano, they include something of the object in themselves. They are immanently existing intentionally, and this intentionality sets them apart from objects, for objects have no intention, no 'directed-towards', only minds can have intention. What distinguishes the physical from the psychic is the fact that only the psychical has 'intention'.

Brentano's well-known citation from the *Psychology from an Empirical Standpoint*, states clearly:

Every mental phenomenon is characterized by what the Scholastics of the Middle Ages called the intentional (or mental) inexistence of an object, and what we might call, though not wholly unambiguously, the reference to a content, direction toward an object (which is not to be understood here as meaning a thing), or immanent objectivity. Every mental phenomenon includes something as object within itself, although they do not always do so in the same way. In presentation [Vorstellung] something is presented, in judgement something is affirmed or denied, in love [something is] loved, in hate [something] hated, in desire [something] desired, and so on…. The intentional inexistence is characteristic exclusively of mental phenomena. No physical phenomenon exhibits anything like it.[12]

With this citation, Brentano clearly follows Aristotle[13] in tying together thought with objects thought *about*; sensibility with the sensation *of* something; affectivity with a feeling *about* something, and perception with the perceiving *of* an object. The only discrimination between these pairs is that the physical object has no 'intention' in Brentano's terms; that is to say, that the *consciousness of* only exists in, or immanently, as an object in the mind. Psychical phenomena are always characterised by their relation to an object. McAlister explains that Brentano's intentionality thesis was not primarily about 'the objects of mental phenomena, but about the fact that mental phenomena are by their very nature relational, while physical phenomena are not'.[14] Indeed, precisely this question about relationality was the original impetus for Brentano's phenomenology: what is the relation between my soul/mind and the world? McAlister goes on to say that, strictly speaking, Brentano did not mean that physical as opposed to psychic phenomena have absolutely no relations, but that they do not have the relation of embeddedness of the object in the mental.[15] Physical phenomena have relations of a differing sort – that of space, time, magnitude, continuity, infinity, etc. And it is to these relations that we will now turn – specifically, Brentano on space.

Brentano outlines the six types of relations:[16]

1. Collective Relations (whole-part)
2. Accidental Relations (whole-part in the sense of modal logic)
3. Causal Relations (cause-effect)
4. Intentional Relations (thinking-thought)
5. Continuity Relations (border-bordered)
6. Comparative Relations (magnitude [large-small], ethics [good-bad], aesthetics judgements [beautiful-ugly], etc. – actually for Brentano not a true relation.

Obviously, this schema indicates that the *intentional in-existence* relation is an important part of the relatedness of all phenomena – the physical and the psychic; the question as to how the mind, or the materially unextended, relates to the phenomenally extended, and is a continuity relation. Brentano in this regard is highly inspired by Aristotle's *Physics*, where it is argued that all physical phenomena are continuities; that is to say, place, time, motion, magnitude, infinity, and continuous generation.[17]

Brentano on Space

The philosophical issues of the ontology of space and time would engage Brentano his entire life as a contemplative philosopher. Many of his thoughts on this subject are not published but have had extreme influences upon his students, specifically Anton Marty's studies on space, and Edmund Husserl's studies on internal time-consciousness. Nor was Brentano estranged from the emerging physics of his day; one of the most extended treatments on space and time comes from his engagement with and criticism of the physicist Ernst Mach's distinction between mathematical space and time and experiential/sensational space and time. This was published in *Über Ernst Machs 'Erkenntnis und Irrtum*', which was dictated from 1905-6.[18] Yet the most accessible collection of texts that reveal Brentano's last thoughts on the topic are collected in the posthumously published volume of dictated thoughts[19] and correspondence with former students Anton Marty and Oskar Kraus, as well as Ernst Mach, entitled *Philosophische Untersuchungen zu Raum, Zeit, und Kontinuum*.[20]

The collection is organised in three sections: the continuum, time and time-consciousness, and finally, space and time. The topic of time itself, and memory, including Brentano's famous theory of *proto-aesthesis*, receives the majority of attention. However, in this discussion, we will focus on Brentano's consideration of space.[21] Space itself is a complex topic, but simpler in the sense that it has remained relatively less confused as to Brentano's actual thoughts on the topic, as opposed to his student Husserl, and his student Heidegger, who both extensively treated the topic of time, not to mention Freud's famous works on repression and memory. This worthwhile study will need another opportunity. Here we will focus primarily upon space.

As usual, Brentano goes to work like Aristotle: he sets out the positions of his predecessors, identifies the weaknesses in their argument, and then finally characterises the precise nature of the problem to be solved. In the section entitled "What we can learn about space and time from the conflicting errors of the philosophers" (dictated 23 February 1917 - which is to say just before he died on 17 March 1917 - these can literally be seen as his last thoughts on the matter), he sets out the problems of space and time.

Firstly, Brentano explains the terminology of space and time. The ancient Greeks had the words *topos* and *chronos*, which are generally speaking translated as 'place' and 'time' in English. In German, alternatively, for *topos* is the possibility of translation into *Raum*, *Stelle* or *Platz*, and for time, *Zeit*. Actually, Brentano uses the German expression, *die phänomenale Lokalität* (the phenomenal localisation). Also, it must be said, the ancient Greeks

had no term for 'space' as such.[22] Rather, *topos* is a specific determination of 'place', individuated to the existence of a specific entity. For Aristotle particularly, space was not infinite, rather bounded by the divine heavenly spheres. In speaking about space/place and time, Brentano outlines the fact that there were various determinations of these terms historically, some more comprehensive than others, yet a unified conception is not possible. Consequently, in German, *an einem Ort* [at a location] and *in einem Raum* [in a space],[23] would not immediately correspond to the Greek *topos* for a conception of infinitely expanded space (and therefore of 'being in space'), and is not in fact thinkable in the ancient Greek system of physics. Importantly, also, is the non-symmetric nature of space and time; as ontological categories they have different structures.

Nevertheless, this historical survey renders Brentano capable of learning from the 'conflicting errors of philosophers', and enables him then, to construct an account of space and time that is consistent with his philosophy and its method: Descriptive Psychology. Although substantially disagreeing with his turn from the relational space/time of Leibniz to the absolute space/time of Newton, Brentano agrees with Kant that:

just as time is an intuition of inner sense given from the start, so space is such an intuition of the outer sense.[24]

All the same, even though through this intuition the individual perceiver perceives itself within an overall unified space, this is not to say that space and time exist as a necessary condition, or synthetic *apriori*, of all possible experience, as is the case in the mature Kantian philosophy. Space and time for Brentano do not 'exist in themselves', although they are intentional relations. Brentano skirts the issue as to whether God exists in space and time, a theological and philosophical difficulty throughout history which attempts to determine the *arché*, or beginning of phenomenal existence – a difficulty it must be said that remains to this day. God, of course, having no spatial extension and existing in eternity, cannot in principle be 'in the world'.

Given the dissension of historical views, Brentano turns to that which is most apodictic in his system of philosophy, the *intentional in-existence*. Only in the objects of experience can we be certain, and these objects phenomenally are precisely those that are apprehended in the inner perception of time, and the outer perception of space. In following Brentano's notion after Aristotle that thinking is always thinking *of* something, one could say that one intuits something, and this something is always the relation between the individual consciousness and 'the world'. Furthermore, that which one perceives corresponds to the perception of others. One could observe, indeed, as an object of experience, the consciousness of others through various 'representations', including language. And it is precisely this 'appearing' of phenomenal experience, which Brentano attempts to define and to describe. In this analysis, he briefly explicates his 'theory of projection', where he takes into consideration the paradox of an individual perception/thought of every thinker, married into an assemblage of the unity of continuity in space and time.[25] Indeed, 'there is lacking [Brentano says], *every absolute differentiation*, though relative determinations are given multifariously' in a phenomenal continuum.[26]

In this regard, Brentano follows Leibniz. However, first a point of clarification. Brentano uses the term 'relative' [*Relativistische*] to describe Leibniz's philosophy of space and time. Strictly speaking, 'relative' applies to twentieth-century physics, such as that of Einstein, which is in fact a 'relative' space-time in an absolute infinite container, and as such a revision of Newton's mechanics. Leibniz, on the other hand, argued for a 'relational' notion of space and time, and as such comprises a comparatively unexplored avenue in the history of physics. For Leibniz, the

world is only the relation between things. 'Space and time are not things, but real relations.'[27] Space is nothing other than the continuous order of coexistence (the relation of one object to another); time is the continuous order of succession (the relation of the before to the after).[28] In this system of relations, then, the spatial and temporal determinations become paramount; and indeed if Leibniz's *Dynamics* is taken seriously, these determinations would be constantly changing. The mathematician would then be charged with describing these phenomena in the discrete systems of mathematics and geometry. The philosopher, following Brentano, would on the other hand be charged with describing these psychic phenomena using the tools of Descriptive Psychology. The two systems, although incommensurable, are tied together with the intentional act.

An emphasis is put on the 'act' for Brentano, for intention is also dynamic and changing - an enactment of the individual will. Therefore, immediate experience is always for Brentano the most apodictic. Through the *consciousness* of phenomena, each individual has access to spatial and temporal determinations. As such, space and time do not need to be determined as a whole, for 'we do nonetheless, possess the presentation of something spatially [and temporally] determinate in general, and also a manifold of determinations of relative spatial [and temporal] differences.'[29] Although Brentano feels that Leibniz had the 'correct insight', the paradox remains as to how an individual *intuition of* the relational spatial outer sense and the temporal inner sense could be made to "correspond" to some unity of perception of the world. The phenomenal world is a continuum, and yet how can the 'immanent' be said to be a unity as well? According to Brentano, if we say that in regard to time and space:

We have to do not merely with relative [néé, relational] but also with absolute peculiarities, then we do not imply that a temporal or spatial point could exist without any connection to any others…. Not merely should it be the case that no absolute temporal and spatial peculiarities should exist, but no relative specifications should exist in themselves either. These relativa should no longer have existence for the things in themselves, but only for the things as they appear to a perceiving subject.[30]

Therefore, the remaining project, philosophically, was to explain this link of 'intentional in-existence' to the continua of space and time. For Brentano, who was inspired by the ancient Greeks in using the term *aesthesis*, or 'appearing', inquired into how this appearing of the intentional object appeared in the perceiver.[31] In this regard, Brentano would do well to consider Leibniz's theory of perception[32] as well as his notions of relational space and time, because:

Leibniz proposes a unified universe through perspectival multiplicity. Leibniz describes this unity as a City of God where only God has total comprehension, or vision by intuition (scientia visionis) of the entirety of the universe…. Only God can know the whole plan, both in the past and the future. Yet each monad 'maps out', as it were, its own neighborhood. Nevertheless, each of these maps overlaps with other maps, making a coordinated and coincident perception of the universe…. Yet each view is always in relation to every other viewpoint, composing a unified whole.[33]

Yet Brentano would not follow this path due to his dedication to Aristotle. In his theory of categories, rightly, no two individuated entities could 'overlap', for 'every definition, from the highest generic concept down as far as the last specific difference, proceeds monostoichetically (universally in one series) [or literally, of the same element].'[34] This is to say that every genera and species has its own definition, which of course is 'bounded' with nothing outside of it, with no 'overlaps'. As a consequence, Brentano would then be left with the unfinished project of the inter-relatedness of individual consciousnesses – a problem, it must be pointed out, that even his

most famous student, Edmund Husserl, inspired by Leibniz, was unable to fully resolve even with his notion of the intersubjectivity of the transcendental ego.

Admittedly, Brentano's considerations on space were exceedingly influential in the twentieth century – not only in the philosophical development of the phenomenological school, but also the analytic in the form of the Vienna Circle, and in the 'linguistic turn'. Furthermore, as Toulmin and Janik point out, Vienna at this time was a rather intimate place of extraordinary people that somehow blossomed or exploded out at the denouement of European civilization.[35] Many of the most influential persons in the late nineteenth and early twentieth century had at one time been a student of Brentano, including not only Husserl, but also Anton Marty, Carl Stumpf, Tomas Masaryk, Sigmund Freud, Alexius Meinong, Alois Höfler, Kasimir Twardowski, Christian von Ehrenfels, and Franz Hillebrand among many others.[36] Brentano was a dedicated and beloved teacher, a contemplative thinker who formed a bridge between the completely ossified philosophy of his time which had got stuck in Neo-Kantianism, and the philosophy that would come to be known as 'phenomenology'. Phenomenology would change the direction of how philosophy constitutes its problems entirely - the relation between the 'physical' and the 'psychic', the inter-relatedness of all things, as well as how phenomena 'appear' to consciousness. Nonetheless, one of Brentano's most important contributions to twentieth-century metaphysics has been the re-establishment of the Aristotelian link of the intentional in-existence, which enables the relation between physical phenomena, and the *thinking of* by that which thinks.

To Conclude, the End of Fin-de-Siècle Vienna

Aristotle, in his determinations of *topos*, stated that every individuated entity existed in some specific place. Brentano's place was Würzburg, Vienna, and Italy, at the historical time of the end of the Hapsburg Empire, the end of which coincided with his death in 1917. Vienna, specifically, was an extraordinary place at this historical period. One could with confidence state that never before or since did one specific place, at one specific time, bring forth so many remarkable persons such as the likes of Fritz Mauthner, Hugo von Hofmannsthal, Oskar Kokoschka, Arnold Schönberg, Adolf Loos, Gustav Klimt, Egon Schiele, Josef Hoffmann, Karl Kraus, Stephen Zweig, Sigmund Freud, Ludwig Wittgenstein, Hermann von Helmholtz, Ernst Mach, Ludwig Boltzmann, Albert Einstein, Gustav Mahler, Theodor Herzl, Georg Trakl, Josef-Maria Olbrich, Tomas Masaryk, and Otto Wagner. All lived and worked in the city of Vienna at this specific place and time. Franz Brentano was one among many that burst out through the fissures of conservatism and 'security' before civilization would descend into the barbarism of WWI. But for a brief moment in time, before 'the last days of humanity',[37] Vienna sparkled, and glittered, and shone.

Notes

1. These early years are lovingly reconstructed by one of Brentano's closest students, Carl Stumpf. See 'Stumpf: Reminiscences of Brentano' in *The Philosophy of Brentano*, ed. MacAlister, Linda L. (London: Duckworth, 1976), p. 39. See also Spiegelberg, Herbert, *The Phenomenological Movement: An Historical Introduction* (Den Haag: Martinus Nijhoff, 1978); Kastil, Alfred, *Die Philosophie Franz Brentanos: eine Einführung in seine Lehre* (Bern: Francke, 1951); Kraus, Oskar with contributions from Carl Stumpf und Edmund Husserl, *Franz Brentano: zur Kenntnis seines Lebens und seiner Lehre* (München: C.H. Beck, 1919).
2. See Sachslehner, Johannes, *Wien: Eine geschichte der Stadt* (Wien: Pichler Verlag, 2006); Mattl, Siegfried, *Wien im 20. Jahrhundert* (Wien: Pichler Verlag, 2000); Boyer, John W., *Culture and Political Crisis in Vienna: Christian Socialism in Power 1898-1918* (Chicago: University of Chicago Press, 1995); Brandstätter, Christian, *Wien 1900: Kunst und Kultur: Fokus der europäischen Moderne* (München: Deutscher Taschen-

buch Verlag, 2005); and the canonical Schorske, Carl E., *Fin-de-Siècle Vienna: Politics and Culture* (New York: Knopf, 1980).

3. Here I am expressly using Brentano's term 'psychic' for precision. Of course, the term 'psychic' does not have the associations in the German of the late nineteenth century as it does now in English. But we must remember that psychology was an emerging discipline at the time. Meynart, Freud's clinical mentor, was a close friend of Brentano. Freud himself attended lectures of Brentano for a few years. Vienna also held the first hospital, now known as the Narrunturm that was dedicated to illnesses of the 'Geist', or 'psyche', from which we get the word psychology. Most importantly, the word '*psuché*' is of ancient Greek origin, the study of which in Aristotle is the text known as *de Anima*, the soul. Brentano, in his turn, published the results of his extended meditation on this work, especially the category of the soul known as nous poietikos, or the active intellect. See: Brentano, Franz, *Die Psychologie des Aristoteles, insbesondere seine Lehre vom Nous Poietikos* (Mainz: Kirchheim, 1867).
4. Brentano was neither a mental immanentist, nor a materialist in the sense that all phenomena are mere electro-chemical stimulations of mental faculties. In spite of the fact that the reception of Brentano, even by some of his more prominent students, would push him into one camp or another, Brentano carefully navigates the middle way. Much of twentieth-century philosophy was originated by Brentano's 'descriptive psychology', both in the logical positivist, phenomenological (*à la* Husserl-Heidegger), and the analytic tradition. However, but much rests on a misinterpretation of Brentano's characterization of the psycho-physical. This viewpoint is forcefully argued by Hickerson, Ryan, *The History of Intentionality: Theories of Consciousness from Brentano to Husserl* (London: Continuum, 2007). As Hickerson explains: 'One of Brentano's most significant contributions to posterity was his unique concept of mental content, and with it the idea that acts of consciousness may stand in relation to one another, not simply by virtue of their causal histories or temporal indices, not simply by virtue of their associations with one another qua ideas, but by virtue of what they are about…; in the simplicist cases, Brentano treated this content as a physical phenomenon, a physical fact appearing in [the consciousness] and causing a sensation' (pp. 43-44).
5. *cf*. Perler, D.(ed.), *Ancient and Medieval Theories of Intentionality* (Leiden: Brill, 2001). Aquinas, of course, was an avid student of Aristotle and in his interpretation of de Anima, he would state that for Aristotle, 'sense receives the form without the matter, since form has a different mode of being in sense perception than it has in the sensible thing. For in the sensible thing it has natural being, but in sense perception it has intentional being.' Aquinas, Thomas, *Aristotelis Librum de Anima* (Taurini, 1948), 3rd edition, No.55. In English translation: Aquinas, St. Thomas, *Commentary of Aristotle's De anima* (Notre Dame: Dumb Ox Books, 1994).
6. For example, Marras, Ausonio, 'The Scholastic Roots of Brentano's Conception of Intentionality' in *The Philosophy of Brentano*, ed. MacAlister, Linda L. (London: Duckworth, 1976), pp.128-139. See Gilson, Etienne; 'Franz Brentano's Interpretation of Medieval Philosophy,' *Medieval Studies* (1939): 1-10; Hedwig, Klaus, "Der scholastische Kontext des Intentionalen bei Brentano" in *Die Philosophie Franz Brentanos: Beiträge zur Brentano-Konferenz, Graz, 4.-8. September 1977*, ed. Chisholm, R.M. and R. Haller (Amsterdam: Rodopi, 1978), pp. 67-82; Runggaldier, E., 'On the Scholastic or Aristotelian Roots of 'Intentionality' in Brentano,' *Topoi*, 8 (1989): 97-103; Windisch, Hans Ludwig von, *Franz Brentano und die Scholastik* (Innsbruck: Rauch, 1936).
7. In the 'Introduction to Brentano's Philosophy' in *The Cambridge Companion to Brentano*, ed. Jacquette, Dale (Cambridge: Cambridge UP, 2004), p. 7, Jacquette explains: 'the concept of intentionality in Brentano's early and later philosophy of psychology is center stage in every chapter. Although he made numerous contributions to many different fields of philosophy, his name is most frequently associated with the analysis of psychological phenomena as intentional, and he remained faithful to some version of the intentionality thesis throughout his philosophical career. Although

he drastically altered his opinion about the nature of intended objects, as his early doctrine of immanent intentionality or intentional inexistence gave way more resolutely to a strict *reism* or ontology of actual individual existents, he never abandoned his commitment to the intentionality of thought.'

8. *Psychologie vom empirisichen Standpunkt* (Leipzig: Duncker & Humblot, 1874).
9. The usual translation into English of Brentano's term is 'intentional inexistence'. I make a somewhat Heideggerian move here in hyphenating 'in-existence', but I do so as to *not* mean that psychic phenomena *do not exist*. Misunderstandings have arisen that have pushed Brentano into either the radical empirical camp, or the idealist camp. In using the term 'intentional in-existence', this rendering in English hopefully conveys the embedded character of the object of experience, in the mind. Indeed, one should also hear the echo of the Scholastic term in-esse, used to describe the 'participation' of Platonic forms in phenomena. See also Richardson, R., 'Brentano on Intentional Inexistence and the Distinction Between Mental and Psychical Phenomena', *Archiv für Geschichte der Philosophie* 65 (1983): 250-282; Stadler, Christine, *Der Begriff der Intentionalität bei Brentano und Husserl und seine Bedeutung für die Theoriebildung in der Psychologie* (München: Verlag Uni-Druck, 1987).
10. Brentano, Franz, *Die Psychologie des Aristoteles, insbesondere seine Lehre vom Nous Poietikos* (Mainz: Franz Kirchheim, 1867).
11. Aristotle, *The Complete Works of Aristotle*, The Revised Oxford Translation, ed. Jonathan Barnes (Princeton, N.J.: Princeton UP, 1995).
12. Brentano, Franz, *Psychology from an Empirical Standpoint*, ed. McAlister, Linda L., trans. D.B. Terrell, Anotos C. Rancurello, and McAlister (London and New York: Routledge and Kegan Paul, 1873), p. 88-9.
13. See George, Rolf, 'Brentano's Relation to Aristotle,' *Grazer Philosophische Studien* 5 (1978): 249-266. Also see Sorabji, Richard, 'From Aristotle to Brentano: the Development of the Concept of Intentionality' in *Aristotle, the Later Tradition*, ed. Blumenthal, H. and Robinson, H., Oxford Studies in Ancient Philosophy, (1991): 227-259.
14. McAlister, Linda L., 'Chisholm and Brentano on Intentionality' in *The Philosophy of Brentano*, ed. McAlister, Linda L. (London: Duckworth, 1976), p.157.
15. *Ibid*, McAlister, p.158. 'The crucial difference between mental phenomena and physical phenomena, i.e. between mental acts and sensible qualities, as Brentano saw it, is that the former enter necessarily into a *particular kind of relation* which is wholly foreign to the realm of physical phenomena. What are these relations? They are relations to something *as object*, and this is a kind of relation which a sensible quality could not possibly enter into, except as the object term.'
16. This Table of Relatives is constructed in Kastil, Alfred, *Die Philosophie Franz Brentanos: eine Einführung in seine Lehre* (Bern: Francke, 1951) p. 133. This work collects and expounds in a systematic manner the philosophy of Brentano on the basis of his last dictations, letters to colleagues, and notes from former students – an unbelievable task. Brentano apparently was a devoted and generous teacher, however, he often did not write down everything he was contemplating (in fact, he believed in daily contemplation and 'meditation' – a habit no doubt of monastic life). His students, although grateful for the long walks (literally 'peripatetic philosophy') and the witnessing of thought 'appearing' in his lectures, also complained of the lack of a systematic publication of Brentano's philosophy. One of his closest students, Carl Stumpf, even goes so far as to propose that Brentano's own 'students were hindered in their literary production as a result of Brentano's own reservations about publishing his research. It is very awkward to have to refer to lectures or even conversations in order to explain to the reader the assumptions one uses as a starting point; it is even more awkward to attack points of view which came from your teacher and which you can no longer share, if these points of view are not available in printed form. How great is the possibility for misunderstanding and inaccuracy!'. Carl Stumpf, 'Stumpf: Reminiscences of Brentano' in *The Philosophy of Brentano*, ed. MacAlister, Linda L. (London: Duckworth, 1976), p. 43.
17. See Kavanaugh, Leslie, *The Architectonic of Philoso-*

phy: Plato, Aristotle, Leibniz (Amsterdam: Amsterdam University Press, 2007) for an extended discussion of the issues of space and time in Aristotle and his predecessors, especially Plato, Zeno, and the Atomists, as well as the foundations of geometry with Euclid.

18. Brentano, Franz, *Über Ernst Machs 'Erkenntnis und Irrtum'. Mit zwei Anhängen: Kleine Schriften über E. Mach. Der Brentano-Mach Briefwechsel*, hrsg. von R.M. Chisholm und J.C. Marek (Amsterdam: Rodopi, 1988).
19. Brentano became blind at the end of his life and his second wife devotedly enabled him to work on his *Nachlaß* by taking dictation.
20. Brentano, Franz, *Philosophische Untersuchungen zu Raum, Zeit, und Kontinuum* hrsg. u. eingeleitet von S. Körner u. R.M. Chisholm mit Anmerkungen von A. Kastil (Hamburg: Feliz Meiner, 1976). In English: *Philosophical Investigations on Space, Time, and the Continuum*, trans. Barry Smith (London: Croom Helm, 1988).
21. See Smith, Barry, 'The Primacy of Place: An Investigation in Brentanian Ontology,' *Topoi*, 8 (1989): 43-51.
22. *cf*. Lang, Helen S., *Aristotle's Physics and Its Medieval Varieties* (Albany: SUNY Press, 1992). Also, the Platonic term chora is translated as 'space', but is a complex third genus between being and becoming in Plato's *Timaeus*.
23. Brentano, Franz, *Philosophical Investigations on Space, Time, and the Continuum*, trans. Barry Smith (London: Croom Helm, 1988), p. 156.
24. *Ibid*, p.160. For Kant, see: Brittan, Gordan G., *Kant's Theory of Science* (Princeton, N.J.: Yale UP, 1978); Schönfeld, Martin, *The Philosophy of Young Kant* (Oxford: Oxford UP, 2000); Friedman, Michael, *Kant and the Exact Sciences* (Cambridge, MA: Harvard UP, 1992); Kant, Immanuel, 'On the First Ground of the Distinction of Regions of Space' *Inaugural Dissertation and Other Writings*, trans. Handyside (Chicago and London: Open Court, 1929), as well as Kant, Immanuel, *The Critique of Pure Reason*, trans. Norman Kemp (New York and Hampshire: Palgrave/Macmillan, 2003).
25. Brentano, *Philosophical Investigations*, op cit, p.166-7
26. *Ibid*, p.167.
27. From *A Specimen of Discoveries* (about 1686), published in the volume of Leibniz texts entitled: Arthur, Richard T.W., *The Labyrith of the Continuum: Writings on the Continuum Problem*, 1672-1686, translation and commentary of the texts of Leibniz by Arthur (New Haven, CN: Yale UP, 2001), p. 313.
28. Leibniz's position was also highly influenced by his studies of Aristotle on the continuum, the argument against Atomism, and Euclidean geometry. Let us not forget that Leibniz, besides being a philosopher, was also a mathematician and a physicist. See Kavanaugh, Leslie, *The Architectonic of Philosophy: Plato, Aristotle, Leibniz* (Amsterdam: Amsterdam University Press, 2007), pp. 139-264.
29. Brentano, *Philosophical Investigations*, op cit, p. 169. This citation comes from Leibniz's Letter to Volder, *Die philosophischen Schriften von Leibniz*, Hrsg. von C.I. Gerhardt (Berlin: Weidmann 1875-1890), Nachdruck: (Hildesheim und New York, 1978), GPII, p. 221.
30. Brentano; *Philosophical Investigations*, p. 173.
31. See Kent, O.T., 'Brentano and the Relational View of Consciousness' *Man and World*, 17 (1984): 19-51.
32. The most extensive scholarship on the theory of perception in Leibniz has been done by Mark Kulstad. *Cf*. Kulstad, Mark, *Leibniz on Apperception, Consciousness, and Reflection* (München: Philosophia, 1991).
33. Kavanaugh, pp. 158-9.
34. Brentano, *Philosophical Investigations*, p. 180.
35. Janik, Allan and Toulmin, Stephen, *Wittgenstein's Vienna* (New York: Simon & Schuster, 1973). See also Johnston, William M., T*he Austrian Mind: an Intellectual and Social History 1848-1938* (Berkeley, CA: University of California Press, 1972), and Schorske, Carl E., *Fin-de-Siècle Vienna: Politics and Culture* (New York: Knopf, 1980).
36. *cf*. Albertazzi, Liliana and Libardi, Massimo and Poli, Roberto (eds.), *The School of Franz Brentano* (Dordrecht: Kluwer Academic Publishers, 1996), and Smith, Barry, *Austrian Philosophy: The Legacy of Franz Brentano* (Chicago: Open Court, 1996).
37. Kraus, Karl, *Die Letzten Tage der Menschheit* (München: Kösel Verlag, 1952).

Biography

Leslie Kavanaugh is both an architect and a philosopher. At present, she is a Senior Researcher specializing in the philosophy of space and time at TUDelft, the Delft School of Design (DSD). She is a registered architect in both America and the Netherlands. Kavanaugh recently published: *The Architectonic of Philosophy: Plato, Aristotle, Leibniz* (Amsterdam: University of Amsterdam Press, 2007). Forthcoming is the volume entitled: *Chrono-topologies: Hybrid Spatialities and Multiple Temporalities* with contributions from esteemed international scholars exploring the consequences of time, and its relationship with space through a multi-disciplinary approach.

You Are Not Here: Sartre's Phenomenological Ontology and the Architecture of Absence

Susan Herrington

Introduction

This paper examines Jean-Paul Sartre's phenomenological ontology; demonstrating that imagination is an important experiential dimension of architecture [Fig. 1]. Sartre posits that absence is the unconditional principle of all imagination.[1] Thus, architecture that attempts to account for absence - in-situ commemorative structures (space), sacred sites (place), and spontaneous memorials (location) - are singled out here. They provide tangible evidence of the absent. Although, these examples are often discussed under the rubric of memory making, they also trigger imagination. Sartre distinguishes imagination from remembering, perceiving, and other more passive types of consciousness.[2] It is argued here that, by understanding how direct experiences with places that account for absence invite imagination, we may gain insight into an ontology of architecture.

The phenomenology of Edmund Husserl, Martin Heidegger, and Maurice Merleau-Ponty feature frequently in architectural theories regarding experience. So why are Sartre's phenomenology and views on imagination salient? First, Sartre offers an interpretation of imagination that is in relationship to the world, invited by the physical objects and spaces we encounter. For example, walking down the street you see a building on the corner. You can only perceive two sides of this building, but you know there is a whole physical object - the building - there. You don't perceive the entirety of the building, but there is a 'real sense' that you perceive the whole building. In terms of the Sartrean imagination, you see the whole building, but not the whole of the building; linking imaging with imagining.[3] Like Husserl's phenomenology, Sartre's work accepts the qualitative messiness of the world. Unlike Husserl, Sartre does not bracket off phenomena to determine their essential structure. Instead Sartre's imagining consciousness remains enmeshed within the rich milieu of the world, oscillating between being and nothingness. Indeed, Sartre's writing is filled with anecdotes from a very chaotic and concrete world, ranging from looking down bustling city streets to observing the behaviours of a busy waiter. Thus, his views may be very relevant to explorations of architecture that situate and are situated by this world.

Influenced by Heidegger, Sartre also concerns himself with being in the world. However, the two philosophers' approaches to being are distinct. Unlike Heidegger, Sartre does not eschew a dualistic ontology, but uses it as a starting point for his phenomenology.[4] For Sartre, you can no more be the table you are encountering, than the table can be you. According to philosopher Robert Bernasconi, 'neither consciousness, nor "the thing", has priority'.[5] Sartre's binary distinction between consciousness and the external world is where encounters start. Moreover, this dualism can only be overcome by descriptions,[6] and these descriptions come in rich and varied forms. Sartre wrote academic texts, but also short stories, novels, plays, and political analyses.

Fig. 1: Jean-Paul Sartre

Lastly, Sartre builds upon Merleau-Ponty's bodily engagement by positing perception as imagination; an activity that is ultimately linked to human freedom.[7] The ability to imagine is what makes us free. Sartre's views on freedom ultimately took political aim. The fact that humans are free, ontologically speaking, gives meaning to oppression.[8] Revealing the role of an imagining consciousness of architecture is certainly pertinent to architectural education. Given the free fall of representational media available to architecture students, it is entirely possible that the very human ability to imagine through direct experiences is eroding. This may have repercussions outside of academic institutions, because imagination is central to cognitive processes. According to developmental psychologists, imagination is not only the engine of creativity, but it enables us to make rational decisions.[9]

Unfortunately, Sartre's phenomenology has been overlooked in aesthetics as well.[10] However, with Arthur Danto's claim that Sartre's phenomenological ontology is 'a piece of ambitious metaphysical architecture, not just a description of what is there,'[11] Sartre's work is being reconsidered in aesthetics. Scholars revisiting his work find that consciousness is an imaginative act that not only reveals present meaning, but enables 'us to think of the world other than it is,'[12] a vital activity for educators, researcher, and practitioners who are often charged with this task.

The Space of Negation

In *Being and Nothingness: An Essay on Phenomenological Ontology* Sartre describes the complimentary processes of being and nothingness. At the heart of being for Sartre is the process of negation. Negation is a powerful tool of the imagining consciousness that arises from being in the world. It colours experience and gives it depth. Sartre describes negation by telling a story of Pierre's absence from a room.

The room of someone absent, the books of which he turned the pages, the objects which he touched are in themselves only books, objects, i.e., full actualities. The very traces which he has left can be deciphered as traces of him only within a situation where he has been already appointed as absent. Pierre's absence, in order to be established or realized, requires a negative moment. If in terms of my perceptions of the room, I conceive of the former inhabitant who is no longer in the room, I am of necessity to produce an act of thought which no prior state can determine nor motivate, in short to effect in myself a break in being.[13]

In this way, being is an intentional activity structuring reality where there are 'breaks' of nothingness. This reciprocal relationship between 'being' and 'nothingness,' posits that nothingness is born from negation and it cannot exist apart from being because nothingness occurs through consciousness. In short, Pierre's non-existence in the room is dependent on Pierre at one point being there and his absence is experienced as present.

For Sartre, 'every psychic process of negation implies a cleavage between the past and the present - this cleavage is nothingness'.[14] Pierre's absence can be spatial. He can be in another part of the city, for example. Absence can be temporal as well. Pierre is dead. Moreover, we do not need to have had a direct experience with the absent. Sartre writes in *The Imaginary*:

I look, for example, at a portrait of Charles VIII at the Uffizi in Florence. I know that it is Charles VIII who is dead. But on the other hand in the imagined state: the dead Charles VIII is there present before us. It is he that we see, not the picture, and yet we posit him as not being there. We have only reached him 'as imaged,' 'by the intermediary' of the picture. One sees that the relation that consciousness posits in the imaging attitude between the portrait and its subject is magical.[15]

Fig. 2: The canal house Prinsengracht 263, where Anne Frank spent fifteen months in hiding, Amsterdam, The Netherlands.

Thus, the painting (physical representation) gives Charles VIII, though he is not there. Like Charles VIII's mental counterpart or representation, we are conscious of this due to the negation of present reality. The painting of the deceased monarch and the room devoid of Pierre are what Sartre calls 'analogons'. According to Adrienne Dengerink Chaplin, an analogon is the 'physical matter of the image to the extent that it allows us to see it as a representation of something'.[16] An analogon invites us and through it we call forth Charles VIII, not the painting of Charles VIII.

Consider 263 Prinsengracht in Amsterdam, the canal house where Anne Frank spent fifteen months in hiding with seven other Jews [Fig. 2]. During its restoration in 1960 as a memorial and youth center, the secret annex was left in its original condition as much as possible. Since this time, exhibition spaces at 265 and 267 Prinsengracht have been connected to the four-storey canal house to narrate and contextualise Anne Frank's story and the Holocaust. In addition to these physical developments, the house has been painstakingly documented virtually. Detailed computer models depict the layout of the house and annex, and a live webcam gives you a view from the annex window to the chestnut tree that Anne writes about in her diary.

Visiting the house today, one must navigate through numerous exhibits and video installations, and other tourists. Yet, once behind the bookcase at the end of the corridor on the third floor, you climb into a space that prompts negation [Fig. 2]. What strikes you first is the palpable emptiness of the annex. After the arrests of those in hiding, all major furniture, clothing, and other items were removed and redistributed to people who lost their effects in bombing raids. This was a common practice of the Nazi regime; conflating the desire to obliterate with the need to accommodate in acts that only fascism can rationalise.

Walking on the creaky floorboards that register every move, you realise that the building is an accomplice, but also a betrayal to their hiding. The wooden floors, thin walls, and rudimentary plumbing render the existence of its hiding inhabitants. In a small corridor space, a wall registers human dimensions with markings of the final heights of Otto Frank's children, measures no parent ever wants to know. Entering Anne's room, you immediately notice the faded clippings of celebrities that are taped to her wall. The invented life of movie stars, the private world of a diary, and the buoyancy of hope must have supplanted the real lives suspended in these rooms. Indeed, the absence of Anne is everywhere, profoundly shaping your imagining consciousness of her as absent.

According to Sartre, we know who is absent is not real. They are *irreal*. In order for the qualities of the real to appear as irreal, we must believe that the analogon refers to something true about the real. This is what disturbs architect Mabel O. Wilson during her visit to the Lorraine Motel in Memphis, Tennessee.[17] Dr. Martin Luther King, Jr. was assassinated on the balcony of this motel on April 4, 1968, after staying as a guest in room 307. In the following years, the motel's owner preserved Dr. King's room and several adjoining rooms as a shrine. In the 1980s the Martin Luther King Memorial Foundation raised enough funds to purchase the motel and build around it the National Civil Rights Museum, which opened in 1991. After an extensive expansion in 2001, including adjacent buildings, today it offers all the amenities of an in-situ memorial and museum, with traveling exhibits, life-size dioramas, education activities for children, and a bookshop.

Visiting the museum, one can experience a portion of the saved motel and surrounding landscape. Knowledge of King's fate contrasts sharply with the optimism of the motel's boomerang neon sign, and the parking lot containing cars from the 1950s and 1960s [Fig. 3]. The new museum has

Fig. 3: Lorraine Motel in Memphis in the National Civil Rights Museum, Tennessee. Courtesy of Martin Lewis.

been built around the preserved motel. Inside, exhibits and dioramas tell of the struggles of the civil rights movement. At the end of the tour, you can enter the saved motel through a vestibule that provides views into two rooms, both labeled 307. As Wilson notes, King's original room was destroyed to construct this viewing vestibule [Fig. 3]. She notes that by displaying the two rooms (which were never room 307), memory is not constructed for the visitor. Be that as it may, the destruction of the room might inhibit negation, because King did not stay in these rooms. The analogon is not true.

In addition to the analogon containing something that is genuine, the power of the analogon is in direct proportion to the degree to which absence is relevant. Anne Frank's absence from the secret annex or Martin Luther King Jr.'s absence from the Lorraine Motel will exude greater imaginative force than Rodin's absence from his preserved studio at the Hôtel Biron, now the Musée Rodin. Anne Frank's death is relevant to the Holocaust as Dr. Martin Luther King's absence is meaningful to the struggles of the Civil Rights Movement.

The Place of Nothingness

The connections between religious experience and imagination have been well documented. On the contrary, Sartre professed no interest or belief in religious experience, and never directly compared negation with religious thought. In fact, he spent most of his life refuting the Catholic religion. Nonetheless, analyses of his writing find him a 'spirit-haunted atheist'.[18] Christina Howells reveals implicit connections between Sartre's being and nothingness and the negative tradition of religious beliefs. Howells argues that the ontological status of nothingness given by Sartre protects human consciousness from materialism, which holds that only matter truly exists.[19]

Howell draws connections between religious concepts, such as the idea of salvation through failure, and Sartre's monographs of nineteenth-century writers and poets.[20] However, there may also be links between religious experiences and negation. Sartre himself posits that imagination provides a realm beyond the reach of the senses, noting: 'imagination, far from appearing as an accidental characteristic of consciousness, is disclosed as an essential and transcendental condition of consciousness'.[21] Raoul Mortley notes that the role of silence in many Western religions is a form of negative theology. According to Mortley, silence was a 'part of the protocol in mysteries; a ritual recognition of the awesomeness of the divinity, and apart from its ritual value it also had real value, in that the divine presence was thought to strike dumb'.[22] Certainly moments of silence are not only practiced in religious experiences with sacred places, but also in more general acts of mourning or commemoration. Moreover, in the practices of Shinto, a Japanese folk religion, negation is integral to experiencing its sacred sites.[23]

Closely tied to Buddhism, Shinto venerates spirits (*kami*) in both animate and inanimate objects. Shinto complexes occupy sacred sites where the absence of a shrine structure is equally important to its presence. Consider Ise Jingu [Fig. 4], the most sacred Shinto shrine complex in Japan. It contains an Outer Shrine (Geku), which venerates Toyouke, the *kami* of clothing, food and housing, and the Inner Shrine (Naiku), which is dedicated to the Sun Goddess and progenitor of the Imperial Family, Amaterasu. Like many Shinto shrine complexes, its sacred structures have been rebuilt 'anew' every 20 years since the seventh century (with several lapses due to war). Called '*shikinen sengu*', this rebuilding process involves a serious material commitment of approximately 16,000 cypress trees that are ideally 200 years old and at least 60 centimeters in diameter. The felling, transport and preparation of these special trees, as well as the creation of numerous ceremonial items, adhere to a set of elaborate Shinto rituals, which take eight years to complete.[24]

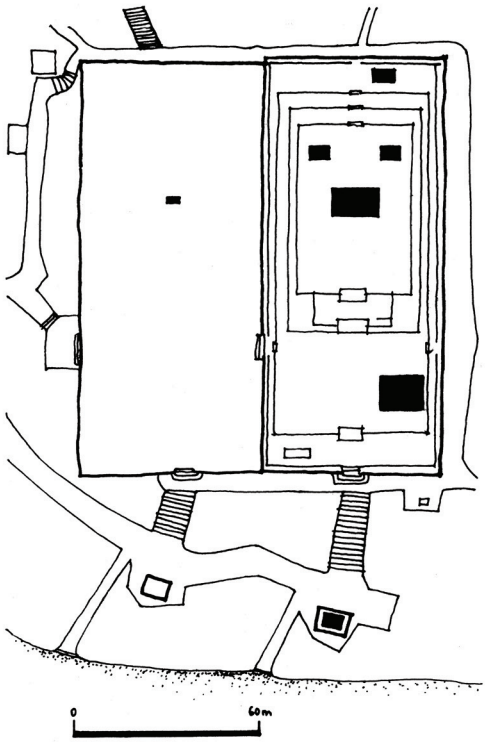

Fig. 4: The Ise Jingu Shinto shrine complex, Ise, Mie prefecture, Japan. Courtesy of Dominic McIver Lopes.

Approaching the main shrine to Amaterasu at Naiku, the entire experience is shrouded in what you cannot see. Echoing Basil Chamberlin's warning to 19th century travelers to Ise, 'there is nothing to see and they won't let you see it;'[25] once you have arrived at the gate to the main shrine, you are turned away. While average people are encouraged to pilgrimage to Ise, the Imperial family and their priests only access the inner sanctums of both the Naiku and Geku shrines. Most visitors can only stand at the entry gate and imagine what lies beyond. This is remindful of Sartre who notes, 'one must imagine what one is denied'.[26]

In the 1950s, Watanabe Yoshio was allowed to photograph the inner shrine areas of Ise. Johnathan Reynolds posits that these published images provided a visual documentation of Ise that stressed the 'very material substance' of the architectural experience.[27] Indeed, Yoshio's photographs as well as contemporary imagery of the outer shrine structures exude materiality. The pristine ground plane, the seemingly perfect wood members and geometric orthodoxy of the shrine, and the taunt bristles of its thatched roof, emphasise its material beauty.

Nonetheless, during a direct experience with Ise, what is most striking is the fact that the raised plinth accommodating the shrine is next to an equally large flat empty space. Surfaced with small white pebbles and one tiny shed-like structure, this space is called '*kodenchi*'. It denotes the place where the shrine structure from the last *sengu* is now absent. The next shrine will be built on the *kodenchi*, and the current site with the shrine will be taken down and become the *kodenchi*. The space that does not contain the shrine, is always part of what the shrine complex is and how it is experienced.

Philosopher Dominic Lopes, argues that '*shikinen sengu*' provides an ontology of Japanese architecture that extends beyond Shinto shrines to present-day architecture, such as Shigeru Ban's paper works and the fact that thirty percent of Tokyo is rebuilt every year.[28] The ontological question posed by Lopes asks: is Ise more than a thousand years old or is it only twenty years old? According to Lopes the permanence of Japanese architecture is achieved through consistent rebuilding.[29] He concludes that 'some architectural works are to be appreciated more like plays than like statues'.[30] In effect, Ise's shrines are over 1300 years old and they have appeared sixty times.[31] Importantly, experiencing these performances of Ise invites negation as part of what they are.

Building upon the Japanese concept of '*ma*,' which values the intervals or gaps between buildings, Lindsay Jones posits that this negative space serves as a magnet for *kami*. A gap is created, 'a "negative space," a sacred *ma*, a vacuum into which rushes the formless energy of (ki) of kami'.[32] One would need to be of Shinto faith to experience *ma*. Nonetheless, given the emphasis on what is not there at Ise, it is evident for non-Shinto visitors that negation is integral to a religious experience with Ise.

The Location of Being

Both the Anne Frank house and Ise Jingu invite our imagination through negation. They function as analogons. An analogon prompts imagination because it is the 'imperfect and muddled appearance of what it could be through what it is'.[33] Thus far, encountering nothingness has not considered other people. Sartre's thoughts on 'others' are introduced in *Being and Nothingness* and later in *Critique of Dialectical Reason*, where he includes others in experiences of collective groups or group praxis. These are experiences that both give meaning to existence and oblige us to a set of customs and behaviours. For Sartre, it is the worked-matter that we encounter in everyday experiences that link us to the collective. This is because much of this matter is more than what it is, and it is a type of being that plays a special role in Sartre's structure of consciousness.

Fig. 5: Spontaneous memorial of Flight 93, Shangsville, Pennsylvania, USA. Courtesy of Cynthia Girling and Ron Kellett.

Sartre proposes that the structure of consciousness rests upon the basic premise that 'to be aware of an object is not to be the object'.[34] Thus being has two forms: in-itself (*en-soi*) and for-itself (*pour-soi*).[35] *En-soi* is a thing that exists and is not conscious of itself, a table for example, and it can be anything that one is conscious of. *Pour-soi* exists but it is conscious of itself, you for example. While *en-soi* and *pour-soi* have different features, human reality consistently fuses them. According to Hazel E. Barnes, these are types of being 'in which psychic overlay and matter have been blended'.[36] They are worked-matter that includes 'all the human stamped physical and cultural environments (bus routes, institutions, customs, and so on) in which we live'.[37] As Sartre describes:

I need only glance out the window and: I will be able to see which are men and drivers, who are cars, a policemen who is directing traffic at the corner of the street, the same traffic being controlled by red and green lights: hundreds of exigencies rise up towards me: pedestrian crossings, notices prohibitions; collectives (a branch of the Credit Lyonnais, a cafe, a church, blocks of flats, and also a visible seriality: people queueing in front of a shop) and instruments (pavements, a thoroughfare, a taxi rank. a bus stop etc., proclaiming with their frozen voices how they are to be used) [...] *Later I will go down and become their thing*.[38]

For Sartre this worked-matter is the vehicle for actions that enable consciousness to give meaning to being. 'A ticket is a ticket rather than a pasteboard rectangle only insofar as it is supported by consciousness, but you cannot get into the theater without it. By means of worked-matter we individually and collectively carve out our being in a world by our concrete actions or praxis'.[39] This group praxis also relates to Sartre's third form of being, being for-others (*pour-autrui*). Group praxis constitutes itself in given moments, with an emphasis on the ontological empowerment of the individual, while simultaneously acknowledging the individual as a group member - and it arises out of scarcity and need.[40] While Sartre largely concerned himself with class status or warring states as particular forms of group praxis, other groups with specific relationships in the world can also be considered.

The rise of spontaneous memorials is an example where both worked- matter and how it relates to the individual and the group, provide moments of collective praxis. Their popularity in recent decades may also point to a need or scarcity in society. While competitions for professionally designed memorials have become commonplace since the Vietnam Memorial competition in Washington D.C., so have spontaneous memorials prompted by Lin's design. Spontaneous memorials are created when people *en masse* bring items to the location of a tragedy - a murder, a car accident, a shooting, or a bombing. Along with flags and flowers, these items can be the most mundane of personal effects, including baseball caps, candles, cards, stuffed animals, wind chimes, t-shirts, or photographs. A bottle of 'Old Spice' left at a spontaneous memorial is no longer simply a toiletry product, but rather an analogon that calls forth the deceased by giving us what he smelled like. It prompts us to imagine the aftershave other than it is; the being for-itself haunts being in-itself in the context for-others.

Some of these items may have belonged to the deceased, but many are possessions of the living. According to Harriet Senie, 'like the ground on which they rest these ritual objects are seen as somehow sacred - as artifacts that should not be destroyed'.[41] In the case of many prominent spontaneous memorials, where the contributions of items quickly outgrow the fence, items are collected, catalogued, and saved for a future, permanent memorial.

There are virtual memorials for all the 9-11 terrorist attacks in the United States, yet the physical places of the attacks still attract people. Immediately

after September 11, 2001, numerous spontaneous memorials emerged as individual testimonies in a collective praxis that created hallowed spaces within the city of New York. According to Joseph Catalano, negation in collective practice 'means both the positive force of transcending matter and the weakening of praxis through seriality'.[42] Indeed, Sartre argues in *Critique of Dialectical Reason* that we will realise the 'dialectic moment only when group praxis has been identified as part of our history'.[43] If we fail to see our actions as historically situated, they become part of the status quo. For example, over time, contributions made to most spontaneous memorials seemingly defer to what is expected at these locations.

Consider the Flight 93 spontaneous memorial, which is still performing while the selected, permanent memorial is debated. Soon after the crash, the people of Shanksville, Pennsylvania paid tribute to the 40 unsuspecting passengers and crew members who perished. They erected a single fence on a small plateau, a substantial distance from the crater created when flight 93 crashed to the ground [Fig. 5]. The fence does not enclose anything, but serves as a repository for items brought by visitors to the site. Despite its isolated location (compared with Washington D.C. and New York City), many family members of the victims have come to Shanksville to commemorate this tragic event. By 2007 this memorial received visitors from all over North America.

Walking around this windy, barren field, past the benches dedicated to the passengers, the angel plaques in patriotic garb, and the fence that is draped with hundreds of items, one is taken by the amount of worked-matter left in commemoration [Fig. 5]. During my visit the majority of the contributions are American flags, T-shirts, and hand-made signs that say things like 'thanks for saving us.' Other messages have been left on everything, from post-it notes to rocks to guardrails.[44]

Spontaneous memorials suggest that these acts of group praxis indicate a need. There is a need to acknowledge the transition from for-itself to in-itself (life to death) for-others. Senie suggests that spontaneous memorials replace the role that cemeteries and burial rituals played in traditional societies. Each town had a space for the dead, and the remains of the dead were brought through the center of town as part of town life.[45] This acknowledgement of death is certainly absent from many North American contexts, where 'planned communities' have designed every need of the living within a ten minute walking distance, and where everything is accounted for except the one act we will all encounter, death. Moreover in times of war, acknowledgement of death in life is never more present.

Conclusion: Phenomenology and ontology

An ontology of architecture seeks to understand the question: what kind of thing is architecture? Surely an explanation of its materials, modes of production, and representations cannot completely account for an ontology. Alberto Perez-Gomez eloquently notes that 'architecture hides sometimes'.[46] Perhaps Sartre's interpretation of the imagining consciousness reveals what is hidden. Sartre's theory of negation demonstrates that architecture can invite us to imagine what or who is not. With regard to in-situ commemorative structures, we know that a great deal of effort is made to literally manufacture memory for us. Preservation specialists, architectural historians and exhibit designers are consulted, and curatorial collection management policies are established. Debates ensue to determine the proper message, the materials to be preserved, and the way it is presented to the public. Yet, equally important is what is not there and a visitor's ability to imagine it. Regarding sacred places, Lopes posits that Ise demonstrates that an architectural ontology may include architecture as performance. Indeed, the role of nothingness at Ise triggers not only what is not, but asks us to consider architecture as 'events,'

particular occurrences rather than only types with particular properties. This suggests that events as part of architecture go beyond architecture's material qualities to engage experience as part of what it is. Lastly, spontaneous memorials and Sartre's ideas regarding group praxis indicate that there are immaterial needs of people, particularly regarding the mourning of the deceased as part of life.

Notes

1. Jean-Paul Sartre, *The Imaginary*, trans. Jonathan Webber (London, New York: Routledge, 2004), p. 188.
2. See Sartre, 2004, last section, pp. 179-94.
3. This also correlates with Jean Piaget's theory of projective vision in children, where geometrical properties of an object, such as a block being a cube, can be understood even when the child can only see one side. See Jean Piaget, *The Child's Construction of Reality* (London: Routledge and Kegan Paul, 1955).
4. Steven Priest, *Jean-Paul Sartre: Basic Writings* (New York: Routledge, 2001), pp. 60-61.
5. Robert Bernasconi, *How to Read Sartre* (New York: W.W. Norton & Company, 2006), p. 26.
6. Robert Bernasconi, *How to Read Sartre*, p. 27.
7. It's also significant to note that Sartre's engagement involves the body. Paralleling Merleau-Ponty's idea that I am my body, and my body is the point where knowledge and action happen, Sartre's phenomenology is full of corporeal descriptions. He 'thumbs through the pages' of Pierre's book and 'pokes his finger in the jar of jam.' See Arthur C. Danto, *Sartre* (London: Fontana Press, 1991), p. 82.
8. Robert Bernasconi, *How to Read Sartre* (New York: W.W. Norton & Company, 2006), p. 58.
9. See Paul Harris, *The Work of the Imagination* (London: Blackwell, 2000).
10. See Hazel E. Barnes, 'Sartre's ontology: The revealing of making and being', in *The Cambridge Companion to Sartre*, ed. Christina Howells (Cambridge: Cambridge University Press, 1999), p. 13; Arthur C. Danto, Sartre (London: Fontana Press, 1991), p. 39; and Adrienne Dengerink Chaplin, *Routledge Companion to Aesthetics*, 2nd ed., ed. Dominic Lopes and Berys Gaut (London: Routledge, 2000, 2005), p. 161.
11. Danto, 1991, p. 39.
12. Dengerink Chaplin, 2005, p. 164.
13. Jean-Paul Sartre, *Being and Nothingness: An Essay on Phenomenological Ontology*, trans. Hazel E. Barnes (New York: Philosophical Library, 1956), pp. 26-27.
14. Sartre, 1956, p. 27.
15. Sartre, 2004, p. 24.
16. Dengerink Chaplin, 2005, p. 163.
17. See Mabel O. Wilson, 'Between Rooms 307,' *Harvard Design Magazine*. Fall 1999, pp. 28 -31.
18. Christina Howells, *The Modern Language Review*, Vol. 76, No. 3, July, 1981, pp. 549-55 (p. 549). See also Paul Ricoeur, *Figuring the sacred: religion, narrative, and imagination*, trans. David Pellauer, ed. Mark I. Wallace (Minneapolis: Fortress Press, 1995); Patricia Cox Miller, The poetry of thought in late antiquity: essays in imagination and religion (Aldershot, England; Burlington, Vermont: Ashgate, 2001), and Jacques Salvan, *The Scandalous Ghost, Sartre's Existentialism as related to Vitalism Humanism, Mysticism, Marxism* (Detroit, 1967).
19. Howells, 1981, pp. 552-54.
20. Howells, 1981, pp. 552-54.
21. Sartre, 2004, p. 188.
22. Raoul Mortley, 'Negative Theology and Abstraction in Plotinus,' *The American Journal of Philology*, 96, No. 4, winter 1975, p. 366.
23. For discussions on 'ma' see Arata Isozaki, *Ma: Space-time in Japan* (New York: Cooper-Hewitt Museum, 1980); and Richard B. Pilgrim, *Buddhism and the arts of Japan* (Chambersburg, Pa: Anima Publications, 1993).
24. I thank the University of British Columbia for a Study Leave to Japan in 2006. For a detailed account of the rebuilding in the 1970s, see Felicia Bock, 'The Rites of Renewal at Ise', *Monumenta Nipponica*, 29, No.1, Spring 1974, pp. 55-68.
25. Basil Hall Chamberlain, *A Handbook for Travelers in Japan* (New York: Charles Scribner's Sons, 1893), p. 245.

26.Sartre, 2004, p. 188.

27.Johnathan Reynolds, 'Ise Shrine: Modernism and Japanese Tradition', *The Art Bulletin*, 83, No. 2, June 2001, pp. 316-41. According to Reynolds, Watanabe Yoshio's unprecedented photographs of the inner shrine reaches of the shrine complex, 'reconstituted Ise within a rigorously modernist aesthetic, rendering the shrines' architecture intelligible in a way that the hazy, poetic representations from the past could not.'

28.See Dominic McIver Lopes, 'Shikinen Sengu: The Ontology of Architecture in Japan,' *Journal of Aesthetics and Art Criticism*, 65, 2007, pp. 77-84.

29.Lopes, 2007, p. 83.

30.Lopes, 2007, p. 83.

31.As to *why* the shrines are rebuilt, Noboru Kawazoe notes that in rebuilding they are 'preserving an intangible essence within the style'(quoted from Jones, 2000, p. 248). For political reasons why the shrines are rebuilt, see William H. Coaldrake, *Architecture and Authority in Japan* (London: Routledge, 1996), p. 51.

32.Lindsay Jones, *The Hermeneutics of Sacred Architecture: Experience, Interpretation, Comparison*, Cambridge. MA: Harvard University Press, 2000, p. 282.

33.Sartre, 2004, p. 193.

34.Barnes, 1999, p. 14.

35.Sartre, 1956, p. lxiii.

36.Barnes, 1999, p. 25.

37.Barnes, 1999, pp. 26-27.

38.Jean-Paul Sartre, *Critique of Dialectical Reason*, trans. Alan Sheridan-Smith (London: Verso, 1976).

39.Barnes, 1999, p. 26.

40.See Joseph S. Catalano, *A Commentary of Jean-Paul Sartre's Critique of Dialectical Reason* (Chicago: University of Chicago Press, 1986), p. 161.

41.Harriet F. Senie, 'Mourning in Protest', *Harvard Design Magazine*, fall 1999, p. 24.

42.Catalano, 1986, p. 161.

43.Catalano, 1986, p. 162.

44.These contributions function less as analogons -prompting negation and imagination- and more like acts conditioned as reactions to the story of 911. This is when the being for-itself in lieu of being for-others reverts to the status quo; society is taken as a given. See Bernasconi, 2006, 'In war there are no innocent victims', p. 43-52; and 'bad faith', a Sartrean term for a lie to oneself that is made to avoid responsible freedom, 1956, p. 67.

45.See Harriet F. Senie, 'Mourning in Protest', *Harvard Design Magazine*, fall 1999, pp. 23-27.

46.Lecture at the University of British Columbia, April 2008.

Biography

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Placing the Fourfold: Topology as Environmental Design

Randall Teal

Winning the war on global warming requires slaughtering some of environmentalism's sacred cows… In the age of climate change, what matters most is cutting carbon dioxide and other green house gasses. That means rethinking everything you ever learned about being green.[1]
|*Wired Magazine,* June 2008|

The truth of the immediate experience of the world disappears by reason of the scientific interpretation of the world.[2]
|Martin Heidegger|

When attempting to respond to an endangered world it can be easy to fall into narrowly focused actions of resource management, technological intervention, or idealistic conservationism. Certainly a little of each of these is needed at one time or another. However, if we allow ourselves to slide into the haze of limited understanding, then we are destined to level down the complexities of nature, the environment, and the places we inhabit. The difficulty of approaching sustainability with holism and integrity is exacerbated by fears of declining fossil fuels and the spectre of global warming. These threats are certainly real, but reactive solutions in the face of fear will only lead to the new problems of the future. Thus, it is critical that we act but do not panic, moving forward to re-frame our actions within a more inclusive worldview.

Building practices contribute to environmental distress in large portions. In addition to the conspicuousness of procedures that are overtly insensitive there is a less obvious yet equally problematic phenomenon that occurs with technological 'green' design. Although technical innovation certainly aids the way in which we may build sustainably, falling into mere technological 'fixes' (as in other fields) further promotes decontextualised problem solving, thus perpetuating the isolating and atomising spiral that has raised environmental issues in the first place. For architecture, with interventions and modifications of the environment taking place by the minute, developing more nuanced strategies and methods must be the first (and most important) order of business. Without an attitude adjustment, not only will our material resources be threatened but increasingly the intangible resource of place too moves toward extinction.

Taking up the cause of the environment not only as nature but also as the built environments that humans create and inhabit should be a central concern of any movement toward sustainability. I draw this out because this is the nexus of real environmental design; that is to say the conservation of energy and materials must simply become non-negotiable, as without energy and materials we would be unable to even engage this conversation. Further, if these were the only things sustained then the experiential and atmospheric human environments that, as Alberto Perez-Gomez once said, 'keep us from going back to our rooms and slitting our wrists',[3] are in serious jeopardy. In light of the potential disappearance of place it is important to

acknowledge that the threat of environmental degradation through unattuned building morphology is substantial and appears to be ever increasing. For these reasons recognising place as an issue fundamental to the question of sustainability is imperative. With this recognition it becomes clear that developing a way of living that is merely sustainable is not enough. This in turn is the moment where the design of the built environment perhaps rediscovers something more originary about itself, transitioning from the construction of individual creations toward the disclosure of places. It is with this shift that those experiences that move us, which are shaped by unique ecosystems, cultures, things, and people, are allowed to remain affectual. The phenomenon of place is precisely that which will provide the fortitude to press ahead into the unknown with an unflinching commitment to sustainability and an integral understanding of environmental design. In this way the problem of sustainability might be simply phrased as the prioritising of place in our world.

Thinking Topology

In hopes of better understanding the forces at play in this dilemma this paper looks to the thinking of Martin Heidegger for clues. As one of the first exponents of a philosophy that questioned the reductive proclivities of the Western metaphysical tradition, Heidegger was a 'trenchant critic of space conceived as mere site',[4] pointing out that the Greeks had no word for space, 'for they experienced the spatial on the basis … of place (*topos*)'.[5] Through his questioning of the tradition Heidegger responded with an emphasis on relationships, context, and the unique experiences of the world encountered by us as embodied humans existingly. Heidegger's work not only implicates the negative forces at work in this reduction, but also provides possibilities for re-invigorating our relations to building and place.

Heidegger is generally seen to have had three periods of thought during his career, all of which are concerned with the philosophical tradition's forgetfulness of 'being'. That is, its focus on 'beings' as extant entities, rather than 'being' as the basis upon which entities are understood. Inseparable from the question of being for Heidegger was 'situatedness', which has to do with the specific 'worlded' circumstances in which we primarily find ourselves. In other words, Heidegger sees that we are first and for the most part *involved* in particular contexts as opposed to existing as objective observers (which he understands to be the view of science and metaphysics). This interdependence of world situation and human involvement as prior to scientific inquiry and categorisation is pointed to in lecture in 1927, as Heidegger says:

[C]hurches and graves are oriented in very definite directions. These regions under question here, for example, east, west, have no relation at all to geographical contexts but to sunrise and sunset, life and death, hence to Dasein [human existence] itself.[6]

Heidegger's thinking about being progresses over the years as he moves from the earlier 'meaning of being' to the middle period's 'truth of being', and in a seminar in 1969 he explains his subsequent shift into new territory, explaining that:

[I]n order to avoid a falsification of the sense of truth, in order to exclude its being understood as correctness, 'truth of being' was explained by 'location of being' – truth as locality of being. This already presupposes, however, an understanding of the place-being of place. Hence the expression topology of be-ing…[7]

With the transition into the 'topology of being' we see Heidegger's work become place-specific and fall more deeply under the influence of the pre-Socratics and the poet Hölderlin. This period also finds Heidegger wary of much of his former lexicon, eschewing words such as 'being', and 'language'.[8] In this former terminology he sees words that

have become ossified and confusing through their everyday definability. It seems the habitual understandings Heidegger had attempted to revitalise through his technical retooling of them in his early work still left him a way of speaking that appeared to prioritise linearity, present-ness, and a subject-object split. Heidegger speaks to this shift in his use of language in a seminar of 1966. The moderator explains Heidegger's thoughts:

But the language of Being and Time, Heidegger says, lacks assurance. For the most part, it still speaks in expressions borrowed from metaphysics and seeks to present what it wants to say through new coining, creating new words. Jean Beaufret mentions that in 1959 Hans Georg Gadamer said of his teacher: 'Hölderlin first set his tongue loose.' Heidegger now says, more precisely, that through Hölderlin he came to understand how useless it is to coin new words; only after Being and Time was the necessity of a return to the essential simplicity of language clear to him.[9]

So rather than trying to re-define terms or invent words, we see with the topology of being a link Heidegger is making between the existential structures of being and the world of involvement through the poetic embrace of everyday language. This adjustment allows Heidegger to highlight the processes, events, specificity, multiplicity, and uncertainty that he sees in the human encounter with the world through descriptions that directly mesh with this experience.[10] This is an important point - Heidegger does not drop his earlier concerns, but rather finds that if he uses language more skilfully (within its limits) it allows him new ways to unfold his prior technical explications directly into the specific situations of place. With the tongue that was 'freed by Holderlin', Heidegger is able to express the idea he saw in the Greek *topos*, which was that, 'the place belongs to the thing itself'.[11] This is to say that there was a deep interrelation for Heidegger in humans' understandings of place and the play of things in a place, as Ed Casey has suggested, that 'things congeal the places we remember, just as places congeal remembered worlds'.[12] This meshing of thing, place, and humans is the event of being (*Ereignis*) and is where Heidegger finds that instead of trying to explain the structure of experience (as in *Being and Time*) it is in fact more effective to evoke it directly. This is seen perhaps most clearly in 'The Thinker as Poet', as Heidegger (almost sounding East Asian[13]) sketches a series of lyrical vignettes drawing out the interrelation of place and thing. For example:

When the evening light, slanting into
the woods somewhere, bathes the tree
trunks in gold…[14]

or:

When the wind, shifting quickly, grumbles
in the rafters of the cabin, and the
weather threatens to become nasty…[15]

With the play of immaterial phenomena in these works one sees the glimmerings of Heidegger's 'fourfold', which is the interplay of earth, sky, mortals, and divinities. In the play of the four Heidegger is able to reveal material and immaterial variability, as well as offering a poetic openness that holds things, humans, and the forces of nature together within the significance of place. Further, the broad stokes that Heidegger uses to paint these four allow much of his earlier thought to be embedded in them and thus be couched in the experience of the world.[16] In this way, the poetic for Heidegger has the ability to reveal things that are often concealed in logical rumination. Place is the ground for this revealing. Heidegger's position is that place does not form out of extended space as the tradition has posited; rather, place is indicative of our very orientation within environments, and in this way the poetic interplay between things and location is seen to be fundamental to our being-in-the-world. The topology

of being takes over the question of being and folds it into notions about cultivation, building, dwelling, and the presencing of place often demonstrated in Heidegger's 'exemplary cases of things-as-locations'.[17] With this understanding we are now ready to consider the richness of Heidegger's topology of being and how the fourfold in particular shows itself to be instructive in the pursuit of a sustainable built environment.

Unfolding the Fourfold

'Every interpretation, as Heidegger reminds us, is a translation and thus a transition from our own initial place to another one and from there back again to our own'.[18]

Heidegger describes the fourfold as follows:

Earth is the serving bearer, blossoming and fruiting, spreading out in rock and water, rising up into plant and animal. When we say earth, we are already thinking the other three along with it, but we give no thought to the simple oneness of the four.

The sky is the vaulting path of the sun, the course of the changing moon, the wandering glitter of the stars, the year's seasons and their changes, the light and dusk of day, the gloom and glow of night, the clemency and inclemency of the weather, the drifting clouds and the blue depth of the ether. When we say sky, we are already thinking the other three along with it, but we give no thought to the simple oneness of the four.

The divinities are the beckoning messengers of the godhead. Out of the holy sway of the godhead, the god appears in his presence or withdraws into his concealment. When we speak of the divinities, we are already thinking the other three along with it, but we give no thought to the simple oneness of the four.

The mortals are the human beings. They are called mortals because they can die. To die means to be capable of death as death. Only man dies and indeed continually, as long as he remains on the earth, under the sky, before the divinities. When we speak of the mortals, we are already thinking the other three along with it, but we give no thought to the simple oneness of the four.

This simple oneness of the four we call the fourfold. Mortals are in the fourfold by dwelling.[19]

In taking up the fourfold it is best to follow Heidegger's advice that, 'if we speak of a thinker we must heed what is unsaid in what is said'.[20] Combining this advice with the prior outline of Heidegger's thinking, it becomes clear that a full reading of Heidegger's later writing is only attained through a broad understanding of his thinking in general.[21] Although the fourfold clears away much of his thinking's resemblance to metaphysical speculation and subject-oriented thought, the success of this assimilation is also a primary reason that the fourfold is so beguiling. In order to be able to consider the fourfold in light of Heidegger's earlier thought without, as Mark Wrathall warns, 'doing violence to the text',[22] it is important to proceed cautiously, advancing slowly and assuredly by thinking along with Heidegger. This is done best by developing an ear for his language and keeping the phenomena close at all times. I mostly agree with Wrathall's assertion that 'the four are meant, by Heidegger, quite literally'.[23] (as imposing metaphoric meaning obliterates the phenomena themselves); however, I do think one still needs to be vigilant of the processes at work here, as the mutability, 'hidden riches that language holds in store…',[24] and interplay of the phenomena coupled with Heidegger's poetic intent requires that we must undergo the experiences ourselves and measure these against the words so as to live the full implications of the text. To this end Heidegger suggests, 'as soon as we have the thing before our eyes, and in our hearts an ear for the word, thinking prospers'.[25]

Most architectural readings of the fourfold I have encountered have tended toward the literal, which, although not wholly incorrect, simply leaves too much out. Additionally, these readings often fragment the fourfold into a collection of static components (as opposed to the temporal forces that they are).[26] So for example, dwelling is taken to be domiciles and the earth and sky are simply the ground we walk on and the sky overhead. This sort of reading focuses the fourfold too tightly, by simply looking into the way in which a building might stand on the horizon. The particular sensibilities of how a building meets the ground and reaches toward the sky are no small matter, as many buildings do not consider this basic question with any seriousness; however this question is really quite basic and frankly in no need of the fourfold for its resolution. Further, this reading holds primarily visual focus and lends itself toward the objectifying tendencies of the metaphysical tradition. In order to allow Heidegger's thinking to be vital, the fourfold asks for our participation within the temporality of place.

The dwelling of mortals is the action that opens the understanding of temporality in the fourfold, where dwelling is the attentive activity of engagement in which mortals take care of things. When one hears dwelling one should hear echoes of Heidegger's earlier 'being–in' and its corresponding temporal structures. As Heidegger says in *The History of the Concept of Time*, 'dwelling is also taken here as taking care of something in intimate familiarity, being-involved-with'.[27] So, with the fourfold we move from being-in as in-volvement, to dwelling as in-habitation, where the everyday dealings of involvement are associated with particular places.[28] Central to the cultivating and constructing that accompany dwelling (and the fourfold in general) is *phusis*.

Phusis is the pre-Socratic 'self blossoming emergence'[29] of nature, and Heidegger understands *phusis* to include 'becoming as well as being'.[30] Heidegger tells us that, '*phusis* … can be observed everywhere, e.g. in celestial phenomena (the rising of the sun), in the rolling of the sea, in the growth of plants, in the coming forth of man and animal from the womb'.[31] When Heidegger suggests that, 'we must think time together with *phusis*',[32] he is reinforcing the idea that phusis is not to be equated with Modern conceptions of nature as object. Primordial temporality permeates the fourfold: mortals die; earth is constantly growing and decaying; sky holds the passage of the seasons and the rising and setting sun; and divinities are fleeting in their appearances, and timeless in their existence. So immediately with the understanding of time, the ontology of the fourfold becomes more than simple objects standing in relation to one another. This is further amplified as Heidegger speaks of the 'mirror-play' of the fourfold, by which he means that each element of the four mirrors and is mirrored in certain aspects of the others. For example, the very notion of season is tied to the witnessing mortals, and the growing earth depends on the rainfall and sunlight of the sky; the miracle of this convergence reveals the divinities which are in turn welcomed in by the mortals receiving of this event.

Mortals connect with *phusis* in two primary ways. When things only ask for the mortals' attentiveness in becoming things, such as a seed becoming a tree, this is the self-freeing of *phusis*. Things that do not free themselves need mortals' poetic know-how or *techne-poiesis* to set them free. This attention to things as things is a saving that, in the language of 'Building Dwelling Thinking', 'means to set something free into its own presencing'.[33] In other words, when the thing is set to work as a thing it gathers an event. Dwelling and building are both activities of revealing this event and through revealing architecture begins the shift from individual creation to disclosure of place.

The temporality of the fourfold is particularly critical to environmentally sensitive design as it reconnects

one to the processes of existence. Understanding the fourfold from a temporal perspective keeps the notion of place from turning into a nostalgic snapshot and affords a complexity not found in modern technological thinking. The temporal view of 'earth' stands in stark contrast to the enframing of earth as resource and opens up the self-revealing and simultaneous dark concealing of nature, as well as the specificity that emerges in things.[34] Since 'all unveiling requires an antecedent illumination',[35] we find the sky to play the counterpart to the darkness of the earth, in that the sky is the lighting that illuminates certain potentialities of earth as seen in the rain and sunlight that aid life's striving toward *telos*, as well as the less apparent 'lighting' of the background of a shared history, language, or culture. These worlded phenomena relate sky to being, as Heidegger says that the 'understanding of being already moves in a horizon that is everywhere illuminate, giving luminous brightness'.[36] The light of the sky provides everyday intelligibility. The temporality of sky is most closely related to our world time through the seasons and the daily passage of the sun, where 'the sun is not understood as an astronomical thing but as something environmentally on hand constantly used in everyday concern, namely as that which gives light and warmth in the cycle of day and night'.[37] Time is one among many examples of how the fourfold weds ontology with place, in that with the fourfold time is always 'world time'—that is to say, time is always determined in reference to human experience of events.[38] Place begins to take shape as the intertwining of earth and sky, revealed as climates, ecologies, landforms, and cultures. In this way temporality allows the constant becoming of place, which is gathered around things.

Building Things

Each one of us is what he pursues and cares for … as the Dasein gives itself over immediately and passionately to the world itself, its own self is reflected to it from things.[39]

In the essay 'Building Dwelling Thinking', Heidegger famously cites the bridge as a thing gathering the banks of the river. In this gathering we see things on both banks acting upon one another to form particular relations. In this description it becomes evident that 'the actuality of things consists in their exercising the action of forces on each other',[40] and in so doing form specific places. For example, perhaps the bridge links a field and farmhouse, or maybe two cites, or city to nature preserve; in each case the relations are explicit and formed out of the force of particular things in dialogue with one another. In each different interaction the bridge gathers a different place, and in turn becomes a different bridge. Seeing how this interchange relates to one's experience of the world, it becomes clear 'that things themselves are places and do not merely belong to a place',[41] as well as the converse, that 'place always opens a region in which it gathers the things in their belonging together'.[42] Here emerges the seed to begin thinking about a building as analogous to Heidegger's thing.

In order to approach the building as thing one must also inquire into the nature of the relation between humans and things. Heidegger says that for humans 'being-in-the-world … leaps toward us from the things'.[43] This is the fundamental connection to the thing where humans find their orientation and identity, or as Maurice Merleau-Ponty says so eloquently, 'colors, sounds, and things - like Van Gogh's stars - are the focal points and radiance of being'.[44] This is all to say that one's daily concerns and involvements are structured around and facilitated by the things of one's world. This notion is both poetic and pragmatic, because when things become mere objects for manipulation there is no longer the resilience required for the mirror play, and as a result the world begins to seem monochrome. Consequently, place is no longer understood with any degree of complexity and is slowly taken over by superficial understandings. In addition to under-

standing ourselves from things, the thing is by Heidegger's estimation also our peculiar way of relating to others. He describes this phenomenon in *The History of the Concept of Time*:

The tool I am using is bought by someone, the book is a gift from…, the umbrella is forgotten by someone. The dining-table at home is not a round top on a stand but a piece of furniture in a particular place, which itself has its particular places at which particular others are seated every day. The empty place directly [shows the]… *absence of others.*[45]

Understanding the significance of the thing returns for us the full implication of viewing building as thing. With much of the built environment defined by buildings, buildings are one of the primary articulators of place. As a thing, buildings too orient us to the world, provide structures for involvement and reveal the presence and absence of others. However, to have the ability to do this a building as a thing must also reflect the specificity of its situation. As David Weinberger explains, 'the fourfold must in every case be gathered in a particular way … the jug can be what it is (i.e., a jug) because it gathers the fourfold in a way that a sieve or a stool does not'.[46] So too it is that each building must be conceived as a very specific thing, gathering the fourfold in its own peculiar way according to its circumstances. Taking Weinberger's example further, it is not just that the jug is different than the sieve, but also that the jug of a religious ceremony is different from the jug used with dinner – each should gather the fourfold in a way appropriate to its context. In the built environment this is an urging that each building find its own unique relation to its surroundings, requirements, and users: shaping them as well as letting itself be shaped. A building becomes the particular thing that it is by revealing the fourfold in a particular way in the particular place that it stands. This is seen in examples as diverse as the Acropolis, a log cabin, the Salk Institute, or Peter Zumthor's Therme Vals. These types of particular attuned response each bring a specific gathering of the fourfold. This gathering appears to be a fundamental basis for an architecture of place and by association, an environmental architecture.

However, in attempting to foster an environmental architecture understanding the thing is not enough to ensure success. Although the thing is the nexus gathering the fourfold, all aspects of the fourfold must be 'working' in their full depth so as to allow the thing to thing. This requirement of the gathering is important as its requisite multiplicity invalidates the idea of creation as a product of singular genius, that is to say, it is not enough to engage in a simple one to one, creator-created relation. The simple creator-created relation yields objects, which (intended or not) in their mere being somewhere puts them in relation to the fourfold. However, objects gather the fourfold according to their object-ness, which is to say that by being an object it is in their nature to stand out against the fourfold, thus revealing the four as simply four other objects. Returning to the temporality and multiplicity fundamental to the conception of the fourfold, it is clear that this sort of relation will be limited if not dysfunctional, as it results in simple relations and reductions that are not reflective of an experience of the world in its fullness. In order to engage a making that reveals and intertwines the temporal complexity of the fourfold with the thing, one must assume ownership of the way in which the process of design is undertaken. This requires humans to act as mortals, or in this case, designers to act as mortals.

Designers as Ends

So as to understand the connotations of viewing the process of design from the perspective of the mortals, it is necessary that we first understand what is implied in the notion of being mortal. The mortals hold much of Heidegger's earlier Dasein, in that mortals are the 'now' of time, and the 'here' of space, and their existence is centred around the concernful temporality of the care structure (i.e., the

world matters in particular ways according to past engagements and future possibilities). Heidegger's 'mortals', however, are changed in interesting ways from his earlier notion of Dasein. Where Dasein has been often misconstrued as another word for the subject, the mortals are now clearly many --all of us. Also with the mortals becoming only one of the four of the fourfold (as opposed to the centre), it is suggested that we as humans do not create the world through our action. Rather it is mortals' participation with things that enables the mirror-play of four. In fact the focus created by the mortals in staying with things is a crucial role; as Heidegger says, 'staying with things is the only way in which the fourfold stays within the fourfold is accomplished at any time in simple unity'.[47] It is through this conception of the mortals that Heidegger re-frames one's responsibility as a human being to be primarily one of attentiveness and openness (not agency). Heidegger drives this home in a variety of places, saying that 'mortals nurse and nurture the things that grow, and specially construct the things that do not grow';[48] 'mortals speak insofar they listen';[49] 'dwelling is the manner in which mortals are on the earth […] the fundamental character of dwelling is this sparing and preserving'.[50] All of these statements speak to a more receptive and responsive notion of being human than many are normally accustomed to. However, perhaps ringing most loudly in the notion of the human as mortal is the darkness of death. In this we see Heidegger linking existence directly to death, which eliminates his earlier talk of Dasein being either authentic or inauthentic, in their 'being-toward-death'. In either case death might be understood as a physical ceasing-to-be, but perhaps more importantly should also be unpacked as contingency, vulnerability, and the partaking of ends as ends. In the mortals Heidegger makes being-toward-death and existence inseparable.

But what does this really mean—that one should be constantly thinking about mortality? No, this would be to think of death as object. So what does one do in order to be a mortal? Again, it must be seen as a way of being, and it seems some of the answer might be found in Heidegger's interest in Kant. In his earlier lectures Heidegger points to Kant's claim that 'man is a being which exists as its own end',[51] and perhaps more interestingly that 'the moral person exists as its own end; it is itself an end'.[52] So it might seem that being mortal implies engaging in an ongoing process of ends, and just as Kant in his categorical imperative instructs that people should always be treated as ends and never means, it might be suggested that Heidegger is expanding this imperative to include things as well.[53] In other words, things become ends in themselves on the condition that the one receiving them is also an end by being mindful of this interaction. This is the difficult but critical task of the mortals, as Heidegger tells us, for it is 'by the means-end schema we block our view of the essential relations'.[54] So, when one embraces ends of all magnitudes (physical death being a paradigm case), one reveals possibilities and may in turn act in accordance with them. Experiencing 'death as death' is how 'the world and our being-in-it show themselves purely and simply'.[55] That is, we are most aware when we (as an end) allow things, people, and events to touch our finitude, as this is what activates our ability to listen, see, and ultimately to care. For designers this point appears fundamental, since with this disposition the world is no longer allowed to become an object for management and control, rather it stands as the very source of inspiration. Further, taking ends as ends undermines the self-referential model of the Romantic genius, as experiencing ends requires that one become absorbed beyond themselves, in the things immediately before them. If a place is to be disclosed as place then a designer becomes mortal by developing into a receiver that allows the speaking of the world to become audible. In this way, when designers act as mortals they become a 'standing open for … being addressed by things',[56] and it is this openness to the 'things' of any project,

that welcomes the divinities.

The Place of the Divinities

The arrival of the divinities is the announcement of place. This is to say the divinities bring the all-encompassing (and sometimes overwhelming) sense of the whole that one encounters in being situated in different locales. Buildings as things often structure and sometimes crystallise this encounter in their presence; as Heidegger says of the temple, '[its] standing there, opens a world'.[57] Jeff Malpas explains that of the four elements in the fourfold the divinities 'present the greatest difficulty for contemporary readers',[58] and 'that part of the difficulty resides in the common tendency to think of the gods in religious terms'.[59] Damon Young reinforces this thought by suggesting that, 'Heidegger's notion of divinity cannot be understood outside its context of poetic phenomenological hermeneutics'.[60] Seeking a deeper interpretation in a 1942 lecture course on Parmenides, Heidegger foreshadows the interplay of the fourfold: 'the Greeks neither fashioned the gods in human form nor did they divinize man … they experienced the gods and men in their distinct essence, and in their reciprocal relation'.[61] In his commentary on this same lecture, Malpas suggests that to understand the divinities one must keep in mind that 'much of Heidegger's thinking about the gods is determined by Greek thought and experience',[62] and in the Parmenides course Heidegger explains that for the Greeks the gods were the 'attuning ones', as well as 'Being itself'.[63] These comments are intriguing because Heidegger tells us in *Being and Time* that being is not to be confused with a supreme being (the so-called ontotheological view), and further that when Heidegger speaks of attunement in *Being and Time* he is drawing upon the German word *stimmung*, a word that means both attunement and *mood*. The possibility of divinities understood as mood is echoed in a statement in the essay 'The Nature of Language', where Heidegger says that, 'to undergo an experience with something – be it a thing, a person, or a god – means that this something befalls us, strikes us, comes over us, overwhelms and transforms us'.[64] With this information the interpretation of the divinities gains traction and one begins to see links between the divinities of the fourfold (as an experience in the world) and the phenomenon of *stimmung* of *Being and Time*. For environmental design this highlights the importance of atmosphere to the significance of place in that it is the ethereal experience of mood that is place and has caused many to speak of *genus loci* or the spirit of place.

An encounter with divinity that is grounded in the experience of the world is consistent with Malpas' reading of the divinities, as he advises that 'Heidegger's gods should not be construed as 'supernatural' in any of the usual ways'. In attempting to comprehend mood, Hubert Dreyfus points out that although mood is often thought to be a personal emotion, it is important to remember that mood is in-the-world, that it comes to us from our dealings within a situation. Dreyfus explains that Heidegger also has in mind other things when he speaks of stimmung:

[M]ood can refer to the sensibility of an age (such as romantic), the culture of a company (such as aggressive), the temper of the times (such as revolutionary), as well as the mood in a current situation (such as the eager mood in the classroom) and, of course, the mood of an individual. These are all ways of finding that things matter. Thus they are all ontic specifications of affectedness, the ontological existential condition that things always already matter.[65]

The ek-static structure of *stimmung* is consistent with the significance of the 'reciprocal relation' between mortals and divinities. The notion of divinities as *stimmung* makes clear the nature of this reciprocation, in that the divinities announce themselves as a pervasive atmosphere that light up one's engagement with a specific situation, much

like the Homeric gods did in colouring encounters as belligerent, fortuitous, amorous, and so on. Unlike the everyday intelligibility offered by the light of the sky, the light of the divinities is more emotionally charged, which raises another nuance of the fourfold. Instead of limiting the divinities' presence to the typically religious notion of God as sacrosanct, *stimmung* frees this shining of the gods to be much more broadly influential. In this way the presence of the divinities can show up as sacred or irreverent, happy or sad, inspiring or bland as well as more subtly tinged shades. This inclusive view is consistent with Heidegger's repeated calls for openness and resoluteness, and offers a continuum for understanding the 'holy sway', corroborated by Heidegger's suggestion that 'secular spaces are always the privation of often very remote sacred spaces'.[66] In this understanding, the experience of the divinities moves from being something absolute, moralising, and singular to a question of how a person allows a mood to resonate, i.e. simply, is the experience of life taken up with awe? This question is perhaps *the* question for the future of a planet that sustains humanity.

The Mood of Place

The gathering of place, reflected as identity and orientation in things, is that which is basic to the determination of whether we live in a world worth saving. Going back to the object/thing distinction, the pivotal understanding to glean in this discourse is that environments will be gathered by the presence of a building (regardless of intent) and this gathering is open to both positive and negative results. This is where understanding the divinities in terms of *stimmung* is so important. There will always be some pervasive mood present in a situation, and so the question becomes, what is the effect of said mood? It is this revelatory aspect of the particular thing in the fourfold that helps us to see that a building becomes a particular place (for better or for worse) whether we plan for it or not. The importance of this is that we as human beings do not experience things as neutral. For example, if a structure is built reductively as an object on a 'site' and is conceived only in terms of function, the commencement of human inhabitation will still transform it into a place (and in this case probably not a very positive one). In this way if a developer were to clear a 'site' investing in a new 'apartment building', this form of instrumental thinking will more likely than not find its resonance as brutal, banal, uninspiring, etc. This reflects the fact that for those who are to live in this apartment the 'site' of the 'apartment' becomes the 'place' of their 'home'. In a place so conceived as this, chances of it fostering any reciprocation will be slim, most likely tenants would experience the place of their home at best as inoffensive, at worst life draining. This example shows the divinities in their equally powerful negative aspect that is frequently called into being by the objects that dot our landscapes and call themselves buildings. Now this is certainly not endorsing a need for 'high' design, rather simply an ability and willingness for those involved in all aspects of such a building project to see the bigger picture and seek to give something back. As mortals we are all in this together. In the particular case of housing perhaps the quintessential example of an attuned, responsive, and resourceful architecture is found in the work of someone like Michael Pyatok, who does wonderful things with limited means, utilising 'an array of participatory design methods'.[67] In this way, understanding the fourfold shows that it is not *if*, but *how* a place is gathered that is most consequential. Because mood is always associated with place, if we as designers do not act (in either affirmation or positive correction) as ends within the context of the mortals (i.e. humanity) then we are not being sensitive to places as they stand in their complex totality, and our interventions and the ensuing human encounters with them will become increasingly Boschean.

This is where environmental design must come back to the art of architecture as the cultivating and crafting of things in relation to *phusis*. With this

outlook one seeks to cultivate those things in the process of becoming or take up building as *techne-poiesis* to structure and free the life-affirming aspects of the fourfold. Upon embracing the full spectrum of the fourfold, the interplay between earth, sky, mortals and divinities is taken up as palpable, in flux, and always experiential—all of which make it a vital force when thinking about building in a way that is sensitive to environments. When the four are allowed to presence in such a manner, then the environment is afforded the complexity it naturally possesses, and with this occurrence humans move into a sensitive and shared relation with the affectual character of place. However, if one allows the earth and sky to become objects or resources and the mortals and divinities mere figures or figures of speech, then one has lost the wonder necessary to experience the astonishment of life itself and therefore will not lead a mortal existence in this world. Taking care of things as they exist in their presencing and (when required) facilitating the growth of new things and tending to their becoming is the true task of the environmental designer.

Gathering Ends

The listening implicit in the dwelling of the mortals as staying and preserving provides a corrective to the transience of contemporary culture and the reduction of place to site. Dwelling suggests a tarrying amongst things as resistance to the frenetic inattentive activities of channel surfing, retail therapy, and the general restlessness of a technological society. This is why Heidegger reminds us that in order to build one must first be able to dwell. In the attentiveness of dwelling there is nearness and from this the cultivating and constructing of building (as *phusis* and *techne-poiesis*) is enabled. It is in this activity that things remain things and a thing stands exactly opposite of the 'resources' of technological thinking.[68]

Viewing place through the lens of the fourfold illuminates the basic task of architecture and environmental design: providing opposition to the levelling that inevitably results from a technological worldview. A reinvestment in place might be the greatest hope for a turning toward an ecological epoch, as the environment does not need our reactive 'fixes'; it needs our listening response. Engaging the poetics of the fourfold brings out the significance of Heidegger's topology to environmental concerns and, in seeking a reciprocal relationship between architecture and the environment, the fourfold suggests how, as a building becomes a specific thing gathering earth, sky, mortals, and divinities, it becomes a particular place.

In the end it is not important that all minutiae of Heidegger's corpus be drawn out from the fourfold so that it be effectual, rather simply that the depth of Heidegger's thinking inform the way in which one sees their place on the earth. Further, realising the fourfold's location-centric and temporal character demonstrates why any atomistic reading of its elements is both invalid and unhelpful. Drawing out the implications of the fourfold brings a revelation of how the intelligibility of our existence is tied to place and how our inhabitation of particular places is a continual process of transfiguration. This in turn suggests why place might prefigure any notions of environmentalism, sustainability, or green building, as these all have the preservation and disclosure of place at their core. Place is the nearness that calls us to dwell as mortals on the earth, under the sky, in the light of the divinities. With this awareness one finds not only that place precedes space, but perhaps place also precedes sustainability.

Notes

1. Matt Power, Joanna Pearlstein, and Spencer Reiss, 'Inconvenient Truths', *Wired*, 2008, 156, p. 59.
2. Martin Heidegger and Eugen Fink, *Heraclitus Seminar*, trans. Charles Seibert (Evanston: Northwestern University Press, 1979), p. 88.
3. Alberto Pérez-Gómez, 28/03/08, 2009.

4. Edward Casey, *Remembering: A Phenomenological Study* (Bloomington: Indiana University Press, 1987), p. 211.
5. Martin Heidegger, *An Introduction to Metaphysics*, trans. Ralph Manheim (New Haven and London: Yale University Press, 1959), p. 66.
6. Martin Heidegger, *History of the Concept of Time : Prolegomena*, trans. Theodore Kisiel, Studies in Phenomenology and Existential Philosophy (Bloomington: Indiana University Press, 1985), p. 229.
7. Martin Heidegger, *Four Seminars*, trans. Andrew Mitchell and François Raffoul (Bloomington: Indiana University Press, 2003), p. 41.
8. In the Heraclitus seminar, referring to being, he says: 'I do not like to use this word anymore … we must keep the fundamental trait of what the Greeks called being'. Heidegger and Fink, *Heraclitus Seminar*, p. 8. See also Martin Heidegger, *On the Way to Language* (New York: Harper One, 1971).
9. Heidegger, *Four Seminars*, p. 51.
10. Heidegger and Fink, *Heraclitus Seminar*, p. 8. see also Heidegger, *On the Way to Language*.
11. Heidegger, *An Introduction to Metaphysics*, p. 66.
12. Casey, Remembering: *A Phenomenological Study*, p. 206.
13. For example Basho's

    A autumn wind
    More white
    Than the rocks in the rocky mountain.

    Ryu Yotsuya, *History of Haiku:10 Haikuists and Their Works*,<http://www.big.or.jp/~loupe/links/ehisto/ebasho.shtml> [cited 12/06/08].
14. Martin Heidegger, 'The Thinker as Poet,' in *Poetry, Language, Thought* (New York: Harper & Row, 1971), p. 13.
15. Ibid., p. 8.
16. In *Being and Time* many of the existential structures outlined are described as necessarily 'equiprimordial,' that is to say happening concurrently. The openness of poetry it seems offered Heidegger a way to speak of these simultaneous, interdependent phenomena, while keeping their description out of the problematic of linear explanation that arises in *Being and Time*. In *Being and Time* to explain Dasein for example, one must explain world, everydayness, authenticity, temporality, *befindlicheit*, equipment, and on and on. Poetry allowed the talk of being to occur in such a way that was more harmonious with Heidegger's conception of time: as he explains in the *Heraclitus seminar*, 'as I investigated the archaic idea of time with Pindar and Sophocles, it was striking that nowhere is time spoken in the sense of the sequence. Rather time is there taken in view as that which first grants the sequence…' Heidegger and Fink, *Heraclitus Seminar*, p. 60. The ambiguous specificity of poetry offers description that is free from time as sequence and aligns more directly with our state of existence at any given moment which has a great deal of simultaneity.
17. Casey, *Remembering: A Phenomenological Study*, p. 211.
18. Hans Sluga, 'Heidegger's Nietzsche,' in *A Companion to Heidegger*, ed. Hubert L. Dreyfus and Mark Wrathall (Oxford & Cambridge: Blackwell, 2005), p 118.
19. Martin Heidegger, 'Building Dwelling Thinking,' in *Poetry, Language, Thought* (New York: Harper & Row, 1971), pp.147-48.
20. Heidegger and Fink, *Heraclitus Seminar*, p. 67.
21. In Carol White's book *Time and Death* she suggests that there is not really a turn in Heidegger's thought but rather Heidegger was in the process of continuing to work out and elaborate the ideas of being all along, On this understanding she reads his later work back into *Being and Time* in order to show more fully what he was attempting to flesh out in that work. Similarly Jeff Malpas suggests in *Heidegger's Topology* that Heidegger has been working toward a topology of being all along and reads his earlier work on the basis of his later work. Others too have taken up this task of establishing connections of earlier and later thought as Damon Young suggests, the fourfold is Heidegger's attempt to clarify the essential elements of the ontology of Dasein. Damon Young, 'Being Grateful for Being: Being, Reverence and Finitude,' *Sophia 44, no. 2* (2005), p. 39. David Weinberger focuses his inquiry on the shift from the twofold of earth and world in 'The Origin of the Work of Art,' to the later fourfold as being

a 'recovering of the basic truths of Heidegger's pre-[Die Ursprung des Kunstwerkes'] thought.' David Weinberger, 'Earth, World, and Fourfold,' *Tulane Studies In Philosophy 32* (1984), p. 103.

22. Mark Wrathall, 'Between the Earth and the Sky: Heidegger on Life after the Death of God,' in *Religion after Metaphysics*, ed. Mark Wrathall (Cambridge: Cambridge University Press, 2003), p. 79.
23. Ibid.
24. Martin Heidegger, 'The Nature of Language', in *On the Way to Language* (New York: Harper One, 1971), p. 91.
25. Heidegger, 'The Thinker as Poet', p. 5.
26. In a recent book that situates Heidegger's thought within architecture, the author speaks of the fourfold as both, 'mythic and mystical', as well as in more literal object-oriented terms such as, 'the four are always together, around us, and as such provide a single reference point'; and that the earth 'describes soil and planet'; sky, 'referred to practicalities necessitated by weather'; divinities refer, 'simultaneously to gods and the divine'; and mortals suggest that 'life persists in the face of its opposite'. Adam Sharr, *Heidegger for Architects* (New York and London: Routledge, 2007), pp. 32, 33, 43-45.
27. Heidegger, *History of the Concept of Time: Prolegomena*, p. 158.
28. Which still carries the past, present, future implications of affectedness, falling, and understanding from *Being and Time*.
29. Heidegger, *An Introduction to Metaphysics*, p. 14.
30. Ibid.
31. Ibid.
32. Heidegger and Fink, *Heraclitus Seminar*, p. 36.
33. Heidegger, 'Building Dwelling Thinking', p. 148.
34. The earth's impenetrability is such that the more one attempts to find transparency and absolute understanding the further away from the truth one gets. As Heidegger says in 'The Origin of the Work of Art', 'breaking open the rock it does not display in its fragments anything inward that has been disclosed … earth thus shatters every attempt to penetrate it'. Martin Heidegger, 'The Origin of the Work of Art', in *Poetry, Language, Thought* (New York: Harper & Row, 1971), p. 45. He goes on to talk of how the earth becomes unconcealed as the temple, the stone bridge, the sculpture, etc. and this is where the earth comes into the light of understanding, or as he says of the temple, that it does not use up the stone but rather causes the material to come forth for the very first time. Heidegger, 'The Origin of the Work of Art', pp. 44-45.
35. Martin Heidegger, *The Basic Problem Problems of Phenomenology* (Bloomington: Indiana University Press, 1982), p. 283.
35. Heidegger, *The Basic Problem Problems of Phenomenology*, p. 284.
36. Heidegger, *History of the Concept of Time: Prolegomena*, p. 229.
37. Heidegger expresses this difference saying, 'every day is oriented to the position of the sun according to the official astronomical ordering of time. Every time we look at a clock, we are simply making use of the co-presence of the world system'. And the importance of this is reflected in a reference to Homer and Hesiod, where Heidegger points out that 'both speak of time only out of experience'. Heidegger and Fink, *Heraclitus Seminar*, p. 61.
38. Heidegger, *The Basic Problem Problems of Phenomenology*, p. 159.
39. Ibid., p. 104.
40. Martin Heidegger, 'Art and Space', *Man and World*, 6, no.1, February (1973), p. 6.
41. Ibid.
42. Heidegger, *The Basic Problem Problems of Phenomenology*, p. 173.
43. Maurice Merleau-Ponty, *Signs*, trans. Richard C. McCleary (Evanston: Northwestern University Press, 1964), p. 15.
44. Heidegger, *History of the Concept of Time: Prolegomena*, p. 239.
45. Weinberger, 'Earth, World, and Fourfold', p. 105.
46. Heidegger, 'Building Dwelling Thinking', p. 149.
47. Ibid.
48. Martin Heidegger, 'Language', in *Poetry, Language, Thought* (New York: Harper & Row, 1971), p. 206.
49. Heidegger, 'Building Dwelling Thinking', pp. 146-47.

50. Heidegger, *The Basic Problem Problems of Phenomenology*, p. 9.
51. Ibid., p. 138.
52. Ibid., p. 139.
53. This is interesting as it seems to be in direct contrast to the equipment of *Being and Time*, and in some ways it is. Late Heidegger all but drops the talk of equipment, speaking mainly of things. However, he stills speaks of equipment-like things, for example the jug in 'The Thing'. The difference is that now the emphasis is on the interplay of things coming together in the event of being. This may seem antithetical to *Being and Time* but it is really just a cleaning up, because although in *Being and Time* Heidegger focused the peculiar mode of being of equipment, the point was how equipment aided in the opening of a world's possibilities. In this way it is not unrelated to topology, it is just that the there was an over-articulation of means and ends rather as opposed to a simultaneous happening.
54. Heidegger, 'Building Dwelling Thinking', p. 144.
55. Heidegger, *History of the Concept of Time: Prolegomena*, p. 291.
56. Heidegger and Fink, *Heraclitus Seminar*, p. 125.
57. Heidegger, 'The Origin of the Work of Art', p. 41.
58. Jeff Malpas, *Heidegger's Topology: Being, Place, World* (Cambridge Mass.: MIT Press, 2006), p. 274.
59. Ibid.
60. Young, 'Being Grateful for Being: Being, Reverence and Finitude', p. 39.
61. Martin Heidegger, *Parmenides*, trans. Andre Schuwer and Richard Rojcewicz (Bloomington and Indianapolis: Indiana University Press, 1992), p. 110.
62. Malpas, *Heidegger's Topology: Being, Place, World*, p. 274.
63. Heidegger, *Parmenides*, p. 111.
64. Heidegger, 'The Nature of Language', p. 57.
65. Hubert L. Dreyfus, *Being-in-the-World: A Commentary on Heidegger's Being and Time, Division 1* (London and Cambridge: MIT Press, 1991), p. 196.
66. Heidegger, 'Art and Space', p. 5.
67. Pyatok Architects, Inc., <http://www.pyatok.com/index.html> [cited 13/06/08 2008].
68. James C. Edwards, 'The Thinging of the Thing: The Ethic of Conditionality in Heidegger's Later Work', in *A Companion to Heidegger*, ed. Hubert L. Dreyfus and Mark A. Wrathall (Oxford: Blackwell, 2005).

Biography

Randall Teal is an Assistant Professor of Architecture at the University of Idaho. His pedagogical and research interests are on design fundamentals and architectural theory, often engaged through an interdisciplinary approach, employing philosophy, art, music, and film. A particular interest in creative processes and ways to bring creativity into dialogue with environments underlies much of his work. Randall is both a painter and designer and has taught previously at Southern University and the University of Oregon.

An Indexical Approach to Architecture

Anne Bordeleau

Time past and time future
Allow but a little consciousness.
To be conscious is not to be in time
But only in time can the moment in the rose-garden,
The moment in the draughty church at smokefall
Be remembered; involved with past and future.
Only through time time is conquered.

T. S. Elliot, *Four Quartets*

In the past two hundred years, from the 'neos' through the 'modern' and the 'posts', there always have been architects who sought the essence of architecture at a fundamentally human and experiential level. It is significant that in a period that wavered between eclectic relativism and rigid objectivism, a situation still felt today, the experience of architecture was consistently considered as an essential means to architecture. Phenomenological interpretations of architecture have largely contributed to reveal how meaning unfolds between the experience of the observer, the architecture and the context in which they are situated. Nonetheless, the fact that phenomenology by and large begins with the individual's relation with the world has attracted criticism.[1] For one, Foucault concludes his valuation of Bachelard's work by saying that his phenomenological 'analyses, however fundamental to contemporary thought, are primarily concerned with inner space.'[2] In other words, the question of intersubjectivity remains an issue. Though phenomenology fundamentally considers consciousness to be already with objects, the terms in which this community of being can be comprehended constantly need to be addressed. Because phenomenology is rooted in our individual experience of the world, there is always the danger of losing sight of the phenomenology's primary object: to describe a common ground for meaning and action.

The question 'how does meaning arise' is generally approached with the assumption that there exists a certain convention that precedes any communication. As the contemporary semiotician Jean-Marie Klinkenberg argues in his *Précis de sémiotique générale*, the flaw of this conception is that it only begins with the convention, and not with what might have contributed to establish that convention.[3] To seek out what might have happened before the convention was established, the question is rather: how does meaning arise from experience? The responses to this reformulated question tend to be either empirical or idealist – either meaning is conceptually created and therefore driven by the subject, or it is the existence of objects that gives rise to concepts. Between these two ways of thinking, phenomenologists have elaborated ways of conceiving of the objective and subjective realms interactively rather than independently. This interaction accepts a double movement between the world and our experience of it. In effect, interactive approaches to meaning describe how it emerges 'in-between'. This in-between, which acts both as background and link between human beings, is fundamental but very difficult to delineate. Because

by nature it is defined by what is adjacent to it, it is difficult to grasp the notion in its own term. Yet, if the intention is to comprehend better how architecture can be built meaningfully, it is precisely to the definition of the in-between that we must turn.

Arendt's conception of action and reification: an architectural perspective

The philosopher Hannah Arendt distinguishes between *vita activa*, life as lived in the worldly reality, and *vita contemplativa*, the life of the mind. On a broad historical scale, she describes the shift through which *vita contemplativa*, traditionally regarded as superior, is now considered secondary to the vita activa. Labour, work, and action, the three activities of our active life, now are placed above thinking, willing and judging. In *The Human Condition*, Arendt argues that a second Copernican revolution has occurred within the *vita activa*. The hierarchy within active life traditionally prioritised political action over work, and the concern with labour came last. Characterised by growth, metabolism and decay, labour is the cyclical process which assures human survival and the life of the species. Work has to do with our worldliness and is characterised by the artificial world of the things that we produce and through which we seek some form of permanence. Traditionally privileged, action is directly related to living among others, it is the only activity which goes on directly between human beings.

According to Arendt, the work of *homo faber* was the first to rise to the position previously occupied by the *vita contemplativa*.[4] However, as the fabricated objects lost their durability, the emphasis shifted from the object produced to the means of production. The value of durability decreased, and the amount of pain or pleasure experienced in the production or consumption of objects now granted meaning to the objects. Labour had risen over work and action. Arendt denounces the 'reification' of the products of *homo faber*, pointing to the cyclical and individual ambition of the homo laborans, who posits his own personal survival as an end in itself.[5] 'Reification' comes from the Latin *res* – thing, and *facere* – to make. It was attested in 1912 as a synonym of the French *chosification*, and mostly employed in political economy to translate Marx's use of the term *Verdinglichung*. This term designated in a critical manner the process through which a social reality or an individual subject are negated in themselves and reduced to the state of things, notably, the transformation of human activity into merchandise.[6]

The French philosopher Julia Kristeva describes how, behind the reversal diagnosed within the *vita activa*, Arendt was more generally tackling the problem of reification:

Arendt sets out to assign greater value, to 'valorise,' the active life, arguing that activity means life. Nonetheless, The Human Condition *also leads her to an unprecedented refection of the notion of 'life' as the nihilistic value par excellence. Vitalist activism – which brings* homo faber *to an apotheosis, but which also imprisons him within the robotization of a kind of knowledge that 'calculates' without 'thinking' – is strongly denounced. Thus, echoing Augustine's thoughts on the 'negligible' life, a life not engaged in* beate vivere *and* summum esse*, Arendt vituperates against a consumerism that swallows up human life, when that life has lost sight of what is lasting. She denounces the cult of 'individual life,' and even more the 'life of the species' which tries to impose itself as the supreme modern good, but without having recourse to any aspiration to immortality. The vital 'process' replaces the search for immortality: this notion is raised up as a fundamental nihilistic value. ... In opposition to those currents of thought, Arendt offers a life that is 'specifically human': the expression designates the 'moment between birth and death,' as long as it can be represented by a* narrative*, and shared with* other men.[7]

Kristeva argues that Arendt sought to replace the lost tangibility of the objects of production and consumption with the real intangibility of our action in the polis.[8] Arendt is keen to re-cast acting in a way that is political, 'shared with *other men*', alive and immortal by virtue of being rooted in human mortality. She defines action as 'concerned with this in-between [something which *inter*-est] which varies with each group of people so that most words and deeds are about some worldly objective reality in addition to being a disclosure of the acting and speaking agent. [...] [F]or all its intangibility, this in-between is no less real than the world of things which we visibly have in common.'[9]

Arendt's definition of action is crucial as it points to the potential intersection between the life of the mind, and that in-between others. In this respect, three aspects merit further attention. The first is that in the description of action, Arendt presents the products of actions as words and deeds, implying an intangibility which would be opposed to the solidity of things, to the production of material things. How can the ways in which action challenges reification be circumscribed better? The second aspect that deserves further discussion is the suggestion that these intangible 'products' of action relate to 'some worldly objective reality' and are a 'disclosure of the acting and speaking agent'. Here, there underlies a desire to set action as the encounter of a speaking subject and an objective external reality, but both these terms would benefit from further definition. What makes up this 'subject', how is the worldly reality 'objective'?[10] Finally, in relation to a mode of sharing which is not visible (visibility and tangibility belonging to the world of things), it may be pertinent to distinguish further between a world 'shared' tangibly and visibly, and another way of operating in-between, mediating through 'intangible and invisible' actions. What concerns us here is the evaluation of the incidence of these questions in architectural practice and theory.

These three questions have to do with representation. Dalibor Vesely defines our times as the age of divided representation. According to Vesely, the roots of the crisis in representation are the 'tensions and conflicts between experience based on the continuity of tradition, and artificially constructed systems'.[11] Governed by economic imperatives, architecture is subjected to reification and produced like a consumer good. With respect to architecture, reification is best applied to the tendency of transforming architecture into a consumer product. It is precisely with this phenomenon that Arendt is concerned. She denounces the 'reification' of the products of *homo faber* and deplores the cyclical and individual ambition of the *homo laborans*. In a world governed by economic imperatives, buildings are produced like consumer goods, likely to be quickly replaced when something better comes along.

In architecture, reification paradoxically arises from the dematerialisation of the architectural creation. Apparently reneging its role as a safe keeper of culture, architecture is subsumed in the rapidity of changes and dematerialised into an ephemeral surface. Since Alberti's dual consideration of architecture as ornament and structure, architects have approached architecture through a polarisation between function and form. After half a century of elaborate theories on the nature of ornaments, modern architects chose to theoretically do away with ornament and form to strictly consider structure and function. Recently however, it is rather the opposite phenomenon that appears to be at work: architecture now often surrenders its structural essence to reside entirely in its ornamental surface.

This reversal can be compared with the ways in which different generations of architects continually recast their position with respect to time. During the nineteenth-century, which we may also refer to as the first age of historicism, ornamental theories were

developed as a primary tool to redefine an appropriate language, and, by extension, to achieve a new balance between the structure and the surface of architecture. Historicism is a tendency to look back at history as a sort of container from which one may pick out examples according to one's needs – may they be technical, moral, religious or strictly formal– and use them at one's will. Historicism is strongly relative, which does not mean that most architects did not have very definite reason to go back to a particular period and style. For example, when A. W. N. Pugin pressed for a return to Gothic architecture, he did so on the basis of strong and unwavering moral beliefs. Other architects considered all styles equally valid. For example, in the context of architectural competitions, architects commonly submitted a single plan and a number of interchangeable elevations. For these architects, each style, understood to have emerged from the particular conditions of its times, was considered distinct yet equally valid. While seemingly contrary, these two attitudes stemmed from the architect's acute awareness of the past and the increasing knowledge of history. In the first age of historicism, architects fragmented the past variously to uphold the superiority of Gothic architecture on moral or structural grounds, or that of Greek architecture as the purest expression of the unwavering principles upon which architecture should be built. But as the nineteenth century was drawing to its close, so was the tolerance to the prevailing relativist attitude.

When Nicholaus Pevsner describes the pioneers of modern architecture, he looks for these architects who were dedicated to a single principle. Starting with an unwavering dedication to one mode of looking at the past, the relation to time progressed to a certain understanding of the present to be finally driven by a way of envisioning the future. The shift in the relation to time did not simply resolve in a rejection of tradition but by and large, when modern architects discarded the surface at the beginning of the twentieth century, they also abandoned the past. Indeed, the modern conception of history emerged from a general disillusion in our capacity to apprehend the world through our senses, and an accepted credo that we thus can only know what we make. In this conception of history, things are not considered for their capacity to endure, but rather for their ability to lead to something else, to something other and better. Memory becomes a weight that must be unloaded.[12]

Today, the revived interest not only in the ornamental surface but also in the ephemeral building – that is, the building as ornament – is concomitant with a post-modern interest in a multiplicity of times. Unlike the architects of the nineteenth century, the architects of the second age of historicism are not concerned with distinct historical times. The times they are preoccupied with are the distinct presents embodied by each individual's experience. Historicism no longer applies to the relative roads each individual follows to build within history, it is predominantly concerned with the recognition of the plurality of the subjective experiences that form the basis of each individual's relation to the lived world.

The first age of historicism is not so far apart from our post-modernist ways of fragmenting history. What is common to both is a certain level of relativisation. While the same relativity prevails, the modes in which it can be opposed have shifted. In the first period of historical relativity, the architects who sought to preserve some form of tradition faced the dilemma of negotiating a space for the experience of the subject in an objectified history. Particularly enlightening in this respect is the work of the architect Charles Robert Cockerell (1788-1863), who, in different ways, sought to open up historical time to make space for the time of experience. In his most famous representation of history, 'The Professor's Dream' (1848), he offered a gap for the viewers to enter, presenting superimposed layers of buildings in a semi-panoramic drawing that called for further involvement. In his archaeological drawings, he

also saved the observers from the task of having to imagine, collapsing the time of encounter, the fragmented building and a restoration to be completed by the viewer. In his buildings, he used historical ornaments in such a way that they could actually become sited questions. As users move through his buildings, ornaments are brought forward from the surface, not only inviting questions, but also actually interrogating the viewers.[13]

After the recognition of the failure of history as a grand narrative, it has become imperative to fragment the past and make space for a plurality of histories. Pushed to its limit, this attitude means that any way in which one chooses to look at the past may be considered equally valid. The important question that arises is whether there remains a shared space in which communication is possible. One avenue is to attempt to operate beyond the categories of the objective and the relative, beyond the divide between subject and object. If in a nineteenth century marked by historicism, historical time had to be opened up in order to create a space for the individual, it seems as though today, the ambient relativism can be counteracted by opening the subjective experience onto an awareness of history. Rachel Whiteread's work is paradigmatic of this shift. Two projects in particular force the passer-by to move from the direct encounter (the personal time of experience) to the larger context (a shared history). The first project is HOUSE, a cast of a low-income house slotted for demolition in Hackney, close to the centre of London, in 1993. The project is grounded, local, and specific. Occupying the space vacated by an expropriated family, HOUSE stood as the material impact of the beautifying policies of the official instances. This awkward trace of inhabitation compelled its presence onto the passer-by who was then pressed to face the history of the site. Who had lived there? Where had the walls gone? Why had this been demolished? What is happening to our city and its people? Who makes these decisions?

Another project by Whiteread, the *Monument for the Austrian Jews in Vienna*, presents itself as a cast of the interior space contained within the envelope of a by-gone library [fig. 1]. As visitors dwell on this negative space – the cast being a negative imprint of what would have positively been there – they realise that the spines of the books are shown as positive. It is a cast of non-existent books, the negative of an absence. The monument effectively materialises emptiness and confronts the viewers with the issues of presence and absence through questions that are formulated through the direct encounter. The personal experience becomes the vehicle for the recognition of history, not only a past history, but also aborted histories.

We are now dealing with a number of different polarities that are inherently connected. The play between essence and surface is intrinsically related to the relation between the solidity of tradition and the ephemeral experience, between the objective and the subjective, between history and human temporality. If we consider the two eras of relativism that frame the apparently stable moment of modernity, we can start to trace how some of these dualities have been subjected to significant reversals. In the nineteenth century, the ground for meaning had to be negotiated as some form of resistance to historical relativity. In the twenty-first century, architects concerned with building a common ground for meaning have to devise ways of fending off relative historicity. Nineteenth-century architects sought to open a codified history through an ornamental surface that could be activated in the time of experience; contemporary architects now attempt to re-centre the plurality of experience through an ornamental mass where a shared history gravitates.

In her essay on the concept of history, Arendt draws attention to the fact that at its inception, history was closely related to memory. The task of the historiographer, akin to that of the poet, was that

of the *homo faber*, a making which had the ambition of bringing man, who was mortal, closer to the divine making of nature, which was immortal. In the writing of history, the futility of human works, deeds and words were granted a capacity to endure:

All things that owe their existence to men, such as works, deeds, and words, are perishable, infected as it were, by the mortality of their authors. However, if mortals succeeded in endowing their works, deeds, and words with some permanence and in arresting their perishability, then these things would, to a degree at least, enter and be at home in the world of everlastingness, and the mortals themselves would find their place in the cosmos, where everything is immortal except man. The human capacity to accomplish this was remembrance, Mnemosyne, which therefore was regarded as the mother of all the other muses.[14]

Appealing to memory and history, Arendt emphasises the public nature of the actions remembered – works, deeds, and words. The break in the continuum of history is the space where human beings think: 'Only insofar as he thinks [...] does man in the full actuality of his concrete being lives in this gap of time between past and future'.[15] Arendt's re-casting of action within the *vita activa* is echoed by a redefinition of history as the space within which one acts. Here, memory and history may dwell close to one another, but in a much different way as they did in Antiquity. Now, as action seems to be summoned to operate in-between the life of the mind and the 'worldly objective reality', memory may rest closer to a consciousness of being and becoming than a capacity to endure. We may not be able to produce immortal works, deeds and words anymore, but we may be able to recognise the depth of our experiences, and acknowledge that our actions occur not in a homogeneous time, but in the thickness of time.[16] This space is thus measured by our actions and our thoughts. At the level of history, Arendt's comments encourage the conception of the being living 'historically' as one who acts in the plural, one who moves in the *inter-esse*. Meaning resides in this in-between, in the temporary space of the transaction that takes place between architecture and how we experience it. Essentially, Arendt's conception of the imperative to act in the face of reification confirms the need to approach architecture as a point of meaningful encounter, in this double movement between the world and our experience of it.

The rapprochement that Arendt establishes between action and reification offers possible ways to redefine a ground for meaning in the contemporary world. Recognising the depth of our experience is to recognise that architecture's possibility to signify is not confined to its ability to adjust to new means and new tools, nor is it to the exploration of the potential of new materials. In the face of the devalourisation of anything that would last long enough to constitute a common ground and in consideration of the tendency of our world to subsume most products through reification, action does emerge as a rather concrete possibility. Following Arendt, we are interested in describing how this intangible action can constitute a very real in-between. In architecture, action translates in a space of encounter that can temporarily solidify a shared ground between a dematerialised architectural presence and a variety of individual experiences.

Peirce's index and the possibility of meaning in architecture

Thrown back to the necessity of defining not 'how meaning arises' but 'how meaning arises from experience', we can be guided by Charles S. Peirce's notion of the index. The architectural historian George Didi-Huberman has suggested that the notion of the index forces the interpretant to think of the conceptual signification together with the sensible experience.[17] Taking Didi-Huberman's suggestion to architecture, our contention is that this capacity to unite the visible and the tangible is principally played out through confronting the

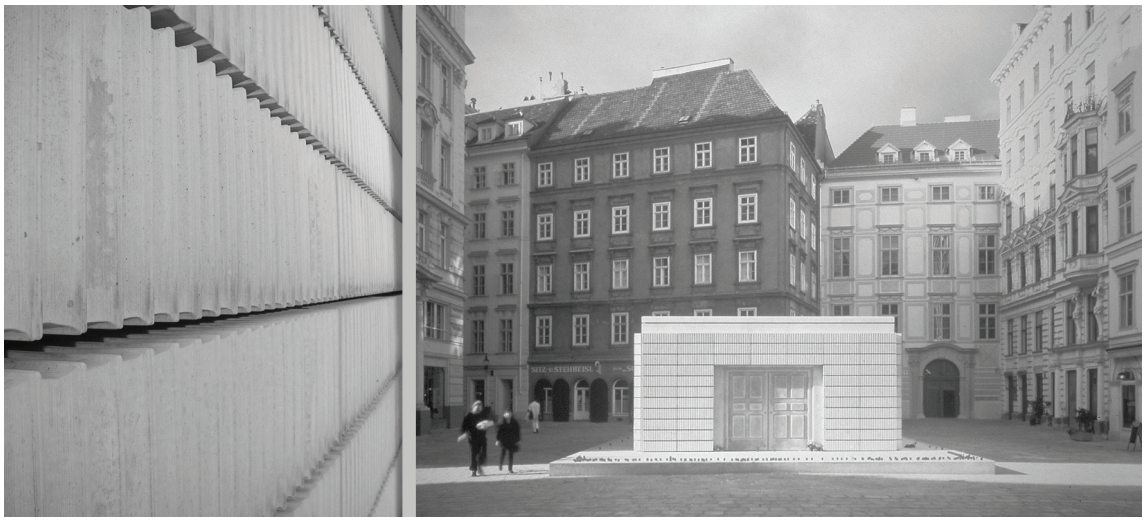

Fig. 1: Rachel Whiteread, Holocaust Memorial, Judenplatz, Vienna, 2000. Image courtesy of Gagosian Gallery.

observer with time. The use of the index enables the consideration of architecture at the level of the immediate encounter, as something that unfolds in time, but which already has a history.

In Peirce's semiotics, meaning is also sought at the level of interactions. Unlike Saussure's semiology, Peirce's semiotics is not binary (signifier-signified) but triadic (sign, object, interpretant). As the third and essential part of Peirce's semiotics, the interpretant can be described as the mediating instance between what is represented and how it is represented.[18] The recognition of a mediating instance, in the passage from a binary to a triadic semiotics, allows for a shift from a semantic perspective to a pragmatic perspective. What is of further interest is that Peirce deals with representations and not directly thoughts. The Peirce scholar Joseph Ransdell argues that this makes Peirce's logic eminently public: 'it is of the essence of thought to be public rather than private. In other words, the problem becomes that of explaining how the privacy of thought is possible, not how its publicity is possible'.[19] Hence, while phenomenology may be construed as moving from the personal to the shared, Peirce's logic progresses from the public to the private. Given that the publicity of the world is encountered in triadic relations, Peirce's semiotics is not limited to the strict consideration of architecture as representation (architecture as sign and what it signifies), but rather opens up to the community of agents at play in the interpretation of architecture: the user, the architecture and the larger context within which the relation unfolds. Our contention is that Peirce's prioritisation of the public can inform a phenomenological approach to architecture. His triadic semiotics can take the description of architecture away from a systematic construction of a semiotics of products (representation, reification, structure) to focus on how human beings relate to their world (communication, dialogism, movement, action). Particularly, we will focus on how the notion of the index offers ways to describe the interactions that take place 'in-between' human beings and their world.

According to Peirce, a sign stands for something (its object); it stands for something to somebody (its interpretant); finally, it stands for something to somebody in some respect (this being referred to as its ground).[20] All three elements are involved in representations, but what is most relevant in relation to the praxis of architecture is the ground (how it is represented). The ground describes the type of relation that takes place between the interpretant and the representation. Peirce identifies three different grounds: the icon, the index and the symbol. The icon signifies through resemblance and identification. For example, one would iconically move from a portrait to the physical person that it represents. The index implies a physical presence and requires the tracing of links between potential causes and actual effects. Examples of index are the footsteps of someone who has walked in the mud, or smoke for fire. The symbol hinges on the recognition of a convention, whether a learned code or a lived culture.[21] Typically, a driver that stops at a red light is symbolically aware of an existing convention. Of these three different grounds, the index interests us particularly. Because the index is related to a physical presence, it can be described as a dynamical object, an 'intersubjective item'.[22] The index necessarily implies that the sign is situated. What is communicated indexically between object and interpretant is rooted in an active apprehension of the sign in a particular situation.[23]

The fact that the index is embedded in the very materiality of the world makes it particularly appealing to the consideration of architecture. To put it in the simplest terms, the index is like an index that points. It indicates, but of course, to make sense, it must point to something, for someone who is so situated that he or she can make out what the index is pointing to. Given the index's precondition of movement and its inherent ties to an action – whether

Fig. 2: Jochen Gerz and Esther Shalev-Gerz, Monument against Fascism 1986/1996, Hamburg. Images courtesy of Gerz Studio; photographer: Kulturbehoede, Hamburg.

a questioning or a displacement – to approach architecture indexically is to root comprehension in participation. Movement becomes the prime mean to comprehend architecture, the key to architecture's communicative role. The fundamental role that indexicality plays within Peirce's interpretation of phenomenon given in triadic relations challenges the conception that space can be grasped from a single static viewpoint. Experiences of representations, constructions and situations unfold through questions and movements – in other words, in time. The necessary consideration of time is what ties the index to what could otherwise be approached as two realms – the world and our experience of it. In allowing the interlacing of these two realms, the index, and by extension Peirce's semiotics, can heighten our awareness of how meaning arises from a double movement – between world and subject, between subject and world. Nor subject based nor object driven, the significance of this interactive way of approaching meaning is that it involves time – it deals with human corporeality and historicity.[24]

In the Harburg Monument Against War and Fascism, it is possible to discuss some of the ways in which the index can call time into play. Esther Shalev-Gerz and Jochen Gerz designed the Harburg Monument rather as a counter-monument – not a glorious sculpture raised on a pedestal in a prominent place in the centre of the city, but a disappearing column in an average suburb thirty minutes away from the city of Hamburg.[25] It constitutes a forty-foot-high and three-foot-square hollow aluminium column, plated with a thin layer of lead [fig. 2]. Originally, an inscription invited the passer-by to inscribe their names on the column. Over the course of seven years, a period during which many individuals did inscribe their name in the thin layer of soft lead, the column was gradually lowered into the ground. First unveiled in 1986, the column totally disappeared into the ground on 10 November 1993. Its exposed top was covered with a burial stone marked: 'Harburg's Monument Against Fascism'. This trace, or index of a process which has taken place, stands alone in the now empty site for the monument, actualising what it had announced on a temporary inscription: 'One day [this 12 meter tall lead column] will have disappeared completely, and the site of the Harburg monument against fascism will be empty. In the end, it is only we ourselves who can rise up against injustice'.[26] What is the indexical nature of this project? Coming to the place today, we find a platform and in this platform there is a square inscribed into the ground. Our movements about the scene define a time of experience. We are anticipating an explanation, looking for other cues. As we start to make out the significance of the square on the ground, we are thrown back to different times: the times in which the column was lowered into the ground, over the course of seven years; the time of each single inscription which was scratched onto its skin, times of which its hidden surface must still bear the traces; and of course, the times of the events it commemorates, a time marked by a number of violently broken life-times. We move back and forth between different times, going back to a tall column – a recent past – and its present future – the column being buried. We look at the square at our feet and think of the Square itself, what it commemorates. Our movements and questions about this index call into play a sense of time which is not conceived as a unidirectional vector. Past, present and future are summoned, not necessarily in this order, and possibly all at once. Indeed, we could say of this index, following Levinas's observation on the trace, that it is the insertion of *times* in space. It confronts the viewer to different pasts and their possible or impossible futures.

Architectural index could be fragments of a by-gone monument, traces of a building to come or the imprints of a removed formwork. These are fairly static phenomena speaking of processes that have taken place in time – ruination, construction or pouring and curing the concrete. What happens when an intention is engrafted through theses proc-

Fig. 3: Herzog & de Meuron, Eberswalde Library, Germany.

esses? In this respect, the work of Herzog & de Meuron is particularly interesting. In their Library at Eberswalde, they have played with indexicality at a number of levels. For this project, commissioned by the State of Bradenburg in 1994, Herzog & de Meuron proposed a simple rectangular form with alternating bands of glass and concrete.[27] Adapting the technique of the sgraffito, a method used for the ornamentation of facades in Germany and Italy since the fourteenth century, they have unified these continuous bands by treating them equally as surfaces onto which images were repeated, like fifteen negatives that repeat themselves sixty-six times around the building [fig. 3]. Three series of evenly spaced windows punctuate three of the concrete bands. Sole elements left unadorned, these windows are located at the users' height on the three floors of the Library. Only through these relatively small openings can the readers inside or the viewers outside get an unfiltered view onto the exterior and the interior respectively. The glass bands, acting as three large continuous strips of clerestory windows, only let light in through the images the photographer Thomas Ruff had been commissioned to select for the building. On the first strip of glass, there is Lotto's *Venus and Cupid*; the middle glass strip displays a vanitas by Pieter Potter; the top one becomes the support for Eduard Ender's *Alexander von Humboldt in South America with the Botanical Expert Aimé Bonpland*. The images selected for the concrete panels were equally varied, giving technological, political, historical and scientific cues. According to the architectural historian Gerhard Mack, the images selected 'portray history and science in a skeptical light'.[28] Independently from our specific reading of the images' narrative however, the selection puzzles. While the consistent adaptation of the technique of the sgraffito does unify the form, the images, as they are perceived in their specificity, start to play one against the other. At the level of its very materiality, the building is also unsettling. Engrafted in the building envelope, the images distort our perception of common materials. A similar paradox is created in how the building is grounded. Coming in contact with the ground in the same abrupt way that it touches the sky, with the thin edge of its paneled skin, the Library defies our sense of gravity. Further playing with our perception of what is up or down, the lowest band is covered with the repeated picture of a group of young women on a rooftop, while the top band displays a series of beetles.

Minimally using a very simple form, a single technique of image transfer and a palette of three materials, the building indexically questions. It questions gravity; it plays with what is transparent (the punched windows), filtered (the clerestory glass panels) and textured (the concrete panels); it takes on different lives according to whether it is day or night, whether one is inside or outside. By masterfully scratching the surface of materials, Herzog & de Meuron manage to question the pure volume of the building and its grounding critically, as well as its program and its history. The concrete and the glass panels bear the traces of a process which speaks not only of an intended selection of images, but also of a skin-deep distortion that calls into play a set of relations which are fundamental to how we physically situate ourselves.

There are a number of successful architectural installations that work indexically. A less intellectualised example is 'sliding folding swing door' by the Chinese architect Yung Ho Chang (Feichang Jianzhu). In this project completed in 1996 in Beijing, a double slit in a wall plane indicates an architectural gesture that only comes to life through the users' interaction with it. As one physically questions this gap, the plane slides open revealing a folding door, which, folded open, becomes the frame of a swinging door [fig. 4]. In this case, the 'working out' of the indexical elements calls for one's immediate encounter with architecture. To understand what this slit indicates, the dwellers must participate in architecture – slide, fold and

Fig. 4: Yung Ho Chang, Sliding/Folding/Swing Door, Beijing. Images courtesy of Atelier FCJZ.

swing the door, question themselves on the intention behind this awkward articulation, on what was there and what was added, by whom and for whom. It is interesting that it should be a door, and indeed, there seems to be a tendency for most indexical elements to be joints, caught in the middle of two times, of two movements, of two moments – inside/outside, up/down, here/there. As such, windows, stairs, corridors and even wall sections can become key indexical elements that lead to a questioning of relationships may otherwise take for granted.

The consideration of architecture's indexicality presupposes the consideration of materiality together with movement. What happens when, intentionally, one addresses materials or liminal elements such as doors, windows, stairs or passages, in a way that directly confronts the user with architecture's materiality as experienced through movement? Are not details and ornaments great opportunities to communicate indexically? How are ornaments, details and joints created, what do they refer to? Is the facade itself ornament? Is the ornament a junction between one plane and another, between the building and its context, between the users and the program? Thinking around the notion of the index encourages the active consideration of architecture as representation. Its appeal is in how it takes us away from a strictly formal or idealised conception of architecture to the actual consideration of joints, architectural experiences and movements.

Translated to architecture, Peirce's triadic relation between interpretant, ground and object invites the consideration of our built environment as something apprehended in a dynamical relation that must be hinged on the context and that unfolds through collateral observations. The index makes it possible to talk about making and experiencing architecture from the knot of interactions through which meaning emerges. The materiality of architecture, its very physicality, acts as a hinge between two situated intentions – that of the architect and that of any users or passers-by who get involved in the architecture. Both these intentions do not belong to the realm of an idealised form that can be grasped in a glance but is necessarily a comprehension that takes shape through movement, from a perception to an experience, that is, in time; in the space between what is seen and what is lived, between what is anticipated and the surprise, in the moment of interaction. An indexical approach to architecture allows us to approach meaning in architecture at the level of the immediate encounter, as something that unfolds in time, but always already has a history. On the one hand, the presence of the past is played out between the intentions of the architect and the building's immediate context – a context that is not a frozen picture but a complex world in motion. On the other hand, the relations staged and necessarily transformed can only be revealed through movements of perception, where every step already is an echo of some past.

Within the usual triads of signs – icons, symbols and index – the index emerges as the most hopeful avenue for the consideration of meaning in architecture. In a world that has doomed the original, the iconic has lost its most important thread, and without a conception of wholeness, symbolic considerations are inevitably thin. Because indexical conceptions are rooted in the immediate encounter, they specifically focus on the ways in which architecture can physically question the user – through traces, imprints, fragments, details, surfaces and ornaments. Precisely concerned with the insertion of times in space, the index retains this essential link between architecture in time. Making space for the interp enetration of personal and shared times, the translation of the index in architecture does not dictate meaning or reduce it to an endless play between signifier and signified: it throws the question back to the level of the embodied encounter and hence also prevails over the fearful futility of architectural reification.

Notes

1. The Peirce's scholar Joseph Ransdell criticises both Husserl and Merleau-Ponty on the issue of intersubjectivity, arguing that the findings of the first were inapplicable to a community of beings, while the second focused on one's immediate experience of the world. In light of Husserl's numerous attempts at the definition of intersubjectivity through his concepts of the transcendental ego, the *lebenswelt* and the shared horizons, Ransdell's criticism seems debatable. Yet, that fact that Husserl always remained concerned with the issue indicates that there is a level at which phenomenology can be perceived to be self-referential. Joseph Ransdell, 'Is Peirce a phenomenologist?', paper published in a French translation by André DeTienne, 'Peirce est-il un phénoménologue?', *Études phénoménologiques* 9-10 (1989), pp. 51-75.
2. Michel Foucault, 'Of Other Spaces, Utopias and Heterotopias', *Lotus International* 48-49 (1985-86), pp. 22-27.
3. See Jean-Marie Klinkerberg, *Précis de sémiotique générale* (Paris: Points Essais, 2000), pp. 100-01.
4. Arendt, *The Human Condition* (Chicago: University of Chicago Press, 1958), p. 294.
5. Arendt, *The Human Condition*, p. 65: Traditionally, if 'the property owner [chose] to enlarge his property instead of using it up in leading a political [active] life, it was as though he willingly sacrificed his freedom and became voluntarily what the slave was against his own will, a servant of necessity [labour].'
6. Le Robert, *Dictionnaire historique de la langue française* (Paris: Dictionnaires le Robert, 2000). In the Shorter *Oxford English Dictionary*, it is recorded in 1854 to mean 'convert mentally into a thing; to materialise'.
7. Kristeva, *Life Is a Narrative*, trans. by Frank Collins (Toronto: University of Toronto Press, 2001), p. 7.
8. Kristeva discusses acting between others, *inter-esse*, and describes 'Arendt's conception of human life as a political action revealed in the language of a narration (story and history).' She continues, elsewhere: 'Thus, the possibility of representing birth and death, to conceive of them in time and to explain them to others – that is, *the possibility of narrating* – grounds human life in what is specific to it, in what is non-animal about it, non-physiological'; '[...] the revelatory character of action as well as the ability to produce stories and become historical, which together form the very source from which meaningfulness springs into and illuminates human existence.' Kristeva, *Life Is a Narrative*, pp. 9 and 13.
9. Hannah Arendt, *The Human Condition*, p. 182
10. Arendt also emphasises the need to describe these realms better. She writes: 'Since this disclosure of the subject is an integral part of all, even the most 'objective' intercourse, the physical, worldly in-between along with its interest is overlaid and, as it were, overgrown with an altogether different in-between which consists of deeds and words and owes its origin exclusively to men's acting and speaking directly *to* one another. This second, subjective in-between is not tangible, since there are no tangible objects into which it could solidify; the process of acting and speaking can leave behind no such results and end products'. Arendt, *The Human Condition*, pp. 182-83.
11. Dalibor Vesely, *Architecture in the age of divided representation, the question of creativity in the shadow of production* (Cambridge, MA: MIT Press, 2004), particularly pp. 175-90.
12. This modern conception of history is very different from the concept born in antiquity from a rather hopeful human desire to rise in the midst of what was immortal. See Arendt, *The Human Condition*, pp. 294-309.
13. See my unpublished thesis: 'Charles Robert Cockerell: Architecture, Time, History and Memory', Bartlett School of Graduate Studies, University College London, 2006.
14. Hannah Arendt, *Between Past and Future* (Cleveland; New York: Meridian Books 1963), p. 43.
15. Arendt, *Between Past and Future*, p. 13.
16. Benjamin's understandings of history and memory do not only intersect in shock, but also in the notion of *durée* common to both, the *Jetztzeit* or presence of the now. Arendt locates the capacity to think in the same gap, and Nietzsche speaks of our capacity to act in terms of our ability to 'settle on the threshold of the moment forgetful of the whole past'.

17. George Didi-Huberman, *L'Empreinte* (Paris: Centre Georges Pompidou, 1997), p. 113.
18. There are levels at which the interpretant could be considered to be non-living. So understood, Peirce's semiotics could do away with immediate experience – which is obviously not what we are seeking here. When we refer to the interpretant in the present text, we are strictly interested in those situations where the mediating instance is human experience. For descriptions of how Peirce's interpretant can be described in anthropomorphic or non-anthropomorphic ways, see Umberto Eco, *A Theory of Semiotics* (Bloomington: Indiana University Press, 1979), pp. 15-16; 68-72.
19. Detienne, 'Is Peirce a phenomenologist?', par. 12.
20. For introductions of Peirce's semiotics see Hawkes, *Structuralism and Semiotics* (London: Methuan and Co., 1977) and Umberto Eco, *A Theory of Semiotics* (Indiana: Indiana University Press, 1979). See Charles Sanders Peirce, 'On a New List of Categories', 1868, for a basic text on Peirce's triadic semiotic.
21. There is an implied hierarchy between icon, index and symbol and this hierarchy can be compared to the levels in the development of Peirce's semiotics – from the object itself (icon), to the ground on which we relate to it (index) and the representation that we form (symbol). Within this hierarchy, the symbolic is the level at which the triadic relation is complete, i.e., where we can speak of signs or representations. Eventually, Peirce will come to consider only the symbol as inherent to his system of logic, that is, to his semiotics. This is as far as we will go with Peirce's categories, but it is important to understand this hierarchy because it allows the abstraction of the index from the constructions of semiotics proper. In fact, the index belongs to Peirce's phenomenology and it is within phenomenology that we consider it in the present paper.
22. This has been argued in Helmut Pape, 'Charles S. Peirce on Objects of Thought and Representation', *Nous*, 2-3 (1990), pp. 375-95. Describing more specifically the real or dynamical object as opposed to the immediate object or idea, Pape concludes: 'The dynamical object is the external object of the sign, an intersubjective item that different people at different times locate in their experience as the same as the object that these people have experienced before'. The index thus refers to what can be known 'by collateral observation in the context or circumstances of utterance, or putting forth, of the sign' (p. 382). It is important to recall that this is to be understood in the context of a triadic relation where 'the meaning of the sign is not conveyed until not merely the interpretant but also the object is recognized'.
23. 'Charles S. Peirce on Objects of Thought and Representation', pp. 381-82: 'the object of a sign is an interpretation used to unify contingent identities between different situations of indexical experience. Reference, therefore, is not a property of the sign-system itself but rather of its use'.
24. Klinkerberg describes how the double movement between the world and our experience of it is the double corporeality of the sign considered interactively. Thus meaning arises from experience but also leads to experience. From the following passage: 'Enfin, si le signe est une condition de la communication, on ne peut se contenter de le placer en amont de cette communication. Il faut aussi voir qu'il prolonge son action en aval. Les signes servent à quelque chose: ils permettent l'action. Ainsi, le sens émerge de l'expérience, mais il débouche aussi sur l'expérience. C'est là sa double corporéité'. Klinkerberg, *Précis*, p. 311.
25. See description in James E. Young, At Memory's Edge (New Haven; London: Yale University Press, 2000), pp. 127-39.
26. Young, *At Memory's Edge*, p. 130.
27. For a discussion of this project, see Gerhard Mack's article in Gerhard Mack, Valeria Liebermann, *Eberswalde Library, Herzog & de Meuron* (London: AA Publications, 2000), pp. 7-55.
28. Mack and Liebermann, *Eberswalde Library, Herzog & de Meuron*, p. 31.

Biography

Anne Bordeleau is a professor at the University of Waterloo, where she teaches cultural history from medieval to modern times. A registered architect in Quebec and a postdoctoral fellow at the Paul Mellon Centre for Studies in British Art, she completed her PhD in Architecture at the Bartlett School of Graduate Studies (University College London) after obtaining her professional degree and Masters in the history and theory of architecture at McGill University (Montreal).

Temporal Architecture: Poetic Dwelling in Japanese Buildings

Michael Lazarin

A constant theme of modern Japanese architects is that Western architecture resists impermanence and aims to make buildings last as long as possible. On the other hand, Japanese architectural excellence is measured by a sense of fragility and ruination. Ironically, from a Japanese perspective, the will to permanence is what leads one to disaster.

Ando Tadao (1941-) writes in *Beyond Architecture*:

Architecture is intimately involved with time. Standing amid time's continual flow, architecture simultaneously experiences the receding past and the arriving future.[1]

Kurokawa Kisho (1934-2007) describes the temporal dimension of Asian architecture with the slogan: 'Oriental cities have no squares or plazas while Western cities possess no streets'.

The street has no clearly defined spatial function, but within the twenty-four hours of the day, it is at times used for private and at times for public activities. In that sense it is space without substance, space with many overlapping complex meanings. In the same way that sunyata is completely invisible yet possesses profound and dense meaning, so too is this 'street space' replete with meaning.[2]

Sunyata is the Buddhist idea that ultimate reality is impermanence and lack of substantial identity. It is usually translated into English as 'emptiness' or 'void'; in Japanese, it is translated by *kû* which is also the word for sky.

In 1978, Isozaki Arata (1931-) organised an installation in Paris called '*Ma*: Space-Time in Japan,' which was repeated the next year at the Cooper-Hewitt Museum in New York. According to an article by Ono Susumu in the *Iwanami Dictionary of Ancient Terms*, '*ma*' is 'the natural distance between two things existing in a continuity'.[3] But the same article also says the term means (1) a break or gap between things and (2) a pause or rest in a temporal succession. *Ma* is usually translated into English as 'interval' (literally, 'between the ramparts'), because this word equally applies expressions of space and time, but it fails to capture the Japanese sense of the unity of space-time. Isozaki himself usually uses the English word 'interstices' (literally 'standing in-betweeen') because of its more positive connotation, but mindful of the Japanese connotations of 'break' and 'gap', he also uses the terms 'ruin' and 'rubble'. In common usage, it is the standard span between two pillars and the unpainted space of a brush-painting. It is a moment of silence in music and the pause before two swordsmen strike at each other.

When for Paris I proposed curating a show about the concept of ma, my concerns were various. … I wanted to look into the deeper linguistic origins and later ramifications of ma—how the notion had been grafted onto both time and space when these elemental Western concepts arrived in Japan in the

mid-nineteenth century. … Was it really possible to translate this dualistic concept of ma to the language of speakers whose culture had two quite separate and unmediated concepts of 'time' and 'space'?[4]

To realise his exhibition, Isozaki chose nine categories which were presented by an etymology of the key term, an installation by artists, designers and craftsmen and an ancient tale from Japanese literature. The narrative aspect is significant. Japanese architects often speak of the narrative of a building rather than its structure or form. In appraising a room, they think about the visitors passing from one room to another and what kind of story this passage will tell the guests about the inhabitants, the customers about the company and so on. They are also famously conscious of the play of sunlight and shadow, moonlight and gloom with the passage of time.

Purification and initiation

In 1993, on a moonless night during Japan's largest and most important Shintö festival, *Shikinen Sengu*, the sacred mirror *Yata no Kagami* was transferred in a shrouded portable shrine by hooded priests to a newly constructed treasury on a plot adjacent to the old treasury.

Afterwards, the old treasury was dismantled with the exception of the short 'heart pillar' over which the treasury used to stand. This was the 61st time that the ritual construction and deconstruction had been performed at the Ise Grand Shrine since the late 7th century. The mirror is one of the three regalia of the Japanese imperial line,5 and it symbolises the Sun Goddess *Amaterasu-Ömikami*, the most elevated god in the Shintö pantheon.

The original motivations for this construction-destruction of the shrine are not recorded, but the website of the shrine explains that it is mainly a purification ritual and a means of sustaining traditional building practices. Nevertheless, this purification rite probably hearkens back to a more primary initiation rite. The Buddhas are ever watchful of this world, but the Shintö gods have to be roused to get their attention. As one approaches a Shintö shrine, it is customary to clap one's hands or rattle a bell for this purpose. In the pre-Buddhist age of Japanese nature worship, temporary shrines (*himorogi*) were constructed to summon the deity present in a stone, tree, pond or other feature of the landscape in order to offer prayers for a successful planting or thanks for a bountiful harvest. Even today, it is customary for the site of an ordinary construction project to be cleansed and prepared by the temporary erection of some sacred branches and the incantation of prayers by a Shintö priest.

Purification and initiation are among the oldest rituals by which humans have staked out the sites of human habitation. In legend and mythology, these actions were performed by heroic figures. The principal function seems to have been a harmonisation between the eternal, regular cycles of nature (e.g. the seasons) and the temporal, contingent incidence of these cycles (e.g. the arrival of the spring rains). Greek mythology has many stories in which a heroic figure rids the world of a monster but fails to initiate a properly sacred regime. Jason, Perseus, Theseus and Oedipus are all examples of this. The general lesson to be learned is that a purifying destruction must be complemented with an initiating construction. It is not enough to rid the past of mistakes; the clearing occasioned by the removal of monstrous aberrations must also provide the grace of mind to make good decisions about the future.
Aristotle explains the mytho-poetic worldview by distinguishing these accounts from philosophic explanations in terms of two contrasts.

Some think that even the ancients who lived long before the present generation, and first framed accounts of the gods, had a similar view of nature; for they made Ocean and Tethys the parents of creation (geneseôs pateras), and described the

oath of the gods as being by water, to which they give the name of Styx; for what is oldest (presbutaton) is most honourable, and the most honourable thing is that by which one swears. It may perhaps be uncertain whether this opinion about nature is primitive and ancient, but Thales at any rate is said to have declared himself thus about the first cause (prôtês aitias).[6]

The first contrast has to do with the temporal sense of the two kinds of discourse. Aristotle says that names of mythic figures are invoked because they are 'oldest', whereas philosophers speak of 'first' causes. In both mythic and philosophic accounts, explanation depends on an appeal to the unconditioned, something that can change others but is not changed by others. In myth, the unconditioned is arrived at by working back from the present moment to the beginning (purification); in philosophy, the discourse works forward from the beginning (initiation). However, in practice, the difference is not so straightforward. The purifying power of myth depends on the poet or seer having an initial inspiration, while Aristotle usually finds it profitable to survey the positions of his predecessors. Thereby, Aristotle initiates his own discussion of a topic through a kind of purification of the tradition, and indeed, this is exactly what he is doing by contrasting the views of the ancients with the Ionian materialist philosophers and in turn subjecting this tradition to his own critical analysis.

Despite the intellectual purity of its foundation on the 'first', philosophy, as a historical tradition, is capable of making mistakes in its arguments which must be rooted out through analysis and judgment. In fact, Martin Heidegger points out that one of the fundamental sources of metaphysical errancy is the failure to appreciate properly the meaning of the 'first'. On the one hand, the 'first' may be thought as the beginning of a series: the '*arche*', '*principia*' or 'principle' of events; on the other hand, it may be thought as the leader of a procession, the law giver: '*archon*', '*princeps*' or prince. In short, the *first* as a genuine origin (*Ursprung*) always functions simultaneously as both ground and order of beings. Metaphysical errancy arises when the origin gets separated into efficient and final causality.

Aristotle's second contrast claims that myth gives 'proper names' and explains things in terms of 'genealogies', while philosophy uses 'common nouns' and explains things in terms of 'causes'. Here, Aristotle is attempting to purge animism from the notion of causes.[7] His arguments lead him to propose two kinds of causes.[8] On the one hand, there are irrational, soulless sources which operate through oppositions that cannot inhere in the same thing at the same time. For example, a wholesome diet is capable of making a sick person healthy, but it cannot make a healthy person sick. On the other hand, there are rational principles which operate through contraries which can potentially inhere in the same thing at the same time. For example, medical science, through its expert knowledge of the body, is equally capable of causing health by developing a medicine or disease by making a biological weapon. These rational causes and principles are most evident in the productive sciences.[9] For Aristotle, the mistake of mythic genealogies is to assert rational agency in cases which should be explained by efficient causality. He says that for purposes of 'persuasion or utilitarian expediency' myths attribute human or animal powers to natural causes.[10]

Nevertheless, there are enough cases of ostensibly natural causes which seem to exhibit the ambiguous double valency of rational agency, that is, one in which contrary powers are simultaneously present rather than mutually exclusive. This seems especially evident in architecture and city planning. We've all had the soul-enervating experience of being run through a modern grid of apartment blocks like a rat through a maze, despite the claim of these 'model communities' to super-rationalisation. On the other hand, experiencing the plenitude

of possible directions and encounters in a city like Venice seems to suggest that something else is at work. Martin Heidegger proposed a fundamental re-examination of this traditional understanding of design principles in two lectures given in 1951: 'Building, Dwelling, Thinking' (*Bauen, Wohnen, Denken*), and '…poetically man dwells...' (…*dichterisch wohnet der Mensch*…).

Building and dwelling

On August 5, 1951, Heidegger delivered the lecture 'Building, Dwelling, Thinking' to a convention of master architects and city planners. In the years just after the Second World War, Germany was faced with the enormous task of rebuilding cities that had been bombed by the Allied airforces: 2 million houses destroyed, 3 million homeless, and 13 million displaced as late as 1950. Given this situation, there was an especially pressing need to provide housing for the population in the most efficient and cost-effective manner. Heidegger took this opportunity to tell the architects and construction engineers gathered at the *Darmstadt Colloquium* that building was only incidentally a matter of enclosing space and devising construction plans.

He explained that the Old English and High German word for building (*bauen*) '*buan*' is closely connected with the word 'to be' in usages such as *'ich bin*' and *'du bist*'. Further, he explained that the 'I am' and 'you are' in this connection mean to dwell (*wohnen*). The Old Saxon '*wuan*' and Gothic '*wunian*' that stand behind '*wohnen*' mean not only to stay in one place, but to remain there in peace (*Friede*). In order to remain at peace, preservation and safety are important. From this, a dwelling place gains the meaning of shelter, something that saves and protects one from the elements and beasts. But peace is not simply a matter of physical well-being.

As early as 1925, in the *History of the Concept of Time* (*Prolegammena zur Geschichte des Zeitbegriffs*), Heidegger had already explained that 'dwelling' has an important psychological dimension. He says that the archaic German word for *'domus*' or '*house*' is the same as the English word 'inn' and that this word comes from 'innan' which means 'to dwell'. 'This dwelling primarily signifies 'being familiar with' rather than anything spatial'.[11] In *Being and Time* (*Sein und Zeit*, 1927), we learn that the experience of familiarity is most evident in our experience of instrumentality, where implements (*zuhandensein*) are simply used without much thought being given to the matter unless there is some kind of breakdown of intentional activity. Furthermore, this kind of Being-in-the-world (*in-der-Welt-Sein*) is fundamentally a matter of concern for (*besorgen*) and care of (*Sorge*) the Being of beings. Thus, dwelling has more to do with familiarity and preservation (*bewahren*) than with mere erection of shelters and interior spaces.

Heidegger's intent is to reverse the usual order of priority in production that has been dominant since Plato and Aristotle, that is: producers make products for consumers, for example, poets write dramas for an audience; architects design buildings for dwellers. In this model, responsibility for the presence of the work—and consequently, its reality—lies with the producer, since the author or designer actively imposes the structure or *eidos* on passive material [Plato] or the producer 'energises' the work (*ergon*) [Aristotle]. However, in Heidegger's view, this 'setting-the-work-in-motion' is dependent on a more fundamental activity of 'setting-the-work-to-work' that occurs in the maintenance and development of the building through dwelling. In short, rather than a manipulation of materials, design is a matter of letting the materials be released to the activity of dwelling.

As a concrete example of this, Heidegger points to a typical Black Forest farmhouse, where the maintenance of such a building over 200 years contributes much more to the architectural character of the building than the several months it took to

design and construct it initially:

[A]s long as we do not bear in mind that all building is in itself dwelling, we cannot even adequately ask, *let alone properly decide, what the building of buildings might be in its nature. We do not dwell because we have built, but we build and have built because we dwell, that is, because we are dwellers*.[12]

Nevertheless, scarcely two months later (October 6, 1951, at Bühlerhöhe) in '…poetically man dwells...', Heidegger seems to argue the opposite:

[W]e think of what is usually called the existence of man in the term dwelling.
…dwelling rests on the poetic.
…poetry first causes dwelling to be dwelling.
Poetic creation … is a kind of building.[13]

Has he changed his mind? In the earlier essay, building is mainly thought as 'designing and constructing' in the mode of technological thinking, caught in the grip of the 'enframing' (*das Gestell*). In this case, it is necessary to turn the delusional aspirations of technological thinking back against itself, to make it confront human finitude. The perfectly planned communities envisioned by town planners must be checked lest society become as rigid as the concrete blocks used to construct the buildings. In the second essay, he is suggesting that dwelling can be a real 'maintaining and preserving' only if the dwellers have an active, responsible attitude toward the building, inspired by poetic voices that expand and break the measures of technological discourse.

But which comes first? Does one need an authentic (*eigentlich*) dwelling attitude in order to build properly, or a proper (*eigen*) building attitude in order to dwell authentically? Of course, in Heidegger, neither is first in the sense of beginning, middle and end. It is a hermeneutic circle. The question is how to leap into the circle in an appropriate (*Ereignis*) way. Already in 'The Origin of the Work of Art' ('Der Ursprung des Kunstwerkes, 1935) Heidegger has raised the question of which side in the production process, the creating artists or the preserving public, is the origin of the work of art. It turns out that art itself is the origin of the work of art, which in turn is the decisive joint which cleaves creation and preservation.

The origin of the work of art—that is, the origin of both the creators and the preservers, which is to say of a people's historical existence, is art. This is so because art is by nature an origin: a distinctive way in which truth comes into being, that is, becomes historical.[14]

Neither building nor dwelling is first, because both are equally an expression of the 'first' as a genuine origin: ground (*arche, principia*) and order (*archon, princeps*). Neither can be without the other and both occur in the event of art, which (1) startles a people (the artists as well as the public) as something 'unfamiliar' and 'extraordinary', (2) calls the people into an 'open' region of possibilities, and (3) simultaneously initiates a new historical order and leads the people toward their destiny.[15] This originating role of art parallels the discussion of fear and anxiety in *History of the Concept of Time and Being and Time*, where the experience of 'unfamiliarity' is called 'estrangement' (*Umheimlichkeit*).[16]

In *Being and Time*, Heidegger describes human *Dasein* as generally absorbed in a pseudo-familiarity with things, living in 'tranquilized self-assurance'.[17] When *Dasein* comes face to face with its mortality, it is called back from an attachment to 'curiosities' by the experience of estrangement.18

Estrangement brings this entity face to face with its undisguised nullity, which belongs to the possibility of its ownmost potentiality-for-Being … back to one's thrownness as something possible which can be repeated. And in this way it also reveals the

possibility of an authentic potentiality-for-Being.[19]

In the terminology of the 1950s, authentic Being-in-the-world is called poetic dwelling. Here, 'poetic' does not mean something to do with literature; rather, it is an activity which underlies all of Aristotle's archetypal activities of productive science (*episteme poietike*): poetry, technology and cultivation.

This fundamental activity is 'taking a measure' (*Vermessung*). Heidegger explains that poetic measuring is not an attempt to capture the interval between two points. This kind of measuring is what technological thinking does by attempting to pigeonhole everything into some kind of framework (*das Gestell*). Instead, poetic measuring is a spanning (*Durchmessen*) which stretches out the interval and blurs the boundaries. The argument of '…poetically man dwells...' is based on some lines from a late poem by Hölderlin, 'In Lovely Blueness.' Early in his career, at the time he was struggling to write the never-completed drama, 'The Death of Empedocles', Hölderlin rejected the possibility of synthesis between art and nature, mortals and divinities, the finite and infinite, but in his theoretical writings about the project of this drama, 'Procedures of the Poetic Spirit', he argues for another kind of resolution of these opposites:

Place yourself, by free choice, in harmonic opposition with an extreme sphere, so as you are in yourself, by nature, in harmonic opposition (harmonischer Entgegensetzung), though in an unknowable way (unerkennbarewiese), so you remain in yourself.[20]

If the measure is unknown, mysterious, is our experience of place, building and dwelling thereby arbitrary? No, there is a sign by which its presence is made known. Hölderlin calls it 'kindness of heart' (*die Freundlichkeit noch am Herzen*). Heidegger equates kindness (*Freundlichkeit*) with grace (*Huld*) by way of claiming that Hölderlin means to translate the Greek word charis (L. *gratia*) when he says 'kindness'. But Hölderlin's phrase is not simply 'kindness'; rather it is 'kindness of heart', which he intensifies with his peculiar German usage of '*am Herzen*' rather than the more usual '*zu Herzen*'.

In 'What is Called Thinking? (Was heisst Denken?, 1954), Heidegger translates the Greek word '*noien*' with the phrase 'taking-to-heart' (*in die Acht nehmen*).[21] The translation of '*Acht*' as 'heart' would be somewhat surprising, except that Heidegger later in this work explicitly equates the two when he says 'nous means … taking-to-heart' (*nous bedeutet … sich zu herzen nimmt*).[22] In other words, poetic dwelling cannot be understood by a logocentric framework, but it can be known as a noetic experience of kindness, friendliness, neighbourliness (*neahgebur*). Thus, Aristotle is correct in rejecting the early myth-makers for attributing a rational agency to natural events, but this may not be their poetic mission. Instead, the kind of measure-taking that poets do may be a noetic activity that speaks in poetic metaphors rather than rational analogies, because this is the only way that the unconscious experience of estrangement can be revealed.

Ruination and estrangement

In 1923, the Great Kanto Earthquake flattened much of Tokyo and Yokohama; 140,000 died, many because of the firestorms that broke out after the quakes. Twenty-two years later, American bombing raids incinerated as many people and eventually destroyed 50 percent of Tokyo, rendering millions homeless. In Hiroshima and Nagasaki, the atomic bombings were nearly as murderous in the initial attacks, but since nuclear radiation-related diseases continue to affect subsequent generations a final death toll is yet to be arrived at. Kyoto was scheduled to receive an atomic bomb because of its symbolic significance, but Secretary of War Henry Stimson took it off the list. He appreciated its world cultural value having honeymooned there several

decades before.[23]

Whereas the US War Department hesitated, the Japanese development banks and conservative party have felt no such compunctions. Today, only fifteen percent of the wood and paper houses called *machiya* that defined the city of Kyoto before the Second World War are still standing.[24] For the most part, they have been replaced by Western-style office buildings and apartment blocks. This trend can be witnessed in all of the major cities in Japan. The new construction techniques and materials have allowed for more space to store the material gains of post-war prosperity. At the same time, these steel-framed concrete buildings are preferable because they insulate private life from the noise and pollution of the industrial powerhouse better than the old wood and paper, curtain-wall dwellings. The frenzy of building has transformed the way of dwelling, and the direction of modern life has reconfigured the urban and natural landscape.

This transformation is lamentable to Western tourists as it becomes ever more difficult for them to find the Japan that they expect to see. But for the Japanese, the question of restoration or modernisation was even more complicated than that faced by the German architects, engineers and city planners at the *Darmstadt Colloquium* in 1951.

For one thing, restoration would mean a repetition of an architectural style already unhappily infused with alien designs. In the first half of the 20th century, Japan's confrontation with the West and with Modernism was mightily contested, not only about which elements of Western architectural design to incorporate, but also concerning the origin and essence of Japanese architecture itself. In the 1930s, 40s and 50s, the leftist, internationalist line of Japanese architectural thinking had to cope with Bruno Taut's 1933 declaration that the Katsura Imperial Villa, the Kyoto Imperial Palace and the Ise Shrine exhibited the essence of Japan-ness in architecture and simultaneously the ideals of functionalist modern design—an opinion later seconded by Walter Gropius and Le Corbusier. On the other hand, the rightist, nationalist line organised under the imperial crest to expel Western influences from the Greater East Asia Co-Prosperity sphere had to face the fact that Western technology in the form of fighter planes, battleships and mass-communication would be required to expel the Europeans and Americans from Asia. Isozaki Arata writes that Japanese architects came to see the question of tradition versus modernity as 'two sides of the same issue'.[25]

To us, such cities as were supposed now to be built had already decayed. The trauma of urban collapse had been so severe for us in Japan that we were uneasy in accepting urban reconstructions… Bringing the city to be constructed back to the city that had been destroyed emphasized the cycle of becoming and extinction.[26]

Despite Isozaki's connection of this sense of ruination with events of the 20th century, it really stretches back to the *Hojoki* (1212) of *Kamo-no-Chomei* (1155-1216), which thematises Being-in-the-world in terms of 'building' and 'dwelling'. The opening lines are memorised by every Japanese high school student:

The streaming river
ever flows
and yet the water
never is the same.
Foam floats
upon the pools,
scattering, re-forming,
never lingering long.

So it is with man
and all his dwelling
places.[27]

Yuku kawa no nagare
wa taezushite
shikamo moto no mizu
ni arazu
yodomi ni ukabu
utakata wa
kattsu kie katsu
musubite Hisashiki
todomaritaru tameshi
nashi
yononaka ni aru hito to
sumika to mata kaku no
gotoshi.

These lines express the fundamental Buddhist idea that ultimate reality is transiency; rather than resisting impermanence, one should learn to accept and even appreciate it. The poem was written at a time when several great disasters destroyed Kyoto and decimated the population. These events serve as a backdrop for the steady decline in Chomei's personal fortunes. He began life in a well-placed family at Shimogamo Shrine (6th century), one of the most important in Kyoto. He enjoyed some success in poetry competitions and was favoured by the retired emperor Go-Toba (1180-1239), but when he was passed over for a position he desired at the age of 50, he decided to spend the rest of his life as a reclusive monk, living in a moveable mountain hut of his own design. Although extremely simple, measuring scarcely 10 sq. meters, it possessed the essential feature of the aristocratic residential design (*shoiin-zukuri*): a *tokonoma* display alcove, built-in desk and shelves and *engawa* veranda.

The poem concludes with Chomei wondering whether his *fondness* for his simple mountain hut is not as great an error as his former striving to control one of the grand shrines of Kyoto. He wonders whether all his efforts to achieve non-attachment have only served to drive him mad.

In Sigmund Freud's essay on estrangement ('Das Unheimliche', 1919), which likely neither influenced Heidegger nor was influenced by him, the psychological details of the experience are elaborated more than in Heidegger's treatment. Following an insight of Friedrich Schiller, Freud explains how the German word '*heimlich*' can include the meanings of its apparent opposite '*unheimlich*'. The primary sense of '*heimlich*' concerns positive associations of homelife (familiarity and intimacy); however, the secondary sense of the word includes meanings such as secrecy, stealth, and estrangement, which is just what the word '*unheimlich*' means.

Freud explains that within the intimacy of family life there are also secrets which must be kept from the outside world. In this way, the home is not only the place of the hearth and familiarity, but also the 'skeletons in the closet'. Family life is not only the source of the most intimate feelings of familiarity, but also estrangement. Freud's discussion in 'Das Unheimliche' is mainly intended to explain how modern, rational people can be frightened by horror or ghost stories. His answer is that irrational fears are hidden within the unconscious of a rational person.

Heidegger's view differs from Freud's in that the experience of estrangement and unfamiliarity is a precursor to authenticity or poetic dwelling occasioned by a confrontation with the fact of one's mortality or an artistic event respectively. On the other hand, for Freud estrangement is always co-present with familiarity; every creative act is permeated by a fundamental sense of ruination, or what he will call the 'death drive' (*Todestrieb*) one year later in 'Beyond the Pleasure Principle' ('Jenseits des Lustprinzips', 1920).

As Derrida points out in *Archive Fever*, every act of preservation provides the conditions for the destruction of what one is attempting to preserve because it is liable to transform a living experience into memory.[28] Once this occurs, the only way to move forward is through repetition, which provides the conditions for some misstep that is the only way that something new can occur.

Of course, the unprecedented is never possible without repetition, there is never something absolutely unprecedented, totally original or new; or rather, the new can only be new, radically new, to the extent that something is produced, that is, where there is memory and repetition.[29]

In normal psychic life, this process of memory and repetition leads to wholesome results when some experiences (transgression, erotic desire, but also

ecstasy and rebellion) are recorded in a way that allows formal details to be forgotten; yet at the same time, allows psychic energy and tension to carry through to the next experience. For both Freud and Derrida, the introduction of destructive forces or violations of the proper order poses no threat to the unconscious because it does not think; instead it works.

We've all had the experience of entering hyper-rationalised places like hotel rooms. The logical and economic layout is all too familiar; in fact so familiar that it is alienating. One rushes to de-range the place by adjusting the curtains, re-orienting a chair, putting out one's own possessions. Only through this process of de-ranging the environment does it become familiar. Poetic dwelling is just as much a matter of making a mess as it is a task of straightening up.

Derrida explains that what repels us in such hyper-rationalised environments is the in-finite obsession with structure that occurs when memory (*mneme*) or the ability to remember (*anamnesis*) is supplemented by a memorandum, a notation, an aid to memory (*hypomnema*). Whenever any faculty of thought other than memory attends to a memory—reflection or naming, for example—the memory is transformed into a memorandum, the remembering becomes a notation. As memorandum, it is already something that memory is not, that is, something that can be completely forgotten.

For example, when a printed reproduction of a painting is used as an aid for remembering the painting itself, the experience of the painting can be forgotten. No reproduction, no matter how finely printed, can ever present the *luminosity* of a Vermeer or the *dynamism* of a Rothko. This forgetting can happen forwardly as well as backwardly when a genuine experience of any painting is pre-empted by a 'knowledge of art'. We know hat many people pass through galleries as if they were examination halls, delighted when they correctly identify a Courbet, disappointed when they get the date wrong. Finally, many museums are the worst enemies of art. Since paintings provide extraordinary experiences of luminosity and dynamism by tracing forms and colours on a canvass, it becomes important to preserve the canvass. This leads to the physical painting itself, perhaps worth more than the museum in which it is archived, being regarded as that which is possessed by the collection. The experience of luminosity or dynamism becomes secondary once the painting is established as an important work. Precautions are taken to keep the public at a safe distance and moving through the galleries in a timely fashion. The manifestos of most art museums proclaim themselves to be archives of cultural heritage and resources for education; few claim to be sites of visual ecstasy, but museums should be theatres not libraries.

Whether poetic dwelling is primarily a matter of being-familiar and preservation, or these two are essentially pervaded with estrangement and ruination is not something I wish to settle in this paper. Let it suffice to say that estrangement and ruination are the foundation stones of Japanese architecture. The main elements of traditional residential or commercial buildings are meant to provide experiences of ambiguity, transiency and asymmetry, for these are the true nature of reality and the ground of any possible transcendence of illusion.

Mystery and pathos

In early March of 1910, Nakano Makiko, the wife of a pharmacist whose shop was in the Gojyo pottery district of Kyoto, received a visit from the 'go-between' who was negotiating a wedding between a member of her extended family and a neighbouring family. The discussion was brief and so it took place in the vestibule (*genkan*) of her house. During the year recorded in her diary, Makiko received half a dozen such visitors on a daily basis and just as often paid visits to neighbours. Nearly all these

visits took place in the genkan; indeed, nearly all of the social intercourse of the household took place there. Only on special occasions, when a business associate or drinking companion of her husband, or a special friend or family relation was visiting from out of town, would the meeting take place in the drawing room giving onto the garden at the back of the house.[30]

'*Genkan*' is composed of two characters, where '*gen*' means 'profound, abstruse, occult or mysterious', and '*kan*' means 'barrier, connection or turning point'. The range of senses of '*kan*' can be seen in other compound words such as '*nankan*' (difficulty, obstacle), '*kankei*' (relation, concerned with) and '*kansetsu*' (joint). Like the English word 'cleave', it means both 'join together' and 'separate'.

This is an example of what Kurokawa Kisho calls an 'intermediary zone', which according to him is the essence of Japanese, indeed, all of Asian architecture. In *Rediscovering Japanese Space*, he argues that Westerners construct buildings out of walls that clearly differentiate interior and exterior. By contrast, Eastern culture emphasises a 'gray area' where public and private life 'interpenetrate, exist in symbiosis and stimulate each other ... the concept of a clear-cut division between interior and exterior does not seem to have existed in the East'.[31]

At a minimum, the typical *genkan* has a grated, sliding door between the street and the *genkan* which has a roughly surfaced area at the same level of the street and a raised wooden platform which is separated from the interior by a sliding paper door or folding paper screen (*byoubu*). In a merchant house, the area ranges from 6 to 12 sq. meters. These may be augmented by additional gates, hedges or low walls in the street direction and a small *tatami* mat room (*deima*) beyond or to the side of the *genkan*. Various devices such as lattice frames or *noren* curtains are used to create asymmetrical lines of sight between the exterior and interior. All of these devices are employed to construct an ambiguous 'intermediary zone' between public and private space. The *genkan* belongs to both worlds, which is shown by the fact that a visitor typically slides open the door, steps into the *genkan* and calls out: '*Gomen kudasai*', (Excuse, me). The resident comes to the *deima* or raised wooden platform and greets the guest.

As in a Western vestibule or foyer, simple social transactions can be conducted in this space. What is remarkable about the *genkan* is that extended conversations can also take place, while drinking tea and snacking on cakes. In this case, the host kneels Japanese-style on the raised platform or in the *deima*, while the guest sits Western-style on the platform but with his/her feet on the lower area and shoes still on. This 'keeping one's shoes on' preserves a sense of transiency, that the visitor is about to leave, even if the two people spend quite a long time with one another.

Intermediary zones such as the *genkan* are required by Japanese social interactions because social life is determined by two opposed tendencies. On the one hand, there are powerful remnants of feudal stratification; on the other hand, there is an aesthetic taste for indirectness and ambiguity in social relations. Intermediary zones allow Japanese to leave the circumstances and discourse register of a social encounter undecided. If the visitor were to be invited into the deep interior of the house, a great many formalities would have to be observed. It would be quite burdensome for the inhabitant of the house to entertain the guest and the guest would feel uneasy because of the imposition. Social relations in the genkan allow for both familiarity and estrangement, intimacy and distance.

Whether or not one is in fact within a home is also ambiguous for the resident because interior and exterior are not defined by vertical walls. Tanizaki Junichiro (1886-1965), in *In Praise of Shadows*,

written while he was trying to incorporate some modern conveniences into his house while retaining its Japanese aesthetics, says that the essence of a Japanese house is the roof (*yane*, literally 'house root').

In making for ourselves a place to live, we first spread a parasol to throw a shadow on the earth, and in the pale light of the shadow we put together a house. There are of course roofs on Western houses too, but they are less to keep off the sun than to keep off the wind and the dew.[32]

Wherever the roof casts a shadow is part of the interior of the house. The eaves of a Japanese house have extraordinarily wide soffits, so the shadow extends some way into the street and garden. At the same time, 'in' in a Japanese house does not mean towards the centre; instead, 'in' is 'up' and 'deep back'. If the resident invites a visitor into the house, he/she says 'Step up' (*Agatte kudasai*), rather than 'Come in'. At this point, the guest removes his/her shoes and steps up to the raised wooden platform. But this is not the end of it. On the way to the deep interior, one is likely to 'step up' several more times. My house is a typical Kyoto merchant house. From the street, through the *genkan* to the dining room, there are four elevations; back to the most prestigious room, there are another three elevations; but at this point, one is at the veranda (*engawa*), another intermediary zone between the house and the garden. Thus, arriving at the ultimate interior, one is already passing out of the house into the natural world. Thus, we can say that 'in' is really to be in the shadow of the rear soffit with a view of the garden.

Thus, the feeling of 'being-at-home' (*Heimlichkeit*) depends on the season and circumstances, but most of all, it depends on a sense of indeterminacy and restlessness. Over the years, I have asked various guests to tell me when they think they are inside my house. Even the same person might give a different answer depending on the time of day, season of the year or the reason for the visit. At the same time, this kind of ambiguity allows for a great sense of repose. One of the interesting features of a Japanese room is the flexibility of the space. Sliding paper doors and folding screens allow one to close off or open up the 'atmosphere' of a room, depending on how many people are to be accommodated. Rooms are not designed to contain the inhabitants and furnishings but rather to allow everything to be de-ranged until a harmony of relations is achieved. The *wabi-sabi* aesthetic of subdued tones and shadowy lighting that obscures the juncture lines of walls, ceiling and floor create a mysterious shadow world. Tanizaki explains:

We do our walls in neutral colors so that the sad, fragile, dying rays [of the sun] can sink into absolute repose. ... A luster here would destroy the soft fragile beauty of the feeble light. We delight in the mere sight of the delicate glow of fading rays clinging to the surface of a dusky wall, there to live out what little life remains to them.[33]

If there is an inner sanctum in a Japanese house then it is the display alcove (*tokonoma*), where the few objects of ornamentation of a Japanese house can be found. Usually, a hanging scroll and flower arrangement are placed in this alcove. Tanizaki says that it must be viewed in a very dim light so that the flowers will not look too garish in contrast to the simple black strokes of the calligraphy or painting. He praises the alcoves of the great temples of Kyoto and Nara, because 'we can hardly discern the outlines of the work; all we can do is ... follow as best we can the all-but-invisible brushstrokes, and tell ourselves how magnificent a painting it must be'.[34]

Karatani Koujin writes in *Architecture as Metaphor*:

[I]n Japan, the will to architecture does not exist—a circumstance that allowed postmodernism to

blossom in its own way. Unlike in the West, deconstructive forces are constantly at work in Japan. As strange as it may sound, being architectonic in Japan is actually radical and political.[35]

Instead of permanent structures, the emphasis has been placed on constructing spaces for transient, accidental encounters. Rather than building for the ages, the Japanese view has always been that it is better to be able to reconstruct quickly after a fire, earthquake or typhoon. Even today, some shopkeepers store a supply of pre-cut, pre-mortised timbers in another part of town, so they can be 'back in business in three days' if disaster strikes. And they are fairly certain that it will, since ultimate reality is transiency and permanence is benighted illusion.

Strangely, the myth of the origin of architecture given by Marcus Vitruvius Pollio (c. 70 – c.15 BC) in his *De Architectura* also begins with an essentially tragic worldview. According to the myth, the impulse to build is deeply connected with an experience of destruction that is gained when a lightening strike sets off a fire that ruins the natural habitat of primitive humans. Of all the animals, humans alone return to witness the destruction. Remarkably, they find comfort in the warmth of the glowing embers and decide to throw another log on the fire. Due to their ability to manipulate the environment with their hands, this first act of climate control inaugurates the beginning of human culture. Language and the construction of shelters soon follow.

However, Vitruvius notes a second power of humanity. Because people stand erect, they are capable of gazing at the magnificence (literally, the great making) of the stars (*astrorum magnificentiam aspicerent*). This human capacity is the condition for any accomplishment in the technical mastery of materials. The hand may be the beginning of building, but the soul is the origin of architecture. The capacity for awe or wonder first brings humans back to the site of destruction. The image of the magnificence of the stars inspires them to overcome contingency.

Exactly what is magnificent in the stars is open to speculation. It could be any one of the arts of the *quadrivium*: astronomy, arithmetic, geometry or music. For Vitruvius, astronomy is mainly concerned with making clocks, counting out the moments of time, an image of eternity to oppose to the destructive contingencies of earthly life. Arithmetic is mainly concerned with calculating costs and geometry is a matter of making accurate construction drawings. Music teaches the architect proportions and harmonies. Perhaps the first human to raise a roof was a Nietzschean inspired by an Apollonian dream of perfection, opposed to the Dionysian horror that individuation, identity and reason, can be and inevitably will be cast into the chaotic abyss.

In any event, Vitruvius declares that the essential elements of architecture are accommodation (*utilitas*), strength (*firmitas*) and delight (*venustas*), and the design criteria are order (*ordinatione*), arrangement (*dispositione*), proportion (*eurythmia*), symmetry (*symmetria*), elegance (*decore*) and management (*distributione*).[36] It would be misguided to say that all of Western architecture conforms to the precepts of Vitruvius, but it is fair to say that Japanese architecture aims at the opposite, especially concerning the element of delight.

The basic Japanese aesthetic sensibility is expressed by the phrase *mono no aware*. It was coined by the greatest literary critic of the Edo period (1603-1867), Motoori Norinaga (1730-1801) and is based on two onomatopoeic exclamations, '*a*' and '*hare*', frequently used in the literature of the Heian period (794-1185) to express aesthetic delight. The phrase means a 'sensitivity to the pathos of things'. The famous example of this is the Japanese love of cherry blossoms, but Westerners should understand that it is not the blossoms in full flower, but the

falling petals driven like snowflakes by a last blast of Siberian wind that evokes the experience of *mono no aware*. Beautiful things are best when they are brief. Despite the fact that the falling cherry blossoms are a symbol of death, their appreciation is by no means a morose affair. Crowds gather after work to sit, eat, drink, sing and dance beneath the trees.

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Initiation and purification, building and dwelling are the fundamental gestures that make possible all our ways of Being-in-the-world. In our daily life, we perform hundreds of heroic acts of preservation and destruction and thereby constitute a world that is both familiar and estranged. In the modern world, the destructive actions are often directed by a ruthless will to impose order through technological frameworks and a logocentric obsession to catalogue everything in an ultimate database. The resulting 'wasteland' of hyper-consumerism and throw-away products rendered obsolete every six months when a 'new' model comes out is just as omnipresent in the megacities of Asia as it is in the West. Nevertheless, there are still 'interstices' of traditional Asian culture, where another sense of ruination may serve as a way to transcend the dangers of global environmental and economic crisis. After all, the striving to accumulate ever more 'stuff' is ultimately a matter of fleeing from our own mortality. Ever higher and stouter ramparts to keep the barbarians out only increase the level of barbarity. Perhaps, following the example of Kamo-no-Chomei, we could learn to accept our own mortality and take delight in the passing of time. Things come and go. Any attempt to hold onto them is self-annihilation. Letting them unfold in the 'neither-here-nor-there' may be the best way to preserve them. Some final words from Hölderlin's 'The Journey' ('Die Wanderung'):

If someone tries to grasp it by stealth, he holds
A dream in his hand, and him who uses force
To make himself its peer, it punishes.
Yet often it takes by surprise
A man whose mind it has hardly entered.

Zum Traume wirds ihm, will es Einer
Beschleichen und straft den, der
Ihm gleichen will mit Gewalt.
Oft überraschet es einen,
Der eben kaum es gedacht hat.[37]

Notes

1. Ando Tadao, *Beyond Architecture* (Tokyo/Osaka: Exhibition Catalogue, 1992), p. 110.
2. Kurokawa Kisho, 'Intermediary Space', *Philosophy of Symbiosis*, http://www.kisho.co.jp/ [accessed 10 January 2007].
3. Ono Susumu, *Iwanami Kogo Jiten* (*Dictionary of Ancient Terms*) (Tokyo: Iwanami Shoten, 1982).
4. Isozaki Arata, *Japan-ness in Architecture*, trans. Kohso Sabu (Cambridge: MIT Press, 2006), pp. 93-94.
5. Besides the sacred mirror (*Yata no Kagami*), the other two are a sacred 'herb-quelling sword' (*Kusanagi*) and a 'comma-shaped bead' (*Magatama*). All three were supposedly given by the Sun Goddess to her grandson Ninigi-no-Mikoto when he descended from the Great Plain of Heaven to reign on earth.
6. Aristotle, *Metaphysics*, 983b25 ff.; all Aristotle quotations from *The Basic Works of Aristotle*, ed. Richard McKeon (New York: Random House, 1968).
7. It should be noted that Aristotle is also keen to refute Plato's doctrine of a world soul.
8. Aristotle, *Metaphysics*, 1046b1-27.
9. A notable exception is the case of the 'first mover' (*proton kinoun*), the cause of the eternal circular motions of the planets, which is a rational principle. Having no magnitude, the 'first mover' cannot operate through local contact; instead, this principle functions as a final cause, that is, through the princely or leading function of first principles (*Metaphysics*, 1072b1-4).
10. Aristotle, *Metaphysics*, 1974b1-15.
11. Martin Heidegger, *History of the Concept of Time*, trans. Theodore Kisiel (Bloomington, IN: Indiana U.P., 1992), Section 19.

12. Martin Heidegger, 'Building Dwelling Thinking', in *Poetry, Language, Thought*, trans. Albert Hofstadter (New York: Harper Colophon, 1975), p. 148.
13. Martin Heidegger, '…poetically man dwells' in *Poetry, Language, Thought*, trans. Albert Hofstadter (New York: Harper Colophon, 1975), pp. 214-15.
14. Martin Heidegger, 'The Origin of the Work of Art' in *Poetry, Language, Thought*, trans. Albert Hofstadter (New York: Harper Colophon, 1975), p. 78.
15. Martin Heidegger, 'The Origin of the Work of Art', in *Poetry, Language, Thought*, trans. Albert Hofstadter (New York: Harper Colophon, 1975), p. 75.
16. This word is usually translated as 'uncanniness' in both Heidegger and Freud, but 'canny' is connected with 'cognition' and is therefore inappropriate, since in Heidegger it belongs to *Befindlichkeit* (how-one-is) and in Freud it belongs to the unconscious. For this reason, I prefer to translate it as 'estrangement'.
17. Martin Heidegger, *Being and Time*, trans. john MacQuarie and Edward Robinson (New York: Harper and Row, 1962), p. 233ff., H. 188.
18. Martin Heidegger, *Being and Time*, trans. john MacQuarie and Edward Robinson (New York: Harper and Row, 1962), p. 320ff., H. 276ff.
19. Martin Heidegger, *Being and Time*, trans. john MacQuarie and Edward Robinson (New York: Harper and Row, 1962), p. 333ff., H 287ff.
20. Friedrich Hölderlin, 'Über die Verfahrungsweise des poetischen Geistes', *Werke und Briefe*, V. II, eds. Friedrich Beissner and Jochen Schmidt (Frankfurt am Main: Insel Verlag), p. 671 (my own translation).
21. Martin Heidegger, *What is Called Thinking?*, trans. Glenn Gray (New York: Harper and Row, 1968), p. 131.
22. Martin Heidegger, *What is Called Thinking?*, trans. Glenn Gray (New York: Harper and Row, 1968), p. 204.
23. Edwin O. Reischauer, *My Life Between Japan And America* (New York: Harper and Row, 1986), p. 101.
24. *Kyoto Journal*, no. 27, 1994, p. 7.
25. Isozaki Arata, *Japan-ness in Architecture*, trans. Kohso Sabu (Cambridge: MIT Press, 2006), pp. 12-21.
26. Isozaki Arata, *Japan-ness in Architecture*, trans. Kohso Sabu (Cambridge: MIT Press, 2006), p. 88.
27. Kamo-no-Chomei, *Hojoki,* trans. and modified by myself based on the trans. of Yasuhiko Moriguchi and David Jenkins (Berkeley: Stonebridge Press, 1996), p. 13.
28. Jacques Derrida, *Archive Fever: A Freudian Impression*, trans. Eric Prenowitz (Chicago: University of Chicago Press, 1995), p. 12.
29. Jacques Derrida, 'Nietzsche and the Machine,' interview by Richard Beardsworth, *Journal of Nietzsche Studies*, 7 (1974), pp. 7-66.
30. Nakano Makiko, *Makiko's Diary: A Merchant Wife in 1910 Kyoto*, trans. Kazuko Smith (Stanford: Stanford University Press, 1995),
31. Kurokawa Kisho, *Rediscovering Japanese Space* (New York: Weatherhill, 1988), p. 19ff.
32. Tanizaki Junichiro, *In Praise of Shadows*, trans. Thomas J. Harper and Edward G. Seidensticker (Tokyo: Tuttle, 1988), p. 17.
33. Tanizaki Junichiro, *In Praise of Shadows*, trans. Thomas J. Harper and Edward G. Seidensticker (Tokyo: Tuttle, 1988), p. 18.
34. Tanizaki Junichiro, *In Praise of Shadows*, trans. Thomas J. Harper and Edward G. Seidensticker (Tokyo: Tuttle, 1988), p. 19.
35. Karatani Koujin, *Architecture as Metaphor*, trans. Kohso Sabu (Cambridge: MIT Press, 1995), p. xlv.
36. Vitruvius, 1.2.1: 'Architectura autem constat ex ordinatione, qua graece *taxis* dicitur, et ex dispositione, hanc autem Graeci *diathesin* vocitant, et eurythmia et symmetria et decore et distributione quae graece *oeconomia* dicitur'. *Perseus*, http://www.perseus.tufts.edu/cgi-bin/ptext?doc=Perseus%3Atext%3A1999.02.0072&layout=&loc=1.2.1 [accessed September 2002].
37. Hölderlin, Friedrich, 'The Journey', *Poems and Fragments*, trans. Michael Hamburger (Oxford: Anvil Press, 1994), pp. 420-21.

Bibliography

Michael Lazarin was born in Philadelphia, PA in 1950. As an undergraduate, he was a double major in mechanical engineering and philosophy. Lazarin received a PhD from Duquesne Universtiy in 1980, with a dissertation on Heidegger and Hölderlin, directed by Father Andre Schuwer. He taught literature in China from 1982-94 and since then literature and philosophy in Japan. Lazarin teaches Western literature and art history at the undergraduate level at Ryukoku University, a 370 year-old Buddhist university in Kyoto. His graduate seminar is a three-year rotation of Aristotle's *Poetics*, Nietzsche's *Birth of Tragedy*, and Heidegger's critique of technology and Japanese aesthetics.

The Heaven, the Earth and the Optic Array: Norberg-Schulz's Place Phenomenology and its Degree of Operationability

Akkelies van Nes

Introduction

During May and June 2006, I was asked to give a set of lectures about Christian Norberg-Schulz's work for the PhD seminars in the DSD. Twenty-two years ago I started my architectural studies at the Oslo School of Architecture. I was eighteen and had the opportunity to have Norberg-Schulz as a teacher. Every one of his lectures was like a journey to different places with their various local spheres around the world. Norberg-Schulz used examples from landscapes, towns, buildings and arts --from local areas in our Norwegian vicinity to places far away-- to illustrate his argumentation about place as a phenomenon and about our existence. When reading his books and my 20-year-old lecture notes again, my memory of the contents and examples used by Norberg-Schulz in his lectures was refreshed. Through using Google images and scanning old photos from my journeys, it was possible to reconstruct the pictures he used to illustrate his argumentation in my Power Point presentation.

Recently published, *Presence, Language, Place* summarises Norberg-Schulz's latest work. He managed to complete a manuscript in Norwegian before he died. However, the book is translated from an Italian version into English, and thus part of its meaning might be lost in translation.

One critical question is, how is it possible to build a theory on how places are experienced, how places guarantee a harmonic life for inhabitants, and in what ways new artefacts will guarantee a continuation of a place's sphere, when it involves human intentions, identification criteria, individual feelings and perceptions about places, and insights in various cultural backgrounds? Can it be made at all? This contribution aims to present the core of Christian Norberg-Schulz's work about place phenomenology and architectural existentialism during his last thirty years, its strengths and weaknesses and challenges for improvement. In order to reflect upon the degree of operationability of his place theory, examples from Dutch and Norwegian places are used to illustrate his contribution.

Norberg-Schulz's life and work in short

Even though he practiced as an architect in Norway, Christian Norberg-Schulz is mostly internationally known for his books on architectural history (in particular Italian classical architecture) and for his writings on architectural theory. His concerns for theory can be characterised by a subtle shift from the analytical and psychological concerns of his earlier writings to the issue of phenomenology of place. He is one of the first architectural theorists to bring the thinking of Martin Heidegger to the field of built environments.

Norberg-Schulz was born in Oslo in 1929. Shortly after the Second World War, he travelled from Norway through a ruined Germany to Zurich, in order to study architecture. He had Siegfried Gideon as a teacher in modern architecture history. Through Gideon he met Le Corbusier, Brancusi, Giacometti, Kandinsky's wife Nina, Hans Arp, Max

Ernst and Alvar Alto. He finished his studies in 1949 at the Eidgenössische Technische Hochschule in Zürich.

In 1950 Norberg-Schulz became a member of CIAM in England. From 1953-1959 he had a scholarship at Harvard University. In his writings from that period, the fascination of the private car in urban planning is taken into account. From 1960-1963 he studied in Rome, and from thereon architecture history was taken into account in his writings. From 1963 he worked as a teacher at the Oslo School of architecture. He defended his PhD at the technical university of Trondheim in 1964. In 1965 he was a professor at Yale University, and in 1966 he was a professor at Cambridge University, both in the United States. He became the first director for the Oslo School of Architecture in 1984. He worked as a professor up to his retirement in 1994. However, Norberg-Schulz was still involved in the school's research program up to his death in 2000.

Gideon's concept of 'Constancy and Change' interested Norberg-Schulz and influenced his work. It implies that some artifacts remain through all changes in built environments. Therefore, Norberg-Schulz's work focuses on modern art and architecture as well as folklore art and architecture.

The background for Norberg-Schulz's place phenomenology

Literature and art, phenomenology, and Gestalt Psychology influence Norberg-Schulz's work. The book *Intentions in Architecture* is his most scientific work. His later books tend to be more poetic than scientific. In many ways Norberg-Schulz's work is influenced by psychological concepts and poetics. He uses the philosophical and theoretical settings from perception psychology. How places are experienced or perceived depends on an identification and description of the architectural psychological conditions.

As Norberg-Schulz claims, there is a lack of a satisfactory architecture theory. Since architecture has impacts on the environment, Norberg-Schulz seeks for an architecture theory, which is able to teach us to see the richness of possibilities, rather than binding us to ready-made rules and clichés.[1] A background for Norberg-Schulz's work is the growth of a genuine interest in architecture as an environmental forming function in the 1950s and 1960s.[2] His main focus in understanding how places are shaped is to understand the symbolical meaning as well as the functional aspects of the building process.

The position of the architect is considered as that of a place creator. In many of his writings, Norberg-Schulz criticises the lack of a genuine cultural and art historical insight in the education programs of architects. As he claims, there is a lack of sociological and psychological insight regarding built environments and their influence on human beings. The effects are a genuine increase in poor-quality built environments, which cause human 'rootlessness'.

Norberg-Schulz poses the question what kind of task architecture has for the environment as a human product. A possible answer might be that architecture should be functional -- practical, milieu-shaping, and symbolising. How is it that architecture or our surroundings influence us? Norberg-Schulz approaches this question by focussing on how human beings react psychologically to their surroundings in terms of how places create certain kind of spheres.

Why do certain kinds of buildings from a certain period have a particular form? One essential question he proposes is: what is meant by architectural form? The central aspect in architectural theory is to transform practical, psychological, sociological and cultural situations into concrete architectural elements related to one another as a whole. The

relationship between building task and solution is central in an architectural theory. Therefore architecture has first to take its users into account in terms of conditions and effects. Secondly, the means' composition and form must be taken into account independently of their effects. Thirdly, one must invest how certain means correspond with certain conditions and effects. According to Norberg-Schulz, all three aspects must be fulfilled in order to make meaningful places for human beings.[3]

In his book *Intentions in Architecture*, Norberg-Schulz proposes two approaches to the task of making a comprehensive architectural theory. One is to gain insight into human intentions and perceptions. Here, Norberg-Schulz opts for a psychological approach. The other approach is to gain insight into symbol, symbolic meaning and cultural backgrounds. Here, Norberg-Schulz opts for a semantic, art historical and phenomenological approach. As Norberg-Schulz states, 'while science describes facts, art expresses values'.[4]

Norberg-Schulz's book *Intentions in Architecture* is probably his most internationally-known publication. Later international, but lesser-known books are *Existence, Space and Architecture* (1971), *Meaning of Western Architecture* (1974), *Baroque Architecture* (1979), *Genius Loci* (1980), and *Architecture: Presence, Language, Place* (2000). While the first book contains scientific material, the later books can be described as poetic architectural descriptions.

Norberg-Schulz's writings are on the one hand scientific and on the other hand poetic. It is reflective in the way that the spatial components of various places are described in relation to their surroundings. He was active in the debate on how the modern architecture in Norway lacks a genuine understanding of place and local identity. The aim in one of his latest books, *Stedskunst* (the art of making places)[5] is to explain what a Nordic identity consists of. The main message is that, as long as the building is aesthetically isolated from the place it belongs to, this will result in fragmented and meaningless environments.

One of his books, unfortunately only published in Norwegian, with the title *Mellom himmel og jord* (Between Heaven and Earth), presents a continuation of *Intentions in Architecture*. It offers a presentation of Norberg-Schulz's architectural existentialism and his theory of places. It is further built on Heidegger's text *Bauen Wohnen Denken.* This book will be used throughout this contribution as a basis for presenting Norberg-Schulz's work from his last thirty years.

Theoretical approach: what it means to dwell

According to Norberg-Schulz, our built environment is part of an architectural totality in which we belong. Often, our everyday activities take place in built environments, without us noticing what our surroundings look like. Seemingly, the more normal our living environment looks, the more it is taken for granted. It is only when something disturbing or uncommon changes occur that people first tend to react to it.

'Her er du heime, Knut'

One of the essential issues Norberg-Schulz questions is what it means to be at home or bounded emotionally to particular places. Often he refers to local art and literature. One of the significant examples he refers to in order to understand how important the Norwegian pine tree forest [fig.0] is for the existential feeling of its inhabitants, is a short story from the Norwegian writer Tarjei Vesaas. Vesaas describes the young man Knut's thoughts on what it feels like to be at home. Knut is in the forest, like he is wont to do for felling timber, but one day he suddenly reflects upon what it means to belong to a particular place or to know a place. For Knut it is the forest. He stays in the forest for a while in order to confirm his identity with the place.

He feels how the sphere of the forest changes from day to night and sees how the darkness leaks out of the ground, from the sky, from the horizon. The forest encloses Knut through to dawn. As Norberg-Schulz wants to illustrate with this example, Knut's own place is revealed to him on which is an important day for a human being.[6]

According to Norberg-Schulz, this connection to a particular place gives life meaning. A particular place is not described in Vesaas's text. The only thing we know is that it is about a typical Norwegian pine tree forest. Vesaas describes the forest as a typical surrounding (*Umwelt*). As Vesaas writes in the same text: '*Sjå med mørknet lek fram or skogbotnen, or himmelen, fra synsranda. Han er fanga inn her*'.

The concepts *skogbotnen* (the forest ground), *himmelen* (the sky), and *synsranda* (the optic array) shape the basic elements for describing places in built environments on various scale-levels. All kinds of places with their buildings have a ground or a floor, a ceiling, roof or sky, and walls, trees, hills or other artefacts shaping various types of optic array. These tree elements are used throughout Norberg-Schulz's book *Mellom himmel og jord* in order to come to an understanding on how places are built up and how they are experienced. In this way it becomes possible to describe the character of settlements in the landscape, urban space, streetscapes, buildings and interiors from various cultures and what they mean for human beings.

What, then, is general in the way one experiences a place? According to Norberg-Schulz, place experience is something one has in common, or shares, with others. It unites a group of people, which gives them a common identity and hence a basis for a fellowship or society. In this way, the home and what it means for human beings is essential in Norberg-Schulz's work. The house is not a given place like the forest. It is created by human beings. However, there is an inter-dependent relationship between the house and the surroundings.[7] Often Norberg-Schulz searches for descriptions from literature and poetics to illustrate what a home means for human beings.

When using Norberg-Schulz's approach to understand Dutch built environments, it becomes inevitable to refer to Dutch painters from the Golden Age up to present. The endless horizontal line in the swampy, flat Dutch landscapes is always present in the landscape paintings Salomon and Jacob van Ruisdael, Jan van Gooyen, Meyndert Hobbema and Rembrandt van Rijn. The sky takes up a large part in these paintings, and mostly consists of clouds evoking the unstable and windy Dutch weather. In contrast to the wet Dutch landscape, settlements, like for example a farmhouse, are placed on the landscape's highest and dry parts, sheltered or protected by a tree and vegetation. This breaks up the flat extension of the monotone windy landscape.

Dwelling is an essential feature of the human being. It is an establishment of a meaningful relationship between man and a particular given environment. It is first and foremost through the identification with a place that we give our life an existence. Therefore to dwell requires something from our places and from us. According to Norberg-Schulz, we must have an open mind, and the places must offer a large variation in possibilities for identification. As he writes: 'Today many places offer poor qualities for identification and many souls are not open for the surroundings'.[8] In this respect, Norberg-Schulz talks about an environmental crisis (*Omverdenskrise* in Norwegian, or *Umweltkrise* in German). What is meant by this is a loss of the relationship between human identity and place identity.

As Norberg-Schulz claims, social science has so far been useless in developing a qualitative place concept. Therefore, art and architecture history, poetry and literature, and phenomenology have

Fig. 1-6 (from top left): A typical Norwegian pine tree forest; a classical landscape (Italy); a romantic landscape (Norway); a cosmological landscape (The Netherlands); settlement in the landscape in the Netherlands (Huygens huis, Voorburg); settlement in the landscape in Norway (a Norwegian old farm).

at least something more to offer than the social sciences.[9] Norberg-Schulz's place phenomenology is influenced by the writings of Bachelard, Merleau-Ponty, Bollnow and Heidegger.

As Norberg-Schulz states, human identity conditions place identity. In order to understand what is behind a place's identity, Norberg-Schulz tries to identify what are the concrete features of places. A place's structure and character on various scale-levels is analysed through Vesaas's concepts of *jord*, *himmel* and *synsrand*. It is about what we walk on, what we see around us, and what is above us. All these aspects affect how we experience a place. It is determined by the heaven, the earth and the optic array.

Thus, the sphere of the heaven and the earth, the light and the vegetation play a role in how places appear to us. Heaven varies from place to place through light and weather conditions. For example, the cloudy Dutch sky differs from the clear blue sky in Egypt. All these elements create a particular landscape. Some landscapes have endless extensions (like the Dutch landscape), while others are limited by well-defined spaces (like the Norwegian valleys and fjords). Some landscapes have elements rising towards heaven, like for example mountains and hills, while others have elements extending in a horizontal direction, like for example tree rows, canals, and lakes.

Our presumptions about the phenomenology of earth and heaven contain two different types of aspects. The earth reaches out and rises towards heaven. This gives us a qualitative difference between 'up' and 'down'. The description of a place's 'atmosphere' and 'character' is dependent on its earth, its heaven and its optic array. According to Norberg-Schulz, this concerns extension, rising and boundaries.[10] The inter-play between these elements shapes a place's structure, or creates a places' individual features. The optic array (*synsranda*) is the horizon or the outer limitation. Objects inside the synsranda make the distinction between the outside and inside. Various types of openings in the landscape towards the sky bring heaven down to earth in different ways.

To dwell means therefore to respect a place and to befriend it, with all its surrounding elements and qualities.[11] For example, the sand is an important place element for the Arab, like the snow is for the Norwegian. Probably, water must be an important element for the Dutch. Seemingly, houses located along canals and lakes tend to be more richly decorated (and the prices are also higher) than other houses. Norberg-Schulz's main message is that one must be open to a place's identity in order to protect it when intervening. Thus, a phenomenological approach means that the builder and the dweller must take into account a place's qualitative, hence not measurable, aspects. How can this be understood? Two different surroundings will be taken into account here.

The structure of a Norwegian forest can be, according to Norberg-Schulz, described as follows. It has a large variation in topography. One has no overview. The ground varies, with stones, grass, bushes, moss and roots. The heaven can be described by the way one sees glimpses of it between the trees. The optic array consists mostly of trees and hills. The variation is large in the way there is a surprise behind every hill. Sometimes the optic array changes through open areas in the forest, such as mountains, water or agricultural land. Water is recognised to be an element which changes with a place's local light and its topography. Examples are the silent water of lakes, the moving water of waterfalls, rivers and brooks.[12]

With this description of a Norwegian surrounding, Norberg-Schulz tries to illustrate how the Norwegians dwell. Norway has no urban tradition. The Norwegian dream is to live behind a hill each, or live

alone along a river, or a lake. The house should be a 'cave of wood'. Everyone shares these elements. Therefore, every Norwegian owns or shares these experiences together with the others.[13] Since nature, with its extreme climate changes -in terms of long, cold, snowy winters and short and intense summers- Norwegians bring nature into their homes. In many traditional Norwegian homes, the interior consists of strong colours or the wooden furniture is decorated with flower paintings. In this way the short colourful summer is brought into their homes, standing in contrast to the white, snowy winter landscape.

The pine tree forest is a typical life-world, like the dessert is for the Arab. How can a typical Dutch life-world (*Umwelt*) be described? A typical Dutch polder landscape has an endless horizontal extension. Mostly, the ground consists of endless swampy fields or arable land. The small linear canals or tree rows break up the monotony. Some low-rise vegetation can be found. No surprises exist behind trees or hills. On sunny days the horizon line is clearly visible, while it is an unclear line disappearing in the fog on cloudy or rainy days. The heaven consists of clouds or diffuse fog. Rows of trees have a regular rhythm rising up to heaven.

How, then, do the Dutch dwell? In comparison to Norway, the Netherlands has a long urban tradition. While Norwegians prefer to live on separate hills each, the Dutch cluster themselves together in small towns with a high density. In contrast to the endless horizontally extended polder landscape, there is a surprise behind every corner in Dutch brickstone towns. Water is an important element, in the sense that the Dutch prefer to have their homes adjacent to a canal. Farm houses and wind mills have a vertical orientation, in the volumes as well as in the shape of the windows, standing in contrast to the flat, naked polder landscape.

Norberg-Schulz classifies our surroundings (*Umwelt*) in three types, namely the classical, the romantic and the cosmological.[14] They are determined by the atmosphere of a place. According to Norberg-Schulz, a Norwegian forest is obviously a romantic surrounding, while a Dutch polder landscape is clearly a cosmological surrounding. According to Norberg-Schulz, Greek and Italian landscapes are used as examples of classical landscapes, with clearly defined shapes. Most landscapes have aspects of all three types, where one of them might be more dominant than the others [fig.1].

In order to be rooted in their existence, human beings must open themselves to the surrounding's particular typology. One has to live with the spirit of a place, or the *genius loci*. The *genius loci* is determined by the elements or things it consists of. According to Norberg-Schulz, the house is also a thing. The house naturally satisfies the material needs, but it should also assemble the world for human beings. First and foremost the surrounding's genius loci must be mirrored in the building. The house should thus express how one orients oneself to the place, and identifies oneself with the place. Therefore, to build is to interpret the surrounding's spatial structure and character.[15] Like Heidegger, Norberg-Schulz aims to develop a poetic or creative relationship with reality. In this respect, nature is not only a pure resource. It also opens up meaning for human beings in the way they exist in the world.

The place structure

When Norberg-Schulz refers to a built environment's structure on various scale-levels, he refers to the spatial or organisational pattern of buildings in relationship to the surrounding landscape, building forms and the organisation of the interior. The definition of the spatial elements in this part of his work is the weakest part of his writings. He conflates normative matters with descriptive matters and his concept of space is not well-defined.

According to Norberg-Schulz, a settlement

needs a clear organisation in the landscape. This contributes to a settlement perceived as a thing for human beings. In central Europe one distinguishes between three types of settlement forms: *Haufendorf*, *Reihendorf* and *Rundling*. In the *Haufendorf*, the buildings are organised in a cluster, in the *Reihendorf* the buildings are linearly located along a street, while in a *Rundling* the buildings surround a square located in the middle.[16]

Norberg-Schulz draws a parallel between these settlement shapes and the building location pattern of Norwegian farms: *Klyngetun*, *Rekketun* and *Sluttede firkant tun*.[17] The *Klyngetun* bears similarities to the *Haufendorf*. These types of farms can be found at the hilly west-coast of Norway. The *Rekketun* bears similarities to the *Reihendorf*. Farm types of this kind can be found in valleys. The *Sluttede firkant tun* bears similarities to the *Rundling* and they can be found in the less hilly parts of Norway. The typology of the landscape or the place determines the shapes of the settlement patterns of farm houses.[18]

Dutch settlements are shaped through natural, economic or political circumstances. Some settlements have the shape of a *Rundling*, shaped by walls and mounds. Some settlements have the shape of a *Reihendorf*, shaped by dikes, transport roads or canals, while others are shaped as a *Haufendorf*, located on small sand hills with a curved street-net to break strong winds.

Urban structure

Norberg-Schulz defines place structure through the definition of the shapes of the built elements and the spaces between them. Inspired by Kevin Lynch, urban space is divided into three types; the street, the square, and the neighbourhood.[19] The square is the centre of the surrounding settlement. It is a place within the place. While the street is a place we move though, the square represents a kind of destination we have reached. The street is not an aim in itself. It connects one place with another. A neighbourhood is defined as a place where the buildings are closely located to one another. It is a place where one lives together.

Like Kevin Lynch, Norberg-Schulz claims that neighbourhoods and cities should have defined edges or boarders.[20] Primary urban spaces appear as strong gestalts through their form, size or both aspects. Their task is to assemble the complex whole, which requires a structure consisting of many aspects, contents and meanings. When urban squares and streets become too wide and too fluid, the human scale tends to get lost. Urban space with a continuous boarder is, according to Norberg-Schulz, in line with the continuity-principle from Gestalt psychology. Free-standing buildings do not create squares and streets if the distances between them are too large. Likewise, an urban square can be destroyed if only one building is removed.[21]

The surroundings and urban space are closely related. As Norberg-Schulz writes, a village is an expression of a direct adjustment to a given natural situation. Therefore the village has a topological structure. Naturally, nature does not know a strict geometry. Therefore the settlement must make the natural structure of the place visible. It has to be highlighted in the way buildings are placed.[22] For example, in a dessert and a polder landscape a labyrinth-like organised settlement pattern complements the open extended landscape. A strict geometry is used to visualise a particular society's organisation and values. The Vatican in Rome is an example of this. The urban space's richness depends on the inter-relationship between topological and geometrical structures, i.e. between the local and the universal. According to Norberg-Schulz, a throughout geometrical city looses the roots of the place's situation, while a pure topological settlement never transcends its provincial isolation.*23*

Fig. 7-13 (from top left): The ceiling of a central room (Pantheon); the ceiling of a long room (Cathedral in Köln); the ceiling of an oval room (Borromini's church in Rome); the urban street in Oslo; a typical Oslo window; an urban street in Delft; a typical Delft window.

The building's structure

Norberg-Schulz's approach in describing what the structure of a house consists of is limited to a description of its shape. Yet again, he refers to Brunsvik's Gestalt psychology. The building typology is determined by the volumes' horizontal and vertical relations. The proportions express the building's relationship to heaven and earth and hence elucidate basic meanings. The form of the roof decides a settlement's silhouette against the skies or as part of the surrounding landscape. The various shapes of the roofs in built environments distinguish places from one another.[24] The effect of a building on how places are experienced is influenced by its relationship to the landscape (the volume), its relationship to the city (the differentiation of volumes and articulation), and its relationship to its 'inner' (the articulation in the façade). [fig.2]

The interior's structure

In many ways, the interior is a 'micro cosmos' for the dweller. According to Norberg-Schulz, it is a model explaining the world in the way it repeats the surrounding's basic structure. The floor is thus the earth, the ceiling is the heaven and the walls define the boarders of the optic array.[25] Norberg-Schulz tries to describe an interior's structure through the shape of the rooms. In general he makes use of two main groups; the central and the axial room. The central room rises up to heaven, while the axial room extends on the earth's surface. The oval shaped room first appeared in the baroque period. It unites the central and axial room in the sense that it is both centralised and extended. According to Norberg-Schulz, an interior's structure can be described through a composition of geometrical forms. [fig.3] Examples of this are old churches designed by Paolo Portoghesi, Alberti, Borromini and Bernini.[26]

The character of place

The well-developed parts of Norberg-Schulz's writings can be found in his description of the character-shaping elements of places. He takes into account how the interaction between local building materials, lighting, vegetation, landscape forms, weather conditions and colours contribute to shape place character.

According to Norberg-Schulz, to arrive in a settlement is to experience its place character. The character should answer to the expectations one has before one arrives in the place. If this is not the case, then the place will be meaningless and strange. If the surrounding landscape is 'scary', then the settlement must offer the visitor a kind of protection, visualised in a settlement's place character.[27]

Several factors influence place character. One is the quality of the light from heaven and another is the material and colours from the earth's surface. Likewise, horizontal and vertical rhythms in the architecture and landscape play a role in the way the settlement is experienced as a place. For example, trees give the endless horizontally extended Dutch polder-landscape a vertical rhythm. And this verticality is mirrored in the architecture in traditional Dutch towns. The dark Norwegian pine tree forest is vertically orientated and is covered by snow for more than half the year. The interior of Norwegian homes consists of wooden walls with warm colours in order to 'protect' human beings from the cold long winter.

A settlement becomes a place when it collects and interprets the surrounding landscape. As Norberg-Schulz claims, it is a base for human identification and makes the settlement a possible home. The settlement is adjusted to the given natural spatial structure, either through emphasising it or by complementing it. Therefore it must interplay with the character of the landscape.[28] Seemingly, a Norwegian settlement adjusts itself to its given natural character, while a Dutch settlement complements its given natural character. Interplay of this

kind is mirrored in the settlement's façade and silhouette. When these two conditions are fulfilled, the experience to arrive in or to leave a place will have a meaning. The place's identity then becomes, according to Norberg-Schulz, our own identity.

Urban character

According to Norberg-Schulz, the experience of a place's character is spontaneously given in the way the direct feeling of being in a particular place offers us safety when we return home and excitement when we visit a unknown or new place. If the urban character is spontaneous, then it is conditioned by the way the place looks. A place can be perceived as being friendly, cold, sombre, lively, enclosed, open, etc. It creates the spirit of a place and its inhabitants in the way it is expressed by the spatial structure and the architectural elements. A wide and open space can never offer an intimate atmosphere, while a narrow space can never offer an atmosphere of openness and grandness. Every spatial structure can be organised in such a way that it conditions various character traits. Hence, the man-made built environment has a high degree of adjustability to the given natural surroundings.

Urban place character is dependent on a built environment's boarders and surfaces. An urban space has a floor and walls. The roof or ceiling depends on the changing sky. The effect on the sky can be influenced by cornices, towers, roof corners etc, which determines the part of heaven experienced from the urban space. The floor has a characteristic place-bound structure, shaped by local materials and the way they are laid. A settlement's walls are the most important aspect shaping a place's character. The boarder is not where a place stops, but where it begins, i.e. where its character is conditioned. The walls are articulated in relation to the houses or buildings. The opening's shape, building materials, colours, rhythm and tension determine the character.[29] The meaning of the openings, such as doors, entrances and windows connects the private interior with the public space in terms of movement, light and transparency. It expresses the way of life the city assembles. Every city has its local architectural motives.[30] The Amsterdam window expresses a particular relationship between inside and outside. It differs from the Oslo window in the way the rhythm and size of the crosspieces differ from one another. The same accounts for the degree of insight in the way curtains and hatchways are used. An architectural motive is repeated in the buildings of a place. It is not copied. It is a variation on a theme, which shapes the combination of unity and variation. An urban theme consists of several motives, like a window form in relation to a particular rhythm and suspense, and its surface and connections to the walls. [fig.4]

Main cities consist of a combination of local character features with forms symbolising universal meanings. The local and the universal are not always present. The strange elements are imported into the main urban squares. One example is the Palazzo Ducale in the small Italian town of Urbino. The building consists of strict symmetrical forms in a classical style, which stands in contrast to the organic settlement pattern of the city. In Oslo, the old University building located along the Karl Johan street has the style of a Greek temple. In the Netherlands, the Binnenhof in The Hague represents the country's governmental power. The buildings are organised symmetrically, but in the articulations and the materials it is locally place-bound. [fig.5]

Oslo's urban spaces have in many ways direct contact with their natural surroundings, like the Nordic light, its topography and its nature. Even though elements from the hilly Norwegian landscape are present, the city also has defined urban spaces. The streetlights and the light from windows play an important role in its place character. On cold snowy winter evenings, the warm light from the windows gives the city a particular atmosphere.

Amsterdam is one of the largest old cities in The Netherlands. Its urban pattern is shaped through the way the river Amstel is dammed in by canals and the land between the canals (shaped by dams) is made dry. The urban streets in Amsterdam are mostly curved and urban squares are few. The structure of the buildings is vertically oriented in their shape and in the form of the openings. This contrasts with the flat open polder landscape and the old sea, the Zuiderzee. The urban spaces inside the city are narrow and tend to be labyrinth-like. The material of the houses and streets consists of hard bricks, contrasting to the muddy soft ground of the polder landscape. Examples of the character of typical Dutch urban spaces can be found in the paintings of Gerrit Terborg, Bernard de Hoog, Johannes Vermeer and Adriaen van Ostade.

When looking at the post-war urban areas, such as Bijlmermeer, Nieuw Sloten, the Westerlijke Tuinsteden and present low-rise *Vinex* locations, seemingly the vertical orientation of windows and the vertical extensions of buildings and streets with very long sight-lines do not contrast with the flat polder landscape. These new settlements do not have a particular interesting place character and most of the dwellers tend to be low-income people. Often, these places are experienced as dull or non-places.

The character of the house

Norberg-Schulz emphasises the importance of the walls of a house, in the sense they play a role as character-shaping elements. Even though the joins are important for the volume's effect, the architectural articulation is mostly focused on the wall. The wall separates the private interior from the public space. It is the 'face' towards the outer world of the building with a private content. As Norberg-Schulz writes, 'inner and outer forces' meet in the wall and it is there that architecture takes place. Thus, this is between heaven and earth and shows where the building is in the world.[31]

As Norberg-Schulz states, articulation does not occur randomly. The volume has its own structure, which the articulation must take into account. Therefore, it must express a particular relation to heaven and earth. All buildings consist of this kind of relationship. The floor has a relationship to the earth, while the wall controls the extension and correlation in horizontal direction and connects the floor to the roof. Finally, the roof finishes the vertical direction of the building towards heaven. In the façade it appears as a silhouette or cornice. Where roof, walls and floors meet a corner is created. The corner makes their inter-relationship visible and is important in shaping a house's character. Hence, different articulations of corners contribute to different atmospheres in buildings.[32]

A wall's openings, in terms of windows and doors, define the relationship between its inside and outside. The size and shape of windows defines the degree of openness of a wall, its continuity, degree of massiveness or lightness, rhythm and tension and the character of a place's milieu. As Norberg-Schulz writes, windows play a role as the 'eyes of a place'.[33] For example, windows in Oslo's old buildings tend to have a T-shaped crosspiece pattern. Each building has its individual variants, shaping a place's character with variations. In the Netherlands, windows consist of a white frame, with an inner frame coloured in dark red, blue or green. Sometimes the upper parts are filled with stained glass in warm colours.

If one had to apply Norberg-Schulz's approach to traditional Norwegian architecture, the following could be said. The *stavkirke* is the only public building.[34] Most Norwegian farms consist of a group of small buildings. The main building, the *stugu*, is the daily living room. The building containing this function has a simple, inward orientation. It lies low and safe in the landscape and represents a complement to the high variation in Norwegian nature. Moreover, it has an earthbound form, and a massive wooden






Fig. 14-19 (from top left): Mauritshuis in The Hague (the old residence of the prince); Oslo University (the old building); *Stugu* - represents the living room and kitchen; *Stabburet* - represents the food storage building; *Stavchurch* - represents the meeting place for religious activities; dwelling in Delft.

construction.[35] Conversely, the *stabburet* is the building for food storage. It is a vertically-orientated building and is richly decorated. It is not a dwelling. [fig.6] According to Norberg-Schulz, the *stabburet* represents a symbolic picture expressing the human being's understandings of the surrounding world and the results of their work. Thus it assembles nature's forces in a romantic building form.[36]

Concerning the relationship between inside and outside, the *stabburet* is richly decorated and articulated on its façades. The inside is mostly for storage. Conversely, the *stugu* is richly decorated and articulated on the inside and poorly articulated on the façades. In many ways, the short and intense Norwegian summer is represented in the interior of the *stugu*. The *stavckirke* collects the settlement as a whole in the sense that it consists of a 'roofs on roofs' structure. It is richly decorated on the outside, while the inside is dark. However, there is a play with light through the way in which holes in the ceiling open up for incoming daylight. This also mirrors the rich starry Norwegian winter night sky.

What, then, is the traditional Dutch brick-stone architecture? The church is the most dominating element in old Dutch built environments. The extreme dimension of the high vertical church towers stands in contrast to the endless flat polder landscape. Most churches have a skeleton construction. Dwellings are also vertically shaped. They are located in rows and the density is high. Together they shape an intimate space contrasting to the open polder landscape. Larger squares are rarely found in traditional Dutch towns and cities. The façades of homes have an open representative orientation towards the public street. In contrast with traditional Norwegian architecture, there exist several other public buildings than the church, which have an old traditional form. The town hall, the weighing hall, the fortress, the court, the hospital and the business house are examples of this kind. Often, these kinds of buildings have a classical geometrical order in their façades, which contrasts with the labyrinth-like settlement pattern. [fig.7]

The character of the interior

According to Norberg-Schulz, the atmosphere of the interior manifests the identity of a house. In our language we use the words 'cosy room, sacral room, intimate room', etc. in order to describe the atmosphere of a room. The interior's character creates a connection between the inner and outer world which gives life meaning. This identification is the most important aim for architecture.[37]

A room's atmosphere neither comes from outside nor is an isolated thing. It is an integrated part of our being-in-the-world. While the character of the urban space expresses a local individuality, the interior interprets place character as a variant of generic atmospheres. An interior's atmosphere is dependent on open and closed rooms. This determines how an interior can interact with the surroundings or isolate itself from it. The relationship between surroundings and interior depends on the shape, size, and placement of the windows. As Norberg-Schulz acknowledges, the light openings are the most important place-shaping factor in the atmosphere of a room.[38] In many Northern and central-European settlements, crosspieces are used in order to break up the light. Probably the aim is to bring the diffuse light from a cloudy sky into the interior. [fig.8]

Likewise, materials and colours decide an interior's character. What a room's interior aims to be is always experienced in relationship to its surroundings. This relationship gives the interior meaning for human beings.[39] For example, Arab and Norwegian settlements bring elements into the interior standing in contrast with the outside world. For the Arab the interior represents a shadowy oasis as a contrast to the dessert, while for the Norwegian the interior represents the colourful short Scandinavian summer as a contrast to the snowy long winters. The Norwegian interior aims to represent a cave of wood, while

the Arab interior aims to represent the oasis.

The Dutch interior assembles the interplay between shiny surfaces made of tiles (representing the surface of water), warm and dry surfaces of wood and carpets (representing the protection from the 'wet' part of the swampy landscape), and stones (as a contrast to the weak surface of the polder landscape). The diffuse light from outside is broken up by cross pieces. Often coloured lead glass windows with various colours bring the shifting colours of the Dutch sky into the interior. Examples of light in traditional Dutch interiors can be found in Terborg, van Ostade, and Vermeer's paintings. Norberg-Schulz uses the ceiling of the *stavchurch* as an example of how it represents the Nordic winter heaven full of stars.[40] The Gothic cathedral's ceiling represents probably the sky visible above the trees in a central European forest. [fig.9]

According to Norberg-Schulz, the interior functions as a place for human beings only when we have brought our world into our homes. Then we really dwell. It is the point of departure for our existence in the world. In studies of old cultures, a meaningful relation between the large scale and the small scale and between inside and outside is shown. This is our poetic relationship to a place. As Norberg-Schulz writes, to be in a world means to be between heaven and earth.[41]

Norberg-Schulz's influence in Norway

The first implementation of Norberg-Schulz's ideas occurred in the 1970s in Norway. A group consisting mostly of architecture students and newly-educated young couples prevented old urban settlements consisting of small-scale wooden buildings from being demolished in larger Norwegian towns. Examples are Rhodeløkka in Oslo, Langnes in Bergen and Baklandet in Trondheim. Demonstrations against demolishing took place and a group of people started to restore the old dilapidated buildings. At present, these areas have become the most attractive areas to live in, due to their high architectural and location qualities.

The effects of Norberg-Schulz's work were implemented on a municipal level at the end of the 1980s. The traces of the high building activity after the Second World War became visible in the Norwegian landscape. A broader audience started to realise that the spectacular hilly Norwegian landscape is also sensitive to poor quality buildings. It had, up till then, been a general belief that the landscape was in itself a strong identification-shaping element, such that it could tolerate all kinds of buildings styles and shapes. In this way, the concept of Byggeskikk sirkelen was introduced. It means 'building behaviour', which implies that a new building should be adjusted to its surroundings. A rough guide was made, illustrated with examples helping one adjust a new building to its surroundings and neighbouring buildings.[42]

Later on, a great number of municipalities began giving out a yearly prize to new building projects (*Byggeskikk prisen*) adjusting to their surrounding, with architecture taking up local aspects. The aim was to stimulate project developers to think further than profit maximisation. Moreover, a prize of this kind functions as a good advertisement for their firms. The effects of *Byggeskikk prisen* have become visible in new building projects built during the last ten years. New buildings have a high quality of architecture. The first large visible example is in the 1994 winter Olympic Games buildings in the Norwegian towns of Lillehammer, Hamar and Gjøvik, and their surrounding regions. All new buildings and large constructions facilitating the games were adjusted to the landscape and the materials used were harmonised with the existing small towns and villages.

In the beginning of the 1990s, the Norwegian public road administration started to give out a yearly price for new road projects well-adjusted to their surroundings (*Vakre Vegers pris*, which means the 'beautiful road price'). Since the 1960s, the hilly

Norwegian landscapes had been suffering from road cuttings and infills from large highway projects. Cheap materials functioned as a strange element in their local surroundings. Therefore, during the 1990s, the public road administration started to involve landscape architects in the planning of new roads. Before, road engineers mostly carried out this task.

On a legal level, the building law with its paragraph 'PLB § 74.2' was approved in Norway in 1996. It is named the *skjønnhetsparagrafen*, which means the 'paragraph of beauty'. The contents of this paragraph claim that politicians can deny an obviously poorly designed proposal standing in ugly contrast with its surroundings. As one might expect, this paragraph concerns subjective matters. Therefore, for borderline cases this paragraph has been difficult to implement.

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In the education program at Oslo School of Architecture, one semester was dedicated to study the theory and history of architecture. Lectures in art history, architectural history and theory were given. Students had to design entrances from various style periods in order to learn the historical formal language and proportions. The course was criticised for representing too narrow an architectural view. Little attention was paid to modern architecture and the present social economical processes in society. After Norberg-Schulz's retirement, the course disappeared from the education program. However, its content is now spread over several ground courses. In each course a small part is dedicated to historical issues. Since most architecture students in Norway have no basic education in philosophy and scientific methods, parts of Norberg-Schulz's lectures could be difficult to grasp. However, his main messages have somehow influenced a generation of architecture students from the Oslo School of Architecture through the examples he used to illustrate them.
One of Norberg-Schulz's PhD students, Thomas Thiis Evensen, developed a kind of grammar for our built environment.[43] In his PhD thesis, *Archetypes in Architecture*, he focused on archetypes of building elements. Later on, he made a system for towns and cities.[44] In the beginning of the 1990s he was appointed to make an esthetical plan of Oslo's centre.[45] The plan consists in using forms and materials in all kinds of urban elements and the ground belonging to Oslo's old urban tradition. At present, the plan has been more or less implemented.

Norberg-Schulz's last PhD student, Anne Marie Vagsten, aimed to make a place-analysis method based on Norberg-Schulz's work.[46] She made a place analysis of the small settlement Sykkylven on the hilly north-western coast of Norway. The Norwegian Department of the Environment published Vagsten's methodological approach as a guide to how place analyses can be carried out. However, the usability of this guide depends on subjective matters. It requires the user to have an architectural background and the right cultural preferences. Vagsten's method is based on Norberg-Schulz's work, but it also has similarities to Kevin Lynch's approach.

The weaknesses of Norberg-Schulz's place phenomenology

The concepts used in Norberg-Schulz's work to describe place character are well defined. However, the concept used to describe place structure is not clearly defined. It is coloured by normative and subjective meanings. Moreover, normative matters are conflated with descriptive ones. Through the application of Brunswik's Gestalt psychology, one is easily bound to small old settlements lying as clearly shaped units in the landscape. In this way, normative matters, such as that the settlement should have clearly defined forms in the landscape, become too present without any scientific evidence. Moreover, an approach of this kind ignores rapid changes caused by recent globalisation processes. As one might expect, all kinds of globalisation processes leave traces on built environments. Therefore,





Fig. 20-25 (from top left): The Townhall; the Church; school building (the first building of TU Delft); the traditional Norwegian interior; the traditional Dutch interior.

applying Gestalt psychology binds one to the idea that small settlements with clear boundaries to the surroundings are defined as pleasant for the existential feeling of human beings.

The later work of Norberg-Schulz is coloured by a general belief that human beings need beautiful, harmonic and ordered surroundings. The conclusions are too simplistic as to what built environments should be like. Norberg-Schulz's ideals are far too old to take into account the urbanisation processes that have occurred during the last 40-50 years. The concept what 'placelessness' implies or consists of is not refined.

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According to Norberg-Schulz, the architect has a role in interpreting places and the built form and meaning of places. As implied, the architect is not only managing the pragmatic side of the building process, i.e. the relationship between form and technique, but he or she is also taking the interpretation and categorisation of semantic aspects into account. Therefore, the architect becomes the master of human interpretations, where he or she gives form to material and spiritual needs. Seemingly, meanings in architecture mostly get established within architecture. The only code the designing architect seems to follow is the syntactic or grammar which has to do with the architectural expression. What is lacking is precise scientific evidence regarding the user's reflection on how a place is perceived and experienced.

A place analysis is a value-loaded interpretation. It highlights parts of reality. Therefore it is subjective reality description. It is a mixture of the presumed cause relations behind a phenomenon (the place character), what the phenomenon is meant to express (intentions), and the real architectural effect (meaning). Therefore parts of it have a low degree of operationability. As it requires, the user must have the proper cultural insight or preferences in order to identify the identification-shaping elements of a place. Moreover, the identification of those artefacts breaking with a place's *genius loci* is a subjective matter.

Challenges for improvements

Is it possible at all to make objective qualitative place analyses based on Norberg-Schulz's work? If it is possible, where are the limitations and strengths? In the first instance, the definition of a built environment's space and various spatial concepts are in need of clarification and improvements. The weakest parts of Norberg-Schulz's work can be improved by incorporating configurative as well as morphological spatial approaches.

The strength of Norberg-Schulz's work lies in the way he takes qualitative aspects into account. Through his writing one can gain an understanding of how built the ' proportions of artefacts, the articulation of openings and directions of built volumes contribute to shape a place's character. In order to apply his understandings on one's own culture requires a hermeneutic approach in the way of understanding the parts together with a larger whole. One's cultural background, understanding and preferences have to be set against the universal preferences of the locals.

In particular, the relationship between space and society needs clarification from a descriptive approach. A refinement and clarification of concepts used in the weakest part of Norberg-Schulz's work, place structure, could be helpful here. Norberg-Schulz's spatial concepts of place character are clear, but his spatial concepts of place structure are in need of redefinition and adjustment. One suggestion would be to divide this part in two: place order and place structure.

In the analysis of place order, the descriptive part of the urban morphologists' work, such as that of Muratori, Canaggia, Whitehand, Conzen, etc, are helpful to describe the spatial pattern of a

place and to relate this to socio-economical processes.[47] Describing place structure, concepts used by researchers with a configurative approach are useful. As David Seamon acknowledges, Hillier and his colleagues have developed clearly defined concepts of space and spatial relationships for describing the hidden spatial structure determining a built environment's degree of liveliness and vitality.[48]

Results from research has shown that spatial structure influences pedestrian and vehicle flows, the distribution of shops, dispersal of crime, and the degree of safety in urban areas. These aspects also play a role in how places are experienced. A built environment with almost no pedestrians on the streets can be experienced as empty, dull, dangerous, or silent. Conversely, a built environment with high pedestrian flow-rates can be experienced as lively, safe, crowded, or vital. It all depends on the hidden spatial structure.

When describing place character, it is possible to identify the formal aspect of a built environment's spatial components. Our language is able to describe these elements and compare different settlements to one another. Moreover, they are also visible in the built environment. However, describing place structure is rather difficult. Therefore the use of spatial models with their mathematical calculations becomes important when describing spatial relationships. It is a spatial configurative approach. When describing urban pattern from a bird's-eye point of view, one describes or visualises the order of a place. Urban morphologists tend to identify the urban pattern shaped through transformation processes in society.

Place character, place structure, and place order are shaped through societal activities. However, the spatial structure of places, and their order and character also have an impact on activities in society, human feelings and existence. Evidence from research contributes to some extent to some normative proposals on how one should make new design in given, existing surroundings in order to shape successful places. What the end product will mean for the existence of its users is difficult to predict. It all depends on how various types of people react to changes in their places. For some people, changes in places are considered to be refreshing, while for others they create instability. Seemingly, 'place creators' such as architects, planners or project developers are condemned to draw criticism from their products' users. For, the users have various preferences regarding what a home between heaven and earth should be.

Notes

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11. Ibid. p. 28.
12. Ibid. p. 30.
13. Ibid. p. 30.
14. Ibid. p. 44.
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32. Ibid. p. 76.
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35. Ibid. p. 15.
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Biography

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Review article

Architecture and Philosophy: Reflections on Arakawa and Gins

Jondi Keane and Evan Selinger

Introduction

From April 4th to April 6th 2008, 'Reversible Destiny: Declaration of the Right Not to Die, the Second International Arakawa and Gins, Architecture and Philosophy Conference/Congress' was held at the University of Pennsylvania and the Slought Foundation, a non-profit organisation in Philadelphia that sponsors public artistic, architectural, and theoretical presentations. The event was devoted to the oeuvre of Arakawa and Madeline Gins, and emphasis was placed on the philosophical dimensions of their architectural constructions and theory.

As the titles of both the conference and of this issue of *Footprint* suggest, creating a dialogue between architecture and philosophy (phenomenology in particular) can open each discipline to new dimensions and enable a theme common to both enterprises to be clarified—namely, the nature and scope of situated embodied action. To this end, Arakawa and Gins insist that interrogating embodiment in tactically-structured environments is especially promising; and two leading United States phenomenologists, Don Ihde and Shaun Gallagher, made meaningful contributions at the event.

This review essay is a partial overview of the conference. Our main goals are to clarify the key phenomenological issues that pervaded the event and to comment upon how the conference furthered Arakawa and Gins's conception of 'architecture-as-hypothesis'—that is, the use of architecture to pose questions in a 360 degree manner so as to study the extent and complexity of a person. To accomplish these goals, we will proceed in four steps.

First, in order to help *Footprint*'s readers appreciate why concentrated philosophical attention has been devoted to Arakawa and Gins, we will begin by presenting a background sketch of their past collaborations, making mention of their renowned 1997 exhibition at the Guggenheim Museum. Second, as a means of contextualising preliminary issues concerning space, cognition, and embodied activity, we will discuss the conference's unique approach to the usage of 'procedural architecture' as a laboratory to further philosophical research. In this context, we will pay special attention to the opening installation, 'Reading Room'. Third, we will offer an exegesis of select and primarily phenomenological presentations. Finally, we will conclude by outlining the new horizons of thought that the conference opened.

Background

The painter Shusaku Arakawa, a protégé of Marcel Duchamp, met the poet Madeline Gins in 1962 after which the two embarked on long-term projects, beginning with: 'The Mechanism of Meaning', a series of 67 body-wide puzzle-panels (1963-1973); 'The Bridge of Reversible Destiny' (1973-89); 'The Site of Reversible Destiny' park in Yoro, Japan (1993-95); 'The Reversible Destiny Office' for the Yoro park (1994-1996); 'The Bioscleave House', a residence in East Hampton, Long Island NY (completed in 2008); and 'Reversible Destiny Lofts' in Mitaka, Japan (completed in 2005). Their 'Architectural

Body Research Foundation' has generated fourteen books and numerous publications for magazines and journals.[1] Arakawa's exhibition record, Madeline Gins's publication record, and their collaborative work have earned them many prestigious awards in the USA, France, and Japan (where Arakawa is a national treasure).[2] Their overarching project draws upon many fields of inquiry from art, art criticism, phenomenology, linguistic analysis, urban studies, poetry, design, sociology, biotechnologies, cognitive science (neuro-sciences & neuro-physiology), to contemporary physics, embryology, evolutionary theory, ecology, Buddhist logics and architecture.[3] These are not cursory engagements, but sustained exchanges and interactions within the spirit of the call to being all that a person can rally to the cause of being a person. Authors who have been attracted to their project and have written about their work include: Hans-Georg Gadamer, Jean-François Lyotard, Italo Calvino, Arthur Danto, George Lakoff, Mark Taylor, Andrew Benjamin, Charles Bernstein, Jean-Michel Rabaté, Shaun Gallagher, Don Ihde, Jean-Jacques Lecercle (who organised the first international AG conference), and most recently Dorothea Olkowski, who was the keynote speaker at the Slought/University of Pennsylvania conference.

Procedural laboratory and applied phenomenology

To celebrate the work of Arakawa and Gins, the 'Reading Room', an exhibition on view at the Slought Foundation throughout the conference, did more than put their books on display for the public. It offered a series of posture- and movement-specific reading situations staged to help visitors sense for themselves how their activity (as bodies and as persons) relates to reading comprehension. Arts practitioner Jondi Keane invited the poet and theorist Alan Prohm, the phenomenologist/philosopher of cognitive science Shaun Gallagher and the artist Theo Lotz to think experimentally and environmentally when installing the texts of Arakawa and Gins in the Slought Gallery. The exhibition consisted of nine works in which the space of the text and of thinking, so often dissociated from the space of the person doing these things, is produced through bodily interaction with the environment. By highlighting certain perceptual phenomena, these reading situations were presented in the same spirit of body-wide exploration that characterises the entirety of Arakawa and Gins's project.

Jondi Keane's three works consisted of text on curved plywood structures designed for three postures: standing, sitting and reclining. In each case a viewer would have to control and change his or her posture to read the text. For example, the reclining scenario required the person lying on the seesaw bed to steady him or herself in order to read the text behind his or her head in a mirror. Keane's works deployed structures from scientific experiments—studies on the effects of head posture and rotation of the torso, and on attention and judgement —in the spatial design of his reading scenarios.[4] Keane's conference presentation discussed the tactical positioning of architectural features in Arakawa and Gins's built-environments. The positioning is tactical because it disrupts the way persons usually perceive space and spatial relationships in order to encourage experimentation in the way sensory perception is correlated. Keane concluded that, for Arakawa and Gins, the benefit of being able to observe perception and action rests in the extent to which it enables a person to initiate change.

Alan Prohm's works in the exhibition, as well as his conference presentation, focused on the advancement of 'landing site' theory through Arakawa and Gins's emphasis on the body's relationship to thought and that of language to the surroundings. He designed a room using a technique known as EMDR (Eye Movement Desensitising and Reprocessing, developed by psychotherapists to help patients with troubling memories), in which a person is unable

to read the beginning and end of a sentence with both eyes (the left eye reads the first few words, and the right eye reads the last few words). As a result, the person will process the text across the two hemispheres of the brain more evenly. Prohm suggests that the type of reprocessing that occurs as a function of EMDR is consistent with the type of reprocessing that the writings and built-environments of Arakawa and Gins provoke.

Shaun Gallagher and Theo Lotz's contribution to the 'Reading Room' developed from Gallagher's main interest is in the 'prenoetic' and the relationship of posture to comprehension. Their three works put readers into situations in which they had to acknowledge their own unawareness of the bodily responses that the passages articulated. One work consisted of a text that ran from the floor, up the walls and down again. A second text had to be read through a series of vertical blinds that seemingly caused the text to expand. A third text had the top half of some words erased and the bottom half of other words, so as to demonstrate which part is more crucial to reading the words (the top half is more crucial). In short, the works presented in the 'Reading Room' highlighted the complex relation between phenomenology and architecture.

Exegesis

The approach favoured by Arakawa and Gins resonates with William James's conception of 'radical empiricism' in their mutual refusal to appeal to abstractions when describing experience.[5] James famously declared that 'I think' should be substituted with 'I breathe' to avoid imbuing consciousness with its own substance and separable status. Similarly, Arakawa and Gins signal the tentative nature of description by using new and sometimes opaque terms to designate body-wide processes, experiences and procedures, which they call 'terminological junctions'. For example, such terms as 'organism-person-surround', 'architectural body' and 'atmospheric intricateness' replace the Cartesian mind-body split with phenomenological depictions of the integrated relationships that obtain between organisms and environments. Because language is one of the ways we hold the world in place, Arakawa and Gins's iconoclastic terms provoke readers to pause before re-entering habitual spaces of perception and action.

The conference sessions were organised around such concepts as 'landing sites' (tracking of our multi-sensory awareness as a function of site); 'reversible destiny' (the name of Arakawa and Gins's overall project, which refuses to foreclose on any idea no mater how impossible, even the idea of not dying); 'bioscleave' (biosphere with the substitution of verb cleaving –the action that both separates and joins– for the static noun sphere), and 'biotopology' (the science of emphasis and viability in which the activities that produce and sustain life are applied to the extension of life at all scales). Phenomenological inquiry, especially when considered in tandem with architecture, is crucial to the questions that Arakawa and Gins ask regarding the body and its person and in studying the degree to which they 'share events but not extent'.[6]

The conference allowed Arakawa and Gins to shift emphasis from theoretical discussions of their work towards the exigency of getting their ideas instantiated into new designs. The conference thus drew attention to ongoing projects, culminating in Jim Harithas's announcement that he would build an Arakawa and Gins's 'Reversible Destiny Hotel' or small community in Houston Texas, as well as discussions about the possibility of having an Arakawa and Gins-inspired Montessori school built in Grand Rapids, North Dakota, and the idea of Arakawa and Gins collaborating with Dr. Scott Faber to design a toxic-free environment that will enhance the treatment of autistic children. Finally, Jondi Keane provided an update on the possibility of Arakawa and Gins designing an experimental teaching space in Australia.

In light of these projects, presentations by the geneticist Stanley Shostak and the poet Don Byrd indicated the scope of Arakawa and Gins's work. Shostak noted that the medical advances against disease would not necessarily translate into an increased quality of life for our aging population. Statistics on changes in deathrates show a flattening of the statistical curve that indicates the projected increase in life-expectancy. Shostak described reversible destiny as a visionary architectural experiment in lifetime enhancement, ameliorating the sequelae of old age, and expanding youthful living. He asserted that their procedural approach would promote the evolution of youthful longevity by allowing individuals and communities to shape our biological niche. From a very different perspective, Byrd arrived at much the same conclusion. He argued that Arakawa and Gins's project increases the number of ways we can think about our lived experience. He observed that, unlike the way abstractions have been deployed in Western history as universal concepts, Arakawa and Gins always direct abstract thinking towards singular experiences. Shostak and Byrd suggested that Arakawa and Gins give us the tools to think concretely and abstractly about how we might shape a new evolutionary niche.

The renowned American phenomenologist Don Ihde had given presentations at several previous Arakawa and Gins events. During past talks, such as 'The Ultimate Phenomenological Reduction', Ihde discussed the phenomenological dimensions of Arakawa and Gins's collaborations, emphasising how their creative artefacts, both two- and three- dimensional, are structured so as to exhibit 'multi-stabilities' and 'reversibilities'. In drawing parallels between the phenomenologist's reliance on 'variational method' to discern the richness of lifeworld phenomena and Arakawa and Gins's proclivity towards using ambiguous paintings and 'architectural surrounds' to help their audiences better appreciate the richness of cognition and perception, Ihde has demonstrated how the field of embodied epistemology can make significant gains when philosophers, artists, and procedural architects work together as interdisciplinary partners.

From Ihde's perspective, the styles exhibited by all three types of investigators can illuminate the extent to which embodied action (and not 'belief' or 'representation', as intellectualist explanations posit) provides the existential ground for a range of perceptual and cognitive interactions with things. In this context, Ihde has shown how Arakawa and Gins enrich our understanding of embodiment in a way that simply is not available to the discipline of philosophy. As students and professionals alike know, philosophy is mostly a discursive enterprise. Even phenomenologists have to leave lived experience to confront it through their favoured medium, writing. Moreover, phenomenologists are limited to discursive and (comparatively speaking) visually minimal cues to change how their readers experience the world.

In Ihde's contribution to the present conference, he discussed the possibility that animals may be a hidden and ironic inspiration for Arakawa and Gins, even though they conspicuously are missing from discussions of their architecture. To illustrate this point, Ihde analysed what Arakawa and Gins call 'landing sites' from the perspective of self-righting cats. It turns out that because of a cat's capacity to stretch out and relax at terminal velocity, a high percentage of them can survive falls from high-rise buildings. Given this extraordinary ability to overcome obstacles that would lead to death for others, Ihde suggested that the challenges to equilibrium posed by Arakawa and Gins's architecture may be usefully thought of as a phenomenological training-ground for humans to learn to cope with obstacles in animal-like ways.

As a supplement to Ihde's presentation, Evan Selinger also reflected on how animals, architecture, and embodiment relate. In this context,

Selinger began by identifying the central features of one of Arakawa and Gins's central ideas. At a meta-philosophical level, he noted that five central ideas circumscribe Arakawa and Gins's conception of 'landing sites': (1) a monist metaphysics; (2) an epistemology that privileges embodied action and perception; (3) an anti-essentialist understanding of identity; (4) a porous conception of embodiment that inextricably links organism and environment through processes of co-constitution; and (5) an experimental conception of extended embodiment that accounts for both transparent as well as disruptive extensions of the 'body proper' within architectural surrounds. Focusing on (5), Selinger clarified how both traditional phenomenology and functionalist philosophy of mind exclusively focus on transparent bodily extensions and thereby obscure a range of experiences that Arakawa and Gins target.

Classical phenomenologists, including Maurice Merleau-Ponty and Martin Heidegger, as well as contemporary figures, such as Hubert Dreyfus, emphasise how the intentionality relation called 'practical coping' enables us to experience artefacts, ranging from a blind man's cane to an expert driver's car, as prosthetic extensions of the self that fail to be adequately depicted by philosophies that rigidly demarcate 'subject' from 'object' and 'self' from 'other'. The functionalist philosophy that Andy Clark advocates with his 'extended mind thesis',[7] appeals to the 'parity principle' in order to posit that the human mind extends into the world whenever it makes habitual and reliable use of artefacts that minimise the cognitive expense of processing information. From this perspective, an Alzheimer's patient who becomes dependent on scribbling ideas in a notebook, and the average person who becomes dependent on entering ideas into a computer, both count as cases in which 'mind' is a hybrid bio-synthetic system.

In short, phenomenologists and functionalists treat cars, canes, notebooks, and computers as extensions of the embodied mind, because these technologies recede into the background of experiential perception and consciousness. Due to the mutual emphasis on transparency and seamlessness, neither tradition adequately addresses the disruptive ways in which the architectural body or organism-person-surround of Arakawa and Gins help us think through the structure of such a disruptive extension.

Selinger turned to Elias Canetti's *Crowds and Power*,[8] a work of political phenomenology that has been underappreciated by the philosophical community. Reconstructing Canetti's account of how the pre-modern Bushmen of the Kalahari were so attuned to embodied epistemology and pre-cognitive awareness that they could perceive others—people and animals—within their own bodies as viscerally simulated existences, Selinger raised the question of whether Arakawa and Gins's architecture can provide us with a unique opportunity to engage with material culture. He suggested that it might enable us to experience rich but shocking transformations of extended embodiment that resonate with the experiences that the Bushmen attest to. This possibility is important, Selinger insisted, because the contemporary mind is inclined to dismiss the Bushmen's special relation to animals as an instance of error rooted in primitivism.

Shaun Gallagher appealed to phenomenological insights to clarify one way in which Arakawa and Gins's 'declaration of the right not to die' might be understood as a moral imperative. Gallagher began by noting that, despite his phenomenological sensitivity, Heidegger's celebrated analysis of 'being-unto-death' in his early *Being and Time* was insufficiently attuned to experiential nuance. Like Medieval theologians who demarcated angels from humans by appealing to the body as a principle of individuation, Heidegger's ontological inquiry into death remained too focused on individuals trying to achieve authenticity. As a counter-point to this

emphasis on subjectivity, Gallagher drew inspiration from Werner Marx's idea that intersubjectivity is the non-otherworldly basis for ethics.[9] There is an intersubjective responsibility in the fact that we all must face death, and in the attempt to keep ourselves alive. In this context, Gallagher stressed that from birth humans are embodied, and that even our basic incarnate existence is structured in a manner that enables us to perceive and communicate significance.

More specifically, from the start most of us cannot help but experience meaning in and through intentionality relations that attune us to other people's gestures, movements, and expressions. Such a capacity, Gallagher claimed, is not thought of as merely one ability amongst others. Rather, the capacity to see and convey meaning in action is the bedrock of direct experience. Direct experience is crucial because it reveals the thoughts and feelings that other embodied minds experience. As mirror neuron studies suggest, direct experience enables us to engage in coping without recourse to cognitively expensive representations. From an evolutionary perspective, this short-cut to other minds is crucial. Indeed, human survival value is enhanced through our capacity for direct attunement. Direct attunement helps us deal with infantile dependency and reproductive needs, and it provides us with a means to perceive and avoid danger.

Gallagher related these observations about the primacy of intersubjectivity to Arakawa and Gins's collaborations, by suggesting that their strategy of using architecture to combat death can be understood as an existential intervention that touches at the very basis of an idea central to Heidegger's later philosophy, namely, 'dwelling'. For, if architecture can be conceived of as a process of innovation that creates designs for living together, and maintaining life, then it deserves to be understood as, constitutively speaking, having ethical as well as aesthetic dimensions.

New Horizons

Many of the scholarly presentations at the conference attempted to construct new relations between disciplinary modes of thought and the trans-disciplinary mode of experiencing that 'reversible destiny' offers. While many tools of analysis were relevant, we conclude by suggesting that the most useful scholarly engagements with Arakawa and Gins's work are ones sensitive to phenomenological insights. The articulation of experience, especially the experience of unanticipated confluences of perception, sensation, thought and memory, may open the door to more inclusive research. Arakawa and Gins suggest that the production of new horizons will require a reformulation of life as daily research that does not take place in a laboratory or a library, but in-situ, where living happens.[10] For Arakawa and Gins the organism–person-surround is segmented by awareness and by emphasis. By bringing phenomenology and architecture into closer proximity, the process by which we may transform the world also moves within reach.

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Bibliography

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Creative writing

Tools : Stuff : Art

David Kirshner

‘Before starting work I walk around it several times accompanied by myself’

Between 1890 and 1898 Erik Satie lived at 6 rue Cortot: ‘in a wardrobe’. Satie was a collector. . . . After his death his wardrobe was found to contain 84 handkerchiefs besides 12 identical velvet suits and dozens of umbrellas.

Trois morceaux en forme de poire . .

. . . three pieces in the form of a pear

the title of a piano piece in seven parts by Erik Satie.

[Satie. Erik (Alfred Leslie). 1866-1925, French composer, noted for his eccentricity, experimentalism, and his direct and economical style . . .]

They are:

manière de commencement
prolongation du même
Morceau 1
Morceau 2
Morceau 3
en plus
redite

Satie composed this piece in response to Debussy’s criticism that his works lacked a ‘sense of form’. What exactly did Debussy mean by this? Where and what actually was this scene of formlessness? Was the quality that Debussy felt Satie’s music lacked a sense of ‘historical form’? Probably Debussy was referring to the lack of reference to sonata form with its inherent experience of ‘development’, of the experiencing of time through a series of interlinking episodes which would result initially in a ‘resolution’, and consequently a sense of ‘returning’. An example would be that of Beethoven’s ‘Les Adieux’ sonata, whose three movements are entitled Le depart, L’absence and Le retour. Was he referring to more technical matters, the arrangement of intervals, the minutiae of chords, of sequences, of ‘passing notes’, of parallel fifths? Or was Debussy speaking in a more ‘philosophical’ sense, feeling a lack of a ‘raison d’être’, a lack of forward momentum that a particular harmonic vocabulary produces, hence therefore the lack of ‘form’, the lack of forming and its subsequent lack of ‘goals’? Satie parodies the notion of ‘composition’ by substituting it with ‘organisation’. An organisation of time with an elaborate titling of divisions. Satie seems to attempt to subvert the Kantian view of time as subservient to movement into a situation where movement is subordinate to time, the path of which no conventional figure, whether it be circle or spiral, can mimic. It becomes a single thread, indivisible, stealth-like. Satie is defying the bar-line. Time is no longer related to the movement which it measures, it is related to the time which conditions it. So the very

nature of music, that is, succession, is challenged. This renunciation of division produces difficulties in the creation of necessary forms, ingredients needed to create contrast, repetition, reminiscence and memory. But though divisions create forms, these do not in turn necessarily have the qualities of what Heidegger might call 'the thingly', as I will discuss later.

Debussy's comments on Satie's piece open up a debate about the nature of form. What is meant by 'form' and 'forms', and how do form and content or expression relate to each other? The argument can be viewed from various points. Firstly the order of perception versus the order of creation. Secondly the nature of the containing element of the notion of 'form' and the necessary oxymoron of 'formless forms'. Imagine: concrete cube / wax cube: the form is the same but the matter is different. Plato, in his Theory of Forms, talks about classification, and also about definitions. Definitions can operate through comparisons. 'Redness' can be judged in terms of 'blueness' and 'greenness', nothing in the 'sensible' world is beautiful or, say, large without at the same time having the qualities of ugliness or smallness. But definitions can also be judged in their own terms, as parts of Forms. Forms can exist or not exist, but not at the same time. The Theory of Forms concerns itself with Definitions, that is, the understanding of a term as distinct from its mere usage. The sensible world is seen in terms of opposites. But these opposites must exist separately, and they must have definitions. Take a word such as 'Satie'. There is no opposite to 'Satie'. But there is the possibility of there not being a 'Satie'. Yet not at the same time: but perhaps . . . Satie. However Plato would only accept evidence that was 'eternally' true, i.e. not merely the result of observations of the world. Nothing in the sensible world could actually qualify as an object of knowledge. Our experience is founded on information collected by the senses, as Diderot emphasised in his Salon of 1767, [Denis Diderot (1713 - 84). See *Diderot on Art* , trans. John Goodman, The Salon of 1767, Site 2] and Condillac elaborated on in his *Traité des sensations*.

Étienne Bonnot de Condillac (1715 - 80)

You will understand how easily we are led to make systems if you consider that nature itself has made a system of our faculties, of our needs, and things related to us. It is in accordance with this system that we think; it is in accordance with this system that our opinions, whatever they may be, are produced and combined. [*Traité des systèmes,* in *Œuvres Phil*. de Condillac, I, p. 216]

Sensations give birth to the whole system of man, a complete system all of whose parts are linked and mutually sustaining. It is a sequence of truths: the first observations prepare the way for those that follow, the last confirm those that preceded them. ["Extrait raisonné du traité des sensations", in *Œuvres Phil*., I, p. 325]

In his *Traité des sensations* and *Traité des systèmes*, one of Condillac's stated objectives was 'to reduce to one single principle all that concerns human understanding'. His approach was to reconcile Descartes's and Locke's philosophies - to achieve a synthesis between Descartes's 'natural', methodical reasoning and Locke's 'natural' sense-data-based thought. In doing so Condillac aimed to combine the naturalness of intellectual procedures with the naturalness of the physical world. Logical analysis could function in both mental and material worlds. The mind/body distinction is still maintained, otherwise the need for analysis to bridge the gap would no longer be needed.

Condillac's question, a recurring one in the 18th century [see in particular the 'Molyneux Problem' as described in Diderot's *Letter on the Blind*] centred on whether the primary data received by the senses produce by themselves the coherent image of a

physical world that we have in our consciousness, or whether some additional organising faculty was required to complete the process.

Condillac's 'Statue-Man' was an attempt to create the hypothetical experiences a statue would undergo as its senses were developed one by one. Starting with what he thought was the least informative of the senses, smell, he surmised whether, without innate ideas, reason and reflection can prevail. He went on to discuss the relationship of the senses to each other, and the crucial role of touch and movement in the awareness of the self and the discovery of the outside world. Condillac observed the statue now with its senses and movement. Excited by the prospect of pain and pleasure and steered by the mechanism of association of ideas, the statue-man acquired practical knowledge, formulated abstract ideas and developed a morality. He had the mental capacity of a man, limited only by his lack of a language and contract with humankind. Condillac saw the statue-man as an ideal, a model from which all irrelevant and extraneous factors had been omitted so that the essential features were clearly displayed.

Nature gives us organs in order to show us by means of pleasure what to seek, and by means of pain what to avoid. But there it stops; and it leaves to experience the task of making us contract habits, and of finishing work which it has begun. This is a new view, and it shows the simplicity of the ways of the author of nature. Is it not cause for wonder that it was only necessary to make men sensible to pleasure and pain to generate ideas, desires, habits and talents of every kind in him? [*Traité des sensations*, in *Œuvres Phil.*, I, p. 222]

Condillac's originality is seen in his views on the environmental and physiological origins of personality - that man is the result of the reactions of the sense-organs to the stimuli provided by the physical environment [for Locke, man still possessed a spiritual faculty, reason, which existed independently of the senses, though it could not function without the stimuli they provide. For Hobbes, man was regarded as matter in motion. For La Mettrie [in *L'homme machine*], man was a purely physical being, like an animal or a plant, and totally dependent on physical sensations gathered by his senses. For Diderot [*Lettre sur les aveugles*], man's ideas are relative to the senses and would be different if he or she were deprived of any].

The principal object of this work is to show how all our knowledge and all our faculties come from our senses, or, to speak more precisely, from our sensations; for in reality, the senses are only the occasional cause. They do not feel if it is the mind alone which feels through the agency of the organs; and it is from the sensations that modify it the mind draws all its knowledge and all its faculties. [*Extrait raisoné* , in *Œuvres Phi*l., I, p. 323]

In the Cartesian system reason is capable of development without reference to sense experience - only pure thought is clear and distinct. Passions are seen as disturbances in a rationality that humans suffer as a result of having a body. Descartes's realisation that we are not in direct contact with the surfaces of things led him to recognise that our perceptions take place within our minds and are made up of ideas, and that ideas are not the same stuff as the physical realities that cause them. In this he was perpetuating the dualism suggested by the 'New Science', and he accounted for our experience of a physical world by a theory of representative perception. Our perception of secondary qualities is caused by the physical attributes of things, but there is no necessary resemblance between them: in other words, the sensations we experience represent physical reality but are not identical with it. For Locke, thought divorced from experience did not exist. Reflection could not function without experience. Reflection enabled simple ideas provided by the senses to develop into more complicated ideas,

though this was dependent on the mind's innate ability to reason without experience. 'Uneasiness', a sense of discontent, of unfocused desire is the motivator of all actions, the will, the determination to act. Reason is the servant of the will, 'the sensitive soul contemplating its ideas' and suggests the best way to placate this uneasiness, and to imagine the likely outcomes of pain and pleasure. [Descartes puts the will in the service of reason. The will is the source of error, which can only be avoided if the former waits on understanding and refrains from making judgements until the outcome is clear. The will must control the passions, by siding with the rational.]
Condillac saw that empiricism required an analysis of the mind itself and not just a knowledge of external substances and relations. He saw desire as the motivating force behind the whole mind - as the root of both the will and understanding [*Extrait raisonné,* in *Œuvres Phil.*, I, p. 325]

. . . first ideas and experiences are sensations . . . some will be less pleasant than others resulting in uneasiness . . . memory of the pleasant changes uneasiness into desire - to return to a state of pleasure . . . which in turn activates love, hate fear etc. . . . this takes the mind beyond the mere recording and feeling to the heights of reason . . . [Traité des sensations, in *Œuvres Phil.*, I, p228]

While the understanding provides the ideas towards which the will moves, the will selects the ideas that the understanding focuses on. It is a physical need, not a rational logic that decides the association of ideas. Condillac concludes therefore that it is need, not logic, that is the foundation of reason. This analysis of reason was mirrored in his analysis of the self [or how we get the idea of the self]. The self is not intuitively known - when the Statue comes alive it has no knowledge of itself - it can only be discovered when change has occurred.

What we understand by this word {I} seems to me applicable only to a being who notices that in the present moment he is no longer what he has been. So long as there is no change, he exists without any reflection upon himself; but as soon as he changes, he judges that he is the same as he formerly was in another state, and he says {I}. [*Traité des sensations*, in *Œuvres Phil.*, I, p. 238]

Condillac therefore rejects Locke's theory that one can perceive without knowing that one perceives. The Statue does not receive anything until it has been endowed with touch and movement. It is only aware of itself through change. The 'self', the {I} is the sum of its movements, its changes: there is not anything outside these sensations and memories. The next stage in the awakening of the statue is the discovery of the non-self, through touch and the revealing of its physical dimensions and limits [edges]. The statue is seen to have sensations, rather than being a sensation.

In *Traité des sensations*, Condillac asks if all knowledge is derived from sensations. He confirms that we are aware of the spatial world around us, and are able to fit different sorts of sense-data into a coherent picture of the world. As we see objects, we see them as totalities, we do not see their various separate qualities first and the whole later. Condillac found that none of the sensations of smell, taste, hearing and sight would reveal to the statue-man anything outside himself. Even the sensation of touch, if unaccompanied by movement, would not indicate an outside world. Tâtonnement . . . the vibratory continual touching and retouching that establishes experiential research - the 'innocent' study that requires almost no preparation of the soul. Both Condillac in *Traité des sensations* and Diderot in his *Interprétation* describe touch as the beginning of the process of 'distinguishing'. For Condillac the touching had to be continuous. The statue describes 'limit' and 'otherness'. The hand moving across a surface is mirrored by the bodies' sensation of being touched. Condillac was interested in the linear logic in sensation. Diderot was

not interested in origins (which suggest laws and rigidity) but ways of adapting to a world in continual transformation. For Condillac, movement introduces the perception of space, 'otherness', and solidity. Statue-Man can ascertain that there are at least two things in the world, himself and the space around himself. Secondary qualities such as smell, sound , taste, cannot provide any knowledge of the world on their own, they can only function by way of an experience of space and movement. Statue-Man's next task is learning to perceive the different sense organs. Through experiences of touch and movement, sensations are seen to be located in the body, not the mind. Different sense-organs would result in different sensations. The final act is the Statue-Man's ability to relate sensation to objects, therefore leaving reality behind. He realises that sensations are in objects and not in himself, and as sensations are a mass of chaotic feelings, they are also capable of being transformed into a diverse range of utterances.

As many are our needs, so many are our different enjoyments, and as many are the degrees in our needs, so many are the degrees in our enjoyment. In this lies the germ of all we are, the source of our happiness and of our unhappiness. . . . The history of our Statue's faculties makes the growth of all these things very clear. When it was limited to fundamental feeling, one uniform sensation comprised its whole existence, its whole knowledge, its whole pleasure. In giving it successively new modes of being and new senses, we saw it form desires, learn from experience to regulate and satisfy them, and proceed to new needs, to new knowledge, to new pleasures. The Statue is therefore nothing but the sum of all it has acquired. Why would it not be the same with man? [*Traité des sensations*, in *Œuvres Phil.,* I, p. 314]

Condillac made a distinction between the senses, which belong to the body, and sensation, which is a function of the mind. It is sensations that we owe our development to. Condillac's work on the Statue-Man announced his departure from total agreement with Locke. Pain and pleasure looked forward to the mind and ultimately understanding [attention] and will [desire]. The nature of the will - passion, love, hate, fear evolve out of desire and experience in the same way that understanding evolves out of attention. Whereas Locke had analysed the mind as a static entity, Condillac looked at the activities inside the mind, specifically between reason and the will, and the will and passion.

Plato held the view that humans understood eternal forms before they were born, when our experience of the world is purely intellectual. He sees Forms as being more substantial than eternal objects, but relates the two notions together in terms of hierarchies, in the sense of the archetype and the copy. These copies are kept in 'space'. A divine artificer copies these in different places, therefore creating many things from the same form [printing / moulding / casting]

Heidegger restates and then develops Aristotle's notion of form. Take a block of granite: there is a form, the block, and there is the substance, the granite. Form determines the distribution of the matter in space, resulting in a particular shape. But with an object such as equipment [tools, say], the shape is not made by a prior distribution of matter: On the contrary, form controls the arrangement of the matter, and also selects the matter, and its arrangement. The relationship between form and matter is dictated by the usage, the tool-like qualities of the object, and this 'usefulness' is not something that can be added at the end. The 'usefulness' is paramount. A made object is self-contained, but its shape has not taken place by itself, like the granite. The tool, like the art-work, is constructed. But Heidegger then links these two notions by suggesting that art has a 'self-sufficient presencing' that has a similarity with the granite. Tools therefore are half

art-work: they have thingliness, but they lack the self-sufficiency of the art-work. Tools have a position between 'thing' and work.

Was Debussy therefore questioning Satie's commitment to the 'thingly'? For Heidegger, works are 'things'. There is a 'thingly' element in works of art [colour in painting, stone in sculpture]. But the work is more than the 'thingly'. It has an artistic 'nature': the aesthetic value is superimposed on it by our subjective views of it. The artwork is a thing that is made, but it says something other than the 'thing' itself, it is an allegory, a symbol [Gk, *symballein* - to bring together]. It is the 'thingly' feature of the work that the artist 'makes' by his labours. For in the *Trois Morceaux* there are 'things' that show themselves [chords, durations, timbres] and there is the 'thing in itself' - things which do not appear [progressions, cadences]. Heidegger's 'thing' therefore designates everything that is not nothing. This 'thing', this 'form' is something around which properties are assembled: the core of things [Gk. *hypokeimenon*]. For Heidegger the core was something at ground level, the plan. It is these properties such as colour and texture that give things their consistency and quintessence, their sensuousness. This matter is encapsulated in the 'Form'. The Form has a consistency of matter: it is formed matter: it is what we see in something. But this thing-concept applies to nature and tools, not to Art. The thingly element in Art is the matter of which it consists.
The 'mere thing' has its quality of self-containment. 'Equipment' has both the qualities of self-containment and specific use. But the Artwork has neither of these qualities. By its very nature its boundaries lack self-conviction and its lack of 'specific use' is ingrained in its own texture, grain.

Heidegger then asks the question 'With what essence of what thing should a Greek Temple agree?' and follows this with, 'Who could maintain the impossible view that the Idea of Temple is represented in the building? And yet, truth is set to work in such a work, if it is a work'.

Heidegger paints, he sculpts this Temple before our very eyes, but at the same time as he *builds* this image, he questions its *foundations*, its right to lie *on* the earth. . . . This Temple in a building . .. it is not representational, it is not a model, it is not an imitation. . . . Heidegger separates the building, the form, from its function, its toolness. . . . A Greek Temple portrays nothing. It simply stands there in the middle. . . . Standing there, the building rests on the rocky ground. . . . The Temple's firm towering makes visible the invisible space of the air. The Temple rests on the earth. Then Heidegger adjusts his position: adjusts his aspect. He resists the notion of the Temple coming to rest on the surface of the earth, but renames the surface, the planetary earth as the *shelter earth*, the earth that creates, supports, gives life to the arising structures and then gives them shelter when they return. The World and the Earth are contestants in this field. The world displays its clarity and openness, the earth conceals, shelters, attempts to draw the world into itself. The Temple straddles both worlds. The frontier bisects it, masking for a time its progress [a place of respite, the customs post]. The Temple work standing out there on this earth opens up a world and at the same time sets the world back again on earth. And, whereas in the case of fabricating equipment, e.g. an axe, the stone is used, and used up, disappearing into its own usefulness [and the material is all the better and more suitable the less it resists vanishing in the equipmental being of the equipment], the Temple does not cause the material to disappear. It displays it. It allows it to be seen. The Temple is in the earth: rises above it: descends back into it. It promotes, displays the earth: it allows the earth to speak, to be seen. The Temple presses downwards and shows its heaviness to the earth. The earth though cannot be destroyed: the earth is always 'closed up': it is 'self-secluding'.

The Temple. This Temple. The event of the

Temple. The Temple in motion. Heidegger talks about motion: rest is the opposite of motion and only what is in [has been] in motion can rest. Rest can include motion: there is a rest which includes an inner concentration of motion, inside of which exist a multiplicity and variety of inflections which produce 'events' or 'vibrations' with an infinity of harmonics or submultiples. These do not move to a rational or 'philosophical' plan, but they radiate and disseminate in a topography of experience composed of units that are neither logical or organic, that is, neither based upon pieces as a long unity or a fragmented totality; nor formed or prefigured by those units in the course of a logical development or of an organic evolution.

Let us return to the subject of hierarchies, in the sense of the archetype and the copy. These copies are kept in 'space'. A divine artificer copies these in different places, therefore creating many things from the same form [printing / moulding / casting] . . . and, eventually . . . cliché, . . . overexposure / the trite / the stereotype [C19: from the French, from clicher to stereotype; imitative of the sound made by the matrix when it is dropped into molten metal]. The making of the 'master', either through the cutting [the actual cutting] through of the metal or by the dissolving [etching, dissolution] in the acid. The master is formed, or the form [image] is mastered. Alloy, zinc, lead, leather, rubber, the image if formed through these. The developing process [a misnomer: the process only offers a change in circumstance], a process of a chemical development mirrors perhaps Satie's non-developmental compositional processes. Both in black and white, blanc et noir, the double negative. As the chemicals attack the paper surface [seen/scene in/of red light] the image comes into physical and visual being simultaneously. The hardness or softness of the grain [the conduit of the grain as the grain pours through the differences]. This graininess, this process of gradual surface deterioration destroys the naturalness and the absence of time provokes the narrative and lets in the possibilities of the image. It is limited, it is inside itself, there is no place for itself outside the process. The pleasure of this recalling. The pleasure of the grain. Disclosing, unfolding and lastly, obsolescent in its waiting, the Old French desveloper - to unwrap, to reveal, layer by layer the imitation, the mimicry, the counterfeit. . . . To paraphrase Nauman:

The master is formed the image is mastered.
The form is mastered the master is imagined.

. . . the transcript, abundance and hence power, wealth. Abundant becomes copious. Rich begets opulence. Copious; copyist; copyright - the exclusive right to copy; this copying between 'art' and 'life' - reality by exclusion. They do not encourage meanings, they enjoy descriptions. Explanation is stupidity, and stupidity is their belief in explanation. Knowledge is only valued by its inherent banality and practical uselessness.

Objects too have an inherent stupidity. They have no organisation, only order/disorder. They have presence, but they prove nothing. Lists exude authority: the possible privileges resulting from inclusion, the possible disaster of omission. Lists suggest realism, they point metaphor to the extremities, they provide a set of pieces for the 'audience' to move around without any preconditions or expectations. These lists slow down the narrative, at times to the point where the names are becalmed in a mirror image of themselves; extremes to not meet in some dramatic mêlée, they rather cancel each other out. This attention to details, minutiae, categories, parallels that of the abortive suicide who wishes so much to be seen to want to die. Flaubert allows 'little' metaphors to develop inside these listings: 'in the real world distinctions have little force, it is a literary deceit that they do', and it is in these little metaphors that the pairs are born. As time begins to falter, the reader/observer begins to write their own sub-lists, to rearrange things, say,

alphabetically [encyclopaedia], temporally, in terms of colour, texture, politics. Listings turn out to be arbitrary in their very earnestness. This splitting-up of otherwise rational events deprives objects of their meaning and creates an atmosphere of uncertainty and suspicion, justified by pointless acts of organisation. And as we strip away the meaning from the signs we set the objects free and leave openings, fissures, where the [common-place] becomes the emblematic - a notion which Debussy found problematic in the extreme.

Before starting work I walk around it several times accompanied by myself.

Between 1890 and 1898 Erik Satie lived at 6 Rue Cortot: 'in a wardrobe'. Satie was also a collector. . . . After his death his wardrobe was found to contain 84 handkerchiefs besides 12 identical velvet suits and dozens of umbrellas. For the last 27 years of his life he lived in an apartment in Arceuil.

[BEDROOM, BACHELOR'S. Always untidy, with women's whatsits left around. Smell of cigarettes. There must be some bizarre things hidden away there.]

Satie created Musique d'ameublement [Furniture Music] as music that was not to be listened to, and to distinguish background music from 'serious' music. He said,

You know, there's a need to create furniture music, that is to say, music that would be a part of the surrounding noises and that would take them into account, as masking the clatter of knives and forks without drowning it completely, without imposing itself. It would fill up the awkward silences that occasionally descend on guests. It would spare them the usual banalities. Moreover, it would neutralise the street noises that indiscreetly force themselves into the picture.

Satie elaborated on this idea in a note to Jean Cocteau: 'Furniture music for law offices, banks, etc.... No marriage ceremony without furniture music.... Don't enter a house which does not have furniture music.

Furniture Music's premiere was a disaster. People insisted on actually listening to it. Satie was furious; he and fellow composer Darius Milhaud urged the audience to take no notice of the music and to behave as if it did not exist.

The music ... wishes to make a contribution to life in the same way as a private conversation, a painting ... or a chair on which you may or may not be seated.

Milhaud later recounted:

It was no use Satie shouting: 'Talk for heaven's sake! Move around! Don't listen!' They kept quiet. They listened. The whole thing went wrong.

Biography

David Kirshner is an artist and writer. His most recent exhibitions have been 'Stuff Happens' , a group exhibition at the Angel Row Gallery, Nottingham, 'Conflict', a group exhibition at the 20/21 Gallery Scunthorpe, and 'In their Own Words' an exhibition at the End Gallery, Sheffield Hallam University. His work is involved with Deconstruction and related topics in architecture and eighteenth century art and philosophy.

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