

DWELLER AND TRAVELLER: THE ARCHITECTURE OF BEING

a phenomenological inquiry into Meaning

a thesis

by **Randi Charles Fox**

Submitted to
the Faculty of Graduate Studies in
Partial Fulfilment of the Requirements
for the Degree of

Master of Architecture

Department of Architecture
University of Manitoba
Winnipeg, Manitoba

© Copyright by R C Fox July, 1995



National Library
of Canada

Bibliothèque nationale
du Canada

Acquisitions and
Bibliographic Services Branch

Direction des acquisitions et
des services bibliographiques

395 Wellington Street
Ottawa, Ontario
K1A 0N4

395, rue Wellington
Ottawa (Ontario)
K1A 0N4

Your file *Votre référence*

Our file *Notre référence*

The author has granted an irrevocable non-exclusive licence allowing the National Library of Canada to reproduce, loan, distribute or sell copies of his/her thesis by any means and in any form or format, making this thesis available to interested persons.

L'auteur a accordé une licence irrévocable et non exclusive permettant à la Bibliothèque nationale du Canada de reproduire, prêter, distribuer ou vendre des copies de sa thèse de quelque manière et sous quelque forme que ce soit pour mettre des exemplaires de cette thèse à la disposition des personnes intéressées.

The author retains ownership of the copyright in his/her thesis. Neither the thesis nor substantial extracts from it may be printed or otherwise reproduced without his/her permission.

L'auteur conserve la propriété du droit d'auteur qui protège sa thèse. Ni la thèse ni des extraits substantiels de celle-ci ne doivent être imprimés ou autrement reproduits sans son autorisation.

ISBN 0-612-13129-7

Canada

Name _____

Dissertation Abstracts International is arranged by broad, general subject categories. Please select the one subject which most nearly describes the content of your dissertation. Enter the corresponding four-digit code in the spaces provided.

ARCHITECTURE

0729 U-M-I

SUBJECT TERM

SUBJECT CODE

Subject Categories

THE HUMANITIES AND SOCIAL SCIENCES

COMMUNICATIONS AND THE ARTS

Architecture 0729
 Art History 0377
 Cinema 0900
 Dance 0378
 Fine Arts 0357
 Information Science 0723
 Journalism 0391
 Library Science 0399
 Mass Communications 0708
 Music 0413
 Speech Communication 0459
 Theater 0465

EDUCATION

General 0515
 Administration 0514
 Adult and Continuing 0516
 Agricultural 0517
 Art 0273
 Bilingual and Multicultural 0282
 Business 0688
 Community College 0275
 Curriculum and Instruction 0727
 Early Childhood 0518
 Elementary 0524
 Finance 0277
 Guidance and Counseling 0519
 Health 0680
 Higher 0745
 History of 0520
 Home Economics 0278
 Industrial 0521
 Language and Literature 0279
 Mathematics 0280
 Music 0522
 Philosophy of 0998
 Physical 0523

Psychology 0525
 Reading 0535
 Religious 0527
 Sciences 0714
 Secondary 0533
 Social Sciences 0534
 Sociology of 0340
 Special 0529
 Teacher Training 0530
 Technology 0710
 Tests and Measurements 0288
 Vocational 0747

LANGUAGE, LITERATURE AND LINGUISTICS

Language 0679
 General 0289
 Ancient 0290
 Linguistics 0291
 Modern 0291
 Literature 0401
 General 0294
 Classical 0295
 Comparative 0297
 Medieval 0298
 Modern 0316
 African 0591
 American 0305
 Asian 0352
 Canadian (English) 0355
 Canadian (French) 0593
 English 0311
 Germanic 0312
 Latin American 0315
 Middle Eastern 0313
 Romance 0314
 Slavic and East European 0370

PHILOSOPHY, RELIGION AND THEOLOGY

Philosophy 0422
 Religion 0318
 General 0321
 Biblical Studies 0319
 Clergy 0320
 History of 0322
 Philosophy of 0469
 Theology 0323

SOCIAL SCIENCES

American Studies 0323
 Anthropology 0324
 Archaeology 0326
 Cultural 0327
 Physical 0310
 Business Administration 0272
 General 0770
 Accounting 0454
 Management 0338
 Marketing 0385
 Canadian Studies 0501
 Economics 0503
 General 0505
 Agriculture 0508
 Commerce-Business 0509
 Finance 0510
 History 0511
 Labor 0358
 Theory 0366
 Folklore 0351
 Geography 0578
 Gerontology 0346
 History 0346
 General 0984

Ancient 0579
 Medieval 0581
 Modern 0328
 Black 0331
 African 0332
 Asia, Australia and Oceania 0334
 Canadian 0335
 European 0336
 Latin American 0333
 Middle Eastern 0337
 United States 0585
 History of Science 0398
 Law 0615
 Political Science 0616
 General 0617
 International Law and Relations 0814
 Public Administration 0452
 Recreation 0626
 Social Work 0627
 Sociology 0938
 General 0631
 Criminology and Penology 0628
 Demography 0629
 Ethnic and Racial Studies 0630
 Individual and Family Studies 0629
 Industrial and Labor Relations 0630
 Public and Social Welfare 0700
 Social Structure and Development 0344
 Theory and Methods 0709
 Transportation 0999
 Urban and Regional Planning 0453
 Women's Studies 0453

THE SCIENCES AND ENGINEERING

BIOLOGICAL SCIENCES

Agriculture 0473
 General 0285
 Agronomy 0475
 Animal Culture and Nutrition 0476
 Animal Pathology 0359
 Food Science and Technology 0478
 Forestry and Wildlife 0479
 Plant Culture 0480
 Plant Pathology 0817
 Plant Physiology 0777
 Range Management 0746
 Wood Technology 0306
 Biology 0287
 General 0308
 Anatomy 0309
 Biostatistics 0379
 Botany 0329
 Cell 0353
 Ecology 0369
 Entomology 0793
 Genetics 0410
 Limnology 0307
 Microbiology 0317
 Molecular 0416
 Neuroscience 0433
 Oceanography 0821
 Physiology 0778
 Radiation 0472
 Veterinary Science 0786
 Zoology 0760
 Biophysics 0786
 General 0760
 Medical 0425
 Earth Sciences 0996

Geodesy 0370
 Geology 0372
 Geophysics 0388
 Hydrology 0411
 Mineralogy 0345
 Paleobotany 0426
 Paleocology 0418
 Paleontology 0985
 Paleozoology 0427
 Palynology 0368
 Physical Geography 0415
 Physical Oceanography

HEALTH AND ENVIRONMENTAL SCIENCES

Environmental Sciences 0768
 Health Sciences 0566
 General 0300
 Audiology 0992
 Chemotherapy 0567
 Dentistry 0350
 Education 0769
 Hospital Management 0758
 Human Development 0982
 Immunology 0564
 Medicine and Surgery 0347
 Mental Health 0569
 Nursing 0570
 Nutrition 0380
 Obstetrics and Gynecology 0354
 Occupational Health and Therapy 0381
 Ophthalmology 0571
 Pathology 0419
 Pharmacology 0572
 Pharmacy 0382
 Physical Therapy 0573
 Public Health 0574
 Radiology 0575
 Recreation 0460
 Speech Pathology 0383
 Toxicology 0386
 Home Economics

Speech Pathology 0460
 Toxicology 0383
 Home Economics 0386

PHYSICAL SCIENCES

Pure Sciences

Chemistry 0485
 General 0749
 Agricultural 0486
 Analytical 0487
 Biochemistry 0488
 Inorganic 0738
 Nuclear 0490
 Organic 0491
 Pharmaceutical 0494
 Physical 0495
 Polymer 0754
 Radiation 0405
 Mathematics 0605
 Physics 0986
 General 0606
 Acoustics 0608
 Astronomy and Astrophysics 0748
 Atmospheric Science 0607
 Atomic 0607
 Electronics and Electricity 0798
 Elementary Particles and High Energy 0759
 Fluid and Plasma 0609
 Molecular 0610
 Nuclear 0752
 Optics 0756
 Radiation 0611
 Solid State 0463
 Statistics 0346
 Applied Sciences 0984

Applied Sciences

Applied Mechanics 0984
 Computer Science

Engineering 0537
 General 0538
 Aerospace 0539
 Agricultural 0540
 Automotive 0541
 Biomedical 0542
 Chemical 0543
 Civil 0544
 Electronics and Electrical 0348
 Heat and Thermodynamics 0545
 Hydraulic 0546
 Industrial 0547
 Marine 0794
 Materials Science 0548
 Mechanical 0743
 Metallurgy 0551
 Mining 0552
 Nuclear 0549
 Packaging 0765
 Petroleum 0554
 Sanitary and Municipal System Science 0790
 Geotechnology 0796
 Operations Research 0795
 Plastics Technology 0795
 Textile Technology 0994

PSYCHOLOGY

General 0621
 Behavioral 0384
 Clinical 0622
 Developmental 0620
 Experimental 0623
 Industrial 0624
 Personality 0625
 Physiological 0989
 Psychobiology 0349
 Psychometrics 0632
 Social 0451



**DWELLER AND TRAVELLER: THE ARCHITECTURE OF BEING
A PHENOMENOLOGICAL INQUIRY INTO MEANING**

BY

RANDI CHARLES FOX

**A Thesis submitted to the Faculty of Graduate Studies of the University of Manitoba
in partial fulfillment of the requirements of the degree of**

MASTER OF ARCHITECTURE

© 1995

**Permission has been granted to the LIBRARY OF THE UNIVERSITY OF MANITOBA
to lend or sell copies of this thesis, to the NATIONAL LIBRARY OF CANADA to
microfilm this thesis and to lend or sell copies of the film, and LIBRARY
MICROFILMS to publish an abstract of this thesis.**

**The author reserves other publication rights, and neither the thesis nor extensive
extracts from it may be printed or other-wise reproduced without the author's written
permission.**

DECLARATION AND AUTHORIZATION

I hereby declare that I am the Sole Author of this Thesis.

I authorize the University of Manitoba to lend this thesis to other institutions or individuals for the purpose of scholarly research.

R C Fox

I further authorize the University of Manitoba to reproduce this thesis by photocopying or by other means, in total or in part, at the request of other institutions or individuals for the purpose of scholarly research.

R C Fox

The University of Manitoba requires the signatures of all persons using or photocopying this thesis. Please sign below and give address and date.

ABSTRACT

Architecture is the expression of human action in the world, and to ask of meaning in architecture is to ask what it means to be, as humans.

The first investigation of this work explores the Body and its relationship to the world in order to gain a phenomenological understanding of how we *are*, in the world. Based on the primary experiences of stasis and motility the Body, in Being, is shown to perceive the world with the perceptual awareness of things Become or things Becoming. Culture, as the sharing of individual meaning and experience, is shown to express these perceptions in either the paradigm of the settler or of the traveller.

The second investigation describes how culture expresses its Being symbolically, and how cultural mythologies support either the paradigm of the settler or of the traveller.

The third is a hermeneutical investigation of the cultural artifacts of the Medieval and the Modern eras of Western culture which tries to understand the Being-in-the-world of these two eras. Although there are no overt cultural mythologies describing the relationship of these eras to stasis or motility, the cultural manifestations of the Medieval indicate that it was a culture of settlers, while those of the Modern are of a culture of travellers. Understood phenomenologically, we can see how cultural manifestations are all poetic moments where we can gain access to the truths of our Being.

The fourth investigation compares the Medieval and the Modern house to show how architecture, as a cultural manifestation, gains its meaning as a cultural mediator through which we can know ourselves, poetically, in Being.

The fifth investigation looks to contemporary cultural manifestations to see what perceptual paradigm is being represented today. Is the Modern over? Is there a Post-Modern? The inner-city Village indicates that the discontent with the Modern stems from a desire for embeddedness within the paradigm of the traveller. Two Houses in the Village are presented as examples of today's umbilical traveller

ACKNOWLEDGEMENTS

This work is the result of several years of research and effort, in several cities, and I would like to sincerely thank all those who took the time to read and listen, and to contribute their ideas and criticisms.

In particular I want to acknowledge the invaluable contribution of the members of my thesis committee at the University of Manitoba: Dr. Mario Carvalho, for his encouragement and expert advice, Dr. Rory Fonseca for sharing in his lifelong quest for meaning and knowledge, and Dr. Dawne McCance, in admiration for her incisive critiques and scholarly precision.

I am indebted to Dr. Alberto Pérez-Gómez for his contributions, ideas and efforts on my behalf, to Prof. Derek Drummond, and Mr. Terry Galvin for their direction and assistance, and to all those at the McGill School of Architecture for their co-operation and enthusiasm.

Finally, I would like to give special thanks to: Dr. Maureen Moynagh, for her faith and critical insights, to Mr. Mike Zajac for all his technical advice, to Ms. Jeannette Angel, for her assistance, support and caring, and particularly to my family for their love and commitment throughout my academic career.

RCF

To my Mother and Father.

TABLE OF CONTENTS

0.0 PREAMBLE	ii
0.1 Intentions	vi
0.2 Methodology	x
0.2.1 Phenomenology	xii
0.2.2 Hermeneutics	xvii
0.2.3 Methodology Summary	xxii
0.3 Preview	xxiii
1.0 BEING AND BEING IN THE WORLD	1
1.1 The Body	5
1.1.1 Stasis	6
1.1.2 Motility	6
1.1.3 Sensual Perception	8
1.1.4 Become and Becoming	10
1.1.5 Categorization and Understanding	13
1.2 Collective Experience and Perception	16
1.2.1 Settlement	18
1.2.2 Movement	19
1.3 Being and Being-in-the-World Summary	20
2.0 CULTURAL SYMBOLISM: THE EXPRESSION OF BEING	22
2.1 Symbolism	24
2.2 Mythology	25
2.2.1 Hestia and Hermes	29
2.3 Cultural Symbolism Summary	34
3.0 DWELLER AND TRAVELLER	35
3.0.1 A Brief History of the Entire Western World	38
3.1 The Medieval: Paradigm of the Dweller	41
3.1.1 Medieval Perception: The Finite	43
3.1.2 Maps	46
3.1.3 Medieval Maps: Place	46
3.2 The Modern: Paradigm of the Traveller	50
3.2.1 Modern Perception: The Infinite	51
3.2.2 Modern Maps: Space	54
3.3 Cultural Manifestations	61
3.3.1 Medieval Cosmology	64
3.3.2 Modern Cosmology	67
3.3.3 Medieval Art	75
3.3.4 Modern Perspectival Art	82
3.3.5 Medieval Urban Form	88
3.3.6 Modern Urban Form	93
3.4 Summary of Cultural Artifacts	99
4.0 BEING AND ARCHITECTURE	101
4.1 The Dweller's House	103
4.2 The Traveller's House	106
4.3 Meaning in Architecture	108
5.0 RUMINATIONS	109
5.1 The Umbilical Traveller	111
5.2 The House in the Village	114
BIBLIOGRAPHY	119

DWELLER AND TRAVELLER: THE ARCHITECTURE OF BEING
a phenomenological inquiry into Meaning

RC Fox

0.0 PREAMBLE

My experience, growing up in Western Canada, has always included movement. When I was young my family moved every three or four

*God said to Abraham, Kill me a son
Abe said, man you must be puttin' me on!
God said, Do what you want but next time you see me
you better run!
Abe said, where d'you want this killing done?
God said, Out on Highway 61.*

Bob Dylan

years and we always lived hundreds or thousands of kilometres from our closest relatives. Vacations to visit family or old friends involved travelling for fifteen or twenty hours by car each way. As an

adult I have maintained this tradition; moving regularly and always wanting to get to know new places. For a Westerner my experience is not unusual, most people I know have moved to where they are from somewhere else, and I assumed that this was the common experience of all Canadians. Until I moved to the east.

It was the houses. Walking the narrow winding streets of the walled city of Quebec on a cold winter afternoon I couldn't get over the houses. These were not built from the same tradition as those in the west. Thick stone walls facing cobbled streets curved away into the ice haze. Through the rippled window glass the heavy plaster and beams of the interiors

attested to the hand of the craftsman; the mark of an adze, the line where the wall and ceiling meet. The old houses of Quebec City give



such a presence, such a thickness of meaning. . . yet a meaning which was veiled to me. I could feel it, but I could not describe what it was. What gives this presence? How are these houses different from today's? What was the tradition in which these houses were built and why does it call so strongly to me in my tradition? What is my tradition anyway? And how and why is it so different from this older one?

There is no doubt that the tradition in which these houses were built is

old. Quebec City was founded in 1608. René Descartes was only twelve years old in 1608. Louis XIV wouldn't be born for another thirty years. The French revolution wasn't going to happen for almost two hundred years. These are houses built in the French Medieval tradition.

This knowledge answers one question but opens more. For instance, what is the Medieval tradition? It is obvious that there is a difference between a Medieval house and a Modern house, but why? Is there a Modern tradition? What is it? Are not we in the West the heirs of the Medieval? Don't we trace our heritage to those continuous European societies which date back to the Roman Empire and before? What is different about the Modern tradition? All these queries are asking the same larger question: What do these houses *mean*?

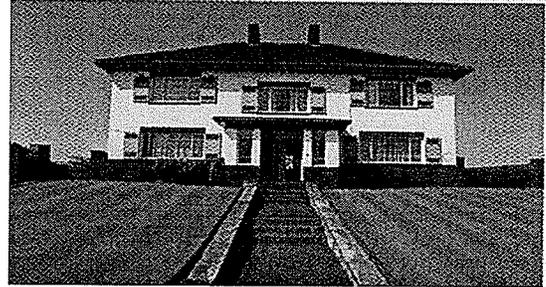
The houses of Quebec stand cheek to cheek, sharing common walls with their neighbours and creating a street wall with their continuous façades. Medieval construction traditions vary from place to place but always consist of a massive load bearing structure of stone, rubble, masonry or timber, requiring time, skill and craft to construct. The general layout of a Medieval city house consists, on the ground floor, of a workroom, shop or tavern with an arcade open to the street. A separate entrance and stair leads to an upper floor hall which was the home for the shopkeeper, his family, servants and apprentices.¹ Late medieval houses include separate rooms for living and sleeping, and the wealthy might even have had separate sleeping accommodations: one room for the family, and one for the servants and apprentices.



The contrast between this and a Modern house is telling. The Modern shopkeeper's house has no shop. It is elsewhere. The house is segregated to an area of the city reserved only for houses. Here it is free-standing, set well back from the street and from its neighbours so that each house stands alone as a distinct sculptural element. Modern

¹ Margaret Wood, The English Mediaeval House (England: Bracken Books, 1983): 24

houses are constructed of a lightweight skeletal frame with a decorative weatherproof skin, and are able to be quickly assembled of components by almost anyone. This is not a typology based on place, the Modern house is universal. It can be shipped and assembled anywhere and fit in. The general layout of the Modern house consists of a set of clearly defined, purpose oriented rooms. Cooking, eating, bathing, living and sleeping are each given a separate room. Sleeping quarters are divided so that each member of the household can sleep in a separate bedroom. The number of people per house tends to be very low, consisting at most of a small young nuclear family. Parents, older children, employees and apprentices all maintain their own similar homes and servants are almost unheard of.



The differences between Medieval and Modern houses cannot simply be attributed to changes in technique or technology. There has been a significant change in attitude between then and now towards how we are in the world, a change which is made manifest in the difference in what we consider to be appropriate housing.

Urban form is the expression of human action in the world. It is like an accretion which builds up through use, showing movement patterns, destinations, symbolism and so on. It is the record of a culture. Culture is the cumulative expression of our experiences as individuals, so in the general sense it expresses how we as individuals are, in Being. This is accomplished through various symbolic gestures, through a cultural mythology which the individual can take and interpret as his or her own. Cultural mythologies are what define and explain for you and I our being-in-the-world. In Being, we understand the world through a poetic interpretation and relationship to things. These mythologies are the expression of the poetic access we as humans have to the world and are the building blocks of culture. Expressed through religion, philosophy, secular culture, art and architecture, they interpret the relation of culture to Being, forming a complex weave which speaks of

the ambitions and parameters both of society and of its individual members. Mythology supports our cultural paradigms. Architecture is the actualization of our cultural experiences and aspirations. It is the manifestation of how we *are*, in the world.

We have named our gods diseases
C.G. Jung

Meaning in architecture is thus connected to our Being, as humans.

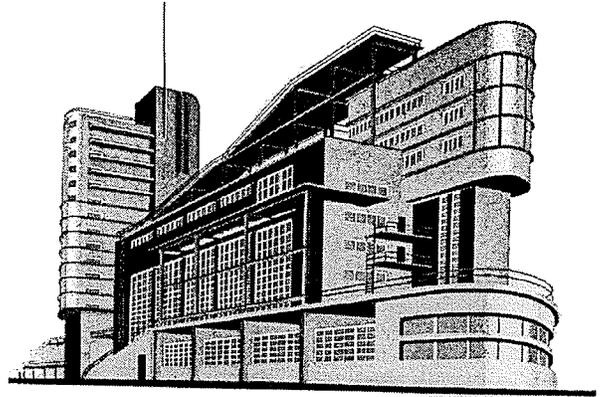
These houses are no longer just our accommodation, they are the carriers of our cultural mythologies, of our cultural meaning! The veiled message waiting in the Medieval house is the expression of its cultural mythology.

Well now we know what it is, but what is it? What is the basis of the Medieval cultural mythology, and furthermore what is the basis of the Modern?

The sensation that I received from the houses of Quebec was of an unalterable sense of place. A sensation that the people who had made them were settled, bound to that land, to that tradition. Within those city walls was a place where the world was complete. This sensation was outside my own experience as a traveller. Sure I knew my childhood homes well, but they were temporary. They look temporary. They aren't place, they are objects in space. And I am not bound to any place. My tradition is that of the explorer. I am expected to move; to travel. These are the expressions of two fundamentally different cultural paradigms. The first, the Medieval, is the expression of the paradigm of the dweller. It is based on a closed, static, finite perception of space, and is supported by a poetic understanding unalterably connected to place. It is the permanent home of the settler. The second, the Modern, is the expression of the paradigm of the traveller. It is based on an open, mobile and infinite perception of space and is supported by a poetic which is universal in its extension. This is accommodation, the temporary house of the traveller. The meaning embedded in these houses is their expression of how we *are*, in the world, how we as individuals experience the world and how we in our culture understand the world. Meaning in architecture is connected fundamentally to our Being as humans.

0.1 Intentions

The purpose of this inquiry is to show how meaning in architecture is connected fundamentally to our Being as humans. But what does it mean *to Be* as a human? And how is this Being a part of the world? Architecture is the trace of the human hand upon the world, the physical expression of our presence in the world, and to ask of meaning in architecture is to ask these primary ontological questions concerning Being. To view the constructions of architecture is merely to view artifacts, but to know the truths which are brought into being by these artifacts is to understand the essences of Being. A phenomenological



reading of the cultural manifestations of Western society can show how we, as individuals and as culture, *are* in the world through an understanding of what artifacts like architecture *mean* as expressions of cultural paradigms.

Architecture is the actualization of cultural experiences and aspirations, and meaning in architecture is the expression of the potential for activity by the Body in that world. In order for architecture to be meaningful for a society it must speak directly of that culture, and it must reflect that culture's fundamental meanings. When we, as cultural producers, look for meaning we are reaching into the realm of cultural expression. It is that place where explanation and reinforcement (or censure) of our experiences and perceptions occurs; where mythology lies. In Western culture this place lies unidentified and unnamed, and the myths lie unspoken.

Modern Western culture is characterized by a multitude of voices, of which the experience of each needs to be addressed. The result of this multiplicity is that there is no obvious referent within which to work. The simple referents of traditional cultures, such as religion, or ethnicity, or the power of the King, are no longer suitable because they do not

represent enough of the members of our culture. In order to validate the totality of different experiences it is necessary to search beyond simple allegiances to find a cultural definition which includes each member of society as an active participant. This is the principle of Humanism, and is the base on which the Modern age was formed.

The quest for meaning in architecture goes right back to the Renaissance beginnings of the Modern era. The issue never seemed to come up in pre-Modern society. Cultural artifacts then were made with intent. Meaning was guaranteed by including the appropriate attributes and performing the appropriate rituals, and it was reinforced through generations of cultural agreement and experience. In our Modern era of Western culture, the farther we have moved from the idea of God and King as the source of answers to the transcendental

questions of truth, the harder it has become to pin down meaning in our cultural artifacts.

Man is the measure of all things
Protagoras

The desacrilization of Modern Western culture transformed the mystic into the

mundane and in so doing brought about the confusion of the two that serves to hide the myths which underpin our way of Being. Our mythologies have become hard to find because we have brought them in too close. They are not the mystical transcendent grail of quest and discovery, but are the day to day realities of our lives. They are us.

The early Moderns looked for meaning in architecture through geometry.² Geometry had traditionally been used to represent the perfection of the divine; perfection that was made manifest only in the Cathedral, the House of God. The Moderns, with their humanist sensibilities, argued that all people contain a part of the godhead within. They felt, by extension, that the ultimate expression of meaning was to act on the world, to subdue the decay and disorder of the world and to demarcate it with a symbolic geometric (transcendent) order. The traditions of modern mapping and surveying, perspectival art, reductive drawings, and geometric garden and town planning all began as the meaning-laden expression of the transcendent in the actions of humans.

² Alberto Pérez-Gómez, Architecture and the Crisis of Modern Science (USA: MIT Press, 1985): 87

The religious aspect was removed from humanism, around the mid-eighteenth century, and with that loss the issue of meaning in

architecture became pressing. A new model had to be found to replace religious transcendence. At first the Classical Greek and

*I have no need of such a hypothesis
LaPlace to Napoleon I
referring to the idea of God*

Roman orders of proportion and design were analyzed empirically for the geometric and mathematical truths they might hold. Later particular historical styles were given meaning based on the specific function of the building, The Gothic style, for example, was appropriate for a Cathedral, but a courthouse needed a Greek temple front with the correct order of columns. Finally, by the end of the nineteenth century, a

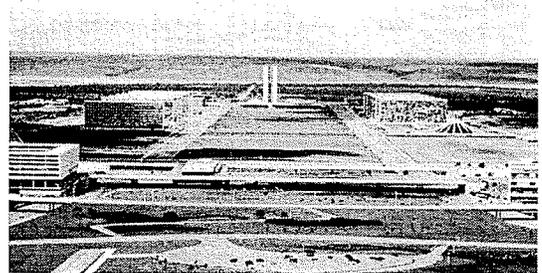
free-for-all of stylistic eclecticism ensured that the architectural language of the past contained no residual meaning with which to usefully describe the experience of the Modern.

The reduction of the architectural expression of culture's Being to style by the early Moderns created a barricade to understanding meaning which still exists today. Style, understood simply as a formal description, is empty and must be discarded. It must be replaced with an understanding of how the various manifestations of architecture are expressions of our Being-in-the-world.

Fox

Yet we still build. And our buildings have a very distinctive look which is common to all the contemporary cultures of the Modern West. Architecture *has* meaning. The things that we do in the world are not just a series of random or unconnected events, they are individual and cultural activities which take place for a reason within a context. We

build in a certain way as our expression of how we experience and understand our world. The mature expression of Modernity in architecture began in the early twentieth century. The former architectural languages based on tradition began to be



excluded, and a new iconography begun, an architectural expression celebrating the experiences of the Modern. Ideals of individualism, achievement, democracy, movement and exploration are all apparent in

the Modern building, their most eloquent expression to date occurring with the high Modernism of the International Style, typical of the mid-twentieth century.

Recently, however, there has developed a general discontent with Modern urban form, and with the language of Modernism. A feeling that architecture today, in the late twentieth century, is not representative of our cultural aspirations. As a cultural producer, the architect is left in the rather difficult situation of trying to determine what exactly has changed in contemporary culture, and what it has changed into, in order that he or she might build in a culturally meaningful manner. The ongoing debate over meaning in architecture has produced a lot of rhetoric and several distinctive architectural trends that have been informative, but have not necessarily produced an answer to the problem. What neo-historicism, post-modernism, and especially deconstruction have shown is, first, that the issue of meaning in architecture is a cultural one, not just a problem in building, and second, that it is precisely because there is no obvious referent for our being-in-the-world today that there is no easy determination of what is culturally-valid urban form. The limitation of these trends is they are all inherently self-referential. The empty architectural language of historicism, or its re-interpretation in the post-modern, points at nothing. That language had been proven meaningless to the Moderns by the turn of the century and it remains so today. Deconstruction, which is very effective at showing how every cultural assumption contains its other as an inherent presupposition, ultimately allows culture to point only at itself, which denies the possibility of a meaningful referent.



In order to identify what drives modern culture, we must rediscover the roots of our cultural mythologies to see what has defined our cultural expressions. It is necessary to separate the original meaning-giving experiences of existence from their subsequent manifestations in culture. Once these primary experiences have been freed, their role and influence can be uncovered in relation to various poetic cultural

manifestations and artifacts, such as cosmology, representation, and urban form. With this awareness, the architect, or any other cultural producer, is in a position to interpret meaningfully the experiences and aspirations of contemporary culture.

0.2 Methodology

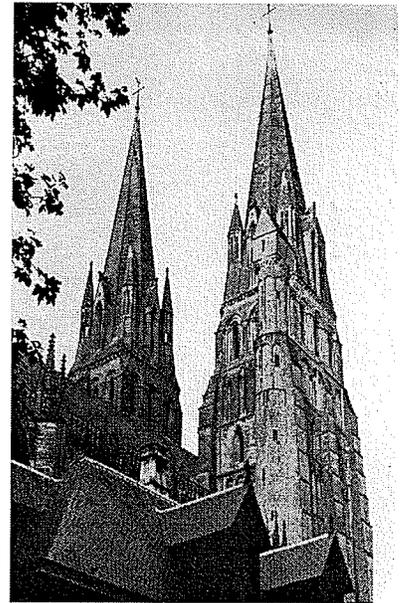
Based significantly on the ideas of Edmund Husserl, Martin Heidegger and Marcel Merleau-Ponty, this work first describes phenomenologically how movement, from stasis to motility informs perception to define our Being-in-the-world, and how the individual experience of the Body in Being influences and supports the creation of cultural paradigms and manifestations. Second, it describes hermeneutically through the contrast of the cultural artifacts of the Medieval and the Modern eras of Western culture—their respective cosmology, representation, and urban form—how these paradigmatic experiences have fundamentally defined the structure of Western society. This methodology gives us a way of access to the truths of Being, which then allows an understanding of how that Being influences and informs culture. The artifacts of culture such as architecture can subsequently be seen as expressions of a particular mode of Being-in-the-world.

I propose that the very structure of our being defines our relation to the world, and that our cultural mythologies, paradigms and manifestations, including architecture, are all based on, and derive their meaning from, the perceived potential for action for our bodies.³

Heidegger maintains that we have access to the truths of Being, not

³ Within the tradition of phenomenology there is a debate concerning Being which is beyond the scope of this work to challenge, but within which I necessarily must take a stand. Heidegger, one of the originators of phenomenology, maintains in Being and Time that when he is discussing Dasein, or Being, he is not talking about transcendent Being or bodily being, but is describing an essence beyond the existential. He argues that you can't mix Dasein up with the men and women who build buildings. Although he himself transgresses this distinction in his later work it remains a fundamental issue in defining phenomenology. My own reading of phenomenology, while based on Heidegger and Husserl, relies on the theoretical and experimental clinical work of Merleau-Ponty as its springboard. It is my position that while the essences of Being may be hidden from us, they are nonetheless essentially a part of the human Body which we all share. They are fundamentally a part of both our transcendent and our bodily being.

directly, but through poetry⁴. In the poetic moment truth is illuminated and we gain understanding as a kind of revelation. Cultural manifestations such as religion, art and architecture, in their poetic moment, serve as points of access to the truths of Being. Each of these manifestations are poetic interpretations of how we are in the world, and each can provide that understanding. Instead of considering cultural manifestations as independent autonomous entities with self-referential meanings, phenomenology allows us to understand them as all part of the structure of culture. Here they form a totality which describes and is supported by the more fundamental layers of how we *are* in the world, in Being. Thus we can use phenomenology to gain access to a kind of understanding of how we as a culture are in the world and how architecture expresses that Being.



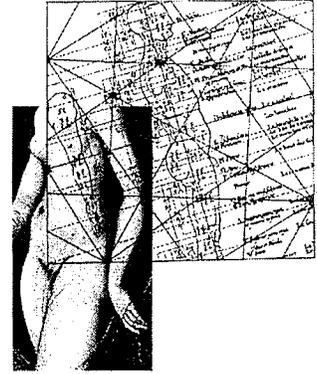
In basing my reading of phenomenology on the works of Husserl, Heidegger and Merleau-Ponty; I am starting from within the original phenomenological tradition. Post-phenomenological traditions like post-structuralism and deconstruction, are highly effective tools for laying bare the structure and presuppositions of society, but what they are doing is slightly different from my own search. I am interested in a deeper layer of activity, in those experiences and perceptions which create these structures and presuppositions. There *is* a referent here, and it is in that place where the primary experiences of Being occur; the experiences which define our perception of the world spatially, and which we use to build our cultural paradigms. The work of the early phenomenologists deals directly with ontology, culture and the body, and it is these interconnected issues which we must investigate in order to understand how meaning in architecture is based on our Being as humans

⁴ Martin Heidegger, "Poetically Man Dwells" Poetry Language. Thought trans. Albert Hofstadter (USA: Harper & Row, 1971): 213

0.2.1 Phenomenology

Phenomenology, defined by Husserl as a “descriptive psychology”, is a philosophy which is the study of essences; which puts essences back into existence.⁵

Phenomenology takes as its starting point the facticity of humans and of the world. It is a “transcendental philosophy which places in abeyance the assertions arising out of the natural attitude, the better to understand them; but is a philosophy for which the world is ‘already there’ before reflection begins - as an inalienable presence; and all its efforts are concentrated upon re-achieving a direct and primitive contact with the world.”⁶



To the things themselves
Edmund Husserl

‘To the things themselves.’ The place where we must go to search for the essences of existence is to the primary presencing of the things of the world, to

that world which precedes knowledge, and of which knowledge always speaks.⁷ For Husserl, this is the most important work of phenomenology, “attending to things as they present themselves, that is, in their presence.”⁸ For each person ‘things’ present themselves as “the lived experiences of acts of consciousness in correlation with the contents of consciousness.”⁹ Heidegger invokes a more mystical sense

⁵ For the phenomenologist, “essence” is used in the ontological, not in the ontic sense, as part of the enquiry into Being. Following Heidegger, Ontological enquiry is concerned primarily with Being, as opposed to the Ontic, which is concerned primarily with entities and the facts about them. Phenomenology is a philosophy that studies “things” not as objects, but as related ontologically to the Being-in-the-World that we humans display. Read the intro to Being and Time by Heidegger.

⁶ Marcel Merleau-Ponty, Phenomenology of Perception trans. Colin Smith (England: Routledge & Kegan Paul, 1962): vii

⁷ Ponty, Perception: ix

⁸ John Sallis, “The Identities of the Things Themselves” Research in Phenomenology vol.12 (USA: Duquesne University Press, 1982): 172

⁹ David E. Klemm, Hermeneutical Inquiry Volume II: The Interpretation of Existence (USA: The American Academy of Religion, 1986): 60

toward the underlying truths of existence in his description of the world as "...the unitary fourfold of sky and earth, mortals and divinities, which is staged in the thinging of things we call—the world."¹⁰ When a thing is presented to us, it is presented in relation to earth and sky, before the divinities and to we mortals. "The world grants to things their presence. Things bear world. World grants things"¹¹ Both Husserl and Heidegger felt that the purpose of phenomenology was primarily to pursue the ontological question of Being. 'Being', in German, *das Sein*, refers to the is-ness of existence, as contrasted with 'being', *das Seiende*, which simply refers to the extant.¹² In order to make sense of who we are in the world, what we are in the world and how we are in the world we must look to Being, in its disclosure to us and in its disclosure for us

Being, as the basic theme of philosophy, is no class or genus of entities; yet it pertains to every entity...Being and the structure of Being lie beyond every entity and every possible character which an entity may possess. *Being is the transcendens pure and simple....*Every disclosure of Being as the *transcendens* is *transcendental* knowledge. Phenomenological truth (the disclosedness of Being) is *veritas transcendentalis*.¹³

The primary question that must be asked then is what informs us in our Being? What is the method or structure by which we understand the world and ourselves in it?

Husserl maintains the tradition of the metaphysical conception of the disclosure of Being as a transcendental aspect of being. The 'things' of the world, presenting themselves in their Being, present themselves to us in the perceptual present. By its very nature the perceptual present then "invites" categorialization and conceptualization.¹⁴ We, the perceiving subject, subsequently receive the world in either the

¹⁰ David E. Klemm, Hermeneutical Inquiry Volume I: The Interpretation of Existence (USA: The American Academy of Religion, 1986): 148

¹¹ Klemm, Inquiry Vol 1: 149

¹² George Steiner, Heidegger (Great Britain: Fontana Press, 1989): 31

¹³ Martin Heidegger, Being and Time trans. John Macquarrie & Edward Robinson (USA: Harper & Row Publishers Inc., 1962): 62

¹⁴ Fred Kersten, "The Life-World Revisited" Research in Phenomenology (USA: Duquesne University Press, 1991): 33

pure transcendental consciousness.¹⁸ The inquiry into meaning must begin here, at the fundamental relationship we hold with the world. From this primary understanding we can then turn our attention to how this relationship to things influences and is influenced by the culture to which we belong. It is in our 'fore-knowledge' of the world where we have to search for the meaning-giving moments with which we define our being-in-the-world.

Husserl's analysis of the perceptual present argues that it invites categorialization and conceptualization,¹⁹ "it" implying some transcendental other. Upon reading Merleau-Ponty however, it becomes apparent that the actual structure of *being human*²⁰ invites a categorialization and conceptualization of the perceptual present. The transcendent lies in the act of enlightenment. Accepting the concept of the fore-structures of knowledge which precede us in our being, we then have to ask where this knowledge comes from. A return to Husserl gives the clue. Within the perceptual modes of necessity and contingency, Husserl offers as a group three subcategories of sense perception. It is my opinion that the three types of sense represented are in fact a good description of our being-in-the-world, with one important modification. Husserl's three categories of sense perception are, first, the perceptual and apperceptual sense, perceiving or apperceiving in an original way; second, the non-scientific categorial sense, the mental connotation the world acquires in consequence of thinking about it sufficient to carry out the practical purposes at hand; and third, the scientific categorial and conceptual sense, the mental connotation the world acquires in consequence of scientific thinking and experiencing.²¹

I propose that the first example encompasses the other two as their ground, or cradle. In other words, our fundamental mode of informing Being *is* that perceiving or apperceiving in an original way. In Being, then, we experience the world in one of two ways. The first is to

¹⁸ Sallis, "Identities": 124

¹⁹ Kersten, "Life-world": 40

²⁰ Merleau-Ponty, Phenomenology: 92

²¹ Kersten, "Life-World": 36, 37

experience “things” as things Become, which gives the mental connotation the world acquires in consequence of thinking about it sufficient to carry out the practical purposes at hand, that is, the nonscientific categorial and conceptual sense. The second is to experience “things” as things Becoming, which gives the mental connotation the world acquires in consequence of scientific thinking and experiencing, that is, the scientific categorial sense.²² Furthermore, based on Merleau-Ponty’s investigations into motility and perception I would argue that there is a fundamental level of experience which lies below all other structures, and on which they depend. It is the experience of the Body in the primal acts of either stasis or motility.

Here then, in Being, are some of the fore-structures of knowledge. First, the structure of the Body, in itself, in its Caring, makes room for the meaning-giving events of the world. Second, with its capacity for movement the Body experiences as primary acts, stasis or motility. Third, in response to the experience of either stasis or motility, the Body perceives the things of the world as either things Become, or as things Becoming. These events, occurring in our precognitive awareness, define for us the parameters of the potential for our Being-in-the-world.

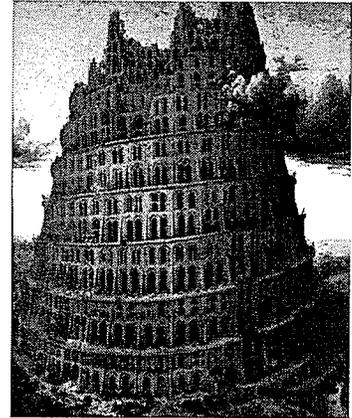
Every individual belongs to a society, where experiences and perceptions are shared and defined, and encouraged or discouraged. The shared perceptual experiences of a group or community will eventually be the basis of that group’s being-in-the-world, and will be implicit in its cultural expressions such as its mythology and in its cultural manifestations, poetic expression of Being such as religion, art and architecture. It is, however, fundamentally the act of being human that defines for us our relation to the world. If the dominant perceptual experience of the individual members of the group is that of stasis, if, for example, the group is settled and does not move, then this will be reflected in the cultural paradigms and expressed in subsequent manifestations. Its perception of space will be areal, closed and finite, and its paradigms will be the expression of the settler. If the dominant experience of the group is motility, if the group travels or explores, then

²² Kersten, “Life-World”: 35-37

its perception of space will be linear, open, and perhaps infinite, and it will express the paradigm of the traveller.

0.2.2 Hermeneutics

The relationship that we as members of Modern Western society have with the world is quite unlike that held by any non-modern society, including the European Medieval societies which preceded ours. The contrast between our Being—in—the-world and the Being-in-the-world of our forebears provides for us a valuable window into how meaning is attained. In order to provide this contrast, it is necessary to have an understanding of that other world, of how it is different from our own. To gain insight into a world that no longer exists, however, is more difficult than simple observation. A hermeneutic inquiry is necessary. Originally a methodology used by Biblical scholars to interpret ancient texts and present them into contexts completely different from those of the original audience, hermeneutics "...focuses on the process of understanding meaning in signs and symbols" and "allows the meaning in texts and existence to speak again."²³ It is a method of understanding directed toward things to which we don't have direct access:



Understanding is the basic activity of relating the self to reality. The structure of understanding includes subject, act, and other. By engaging in understanding the self is open to the other, to being in its appearance as meaning or reality. ²⁴

In hermeneutical inquiry we are "trying to bring close something distant."²⁵ It is a process done with an awareness of the temporal distance separating us from the past, and of the relativity of the life

²³ Klemm, Inquiry Vol. 1: 2

²⁴ Klemm, Inquiry Vol. I: 45

²⁵ Hans-Georg Gadamer, Philosophical Hermeneutics trans. David E. Linge (USA: University of California Press, 1977): 22

worlds of different cultural traditions.²⁶ Thus ideas from the past can be understood today without our having first to assimilate them culturally. Klemm divides hermeneutics into four types and argues that each one represents a permutation of the structure of understanding. The four types of hermeneutics are: theory of interpretation, practical philosophy, speculative ontology, and theology.²⁷ Three of the four types directly influence the present inquiry.

As a theory of interpretation hermeneutics is interested in the intention of the author or what the original audience understood.²⁸ We can do this, Dilthey maintains, because we know ourselves only through our acts. "Acquired meaning, present values and distant goals constantly structure the dynamic of life, according to the three temporal dimensions of past, present and future."²⁹ This implies then, that in the way we can interpret our own selves through our acts, we can interpret the acts of those unknown to us.

If I can understand vanished worlds, it is because each society has created its own medium of understanding by creating the social and cultural worlds in which it understands itself. To understand myself is to make the greatest detour, via the memory which retains what has become meaningful for all mankind. Hermeneutics is the rise of the individual to the knowledge of universal history, the universalization of the individual.³⁰

As practical philosophy, the focus of hermeneutics is on the activity of understanding. It looks at the meaning of the understanding process as the way in which humans interact with themselves and their world.³¹ Thus, for example, the meaning presented by a text is understood as the outcome of an interaction between the interpreter and the text.³²

²⁶ Gadamer, Hermeneutics: 22

²⁷ Klemm, Inquiry Vol. I: 34

²⁸ Klemm, Inquiry Vol. I: 34

²⁹ Paul Ricoeur, Hermeneutics and the Human Sciences trans. John B. Thompson (USA: Cambridge University Press, 1981): 52

³⁰ Ricoeur, Human Sciences: 52

³¹ Klemm, Inquiry Vol. I: 34

³² Klemm, Inquiry Vol.1: 39

“Gadamer links hermeneutics to Aristotle’s practical philosophy in that understanding may be likened to *phronesis* or practical wisdom...the ability to mediate between the universal element (the good) and the particular situation at hand.”³³

For the phenomenologist, understanding is seen as the situation by which humans are in the world, in Being. Based on the work of Heidegger hermeneutics turned from a theory of interpretation to an interpretation of Being³⁴ As a speculative ontology³⁵ hermeneutics fits in very neatly with phenomenology as it seeks “the meaning of being itself as this is reflected in the understanding “I”.³⁶ Using Heidegger’s notion of the self as having “fallen” into the world of the ‘they’ (culture), hermeneutics then looks at culturally mediated meanings through which the “I” can appear.³⁷

What it means to be “I myself “is already manifest in the tradition to which I belong. Myth, poetic symbol, ritual, narrative, philosophy and theology present me with figures of a potentiality to be myself. They do not say, “Let me take the burden of existence from you.” Images of authentic selfhood say, “Let me disclose your own authentic selfhood. This is something you can be on your own, within your own situation.”³⁸

Hermeneutics attempts to understand through interpretation the original essence of things with the self-conscious awareness of the influence of our own culture on our understanding. I propose to extend this way of understanding beyond text to the cultural artifacts of our society (including texts), looking at these artifacts to try and understand what

³³ Klemm, Inquiry Vol.1: 39

³⁴ Klemm, Inquiry Vol.1: 39

³⁵ Klemm, Inquiry Vol.1: 34

³⁶ Klemm, Inquiry Vol.1: 34

³⁷ Fallenness is described by Heidegger as “ a basic kind of Being which belongs to everydayness.” It is not a negative evaluation, “...but is used to signify that Dasein is proximally and for the most part alongside the `world’ of its concern.” This absorption “...has mostly the character of Being-lost in the publicness of the “they”. (Heidegger, Being & Time: 219, 220)

³⁸ Klemm, Inquiry Vol.1: 42

they disclose. What authentic selfhood do they give?

Translating between languages is an interpretive act which relies on a universality of meaning which bridges the different modes of thought. Walter Benjamin argues that translating from one language to another

*I don't paint things, I only paint differences
between things*

Henri Matisse

makes tangible the implication of a third active presence, which precedes and underlies both the originals.³⁹ In similar fashion, through hermeneutic inquiry, we can try to comprehend the

being-in-the-world of the members of both Medieval and Modern Western society. In understanding we can then contrast the experience of the Medieval and the experience of the Modern. In that moment of difference, in that interpretive moment, in that opening where the third active presence lies, is where the universals of human experience can be discovered. The process by which any culture can be examined thus necessarily involves the ability to step outside of it; ". . . before any culture can be experienced as a culture, a displacement from it must be possible."⁴⁰ The juxtaposition of the Modern and the Medieval allows this displacement from one into the other so that each in turn can be investigated and interpreted.

We are of course already outside the Medieval, but as we gain a clearer understanding of their way of being we are allowed a kind of access into that Being. From that vantage point, that awareness of the "not-modern", we are freed to look into the Modern and gain a clearer understanding of our own way of being.

Modern Western society is fundamentally different from any other in known history, including the European Medieval societies to which it is heir. It is not only that Modern society is "new," but that it has undergone a radical self-conscious transformation: a shift of paradigm. The inhabitant of Modern society participates in a fundamentally

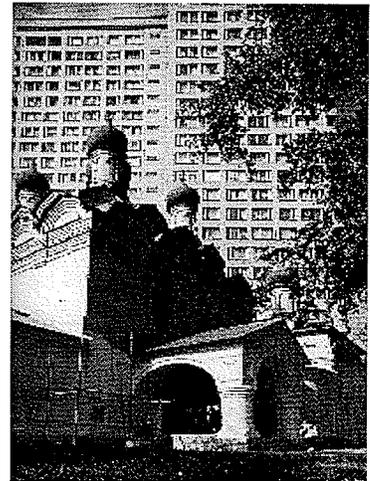
³⁹ Cited in George Steiner, After Babel, Aspects of Language and Translation (USA: Oxford University Press, 1976): 64.

⁴⁰ James A. Boon, Other Tribes, Other Scribes, Symbolic Anthropology in the Comparative Study of Cultures, Histories, Religions and Texts (USA: Cambridge University Press, 1990): ix.

different mode of being than that of Medieval society, yet there has been no violent dislocation of culture to bring about this difference. The continuity of Western society through this dramatic change in paradigm makes it particularly interesting to compare and contrast these phases of culture in order to highlight the different paradigmatic responses to similar conditions.

Western heritage, traditionally traced back to the Classic Roman and Greek cultures, embraces Medieval Europe and the Modern West. The seven or eight hundred years of the Medieval era represent the period of maturation and flourishing of distinctly European cultures, complete in their own right. The five hundred years of the Modern era, from the Renaissance to the present, represent the continuation and expansion of these European cultures, although redefined under a new paradigm. On the surface, the difference between the Medieval and the Modern seems slight. We seem to share in many of the same cultural artifacts; the Christian religion still exists; we still make sculptures and paintings; we still live in houses and cities. In some cases, we still live in Medieval houses and cities.

On closer examination, however, it becomes obvious that our Modern artifacts are conceptually quite different from the Medieval, that they are generated from an entirely different perception of the world and of the role of humanity in it. The difference is particularly obvious when we make use of surviving Medieval artifacts. It is necessary either to modify the artifact to suit the Modern paradigm, or it is necessary to compromise the paradigm in order to use the artifact traditionally. This is true whether we are speaking of the Catholic religion, of non-perspectival representation, or of trying to live in a Medieval city.



It is in the relation of the members of the culture to their cultural artifacts that the perceptual difference between the Medieval and the Modern can be seen. The relation of Medieval dwellers to religion was stronger, more all encompassing than that of the Modern. Their representations

in art were based on criteria unlike those of the Modern, and their urban form and use of space were based on a way of being in which Modern society does not participate. The difference in the mode of perception between the members of the two major eras of Western culture can be investigated through their respective relationship to movement. The Medieval dweller was essentially static; his or her perceptual experience was that of stasis, and the idea of stasis is reflected in the Medieval cultural paradigm and cultural expressions. The Modern inhabitant is essentially mobile; his or her dominant experience is of motility, and mobility is encouraged by the Modern cultural paradigm and cultural mythology. The cultural paradigms of stasis and motility each invoke a particular way of being-in-the-world, each involving a particular psychological, visual and spatial perception of the world.

Lefebvre argues that each mode of being has its own particular space, and that the shift from one mode to another must entail the production of a new space.⁴¹ Reversing this argument I propose that the production of a new space is indicative of a shift from one mode of being to another. The radical change in the cultural manifestations of Western society can then be studied as being the result of a change in the mode of being-in-the-world of its members.

0.2.3 Methodology Summary

Phenomenology is used in this work to pursue first the ontological question of Being, and second, with hermeneutics, to pursue the relationship of Being to architecture. A phenomenological understanding allows us to search for the essences of existence in the primary presencing of the things of the world. The presencing of things is that primary moment of the Body experiencing and perceiving the world. It is a perceiving based on experience in which the things of the world are perceived either as things Become or as things Becoming. How we perceive the things of the world, how we relate to the essences of existence, defines how we are, in the world.

The essential truths of Being are for the most part hidden from us by

⁴¹ Henri Lefebvre, The Production of Space, trans. Donald Nicholson-Smith, (USA: Blackwell Publishers, 1992): 46

the complex and contradictory layering of the day to day realities of culture. Our access to the essences of the world is through a poetic relation to things, a relation which is expressed by our cultural manifestations. Religion, art and architecture are all examples of poetic moments which describe how we *are*, in the world, in Being.

Hermeneutics, as a theory of interpretation, and particularly as a speculative ontology, is used to provide a phenomenological reading of the artifacts of Western society in order to see how they are poetic manifestations of a fundamental cultural mythology. As a theory of interpretation, a hermeneutical inquiry helps us understand the original intent of artifacts, and as a speculative ontology, the culturally mediated meanings embedded in the artifacts through this intent are studied to show how they reflect our selves in Being. Cultural artifacts are studied as the manifestations of a mythology which supports and is supported by, the primary perceptions of the Body in Being.

The implication of all this for architecture is that through an understanding of what cultural artifacts such as buildings mean as expressions of cultural paradigms, we can understand how we as individuals, and as a culture, *are* in the world. This is not a prescription for design, but is a way of understanding architecture and its role in the world. It is an understanding which takes architecture beyond style, beyond morphology and typology, and puts it in the service of metaphysics.

0.3 Preview

Architecture is the expression of human action in the world, and to ask of meaning in architecture is to ask what it means to be, as humans.

The first investigation of this work explores the Body and its relationship to the world in order to gain a phenomenological understanding of how we *are*, in the world. Based on the primary experiences of stasis and motility the Body, in Being, is shown to perceive the world with the perceptual awareness of things Become or things Becoming. Culture, as the sharing of individual meaning and experience, is shown to express these perceptions in either the paradigm of the settler or of the traveller.

The second investigation describes how culture expresses its Being symbolically, and how cultural mythologies support either the paradigm of the settler or of the traveller.

The third is a hermeneutical investigation of the cultural artifacts of the Medieval and the Modern eras of Western culture which tries to understand the Being-in-the-world of these two eras. Although there are no overt cultural mythologies describing the relationship of these eras to stasis or motility, the cultural manifestations of the Medieval indicate that it was a culture of settlers, while those of the Modern are of a culture of travellers. Understood phenomenologically, we can see how cultural manifestations are all poetic moments where we can gain access to the truths of our Being.

The fourth investigation compares the Medieval and the Modern house to show how architecture, as a cultural manifestation, gains its meaning as a cultural mediator through which we can know ourselves, poetically, in Being.

The fifth investigation looks to contemporary cultural manifestations to see what perceptual paradigm is being represented today. Is the Modern over? Is there a Post-Modern? The inner-city Village indicates that the discontent with the Modern stems from a desire for embeddeness within the paradigm of the traveller. Two Houses in the Village are presented as examples of today's umbilical traveller

1.0 BEING AND BEING IN THE WORLD



1.0 BEING AND BEING IN THE WORLD

Meaning in architecture is connected fundamentally to our Being as humans. Architecture is one of many cultural manifestations which show how we are in the world. It is highly significant, however in that it is a built record of our spatiality, of our activities, achievements and

Once when 'Care' was crossing a river, she saw some clay; she thoughtfully took up a piece and began to shape it. While she was meditating on what she had made, Jupiter came by. 'Care' asked him to give it spirit, and this he gladly granted. But when she wanted her name to be bestowed upon it, he forbade this, and demanded that it be given his name instead. While 'Care' and Jupiter were disputing, Earth arose and desired that her own name be conferred on the creature, since she had furnished it with part of her body. They asked Saturn to be their arbiter, and he made the following decision, which seemed a just one; 'since you, Jupiter, have given its spirit, you shall receive that spirit at its death; and since you Earth, have given its body, you shall receive its body. But since 'Care' first shaped this creature, she shall possess it as long as it lives. And because there is now a dispute among you as to its name, let it be called 'homo', for it is made out of humus (earth).

*Latin Fable trans.by
Heidegger*

aspirations, both culturally and as individuals. How we are in the world is shown in the places we go, the things we do, the things we make, and the things we believe.

But what does it mean to be 'in the world'? How, in fact *are* we in the world? The answer is double edged. We are in the world in our Being, and in Being we are (in) the world. This is not just to say that we exist in the world as objects, although of course in 'being', as the extant, as *das seiende* we also do that. But in 'Being' we go beyond this simple awareness to the understanding of Being in the transcendent, of the is-ness of existence, to *das sein*. Heidegger names the kind of Being we humans display *Dasein*.⁴²

Being is not a being, because it is that which enables beings to be (present) to man and men to each other. It is nearest to man, because it makes him to be what he is and enables him to enter into comportment with other beings. Yet it

is farthest removed from him because it is not a being with which he, structured as he is to deal directly with only beings, can comport himself.⁴³

Being is, then, something that we are aware that we are but which we

⁴² Steiner, Heidegger: 31

⁴³ Steiner, (quoting Richardson) Heidegger: 67

cannot point to and identify as some objectifiable thing. It is the structure of our self and of how we are in the world. We have access to

Entities are, quite independently of the experience by which they are disclosed, the acquaintance in which they are discovered, and the grasping in which their nature is ascertained. But Being 'is' only in the understanding of those entities to whose Being something like an understanding of Being belongs.

Heidegger

Being only in relation to the world. The world, in which we are in Being, is not a 'world' of objects which have been welded together

with a subject. Being and the world are primordially whole in existence. Our existentiality is essentially determined by facticity. We *are*, in the world. Existing is a fact.⁴⁴

Heidegger argues that in this involvement with the world we are 'thrown' into the world of the 'they', and that in order to find ourselves it is necessary to extricate our own fallen self from the inauthentic self given by society. He looks to the phenomenon of anxiety and that which is disclosed in it to find the whole of Dasein in a way that is phenomenally equiprimordial. The state of mind of anxiety as a way of Being-in-the-world can be used to allow Dasein to appear in a simplified and accessible form, since that in the face of which we have anxiety is our thrown Being-in-the-world, and that which we have anxiety about is our potentiality-for-Being-in-the-world.⁴⁵

As one of Dasein's possibilities of Being, anxiety—together with Dasein itself as disclosed in it—provides the phenomenal basis for explicitly grasping Dasein's primordial totality of Being. Dasein's Being reveals itself as *Care*.⁴⁶

Care, as a primordial structure of our Being which lies existentially *a priori* before every factual 'attitude' and 'situation',⁴⁷ exemplifies how we are fundamentally in the world and how our Being is oriented completely toward the things of the world. "That very potentiality-for-Being for the sake of which Dasein is, has Being-in the-world as its kind of Being. Thus it implies ontologically a relation to entities within the

⁴⁴ Heidegger, *Being*: 236

⁴⁵ Heidegger, *Being*: 235

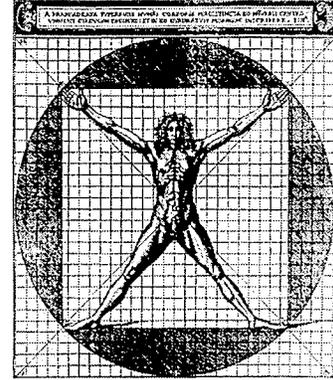
⁴⁶ Heidegger, *Being*: 227

⁴⁷ Heidegger, *Being*: 238

world.”⁴⁸

Care is always concern and solicitude...In willing, an entity which is understood- that is, one which has been projected upon its possibility- gets seized upon either as something with which one may concern oneself, or as something which is to be brought into its Being through solicitude.⁴⁹

Being is pure *transcendens*.⁵⁰ We, in Being, through projection of Care, can understand our own Being as well as the Being of the things of the world as an underlying truth which, disclosing itself, defines things in their presencing. This disclosure of Being is transcendental knowledge⁵¹.



Intimately connected with our transcendent Being is our physical being. We are in the world as our Bodies; the structure of the Body connects the transcendent with the lived experience of the world. The structure of our being defines our very relation to the world. How things are perceived and what things are perceived through our bodily senses gives to us a particular way of access to the existent world. How things are understood in Being gives to those things a particular meaning.

The sharing of these meanings and experiences is what culture is. When Heidegger speaks of the ‘they’, he is referring to the ongoing pre-existing flow of shared experience we call culture. When we in Being are ‘thrown’, it is into this flow. And when we in Being are ‘fallen’, we are inauthentic in that we accept uncritically the paradigms given in the flow. But, and this must be emphasized, we each contribute to the ‘they’. Each person, in Being, experiences and interprets the world, measuring and responding against the model of the everydayness of the world. The Body, through its experience and perception, understands itself in the pre-existing world, through the fore-structures of knowledge.

⁴⁸ Heidegger, Being: 238

⁴⁹ Heidegger, Being: 238

⁵⁰ Heidegger, Being: 62

⁵¹ Heidegger, Being: 62

1.1 The Body

In Being, the structure of the Body in itself and in its Caring makes room for the meaning-giving events of the world. The Body is our "locus of all formulations about the

All human activity pre-supposes the use of the body, the means by which we are in the world.

Pérez-Gómez

world", not just occupying space and time but consisting of spatiality and temporality.⁵² It is our instrument of meaning as it defines external reality through motion.

[It] is eminently the differentiation of the parts of his own body that serves man as the basis for all other spatial specifications. Once he has apprehended it as a self-enclosed and intrinsically articulated organism, it becomes, as it were, a model according to which he constructs the world as a whole. In this perception of his body, he possesses an original set of co-ordinates to which in the course of development, he continually returns and refers.⁵³

What we know and how we know is defined by the Body and its sense relationship to the world. It is our means of communication with the world.⁵⁴ At its most fundamental level, in its capacity for movement, the Body experiences as primary acts, stasis or motility. These simple primary acts of experience are the cornerstones of our Being-in-the-world. They influence our perception and our understanding of the events of the world, and ultimately, as paradigms, influence the mythology and manifestations of culture.

⁵² Pérez-Gómez, Architecture: 3

⁵³ Ernst Cassirer, The Philosophy of Symbolic Forms Volume One: Language trans. Ralph Manheim (USA: Yale University Press, 1957): 206

⁵⁴ Merleau-Ponty, Perception: 92

1.1.1 Stasis

There is, in a primordial sense, a spatial awareness of the Body, a knowledge of its outline, a "body image" which informs our relations with inhabited space. In this awareness we find not a spatiality of position, but a spatiality of situation,⁵⁵ the spatiality of stasis. Thus situated, the Body in its ability to perceive things outside the body image as distinct from itself. "...is that by which there are objects"⁵⁶



"The word 'here' applied to [the] body . . . [refers] to the laying down of first coordinates, the anchoring of the active body in an object, the situation of the body in the face of its tasks."⁵⁷ Thus situated the Body is in a position to acknowledge the "other," the actuality outside the body limit in which "every figure stands out against the double horizon of actual and bodily space."⁵⁸ The laying down of these first coordinates allows the Body to orient space in a way relative to itself and meaningful because of it. It is an orientation made possible and made necessary by movement.

1.1.2 Motility

The relation of the body to the world is spatial, and it is through movement that "...the spatiality of our body is brought into being."⁵⁹ Heidegger maintains that the world is not in space, but rather that space is in the world. And because our being-in-the-world is spatial, space shows itself as *a priori*.⁶⁰

⁵⁵ Merleau-Ponty, Perception: 100

⁵⁶ Merleau-Ponty, Perception: 92

⁵⁷ Merleau-Ponty, Perception: 100

⁵⁸ Merleau-Ponty, Perception: 101

⁵⁹ Merleau-Ponty, Perception: 102

⁶⁰ Heidegger, Being: 112

By considering the body in movement we can see better how it inhabits space (and, moreover, time) because movement is not limited to submitting passively to space and time, it actively assumes them.⁶¹

In its spatiality, "[o]ur body is not primarily in space, it is of it."⁶² In its capacity for action, in its deployment, and in its occupation of space, the body is space and has its space.⁶³

In action, the world as having space becomes known. Action is an original way for the subject to relate to an object and is for the subject on the same footing as perception.⁶⁴ Events, things, and the actions of others have meaning for us because they are possible themes for our own bodies in movement.⁶⁵ Every human activity involves motion and through motility we give meaning to the world. The closer an experience is to stasis the less things change, the more they remain as



given. Only through movement can we experience the contrast that comes from a change of position, of location, or of situation; the contrast that gives us the critical awareness of both the quantitative and

qualitative differences among things and which allows us to give them meaning. The sensations of stasis and motility are the most basic of human experiences. Each birth is a

Motility is the primary sphere in which initially the meaning of all significances are engendered...in space

Merleau-Ponty

move from the womb into an open bright and unknown space of uncertainty.⁶⁶ Each child experiences the world with the mother and the

⁶¹ Merleau-Ponty, Perception: 102

⁶² Christian Norberg-Schulz, The Concept of Dwelling (USA: Rizzoli International Publications Inc, 1985): 13

⁶³ Norberg-Schulz, Dwelling: 13

⁶⁴ Merleau-Ponty, Perception: 110

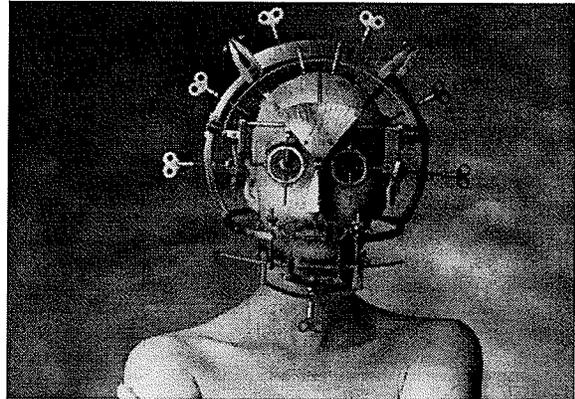
⁶⁵ Merleau-Ponty, Perception: 117

⁶⁶ Yi-Fu Tuan, Topophilia, A Study of Environmental Perception, Attitudes and Values (USA: Prentice-Hall Inc, 1974): 28

home as a locus from which to venture into the unknown. In stasis we have a situated awareness, a fundamental perceptual knowledge of self and other which informs our relations to the world. In movement we are provided with an original and primary way of access to the world⁶⁷ to which we give meaning through experience. These are the fundamental perceptual modes through which we participate in Being.

1.1.3 Sensual Perception

Sensory input is informed by our poetic understanding of the world; experiences are categorized and defined in a way that makes them meaningful for us. The things of the world, presenting themselves in their Being, present themselves to us in the perceptual present,



where the structure of our being human invites their categorization. The experience of the world is always is always perceived in relation to the potential for action of the Body. Right and left, up and down, near and far, movement and stasis; the Body orients itself and refers only to itself in its orienting.

When I say that an object is *on* a table, I always mentally put myself either in the table or in the object, and I apply to them a category which theoretically fits the relationship of my body to external objects. Stripped of this anthropological association, the word *on* is indistinguishable from the word 'under' or the word 'beside'.⁶⁸

*In the naming, the things named are called into their thinging.
Thinging they unfold world in which things abide and so are the
abiding ones. By thinging they carry out world.*

Heidegger

Spatial experience gives to us the physical knowledge of the world as perceived by our body. Our bodily

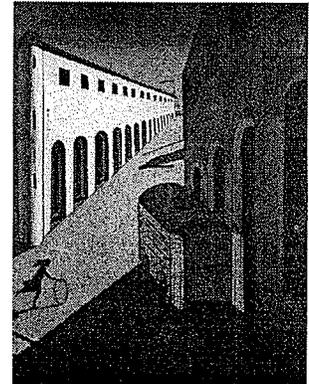
senses allow and define our access to the things of the world. Touching and smelling and tasting allow objects to be sensually known

⁶⁷ Merleau-Ponty, Perception: 138

⁶⁸ Merleau-Ponty, Perception: 101

directly, while seeing and hearing are our primary distance-senses.⁶⁹

Significance is given to the events of the world in order to make the world meaningful for us. It is a significance given to our own bodily experiences, and which allows the ascribing of symbolic attributes to these events. This establishes a difference between sense experience and knowing which is not that between quality and concept. It is the symbolic insertion of the human body into the event, a kind of anthropomorphization, such that.."(a) wooden wheel placed on the ground is not, for sight, the same thing as a wheel bearing a load."⁷⁰ There is a supply of signs in the directionality of the body which take over the giving of directions in a way which is explicit and easily manipulable. ⁷¹ "(T)he fixed directions of right and left, *Dasein* constantly takes these directions along with it..."⁷², and gives to each a distinct symbolic significance. Up and down are particularly significant. Upward verticality for the Body is impeded by physical impotence while downward verticality is impeded by danger. These directions have so much significance for the Body that its response is an actual difference in the perceptual gauging of those dimensions. Danger is obviously the more powerful experience for there appears a greater elongation of distance through danger than through impotence. If we look down from a tower, "(t)he depth dimension is great, dizzying even for many, but the same distance measured upward is markedly less; and the same distance seen horizontally would be called short by everyone."⁷³



In a larger context, the directionality of the human body is reinforced by the cardinal directions of the earth, the path of the sun, the arrival of

⁶⁹ Heidegger, Being: 107

⁷⁰ Merleau-Ponty, Perception: 52

⁷¹ Heidegger, Being: 109

⁷² Heidegger, Being: 143

⁷³ J.H. van den Berg, Things, Four Metabletic Reflections (USA: The Duquesne University Press, 1970): 23

winter and summer, and so on. They are a referential system of orientation based on the 'here' of the perceiving individual.⁷⁴ While north, south, east, and west are each ascribed particular qualitative differences by various cultures, the individual always stands as the centre of the world. From this centre the world is known in its spatiality. In the world, the home is given the symbolic attribute of centre, of place. The home is experienced fully by the senses. It is known, it has its feel, its smell. It is an extension of the body and is a place of rest where things are known in stasis as an extension of body image. From the symbolic centre of the home, the individual is freed to move, knowing all paths lead back to the locus, the meaning-giving place. In movement, the individual experiences space, the space which is 'not place.' Since the experience of movement is primarily visual, there is no sensual opportunity for getting to know a place, and so there exists an experiential immediacy inherent to movement which provides a fundamentally different perception of space than that experienced during stasis.

1.1.4 Become And Becoming

The different modes of perception given through stasis and motility are the fundamental perceptual modes of Being: the perception of things Become, and the perception of things Becoming. Things Become are those that exist, which we already know and are familiar. Things Becoming are those perceived in that moment from not-existing to existing. All things become possess the property of extension; that is, they exist spatially and materially, while all things becoming possess the original property of direction, of irreversibility.⁷⁵



The perceptual modes of Become and Becoming are revealed in the traditional spatial concepts of the Inuit, a group unencumbered by physical manifestations and the standard orientation devices of other

⁷⁴ Norberg-Schultz, Dwelling: 23

⁷⁵ Oswald Spengler, Decline of the West (Canada: Oxford University Press, 1991): 43

cultures. The Inuit are a migratory people whose orientation and spatial experience are generally only manifest in language, perhaps because the landscape in the Arctic winter often offers no visual clues as to direction or destination. The sun does not rise; snow storms obliterate the horizon; the world appears more like the inside of an egg than a surface. Furthermore, their homes are not static, only the act of habitation makes them centres or destinations. The Inuit express spatial concepts in two fundamental ways. In Inuktituk:

all visible phenomena...whether things, beings, places, areas or surfaces- are viewed two dimensionally. Moreover, all of them fall into two basic categories: first, those whose visible limits are in fact, or appear to be, of roughly equal dimensions, such as a ball, an igloo...or an ice surface; and the second, those that are or appear to be of unequal dimensions (that is, things that are distinctly longer than they are wide) such as a harpoon...a rope...or a river.

*... at the cutting edge of time, before an object can be distinguished, there must be a kind of non-intellectual awareness. . . awareness of Quality. You can't be aware that you've seen a tree until after you've seen the tree, and between the instant of vision and the instant of awareness there must be a time lag. We sometimes think that the time lag is unimportant. But there is no justification for thinking that the time lag is important, none whatsoever.
The past exists only in our memories. The future only in our plans. The present is our only reality. The tree that you are aware of intellectually, because of that small time lag is always in the past and therefore is always unreal. Any intellectually-conceived object is always in the past and therefore unreal. Reality is always the moment of vision before the intellectualization takes place.*

Pirsig

Further; any object normally classified as the first (a ball) changes into the second when in motion (a rolling ball). This second feature of spatial concept the Inuit share with the Indians: when a human being moves he changes from being 'areal' to 'linear'.⁷⁶

Significantly, any area without easily definable limits, such as a wide expanse of land or sea is automatically classified as of unequal dimensions, that is, long and narrow. Therefore, in order to hunt for an animal or human being in such an expanse you do not move back and forth in a slow areal search; rather you lay one quick line of tracks across the entire expanse looking for evidence of a line of motion that can lead you to the motionless spot.⁷⁷

The clearly defined spatiality of the Inuit shows how in stasis, we experience a

"round" space, one that is enclosed, known, and has significance based on past human experiences. In movement we experience a "linear" space, where our attention is on what is happening immediately before us. We cannot have an areal perception in movement because of our line of travel. We are alert and on the lookout for the new. It is a

⁷⁶ Raymond Gagné cited in Rudy Wiebe, Playing Dead (Canada: NeWest Publishers, 1987): 15

⁷⁷ Gagne cited in Weibe, Playing Dead: 19

perception based on the immediacy of experience.

Become and becoming, the two fundamental perceptual modes of the Body in Being, are structured by the physical experience of the Body in stasis or motility. In stasis, we experience an areal perception of space, that of things known, and things familiar. It is the perceptual experience of things become. In movement, we experience a linear perception of space, of newness and discovery. In the continuous uncovering of the present, movement is the experience of the ongoing act of becoming. The perceptual modes of become or becoming define for us the parameters of our reception of the world. They give to the events of the world a particular meaning which allows us to act. Here we begin to categorize the world. An event can be given entirely different meanings depending on the perceptual mode of the perceiver who encounters it. Van den Berg, in his description of the perceptual relativity of distance, describes a stretch of road in Italy which he first encountered as a hiker. Hot, tired, thirsty, hungry and with blistered feet, that road in the baking heat of the afternoon seemed to stretch on without end. The road was known, not only objectively, but qualitatively. It was associated with anger, hardship and deprivation. His second encounter with it was in a car, travelling fast, in good shape and in high spirits. He was unable to recognize any of the qualities of the road he had noticed when he was hiking it, on the contrary the distance appeared short and the route enjoyable.

The different meanings given to that road are the result of experiencing that distance in different perceptual modes. In the first instance the slow pace and sensory input gave an areal perception of the road. In the second instance, the fast pace of movement gave a linear perception which excluded all the layers of meaning that had accumulated in the first. Van den Berg's conclusion was that in order for the length of the road to remain constant the traveller must be neither well-rested nor exhausted, neither happy nor sad, neither lonely nor with others. Since there is no such person then the road is of a constant length only if no one travels it. But such a road is meaningless; there is no such road. Thus the road is always and without exception different for everyone who becomes acquainted with it.⁷⁸

⁷⁸ van den Berg, Things: 17

1.1.5 Categorization And Understanding

Categorization and conceptualization of the perceptual present is necessary in order to realize the potential for action of the Body. Without some kind of organization by the Body the events of the world would simply flow by as a random and undifferentiated chaos. The

Dasein always understands itself in terms of its existence—in terms of a possibility of itself: to be itself or not itself. Dasein has either chosen these possibilities itself, or got itself into them, or grown up in them already. Only the particular Dasein decides its existence, whether it does so by taking hold or by neglecting.

Heidegger

things of the world must be given their initial significance if they are to be meaningful at all. “As understanding , Dasein projects its

Being upon possibilities”.⁷⁹ By the very fact of our being human, the structure of our Body and Mind invites a categorization and conceptualization of the world which allows us to unveil the underlying truths of Being. At its fundamental level, the categorization of things is based on the Bodily experiences of stasis or movement; on the perceptual modes of Become or Becoming. The significance given to the world is grounded on the perceptual mode by which the things of the world are received.

Extending Husserl’s categorization of sense perception to include the perceptual modes of become and becoming, we can then state that in Being, the experience of things as things Become gives to us the non-scientific categorial and conceptual sense, which is the mental connotation the world acquires in consequence of thinking about it sufficient to carry out the practical purposes at hand. The experience of things Becoming leads to the scientific categorial sense, which is the mental connotation the world acquires in consequence of scientific thinking and experiencing.⁸⁰ The first, based on the Become, informs us in empirical kinds of understanding which are dependant on the contingencies of actual experience. The second, based on the Becoming, leads to `pure’ ideation, which is separate from actual experience. (For example, a concept such as “all A” does not

⁷⁹ Heidegger, *Being*: 188

⁸⁰ Kersten, “Life-World”: 36

necessitate the survey of every instance of “A”. It is sufficient to present a further and founded act of consciousness at the end of the survey which allows the investigation to proceed beyond the limits of immediate perception).⁸¹

Understanding is the connecting of thinking with experiencing. In categorizing the experiences of the world, we give meaning to things through understanding. Meaning forms for us the horizon in terms of which something can be understood as something.⁸² It



is an interpretation of things which allows us in understanding to appropriate that which is understood. In that appropriation these things are revealed for our use. When the entities of the world are understood we say that they have meaning, but it is not the meaning which is understood, it is the entity, or alternatively, Being.⁸³

The encountering of something always occurs in its context, it is understood in terms of a totality of involvements⁸⁴ We, in our understanding, categorize the events of the world “as of kinds”,⁸⁵ an ordering which gives to the Body parameters for action which are physically and culturally appropriate.

That which is understood gets articulated when the entity to be understood is brought close interpretively by taking as our clue the ‘something as something’; and this articulation lies before our making any thematic assertion about it. In such an assertion the ‘as’ does not turn up for the first time; it just gets expressed for the first time, and this is possible only in that it lies before us as something expressible.⁸⁶

81 Kersten, “Life-World”: 39

82 Ricoeur, Human Sciences: 107

83 Heidegger, Being: 193

84 Heidegger, Being: 189

85 Kersten, “Life-World”: 39

86 Heidegger, Being: 190

The things of the world are not only presented in their particularity, but also as individual instances of specific and generic kinds.⁸⁷ How these things are meant and believed is related to the perceptual mode of the members of a culture. The meaning of things can change if the Being-in-

This passage quotes a 'certain Chinese encyclopedia' in which it is written that 'animals are divided into: (a) belonging to the Emperor, (b) embalmed, (c) tame, (d) sucking pigs, (e) sirens, (f) fabulous, (g) stray dogs, (h) included in the present classification, (i) frenzied, (j) innumerable, (k) drawn with a very fine camelhair brush, (l) et cetera, (m) having just broken the water pitcher, (n) that from a long way off look like flies'. In the wonderment of this taxonomy, the thing we apprehend in one great leap, the thing that...is demonstrated as the exocentric charm of another system of thought, is the limitation of our own...

Michel Foucault

the-world of that culture changes. For example, in Western culture the sense of the concept "earth" has shifted dramatically. The pre-modern sense of the earth was that it was "all of nature", or "nature as a whole", encompassing not only the ground but also the heavens. The finite, areal experience of the pre-modern dweller gives the perception of things Become, which leads to the understanding of the world as finite and closed. In the Modern sense, the earth "... is meant and believed in as one planet among others in a mathematically determined universe-space."⁸⁸ Even though the physical "areal" (non-scientific) experience of the earth is of a roughly flat surface enclosed in a half-sphere of the heavens, the Modern "linear"(scientific) understanding presupposes that the planets and stars can be

viewed from a point outside the solar system. "(T)he earth itself is but one pure possibility of place among others, where earth-boundedness is "divested" of its actuality."⁸⁹ The linear experience of the Modern inhabitant gives the perception of things Becoming, which leads to the understanding of the world as in an infinite and open universe. The understanding of the earth is based on the perceptual mode of Being of the perceiver, on what are understood as potential activities for the Body in culture.

When we perceive something "as" something, for example, the earth as a planet in a solar system, we are already culturally involved. The fore-structures of the Body determine for us potential meaning for the Body, and the fore-conceptions of the "as", determines for us potential meaning in culture. Not to perceive something "as" something is not to

⁸⁷ Kersten, "Life-World": 39

⁸⁸ Kersten, "Life-World": 47

⁸⁹ Kersten, "Life-World": 48

know it.

(T)o grasp something *free*, as it were, of the “as”, requires a certain re-adjustment. When we merely stare at something, our just-having-it-before-us lies before us *as a failure to understand it any more*.⁹⁰

We *are*, in the world and only in the world do we know ourselves. We understand the things of the world through a poetic interpretation and relationship to them, and in this understanding we know ourselves. In the unconcealment of things, Being, though itself hidden, is revealed.⁹¹

1.2 Collective Experience and Perception

“(T)he world is always the one that I share with others.” Our human experience lies between pure motion without rest and absolute stasis without action. This primary experience defines our perception of things in the world by giving to us the perceptual modes of Becoming and Become. How things in the world are understood in Being gives to those things particular meaning; meaning based on which perceptual mode they are perceived through. The sharing of meanings and experiences is what culture is. Human beings are inherently social. We always live in, or in relation to a group or community where our

The mode of human sense perception changes with humanity's entire mode of existence.

Walter Benjamin

individual experiences are shared and explained. The groups acts as a

mediator where possibilities for acceptable interpretations of experiences are defined. Some are encouraged, others are censured. Ultimately the criteria for what is acceptable is based on the collective experience of the members of the group. In Being-in-the-world, “...a bare subject without a world never “is” proximally, nor is it ever given.”⁹² We are always a part of a cultural group in which “(p)ublicness proximally controls every way in which the world and Dasein get interpreted.”⁹³ The experience of the individual and the

⁹⁰ Heidegger, *Being*: 190

⁹¹ Steiner, *Heidegger*: 68

⁹² Heidegger, *Being*: 150

⁹³ Heidegger, *Being*: 165

expectations of society are not necessarily synonymous, however the sheer scale of a culture tends to absorb the individual experience. The basic kind of Being which is exhibited in the everydayness of life tends to conceal our true Being. It is a 'fallenness' in which we have the character of Being-lost in the publicness of the "they".⁹⁴ The "they" is not a particular set of people nor even the



cumulative existence of all the members of a culture, but is the subject of everydayness; it is the Being of the collective group in its the shared activities and meanings. The 'they' is not some entity outside our own Being however, it is our cumulative Being. We are each a part of the 'they', our experiences and actions each contribute to the ongoing flow of culture. The 'they' in its Being acts as a levelling force, creating a cultural averageness.⁹⁵ In its averaging it resists significant change by rejecting the radical or extreme, while at the same time remaining somewhat plastic. In its inflexibility it maintains common experiences as the agreement by which we recognize culture, and in its plasticity it accommodates alterations if the common experience

"We take pleasure and enjoy ourselves as they take pleasure; we read, see, and judge about literature and art as they see and judge; likewise we shrink back from the 'great mass' as they shrink back; we find shocking what they find shocking. The "they", which is nothing definite, and which we all are, though not as the sum, prescribes the kind of Being of everydayness."

Heidegger

changes. Regardless of the forms which the expression and subsequent manifestations of a culture take, their

existence will be predicated on the experiences and perceptions of its members. If the dominant perceptual experience of the individual members of the group is of stasis— if, for example, the group is settled and does not move, then this will be the shared experience reflected in their cultural paradigms and expressed in subsequent manifestations. Their perception of space will be areal, closed and finite, and their

⁹⁴ Heidegger, Being: 220

⁹⁵ Heidegger, Being: 165

paradigms will be the expression of the settler. If the dominant experience in the group is motility, if the group travels or explores, then their perception of space will be linear, open, and perhaps infinite, and they will express the paradigm of the traveller.

1.2.1 Settlement

The experience of the dweller is essentially of stasis. His or her perception of the world is areal, motionless. The dweller is an integral part of the situation; place is known in its complexity and is a part of his or her being. "To say that mortals are is to say that in dwelling they persist through space by virtue of their stay among things and locations..."⁹⁶

The clues which identify the dweller include conceptions of centre, settlement dwelling, rootedness, and familiarity. These are derived from the individual experience of stasis which is associated in traditional western societies, with enclosed space—the womb, security, privacy, and darkness.⁹⁷



If "to be" is "to inhabit" (ancient German buan), not to inhabit is not to exist.

Virilio

The experience of the dweller consists of weaving an involved and slowly evolving pattern. Actions are predictable and travel along familiar routes. There is a connectedness among the various daily events. Perceptually this is an areal response to the environment; it is the perception of the known and things become. The comfort derived from this familiarity is so strong that usually people don't deviate from the existing pattern; urban dwellers seldom leave city limits. In the security of the home is found the stability necessary to develop and define

⁹⁶ Martin Heidegger, "Building, Dwelling, Thinking" Poetry, Language, Thought trans. Albert Hofstadter (USA: Harper & Row Publishers, 1971): 335

⁹⁷ Tuan, Topophilia: 27

one's own identity secluded from intrusion.⁹⁸ It is the place from which the orienting occurs which allows us to approach the world meaningfully, and it is the place to which we can retreat in order to reorient ourselves after the trials of the world.

The settlement, the town or community, serves as the collective home for a group. In the same way that the home acts as a haven from the larger crowd for the individual, so the town acts as a separation from the larger, unknown world. It too allows for an orienting in the world. By defining the group through its manifestations it serves to explain the world and to exclude the unknown. The settlement gathers a more or less comprehensive world.⁹⁹

1.2.2 Movement

Movement defines the experience of the traveller, of the explorer. His or her perception of the world is linear, directed toward a different series of clues than that of the settler. The perception of the traveller is

*Whan that Aprill with his soures sote
The droghte of Marche hath perced to the rote
And bathed every veyne in swich licour
Of which vertu engendered is the flour;
Whan Zephirus eek with his swete breeth
Inspired hath in every holt and heeth
The tendre croppes, and the yonge sonne
Hath in the Ram his half course y-ronne,
And smale fowles maken melodye,
That slepen al the night with open yē
(So pricketh hem Nature in hir corages):
Than longen folk to goon on pilgramages
And palmers for to seken straunge
strondes,
To fern halwes, couth in sondry londes;
And specially from every shires ende
Of Engelond, to Caunterbury they wend.
Chaucer*

directional, given to visual experience and exploration. It is based on the experience of newness and discovery. A location can only be given a cursory survey as it is passed through or by, and only if one stops and inhabits will the perception become areal.

Without a hierarchical grid to categorize objects and experiences, every event must be observed and identified. With no areal knowledge of the surroundings, awareness focuses on the immediate. Perception becomes linear as the awareness of the road travelled combines with the expectation of destination to form a long, narrow backdrop for experience. This linear perception of space is the ongoing act of becoming. Movement in the western world is associated with open space, the physical world, freedom, adventure,

⁹⁸ Norberg-Schulz, *Dwelling*: 14

⁹⁹ Norberg-Schulz, *Dwelling*: 31

light, and the public realm.¹⁰⁰ Movement is the excursion of the self into the unknown. It is the interaction with the mysterious other, places, things, and people, for enrichment and survival. It allows knowledge and acquisition of new ideas, opportunities, blood lines, objects, and places.

Movement is the realm of the hunter. Whether in quest of food and clothing for the group or whether in quest of spiritual enlightenment for the individual it gives the ability to search for that which cannot be found in the settlement. Traditionally, mobile societies have been on a direct quest. The hunter tribes of North America followed the animals necessary for survival. The nomads of the Levant followed a route in a never-ceasing search for fresh grazing areas for their herds. The Gypsies of Europe and the caravans of the Levant moved in an ongoing activity of commerce and trade.

In being, the experiences of stasis and motility give us the perceptual modes of become and becoming. The dominant shared perceptual mode of the group is reflected in the collective experience of settlement or movement, and is culturally expressed via the paradigm of the settler or the traveller. The dominant mode of being-in-the-world is thus defined and reinforced. If the dominant perceptual experience of the individual members does not coincide with the cultural paradigm then a crisis will develop. This crisis will only be resolved by modifying either the behaviour of the individuals or the paradigms of the culture. Western culture underwent this very crisis, and in the transition from the Medieval to the Modern shifted its cultural paradigms to accommodate the experience and perception of the traveller.



1.3 Being and Being-in-the-World Summary

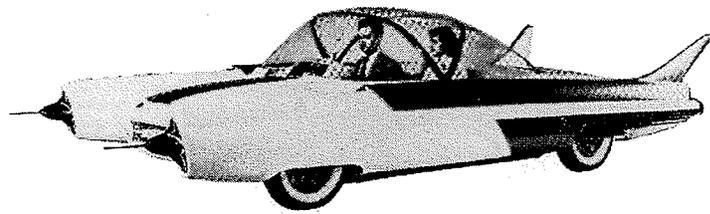
To summarize up to this point: Meaning in architecture is connected fundamentally to our Being as humans. The structure of our Being

¹⁰⁰ Tuan, Topophilia: 27

defines our relation to the world; in Being we *are* , in the world. The Body, as the means by which we are in the world, makes room for the meaning-giving events of the world. The Body first orients space in a way relative and meaningful to itself through the fundamental experiential mode of stasis. Once it has a situated awareness in stasis it then, through motility, gains access to the world to which it gives meaning through experience. The experience of stasis gives the perception of space as round, or areal. This perception of the known is the perception of things Become. Movement gives the perception of space as linear and extended. This perception of things in the immediacy of their uncovering is that of things Becoming. The perceptual modes of Become and Becoming define for the Body the reception of the world. Events, which are always experienced within a cultural context are categorized and understood in reference to one of these two perceptions. The dominant perceptual mode will form the basis for a cultural paradigm supporting either the settler or the traveller.

The second investigation into how meaning in architecture is connected to our Being as humans looks at cultural symbolism. Cultural paradigms are described symbolically through a mythology which explains and reinforces a particular way of Being-in-the-world. Architecture, as a cultural manifestation, poetically interprets that mythology.

2.0 CULTURAL SYMBOLISM



2.0 CULTURAL SYMBOLISM: the Expression of Being

Culture is the expression of our shared experiences. It expresses how we, as individuals and as a group, *are*, in Being. We inherit the continuous flow of culture from our forbears and through our use we modify, accept or reject what we are given. In our ideals we project our aspirations for our culture to those who will follow. We transmit our culture through cultural mythologies which symbolically describe our Being-in-the-world.

Informed by a common experience of either stasis or movement, a culture will express mythologies supporting either



the dweller or the traveller. These myths form the cultural horizon within which the Being of both the individual and his or her culture can be understood. All the complex layering of society is built on this fundamental base. An example of this is given below showing the mythological underpinnings of archaic Greek society, where movement and stasis are expressed in religion, ritual, tradition, urban form, architecture and more.

The essential truths of our Being as individuals are generally hidden from us by the day to day realities of our society, by the activities of 'the they'. We can, however, have access to them, for all the manifestations of society exist as the patterns of our day to day activities, as our expression of how we are in the world. Our access to the essences of the world is in the poetic truths expressed by our cultural manifestations such as religion, philosophy, art and architecture. As artifacts, the buildings of any culture poetically describe its Being-in-the-world; they are the expression of a culture's mythology. Thus it is to that mythology that one must look in order to understand the poetic moment expressed in architecture.

2.1 Symbolism

A symbolic interpretation of the events of the world is what allows space to be lived in. The shared experiences of the members of the

[Symbols] make visible the invisible and express the inexpressible.

Goethe

culture are explained to give them shared meaning. These are presented to the individual as images of authentic selfhood

which say "Let me disclose your own authentic selfhood. This is something you can be on your own, within your own situation."¹⁰¹ In order for humans of any culture to operate in the world, there must be a meaningful relationship established among the events and experiences they perceive. "The ability to orient oneself depends on the possibility to recognize a coherent order in the situation at hand."¹⁰² Symbols organize meaning for humans and for culture. They are a way of making sense of what is perceived. They are also a way of describing what cannot be perceived, what cannot be described.

[S]ymbolism is a profound human need and is indispensable for the perpetration of culture. . . . Man's humanity depends primarily on nothing less than his ability to come to terms with the infinite in terms of the finite, precisely through symbols, whether totems or magnificent churches.¹⁰³



Jung maintains that there are primordial archetypes common to all individuals which are held in a collective unconscious as an ancestral heritage of possibilities of representation.

. . . so far as the collective unconscious contents are concerned we are dealing with archaic . . . primordial types; that is, with

¹⁰¹ Klemm, *Hermeneutics Vol.1*: 39

¹⁰² Paul Virilio, *Speed and Politics* (USA: Semiotext(e) Inc, 1986): 13

¹⁰³ Pérez-Gómez, *Architecture*: 323

universal images that have existed since the remotest times.¹⁰⁴

Consciousness reacts and adapts itself to the present because it is that part of the psyche which is concerned chiefly with the events of the moment. But the collective unconscious, the timeless and universal psyche, gives reactions to universal and constant conditions, psychological, physiological, and physical.¹⁰⁵

As we experience life these primordial memories are activated and used to symbolically interpret our experiences and our relations to others. Through symbolic interpretation the shared perceptions and experiences of the members of a group are given cultural expression in mythology. It is the means by which any age is grounded, "...in that through a specific interpretation of what is and through a specific comprehension of truth it gives to that age the basis on which it is essentially formed."¹⁰⁶ It is the symbolic expression of human Being-in-the-world. For all human groups the genesis of their cultural expression is a systematic mythology which meaningfully relates the events of the world to the individual and the group.

2.2 Mythology

Myth is a human reading of the world, a projection of human emotions and experience to the world at large. "Myth attempts to transform a chaos of separate spatial varieties into a space of communication. . ."¹⁰⁷ It reaches down into our individual experiences and up into our cultural paradigms. It is the meeting place where experience is given cultural meaning and where culture gives permission or explanation to individual experience. If we follow the path that meaning takes, we find that cultural artifacts such as architecture are meaningful based on

¹⁰⁴ Carl Jung, The Archetypes and the Collective Unconscious "Archetypes of the Collective Unconscious" trans. R.F.C. Hull (USA: Princeton University Press, Bollingen Series XX, 1990): 4

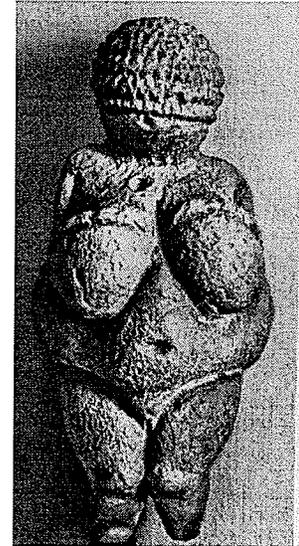
¹⁰⁵ C.G. Jung, "The Structure of the Psyche" The Portable Jung ed. Joseph Campbell, trans. R.F.C. Hull (USA: Penguin Books, 1976): 38

¹⁰⁶ Martin Heidegger, "The Age of the World Picture," The Question Concerning Technology and Other Essays trans. William Lovitt (USA: Harper & Row Publishers, 1977): 115

¹⁰⁷ Michel Serres, Hermes, Literature, Science, Philosophy eds. Josué V. Harari & David F. Bell (USA: Johns Hopkins University Press, 1992): 50

cultural mythologies. These mythologies in turn, inform, and are informed by individual experiences, by our Being as humans.

A culture informed directly by mythology is fundamentally different than one where mythology is mediated by philosophy. No sense of the individual as the willful interpreter exists, there is instead a need to understand the signs given in the world as affecting the human group. Three major characteristics are common to myth-based societies. The first is hierophany: the manifestation of the sacred in the profane space of human experience. The second is an axis mundi linked to a sacred cosmos: a point which is the centre of the world and which is open to the transcendent beyond. The third is a system of myth and ritual which legitimizes the common view



of the world, and in which the mythic events live on through ritual re-enactment.¹⁰⁸

There is no achievement or creation of the spirit which is not in some way related to the world of space and which does not in a sense seek to make itself at home in it.

Space forms ...the universal medium in which spiritual productivity can first establish itself, in which it can produce its first structures and formations.

Throughout its spatial organization myth clings to the primary and primitive modes of mythical world feeling. The spatial intuition that myth achieves does not conceal or destroy this world feeling, but is rather the decisive instrument for its expression. Myth arrives at spatial determinations and differentiations only by lending a peculiar mythical accent to each "region" in space to the "here" and "there," the rising and setting of the sun, the "above" and "below." Space is now divided into definitive zones and directions; but each of these has not only a purely intuitive meaning but also an expressive character of its own. Space is not yet a homogenous whole, within which the particular determinations are equivalent and interchangeable. The near and far, the high and low, the right and left-- all have their uniqueness, their special mode of magical significance.

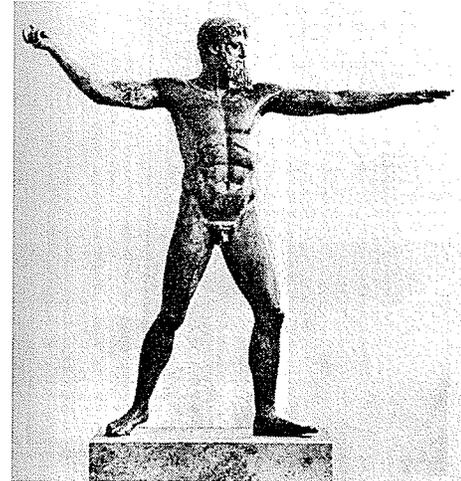
Cassirer

The mythological underpinnings of the ancestors of western culture fall into two rough groups corresponding to the being-in-the-world of first the Stone Age, and then the Bronze Age. The legacy of these myths inform

our culture even today in that they represent developmentally phases of human experience. The Stone Age was represented by a cosmobiological world order. This way of being perceives no disciplinary separation between the events of the sky and earth and

¹⁰⁸ Klemm, *Inquiry Vol I*: 5, 6

human beings. It is a universal knowledge linked directly to people.¹⁰⁹ Stone Age European society was matriarchal, and its deities female. The cycles of the moon and the productivity of the earth were represented by the moon goddess or muse and the earth mother, and through fertility cults where the divine was perceived through cosmic rhythms and guaranteed through ritual. Ritual, an absolutely necessary part of living, is representative of a continuity between thought and action. "To know" is to know through involvement, through the act of doing. There is no split between the reality of an event and its aesthetic representation.¹¹⁰



In Lascaux, France there are caves in which existing stone age paintings depict animals and hunters in the act of the hunt. A Modern interpretation of these images suggests these are portraits of hunters in action, but for the original painters these are not merely portraits. This is sympathetic magic; the images ritualistically describe the hunt being enacted.

During the European Bronze Age, people were less isolated and more active than their Stone Age forbears. They engaged in city-building and trade, with an interchange of artifacts that extended throughout all of Europe. The Bronze Age was represented by an astro-biological world order, an understanding of the world as changing and mutable but of heavens as immutable. While still attributing a causal relation between the world and humans, an ontological priority was given to the invariable celestial spheres, connecting them with changes occurring on the earth.¹¹¹ This reorienting of the relation of people to the phenomena of the world was part of a larger, perceptual shift made by the culture. A significant manifestation of this shift is the change from matriarchy to patriarchy, and its expression in religion. Graves' study of the myths of

¹⁰⁹ Alberto Pérez-Gómez, unpublished lectures (Canada: McGill University Department of Architecture, 1989)

¹¹⁰ Pérez-Gómez, unpublished lectures

¹¹¹ Pérez-Gómez, unpublished lectures

Northern Europe and the Mediterranean concludes that many had their origin in matriarchal religion, and were later modified to suit a patriarchal order. Regarding myths from ancient Crete, he argues that "the language was tampered with in late Minoan times when invaders from Central Asia began to substitute or falsify the myths to justify social changes."¹¹²

The mythical heritage of western culture is in large part derived from the cosmological symbology of the Bronze Age¹¹³ which remained valid "from the dark ages of Homer's barbaric warrior kings to the days of luminous Athens."¹¹⁴ This cosmic order was discovered and read not as a design for the human order, but as its frame.¹¹⁵



Architecture as a form of embodied knowledge was an act of reconciliation with, not an act of negation of nature. It was the means for constructing a meaningful transcendent place for people on earth, a way for coming to terms with a universe that is alive, finite and purposeful.¹¹⁶ Ritualistic building is the embodiment of myth. From the locating of the hearth as the navel of the world, to the layout of the home, to the construction of symbolic architecture for religious ceremony, myth defines the meaning of the artifact. Thus, surviving Bronze Age architectural forms and artifacts which to us look identical and which we compare stylistically were in fact fundamentally different. To begin with, each site is a particular place, and no two places could possibly have the same meaning. Furthermore sites containing temples or religious artifacts were often built in response to specific

¹¹² Robert Graves, The White Goddess (USA: Farrar, Straus and Giroux, 1966): 9

¹¹³ Joseph Campbell, The Masks of God, Occidental Mythology (Canada: Penguin Books Canada Ltd, 1991): 163

¹¹⁴ Campbell, Occidental: 177

¹¹⁵ Campbell, Occidental: 179

¹¹⁶ Pérez-Gómez, unpublished lectures

hierophanies, to specific manifestations of the sacred. The reduction of meaning to visual typology is irrelevant when dealing with the embodiment of the transcendent.¹¹⁷

The Stone Age and Bronze Age mythologies each represent a way of Being-in-the-world. Stone Age mythical images describe the experience of a static way of being, while the Bronze Age brings the balancing concept of movement. The balanced polarity of stasis and motility finds its expression in archaic western mythology and sacred urban form. Centre and periphery, destination and path, settler and traveller, place and space, are the expressions of the experiences of stasis and motility.

In archaic Greek mythology we can trace the ritual expression of the fundamental ways we experience space— in the juxtaposition of the Stone Age goddess of the hearth, Hestia, with Hermes, the Bronze Age god of the threshold.

2.2.1 Hestia and Hermes

Stasis and Motility; in these fundamental acts of being lie the experiences which inform our state of Being-in-the-world. In archaic Greek mythology a god and goddess duo are dedicated to these two perceptual modes: Hestia, the goddess of the hearth, and Hermes, the god of the threshold and of the traveller.

Hestia and Hermes were the religious expression of space and movement in ancient Greece.¹¹⁸

The sages call the Earth-mother Hestia because she remains motionless at the centre of the ether
Euripides

Hestia stood as the principle of permanence while Hermes represented the principle of impetus and movement. The goddess immobilized space around a fixed centre while the god rendered it everlastingly mobile in a relationship which opposed and united in the single contrasted couple.¹¹⁹ These two deities were directly related to

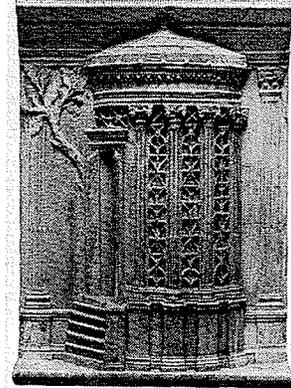
¹¹⁷ Pérez-Gómez, unpublished lectures

¹¹⁸ Jean Pierre Vernant, Myth and Thought Among the Greeks (England: Routledge & Kegan Paul Ltd, 1983): 127

¹¹⁹ Vernant, Myth: 161

the terrestrial sphere, to the habitat of settled people.¹²⁰ They were intimately involved in the day to day activities of Greek life.

Hestia was the aniconic goddess of the hearth, the centre of the human dwelling.¹²¹ An archaic image, she denoted the navel which tied the house to the earth, and was represented by a heap of glowing charcoal kept alive by a covering of white ash.¹²² Humans have always sought to fix their abode at the centre of the world for if the world is to be lived in it must be founded, and no world can come to birth in the chaos of homogeneity and relativity of profane space. The



discovery of a fixed point—the centre—is equivalent to the creation of the world.¹²³ Hestia was the expression of fixity, immutability and permanence as the "node and starting point of the orientation and arrangement of human space . . . identified with the earth, immobile at the centre of the cosmos."¹²⁴ She rooted the dwelling to the ground.

The centre of Greek life, the domestic hearth was also the sacrificial altar. Hestia, as its goddess, represented security, happiness and the sacred duty of hospitality.¹²⁵ Hestia, the goddess who invented the art of building houses¹²⁶, reigned over the world of the interior, the enclosed, stable retreat of humans.¹²⁷ The goddess of the hearth remains forever immobile in the domestic sphere.¹²⁸ As the goddess

¹²⁰ Vernant, Myth: 128

¹²¹ Vernant, Myth: 128

¹²² Robert Graves, Greek Myths Volume One (England: Penguin Books, 1960): 74

¹²³ Mircea Eliade, The Sacred and the Profane The Nature of Religion (USA: Harcourt Brace & World Inc, 1959): 22

¹²⁴ Vernant, Myth: 128

¹²⁵ Graves, Greek Myths: 74

¹²⁶ Graves, Greek Myths: 74

¹²⁷ Vernant, Myth: 130

¹²⁸ Vernant, Myth: 130

who represented the centre of the world, hers was also the fundamental place of honour in the Greek agora (and later in the Roman forum as Vesta) and Zeus rewarded her with the first victim of sacrifice always. She protected supplicants who fled to her sacred fire.¹²⁹

"Because her role is to reign, forever immobile, at the centre of the domestic sphere, Hestia implies as her counterpart and contrast, the swift footed god who rules the realms of the traveller."¹³⁰



Hermes was the divine herald, messenger of the gods, but was associated with human habitat and more generally with the terrestrial sphere. He inhabited human dwellings as a messenger. As a traveller from afar who is already preparing to depart, Hermes' place in the house was at the door, protecting the threshold. He was found protecting the gateways of towns, crossroads, landmarks along paths, and tombs (gateways to the underworld), and was the protector of boundaries, that transition between the chaos of the unknown and the presencing of human habitation.

In space and the human world, Hermes expressed movement and flow, mutation and transition. Nothing about him was settled, stable, permanent, restricted or finite.¹³¹ He was found in all places away from private dwellings where men gather and enter into contact for the exchange of ideas, trade, or competition. He represented contact between foreign elements, and acted as witness to agreements, truces and oaths. Son of Zeus, Hermes was the trickster, renowned for his cunning and ingenuity. He learned divination, and invented astronomy, the musical scale, the lyre, pan-pipes, boxing, gymnastics¹³², weights and measures, alchemy and other sciences, mathematics, proportion,

¹²⁹ Graves, Greek Myths: 74

¹³⁰ Vernant, Myth: 130

¹³¹ Vernant, Myth: 129

¹³² Graves, Greek Myths: 65

relation, scale¹³³, and assisted in the composition of the alphabet. In his role as Herald of Hades he summoned the dying and guided them on their way.¹³⁴ Hermes ruled the realm of the traveller. As the patron of the roads both on and leading to the earth,¹³⁵ he maintained the free right of way for travellers¹³⁶ and served as their guide.¹³⁷

Hestia ruled the world of the interior, Hermes the outside world of opportunity and movement.

By virtue of their polarity they represent the tension so marked in the archaic conception of space: space requires a centre, a nodal point, with a special value from which all directions, all different qualitatively, may be channelled and defined; yet at the same time space appears as the medium of movement implying the possibility of transition and passage from one point to another.¹³⁸

Hestia and Hermes cannot be viewed in isolation. The existence of one implies that of the other, and they fulfil their functions as a couple.¹³⁹

Jung argues that regarding archetypal mythologies...

"a scientific psychology must regard those transcendental institutions that sprang from the human mind in all ages as projections, that is, as psychic contents that were extrapolated in metaphysical space and hypostatized. (These are encountered) above all in the divine syzygies, the male-female pairs of deities...These reach down on the one side into the obscurities of primitive mythology and up, on the other side into the philosophical speculations of Gnosticism and of classical Chinese philosophy, where the cosmogonic pair of concepts are designated yang (masculine) and yin (feminine). We can safely assert that these syzygies are as universal as the existence of man and woman."¹⁴⁰

¹³³ Serres, Hermes, intro by J. Harari and D.Bell: xxx

¹³⁴ Graves, Greek Myths: 65

¹³⁵ Vernant, Myth: 129

¹³⁶ Graves, Greek Myths: 65

¹³⁷ Serres, Hermes, intro: xxx

¹³⁸ Vernant, Myth: 130

¹³⁹ Vernant, Myth: 142

¹⁴⁰ Carl Jung, Archetypes "Concerning Archetypes and the Anima": 59

Hestia and Hermes express the polarity between the static and mobile, closed and open, interior and exterior; the polarity in the nature of man and woman and in the heavenly power, "...in the structure of the pantheon."¹⁴¹

Hermes and Hestia are the cultural expression of the human use of space. Stasis and motility, settlement and movement, settler and traveller, the fundamental modes of human experience are described and explained in a way to make meaningful these experiences and their balance to the members of ancient Greece. The cultural manifestations of this society reflect this meaning in their structure, layout and use, and thus serve as an example to us of how the Being-in-the-world of a culture is expressed.

The religious expression of space made the transition from Greek to Roman religion in the forms of Vesta and Mercury. Vesta's sacred fire, guarded by the virgin priestesses, located the Roman citizen and allowed the movement to the extremes of Europe and Africa that created the Roman Empire. All roads lead to Rome.

The transition from the traditional polytheistic religions to Christianity did not include an expression of space. The human spatial experience remains, but now exists unspoken. The denial of the value of the sensual things of the earth in exchange for the glory of God and the kingdom to come has not, however, lessened our experiences or their importance in defining our perceptions of the world. On the contrary the unspoken experiences of stasis and motility have defined the very being of western culture. From the closed, protected settlements of Medieval Europe to the wide open infrastructure of travel of the Modern West we can see in our cultural manifestations the hidden expression of our spatial experience.



Hestia and Hermes still bring to light the role our experiences of stasis

¹⁴¹ Vernant, Myth: 142

and movement play in day to day life. Even though our cultural manifestations bear little resemblance to those of the ancient Greeks, the underlying bodily experiences which defined them still inform us in the same ways. The attributes given to the deities Hestia and Hermes closely parallel the attributes of Medieval and Modern Western society, and of course, of the dominant perceptual modes of the inhabitants of each of these eras.

The Medieval is well represented by Hestia. Her attributes of permanence, centre, immutability and place accurately symbolize the closed, fixed, hierarchical culture of the Middle Ages.

Hermes, as the principle of movement, guardian of the door, the road, the market, and of exchange; inventor of measurement, astronomy, science, sports and music, epitomizes the attributes of Modern Western society.

2.3 Cultural Symbolism Summary

The Body, the means by which we are in the world, categorizes and understands the things of the world supported by the structure of a cultural mythology. Culture, as the expression of our shared experiences, indicates symbolically how we are in the world, in Being through mythology. It allows us to make sense of the events of the world by defining and maintaining a social order within which we can understand them. Our cultural mythologies are the structure within which we know ourselves, in Being, in the world.

Generally, the Being-in-the-world of a culture grounds and reinforces the perceptions of the individual, giving meaning to his or her experience through poetic interpretation. Architecture, as a cultural manifestation, expresses as its meaning, a cultural poetic which describes that Being.



3.0 DWELLER AND TRAVELLER



3.0 DWELLER AND TRAVELLER

"Dwelling is the manner in which mortals are on the earth."¹⁴² Through interaction with the earth, with neighbours and with the spiritual, "man finds himself when he settles and his being-in-the-world is thereby determined."¹⁴³ Settlement and

When a man rides for a long time through wild regions he feels the desire for a city. Finally he comes to...a city where the buildings have spiral staircases encrusted with spiral seashells, where perfect telescopes and violins are made, where the foreigner hesitating between two women always encounters a third, where cockfights degenerate into bloody brawls among the bettors. He was thinking of all these things when he desired a city... The dreamed of city contained him as a young man; he arrives...in his old age. In the square there is a wall where the old men sit and watch the young go by; he is seated in a row with them. Desires are already memories.

Italo Calvino

movement define for the human the sense of place and space. They represent in their polarity the realm of human action. In the archaic conception "...space requires a centre, a nodal point with a special value from which all directions, all different qualitatively, may be channelled and defined; yet at

the same time space appears as the medium of movement implying the possibility of transition and passage from one point to another."¹⁴⁴

Place and space; we all know what these are. The body, in its relationship to the world, gains its understanding of itself and the world through the primary experiences of stasis and motility. Based on these fundamental experiences, the world is perceived aerially as the perception of place, or linearly as the perception of space, as consisting of things Become, or of things Becoming. Culture, as the sharing of meaning and experience of individuals, expresses the dominant shared perception as a paradigm, and supports this way of Being symbolically through a cultural mythology of either dwelling or movement.

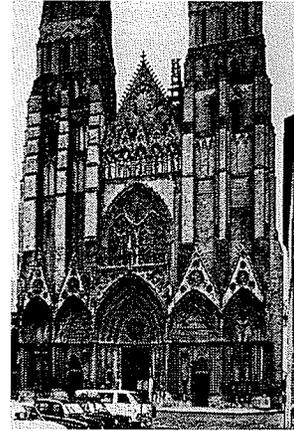
Western culture, however, acknowledges no mythologies which express the experiences of stasis and motility. In fact, the West has throughout its history denied the validity of any cultural mythology. It

¹⁴² Martin Heidegger, Basic Writings "Building, Dwelling, Thinking" ed. David Farrell Krell (USA: Harper & Row, 1977): 326

¹⁴³ Norberg-Schulz, Dwelling: 13

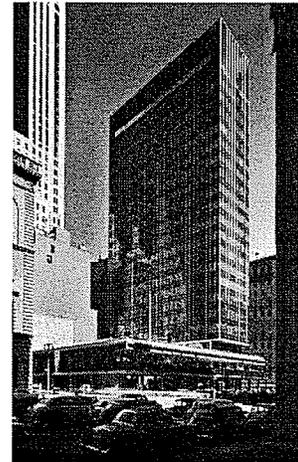
¹⁴⁴ Vernant, Myth: 130

has silenced them in order to give priority to cultural manifestations such as philosophy and religion. This silencing has resulted in a fundamental lack of understanding by the members of Western culture, a lack of understanding of how we *are*, in the world. We look for meaning in our cultural manifestations without an understanding of the cultural mythology which they represent. No wonder the West is a culture suffering from anomie. No wonder theories in architecture can find no referent; without a cultural myth there is nothing behind architecture to give it meaning. It simply stands as a random expression of nothing.



It is, of course, not the case that architecture stands without cultural meaning. Architecture is a cultural artifact, and as such expresses how we as a culture *are*, in the world. A look at the cultural manifestations of the West, to see how they poetically express the modes of Being of stasis and motility shows, that not only are these modes of Being an influence on the West, but that they have fundamentally defined it.

With a phenomenological understanding of how the Body is in the world, we can begin a hermeneutic investigation of the cultural manifestations of Medieval and Modern Western society. Hermeneutics is used first as a theory of interpretation, in order to interpret what the original intent or meaning of the cultural artefact was, and second, as a speculative ontology, in order to understand how the culturally mediated meaning of the artefact poetically expresses that culture's Being.



Western culture has, over its duration, made an extreme perceptual shift in its mode of Being. From the Medieval to the Modern there has been a shift from stasis to motility, from an areal perception to a linear perception, from the Become to the Becoming, from the paradigm of the dweller to the paradigm of the traveller. We can see the evidence of this perceptual shift in the difference between the cultural manifestations of

these two eras.

The third investigation into how meaning in architecture is connected to our Being as humans, begins with a comparative look at some of the artifacts of the Medieval and Modern eras. These are juxtaposed to show how stasis and motility, expressed in language, number, boundary, maps and movement, have defined the parameters for perception and activity in Western culture. It continues by contrasting three major groups of cultural manifestations: Cosmology, Art, and Urban Form, in order to show how they are poetic expressions of an unspoken cultural mythology based on stasis or motility. We can compare these cultural manifestations of the Medieval and the Modern to try and distil from them their fundamental cultural meanings. The investigations conclude with a discussion of how Medieval and Modern architecture in Western culture poetically expresses Being. We can see how it speaks of the perceived potential for action of the inhabitants of these two eras, and try to understand how we as Architects can respond to that potential.

3.0.1 A Brief History of the Entire Western World

In archaic societies, unsettled space was considered common ground. Territorial claims defined used terrain. The traveller was accommodated

Place and space: the realm of human action.

by the settler, each playing their necessary role. Hospitality to the stranger was an ancient sacred duty.¹⁴⁵ "The stranger must be led to the hearth, received and feasted there, for there can be neither contact nor exchange with those who have not first been integrated within the domestic space."¹⁴⁶

Although each centre implied a closed, isolated world, it presupposed other analogous centres. Thus for each group the acceptance of the traveller into their static realm meant the widening of a system of alliances. A network was built up through the exchange of goods and people, marriages, heralds, ambassadors, hostages, guests and table

¹⁴⁵ Virilio, Speed: 78

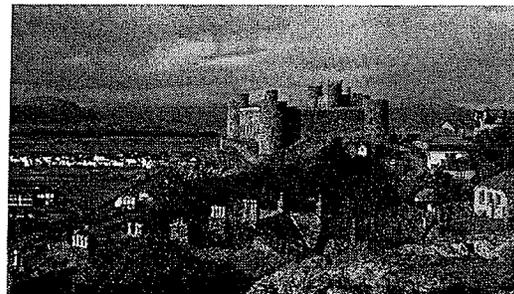
¹⁴⁶ Vernant, Myth: 141

companions.¹⁴⁷

"(A)ny activity developed over...time engenders a space, and can only attain practical `reality' or concrete existence within that space."¹⁴⁸ The experience of the Body in activity creates a space in which it can meaningfully live. It becomes the root of a cultural paradigm which defines existence through verbal and non-verbal signs.¹⁴⁹ The settler participates in an inherently static mode of being. By staying in a place, by building, by knowing a place through embodied experience, the settler receives the world with the perception of things become. By identifying self with a place the settler becomes a dweller.

The traveller is mobile. "As homo viator man is always on the way"¹⁵⁰ Meaning perceived through movement involves spatiality and visuality in a process of discovery and comparison where "(t)he spatially experienced is promoted to rank above the temporal living."¹⁵¹ In travel the world is experienced in its immediacy, the knowledge of place is exchanged for the experience of space.

Western Medieval culture was one whose cultural paradigm was that of the settler. This paradigm was reinforced by the experience of the dominant majority of the population and was reflected in all aspects of life. The fall of the Western Roman Empire in A.D. 476 effectively ended the balanced tradition of centre and periphery which had defined the experience of the European as a Roman citizen. As transportation and communications declined, and as invasions from the east increased, the peoples of Europe retreated into small defensible political



¹⁴⁷ Vernant, Myth: 142

¹⁴⁸ Lefebvre, Production: 34

¹⁴⁹ Lefebvre, Production: 47

¹⁵⁰ Norberg-Schulz, Dwelling: 13

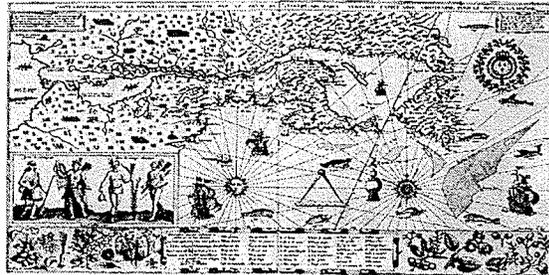
¹⁵¹ Spengler, Decline: 196

units. Autonomous feudal Kingdoms and city-states replaced the central authority based in Rome, and movement into and out of (particularly into) these environments was tightly controlled. Stasis was both a form of security and of social control.

One legacy that did remain after the fall of Rome was the monotheistic state religion of the Catholic church and its working language of Latin. Within the disunity of the various feudal groups the church provided a consistency which served to create a European "type", a recognizableness which still transcends the local differences of language and place.

Beginning in the 11th Century, once people were certain that they had survived the end of the millennium, Medieval society began to flourish. It was an age of building; new cathedrals, new guild halls, new walls, new towns. Production of goods increased dramatically, and with that production came the desire for increased trade. This initially began with the re-opening of links with the age-old spice trade routes of the Orient. Shipping on the Mediterranean opened previously undreamed of markets, and the competition among states to reap the benefits and power was fierce.

As Europeans began exploration and shipping beyond the Mediterranean and England, popular awareness increased of the larger world beyond. Over several hundred years the experience of more and more of the population shifted as the culture became increasingly mobile. Eventually the members of Western culture became aware of themselves as having made a perceptual transformation, that their perception of the world was not the same as that of their immediate forbears. Western culture transformed from having the cultural paradigm of the settler to the cultural paradigm of the traveller and in so doing became self-consciously Modern.



From the late 15th Century on, Europeans began to participate in the age of movement; the age of exploration. Shipping continued to increase, cartography developed, unknown continents were explored, mapped and claimed, and colonies were started all over the world. The freeing of the individual from place allowed the creation of meritocracies and liberal democracies. Individuality was asserted at all levels, from the unmediated personal relation to God of the Protestant religions, to the linguistic emancipation of local cultural languages from Latin. It was an era of self-determination founded on movement and action.

Shipping, trade, exploration, emigration, travel; movement has defined the Modern era from the outset and continues to do so today.

3.1 The Medieval: Paradigm of the Dweller

Life in Medieval Europe was a complete and complex way of being where the dominant cultural experience was stasis, the paradigm of the dweller. Feudal society consisted of a very specific social hierarchy in which mobility was discouraged, both geographically and socially. Each individual was born into his or her place in the world and was expected to function in that role and location to the best of his or her ability. There was little likelihood that a serf would aspire to be a lord because this was a society with no paradigm of mobility. The question would never come up, and if it did, it would be regarded with suspicion and as likely heretical, a negation of God's will. In a society of caste and rank, place is assigned irrevocably, class mobility is non-existent.¹⁵²



In the isolated worlds of European feudalism, place assumed legal, political, and social meaning¹⁵³ "The relationship between the various

¹⁵² Jean Baudrillard, Simulations, "The Orders of Simulacra" trans. Paul Foss, Paul Patton and Philip Beitchman (New York: Semiotext(e), 1983): 83

¹⁵³ David Harvey, The Condition of Postmodernity. An Enquiry into the Origins of Cultural Change (USA: Blackwell Inc., 1990): 240

lords was exactly defined, and despite haggling and petty bickering, when an important war or crusade regrouped this ever armed milieu, every knight knew 'exactly where his place was'.¹⁵⁴

'The traditional balance between traveller and settler was undermined in the Middle Ages with the denial of the age-old duty of host.¹⁵⁵ Successive waves of invasions resulted in a distrust of outsiders, which was expressed in the construction of a social order based around the fortress tower. The exclusion of the traveller from society reinforced the solitude of the settler. Travel was inhibited and strangers were viewed with suspicion. "(T)he fortresses of the Middle Ages replaced primitive welcomes and sacred ancient hospitality with permanent social rejection...For this enclosed society, legal repression can only be a constraint to departure, to exodus, in other words, to deterritorialization as a loss of identity."¹⁵⁶ With the exception of the socially excluded itinerant classes, movement was allowed only under the dispensation and protection of a member of the nobility or of the church. Without this protection the traveller could be accosted and challenged as to his or her right to invade the strange territory. They would enjoy no protection by, and in fact could easily be endangered by the citizens of other locales, and could be denied access into other cities.

The crusades, the great pilgrimages of Medieval society were always organized and maintained under the banner of a member of the nobility. Movement for the Medieval citizen was always chaperoned, and always occurred in relation to one's original place. For the majority of Medieval dwellers their physical experience and their perceptual mode of being reflected the paradigm of stasis, and was expressed through a cultural structure of place and settlement

¹⁵⁴ Virilio, Speed: 70

¹⁵⁵ Virilio, Speed: 78

¹⁵⁶ Virilio, Speed 78

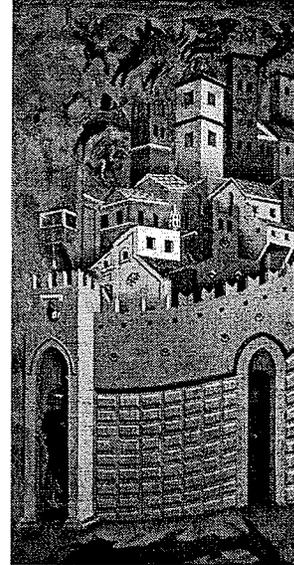
3.1.1 Medieval Perception: the Finite

The members of Medieval culture did not have a 'world view' in the sense that we do. There was no voyeuristic separation between individuals and environment to allow the kind of detached gaze necessary for our Modern perception. Medieval dwellers were of the world. In an immediate sense, in Being, they were the world.

*Horismos-Greek: the boundary.
Koyre*

If we look hermeneutically at Medieval society, we can begin to understand what its parameters were for thought and action. In Medieval thought, considerations of space and spatiality were inextricably connected to place.

All spatial thought was object oriented. In perceiving the world as a collection of things become, the dweller conceives of space as areal, as round. These perceptions were, for the Medieval, expressed in a connected, finite spatiality. For the Medieval thinker, following in the



Aristotelian tradition, space existed on account of bodies:

Place— the order in accord with which elements are distributed in relationships of co-existence. It thus excludes the possibility of two things being in the same location . . . The law of the "proper" roles in the place . . . each element in its own "proper" and distinct location, a location it defines. A place implies an indication of stability.

de Certeau

If there were no bodies there would not be space. And if God should destroy the world, there would be no void space

left behind. There would simply be nothing, just as there was nothing at all before God created the world.¹⁵⁷

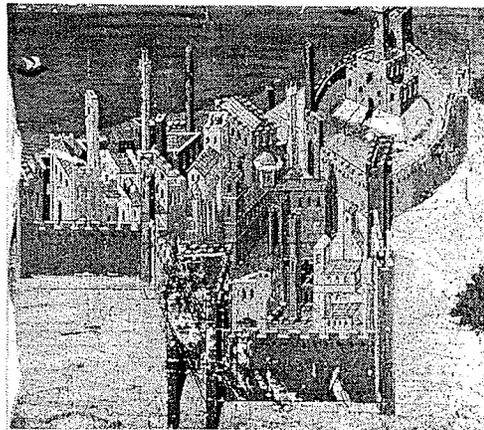
The Aristotelian doctrine stated that "outside the world there is no body, nor place, nor empty space, in fact nothing at all exists."¹⁵⁸ There is no

¹⁵⁷ Alexander Koyre, From the Closed World to the Infinite Universe (USA: Johns Hopkins Press, 1957): 87

¹⁵⁸ Koyre, Closed World: 30

'quantum continuum' in which to dissolve all individual things,"so for (the Aristotelian) there is no (actual infinite) which would extend beyond the Dasein of individual objects."¹⁵⁹ There is rather a finite vessel in which bodies are the juxtaposed contents. Thus general space forms the outermost frontier of an absolutely large body.¹⁶⁰ The scholastic Nicholas of Cusa decided that "Only God is Infinite, the world is only indefinite."¹⁶¹ This was the official position held by the Catholic church and even Descartes would not challenge it, preferring the indeterminate instead. Within the paradigm of the settler there is no way to conceive of empty space or of infinity.

Language and number as cultural artifacts describe and prescribe the perceptual parameters of every society. The universal language of learning in the Middle Ages was Latin, a language that has "no word for and therefore no idea of space"¹⁶² Today we give wider meaning to Latin words than they originally contained, but they have been modified to suit our modern



needs. For example, "The root of the word 'spatium' means to swell or grow fat."¹⁶³ 'Spatium inane', which for us means endless space, originally meant a 'wide surface'. A 'locus' indicated a spot, a locality or a social position and 'spatium' indicated the stuff between boundaries, that is, the actual ground and soil. Distance was always conceived as the measurement of some object, and a 'vacuum' was a hollow body, with the stress on the envelope. ¹⁶⁴ All of these words were originally

¹⁵⁹ Erwin Panofsky, Perspective as Symbolic Form (USA: Zone Books, 1991. Orig. Publ. 1924): 43

¹⁶⁰ Panofsky, Symbolic: 43

¹⁶¹ Koyre, Closed World: 8

¹⁶² Spengler, Decline: 94

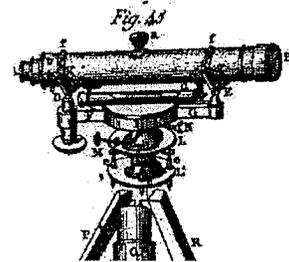
¹⁶³ Spengler, Decline: 94

¹⁶⁴ Spengler, Decline: 94

used to describe attributes of actual concrete objects. The same was true of number. Roman numerals, which were the parameter for the conception and depiction of number in Medieval Europe do not include zero; mathematics and geometry always implied the manipulation of some number of objects, even if there were so many of them as to be indefinite. That which cannot be drawn is not number.¹⁶⁵ Arabic numerals, which include zero and the possibility of negative numbers, and which necessarily include the conception of infinity, that is, of infinite extension, were not introduced into western society until the 13th Century.

A culture which is geographically static has no need to conceive of space beyond its territorial or experiential boundary. A boundary is "not that at which something stops, but that from which something begins its essential unfolding."¹⁶⁶ Understood in this way space becomes "that for which room has been made, that which is let into its bounds"¹⁶⁷

"Throughout the classical mathematical demonstrations (we) discern an echo of primordial mythical notions; we feel that breath of awe which surrounded the 'spatial limit' from the very beginning...(For) the Pythagoreans and Plato, limit and the unlimited are set off against each other as the determinate and the indeterminate, form and form-lessness, good and evil." ¹⁶⁸



The experience of the settler leads to the definition of limits. The Body, in stasis, orients space in a way relative to itself and meaningful because of it in the spatiality of situation. The experience of stasis gives and areal or round perception of space within which place and objects are known. Space, as defining the containment of objects, and distance, as defining the measurement of objects, worked together with boundary, the point at which objects begin their presencing, to create a static and finite spatiality; the spatiality of place. These were the

¹⁶⁵ Spengler, Decline: 94

¹⁶⁶ Heidegger, Basic Writings, "Building": 332

¹⁶⁷ Heidegger, Basic Writings, "Building": 332

¹⁶⁸ Cassirer, Symbolic Forms: 101

perceptual parameters of the Medieval dweller, parameters which precluded even the consideration of homogeneous open space or of infinity.

3.1.2 Maps

Maps are the indicator of the human use of the earth. They are closely related to the body in that they are used directly by humans for some immediate goal. They are generally part of some kind of way-finding process: spatial, symbolic, conceptual, etc., which allows the user to make some decision based on the given information, and which allows that information to be transmitted to others.

Maps are closely connected to the experiential and are thus an excellent way to determine hermeneutically how the world is perceived and what experience is considered culturally valid. This can be discovered by observing what information is supplied or not supplied, and by the intended use of the map.

3.1.3 Medieval Maps: Place

Medieval culture did not share a common experience of the traveller. Movement was controlled and discouraged. A culture with the paradigm of the settler has little need of an expression of movement, and Medieval representations of overall geographic relationship were non-existent.

In the Middle Ages there was no word for "map" in any European language;¹⁶⁹ our Modern idea of cartographic representation simply did not exist. Maps were not unknown in the world before then, however, for the Romans used scaled representations for surveying, town and building plans and for general geographic information useful for travelling. The Peutinger table is a copy of a Roman diagram map showing roads, towns and staging points for travel throughout the Roman Empire.¹⁷⁰ When the experience of travel



¹⁶⁹ P.D.A Harvey, Medieval Maps (England: The British Library Board, 1991): 9

¹⁷⁰ P. Harvey, Maps: 10

common to Roman society declined, so did the need for any kind representation of movement.

Medieval maps were generally either symbolic or experiential, neither of which provide any kind of geographic overview. Symbolic maps have no use as tools for navigation. Their role is to reflect a particular way of being. The typical Medieval world map, called variously the wheel map, the tripartite or the T-O map, has east at the top and is divided by a "T"-shape into three continents: Asia is at the top, Europe is to the left, and Africa is to the right.¹⁷¹ "The wheel maps of the Middle Ages expressed the beliefs and experiences of a theological culture that placed Christianity and its topographical symbol, Jerusalem, at the centre. They represented a way of thinking that coloured action in nearly all spheres of medieval life, from the construction of cathedrals to the crusades."¹⁷² Knowledge of other places was included not to increase understanding of other cultures, or to aid in planning a voyage, but to reinforce a cosmological and social order. Medieval order celebrated hierarchy, place and stasis: given position in a finite world.



Experiential maps are the conversion of itinerary into representation. They show a sequential series of events that will be experienced by the user. In the 13th century the monk Matthew Paris created a classic experiential strip map, setting out graphically the route from London to Rome.¹⁷³ There is no expression of relative geographic positioning, or orientation or distance in this type of map. It provides a day by day account of the journey (*une journée*) with graphic depictions of important events, landmarks, and destinations.

Symbolic and experiential maps are representations of a culture whose relationship to space is static and embodied. The paradigm of the settler views with suspicion those who would travel for freedom is found in security and security is given through place. For the

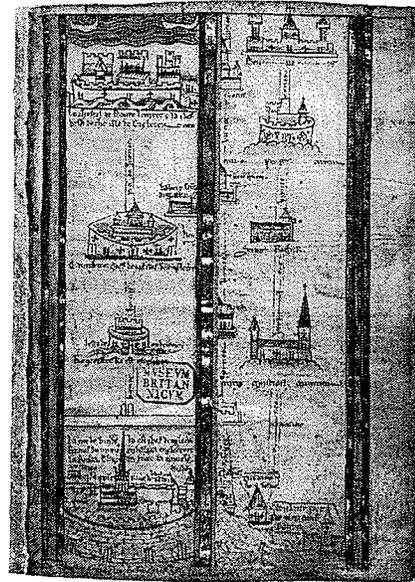
¹⁷¹ P. Harvey, Maps: 19

¹⁷² Tuan, Topophilia: 41

¹⁷³ P. Harvey, Maps: 9

Medieval dweller the ultimate experience was to inhabit the locus, the meaning-giving centre of his or her place.

Medieval Europe was thoroughly settled by static groups who had little interaction with others. There were of course the dispossessed, the deterritorialized migrants, the gypsies, the poor who did travel, but they were excluded from society. They were forbidden by law from remaining within the communal fortress for more than twenty-four hours¹⁷⁴ and their impact on the cultural paradigm was minimal. Not until the great plagues did the general population begin to move, fleeing from death in migration or fleeing to transcendence in the Crusades.



Inherently the restrictions and complexity of the European landscape and culture would preclude free movement, a situation which at some level or another remains true today. It is the sea which actualizes the absolute freedom to move, and it is those cities, and then states, which live for the sea that first

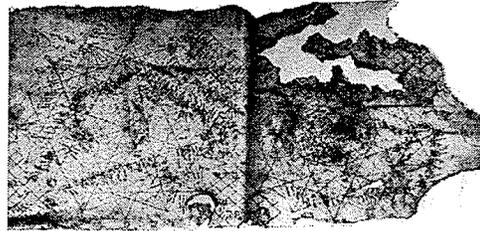
City air sets a man free.
German Proverb

took on the paradigm of the traveller. "The sea is open, the joining of the *demos* and the element of freedom (of movement).¹⁷⁵ The development of charts and equipment for navigation as an exclusively marine phenomenon indicates to what extent free movement defined the seafarer (and by how many centuries the paradigm of movement on the sea preceded that on the land). Sailors have travelled the Mediterranean since archaic times. By a knowledge of the sea bottom through 'soundings' (examining samples of mud, sand etc. lifted while sailing), of the winds and seasons, and by dead reckoning, (aiming at a visible destination or attempting to maintain a known course to target an unseen known destination) the navigator traversed the sea using

¹⁷⁴ Virilio, *Speed*: 78

¹⁷⁵ Virilio, *Speed*: 37

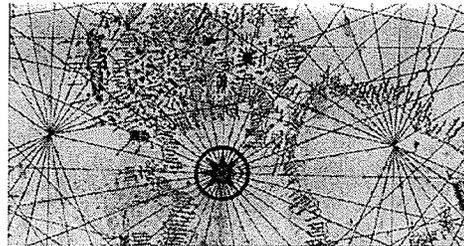
experience and intuition as his guide. During the twelfth century the Portolan navigational chart was introduced. These seafaring charts consisted of an outline of the known shoreline, with overlaid lines representing the direction and origin of the winds. The portolans were an aid to dead reckoning and allowed the transmission of nautical information from one sailor to another. The compass was not used on the Mediterranean until the 13th century and was at first no more than a magnetized needle



floating on a chip in a bowl of water.¹⁷⁶ Compasses were soon used in conjunction with the nautical charts and navigation tables. Later versions of the compass (including modern ones) incorporated the 'wind rose' from the portolans as part of the direction indicator. This technology emancipated the sailor from the technique of dead reckoning, and from the fair weather sailings that had previously been required. It was no longer necessary to be within sight of a coastline.

The freedom of the sea is the emancipation from the earth; from "place." In free movement comes the realization that any place of the earth is as good as any other place. With long distance travel comes the understanding of the earth as a sphere. On a sphere every place is equal to any other, so that in principle one can travel anywhere.¹⁷⁷ In the embodied experience of the land-

bound dweller of the Middle Ages however, there was no emancipation from place desired or even conceived. The earliest Moderns, those with the ongoing experience of becoming, of the traveller, were the seafarers, but their experience would not influence Medieval society significantly for several hundred years.



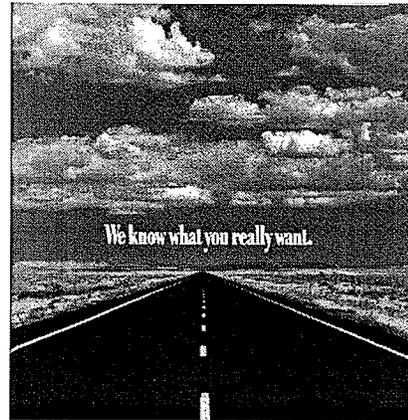
¹⁷⁶ F.C. Lane, Venice and History (USA: Johns Hopkins Press, 1966): 338

¹⁷⁷ van den Berg, Things: 74

3.2 The Modern: Paradigm of the Traveller

Life in Modern Western society was and is a way of being where the dominant cultural spatial paradigm is that of the traveller. Democratic society is based on the ideal of a level and equal social milieu in which mobility is encouraged, both geographically and socially. Each individual is born into a common space and his or her role is to define and achieve his or her desired ambitions based on his or her ability to succeed. The poorest or most disadvantaged member of a Modern society can aspire to controlling an empire, both financially and politically. This idea is in fact encouraged through the cultural mythology of the meritocracy. Status is recognized through action not by sign.

Travel is encouraged. The right to the road, to unrestricted movement is embodied in the layout of the landscape and in the cultural infrastructure. The traveller is invited to enter into the strange territory. The welcoming gateway of the railway station or ship's terminal and the grand hotels opened the heart of the city to the outsider. Later, as the humanist ideal of equality takes hold throughout society the previously immobile masses are also accommodated with highways, motels, service centres and airports. Anyone can travel anywhere for any reason in the West.



The essence of the modern age can be seen in the fact that man frees himself from the bonds of the Middle Ages in freeing himself to himself.

Heidegger

In the interconnected internationalist world of Western Modernism, space has legal, political and social meaning, indicating the complex interaction of social relations and communities within a global network. The physical experience and the perceptual mode of being of the Modern inhabitant reflects the paradigm of motility and is expressed through a cultural structure of space and movement.

3.2.1 Modern Perception: the Infinite

Modern society has a world view. Through its ability to abstract the world from the body in mapping and perspective representation, the Modern is the voyeur. The visual is metaphor. The visual is truth. It is incorrect to assume or ascribe a world view to premodern cultures, even to facilitate comparing the two.

It is no wonder that humanism first arises when the world becomes picture."

Heidegger

The world picture does not change from an earlier medieval one into a modern one, but rather the fact that the world becomes a picture at all is what distinguishes the essence of the modern age.

For in the Middle Ages . . . that which is, is the *ens creatum*, that which is created by the personal creator—God as the highest cause. Here, to be in being means to belong within a specific rank of order of what has been created—a mark appointed from the beginning—and as thus caused, to correspond to the cause of creation.¹⁷⁸

The cultural artifacts of modern society are generated by the world view of its inhabitants. They express the values of a culture whose spatial experience is movement; that of the traveller whose perception is linear. Mapping, surveying and perspective representation have created the ability to "know" the world without actually having to experience it. Infinite perspectival space extends thought and action to the furthest reaches of the perceived and unperceived universe. Extension is unlimited in the perspectival grid; any place can be found and represented. Meaning is directed to the human observer through his or her choosing the vantage point from which to possess space in the gaze. Representations of space in modern society imply a close identification between what is lived and perceived with what is conceived.¹⁷⁹ The mathematically homogeneous space of perspective, the voyeuristic gaze, is taken as representative of the truth of lived space. The mathematical unlimited extended monocular view begins with painting and drawing, then continues with photography, film, television and now virtual reality.

The modern transcendent order is unbounded and infinite. In the ethics

¹⁷⁸ Heidegger, Technology "World Picture": 130

¹⁷⁹ Lefebvre, Production: 38

of the west everything is direction, and is symbolized by limitless space.¹⁸⁰ From the experience of the traveller, comes the description of infinity. Territory for modern society is not the bounded land of one's blood and forbears, but is that geographic locale which is determined and controlled-that which is overseen. This is no longer space as "spatium," but as extension. "Nearness and remoteness between men and things become mere distance, mere intervals of intervening space" and "(p)laces may be treated as mere positions between which there lies a measurable distance."¹⁸¹ Place gives way to space in the paradigm of movement. Where the



Overseen. In English, the [aspiring] universal language of modernity, the words which define control, success, value, etc. invariably return to vision and movement as metaphor: We're making progress now. It looks good.

medieval spatial perception created bounded centres to the exclusion of travel, the modern spatial perception has swung to the opposite extreme: movement has denied validity to place.

The reorganization of space to democratic ends challenged the dynastic power embedded in place. A humanist result of the French Revolution was the "walking at one's ease in places where one was once forbidden to enter."¹⁸²

. . . if we may characterize the classical "world," the cosmos, as being based on a deep need of visible limits and composed accordingly as a sum of material things. so we may say that our world-picture is an actualizing of an infinite space...¹⁸³

The perceptual transition necessary to regard a location as an abstract point in space instead of a specific thing anchoring and giving all meaning to place was made possible in part by the introduction of Arabic numerals to Europe in the 13th century. This made possible the

¹⁸⁰ Spengler, Decline: 97

¹⁸¹ Heidegger, Basic Writings "Building": 333

¹⁸² D. Harvey, Postmodernity: 257

¹⁸³ Spengler, Decline: 55

liberation of geometry from the visual and of algebra from magnitude.¹⁸⁴ The use of Roman numerals had precluded even the conception of abstraction. Number was always considered an amount of objects. Through the use of Arabic numerals,

(n)umber, the boundary of things become, was represented not as before pictorially by a figure, but symbolically by an equation. "Geometry" altered its meaning; the coordinate system as a picturing disappeared and the point became an entirely abstract number group.¹⁸⁵

By the 17th century, number had ceased to possess any character of magnitude. Infinitesimal calculus is not a state but a process.¹⁸⁶ Number in Modern society is no longer a description of a thing. The emancipation of number from object allows the conception of zero. With Roman numerals, there was nothing to talk about if there were zero objects. The transition to modern numbers occurs at "the point where the ideal of transcendent extension comes into fundamental conflict with the limits of immediate perception."¹⁸⁷ Arabic numerals include zero, which opens the possibility of negative numbers. Suddenly there is the implication of infinite linear extension.

Space— exists when one takes into consideration vectors of direction, velocities and time variables. Thus space is composed of intersections of mobile elements. It is . . . actuated by the ensemble of movements deployed within in. Space occurs as the effect produced by the operations that orient it, situate it, temporalize it.

de Certeau

Modern space is organized geometrically. The earth is mapped and gridded, representation is geometrically perspectival. The freeing of number from object meant the freeing of

measurement from the earth. Thus locations are important based on their relative distance from one another as points in space and no longer have meaning as place.

Euclidean space . . . has repressed a barbarous topology; it is transport and displacement without obstacles that have suddenly taken the place of the journey . . . Myth is effaced in

¹⁸⁴ Spengler, Decline: 65

¹⁸⁵ Spengler, Decline: 66

¹⁸⁶ Spengler, Decline: 65

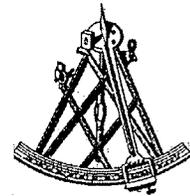
¹⁸⁷ Spengler, Decline: 66

its original function and the new space is universal, as is reason or the ratio that it sustains, only because there are no more encounters.¹⁸⁸

The experience of the traveller leads to the awareness of unlimited extension. The Body, in movement, orients itself in space, and gives meaning to that space through appropriation. The experience of motility gives a linear perception of space in which locations and distances are known. Space, as defining unlimited extension, and distance, as the unqualified geometrical dimension between objects, work together with boundary, the point at which the object ends and pure space begins, to create a mobile and infinite spatiality. These are the perceptual parameters of the Modern inhabitant, parameters which have denied the validity of the closed, finite space of the settler.

3.2.2 Modern Maps: Space

Long distance travel destroys the conception of cyclical time and begins to unravel the concept of the vertical universe, substituting for them linear time and horizontal space.¹⁸⁹ To sedentary people the course of the seasons is as inexorable a fact of nature as the movement of the stars. To the traveller who moves along the meridians the flux of the seasons disappears at the equator and is eventually reversed in the southern hemisphere.¹⁹⁰ The cycle of life is replaced with a unit of measurement. "The traveller is dependant



on the stars, but not so much to measure time as distance. The time differential is of importance to the navigator because it can be converted

Mastery over the sea demands that over time
Virilio

into units of distance."¹⁹¹ The use of the astrolabe, then the quadrant and finally the sextant in conjunction with the compass and the chronometer, allowed the triangulation necessary to determine one's position anywhere on the earth.

¹⁸⁸ Serres, *Hermes*: 52

¹⁸⁹ Tuan, *Topophilia*: 149

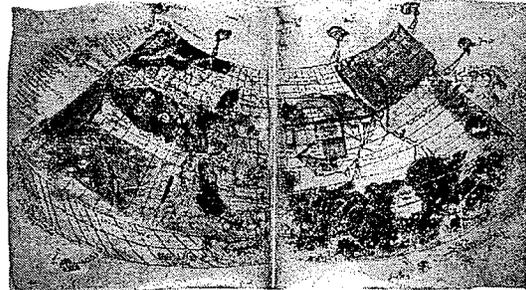
¹⁹⁰ Tuan, *Topophilia*: 147

¹⁹¹ Tuan, *Topophilia*: 147

The experience of the traveller consisting of a series of moves in space produces a phenomenon of a new order, one by which geography overtakes knowledge. 'Our geography invades the planet...'. Thus space and knowledge are conceived and recounted in the same way. Space makes an inventory of the adventures of knowledge, omitting nothing; knowledge traces a cartography of known lands, omitting nothing... The (re)emergence of this language of paths, routes, movements, planes and maps, this spatial language of the writing of the world (geo-graphy), marks the movement of passage toward a new epistemology.¹⁹²

As Europeans began to move about the world, mapping as representative of the needs and experiences of that movement underwent a transformation. The re-introduction to the West of the concept and method of gridding the globe occurred with the arrival of a copy of Ptolemy's 'Geographia' to Florence around 1400.¹⁹³ Ptolemy provided three alternative cartographic methods¹⁹⁴ of mapping on a plane surface the longitudes and latitudes of the globe.¹⁹⁵ The grid allowed all parts to be thought of in proportion to one another.¹⁹⁶ It was a perfect, expandable cartographic tool for collecting, collating and correcting geographic knowledge.¹⁹⁷

This method is perhaps most important for its articulation of what is the normal solitary experience of the traveller on the open and featureless expanse of the sea, but what is difficult for the dweller to



experience in the embodied complexity of the land: Space. In order to conceive of the world in its totality as a globe, it is necessary to

¹⁹² Serres, Hermes intro: xxi

¹⁹³ Samuel Edgerton Jr. The Renaissance Rediscovery of Linear Perspective (USA: Basic Book Inc Publishers, 1975): 75

¹⁹⁴ Edgerton, Rediscovery: 79

¹⁹⁵ Edgerton, Rediscovery: 100

¹⁹⁶ Edgerton, Rediscovery: 111

¹⁹⁷ Edgerton, Rediscovery: 114

conceive of a positioned viewer to be at a distant, abstracted location away from the globe in order to find the visual axis such that the

We are able therefore to know the exact position of any particular place; and the position of the various countries, how things are integrated in regard to one another, how situated in regards to the whole inhabited world.

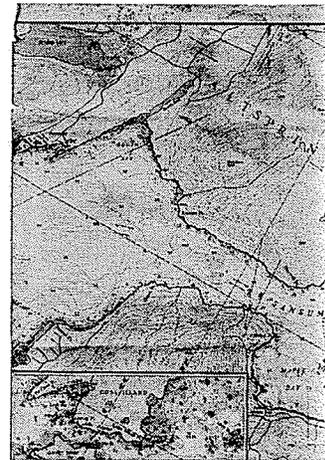
Ptolemy

latitudinal rings around the earth would be parallel.¹⁹⁸ The individual must be abstracted from the experiential place in order to view, as the traveller does, the distant space.

The lone individual, with the privileged view of the cartographic expanse, comes to embody the modern metaphorical stance as the cultural paradigm shifts to that of the traveller. Ptolemy's *Geographia* will inform perspectival representation of space within a generation of its arrival in the west.

"The power to render an abstract image of space in our minds, regulated by an inflexible co-ordinate framework of horizontals and verticals, is what makes any grid system so instantly meaningful. No matter how the squared surface is (manipulated), the human observer never loses his sense of how the part of the surface articulates."¹⁹⁹

For the navigator the grid allows immediate orientation, both in areas known and unknown. It allows the possibility to project routes and destinations into unknown territory due to the ubiquity of its space. The portolan marine charts, compiled by the careful observations of generations of navigators, did not furnish a geometrical framework for comprehending the whole world. Combined first with the Ptolemaic grid and later with Mercator's grid, navigation charts gained an immediate mathematic unity; first through Euclidian geometry and later through descriptive geometry.²⁰⁰ "The most far flung places could be precisely fixed in relation to one another by



¹⁹⁸ Edgerton, *Rediscovery*: 104

¹⁹⁹ Edgerton, *Rediscovery*: 114

²⁰⁰ de Certeau, *Practice*: 121

unchanging co-ordinates so that their proportionate distance as well as their directional relationships would be apparent..."²⁰¹

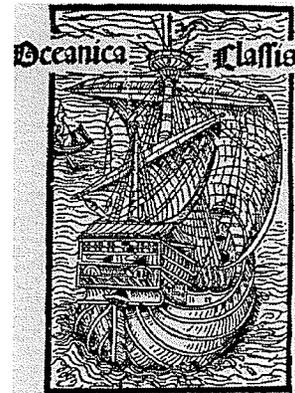
In past days I wrote very fully to you of my return from the new countries...and it is lawful to call it a new world, because none of those countries were known to our ancestors, and to all who hear about them they will be entirely new.

*Amerigo Vespucci
Mundus Novus (1503)
published letter to Lorenzo de Medici*

Writing in 1474, the Florentine scholar Paolo dal Pozzo Toscanelli advised his friend, the Canon of Lisbon, regarding sailing

westward from Portugal to reach the spice destinations rather than going east through the southern hemisphere.

(Your) Most Serene King requests of me some statement or preferably a graphic sketch whereby that route might become understandable and comprehensible even to men of slight education. Although I know this can be shown in a spherical form like that of the earth, I have nevertheless decided... to represent (that route) in the manner that charts of navigation do. Accordingly I am sending His Majesty a chart done with my own hands in which are designated your shores and islands from which you should begin to sail ever westward, and the lands you should touch at and how much you should deviate from the pole or the equator and after what distance, that is, after how many miles you should reach the most fertile lands of all spices and gems... The straight lines, therefore drawn vertically on the chart, indicate distance from east to west, but those drawn horizontally indicate the spaces from north to south... From the City of Lisbon westward in a straight line to the very noble and splendid city of Quinsay (China) 26 spaces are indicated on the chart, each of which covers 250 miles...so there is not a great distance to be traversed over unknown waters..."²⁰²



Christopher Columbus began the westward exploration of the European nations with a copy of Toscanelli's letter and chart in his possession.²⁰³

²⁰¹ D. Harvey, Postmodernity: 245

²⁰² D. Harvey, Postmodernity: 121

²⁰³ D. Harvey, Postmodernity: 122

The discovery that a new World lay to the west between Europe and China triggered an unprecedented wave of movement, exploration, and cartography, and created an insatiable demand among Europeans for information, artifacts, and knowledge about these new lands. The marine chart, the map of movement, became the model for describing the world, both to other travellers and to those who remained in Europe.

"The fixed view point of perspective maps and paintings is elevated and distant, completely out of plastic or sensory reach. It generates a 'coldly geometrical' and 'systematic' sense of space which nevertheless gives a 'sense of harmony with natural law, thereby underscoring man's moral responsibility within God's geometrically ordered universe.'"²⁰⁴

In perspective, the seeing eye of the individual, the traveller, represents mathematically the space presented. Thus the representation is guaranteed as 'truthful', the transcendent geometry there for all to see. Seeing becomes the test of truth as "compared to the superimposed truths of mythology or religion."²⁰⁵

Between the fifteenth and the twentieth centuries, travel and exploration caught the public imagination. It was the age of discovery,

Geography is the eye and light of history. Maps enable us to contemplate at home and right before our eyes things that are furthest away.

Blau 1663

(Introduction to an atlas of images recording wide travel and exploration, given to Louis XIV of France.)

of the seagoing European nation states, whose exploration and mapping of the world transformed the relations of Europeans to others and to

themselves. People who would never travel nonetheless immersed themselves in the lore and artifacts of distant places.

The map-making enterprise, 'Descriptio', was acknowledged as describing the world,²⁰⁶ as portraying a common notion of knowledge that was gained and asserted through pictures.²⁰⁷ The aura of knowledge and power possessed by maps lent them prestige and

²⁰⁴ D. Harvey, Postmodernity: 244

²⁰⁵ D. Harvey, Postmodernity: 245

²⁰⁶ Svetlana Alpers, The Art of Describing, Dutch Art in the Seventeenth Century (USA: University of Chicago Press, 1983): 122

²⁰⁷ Alpers, Describing: 119

power. "Their making involved a possessing of a particular kind".²⁰⁸ Thus the non-travelling citizen of a colonial power could share in the journey to their distant colony and have access to that land through visual knowledge. "A traveller in Holland confirmed that even the houses of shoemakers and tailors displayed wall maps of Dutch Seafarers, from which they knew the Indies and its history."²⁰⁹ As a culture of explorers, the European seafaring nations adopted the paradigm of the traveller. The shared cultural experience and aspirations of exploration and discovery informed every aspect of the new, self-consciously modern society.



The experience of travelling gives a description of space rather than an experience of places, and so mapping began to disengage itself from the itineraries which were the condition of its possibility.²¹⁰ No longer were elements of fantasy, religion, or even the experiences involved in the production of the map considered valid as knowledge. Maps were reoriented mechanistically to the technology of the compass, with north at the top,

*Look here my boys; see what a world of ground
Lie westward from the midst of Cancer's line
Unto the rising of this earthly globe,
Whereas the sun, declining from our sight,
Begins the day with our Antipodes.
And shall I die, and this unconquered?*

*Christopher Marlowe
Tambourlaine The Great*

rather than spiritually or animistically to the path of the sun, with east at the top. They became abstract and strictly functional systems for the factual ordering of phenomena in space. "The science of map projection and the techniques of cadastral

survey made them mathematically rigorous depictions".²¹¹ The modern cartographic map is a reductive abstraction of the world whose primary function is to facilitate easy movement. It is the tool of the traveller. Secondary purposes are connected in that they generally involve

²⁰⁸ Alpers, *Describing*: 133

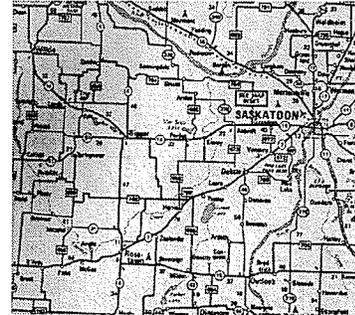
²⁰⁹ Alpers, *Describing*: 159

²¹⁰ de Certeau, *Everyday*: 120

²¹¹ D. Harvey, *Postmodernity*: 249

action at a distance: survey of the land for division, survey of population, movement, or other information to discover patterns and then to act.

"The erasure of itineraries...presupposing the first category of places and conditioning the second (of space) makes it possible to move from one to the other.²¹² The sea provides the experience of movement without context,²¹³ of space without place. This pure abstract and homogeneous space gains its only human meaning through mathematical mapping and perspective. Movement as paradigm defines the new European fleets. As space without place, all have the right to the sea.



(T)he explorers, discoverers and raiders, while continuing to seek uncharted lands...adhered to the...absolute uninterrupted voyage, since it involves neither departure nor arrival. The loop of no return is traced in advance by the circular or triangular nautical routes of European mercantilism.²¹⁴

When the time came for the exploration of the unknown territories of the Americas the same technique was used to give meaning and spatial order to the expanses. "The right to the sea creates the right to the road of modern states..."²¹⁵

The experience of moving in space without context frees the individual from place. A person must prove his or her worth independently of hierarchy. Through action the individual has an impact on the earth and on others, and by action the individual proves merit. Through movement the individual is freed to operate. The paradigm of the traveller translates into the first two ideals of the battle cry of the Modern: *liberté*, we are freed from the hierarchical bounds of place; *égalité*, we are all created equal, worth becomes apparent through

²¹² de Certeau, Everyday: 121

²¹³ Virilio, Speed: 40

²¹⁴ Virilio, Speed: 41

²¹⁵ Virilio, Speed: 45

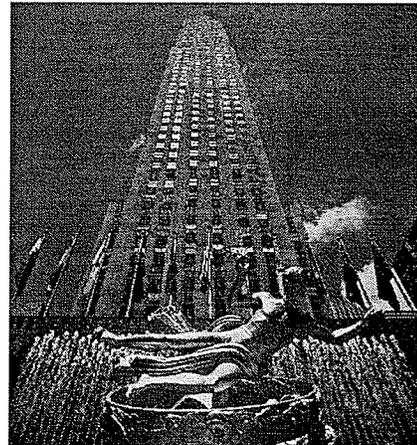
action. The third ideal will become necessary when it becomes obvious that those with a vested interest in maintaining the bounded and hierarchical status quo will fiercely resist the paradigm shift.



After the French and American revolutions, these two countries each propose an egalitarian system of land survey based on the grid.²¹⁶ The cartographic abstraction based on the power of the gaze of the omniscient viewer, the gaze of the traveller, becomes the actualized expression of modern democracies.

3.3 CULTURAL ARTIFACTS: Manifestations of Being

Meaning in architecture is the poetic expression of the perceived potential for action by the Body. We *are* in the world, in Being, and how we are in the world is expressed through our cultural artifacts. They are manifestations which are created to reinforce the systemic psychology of the culture.²¹⁷ As expressions of cultural meaning they gather the world as a "figural manifestation of a mode of dwelling between earth and sky".²¹⁸ Our cosmology, art and urban form all express the truths of Being, they are poetic interpretations of how we *are*, in the world.



The Body, in Being, experiences the world in two fundamental ways: stasis and motility. These experiences inform the perception of the world, which is perceived respectively as things Become, or as things Becoming. The shared experiences and perceptions of a group will result in that group's adoption of stasis or motility as the dominant cultural paradigm.

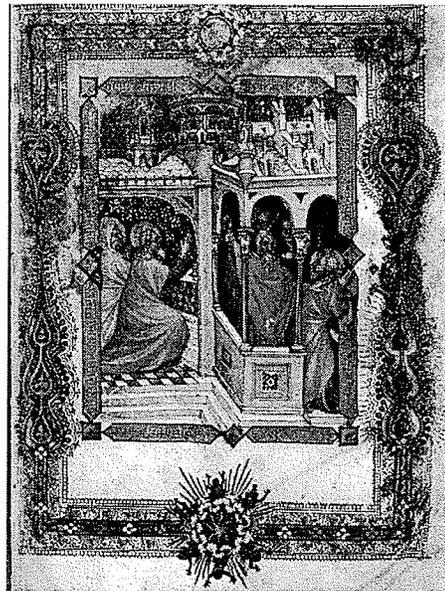
²¹⁶ D.Harvey, Postmodernity: 256

²¹⁷ Spengler, Decline: 160

²¹⁸ Pérez-Gómez, Architecture: 325

Cultural paradigms are described symbolically through mythology, which explains and reinforces a particular way of Being-in-the-world.

Our use of the world is the expression of our poetic understanding of ourselves in Being. We live the way we live and do the things we do based on a set of beliefs, an understanding of how we are in the world and what our potential for activity is. Informed by either stasis or motility a culture will express mythologies supporting either the settler or the traveller. These form the cultural horizon within which the Being of the individual and of society can be understood. Events which are outside of a culture's perceptual or social parameters will not be recognized as meaningful opportunities, and in fact may not even be recognized as anything at all. If something cannot be categorized, it remains without meaning. All the manifestations of society which exist as the patterns of our day to day activities have meaning. They all show how we have poetically responded to the events of the world based on our particular cultural parameters. They are the expression of how we *are* in the world.



The cultural manifestations of Western society have transformed dramatically between the Medieval era and the Modern. The artifacts of Medieval Europe indicate that it was a culture with the paradigm of the settler, of stasis. As expressions of cultural mythology these manifestations poetically describe the Being of that culture. Medieval cosmology, the symbolic expression of that Being, described the myth of a finite world of mutability and decay, enclosed by the perfection of the heavenly spheres, and cared for by an active God and his half-man—half-God Son who keep track of all. Medieval art, the reflection ²¹⁹ of that Being, presented that finite world with an intimate participatory interconnectedness amongst the artist, the subject matter and the

²¹⁹ Lefebvre, Production: 37

viewer. Medieval urban form, the actualization ²²⁰ of that Being, focused on the Church, the centre or *axis mundi*, which was carefully built as part of the perfection of the heavens. The surrounding urban area, the human habitation, was understood as part of the finite world of decay. It was disorderly and unselfconscious, but also represented the mythological order through hierarchy, centre and boundary. Together they formed place.

All the Medieval cultural manifestations are about stasis. The Medieval world was finite, there was nowhere to go. The cosmology was hierarchical; spiritual, social and geographic position were pre-ordained. The only escape offered to the Medieval dweller from the hardships of life was in eternal salvation after death, through the Church. The only way to achieve that salvation was to stay in place and fulfil the pre-ordained role given in life. These are the expressions of a culture with the paradigm of the dweller.

The cultural artifacts of Medieval Europe stand in stark contrast to those of the Modern West. Modern cosmology describes a myth of infinite space with the world in it, a world in which human action replaces an absent God. Modern perspectival art presents itself as the mathematically objective and truthful depiction of a particular point in infinite geographic space at a particular moment in linear time. The artist, subject and viewer stand disassociated except in their individual acquisition of the object and what it represents, by the gaze. Modern urban form expresses location but not place. It is characterized by a formal geometric organization of potentially unlimited extension; ordered by the transcendence of human knowledge, reason, and action.

The cultural manifestations of the Modern are about motility. The universe is infinite, there for exploration. The cosmology is neutral, position is gained through action and merit. If the Modern inhabitant doesn't like his or her lot in life, they are expected to change it through action or movement in space. These are the expressions of a culture with the paradigm of the traveller.

²²⁰ Pérez-Gómez, Architecture: 325

3.3.1 Medieval Cosmology

The cultural artifacts left from the Middle Ages do not show some form of proto-modern culture in evolution toward its natural culmination in

Vidimus nunc per speculum in agamete, tun auten facie ad faciem

St Paul

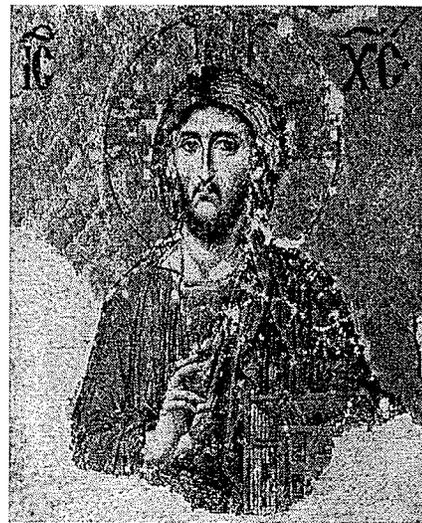
The Middle Ages never forgot that all things would be absurd, if their meaning were exhausted in their function and their place in the phenomenological world

Eco

modernity, rather, they are the coherent expression of a fully mature, comfortable and complete way of being

that is homogeneous and qualitatively different from the Modern. They express the values of a culture whose spatial experience follows the paradigm of the settler. Stasis was imbedded in their culture and cosmology. The secular feudal order was reinforced and overlaid by the Catholic religion. The church demanded ultimate authority over all matters, thoughts and activities that could be at all construed to be involved with the individual's spiritual existence and the aristocracy demanded whatever was left.

Medieval cosmology consisted of the myth of a finite interconnected world, enclosed by celestial spheres and presided over by an active God and his Son. It was represented almost entirely by the Christian religion as the Catholic Church, and was characterized by attributes common to most pre-modern cosmologies: hierophany, a sacred cosmos with an *axis mundi*, and a system of myth and ritual.²⁰¹ Hierophany is the manifestation of the sacred in the profane space of human experience. For Christians, the last of the significant hierophanies occurred with the life and death and life of Christ. It is the base on which the religion was formed. (Transubstantiation, the doctrine that the consecrated bread and wine of the mass actually

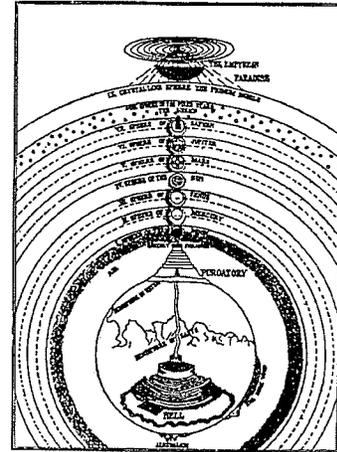


²⁰¹ Klemm, Inquiry, Vol I: 5

change into the body and blood of Christ, might count as sort of minor hierophanies, but aren't quite as convincing as say, a talking burning bush.)

The grounding image and sacred symbol of the Christian religion is the revelation of God in Jesus as Christ. The foundational myth of traditional Christianity portrays the uniqueness of God, Lord of creation, who revealed Godself in Jesus. Jesus was born of human flesh through Mary, suffered and died on the cross, and was raised bodily from the dead. His incarnation and resurrection are salvific; according to Christian belief, he will return at the end of time to judge the living and the dead, and to raise believers to eternal life.²⁰²

The idea of a sacred cosmos is one that directly links the activities of the heavens to the human world. The medieval conception of the cosmos was based on the Scholastics study of the Bible, interpreted and reinforced by acceptable ancient texts. Unacceptable material was deemed heretical and was censured or destroyed. For the Medieval scholar, the surviving texts of Aristotle acceptably supported the Christian cosmology. The order of things and the social hierarchy were prescribed by revelation ²⁰³ and backed by the authority of the ancients.



The conception of the world which most of Europe was to accept without question throughout the Middle Ages and down to the late eighteenth century was based on Aristotle's theory of plenitude, and was of the universe as a Great Chain of Being. The Chain connected, through an immense number of links ranging in hierarchical order "the meagerest kinds of existents...through every possible grade up to...the highest possible kind of creature, between which and the Absolute Being the disparity was assumed to be infinite.²⁰⁴

The hierarchical ordering of the world (universe) included the relation of the heavens to the earth, and the relations among animals, men, angels

²⁰² Klemm, Inquiry, Vol I: 8

²⁰³ Pérez-Gómez, Architecture: 166

²⁰⁴ Arthur O. Lovejoy, The Great Chain of Being. A Study of the History of an Idea (USA: Harvard University Press, 1964): 59

and God. In general the Medieval world was a harmonic cosmos related to humans and "full of anthropomorphic connotations decipherable by astrology."²⁰⁵

The world picture is one of a perfectly ordered cosmos. At the centre of the cosmos, immovable, is the earth. Below its surface is hell. Above the earth are the seven planetary spheres, which influence earthly events. Above the planetary spheres are three higher spheres yet, the lowest of which carries the fixed stars. And above all is heaven. The cosmos as a whole is spherical in shape, with planets moving in circular orbits. Within the whole, microcosm and macrocosm are attuned to each other.²⁰⁶

The member of Medieval society lived in a walled universe as well as in walled towns.
Lovejoy

The cosmological world provided the model for, and reinforced the hierarchical structure of Medieval society. The Great Chain of Being cosmologically defined the relations among serfs, knights, lords, Kings and Church. The church provided the system of myth and ritual, and its own hierarchy to legitimate the cultural mythology, and thus for the Medieval dweller the world was "an expression of God, symbolizing the Trinity and embodying in its structure a mathematical order and harmony."²⁰⁷

Humans lived for centuries in the belief "that the world was motionless and at rest in the centre of the universe."²⁰⁸ The essential stasis of the medieval world, the embodied participation of the member as world, "furnishe(d) the pattern for very specific possibilities and modes of setting the truth of this Being...into () work."²⁰⁹ Theirs was a finite world (universe) enclosed by the



²⁰⁵ Pérez-Gómez, Architecture: 167

²⁰⁶ Klemm, Inquiry, Vol I: 8

²⁰⁷ Koyre, Closed World: 58

²⁰⁸ Vernant, Myth: 178

²⁰⁹ Heidegger, Technology, "World Picture": 143, Appendix 7

heavenly spheres. Medieval cosmology reinforced the cultural paradigm of stasis and settlement. Through the fixed hierarchical structure of the Great Chain of Being movement was virtually precluded, geographically, philosophically and socially. The truths of the church were considered eternal and unchanging. The penalty for proposing alternatives were excommunication and death.

By suppressing movement and the possibility of the unknown, new ideas and experiences were excluded from the life of the Medieval dweller. Thus their world could be completely known and explained within the structure of the Catholic church.

3.3.2 Modern Cosmology

The restless need for movement in the Modern West is imbedded in its culture and cosmology. Modern cosmology consists of the myth of a homogeneous space of infinite extension with the world located in it. Epistemology, reason and action take the place of the conspicuously absent God. Modern culture is in its ideal form a liberal humanist meritocracy where the democratic order is overlaid and explained by causal mechanistic thought and is supported by the moral backdrop of the religion (or other) of one's choice. Modern society, based on the actions of the human operator, is highly individualistic. Even the relation to the spiritual is deemed the responsibility and choice of each person. Science, and the power of rational thought have replaced revelation and transcendence with the authority of the Moderns. The order of things and the social hierarchy are now described through observation.



The activities, experiences and observations of the explorers from the fifteenth century on began to transform Medieval perception. This change in perception was reflected in a revolution in European thought which became the foundation of Modern philosophy and science. The 'crisis of European consciousness' resulted in the development of a new cosmology which replaced the geo-anthropocentric world of Greek

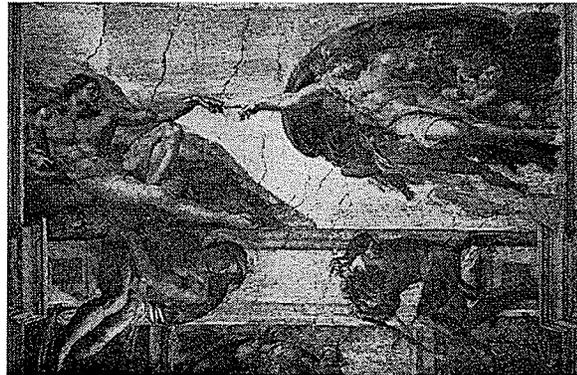
and Medieval cosmology first with a heliocentric and then later with the centreless universe of Modern astronomy.²¹⁰

Cogito Ergo Sum
Descartes

The Early Modern infinite universe was unified only by the identity of its ultimate and basic components and laws. It was described completely by the infinite and homogeneous extension of Euclidian geometry; considered identical with the real space of the world.²¹¹ Within this modern universe, the individual stood alone in the perspectival expanse.

A series of significant events played defining roles in the creation of Modern Society, and each highlights a particular attitude towards Being-in-the-world. Each was the expression of a people whose perceptual paradigm was not being addressed by the existing cultural paradigms and mythologies.

There were various revolts against the authority of the Catholic Church, by those who felt that its doctrines did not support their experience of the world. The most important of them for the Modern was that brought about by the followers of the heretic theologian, Martin Luther. "Luther placed practical activity at the very centre of morale. Works of piety devoid of directional energy . . . fell at once from high esteem."²¹² No longer the humble spectator to the events of the world, the individual must operate, must exercise his/her will in the expression of faith. The responsibility and autonomy of the individual is latent in the conception of the sacrament of contrition and personal absolution.²¹³



²¹⁰ Koyre, Closed World: vii

²¹¹ Koyre, Closed World: viii

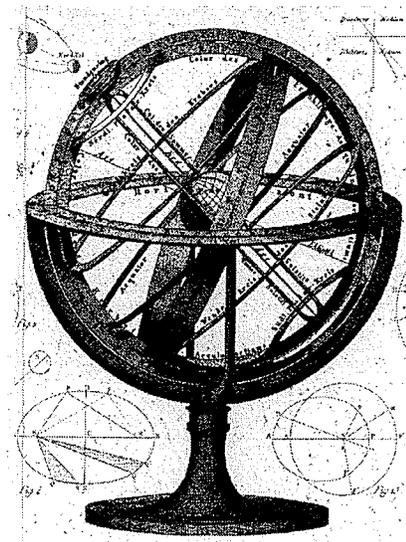
²¹² Spengler, Decline: 165

²¹³ Spengler, Decline: 136

The idea that the individual was personally responsible for his or her own actions and could, through action, personally affect his or her relation to God, split the Catholic Church. The Medieval Catholic cosmology could not accommodate the experience of the Modern. "There is no distinction between space-as-depth and will."²¹⁴ Protestantism as a reflection of the spatiality of movement provided the metaphysical framework for man the operator.

A generation later, Galileo, using techniques of scientific observation and invention, challenged the entire cosmological, hierarchical order. By implication he also challenged the entire social order. He was compelled to recant his views by the Inquisition, but for Medieval society the damage had already been done. For the Moderns, he had unveiled a truth:

Galileo simultaneously desecrated the heavens and humanized science. He postulated a field of unified knowledge that opposed the ancient hierarchical scheme in which the exactness of the heavens regressed to the confusion of earthly life. By connecting mathematics to experience, Galileo founded modern quantitative science.²¹⁵



Galileo proposed that the earth as well as the heavens were governed by the same immutable laws, and that its phenomena could be studied as an exact science. His was a new ideal of intelligibility which would eventually encompass the totality of human knowledge.²¹⁶ "The epistemological revolution he ushered in would one day wear the mantle of positivism and later scientism."²¹⁷

René Descartes was a young contemporary of Galileo. His definition of extended space, and of the kind of lone, free individual who could

²¹⁴ Spengler, Decline: 162

²¹⁵ Gusdorf cited in Pérez-Gómez, Architecture: 166

²¹⁶ Pérez-Gómez, Architecture: 166, 167

²¹⁷ Pérez-Gómez, Architecture: 167

occupy it, are the first specific expression of the space of the operator. It is the space of activity, of freedom, of movement. It is the space of the traveller.

Descartes brought an end to the Aristotelian tradition which held that space and time were among those categories which facilitated the naming and classing of the evidence of the senses . . . space . . . entered the realm of the absolute. As subject opposed to object, as *res extensa* opposed to and present to *res cogitas*, space came to dominate by containing them, all senses and all bodies.²¹⁸

Descartes clearly formulated the principles of the new science, with its dream of *de reductione scientiae ad mathematican*, and of the new mathematical cosmology.²¹⁹ There was to be nothing in the Modern world but matter and motion. Teleological conceptions and explanations had no place or value in physical science and mathematics. The nature of a body does not consist in the fact that it has the attributes of hardness, heaviness or colour, but in that as matter, it is a substance which is extended in length, breadth, and depth.²²⁰ To speak of matter as spatially extended is to speak of the awareness of spatiality in general, that is, of distance and of space.

(B)odies separated by nothing would be in contact... If there is separation and distance, this distance is a length, breadth or depth of something; of substance or matter. A subtle 'matter', but just as real and material as the gross matter of which trees and stones are made."²²¹

With the identification of extension and matter comes the rejection of the limitations and finiteness of space. "To assign boundaries is false and contradictory- we cannot posit a limit without transcending it in this very act. We have to acknowledge that the real world is infinite or indefinite"²²²

It was in the context of the traveller, the free individual knowing the

²¹⁸ Lefebvre, Production: 1

²¹⁹ Koyre, Closed World: 99

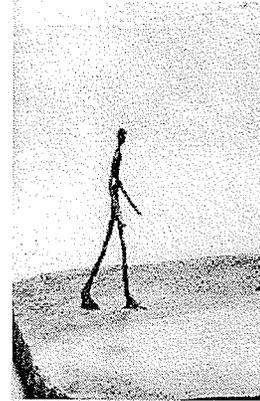
²²⁰ Koyre, Closed World: 100

²²¹ Koyre, Closed World: 104

²²² Koyre, Closed World: 104

world, and the roving eye (I) which geometrically orders the world to allow movement and observation that Descartes wrote. His ruminations reflect the awareness that man can operate, must operate to fully express the Glory of God through fulfilling the potential of man. Descartes' god is not symbolized by the things he created. He does not express himself in them. There is no analogy between God and the world. The only exception is our soul: a pure mind, a being, a substance of which all essence consists in thought, a mind endowed with the intelligence to grasp the idea of God, and of the infinite (which is innate to it).²²³

Modern () philosophy faced for the first time the problem of defining the relationship between a perceiving subject and the object of his attention. Man was no longer an integral non-differentiated part of the hierarchical totality; he was isolated from the world and other individuals.²²⁴



This is the human condition of the Modern. It is the awareness of the self in space based on the perceptual mode of being of motility. The stage had been set. The space of action had been defined, and the mode of action had been identified. The actor had been freed from the restrictions of stasis. All that remained was for a significant figure to begin to operate.

Isaac Newton's Natural Philosophy was predicated on the existence of an "independent, geometrical and absolute space and time." In his "The Mathematical Principles of Natural Philosophy", observed phenomena from the world of everyday life are explained as relations of geometrical bodies in an abstract, empty and truly infinite space."²²⁵ Newton combined the astronomical postulations of Galileo (and Kepler?) with the philosophical speculations of Descartes in order to give a description of the lived world based on the perception of space given through movement. The behaviour of the world could be deduced

²²³ Koyre, Closed World: 100

²²⁴ Pérez-Gómez, Architecture: 166

²²⁵ Spengler, Decline: 79

through induction and experimentation.²²⁶

The establishment of a connection between mathematical theory and the experience of the world, was perceived as the final refutation of traditional metaphysics.²²⁷ The texts of Aristotle were replaced by the 'book of nature', described with immutable geometric figures and numbers.²²⁸ The shift in the cultural paradigm from stasis to movement was accompanied by a philosophical shift of the mind from '*theoria*' to '*praxis*', from '*scientia contemplativa*' to '*scientia activet operativa*'. It is the transformation from spectator to owner and master of nature.²²⁹ For pre-modern thought, it would have been sacrilegious to imagine that the world, a living and divine being, could be improved by human actions, however, "once the tools of physico-mathematical intelligibility were forged, science became the dominant ethos."²³⁰ With its implication of the distance between objects and mind, this joining of the practical and the theoretical dimensions of knowledge transformed the previously contemplative *orbis doctrinae* into an instrument of power.²³¹ And naturally it was in the study of movement, "in the field of mechanics-defined by Boyle as 'the application of mathematics to produce or modify movement in the bodies'- that number conceived as a technical instrument merged with natural science, thereby producing the first functionalization of reality and endowing the human mind with the effective power to dominate matter"²³²

Immanuel Kant represents the threshold of the Modern era in the West. His summary and observations and critique of previous philosophers and human experience provided a mature and coherent expression of how Moderns were to operate in the world. For Kant, space is the 'a priori' form of perception. His is an assertion of the Supremacy of the

²²⁶ Spengler, Decline: 77

²²⁷ Spengler, Decline: 77

²²⁸ Spengler, Decline: 77

²²⁹ Koyre, Closed World: vii

²³⁰ Koyre, Closed World: 168

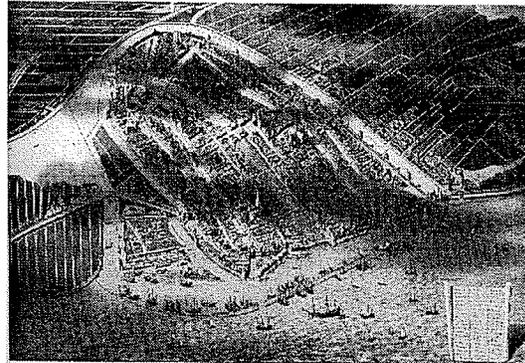
²³¹ Koyre, Closed World: 168

²³² Koyre, Closed World: 238

Soul over the alien; the ego, through the form, is to rule the world. The expression of the ego in perspective, subjects things to the `I' which in ordering comprehends them , and who in choosing the distance asserts domain.²³³

In the one hundred and forty years between Descartes' radical declaration of man as individual in a space of extension and Kant's declaration that space exists *a priori* as the playing field, as it were, ready for man's domination, most of Western society had made the perceptual shift to the Modern. In 1781, when Kant published his Critique of Pure Reason the American Revolution was almost over, and the French Revolution would begin within ten years. Positivism enthusiastically believed in:

...the infinite capacity of human reason to control, dominate and put to work the forces of nature that had so far intimidated men. Thus inspired man could think (and perhaps still does) that there would come a day when nothing in his life or his whole world would remain hidden to reason.²³⁴



There is no longer room for metaphysical meaning in this ordering of the universe. The unification and uniformization of its contents and laws becomes a self-evident fact²³⁵ subject to observation and description. The new self-consciously Modern awareness spurred "an extraordinary intellectual effort...to develop objective science, universal morality and law, and autonomous art according to their inner logic."²³⁶ Enlightenment thought came to be expressed in Liberal Humanism. Initially a product of the Protestant sea-going nations such as Holland and England, it stood for religious toleration, and "valued commerce and

²³³ Spengler, Decline: 162

²³⁴ Pérez-Gómez, Architecture: 273

²³⁵ Koyre, Closed World: 104

²³⁶ D. Harvey, Postmodernity: 12

industry, and favoured the rising middle class rather than the monarchy or the aristocracy."²³⁷ Liberalism tended toward democracy tempered by the rights of property. It was inherently humanist in its assumption "that all men are born equal and that their subsequent inequality is a product of circumstances."²³⁸ "Humanism...is a moral-aesthetic anthropology; (a) philosophical interpretation of men which explains and evaluates whatever is, in its entirety, from the standpoint of men and in relation to man."²³⁹

*A good law must be good for everyone.
Condorcet
(in planning the French revolution)*

"Doctrines of equality, liberty, faith in intelligence (once allowed the benefits of education), and universal reason abounded."²⁴⁰ In less liberal (more static) countries these doctrines were transmitted through the international secret societies such as the Masonic Lodges or were published under pseudonyms. Ultimately these became the working ambitions in the several democratic revolutions which would take place.

The fact that the Age of Enlightenment and the Age of the Explorer occur simultaneously is not just coincidental. The spatial paradigm provided by the open movement on the sea found its expression in the liberal doctrine of the Enlightenment which questioned traditional beliefs and prejudices. Unlimited movement in space was followed by the desire for unhindered movement of ideas, goods, and people. While Captains Cook and Vancouver were out charting the unknown islands and Coastlines of the Pacific, the architects of the American and French Revolutions were moving Enlightenment ideals from theory to practice.

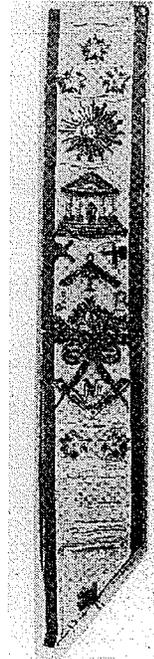
The scientific domination of nature promised freedom from security, want, and the arbitrariness of natural calamity. The

²³⁷ Bertrand Russell, A History of Western Philosophy 16th Printing (USA: Simon & Schuster, 1945): 597

²³⁸ Russell, Philosophy: 597

²³⁹ Heidegger, Technology "World Picture":133

²⁴⁰ D.Harvey, Postmodernity: 13



development of rational modes of thought promised liberation from the irrationalities of myth, religion, superstition, release from the arbitrary use of power as well as from the dark side of our own human natures... Enlightenment thought () embraced the idea of progress and actively sought that break with history and tradition which modernity espouses. It...sought the demystification and desacrilization of knowledge and social organization in order to liberate human beings from their chains.²⁴¹

Modern cosmology reinforces the cultural paradigm of motility and movement. The humanist meritocracy demands that the individual move and perform, that moral value exists only in human action. Truths are defined based on experimentation and observation. Alternative truths will be absorbed if they can be proven. Faith is viewed with suspicion because it is inherently unprovable, and there has been a continuous decline in interest in the church since the inception of the modern era. Because of emphasis on movement and the exploration of the unknown, new ideas and experiences are fundamental to the Being of the modern individual. The modern world is known and explained within the structure of scientific thought, which is based on the perceptual mode of Being of the traveller.

3.3.3 Medieval Art

Medieval art is quite different from Modern representational art. Judged from Modern standards, these works often appear awkward and primitive. There is however an internal consistency to Medieval art which indicates that it is a complete and autonomous way of expressing the

The art work of the Middle Ages and the absence of a world picture in that age belong together.
Heidegger

cultural parameters of that era. It is a valid representational form based on criteria which the modern does not share. Medieval art is the unselfconscious reflection of the cultural experiences, perceptions and parameters of society in the Middle Ages. As the reflection of culture, art graphically depicts the mode of Being-in-the-world of its culture. Medieval representation presents its subjects with a sense of narrative immediacy, a tactile interconnectedness between artist, subject matter

²⁴¹ D. Harvey, Postmodernity: 12

and viewer²⁴² which describes an embodied and areal perception of the world. Its parameters are expressed in the hierarchical and value laden symbolic structure which it presents and reinforces.

The objects depicted in Medieval art are easily recognizable in their objectness, but they are described and arranged for criteria unlike those of Modern representation. The Modern viewer, used to photographs, perspective paintings, television and computers, tends to find Medieval work "not realistic", that



is, as not portraying reality. Medieval art, however, did not participate in a geometrical representation of space.

[The Medieval artist] believed that he could render what he saw before his eyes convincingly by representing what it felt like to walk about, experiencing structures almost tactilely from many different sides, rather than from a single overall vantage.²⁴³

The painting 'St. John the Baptist in the Wilderness' by Giovanni di Paolo is a mature late Medieval work of fifteenth century Siena. To a viewer expecting a snapshot moment in time this work might appear nonsensical and meaningless. It might be dismissed as an early attempt to portray depth, as if the painter were somehow incompetent and would have produced a three-dimensional work if only he could have figured out how. This, however is the work of a master, which was perfectly acceptable to his contemporaries as representing lived reality. It is a work laden with meaning which spoke to members of Medieval culture in a way that it does not speak to members of the Modern.

The reality that Medieval art expresses is based on the paradigm of stasis, whereas the reality that Modern representation portrays is based on the paradigm of movement. They are each the expression of

²⁴² Katherine D. Fluck, "Medieval Topics: Perception, Rhetoric, and Representation in the Middle Ages" (Canada: Dissertation, Dept. Of Architecture, McGill University, 1990): 40

²⁴³ Edgerton, Rediscovery: 121

a specific view of space.²⁴⁴ The issue of depicting the exact geographic relationship between objects through a mathematization of space simply does not come up in a static culture. Perspectival representation would have had little meaning in the expression of the value-laden and hierarchical space given to experience.

It is self-evident that the space of perception, the space of vision and touch, does not coincide with the space of pure mathematics, that there is indeed a thoroughgoing divergence between the two. We require a particular reversal of perspective, a negation of what seems immediately given in sensory perception before we can arrive at the 'logical space' of pure mathematics.

Euclidian space is characterized by the three basic attributes of continuity, infinity and uniformity. But all these attributes run counter to the character of sensory perception. Perception does not know the concept of infinity; from the very outset it is confined within certain spatial limits imposed by our faculty of perception. And in connection with perceptual space we can no more speak of homogeneity than of infinity. The ultimate basis of the homogeneity of geometric space is that all its elements, the 'points' which are joined in it, are mere determinations of position, possessing no independent content of their own outside of this relation, this position they occupy in relation to each other. Their reality is exhausted in their reciprocal relation: it is a purely functional and not a substantial reality²⁴⁵

[H]omogeneous space is never given space, but space produced by construction; and indeed the geometrical concept of homogeneity can be expressed by the postulate that from every point in space it must be possible to draw similar figures in all directions and magnitudes. Nowhere in the space of immediate perception can this postulate be fulfilled.²⁴⁶

Until the start of the age of movement and the Renaissance, perspectival representation was considered simply a form of optical illusion²⁴⁷ and not as representative of reality. Reality was represented by value-laden narrative works in which the viewer could experience the events portrayed as an active participant, not as a distant voyeur. When Medieval art portrays an event as taking place in a geographic location, the locale represented is Medieval. The contemporary portrayal of biblical events describes the historical and narrative immediacy in which is seen the full situational and ethical time of

²⁴⁴ Panofsky, Symbolic: 41

²⁴⁵ Cassirer, Symbolic Forms: 83

²⁴⁶ Cassirer, Symbolic Forms: 84

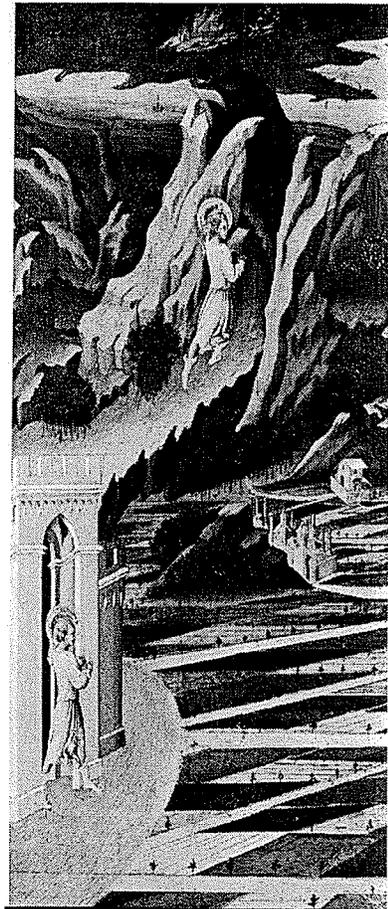
²⁴⁷ Fluck, "Medieval Topics": 3

Medieval culture.²⁴⁸

Narrative in painting is an expression of a subjective relation between observer and observed. The story is 'told' in a sequence of events and the participant viewer is led through the action. There is no sense of linear time, of having captured a moment. The unfolding of buildings, showing both inside and outside, front and back, portrays space received as experienced. The duplication of figures as they are portrayed performing the various significant acts in their story gives the viewer a direct participatory role in experiencing the event as it occurs.

Paolo's 'St. John' is a narrative work which describes the saint leaving civilization to go to the desert where he would perform baptisms and prepare for the one who would baptize by fire. In order to share the story of St. John's travel the saint is depicted twice, once leaving an obviously Gothic settlement, the second time, higher in the painting, about to enter a rocky wilderness. The figure of St. John is the same size in both locations on the path. The path is shown as if in plan, an 'S' shape curving up the side of the painting. Juxtaposed with the symbolic religious theme, in a hierarchical manner, is a representation at a much smaller scale of the pastoral Medieval Siennese countryside and a Medieval town. Paolo expresses the complete integration of religion and life without any sense of historicity. The uncritical description of biblical events occurring in the contemporary present shows the perceptual relationship of the static Medieval inhabitant to time and place.

With the areal perception of the settler, the world in its signs and manifestations exists and has meaning particularly for humans. The



²⁴⁸ Fluck, "Medieval Topics": 72

objects of the world are "known" to the settler; they are present and always have been. Things are perceived and experienced through tactile interaction, with the perception of things become. In the embodied experience of Medieval culture is an interconnectedness between the

There be three times: a present of things past, (memory), a present of things present, (sight), and a present of things future, (expectation)

*Augustine
Confessions, Book X*

artist, the subject matter and the viewer. "[T]he Medieval artist is not outside the scene he paints."²⁴⁹ The subject is absolutely related to the actual, philosophical and spiritual experience to the society, and the viewer participates actively in immediate involvement with the finished work.

Premodern theories of vision ascribed to the gaze a kind of tactile consideration. The object perceived would physically affect the eye. "Aristotle believed the form and colour of visible objects moved' the transparent medium in the presence of light, which in turn `moved' the eye and caused sight."²⁵⁰ Medieval vision theory held that "the eye and external media became part of a homogeneous chain" which linked the viewer and the viewed. This engaged and active nature of vision was part of the same chain of Being that defined all Medieval life: the relationship to others, to society, to the environment and to things.²⁵¹ Saint Augustine considered there to be a symbolic relationship, a Visual Trinity, between the Visible, the Attention of the Mind, and the Act of Vision.²⁵² "Perception is an act of creation—the viewer [acts] as an active principle to the form and essence of the work—completing the trinity."²⁵³ Antique optical theory recognized that in the physical

²⁴⁹ Fluck, "Medieval Topics": 49

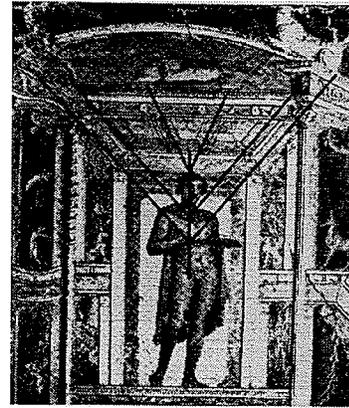
²⁵⁰ Fluck, "Medieval Topics": 41

²⁵¹ Fluck, "Medieval Topics": 41

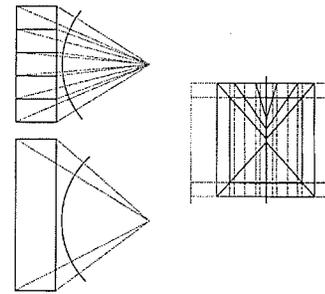
²⁵² Fluck, "Medieval Topics": 41

²⁵³ Fluck, "Medieval Topics": 43

act of seeing, distortions are built in, that "straight lines are seen as curved and curved as straight."²⁵⁴ Euclid's Eighth theorem addresses this discrepancy. He states: "The apparent difference between two equal magnitudes perceived from unequal distances is determined not by the ratio of distances, but by the ratio of the angles of vision."²⁵⁵ Medieval perspectival projection thus operated from the tactile premise of the curvature of the eye by using a sphere of projection. The use of a compass point as the centre of projection provides the means to produce the embodied perspectival illusionism of antique world. *Vitruvius: "Omnium linearium ad circini centrum responsus."*²⁵⁶ By this means the vanishing axis or fishbone method of perspective is produced. This tactile method of reproducing the structure of the eye in representation was a common Medieval technique. With this technique, the medieval artist employed a convention that most modern viewers are quite critical of and which they have used to argue a theory of perspectival evolution, implying that medieval artists simply hadn't yet determined how to create perspective.



A second medieval convention is the portrayal of objects spatially with receding lines that diverge. These diverging lines occur too regularly for us to assume that they are the result of ineptitude. They are representative of a certain understanding of being-in-the-world. "If the artist understands his ability as reaching out to touch the things—he will draw with rays issuing from his eyes, the edges of things diverging along the same straight lines as the rays." A depiction of this sort is made "from an understanding of vision which truly beheld



²⁵⁴ Panofsky, *Symbolic*: 34

²⁵⁵ Panofsky, *Symbolic*: 34

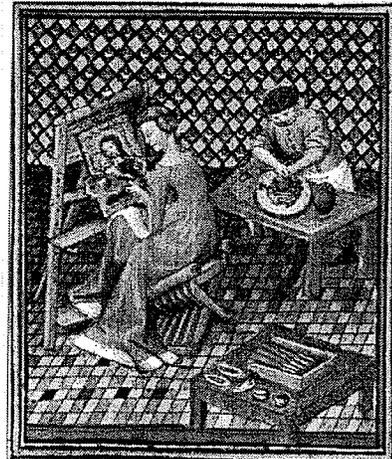
²⁵⁶ Cited in Panofsky, *Symbolic*: 37

the scene within the tactile gaze of the eyes."²⁵⁷ In addition to the reverse perspective, medieval paintings often have a gold or patterned screen as a backdrop to the scene being portrayed, rather than any indication of location. This is interpreted as the Divine Presence, the eye of God which sees and surrounds all. If the gold screen is

Man is looked upon by that which is.
Heidegger

conceived as the Eye of God, then the focal point of the reverse perspective would appear in front of the picture, at the location of the human observer. If the perspective is correct for God, then the human observer is actually included within the scope of the work and is being viewed by the eye of God.²⁵⁸

The parameters within which the interconnected and embodied perception of the Medieval dweller was at home are reflected in the hierarchical arranging of characters and events in the visual narrative. The framework of the Great Chain of Being provided the conceptual structure within which all things were categorized. The events portrayed had complex layers of meaning which transcended the actual story printed. Value-laden information such as piety, divine goodness, transcendence, saintliness, etc., would define the relative importance of each of the characters and events. Value was described by such devices as a hierarchical arranging of figures, their relative size and placement in the image describing their importance. The most important figures were portrayed as the largest, regardless of their intended geographical positioning within the image. The most important characters were invariably biblical figures, although occasionally high-ranking members of the church or aristocracy would be represented interacting with the hallowed biblical figures. In this way the hierarchical separation between the aristocracy and the



²⁵⁷ Fluck, "Medieval Topics": 40

²⁵⁸ Pérez-Gómez, unpublished lectures

commoners was reinforced, the aristocrat obviously belonging higher on the Great Chain, high enough to interact with the saints directly.

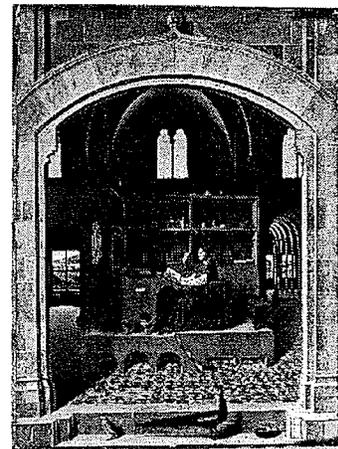
Biblical figures could always be distinguished from one another and from the profane by their symbolic and iconographic representation. Each was carefully defined through symbolic colours, articles, or attributes. The blue mantle of the virgin Mary, the arrows of Saint Sebastian, or the lion with the thorn of Saint Jerome give to these figures an eternal and unchanging presence. Their idea transcends any local representation, so that their actual physical appearance is incidental. They could easily be recognized by anyone due to their attributes. The unchanging experience of the known, the experience of the settler, found its reflection in the eternal presence of the saints.



As a reflection of the culture of the Middle Ages, medieval art describes a way of being where boundedness, place, role and religion are all integrated in a complex weave. Time is inseparable from the person, and the person as dweller is inseparable from place. Place is the centre of the world. Medieval art is the reflection of a culture with the perceptual paradigm of stasis.

3.3.4 Modern Perspectival Art

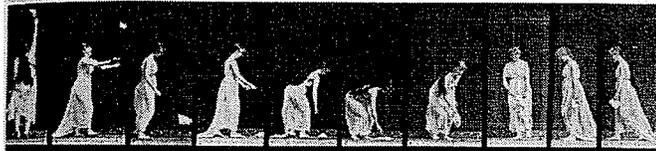
Perspectival representation springs from the desire to accurately portray the world in its spatial relationships.. Through its roots in Ptolemaic cartography, perspective drawing can be used, like mapping and surveying, to describe the world geographically, that is, the geographic relation of one object or place to another. As the traveller can `know' the destination and can control and predict the future through the awareness of the location and route, so the viewer of a perspectival



drawing can `know' the area being represented and can control and predict the future through prescriptive depiction. The perspectival image is considered a slice of reality where the "imagined space now

reaches out in all directions beyond the represented space" so that it is "precisely the finiteness of the picture (that) makes possible the infiniteness and continuity of space."²⁵⁹

The operating principle of fixed perspectival representation relies on Ptolemy's transcendent viewer. Perspective drawings, oil painting, and photography all describe the world from a single unblinking eye.²⁶⁰ The neutralizing grid excludes subjective or value laden esoteric in order to describe the measurable physical properties of object which can be organized in a democratic discursive manner.²⁶¹ In the religious-humanist society of Renaissance Europe, perspective came to symbolize "a harmony between regularities in optics and God's will"²⁶² By depicting scenes in perspective, the harmony with natural law underscored "man's moral responsibility within God's geometrically ordered universe"²⁶³ As humanism displaced religion as the medium for cultural meaning, the religious underpinnings fell away from perspective and the allegedly objective optical order came to explain reality. By the nineteenth century, "...perspectivism became a true form of subjectivism and was adopted as a universal prototype of knowledge."



Perspective explains the perceptual field of the traveller, of the member of modern culture. As a 'symbolic form' in which "spiritual meaning is attached to a concrete, material sign and is intrinsically given to this sign," ²⁶⁴ perspective is representative of the experience and aspirations of the traveller. The truth of the traveller consists of that which can be seen. Space without place knows no value judgement beyond choice. Any relation to hierarchy of significance is expressed

²⁵⁹ Panofsky, Symbolic: 60

²⁶⁰ Martin Jay "The Scopic Regimes of Modernity" Vision and Visuality, Discussions in Contemporary Culture No. 2 ed. Hal Foster (USA: Bay Press,1988): 6

²⁶¹ Fluck, "Medieval Topics": 22

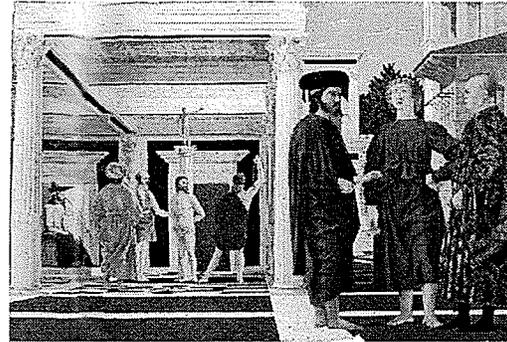
²⁶² Jay, "Scopic" Vision: 6

²⁶³ Edgerton, Rediscovery: 56

²⁶⁴ Panofsky, Symbolic : 14

through the positioning of the viewer. Any attempt at portrayal that does not respect geometric perspectival laws is regarded as a lie, inadmissible or just simply wrong.

Piero Della Francesca's "The Flagellation" c. 1460 is a classic example of the sudden primacy of perspectival truth. The biblical event of the flagellation of Christ is portrayed with mathematical accuracy. Unlike medieval representation, where the Christ figure, as the most important, would be largest regardless of geographical positioning, in this portrayal not only Christ but the entire sacred event is relegated to the 'back' of the represented space. Christ is in fact the smallest figure in the painting. The three largest figures in the foreground have not even been identified by art historians. ²⁶⁵ The narrative event is no longer one of shared contemporary participation. It is a mathematically ordered, historically situated vignette to be viewed voyeuristically in 'real space'.



Thus what was taken as optical illusion in the mythico-religious embodiment of medieval Europe, became the expression of objective truth and knowledge in the spatio-temporal detachment of the Modern West. It is the truth upon which Descartes founded the principles of rationality that became integrated into the ideals of the Enlightenment. The identity assumed between seeing and picturing gave representation the power of the bearer of all truth. Picturing was thought of as a way of seeing rather than a way of visualizing in perspective construction. ²⁶⁶

Perspectival representation "best expressed the 'natural' experience of sight valorized by the scientific world view". ²⁶⁷ There was an assumed equivalence between observation and the natural world.²⁶⁸

²⁶⁵ Alison Cole, Perspective (USA: Dorling Kindersly Inc, 1992): 19

²⁶⁶ Alpers, Describing: 49

²⁶⁷ Jay, Vision "Scopic": 5

²⁶⁸ Jay, Vision "Scopic": 5

For four hundred years the structural and optical principles of the camera obscura were the paradigm "through which was described the status and possibilities of an observer." They acted as "a model for

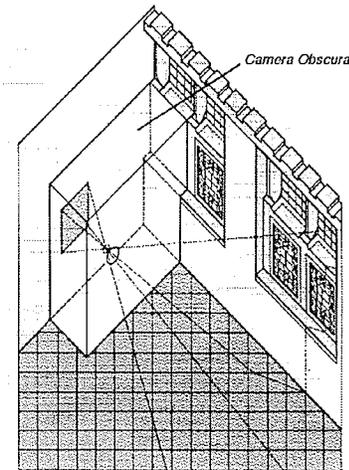
The retina is painted with the coloured rays of visible things

Kepler

how observation leads to truthful inferences about an external world"²⁶⁹ It is the central idea within Descartes' "Dioptrics", Locke's

"Essay on Human Understanding", Leibnitz's critique of Locke, as well as a major position in the work of Kepler and Newton.²⁷⁰ "For

Descartes, the camera obscura was a demonstration of how an observer can know the world 'uniquely by the perception of the mind.'²⁷¹ The human mind is conceived in this model "as an inner space in which clear and distinct ideas passed in review before and inner eye."²⁷² Kepler "defined the operation of the eye not as The species slipping through the eye into the brain, 'rather he proposed that a picture of the world is cast onto the retina; as the pictura"²⁷³ Kepler ignored the embodiment of vision and the question of how we see by



simply dealing with the optical mechanism of the eye and describing what we see.²⁷⁴ This model for vision coincides exactly with the positioned monocular mathematical space portrayed in perspective drawing. Dürer's conception of perspective was that of "a planar cross section through the visual pyramid"²⁷⁵ with the apex at the eye.

Artificial or linear perspective "is a system for representing three

²⁶⁹ Jonathan Crary, "Modernizing Vision" Vision and Visuality, Discussions in Contemporary Culture No. 2 ed. Hal Foster (USA: Bay Press, 1988): 31

²⁷⁰ Crary, Vision "Modernizing": 31

²⁷¹ Crary, Vision "Modernizing": 31

²⁷² Crary, Vision "Modernizing": 31

²⁷³ Alpers, Describing: 36

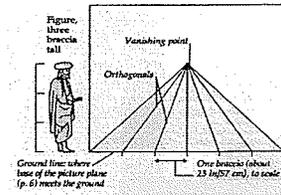
²⁷⁴ Alpers, Describing: 35

²⁷⁵ Panofsky, Symbolic: 28

dimensional space on a flat surface."²⁷⁶ Modern perspectival projection operates from the abstract premise of the omniscient viewer, through

and by whose single unblinking eye a

mathematically or geometrically exact world is received and can therefore be



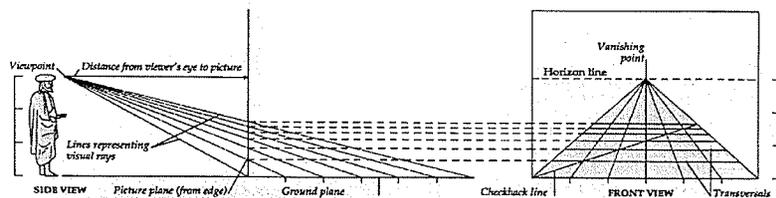
presented. The convention of perspective is unique to European representation. "It is like a beam from a lighthouse only instead of light travelling outward, appearances travel in...Everything converges on the eye as to the vanishing point of infinity."²⁷⁷

The technical development of modern perspective systems occurred simultaneously with the technical developments in cartography. The same forces which changed the artist's view of the visible world sent man to

confront the unknown terrestrial world, and closing the latitudinal circle to discover his own planet.²⁷⁸ These were both assisted by Ptolemy's

Geographia.

Ptolemy's third system of mapping required the maker to imagine the eyes of the viewer at a specific point away from the globe.



²⁷⁶ Cole, Perspective: 5

²⁷⁷ John Berger, Ways of Seeing (England: Penguin Books Ltd, 1972): 16

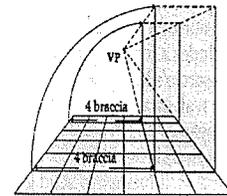
²⁷⁸ Edgerton, Rediscovery: 122

What Ptolemy ... proceeded to explain is almost a clear-cut linear perspective projection based on geometric principles. This indeed, is the first recorded instance of anybody - scientist or artist - giving instructions on how to make a picture based on a projection from a single point representing the eye of an individual human beholder. ²⁷⁹

Possibly coached by Paolo Toscanelli about Ptolemy's method, Filippo

4. "Having created a flat pavement of tiles stretching into the distance, Alberti could position objects using his one - braccio - to - a - tile scale. He drew the base (floorplan) of the object onto a squared grid and then transformed it onto the perspective grid. An object's height, at the framed back, could be then plotted using measurements taken across the floor."

Brunelleschi in 1425 made the first linear perspective pictures since antiquity, showing the Baptistery of Florence and the



Palazzo Vecchio. That same year

Massaccio painted the Trinity fresco in Santa Maria Novella, Florence, which is the first surviving picture constructed according to a linear perspective system. In 1436 Leon Battista Alberti wrote his treatise on painting; the first written description of how to draw a linear perspective construction. ²⁸⁰

"*intercissione della piramide visiva* - permits the construction of closed spaces, the development of free landscape scenery and the 'correct' employment and measurement of the individual objects found therein"²⁸¹

Perspectival representation creates room for the depicted bodies to expand plastically and to move gesturally. ²⁸² It portrays the relationship that a traveller has with the world, it "creates distance between human beings and things"²⁸³

By subjecting the represented space and objects to exact mathematical rules perspective makes these things contingent upon human beings. The distancing and objectifying of phenomena is the manifestation of the human struggle for control.²⁸⁴ It is "...a consolidation and

²⁷⁹ Edgerton Rediscovery 104

²⁸⁰ Edgerton, Rediscovery: xvii

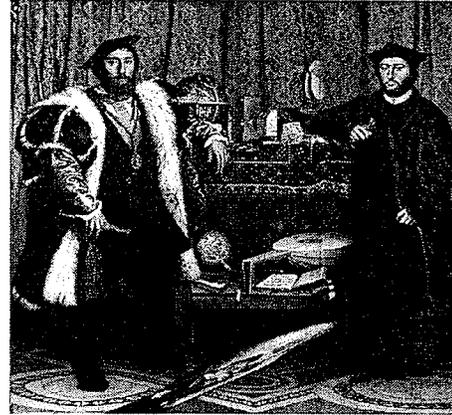
²⁸¹ Panofsky, Symbolic: 63

²⁸² Panofsky, Symbolic: 67

²⁸³ Panofsky, Symbolic: 67

²⁸⁴ Panofsky, Symbolic: 67

systemization of the external world, and an extension of the domain of the self."²⁸⁵ The modern perspectival artist stands outside the scene of painting. The subject is consciously chosen to represent a clear relationship with the viewer or owner and spectator, disassociated from the work except by the gaze. It is an objective relation between observer and observed, portrayed through a frozen moment in time. It is no longer participatory, the story has been captured. Time has been captured.



Modern painting operates in self-conscious historical awareness. Biblical scenes are no longer contemporary with society, their costuming, locations and architecture are consciously historicized. Modern scenes celebrate humanism and the rising epistemology. Secular representations range from portrayals of civic power and pride, to territory subject to control, to portraits showing the wealth and success of the self through acquisition and exploration.

These representations are descriptive, and through describing, celebrate the power of knowledge achieved in picturing, and the power of man, the individual as a result of that knowledge.

3.3.5 Medieval Urban Form

Urban form is a cultural manifestation which is the built expression of the experience and aspirations, both individually and culturally, of the members of that culture. It is the expression of the Body in its activities.

Individual experience and aspirations are expressed in the 'common sense' of day to day activities and are made manifest in unselfconscious existential space. Cultural experience and aspirations are expressed through myth and symbolism and are made manifest in mythological or self-consciously symbolic space.²⁸⁶ which portrays the

²⁸⁵ Panofsky, Symbolic: 70

²⁸⁶ Lefebvre, Production: 120

"permanence and order of the cosmos to fragile human beings."²⁸⁷ The structure of Medieval society was feudal consisting of a mix of local aristocracies, with the all-pervasive Catholic church. The experiential,

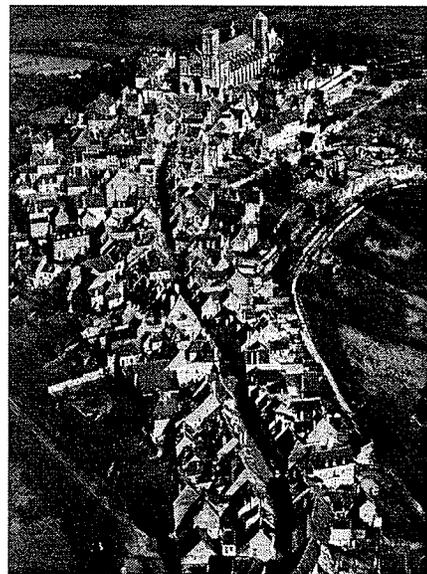
(E)very construction or fabrication has the cosmogony as a paradigmatic model...the archetype of every creative human gesture.

Eliade

or unselfconscious urban forms consisted of housing and shops clustered in or around a symbolic structure

of security. The self-consciously symbolic spaces and forms consisted of the castle or tower and wall, and the church. The symbols of security powerfully represented the existing social order.²⁸⁸

Medieval city form was meant to be visually experienced as the meaning giving centre in an unpredictable world. Approaching a city, the dominant accent of the skyline was the architecture of sacred buildings, the church, and then that of secular security, the baronial towers.²⁸⁹ The urban fabric of medieval towns was the simple expression of the experiential use of space. No attempt was made to order the realm of the profane "except perhaps on the occasion of religious celebrations when the ideal geometric order was made manifest in the structure and staging of a mystery play."²⁹⁰ The terrestrial realm of man was cosmologically



identified with mutability and decay, with no possible hope of emulating the perfection of the celestial realm. Its representation in urban form was "primarily the hierarchical, qualitatively differentiated structure of places

²⁸⁷ Tuan, Topophilia: 150

²⁸⁸ Spiro Kostof, The City Shaped, Urban Patterns and Meanings Through History (Canada: Little, Brown & Company (Canada)Ltd, 1991): 280

²⁸⁹ Kostof, City Shaped: 181

²⁹⁰ Pérez-Gómez, Architecture: 114

given to perception."²⁹¹

The symbolic secular order represented by the strength of the castle and wall were extensions of the experiential space of the inhabitant. Although the aristocracy were at the top of the human hierarchy, no attempt was made to bridge the distance to the transcendent. The secular buildings do not try to impose order on the world through geometric relationship. In the Great Chain of Being the distance between the highest earthly manifestation and the transcendent was infinite.



"(T)he symbolic order revealed by architecture concerned fundamentally the cathedral, the City of God, the only immutable and transcendent building."²⁹²

The soaring verticality of the Medieval church, the arches, towers and buttresses are pure mathematics in stone,²⁹³ representing perfection and harmony

through geometry, proportion and scale. "The medieval cathedral was meant to be experienced; it was a dense text to be read with devout attention, and not an architectural form to be merely seen"²⁹⁴ It was seldom possible to see the total structure from a distance. As a destination it was visible on the skyline, but in the town, the paths of the streets had to be followed, the buildings blocking the distant view. The arrival at the centre of town, the square in front of the church was a properly dramatic event, symbolizing the expression of place.

Medieval urban form is the expression of a static culture of settlers, of

²⁹¹ Pérez-Gómez, Architecture: 114

²⁹² Pérez-Gómez, Architecture: 114

²⁹³ Spengler, Decline: 44

²⁹⁴ Tuan, Topophilia: 137

dwellers. Those who "remain, to stay in a place"²⁹⁵ Settlement is the delineating of an area, of a place. In building the settler gathers the world and gives meaning to place.²⁹⁶ Medieval space was experiential and limited and always directly linked to place. Defining a place is the setting of a limit, a boundary, "that from which something begins its essential unfolding." There was a power ascribed to boundary, within which was the presencing of the human world. The city wall as boundary involved a greater power than simple defense from human attack. "Medieval walls were ritually consecrated as a defense against the devil, sickness and death."²⁹⁷

Settling somewhere- building a village or merely a house- represents a serious decision, for the very existence of man is involved; he must in short, create his own world...Habitations are not lightly changed, for it is not easy to abandon one's world.²⁹⁸



Building is the act of dwelling and is the manner in which mortals are on the earth.²⁹⁹ The act of building, of representing , of defining the existence of man in space through architecture and art is a revealing, the bringing forth of the true into the beautiful.³⁰⁰

Medieval towns came into being for a variety of reasons. Some were Roman towns, reorganized over time to reflect the Medieval cultural paradigms. Others were indigenous settlements which maintained and grew. Many were formed by the late Medieval tradition of new town building by the aristocracy, and others simply grew up around a parish or castle.³⁰¹ Morphologically these towns all share traits, with churches,

²⁹⁵ Heidegger, Basic "Building": 326

²⁹⁶ Heidegger, Basic "Building": 330

²⁹⁷ Eliade, Sacred: 50

²⁹⁸ Eliade, Sacred: 56

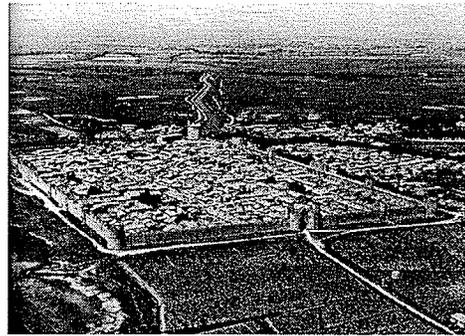
²⁹⁹ Heidegger Basic "Building": 326

³⁰⁰ Heidegger, Basic Writings "Concerning Technology": 293

³⁰¹ Spiro Kostof, A History of Architecture: Settings and Rituals (USA: Oxford University Press, 1985): 349

towers, fortifications and castles the most easily recognized. Most towns also included town halls, guild halls, granaries, bridges and elaborately decorated gates.³⁰² These structures punctuated a dense and continuous residential fabric. Except for streets, the square, and small backyard gardens there was very little open area. Topologically, however, Medieval towns share few similarities. Viewed in plan, these towns are organized over any number of patterns, such as radial plans, linear plans, or grids.

Regardless of their individual manifestations, they all express the bounded and finite way of being of the settler. All Medieval urban form shares the trait of containment, of boundary, whether through walls, moats, canals, or through common agricultural land. They also all express the idea of path and destination, which is the relation of dweller to place. From the boundary, through the gate, decorated as an



event of arrival, the street winds through the town and leads to a destination, generally an open square of some kind. This may be the location of the church, market, or town hall, but it is always the meaning-giving locus. The square is where the process of discovery comes to a conclusion and movement is stopped. "The square does not necessarily make a particular choice manifest...it condenses what is spread out along the street into one complex but comprehensible image...The sense of arrival is here fulfilled."³⁰³

In order to leave the town, to continue along the way, it is necessary to choose another path. The road does not simply travel through the destination, it ends there. If you leave the town the road will take you from the square, through the gate, directly to the next town and directly to its centre where again it ends as destination. "The goal or centre is the basic constituent of existential space."³⁰⁴ It is the expression of the

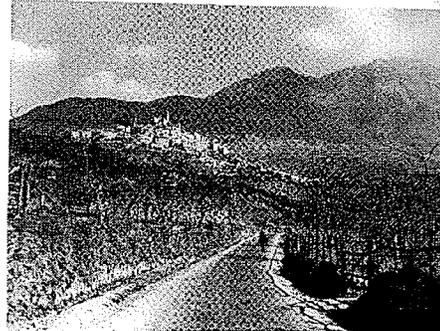
³⁰² Tuan, Topophilia: 183

³⁰³ Norberg-Schuz, Dwelling: 60

³⁰⁴ Norberg-Schulz, Dwelling: 20

spatiality of a culture whose paradigm is that of the settler. The centre invites us to dwell.

At a centre we shall not feel that we are in a different place, but where the environment is explained- the country dweller should experience when visiting the centre, that his own place becomes part of a larger whole.³⁰⁵



It is here that activities of primary importance take place, the place of participation in being. The settlement as destination is the centre of arrival in a landscape. The square as destination is the centre of meeting within the settlement. The institution as explanation is the centre of meaning within the built fabric, and the house as dwelling is the centre of Being, in the world.

For the Medieval dweller the essential stasis of his or her way of being was expressed through the symbolism of the urban forms. They explain the perception and experience of the world of the settler, of finitude and of place. The path through the unselfconsciously constructed places of experience: the countryside and urban fabric, passes through the boundary of the wall and arrives at the meaning giving symbolic destination of the church and square. The individual perceptual experience is of place as of things become. The cultural perception is of place as defined by cosmology and hierarchy. The built expression, the actualizing of these experiences and aspirations is of place as destination.

3.3.6 Modern Urban Form

Modern culture consists of secular humanist political states, where individualism is organized through democracy. It is based on movement for trade of materials, products, ideas or money, and as trade in vehicles, fuel, infrastructure or tourism. Modern Urban form expresses the paradigm of the individual traveller, of movement. Roads are the dominant feature,

*Ubi Pedes, ibi patric,
(where the feet are there is the Fatherland)
Virilio*

³⁰⁵ Norberg-Schulz, Dwelling: 31

and few places have enough presence to withstand destruction should the desire to build a better road emerge. Ease of movement satisfies the desire of the individual in Modern society to be free. Free of constraints, free to think, free to travel. Easy movement satisfies the desire for the individual to succeed. Travel takes time, and time costs money, so the better the route, the more money saved or earned. "The production of turnpikes, canals, systems of communication and administration, cleared lands and the like, put(s) the question of the production of a space of transport clearly on the agenda. Any change in space relations wrought by such investments... affect(s) the profitability of economic activity..."³⁰⁶ and money is the sign of individual success.

The dominant features of the Modern skyline are the highrise towers of commerce and habitation. The experiential space of the inhabitant is overlaid by the symbolic statement of humanist transcendence: the survey grid. The symbolic order of Modern society is revealed by the prescriptive survey of all space. The democratic principles are spatially lived by the modern inhabitant. The ordering of the world can be viewed by the invisible spectator in the tower who asserts power and controls the land through voyeuristic acquisition. The verticality of the tower conveys success. The homogenous space within the tower acts as a siren song seducing the inhabitant to move up the social ladder, to succeed so as to inhabit the space of success. The high rise tower does not speak of destination, only ambition. There is no destination in the Modern city, only the path. "The city is but a stopover, a point on the synoptic path of a trajectory...where the spectator's glance and the vehicles's speed of displacement (are) instrumentally linked... There is only habitable circulation."³⁰⁷ The arrival at the centre of the city, the centre of meaning, is only a moment at an intersection. There is no gate, no square, no stopping. Only pure



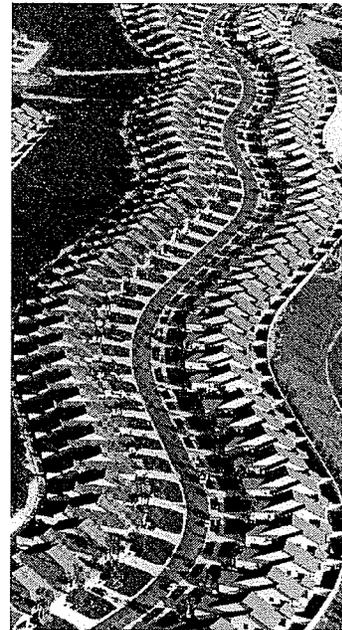
³⁰⁶ Serres, Hermes: 254

³⁰⁷ Virilio, Speed: 6

movement. The unadulterated experience of the culture of the traveller is symbolized in the expression of space without place.

The conquest and control of space...first requires that it be conceived of as something useable, malleable, and therefore capable of domination through human action. Perspectivism and mathematical mapping did this by conceiving of space as abstract, homogeneous and universal in its qualities, a framework of thought and action which was stable and knowable. Euclidean geometry provided the basic language for the discourse, Builders, engineers, architects and land managers... showed how Euclidean representations of objective space could be converted into a spatially ordered physical landscape."³⁰⁸

Modern urban fabric is the expression of the prescriptive survey. Space is planned and organized from the abstraction of topographical maps. The ambition through planning is to implement humanist ideals of good citizenship by eliminating perceived spatial impoverishment. Through reductivist drawings space is known, and the future prescribed. Built form is place precisely as is ordered, with no 'inside' or experiential input from the users, the neighbours, the contexts, the place. Its representation in urban form is the democratic, quantitatively equalized structure of space given to prescription.³⁰⁹



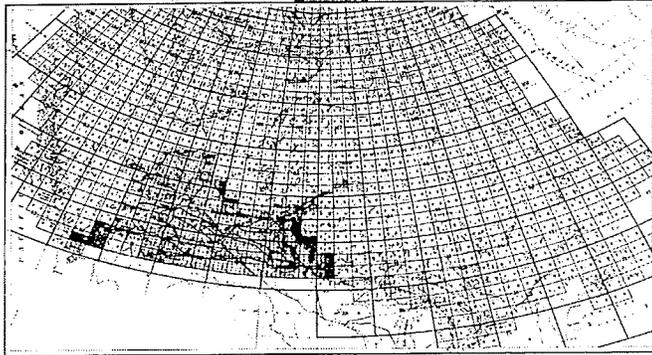
Modern urban form is the expression of a dynamic culture of travellers, those who will move to investigate the perceived benefits of another location. For over five hundred years Europeans have travelled seeking freedom and opportunity. From the early colonizing efforts of the Portuguese and Dutch in the Indies, to the exploration and settlement of the Americas by the Portuguese, Spanish, French and English, to the successive waves of colonizing settlers in North America, generation after generation has been willing to uproot and travel in pursuit of its aspirations. The paradigm of the

³⁰⁸ Serres, Hermes: 254

³⁰⁹ Perez-Gomez, Architecture: 114

traveller has always been supported by the lure of the unknown, unseen lands waiting for exploration, the never ending space stretching to infinity.

The American revolution provided the emancipation from the structures of stasis for the humanist idealists of the 18th century. The same thinkers and activists from England, France and the colonies, meeting through the structure of the Masonic lodges, were the architects of both the French and American revolutions.



Both the French and the Americans immediately set about creating a spatial manifestation of democratic ideals through cartographic gridding of the land.³¹⁰ For the French however, the grid became more an administrative achievement³¹¹ than a spatial one. The complex medieval spatial fabric combined with the essential embodiedness of the rural, static inhabitant to preclude an open-ended expression of space, movement and democracy. It is in the United States where the humanist experiment was implemented unencumbered by tradition, and which has continued, based on the concept of these ideals, to be the expression of democratic individualism, the expression of free movement. The grid, for Modern society, represents an egalitarian system of land distribution by favouring fundamental democracy in property market participation.³¹²

Camillo Sitte decried the Jeffersonian gridding of the United States as "obviously due to the fact that the terrain was not well known at the time and its future could not be predicted, since America lacked a past, had no history, and did not yet signify anything else in the civilization of

³¹⁰ D. Harvey, Postmodernity: 256

³¹¹ D. Harvey, Postmodernity: 255

³¹² Kostof, City Shaped: 100

mankind but so many square miles of land."³¹³ Sitte's perception in describing the underlying intent of the grid is close to accurate, his limitation lies in the negative value he ascribes to it. The act of survey and gridding *is* the act of 'knowing' through representation and projection. It is also an act of prediction, by prescribing the location of sites and events in the future. The many square miles of land are of course the mythic expression of the Western paradigm of unlimited space and so are intrinsically valuable for the continuance of the paradigm of the traveller.

The open grid system which was used in the U.S. and Canada involved a fundamentally Modern attitude toward the social value of urban land. The "...dominant view of the past had been that an urban parcel did not realize its true purpose until a building had been put on it." The Modern placeless experience of space denied the value of this concept.

The 1811 plan of Manhattan (in the U.S.) represented the abandonment of the Colonial closed grid for the open grid of the new era of the Republic. The closed grid is essentially a pre-capitalist (pre-modern) concept. It is seen as having firm boundaries and a definite design within this fixed frame. The boundaries might be walls, or features of topography; they might be determined by public buildings placed at the extremes of major axes, or the grid might be encircled by common lands and allotted farm plots which cannot be sold...The open grid is predicated on a capitalist economy. The conversion of land to a commodity to be bought and sold on the market. The grid is left unbounded and unlimited so it can be expanded...³¹⁴



The essential difference between the pre-modern and Modern grids is

³¹³ Kostof, City Shaped: 102

³¹⁴ Kostof, City Shaped: 121

that the first locates place, in the sense of the axis mundi, of the crossing of the Roman Decamanus maximus and cardo maximus, and the second defines space, facilitating movement and expansion.

The Modern survey grid was used in ordering both rural and urban space. Urban areas are based on an open ended survey which allows for expansion in all directions. Cities which began as pre-modern places will have a destination-oriented centre, but as the inhabitants adopt the Modern paradigm, the topology changes and becomes open ended to allow limitless extension. This transition is often labelled "Old City, New City" by the inhabitants. The pre-modern centre, having become fundamentally unusable by a person who operates within the paradigm of the traveller, will either be substantially renovated, abandoned or treated as a museum piece for tourists.

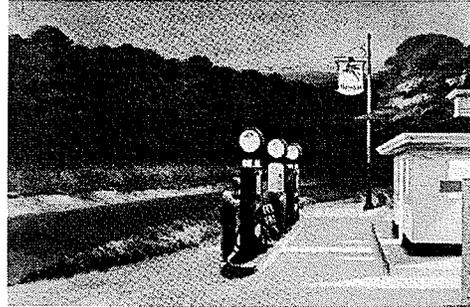
The conceptual pattern, or organizing principle which all Modern towns share, as their major feature, a dynamic and uninterrupted system of roads. With the advent of the by-pass on the highway system, any semblance of destination disappeared. The gate has been replaced by an off-ramp, or perhaps a cloverleaf. Once in the urban area, the streets are wide to facilitate easy traffic flow. The buildings are set well back from the street to minimize any impediment to movement. Morphologically, modern towns share the feature that each building is individual and distinct from its neighbours. Each stands alone on a piece of property, separated spatially from the next building. Descartes' individualism is expressed in the urban form of the modern town. Of course, each house is connected directly to the road. There are no winding laneways densely crowded with homes. It is prohibited by law. Every building must be freely accessible by vehicle.



The towers of downtown beckon as destination but once there the traveller finds that there is no arrival. All the civic, commercial and religious expressions in architecture are relegated to the corner of an intersection. There is no destination. Nothing stops the flow of the

traveller. No longer does the church offer exploration of place in the awe inspiring power of the enforced stasis of the square. Today the church sits at best on the corner of an intersection, probably not even a major one.

It is the road that explains the Modern condition. The buildings are simply on the path, they are of the path. They represent the relation of the individual to the paradigm of movement. The church relates the 'individual' to the transcendent; not the group in a cultural agreement, but the individual on his or her lone spiritual journey. The commercial tower relates the individual to success and power; social mobility presupposes merit in action. The



civic building relates the individual to others in a democratic meeting; the entire humanist/democratic situation has come from the idea of the lone individual of merit, who, when separated from the group through travel, proves his/her worth through action rather than deriving status from birth. The house as accommodation expresses the current achievements and aspirations of the individual. The experience of the traveller defines the mode of Being-in-the-world of Modern Western society. It is expressed by a secular symbolic order and urban form describing unlimited movement and space. The path through the geometrically gridded landscape is the meaning-giving manifestation of the experience of a culture without destination, without place. The individual perceptual experience is of space as seen. The cultural perception is of space as defined by survey, mapping and perspective. The built expression is of location along the path.

3.4 Summary of Cultural Artifacts

The cultural artifacts of the West are the poetic expressions of our unspoken cultural mythologies. Through an understanding of what these manifestations express, of how they poetically describe our Being, we can understand how we *are*, in the world.

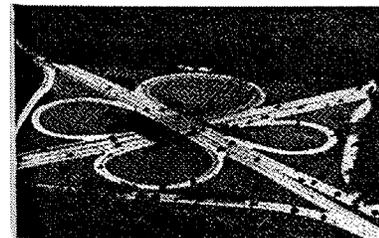
The manifestations of the Medieval all speak of a finite and closed

world, and describe a way of Being within that understanding. Medieval cosmology describes the myth of a finite world, enclosed by the perfection of the heavenly spheres, and cared for by a pair of attentive Deities. The heavens, earth and everything in them are all interconnected by the Great Chain of Being. Medieval art represents that connectedness in its form and subject matter, while Medieval urban form actualizes it as place.

The cultural artifacts of the Modern speak of a world of unlimited extension, open and ready for exploration. Modern cosmology describes the myth of endless space, with the world, planets and stars in it, where human action replaces an absent God. The heavens, earth and everything in them are connected only through their proximal relationship. Modern perspectival art represents that relationship through its emphasis on geometric perspectival portrayal. Urban form presents it through prescriptive survey and planning, and the resulting carefully engineered spaces.

All the Medieval manifestations are about stasis. They express the perception of a finite world, static in the eternal, closed cosmos. This essential stasis is shown in Medieval art and urban form in the 'closed' landscapes: beyond the boundary there is nothing of meaning. It is shown in the hierarchical ordering of the world; there is no room for movement in the Great Chain of Being. Stasis is the paradigm shown in the Medieval embeddedness in place: all paths lead to the destination, to the centre, to the meaning-giving place.

All the Modern manifestations are about motility. They express the perception of a world of extended world, moving through an infinite cosmos. The essential motility of the Modern is shown in its art and urban form in its open landscape: the world is known and predicted by the survey. It is shown in the neutral ordering of the world: the events of the world simply occur, it is up to the individual to take the appropriate action to influence his or her situation. Motility is the paradigm shown in the Modern use of space: the never ending movement of the highway becomes the habitable circulation of the city.



4.0 BEING AND ARCHITECTURE



4.0 BEING AND ARCHITECTURE

Meaning in architecture is connected to our Being as humans. It is the poetic expression of the potential for action of the Body; the poetic interpretation of how we *are*, in the world. Architecture, the built expression of our activities in the world, is the actualization of how we *are*, in Being. It presents a record of how we as individuals experience the world, and how we as a culture understand the world.

A phenomenological reading allows us to understand how we as individuals experience the world in our Being, the structure of ourselves and of how we are in the world. We are in the world in our bodies, our locus of all meaning. Intimately connected to our transcendent Being, our physical being gives to us the lived experience of the world through our senses where we experience the events of the world bodily through the fundamental acts of stasis or motility. The Body, in stasis, perceives the events of the world as things Become; in motility, it perceives them as things Becoming. Thus the same event may be perceived and understood based on either of these two perceptual modes. How these things are perceived gives to us a particular way of access to the existent world.

Our sharing of our experiences with others is the basis of culture. Our common experiences are codified in order to provide a structure of understanding within which to categorize the events of the world. In this way we understand the world and ourselves in it. If the dominant shared experience is of stasis, then the culture will reflect that perceptual paradigm. Conversely, if the shared experience is of motility, then motility will be the cultural standard.

In culture, we express our Being symbolically through symbol and myth which are interpreted and expressed in our day to day existence as the manifestations of how we are in the world. Artifacts such as cosmology, art, urban form and architecture are all cultural

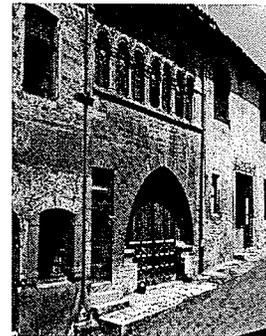
manifestations and are poetic expressions of Being-in-the-world.

Historically, Western culture has consciously repressed the traditional mythological structures which celebrate the Being-in-the-world of the Body, considering the passions of the flesh to be immoral and weak. The result has been that we in Western culture have been left without a mythological referent to help us understand how we are in the world. The fact that we are denied a mythology does not mean, however, that our activities are without meaning. They are still the expression of how we *are* in the world. Thus our cultural artifacts can be studied to see how they are the manifestations of an unspoken mythology, and to help us understand how we *are* in the world.

A hermeneutic look at the cultural artifacts of Medieval Europe and the Modern West shows the Medieval to be based on the perceptual mode of Being of stasis, of things Become. The finite, hierarchical and place-oriented cultural manifestations of the Medieval all speak of the static way of Being of the settler. The Modern, on the other hand, is based on the perceptual of Being of motility, of things becoming. The infinite, non-hierarchical and space oriented Modern manifestations all speak of the mobile way of the traveller.

4.1 The Dweller's House

If we return now to take another look at the Medieval houses of Québec city, we can now understand how they are the expression of Medieval Being, and can try and address some of the unanswered questions that those houses raised. To the question 'Why is there a difference between Medieval and Modern houses' we can now answer that they were built in response to fundamentally different cultural and perceptual paradigms. As cultural manifestations they can be understood hermeneutically as expressing Being. The Medieval house expresses the way of Being of a culture



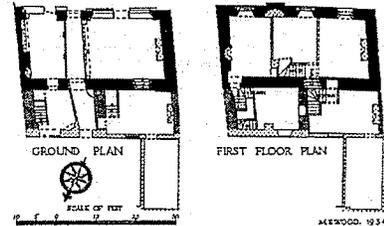
with the understanding of the dweller, while that of the Modern expresses the way of Being of a culture of traveller. The Being-in-the-world of the Medieval dweller is expressed in every aspect of the Medieval house. From construction technique to morphology to intent they describe perception and cosmology through stasis: place, embeddedness and interconnectedness.

The essential stasis of the Medieval era is expressed in the massive construction of the houses. Heavy stone or wooden walls bind the house to the earth with a sense of permanence and of place. The unselfconscious presentation of the buildings show them to be part of the experiential world; unselfconsciously utilitarian. Their lack of precision or geometry, as compared to other contemporary constructions such as the Cathedral, shows a direct response to situation and material representative of a cosmology where the things of the world are subject to disorder and decay. Perfection does not represent the profane.

These houses were not pre-planned, they were simply built. And added to. The accretive character of the Medieval house is an expression of place. The ancestral home would be modified to meet the needs of a current generation. There was no thought of moving to a bigger house, this was where you *were*, just build another floor!

Morphologically the houses represent the cosmological order of the Great Chain of Being. The individual house is intricately linked to all the rest as part of the interconnected totality. The unselfconscious facades of the houses meet with those of their neighbour's to form a continuous street wall which links the gate to the destination (usually the Cathedral). The wall, represents in its bounding, the finitude of the cosmos, the gate gives passage to those who belong. The path, the experiential definition of place, meanders along its route, defined by age-old use. The houses flank the path, reinforcing that use and providing an unchanging continuity, without past or future.

Individually each house speaks of embeddedness, as each house is the world of its inhabitants. It is this embeddedness which addresses our question as to 'what gives Medieval houses their presence'. To be embedded is to be firmly fixed within your situation and this is the Being expressed in Medieval form and intent. The street level shop front is given the dominant treatment, while the living quarters are represented at grade only by a small door leading to an internal stair. Some houses have no street-front door at all, with access to the upper floors gained from inside the shop. Occupation, home and Being are interconnected in the essential embeddedness of the dweller. The shopkeeper's role as shopkeeper defined his or her Being in the world. The shopkeeper's place in the Great Chain determined his or her societal rank and would define the rank of succeeding generations. You were born into your trade and would fulfil your role to the best of your ability. The home was simply an extension of that Being.



Lastly, the layout of the living area itself expresses the interconnected and hierarchical nature of the world and cosmos in that there are very few separate living spaces. One or two rooms were sufficient for all the interconnected functions of life. Cooking, eating, sleeping and entertaining all occurred in the main hall. Hierarchy was represented by sleeping arrangements. The master and family would take the main hall, or else an alcove or chamber off of it, while the apprentices and servants were relegated to the attic or stairwells.

Every aspect of the Medieval house points to its essential belonging, to its expression of the mythico-religious embodiment of the Medieval dweller: to stasis.

4.2 The Traveller's House

When we compare a modern house to a Medieval one we find that every single attribute is polar opposite in intent. The Modern house is the expression of the Being-in-the-world of the traveller. The essential motility of the Modern era is expressed in the transportability of the components of house construction. Stick-frame houses perch, carefully separated from the ground by the concrete of the basement or crawl space. These houses speak of a temporary use of space, a space carefully demarcated by survey. The selfconscious presentation of each house as a separate and designed sculptural element in the landscape shows them to be part of the prescriptive defining of space. The precise geometry and measurement gives a standard outcome regardless of situation, representing a cosmology where the things of the world can and must be controlled and known by man the operator.



The Modern house is usually left in the same state as originally planned. Modern houses are about installation, not accretion. If, for some reason the house no longer suits the needs of its occupants, they will move. The Moderns are not connected to place. It is not necessary to add another floor, it would probably contravene a zoning by-law anyway. Just move to a bigger house.

Morphologically, Modern houses represent the cosmological order of objects in limitless perspectival space. As sculptural elements they stand centred on their geometric fragment of the gridded terrain, where they spread homogeneously in all directions, unbounded. The main city streets are generally extensions of the surrounding rural survey grid, so

the city can easily expand onto the farmer's land. The boulevard, the prescriptive definition of space, allows easy access through the city and is defined by efficient use. The houses turn away from the boulevard, preferring the momentary comfort of the individual to the overall symbolic gesture of belonging to the group. Every house speaks of individuality, of the achievements and aspirations of the self.

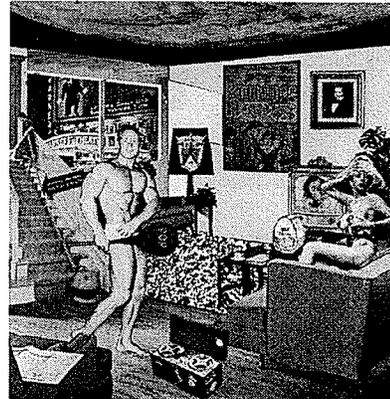
Work and home tend to be totally separated in Modern society. In a non-hierarchical society all roles are considered equal, so monetary wealth has come to portray rank. The more money you have the more successful you have obviously been, and success is portrayed in the kind of house you can afford. This is the expression of the essential competitiveness of the Modern.

Lastly, the layout of the Modern living area expresses the detached and distinct nature of the elements of the universe in that there are separate rooms for every possible function: cooking, formal and informal dining, formal and informal living, separate bedrooms, bathrooms, exercise rooms, studies and so on. Democracy is represented by allocating to each member of the family a separate sleeping room, regardless of their position.

Every aspect of the Modern house points to its essential adjacency, to its expression of the spatio-temporal detachment of the Modern traveller: to motility.

4.3 Meaning in Architecture

When we ask the question in Architecture: 'What does it mean', the answer is always an expression of our Being in culture. The meaning of the Medieval house is that of dwelling. It is the expression of embeddedness, of destination and of place by a culture of stasis. The meaning of the Modern house is that of accommodation. It is the expression of individual achievement and aspiration in a culture of motility.

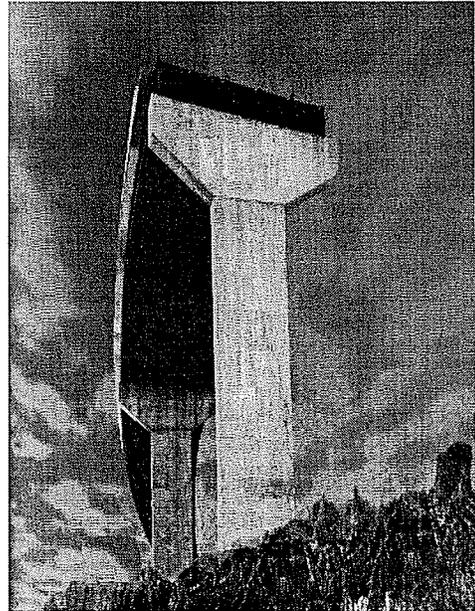


Dwelling: *n.* The place where one lives, (Webster's) ... as preserving, keeps the fourfold (earth, sky, mortals, divinities) in that with which mortals stay: in things (Heidegger)³¹⁵

Accommodation: . . . *n.* Lodgings || space, capacity to receive people || something designed for convenience, (Webster's).

³¹⁵ Heidegger, Poetry "Building": 151

5.0 RUMINATIONS



5.0 RUMINATIONS

There is something in the Medieval tradition that calls out to the members of the Modern. Medieval cities like Quebec are full of tourists

*Well it made my dreams so hollow
I'm standing at the depot
With a steeple full of swallows that could
Never ring a bell
Oh I've come ten thousand miles away
And I ain't got one thing to show
Must've been a train took me away from here
But a train
Can't bring me
Home*

Tom Waits

all the time. The old countries of Europe are overrun with North Americans all trying to catch a glimpse of that essential something in the ancient cities. What are they (we) looking for?

In our earlier discussion on phenomenology we looked at the human perceptual categories as proposed by Husserl (p. xv). For Husserl, the 'non-scientific categorial sense', the perception of things Become, precedes and underlays the 'scientific categorial and conceptual sense',³¹⁶ the perception of things Becoming. The implication of this for the Modern is that we are first inherently Medieval, or pre-modern, and that our Modern perception is something we acquire with practice. This idea is in fact borne out in psychological studies of children's art. The unselfconscious representation of the world by young children bears a striking resemblance to pre-modern representation. Not until acquiring a certain kind of perceptual awareness do people separate themselves from the world and attempt objective representation.



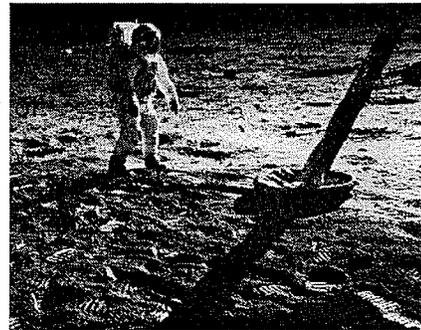
The call of the Medieval house to the Modern age is to that natural embeddedness in the world which has been lost within the culture of the self. It is to the dweller in us.

³¹⁶ Kersten "Life-World": 35

5.1 The Umbilical Traveller

'The Moderns have arrived'. This is an event with far-reaching implications for a culture based on the paradigm of the traveller. The world has been explored, it has been surveyed and it has been claimed. The great European migratory age has ended because there is nowhere else to go. The ever-westward lure of the unknown is diluted by its own self-knowledge. Even California, that mecca of the Westward traveller is experiencing out-migration for the first time in its history, as the disillusioned return home. What does it mean to stop in the Modern age?

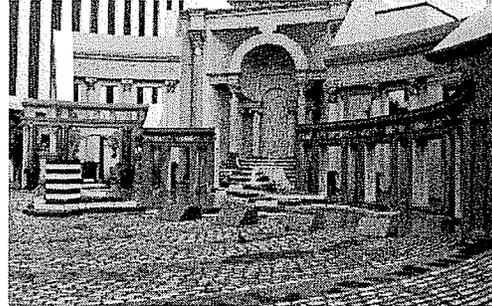
The last great moment in the age of the explorer, the moment that symbolized the end of that age and the beginning another, was the Apollo rocket mission to reach the moon. It marked the awareness that the exploration of the earth was complete, that for the paradigm of the traveller to continue it would have to free itself from 'geo'-graphy. It would have to free itself from the bounds the earth.



If we look to architecture, as a cultural manifestation, to see its response to the end of the age of the explorer, we see that the purity of the language of high modernism common to the 1950's and 60's becomes muddied after 1969. The glass and steel abstractions of speed, movement and ambition, clear Modern expression by masters of architecture like Ludwig Mies van der Rohe and Philip Johnson give way to a mirrored, monolithic facelessness which denies any referent by simply reflecting the world back on itself. The responses of the architecture of this moment are the manifestations of a complicated period of cultural uncertainty where the very paradigm which explains the world has called itself into question.

It is at this time that voices emerge loudly stating the meaninglessness of the Modern city. The discontent with Modern urban form was initially

articulated by writers such as Jane Jacobs and architects like Robert Venturi.³¹⁷ Eventually it became so strong that by the late 1970's the language of Modernism in architecture was no longer considered valid. This discontent was paralleled in other cultural manifestations like literature and philosophy, where for some, the Modern was declared to have ended and the post-modern to have begun. The mythologies of the Modern were no longer supporting the experiences and aspirations of their culture.



But are we now post-modern? Post, of course, means after, so the title reads: after the Modern. If we are after the Modern does this mean that we are no longer Modern? Our reading of phenomenology has led us to the understanding that the Modern is essentially defined by movement. It is no wonder then that the end of the age of exploration has caused massive cultural uncertainty. The end of movement signifies the end of the Modern.

Or does it?

Movement still defines our condition. We live in an era of unprecedented exchange. Movement of information, goods, money and people are all part of our culture of travel and trade. Humanism, which is an essentially Modern mythology, still describes our ambition. The cultural mythology of the Modern describes the lone individual of merit, acting on a world where meaning is given through actions, in the perspectival expanse. The cult of the individual is stronger today than ever. Human rights can only be an issue in a culture that values the individual self. Understood in this way, the so called 'post-modern' voice, that of people who previously had no cultural venue for their

³¹⁷ Jane Jacob's influential book, The Death and Life of Great American Cities decried the Modernist prescriptive agenda, proposing that considerations of place took precedence over order. Robert Venturi's Learning From Las Vegas proposed that architects could learn from the disorder and enthusiasm of the vernacular in their quest for cultural expression.

experience, is simply demanding recognition for itself in its individuality. The fact of this voice is not a manifestation of something after the Modern, it is a manifestation of something *more* Modern. The inclusion of every individual as equal and with merit is the logical outcome of the principle of the humanist meritocracy. Thus as the Modern widens its scope to include other voices it is simply fulfilling its own mandate. The previously disenfranchised have discovered their own right to self-determination within the humanist democracy. They are not saying 'we want to return to the voiceless tribalism of the group', they are saying 'I am an individual and my experience from within this group must be heard by all'. They ground themselves in their difference in order to find their Modern voice. This is the voice of the umbilical traveller and this pluralist Modernism is what is being expressed in our cultural manifestations today.



It is the desire for embeddedness which is at the root of the discontent with the Modern. The presence given by the Medieval houses is the expression of their embedded nature. It is essentially about place. The essence that calls to us as Moderns, we who live totally outside the Medieval paradigm, calls to our innate desire to connect. The umbilical traveller, today's Modernist, bonds to a place, or more correctly, a type of place, in order to be freed to move.



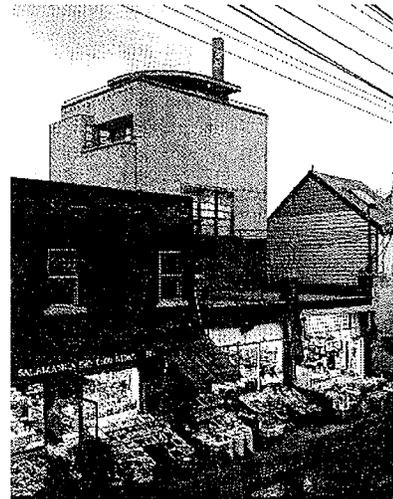
The manifestations of this process are expressed in two separate ways. The first is the enclave, where the like-minded gather and exclude others through a barricading process. This is expressed in urban form by the walled subdivision or bedroom city. The inhabitants of these enclaves bond with this type of place in order to feel secure, and thus free to move in

the larger city. The second expression is the locus. This is also a gathering of people with a similar attitude, but the attitude is the embracing of difference. The loci are not exclusionary, there are no barricades. They are centres to which people are attracted. In urban form the locus is manifest in every case as an inner city Village. The most famous example of this is probably New York's Greenwich Village, but over the last twenty years Villages have developed in every city. Several Canadian examples include: in Montreal the Plateau, in Toronto, Queen Street, and in Winnipeg, Osbourne Village. Regina has the Cathedral Area, Calgary has Kensington Street and Vancouver the West End. These places are each distinct and individual, formed by the experiences and histories of their locations, yet they are also an interconnected part of the larger world. The Village dweller can move to any other Village and participate knowingly in its meaning.

The Village is the expression of the aspirations of pluralistic liberal humanism, for it is the place where the voices of all co-exist independently. It is particular in its local manifestation and thus gives the self-conscious meaning of place, yet is universal in its accommodation, allowing movement from one to the next while still participating in that essential belonging. It is the Modern re-interpretation of the age-old polarity of place and space. It is the contemporary expression of the dweller and the traveller.

5.2 The House in the Village

The way of Being of the umbilical traveller is that of the dweller in an age of movement. Inhabiting the meaning-giving centres of Western culture, the 'Villages', he or she participates fully in the complexity of the place. Self-consciously aware of how this siting permits one to move he or she also participates fully in the complexity of the internationalist culture of movement. The day to day individual experiences which go into creating and knowing a place are tempered with the exchange of people, places, ideas and



information from around the globe. Whether physically or electronically, the media of movement connect the individual in place, to the world.

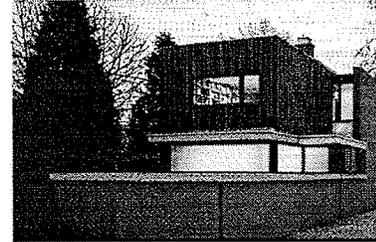
The expression in architecture of the Being-in-the-world of the umbilical traveller is infrequent, due to the inner city nature of the Villages. The existing housing stock is usually poetically re-used in the inner city; the sense of historicism adding another layer of meaning to the making of place. There are, however, some examples of recent construction which poetically express this way of Being. Placed within and in direct relation to the complexity of the existing inner city core, the expression of the umbilical traveller is found in the House in the Village. As the architectural expression of Being, the construction technique, morphology and intent define the experiential needs of the Body while accepting the cultural paradigm of movement. This is not a return to the Medieval nor is it a simple reiteration of the Modern. It is the meaningful re-evaluation of the experiences of stasis and motility by the individual in contemporary culture. The essential Modernity of this way of Being is shown in that its manifestations are highly individualistic. They are based on the individual 'I' participating self-consciously in society. Thus the Modern experiences of stasis are interpreted as place without hierarchy, embeddedness without bondage, and interconnectedness beyond situation. The individual and cultural experiences of motility are interpreted as space without emptiness, detachment without loss and adjacency with compassion.

Two excellent variations of houses in the Village are the Rousseau house in the Plateau in Montreal, and the Shim/Sutcliffe house in the east end of Toronto. The Rousseau house occupies a corner lot within the common late 19th C triplex row-house grid adjacent to Boulevard St Laurent. Constructed of poured-in-place concrete it consists of two three-storey bays or towers, connected behind by an atrium and separated by a stair. The Shim/Sutcliffe house is sited in a dead-end laneway, in the centre of the block, facing the back yards of all its neighbours. The neighbourhood consists of early 20th C single-family Toronto row housing mixed with light



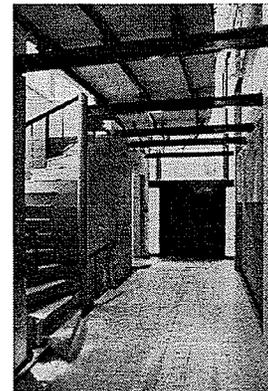
industry. Constructed of concrete block and wood, it consists of interlocking rectangular volumes and incorporates a sunken, walled, outdoor living space.

Each of these houses depends on the vibrancy and intensity of their pre-existing neighbourhoods for their interpretation of local meaning, but each also depends on the vitality, accessibility and critical discourse of the larger Western cultural context in order to express the Being of the umbilical traveller.



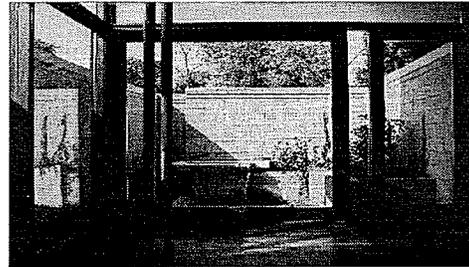
The construction techniques of these two houses, while different, each express attributes of both stasis and motility. Stasis is represented through the care in construction, where attention to detail and craft show evidence of the creation of a place. The tactility of the materials, their finishing and detailing, give to even the most mundane a preciousness which adds to the appreciation of the experiential world. Motility is represented through the Modern attributes of prescriptive planning, precise geometries, and carefully engineered construction. These show an understanding of a cosmology where reward is based on effort, and where place consists of the totality of individuality.

Modernity is also expressed in that these houses are self-conscious sculptural elements, even though they have been inserted into the complexity of the urban fabric. In their expressive placement within the existing context they represent the individual, intimately connected to place and culture. They are personal expressions of Modern ambition through local and universalist interpretations of place and belonging.



Both the Rousseau and Shim/Sutcliffe houses, while immersed in their contexts, have boundaries. They are slightly detached from the unselfconscious totality of the urban fabric. The living area and entrance to the Rousseau house are lifted somewhat above the sidewalk, while a walled 'moat' pulls the house back slightly from the street. The actual laneway location of the Shim/Sutcliffe house is a form

of detachment from the urban environment in that it is totally hidden from the majority of the world. Only the local inhabitants of that particular block would ever know it was there. Once you've found it, the living area of the house itself is sunken several feet below grade, and is surrounded by a walled, sunken exterior court which protects the living space from view. These boundaries are necessary for the umbilical traveller. They are enclaves for the self, a place of grounding which in its connecting, frees the individual to move.



These houses are the expression of the embeddedness of inhabitants who are firmly within their situation.

They are places where the life and work of the architects and designers who live there interlock. This is not embeddedness in the Medieval sense of 'I am as architect'. Rather, the embeddedness of the umbilical traveller says 'This is me, as architect. It is first the expression of the Modern self.

Finally, the living areas of these two houses express the interconnectivity of contemporary life. Living space and studio space are under the same roof. Rooms, while individually discrete, bleed into one another vertically and horizontally, particularly in the Rousseau house where floors don't meet walls and flying bridges traverse the open atrium. In movement the particular gives way to the whole; the awareness of place is tempered with the realization of its relation to the complex totality.

The house in the Village is the contemporary manifestation of the Being-in-the-world of our Modern age. It describes both the ambition and the essential belonging of the individual. It is the Modern expression of particular places and of the interconnected universalized space of Western culture. It is the home of the umbilical traveller, the dweller in an age of movement.

BIBLIOGRAPHY

- Alberti, Leon Battista. *The Ten Books of Architecture, The 1755 Leoni Edition*, New York, 1986.
- Alighieri, Dante. *The Inferno*, trans. J. Ciardi, New York, 1954.
- Alpers, Svetlana. *The Art of Describing*, Chicago, 1983.
- Anonymous. *The Song of Roland*, trans. R. Harrison, New York, 1970.
- Bachelard, Gaston. *The Poetics of Reverie*, trans. D. Russell, Boston, 1960.
- Bachelard, Gaston. *The Poetics of Space*, trans. M. Jolas, Boston, 1964.
- Baigent, Michael, R. Leigh and H. Lincoln. *Holy Blood, Holy Grail*, New York, 1982.
- Baigent, Michael and R. Leigh. *The Temple and the Lodge*, London, 1989.
- Baudrillard, Jean. *The Ecstasy of Communication*, trans. B. Schultze and C. Schultze, New York, 1988.
- Baudrillard, Jean. *Simulations*, trans. P. Foss, P. Patton and P. Beitchman, New York, 1983.
- Benjamin, Walter. *Illuminations*, New York, 1968.
- van den Berg, R.H. *Things, The Four Metabletic Reflections*, Pittsburgh, 1970.
- Bergamini, David. *The Universe*, Life Science Library, New York, 1969.
- Berger, John. *Ways of Seeing*, London, 1972.
- The Holy Bible*, containing the old and new Testaments: translated out of the original tongues; and with the former translations diligently compared and revised, by his Majesty's special command. London, 1871.
- Boon, James A. *Other Tribes, Other Scribes*, Cambridge, 1990.
- Bretall, Robert. ed., *A Kierkegaard Anthology*, Princeton, 1946.

- Brown, Norman O. *Hermes the Thief*, Great Barrington, 1990.
- Buisseret, David. *Mapping the French Empire in North America*, Chigaco, 1991.
- Calvino, Italo. *Invisible Cities*, trans. W. Weaver, New York, 1974.
- Camesasca, Ettore. *History of the House*, trans. Isabel Quigly, New York, 1971.
- Campbell, Joseph. *The Masks of God: Occidental Mythology*, New York, 1991.
- Campbell, Joseph. *The Masks of God: Primitive Mythology*, New York, 1991.
- Campbell, Joseph. *Myths to Live By*, New York, 1972.
- Campbell, Joseph. ed., *The Portable Jung*, trans. R.C.F. Hull, New York, 1971.
- Camus, Albert. *The Myth of Sisyphus and Other Essays*, trans. J. O'Brien, New York, 1955.
- Capra, Fritjof. *The Tao of Physics*, London, 1983.
- Cassirer, Ernst. *An Essay on Man*, New Haven and London, 1978.
- Cassirer, Ernst. *The Philosophy of Symbolic Forms, vol one: Language*, trans. R. Manheim, New York, 1957.
- Central Mortgage and Housing Corporation of Canada. *Canadian Wood-frame House Construction*, Ottawa, 1984.
- Certeau, Michel de. *The Practice of Everyday Life*, trans. S. Rendall, Berkeley, 1984.
- Chaucer, Geoffrey. *Canterbury Tales*, eds. A.K. Hieatt and Constance Hieatt, New York, 1964.
- Christiansen, Keith, ed. *Painting in Renaissance Siena 1420-1500*, New York, 1988.
- Clark, Kenneth. *Civiliation, A Personal View*, London, 1983.

- Cole, Alison. *Perspective*, London, 1992.
- Conran, Terrance. *New House Book*, London, 1985.
- Crary, Jonathan, and S. Kwinter, eds., *Zone 6, Incorporations*, New York, 1992.
- Derrida, Jacques. *Of Spirit*, trans. G. Bennington and R. Bowbly, Chicago, 1989.
- Descartes, René. *Discourse on Method and Meditations*, trans. L. Lafleur, Indianapolis, 1960.
- DeWald, Ernest T. *Italian Painting 1200-1600*, New York, 1962.
- Droste, Magdalena. *Bauhaus 1919-1933*, Cologne, 1990.
- Dupont, Jacques. *The Great Centuries of Painting: Gothic Painting*, trans. S Gilbert, Geneva, 1954.
- Dylan, Bob. "Highway 61 Revisited", *Highway 61 Revisited*, Warner Bros. Music, © 1965.
- Eagleton, Terry. *Literary Theory*, Minneapolis, 1983.
- Eco, Umberto. *The Aesthetics of Thomas Aquinas*, trans. Hugh Bredin, Cambridge, 1988.
- Eco, Umberto. *Art and Beauty in the Middle Ages*, trans. Hugh Bredin, Yale, 1989.
- Eco, Umberto. *The Name of the Rose*, New York, 1980.
- Eco, Umberto. *Travels in Hyperreality*, trans. W. Weaver, Orlando, 1983.
- Edgerton, Samuel Y. *The Renaissance Rediscovery of Linear Perspective*, New York, 1975.
- Eliade, Mircea. *The Sacred and The Profane*, trans. W.R. Trask, New York, 1957.
- Febvre, Michèle. *La Danse au Défi*, Montréal, 1987.

Feher, Michel with R. Nadaff and N. Tazi, eds., *Zone 3, Fragments for a History of the Human Body, Part One*, New York, 1989.

Feher, Michel with R. Nadaff and N. Tazi, eds., *Zone 4, Fragments for a History of the Human Body, Part Two*, New York, 1989.

Feher, Michel with R. Nadaff and N. Tazi, eds., *Zone 5, Fragments for a History of the Human Body, Part Three*, New York, 1989.

Fisher, Thomas. "Three Properties, Introduction to Three Toronto Houses", *The Canadian Architect*, Toronto, 1995.

Floyd, A.M. *Historical Development of the National Topographic System of Map Numbering for Canada, Technical Report no:69-2*, unpublished manuscript, Ottawa 1969.

Fluck, K.D. *Medieval Topics: Perception, Rhetoric and Representation in the Middle Ages*, Thesis, McGill University, Montreal, 1990.

Foster, Hal, ed. *The Anti-Aesthetic*, Seattle, 1983.

Foster, Hal, ed. *Vision and Visuality*, Seattle, 1988.

Foucault, Michel. *The Care of the Self, vol 3 of the History of Sexuality*, trans. R Hurley, New York, 1986.

Foucault, Michel. *The History of Sexuality, vol 1: An Introduction*, trans. R. Hurley, New York, 1978.

Foucault, Michel. *The Use of Pleasure, vol 2 of The History of Sexuality*, trans. R. Hurley, New York, 1986.

Foucault, Michel. *The Order of Things*, New York, 1970.

Fox, Matthew. *Breakthrough: Meister Eckhart's Creation Spirituality in the New Translation*, New York, 1980.

Frampton, Kenneth. *Modern Architecture, A Critical History*, revised and enlarged edition, London, 1985.

Gadamer, Hans-Georg. *Philosophical Hermeneutics*, trans. D.E. Linge, Berkeley, 1976.

- Grant, Lindy, ed. *Medieval Architecture & Sculpture in Europe*, Courtald Institute Illustration Archives, London, 1978.
- Grassi, Giovannino de'. *The Visconti Hours*, New York, 1972.
- Graves, Robert. *Greek Myths, Vol 1 and 2*, London, 1960.
- Graves, Robert. *The White Goddess*, amended and enlarged edition, New York, 1948.
- Habermas, Jürgen. *The Philosophical Discourse of Modernity*, trans. F. Lawrence, Cambridge, 1991.
- Habershon, Matthew. *The ancient half-timbered houses of England*, London, 1836.
- Harthan, John. *The Book of Hours*. New York, 1977.
- Harvey, David. *The Condition of Postmodernity*, Cambridge, 1989.
- Harvey, P.D.A. *The History of Topographical Maps*, London, 1980.
- Harvey, P.D.A. *Medieval Maps*, London, 1991.
- Heidegger, Martin. *Basic Writings*, ed. David Farrell Krell, New York, 1977.
- Heidegger, Martin. *Being and Time*, trans. J. Macquarrie and E. Robinson, New York, 1962.
- Heidegger, Martin. *The Question Concerning Technology and Other Essays*, trans. W. Lovitt, New York, 1977.
- Heidegger, Martin. *Poetry, Language, Thought*, trans. A. H. Hofstadter, New York, 1971.
- Hesse, Hermann. *The Journey to the East*, trans. H. Rosner, London, 1956.
- Hesse, Hermann. *Magister Ludi*, trans. Richard and Clara Winston, New York, 1969.
- Hesse, Hermann. *Siddhartha*, trans. H. Rosner, New York, 1951.
- Hillman, James, ed., *Facing the Gods*, Dallas, 1980.

Husserl, Edmund. *Phenomenology and the Crisis of Philosophy*, trans. Q. Lauer, New York, 1965.

Jacobs, Jane. *Cities and the Wealth of Nations*, New York, 1984.

Jacobs, Jane. *The Death and the Life of Great American Cities*, New York, 1961.

Janson, H.W. *History of Art*, 2nd edition, New York, 1982.

Jencks, Charles. *Modern Movements in Architecture*, 2nd edition, Middlesex, 1985.

Joyce, James. *Finnegans Wake*, London, 1939.

Joyce, James. *Ulysses*, Middlesex, reprinted 1969.

Jung, C.G. *The Archetypes and the Collective Unconscious*, 2nd edition, trans. R.F.C. Hull, Princeton, 1969.

Jung, C.G. *On the Nature of the Psyche*, trans. R.F.C. Hull, Princeton, 1960.

Jung, C.G. *Symbols of Transformation*, 2nd edition, trans. R.F.C. Hull, Princeton, 1967.

Kardon, Janet. *David Salle*, Pennsylvania, 1986.

Kersten, Fred. "The Life-World Revisited", *Research in Phenomenology*, Pittsburg, 1991.

Kerouac, Jack. *On the Road*, New York, 1955.

Kerouac, Jack. *The Subterraneans*, New York, 1958.

Kierkegaard, Søren. *Fear and Trembling*, trans. A Hannay, Middlesex, 1985.

Klemm, David E. *Hermeneutical Inquiry, vol 1: The Interpretation of Texts*, Atlanta, 1986.

Klemm, David E. *Hermeneutical Inquiry, vol 2: The Interpretation of Existence*, Atlanta, 1986.

- Klotz, Heinrich. *The History of Postmodern Architecture*, trans. R. Donnell, Massachusetts, 1984.
- Klotz, Heinrich. ed., "Revision of the Modern", *Architectural Design*, London, 1985.
- Kostof, Spiro. *The City Shaped*, Boston, 1991.
- Kostof, Spiro. *A History of Architecture*, Oxford, 1985.
- Koyre, Alexandre. *From the Closed World to the Infinite Universe*, Baltimore, 1957.
- Krell, David Farrell. *Daimon Life*, Bloomington and Indianapolis, 1992.
- Lane, F.C. *Venice and History*, Baltimore, 1966.
- Lasdun, Denys. *Architecture in an Age of Scepticism*, Oxford, 1984.
- Levey, Michael. *A Concise History of Painting*, New York, 1962.
- Lefebvre, Henri. *The Production of Space*, trans. D. Nicholson-Smith, Oxford, 1991.
- Lovejoy, Arthur O. *The Great Chain of Being*, Cambridge, 1964.
- Machiavelli, Niccolò. *The Prince*, trans. G. Bull Middlesex, 1961.
- Macrae-Gibson, Gavin. *The Secret Life of Buildings*, Cambridge, 1985.
- Marcucci, Luisa. *Medieval Painting*, trans. H.E. Scott, London, 1960.
- Martindale, Andrew. *Gothic Art*, New York, 1967.
- Marxs, Karl and F. Engels. *The Communist Manifesto*, ed. S.H. Beer, New York, 1955.
- McLuhan, Marsahll. *Understanding Media: The Extension of Man*, New York, 1964.
- Meiss, Millard. *French Painting in the Time of Jean de Berry*, New York, 1974.
- Merleau-Ponty, M. *Phenomenology of Perception*, trans. C. Smith, London, 1962.

- Merleau-Ponty, M. *The Primacy of Perception*, Evanston, 1964.
- Mumford, Lewis. *The City in History*, New York, 1961.
- Norberg-Schulz, Christian. *The Concept of Dwelling*, New York, 1985.
- Nietzsche, Friedrich. *Thus Spoke Zarathustra*, trans. R.J. Hollingdale, Middlesex, 1969.
- Oliver, Paul. *Dwellings, The House Across the World*, Austin, 1987.
- Ormiston, Gayle L. and A.D. Schrift. *The Hermeneutic Tradition*, New York, 1990.
- Ortega, José Gasset Y. *What is Philosophy?*, trans. M. Adams, New York, 1960.
- Panofsky, Erwin. *Perspective as Symbolic Form*, trans. C.S. Wood, New York, 1991, original publ. 1924.
- Panofsky, Erwin. *Renaissances and Resuscitations in Western Art*, Stockholm, 1960.
- Papadakis, Andreas, C. Cooke, & A. Benjamin., ed. *Deconstruction : Omnibus Edition*, New York, 1989.
- Pérez-Gómez, Alberto. *Architecture and the Crisis of Modern Science*, Cambridge, 1985.
- Pérez-Gómez, Alberto. *Unpublished Lectures*, McGill University, Montreal, 1989.
- Pepys, Samuel. *The Diary of Samuel Pepys, vols 1-7*, ed. H.B. Wheatley, New York, 1928.
- Pirsig, Robert M. *Zen and the Art of Motorcycle Maintenance*, New York, 1974.
- Plato. *The Dialogues of Plato, vol 3: Timaeus and other Dialogues*, trans. B Jowett, London, 1970.
- Platt, Colin. *The Architecture of Medieval Britain : a Social History*, New Haven, 1990.

- Ricoeur, Paul. *Hermeneutics and the Human Sciences*, trans. J.B. Thompson, Cambridge, 1981.
- Ridley, Anthony. *At Home : An Illustrated History of Houses and Homes*, London, 1976.
- Robinson, Bart T., ed. *Equinox*, no. 54, Camden East, 1990.
- Rosenthal, Mark and R. Marshall. *Jonathan Borofsky*, Philadelphia, 1984.
- Rosler, Martha. *If You Live Here, The City in Art, Theory and Social Activism*, ed. B. Wallis, Seattle, 1991.
- Rosseto, Louis, ed., *Wired* , vol. 3:04, 3:05, San Fransisco, 1995.
- Rousseau, Jacques. "4333 Avenue Coloniale, Corner Building in Montreal", *Lotus International Quarterly Review*, Milan, 1992.
- Roy, Archie, ed. *Oxford Illustrated Encyclopedia of the Universe*, New York, 1992.
- Rubin, William and W. Schmied and J. Clair. *Giorgio de Chirico*, Paris, 1983.
- Russell, Bertrand. *A History of Western Philosophy*, New York, 1945.
- Rykwert, Joseph. *The Idea of a Town*, Cambridge, 1976.
- Rykwert, Joseph. *The First Moderns*, Cambridge, 1980.
- Sagan, Carl and J. Leonard. *Planets*, Life Science Library, New York, 1966.
- Sandmel, Samuel. *Philo of Alexandria*, New York, 1979.
- Sartre, Jean-Paul. *Being and Nothingness*, trans. H.E. Barnes, New York, 1966.
- Sartre, Jean-Paul. *The Wall*, New York, 1975.
- Sallis, John. "The Identities of the Things Themselves", *Research in Phenomenology*, Pittsburgh, 1982.

- Schwartz, Seymour I. and R.E. Ehrenberg. *The Mapping of America*, New York, 1980.
- Sennett, Richard. *The Conscience of the Eye*, New York, 1991.
- Serres, Michel. *Hermes, Literature, Science, Philosophy*, Baltimore, 1982.
- Sitwell, Sacheverel, *Gothic Europe*, London, 1969.
- Spence, Jonathan D. *The Memory Palace of Matteo Ricci*, New York, 1984.
- Spengler, Oswald. *The Decline of the West*, an abridged edition, Oxford, 1991.
- Steiner, George. *After Babel*, London, 1975.
- Steiner, George. *Heidegger*, London, 1978.
- Story, Sommerville. *Rodin*, London, 1939.
- Thompson, M.M. *Maps for America*, Washington, 1979.
- Tigerman, Stanley. "Mies van der Rohe: A Moral Modernist Model", *Perpecta 22: The Journal of the Yale School of Architecture*, New York, 1986.
- Tschumi, Bernard. *Questions of Space*, London, 1990.
- Tuan, Yi-Fu. *Topophilia, A Study of Environmental Perception, Attitudes and Values*, New York, 1974.
- Vernant, Jean-Pierre. *Myth and Thought Among the Greeks*, London, 1983.
- Virilio, Paul. *Speed & Politics*, trans. M. Polizzotti, Columbia, 1977.
- Virilio, Paul and S. Lotringer. *Pure War*, trans. M. Polizzotti, New York, 1983.
- Vitruvius, M.P. *The Ten Books of Architecture*, trans. M.H. Morgan, New York, 1960.

Waits, Tom. "Train Song", *Franks Wild Years*, Island Records, Toronto, ©1987.

Webster's Encyclopedic Dictionary of the English Language, Canadian edition, revised and updated, New York, 1988.

Wiebe, Rudy. *Playing Dead*, Edmonton, 1989.

Wheeler, Mortimer. *Roman Art and Architecture*, New York, 1964.

Wippel, John and A.B. Wolter O.F.M., eds., *Medieval Philosophy*, New York, 1969.

Wood, Margaret. *The English Mediaeval House*, London, 1983.

Yates, Frances A. *The Art of Memory*, Chicago, 1966.

Yates, Frances A. *Giordano Bruno and the Hermetic Tradition*, Chicago, 1964.