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JOURNAL OF ARCHITECTURE AND RELATED ARTS

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UNSETTLED CONTAINERS

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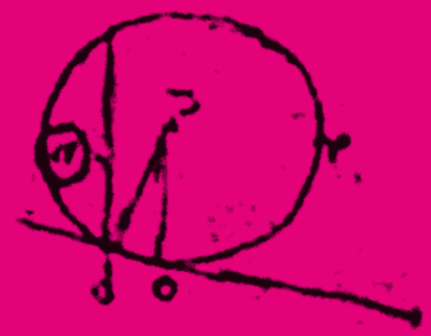

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JOURNAL OF ARCHITECTURE AND RELATED ARTS

Unsettled Containers

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Cover design based on Leonardo da Vinci (1510-1513) Studies of embryos [Details. Photo: Viatour]
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Aspects of Interiority

Andrew Douglas and
A.-Chr. Engels-Schwarzpaul

René Descartes (1596-1650) at work. (Wikimedia Commons)

Impelling this edition of *Interstices* is the sense of an undervaluation – critically, aesthetically, professionally – of interiority. Being closest and most proximate, interiority (in its various cognate forms: inside, innerness, the interior, the domestic, the private, the intimate, etc.) lies, we argue, in a persisting shadow zone of critical scrutiny and selective professional attendance. Implicated in one of the most persistent Western cultural dichotomies (inside/outside), interior 'types' of space have long acted as flash points through which anxious concerns about the limits and identity of practice and thought in the spatial arts have been channeled.[1] Not coincidently have they been assigned a minoritarian status. Cursorily put, interiority is routinely the casualty of a quarantining edict that has insistently settled it 'inside'. For our part, we have looked to unsettle this closeting effect, bringing the interior 'out', so to speak, to better sight the effects of an "interior machinery" at work in a variety of places and at a range of spatial 'scales' (Fuss 1991: 01).

Accordingly, we view interiority as in no way *substantive*, self-evident, or settled. Rather, we seek to catalogue its deep implication in experiences, categories and designations indicative of the outside, of publicness, and of collective force. Equally, we attend to the condensing and intensifying capacities of interiority, finding in containing space – with its appeals to, and effecting of, refuge, shelter and limitation – a political consecration, even when that communing may be as modest as a solitary confining in place.

Amongst the earliest philosophical depictions of 'modern' interiority – an emblem for all that the interior has subsequently had claimed in its name – are René Descartes' deliberations in, and on, various "stove-heated" rooms (the first somewhere in a wintery town on the Danube in 1619).[2] They condense what we hope both to draw into awareness, and in key ways, exceed in this issue: namely, as Diana Fuss suggests, that not only do we inhabit interiors but that they also inhabit, habituate and orientate us (2004: 2). Descartes' private 'refuges' for philosophically rehearsing a "methodical doubt" were simple, cellular rooms, whose confines defined the thinking-self as singular, removing the confounding effects of collective, political life and accumulated thought; in short, they proselytised for time apart.[3]

In this they form a proto-bourgeois model portending a shift from the early modern communal house to the private domestic interior arising in the wake of the social and civic turmoil of late eighteenth-century revolutionary change (Fuss 2004: 3). The commodious, stove-heated room, as a spatial model – something that itself might be thought of as a mechanism for managing the deleterious consequences of time – has continued to inhabit the Western cultural imagination. The "topophilic" domestic poetics of Gaston Bachelard (where, according to Henri Lefèbvre (1991: 121), an "almost absolute space" of intimacy binds "Home and Ego" through well-housed memories) amount, no less than the long-venerated cabins, huts, and retreats, to figures of pause enduring over an otherwise tempestuous, outside temporal background.

Nevertheless, Descartes' stove-heated rooms bring into view something that was perhaps occluded in the subsequent nineteenth century "phantasmagoria of the

1 Amongst which we include architecture, interior architecture and design, furniture design and various scenographic mediums: theatre, film, exhibition, installation and performance.

2 Descartes' biographer Adrien Baillet (1649-1706) dated the occasion 10 November, 1619, and located it in a town near Ulm in Germany. In *Discourse on the Method*, Descartes described it this way: "While I was returning to the army from the coronation of the Emperor, the onset of winter detained me in quarters where, finding no conversation to divert me and fortunately having no cares or passions to trouble me, I stayed all day shut up alone in a stove-heated room, where I was completely free to converse with myself about my own thoughts." (2007a: p. 116)

3 These rooms were envisaged as literally places of pause where a demolition of received thought could occur: "So today I have expressly rid my mind of all worries and arranged for myself a clear stretch of free time. I am here quite alone, and at last I will devote myself sincerely and without reservation to the general demolition of my opinions." (2007b: p. 12)

interior" – as Walter Benjamin characterises the *centripetal*, bourgeois drive to recast the dwelling as a "universe of the private individual" in compensation for "the absence of any trace of private life in the big city" (2002: 19-20). The sparsely appointed environ Descartes deemed necessary to thought in its untutored state was strikingly *centrifugal*. It offered a seemingly essential vantage point for deliberating over a remaking of the world, in what Antonio Negri (2007) terms an early modern "Prometheanism" inherited from a preceding humanism. If for the latter it was enough to 'encounter' and thereby reframe the world in human terms, the Modern Age desired knowledge as a means, a fulcrum, for "possessing" the world in total (37).

But how did the private room come to exemplify this Prometheanism? Negri's consideration of Descartes' use of metaphor offers a clue: firstly, Descartes' famous appeal (from the first of the stove-heated rooms recalled in *Discourse on the Method*) to the cleared foundation of housing built anew under the aegis of a single hand covertly borrowed from a Renaissance reworking of urban space. The simple, solitary room, like the "building undertaken and completed by a single architect" in an earlier Prometheanism, is reworked to better signal the potency of a self-authoring individual. Secondly, an aligning of science and philosophical method rests on "step by step", deductive processes favouring "self-evident", "simple natures" (Descartes 2007a: 20) suited to "analytic division and productive reconstruction" (Negri 2007: 97). For Descartes, this reconstruction was redolent of "artisan techniques" whose constructive simplicity was evident in "weaving and carpet-making" and the "more feminine arts of embroidery" (2007a: 35) – crafts indicative of an incremental making, where the whole is manifestly greater than its parts. In the context of a broader seventeenth century political transformation, their appeal to Descartes was likely due to a "class self-identification" (broadly mercantile and entrepreneurial) which borrowed from the "cosmopolitan humanism" of the earlier Italian city states (Negri 2007: 95).

For Negri, this explains the persistence of humanist metaphors in Descartes; they signal a proto-bourgeois imagination that sought a mediation between the rising Absolutist monarchical power consequent to the Thirty Years' War (1618-1648), and a disenfranchised and dispossessed multitude left to circulate outside the older vertical feudal ties of caste and land. However, with the state above and an insurrection below, this emerging class could claim rightful place neither in the court nor on the streets. Instead it proselytised for a domain of industrious action and self-making that Descartes depicted as provisionally private. In search of a 'reasonable' place for its enterprise, this emergent bourgeois class gradually made the interior both pivotal to its centrifugal concerns and routinely immune to scrutiny of its claims to 'reasonableness'. The interior so depicted was a political place, whose positing of a mediated world, however, was not recognised as such. Perhaps there is no better depiction of this critical 'provisionality' of interior place and its essential sidelining, than in the *Discourse on the Method*:

> Now, before starting to rebuild your house, it is not enough simply to pull it down, to make provision for materials and architects (or even train yourself in architecture), and to have carefully drawn up the plans; you must also provide yourself with *some other place* where you can live comfortably while building is in progress. (emphasis added, 2007a: 122)

This indefinitely situated "other place" then, a place given over to comfortable *waiting*, is much like a site shed, provisionally called on to see out the implementation of a project, only to be dispatched in the end. Overlooked from it is a world-making as the interlude to a world-possession to come.

In commencing this issue with Descartes settled in his stove-heated room, we have in mind the likelihood that such interiors were never crucibles for a muted withdrawal but, rather, a political device, a veritable contact apparatus, whose progressive ethos, spanning from the Classical to the Modern Ages, has contributed to an "interior machinery" inhabiting us still (Negri 2007: 325). Further, Negri asserts an explicate parallel between Descartes' historical situation and our own today. If bourgeois reason grappled with the excesses of aristocratic power and the risks of a "refeudalization", we find ourselves caught in a similar "crisis" in which an older State-directed capitalism faces the excesses of a new global governance and (mis) management, this time in the name of "'privatization'" (320-21). Consequently Negri parallels the emergent seventeenth-century bourgeoisie with the current "proletarian multitude". The question arising with such an isomorphism is, what allegiances, political compromises, spatial configurations and freedoms might interiority now portend? A lingering nineteenth-century misrecognition of interiority as centripetal inhabiting belies the evidence of a radical centrifugation at the heart of interiors everywhere in the wake of contemporary adventures in refeudalisation.

René Descartes in his study, 17th century engraving (marilynkaydennis).

Contributors to this issue were asked to consider interiority in terms of unsettled containment – a thematic aiming beyond the prevailing object-cult in design and architecture, and a neglect of the interior generally. Despite an incessant bourgeois proselytising for the merits of an inside/outside partition (of workplaces and dwellings, public and private domains), we were interested in inside-outside reversals, public-private conflations and vitalising contact-intimacies and alliances that pitch up against a backdrop of stalely replicated public non-places (Augé) and an often banal, architectonic formalism.

In response, the first two contributions to this issue engage with Peter Sloterdijk's thinking in the context of Aotearoa/New Zealand. Tina Engels-Schwarzpaul, in "Restless Containers: Thinking Interior Space", draws on Sloterdijk to explicate what amounts to a complex field of containment and infinite overlappings of existential spheres. She reads this useful, if Euro-centric, perspective against the place-relations and collective enfoldings integral to Māori and Pacific cultures – a mobilisation of interiority that in many ways eludes Sloterdijk's depiction of spherical life. Also drawing on Sloterdijk's writings, Sean Sturm and Stephen Turner discuss, in "Built Pedagogy", The University of Auckland's Business School as a local manifestation of "U 2.0", or, "The Transcendental University". They show how a thoroughly market-oriented appropriation of design, in its insistent appeal to openness (atria, curves, glass), closes off other kinds of talk. As "built pedagogy", the Business School renders concrete a geo- and biopolitical frontierism transforming teaching and learning.

Looking further afield, Ross Jenner, in "Inner Poverty", draws his readers into a detailed encounter with Zumthor's Brother Klaus Field Chapel at Wachendorf, Germany. This encounter presses into a densely enacted place and material reference, which preserves and maintains, in the name of a modest poverty, making over the made and the force of matter over form. Revealed is an interior that is all externalisation, unfolding as a setting/unsettling of time. On the other hand, Deborah van der Plaat seemingly focuses her investigation solely on the interior in "Cosmopolitan Interiors". Yet, in a reading of Oscar Wilde's lecture "The House Beautiful", the

blinds of the late nineteenth-century aestheticised interior are shown to open onto a panorama of nationalist and race politics. Wilde's lecture positions the interior no longer as the counterpart of, or retreat from, the global consciousness of Empire, but as its very condensing.

The next three contributions consider interiority across divergent media: Stefanie Sobelle explores in "Inscapes" the correlations between architectural and fictional interiors. She finds Mark Z. Danielewski's novel *House of Leaves* (2000) exemplarily staging a problematic in dwelling; in it no simple correspondence between inside and out can be identified, nor can a constancy of form constrain the perpetual passage-work induced by the interiority it propagates. In "Life at the Periphery", AnnMarie Brennan turns to Neorealism in cinema to consider Rome's post-war remaking by way of Kevin Lynch's exploration of "imageability" developed in a parallel American context. She intersects Lynch's charting of a complex urban, economic and societal remodelling with Gilles Deleuze's consideration of Neorealist film, particularly his identifying of disorientated *any-spaces-whatever*. Kate Linzey examines in "Reflective Interiors" different notions of interiority in Okamoto's Tower of the Sun and E.A.T.'s Pepsi Pavilion at the Osaka Expo '70. She argues that – contrary to appearances – the seemingly opaque Tower of the Sun is enlivened by an interior vitality while the Pepsi Pavilion's lasting influence is due not to its interior but to its exterior.

John Di Stefano and Dorita Hannah conclude the refereed section with "Intermission", in which they explore the transformative moment that occurs when the homogeneity of theatrical space and time is interrupted and broken by the uncanny presencing of an unscripted and unimaginable element. Javier Téllez' work and the 2002 Moscow theatre siege provide their frame of reference.

For this issue, we invited two papers: the first is "Disorientation and Disclosure" by David Leatherbarrow, which considers architecture as a form of spatial knowledge. Its settings – particularly interior settings – are ways of knowing one's place in the world which are not given but achieved in response to changing conditions. In the alternation between orientation and disorientation, the discovery of directionality and sense is also the disclosure of spatial understanding. Disorientation is thus the point of departure for productive design, and the interior, far from being a space of retreat or withdrawal, is nourished by external conditions it cannot control, but which qualify its spatial, historical, environmental, and cultural sense. The second invited paper, "Architecture As an Art of Immersion" by Peter Sloterdijk, was published originally in German in 2006. Sloterdijk looks at immersive configurations in politics, culture and everyday life practices as they occur and change over time and in different places. Humans do not just lie about, self-contained like pebbles, but inhabit the world ecstatically and openly. Architecture, particularly interior architecture, designs embedded, immersive situations indicative of this fundamental human condition, in which we oscillate between "the desire to be embedded and the desire to break free".

John Walsh opens the non-refereed section with "Just Looking", an account of publishers' complicated relationships with the seen in architectural journals. Rafik Patel in "An Opening of *Tanwir*", look at events in Cairo in January 2011. Gerrit Confurius examines "Modernism's Secret Anxieties" in places as diverse as Kafka's attics, Corbusier's Radiant City, the New York Stock Exchange, and Winnicott's nursery. Lynda Simmons, in "Interior Darkness / Contained Shadow" draws attention to features in Pacific building traditions to the present day that run counter to a stereotype seeing brightness, lightness and mobility everywhere in New Zealand and Pacific architecture. Carin Wilson reviews *Whare Māori*, a television series broadcasted by Māori Television in 2011 and Maurizio Sabini reviews Marco Frascari's *Eleven Exercises in the Art of Architectural Drawing*. Emma Morris presents a visual record of her installation "The Archive of Atmosphere: Installation as an interior architectural event", and Ross Jenner reports on Santiago Calatrava's Law Faculty Library at the University of Zürich.

While these contributions each speak in their own way to an unsettled containment, it seems valid to assert across their breadth a prevailing strand; each, in the aspect of interiority they chart, finds the 'interior', to the extent that it persists, to be an event performed both with, and against, the deleterious effects of time. Descartes – routinely demeaned as the deployer of the mind-body split – predicated his First Philosophy (as blueprint for an ensuing revolution of bourgeois reasonableness) on a temporary hiatus engineered by a solitary room. Yet even this temporal stasis – a moment Descartes carefully coveted and carved out of the routine run of affairs – necessitated an opening or rent onto the outside: be that a window granting a plunging view of the street, or, perhaps more fundamentally, the very stove-heated room itself as an event *remembered* and, in turn, relayed through an emerging print capitalism. Seldom *remembered* of Descartes is that he was also a philosopher of wonder, and "[w]onder is the motivating force behind mobility in all its dimensions" (Irigaray 2004: 63-64). The stove-heated room then, like interiority as we would have it considered, mobilises unanticipated encounters with new species of space and thought. In this it might well be taken (as Gilles Deleuze and Felix Guattari have figured the precarious fold of shelter and exposure mandated by territory-making) as an umbrella bravely erected beneath a cosmic chaos (or "chaosmosis"). People, as they say, constantly put up

> … an umbrella that shelters them and on the underside of which they draw a firmament and write their conventions and opinions. But poets, artists, make a slit in the umbrella, they tear open the firmament itself, to let in a bit of free and windy chaos and to frame in a sudden light a vision that appears through the rent … (1994: 203)

Margaret Barr's "Strange Children" [ballet], 1955 (Photographer unknown, State Library of NSW).

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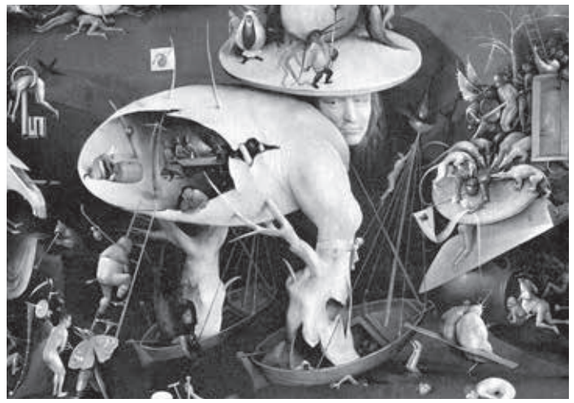
Restless Containers: Thinking interior space - across cultures

A.-Chr. Engels-Schwarzpaul

In *Innenraum denken* (Thinking Interior Space), a section in the first volume of his *Spheres* trilogy (1998, 1999b, 2004), German philosopher Peter Sloterdijk describes human relations as being akin to containers that restlessly enclose and exclude each other (1998: 85). To him, humans are "wild interior architects", labourers who incessantly craft their lodgement in imaginary "sonorous, semiotic, ritual, [and] technological containers" (1998: 84). While producing their own enclosures, they are no less encompassed in those of others, into which they are unavoidably thrown upon leaving that most primal of spheres, the womb. In this way, Sloterdijk's positing of a complex overlapping landscape of containment and containing unsettles crude inside/outside divisions. Internationally, he is held to be a philosopher who has returned questions of ontological being, or being-in-the world, to a spatial arena: being-in-the world is being-in-space. Co-existence (*Mit-Sein*) precedes existence (*Dasein*). The sense of self pervading Sloterdijk's explorations is essentially plural.[1] The individual is never alone.



Both images: Hieronymus Bosch *The Garden of Earthly Delights* (ca. 1490 to 1510, details). Wikimedia Commons

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1 Sloterdijk is not the only Western philosopher who explores how alternative notions of self can reconnect the isolated individual with the social and natural world (see, for instance, Nancy 2007). Post-structuralist approaches generally dissociate agency and control from the masterful intentionality of the Ego, and these shifts could constitute a potential rapprochement with non-Western notions of self. Sloterdijk, though, makes more explicit connections between forms of self and spatial relationships. The first volume of *Spheres, Bubbles: Microspherology* (W. Hoban, Trans.) is to be published by MIT Press in October 2011.

With its emphasis on the plurality of the self and the inclusion of non-human agents, Sloterdijk's theoretical position – though not widely known or discussed in Aotearoa/New Zealand – is fertile ground for the investigation of spatial relationships, as I aim to show. In this paper, I propose, with Sloterdijk, that a correlation necessarily exists between a culture's prevailing sense of selfhood in relation to others (*Dasein* and *Mit-Sein*) and the predominant spatial relationships it crafts. I also aim to interrogate the validity of his observations beyond the European sphere where they have been developed. When brought into productive tension with Māori and Pacific spatial relationships, aspects of Sloterdijk's thought may elucidate implicit codes of inclusion and exclusion and, in turn, better help us understand current spatial patterns and perhaps their future unfolding. Aotearoa/New Zealand – established in the encounter of two parties with disparate ideas of self – today comprises many cultural groups, all with varying relationships between self and world. This is what we need to understand better at a spatial level.

Certainly Sloterdijk allows us to see past the prevailing, narrow depiction of interior and exterior relationships centred on the nineteenth-century, bourgeois individual – something succinctly canvassed by Walter Benjamin, for instance. In fact, this individual sense of self began to replace a more collective one in Western societies during what Sloterdijk calls "terrestrial globalisation" (1492-1974). Just as imperial/colonial agents ventured out into foreign exteriors, drawing in turn new contours for imperial territorial interiors, a particular form of private interiority arose, one capable of both recognising *and* closing out colonial others. Moreover, the division of the world into an inside (to which the self and its possessions belong) and an outside (of the other, the foreign, the yet to be taken possession of) takes on a curious configuration in 'postcolonial' settler societies where the erection of 'private interiors' was undertaken within a broader domain of colonial exclusion. In these settings, globalisation as colonisation continues – rather than being overcome, as Sloterdijk holds – if 'overseas' theories are imported without critical questioning. In settler societies, in particular, the relevance of theories generated elsewhere can only be established in relation to indigenous constellations.

By considering Sloterdijk's project in the context of Aotearoa, I hope to compose a more nuanced understanding of colonial and indigenous spatiality. To these ends the paper falls into three parts: the first provides an overview of a selection of Sloterdijk's thoughts on interior and exterior realms; the second considers specific Māori and Pasifika spatial notions and practices; and the third will pursue a synthesis of these divergent approaches resulting in what I propose to call *interpretation of the 'in'*.

Sir John Everett Millais, *Bubbles* (1886). Photo: Bob Swain

Sloterdijk's Spheres: European forms of interiority

In *Spheres*, spatiality plays a pivotal role. Whether people feel enveloped in the world as in a perfect, God-given sphere or look at it from the outside affects their state of being and shapes their relationship with a world at large. *Blasen* (Bubbles, the first volume of *Sphären*) opens with the scene of a child on a balcony blowing soap bubbles and feverishly watching them float into the open. Whenever one bursts, Sloterdijk says, there remains in its place, for an instant, the lonely "soul, which had left the body of the blower" – no longer contained in an exclusive connection between bubble and blower but in an 'outside-itself' relation with the world (1998:18). Likewise, what Martin Heidegger called *Dasein* (Being) participates in extension. We arrive, in Stuart Elden and Eduardo Mendieta's words, in the world as "mangled creatures" and survive only due to the "generosity and

Johannes Vermeer *The Astronomer* (1668) and *The Geographer* (1668-9). Photos: Bob Swain

gratitude" of others who welcome us, nourish us, give us "an abode and refuge". As they say, we are "born of someone, [and…] someone receives us" (2009: 6).

Spheres in Sloterdijk's account are symbolic as much as they are material: being-in-spheres is a principal human condition (1998: 14) and, thus, solidarity and *Mit-Sein* (being-with) begin in the womb (2005: 403). Similarly, human beings are constantly overlapping with, and being contained in, various worlds with others (2005: 223). Coming from an inside, they never cease to design these existential spaces as interiors of some sort. Hence, strong relationships of closeness and participation in graduated spheres of sonorous, sensual, semiotic and material intimacy are pivotal for articulating and maintaining being-in and being-with. Nevertheless, this inside-ness is – from the beginning – touched by an exterior against which it must assert itself, by way of sustained repair and expansion (Sloterdijk 1998: 14).

The second volume of *Spheres*, *Globen* (Globes, 1999), traces the expansion of what Sloterdijk calls the soul's microspheric bubbles into the macrospheres of globes. Europe's relationships with the world, he asserts, changed when a belief in the earth's flatness in the Middle Ages acquired again a spherical sense. The construction of the first world globe in 1492 pointed to an emerging tendency of looking-at-the-world, of thinking in terrestial, particularly spherical terms. Between the seventeenth and nineteenth centuries, it was not uncommon in paintings of European interiors depict globes, for instance in Vermeer's *Geographer* (1668-9). For Sloterdijk, this was indicative of a shift away from a commonly shared sense of being-in-the-world to one concerned with looking-at-the-world as if from an external perspective (2005: 43-4). With increasing colonisation ("terrestrial globalisation"), the exterior became a privileged site from which to secure the future – the space into which Europeans ventured as explorers, traders and travellers. Yet this world (without periphery, with its centre everywhere, neither womb nor container and unbounded on all sides) could no longer provide shelter as earlier spatial conceptions had. Imperial pioneers increasingly sought to save their souls by retreating into their richly decorated and wallpapered interiors (Sloterdijk 2005: 147, 54).[2] When the modern political order was established in the eighteenth century, the separation between a world out-there and the inner province of the self instituted earlier by René Descartes was strengthened and subsequently sedimented into bourgeois values of interiority. In the nineteenth century, homes and workplaces were increasingly separated (Perrot 1990: 9-10), and the interior itself became a defence against the "noise, activity, and threats of the street, the space of the

2 Benjamin observed how the nineteenth-century *intérieur* turned into an *étui*, a receptacle in which "self-satisfied burgher[s]" wove "a dense fabric" about themselves like a "spider's web", and in which world events were hung "loosely suspended" (Benjamin 2002: 221). The home became the stage for a new personality of the private individual (Cohen 2006: 136). Divorced from communal life, people assembled "remote locales and memories of the past" as if their living room were boxes "in the theatre of the world" (Benjamin 2002: 19). Increasingly, the exterior was watched "from a space deep within the bourgeois interior" (Alford 2002: 245). Mirrors regulated the interpenetration of interiority and world in different ways – reflecting, perhaps, culturally divergent senses of self: they interwove spaces in French cafés by bringing "the open expanse, the street" inside and depriving the wall of its significance "as a container of space" (Benjamin 2002: R1,1 and R2a, 1).

Miyazaki Ocean Dome (SeaGaia), Japan, interior and exterior (2007). Photos: Max Smith

Entrance to Tropical Islands Resort, Brandt, Germany (2006). Photo: author

masses" (Gunning 2003: 106). Over time, this concept of interiority became central to Western self-understanding. Today, it is hard to unsettle and colours completely our notions of inside and outside, occluding a diversity of spatial relationships.

The third volume, *Schäume* (Foams, 2004), considers the current phase of globalisation, which for Sloterdijk is characterised by the virtualisation of all relationships and a resulting fundamental spatial crisis. As previously cohesive spheres were shattered and our globe lost its central position in the universe during the Copernican revolution, a singularly globalised world came into being. Sloterdijk argues that, to define their identity and location, ethnic and national groups rely on tangible and symbolic boundaries that elaborate significant differences between inside and outside (1999a: 28). These differences are gradually eroded by the effects of globalisation. New types of space proliferate in polycentric constellations, in which each bubble or sphere, while enclosed in itself, in fact depends on its neighbour. Simultaneously, large-scale "luxury hothouses" and "atmospheric islands" (resorts, gated communities, shopping malls, etc.) form isolated clusters that fundamentally resist (neighbourly) exchange. These literalisations of an island mentality model for Sloterdijk the operation of micro-worlds within worlds, much as maritime boundaries keep both the exterior out and draw together a defended or resistive interior (in a geographic sense, with flora, fauna, and human populations with their specific and local cultures, 2004: 311). In this sense, most, if not all, human beings are unwitting island dwellers insofar as they live within particular locations and cultures, which are isolated by their own physical or semantic 'atmospheres' in Sloterdijk's terms (313). Curiously, "island" and "apartment building" share a Latin etymology – *insula* (339); even single houses or apartment blocks function as immune systems that protect "an area of well-being against invaders and other carriers of malaises" (535). With their tendency towards defensive closure, they demonstrate that openness towards the world is always complemented by a simultaneous turning-away-from it (540).

Perhaps the first built atmospheric island, Paxton's Crystal Palace at the 1851 Great Exhibition in London, was not only the "largest greenhouse ever built, … a climate-controlled reconciliation of Arcadia and industry" (Wollen 1993: 9), but instantiated a new form of interiority: glasshouses and hothouses, theme-parks and resorts (Sloterdijk 2004: 342). Emerging towards the end of Sloterdijk's "terrestrial" globalisation, and gaining more and more currency today during "electronic" globalisation, luxury hothouses like the Ocean Dome in Miyazaki (Japan) seek to be total installations. Ideally, visitors forget that they are visitors (814) and feel fully immersed, within a securely enveloping interiority that has otherwise been lost everywhere but in the private dwelling. As islands though, these installations rely on consolidated and policed boundaries to keep dissenters and interlopers out, to uphold "an eternal spring of consensus" (Sloterdijk 2005: 267). These "great indoors of capitalism" (Couture 2009: 161) come to interiorise more and more of the world: "what used to be environment is now enclosed in biospheric hothouses" (Mönninger 2009: 9).[3] Space, so contested in the nineteenth and early twentieth centuries, became depoliticised in Europe after WW2 and, in the global interior formed by capitalism, architectural and interior design in turn came to service a luxury hothouse for the privileged third of humanity (Sloterdijk 2005: 303).[4] This luxury environment, however, is haunted by political and economic refugees (Günzel 2005: 103) who are feared by all who are not ready to embrace the chances and risks of a globe with thin walls and mixed populations (Sloterdijk 1999a: 28).

In the *Spheres*' three volumes, Sloterdijk develops aspects of being-together, from *Sein* to *Mit-Sein*. To explore the "co-existence of people and things in connective

3 "Immunisation is the construction of protective tissue as a prevention against invaders and insulters." (Mönninger 2009: 9)

4 The political aspects of space were very obvious in Europe during the inter-war period but after WW2 space was depoliticised. From the late 1950s, accompanying a gradual saturation of the European markets, 'space' became increasingly an architectural and interior design concept. A "philosophy of the *House Beautiful*" developed, in which space is no longer an existential question but a luxury commodity. See Günzel (2005: 103) and Sloterdijk is this issue.

spaces", he continually turns to spatial metaphors and concrete building practices. For, as he says, a house is a tenuously constructed "three-dimensional answer to the question of how someone can be together with someone, and something in something" (2009). The fragile nature of our coexistence in the world needs to be re-evaluated. The interior, abandoned by many architects as an inconsequential aspect of practice, is one such fragile category calling for re-evaluation. The interior deserves our defence, for only with a certain degree of embeddedness in an enveloping sphere can we fully relate to and move in the exterior. On the other hand, when stereotypical divisions between interior and exterior materialise in attitudes and actions ("inside" is one's own and good, "outside" a bad exterior belonging to others: foreigners, immigrants, refugees who do not share one's own group's beliefs), the interior of one's dwelling can become the locus from which the impure, threatening and foreign are projected onto the exterior, where they are persecuted and combated (Funke 2006: 245). Cultures and institutions are containers that grow out of human individuals and groups. They contain their makers, in turn. Language, for instance, often serves as "a staunch fortress in which we can ward off the open" (Sloterdijk 2009).

The Last Promenade at the Crystal Palace, from *Illustrated London News* (1852)

World Financial Center Winter Garden (2007). Photo: Francesco Federico

Inside the fortress, held captive

What is closest and most familiar to us is precisely what we do not see. Ludwig Wittgenstein remarked that when we believe we are "tracing the outline of [a] thing's nature over and over", we are often "merely tracing around the frame through which we look at it. A picture [holds] us captive" – we cannot "get outside it, for it [lies] in our language and language seem[s] to repeat it to us inexorably" (1958: #114). Sloterdijk, even though he is familiar with several non-European epistemologies – and refers to such forms of knowledge frequently – ultimately cannot get outside a Eurocentric story about the world. This then comes to represent *the* history of the world in his writing. For instance, in *Im Weltinnenraum*, he suggests that "humankind" only came into existence after hundreds of years of unilateral European travels, which opened up an "anthropological horizon of the plenum of people and cultures" (2005: 222).[5] This could not but sound incongruous to Pacific peoples, whose ancestors (the "most daring navigators in the history of humankind", Kroeber-Wolf & Mesenhöller 1998: 314) undertook extensive and complex sea voyages thousands of years in advance of the Europeans. And, while Sloterdijk describes convincingly how Europeans explorers and colonists carried with them their own spatial imagination and structures (2005: 193), he does not consider that these may not have been taken up by 'the natives' to become shared concepts. Likewise, Sloterdijk assumes that European colonisers were better at observing than 'natives' (i.e., perceiving "the Other through a theoretical window" and eluding "counter observation", 194). And while he explains how European theoretical perspectives framed the 'Other' during colonisation, he does not consider how native theories may have been deployed to observe and frame the colonisers, nor in fact how they have been picked up subsequently by these same colonisers to understand their shifted place in the world.[6] Sloterdijk's otherwise insightful narrative about the crucial role of lived space (2005: 11) suffers as a consequence. No doubt, grand narratives, if they avoid "intolerable simplifications" (13), can shed light on particular historical moments, but a problem arises when they treat other cultures as something that can be beheld objectively – in other words, as something their author looks at, rather than lives in.

Thus, despite Sloterdijk's lucid articulation of Western modes of inclusion and exclusion, the dramatic, original difference between inside and outside he posits (1998: 84) plays out in his own work as specific divisions between "with-us and

5 Sloterdijk shifts towards more consciously Eurocentric positions over the years that lie between the first volume of *Sphären* and *Im Weltinnenraum*.

6 For the obverse argument, see Ray Chow, who claims that the native's gaze renders the coloniser self-conscious and thus produces him as subject (Chow 1993: 52).

not-with-us" (Mönninger 2009: 5). The resulting, and presumably unwitting marginalisation of other knowledges may well be a reason why he does not explore the function and effects of such central concepts as "with" and "in" in non-European contexts. Certainly for some commentators, Sloterdijk's account of the modern world is "hemmed in by propositions about the nature of evidence and cultural preconceptions about space" (Thrift 2009: 127).

These objections aside, Sloterdijk usefully speaks of half-open containers, and of the horizon as "an open circle that allows [us] to live in a sort of ecstatic interior", one that provides us with a provisional opening to the world (Sloterdijk & Royoux 2005: 232). Along these lines, he draws on Gaston Bachelard who conceived of humans as fundamentally unsettled and half-open beings (1969: 222). This half-openness at the core of our being always allows inside and outside to be reversed. Accordingly, the containers that house us, as mutable constellations, elude simple spatial demarcations and multiply as unexpected, fragile spheres with varying shades of interiority.

With this in this mind, I will now juxtapose Sloterdijk's decidedly European notions of space with those of Aotearoa and the Pacific to see if the boundaries (Samoan: *tua'oi*) between them can make good neighbours (*tua'oi*). In this, I am specifically interested in collective senses of self and corresponding forms of interiority. Therefore, my account of Pacific spaces will focus on what Sloterdijk calls *Kollektoren* (collectors, buildings that gather), houses that have performative aspects and provide the conditions for the production of collective space: the Māori wharenui (great, or meeting house) and the Samoan *faletele* (great, council house).

Selves, ancestors, land, seas and skies: Pacific forms of interiority

As a persistent critic of Western individualist autonomy, Sloterdijk emphasises the extent to which human relationships are not optional, nor revocable. He considers the dream of a subject "who observes, names and owns everything, without being contained, named and owned in turn", a fundamental neurosis of Western cultures.

> Doggedly returns the dream of an all-inclusive monadic sphere, whose radius would be one's own thinking – a thinking that traverses effortlessly its spaces to the extreme periphery, gifted with a dreamlike, casual discursivity which no real, external thing can resist. (Sloterdijk 1998: 86)

Conversely, as Sloterdijk insists, subjects arise in proximities with other "restless containers"; they contain and exclude each other; they ensconce themselves not only in their own symbolic orders but are part of a shared cosmos. Space arises from a participatory folding and entangling of interior and exterior. To think of interior and exterior, and likewise of individuals, as principally separate is to avoid the ecstatic intertwining in a shared interior that produces strong relationships (Sloterdijk 1998: 84-5).

These views have great affinity with Pacific space-relations. For instance, the current Samoan Head of State, Tui Atua Tupua Tamasese Efi, affirms that Samoans "live not as individuated beings but as beings integrally linked to their cosmos, sharing divinity with ancestors, land, seas and skies" (2007). Samoans live in reciprocal relationships of belonging with their family, their village, and their nation and these relationships are the essence of their sense of belonging (2007) and, thereby, their identity. These inclusions form a vast total space, a spiritual and material world that is affirmed through local relational knots and nodes (*vā fealoaloa'i*), and according to shared boundaries (*tua'oi*) and thresholds (*faitoto'a*).

In contrast to continental Europe, Aotearoa and Samoa are both islands. A close relationship with the sea is perhaps one reason why wharenui and *fale* were historically mobile, rather than intended to last without change.[7] As in other Pacific cultures, the prevailing Māori and Samoan sense of self is plural, or collective. The individual never completely emerges free from a greater whole and eventually in death is subsumed by it again. Relational Pacific spatial patternings produce their own material configurations and conditions of interiority. Thus, space, rather than being considered an empty container waiting to be filled, is dynamically generated between people – a notion Sloterdijk would no doubt find agreeable. The relationship between interior and exterior is mutable, like the fall of waves on a beach: a boundary manifests itself, but it is never constant nor the same. What is excluded at one time may be included at another. Māori and Samoan foldings of interior and exterior, particularly threshold zones, are articulated and varied across time, their boundaries articulated by ritual as extended, intensive events that cost time. They entail absolute or gradual inclusions and exclusions, even in the same person, who may undergo a change of being upon encountering thresholds. Māori and Samoan houses are co-determined by their relationship to the open ground in front, the marae atea or *malae*, the centre of collectiveness towards which they are orientated. In harsher climatic conditions, the entirely open space of the *faletele*, however, became in Aotearoa the wharenui's mahau, the porch which mediates between the whare's intense interior and the openness of the marae.

Waha roa at Orakei Marae, Auckland (2003). Photo: Carol Green

Inside the ancestor – outside the pa

In *He tataitanga ahua toi* (2006), Māori artist and theorist Robert Jahnke comments repeatedly on the conceptual and physical relationship between inside and outside. This relationship stems from a world-view "in which a spiritual dimension impacted on all spheres of the tribal interaction with their universe", a model "of space and time that conceptualised movement as a transition" through multiple tangible and intangible, spatial and temporal planes simultaneously; each transition was, by his account, "qualified by intersecting indices" (2006: 57). Therefore, the physical transition across the threshold of a whare is marked by "multiple metaphysical indices of inside and outside, above and below, front and back in terms of space and time simultaneously" in an "intimate connection between the material and spiritual world" (58).[8]

In the wharenui, there is at times an intense sense of interiority (e.g., a concentration on the interior, and a focus on events and discussions inside the house and on a collective self, rather than things outside). The house is the body of an ancestor (male or female), in whose belly or bosom the descendants and their associates are protected. The house "brings together its individual members into a united organism sharing life and a common heritage" (Harrison 1988: 1).[9] A succession of thresholds, both physical and ritual, impart a changed quality to the interior, which is construed in opposition to the openness of the marae atea. While, in the past, the absence of windows other than the matapihi in the front could be explained by the lack of glass, it is striking that contemporary wharenui still maintain this sense of inwardness. However, this is not a private interiority; insofar as it is collective, it is communal and frequently overtly political and controversial – but tempered by the maxim that inside the house debates are to be constructive.

7 When Sloterdijk states that most, if not all human beings are unwitting island dwellers, he speaks as someone whose home is not an island and whose audience are not usually islanders. Is his choice of metaphor motivated by the seemingly (at least horizontally) clear-cut original separation of an island from its environment? As he recounts in *Foams*, the island metaphor served as remote stage-set for revisionary processes against the definitions of reality on European terra ferma (Sloterdijk 2004: 309); see also (ten Bos 2009). For a similar argument from a local perspective, see Austin (2004).

8 Jahnke refers to the pataka taonga (storehouse of precious objects) here, as an architectural example of this multidimensional concept. A similar statement could be made about the wharenui.

9 "The meeting house (whare whakairo) is conceptualised ... as a human body, usually representing the eponymous ancestor of a tribe. At the apex of the gable, attached to the tahuhu or ridgepole is the koruru (head). The maihi (bargeboards) are the arms, outstretched to welcome guests. The tahuhu is the backbone and the heke (rafters) are ribs. People in the house are protected in the bosom of their ancestor ... The kuwaha (mouth) or door is the symbolic entry where the physical and spiritual realms come together. The window becomes the eye (matapihi) and the interior the womb (koopu). The poupou (carved posts) ... depict notable descendants from the eponymous ancestor ... reinforce the spiritual unity with human forebears right back to the beginning." (Harrison 1988: 1) For an introduction to Māori houses, see Rau Hoskins in Mackenzie & Bennett (2011a, 2011b) and a review of the series by Carin Wilson in this issue (p.133).

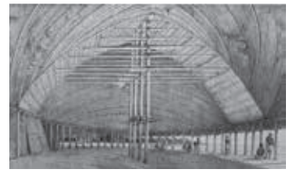
There are some affinities between the relationship of wharenui and marae atea on a contemporary marae and European notions of a pacified interior versus an embattled exterior.[10] The marae atea belongs to Tūmatauenga, the god and origin of war and conflict (Jahnke 2006: 139). When activated during encounters, it renders relationships potentially tense and volatile, and in need of sophisticated protocols to keep the danger of eruption at bay. By contrast, the interior of the wharenui is dedicated to Rongomātāne, the god of peace and cultivation (140). "To enter the house is to enter the poho, the bosom of an ancestor." (90) However, the division of inside-as-peaceful and outside-as-embattled is involuted: rather than pure exterior, the marae atea is already inside a complex of settlement. No absolute demarcation exists – instead, a series of transitional zones negotiate interior and exterior: the waha roa (entrance gate), the paepae kaiāwhā (the threshold to the porch) and the paepae a waha (the inner door-sill). Each threshold constitutes a critical zone of interaction, strategically positioning hosts and guests, so that their presence and transition has to be negotiated to establish "protocols for the interface" (Jahnke 1999: 193, 200).[11]

An early example of protocols for transitional zones was recorded in 1849 by Cuthbert Clarke. A party journeying with Te Heu Heu Iwikau and Governor Grey observed a young man in Matamata, who was expelled from the settlement and had to "remain outside the fence day and night". The man would sometimes "lean over the fence to listen to what was going on inside, looking on with … a wistful air" (Frame 2002: 42). 'Locking-out' seemed cruel, locking-in normal to Grey. By contrast, Māori were horrified by the "caging of offenders" (44). Frame suggests that 'locking-out' would have been of little consequence to urban Europeans at that time, but it could have traumatic effects for Māori (44). Such effects were underpinned by different notions of self, communality and world. Today, in the seemingly similar exclusivity of gated communities, those shut out usually have no connections with those inside, no right of birth, and those inside no connection amongst themselves except the desire and the means to be insulated from others.

The *faletele* and the circle of *Fa'amatai*

These bounded and internally differentiated spaces are articulated very differently from spaces in Samoa. A European inability to conceptualise Polynesian space has been a major source of intercultural misunderstanding, principally because in Samoa "space is indissolubly linked to time" (Tcherkézoff 2008b: 136).[12]The Samoan *fale*, like the wharenui, houses the ancestors – who "inhabit everything, everywhere, simultaneously" (Refiti 2009: 9). This notion of "everything, everywhere, simultaneously" connects past and present locations in and around the Pacific.

The ocean is, or is like, the *vā*, an "opening, a gap or in-between place" which multiplies and con-fuses people and things (Ponifasio & Refiti 2006). As a network of relations encompassing the world, the *vā* is "a way of thinking about space", "influencing interactions in everyday life", governing individual and group behaviour, "food division and distribution, sleeping and sitting arrangements, and language usage" in public and in private spaces (Lilomaiava-Doktor 2004: 200). *Vā* is constituted by a back-and-forth movement of curiosity and disclosure (Shore 2011). In Samoa, *vā* relations are reflected in the seating plan of the *fono,* the meeting of *matai* (family chiefs), where "everything is somehow seen in terms of relations, nothing in terms of things" (Tcherkézoff 2008a: 276). *Vā* is "a space-event or co-openness, located at the centre of every gathering, every sociality, [which] structures Samoan identity" (Refiti 2009: 10). *Fale* means not only "house" but also "inside" and *falefale* translates as "placenta".[13] Still, a *fale*'s interior until the 1960s was not primarily a place of intimacy but much more a "formal public space" which is owned not privately but by the *aiga* (family) (Tcherkézoff 2008b: 161, 282).



"Interieur de la maison publique d'Apia", drawing by Goupil; lithograph by P. Blanchard, 1848.

Like other *fale Samoa*, the *faletele* (council house) in its classical form has no walls and no internal partitions. The clearly differentiated positions of *matai* in the *fono* circle are materialised in the posts supporting the roof of the *faletele*, over a circular base. Activating the *vā*, this intense opening inward, the co-openness towards the ancestors, makes place for the networks of coexistence related to a particular house.[14] What is most interior here is also most public: a gaze inhabits "the centre of social space and exposes and discloses the being of *tagata* (human)" (Refiti 2009: 11). In its light (emanating from the interior rather than the outside), people and things are exposed (13). In the *faletele*,

> interiority becomes externalised, everything is drawn towards, and exposed in, this grand internal openness. However, this interiority is externalised again: space does not recede into an interior but is *thrown* back onto the surface of the world. Points (*mata*) alone fashion the plan of the house: they are the posts that denote ancestors and become the generator of space. (11)

Here, then, is a sense of interiority that seems diametrically opposed to that European notion of withdrawn-ness, *Innerlichkeit*, in which individuals collect the world around themselves, secreted and separated. However, houses in Samoa have changed over the last decades and walls are multiplying, along with new materials and private ownership. These changes to the central element of Samoan relationships, the *fale*, signal fundamental social changes (Tcherkézoff 2008a: 281-3).

Interpreting the *In*: the work of the local

In Aotearoa, contemporary Māori and Pacific architects bring Western and Oceanic concepts into dialogue, breaching the boundaries enclosing Western architectural discourse in its disciplinary and cultural containers. Interior, performance and landscape design – with their greater sensitivity to time – have affinity with the "temporalised built environments of Oceania whose mutable and porous spaces express changing conditions of interiority and exteriority". They establish fields of change and exchange in "fluid open spaces and transient breathing architectures" (Yates 2009: 72). In tropical and subtropical climates, buildings can be co-extensive with their environment, creating different sensory scenarios: "wind announces itself by rustling the outer layers of the walls and roof while the air remains still inside". The "soft bounce of the floor and gently filtered light", and "the faint smells of the materials" alert the senses to their connection with the surroundings (Hoskins & Wilson quoted in Yates 2009: 32). Inside and outside are blurred, their boundaries rendered fluid (Yates 2009: 12, 94). Such architects, educated according to Western-style concerns but simultaneously familiar with Māori and Pacific knowledges and practices, shift across these cultural registers to creatively draw on both. They maintain and develop a locally specific notion of being-in.

Sloterdijk, too, has written of a "reciprocal belonging between a place and its inhabitant" (2005: 231); relationships between spaces and people are always reciprocal and dynamic. One of the great strengths of Sloterdijk's books discussed here is their rearticulation of European perceptions of interior and exterior, the boundaries between them, and the different notions of 'self' that individuals or groups may adhere to. Solidarity, the close togetherness of human beings and their ability to

10 Like the historical pa (fortified settlement), the contemporary marae complex is usually fenced in, but whereas the pa palisades were designed to keep out warring enemies, the boundaries of the marae preserves and protects a Māori space within a nation state which is, in the view of most Māori, controlled by Pākehā. The marae grounds are frequently the last piece of land still collectively owned by a hapū (sub tribe) – the surrounding productive land being usually privately owned by Pākehā. The waha roa (entrance gate) as threshold has the function of setting in motion a Māori protocol and to temporarily suspend dominant political, economic and cultural imperatives that are in many ways alien or hostile to what Māori assert as their identity. For Māori, a marae, particularly the one they belong to by birth, is a place of belonging.

11 Often, these thresholds are articulated by architectural elements, but not always: when a group of visitors is welcomed onto a marae and approaches the wharenui, there is a moment of pause, mid-way, which has always felt to me like a threshold changing my state of being. During powhiri (welcomes), though, the marae atea is sacred ground, whereas outside of ritual events, the same area can be used freely for children to play, to sit and talk and even to eat. In this state, the connections between marae atea and wharenui, outside and inside, are much more fluid.

12 "Not only their [indigenous Polynesians and Europeans'] views of the cosmos, but their entire conception of time and space were very different." (Tcherkézoff 2008b: 201) Amanda Yates suggests in *Oceanic Grounds*, "a dense interspersal of space and the event" is "familiar to Oceanic cultures", less so "to the traditions of Western thought and architecture" (Yates 2009: 12).

13 According to Sloterdijk, we share the womb with a twin: the placenta. It is, writes Rüdiger Saffranski, "living proof that each of us begins as two. Afterbirth follows birth." (1998) The placenta, once treated with great respect, was made abjected in Western modernity, thrown away or exploited for industrial purposes. "No respect is left for the companion of our earliest days." (Safranski 1998) Māori and Pacific people in Aotearoa, though, still bury the whenua (placenta) in the whenua (land).

14 Very important events may take place on the *malae*, rather than inside. Shore recalls how the "*malae* became like the floor of a great house. And each house that encircled the village green became like one of the house posts that framed the meetinghouse and at which chiefs usually took up their stations." (1996: 378)

say “we”, creates interior spaces as spheres (Sloterdijk, 1998: 14; 2005: 403). *Mit-Sein* is “always being-alongside-others in a dwelling that has been built and in which we are enclosed. Being-with is always being inside of a dwelling” (Elden & Mendieta 2009: 6). This leads Sloterdijk to make explicit architects’ (and interior designers’) role in *Mit-Sein*: they interpret, in “their own way, … this most enigmatic of all spatial prepositions, namely the ‘in’” (2009). They make statements on the relationship between “the world as apartment and the world as agora” (2009). That Sloterdijk has little to say about contemporary non-European spaces is understandable for someone living in Europe. More problematic is his defaulting to the universalising tendency of much European theory. The pairing of apartment and sports stadium as spaces of co-existence may be a useful paradigm for the analysis of space in modern mega-cities in the USA and Asia. It is less useful in other contexts. Ignored are even successful collective spaces in European cities, such as parks, street cafes and squares (see Schöttker 2011: 13).

Sloterdijk’s texts are utterly stimulating, and his use of references is lavish and astounding. However, ultimately, he is held captive by his own language, his own sphere of influence and knowledge, his own “staunch fortress” into which other cultures and perspectives only ever have limited access. The weight of the existing creates blind spots in us all, and our own internalised understandings will always command centre stage unless we make the renovation of limits and boundary-work a habit.

Perhaps Sloterdijk’s shortfall outside his European context rests on omission, not commission – at least in the texts discussed here. Given the lack of direct ‘friction’ with exterior (non-European) interiors, his views brush over many alternate meanings and configurations that “the interior” – an historically and culturally specific construct – has elsewhere. In an ecstatic *Mit-Sein*, the task ahead in Aotearoa/New Zealand is to articulate what “in” and “with” may mean here, and how these spatial relationships may interact with, impact on, and change Sloterdijk’s assertions. At stake is an expanding and strengthening of the co-relations and co-production of interior and exterior states, and a re-discovery of the public and the multiple in the interior.

The last words are Sloterdijk’s: “In human relationships, speaking and building usually create sufficient security … now and then [to] permit ecstasy.” (2009)

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"Built Pedagogy": The University of Auckland Business School as Crystal Palace

Sean Sturm and Stephen Turner

Bodies in air

> "All that is solid melts into air, all that is holy is profaned, and man is at last compelled to face with sober senses his real conditions of life and his relations with his kind." (Marx and Engels, *The Communist Manifesto*)

Thus Karl Marx and his guardian angel announce modernity – *an annunciation*, winged and with a halo of capital. They were half right: today, transcendental capitalism, omnipotent and orbital, encloses the solid (the local worlds of producers) in the airy (the global world of corporates).[1] We consumers go about our business enclosed in the atmospheres of offices, malls, gyms, apartments and cars, all air-conditioned "immune systems" (Sloterdijk 2009a). We are all *somata* in *atmos*: bodies in air. But, *pace* Marx and Engels, no-one today is actually "compelled to face with sober senses his real conditions of life and his relations with his kind". Modernity is intoxicating, etherising. As Engels puts it, "[t]he real motives impelling [us] remain unknown to [us]" (1968). We cannot see the air we cannot but breathe.[2]

If all is unthinking busy-ness, the exception that constitutes its rule is the *logos* of capitalism, a death-dealing breath, an inverse hau (Māori "air, wind, spirit") that hovers above the chaos in the "orbit of capital" (Harvey 2006: 415). When the winds are favourable, that is, when local conditions are attractive (cheap labour, low taxes, a favourable exchange rate, an amenable government, etc.), transcendental capital touches down from on high – and just as easily takes flight when they're not.[3]

What this tells us, the authors, is that politics today – hegemonic and counter-hegemonic – concerns space, or more precisely, topology (Greek "place[d] discourse"). In *On the Shores of Politics*, Jacques Rancière reads the politics of philosophy through its spatial metaphors to generate a topology of philosophy. While he talks philosophy as *foundation*, the "set[ting] down [of politics] on terra firma," we talk philosophy as *construction*, namely, the geopolitics (and thus biopolitics) made visible in the relation of architecture to a place (1995: 1).[4] In the new Business School of the University of Auckland, we construe a certain "distribution of the sensible," to use another phrase of Rancière's: an "apportionment of parts and positions … based on a distribution of spaces, times and forms of activity", a distribution of "what is seen and what can be said about it, [and] who has the ability to see and the talent to speak, around the properties of spaces and the possibilities of time" (2006: 12-13).

What, then, can be seen and said (or not) about the University of Auckland's Business School, and who can see and say it (or not)? It might be nobody else's business but the Business School's if its building were not the very temple and template of the transcendental University 2.0.

If the University 1.0 is the old university of the guilds, which survives in the Oxbridge model, the University 1.5 is the national university modelled on Wilhelm von Humboldt's Kantian "University of Culture". Our local universities were

1 For "transcendental capitalism" as more than global or transnational, as omnipotent ("generic") and orbital ("hovering"), see de Cauter (2002: 273) and Hage (2001: 4). The term thus combines a philosophical and an everyday sense: transcendental capitalism seems a Kantian *a priori* (necessary) condition of our experience, and a lofty, almost supernatural, phenomenon.

2 See Irigaray on the "forgetting of air" (1999, *passim*).

3 See Hage (2003: 18-20).

4 For "construction," see Toscano (2004: 110), who draws on Deleuze and Guattari's "What is "Philosophy?" (2003) for his "materialism of the concept."

University 2.0: The transcendental idea of the university – excellent/transparent, transportable/transcendental (Gollings 2009).

instituted in its spirit, with the aim of creating cultural capital for the nation (Readings 1996: 11). Witness the University of Auckland's landmark Clocktower and onetime Arts building, opened in 1926.

The University 2.0 (hereafter "U 2.0") is the "University of Excellence" that aims to produce intellectual capital for the market. No longer the bricks-and-mortar ecclesiastical edifice of old, it is glass and modular, (supposedly) transparent and transportable in its protocols, processes and practices: a *transcendental* university. Witness the Owen G. Glenn Building of the University of Auckland Business School, the flagship building of the University's enterprise that was launched – or landed – in 2007. For a comprehensive set of architectural drawings and photographs, see Saieh (2010).

The U 2.0 is thoroughly and transparently market-oriented and -driven – *econocratic*: in other words, it is governed economantically and econometrically, that is, by means of prophetic (mantic) mission statements, policy documents, even course outlines that are formulated in the language of performance metrics – aims, objectives, outcomes, etc.[5] Its built environment works likewise to produce a certain academic atmosphere – and "atmospheric politics" (Sloterdijk 2004). That is to say, its *academosphere* is vacuum-packed for the market. We will argue that this "distributive" impetus or *design-drive* dislocates the present from the past, people from place, work from life, and learning from teaching in the university. The Business School, as the temple and template of the U 2.0, discloses this design-drive, its very openness seeming to close off other kinds of talking and thinking, and its architectural vectors to generate a vortex into which all academia is drawn. (We say "seeming" because we will argue that a certain kind of *democratic* talking and thinking cannot be captured by this econocratic design-drive.)

University 1.0/1.5: The traditional idea of the university – ecclesiastical/cloistral, rooted/national (Colin Rose, 2007)

The Crystal Palace

> [T]he enormous Crystal Palace – the valid prophetic building form of the nineteenth century … already pointed to an integral, experience-oriented, popular capitalism, in which nothing less was at stake than the complete absorption of the outer world into an inner space that was calculated through and through. (Sloterdijk, "The Crystal Palace")

The backdrop to this tableau is Peter Sloterdijk's theory of globalisation, in particular, his analysis in "The Crystal Palace" of the "global inner space (*Weltinnenraum*) of capital", embodied in the image that he takes from Fyodor Dostoyevsky's "Baal" (1997: 37) and *Notes from Underground* (2009: 23, 32-33) of the apocalyptic Crystal Palace (built for the Great Exhibition of the Works of Industry of All Continents in Hyde Park, 1851, and recycled in Penge Common near Sydenham as a tourist attraction, 1854-1936). For Sloterdijk, the Palace was both "a giant hothouse and an imperial cultural museum", the enclosed atmosphere where the biopolitics of transcendental capitalism began (2008: 12).[6]

Sloterdijk takes the word *Weltinnenraum* from Rainer Maria Rilke, for whom it implies a pantheistic space, "one space," in which everything communicates psychically with everything else (Rilke 2008: 193). In the *Weltinnenraum* of capitalism, says Sloterdijk, everything communicates capitalistically with everything else: through financial, intellectual, cultural and human capital (recall the "logorithm" of the academosphere: the language of the market).

5 For the effects of econometrics in the university, see Sturm and Turner (2011).

6 See Sloterdijk's comment in "Something in the Air" (2009b): "the London Crystal Palace … is for me the major symbol of the Postmodern construction of reality." In short, Sloterdijk (2009b) takes the Crystal Palace to symbolise the step from "the primitive [Parisian] arcade of the early 19th century" to "the modern shopping mall" in that its assemblage of imperial artefacts (for the original Exhibition) in an "artificial interior" embody "the power of interiorization" in "Postmodern capitalism."

The Crystal Palace at Sydenham. (Delamotte 1854)

The upshot: it seems that we are thoroughly *owned*. Though we moderns think we believe nothing, we serve a jealous god unawares. Dostoyevsky's description in "Baal" of the colossus of the Crystal Palace at Sydenham, as he saw it on a visit to London in 1862, captures the seemingly totalising, triumphant, global, posthistorical – and thus postpolitical – spirit of this premonition of transcendental capitalism:

> You feel a terrible force that has united all these people here, who come from all over the world, into a single herd; you become aware of a gigantic idea; you feel that here something has already been achieved, that here there is victory and triumph. [...] It is all so solemn, triumphant, and proud that you begin to gasp for breath. (1997: 37)

The Crystal Palace as icon of Empire exhibits *par excellence*, then, what Harold Innis calls a "monopoly of space" (1995: 358), a bias toward the "less durable and light" media, suited to "administration and trade", toward "centralization" and "government less hierarchical in character" (2007: 26-27). This is not unlike the telematic (wired; Greek, "acting at a distance") Business School, which, as befits our national penchant for fast-following, transplants neoliberal business practice from the "centre" of neoliberalism (whether we take that to be Chicago or Washington or, rather, their transcendental equivalents, the School and the Consensus).[7] To grow right, such a species requires a glasshouse – in Sloterdijk's terms, an "immaterialized" and "temperature-controlled" enclosure (2008: 12).

According to the principal architects of the Business School, Richard Francis-Jones and Jeff Morehen, the exterior is "open and inviting" and fits with the landscape and site, "creating a new public domain"; the inside emphasises "exchange, transparency, openness and collegiality"; and, between, an "environmental breathable skin" that "mediates" inside and out:

> The design has embodied some key environmental and social sustainability initiatives consistent with the University's aspiration:
> - An open and inviting building form inspired by the landscape and "flow" of the site ... creating a new public domain;
> - Emphasis on exchange, transparency, openness and collegiality in the design of all spaces;
> - The environmental breathable skin that mediates the conditions. [...]
> - The New Business School focuses upon the process of learning. It combines the structured and unstructured, the formal and informal, an environment characterised by fresh air, comfort and natural light. [...] This new "built pedagogy" represents the vision and architectural embodiment of the University's educational philosophy. (FJMT and Archimedia 2010)

More than a public domain, then, whose exchange of inside and outside makes the enclosed space feel "natural," the Business School embodies a "built pedagogy" – and it offers us an education in topology. As we move from outside to inside, we will consider its "perceptible atmosphere," as Merrifield described the Crystal Palace, in order to discern the principles that guide its construction of public space (1970: ii). To wit, in its "monopoly of space" there is no outside because the outside is already inside.

Enclosure as disclosure

> The transparent glass walls of iron and glass buildings like the Crystal Palace ... do not visually define the barrier between inside and out sharply. From the outside we can see whatever goes on inside or vice versa. [...] The walls of glass direct the flow of visitors through the building and their transparency denies any sense of enclosure, giving a feeling of space and light throughout. (Conway and Roenisch, *Understanding Architecture*)

Transcendental architecture encloses a space for transcendental capital, but it also discloses the space it encloses. Its buildings exhibit a *negative* monumentality, the grandeur of which comes from a feeling of light and space *in excess*, an excess that bespeaks an else- or an everywhere. This is the new – read neoliberal – Gothic of the U 2.0, a hybrid of high-tech and deconstructivist architecture. The Business School is template neoliberal Gothic. Three features bespeak its excess: the capacious atria, the predominance of curved over rectilinear surfaces and the use of glass as *prima materia*.

Light and air, inside and out. All photographs, unless otherwise stated, are by Caryline Boreham, 2010.

Dead space

Transcendental park

There are several atria, from the lobby (with its image of the master of the house, Owen G. Glenn), and the *plein-air* café *inside* to the foyer of the lecture theatres – a chapel, as it were, to the ancestral spirits of the School, with its *New Zealand Business Story Wall* installation, "celebrating New Zealand's entrepreneurial spirit" (Messiah Ltd. 2006); not to mention the giant stairwell, a *dead space*, an excess, seemingly, for excess's sake. It encloses a space full of natural light supplemented by full-spectrum lighting that mimics natural light, which illuminates the subterranean spaces through stairwells and indoor-outdoor flows at various levels.

For Levien de Cauter, such atria embody our "capsular civilization": "the postmodern atrium is the prototype of capsularization. It is external space simulated within a sealed-off piazza. The capsule abolishes the public sphere." The side effects, he says, are two: *genericity* (sameness) and *anaesthetisation* ("numbness"), which together lead to *apoliticality*. (2002: 275) At the Business School, even the supposedly open external spaces bespeak a generic and anaesthetising excess when ornamentalised like the grassy "knoll" of the John Hood Plaza.

Ordinarily, no one much uses this lawn, though it was designed to "create a sense of scholarly community" (Saieh 2010), perhaps because it looks like a work of art to be looked down upon from the School that gives onto it. Closed in by the hyoid (horse-shoe) superstructure of the School, the lawn encloses, in turn, the vertical

7 For New Zealand's "fast following," see Skilling & Boven (2007: 40-41).

space of the forecourt in such a way as to encapsulate nature – and, in some sense, the atmosphere by which it is nurtured (air, moisture, room to grow). The forecourt's columnar volume is a microcosm of the monocultural species-islands engineered by transcendental agriculture. In capsules such as these, says de Cauter, "the everyday is abolished": there is no room for idle talk or any other "unplanned spontaneity," it seems (276), however the University tries to engineer it.[8]

While the School's architecture thus discloses the space it encloses, it does not do so uniquely: its design wasn't new but transcendental by design. In a *NZ Herald* article on the opening of the building, "The Building Means Business", Chris Barton reported that its spiritus rector, Barry Spicer, the then retiring Dean of the Faculty of Business and Economics, "brought the atrium idea back from Boston after looking for the best in design from business schools around the world" (2008). Business schools in and around Boston are a seedbed of transcendental university architecture: from the Hult International Business School to the Simmons School of Management and MIT's Sloan School of Management. Best practice in transcendental architecture is the new neoliberal Gothic, like old Gothic "a transcendental architecture composed of space, light, line, and geometry". However, its aspiration is not upward – toward heaven – but outward – to all points of the compass. (Trachtenberg & Hyman 1986: 252) Hence the curved surfaces and the use of glass as *prima materia*, to which we now turn.

If inside such buildings, to quote Sloterdijk, there seemingly exists a "gigantic hothouse of détente" (2008: 13), a space that promises an end to history (posthistory) and thus to politics (postpolitics),[9] outside no quarter is given – whence Barton (2008) on the Business School: "The building cuts and thrusts. Its facade, in bands of shiny glass and aluminium, curves as a bay out to jutting headlands. Glass blades sweep past the building's ends, slicing the air. It means business."

From the rear elevation, it is all gentle lines, such that the building appears to embody the architects' design of "[o]rganic and flowing forms … which anchor the building and reinterpret the natural topography of the … site" (FJMT & Archimedia). They stress the "heritage of cultural exchange and flow" embodied in the

Curvilinear perspective

Aeolian harp

8 For an example of the *planned* spontaneity that goes on there, see the *Some other places* performance (November, 2010) by dance students ("Events" 2010).

9 For Sloterdijk on the relation of space to posthistory and -politics, see Couture (2009).

Interior of the Crystal Palace, Sydenham, c. 1854

resemblance of its "organic flowing ribbons" to the Waipapa stream that once flowed through the area down to the Auckland Harbour, and that was a site for trade between early European settlers and Ngāti Whatua, the local Māori (Saieh 2010).

But from the front elevation, the School looks like a lyre that receives the winds of transcendental capital or, more fittingly perhaps, a sickle that sweeps out to reap the city that is its target market – and beyond. Its seeming "gesture of invitation, outreach and optimism" turns sinister (Saieh 2010). It means business.

What's more, such a temple to transcendental capital ought to look effortlessly weightless, as Marshall Berman describes the Crystal Palace in *All That Is Solid Melts Into Air*:

> What we see is a glass structure supported by barely perceptible slender iron beams, a structure with gentle, flowing lines and graceful curves, light almost to the point of weightlessness, looking as if it could float at any instant into the sky. (1982: 237)

There ought to be none of that architectonic monumentality that tries to impose itself on the landscape. Hence, the glass of the Business School serves both to refract and reflect its environs, to combine the window and the mirror. Its quasi-divine transparency bespeaks the blue haze of sea and sky to which its curved lines lead the eye.[10] But, as Spicer said at its launch, it also reflects the University, into the midst of which it landed: "Now the school [or rather, the University] sees itself." (Barton 2008)

Indeed, the Business School originated in a proposal drawn up by Spicer and John Hood, then Vice-Chancellor of the University, for a public-private partnership for "Building a World-Class Business School." During Hood's tenure, there was a move afoot in the University to add a "third stream" to the traditional streams of teaching and research, whereby "universities run more like businesses and in partnership with business to develop money-making spin-off companies", and thus to nurture an "entrepreneurial ecosystem" (Barton 2008). However, where the Crystal Palace was visionary, a triumph of modular construction, not to mention *new*, the Business School is capsular (in de Cauter's sense) and thus generic – a "space capsule" imported wholesale from elsewhere. And whereas the Palace (at least,

10 See Merrifield (1970) on the Crystal Palace.

Airport, hotel or conference centre – or university?

when at Hyde Park) contained all the objects of the Empire – flora, fauna and artefacts – the Business School building encloses only the empty space of ideology: its ecosystem is an *econosystem*. Thus, its "massive use of glass seeks," as befits a temple to transcendental capital, "to allude to the integrity and reliability of the company that inhabits the building" (Presas 2005: 26). At once robust and transparent, the design of the Business School suggests a template not only for university architecture but also for the university per se.

Enclosure as closure

The Crystal Palace was a thing of wonder; as Chris Otter puts it,

> Here was sensuous force in abundance: 293,000 windows generated an experience of radical excess, making the Crystal Palace a disorienting, shimmering, emotive *thing* rather than a mere utilitarian *object*. This experience could intensify into disarming transparency, of a "shadowless, limpid, indefinable medium … like living in an underwater world." (2009: 96, quoting Armstrong 2008: 152)

Likewise at the Business School, though it's not an underwater world: excepting its glass and aluminium superstructure, it is is an underground world, a teaching and learning bunker. All the machinery of teaching and learning – teachers, classrooms and cloisters, books, projectors, source code and operating systems, wires and other technological equipment – are placed behind screens of various kinds, translucent to give the appearance of transparency. We see only surfaces: hosts and personalities; "open" spaces and open plan offices; terminals, real or virtual; images, projections, GUIs, and panels.

The thaumaturgic (wonder-working) power of transcendental capital doesn't end there. Its real magic is to make its distribution of light, air and space seem natural, unquestionable, ecological. The atria, curved surfaces and glass of the Business School seem at once to open it up to its place, to settle it naturally (see Hardy 1995), *and* to evoke other characteristic spaces of transcendental capital like airports, hotels and conference centres, to naturalise an "in-transit condition" (OMA, Koolhaas & Mau 1995: 1252).

Paradoxically, such spaces close off the local as they disclose the transcendental. Their capacious, curvilinear, well-lit enclosures disclose the odd weightless weight – the vacuum – of transcendental capital. The Business School's vacuum-packed econosystem compresses local space to maximise the return on capital to the market. Thus, its econocratic design-drive ensures an academosphere of "constructive alignment": the very architecture ensures that teaching and learning are calculable and replicable – econometric and economantic, that is to say – in accordance with international best practice (Biggs 1999: 11). So, here, we are acted on telematically. The template, writ large in the Business School as the temple of the University, is vectoral, its out-reaching arcs tracing the flight lines of transcendental capital that puncture and striate, and so redistribute, local space.[11]

Such a design aims to crystallise transcendental capitalism as immutable and eternal – posthistorical. As Sloterdijk suggests, Arnold Gehlen foresaw this outcome in his essay "On Cultural Crystallization":

> I am predicting that the history of ideas has come to an end and that we have arrived at the *post-histoire*. … In the age in which the earth has become optically and informationally surveyable, when no event of importance can happen unnoticed, there are no more surprises. (Gehlen 1963: 323, quoted in Sloterdijk 2008: 13)

Yet, newness and progress are normalised in such econosystems through their neoliberal fetish for growth and innovation, review and restructuring; there seems to be no place for critique. To repeat Dostoevsky's "Baal": "you feel that here something has already been achieved, that here there is victory and triumph. […] It is all so solemn, triumphant, and proud that you begin to gasp for breath". (1997: 37)[12] There is no hau here.

The geometry of bodies

"All space is occupied by the enemy. We are living under a permanent curfew. Not just the cops – the geometry." (Kotanyi and Vaneigem, the "Manifesto of Unitary Urbanism")

How, then, can we circumvent the "curfew of geometry" under which we live in the transcendental University 2.0, the laboratory of transcendental capitalism? We need something akin to what Raoul Vaneigem calls a "true urbanism": "True urbanism will start by causing the occupying forces to disappear from a small number of places. That will be the beginning of what we mean by construction". (quoted in Gray 1998: 26) When we, the authors, think construction (the geopolitics, and thus biopolitics, of the place that we have described), we think about being and breathing in the U 2.0, but also about what the U 2.0 excludes: affect, ignorance, sharing, fallibility, just talking, idleness, invention, etc. Dostoyevsky's Underground Man thinks similarly: "I'm advocating … my own caprice … [ellipses given]. In the Crystal Palace, it's unthinkable: suffering is doubt, negation, and what kind of Crystal Palace would it be if doubt were possible in it?" (2009: 32)

What room is there in the Business School for doubt or negation, let alone caprice … or idleness (we imagine a student in it, underground, having underground thoughts)? The Business School makes sitting around and just thinking or talking – about anything, business-orientated or otherwise – transparently business talk, always already orientated to and, thus, circumscribed by the aims and objectives of the building. Instead, we need "idle spaces" to allow us time to talk – and think (LaFond 2010: 61). As Innis argues in "A Plea for Time," to redress this imbalance of space and time, we must reinvigorate the oral tradition in universities (1995: 358). For him – as for Kant in *The Conflict of the Faculties* – genuine dialogue within the university, between individuals and across faculties, is "the blueprint for the modern research university" (Rand 1992: vii)[13] and can contest "any concept which threatens to become a monopoly" (Innis 1946: xvii).

Such talk implies that space itself must be critically constructed, not merely deconstructed by critics. If to be critically literate is to speak truth *to* power by contesting, and thereby prescribing, what counts as true, then we would argue that to be "positionally" literate is to speak one's truth *in* power by describing, that is, giving an account of one's position in space, space being a field of positions of relative power (a "distribution," in Rancière's terms. Needless to say, our essay is just such an account – and gives the lie to Sloterdijk's claim that we cannot but be posthistorical and -political in such a space as the Business School). Such a *positional literacy* traces the topology of templated education as it is manifest in the built

11 For more on the global reach of the transcendental, a.k.a. the transnational, university, see Whiteley, Aguiar & Marten (2008).

12 For "modernity triumphant," see Touraine (1995).

13 See Kant (1992).

Makeover culture

environment of the university. Our position is not unlike what Kenneth Frampton calls "critical regionalism," which demands in building a critical adoption of the idea of transportability and a selective adaptation to place:

> The fundamental strategy of Critical Regionalism is to mediate the impact of universal civilization with elements derived *indirectly* from the peculiarities of a particular place ... in such things as the ... quality of local light, or in a tectonic derived from a particular structural mode, or in the topography of a given site. (1983: 21)

By way of an example, let us walk Wynyard St (parallel to Symonds St in the University campus), from the (now gated) Alten St entrance toward the Business School, which blocks its end (this is still possible, despite the fact that wandering around the Business School means soon to encounter no-go areas).

Begin with Waipapa Marae on your left and you will pass on your right side a series of buildings that are testament to the local make-over of metropolitan desire: the 1930s' stucco concrete of the History building, the brutalist International Style of the Human Sciences building, the 1980s Pomo pagoda of the Arts building and the twenty-first century neoliberal Gothic of the Business School. The history of the place has no effect on the the architecture. In the Business School images above (Figs. 7 and 8) you may have noticed two buildings that uncomfortably abut the Owen Glenn spaceship, namely the administration building on Grafton St and the Arts building on the corner of Symonds St and Grafton Rd. The Business School bears no relation to these. But our local makeover culture has inured us to the jarring effect of moving from one to the other (see Turner 2007: 86): one should not pause in Auckland, which is a city, above all, of business. To back up to the marae would be to beg the question as to what was here before Wynyard St, namely a place with a long history, in which the Business School is just another instalment.

It is on the basis of this sense of place that we consider positionally literate architecture to be "up-building," a term that embraces well-built spaces, not to mention the *democratic* virtues of talking and thinking. Up-building attends to topography (land, buildings, orientation) and meteorology (light, wind, water): positioning rather than mere scenography.[14] It adds the sense of touch (not to mention sound and smell) to an architectural sensorium ruled by vision. Most importantly, it heeds the hau of history, the air we share: not for nothing do Māori call home te hau kāinga – literally, "the home wind" (Mead 2003: 220). Simply opening up the Business School to allow air to circulate inside and out (rather than giving the illusion of circulation by using glass), as did the designers of the *Fale Pasifika* next to the marae, would have invited in the hau (Jasmax 2011). Such positional literacy counters transcendental capitalism's makeover of living spaces. To its "non-places" (Augé 1995) or even the expressive *polis* of Vaneigem's true urbanism, we prefer what Frampton calls a "bounded place-form," which conceives itself in view of its suburban and rural neighbourhood (1983: 25). For us, atrium and plaza, not to mention "perimeter block ... galleria ... forecourt and ... labyrinth," emptied in the architectonics of transcendental capitalism of a true public, are potentially political places (Jasmax 2011). So too, we think, is the University.

14 For the role scenography plays in local topology, see Park on "theatre country," the "nature-controlling, nature-as-theatre imperatives" implicit in settlers' ways of seeing landscape (2006: 157).

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Inner Poverty: a setting of Peter Zumthor's Brother Klaus Field Chapel

Ross Jenner

From a distance, Zumthor's *Feldkapelle* at Wachendorf appears as a slab, stele or dolmen: an erect monolith of unlikely interiority.[1] The object's blurred, paradoxically diaphanous appearance derives from its being of a substance with the mud of the fields, of the same sand and gravel as its site and mixed there with white cement, sticking making to locality.[2] On approach, it yields, via a pivoting triangular door, a blackened interior cast on tree trunks, open to the sky, wet underfoot, spangled with the glazed apertures of its former form-ties and reeking like a chimney of smoke. [3]

View from distance approaching on foot through fields (Photo: author)

In the working of concrete – a material both amorphous and deemed devoid of inner life – and in the forming of an interior as burnt-out trace, this work is as much about matter and making as it is about form and content.[4] In memory of the hermit, Niklaus, in the refusal to transcend from material to image, (that is, to stand above matter) in depriving the work of the completion which is form, its poverty is its potential.

Concrete

Concrete, the essential ingredient at Wachendorf, is still regarded as the simulation of a material: stone.[5] By imprint it can simulate other forms but it has none of its own, except as a mixed, messy mass, a paste or dough kneaded then clotted. Ferro-cement is scientifically conceived, but mud-like. The origins of the French (thence German) word for concrete, *béton*, point to nothing promising. In historian Peter Collins' account, it derives from *betum*, Old French for "a mass of rubbish" (2004: 21).[6] According to *Larousse*, *betum* derives from the Latin *bitumen*:

1 Thanks are due to Peter Zumthor for an interview in Autumn 2008, to Ted McCoy, Leonhard Ott, Joseph Rykwert and Tina Engels-Schwarzpaul for their help. A University of Auckland Faculty Research Grant has also to be acknowledged.

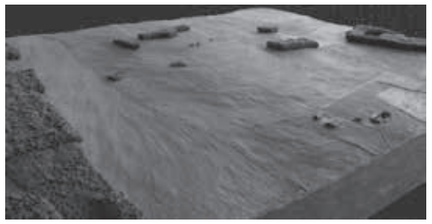
2 Such localisation of concrete has not been thoroughly researched. It is clear, however, that Perret used regional aggregates to relate his concrete to the local; Wright's Los Angeles "textile block" houses were made from the materials of the sites in an attempt to capture an indigenous colour and texture. The dark reddish-brown hue of I. M. Pei's National Center for Atmospheric Research, Boulder, Colorado, is made to match the range of the Rocky Mountains before which it is set with sand ground from the nearby quarry and the surface bush-hammered like eroded rock. See Legault (2006: 51-52).

3 For a full description of the construction of the chapel, see Rossmann (2008: 12-14) and Baglione (2007: 142-153).

4 In Zumthor's words: "I think materials somehow stand above form. Artists such as Beuys have used materials in a more essential, basic way than many contemporary architects. There is an unwritten code which defines the meanings of materials in particular contexts and in my buildings I like to work with that." (1996: 64)

5 Ostler (1995) and Cohen (2006), for example, still feel obliged to reference concrete to stone.

6 Cohen, however, claims that the late eighteenth-century experiments of the labourer François Cointereaux, "with adobe cast in a type of wooden form called a '*bétum*' ... provided the etymology for '*béton*' in French" (Cohen and Moeller 2006: 22).



Left: Site model moulded in plasticine (Courtesy Architekturbüro Peter Zumthor). Right: Ground and polished concrete on podium to left of entry (Photo: author)

bitumen, pitch and asphalt: sticky things used in sealing and preserving. Concrete demands processes of cutting, breaking, crushing, mashing, milling, grinding and pulverising into aggregates, sands, and fired powders, which when hydrated as pastes and mixed, collect, coagulate, thicken, curdle and *set*, turning from plastic to solid.[7] The name of its relative, "mortar", derives from grinding to paste (with pestle and *mortarium*) but implies *dead* as opposed to living stone. Lime, the chalky mineral used in making mortar derives from Old English *lim* "sticky substance", related to German *Leim*, from *(s)lei- "slime, slimy, sticky", related to loam. In a sense, concrete resembles stone but, being ersatz, can never equal it. Granular, it lacks its grain (even if all stone were once plastic). Only when the moulded is hammered or, as on the podium to the left of the entry at Wachendorf, polished into a seat, can a richness or inner life of the material be suggested.

With the arrival of modernity in architecture, the interior Walter Benjamin found lost was replaced by a notion of design from the inner workings of things (machine, mind, material, matter). Glass, the main focus in his essay "Experience and Poverty",[8] embodied the sense of calculation, hardness, coldness and loss of "inwardness" – evident also in other modern materials like steel and concrete. All three undergo a plastic phase and are, in a sense, artificial, synthetic, and initially distrusted.[9]

Nevertheless, as emblem of modernity, empty and without "inwardness", concrete excels in its capacity to receive imprints. Frank Lloyd Wright's remarks on the meaning of concrete reflect its generally-held sense of baseness. It is "supine, and sets as the fool, whose matrix receives it, wills". It is "mongrel, servile" and "one of the insensate brute materials that is used to imitate others" – "it has neither song nor story". However, Wright continued, "surely here, to the creative mind, is temptation. Temptation to rescue so honest a material from degradation." Therefore,

> its form is a matter of this process of casting rather than a matter of anything at all derived from its own nature. Because it is thus, universally, at the mercy of demoralizing extraneous influences, it is difficult to say what is "concrete" form and what is not. (1975, 208)

On the use of concrete in art, the Swiss, Marcel Joray, argued for transcendence: concrete is, in itself, "neither noble nor base ... Only through inspiration can concrete be given a soul. Concrete might rather be considered as antipoetic, but 'poetry is only made with the antipoetic', according to Ramuz. The act of creation transcends the material." (1977: 13)[10] Historian, Adrian Forty argues (along Wright's lines): concrete "is not a material, it is a process" (2006: 35). Rejecting the expectation that it should have "its proper form", he adds "uncertainty, indecision, and conflict are normal, and, indeed, structural" to concrete (35) and "[a]ll that characterises the aesthetics of concrete is confusion and uncertainty" (37).

7 In Vitruvius, *De architectura*, II, iv, the term *caementum* (from the verb *caedo,* to cut into pieces) indicated the scrap stone used to make concrete. C*aementum* became *cementum* in vulgar Latin, keeping the meaning of scrap stone. In the later Middle Ages it would assume the meaning, in the Italian term *cemento*, of the whole conglomerate that is contemporary concrete. Only at the end of the eighteenth century did the term "*cement*" assume its current meaning, while the conglomerate was definitively assigned the term "concrete". In English, the OED cites G. Godwin, 1836, on "concrete" from *Trans. Inst. Brit. Archit.* 12: "The generic term dates from the period when its use became general and frequent, probably no longer than 15 or 20 years ago." See Collins (2004: 36).

8 Here Benjamin wrote "For just like any good car, whose every part, even the bodywork, obeys the needs above all of the engine, Klee's figures too seem to have been designed on the drawing board, and even in their general expression they obey the laws of their interior. Their interior [*dem Innern*], rather than their inwardness [*der Innerlichkeit*]." (Benjamin 1982: 215-16, 1996: 733 - translation modified)

9 For example, Benjamin (1982: 220, 1999: 157) quotes Mayer: "Iron inspired a certain distrust just because it was not immediately furnished by nature, but instead had to be artificially prepared as a building material. This distrust is only a special application of that general sentiment of the Renaissance to which Leon Battista Alberti [1966: 239, 1988: 83] gives expression."

10 Joray refers to the Swiss writer Charles-Ferdinand Ramuz (1878-1947).

Plasticity

There is, however, one property, which seems too blatant to bother about today, but upon which Wright (one of the last to remember it) did not fail to insist – the "essential difference" discovered in "the plasticity of the material itself":

> I should say that in this plasticity of concrete lies its aesthetic value. As an artificial stone, concrete has no great, certainly no independent, aesthetic value. As a plastic material – eventually becoming stone-like in character – there lives in it a great aesthetic property, as yet inadequately expressed. (1975: 209)

The plasticity of moulding and modeling, in architectural thinking, must be understood in relation to elementary means of acting on and with materials, and in making relative to their properties as they concern human life. Save its technical side, however, this area is little theorised. There are the millennia of behaviour with materials, recovered by anthropology and living-on in language, and there are a few words by Zumthor himself, even if not specific. For example:

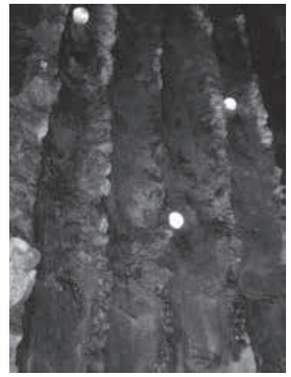
> To me, there is something revealing about the work of Joseph Beuys and some of the artists of the Arte Povera group. What impresses me is the precise and sensuous way they use materials. It seems anchored in an ancient, elemental knowledge about man's use of materials, and at the same time to expose the very essence of these materials, which is beyond all culturally conveyed meaning. (2006: 8-10)[11]

Lest it seem here that Zumthor revert to any simple essentialism, it could be noted that the 'poverty' of Arte Povera lies in stripping away preconceptions regarding materials and form in attacking the powers of hierarchical structures, the market place, the corporate mentality and cultural institutions in general. Moreover, the anthropologist André Leroi-Gourhan in his critique of the "culturalist" point of view, posited with regard to ancient knowledge of materials, the notion of a "technical tendency" independent of the particular cultural milieu in which it is concretised.[12]

The term "plastic" is a comparatively recent revival. In 1879, Gottfried Semper observed that "[t]he Greek word plastic (*Plastik)*" was used only for "figurative representation", was "not in general use and hence sound[ed] affected" (1879: 1). In Semper's schema, *plastic* "referred to the process of forming", in particular to clay (*kéramos*), the "material basis" of ceramics – but it also encompassed metal and glass. Concrete had scarcely entered architectural discourse at this stage. Moulding, a "mode of operating" (Rykwert 1990: 42),[13] concerned what is "[s]oft, malleable (plastic), capable of being hardened, easily shaped and formed, and retaining a given form when hardened" (Semper 1879: 9). Leroi-Gourhan noted of "plastic solids" in their primary state: "[t]heir common characteristic is to be able to pass from an almost fluid to a solid or consolidated state. One cannot assign them categories based on their composition (mineral, horn or metal)." He proposed three groups:

> those which are and remain powdery like the earth; those which by mixing with water become pastes and by heating pass into a stable state like clays; those which by mixing become semi fluids and harden by drying. These are, respectively, plastics of *weak cohesion*, *plastics proper* and *agglutinating* plastics. (1943: 214-15)

Of the treatment of clay he proposed, in turn, three modes: modelling, moulding and turning (1943: 221-243). He did not, of course, include concrete in these classifications.



The oozing, dripping and slipping of concrete between the tree trunk formwork" (Photo: author)

11 Zumthor had already remarked: "I think materials somehow stand above form. Artists such as Beuys have used materials in a more essential, basic way than many contemporary architects. There is an unwritten code which defines the meanings of materials in particular contexts and in my buildings I like to work with that." (1996: 64)

12 See Leroi-Gourhan (1943: 14-15.) The idea is developed by Bernard Stiegler (2009: 48-49).

13 Rykwert emphasises that Semper provided four "ways of operating", *not* four materials.

The word plaster comes from the Greek *plássein* (whence "plastic") means to mould, stamp, coin, forge, or mass. The last word relates to *mássein*, to handle, touch, work with the hands, to knead dough, press into a mould. The Latin *massa* is that which adheres together: a lump or mass of pitch, salt, cheese, dough, mud, dirt or air, even. A mass is something of indefinite contour and dimension. The English "glebe" (land, fields; from the Latin *gleba*: globe, glob, clod or lump of earth) is similar. The etymology of "dough" suggests a history of construction and figuration: figuration by modelling/moulding.[14] The word "human" derives from *humus*, earthly being, as opposed to gods' being. In *Genesis*, man is "formed from the dust of the ground", in *Job*, moulding is added to modelling:

> 9. and 10. Remember I beseech thee that thou hast made me as the clay; and wilt thou bring me into dust again? 10 Hast thou not poured me out as milk, and curdled me like cheese?[15]

Writing on mud and the primitiveness of the "plastic instinct", Gaston Bachelard quoted Hegel's *Philosophy of Nature*: "The plastic instinct is like excretion, an act whereby the animal becomes exterior to itself." (1947: 106)[16]

Some architects, such as Paul Rudolph (whose furrowed, 'corduroy', finish Zumthor's interior resembles), delighted in the plasticity of concrete. "Concrete is mud. I work with concrete, not against it. I like mud",[17] he jotted, adding, "[o]ne of the most humanising elements in Corbu's concrete is the oozing, dripping and slipping of concrete between poorly placed forms ... " (Pommer 1972: 859) [18]

About the same time, Francis Ponge was composing his "Unfinished Ode to Mud" in which, denying the formation of man from mud, he affirms: "Despised mud, I love you. I love you because people scorn you", 'concluding' on mud:

> But since I am fonder of it than my poem ... I'll give it a chance, not to turn it into words. For it is opposed to forms and remains on the edge of the non-plastic. It tempts us to form, then in the end discourages us.' (1999: 729-731, 2009: 80-83)

Ponge's postponement of form, his highly finished 'unfinishedness', is like the highly wrought ooze of concrete within this chapel and the strata without. It is usual to take concrete as an image of solidity, hence the expression 'set in concrete'. But concrete can be worked (as here) in such a way that it leaves traces of its plasticity. Such might be called a 'delay in concrete'. The material and the mud of the fields, masses worked by hand and foot, take form by not taking form. This is the potential of the plastic.

Potentiality

Plasticity may also be a rendering into material terms. Thus, Max Bill observed of Robert Maillart's bridges that the relationship between the material and the shaping of reinforced concrete is one between "extreme economy" and "spiritually essential purposes".

> If we are to call this art "concrete" ["*konkret*"], because it represents reality, the materialisation of a spiritual idea in the philosophical sense, I would draw attention to the fact that the word "concrete" in Anglo-Saxon terminology has also the meaning of artificially made pourable stone as well as the meaning it has in art; it is material formable after the spirit of man by technical means, it is not only similar to stone but possesses still further qualities. Here the circle closes again and the two meanings of concrete do not lie as far apart from each other as one might suppose on hasty comparison. (1949: 31-32)

The emphasis here heads towards the concretisation of an idea: *art concret*. Another emphasis might see in plasticity a process leaving a trace. Roland Barthes, for example, remarked (somewhat tongue-in-cheek, albeit accurately) that plastic is "a miraculous substance: a miracle is always a sudden transformation of nature. Plastic remains impregnated throughout with this wonder: it is less a thing than a trace of a movement." (1957: 173)

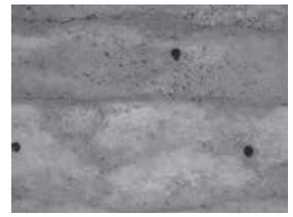
Wright's remark about concrete's "as yet inadequately expressed" aesthetic property implies an element of the unfulfilled. This may be read not only as concrete's potential in modernity,[19] but also as a figure of potentiality *per se* that happens to have become emblematic of modernity. Potentiality is usually thought of as a substrate for the actual world, especially in the idea of "development". If potentiality preceded actuality, however, it would be merely something annulled in actualisation. There are, however, ways of thinking the potential outside of futurity's "not yet". What is potential is also not definite enough to be a thing. A differal of form, it is deprived of completed presence. Unfulfilled, it is a trace. The whole interior at Wachendorf is only a trace, by imprint, and smell.

According to Aristotle, "matter is potentiality and form actuality".[20] Thus, the plastic is both the mouldable and the moulded. It is something on the verge of formlessness: in formation as much as being a form. Bachelard found potentiality in modelling – the moment of making, which entices the material imagination but which, as he noted, is neither fulfilled nor exhausted in completion:

> The imagination of forms rests endlessly in repose. Once fulfilled, form is rich in values so objective, so socially exchangeable that the drama of their valorisation slackens. The dream of modelling, on the contrary, is a reverie that maintains its possibilities. (1947: 101-102)

Plasticity, the most common figure of potentiality, concerns the receiving and leaving of *traces,* aesthectically valued as the inchoate, protean, unfinished and emergent in (post-)modernity.[21] Reception and passivity are essential elements of concrete's potentiality – like that of clay, wax, or paper before imprinting. But also like the mind, whose relation to the body Aristotle conceived by plasticity: "wax and its imprint" (*De Anima*, iii 4, 412b 5-7). Furthermore, he conceived the mind as capable of *being given*, of *yielding* and *suffering* form. Similarly, the initial plasticity of concrete is its ability to be moulded into shape: an ability expressed in the passive voice. Concrete's virtue is its passivity.

The potentiality of thought, Aristotle continued, "is like that of the tablet on which there is nothing actually inscribed" (429a 18-24). Here, the unmodelled and untraced are further aspects of the mouldable, which Giorgio Agamben highlights. In relation to plasticity, both the trace and the *absence* of trace are presences of absence, potentialities. Potentiality is the existence of a non-being, "a form of privation" (Agamben 1999: 179), *sterésis*, a poverty in which something that is not actual can exist.[22] Aristotle thus "gives form to an aspect of potentiality that is not reducible to actuality", a potentiality that lives on and "conserves itself in actuality" (184). Here, actuality is no longer simply a using up of potentiality but the full realisation of impotentiality, the potential not to be. Actuality is thus a form of



Trampled layers. Photo: Author.

14 O.E. *dag* "dough," from P.Gmc. **daigaz* "something kneaded" (cf. O.N. *deig*, Swed. *deg*, M.Du. *deech*, Du. *deeg*, O.H.G. *teic*, Ger. *Teig*, Goth. *daigs* "dough"), from PIE **dheigh-* "to build, to form, to knead" (cf. Skt. *dehah* "body," lit. "that which is formed," *dih-* "to besmear;" Gk. *teikhos* "wall;" L. *fingere* "to form, fashion," *figura* "a shape, form, figure;" Goth. *deigan* "to smear;" O.Ir. *digen* "firm, solid," originally "kneaded into a compact mass".

15 *Job*, X, 9-10. The image of milk clotted by pressure has been used since ancient times. It is a longstanding notion amongst pastoralists of the Pyrenees and Alps to explain the process of conception. See Needham (1959: 64 and 84-5), Belmont (1988:13-28), Didi-Huberman (2008: 54). In Aristotle, the analogy of setting of cheese in the womb to form the baby transmits resemblance. It represented the passage from the liquid phase of seed and blood to the solid phase of the baby's body where the matrix, the womb, was mould - counter-form. *De Generatione Animalium* (729a).

16 The French, "*instinct plastique*" [from "*Bildungstrieb*", a term Hegel borrowed from Johann Friedrich Blumenbach], is usually rendered as "formative-drive" in English.

17 See Legault (2006: 46). Cf. Rudolph's marginal remarks (reported in Pommer 1972: 860): "There is a paradox in the Art and Architecture building – it is relatively carefully built, but the handling of the surfaces renders it purposefully mud."

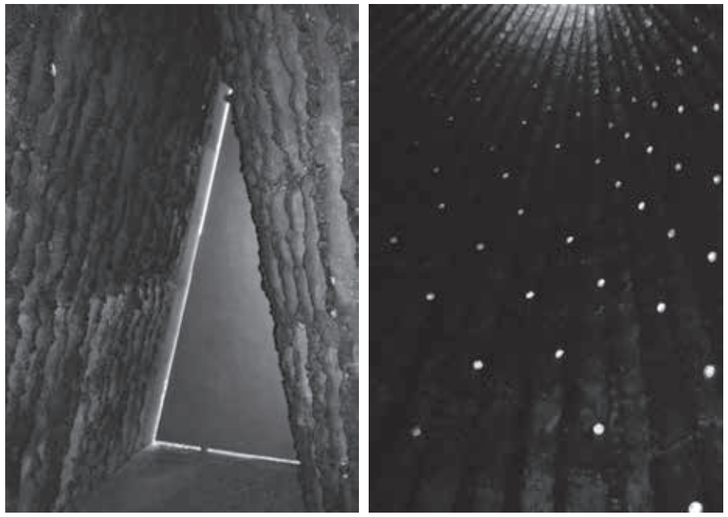
18 Mud is cognate with and probably from M.L.G. *mudde*, M.Du. *modde* "thick mud," from P.Gmc. **mud-* from PIE **meu-/*mu-*, found in many words denoting "wet" or "dirty" (cf. Gk. *mydos* 'damp,' Pol. *mul* 'slime,' Skt. *mutra-* 'urine,' Avestan *muthra-* 'excrement, filth'); related to Ger. *Schmutz* 'dirt,' which also is used for 'mud'.

19 Here see (probably the most conspicuous example) Francis Onderdonk: "According to *The Esthetics of Potentialities* ..., a material approximates perfection in proportion to the number of possibilities it presents. From this point of view ferro-concrete is the most perfect material, as its potentialities far outnumber those of other materials." (1928: 17) Forty complains: "Over and over, people talk about concrete's 'potential,' its 'possibilities' – in other words, it is seen as a material whose existence lies in the future rather than in the present or past." (2006: 38)

20 "*Esti d'he men hule dunamis, to d' eidos entelecheia*" (*De Anima*; iii 4, 412a9). 'Matter' (*hule*) is that out of which something is made. *Entelecheia* may be better translated as 'that which has itself in fulfilment' or 'that which has been produced/carried out', as Heidegger (1995: 193) puts it.

21 Cf. Leo Steinberg on Rodin: "His real theme then is the intimacy of gestation, every available means being used to maintain a given figure as a telescoped sculptural process. Whatever vicissitudes a work in progress can undergo are sealed into the form. The wet rags that are wrapped around clay to keep it moist leave their textures imprinted on the bare chest of the great *Marcelin Berthelot* bust" (1972: 393).

22 Aristotle in *Metaphysics* writes: "impotentiality (*adunamia*) is a privation contrary to potentiality. Thus all potentiality is impotentiality of the same with respect to the same." Here Agamben finds the originary structure of potentiality. "All potentiality is impotentiality". The teleological shift from potentiality to actuality becomes the return of potentiality to itself, to its own privation, its own non-being. See also Heidegger (1995: 91-94).



Darkness: 'the experience of the indeterminate' (Photo: author)

potentiality that is capable of *not* not being. Matter is not an indeterminate mass or lump before the bestowal of form. It is not "a formless *quid aliud* whose potentiality suffers an impression", argues Agamben, "rather it can exist as such because it is the materialisation of a potentiality through the passion (*typos, ichnos*) of its own impotentiality" (218). Potentiality is on the verge of perceptibility, only an "experience of the indeterminate" makes it possible to think the indeterminate, as in darkness and silence (217).

Inside, this experience of darkness (even by day- or candle-light) and silence (even with cowbells and pilgrims) is what the chapel offers – abundantly. Moreover, it is a measure of Zumthor's craftsmanship, that what he makes here keeps alive the potentiality which is matter, *dunamis*, the ability to accept and receive form, matter with its making and its making into. The word 'make' (from Proto-Indo European 'mag' – 'to knead, mix, make') is related to 'might', meaning both force (noun) and possibility (verb), as in the Greek, *dunamis*. The verb 'may', 'to have power' or 'be able, is also cognate with these words. In a sense, all making concerns the forceful change from one state to another. An architecture sensitive to such possibilities, as here, can reveal the 'might' in the making.

Restless containers

The moulded has neither interior nor inwardness, being but an impression of the exterior of another, "extraneous" (Wright's word) form: its model. It is a cast double that lives vicariously in exchange. What is cast inside at Wachendorf is an exterior, which appears as an interior: outside-in. The word "mould" derives from "model". Similarly flipping in perception and conception since antiquity, the word "form" (*forma*) has meant both form and formwork. The Spanish and Portuguese words for concrete, *hormigón, formigão*, allude to this being-given-form.[23] The Italian and French for cheese, *formaggio* and *fromage,* likewise, derive from *formare,* "to give/be given form". They are made in forms and so-named through impression, that is, represented by the substitution of form by material. The architect Luigi Moretti employed a similar operation to analyse historical interiors, substituting solid for void in cast plaster (Moretti 1952–1953: 9-20,107-108).[24]

23 According to the *Diccionario de la Real Academia Española de la Lengua*, *hormigón* derives from *hormigo*, which in turn refers to porridges, as lumps or pliant masses, of flour.

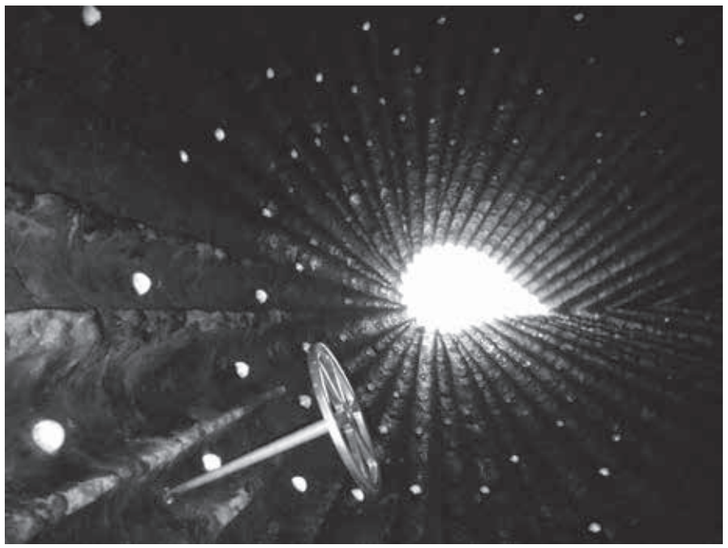
24 The process has become celebrated in works such as Bruce Nauman's "A cast of a space under my chair" (1965), Richard Serra's "Casting" (1969), a series of lead angles as both inchoate idea and hardened form (where he threw molten lead into the mould of the juncture of wall and floor in fulfilment of his *Verb List Compilation: Actions to Relate to Oneself,* 1967–8), and the castings of Rachel Whiteread. For the popularity of direct contact in art practice since the second half of last century, see Didi-Huberman (2008: 327-28). In terms of soot, cf. some of Jannis Kounellis' works "Senza Titolo (Ciminiera)" and "Metamorfosi" in the Hallen für neue Kunst, Schaffhausen, for example.

Reciprocity and reversibility in casting are unsettling, for designer and participant, constituting the restlessness of content and container, donor and recipient, active and passive, male and female. Between them there is always an infinitesimal gap in time and space. Marcel Duchamp understood this well, making a separative difference, tied to the theme of contact and touch, a key part of his "infra-thin (*inframince*)", for example:

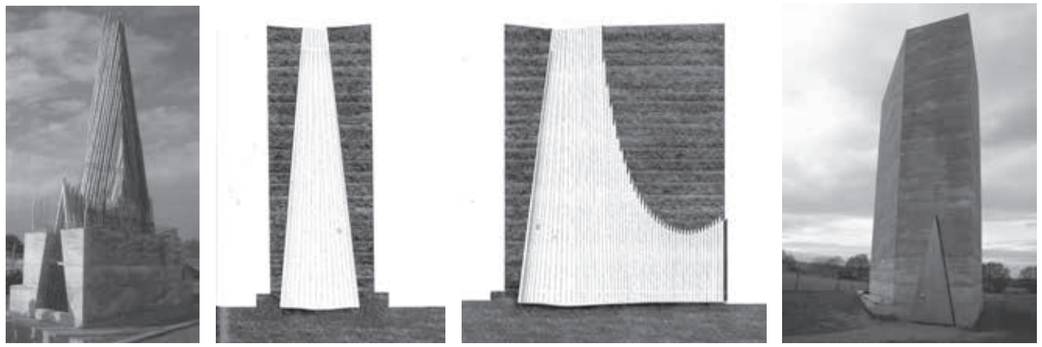
> The possible, implying
> the becoming – the passage from
> one to the other takes place
> in the infra-thin. (Duchamp 1983: 1)

Duchamp also describes this "infra-thin" as "[t]he hollows in paper, between the front and back of a thin sheet …" (Rougemont 1968: 567) It intervenes between mould and casting to affirm their intimacy *and* separation. In the mould, taking form (invisible and within its own technical system) eludes the operator. As Gilbert Simondon poses the problem, the worker "would have to be able to enter into the mould with the clay, to be made simultaneously mould and clay, to live and experience their joint operation to be able to think taking form in itself." So, it is "the active centre of the technical operation that remains veiled" (Simondon 1989: 243). Because the "'[i]mprinted' form is obtained *blindly*, in the interiority inaccessible to contact between the substrate-material and its copy in formation" (Didi-Huberman 2008:121), a restless element of contingency, accident, fallibility and chance roam in play. Moulding and casting occur between adventure and anxiety, in an intimacy without interiority.

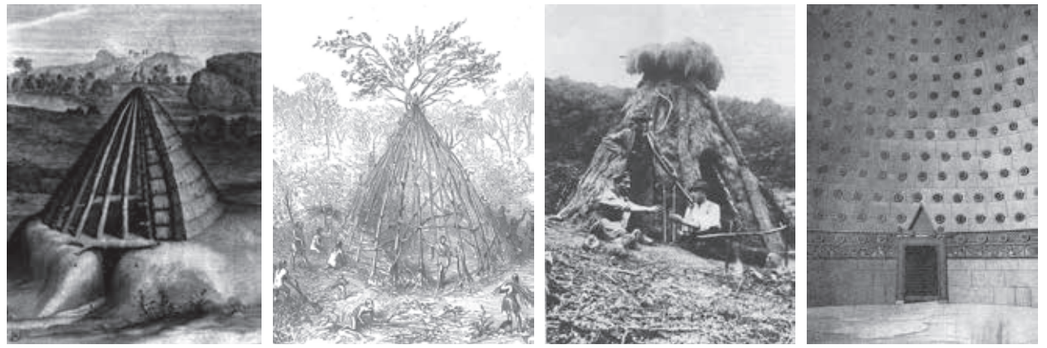
At Wachendorf, the inside is not only made from an outside but *is* an outside, being both a (seemingly fortuitous) representation of the radiant firmament (if this *can* be called 'an outside') and in reality open to the sky with a bowl of rainwater, an *impluvium*, subtly cast in the floor. The heavens are reflected in a puddle. The jagged ooze of concrete is quite unlike the comfort of any interior. "Outside and inside are both intimate – they are always ready to be reversed … " as Bachelard proposed relative to subject and world (1957: 196, 1969: 218).



Interior with oculus and 'firmament' of glass tie-plugs. The brass wheel in the likeness of Bruder Klaus' meditation symbol at bottom left. Vestiges of spruce trunks and soot are also visible (Photo: author)



Left: View of chapel under construction showing interior spruce trunk form work (Courtesy Architekturbüro Peter Zumthor), Middle: Cross sections (Courtesy Architekturbüro Peter Zumthor), Right: Strata showing vestiges of successive pours trampled at half metre intervals (Photo: author)



Left to Right: The Primitive Hut (Source: Claude Perrault, Les dix livres d'architecture de Vitruve), The First House (Source: Viollet-le-Duc, The Habitations of Man), Charcoal Kiln or Köhlerhütte, Reconstructional Drawing of a Mycenean Tholos, undated (Source: Anonymous, from Bury, J.B. (1938) A History of Greece).

Contact

What is important in the chapel derives from direct *touch* with bare material. The result is concrete untreated after removal of the formwork (*béton traité 'brut de decoffrage'*), in a rough or raw state and bearing the exact imprint of the form into which it had been poured, the mark of making.[25] As with Corbusier's brute matter, the chapel is something 'as struck', that is, 'as found' after casting. In the post-war period, not only in New Brutalism but also "in Italian Realism or the great engineering structures, reinforced concrete comes with be exhibited as poor material *par excellence*, which evokes the rudimentary character of the building site" (Poretti 2005: 9). The marks that scar the surface – stigmata – are proof of an authenticity, a striving for purity guaranteed by crudity in the imprint's capacity to register material directly. The words of Philippe Potié on La Tourette are applicable at Wachendorf:

> Materials must be displayed in all their poverty in order for them to appear in all their purity. The less a material is worked the more expressive it will be. However, this form of primitivism does not rule out a form of violence which the term Brutalism sums up very neatly ... (2001: 108)

At Wachendorf, 112 spruce trunks (charred and removed) left their traces in the inhospitable interior surface both by imprint and by soot. The imprint's capacity to register things directly in coins, stamps, embossments seals and inscriptions bestows evidence of authenticity. The indexical sign is based on a physical contact to its referent, but one that makes the question of contact rear up into visibility. The inaugural gesture of imprinting, particularly inside the chapel, disorients vision and touch, providing both contact and the look of contact. It questions the tactility of things and materials.[26]

The inanimate imprint is lent a magical animation by that with which it was for a moment in contact and from which it draws its nature as imprint. There is the touch of the formation, then the distance of having been abandoned by what engendered it. What guarantees presence by imprint inevitably states an absence. For the print to be produced the foot must sink into the mud:

> the walker must *be there*, at the very place of the mark to leave it there. But for the imprint to *appear* in what results, the foot must also lift, be separated ... from then on, quite surely, the walker is *no longer there*. (Didi-Huberman 2008: 310)

The vestige is something physically immediate but temporally remote, a presence as something past. The play of contact and gap overturns our relation to becoming and to memory, "the Now and the Past interweave equally in an unknown and troubling formation for thought" (310). "[T]he referent 'adheres' to its recording." (Stiegler 2009:14) The reality of the trunks is that of a "*having-been-there*" – as in a photograph – a borrowed reality, but with "the constantly amazing evidence: *this took place in this way*" (Barthes 1964: 47).[27] This play between contact and loss is also that between organic and mineral, living and dead, origin and the putting to death of the origin; between incinerated trunks and fossilised substrate. It is manifest as the lost inner carcass of wicker, straw, or wax in primitive ceramics.[28] There is another, equally physical vestige (the word meaning "footprint") evident in the building's strata from outside: the concrete, hand-mixed, was tamped, stamped, trampled, trod by the local Land-youth and Land-folk movement in the manner of *pisé de terre* (rammed earth), in half-metre layers in 24 pours. As with *pisé*, holes remained through which ties had passed.

What exactly *is* imprinted inside? Is it a tepee, *skéné,* the *Zelt* of which the owners speak (Scheidtweiler 2009), cosmic tent, tabernacle; or a primitive hut (along the lines of Perrault's, Chambers' or Viollet-le-Duc's) – likely home for a hermit;[29] or a charcoal-kiln (*Kohlenmeiler*), such as that which provided the mode of releasing the trunks? All three and more, perhaps, a megalithic *dromos-tholos* schema, something reinforced by the door – symbol of the Trinity or Mycenae? In ichnography, the space suggests a womb. The shapes are unspecific, like the oculus, which in its comma-comet-leaf-tear drop-shape resembles *Sogn Benedetg's* footprint.

In the mortification of its form by sacrificial fire, the memorial aspect of the chapel emerges: an absence is materialised. This process is an archaism (perhaps a primitivism) but it is not any gratuitous play with history. What this casting depends upon is something rudimentary and anachronistic, an inescapable reference to and employment of an extremely primitive technique, a survival, a living-on, a *Nachleben*, from a time when humans first made imprints, placed sooty hands on or blew soot over them on cave walls.[30] Since his presentation-preservation-representation of the Roman remains at Chur, Zumthor's work has posed a question which obliges us to rethink historical knowledge. Rather than striving for any positivist and objectifying certainty, he stages an encounter of temporalities through an 'archaeology' that does not proceed according to plan but shows itself to be "more tactile, more groping, more disturbed, more heuristic", as Didi-Huberman notes of many contemporary works of resemblance by direct contact, imprint and casting (2008: 311).

Stooping into the sudden darkness of Zumthor's chapel on entry, with the imprint of daylight still in the retina, the hand gropes but has little inclination to touch. Here is an experience of inexperience, of the indeterminate, of potentiality in solid and void, of matter made into mass – and space.

25 See Le Corbusier (1953: 190), Banham (1955: 354-361; 1966: 16), Collins (2004: 344), Legault (2006: 47).

26 See Didi-Huberman (2008: 190-191).

27 See also Krauss (1985: 218), Didi-Huberman (2008: 189-90).

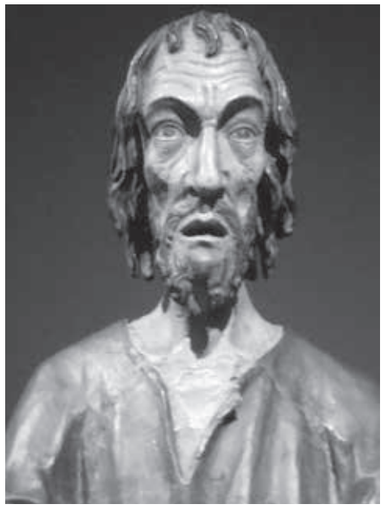
28 See Leroi-Gourhan (1943: 226).

29 On Nicholas, see Hemleben (1977) Collins (2008).

30 See Didi-Huberman (2008: 27).

Left: Oldest extant sculpture of Niklaus von der Flüe (Photo: Author, Rathaus Stans)

Right: Sketch Plan (Courtesy Architekturbüro Peter Zumthor)



Making

Within the hearth (that is, the interior, here) prevail the crafts of plasticity: the zinc-pewter poured by crucible and flamed by hand over the floor; the breath-blown glass stoppers; the half figure of Niklaus cast in bronze (with relic inside); the brass wheel in the likeness of the meditation symbol in his hermitage, the blacksmith's art: the small sacristy shrine and sandbox for the candles, which are of course, also cast.

In all aspects of this constellation, Zumthor articulates relationships between modes of acting on materials and their spare existential properties. When he employs concrete, modern material *par excellence*, he makes visible what has existed since the 'first' experience of matter and the dialectic between form and formwork, between inside and out. He sets up a structure of preservation based on the persistence of the past in the present. One which may seem fundamentally sparse, hollow, and empty, being a memory in which the past appears as ooze, impression, soot, shade and spectre. All is revealed, if not in a mode of "rescue" (to use a word of Wright's, yet again), then at least in one where nothing is mean or unworthy. The higher poverty of the hermit, an affirmation of autonomous life scarcely comprehensible today, is thrown down as a challenge in silence and darkness.

Left: The hand flamed metal floor surface (Photo: author)

Right: The sandbox for the candles (Photo: author)

The force of the work derives from the relation of materials to context:

> I believe they [materials] can assume a poetic quality in the context of an architectural object, although ... materials themselves are not poetic ... Sense emerges when I succeed in bringing out the specific meanings of certain materials in my buildings, meanings that can only be perceived in just this way in this one building. (Zumthor 2006: 8-10)

The chapel demonstrates that significance can lie as much in the very act of making as in any end product. It tests bounds and possibilities in the interplay between bodily actions and the materials of the environment.[31] The building becomes indistinguishable from the processes that went into its making. It challenges the classical (and current) aesthetic whereby making is 'technique', mere means towards an end called 'form' (or 'image'). Here form*ation* is as important. This may be better rendered in the present participle (form*ing* as opposed to form*ed,* i.e. solidified). Better still, is the notion of the form*able*, the persisting or 'living-on' of potential inherent in materials. In this field-chapel, Zumthor thickens field and process: setting adheres to setting.

31 In this respect, see Morris (1970).

View from distance approaching on foot through fields (Photo: author)

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Cosmopolitan Interiors: Oscar Wilde and the House Beautiful

Deborah van der Plaat

In 1882, the Irish poet, writer and aesthete, Oscar Wilde (1854-1900) travelled to the United States and Canada to promote, in an early example of indirect marketing, the American showing of Gilbert and Sullivan's comic opera *Patience*. Funded by Richard D'Oyly Carte of the Savoy Opera Company, the highly recognisable Wilde was to educate the American public on the principles of aestheticism, a reference point for humour in Gilbert and Sullivan's opera (Gere and Hoskins 2000; Haill 2011). Travelling throughout America and Canada over a 10-month period, and lecturing in diverse and often unconventional venues, including the "Trimmed Hat Department" of the Eric Bros., Department Store in New York, Wilde delivered variations of four basic lectures: "The Renaissance in English Art", a presentation on the Pre-Raphaelites and the Grosvenor Gallery Artists, "Irish Poets and Poetry of the Nineteenth Century", "Art and the Handicraftsman" and "House Decoration". First delivered in Chicago in May 1882, the latter was later retitled the "House Beautiful: The Practical Application of the Principles of Aesthetic Theory to Exterior and Interior House Decoration, with Observations upon Dress and Personal Ornaments" (Hofer & Scharnhorst 2011; Gere & Hoskins 2000). While Robert Ross, Wilde's literary executor, published the first two lectures in 1908, no manuscript of the latter has survived.[1] A reconstruction of the text, however, based on first person reports in the American press of 1882, has been produced (O'Brien 1974).[2]

Napoleon Sarony, Studio Portrait of Oscar Wilde in New York, January 1882, Albumen print 30.6 x 18.4 cm

The aim of this paper is to consider how the lecture "The House Beautiful" unsettles existing conceptions of the aesthetic interior by focussing on Victorian theories of cosmopolitanism rather than an "Art for Art's sake" ethic. The importance of the lecture lay in its expansion of the conceptual intent of the House Beautiful beyond what Maureen Francis Moran has described as one of "self-culture" and "mind building" (2007: 292; Gere & Hoskins 2000). It incorporated a broader critique of late nineteenth century nationalism and race politics. Metaphorically raising the blind on the late nineteenth century aesthetic interior, and conceptually linking it to an outside world, Wilde's lecture positions the interior as no longer the counterpart of, or retreat from, the global consciousness of Empire but as participating in a broader critique of cultural hierarchies and difference. Coupling ideals of cosmopolitanism to the aesthetic interior, the lecture also reveals Wilde's affinity with present day attempts to position cosmopolitanism as a conceptual method or process (Fine 2007; Platt 2009; Cheah 2006). At the same time, it offers a new rationale for late nineteenth century eclecticism and its use for both the aesthetic interior and the urban façade.

The House Beautiful: A Lecture

Wilde opened his lecture with a series of statements regarding the nature of Beauty (that which gives pleasure to both the maker and the observer), the ennobling qualities of art, the education of the worker and the problems of modern production (ideas indebted to the earlier writings of John Ruskin, 1818-1900, and William Morris, 1834-1896). He went on to identify a "general sameness" as the primary failing of the modern dwelling (HBL 401-2).[3] "The first necessity of any system of art," he argued, was the "impress of a distinct individuality; … every home should wear an individual air in all its furnishings and decorations". Such singularity could, however, function within "certain broad principles of art" (HBL 402-3). Considering these, somewhat prescriptively, Wilde described in some detail his vision of the ideal aesthetic interior. Starting with the entry hall, which should have a red tile floor, a hat rack and no pictures or stuffed animals under glass cases, Wilde then outlined the appropriate colour according to room type ("The problem with America", he concluded, "is the entire want of harmony or a definite scheme in colour"); the style of furniture to be used (Queen Anne); the treatment of ceilings (papered or painted); floor coverings (carpet squares, preferably from China, Persia and Japan); window size and colour (to avoid glare); lighting (a gas chandelier will "discolour and ruin all that you do"); the hanging of pictures (never in a row); the treatment of paintings (photographs are "libels on great masters"); the arrangement of flowers (never artificial or crowded together); the ornamentation of the mantle (with shelves to the ceiling for rare china ornaments); and the importance of old Japanese or Blue and White china (HBL 405-413). Suggesting the inclusion of "some good casts of old Greek work" and books ("an old library is one of the most beautifully colored things imaginable"), he concluded his commentary with the observation that "beautiful surroundings" should not be "marred" by "gloomy dress" (HBL 414).

Wilde's lecture appealed to his American audience. Ironically, it seems to have also undermined his reputation, and more broadly that of the aesthete, as indulgent and contrived – a persona his tour was intended to promote. One commentator, writing in the St John Daily Sun (Halifax, October 13, 1882), described Wilde's lecture as "honest" and went on:

> The proper style of house decoration is dwelt upon in a thoroughly practical manner, – details of construction, painting, furnishing, decorating, heating and lighting abound; in short, the whole lecture is full of useful hints and suggestions, which will be readily appreciated and turned to account by the refined and beauty-loving housekeeper (Quoted in Snider 1940: 19)

1 Kevin O'Brien has argued that Ross' edition of Wilde's lectures are incomplete, incorrectly titled, and misleading in that he failed to acknowledge that he was printing only the first version of "The English Renaissance", that his "Art and the Handicraftsmen" is the first version of "The Decorative Arts," and his "House Decoration" is a later version of the same lecture (O'Brien 1974: 396).

2 O'Brien's reconstruction is based primarily on 'Oscar Wilde Lecture,' *Montreal Daily Witness*, 22 May 1882, 2.

3 Quotes from Wilde's "House Beautiful Lecture" will be referenced HBL and taken from O'Brien's (1974) reconstruction, unless stated otherwise.

Alexandre Sandier, 'Much in a Little Space,' illustration from Clarence Cook *The House Beautiful: Essays on Beds and Tables, Stools and Candlesticks*, London, 1878

A second observer writing for The St John's Daily Telegraph (October 6, 1882) noted that the lecture examined such "serious questions as the conciliation of capital and labour" and "the elevation of the masses", and thereby revealed Wilde as "a man of a gentle and humane disposition, ... an admirer of the honest workman" rather than "a mere aesthetic trifler and a reputed snob ..." (quoted in Snider 1940: 16-17).

Many of the ideas that informed Wilde's lecture were not new and even well rehearsed by the 1880s. His debt to Ruskin and Morris has been described by some as "blatant plagiarism" (Gere & Hoskins 2000: 88; O'Brien 1974: 400). The formal parallels between Wilde's lecture and the earlier decoration manual *The House Beautiful* (1878) by the American art critic Clarence Cook (1828-1900) has also been documented (Gere & Hoskins 2007: 92). The wide appeal of these earlier sources offers some explanation for the accessibility of Wilde's ideas to his American audience. Yet within the lecture, Wilde introduced a series of interrelated themes that fall outside the discourses of Ruskin and Morris, as well as the practicality of the design manual. They remain largely unexamined until now. The first of these ideas is his consideration of the interrelationship between women and the decorative arts. Linking quality in the decorative arts to the status of women – arguing that "fine" and "delicate" work can only be produced when women are "highly honoured" and "occupy high social positions" – Wilde also claimed for the female gender a heightened aesthetic sensibility.[4]

> It has been from the desire of women to beautify their households that decorative art has always received its impulse and encouragement. Women have natural instincts, which men usually acquire only after special training and study, and it may be the mission of the women of this country to revive decorative art into honest, healthy life. (Wilde quoted in O'Brien 1974: 40, note 14)

4 O'Brien has noted that this idea is first introduced by Wilde in a special introduction given to a special matinee for ladies in San Francisco and Montreal (O'Brien 1974: 402, note. 14).

Wilde aimed to locate an aesthetic sensibility and its acquisition, not in the traditional avenues of study and training, but in the everyday use of beautiful objects. Thereby, Wilde broadened the aesthetic project to include previously excluded groups: in the above instance, women. Later in the lecture, he seeks to incorporate the working class and non-western cultures. This was achieved by advocating a system of "practical instruction", in which young minds were no longer "burdened with long hours of study in the sciences and ... European history" (Lawrence T. Smyth reporting on the lecture "The Decorative Art", quoted in Snider 1940:11). Wilde, like many before him, linked the reformation of design to the collective display and study of diverse art forms from multiple eras, styles, and geographical regions. "An invaluable school of art" he suggested, would be:

> ... a museum, which, instead of showing stuffed giraffes and other horrible objects which scientific men wish to see gathered together, would contain all kinds of simple decorative work, different styles of furniture, dress, etc., made in different periods, and especially in the periods when English artists made beautiful things, and where local artisans and handicraftsmen could go and study the styles and patterns of the noble designers and artisans who worked before them. (HBL 410-11)

Such "efforts of cultivation" were illustrated, each Saturday night, "by the scene in the South Kensington museum ... where artisans [were] to be seen, notebook in hand, gathering ideas to be used in their next week's work," demonstrating that a good museum can "teach your artisans more in one year than they would learn by means of books or lectures in ten" (HBL 410-411). However, the ameliorative function of the decorative arts could, in Wilde's view, be extended beyond the workings of such an institution. Observing that the "handling of coarse objects begets coarse handling", Wilde also argued that the everyday use of beautiful objects had the potential to elevate skills and sensibilities. The "use [of] delicate things", he suggested, will "accustom your servants to handling them securely":

> ... it will be a martyrdom for a long time at first, but you may be content to suffer in so good a cause. I bought Venetian glass when I was at college, and for the first term my servant broke one glass every day, and a decanter on Sunday, but I persevered in buying them, and during the succeeding terms of my whole stay at college, he did not break a single piece. (HBL 412-13)

Linking class to race, Wilde observed how "in a restaurant in San Francisco a Chinese navvy [drank] his tea out of a most beautiful cup as delicate as the petal of a flower". Wilde commented that the "navvy", unlike his own servants, did not break the cup as he was "accustomed to handling" such fine porcelain. He also inverted the paradigm of improvement by noting that he himself, who "was staying in a first class hotel in which thousands of dollars was spent on gaudy colour and gilding" was forced to drink "out of a cup which was an inch and a half thick" (HBL 412-13). Challenging the exclusiveness of the aesthetic agenda – its middle to upper-middle class and Western orientation – Wilde also questioned the accepted cultural hierarchies of late Victorian Britain and their assumed patterns of improvement.

Wilde's conclusions built both upon the reforms put in place at South Kensington by Henry Cole and the Commissioners for the 1851 Exhibition (an institution driven by the dual objectives of skill and taste building, see Bonython & Burton 2003; Hobhouse 2002) and the ideology of pleasure underpinning the doctrines

of Ruskin and Morris. His linking of the above thesis of improvement to the representation of a "common intellectual atmosphere between all countries", however, is new (1882: 417). Wilde described such objectives in later writings as "cosmopolitanism" (1891a: 212) and thus revealed his debt to a broader Victorian discourse of cultivation and improvement centred on the liberal principles of "many-sidedness" and critical detachment (Thomas 2004, Anderson 2001). In doing so, he also offered new insight into the conceptual workings that underpinned his aesthetic ideal: an analogical process of comparison and contrast motivated by the desire to identify sameness across difference. Further, he suggested a new rationale for the eclectic flavour of the late nineteenth century aesthetic interior and its urban façade.

Cosmopolitanism

In his 1882 lecture, Wilde also challenged the view that the aesthetic movement sought to disassociate art from a moral function and located art's morality in its ability to build intellectual bonds across multiple cultures.

> Wars and the clash of arms and the meeting of men in battle must be always, but I think that art, by creating a common intellectual atmosphere between all countries might, if it could not overshadow the world with silvery wings of peace, at least make men such brothers that they would not go out to slay one another for the whim or folly of some king or minister as they do in Europe: for national hatreds are always strongest where culture is lowest. (HBL 417)

Revisiting this theme in his later essay, "The Critic as Artist" (1891), and noting that it is "only by cultivation of the habit of intellectual criticism that we shall be able to rise superior to race prejudices," Wilde labelled this phenomenon within art as "cosmopolitanism".

> This note, sounded in the modern world by Goethe first, will become, I think, the starting point for the cosmopolitanism of the future. Criticism will annihilate race prejudices, by insisting upon the unity of the human mind in the variety of its forms. If we are tempted to make war upon another nation, we shall remember that we are seeking to destroy an element of our own culture, and possibly its most important element. As long as war is regarded as wicked, it will always have its fascination. When it is looked upon as vulgar, it will cease to be popular. (Wilde 1891a: 212)

To be cosmopolitan in mid to late nineteenth century England, as David Wayne Thomas (2004) and Amanda Anderson (2001) argue, was to believe in an alternative mode of artistic agency that was no longer restricted to the romantic notion of genius but accessible to a wider audience. Central to this ethic, according to both authors, was the cultivation of an ambivalent disposition, a detachment or distance from one's own culture. As Thomas suggests, what distinguishes Victorian "many-sidedness", or cosmopolitanism, within the broader discourse of liberal agency was the idea of "plural forms of life". This subjectivity took up "a critical position from which various positions – even positioning in general – can be thought".

> To declare a place in that habitat is to lay claim to what … is a distinctly liberal aspiration to many-sidedness, a vision to which [the English essayist Walter] Pater has it 'all the ends of the world are a matter of interest and concern'. (2004: 47)

The advantages of such a disposition were threefold. Firstly, it enabled a cultivated distance from one's own culture, encouraging critical reflection, judgement and potentially improvement (Anderson 2001: 61-63). Secondly, the occupation of dual or multiple 'lives' made explicit intellectual and aesthetic processes that have subsequently been described by scholars as synecdochic: the particular and local are positioned as indices of the common (Thomas 2004, Bullen 1992; Connor 1989). Finally, Victorian many-sidedness identified a tempered subjectivity that was seen to be genuinely democratic and accessible to those lacking genius, a group previously excluded by romantic definitions of artistic agency. The emergence of this alternate sensibility, Thomas argues, is evident in John Stuart Mill's *On Liberty* (1859), where an "incessant oscillation between two antithetical values" is enacted:

> … on the one hand, a vision of genius, understood as a heroics of individuality; and on the other, a practice of liberal many-sidedness, a kind of tolerance and cosmopolitanism that had to be understood itself as another kind of accomplishment". (Thomas 2004: 33)

Several of these ideas appear to inform Wilde's understanding of cosmopolitanism. Like the broader Victorian debate, his thesis is grounded in a larger discourse on cultivation and self-improvement. Writing that "self-culture is the true idea of man" (an idea he again attributed to Goethe) and that the "English race was a degraded one – sunk under a mess of facts", Wilde also argued that the only action that could improve this situation was the "growth of the critical instinct" (1891a: 180 & 209, 1891b: 19). In his earlier lecture on the "House Beautiful", this idea was made explicit by the ameliorative function of the beautiful object – Venetian glass or Blue and White china – and its capacity to foster across gender, class and race a heightened aesthetic sensibility.

Importantly, the operation of such a function appears for Wilde to have been based on synecdochic or analogical processes. This is suggested by his identification of Plato as the source for such thinking in his writings. Drawing on Plato's observation that the true aim of education was "the love of beauty", and that the best methods to achieve this were the "development of temperament, the cultivation of taste, and the creation of a critical spirit", Wilde also repeated Plato's conviction that such processes were intimately linked to the beauty of one's physical surroundings.

> [Raised in the midst of] fair sights and sounds … there is to be engendered … such a temperament as will lead him naturally and simply to choose the good in preference to the bad, and, rejecting what is vulgar and discordant, to follow by fine instinctive taste all that possesses grace and charm and loveliness. Ultimately, in its due course, this taste is to become critical and self-conscious, but at first it is to exist purely as cultivated instinct … and with a taste that cannot err while he praises, and finds his pleasure in what is good, and receives it into his soul, and so becomes good and noble, he will rightly blame and hate the bad … (Wilde 1891a: 194-5)

Barbara Maria Stafford, in *Visual Analogy, Consciousness and the Art of Connecting* (2001), explains how Plato's thesis of education is determined by the ancient ideal of participatory analogy. In contrast to proportional analogy (a method based "on establishing quantitative proportions using a geometrical language of equality and inequality") the rhetoric of participation "employed a mimetic vocabulary of similarity and dissimilarity" (2-3). Stafford identifies the latter specifically with Plato, who "declared that analogy was the most beautiful bond possible", and

goes on to describe analogy as a "metaphoric and metamorphic practice for weaving discordant particulars into a partial concordance" that "spurs the imagination to discover similarities in dissimilarities". Importantly though, and in direct contrast to the practices of allegory or metaphor proper, analogy at the same time avoids the "subsumption of two inferior, dichotomous terms into a superior third" by continuing to acknowledge difference (8-9). She further suggests that participatory analogy is celebrated by Plato in the *Timaeus* (29-30) and the *Republic* (472 b-e), where he develops the notion of an "image sharing or partaking in a pattern". Stafford argues that for Plato participatory analogy represented both a "metaphysics and a logic, a vision and a form of reasoning that allows us to infer the ontological and phenomenological likenesses binding seemingly unrelated things" (89).

It is important to recognise the contribution of Plato to Wilde's thesis, as it offers some insight into his understanding of cosmopolitanism. Seeking visual connections across multiple design traditions, analogy offered a ready tool for establishing a common intellectual atmosphere across multiple cultures. That he avoided synthesis through a continued acknowledgement of difference also demonstrated his positioning of cosmopolitanism within an intellectual process, rather than a fixed style or material outcome. In negotiating the dual poles of similarity and difference, Wilde prezured present day attempts to define (new] cosmopolitanism as a "both-and", rather than an "either-or" process (Platt 2009; Fine 2007; Cheah 2006). More pragmatically, however, it opens up new interpretations of what has been described as the "oppositional eclectics" of the aesthetic interior. In her paper on the Oxford poet and painter Walter Pater (1839-1894), which draws on author Mary Ward's 1870s description of Pater's home, Moran observes the coming together of objects within the aesthetic interior: Morris wallpaper, spindle-legged tables and chairs, blue plates and pots from Holland, framed embroidery, engravings by Renaissance artists and simple flower arrangements. Moran sees a deliberate attempt here to set up a careful juxtaposition of the natural and the artificial, the medieval and Renaissance, and the handmade with the mass-produced. She argues that such displays announced for the Oxford intellectuals a new art of discrimination and their rejection of the "overstuffed values of mid-Victorian design" (2007: 291). Moran also draws parallels between Pater's literary descriptions of the House Beautiful and the environmental determinism of the 'genetic' psychologist James Sully (1842-1923), who argued "the contents and order of arrangements of environments … determine the form of our mental life", and links such arrangements to nineteenth century theories of mental progress (Moran 2007: 295).

Taking into account Wilde's interest in Plato and, by extension, analogy, gives rise to some additional insights or questions into the mental life that was intended for the occupant of the aesthetic interior. For instance, was this oppositional display intended to have a cosmopolitan function, to encourage an intellectual process that mapped sameness and difference across a diverse range of objects?

Support for such a suggestion is importantly found in Wilde's simultaneous alignment of critical temperament and aesthetic sensibility with common or universal values and the recognition of their dependency on an intellectual and emotional stance that is many-sided, multi-dimensional and complex. Wilde suggests the role of the critic is to "distil… into finer essence" the "cumbersome mass of creative works" and to identify the thread that will "guide" one through such material (Wilde 1891a: 210). He also stresses how important it is for the critic to accommodate multiple viewpoints. Unlike the artist, who is unable to escape his own mode of production (a quality which disqualifies the artist from the act of criticism; 1891a: 185-6), Wilde's critic must occupy multiple lives and view points at any one time, be they defined by categories of race, place or time. Because the development of the critical spirit was dependent not only on an understanding of the nineteenth century, but also of "every century which preceded it," and because to "know oneself, one must know about all others," Wilde also insisted that the critic must empathise with the art of all ages and places. "There must be no mood with which one cannot sympathize, no dead mode of life that one cannot make alive". (Wilde 1891a: 172 -3)

For Wilde, a formal device for achieving this weaving of "discordant particulars" (decorative artefacts) into partial concordance was the use of keynote colour. This had the advantage of integrating the various features of a room, including its decorative artefacts, into "a harmonious whole" ("it must be decided beforehand what scheme of colour is desired and have all else adapted to it"; Wilde 1882: 405). The use of a keynote colour also opened the room to a multitude of readings: "Mere colour, unspoiled by meaning, and unallied with definite form can speak to the soul in a thousand different ways." (Wilde 1891a: 147-8)

Cosmopolitan exteriors

If we accept Wilde's argument that the moral function of the House Beautiful interior lies in its cosmopolitan function – its fostering of a "common intellectual atmosphere", using a vocabulary of sameness and difference – we are also forced to rethink the inward-looking ideal of self-culture that is more commonly associated with it. Wilde's thesis of cosmopolitanism does not negate such objectives within the aesthetic interior. In fact, he supports a central thesis of cultivation and self-improvement, but he expands its concerns beyond the containment of the domestic interior and its occupants (primarily women and children), inverting these outward to an exterior world of national politics, racial prejudice and conflict. The occupant of Wilde's aesthetic interior is not only required to cultivate an aesthetic sensibility critical of existing design norms but also to develop a new empathy for aesthetic cultures other than her own.

Nos. 35-45 Harrington Gardens, South-West Kensington, 1882-85. No. 39 (with crowning detail of sailing ship and sea monsters) for W.S. Gilbert (of Gilbert and Sullivan). Photo: Gordon Wong, 2011

While the attachment of cosmopolitanism to Wilde's understanding of the House Beautiful lifts the blinds, so to speak, on the aesthetic interior by suggesting new links between it and the outside world, these relationships were not solely conceptual. Remember the full title of Wilde's 1882 lecture: "House Beautiful: The Practical Application of the Principles of Aesthetic Theory to Exterior and Interior House Decoration, with Observations upon Dress and Personal Ornaments" (Gere & Hoskins 2000: 12). Including the exterior of the house within the reach of his lecture, Wilde spent a significant portion of his lecture time dealing with the preferred materials, colours and ornamentation of the urban façade. As with his consideration of the interior, his suggestions are often straightforward and practical. First, he dealt with materials and described the appropriate and best use of marble, stone, wood and brick. If marble is to be used, it should not be treated like ordinary stone as a "mere building block", a practice that produces "great, plain and staring white structures". Instead, "I hope you will employ workmen competent to beautify it with delicate tracings and that you will have it beautifully inlaid with colour marbles, as at Venice, to lend it colour and warmth." Turning to the use of stone, Wilde encouraged his audience to take advantage of the "natural hues" that could be found in America, "from pale yellow to purples, red to orange, [and] green to grey and white". "Ingraining them" would produce "beautiful harmonies" (Wilde 1882: 403-404). When marble or coloured stones were unavailable, there remained the option of red brick or wood. Wilde identified wood as a "universal material" and discouraged Americans from painting their houses white or grey: both "are dreary in wet weather and glaring in fine". Rather, warmer colours, "the rich browns and olive greens found in nature", should be used. In a manner reminiscent of the stone or marble house, enriched with ingraining and carved tracery, the wooden house should also be made "more joyous to look upon with the aid of the carver". Red brick, "which is warm and delightful to look at, and a simple form for those who do not have too much to spend", was the fourth material considered. An advantage of the cut brick, Wilde observed, is that it "gives you the opportunity of working in terracotta ornamentation, the most beautiful of all exterior decorations – the old Lombard's special pride, and an art we are trying to revive in England". He strongly suggested that all exterior ornament should be "carved" and not cast or machine-made and concluded his discussion of the exterior with the proposition that the common use of the "black-lead [door] knocker should give way to a bright brass one" (Wilde 1882: 404).

The house exterior evoked by Wilde, of coloured variety, carved tracery, ornament, and juxtaposed materials (inlaid marbles, ingrained stone or red brick and Lombardic terracotta), reflects the growing visual complexity and eclecticism of the urban façade in London of the 1880s. This eclecticism actively challenged the monochrome and often monotonous Italianate façades of the city's terrace housing, as demonstrated by the houses of Richard Norman Shaw (1831-1912), Philip Webb (1831-1915), Edward Godwin (1833-1886) and George Aitchison (1825-1910) (Saint 1976; Kirk 2005; Service 1975; Gere 2010a & b). Yet, Wilde's discussion of the house exterior also suggests another meaning. His reference to the inlaid marbles of Venice, together with the terracotta ornamentation of the Lombard ("a tradition currently undergoing a revival in England"), is reminiscent of John Ruskin's earlier and well-known discussion of the Ducal Palace in the Stones of Venice. Described by Ruskin as "the central building of the world", the palace represented the accommodation of multiple design cultures, of "Roman, Lombard and Arab", within a single building (Ruskin in Cook and Wedderburn, 1903-12: vol.9, 38). Mark Crinson argues that Ruskin, acquainted with the idea of Italy as "a stage" for racial struggle and with the aid of a geological metaphor, developed in his reading of the Palace the notion of "racial mixture or hybridity as the very source of architectural achievement". An infusing and enrichment of cultures, where the "lava stream of the Arab … warmed … the Northern air", the history of Gothic architecture in Venice is conceived by Ruskin as "one of refinement and spiritualisation of Northern work under [a southern or Arab] influence". Ruskin wrote his interpretation of the Ducal Palace at a time when his view of Islamic culture was positive. It not only presents, as Crinson observes, such racial and design juxtapositions (a cosmopolitanism perhaps) as productive, it also countered the often "violent dialectic of Aryan and Semite" more common in Victorian thinking (Crinson 1996: 51-53).

Such ideas, I assume, must have appealed to Wilde's interests in cosmopolitanism. More importantly, they also offered him architectural concepts – the harmonious discord of juxtaposed colour, materials, and styles – to externally articulate the critical strategies of cosmopolitanism. Inverting the container of the House Beautiful, both conceptually and materially, allowed him to read the urban façade not only, to borrow Moran's words, as a "mark of civilisation" but also as an intellectual "method" (Moran 2007: 292): a process that motivated the observer to mentally map the similarities and differences binding (or separating) architectural traditions over time and place.

Linking the House Beautiful to ideals of cosmopolitanism, Wilde also associated the aesthetic interior with a broader discourse of cultivation and improvement that sought to identify an intellectual atmosphere common to all cultures. In doing so, he conceptually challenged the sole association of such spaces with (feminine) domesticity and self-culture and reconnected them to an exterior and (masculine) world concerned with politics, trade, nation states and race relations. Drawing on Plato's ideas of education and beauty and, by extension, analogy, Wilde demonstrated his intent to identify not only what is universal and common, but also to map similarity and difference. This observation offers new insight into Wilde's understanding of a cosmopolitanism centred on process and method – a mode of reasoning and negotiation, rather than fixed form or style. It also offers opportunities to reread the eclecticism of the aesthetic interior. Finally, by offering detailed descriptions in his American lecture on the exterior decoration of the House Beautiful, Wilde suggested that such concerns apply not only to the aesthetic interior but extend to the urban façade. It is perhaps in this final point that the true extent of Wilde's cosmopolitan project can begin to be appreciated.

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Inscapes: Interiority in Architectural Fiction

Stefanie E. Sobelle

The dream of discovering a hidden room in one's house is common, but what would happen in reality if one's domestic interior began proliferating doorways, rooms, and hallways where previously there were none? Mark Z. Danielewski's 2000 novel *House of Leaves* examines this proposition. The novel centres on the notorious (but missing) documentary by a celebrated photojournalist, Will Navidson, in which Navidson leaves New York City in a vain attempt to rescue a troubled marriage. The bourgeois Navidsons – "Will, Karen, Chad, and Daisy" – move into a peculiar old country house in Virginia, which turns out to be larger on the inside than on the outside, an uncanny and unfortunate source of horror for its inhabitants. Yet the interior/exterior disconnect of the Navidson house also allegorises the Heideggerean difficulty of dwelling after the advent of Modernism. According to Heidegger in "Building, Dwelling, Thinking" (original translation 1951), building has ceased to concretise dwelling as a remaining or staying in place, a troubling development then exacerbated in the second half of the twentieth century, when building seemed to serve instead an incessant human uprooting or mobility, a consequence of late capitalism and globalisation. Along these lines, Heidegger suggests that:

> … the *real plight of dwelling* does not lie merely in a lack of houses. The real plight of dwelling is indeed older than the world wars and their destruction. … The real dwelling plight lies in this, that mortals ever search anew for the nature of dwelling, that they *must ever learn to dwell*. (Heidegger 1997: 109)

The plight of habitation then rests in the false assumption that building, constructing more shelter, will resolve this questionability in dwelling.

Danielewski explores this challenge of facing dwelling anew in *House of Leaves*, a novel remarkable in its condensing of this plight.[1] While *House of Leaves* presents a series of characters challenged by their attempts to inhabit constructed spaces, Danielewski conceives of the book object, like the house itself, as another form of building in which we might dwell. Therefore, the book faces a similar dilemma as other forms of shelter. At the turn of the twentieth century, Danielewski presents the book object itself as in danger of extinction with the exponential rise of media technologies, technologies that potentially render the traditional book structure obsolete for readers, who now must learn to dwell anew in narratives presented by digital formats. Both the Navidson house, with its infinitesimally shifting and expanding interior spaces, and *House of Leaves*, dense with allusions and footnotes that suggest another kind of infinity, preclude habitation or a comfortable residing within – at least in any traditional sense – as the novel's opening epigraph hostilely suggests: "This is not for you." Yet *House of Leaves* is a provocative case of an author representing an architectural interior as a means for exploring the possibilities of the novel form, and in turn the complexity of dwelling as suggested by Heidegger. This essay argues that as much as *House of Leaves* articulates an impossible residence, it also affirms potentiality, challenging the reader to inhabit the novel – and by extension, the world – in newly attentive and intentional ways.

In literary studies, the development of the novel can be tracked through a type of literature I have referred to throughout my scholarship as the "architectural novel," for which the thematic instability of domestic space merges with the formal

1 See Finn Forham (2011), which focuses on the labyrinth in the novel and examines Heidegger's relevance to *House of Leaves*.

construction of the novel, a term that certainly applies to *House of Leaves*. Twentieth-century writers such as Virginia Woolf and Georges Perec found architecture to be a useful medium through which to rethink the novel form and its relationship to modern society. Woolf, as an example, draws a plan for *To the Lighthouse* (1927) in her journals – a large block H – that she refers to as "two blocks joined by a corridor" (Hussey 1996: 306).[2] For *La vie mode d'emploi* (1978; *Life, A User's Manual,* 2008), Perec employs a section of a nineteenth-century apartment house across which he plays a game of chess; each flat in which the knight lands corresponds to a particular chapter. Both works tease out the relationships between book and novel, house and home, structure and inhabitant, thus daring readers to explore how and why domestic space is constituted in particular ways.

A valuable approach to understand the architectural novel's treatment of interiority is through the concept of "inscape," a term that has been used historically in several ways: Gerard Manley Hopkins's Romantic, poetic sense of inscape meant the inherent quality of a thing (Higgins 2006), while Roberto Matta's Surrealist, aesthetic term referred to the representation of an artist's mental landscape (Cernushi 2004). For my purposes here, however, the term describes the realm of the interior in opposition to a surrounding exterior – inscape as opposed to landscape. My definition, while evocative of its predecessors, extends the treatment of domestic interiority beyond prevailing readings of the home as a metaphor for the psychological. I argue that instead, an author's efforts to depict inscape aims to capture interiority as experienced on two registers: first, by the characters in the novel and second, by the reader of the book. Like the novel, the home is an imaginative space with limitless possibilities, as opposed to the more rigid structure of the book or house that contains it; the architectural novel is then a novel that treats the rigid book object as a clearly delineated spatial domain whose containing action nevertheless holds an expansive, imaginative novel within.

The Navidson house on Ash Tree Lane analogises narratives in general; *House of Leaves*, as I have suggested, is a parallel project of *two* structures (book and house) that are both bigger on the inside than on the outside, just as the actions of reading and living are necessarily larger than the objects that enclose them. Its content, or story, parallels and even interacts with its form, or construction; the novel masquerades as an assemblage of texts consisting of multiple narrators, namely a semi-itinerant 25-year-old in Los Angeles, Johnny Truant, who finds and reads a pseudo-scholarly account of the film by a deceased blind bibliophile, Zampanò. The whole collection includes Truant's introduction and one set of footnotes; Zampanò's notes, borrowed from mock and real sources that range from literary journals to popular media; an appendix of the letters from Truant's institutionalised mother; and notes presented by some unnamed "editors" along the way. Danielewski includes not only multiple narrators, characters, plots, settings, and fonts, but also a variety of novelistic genres: the horror novel, the epistolary novel, the angry young man novel, the road trip tale, the adventure, the romance, et. al. A reader of *House of Leaves* can find within Zampanò's criticism of the film Derridean, Freudian, Marxist, and even Heideggerean analyses, among others.[3] This inclusion of criticism implicates the collaborative nature of reading – the consulting of secondary materials. However, the included criticism preempts the reader's ability to "leave" this book and enter another. This excess contributes to Danielewski's efforts at representing all states of the novel – all states of the reading process.

Although the architectural novel is not a nation-specific genre, *House of Leaves* is exemplary of its particular import for United States literature. Navidson and his wife have chosen a now outdated structure in which to work on their relationship; their choice of a nineteenth-century domicile reflects a prevalent American nostalgia for an imagined restorative domesticity that does not in fact easily extend to contemporary living. Indeed, twentieth-century United States literature very rarely depicts modernist architecture at all. While the architecture within the novel belongs firmly in the nineteenth century (as does its most prominent narrative genre – the Gothic), the architecture of the novel – a collaged collection of footnotes, interviews, poems, letters, graphic play, and visual images – has its footing firmly in the twentieth. Through this formal experimentation, the "book" – a threatened literary medium and an alternative space in which to explore the questionability of dwelling, in Heidegger's sense – finds renewed importance.

House of Leaves then finds its roots in an earlier, more canonical American text – William Faulkner's *Absalom, Absalom!* (1936) – which also suggests that the anachronistic nineteenth-century house does not ultimately satisfy the mandate of twentieth-century habitation, or what Beatriz Colomina has argued is the "modern transformation of the house [that] produces a space defined by walls of (moving) images". As Colomina writes, "To be 'inside this space is only to see. To be 'outside' is to be *in* the image, to be seen." (Colomina 1996: 7) The anachronistic house is at odds with this visual modern and its public propagation of the private interior as a readily circulated image. In *Absalom,* four characters narrate over 70 years of local history, and the central house in the novel, Sutpen's Hundred, exists primarily through their gossip and stories. While the narrators all consider Sutpen's Hundred to be a mausoleum too grand for its own good, characters live only in a very few of its rooms, and the novel's most significant events occur at its thresholds rather than its interior. The narration of architectural inscapes in *Absalom* plays at the border between characters' experiences of these domestic spaces and the storytellers' perceptions of those characters and of themselves. The novel's dense, repetitive structure becomes, analogically, a literary house in which the reader is kept outside certain rooms of knowledge, allowed only into the zones of inherited information that the narrators have to offer. In turn, *Absalom*'s houses are not capable of sheltering their inhabitants but instead tend toward the stuffy, the ominous, the inescapable, and the uninhabitable. While Faulkner's overlapping blocks of story attempt the same experiments artistically – simultaneity, dynamism, multiple perspectives, stream of consciousness – and are concerned with the same issues socially and culturally as those of figures ranging from James Joyce and Gertrude Stein to Pablo Picasso and Marcel Duchamp, he uses these spatial, temporal, and narrative tools of Modernism to depict a vernacular landscape still mired in the pre-modern, in the same way that European Modernist architecture arriving in the United States around the time he was writing did not at first change the ordinary landscape so much as change the way in which it could be understood. That is, the innovations of Modernist houses, even though they do not show up in the plot of *Absalom*, called for a rethinking/reworking of how one dwells in a house much as the literary avant-garde rethought/reworked how one dwells in a book. *Absalom*'s innovative structure suggests another mode of habitation, a resistance to the implicate limitations of the domestic settings it appropriates, and as such offers the modern reader an escape from the sorry fate of its characters.

Faulkner, through his treatment of inscape, suggests alternatives to the conventional narrative and, like Danielewski, new possibilities for dwelling. Colomina writes of mass media culture, "This new condition in which one knows 'everything about everything' represents a critical transformation of traditional culture." (1996: 160) Faulkner and Danielewski both explore architectural interiors through

2 Woolf often uses such spatial analogies to talk about reading and writing fiction: in *Jacob's Room* (1922), she uses the objects of an uninhabited room to represent the absence – and profound loss – of a young soldier killed during World War I; in *Orlando* (1928), the inheritance of a house is in parallel with the protagonist's development as a writer; in *A Room of One's Own* (1929), most famously, Woolf suggests that a private room and an independent income are the two most important factors for a woman's ability to write; in her rather opaque short story "The Haunted House," reading and narrative are in an interplay of haunting and habitation. *Mrs. Dalloway* (1925), however concerned it is with the relationship between the collective passing of a single day and the life memory of an individual, also privileges its interior spaces; the two climactic occurrences of the novel, Septimus's suicide and Clarissa's moment in her little room, are each the realisation of a subject's connection to the outside world from the position of the house's interior.

3 For further elaboration on Danielewski's use of criticism in the novel, see Steven Belletto (2009).

the arrangement of information – an exploration of what we know and how we know it. As I have suggested, *House of Leaves*, running to more than 700 pages, is a complex analogue for the wider possibilities of dwelling. Danielewski says of his own project,

> Really the only thing challenging about my book is the idea of a book itself … But books don't have to be so limited … Multiple stories can lie side by side on the page … Hell pages can be tilted, turned upside down, even read backwards. I'd love to see that. Someone on the subway spinning a book as they're reading it … [But] books have had this capability all along … Hell, go open up the Talmud. Books are remarkable constructions with enormous possibilities … But somehow the analogue powers of these wonderful bundles of paper have been forgotten … I'd like to see the book reintroduced for all it really is. (Danielewski 2002)

Danielewski's novel is the result of a 10-year exploration into "the analogue powers of these wonderful bundles of paper," that is, into the forgotten possibilities the book format has to offer, especially as their resurrection impinges on a future for the novel. In so doing, he creates a text that is in many ways a house of leaves – a structure full of leaves (as in pages), a living organism (leaves as foliage), an architectural, combinatorial structure (leaves as hinges or movable sections), an emotional catalogue (love letters in the book are referred to as "leaves of feeling," (2000: 350)), and even something active or agent, conjuring "leaves" as a verb (to cause or allow to remain; to give over to another; to abandon; etc.). *House of Leaves* enacts a unique relationship between the book (as material object) and the novel (as non-material object). The book, then, is the reliable container, the novel within an excessive uncertainty – the novel within larger and more unruly than the container itself.

Such experimental literature disrupts expected entries into the text, in turn creating a more profound invocation of interiority, one with, perhaps, more potential than our traditional habitats. With *House of Leaves*, Danielewski pointedly disinvites his reader with the aforementioned epigraph and interrupts subsequent entries by appropriating and then revising the collage form, a form dependent on the materiality of its fragments, such as it was understood and effected by the historical avant-garde. He is then innovative in drawing out the analogue powers of the book by maintaining his commitment to the untapped resources of the material object. Consider the difference between a digital watch and an analogue watch: the former represents the movement of time in flashes, discretely, which cannot capture every state of time's progress. The analogue, its opposite, represents the movement of time spatially, continuously; no state of time goes unrepresented. Danielewski is interested in the conflation of time and space for representation, particularly as it is enacted by the reader's corporeal movement among the pages, for the spatial configuration of the book can be made to represent every state of the novel, or at least attempts to do so. Meanwhile, the content of *House of Leaves*, like its postmodern predecessors, reflects the problem of the book's relation to the novel and helps us to think about it: the central narrative concerns how a house (as material object) does or can represent a home (as immaterial object), suggesting that a house capable of representing a home in such an analogue fashion – in all its states – is an uncanny, unhomely place, but a total event, located in both time and space, nonetheless. Homes are generally represented digitally by the discrete structure of rooms and hallways, but *House of Leaves* represents home in an analogue form, thereby showing every state of being at home.

The more the Navidsons unpack, organise, and settle in, the more previously-nonexistent hallways appear, and then grow, and then grow to unimaginable, unmappable sizes and directions. Any attempt at habitation thus turns into a problem of representation for, as one character puts it, "the house as a trope for the unlimited and the unknowable" (Danielewski 2000: 6). The proliferation of the house in Virginia interrupts habitual activity – the family's attempts at both habitation and habitude. The house refuses to be experienced distractedly and instead absorbs its own inhabitants, who become obsessed with and lost in its spaces. Likewise, the readers *of* Navidson's house become obsessed with and lost in the spaces of narrative, first Truant and Zampanò (who each descend into a kind of madness) and then the reader of *House of Leaves* (which, 10 years after its first publication, maintains a cult following and obsessive fan base set on decoding its myriad riddles and allusions).

For Danielewski, the actions of reading and living are necessarily larger than the objects that contain them. Form – what in literature one might consider the container – and content interact with and represent each other to become inextricable. In Chapter IX, Danielewski progressively represents the architecture of the house visually on the page and plays on the relationship between a container and its contents. Here, the actual layout begins to look like a kind of section of a very confused building.

Left: Page 132. From *House of Leaves* by Mark Z. Danielewski, copyright © 2000 by Mark Z. Danielewski. Used by permission of Pantheon Books, a division of Random House, Inc.

Right: Page 133. From *House of Leaves* by Mark Z. Danielewski, copyright © 2000 by Mark Z. Danielewski. Used by permission of Pantheon Books, a division of Random House, Inc.

Zampanò begins listing famous architectural sites in one column on the left page, from top to bottom. Inverted and in italics on the far right page, he lists famous architects, in no relation to the building sites from the left. Both columns serve visually as structural support for the centre, as between them are the overlapping stories of Truant's narrative and Zampanò's account of Navidson's, and these are broken up further by other doorways and windows, which in this example consist of an upside down list of films on page 132 and a sideways list of novels on page 133, each in turn cataloguing spaces of horror. The windows themselves are the most explicit example, the text (which lists building tools and materials) reading front to back on the right side and backwards when one turns the page, as though the text is literally written on glass that can be seen from the front *and* the back. The text continues to offer a variety of openings, passages, stories, and entries, any one

of which the reader can follow, either singularly or dynamically. Not only are the two narratives intertwined, both characters lost in a labyrinth of pursuing knowledge, but the reader too must follow multiple paths, the act of reading itself progressively personal and internal. *House of Leaves* demands a corporeal and active engagement with its readers – a literal movement among its passages. Danielewski's assertion of such a bodily relationship with the book – the *act* of spinning it on the subway, of interacting with it spatially and temporally – is why the book's materiality is so important here: the immediacy and physicality of a book both resists and transcends the passivity and flaccidity that are, as I suggested in the opening, so dangerously a part of contemporary culture.

A built precedent for the literary exploits undertaken in *House of Leaves* can be found in the Winchester Mystery House (1884-1922), which similarly expresses a proliferating complexity, a restless mobility of form, and a perplexing operational logic. The Winchester House was constructed in the late nineteenth century at a site near San Jose, California. Its owner was the superstitious Sarah Winchester (heir to The Winchester Repeating Arms Company) who, having lost her husband and child prematurely, believed that the victims of the company's guns were now ghosts looking for revenge. The Winchester Repeating Arms Company was famous for inventing the rifle of choice in the "Wild West," and thus the name Winchester implies a nineteenth-century westward expansion that mobilised violence, lawlessness, and a break from the civilised order of the east.[4] At the advice of a psychic, Winchester believed that unless she built a dwelling configured both to trick and contain the spirits – which meant endlessly rebuilding and modifying it – she herself would fall prey to their vengeance. As a consequence, she moved west and began construction, a process that continued for four decades. As a result, the house became a bizarre maze of corridors leading nowhere, doors opening onto nothing, stairs leading into walls, etc., resembling architectural collage.

Left: "Exterior Photo of Mansion." Winchester, S. (1884-1922). Winchester House. San Jose, CA. Used by permission of the Winchester Mystery House, LLC.

Right: "Staircase to Ceiling." Winchester, S. (1884-1922). Winchester House. San Jose, CA. Used by permission of the Winchester Mystery House, LLC.

The house, a testament not only to turn-of-the-century superstition and colonial guilt but also to diligence and tenacity, has become a major tourist attraction in northern California.

Far from being a sanctuary from chaos, the Winchester House was nonetheless an act of resistance – a site that was strictly maintained as a bulwark against social upheaval. What Danielewski and Winchester have in common, not only contextually but also formally, is an obsession with passages that almost always fail to perform their function, to close in adequately on a particular destination. Danielewski's house is both claustrophobic and agoraphobic: confining, yet so expansive as to cause terror. Its passages, not its inhabitants, generate more passages; the house turns against its inhabitants.[5] The Navidson family members are seen and see each other, but primarily through video recordings. At the same time that Truant feels paralysed, the family has become increasingly homebound, living and working in an ever more impersonal space.

In his treatment of an interior larger on the inside than on the outside, and in his interest in multiplying passages, Danielewski finds predecessors in something like Stephen Millhauser's 1997 novel *Martin Dressler*, in which the title character designs a hotel, The Grand Cosmo, that rivals the world, mimicking it in its entirety, past and present. One might think also of Rem Koolhaas's description of the Downtown Athletic Club in *Delirious New York* (1977), where in the undifferentiated, repetitive scheme of the skyscraper, there exists the possibility for endless variations and superimpositions of an eternal interiority that includes everything, even "eating oysters with boxing gloves, naked, on the 9th floor" according to Koolhaas (quoted in Hays 2000: 327). An even earlier example might be Walter Benjamin's massive *Passagen-Werk* (1927-1940; *The Arcades Project*, 2002), a dense collection of passages about passages.

Indeed, Danielewski uses juxtaposed textual passages to think about – write about – architectural passages. Passages, themselves transitory, are spatial and temporal, transporting a subject from one location in one time to another location in another time. Textually, time and space collide, as a reader can revisit different passages slowly, quickly, backward, etc., particularly in a non-linear, collaged work. The interaction of passages on the page allows the events in *The Navidson Record* to occur simultaneously with Johnny Truant's narrative and even with his analyses of Zampanò's footnotes. As Zampanò intrudes not only on the passage of the body text with a footnote, he has interrupted the reader's journey through that passage by providing interpretation himself, both closing doors to one route and opening passageways to others. Truant, reading this shifting or interruption of passages, responds to this textual moment with sickness, as he, our fictional interpreter, like the reading process, has been violated:

> . . . this morning, when I went into work, I didn't feel at all myself. It's probably just a coincidence–I mean that there's some kind of connection between my state of mind and The Navidson Record or even a few sentences penned by a former Nazi . . . I've no fucking clue. . . . I walk out into the hallway. That's a big mistake. I should of stayed near people. . . . Instead I'm alone . . . then my nostrils flare with the scent of something bitter & foul, something inhuman, reeking with so much rot and & years, telling me in the language of nausea that I'm not alone.
>
> Something's behind me.
> Of course, I deny it.
> It's impossible to deny.
> I wanna puke.
>
> To get a better idea try this: focus on these words, and whatever you do don't let your eyes wander past the perimeter of this page. Now imagine just beyond your peripheral vision, maybe behind you . . . something is quietly closing in on you, so quiet in fact you can only hear it as silence.

Johnny has been reading an extended passage from Heidegger's *Being and Time* (1927) excerpted by Zampanò; he in turn offers an English translation in his footnotes, an act then followed by the above episode. Here, reading – a private and thus vulnerable act, usually temporal – becomes a spatial violation. One is trapped

4 Mark Hansen (2004) also briefly alludes to Winchester.

5 The house literally consumes Navidson's twin brother Tom, and in another instance, attacks claustrophobic Karen Green: "Karen avoids the threat in her bedroom only to find herself in a space rapidly enlarging, the size swallowing up all light . . . The darkness almost immediately crushes Karen. She collapses." (Danielewski 2000: 341)

in and by text, unable to read without the spectre of criticism, previous and forthcoming, "quietly closing in". Entering passages – literary and fictional – becomes progressively shadowy, anxiety producing. Passages only purport to take the reader through the narrative but instead lead further and further away from a singular clear exegesis.

The very process of interpretation, for Johnny as well as for the reader, is replicated in the maze of passages within the book: textual (citations, overlapping commentaries), visual (page layout), fictional (the house itself proliferates the further into the book one goes), and physical (the reader's spinning, browsing, turning of the book to read it). Danielewski does more here than merely disrupt the temporal linearity of a novel; he takes up the three-dimensional space of architecture and attempts to translate *that* to literature, including not only its spatial qualities, but also an analogue movement through its passageways. In so doing, Danielewski causes the usual space-time continuum of passages to break down, as they fail to perform their linear transitional function, instead breeding a swarm of movement possibilities.

These movement possibilities, as it turns out, are infinite. The novel offers the following quotation by Dagobert Frey:

> Every home is an architecturally structured "path": the specific possibilities of movement and the drives toward movement as one proceeds from the entrance through the sequence of spatial entities have been pre-determined by the architectural structuring of that space and one experiences the space accordingly. But at the same time, in its relation to the surrounding space, it is a "goal," and we either advance toward this goal or depart from it. (Danielewski 2000: 153)

Frey emphasises the simultaneous time-space experience of moving through a passage and the personal, intentional quality of that experience. If every home is an architecturally structured path, every architecturally structured path is a kind of home, including the novel itself. Cognitive scientist Douglas R. Hofstadter, another voice in the novel, describes the design or layout of the house as a version of Zeno's Paradox:

> Oh it's very simple. If the arrow is here at A and the target is here at B, then in the course of getting to B the arrow must travel at least half that distance which I'll call point C. Now in getting from C to B the arrow must travel half that distance, call that point D . . . you realize that you can keep dividing up space forever . . . until . . . well, the arrow never reaches B. (Danielewski 2000: 356)

Under this logic, the house in all its renditions pursues a goal but never reaches it and is thus infinite in potential. *House of Leaves*, a multitude of architecturally structured passages always emphasises the *process* of reaching that goal. Yet such infinity also produces a profound anxiety, an anxiety that is the ultimate pathos of the American novel at the end of the twentieth century.

The only solution to that anxiety, Danielewski seems to argue, is to behave like Benjamin's angel of history surveying the ruins that lead to the present, to uncover the possibilities that have been thus far passed over, in order to develop the material conditions antecedent to a given institution (home and novel). As Truant takes to the road in search of the house that has been haunting him, he interrogates the history of its location (Virginia) and the very founding of the nation; he finds "no Ash Tree Lane" (Danielewski, 2000: 499), only the Jamestown Colony and Colonial Williamsburg of early America (Danielewski, 2000: 500-2). The anxiety produced by the text comes from the tensions between privacy and public events, between attempting interpretation and the weight of literary and critical history, between expansion and solipsism, safety and violence, passages and stories. The architectural novel offers more than a metaphorical relationship between building and book; rather, it recognises that books are buildings and, as such, enact conditions of living at the end of the twentieth century. The architectural novel allows for the question of dwelling to become dwelling itself, rather than its certitude or its banal repetition. *House of Leaves* embraces, exemplifies, and demonstrates these concepts through its excess, its hyperness, its exorbitance, suggesting that literary inscapes, and their infinite possibilities, will rescue the novel – and perhaps civilisation as well – from potential extinction.

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Life at the Periphery: The urban politics of Neorealism in post-war Rome

AnnMarie Brennan

The final scene of Rossellini's *Rome Open City* (Excelsa Film 1945)

The traumatic disruption of everyday life caused by World War II and the Reconstruction that followed reconfigured the relationship between 'inside' and 'outside' spaces in post-war Rome. This transformation was projected onto the Neorealist screen in different forms, reinforcing the crucial shifts between centre/periphery, domestic/urban, interior/exterior.

Films such as Roberto Rossellini's *Rome Open City* (*Roma Città Aperta,* 1945), Vittorio De Sica's *Bicycle Thieves* (*Ladri di Biciclette,* 1948), *Umberto D.* (1952) by De Sica and Cesare Zavattini, and Pier Paolo Pasolini's *Mamma Roma* (1962) presented realistic experiences of the city, demonstrating the effects of economic development and how the traditions of the Italian domestic interior were forfeited for economic and social mobility. The peripheral, which included the group of citizens relegated to the periphery of society and distanced from any access to political and economic advancement, was set in opposition to a literal and metaphorical centre of power. Ironically, this centre was not the dictatorial remnants of Mussolini's fascist regime. Corrupted power was portrayed as either German Nazism or the equally violent effects of an imported neo-capitalism. Despite these hardships, the characters in these films attempted to preserve the interior domestic realm and protect it from the threat of political and economic upheaval.

To the Neorealist directors, the slogan "Take your camera into the streets" meant pursuing a certain social realism, but it also produced a range of emblematic, outsider characters, for whom the street was the centre of life (Armes 1986: 184). Cesare Zavattini, screenwriter with De Sica, and one of the founding theorists of Neorealist film, described his working method: "I go out into the street, catch words, sentences, discussions … Afterwards, I do with the words what I do with the images. I choose, I cut the material … to capture the essence, the truth." (Zavattini 1966) Zavattini's summoning up of the streets was a response from an industry that had previously been confined to shooting in Mussolini's Cinecittà studios. These films, shot outside the studios and in the streets, featured characters whose psyches were in turn formed by their interaction within the city. Such figures included Giorgio Manfredi, the Resistance fighter in *Rome Open City,* who would move throughout the city at night along rooftops, Mamma Roma, who earned a living as a prostitute walking the streets at night, and Antonio Ricci, the poster hanger whose job was to assist in introducing a new economic order of consumers by applying layers of advertising to city surfaces (Armes 1986).

Based on these observations, this essay examines key Neorealist films for their structure, layered meanings, and discourses in a quest to better understand the urban politics at play, and, more importantly, to demonstrate how the city was used as a means to understand new modes of temporal and spatial cognition. In one direction, the Neorealist cinematic tactic of using spatial elements of the city to narrate the plot foreshadows the "cognitive mapping" of Kevin Lynch and, in the other, inaugurates what Gilles Deleuze (1989) has termed the "time-image".

An early version of this paper was presented at the conference *The Intimate Metropolis: Domesticating the City, Infiltrating the Room* at the Architectural Association, UK.

Lynch's research, conducted during the 1950s, was contemporaneous with many Neorealist films. His book, *The Image of the City* (1960), was the result of a series of studies into the "perceptual form of the city" funded by a grant from the Rockefeller Foundation and conducted by the Joint Center for Urban Studies, a collaborative effort conducted by Harvard University and MIT (Appleyard 1978). The research was ground-breaking in that Lynch, in a spirit similar to Neorealism, based his studies on empirical data taken from people on the street who he would ask to "draw maps, make sketches, describe routes, [and] recognize photographs" of the city (Appleyard 1978). More importantly, he introduced to the field of urban planning the value of "imageability", which described the enduring visual perception of a city by its occupants.

This way of envisioning the city corresponds with the analysis of film critic André Bazin, who proclaimed that directors such as Rossellini and De Sica created a new type of cinematic image, a "fact image" that portrayed everyday life as a form of "reconstituted reportage" (Bazin 1967). Building upon Bazin's insight, Deleuze argues that this new image, the time-image, signals the collapse of what he calls "the sensory-motor schema", overturning an earlier cinematic concern in pre-war cinema with "movement-images", images that depict a direct correlation between what characters perceive and react to, and which typically affirm a chronological unfolding of the past, the present, and the future.

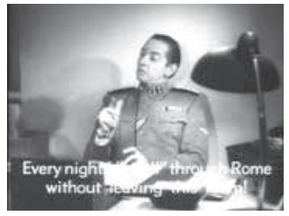
Conversely, the time-image blurs this temporal sequence and it was in Neorealism that these new temporal images were first employed. Deleuze recognises in them the inauguration of modern cinema along with a new type of character – the onlooker as opposed to a person of action, a "character as spectator", and attributes this propensity to observe, rather than to act, to a new range of discontinuous, or disrupted spaces in the post-war environment that called for an intensified cognition (Deleuze 1986: 120). The time-image is what results from this break in spatial co-ordination and responds to a new type of urban condition that Deleuze refers to as the *any-space-whatever*. As he explains:

> Another [image], more specific to the cinema … arose from a crisis of the action-image: the characters were found less and less in sensory-motor 'motivating' situations, but rather in a state of strolling, of sauntering or of rambling which defined *pure optical and sound situations*. The action-image then tended to shatter, whilst the determinate locations were blurred, letting *any-spaces-whatever* rise up where the modern affects of fear, detachment, but also freshness, extreme speed and interminable waiting were developing. (1986: 121-122)

It is in the context of the *any-space-whatever* that Lynch's urban cognitive markers are particularly poignant. With this in mind, the analysis undertaken here of the spatial politics and the urban imageability of Neorealist film is structured upon a series of markers Lynch and his team identified as enabling inhabitants to navigate their living environments – specifically, paths, districts, edges, nodes, and landmarks. Lynch's study of cognitive urban markers is applicable for this study since his original research was based on establishing a method of examining how people negotiate their way through the city according to their own *mental maps*. It will be shown that the creators of Neorealist cinema employed similar urban indicators in their films, using the city as a vehicle to advance the plot, and more importantly, as an animated palimpsest to play out the changes in the social and

political landscape. By examining the role of the city, its layers of neighbourhoods, districts, and landmarks as portrayed in Neorealist cinema through Lynch's cognitive urban markers, this paper explores how the mapping of spatial politics in these films premise Deleuze's theorisation of the Neorealist time-image as representative of a new mode of modern thought.

District



Gestapo officer Bergmann in *Rome Open City* (Excelsa Film 1945)

The Gestapo's Schröder Plan (Excelsa Film 1945)

The map of the Resistance in the background encompasses Rome and the entire Lazio region (Excelsa Film 1945)

Rosselini's *Rome Open City* depicts the lives of Resistance fighters in Rome during the Nazi occupation of the city in June 1944. The term "open city" refers to this period where the Germans proclaimed Rome to be an "open city", a zone without military control. However, despite this declaration, the Germans continued to occupy the city, and, as depicted in the film, each side had their own plan to reclaim what was cynically characterised by Rossellini as the "open city" (Gottlieb 2004).

Representative of the Nazi Regime is the Gestapo officer Major Bergmann, who devises a strategy of occupation according to the Schröder plan, where Rome is divided into various sectors with a clearly defined centre and surrounding outer districts. His idea is to carve up and conquer the city in order to capture the Resistance fighters. He declares to the Italian Police Commissioner sitting before him, "The city will be divided into 14 sectors. The Schröder Plan, which we have already applied in several European cities, allows us, using the minimum effort, to comb scientifically through large masses of people." The Nazi forces implement the re-territorialisation of the city, through districts, as a main war tactic (Rossellini 1973).

For the Germans, military control and power is cognitively mapped out in *Rome Open City* through what Lynch came to describe as "districts", or what he defined as "medium-to-large sections of the city, conceived of as having two-dimensional extent, which the observer mentally enters 'inside of,' and which are recognizable as having some common, identifying character". Moreover, as Lynch notes, these districts are characteristically "identifiable from the inside, [while this difference is...] also used for exterior reference if visible from the outside" (Lynch 1960: 47).

The Resistance also has a plan, as evidenced by a map of the Lazio region pinned on the apartment wall of one of the Resistance fighters, Pina. The map is larger than the Gestapo's, encompassing more of the region and perhaps foreshadowing their attack from the outside. Implementing guerrilla warfare tactics, the Resistance had no need for portioning off the city into districts. This would have limited much of the movement's advantages such as extraordinary mobility and the ability to launch ambushes from outside along the city periphery.

The meaning behind the appearance of the maps in this canonical Neorealist film is twofold. The maps not only point out the difference in military tactics between enemy and compatriot, but they also suggest, to future generations of Neorealist filmmakers, how the city can assist in the story's narration by using recognisable urban markers.

A similar type of mapping occurs in *Mamma Roma*, a film that was Pasolini's response to Rosselini's *Rome Open City*. Pasolini alluded to this historic cinematic precedent when he cast Anna Magnani, who originally performed the motherly heroine role of Pina, for the role of Mamma Roma, a reformed prostitute. For Pasolini, this decision was a statement about the deterioration of Rome as embodied in Magnani's character – from a martyr of the Resistance to a prostitute of the Italian Economic Miracle. Mamma Roma overcomes her situation by accumulating enough wealth to purchase a new apartment in the new INA CASA housing developments in the Tuscolano district. This move facilitates her retirement from prostitution and permits her teenage son, Ettore, to return to live with her after years of separation.

The relocation to this new apartment (by architects Mario De Renzi and Saverio Muratori) marks a critical step in the journey to that version of the city centre that accords with Mamma Roma's bourgeois aspirations. Unfortunately, however, Mamma Roma's former pimp returns, threatening to reveal her secret and thus forcing her to go back to the streets. Ettore, discovering his mother's previous profession, is thrown into a downward spiral leading to petty thievery, jail and, ultimately, his death.

Mamma Roma's hope for a better life hinges upon living within a district of Rome where she is surrounded by others with similar class aspirations. Her upward social mobility is not enough to overcome their doomed existence within this area of Rome where the laws of destiny will not allow them to belong. For Pasolini, these housing developments located outside Rome's city walls symbolised all that was wrong with Italian society: its false materialistic aspirations and its superficiality that resulted from the Economic Miracle. He attempted to illustrate the ugly nature of what he saw as the rise of petty individualism and express the tragic sentiment that "no sooner do marginal cultures come into contact with the centre than they are destroyed" (Viano 1993: 85).

Landmarks

Landmarks are another important means by which the viewer is oriented within these films. Lynch describes these cognitive markers as being used as points-of-reference where:

> ... the observer does not enter within them, they are external. They are usually a rather simply defined physical object: building, sign, store, or mountain ... Some landmarks are distant ones, typically seen from many angles and distances, over the tops of smaller elements, and used as radial references. (Lynch 1960: 47)

Rossellini is adept at using landmarks to narrate his films. *Rome Open City* contains an explosive scene that takes place in Mussolini's abandoned and incomplete EUR development. Resistance fighters set up an attack of a German truck transporting Resistance prisoners outside the city near the Tiburtina Bridge. The scene purposefully presents Mussolini's new capital outside Rome, with the *Palazzo della Civiltà Italiana* (by the architects Ernesto B. La Padula, Giovanni Guerrini and Mario Romano) and, in the following scene, the *Palazzo dei Ricevimenti e Congressi* (by Adalberto Libera) in the background, both serving as identifying landmarks. These sites and buildings are noteworthy since the existence of this neighbourhood originates from Mussolini's desire to create a new centre of governmental power upon land outside the city's historic centre. The selection of the setting, with its characteristic landmarks in the background, assists the viewer in locating the scene within the EUR district. It also suggests that the enemy, once drawn out from the centre into the forsaken territory of the periphery, can be defeated.

In the final scenes of *Rome Open City*, the parting shot follows a bunch of young boys who had just witnessed the execution of one of the film's main characters – the Resistance fighter and priest Don Pietro. The boys walk toward the centre of

Mamma Roma and her son Ettore in Pier Paolo Pasolini's *Mamma Roma* (Arco Film 1962)

A bored Ettore lies with his head upon an aqueduct ruin with new housing developments in the background (Arco Film 1962)

The Resistance fighters wait to attack German soldiers in the periphery of Rome near the Tiburtina Bridge in the shadow of the *Palazzo della Civiltà Italiana*, an icon of fascist architecture (Excelsa Film, 1945)

The Resistance fighters ambush the German soldiers in the periphery in *Rome Open City,* (Excelsa Film 1945)

The view from Mamma Roma's new apartment of the Church of St. Giovanni Bosco (Arco Film 1962)

Rome with the dome of St. Peter's in the background, suggesting to an Italian audience that the future of Italy resides within the Catholic Church. Pasolini alludes to this final moment in the final scene of *Mamma Roma*, where the main character, upon hearing the news of her son's death in jail, attempts to jump from her apartment window. All the while, she stares at the paradigmatic view of another church, St. Giovanni Bosco, a landmark which had mesmerised her throughout the film.

The view of the distant church can be read in many ways, but its key significance is that it performs as a character within the narrative. For Mamma Roma, the St. Giovanni Bosco church represents the 'inside', the centre, and the attainment of a chaste soul accompanied by the petty bourgeois lifestyle with all its trappings. However, as David Bass notes, unlike St. Peters in *Rome Open City*, St. Giovanni Bosco is cast as a landmark signifying misplaced hope:

> Even though the view from her window, at which she despairingly throws herself as the film ends, seems Rome-like enough – the modern church of St. Giovanni Bosco's cupola appearing like a displaced St. Peters on the horizon – it will never be the 'Rome' after which she is named. (Bass 1997: 91-92)

One of the first scenes of Vittorio De Sica's *Bicycle Thieves* at the Val Melaina development in the periphery of Rome (Produzioni De Sica, 1948)

Paths

Before World War II, Mussolini moved the urban poor residents from the centre of Rome to newly-built neighbourhoods at the periphery in order to make way for more prosperous development. This ultimately came to be termed by Italians as the *sventramenti*, or "disembowelment" of the city. One of the biggest problems resulting from the operation was that the new neighbourhoods had no substantial transportation links to the centre (Sassoon 1986). De Sica highlights this situation in his film *Bicycle Thieves,* where bicycles become the means of overcoming a lack of transportation planning and therefore the only hope for survival. The film tells the story of Antonio Ricci and his son Bruno's scouring of post-war Rome for their stolen bicycle. The search creates a wandering narrative tracking various indeterminate paths and leaving the viewer without a clear understanding about their location. Paths, according to Lynch, function as "channels along which the observer customarily, occasionally, or potentially moves. [Such as ...] streets, walkways, transit lines, railroads" (1960: 47). Where for Lynch such paths are key to framing our sense of location in urban space, in *Bicycle Thieves*, the loss of definitive destination, like the absent bicycles themselves, induces a lapse of framing.

The itinerary of Antonio and Bruno's search includes the police station, trade union headquarters, the open markets of Piazza Vittorio and Porta Portese, a church, the apartment of a psychic, a brothel, and Via Panico, where the thief is finally found, though without the bike – therefore allowing him to escape arrest. Ricci's avoidance of the city centre throughout the search is suggestive of his immigrant status (he migrated from the South in hope of work and a better life), but it is also testament to the centre's capacity to ultimately determine his circumstances. The periphery then serves to metaphorically underscore the distance between Ricci's potential success in building a new, prosperous life, and his inevitable failure. The film suggests, by its wandering viewpoint, that it is no longer possible in the post-war urban landscape to conjoin pathways and overcome distance – both physical and cognitive. Much as Deleuze suggests of the time-image, it is exactly the "*dispersive situations, the deliberately weak links, the voyage form, the consciousness of clichés,* [and] *the condemnation of the plot*" which occur through and along paths in *Bicycle Thieves* (emphasis in original, 1986: 210). He specifically cites De Sica and claims that the post-war economic crisis inspired the Italian director to disrupt the connection between action and situation: "There is no longer a vector or line of the universe which extends and links up the events of *The Bicycle Thief* [sic]; the rain can always interrupt or deflect the search fortuitously ... " (211-212).

Layers and thresholds

In post-war Rome we do not suddenly see a totally new urban landscape, induced by war and the Marshall Plan. Rather, through a type of porosity, a new capitalist society seeps through the surfaces of an older Rome. A scene depicting Ricci's first day on the job shows him hanging a poster for a film featuring the glamorous American actress Rita Hayworth, covering over an existing illustration of a round-faced Italian woman. In the next cut, we see the remains of another poster on the wall, a propaganda poster for American aid, stating "Aid from America: grain, carbon, provisions, medicine. They help us to help ourselves." Whether it is Ricci applying additional layers of posters onto the walls of Reconstructed Rome, or his wife tugging at layers of linens to sell in order to retrieve his pawned bicycle at the start of the film, the emphasis of surface layers and their application to the walls and surfaces of Rome reveals the meaning of this cultural, urban-economic changeover.

An allegorical layering of spaces and surfaces can also be seen in the film *Umberto D.* De Sica portrays the troubled life of Umberto Domenico Ferrari, a retired government worker trapped by his economic situation. He is a bachelor without children or income and unable to pay the rent owed to his landlady, who threatens to evict him, despite his claims that he supported her during the war.

Umberto's room is the locus of the film and the source of his impending disenfranchisement. His landlady's desire to shed the memories of war as quickly as possible and to pursue a new bourgeois lifestyle, is complicated by Umberto's presence. For De Sica, the target of the film's withering critique is not the Italy of the fascist regime, but rather the new country formed by the Economic Miracle, which not only required the physical eviction of characters such as Umberto from the centre of Rome to some peripheral abode, but also their psychological occlusion from the conscience of Italian society.

Perhaps no other Italian Neorealist film depicts this savage, post-war societal transformation by way of an interior more clearly than *Umberto D.* Viewers are made to stand in the room with Umberto, agonisingly observing every banal gesture of a man heading to an outside more absolute than the exterior of his apartment. The long hallway outside his room stands in for the impossible passage to another societal world; archways, layers of satin draperies, door handles, keyholes, all make up a variously scaled, landscape of impenetrable thresholds.

The analogy between Umberto's life and his room is further compounded when Umberto returns from treatment in the hospital to find his room in total disarray, with layers of wallpaper torn off, and a huge hole in the wall. His dishevelled room, which had recently survived the violence of war, is left as abject testament to the violent effects of capitalist development. As Roy Armes depicts it, "Umberto's interior life and its exterior manifestation in the 'cameretta' are doomed to extinction by the landlady's empire-building schemes." (1986: 154) The film concludes with Umberto roaming in the park, finally resigned to the forces that have rendered him centre-less and peripheral.

The ironic overlapping of the Hayworth poster over the image of the traditional Italian woman points to a larger cultural invasion experienced by Italians.

Ricci asks his wife to trade in the object of Italian tradition and family life – *le lenzuola* - in order to obtain the bicycle which will provide her husband with physical mobility within the city.

De Sica and Zavattini repeatedly frame Umberto D within thresholds in order to exaggerate the long perspective shots, as seen in the interior of the hallway, as the gateway to the city of Rome at the Piazza del Popolo in *Umberto D.*

Umberto returns to his room, only to find that it is being demolished for impending renovation - plans which do not include him.

Again using a long perspective view, Umberto finally retreats from his room in the city centre (Rizzoli, Produzione De Sica, and Amato Film 1952).

Any-space-whatever

Imported consumer capitalism, brought about by the Marshall Plan and the resulting rise in real estate values, transformed Rome and the Italian household. A politics of space became a vital issue in the representation of the city via the new cinematic realism. As suggested above, Deleuze's notion of *any-space-whatever* is apt here, particularly, as he puts it, because it is a "space in which the source of control, the centre of power, is curiously difficult to apprehend. It is a space in which the intangibility of global capitalism is particularly apparent." (1986: 172) It was these transformations, and the changing nature of urban society, that Neorealist film sought to measure.

With a silhouette of Roman aqueducts on the horizon, Ettore and a newfound group of friends begin to explore the *any-space-whatever* in *Mamma Roma* (Arco Film 1962).

Capitalism was, at that stage, in the process of finding new ways to successfully exploit *any-spaces-whatever* – characteristically empty, isolated, or demolished places. Neorealist cinema, for its part, amounted to a reflecting glass where Italians were presented with their transformed cities and the new relationships of inclusion and exclusion necessary for their inhabitation (Restivo 2002). "In the city which is being demolished or rebuilt, Neorealism makes *any-space-whatevers* proliferate – urban cancer, undifferentiated fabrics, pieces of waste ground – which are opposed to the determined spaces of the old realism." (Deleuze 1986: 212) For Lynch, *any-spaces-whatever* are antithetical to the cognitively coherent maps induced by clear urban markers – they are spaces of disconnection, inaction and temporal paradox, in which disenfranchised characters are subtracted from meaningful and comfortably enclosing routines. At the peripheries of the transforming urban centres, *any-spaces-whatever* proliferate.

A scene from Pier Pasolini's film *Accattone*, where the main character walks by a building, its graffiti calling out "We want housing" (Arco Film 1961).

This is evident in *Mamma Roma*, where Pasolini layers ancient themes within the film's modern context by placing Mamma Roma's new white apartment block adjacent to an abandoned field. The site mimes the vacancy and absence of substantive connection at the centre of Mamma Roma and Ettore's new life together. *Any-spaces-whatever* can also be found in Pasolini's first film, *Accattone* (1961), which takes place in the *borgate*, the outermost ring of the city, where the very poorest of the country live. It presents a realistic view of life in the remote, ragged edges of society, where inhabitants are not in conflict with an interior or centre – their concerns are much more basic: hunger and despair amidst the affluence of the early 1960s. Almost the entire movie takes place in the *borgate*, where even the surface of a building covered in graffiti cries out, "We want housing!"

Conclusion

The reign of Neorealism lasted less than 10 years, later to be revived and referenced by directors such as Pasolini, Michelangelo Antonioni, and Ermanno Olmi. The genre's demise can be attributed to political pressure (Dalle Vacchi 1992): in 1949 – with the Christian Democratic Party in power – the hostility towards films depicting social injustice in Italy increased. More precisely, the government did not want images of misery exported to the rest of the world as it was attempting to rehabilitate itself. Giulio Andreotti, head of the Department of Cultural Affairs, created the "Andreotti Studio Law", which gave the government the power to halt the export of any Italian film which "might give an erroneous view of the true nature of our country". It also precluded films from being shot anywhere else but *inside* the studios at Cinecittà with trained actors and skilled labour (Armes 1986: 28).

Neorealist cinema, with its mobilising of professional and non-professional actors in actual Roman locations, provided Deleuze with the model of the "character as spectator", an observer caught up in the strange eruptions of time that post-war cinema was intent on capturing. For Deleuze, Neorealism revealed a new mode of thought, a cognition forced to think through the lapses of causation evidenced everywhere in public and private urban life.

Contemporaneous with the making of many Neorealist films, Lynch discovered, through a study of the perceptions of individuals in urban streets, that the city was cognitively mapped through a series of urban markers. With Lynch's research into the city's "imageability", as well as Bazin's "fact-image", we witness how a post-war convergence of city and cinematic "images" sought to confront, and in key ways make sense of, the strange environments Deleuze conceptualises with the time-image.

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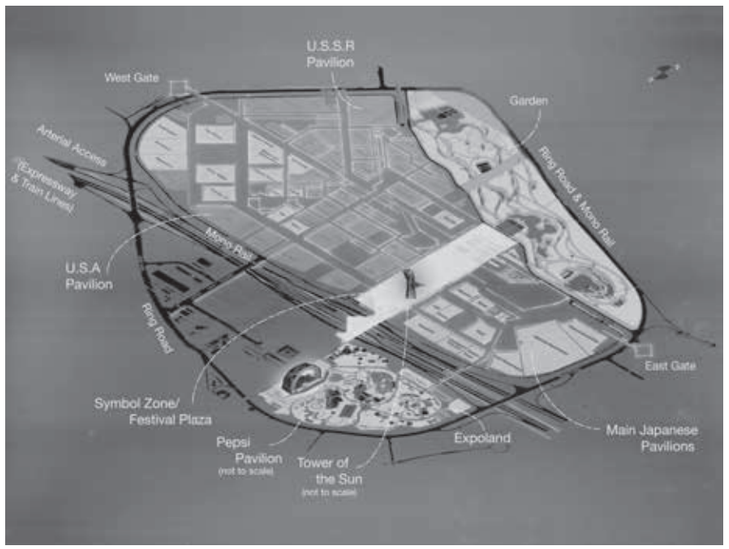
Reflective Interiors:
The Pepsi Pavilion and the Tower of the Sun

Kate Linzey

Japan's recovery from the destruction of World War Two resulted in swift and radical transformations in society and its built environment. Osaka Expo '70, like the Olympic Games which preceded it in 1964, was an event designed to demonstrate the strength of the emerging post-war economy, and the resilience of the Japanese people (Urushima 2007:394). The Expo theme "Harmony and Progress" was developed to integrate the national identity of traditional Japan (harmony) with new technologies, something viewed as Western and destructive (progress). While the theme was initially proposed by an independent "theme committee", Kenzo Tange and Nishiyama Uzô, who led the compelling elaboration of this vision by the "planological committee", enlarged their influence to the extent, as Pieter van Wesemael notes, that the architects became responsible for both theme and design, a first in the history of world exhibitions (2001: 570).

This essay will compare two interior spaces built in this context. They are, firstly, the Tower of the Sun by Tarô Okamoto, and secondly, the Pepsi Pavilion, by Experiments in Art and Technology (E.A.T.). While it is common for nationalised projects to explore how design can produce identity, Osaka Expo '70 presents an unusual instance where that identity was defined as unsettled, divided and pointedly anxiety-producing. Both works utilised ideas from psychoanalysis with the intention of soothing this anxiety. Where the first, though, relied on principles of surrealism, presenting familiar objects in strange and uncanny ways, the latter aimed to modify the very act of communication, transforming how things are recognised in relation to the self.

Isometric view of the Expo Osaka 70 site showing the location of Tarô Okamoto's Tower of the Sun on the Festival Plaza, and E.A.T.'s Pepsi Pavilion (all drawings by the author).



Osaka Expo '70: Progress and Harmony

In his historical survey of world exhibitions from 1798 onwards, van Wesemael presents Osaka as the culmination of an evolving world exhibition model. His survey has an architectural focus, exploring how architecture was used to frame each exhibition as, in his words, "a secluded universe" of fantasy and technology, entertainment and education (2001: 17). Van Wesemael tracks the transformation of the eighteenth-century pedagogical model, based on the panoramic display of global culture and didactic demonstrations of technology, through to Osaka's more nebulous pedagogy of engagement and self-realisation through play. Rather than merely educate the populace, the intention at Osaka was to "adjust ... the self-image of the Japanese with regard to themselves, their society and the future" (2001: 566).

Uzô and Tange's site planning of Expo Osaka '70 sought to demonstrate an ideal circulation infrastructure for Japan's growing urban centres. Ordered by a clear hierarchy of transportation methods, the Expo site was divided into four lobes, rather like a heart. According to van Wesemael, the architects sought to avoid any narrative or thematic structure in the distribution of pavilions (the placing of the U.S.S.R. and U.S.A. pavilions at diametrically opposite points on the site might be seen as an exception). By renouncing narrative or thematic devices to mediate between exhibitors and visitors, the design of the Expo site became, at least in theory, an architecture without qualities. Designers of individual pavilions were given maximum design flexibility and autonomy. This flexibility, Angus Lockyer (2007) argues, can be linked to the Expo architects' concern, not for what was represented, but for the spectacle of circulating signs. "Progress and harmony" was to be achieved, Lockyer implies, due to an architecture which only appeared through its ability to "account for contingency", that is, imperceptibly to incorporate and dissipate any disturbance (2007: 586).

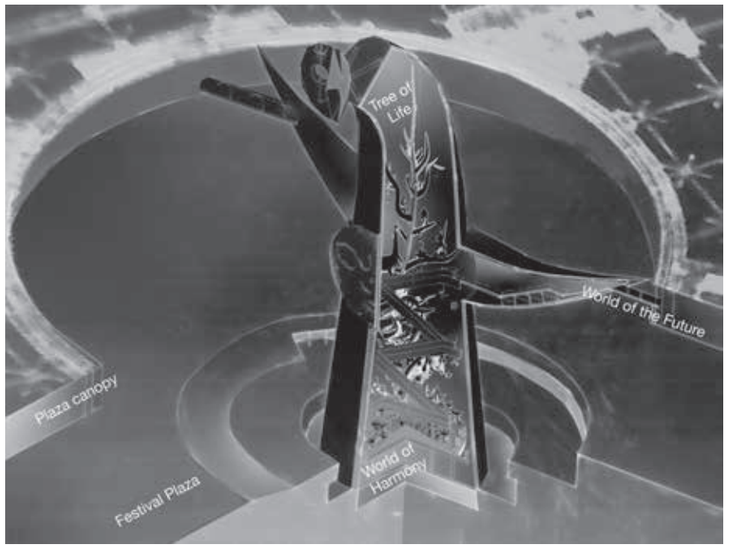
This principle of contingent architecture was further developed by Arata Isozaki in his design of the "Festival Plaza" within the "Symbol Zone". Lockyer and Andrea Urushima (2007) attribute the concept of a central elevated area, or "Symbol Zone", to Uzô's early planning influence. It provided a gathering axis for transportation and, by incorporating the "Festival Plaza" for live performances, could provide a space "where the vibrant and charged energy of the people [could be] discharged" (Uzô cited in van Wesemael 2001: 819, n49). As Urushima explains, Uzô's concept for the Plaza had no precedent in Japanese cities or towns, but was created as a synthesis of Shinto Matsuri festival tradition with Uzô's experiences of Italian *piazze*. Tange delegated the task of interpreting Uzô's "Festival Plaza" to Isozaki who proposed a mega-structure canopy, which would permit the "plugging-in" of high-tech, multi-media and multi-sensory entertainment. Ordered by the grid of the space frame canopy, which was supported by piers expressed as circulation stairs, Isozaki's design was an architecture of coordinated systems. Van Wesemael has described it as "imageless" (2001: 598), Lockyer as "a system of interchangeable parts" (2007: 583), and Kisho Kurokawa as something like a flight simulator on which people train to occupy the technological future (Van Wesemael 2001: 594).

Tower of the Sun: an opaque interiority or bombastic kitsch

Years later, Isozaki described the Festival Plaza concept as "totally uncool" (2006: 71). He felt that the Osaka Expo '70's "battle for modernity" was lost on the plaza – primarily due to the inclusion of the work of senior artist, Okamoto (Isozaki 2006: 56). From an older generation, and imbued with a very different modernist sensibility, Okamoto responded to Uzô's invocation of the Matsuri festival tradition by producing designs referencing monstrous folk imagery. These, he hoped,

would "shock visitors out of the complacency and anomie of everyday life" into celebratory festival (Lockyer 2007: 579). Most significant of these designs was *Taiyo no To* (Tower of the Sun), located centrally in the Festival Plaza. Described by Isozaki as "a giant phallus", as anti-modern and "bombastic kitsch", this tower is the only structure remaining on the Expo site today. Its persistence, along with the Festival Plaza as an urban form, has led Isozaki to complain that "the gaze searching for Japan-ness ... [discovers] itself most dramatically in the realm of bad taste" (2006: 72).

In photographs, the smoothly plastered, anthropomorphic mass of the Tower is an ambiguous monster overseeing activities on the Festival Plaza. Apparently monolithic, the Tower contrasts forcefully with the "'imageless' aesthetic" (van Wesemael 2006: 598) of Isozaki's megastructure. Its sculpting is bulbous: a fat belly trunk rises up from the crisp flatness of the plaza, and conical arms, like branches, stretch out on either side of a face carved in a roundel mask. The Tower protrudes upward through a clean hole in the Plaza canopy. Above the canopy, the Tower is crowned by another face-like mask, but this one, geometrically abstract, gleams with a brassy metal surface like an ornamental antenna dish.



Isometric section of the Tower of the Sun, drawn from a section of the tower published in Pieter van Wesemael (2001).

We think of the Tower of the Sun as a closed monolithic form but, during the Expo, it provided a sequence of interior spaces for an exhibition curated by Okamoto. Visitors entered at the plaza level, and then descended to an exhibit called the "World of Harmony": a display of scale models, archaeological specimens and re-constructions of prehistoric sites (Van Wesmael 2006: 598). Travelling on escalators, visitors entered the Tower itself and climbed past Okamoto's "Tree of Life" sculpture: a fantastically illuminated, caricatured tree with sinuous branches in a range of bright colours. At the base of this tree were flowers and models of single cell organisms. Higher up, dinosaurs perched precariously, too big for their branches, while primates and early humans appear to play at the top. Gantries led visitors along the arms of the Tower where, stepping out of the dimness, visitors would then arrive in the clear light of the glazed truss space of the roof, into the "World of the Future". Here they would discover images and models of "progress": satellites, diagrams of the brain, and Metabolist house-capsules (Van Wesemael 2006: 598; Lockyer 2007: 578-580). Van Wesemael suggests the image of the Tower was of a Japanese culture with its "feet in tradition and its arms in the future" (2006: 598). For Isozaki, however, Okamoto's style could only express primitive superstition.

In 1955, Okamoto set out a thesis of culture and tradition in an essay on Jômon ceramics. Initiating a rhetorical structure that persists to this day, Okamoto favourably compared the "complex and manifest boldness verging on ugliness" of Jômon culture to the traditional "quiet and balanced ... tranquility" of the Yayoi style, which had conventionally defined Japan-ness (2009: 51, 54). Okamoto's argument self-consciously referenced European Surrealism and Gestalt psychology. He suggested that, by framing Japanese tradition in the culture of the hunter-gatherer Jômon rather than the agrarian Yayoi, a stronger contemporary culture would emerge:

> The deceptive and feeble, flat emotionalism and formalism of the long-standing "Japanese" tradition has no connection with reality. Henceforth, artists will, by means of wisdom grounded in a primal vitality, open up that blind alley and grasp the true reality of the world. (Okamoto 2009: 59)

Okamoto's desire for "primal vitality" may be traced back to Wilhelm Worringer's 1907 proposition, in *Abstraktion und Einfühlung* (*Abstraction and Empathy*, 1953), which associated abstraction with the "immense spiritual dread of space" (1953: 15).[1] The Tower and its exhibitions did not present an image of well-founded progressivism or confident naturalism. Rather, it was abstract, even cartoonish and deprecating. While the models presented DNA, dinosaurs and digital technologies, they also held them at a distance, as symbols of change and alienation. Okamoto's Tower provided a paradoxically uncanny *and* comforting distortion of the reality that "progress" would bring. Lockyer comments that the Tower became the most iconic remaining trace of the Expo on site even though its style was already out of date in 1970 (2007: 581).[2] The Pepsi Pavilion, by contrast, which was absolutely *new*, is barely remembered in popular culture.

Transparent interiority: the Pepsi Pavilion

Collectively authored by the Experiments in Art and Technology (E.A.T.), but led by Robert Whitman, Robert Breer, Billy Klüver, David Tudor and Frosty Myers, the Pavilion aimed to bring artists and their work into a synthesis with new technologies and engineers. The aspiration was to humanise technologies through art providing the means through which individuals might acclimatise to the coming technological world. In similar terms, Randall Packer has described how the Pavilion presented visitors with "mind-altering 'realities' in [a] transformative 'theatre of the future'" (Packer 2004: 252). For Klüver, the Pavilion was art becoming "laboratory environment" (1972: preface), where the role of the visitor would be that of participant and performer. Underpinning this new role for art was a shift in the definition of the *work*: from an object to be read or viewed to a system or environment to be engaged in. From an art historical perspective, Barbara Rose describes this shift as a breaking down of art historical boundaries and a rejection of the concept of "aesthetic distance" (Rose 1972: 61).

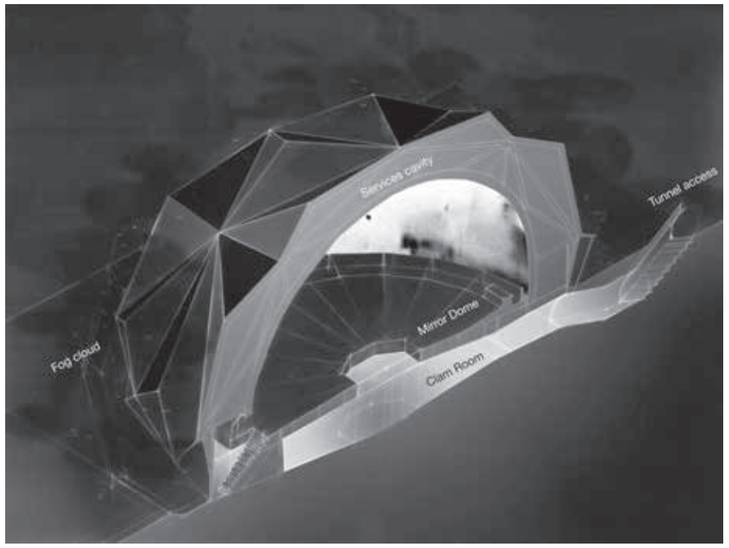
Since the 1893 World's Columbian Exhibition in Chicago, World Exhibitions had been accompanied by a concession zone, or theme park, outside of the Exhibition grounds.[3] At Expo Osaka '70 the concession zone was called Expoland. Located in this zone, the Pepsi Pavilion took on an ambiguous commercial/fine art status, appearing as both a branding exercise and an avant-garde joy ride. E.A.T. organisers

1 Referencing many styles from the primitive origins of art through to advanced 'Oriental' cultures (which included Japan), Worringer suggested that abstraction was a reaction that expressed dissatisfaction with the world, in contrast to the "happy ... confidence" (1953:15) of naturalism. Early twentieth-century movements like Surrealism drew on Worringer's argument to explain abstract art as a response to alienation from new technology, urbanism and global war. Okamoto's engagement with Surrealism during his time in Europe in the 1930s was reflected in the references to traditional Shinto Matsuri festival figurines in the Tower of the Sun. By adopting an abstract style, Okamoto responded to a fear, or at least awe, that visitors held of past, present and future, and to an anxiety concerning their place within the progress of history.

2 Current interest in the work of Okamoto has also led to a scaled reconstruction of the Tree of Life for exhibition in 2011 (Taro Okamoto Museum), which suggests Okamoto's work is of more value to contemporary Japanese, the very subjects of Osaka Expo '70, than Lockyer or Isozaki are willing to admit.

3 An exception to this tradition had been the New York World Fair of 1965.

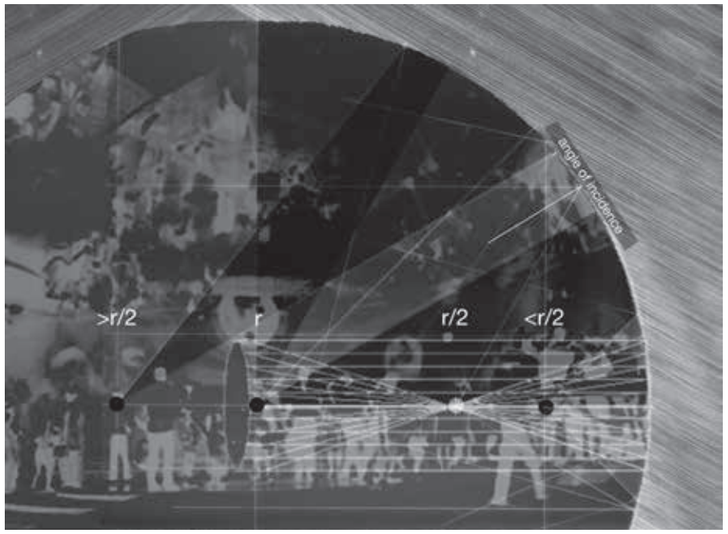
were concerned by these commercial implications, and resolved in early discussions that the best way to avoid producing a branded image was to make the structure disappear (Pearce 1972: 256). The final solution was to shroud the faceted white structure in fog, a similar technique to that which Diller and Scofidio would apply in their 2002 Blur Building. Visitors entered the Pavilion via a tunnel which descended approximately two metres to a subterranean Clam Room. So-called because of its circular shape and an enclosing curvature in the roof and floor, this grotto-like space was darkened for a laser display. The interior's size, depth underground, and exact limits, were intentionally obscured. Travelling to the far side of the room, and taking another tunnel-stair, visitors proceeded upward to a large space, on a level slightly above that of the exterior ground and directly over the Clam Room. Here, visitors entered a spherical mirrored dome, an "other-worldly creation", which "mesmerized, delighted, terrified, intrigued, baffled, entranced and bewildered" (Packer n.d.). This journey in, down, and then up (similar to that in the Tower of the Sun) caused disorientation and was unsettling.



Isometric section through the Pavilion drawn from images published in Klüver (1971).

John Pearce, the project architect, recounts that his role was to meld the discontinuous elements of the Pavilion, allowing the flow of visitors to move from one space to the next without obstruction (1972: 246). Defending the Clam Room from efforts to trim the budget, Pearce recognised its importance as a dim antechamber that would radically differentiate the interior from the exterior while maintaining this continuity. The disjunction between interior and exterior was also accentuated by the pavilion's construction. Whereas the exterior was hard and crystalline reinforced fibreglass, the mirror dome within it was rounded and soft. The dome's inner surface was balloon-like, fabricated in Melinex, an aluminised Mylar, and kept aloft by pneumatics. An access and services void isolated the airtight interior dome from the crystalline exterior. There was no obvious volumetric relation between the two parts of the building: while the interior dome is recorded as 27.5 metres in diameter, the exterior breadth was over 35 metres.

Though intended to host choreographed performances, the unchoreographed performance of visitors became the design's focus and most remarkable feature. As



Section diagram showing the "egocentric viewpoint" at r (the radius).

the narrator suggests in the opening scenes of Eric Saarinen's 1970 documentary *The Great Big Mirror Dome Project*:

> All of us have had the experience of standing in front of a mirror and seeing ourselves as others see us but how many of use have stood inside a mirror and seen the world all around us as a reflection of ourselves?

In the documentary, Robert Whitman, who had first suggested the mirrored interior (Klüver 1971: 2759, n.2), explained his ideas for the space as an open environment in which people were to be free to do what they wanted;

> … and you want them to understand that, and want them to accept that responsibility, you want them to be able to look at what they want to look at, see what you want to see, … to escalate [their] mental involvement into a real one, in the real world. It's a philosophical machine that I think everybody knows, works. (Saarinen 1970)

What did visitors see in this "philosophical machine"? Armed with listening devices and a light-switching mechanism to play with, visitors found no object to see on arrival, and no performance beyond their own responses. All that remains of their experience today are the descriptions of the Pavilion's designers (Joseph 2006: 91, n16). According to Klüver (1971), the dome's spherical mirror returned the visitors to themselves as multiple, weird and composite images, composed of "virtual" and "real" reflections. Concept and experience relied heavily on these optical phenomena: a "virtual image" (e.g., a reflection in a flat mirror) shows the object reversed, left-to-right, but the right way up. Appearing behind the surface of the mirror, the reflection gets smaller as the viewer moves away from the mirror surface, and recedes into the distance. "Real images" (e.g., reflections on the concave side of a spoon) are reflected in front of a reflective surface, and the reflected object appears to hang in space like a hologram. Seen upside-down, the reflections grow as the viewer moves away from the mirror, reaching a maximum size as the viewer reaches the radius, or centre, of the sphere.

The light rays reflected as “real images” have a focal depth relative to the radius of the curve. Elsa Garmire (1972: 204), the project’s optical engineer, described the focal point at the centre of the mirror dome as “ the egocentric viewpoint”. Visitors standing at this focal point of the dome would see their reflected image dispersed over the entire dome surface. While this must have been a strange experience, according to Klüver the more unnerving effects were “second order” reflections, which occurred when virtual and real images were reflected more than once, producing real-virtual images, real-real images or virtual-real images.

Whitman was particularly fascinated by the possibilities offered by “real images”, which he described as ghost-like (Joseph 2006). Their proliferation in the dome suggests an analogy between his “machine” and a “funny experiment” described by Jacques Lacan in 1953 (Le Gaufney 2005: 276-7). Elaborating on the mirror phase, Lacan pinpointed a moment of alienation, when a child becomes aware of itself as an image/reflection detached from its own inner thoughts and feelings. Bruce Fink (1997: 45-6) explains that this moment constitutes the child’s subjectivity as a split between consciousness and appearance. When the child looks to the mother for assurance that she, too, recognises the reflective schism, she may not receive this confirmation. Thus, the interiority of thought is revealed as distinct from the exteriority of appearances.[4] Lacan’s “funny experiment” with curved mirrors is described as a complicated arrangement through which an illusion of unity or harmony was to be generated, subverting the mirror stage. An inverted vase, located beyond the focal distance of a concave mirror, could be used to create a “real image”, floating in space, of a vase. Meanwhile, flowers, held the right way up and located within the focal distance, might reflect a “virtual image”, so that the flowers appear to set inside the vase (Holm 2000: 55-56).

Lorens Holm proposes that Lacan’s “device … would be a fantastic model for an architecture (in league with the camera obscura and Plato’s cave, or Laugier’s primitive hut, or Absalon’s [*Cells*])” (2000: 56).[5] Perhaps the Mirror Dome was just such an architectural fantasy. Klüver also described the compound reflections in the Mirror Dome in a manner which recalls Lacan’s “funny experiment”. He described instances when dome visitors could converse face to (reflected) face with people who were standing at a distance behind them, reminiscent of the rhyme “back-to-back they faced each other”. The non-linear reflective architecture generated dramatically different perspectives, even for those standing close together (Klüver 1972: 247-254), such that no two visitors could ever predict how, or where, an image effect would appear. This emphasised individualised experiences of perception at the expense of processes of collective recognition.

Conclusion

A comparison of these two experimental spaces at Osaka’s 1970 Expo shows that they used similar techniques of enclosure to produce radically different attitudes to *interiority*. Both sought to internalise the Expo theme “Progress and Harmony” by presenting visitors as the subjects *and* performers of the theme. *Ecce homo*, see yourself, and what you can become! Okamoto’s Tower of the Sun disclosed a Jomônal space of “primal vitality”, via a symbolic, Surrealist language that can provide new critical readings even today. By contrast, the Pepsi Pavilion experiment, for all its interior surface appearance of mesmerism and delight, seems to have failed in effecting permanent change in the visitors’ sensibilities. Like the designers of the Osaka Expo ‘70 infrastructure, E.A.T. set out to supersede traditional symbolisms and to address instead the opticality of communication itself. By turning their focus away from the messiness of traditional interpretation, they hoped to create a frame for meaning out of experimental optics. However the hermetic interiority of the Pepsi Pavilion could only produce feedback loops without end: the potential narcissism of seeing one’s self reflected everywhere while, everywhere else, the struggle to differentiate real from reflected, and self from object, must have pushed visitors toward the legendary psychasthenia of Roger Callois (2003: 100-3).

4 Lacan argued that language sets in train a similar process of alienation, where what can be said is necessarily different from what may be thought, and where verification of understanding is sought through speech. Like the child, who lacks the unity of image and thought that the mother exhibits, users of language forever desire unity and commonality between expression and interpretation.

5 Holm, however went on to state, "it can only be understood metaphorically - or at most analogically - when applied to the subject of perception".

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Intermission: Interstitial moments in creative and cruel practice

John Di Stefano
and Dorita Hannah

Sudden death on the pavement

On September 10, 1985, four near-naked, powder-white bodies were in the process of being gradually lowered from Seattle's Mutual Life Bank Building on the corner of First Avenue and Yessler Way. Suspended by their ankles high above a gathered crowd, these *butoh* dancers from the company Sankai Juku were beginning "Sholiba" – a slow 30-minute descent to the ground – when one of the ropes broke, sending the body of Yoshiyuki Takada hurtling 80 feet to the pavement, where he died instantly. Dance theorist, Michelle Dent, who witnessed this event, has written that many in the crowd "gasped and clung to the possibility that this was not a human being lying at our feet, but a simulation, some sort of macabre and tricked up theatrical dummy" (Dent 2004: 129). In this moment held between death and its mimesis, Dent maintains, the audience on the street occupied a "liminal space". In *The Ritual Process,* Victor Turner rendered liminal space as a caesura where time and place are suspended and spectators inhabit a gap "between two thresholds, between two worlds" (Dent 2004: 178): between the everyday and the staged spectacle: between the threat of danger and its inevitable promise. Sankai Juku's director Ushio Amagatsu referred to this interstitial condition when he wrote, three years before the Seattle accident, "Butoh belongs both to life and death. It is a realisation of the distance between a human being and the unknown." (Quoted in Hoffman and Holborn 1987: 121) The liminal experience of theatrical death on the city pavement is both psychic and spatial as it involves that literal gap between a risk of falling and its credible realisation. But what happens within the seemingly safe confines of the purpose-built theatre, where audience expectations are socially and spatially regulated, when theatre's controlled container – the auditorium – is unsettled by the incursion of that which it "plays" out?[1]

This paper is organised around two events in which terror literally took to the theatre, shaking our notions of live performance as a carefully controlled event, orchestrated for the reception of a safely distanced and somewhat passive audience. In the architecture of the cinema/theatre's auditorium – a container for the inherently uncontainable performing body (of assembled collective and performer) – we explore the eruptive and transformative moment that occurs when the staged event is destabilised by what Lacan refers to as an "irruption of the Real" – the unexpected act that momentarily ruptures the field of symbolically constructed representations with something that exceeds it (1990: 36). This uncanny presencing takes place when the constructed homogeneity of theatrically focused space and time within the theatre's interior is interrupted and broken by an unscripted and unimaginable "exterior" element.[2] We refer to this interruption as an "intermission" – defined not only as a pause between acts but also as a traumatic interval that involves a momentary spatiotemporal cessation.

The paper's title refers to *Intermission* (2009):[3] a work of Venezuelan artist Javier Téllez in which a live lion encounters a live audience in a small-town cinema in rural New Zealand. This piece opens up the interior space of the theatre – a temporal site traditionally negotiating between the staged fictive performance (there and then) and lived reality (here and now). The encounter dangerously blurs the line between the imagined and the real. Disrupting the continuity of narrative and assumed spatial practices of both performers and spectators, it recalls Antonin Artaud's demand for a theatre that enacts a more immediate, dangerous and difficult relationship between performance and public. This gains a particular resonance when discussed alongside the 2002 siege of Moscow's Dubrovka Theatre in which a staged performance was violently disrupted by Chechen rebels who took performers and public hostage within the auditorium. Here the interruptive moment causes a discontinuity between the fictive and the real within the more overtly socio-political context of a global media event.

Enter Artaud (screaming)

Our theory of "intermission" is strongly influenced by the writings of surrealist artist and actor, Antonin Artaud, who called for a Theatre of Cruelty in order to establish a more direct relationship between spectator and spectacle, summed up by André Green as follows:

> He aims to provoke in the theatrical event, at any price, a frisson that shakes the spectator out of his passivity, out of the softening seduction that anesthetizes him by way of the pleasant, the picturesque and the decorative. The theater of diversion must give way to a corrosive theater that will gnaw away at the shell that is constricting it and give us back a forgotten aspect of the spectacle. This is the theater of cruelty. (1997: 145)

Artaud, who wished to undo the theatre of rehearsed representation, was determined to mine spatial depths in order to reveal and release an inherent violence as a restorative force. After exhaustive writing around the subject, his address finally took the form of a scream so extreme it filled what Slavoj Žižek names the "hole in reality which designates the ultimate limit where 'the word fails'" (1992: 239).[4] Artaud's Theatre of Cruelty, as both art form and built form, sought to activate spatial volatility in order to confront and combat cruelty. This paradox is reinforced in his manifestoes that reveal an Architecture of Cruelty as a site of recovery, constituted by a body in peril, space in fragments and form without a centre.[5]

> THE STAGE – THE AUDITORIUM: We abolish the stage and the auditorium .... so direct communication will be re-established between spectator and the spectacle, between the actor and the spectator, from the fact that the spectator, placed in the middle of the action, is engulfed and physically affected by it. This envelopment results, in part, from the very configuration of the room itself [...]. The spectacle will be extended, by elimination of the stage, to the entire hall of the theatre and will scale up the walls, will physically envelop the spectator and immerse him in a constant bath of light, images, movements, and noises. The public will be seated in the middle of the room, on mobile chairs which will allow them to follow the spectacle which will take place all around them. (1958: 96-7)

Helen Finter points out that what some saw as "the unbearable exhibition of a mental patient" was, for Artaud, "the unprecedented attempt at exploding the boundaries of a theatrical event" (2004: 48). His failed attempts at a "manifestation of the Real" on stage, where he shocked audiences with improvised actions of extreme suffering, highlighted the impossibility of making himself heard in the theatre. In frustration he contended that only bombs could produce the desired effect (2004: 48). Artaud's scream, like a bomb, was an attempt to challenge the Symbolic and tear the fabric of representation through a cruel intrusion on the stage, akin to what Alenka Zupancic describes as "a 'materialization' of something

1 This aligns with Peggy Phelan's contention that theatre is "a kind of mausoleum, a space designed to summon the phantasmatical charge of the immaterial" (1993: 2). The summoning of theatre's phantasmagoria also exposes excess – expressed through violence, ecstasy and death – which resists rationalisation and containment.

2 Through a contractual and communal suspension of disbelief, the staged performance witnessed by the gathered collective within the 'house' integrates the *here* and *now* with the *there* and *then*.

3 Javier Tellez' *Intermission* was commissioned as part of *One Day Sculpture*, a series of temporary, place-based public artworks involving New Zealand-based and international artists – each of whom were invited to produce a new work that occurred during a discrete 24-hour period over the course of one year. Led by the Litmus Research Initiative (Massey University, Wellington) and Claire Doherty (UK-based curator, writer and Director of Situations at the University of the West of England, Bristol), *One Day Sculpture* was produced in partnership with art institutions and curators across New Zealand and realised in Auckland, Wellington, Taranaki, Christchurch and Dunedin from June 2008 to June 2009.

4 In November 1947, a few months before he died, Antonin Artaud recorded *Pour en finir avec le jugement de dieu* [*To Have Done With the Judgment of God*]: a radio-play in which he resorted to alarming howls and glossolalia; a primordial disembodied scream in the placeless space of the airwaves.

5 This has been discussed in more detail by Dorita Hannah (2011).

concealed or repressed … the intrusion of some 'foreign reality'" (1992: 79). This unexpected act, summoning the Real into reality, interrupts the stage fiction with an "alien reality" and disturbs the passivity and clarity of the spectator's vision.[6]

Artaud's scream became a weapon against the Aristotelian mimetic theatre, actively disrupting its focus on the fictive, repetitive and imitative. Its full sonorous force within the traditionally mimetic space of the stage triggered his demand for a theatre that utilised reality rather than representation as the principal medium, allowing architecture to play a more active role in performance itself. However, for Artaud the reality of the "real" included the Real – both interiorised perception and its primordial external dimension – whereby spectacle had to act "not as reflection, but as force" (1976/1984: 4, 297). While his scream was not a literal explosion, it triggered a complex spatial disruption by bringing reality and the Real into fictive staged constructions, performing a complex theatrical architecture of eruption through what Derrida refers to as "Spacing *[espacement]* … the archi-manifestation of force, or of life" (Derrida 1997: 46).[7]

The restorative theatre that Artaud proposed offered possibilities to reconcile life with a universe out of control, working with "the underlying menace of a chaos as decisive as it is dangerous" (1958: 51). Contemporary theatre had become decadent because, captivated by illusion and representation, it had broken away "from effects that are immediate and painful – in a word from danger" (1958: 42). Acknowledging and embracing the danger and difficulty inherent in live practice, he wished to create resistant work, transforming the passive spectator into an active creator. A theatrical environment that also physically resists and provokes, challenges the relationships and preconceptions of the body of its audience, which is exposed and acknowledged as a collective of individuals, physiologically affected by performance: disturbed, discomforted and displaced … dis-eased. Imagine an audience purposefully corralled within the auditorium of a small town awaiting the thrill of danger that comes from extreme and unexpected action.

Javier Téllez' Intermission

On Sunday 22 March, 2009, the quiet and remote town of Opunake in rural New Zealand that would normally be deserted, found itself teeming with people queuing up to enter *Everybody's Theatre,* a quaint but rundown 1920s' cinema still in operation today. The local community was mobilised by expectations of seeing something extraordinary that would certainly not repeat itself again in Opunake – an event that promised to become the stuff of legend.

Upon entering the interior of the movie theatre, the audience notices that the entire ground floor is vacant except for a small cluster of theatre seats facing the movie screen, which is surrounded by a high, cage-like chain-link fence. The spectators are directed to their seats, both in the stalls and in the balcony area where they have an elevated view of the ground floor. After everyone has been seated, the audience is asked to "stand up for the King" as a vintage film clip of *God Save the King,* played by the Buckingham Palace Guard band, is projected on the movie screen. After the anthem has finished, and the audience seated, a moving spotlight is illuminated and a side door opens. Oddly gentle utterances of a lion are heard outside – halfway between a roar and a purr – and then "the king" enters the theatre accompanied by his handler, Dalu Mncube.

The place is silent and the spotlight follows the lion as he moves around the "cage" where the audience is seated. Often, the animal comes right up to the fenced area

6 Lacan referred to the Real as an "impossible" condition exceeding language, which is associated with the preverbal and lost with the entry into language. Artaud, who resisted representation in the theatre and rejected the logic of language, resorted to the scream as a means of fracturing reality and theatrical space (Weiss 2004: 158).

7 Derrida has also referred to spacing (1987: 333-4), as both noun (constructed space) and verb (its active creation), thereby articulating architecture as a performative reality.

Javier Tellez, Intermission (2009). Photo: Steve Rowe.

that begins to feel more and more precarious. Seated audience members and lion stare at each other through the chain-link, only inches away. The screen lights up again and the well-known MGM film studio opening credits with roaring lion fills the theatre, interrupting the lion circling the audience. As the handler cajoles the lion around the cage again, he lingers for a while continuing to observe the audience with an intense curiosity. There is an undercurrent of suspense, and after a few more minutes, the lion leaves through the door from which he entered.

Because of the unpredictability of the lion's behaviour, each performance, lasting 10 to 15 minutes, is different. During one sitting, the lion picks up the scent of a small, sleeping baby in the arms of his father seated at the edge of the chain-linked fence. The lion becomes utterly motionless and stares intensely at the child only a few feet away. The audience seated on the ground floor soon becomes aware that they are just as much part of the spectacle, "caged" into a space where the screened performance interfaces with real danger and potential death. It is in the tension between real lion, and preconceived image of "lion" – much of which we have acquired through film – that a powerful undertow of the work emerges.

Fluid moments like this – between distance and proximity, real and imagined, predator and prey – begin to unveil the parameters of Téllez' "spectatorial" event that chips away at the clear distinctions between performance and real life. Téllez mines the schism between the familiarity of the lion's iconographic representation, and the unfamiliarity (even uncanniness) of the real object in our midst. Here the rupture caused by the lion's absolute reality introduces the incomprehensible Real into *Everybody's Theatre*. Prior expectations that the audience may have had of a lion performing something *for* them within the realm of entertainment are displaced and reconfigured in favour of something more tangible and unpredictable with elements of danger, and thus somehow more real. Indeed, it is the potential for danger that makes Tellez' work more "real".

Intermission is informed by Tellez' earlier work, *El León de Caracas (The Lion of Caracass,* 2002), which records the parading of a taxidermic lion, procession-like,

through one of Caracas' shantytowns by militia-like policemen. Winding its way through the barrio, the lion (also the heraldic symbol of Caracas) is met with fascination and intense interest by the local children who revel in their ability (and permission) to touch and "encounter" the lion as it comes to rest at the bottom of the shantytown. Hands are placed in the lion's open mouth; fingers poke the glass eyes and run through the mane, etc. The (taxidermic) lion here becomes a mediating device by which the local population can interact in a non-violent way with the policemen who are the custodians of the lion, and who would normally have little opportunity to engage with these citizens other than within the confines of aggressive law enforcement. In this work, the lion is transformed into a symbol that embodies the future hope and possibilities for relations – no matter how fleeting they may be – between the disenfranchised and the instruments of power.

Tellez' *Intermission* (2009) not only disrupts the continuity of narrative and assumed spatial practices but provokes an experience that, like the social interactions facilitated in *El Leon de Caracas*, is akin to Artaud's radical strategies. The artist presents an opportunity for a localised community to experience something out of the ordinary, and thus opens up the possibility that something "unimaginable" might have the potential of becoming reality. Like the momentary agency the children of the Caracas shantytown found, when they faced their fear of a repressive police force via their encounter with the *Lion of Caracas*, in Opunake too we might begin to understand the potential agency the encounter with a real lion may illicit. By bringing something "foreign" to Opunake, and eliciting a quasi-traumatic event to provoke a precarious yet rich experience where danger, curiosity and awe converge, Téllez opens up the possibility for its inhabitants to imagine the unimaginable, and in this understated yet radical gesture, offers an opening within the local imaginary of an otherwise isolated community.

An unfortunate but telling postscript to Téllez' work emerged several weeks after *Intermission* ended. On May 29, Dalu Mncube, the lion-handler in Téllez' artwork, was fatally mauled by a white tiger at the Zion Wildlife Gardens where he worked. Mncube's death became headline news and certainly added to the impact and resonance of Téllez' work for the Opunake residences due to its wide media coverage. As with the fallen *butoh* performer, the mauled lion-handler fulfills death's promise inherent in the high-risk actions and "circus hyperbole" into which performance company and artist play.

Through what performance theorist Richard Schechner names "dark play" – inherently risky acts that confuse the theatrical frame – subversion, risk and fragility in performance are exposed and thereby realised (1993: 36).[8] Here we get a glimpse of how the uncanny presencing in Lacan's "irruption of the Real" manifests at the porous borders of theatrical and mass media space and time. Mncube's expected-unexpected death – recalling the expected-unexpected death of the *butoh* performer – acts as a shock, creating a liminal space of disbelief made only that much more "real" by its mass media dissemination. Artaud's undoing of the conventions of representation is again revisited. For the Opunake residents who witnessed the lion and his handler directly, Mncube's actual death causes something like a delayed reaction in which a repressed vulnerability on the part of the audience is displaced onto (an)other victim. The delayed manifestation of horror and death in the theatre – the intermission – emerges nevertheless, an example of Artaud's art merging with life.

8 Schechner writes: "Dark play occurs when contradictory realities coexist, each seemingly capable of cancelling each other out [...] its end is not integration but disruption, deceit, excess and gratification." (1993: 36)

Violence takes centre stage (in the auditorium)

On October 23, 2002, in the auditorium of Moscow's Dubrovka Theatre, as on the corner of First Avenue and Yessler Way in 1985, the audience could not believe their eyes. The theatre was seized by Chechen rebels who infiltrated it during the musical performance of *Nord-Ost*, disrupting and transforming the show into a prolonged spectacle of terror that ended with Russia's Spetsnaz soldiers storming the building, having filled it with a narcotic gas that killed over 170 people. In the midst of Act Two, 35 armed guerrillas, with 18 "black widows", burst into the auditorium and onto the stage firing guns and declaring themselves Chechens "at war". At this moment the audience was unsure as to what was theatrical artifice and what was real, who was performer and who was terrorist, who was spectator and who was hostage.[9] They became part of an event that called into question the parameters of the theatre's auditorium, not dissimilar to Téllez' artistic strategy, only here, the shift had much more overtly political overtones.

Video stills from footage taken by the Chechen rebels during the siege of the Dubrovka Theatre (Moscow: October 2002).

In Moscow, the theatre shifted from site of entertainment to site of warfare. In this moment of radical interruption the very space that the spectators occupied was also called into doubt. No longer an arena for the fleeting acts of entertainment, the 1100-seat auditorium held captive over 800 spectators, performers, theatre workers and terrorists[10] in a three-day standoff that became a significant historic event ending in tragedy. The interior space of the auditorium, perceived as a house for leisure and amusement or, in this case, a Palace of Culture, was here exposed as an essentially carceral space for all its occupants, emphasising its intrinsic disciplinary nature. The violent event revealed the inherent violence of an architecture ironically designed to control a captive audience.

As a moment of crisis, the Dubrovka Theatre siege exposed the gap between architectural and theatrical realities, unsettling the highly regulated interior designed for the simultaneous and seamless apprehension of art form and built form. Akin to Foucault's "events of thought", such incidents summon something new through the unprepared – unforeseeable, singular, unique and transformative (1972: 215-237). Transcending the notion of a logical sequence of actions, they are isolated in what Bernard Tschumi identifies as "the moment of erosion, collapse, questioning, or problematization of the very assumption of the setting within which a drama may take place – occasioning the chance or possibility of another, different setting" (1998: 256). Likewise, the spatial ideas in Artaud's Theatre of Cruelty challenge the conventions of the auditorium and suggest an alternative approach to the disciplinary nature of the archetypal modernist theatre that was besieged in October 2002.

Cruel machine

As a cruel and impossible mechanism, Artaud's theatre was to be "rebuilt" upon "extreme action, pushed beyond all limits" (Tschumi 1998: 85). Its true and only value was to be found in an "excruciating, magical relation to reality and danger" (89).

9 For several long seconds the audience assumed the gunmen in ski masks were part of the show. A woman in the audience, who was interviewed on the television documentary (*America Undercover – Terror in Moscow*, dir. Dan Reed, HBO, 2003), recalls thinking "what a clever theatrical concept".

10 The rebels themselves had become captive in the space, unable to escape once they had entered (many as mem-bers of the audience) and taken it over.

This Theatre of Cruelty is not one of bloodshed or martyrdom but a cruel apparatus built to combat cruelty, through what Derrida refers to as "the irruptive force fissuring the space of the stage" (1997: 53). And within this opening, the Real, as a traumatic surplus, makes its unbearable presence felt. The invasion of the Dubrovka Theatre, which storms the prescribed limits of a house of entertainment, presents a moment when theatrical and lived realities coincide to reveal the ultimate intrusion – that of death. The stage becomes what Alenka Zupančič calls "a perfect place to die", by taking advantage of "the public setting *par excellence*, where everything that is said is intended for the audience" (1992: 81). The realm of this particular stage then expands through international media coverage, into a phantasmatic global platform upon which a spectacle of politics is played out.

Adam Dolnik and Richard Pilch call the Dubrovka Theatre hostage crisis an "expressive act" which, like a theatrical production, was planned, rehearsed and enacted. But unlike the conventions of the conventional theatrical "show", any pre-arranged scripting of action in this case was always subject to the unpredictabilities of re-action, despite any number of possible scenarios that may have been taken into account and practiced. Certainly, the selection of this site by the rebels was highly strategic, not only for its centrality and proximity to the Kremlin, but because it guaranteed a large collection of people within a space ideal for "barricade hostage-taking" (Dolnik and Pilch 2003: 577-611).[11] As a well-planned and rehearsed event it revealed the overt theatricality inherent in such terrorist events, evident in the affective timing, combat uniforms and conspicuous incorporation of weaponry. This is reinforced by the powerful presence of the "black widows" as spectral forms of terror-in-mourning with their veils and bomb-belts. The rebels exploited the familiar interior of the proscenium theatre to dramatically present body and building as explosive and deadly weapons. They wired the clearly marked exits with charges, planted two conspicuous bombs on central seats within the auditorium, and placed the armed bodies of the "black widows" in tactical positions. Observation occurred from points throughout the auditorium and was aided by the self-surveying quality of the space itself. The hermetically-sealed interior space of the auditorium, and its immediate environs, then became a container for the lethal narcotic gas that drugged and eventually killed many of its inhabitants, allowing the armed forces to raid the theatre and execute the rebels who detonated neither bodies nor building.

The Spetsnaz' deadly raid inside the theatre concluded the siege. It was enacted because the authorities were faced with enemies who were not only prepared to sacrifice themselves and others for their cause but "staged their operation with the ultimate goal of their own dramatic demise" (Dolnik and Pilch 2003: 604). Zupančič explains how suicide, as a "borderline act", is "something completely different from 'doing' or 'action'. It incorporates some radical *no!* to the universe which surrounds it and involves an irreducible moment of risk" (1992: 93). She points out that Lacan's model of the *acte* came from the act of suicide: every real act is a "suicide of the subject" allowing the subject to be born again as a new subject. This notion is aligned with Peggy Phelan's ontological unrepeatability of performance (1993: 146) and Artaud's desire to erase repetition, which "separates force, presence, and life from themselves" (Derrida 1997: 54).[12] As a political act, the Dubrovka Theatre siege was cruel in the most obvious sense of the word, rendering the dis-eased spectators no longer passive witnesses, but, as bodies-in-peril, unwilling participants implicated in the force of the event. Dislocated, they are made brutally aware of their disciplinary location.

11 Dolnik and Pilch argue that, in staging a successful nationalistic musical, the theatre was also a place that guaranteed middle to upper class hostages, reinforcing the perception that any citizen can become a target (2003: 604).

12 Derrida writes that this is "the profound essence of Artaud's project" (1997: 54).

Both the Dubrovka Theatre siege and Javier Téllez' *Intermission* are contemporary examples that highlight the politics of theatre as space and action. As potentially or actually irruptive and violent stagings, both events illustrate how a truly radical political gesture, defined in its broadest terms, might find its place in the interior architectural space of the theatre today. If we are to understand this new paradigm as a break, interruption or suspension, then we must ask ourselves what it disrupts. This new type of theatre/space sets itself up as a counter-point to the homogenising forces of today's mass media, as a place of potential agency. Creating unforseen breaks in the repetition of performance and bringing something "foreign" into representational space, our macabre fascination with violent and disastrous events is revealed, exposing what Slavoj Žižek names "a Thing in a Lacanian sense: the material leftover, the materialization of the terrifying, impossible *jouissance*, a kind of petrified forest of enjoyment" (1989: 27). Whether or not we are prepared to admit that the pleasure and anxiety of irruptive acts link terror with desire, such events perform a strategic rupture – an intermission – which reconfigures the audience's expectations, opening up the possibility for them to imagine the "unreal" as very real indeed.

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Disorientation and Disclosure

David Leatherbarrow

David Leatherbarrow presenting the keynote address at the *2010 Interstices Under Construction Symposium* in Auckland.

My aim is to reconsider an important but neglected dimension of architecture's spatiality – *orientation* – and to do so by examining a range of interiors, buildings, and urban settings. My thesis is this: that the alternation between disorientation and orientation provides the key to the sense of contained space, or the "constitution of interiority".

One does not need an advanced degree in urban history to know that today's cities are troubled by conflicting patterns of order: remnants of pre-industrial settlements, fragments of modernist utopias, and post-industrial alternatives. Just about any large town presents a version of this patchwork, no matter which country you visit. While we might want matters to be otherwise, I believe we must accept this state of affairs as our point of departure in contemporary design and theory. Despite the inferior metal of our urban and suburban landscapes we must resist the magnetic pull of more attractive patterns that existed in the past or might come to be in future. Instead of possible realities we should focus on real possibilities. Why: because when creative work takes dissonant conditions as its starting point, it can disclose unforeseen continuities within the places and experiences of contemporary life. How: a basic premise will guide my answer; the places that are most likely to sustain the work of what I call 'world building' are those that initially seem unpropitious, because they resist simple description, lack clear structure, and defeat understanding – or seem to. Important, then, are not the rooms, buildings, and neighbourhoods that possess significance but the conditions under which they obtain it. No special preference for fragments prompts this interest, instead a hunch that situations of spatial disorder serve as the birthplace of spatial significance.

In the arguments that follow I will rely on an un-argued premise: that both the building and its interior are co-determined by the wider landscape that envelopes them. This co-determination does not defeat the work's internal definition, it only conditions it. In the traditional vocabulary of our discipline, the building's involvement in its encompassing milieu was named *orientation*. This familiar term assumes exactly what must be explained: how the work *achieves* its involvements, how its internal arrangements discover and define their place in a world that is beyond their control and not of their making.

The practical and expressive unity of a room or building gives it character or *decorum*; perhaps *mood* as well, as Le Camus de Mézières (1992), Adolf Loos (1982), and more recent architects have suggested. I propose calling this equipmental and expressive totality the *inner horizon*. Yet, unity of this kind never results from the configuration of architectural elements alone, but equally from the cultural and historical order of the situations and institutions they accommodate and represent. The same can be said for any *outer horizon*: for it, too, frames typical practices, a building's public or urban aspects. Unlike the inner, the outer horizon often changes in unforeseen ways, through several agencies, with results that are alternately welcomed and regretted. Orientation mediates these two horizons.

Orientation has been a familiar term in architecture for centuries. Temples, Vitruvius insisted, should be positioned on their sites "so that those who approach with offerings and sacrifices will look toward the image within the temple beneath the eastern part of the heavens" (Vitruvius 1999: 59). The verb 'to orient' derives from

the Latin word for ‘east’ or ‘dawn,’ which in turn comes from the verb ‘to rise,’ and is closely related to ‘origin.’ Orientation, then, is inaugural, a movement that interrupts prosaic affairs, beginning something new. Obviously, the path of the sun is key in this etymology.

The beginning of this inauguration (my second point) is that orientation overcomes a prior sense of unawareness, indifference, or being lost. Disorientation may be said to be the beginning of the beginning. In conventional usage ‘getting oriented’ means making sense of new circumstances; more basically, noticing that the conditions have changed. The nautical task of ‘finding one’s bearings’ seeks just this sort of awareness. Joseph Conrad wrote in *Mirror of the Sea* that embarkation requires all the skill of naval science, in the absence of which shipwreck is more or less certain (Conrad 1926). There is a geographical meaning of the term, too, coupling unfamiliarity with distance. For centuries pilgrims have sought the holy land in the orient, also paradise. Today this estimation survives in accounts of the east as exotic.

My next point refers to orientation’s more local significance. It indicates a fundamental sense of direction, like the French and Italian versions of the English word ‘sense’. When oriented, I know where I have been and where I am going, also what I have done and am about to do. Orientation determines and indicates one’s inclination, also one’s spatial relations to both things and people. Achieving orientation in this more local sense presupposes a landscape in which bearings can be discovered.

Earlier I suggested that orientation mediates inner and outer horizons. An outer context can provide direction, but also a framework for practical, historical, and cultural action. Orientation is the means by which a person aligns him or herself with or against others and things. The outer horizon in which we find our bearings is not only encompassing, but differentiated into a field of contrasting values. Facing, Levinas has shown, is particularly poignant when the person being confronted is especially different, desired maybe, or despised (1969). Part of my aim is to show that interiority also depends on a field of differentiated figures.

Before I turn to specific rooms and buildings, I want to say a little more about differentiation. Etymologically, to differ means “to set, carry, or tear apart or away”. Wholeness is cleaved through differentiation. When understood temporally, differing means deferring, as Derrida often argued (1982: esp.1-28). Like differing, deferring creates distance; people or things are put off, delayed, set before or after. Behind is before, ahead, not yet. This realisation indicates that time and history are essential dimensions of the horizon to which we orient ourselves.

Here, with the matter of difference, it is plain that I have approached a rather large philosophical problem. Heidegger devoted an entire volume to the matter of identity and difference (1969). Derrida’s early work largely hinges on this issue. And Levinas returned to the theme repeatedly; a key chapter in his *Totality and Infinity* addresses the face of the other, notably the asymmetry of the relationship (1969: esp. 194-208). In a paper called “Meaning and Sense”, he described orientation as a form of movement: a movement “going outside the identical toward an other which is absolutely other” (1987: 91). This was also for him the very definition of a *work*.

For my part, I want to show that architectural settings depend on differentiation, in the midst of which orientation can be discovered. My thesis, again, is that architectural settings – especially interiors – make sense when orientation is disclosed in the midst of discordant conditions. In what follows, I will introduce and interpret several buildings. I have organised my examples in three pairs: the first two will indicate different ways in which a building’s situations are co-determined by its *spatial* horizon, the second two will describe a work’s dependence on its *historical* horizon, and the third pair will take up the problem of the project’s *cultural* horizon. While these three dimensions will be treated separately, the distinctions are artificial. Architectural orientation depends on all three together. I will conclude by arguing that the building is largely defined by its measure of engagement with conditions it cannot possibly comprehend. I believe that this unfulfilled reach is the building’s fate and essence. I will try to show that orientation puts us in touch with places we do not occupy but still feel part of. Good design requires a kind of seeing that grasps what is unapparent.

Orientation/Disorientation

Left: Frank Lloyd Wright, Robie House, 1910, approach walk. Photo: Carlos Eduardo Comas

Right: Frank Lloyd Wright, Robie House, 1910, living room. Photo: Author

Anyone who has visited Frank Lloyd Wright’s “prairie style” houses and early public buildings will remember the disorienting character of their entry sequences. Wright was not the only modern architect to use a labyrinth to join sidewalk to fireplace, nor did he acknowledge the long tradition of the labyrinth’s use as a spatial type, he just employed it repeatedly. Not only do his vestibules, halls, and passages turn in on themselves, their ceilings are also strikingly low, like the lighting levels, the darkness of which slows one's pace and quickens one's anticipation. Coloured or faceted glass in the windows not only denies brightness but prevents external markers from providing wider awareness. Entry into the Robie House in Chicago is strikingly indirect. Joseph Connors wrote:

> The Robie House confounds expectations of what a house should look like. It has no street façade and no obvious door ... getting in ... is no easy matter, since the doors are located in out of the way places ... one [must] walk deep in under the shelter of the house before encountering the doors ... and the visitor is forced close up against massive blocks of brick, so much so the simple act of ascending is turned into an intense experience, something like scaling the face of a cliff. (1984: 30)

The sense of being out of place in such a passage does not result from indefiniteness of location, but from the fact that the space *in itself* is all that is known or felt. The sense of being un-situated results less from being enclosed than being isolated. Wright knew this perfectly well. His entry meanders were preparatory – delayed, deferring, and discomforting – but for that reason were perfect pretexts for arrival, making the first full disclosure all the more striking and significant. Here, the spaces of approach and arrival form *contrasting complementarities*.

Left: Adolf Loos, Müller Villa, 1930, entry. Photo: Author

Right: Adolf Loos, Müller Villa, 1930, central stair. Photo: Author

Orientation depends on isolation and overcomes it through a spatial *de-severance* that creates continuity between a setting and its horizon, an interior and topography. I will explain this further and deepen the problem with reference to another well-known building from the early twentieth century.

Cut into one of the hills of Prague, Adolf Loos' Villa Müller hides its entry below street level. The absence of upper level apertures and the simple planarity of the volume make the building look top-heavy, and no evidence of adequate support is apparent from the street. One reason for the concealed base is the sloping site. Another is the street wall, the height of which nearly aligns with the canopy over the entry. Any hill climber knows the safest descent is diagonal, thus the angle of the sloping drive, which inclines a full two metres. Entry involves losing sight of the street and the houses nearby. Orientation begins with a preliminary reduction of awareness, a blinkered prolepsis.

At the edge of the driveway, the entry steps through a low wall, down to a walk that rings three sides of the house. The canopy shelters and shades the approach, while a travertine vault carved into the façade's thickness encloses and compresses it. If thought of as a half-grotto, it is oddly symmetrical: a raised planter on the right, a bench in the middle, and the entry door on the left. While symmetry and centrality are asserted by the façade and proposed by the cave, the latter fails to yield entry at its centre, for that spot is occupied by the bench. Shifting sideways and entering, two rooms lie ahead: first a narrow vestibule, then a larger coat room, which opens sideways. If the entire passage is seen as axial, the coat room's spread to the left balances the porch's spread to the right, but sensing that requires spatial recall. Movement occurs at the margins of the setting, suggesting that places are central, not passage. Space does not *flow* in a *Raumplan* – rather, settings are stable and *movement* is structured. Straight ahead, the path terminates in steps that twist in half-light. Like the travertine embrasures out front, this threshold is equipped with over-sized frames that squeeze passage. Approach is again compressed into the thickness of a wall, having been delayed twice and deprived of external reference. All of this makes the salon magnificent: twice the height of the passage, filled with light, lined on the long side with a symmetry of three windows.

The strong sense of orientation that arises at the moment of arrival is based on the preceding lack of wider awareness – the blinkering. A series of delays caused this, as did denials. From a distance the façade seemed deprived of its base. Inside the gate, the descending drive detached itself from the street. The half-grotto was unmatched to the façade, even though it borrowed some of its thickness. The entry passage was both marginalised and phased, and the whole sequence immunised against lateral contacts. Arrival to the main room reversed all of this by renewing connections: the street level is regained, natural light and amplitude of dimension are restored, the prospect to distant locations reopens, and a set of new opportunities (conversation, reading, and dining) makes itself apparent. As with the Robie House approach, a complementarity of contrasting conditions is significant here, but even more important is the role of preliminary isolation and absence of reference, without which orientation could not be regained. With these two examples in mind I now want to discuss a few cases that achieve orientation differently.

Spatial orientation

Giuseppe Terragni's Asilo Sant' Elia was designed to occupy as much of its corner site in Como as possible. The entry façade is oblique to each street, the extreme edge of the front canopy was to extend all the way to the corner. As built, though, the canopy is a rather minor affair. The little canopy casts a shallow shadow, even though its vertical reach is no more than half the height of the frame to the left. That frame covers a long thin porch on which children wait for their parents. Although skeletal, this apparatus was intended to reduce interior solar gain. Between the bony frame and the chunky stones, the entry doors rest lightly on a raised platform, three steps above a gravel path. For all its delicate functionality, this entire contrivance seems almost incidental to the glass screen. The glazing is so insistent on its own geometry that its pattern determines the size and shape of the main door. Yet, it can be said to be inaugural, for it is the first of several window walls that succeed one another through the plan.

Left: Giuseppe Terragni, Asilo Sant' Elia, 1937, entry façade. Photo: Author

Right: Giuseppe Terragni, Asilo Sant' Elia, 1937, interior. Photo: Author

Once entry is gained – it takes just a second – another thin layer of space parallels the entry wall. This one is not defined by a glazed partition but a line of columns and skylight above. These three supports are coupled with another set deeper in plan, which divide the entry hall from the building's centre. Beyond this edge, a line of classrooms begins on the right and the refectory hall on the left. Having reached this point, one can say arrival has been accomplished, but the space, at least the view through the space, continues into the courtyard garden ahead and obliquely into the dining hall. In fact, there is no final limit to the expanse, for the rear of the garden court is open toward the block interior and the hills in the distance. Has orientation been achieved through these means? Do the glazed partitions, lines of columns, and skylights reset awareness? Inaugurate a new sense of the world? Before answering these questions, let me turn to a different case.

The Brazilian Press Association (ABI) in Rio, designed by the Roberto brothers, also occupies a corner site, though much more urban than the prior examples. The block lies within the city's central district planned by Alfred Agache, whose guidelines stipulated both dimensions and configuration, notably, accessible block interiors. The massive building gives the impression of great solidity, though a structural frame supports it. The weighty walls never meet the ground, but shade the

Left: Marcelo and Milton Roberto, Brazilian Press Association (ABI), 1938, street level. Photo: Author

Right: Marcelo and Milton Roberto, Brazilian Press Association (ABI), 1938, entry loggia. Photo: Author

shops and entry below. Within the bays of the entry façade, a number of possibilities present themselves: retail shops at both ends, a driveway to the block interior in the second bay, and the entry loggia. Each of these conforms to the measure of the structural bays, but changes in elevation signify the relative importance of each to the neighbourhood and institution: the loggia is two-storeyed, the shops just over half that. The loggia's prominence is also indicated by changes in materials: whereas the main body of the building is rendered concrete, the walls of the loggia and the columns are clad in Brazilian granite. The deepest wall, which surprisingly presents elevators to the upper floors – as if this were the building's lobby – is clad in stainless steel. Halfway into the depth of the loggia there is an intermediate cross axis, with the members' meeting room on the left and the concierge desk on the right. Each of these is recessed, however, and this cross-axis is barely noticeable. What is apparent, though, despite its depth in plan, is the elevator wall, partly because of its surface, which must have been very striking in 1938. The writing on the wall also endows it with prominence, as do the elevator doors, clad in the same expensive Brazilian woods as the interiors to indicate their decorum.

Although ambiguous as a type (lobby, loggia, walk, and court) the space has fascinating content. Because no physical barriers other than a short step separate it from the sidewalk, it can be said to widen the street. Moreover, the driveway into the block interior extends traffic through the space. Still, the cantilever and ceiling darken, quiet, and cool it, giving it room-like character. The writing on the wall puts the Press on the street. The steel elevator wall is penetrable – only not by one's view, as was Terragni's building.

Consider the two buildings together. The first shows almost everything, the second almost nothing. Differences between what is in- and outside have been largely eliminated in Como, greatly strengthened in Rio. If we shift from spatial differing to temporal deferring, we can say that Terragni rushes us through his project as soon as we enter it, while the Roberto brothers interrupt passage, re-starting the entry clock with the close of the elevator doors. The first building offers its engagements without delay, the second makes us wait. On the matter of depth, the space of the first is largely un-occluded, that of the second indifferent to the principle of continuity – despite its adoption of the structural frame and so-called free plan. Lastly and most generally, the first insists on affirming the same kind of setting throughout, and the second makes promises about upper level settings being different from those on the street. Although these projects construe orientation differently, neither makes use of preliminary disorientation, as did the Robie and Müller houses. They rely on the city for that.

Historical orientation

Le Corbusier's Swiss Pavilion sits at the edge of the Cité Universitaire in Paris. A park-like campus and sports fields can be seen from the student rooms, but just in front of the building runs one of the university's access drives. The land on which the building sits is not exactly level. Le Corbusier's reluctance to waste resources was the cause of its unevenness: he decided that the earth excavated for foundations should be kept on the site to re-shape it. I note this because it affected the design of the entry sequence: mounds of earth prevent direct access and views, or, put positively, this new topography allows for a number of vantages along a meandering approach.

The building's base platform surmounts these preliminaries. It is level, slightly larger in plan than the block above, built of rough aggregate and paved with tile where shadows are cast – the same tile as the entry hall. The outer spread of this second, tiled surface is limited by lines that extend the hall's geometry. Standing on the platform in shadow, one has arrived somewhere but not yet to the building. As with the ABI, arrival is delayed, but less categorically, given the continuities of material and geometry. Orientation for Le Corbusier has a temporal index, it involves perception of what is directly apparent, coupled with recall of what can be seen no longer and anticipation of what is yet to come into view.

Entering the enclosure means leaving the deck. The glass entry wall is co-planar with the raised block's rear façade. Paralleling the continuation of the floor are the co-planar ceilings of the entry hall and block underside. The typical emblem of arrival – a dramatically raised ceiling height – was unnecessary in this case. Instead, Le Corbusier opened the horizon and presented its opportunities in an intimate but panoramic foyer: a small lounge to the immediate right, an enclosed garden beyond that, the bar and administration rooms diagonally ahead to the right, the refectory straight on (terminating in a painting that replaced a photo mural), and, on the left, first the elevator, then (obliquely) an opening into the distance, the stairway up to the rooms, and the stair down to the basement.

All in all, the low and sweeping space offers a spectrum of availabilities, inviting choice, but providing one's decision with full understanding of what is at hand. Within the panorama, one surface advances from the horizon, the photo mural (now a painting) that frames the building's common space. This room allows students to overcome the isolation of their rooms above. Given the content of the mural, one suspects that Le Corbusier also meant the place to restore a lost sense of community among the residents, maybe even identity, for the representations included emblems of their homeland, Switzerland. Orientation is not only co-ordination of the several opportunities within the building, but with others far beyond, such that the students re-establish both community and communication.

Left: Le Corbusier, Swiss Pavilion, 1932, entry platform. Photo: Author

Right: Le Corbusier, Swiss Pavilion, 1932, entry hall. Photo: Author

Left: Carlo Scarpa, Querini Stampalia, 1963, entry bridge. Photo: Author

Right: Carlo Scarpa, Querini Stampalia, 1963, exhibition/lecture hall. Photo: Author

Communication with distant locations and times is also evident in the next building, the Fondazione Querini Stampalia in Venice by Carlo Scarpa. The project, a conversion of an old palazzo, involved re-arranging the Foundation's ground floor and rear garden. Scarpa's design also provided the building with a new entrance, while keeping the lower entry for boat arrivals. Entry commences with the bridge, but it preserves canal passage below. Despite the elegance of the approach, the new doorway is marginal on the façade, for the pre-existing paired doors remain significant and central, with their prominence reinforced by the grand balcony above. Yet, the point of arrival is not lacking in importance for orientation: it opens onto the only straight vista from the building's front to back. It connects the *campo* on the landside to the canal and foyer, and each of these to the elements that give the building even greater depth: the stair, rear garden, and ancient well-head. This well-head was the historic centre of the palazzo, serving as the source of fresh water and social encounter.

The foyer itself has a double orientation, forward but also sideways, toward the old entry and its lower level, but still further to the northeast room, the site's most ancient. An oblique view opens beyond the threshold to the left, into the main exhibition/lecture hall. Water isn't confined to the front room, however. The well-head is in the distance and the room ahead, with its patterned floor, is ringed by a channel that conducts flood water. Floating ceiling panels brighten and lighten the space, through reflection and the impression of weightlessness. The whole ensemble can be described as a mixing of opposites: several shifting levels below (each of them quasi-liquid) and weightless brightness above. Paradoxically, the garden sits above all of this, providing an upward orientation to movement, while the interiors seemingly sink.

The past cannot be escaped in Venice any more than the sea, and Scarpa seems preoccupied with both. The stature this palace once enjoyed is gone. But the new entry, the extended prospect, and the connections to past practices are both recalled and renewed – practices of arrival and departure, collecting water, commerce, and gathering around the well. Jan Patočka (1998: 35) writes that horizons allow us to live amid possibilities, to transcend self-givenness. I believe this little foyer is an instance of a setting transcending itself into its historical foundation, the consequence of which is a profound sense of where one is in the city and the world – even if that wider location and deeper history seem not to be actually present. Here, latent depth is vividly manifest.

Cultural orientation

My last two examples were finished recently, one in Ireland and the other in England. In their different ways this pair will allow me to show how orientation serves as a source for finding one's bearings in a cultural milieu, even if that horizon seems profoundly disorienting.

John Tuomey and Sheila O'Donnell designed the Lewis Glucksman Gallery at University College Cork to take advantage of its position on the edge of campus, alongside a small river, facing the city and surrounding hills. In plan, one line of movement connects the river to the road that climbs to the campus. This line edges the entry platform, which is at once an elevated deck and an open forecourt that offers views of the town and campus. But the key function of the deck is to give access to the building. The entry is positioned between the marginal walk I just mentioned and two rather massive stairway blocks. All of this passes below the wide wooden bulk of the galleries because their base aligns with the canopy of the trees all around.

The doorway, then, opens below an arboreal boat. It is one among a number of passages that run horizontally and vertically. Inside the door, there is a comparable

Left: O'Donnell and Tuomey, Lewis Glucksman Gallery, 2004, entry platform. Photo: Author

Right: O'Donnell and Tuomey, Lewis Glucksman Gallery, 2004, entry hall. Photo: Author

Left: Eric Parry, Stockley Park, 1991, façade detail. Photo: Author

Right: Eric Parry, Stockley Park, 1991, entry hall and mural. Photo: Author

doubling of prospects: straight ahead, a view toward the town on the other side of the river; above, the gallery (with works on show, plus a patch of sky); to the right, the grand stair that ascends to the galleries; and further to the right, the elevator. Between the stair and the elevator, a door opens into a river-side room. I have listed these opportunities as I did those of the Swiss Pavilion because I think this space is similarly panoramic. But added to Le Corbusier's horizontal style of presentation is a vertical arrangement. The glass wall to the left reveals the lateral descent to the river, while the stair on the right ascends to the mezzanine, which in turn opens toward the gallery window and tree tops above.

Sky and soil are thereby coupled with campus and city, unsettling and orienting a collection of paintings and sculpture. The transparencies and accelerated views allow comparison with Terragni's school, except for the fact that the enclosures to the extreme right and left, to say nothing of those below the platform, shelter settings and images still to be discovered, the content of which is only intimated at the point and time of arrival. The foyer seems equally dedicated to quickened and delayed disclosure, showing and suggesting what the building and its vicinity have to offer, the crossover and coordination of conditions and sensibilities that are generally thought to be opposed: a collection, campus, and city.

Eric Parry's Office Building at Stockley Park near Oxford also sits on a site that connects artificial and natural conditions. Wider oppositions are also present. Once surrounded by farm lands, the site is now reached by a major motorway, a route that joins England's north and south, and is spliced by one of the world's major airports, Heathrow, the horizon of which is global. Orientation in this case reaches toward each of those distances and – I will show – still farther.

The side approach to the building turns toward the actual entry at a bend in the front façade, a bend that divides the plan, or slides a wedge between two halves, opening them. The left (north) side of the building has been left open to allow for future expansion, and the right (south) is flanked by terraces for parked cars. What might be called a double-bar plan type unfolds on either side of a two-part central space – basically an entry vestibule and an atrium sandwiching a stairway. Rentable office space opens on either side, on both floors. The other salient aspect of the building's basic configuration is a skylight that parallels the entry axis, the alignment of which appears from a distance, when looking at the main façade.

As it stands now, the atrium is a reduced version of what the architect intended. Originally, the skylight was to be paralleled by a channel of water cut into the slate floor, emerging from a low wall behind the stair, running through the vestibule and the base of the façade, into the depression that is now filled with lavender, and then into the weir, over the falls, and into the lake. Along its length it would have mirrored the sky, matching not only its brightness but darker aspects, from clear blue to cloudy, or placid to rumbling. Budget restrictions prevented the construction of this channel, but one can detect its intended course in the alignment of some of the building's key elements: the skylight and stairway, as I have said, but also the columns and short wall on the right side of the vestibule, the bend in the façade, and lavender parterre. Still another significant figure is missing from the atrium in its present form. Originally there was a mural at the far end of the atrium, covering the full height of a slightly concave wall. The building's first tenants painted it, as well as the other coloured walls, white.

The intentions behind this exedra-like curve are fascinating. In a small diagram, Parry indicates that he saw the whole building as a *camera obscura*, with the façade as the lens and this curve as the mirror. His brief text describes the subject matter captured in the curve as *foundational*, which partly explains why the image he painted depicted *The Rape of Europa* (Parry 2002). Presumably, the hills of Crete are what we see far away, the Mediterranean blue in the middle distance, and Europa astride Zeus-as-a-bull in the foreground, with a pair of dolphins leading the way. Many versions of the story report that the virgin kept her balance by holding a horn. Here we see just the un-held one, also a single eye (lens-like), and a spread of acorns that shields and shows Europa's maternal abundance – Acadians were known as acorn-eaters.

What sense do these distant references or references to distance make? The building houses rental offices. The companies who lease them have global interests. Office work here is largely telecommunication. The main axis of the building parallels one of England's main motorways and points toward Heathrow. The atrium seems to grant orientation and obtain definition by centralising the site's several distances. Vertically, the atrium connects clouds and dirt through its skylight and slate, also the blue and brown of the mural. The water channel would have strengthened these connections. Horizontally, there are complementary connections, or displacements. The plan accelerates the perspective toward the wall on which the mural was painted. The curve, however, returns the view toward the landscape behind and still farther toward Heathrow. Ever wider horizons were opened by the subject matter of the mural. Perhaps this latter range of distances also explains the effort to make the upper level of the front façade appear to float (the lowest range of glass blocks hides the edge of the floor slab), also why the wall's height is divided so consistently by a ribbon window and levelled off at the horizon of office work inside the building and the base of the hills in the distance, coupling, once again, near and far. Obviously, this coupling is not a matter of fact, far is not near. Nor is the inscription of several distances into a small atrium plainly evident. The Greece to which the mural refers is mythical, but it is not for that reason insignificant.

The building is what we see, what we see is the building. Obvious and unassailable as this truism seems, it amounts to an admission of defeat. Architecture's task is to offer more content than a building can reasonably give. Its job is to augment the reality it interiorises by showing how the conditions it limits are part of a wider horizon, part of something entire, a topography that has the potential to overcome banality and restructure the discordance of our lives.

At the outset, I said that orientation is the way we find our place in the world. That definition is trivial. What is less well-known, but apparent in the examples I have described is another sense of orientation in which we not only find our bearings in given conditions, but witness a richer world coming into being, once its latent depth – spatial, historical, and cultural – has been disclosed. For this to be understood one must overcome the categorical view of things. Window walls spread into the depth of an urban block, for example, must be allowed to accelerate passage and bring what is far near, overcoming metric distance. Public spaces and opaque surfaces must be seen to imply or indicate the qualities of private territories and intimate surroundings. Present conditions must transcend themselves into their historical grounds, and the prosaic affairs of our lives must evoke their mythical foundation. Orientation in these larger and deeper senses is what the better buildings of our time offer experience. They do so because they accept as given conditions that evoke a sense of profound disorientation.

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Architecture As an Art of Immersion

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Immersion and *Immersionskunst* (immersive art or art of immersion) are relatively new terms. They originate from the discourses of contemporary computer art, where immersion into synthetic perceptual worlds has been a lively topic since the late 1980s and early 1990s. We are dealing, therefore, with an arts practice that has come to be called *immersion*. *Immersion*, in this context, means to engage with one's immersion in artificial environments, assisted by technical equipment, for instance a virtual reality helmet or an electronic visor. Through these technologies, humans are finally taken seriously as beings for whom it is natural to immerse themselves – and not only in water, the 'wet element', but in elements and environments generally. The method has been common for some time, for instance in the context of pilots' training in flight simulators; however, the modern problem of hallucination management and immersive change was already anticipated in nineteenth century panoramas. A core aspect of artificial immersion, as a phenomenon, is the potential replacement of whole environments – not only of the images, usually framed, one looks at in galleries. Immersion as a method unframes images and vistas, dissolving the boundaries with their environment.

This necessarily leads us on to architecture, for it is properly considered, together with music, the original form in which the immersion of humans in artificial environments has been developed into a culturally controlled process. House building is a sort of basic version of immersion technology, while urbanism is the developed stage. Beyond urban development, however, there is also something like empire-building – that is, an architectonics of grand political forms, in whose construction military, diplomatic and psycho-semantic (or religious) functions all participate. Empire building becomes most visible when a large political structure is manifestly entrenched behind a long wall – one thinks automatically of the Roman *limes* and the Great Wall of China. Obviously, the immersive relationships of Roman and Chinese life were supposed to be performed behind such walls – Being understood as the Being-in-the-Empire of its citizens. We have meanwhile realised that one needs to be immersed in an empire's foundational narratives to experience it from inside. One cannot plunge into an empire's psycho-semantic immersive context without participating in its history. In this sense, history itself is nothing but a diving tank shared with cavorting fellow swimmers, and what is commonly called participation is, seen in this light, merely a naïve dipping into a one-dimensional context (while so-called critique can only be learnt through immersive changes, through bathing in alternating pools or contexts).

At this point, I would like to suggest an ad-hoc definition of modern totalitarianisms – a definition which seems obvious in this context. The twentieth century provided a series of attempts to dissolve the bipolarity or contradiction of European traditions, with the aim of telling one-dimensional power narratives yet again. This was perceivable in the mono-history of communism as much as in the mono-histories of racial movements. The so-called totalitarianisms were attacks against the two-realm ontologies of Ancient Europe, against the freedom of changing contexts, against the ambiguity of double citizenship in the material and ideal realms. The twentieth century's most powerful ideologies were egalitarian and anti-dualist in orientation – they aimed at the construction of a monological context of success and power, which would no longer be vexed by changing perspectives and double existences. It is in this very context that the question of architecture's

meaning and function becomes poignant yet again. For, let us not forget, architecture is inherently a form of totalitarianism, a totalitarian practice by nature. Why? Because it is concerned with immersion, that is, with the production of an environment into which its inhabitants submerge, body and all. When one builds a house for oneself, one creates, as it were, the space-demon by which one will subsequently be possessed – and the architects aid and abet the production of various forms of an obsession with choice.

In this context, I would like to recall a philosophical dialogue from 1921 by the poet and philosopher Paul Valéry: *"Eupalinos, or The Architect"*. Two figures from antiquity are conjured up, whom we know from the *corpus platonicum*: Socrates, on the one hand, and Phaedrus, on the other. This personnel isn't chosen entirely arbitrarily: the two had an unfulfilled love story in antiquity, and thus it seems plausible to bring them together, once again, under different circumstances. You may remember: Phaedrus was the only young man towards whom Socrates temporarily lost his self-control, on the occasion when, in a famous passage of the dialogue with the same title, Socrates felt a hint of Dionysian emotion – an admission Plato is otherwise not easily willing to make. This Phaedrus, of all people, is on the spot when it comes to talking about architecture. But why? Because the building of houses constitutes a problem of love – at least indirectly and subtly. Architecture's totalitarianism is a totalitarianism of love, of the love of space, of being enraptured by that which not only stands over against us but which envelopes us. By attempting to produce the space where we "open up completely", architecture articulates what Bachelard calls a *topophile* feeling. To build one's house amounts to generating the place and the envelope for one's own self-abandonment. This surrender to the built environment is commonly misconceived as the privately-owned home – reading Paul VaIéry, however, provides us with reasons to distrust this superficial interpretation of dwelling.

To my knowledge, the neo-platonic dialogue, written at the time of the Weimar Bauhaus and the early designs of Le Corbusier, represents the first lucid document of what I would call the dawn of immersion in the twentieth century. Eight years later, the young Heidegger picks up the thread in *Being and Time*, in his analysis of being-in-the-world and being-attuned – a provocation to which Heidegger's teacher Husserl will oppose the analysis of the "Life-world" soon after (in his 1936 *Crisis of European Sciences*). Already in 1921, Valéry has Socrates say in his *Eupalinos*:

> I feel compelled to chat about the arts. … A painting, my dear Phaedrus, only covers a surface (like a plate or a wall) … But a temple – approaching its forecourt, or even the interior of this temple – gives rise for us to a kind of absolute greatness in which we live. … We are, we move, we live in the work of a human being! … We are taken in and mastered by the order he has chosen. We cannot escape him. (Valéry 1921)

Here, the totalitarian motif is clearly articulated. Incidentally, you may hear in Socrates' speech, somewhat anachronistically, an allusion to St Paul's address on the Areopagus in Athens (see chapter 17, Acts of the Apostles, New Testament). In a daredevil act of theological piracy, St Paul claims in this address the unknown God of the Greeks (for whom an altar had been erected in Athens – one never knows) for his Lord Jesus Christ. Paul, greatest of all pirates, looked for the weak spot in the Greek Pantheon and found it. Whereupon he suggests to the Athenians: You, the citizens of this proud city, you have, without quite knowing, already worshipped the true God too, namely the unknown God whose pseudonym I have the honour to disclose today. And here follows the great formula of the God in whom we live, and move, and have our being – I am quoting Luther's translation now, which older German speakers, who grew up in the protestant cultural ether, will still be able to hear. "In Him we live and move and have our being" – that is the unsurpassable, fundamental assertion of a Christian philosophy of space. It declares that humans aren't in the world just like that, that they do not lie about in the world like pebbles and other self-contained entities. Humans are in the world ecstatically, they exist in the mode of openness towards the world. And to be open is to be simultaneously here and in another place – there and here at once. This extends as far as thinking, according to the theologically honed statement, that humans or their souls wellnigh are and live in God, that is, in an alternative space, a super space which penetrates the profane and physical space. Now, Valéry has his Socrates state just this – or, rather, a variation of this – when the latter speaks about how we live, move and have our being in the work of a human being when we are in a building. Valéry knows exactly what he is quoting here and, by letting St Paul speak indirectly, he effectively appropriates the theological, psycho-semantic and immunological definition of the house.

This has far-reaching consequences. The house is a diving facility, as it were, in which the immersive comportment of humans towards the world is attended to. Dwelling is the original relationship of humans with their designed environment – a fact, though, that is specifically elucidated only through the building of houses. To dwell in houses implies the art of substituting the original environment with a designed space. What the designed space has in common with nature is that it takes on the role of total environment. By being thoroughly man-made, however, it is at the same time nature's complete antithesis.

I propose that philosophy is a general theory of situations. To philosophise means to theorise situations. A situation is defined quite generally as a relationship of coexisting elements. The factors in this relationship can be listed in this way: situations are forms of coexistence of someone with someone and something in something. What does this mean? The first two figures are immediately intelligible: someone with someone – that indicates a personal association or a primitive social relationship; one also speaks occasionally of a dimension of intersubjectivity – a term that should be used only with care. The case of the two somethings is more complicated. The first something is meant to indicate our accessories, our equipment, thus the whole escort of objects that are attached to us and which, incidentally, were discovered as an independent theme for thinking and designing only during the twentieth century; philosophically, this occurred via Husserl's theory of the life-world and Heidegger's teachings on things that are ready-to-hand. Practically, it came about via the applied arts, which we meanwhile call design. The second something, however, refers to the spaces in which the togetherness of someone with someone takes place, it is the theme of topology, that is, the theory of space, of containers, of atmospheric wholes – all of which are, by the way, relatively recent inscriptions on the maps of philosophical disciplines.

Thus, the philosophical theory of situations is a theory of the togetherness of someone with someone and something in something. We can now see how this broaches the phenomenon or, rather, the basic relationship of immersion – and it should be clear that immersion only becomes genuinely interesting when collectives are caught up in shared immersive baths, from twosomes to dictatorships. It is fascinating to watch how Valéry's Socrates interlaces this with an acoustic analysis. According to him, architects not only build houses in which humans stay like

bodies in bodies; they create spaces that are filled with life sounds, with language and music. To build is always also to produce a phonotype, a sonorous site which resonates with its inhabitants. Valéry remarks:

> To be in the work of a human being like fish in the wave, to bathe in it thoroughly, to live in it, to belong to it, … Were it not as if you lived in a mobile building, constantly renewed and reconstructed, in itself completely dedicated to the metamorphoses of a soul that would be the soul of space? … Would it not appear as if [entities] surrounded you – you, a slave to the distributed presence of music? … Would you not be enclosed together with it, and forced to be like a Pythia in the [Oracle's] chamber of vapours? (Valéry 1921)

These comments on the sojourn of humans in something with something and other(s) reveal the outlines of aesthetic totalitarianism in an artificial environment. Architecture is nothing else. It always implies voluntary bondage in a man-made environment. When you show people plans of houses, you propose to them their own enslavement. This proposal will be modified until the principal (wrongly so-called) says: "This is precisely the proposal for enslavement I would like to dwell in." The house in which I feel at ease is the demon I choose to be possessed by. But this does not only apply to the building of houses. There are two art forms, says Valéry, which envelope man in man: in the medium of stone in architecture, in the medium of air in music. Both art forms fill our space with synthetic truths.

It seems to me that the significance of Valéry's phrases can hardly be estimated highly enough. If the design of dwellings implies the proposition of a welcome surrender to the ambience, then this activity includes both an anthropological and a political function. As installations of immersive baths, dwellings explicate human Being as a three-dimensional project. In this regard, the architect works as a designer of immersions. This is particularly evident in the case of so-called interior architecture, which is in principle all about the artificial production of embedding situations. How far the necessity of this activity has spread into general awareness is demonstrated by the vast literature about interior fittings that has by now reached even the bookshops in railway stations – the countless publications about living in style, about adaptive use of old buildings, about luxurious kitchens and decorative images, air-conditioning, lighting design, the design of holiday homes and furniture. Taken together, they reveal how widely the message of embedment in self-selected micro-milieus, as the therapeutic maxim of the second half of the twentieth century, has reached the public. The entire industry of the *intérieur* stands by to awaken and differentiate such demands. Significantly, the awareness of being embedded became suddenly depoliticised after 1945 and disappeared from the lofty collectivist spheres – as though people never wanted to hear again that there are art forms which encase man in man. It is as though the collective memory had preserved the intuitive insight that the prominence of the totalitarian temptation grows in tandem with the extent of immersion in pooling units. Today it is obvious that the people living in the second half of the twentieth century no longer have any regard for empire-building. They seem to live according to the motto: no more grand success stories. They prefer to assemble those elements from home improvement centres which help them build immunity against totalitarian forms of immersion. To them, it seems immediately evident that they must weave the fabric for their happiness in smaller, more private dimensions. From this perspective, the building supply centres are the real surety of democracy. They house the popular support of everyday anti-totalitarianism. The moral of the story is obvious. Literally it would go like this: "Dwell in your own place and refuse the immersion in false collectives! Do not dwell in racial totalities! Do not engage with super-collectivisations, choose your furniture from your own supplies, take responsibility for the micro-totalitarianism of your dwelling circumstances. And never forget: in your homes, you are the infallible popes of your own bad taste."

We may no longer be citizens of two realms, but we still remain commuters between situations. However, since the Being-in designed spaces constitutes our fundamental condition, it seems obvious that architecture must remain conscious of its responsibility for the shaping of situations. Architecture is, above all, the design of immersions. Part of the ethics of the production of space is the responsibility for the atmosphere. To do the latter justice demands openness, ease of relocation, an appreciation for reversibility. Anthropologists can counsel architects always to take into consideration that humans are beings who oscillate between the desire to be embedded and the desire to break free.

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Just Looking

John Walsh
Drawings by Malcolm Walker

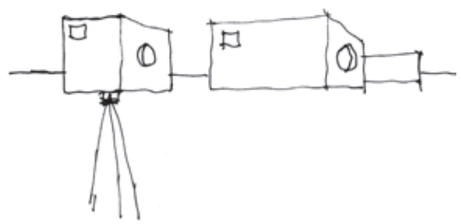
There's nothing like editing an architecture magazine to turn you into a lookist. I should know – for almost a decade I edited *Architecture New Zealand*, and by the end of my tenure I was a chronic breaker of all those age-old folk commandments anathematising superficiality. (Every magazine editor not only believes you can indeed judge a book by its cover, but also has an almost mystical belief in the charisma of the cover.) I spent a good part of my working day judging buildings by their appearances. Or, more accurately, by photographs of their façades.

Seated at my desk, my relationship to many buildings was necessarily distant. Twice removed from reality, I was connected to architecture through photography, a linkage that in genealogy might be represented by the broken line of illegitimacy. It's not that all photographers are bastards, but, with their filters and framings and post-shooting fiddlings, they're dodgy characters all, spin-doctors with lenses. Every photograph of a building should come with a caveat: after Magritte, it could read, "This is not a building."

Of course, photographers, with their acute commercial instincts, won't supply what's not demanded. Editors are full partners in the exteriority business, as are the architects whose work they cover. Architectural publishing is, literally, show business. When presenting projects, editors, with the encouragement of architects and their clients, customarily exercise a preferential option for beauty over truth, certainly over the whole truth.

Architectural publishing is a synergy of two different but highly compatible impulses. On the one hand, an editor's desire and an art director's compulsion to produce an attractive publication preclude selection of any pictures that might stink up the title. On the other, an architect's professional ambition and pecuniary interest are reasons to proclaim a building's heroic qualities and to suppress its less successful elements. The symmetrical purposes of editor and architect can happily conjoin if there's a positive response to the gatekeeper test: Will a building look good on a page, or even better, across what the publishing industry lasciviously describes as a double-page spread? That is, of course, will a *photograph* of the building look good in print?

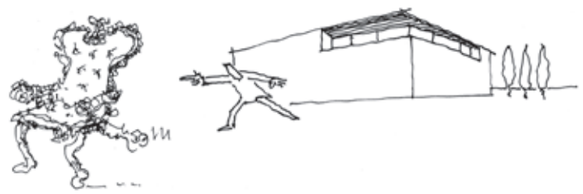
This question leads to another: What sort of buildings are photogenic? Even a surface-level architectural trawl would net some camera-friendly types: buildings from the Bauhaus, for instance, and from the recent Iberian masters, contemporary Japanese houses … All give it up for the camera, in their own way: from the



Bauhaus, that austere clarity so suited to monochromatic representation; from Spain, those blindingly white surfaces against a startlingly blue sky; from Japan, those exquisite houses with their model looks. The camera loves these buildings, but, in the hands of a skilled photographer, it can find something to love in just about any building. And if a building is hopelessly unprepossessing, if it has no redeeming features, the photographer can always shoot past it, drawing on the view to distract from the architecture.

In architectural publishing, commitment to the cause inevitably has some effects. For one thing, editors become converts to formalism – they're not only lookists, they're also shape-ists. It's just that much easier to follow the line, and no type of architecture gives you easier lines to follow than modernism. The movement was a godsend to architectural publishing – you could say they were made for each other. A perfect illustration of the happiness of this marriage is *Arts & Architecture*, the Los Angeles-based magazine which, under the influential editorship of John Entenza from the 1940s to the early 1960s, showcased the work of architects such as Richard Neutra, Paul Rudolph and Craig Ellwood.

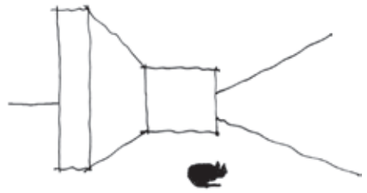
With its black and white photographs, simple plan drawings, spare layout and sans serif fonts, *Arts & Architecture* looked as cool as Chet Baker sounded. Entenza was a conviction editor – he was a founder of the Case Study programme – but you can see why lesser editors like what he liked, even though they don't know what he knew, and why four decades later publishers here colluded in the local renaissance of a formal modernism. They found second-(third-?)time-around modernism congenial because it is so photogenic, even on the inside.



Inside: for the photo-addicted editors of architectural magazines, inside is a problem. Step over the threshold, of a house, especially, and it's a whole other game. There's all that stuff to deal with – possessions, clutter, the vagaries of personal taste; there's the furniture, its vintage, quality and proportions cruelly exposed by the new architecture; and there's the debt, tacit or explicit, owed by the guest to the host.

There are three ways in which editors can respond to the publishing challenge of the interior, which is really the challenge of habitation. The first is avoidance: the photographer takes advantage – rather like a thief in the night – of the window of opportunity between a building's completion and its occupation. Japanese editors and architects are partial to this approach, which focuses attention on the architecture, pure and simple. Another way to deal with the interior condition is to wilfully ignore it: hold your nose, don't publish too many photographs of the inside and don't give them much space. This tactic is, usually, not very satisfactory; providing a little photographic information only invites suspicion about why there's not more.

The third tactical response to the interior question is celebration. This is the editorial posture of the nesting magazines, and it requires either the selection of residences whose clients have a furniture fund commensurate with their building budget, or the borrowing of expensive chattels, whose provenance will be duly advertised in the magazine. There's still the question of how to present the people. New Zealand house titles populate their pictures with children lounging, running or jumping into swimming pools, and adults hanging out in the kitchen, dicing vegetables and drinking wine. (Careful with that knife! Who's watching that toddler?)



The cheerful and rather gormless materialism favoured by local publishers contrasts with the approaches of some leading international shelter titles. *Architectural Digest*, for example, plumps for a higher-level vulgarity; *World of Interiors* mines the deep seams of British aristo-boho idiosyncrasy; and *Dwell* specialises in vignettes of minimalist urbanity so leached of animation that readers can only think they're witnessing an existential crack-up induced by contemporary architecture.

Editors working in architectural publishing know all about this. For myself, a decade was more than enough time to spend wrestling with the genre's twin threats to the psyche: an exteriority complex, a sense of shallowness caused by the persistent selection of buildings according to the photo-worthiness of their faces; and an interiority complex, a corrosive self-loathing prompted by the obligation to edit people's lives according to the photo-worthiness of their possessions.

I'm in recovery now, and if I'm ever back in charge of an architecture magazine, I resolve to do things differently. The magazine will comprise only words. Maybe some drawings, but no photographs. Well, perhaps just a few. Very restrained, in classic black and white, like the photos Julius Shulman took. That can't hurt, can it? Full page might be nice – silly to be mean. No people, though; well, maybe one or two, as long as they're not fat or old or badly-dressed. That's okay, isn't it? After all, a magazine has to *look* good.

An Opening of Tanwir

Rafik Patel

Introduction

Experiments with political liberation and democratisation took place during the 1980s in the Middle East. However, the movement towards significant democratic change was not completed and authoritarian rule continued throughout the region. Now more than ever, we are witnessing overt dissatisfaction with several authoritarian regimes across the Middle East. Both democratic rights and space are literally being fought for. Prompted by Tunisia's successful revolution in January 2011, the citizens of Cairo began an occupation of Tahrir Square on Tuesday 25 January 2011, the "Day of Revolt", to protest against the rule of President Hosni Mubarak. Most of the Square had been *closed off* for many years, arguably to prevent precisely such public assemblies and to hold the public at the edge of democracy. But during the revolt's 18 days of protest, the barricaded edges were removed and the space opened, allowing the public to reclaim its space and fill it with a new perspective.

The 1990s' claim by the Egyptian Government under Mubarak that it was an "enlightened government" (Abaza 2010: 34) proved to be a dissimulation. About the current Egyptian revolt, Elizabeth Kassab (2011) states that the public's "rejection of aggression and dehumanisation is the indispensable foundation for a move towards enlightenment". Can we claim that Egypt is now going through its own age of enlightenment or, at least, that it experienced a moment of enlightenment? Clearly not in the sense of an enlightenment in which reason breaks from religion. But perhaps (following Michel Foucault) in the sense of a set of events that advocate change, and by which the citizens free themselves from the darkness of imposed political and economical shadows. Immanuel Kant defined Enlightenment in the eighteenth century as a "way out" of a self-imposed state of immaturity. Enlightenment, Kant suggested, is extremely difficult to achieve individually; it is more likely to be achieved through the public (Kant 1784). Despite some reservations, Foucault agrees with Kant that what is needed to achieve Enlightenment is a critical perspective: "Enlightenment is the age of critique" (1984: 38) and "[w]e have to move beyond the outside-inside alternative; we have to be at the frontiers. Criticism indeed consists of analysing and reflecting upon limits" (45). Against Kant's concerns with a universality of knowledge, though, Foucault insists on the singular and contingent, and on the transformation of a general critique into "a practical critique that takes the form of a possible transgression" (45).

This paper intends not to advocate Western Enlightenment meta-narratives of universal and rational knowledge but to examine how, if placed at the edge of the frontier (as in Foucault), enlightenment can unfold through a *rupturing*. The discussion will be grounded in the events that took place in Tahrir Square in Egypt to explore how the revolt transformed this space into an opened-enlightened public space.

Tahrir Square in 1941. Photographer unknown (Creative Commons)

Space of *Tanwir*

Built during the nineteenth century, Tahrir Square was originally known as Ismailia Square, named after Khedive Ismail. Ismail, whose reign lasted from 1863 to 1879, lived in Paris during the time of Napoleon III and Baron Haussmann's transformation of the city. These experiences influenced him to modernise Cairo in the image of Paris. However, to make this modernisation possible, the city had to take on a massive debt, and this ultimately contributed to Ismail's removal (AlSayyad 2011b: 2).

Over the course of its history, the square saw several rallies: amongst them the first violent protests in 1919 against the British occupation, which gave rise to Egypt's independence in 1922, and, in 1952, against the rule of King Farouk. In reference to these two successful uprisings, President Gamal Abdul Nasser (whose presidency lasted from 1953 to 1970) renamed Ismailia Square to Tahrir Square in 1955. *Tahrir* means liberty in Arabic. Decades later, the Mubarak government's so-called "enlightened policy" was to counteract the so-called "dark" Islamist activists (Abaza 2010: 34). An accompanying campaign was titled "A Hundred Years of *Tanwir*." *Tanwir* means enlightenment in Arabic. While claiming enlightenment, the Mubarak government took disciplinary action against anyone demonstrating against inadequate salaries and a worsening economic situation (32). Mubarak's neoliberal policies even led to a total deregulation of working conditions, unemployment and inflation, which caused the escalation of violence and the 2011 protests (33). Although Mubarak's government possibly presented Egypt with a new image of itself, it is evident that the concept of enlightenment was used for propaganda purposes and democracy still had to be fought for. For many years, though, confrontation was avoided since many "co-opted secular intellectuals" thought it was "better to tolerate the current corrupt regime and maintain the status quo than to aspire to change that is unknown" – this way, at least, they knew whom they were dealing with (34).

Contrary to popular conceptions of dictatorial power, Foucault holds that we are never "ensnared by power: we can always modify its grip in determinate conditions and according to precise strategy" (Foucault & Kritzman 1990: 123). Thus, we can activate discontinuity, or a *rupture*, that has positive effects. On 25 January 2011, demonstrators gathered in Tahrir Square to protest against poverty, rampant unemployment, government corruption and Mubarak's autocratic governance of over 30 years. As a *rupture*, this was an opening of enlightenment, one more real than the enlightenment version the Mubarak government laid claim to in the 1990s. Foucault (1984: 35) reads Kant to mean that "Enlightenment must be considered both as a process in which men participate collectively and as an act of courage to be accomplished personally." For Kant, though, Enlightenment happens without subjection to authority and affects all of "mankind". By contrast, Foucault holds critique to be beneficial and powerful only when one understands its operations and position relative to history; the potential for Enlightenment emerges when we cease to accept knowledge as universal and recognise it as arising from an opening of discourse.

> It is precisely at this moment that the critique is necessary, since its role is that of defining the conditions under which the use of reason is legitimate in order to determine what can be known, what must be done, and what must be hoped. (Foucault 1984: 38)

In this way, it could be argued, the crowd opened up a space of enlightenment through critique when they accumulated in Tahrir Square, even though this opening was initially confined within the square's spatial and political boundaries. The nature of these boundaries was changed: for if a "boundary establishes closure through inactivity", then "the edge-as-border" created in the process is more open and "full of events in time" (Sennett 2008). Thus, through rupturing

the boundaries the crowd was able to promote not only a "way out", as Kant would suggest, but also (following Sennett) a *way in*. The crowd accumulated energy and power for change: the sheer volume and increasing energy of the emerging public node radiated out to the Mubarak regime, the media, and the world. Through accumulation, the bodies became one: one movement that wanted to be heard, but more importantly *felt*.

The *Agora*

Tahrir Square had once before been known as a vibrant public space. Under Anwar Sadat's rule in the 1970s (Elshahed 2011), though, precisely the areas that define the public realm were fenced off. Thus, the public realm was closed off and vehicular traffic came to dominate the square. When Mubarak took office in 1981, he continued to enforce policies inherited from Anwar Sadat, which sought to control urban space by taking public space away from citizens: to prevent demonstrations and thereby the possibility that the public might challenge the regime. Mubarak clearly discouraged and even prohibited public assembly.

Richard Sennett argues that democracy depends on the ability of individuals to interact in public spaces, acquiring information and knowledge through debate and discussion with strangers. In public space, "cultural rituals and practices can be open rather than closed" (Sennett 2008). This conception of public space goes back to the development of the Greek *polis* which was, according to Charles Jencks, a "keystone in the evolution of democracy. It defined citizenship within the community and independence from all other cities" (1987: 10). Much like today, public buildings such as council chambers, town hall, and law courts were built around the *agora*. The *agora* itself, "a place for people to gather", was a flat open space where people could get to know each other and discuss politics. Without this "outdoor room", the public cannot collectively express its strength (11). As the citizens' stage set for democracy, the *agora* is also a space where symbols of power come together; the monumental buildings and statues surrounding the *agora* represent the authority of the State. Despite this presence of State power, if the space is open, democracy is also always present in it: the *agora* symbolises for the people a space that privileges their voice and their opinion. For Jencks, Greek architecture was an architecture of democracy (1987: 23-24). It represented what Hannah Arendt termed a "space of appearances": the "theatrical space which public architecture both actualises and symbolises at the same time. It is not the dramatisation of power, but rather the plurality of contending opinions which struggle for power in public" (23).

During the revolt, the mass performed public prayers, *namaz,* together in the Square, they turned it into a space of spiritual transformation. For individuals as well as the collective, it became a space of appearance. The *namaz*, normally performed in the quietness of a mosque, was in this instance made visible on the open ground of the square. The size of the square allowed the large number of people to perform Friday Prayer together, whereas they would normally pray in small groups at different mosques. The crowd lined up in rows, stood shoulder to shoulder and prayed in the direction of the Kaaba in Makkah (Mecca). Tahrir Square at that moment was not just an internal, inward-looking space but one that looked out at the same time.

A *rupture* can also make visible a critical reflection of our selves. A reflection, perhaps, much like the Greek ethic and aesthetics of existence, where it was admirable to turns one's life into a work of art through self-mastery and ethical stylisation (Best

Friday Prayer in *Tahrir* Square. Photograph: Lilian Wagdy (Creative Commons)

& Kellner, 1991: 13). The performance of *namaz* could be thought of in a similar way: although taking place within a space filled with tension, the performance of *namaz* reminds us of the beauty associated with the ethos of Islam as a way to peace.

Rupture

I have presented an argument that it wasn't until the Day of Revolt that there began a process of enlightenment, *Tanwir*, in Cairo – despite the Egyptian Government's assertion in the 1990s that it was an enlightened government. The enlightenment of the 2011 revolt was not one in the Kantian sense but instead, as Foucault would suggest, enlightenment caused by a form of *rupture*. This rupture, formed by the will and actions of demonstrators to redistribute power, re-configured boundaries according to new rules of knowledge and truth, and presented the "kind of moral energy, quite remarkable" Foucault commented on (Trombadori & Foucault 1994: 280). He claimed that the political crowds in the Arab world possessed an energy unlike anywhere else he had witnessed. The crowd of the 2011 Egyptian Revolt placed itself at a life-threatening frontier, in the hope that equality could be achieved. For within the crowd, as Elias Canetti states, "there is equality. This is absolute and indisputable and never questioned by the crowd itself. It is of fundamental importance and one might even define a crowd as a state of absolute equality" (1962: 29). It is worth noting that the revolt was based on peaceful demonstrations, on gathering the energy and support of a collective body. Although the demonstrators had to exert physical force in self-defence at times, the main factor to their success was their physical, political, and spatial resistance.

Technology also assisted the rupture. The Internet provides a democratic *interior* space, in the openness of social networking sites which allowed the crowd to virtually rally and organise the demonstrations outside. Sites such as *Facebook* and *Twitter* provided alternative perspectives to State propaganda and made visible what was not shown in the media. Images of bodies affected by State brutality multiplied throughout these public domains and gathered empathy. When the government realised how this open communication system assisted the protests, the Internet and mobile communication networks were closed down for several days. However, once the protests were off the ground, both virtual and physical

Spaces within *Tahrir* Square. Based on a photograph by Johnathan Rashad (Creative Commons)

communities proved to be unstoppable. The synergy between technology and public resonance had placed the revolt at the edge of the frontier.

Positioned at the frontier, protesters took down the fences that had closed off the urban public space and used them as barricades to protect themselves from the military and pro-Mubarak supporters. In the process, it became evident that the sites had remained undeveloped and that claims to the contrary were false. The boundary of exclusion was removed and the occupation of Tahrir Square saw a new internal borderland established, including a series of zones with different functions: a bloggers' station, a campsite, a kindergarten, a pharmacy, clinics, a water station, food stalls, an ablution area, a stage area, flag-selling stalls, a recycling area, a memorial space, a prayer space, and an art space. Tahrir Square, once again, became an *agora* where bodies gathered and debated and collectively shared opinions.

After many years, Tahrir Square was re-opened by the rupture that occurred on the Day of Revolt and allowed the demonstrators to cross over into what became again an urban public space, an *agora*. The importance Jencks and Sennett attributed to public space, as a form of democratic architecture that should be open to accommodate public gatherings in all their diversity, is still pertinent today. There is always a duality of power which needs to be kept in balance in the openness of public space.

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On Modernism's Secret Anxieties

Gerrit Confurius
translated by A.-Chr. Engels-Schwarzpaul

The moderns looked upon strong and enveloping, closed forms with suspicion. These forms have been ideologically suspect ever since – even though we usually respond positively to them and, on holidays, even seek them out in traditional cities. The modern avant-garde was obsessively occupied with opening, perforating and de-materialising walls. Meanwhile, a fashion for neo-Romantic, literary nightmares centred on anxious atmospheres in excessively closed rooms. Openness, though, causes us no less discomfort.

A lapse in the ability to locate and recognise space (when one no longer knows what to expect to happen in rooms) and the lack of boundaries between different spheres of action are experienced as a loss of security and personal identity. The mere fact that a room is accessible to anyone at will can cause feelings of subjection, since one can only develop coherent expectations if spaces are adequately differentiated according to their use. Thus, the troubled relationship between spaces and actions, already evident in Flaubert's *Madame Bovary* (the declaration of love at the agricultural show, for instance), turns into complete dissonance with Kafka. Spaces switch purpose arbitrarily. The court sits in the attic, the neighbour Fräulein Bürstner's room is used for negotiations.

> The case against Joseph K. is heard in an everyday world, in backyards or waiting rooms, always in different and unexpected places which the accused does not so much enter as find himself in by mistake. One day, for instance, he finds himself in an attic. The galleries are packed full of people who have crowded in to follow the proceedings. They have come expecting a lengthy session, but conditions up there are almost unbearable. The ceiling (ceilings are almost always low in Kafka) presses down on them … " (Benjamin 2005: 495-6, translation modified).

We still feel Kafka's unease in the face of the dislocation of sense from space, perhaps even more so today. By contrast, the discomfort caused by rigidly defined, overly mapped-out and enclosed space appears strangely stale and dated to us. This tight link-up of space and action, which seems to render free will a chimera (as we sense it in Fritz Lang's films where, without exception, people are caught up in ineluctable situations), no longer strikes a chord with us.

2

Whence did the avant garde derive their certainty about the course they set for the future? Recalling post-war discussions about Germany's denazification, one has to ask how anyone at that time could confidently determined how architecture could have best contribute to democracy. With a conviction that today seems grotesque, Le Corbusier and Scharoun's designs were associated with an un-neurotic liberality. Their designs were thought to address the preconditions necessary for a fostering of democracy – something that was to be further stabilised through the establishment of town planning.

Considering the formal properties which were to characterise the ethical and political tasks of town-planning and architecture – *Zeilenbau* (open rows of housing), orientation, light and air, formal restraint, exorcism of ornament; meandering footpaths and streets; and the strict separation of car and pedestrian traffic, dwelling and working – one realises that all these principles were later abandoned, for good reasons, in favour of a return to, for instance, perimeter block development and increased urban density. As ideological principles, zoning and the separation of functions determined all formal characteristics of modernism. In a critical light though, the dogma of the differentiation of zones with mono-cultural use becomes recognisable as a nervous and neurotic response to an excess of openness – indeed, as a conservative reaction to a Kafkaesque surplus of openness.

Le Corbusier gives himself away in his writings. In his own words, he hates the theatrical throng of the old city. The inhabitants of his *Radiant City* were to be spared the sight of so many people, so many faces and desires. Through the glass wall of a luxurious monastic cell, they were to enjoy, in "tranquillity, solitude and light" (1923), a landscape composed into the city. Latent anxiety shines through his optimistic vision of the future when he observed that everything in the cities of his time was confused, everything being piled on top of each other and mixed-up – and thereby compromised. These urban mixtures, caused by a rampant lack of planning, turned into a chaos that needed urgently to be opposed with order.

For Le Corbusier, the therapeutic prescription was a "will for organisation" copied from industry. The efficiency of the city had to be improved.

> The city will take on the character of an enterprise that has been carefully studied in advance and subjected to the rigor of an overall plan. Intelligent forecasts will have sketched its future … And the increase in its population figures will no longer lead to that inhuman melée that is one of the afflictions of the big cities. (Le Corbusier 1942)[1]

"The *cycle of daily functions*" (1942) in the urban areas was to be allowed to occur separately, as a chain of operations, as it could be admired in the modern factories of North America.

3

This segregation, modelled on factory organisation, served as the epitome of a healing order. Le Corbusier on the *Ville Radieuse*: "In the Ford factory, everything is collaboration, unity of views, unity of purpose, a perfect convergence of the totality of gestures and ideas." (Quoted in Ford, 2003: 13) Le Corbusier adapts the ostensible motif for increased efficiency through Fordization – by which industrialists like Michelin, Thoman Bat'a or Henry Ford had declared war on waste and loss of time in their workforce – in order to do battle against frictional losses in the *Radiant City*, where (not missing a single chance) a diabolical tyranny of disorder is unceasingly at work. The slightest opportunity will suffice – for instance an unsuccessful arrangement of building and access ways, which serve no other purpose than providing a pretext for idle walks or the unnecessary traffic of products and materials. What is proclaimed as freedom and openness here is meant to abrogate the freedom and openness 'raging' in the city. Not surprisingly, then, the

1 See also Le Corbusier (1943). The *Congrès Internationaux d'Architecture Moderne* (CIAM) were initiated by Le Corbusier, Gabriel Guévrékian and the art historian Sigfried Giedion (who became the first CIAM General Secretary). The conferences took place in Chateau de la Sarraz, close to Lausanne (Switzerland), between 1928 and 1959, as a Think Tank to address important architectural and town planning issues.

calm and soothing view from up above, through a plane window on the way from one lecture to the next, becomes the model for planning.

Suppressed behind the drawings of designers like Le Corbusier or Hilbersheimer lies the question of the emergence of the mass – how can intelligent individuals turn into an irrational mass? A mass, according to Tarde and Le Bon, is a creature with altogether different characteristics from its constituent elements. The mass is susceptible to the slightest suggestion or rumour, to superstition, to the venting of spleens, to obsessions, to spectacles. Sociologists and psychologists speak of the madness of crowds.[2]

The War of Wealth (Broadway poster). C.T. Dazey, 1895. (Flickr)

At the nineteenth-century New York Stock Exchange, a new configuration emerged when European migrant masses, with an orientation towards the future and the unknown, turned themselves into individual speculators. “Curbstone brokers” had capital ranging “from one dollar to ten thousand” (Smith 1868: 47) and they filled “alleys, gutters, and curbstones, making a motley crowd” (48), shouting, yelling and quarrelling. The stock exchange and the streets surrounding it were dominated by the crowd, and represented all that modernist planners would come to fear: impassable sidewalks, a boisterous overflow of commotion. However, the crowd’s behaviour was no different from that of the stock brokers inside the Stock Exchange building: “They speak all at once, yelling and screaming like hyenas … Pandemonium is not wilder, or more disorderly.” (46) (Inside, though, it takes only the call “Order! Order!” (47) to hush the chaos in an instant.) This throng becomes the synonym of the market, of speculation. Here lurks the demon of all demons.

Traditionally, this phenomenon was contrasted with the educated audience of the bourgeois public. This was a public to be cultivated and conserved. Attempts were made to draw a clear demarcation between a democratic public and an outside that was incapable of democracy – an outside reduced to its base corporeal materiality. Amongst the public were the propertied classes, while those without property were suspected and demonised as being susceptible to mob mentality. Life in the modern city was to make the existence of the mob unthinkable. Today we know that those included in the public do not suffice for the integration of societies and the maintenance of economies in the bourgeois sense. A certain degree of unleashing has to be allowed: it is not enough that the rich speculate, the common people, too, must buy shares. Investment is imperative: in the countries joining the European Union; in the poor who are persuaded to buy houses on credit; in developing countries who must run into debt. The question is what methods are being used today to neutralise the fear of the masses; how can they be made admissible without becoming irreversibly dangerous; on what basis can trust be established and what role can architecture and town planning play?

The Nazis and Fascists first conceived the total population (as a mass: as suggestible and manipulable) as *Volk* and placed it under architectural direction. Monumentality, mass ornament and housing estate served as guiding principles for fascist architecture. Today’s intellectual reservations towards contained and monumental forms go back to these. But in the modern democracy, too, the bounding limit of the public has to be pushed out further and further, the mass has to be made collectively capable of inclusion. In the drive towards universalisation, the constitutive outside of this distinction must be integrated further and further. However, the once celebrated, critical middle-class itself now threatens to block this expansion. The latest vision is the idea of an all-inclusive democracy as it was sketched out by Walt Whitman: the communitarian masses are the indispensable foundation of democracy; all-embracing affect replaces conflict-ridden democratic judgement. This affect is to be safeguarded and, at the same time, controlled by participation in the money market (Stäheli 2007).

The Crash has shown us how vulnerable this strategy is, though it could not really call the concept itself into question. Now the question is how the triggers of this contagious and uncontrollable dynamic of the mass are to be minimised within this economic system, while the possibility of their emergence has to be allowed to continue to an ever-increasing extent. Modern society is even especially afraid of those mechanisms because it needs the suggestibility of the masses. Its non-attributable processes rely on blind obedience in order to function. Blind obedience is a social virtue (Stäheli 2007: 197). It is therefore no longer possible simply to contrast order with chaos – one has to acknowledge that the constitution of the social has its own dark underbelly. One order can be converted into another: both belong to the nature of the social, which can no longer be perceived without the mob that lurks under its surface. “Suggestion and suggestibility are therefore not pathological conditions but rather describe basic modes of function within the social.” (Stäheli 2007: 198)

4

The ‘rational’ minority of speculating experts and the masses who speculate under suggestion should appear as a unity at the money markets. The all-inclusive ideal of the popular must banish the susceptibility of this imaginary unity to hearsay and panic attacks. At the same time, though, it nurtures the need for a demarcation from the masses (and consequently the distinction between masses and public). Both aspects, the proliferation of players through the admission of the masses and the demarcation of rationality from irrationality, are two sides of the same coin and have to be rebalanced over and over again.

The individual has to be able to act autonomously on his or her own account, and to be suggestible and manipulable at the same time. The weakening of the border between individual and environment that occurs during the formation of masses is to become a permanent condition. Outsiders must be incorporated to become amenable to calls for order. While in some ways extinguishing individual traits in favour of the mass, the stock exchange nevertheless thrives on the confidence of each individual to be better than all the others, an over-confidence in one’s own abilities and intuition, and a trust in the mass mentality of others. The shared illusion of limitless wealth serves simultaneously to foster individuation and integration. When this over-confidence collapses and turns into its opposite, panic is contagious. But in panic, too, there is individuation. Further, panic greatly attracts outsiders. “Panic cannot be imagined without observers taking shivering delight.” (Stäheli 2007: 223)[3] Panic’s theatricality reinforces aspects of equality while its contagiousness tends to suspend boundaries between the individualist mentality in the bourgeois public and the mob mentality of the masses. Affects, as integral aspects of the social, can be found on the side of the public as much as on that of the masses.

The Arena, Verona, Italy, ca. 1890 – ca. 1900. Library of Congress Prints and Photographs Division

Before the amphitheatre in Verona, Goethe described a self-referentiality that increases and perfects itself in the phenomenon of the spectacular:

> … when I wandered about on its highest rim, I had the peculiar feeling that, grand as it was, I was looking at nothing. It ought not be seen

2 Regarding the phenomenon of the masses, see also Gabriel Tarde, Gustav le Bon, Charles Mackay, Boris Sidis, and Elias Canetti.

3 See also Hans Blumenberg (1997).

> empty but packed with human beings … Such an amphitheatre, in fact, is properly designed to impress the people with itself, to make them feel at their best." (1970: 52)

For when "crowded together", the people were

> … astonished at themselves. They are accustomed at other times to seeing each other running hither and thither in confusion, bustling about without order or discipline. Now this many-headed, many-minded, fickle, blundering monster suddenly sees itself united as one noble assembly, welded into one mass, a single body animated by a single spirit. (52)

This architectural form seems so Daedalian and indispensable to Goethe that he imagines it originating naturally in people's needs and social actions.

> When something worth seeing is taking place on level ground and everybody crowds forward to look, those in the rear find various ways of raising themselves to see over the heads of those in front: some stand on benches, some roll up barrels, some bring carts on which they lay planks crosswise, some occupy a neighbouring hill. In this way in no time they form a crater. Should the spectacle be often repeated on the same spot, makeshift stands are put up for those who can pay, and the rest manages as best as they can. To satisfy this universal need is the architect's task. By his art he creates as plain a crater as possible and the public itself supplies its decoration. (52)

The mass enjoys itself.

5

The task assigned to architecture – to concede the emergence of the masses and, at the same time, make them appear to be controlled and dominated – shows modernist conceptions to be insufficient. Architecture must no longer functionally carve up the masses and channel or zone them into parts – the crowd must be allowed to enjoy itself in all its complexity. And this includes its increased suggestibility and vulnerability for spectacles. Modernism promised that the impending chaos on the streets and squares could be met with 'openness' (though any form of openness was split at the cost of complexity into homogenous parts, which were then spatially isolated) and the fear of chaos thereby banished. Today, we demand an architecture capable of bringing together the attractions of enclosed forms, the spectacularity of monumental forms, and the presence of spontaneously populated spaces. This was once propagated in the Renaissance and Baroque. If it were true, as current consensus suggests, that contemporary society differs from Renaissance and Baroque societies by a higher degree of individuation, then (insofar as one understands individuality as autonomy) precisely this socio-psychological assumption should be questioned.

The self-referentiality of the mass, the self-admiration of individuals in speculation, the suggestibility toward special attractions, the over-reliance on flows of imitation, all these might reveal new possibilities when framed by Donald Winnicott's psychoanalytical concept of transitional space (1953, 1967). Winnicott observes an original protected space of interaction in the relation between mother and infant, later recurring in the psychoanalytic setting and also, more generally, in everyday situations and relationships. Transitional space is experienced by the infant as a holding relationship; in psychoanalysis it facilitates transference, a ceding of control to another who might then provide a support, as the mother did in the early symbiotic constellation, providing through her responses the first cues for self-recognition. As a spatial correlate of such interactions, the city can be conceived as a transitional space in which transference processes take place. In psychoanalysis, previously repressed perceptions of self and affect resurface in fragile and tentative ways and gain greater space; they may fuse in the imagination with the fantasised perfect selfhood of another person. In similar ways, the emotional atmosphere of the city encourages a greater degree of dependence and suggestibility. And precisely this regression to a pre-oedipal, dyadic form of existence might be what is required for the reproductive process of society today. If this is so, then this is what architecture must respond to. So far, this development has not been sufficiently thought through in architectural theory. The cause of this blind spot might just be the misrecognition of the original intentions of the modernist pioneers and their secret anxieties.

If we believe today that we have overcome the errors of modernism in our re-densified cities, we only succumb to new errors. Fear of the regime of the market and the capitalist economy's uncontrollable propensity for crisis was the unconscious of modernist architecture. We can decode modernist architecture as a strategy serving the repression of a narcissistic hurt (formulated by Karl Marx): that, although we make history, we are powerless in the face of our own product. We, too, repress and contemporary architecture, too, is a symptom of the repression of a hurt (helping us to avoid suffering). During modernism, the ideal of the city was the factory, with good light and air and few frictional losses. Today, the whole city is a casino, in which all are invited to participate, and all are registered as participants, but where only a few are winners – just as in Kafka's "Nature Theatre of Oklahoma", the last chapter of his novel *Amerika*. Architecture is complicit when our increased disposition towards transference makes us succumb to believing in the fallacy of the existence of an all-inclusive society. It helps us avoid awareness that a large part of the population remains in fact excluded – even though there is no rational base for this any longer. And, thus, we can avoid noticing a hurt caused by the recognition of the return of a class-society, based on the deception of the masses.

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Top: Architect G. Tarrant, Photographer P. Reynolds. Bottom: Architect B. Hulena, Photographer T. Eyre (Home NZ October/November 2008).

Interior Darkness / Contained Shadow

Lynda Simmons

One reason for a tendency in New Zealand architecture to feature brightly lit interiors is perhaps an association of sunlight with health, cleanliness and wellbeing;[1] another the perception of openness to the landscape as an authentic 'Kiwi' outdoors dwelling experience. This tendency certainly became an obsession of the New Zealand architectural media from the 1950s: professional photography increasingly produced images of light-filled spaces in step with the building industry's shift to larger glass panel sizes. As each decade brought advancements in technology, both in building and in print, images of interiors became ever brighter.[2] As modernist ideas gained influence in New Zealand, a shadowy interior became, more and more, a sign of some sort of architectural failure, an inability to eradicate darkness.

My attention to shadow here is not to deny the beauty of the New Zealand sunlight, with its blue-based colour spectrum and strong contrasts, around which has been constructed a sense of national identity (Pound 2009: 95-96). Instead, it is to take notice that the beauty found in "the secrets of shadows" (Tanizaki 1988: 33) has been overlooked. Dark interiors, in combination with strongly illuminated planes, carry their own powerful aesthetic, and I want to argue here that this, too, is an important character of New Zealand architecture. Dark interiors here rely on the co-existence of strong Pacific light and the glare that occurs at the overlap. Jun'ichiro Tanizaki, a Japanese novelist, considers the predisposition towards an aesthetic which favours shadow and interior darkness in *In Praise of Shadows*.[3] He suggests that climate and available materials historically provided the reasons for deep, low eaves and recesses of shadow in Japanese buildings. But then, "our ancestors, forced to live in dark rooms, … came to discover beauty in shadows, [and] ultimately to guide shadows towards beauty's ends" (1988: 31).

The term 'shadow' can apply to three separate conditions: the cast shadow, modulation or shade, and the contained shadow. I am particularly interested in the last condition here. The first type, the *cast* or *projected shadow*, is essentially two-dimensional in character and created by a light source, a castor object and a screen (Casati 2004: 1387). The second, *shade*, refers to the protective qualities offered through light modulation and has generally undefined, soft edges. The shade of a canopy, for instance, or the modulation of light across a form are spatially protective and occupy the realm between two-dimensional and three-dimensional form. Third, *contained shadow* requires three-dimensional boundaries and is three-dimensional itself.

Tanizaki's notion of the beauty of darkness is found in many aspects of Japanese interiors, and it relates to this third condition of contained shadow. An example of this aesthetic approach is the alcove, which is filled with blackness rather than flooded with light. Tanizaki recognises that, if the shadow were "to be banished from its corners, the alcove would in that instant revert to mere void" (1988: 34).

Shadow in Pacific buildings

New Zealand, like Japan, is located on the edge of the Pacific Rim, and there are similarities between the deep, contained shadows described by Tanizaki and those found in other Pacific interiors. There are numerous and complex layers of "Pacific Architecture"[4] and the recently fashionable label "Pacific" can be misleading. For instance, it is increasingly applied to buildings characterised by nautical elements, lightness, membrane technologies and temporary materials. I propose, however, that the reverse is also true: Pacific buildings are not necessarily, or even primarily, tensile structures of lightness – they are also part of an architecture of shadow, characterised by the same heavy darkness found in Japan.

The bounded porch space of a Māori whare nui (meeting house) is at times filled with shadow, even when the roof line is surrounded by the glare of the contrasting New Zealand bright sky. This defined, three-dimensional shadow becomes a threshold moment between the expanse of the marae atea (open area in front of the whare nui) and the near-complete darkness of the whare's interior. As a transition space, the deep porch mediates between the space of debate (marae atea) and the space of peace (interior) (Brown 2009: 54). From the interior, the glare through the window and door openings is in stark contrast with the dark inside. In this inner realm, a world of formal richness, ritual ordering and material texture reveals itself only slowly on a bright summer's day, as the eye adjusts to the light conditions. Until then, the richness of the interior remains at the very edge of darkness, and the darkness itself assumes a sense of materiality.[5] The glare, separating and connecting the inner realm and the illuminated plane beyond, is part of the aesthetic pleasure derived from the shadows set against the exterior brightness.[6]

In a Samoan *faletele* (council house), Tanizaki's heavy darkness hanging beneath the eaves is particularly palpable. Seen from inside, the contained shadow seems in fact lifted from the ground plane and suspended within the curved roof, which is pushed up from the *paepae* (raised platform) by the posts. As light slides in from the transparent edges, the heavy darkness appears to be lifted from the floor. The glare at the edges is powerful and further exaggerates the black depth held within the roof. Again, though, the eye adjusts and the complex texture of the inside surfaces is revealed. In both the *faletele* and wharenui, as well as many other building types of the Pacific region, to be inside is to experience deep shadow, contained and held above head height, and set against a rich textural interior. The contrast with the glaring Pacific sun is both a relief and a difficulty.

In New Zealand, there are some beautiful architectural examples which celebrate this condition of "interior darkness", despite the popular pursuit of cleanliness and purity through light. One notable example is John Scott's (1924-1992) Futuna Chapel in Karori, Wellington (1958-61).

Futuna Chapel, Karori, Wellington. Designed by John Scott (1961)
Exterior photo: Tony Wills, interior photos: L. Simmons

Faletele interiors and exterior, Salelologa, Savaii, Samoa Nuku-Te-Apiapi, Whakarewarewa
Photo: Auckland Museum (R. Neich)

1 Hilde Heynen discusses Le Corbusier's Law of Ripolin and the desire for 'inner cleanness' (2005: 20).

2 Jeremy Hansen, editor of *Home NZ Magazine*, suggests that a preference for illuminated interior images may also be due to an inability of print processes to render details in dark, shadowy images appropriately (pers. comm. 23.8.11).

3 Tanizaki (1886-1965) laments the eradication of shadow from the interior in Japanese architecture due to the influence of what he regards as a Western preoccupation with light.

4 'Māori' architecture is not separated here from that of the "Pacific region". While there is clearly a uniquely Māori architecture, which developed separately from the architecture of other, also diverse, Pacific cultures, for the purposes of this discussion of contained shadow and interior darkness, the similarities are important. While I cannot speak with authority about Pacific architecture, it seems important to me to look at architecture with a concern for Pacific space and its influence on contemporary New Zealand architecture. See publications by Mike Austin, Deirdre Brown, Tina Engels-Schwarzpaul, Rau Hoskins, Albert L. Refiti, Jeremy Treadwell, Sarah Treadwell, and Amanda Yates, among others.

5 Bachelard discusses the way shadow can take on a sense of materiality: "Water becomes heavier, darker, deeper; it becomes matter … Then night becomes a substance as water is a substance." (Bachelard 1983: 20 & 53)

6 Aesthetic pleasure relates to concepts of prospect and refuge (see Hildebrand 1999).

The building's complex and folding interior-exterior articulations appear to reverse the threshold between inside and out. Although based on a clear geometrical diagram, the roof form seems to turn inward and outward, creating a Moebius Strip-like confusion. And yet, the interior is strongly delineated: it is a dark, inward space, clearly defined with solid walls, which leave no doubt about the separation of the interior from the exterior and from the natural light. From the exterior, the deeply triangulated eaves hold shadow in a defined volume – this contained shadow appears to be part of the roof form itself. The shadow takes on a condition of materiality, with a sense of density and solidity usually ascribed to materials such as oil, and some metals and granites. The contained shadow continues inward, to the core of the interior. Many critics have commented on similarities between the chapel and a wharenui, but the reference points are usually the large central pole and small-scale entrance; the characteristic of a contained interior darkness is not usually discussed and analysed.

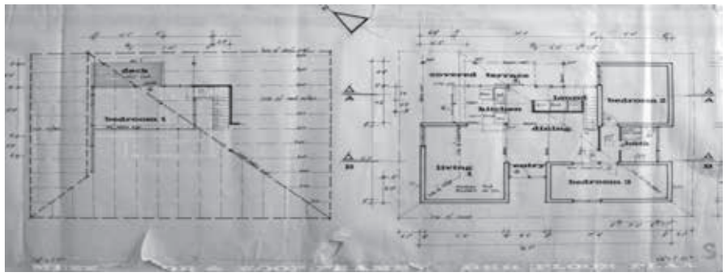
Light is allowed inside only through carefully composed openings. The building behaves almost as an internal sun-dial, tracing the sun as it slices the undulating interior spaces. Much has been written about this light and its spiritual nature,[7] but I have found nothing yet about the interior's contained shadow. For me, the shadow conveys a familiar and welcoming sense of personal, yet shared space. Sitting under the low part of the hip roof near the solid enclosing wall on my first visit to the Futuna Chapel in 2011, and experiencing the soaring vertical space towards the glare, I was reminded of being in the home of my childhood, designed by my father, Neil Simmons, in 1964. I saw links, in era and design approach, between the chapel and the Simmons house, a connection I had never made when looking at the published images of the chapel.

In the Simmons house, this shadow is defined by the reveals and projections to the northern corner, and continues into the interior, culminating in the living room corner. Eschewing contemporary trends towards interior brightness, this home was intentionally designed with darkness at its core. The living room is located under the lowest corner of the hip roof and performs as the literal and metaphorical anchor to the home. There are no windows at all in the living room (apart from the strip glass detail at the roof/wall junction), yet there is no sense of claustrophobia; this area is connected to the shared space and to the brightness of the glazed wall beyond. Solid walls without windows (like in the Futuna Chapel) are a point of difference from the majority of New Zealand living rooms, which are generally oriented towards 'the view'. The gaze is inward and personal.[8] The kitchen bench unit floats between the living room corner and the bright glazed wall, allowing the light to slide along the tiled floor. To someone sitting in the living room, the ceiling angles upwards and outwards towards the light, and a cave-like space is created. Protected and personal, it is nevertheless visually connected, past the free-floating 'fireplace', to the bright exterior which amplifies the glare, both uncomfortable and reassuring. The resulting aesthetic appeal is due to both conditions.

The success of design with darkness at its core seems to be reliant on two accompanying conditions: first, free space in the plan and, second, the relationship to the glare of an illuminated plane. Thus, the brightly lit ground surface of the marae atea is adjacent to the dark interior; in the *faletele*, the illuminated plane extends horizontally under the contained shadow of the roof; and, finally, the vertical planes of light in the Futuna Chapel are set above and into the dark, solid interior. In the Simmons house, illuminated plane and shadow are juxtaposed in both the horizontal and the vertical planes – the ground surface of the yard, and the glass-walled corner to the north of the house. Equally important is the free space

7 See Walden (1987), Brown (2005) and Rennie (2010).

8 The terms "inward", "personal", "private" and "deep" are used in this essay with reference to the spatial terminology developed by John Dickson (1982).



Simmons House Floor Plans – Ground Floor and Mezzanine. Drawing by Neil Simmons 1968.

of the plan, as it seems that the intrusion of obstacles may destroy the beauty of interior darkness. This absence of objects and the clear centre-space is typical of architecture in the Pacific region, which is often described by Western observers as 'empty'. In the Simmons house, three corner-forms are pulled apart to create a cleared, central space, which has no function or object to define it, into which the mind can project, and through which bodies can move. Shadow, with its ability to become 'material', provides a quality of fullness to such interior spaces – they are therefore far from empty.[9]

Modernism and an invisible tradition

Modernist-conditioned fears of dark interiors are foreign to this home, in fact the shadowy interior is welcome and provides a sense of personal comfort. In my own experience, this personal comfort extends not to the individual, but to a shared space. The separation from public life here does not create privacy but nurtures the family group. This is in contrast to Walter Benjamin's, Sigfried Giedion's and others' calls to abandon "... dwelling as seclusion and security ..." in favour of transparency and egalitarianism (Heynen & Baydar 2005: 18). It is tempting to align the brightening of Western interiors over the last century, and the presentation of this brightness in publications, with the gradual 'making public' of domestic life. Not only do the objects displayed become less and less personal but so, too, does the spatial character of the interior itself. Sunlight chases all shadow away from the interior, along with possible fears of ill-health or immorality associated with it. The result is a lack of those intensely personal spaces typical of both individual and shared family life.

Yet, the use of building forms with deep, shadowed reveals and dark interiors does contribute to a particular character of New Zealand architecture, one with a sense of interior intensity. Recent work by Michael O'Sullivan draws upon the beauty of shadow when, in the design of his family home in Mangere, he sets up what Peter Wood describes as a "classic prospect/retreat scenario" (2009: 71). In his design for a house in the Waitakere Ranges, which has recently been awarded the title of *Home of the Year 2011* (Hansen 2011: 64-76), O'Sullivan again employs dark interior spaces. This has not been discussed in any publication to date.[10] The very non-public nature of interior darkness has possibly created a self-imposed exclusion from mainstream magazines, and thereby from the public eye. In my experience, it is not usually productive to discuss interior darkness with clients, who also tend to favour the idea that more light will produce a better space. There seems to be a collusion of sorts, between the publishers of architectural images and architects themselves.[11] Nevertheless, further investigation may yet reveal that the beauty of shadows has not been banished from New Zealand architecture but only from the published images and discussions of architecture.

Simmons House interior studio and First Level covered deck, Eastern Beach, Auckland. Designed by Neil Simmons (1964) Photos by L.Simmons

Simmons House interior, Ground Floor. Eastern Beach, Auckland. Designed by Neil Simmons (1964). Photos by L.Simmons

9 About space as empty and space arising from ritual, see Engels-Schwarzpaul on p.17 in this issue.

10 Despite the shadowy interiors being shown in print, TV and video footage (*Home NZ*, *Campbell TV3*, 3.8.2011, *Home NZ* show reel), the subject of darkness or shadow is not directly addressed. The architect, though, does refer to the "intensity of the interior"in an interview on the show reel.

11 See John Walsh on p.111 of this issue.

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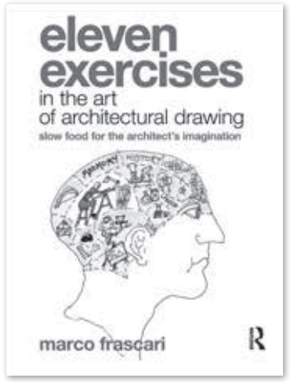
Eleven Exercises in the Art of Architectural Drawing: Slow food for the architect's imagination

by Marco Frascari
Review by Maurizio Sabini

"Drawings are clearly a confused representation of architecture." (Frascari 2011: 178) With such a disquieting definition, Marco Frascari concludes in his postface his fascinating journey into the meanderings of architectural theory, taking drawings as a pretext. In fact, his book, which only apparently is about drawings (and indeed it also goes into the details of specific, meaningful drawing exercises), is about architectural theory. In dissecting, with Tafurian lucidity, the theoretical density around the experience of drawing, Frascari demonstrates with this book what I tried to suggest in one of our past conversations, thematised by Frascari himself as "Drawing as Theory": to be precise, I argued that "drawing *is* theory" (Sabini 2011). The oxymoron about the "clear confusion" to which Frascari refers, using Alexander Gottlieb Baumgarten's definition of "clearly confused aesthetic concepts", reveals all the density of theory that any non-trivial architectural drawing (to use one of Frascari's favorite definitions) brings with it.[1] It is a density of complex mental constructions, ambiguous meanings, mysterious relationships and layerings of signs that reflect architecture's nature as "embedded storytelling" (68).[2] The density of such "confusion", I would argue, may be analogous to the "thick description" elaborated by Clifford Geertz as a potent theoretical image for anthropological studies (Geertz 1973). K. Michael Hays has already discussed the potential impact on architecture ("slowing thinking down") that the assumption of such a metaphor may imply (Hays 2007). Frascari's journey is in fact a "thick description" of the very processes by which architecture is imagined and experienced. As the anthropologist, following an ethnographic methodology, needs to immerse him/herself into the conversations that unfold within a given ethnic group, in order then to record and elaborate the narratives that form the group's culture (thus producing new knowledge), so the architect, according to Frascari, needs to immerse him/herself synaesthetically into the simmering of tectonic ideas that, only slowly, may emerge from the exercising of non-trivial architectural drawings, which are "the very condition of architectural experience" (9).



Marco Frascari 2011 *Eleven Exercises in the Art of Architectural Drawing: Slow Food for the Architect's Imagination*. Milton Park, England: Routledge.

Repeatedly using culinary metaphors (a synaesthetic experience indeed, involving all the senses) that well exemplify how, out of many elements, a new whole is formed, Frascari is able to demonstrate the "formative nature" of architectural drawings as "factures". The concept of "formativity" is appropriately borrowed from the Turinese philosopher Luigi Pareyson, whose definition of the concept ("a way of making such that, while one makes, one invents the way of making") resonates particularly well within Frascari's discourse.[3]

The 11 exercises that Frascari proposes are indeed non-trivial processes of discovery, within the complexity of the architectural experience. From the use of food, liquids or powders to dip nibs or brushes; to the construction of a pantograph; the drawing of scale figures; the mosaic of boards necessary to delineate (with Alberti, through "denoting lines", as Frascari convincingly argues) a building on the scale of 1:1; the drawing for a blind person; the palimpsest of the single drawing for a building; or the *recto/verso* exercise (the ultimate assertion of authority of the drawing vs. the digital representation), all Frascari's exercises are meant to

1 Alexander Gottlieb Baumgarten and his *Meditationes* (1735) on "aesthetics", as quoted by Frascari (2011: 178).

2 "To draw means literally to involve oneself in a practical experience with signs." (Frascari 2011: 98)

3 Luigi Pareyson (1954), as quoted by Frascari (2011: 15).

show how drawings are "sapient factures". Precisely by means of a discussion of the theory of the making of architectural drawings he is able to infer that "architecture is not a work of art, but the art that makes the work" (11). Carlo Scarpa's teachings (which Frascari experienced first-hand at the Istituto Universitario di Architettura in Venice – IUAV) are often recalled and embedded in his argument, along with some critical concepts by the eighteenth-century philosopher Giambattista Vico, whose famous motto (*verum ipsum factum* – only what is made is true) was borrowed by Scarpa himself as an inscription for his design of the IUAV main entrance.

The book also contains illuminating chapters and passages on the history of the theory of representation and geometry, such as Monge's Descriptive Geometry and the Russian multi-faceted VKhUTEMAS intellectual Pavel Florensky's "inverted perspective", or even James Joyce's notion of "geo-mater", which combines "matrix, mater (mother) and meter with geo-(earth) in a pregnant metaphor making geometry a discipline of measurement, prediction and conceiving" (45). Here too, though, we are invited to follow, with Frascari, a non-trivial approach (to geometry) in a discourse that is thus able to include Filarete's powerful metaphor for architecture, "the architectural patron is the father and the architect the mother" (46). This notion of the architect as "geomater", and therefore of the fundamentally humane nature of architecture, with all its approximations, helps Frascari call into question the celebration of exactitude displayed by the contemporary practice of parametric design. Buildings, as constructed things, in their materiality, are "exactly approximate" (49). They are imperfect (like architectural drawings), yet "there is no easy way to add imperfections to the [computer] model [of a building] because the lines that give shape to volumes are created by strings of numbers" (49).

However, beyond the many philosophical stimulations and practical suggestions contained in the book and the new light cast on the experiential value of drawing in the digital age, the book's main merit lies, I believe, in a broader ambition. In the midst of waves of accelerated informational and representational flows of thought, processes washing over us daily, Frascari's "slow food for the architect's imagination" is a refreshing reminder that the "idea of architecture is not a building, for architecture to exist in human consciousness, someone has to draft a story" (12). And by definition, a story needs time to be conceived, imagined, construed, constructed, experienced, and shared.

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Whare Māori: Reflections on the television series

Carin Wilson

Maku ano hei hanga i toku nei whare,
And I will build my house,
Ko nga poupou he mahoe he patete,
And the pillars will be made of mahoe and patete,
Ko te tahuhu he hinau.
The ridgebeam of hinau.
Me whakatupu ki te hua o te rengarenga
It shall grow and blossom like that of the rengarenga
Me whakapakari ki te hua o te kawariki.
And be strong and flourish like the kawariki.

Tukaroto Matutaera Potatau
Te Wherowhero Tawhiao

In true kingly fashion, Tawhiao makes an aspirational statement. "I will build a house, but not any old house. No, this one will have pillars of mahoe and patete and we'll find a tall straight hinau for the ridge. From the ngahere (bush) nearby, of course. Where we'll offer a karakia (prayer) to our atua (god), Tāne Mahuta. For our whakapapa (genealogy) to him is unbroken, and these timbers are his children. Then the life in and around this whare can flourish and we will be nurtured and protected." Never is this whare static or inanimate or even purely material in form – it is dynamic, resonating with the life force of mauri, the spiritual energy of its transition from Te Kore (Nothingness) through Te Po (the Dark Night) to Te Ao Marama (the World of Light).

Tawhiao: a reluctant visionary elected to succeed his father in 1860 to lead the Kingitanga movement in a time of deep crisis. His tongi (prophetic saying) was not composed to show off his knowledge of native species in the ngahere. As the incumbent leader of Māori during that awful period, when the familiar routines of sporadic tribal conflict had to be set aside to bring a unified front to the common threat of colonial rule, he looks to the imagery of the forests of Tāne Mahuta and the prospect of a house as a defensive symbol of cultural survival. Rakau (timbers), children of the forest – mahoe, patete, hinau – didn't need explanation; Māori understood this reference to their performance and their suitability for certain functions. That a house of these materials will perform well, uniting and empowering the people who gather in it in their decisions, was a given. There were few better ways to evoke a sense of what it will take to gather the energies of a people under huge pressure, to consolidate their energies to maintain unity, and to form the resolve that would build a steadfast nation.

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The key to comprehending this decidedly Māori world is in the seamless track linking the creative source with stories about the journey, tales of arrival and a connection made. Only then do we see attention turned to the design and fabrication of shelter, as in this whakatauki (proverb) from the Cooks group:

Taka'i koe ki te papa 'enua
You step onto solid land
Akamou i te pito 'enua
affix the umbilical cord
A'u i to'ou rangi
and carve out your world

Tawhiao's tongi suggests that the challenge of defending values and insulating against pillage by stealth is not likely to be achieved through an abstract process that doesn't hook into the knowledge system it references. The tongi obliquely calls upon the whakapapa that connects people with the materials of the natural world – and their protective army of kaitiaki (guardians) – drawing the expressive whole together in spiritual concepts such as mauri (life force) and wairua (spirit). None of this needs to be stated because it is implicit in the ever-present background to the statement. In this context, tohunga/architect, user, materials, form and purpose all fold in together as one.

In every language I've studied – and possibly many I haven't – there is an insistent desire to connect the dimensions of place, time, and space in a successful relationship with the built world. These efforts are at full stretch when it comes to measuring success in achieving this link with the environmental context. It seems to come down to evaluating invisible qualities, an 'essence of being'. The condition incites a need to turn to poetic language to capture this characteristic of form (relative to time and space) with word pictures; to call up images that will convey a sense of satisfaction in the experience of a successful marriage of these dimensions.

Architecture being involved with everything is like life itself when it is real.
Architecture – alive, fresh, exhilarating – yet solid and enduring.
John Lautner

Almost as economical with words as Tawhiao, Lautner manages to encapsulate in this one pithy statement what cannot be bettered by any amount of learned rhetoric. Getting near the end of his career, he tries to capture in his notes the essence of what it had meant to spend his life developing work that met his benchmark: "Architecture being involved with everything is like life itself …"

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Television is not bound by this limitation to words alone. Māori Television recently took us on a journey through our two principal islands and to some of their most picturesque locations. The series *Whare Māori* rested on dialogues that unselfconsciously led us into the territory that defines a culture.[1] Thirteen episodes drew on examples of unusual inventiveness in art, skilled craftsmanship, customs, religion, boldness, revival of lost arts, values, role exchanges between client and principal, characters and personalities – while at the same time delving into many uncharted areas of history – and Rau Hoskins delivered all this as an architect's take on life.

It was a mighty bold move, and only Māori Television would have dared. Thankfully, the channel that takes us hunting in the bush, asks aunties for advice, gives us the best current affairs, and subjects us to excruciating moments of karaoke, sometimes takes extraordinary risks with what it delivers, which makes it the best channel in this country. *Whare Māori* gave us moments that genuinely gathered in the breadth of a culture, looking through a lens that observed the full spectrum of life as it happens. The picture it drew really was about "being involved with everything", unselfconsciously revealing an inside story without drawing us into excessive opinion or critique.

The series showed that there is no predictable form to the whare Māori. The familiar gabled roof form of tahuhu (ridgepole) and poupou (poles), pitched at anything from 5-35 degrees, is certainly part of the story, and the echo of its ubiquitous influence is evident throughout. However, it is nowhere near as definitive as common assumptions might have it. What then is the whare Māori if not that? The series preferred to pose this question, rather than answer it. Even its title has an implicit message – a contradictory mix of explication and subtlety. *Whare Māori*? Easy. That's a Māori house isn't it? Well, maybe yes, but only superficially and, more likely, no. For whare has meanings that can be widely applied in relation to almost anything that collects or contains, from the wharepuni for sleeping to the wharepaku (toilet) out back; the wharehinu's simple storage functionality in a gourd, and the even more esoteric wharehou (bank of clouds) heralding the approach of wind. And Māori? Far beyond the notion of "native" or "indigenous" lies a cluster of meanings essentially proposing nothing spectacular; a thoroughly ordinary world, not confined by restraint or ceremony; to be māori in this sense is not to be tied to notions that define connection or identity by materiality – it is all about being. A normal house? Shelter beyond ceremony or definition? Māori use of language might be elliptical but it is seldom casual. The *Whare Māori* series invited us to relate not just to the form, proportions, angles and materials of the building alone, or to the hands that shaped it. It traced and retraced connections with "life itself", with the whare's cultural context. Reflecting its true purpose, the series challenged poorly considered assumptions, so that we might *connect with* the Māori world: with a world where processes akin to architecture are viewed, not as a means of protecting capital or ratcheting value, but accepted as normal. In this world, the structures defining space are no more nor less than a fundamental background element, the stage that allows tangata (people) to embrace in a common social and cultural intent. They are like a filament in the fabric of community purpose that lights up whenever the energy that weaves the aho (weft) of activity and people kicks in.

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There's a lot to be said for seizing an opportunity to redefine territories of information when the detritus of incomplete understanding has been hanging around for too long. The power of a documentary series spread across 13 episodes is that it has enough stretch around the edges to pick up bits of misinformation and straighten them out. Where *Whare Māori* scored well for me is in the way it allowed local figures to give us the back-story straight, in candid conversations that urged us to understand the nuances of our unique bicultural world. Through its conversations based around architecture, it invited us to investigate what drives the formula of tangata, wāhi (place) and wā (time/space); what it is that quickens an architecture, embracing a complex web of connections that reach far beyond the glossy magazine images of trophies of arrival; ambitions realised and statements of style, where ordinary life is conspicuously absent. We begin to understand what differentiates the world-view that gave us these Māori structures from the contrived urban architecture that – perversely, and in spite

1 Thirteen episodes of *Whare Māori* were broadcast between 8 May and 7 August, 2011. They can be downloaded at http://www.maoritelevision.com/Default.aspx?tabid=649

of its professed ambitions – eschews notions of culture and association (preferring its paste-up armoury of resources, defaulting thoughtlessly to the formulaic solutions of pure functionality, delivering incomplete results devoid of any real sense of place). In this series, no site was entertained without reference to its historic associations, no space presented without people. No building merited closer inspection without its narrative context, no opportunity was lost to weave the characters and personalities who will bring colour and humanity to our understanding.

The inference of the series is that the Māori world of habitation and functional space does not rest at meeting the elementary criteria of place and space, but looks beyond these needs. Before we have matched up all of the inputs of an authentic, and viable, waihanga/architecture, the specifics of tangata + whenua + wairua + tatai/koronga (purpose) = wāhi must be achieved. This distinction is important to Māori. The proposition that two of these drivers – whenua, acknowledging connection with the land, and wairua, accepting of an extra, indefinable, dimension to that relationship – are disposable and can be superseded by an alternative evaluation process driven by analysis and pure building mechanics is not valid. You could say that the capital drive of most investment buildings – I won't call them architecture – proceeds down a monodirectional path that studiously ignores any inference of a detrimental effect on the land or an unwelcome impact on the balance of any number of invisibles. This is categorically not the architecture of place. Nor is it excused by the insidious influence of interfering regulatory structures or the pervasive interests of the supplier industries that further distort the practise. These may have created distance between architect and builder, and disturbed the intimate relationship between builder and materials, but spirit and place remain fundamental to the practice of architecture.

It may have come as a surprise to some to learn that there are long-established, formal mātauranga (knowledge) process models with which to strategically plan development around our whenua (land). They have been embraced for generations and they may point the way towards future sustainable practices. They call on an understanding of those complex multi-layered drivers that include seeing space as a dynamic function of the relationship between Rangi and Papa; drawing on the extra-sensory capacity to engage with the wairua of a place; knowing every track formed by the waewae (feet) that tramped the land; knowing who lived here 10 generations ago; excavating an elevated knoll with a perfect understanding of how to minimise the impact of the fresh contours, while conceiving the structures that will fit a broad cultural kaupapa (agenda) … With Hoskins' sure commentary as anchor, *Whare Māori* succeeded in taking us on that hikoi (stride) of discovery and offered us the opportunity to build a better informed picture by joining in some new dots.

Yet there was a time, not so long ago, when the proposition of an even match between the body of knowledge handed down to those chosen to carry on the traditions of the Tohunga Whakairo (master carver) and the more formal training of the architect was considered an affront to the status of the profession. Thankfully, with recent progress in integrating cultures and trading the self-conscious put-down of insecurity for more generous acknowledgement of the skills of a different cultural epistemology, that quaint view is losing currency. Hoskins did not challenge this divide directly, preferring to let the camera do the persuading, as it focussed on the sheer diversity of expression from location to location, carver to carver, construction to construction.

Production shots in Te Rongomai Wahine Marae, Mohaka (Video stills. Courtesy Scottie Productions)

High points in the series? The women's whare Te Rongomai Wahine near Mohaka was inspirational for its unique circular form – later to be acknowledged in the octagonal Te Rau Aroha tribute to the Tipuna wahine of the deep south by Cliff Whiting – and for the typically ingenious roof structure developed around a spare ship mast; the evocative faded-by-time hand-painted images on the poupou of a small, earthen-floored whare on the banks of the Whanganui river; the intriguing influence of the two principal Māori religious movements and their leaders, Ringatu under Te Kooti and Ratana under Tahupotiki Ratana, on their followers and places of worship to this day; the extraordinary Tapu te Ranga marae in Island Bay, Wellington, an astonishing structure built almost entirely from found or recycled timber and ranging over something like 13 levels. All fascinating. But for me, the sublime detailing and perfect poise of the domestic and church architecture of John Scott would be deserving of a nomination for the Pritzker prize, if he was still practising. A sampling of the body of his work, spread across 200 projects, would be material for a follow-up series in its own right. John Scott captured that essence of a house that "grows and blossoms … to be strong and flourish" with an approach to architecture like that Lautner described as "being involved with everything, like life itself". In what appears to have been a careful and meticulous practice, he may have unintentionally written the manual on the quintessential New Zealand house: essentially modest, nestling quietly in its landscape, and effortlessly achieving a synthesis of two cultures on quite different paths but holding the common aspiration to a life involved with everything.

This series had plenty of "wow" – but not the glossy wow of blown budgets, big mortgages and grand designs. The series showed that there was clearly considerable thought and effort behind what found its way to each 25-minute episode and I'm proud of Māori Television for commissioning it. Since 2005, it has steadily raised the bar and is well beyond the reach of the time fillers and empty-headed twaddle that take up more than 80% of the programming time of other channels. I found *Whare Māori* engrossing for the way it shifted common perceptions, similar to how James Belich managed to change many misconceptions about our history and *Frontiers* helped with our understanding of the dynamics of settlement. It would be refreshing to see more of this kind of television.

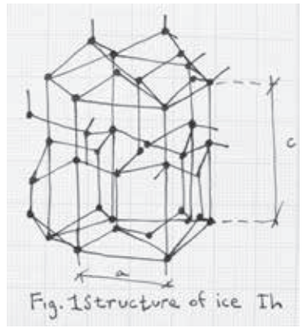
Site Plan of Kingsland Basin, London (1871) showing past industry. E. Morris. Pencil on trace

The Archive of Atmosphere: Installation as an interior architectural event

Installation at the Bartlett, London, September 2010

Emma Morris

To create an interior micro-ecology, this archival project uses the technique of installation and an organisational strategy analogous to the 'natural archive' of an ice core. Ice cores archive climate history: the 'memory' of past temperatures is encoded in air bubbles, and trapped in ice crystals. Scientists analyse this 'information' to forecast future global climate patterns. The longest ice core from Antarctica is "3207 metres long and covers the last 650,000 years" (Chandler 2005).



Left: Diagram of the molecular structure of ice, a hexagonal lattice, which forms a container for air bubbles. E. Morris. Pen on paper.

Right: Crystal specimen study. Chemical mix on pewter.

The Archive

The Archive of Atmosphere is an eccentric scientific endeavour. Installed at the Bartlett, the archive used materials sourced from the Kingsland Basin off the Regent's Canal, a remnant of the industrial revolution in East London. The time-based system operated by collecting water from the canal, feeding it into water catchers and mixing it with various chemicals. As "an access to the remains of the past" (Shanks 2010), it sought to make the site's historical narrative visible.

The solution crystallised into solid forms through capillary action and evaporation. The atmospheric particles within the water became embedded in the crystal lattice structure, and preserved for the future. Crystallisation produces a slowly growing build-up of material: as an emergent building technology, it is a synthetic analogue system which manufactures matter (Armstrong 2009).

The archive is a chemical computer, a machine-for-remembering (Borges 1984: 72).

The human technician as archivist interacted with the installation, activating the water flow and phase changes, controlling light, wind flow, and humidity, generating a micro-ecology in the room.

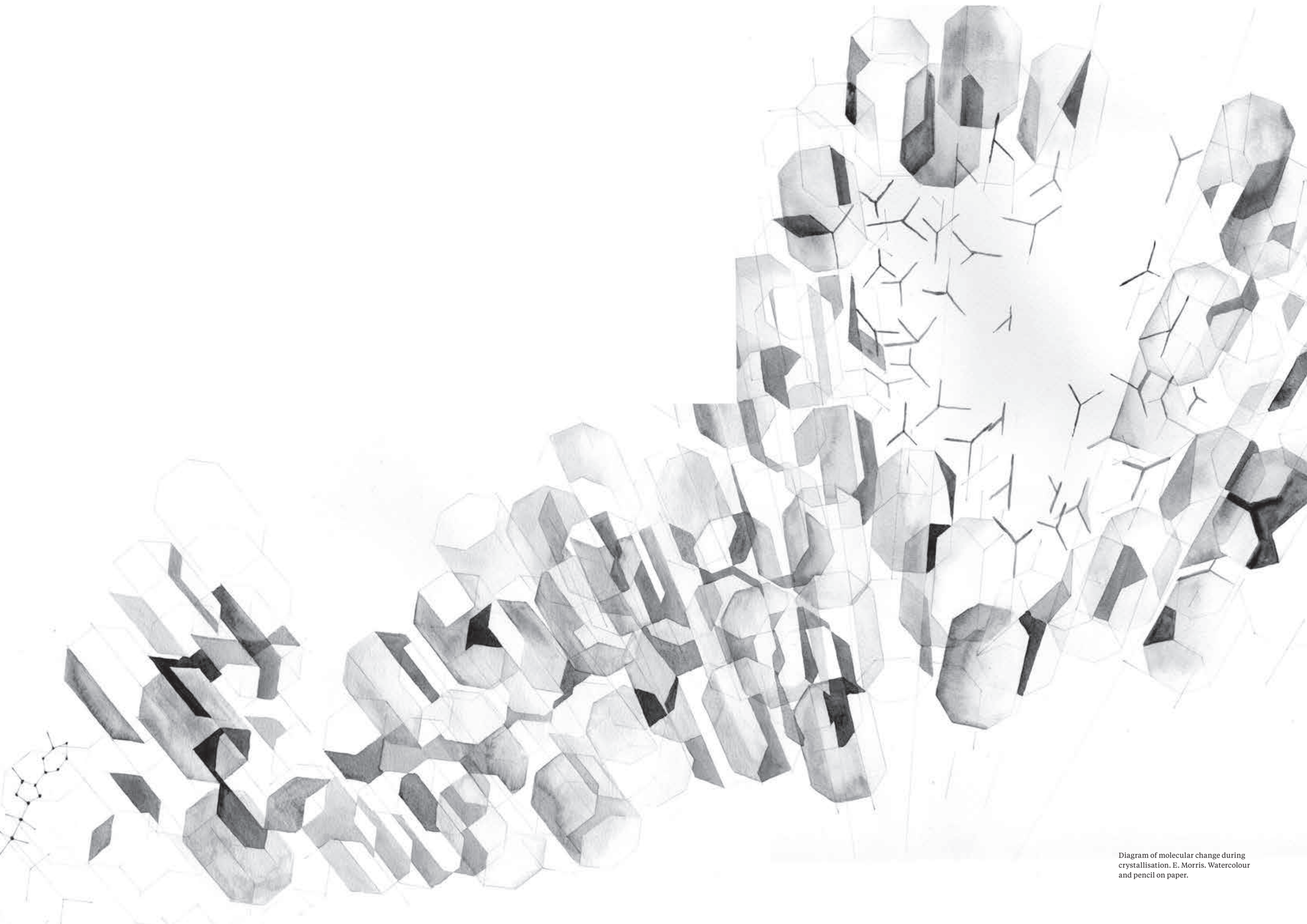
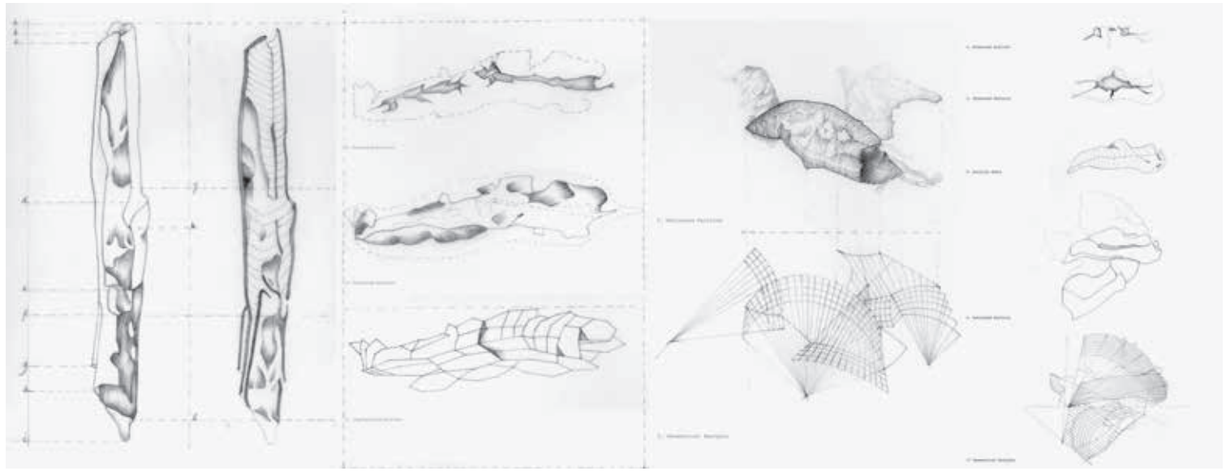


Diagram of molecular change during crystallisation. E. Morris. Watercolour and pencil on paper.



Analysis of atmospheric particles.
E. Morris. Pencil on paper.

The archive is an open system, which "interchange[s] matter and energy with the outside" (Fernandez-Galiano 2000: 104). Its collection is sourced from the canal and its form continuously reconfigured according to the crystallisation produced by chemical reactions, as well as the internal climatic conditions of the room.

By recording activities, the installation produces its own 'drawings'. On the paper placed on the floor, there are piles of particles, elements drawn in from the canal: clay, lead, carbon, ash, spices from past industrial trading. Water overspills, drips onto the particles that provide the medium for the drawing.

Archival practices are researched in this project to investigate their creative potential for an architectural strategy. Archival practice is an active and ongoing process of collecting, storing and interpretating of information, where information is "an action which occupies time (Barlow 1994). Archival practice examines the repetitive, obsessive, immersive nature of collecting. It challenges the architect to consider her work as both contributing to and co-producing "an archive in the making" (Foster 2004).

The Installation

The installation makes reference to the "archival impulse" (Foster 2004) of Kurt Schwitters' *Merzbau*, his studio as a growing, living archive, a continuous process of collection and transformation (Meyer-Buser 2000); Gerhard Richter's *Atlas*, his dense installation of work creating a spatial "environment" (Dietrich 1985: 130); and Cornelia Parker's *Cold Dark Matter: An Exploded View* (1991), a transformation of objects found on site, reassembled and installed in the gallery (Parker 1996). Gego's use of steel wire to draw in three-dimensional space is directly referenced in the geometrical structures of the installation (Ramirez 2006). Installation as a technique reveals the archive as an immersive, interior experience, engaging directly with those who access it. It "force[s] the visitor, both mentally and physically, to enter the work and to succumb with all their senses to the rules of the game" operating in it (Meyer-Buser 2000). For an architectural proposition, the power of the installation is its potential to create an interior immersive experience through the viewer's physical and sensory engagement with the space. The Archive of Atmosphere's ambition is to investigate the potential of archival strategies in these contexts.

The Archive of Atmosphere can be read as an architectural event which gives a physical presence to the invisible – the fragile and unstable atmosphere. Archives, as interior conditions, are a necessary safe-keeper of past collections enabling the prediction of vast external change.

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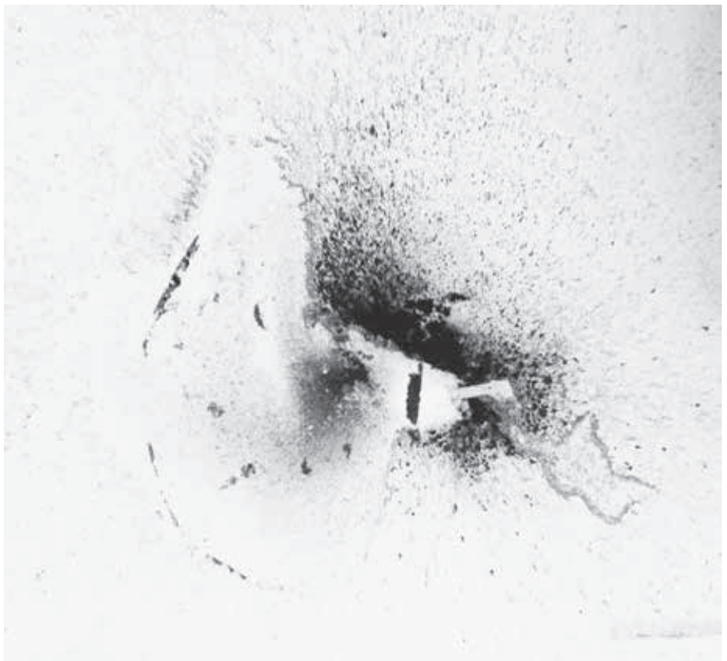
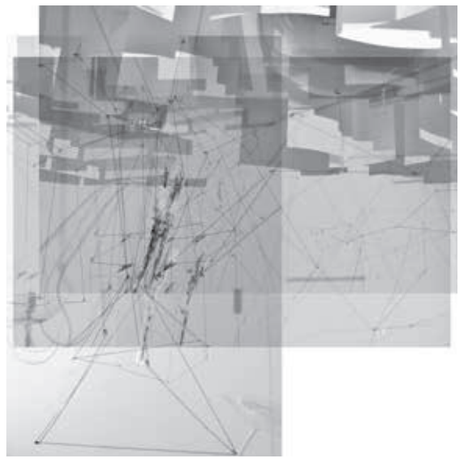
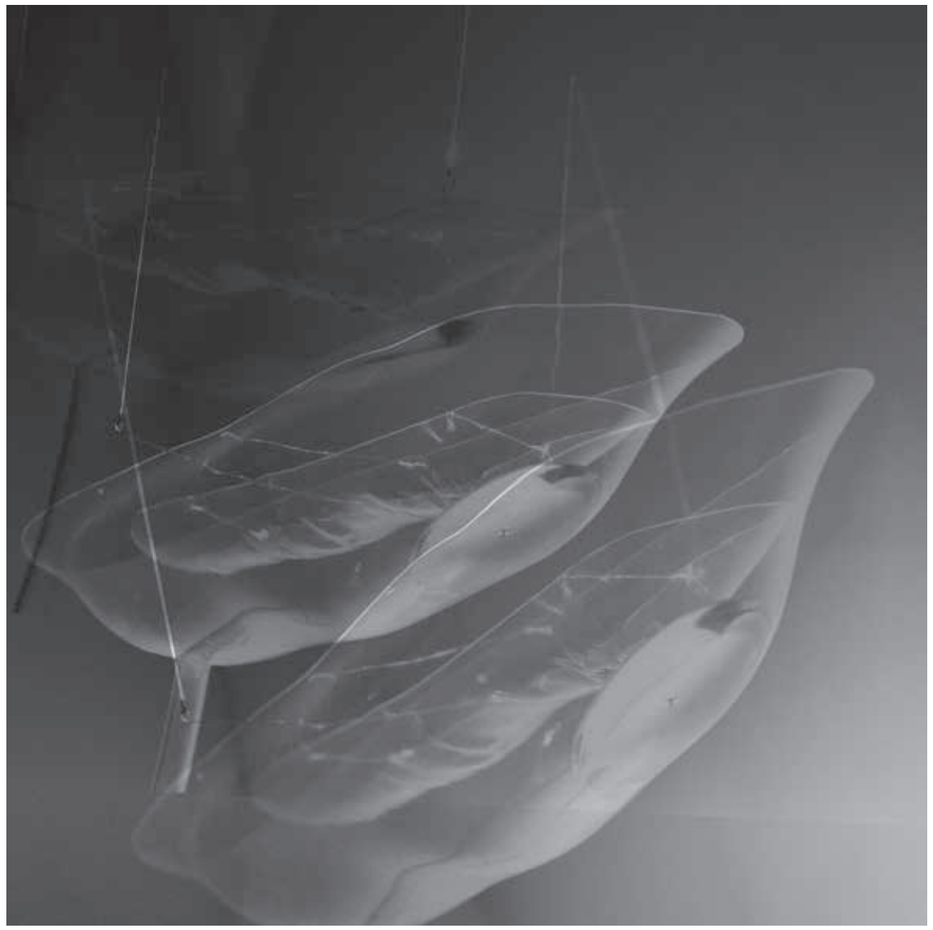


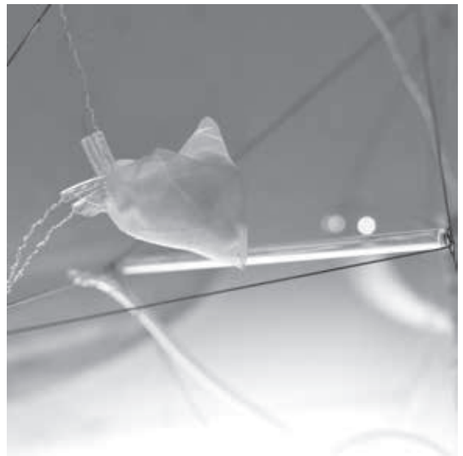
Left: Residue of activity on floor: water drips into particles of various elements. Photograph E. Morris.

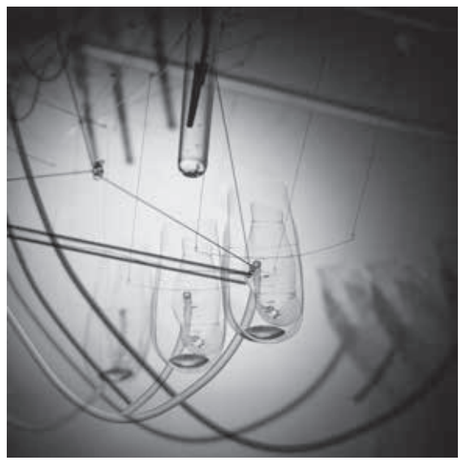
Right: Wall drawing traced from projections through installation. E. Morris. Pencil on paper.

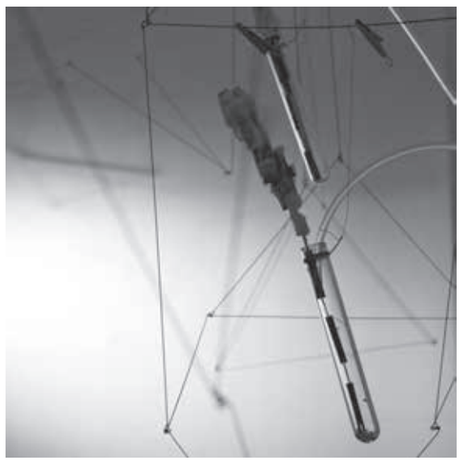




Installation, photographs by Nina Morris. Steel wire, plastic, filter paper, laboratory glassware, crystals.







Oculus from below. Photo: author, 2011

Law Faculty Library at the University of Zürich by Santiago Calatrava

Ross Jenner

Can there be an inside without an outside? Caves, underground constructions and interiors inserted into other buildings seem to be examples of such. Then there are more speculative configurations: monads, for example, or the library conceived by Jorge Luis Borges where the notion of Nicholas of Cusa lurks (as it does in Sloterdijk's *Sphären*) of a Being whose periphery is infinite and whose centre is everywhere, which is to say, where there is nothing outside of 'it'. As Borges writes,

> The universe (which others call the Library) is composed of an indefinite and perhaps infinite number of hexagonal galleries, with vast air shafts between, surrounded by very low railings. From any of the hexagons one can see, interminably, the upper and lower floors. (Borges 1972: 51)

The Law library by Santiago Calatrava at the University of Zürich is a notable example of an embedded and (for the most part) hidden insertion of a public interior space. It is difficult to understand why the building has not received greater attention. Perhaps, probably, this neglect is due less to a Calatrava-overload than to the absence of an exterior, that is, of a conspicuous thing, object or 'icon'. This library, moreover, owes something to Borges. Calatrava, rephrasing Borges at the building's opening as "I imagine Heaven like a library",[1] we may speculate, had his idea in mind when designing it.

Of the siting, Calatrava deemed it "wonderful to build in the university quarter of Zürich, in this context rich in the tradition of Karl Moser and Gottfried Semper. I have attempted to make something contemporary which corresponds with this historical fabric." The intervention ties in "with the tradition of inner courtyards in the University and ETH" (Calatrava & Buchmann 2004). When asked if it was

Views from ground floor.
Photos: author, 2011

1 "Ich stelle mir den Himmel vor wie eine Bibliothek" (in Renner 2004).

a pity that such a precious work was hidden humbly in a courtyard, scarcely visible from outside, he replied: “When you say ‘humbly’, you’re quite right. This library originated under delicate circumstances, since Herrmann Fietz’s building is under conservation protection. I tackled the project with great respect for the existing structure.” Fietz’s original L-shaped building dates from 1908 and was designed as a chemistry laboratory. Twenty years later, it was complemented with a further addition (lower by two stories), creating a central courtyard. Such constraints led Calatrava to think along Semper’s lines: “I believe I have made a virtue of necessity.” (Calatrava & Buchmann 2004) The solution was to leave the existing building untouched (apart from integrating the disjointed rooflines), building the new library “as a completely independent structure, suspended within the inner courtyard and supported against its walls at just four points” (Calatrava 2004), so that the distinction between old and new is unmistakable.[2] The separation works both statically and organisationally: since a library can have only one entrance and exit, the professors alone have keys to the connecting doors on each level. The galleries are supported from the two lateral concrete cores and by steel columns on the side, partially integrated with book stacks. A lift (à la John Portman), staircase and access to the building services are located at each end of the galleries.

On entry,[3] the gaze is drawn upwards, automatically, inevitably, to the building’s most striking accent, technically and artistically: the lenticular, glazed cupola with hydraulically activated lamella sun-shading. Below it, as if freely suspended in air, hover six elliptical galleries.

Typical of Calatrava, the upper structure draws on natural analogies: the main girder resembles a spine and the individual cantilevered beams are welded to its ribs. This oculus would seem also to bring together primordial metaphors of bodily apertures, including the ungendered: the eye and eyelid. Calatrava’s aperture has an element of intelligent design: it opens and closes to admit or reflect light, letting the building regulate its own climate. A good amount of natural light is provided during the day, with or without shutters, reducing the need for artificial

Top: Interstice between library and pre-existing courtyard. Photo: author, 2011

Right: Top level gallery work stations. Photo: author, 2011

2 The illuminated interstices between the lenticular ‘exterior’ of the library and the orthogonal interior of the former courtyard lead to unpredictable encounters.

3 The new entry to the building is downplayed, as if arrival and departure were irrelevant by comparison with the serene immanence of the interior. In fact, the entry is somewhat counter-intuitive: either the patron walks around the building to the street behind, in order to descend to reception, or winds from the original main entrance through a series of dark and compressed passages to it.

Section and plans (left: level 0; right: level 6) by Calatrava office. Courtesy Corbin-Hillman Communications, NY

light and thus lending the space a greater vividness. The passing of the day and the varying light and weather conditions follow almost tangibly.

A thermal stack principle is employed in ventilation: air at four to six degrees warmer than outside concentrates at the cupola and passes out by vents, drawing up fresh air sucked in at the bottom of the building. Fresh air entering the building is modified passively by a heat exchange system connected to ground sensors, 43 of which are installed at a depth of 100 metres to heat or cool the water to about 18°. This then passes through a heat exchanger, which in turn cools or heats air taken from outside. The fresh air is either fed directly into the library or used for the cooling ceilings built into the attic story, maintaining the temperature of a Dantean *Paradiso*.[4]

Expanding upwards in a funnel to the cupola, the galleries accommodate individual reading stations orientated inwards, around the rim of the timber parapets facing the atrium. On all levels up to 500 readers may be seated around it; those on either side, however, are shielded from view while only a few on the opposite side of the building’s empty core are visible. Herein, as well as the spiral, stands a key difference from what might be presumed a precedent, Wright’s Guggenheim, where a restless procession of circulating spectators is put on display around the central atrium. By contrast, also, in the vastness of Asplund’s Stockholm Public Library, attention is drawn to the peripheral enclosure, the cylinder of books.

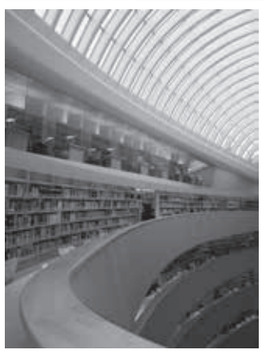
4 For further technical information, see Strehler and Niederer (2006).

Views at top level. Photos: author, 2011

The book, in the intense silence of reading, is another interior without an exterior. In a university, however, this interiority is part of a larger configuration: the solitary reader is immersed in a collective:

> Reading is a linear experience, and an individual one. A library, especially one built for a university, must therefore be a place where the collective experience can give way to solitary reflection. Students and faculty should be able to feel they are part of a shared scholarly enterprise, and small gathering places – *parlatoria* – should be available for discussions. But the library as a whole must be a quiet place, which encourages intimacy between the reader and the book. (Calatrava 2004)

The study areas are closed off at the rear by bookshelves, behind which is another light well bringing daylight into the old part of the building. The book stacks are pushed against the outer perimeter, establishing a simple grid that makes locating books easy while contributing (together with the acoustic baffles formed by the timber slats with their substrate) to the reading areas' quietness.



Top: Gallery workstations. Photo: Thomas Stein, 2007. Flickr

Bottom left: Top level gallery. Photo: author, 2011

Bottom right: Gallery soffits. Photo: Renato Silver, 2007. Flickr

View across interstice to workstations at first half-level. Photo: Thomas Stein, 2007. Flickr

The hovering (levitating, even) character of the interior derives not only from the self-supporting statical configuration of the galleries, but also from the daylight flooding in, reflecting off the white stone of the ground floor, the white-painted steel and the light maple surfaces (Canadian maple for the floors, European for the balustrades and soffits). These finishes combine to produce a warm glow of reflected light between the platforms. The very vacancy of the bottom kindles the desire to ascend.

Calatrava mentions – and seems to enjoy – the paradox that books are heavy but knowledge immaterial, that is (presumably), weightless. He elaborates:

> The library floats in the courtyard as if it were an enormous piece of furniture. The library as furniture – this idea was already there in the Renaissance and Baroque. Think of the Medicean Laurenzana in Florence or the Stiftsbibliothek in St. Gallen. (Calatrava & Buchmann 2004)

No, Calatrava's library is not *the* Library of which Borges writes (even an inattentive reader will have noticed from the start): the air shafts are not vast, nor the railings very low at all. The geometry is baroque but the galleries are elliptical, not hexagonal. The floors, above all, are not interminable. But Borges' library, of course, is un-buildable (or already built – infinitely). His is devoted to utter, anonymous, expressionless, silence.[5] Calatrava has built a cosmological image here, amply, with ease, and with greater anonymity and silence than he has ever achieved before, and maybe since.

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5 See Artis (2002).

Bionotes

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Layout **tables** on a separate page, with as few lines as possible, and indicate the placing of the table in the text with a note [Insert Table 1 here]. Tables should be numbered in Arabic numerals with a clear identifying legend.

Use **endnotes,** not footnotes, in all manuscripts.

Graphics or images must be provided as **separate greyscale JPG files in publishable quality** (300dpi at high-quality compression rate, at approximately 1.5 times the size of the anticipated reproduction. At this resolution, an approx. 6Mb file would reproduce at an approx 20cm wide image; the minimum size for small images is approx. 1.2Mb). Do not resample images to make them bigger. Please indicate their placement in the text – in square brackets: [Insert "filename.jpg" here, caption: "caption text"]. If you want to indicate placement of the images in your original Word file, please ensure that you reduce their size for screen to keep the file size small.

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Fig. 3 Vittorio de Sica (1948). Bicycle thieves [Film still, Excelsa Film]
Fig. 4 Office Santiago Calatrava (2004). Zurich Law Faculty Library, levels 0 and 6 [Section and plans. Courtesy: Corbin-Hillman Communications, NY]
Fig. 5 Interstice between library and pre-existing courtyard. [Photo: author, 2011]
Fig. 6 Sir John Everett Millais (1886). Bubbles [Photo: Bob Swain, picasaweb]

Quotations: Use double quote marks around a quoted word, phrase, or sentence, and single quotation marks for quotes within quotes, as follows:

Heidegger would make this point very clear in two later essays, in which he introduces the "*primal* oneness" of the fourfold where "to be 'on earth' already means 'under the sky'" as a counter to a world in a process of planetary dissolution, in which "everything is washed together into the uniform distance-lessness" (1954: 149), and "airplanes and radio sets are ... among the things closest to us" (1975: 21).

If the quotation is longer than 40 words, it must be indented, without quotation marks around the whole quote. Quoted words inside the body of the 40 words are indicated in quotation marks, e.g.,

> The axonometric drawings of Sartoris can be considered ... the locus of a cognitive transcendence: in the finished perfection of the design, where geometry discloses its suprahistorical authority, the architect-theologian catches the "philosophical and poetic matrix" of the new architecture in the mirror of the "dreamt image", and anticipating the ends by the mastery of the means, prefigures a reality to come ... (Reichlin 1978: 91)

Note that if a word or group of words is omitted from the quotation then three stops are used with a space before and after. Full stops and commas are not included in the quotation marks except where the sentence is included in full (see above).

References: Insert a sub-heading *References* on a new page. Be sure to reference every author and text cited in the body of the paper. Papers with incomplete references will not be accepted. Authors are encouraged to use Endnote software (Version 10 or higher).

Examples:

Book:
Leatherbarrow, D. (2009). *Architecture oriented otherwise*. New York, NY: Princeton Architectural Press.

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Edited Book:
Jolly, M., Tcherkézoff, S., & Tryon, D. (Eds.). (2009). *Oceanic encounters: Exchange, desire, violence*. Canberra, Australia: Australian National University E Press.

Corporate Author:
Ministry of Education, Te Tahuhu o te Matauranga (2000). *The Arts in the New Zealand Curriculum.* Wellington, New Zealand: Learning Media.

Chapter in Book:
Jenner, R. (2011). Peripheral vision – Interstices: Journal of architecture and related arts. In K. Wooller (Ed.), *20/20 - Editorial takes on architectural discourse* (pp. 253-262). London, England: Architectural Association Publications.

Article in Journal:
Couture, J.-P. (2009). Spacing emancipation? Or how spherology can be seen as a therapy for modernity. *Environment and Planning D: Society and Space, 27*, 157-163.

Unpublished Paper:
Jackson, M. (2001). Radical Gestures (Unpublished Paper). Auckland, New Zealand: AUT University

Newspaper Article:
Hattersley, R. (2002, Friday August 30). The Silly Season. *Guardian*, p. 18.

Thesis:
Yates, A. (2009). *Oceanic grounds, architecture, the evental and the in-between* (Unpublished Thesis for the Degree of Master in Design). Massey University, Wellington, New Zealand.

On-line References:
Jackson, M., & della Dora, V. (2009). "Dreams so big only the sea can hold them": Man-made islands as anxious spaces, cultural icons, and travelling visions. *Environment and Planning A, advance online publication* (doi:10.1068/a41237).

Frascari, M. (2000). A Light, Six-Sided, Paradoxical Fight. *Nexus Network Journal, 4*(2 Spring). Retrieved from http://www.nexusjournal.com/Frascari_v4n2.html

For further examples, please consult http://www.apastyle.org/ or http://owl.english.purdue.edu/owl/resource/560/10/

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