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LESLIE R. MALLAND

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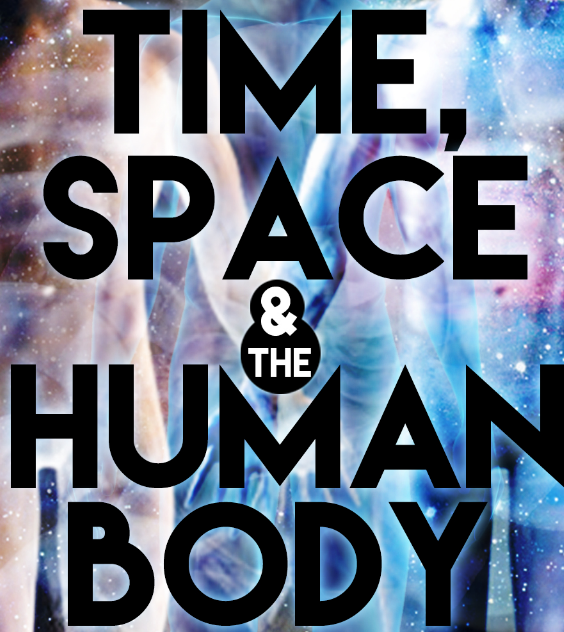

TIME, SPACE & THE HUMAN BODY

AN INTERDISCIPLINARY LOOK

Time, Space and the Human Body

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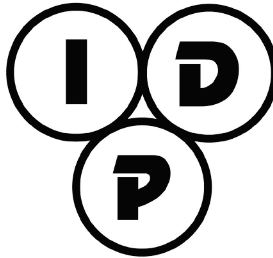

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Time, Space and the Human Body:

An Interdisciplinary Look

Edited by

Rafael F. Narváez and Leslie R. Malland

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Introduction

Rafael Narváez and Leslie Malland

It may be argued that the body/soul rhetoric began with Western culture itself. The Homeric narrative, at the beginning of classical antiquity and arguably the beginning of European literature properly, already reveals a concern with the relationship between the human body and the soul. *The Illiad*, for example, suggests that our actions, beliefs and passions are marked by the finitude of our bodies, and that the immortals, the gods, cannot really understand all-too-human passions or indeed ideas such as heroism, because heroism ultimately involves risking one's life, reflexively considering and staking one's bodily mortality. The possessors of an undying body, the Homeric immortals are in fact unable to fully understand the human experience or the human spirit.

Concern with the differences between the human body and the spirit is thus old. Plato is widely regarded as the first to launch a proper theory about the differences between body and soul. He famously believed that whereas the human body belongs to a 'lower' material order characterized by change and decay (the order of becoming), the soul, by contrast, belongs to a higher and unchanging eternal order (the order of being), an idea that established some of the more lasting foundations for the Western philosophical edifice. Alfred Whitehead has in fact suggested that the entire history of Western philosophy has been a series of footnotes to Plato. And one can add that this history has been largely a series of footnotes to Plato's *ideas about the body and the soul* (and, by extension, his ideas about the differences between materiality and ideality, becoming and being).

Plato's dualism, in any case, marked Western thinking all the way to contemporary canonical writers and schools (even those who tried to redefine Plato's theory were marked by it). Christianity, Idealism, Materialism, Empiricism, Romanticism, Rationalism, Phenomenology, a subarea that largely revolves around the 'mind-body problem', or indeed Third Wave Feminism,[1] are well-known examples. To be sure, beyond philosophy and theology, dualistic themes have also marked the arts, and canonical artists have also grappled with questions about body and spirit, materiality and spirituality, and have also provided their own footnotes to Platonic dualism. The very form of Western art, not only its content, has been greatly influenced by dualistic themes and motifs (so that Medieval plainchant and polyphony, for example, were devoid of beat primarily because beat, according to the reasoning of the ecclesiastical hierarchy, tends to leap from the instruments to the feet and then to the hips, to thus corrupt the perishable body and to imperil the eternal soul).

Idealistic and dualistic conceptions of human nature also stem from the Hebrew tradition, particularly from the Apostle Paul, a tradition that also had a decisive influence on Western ideas about human nature. And of course, modernity, the modern imagination itself, was also profoundly indebted to both Platonic and

Paulinian ideas. Descartes, who arguably ushered in the modern period, convinced us that the world of ideas is in fact radically separated from the world of matter, and that to be human is to partake from two radically different natures: the mind, a 'ghost in the machine' – the soul; and, on the other hand, the body: a 'corpse' and a 'machine.'[2]

Idealistic dualisms have had a decisive and pervasive influence in Western culture. And thus, these ideas have also influenced westerners' imaginations and our everyday understanding of human nature. We often believe, for instance, in a clear (that is: Platonic, Paulinian, Cartesian) separation between our mortal body and our immortal soul. 'Commonsensical' Western ideas about body and soul, flesh and spirit, notions about celestial and worldly orders, Heaven and Hell, salvation and sin, directly derive from these millennial philosophical and theological discussions. Not only how we think (the domain of the mind, our collective memory), but the very ways in which we understand, experience and express our own bodies have been influenced by the history of these ideas. For example, the notion that the flesh is lower and the spirit higher – and related ideas such as sin and salvation, associated with bodily appetites and mastery of these appetites – have influenced sexual norms, thus influencing sexuality itself. Or indeed, consider bodily sensations and perception, aspects of embodiment that seem entirely 'natural', entirely devoid of the interference of culture. Researchers in medicine,[3] experimental psychology,[4] and medical anthropology[5] have shown that pain, for instance, is not strictly biological or physiological,[6] as it is also affected, in different ways and degrees, by meanings, and indeed by the culture of the sufferer. Culture, to be sure, 'may dictate the level of pain perception.'[7] Yet, the average person often thinks of pain in a dualistic, Cartesian manner – as a bodily event unrelated to the ideas (or the culture) hosted by the sufferer's mind. Similarly, we also tend to think of perception within the same Cartesian parameters, as a mere physiological experience limited to eyes, ears, skin, something detached from the mind and from the culture of the percipient. Yet perception, as Walter Benjamin noted, is also, in different way and degrees, organised by historical circumstances.[8]

Both Greek (particularly Platonic) and Hebrew (particularly Paulinian) idealisms dominated the cultural landscape up until the end of the nineteenth century, a point in time when the notion that the mind is higher and the body lower began to give way to a new paradigm, particularly in philosophy. Many writers have contributed to these paradigmatic shifts, beginning, arguably, with Aristotle himself. But the seminal work of Friedrich Nietzsche and Edmund Husserl must be noted here. The 'somatic turn' that these philosophers helped launch rehabilitated the body. It emphasised the role that the body, not only the mind or the soul, had in the human experience, and in the domain of cultural production and reproduction, an idea that progressively but surely marked central conversations in the Western tradition throughout our own day and age. These critical analyses have provided

new frameworks not only for philosophy, but also for literature and the arts, including performance, design and architecture, as this volume shows.

The West, Nietzsche said, not only misunderstood the body but indeed 'despised it', thus misinterpreting as well as vilifying the human experience.[9] Nietzsche argued that Western philosophers had been like 'lovers', he says, distraught by the discovery of the blood of the woman they love, repulsed when encountering the 'human being under skin.'[10] The Platonic philosopher, as Rafael Narvaez has noted, in fact 'must say farewell to his body in order to climb to the Platonic heaven of ideas, which, Nietzsche argued, is precisely what idealists tried to do.'[11] Nietzsche's polemic is fundamentally against these Western philosophers. He wanted 'to speak to the despisers of the body', he says. 'I would not have them learn and teach differently, but merely say farewell to their own bodies – and thus become silent.'[12]

Western history and culture, as Nietzsche also noted, have been vastly influenced by idealistic biases, myths, and misconceptions about the human body. From painting to music, from theology to philosophy, literature as well as architecture, the collective imagination, aspects of city planning and design, aspects of the bodily experience, often reflect the age-old idea that the body is secondary and the mind or spirit primary. The Fourth Time, Space, and the Body conference, we submit, also addressed the same 'despisers of the body' that Nietzsche addresses. This meeting helped us better see that when a culture says 'farewell to the body', it silences aspects of the human experience, human needs, and human potentials, such that culture as a whole, somewhat like the Homeric immortals, becomes unable to fully understand the idea of the human.

This proceedings volume, which is indebted to the somatic turn as well, contributes to redefine the body and its relation to historical time and social space. This book considers various ways in which the body is, and has been, addressed and depicted over time; and it is also a reflection on the ways in which the very spaces that we design likewise reflect given ideas and misconceptions about the body. The conference that made this book possible was not only an attempt to rethink the body, but also an attempt to rethink the ways in which our culture could address the body differently, removing the age-old and prejudiced idea that the human body belongs to a lower or secondary ontological order.

Chapters in this collection explore architecture, art, performance, literature, and cultural studies and theory. These chapters explore the body's use of, and influence on, the world around it. From studying architecture and the cityscape itself as areas of human interaction (Smith), to studying bodily absences (Monro), this edition reflects on the image, beauty, and memory of the human body, and how these can be projected onto the culture in which the embodied subject resides.

Notes

[1] See, e.g., Judith Butler, *Bodies that Matter: On the Discursive Limits of Sex.* (London and New York: Schocken Books, 1968).
[2] See, e.g., Rene Descartes, *Selected Philosophical Writings* (Cambridge: Cambridge University Press, 1989), Meditation VI.
[3] In Stephan Lautenbacher and Roger Fillingim, *Pathophysiology of Pain Perception* (New York: 2004), 71
[4] Kurt Gray and Daniel Wegner. 'The Sting of Intentional Pain,' Psychological Science (19) 2008:1260 –1262.
[5] Patrick Wall, *Pain The Science of Suffering* (New York: Columbia University Press, 2012).
[6] Ibid.
[7] Jyh Han Chang, 'Chronic Pain: Cultural Sensitivity to Pain.' In *Culture and Mental Health: Sociocultural Influences, Theory and Practice*, edited by Sussie Eshun and Regan Gurung (New York: Wiley-Blackwell, 2009).
[8] See, e.g., Walter Benjamin, *Illuminations: Essays and Reflections* (New York: Schocken Books), 217-252.
[9] Friedrich Nietzsche, *Twilight of Idols* (New York: Penguin Books, 1978b), 34.
[10]Friedrich Nietzsche, *The Gay Science* (New York: Penguin Books, 1978a), 122.
[11] Rafael Narvaez, 'The Study of Bio-Psycho-Social Memory: Past, Present and Future.' In *Dialogue and Debate in the Making of Theoretical Psychology*, edited by James Creswell and Gavin Sullivan (Ontario: Captus Press).
[12] Nietzsche, *Twilight,* 34.

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To Be-Between, To Pass Between: Becoming 'Intermezzo' in Orlan's Carnal Art

Burcu Baykan

Abstract
This chapter explores the embodied experience of space through the French multimedia and performance artist Orlan's body and identity-altering practices. By primarily focusing on the artist's multifaceted surgery-performance series*, The Reincarnation of Saint Orlan* (1990-1993) and her subsequent series of digital self-portraits, *Self-Hybridizations* (1998-2007), this chapter traces the complex relationships between human, technological and non-human forces that appear in her work, and the mutating, in-between bodily space that is configured within these meetings and crossovers. *The Reincarnation of St. Orlan* involves the exploration of unfixed corporeal spaces through heterogeneous encounters between biology and technology, organic and inorganic, figuration and disfiguration. By subjecting her body to medical and communication technologies, Orlan investigates the possibilities inherent in the breakdown of the barriers between natural and artificial, human and non-human, real and virtual spaces. The *Self-Hybridizations* series, as a complementary body of work to The Reincarnation of St. Orlan, again deal with the body and its experimental mutations and alterations, this time through digital technology. The *Self-Hybridizations* series explores the multiple connections between aesthetics of different spaces and times-intertwinement of ancient and contemporary, visceral and virtual, civilized and primitive, human and non-human dimensions in one physical corpus. Thus, through the boundary-breaking encounters, Orlan's 'Carnal Art' projects turn her corporeal space into a highly unstable, indeterminate, transitional, in-between state. The main intent of this chapter is to engage with and explore these spaces of in-between that Orlan's work reflects, the ambiguous spaces related to the understanding of 'self' in ontological and artistic sense. The investigation undertaken here for this purpose primarily draws on Deleuze and Guattari's formulation of the body and their concept of 'intermezzo' as the rhizomatic space of in-betweenness.

Key Words: Orlan, Carnal Art, bodily space, in-betweenness, Deleuze, intermezzo, rhizomatic space.

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This chapter explores the embodied experience of space through the French performance and multimedia artist Orlan's body and identity altering practices. By primarily focusing on the artist's multifaceted surgery-performance series, *The Reincarnation of Saint Orlan* (1990-1993) and her subsequent series of digital self-portraits, *Self-Hybridizations* (1998-2007), this paper traces the complex

relationships between human, technological and non-human spaces that appear in her work, and the mutating, in-between bodily space that is configured within these meetings and crossovers. Examining the corporeal possibilities explored by Orlan, the main intent of this chapter is to engage with and explore these spaces of in-betweenness that Orlan's work reflects-the ambiguous spaces related to the understanding of 'self' in ontological and artistic sense. The investigation undertaken here for this purpose primarily draws on Deleuze and Guattari's formulation of the body and their concept of 'intermezzo' as the rhizomatic space of in-betweenness.

The Reincarnation of St. Orlan is probably the most recognized and extensive project Orlan has undertaken, in which she performs while a cosmetic surgeon operates upon her body. In this controversial series, during which the operating room became her performance space and her own flesh the artistic material, Orlan employed cosmetic surgery for the first time as an art form, and underwent a series of nine surgeries required for what she envisioned as total self-transformation.[1] As a multi-media conceptual project consisting of performance art, medicine, biotechnology, prosthetic technologies and communications media, filming and broadcasting, all of the surgery-performances were part of public display and carefully designed and choreographed by the artist. Orlan chose to remain conscious under local anaesthesia since her conscious participation was essential to the choreographing of her operations, which involved interactive communication with an international audience. [2]

Defining her performance surgeries as 'Carnal Art', Orlan says her work poses 'questions about the status of the body in our society and its evolution in future generations via new technologies and upcoming genetic manipulations.'[3] Indeed, one of the most important aims of her Carnal Art is to investigate the capacities, limits and mutability of the body through the advances in biomedical sciences and contemporary technology. If Orlan's work has any importance, it is, in fact, tied to her problematising of our ideas about the supposedly fixed, fleshy boundaries of the bodily space and our definitions of human as a unified self. Lying on the operating table with a needle through her lip, Orlan makes her body entirely negotiable and significantly urges us to rethink about our most basic assumptions about the stability of the bodily space. Hence, she appears as the actualization of bodily transformation and change. Based on the removal (incision, cutting, extracting and reduction) and addition (implanting, injection, suture), these series of transformations include facial modification, implementation of prosthetic and silicone implants, liposuction from her thighs and reshaping of her ankles, knees, hips, waist and neck.[4] Orlan, therefore, becomes the direct result of her performances; she turns her corporeal space into a literal art object by refashioning her actual physical being. In relation to this, prominent body art scholar Amelia Jones observes that the artist is 'enacting herself (and literally *rearranging* her body/self) through technologies of representation as well as medical technology,

her body/self is experienced … in and through technology.'[5]

Orlan's subsequent series of digital self-portraits, entitled *Self-Hybridizations*, again deals with the body and its experimental mutations and alterations, this time using digital technology instead of the scalpel to transform the body. As a complementary body of work to her surgery-performances, this series of computer-generated self-portraits are created by digitally combining the images of her surgically altered face with the distorted features of pre-Columbian, American Indian and African sculptures and masks. The resulting images reveal the infinite potential of transformation and offer many variations; Orlan is digitally morphed with the stylisations, deformations and scarification of these civilizations, and disfigured into what appears to be women with protruding and sunken eyes, strange protuberances, enlarged noses or deformed skulls.[6]

As this discussion has indicated, the radical disfiguring and refiguring of Orlan's body tissue brought on by cosmetic surgery and more recently by digital morphing technology complicate the critical understanding of the body's relation to space. The artist's work points out to a need to rearticulate the changing perceptual limits of the bodily space, according to the enhancements by new technologies. As these projects move towards complex spaces where human body is depicted as a blending of biology and technology, the clear distinctions between the human and non-human spaces cease to exist. The dominant identity categories are disrupted and organic bodily boundaries are contested. Through these boundary-breaking encounters, Orlan's Carnal Art projects, whether digital or material, mark her body's transition from a static and fixed position to a highly unstable, indeterminate, metamorphic, in-between state. The artist's investigations into these transitional, in-between corporeal spaces require a different formulation from the conventional conceptualization of bodies as unified and fixed territories. The Deleuzian concept of 'intermezzo' as the rhizomatic space of in-betweenness may prove tactically useful for exploring Orlan's in-between, shifting states of being by allowing us to consider them as transformative, mutational spaces, defined in contradiction to a discretely organized, self-enclosed, organic body.

In order to challenge the fixed modes of living that exist within neatly defined ontological systems, Deleuze, as well as his collaborator Guattari, articulates a logic of body as radically connected, interacting with other processes, entities, other living and non-living systems, and in a state of transition.[7] In her discussion of Deleuze and Guattari's notion of the body, the gender theorist Elizabeth Grosz notes that this account presents

> an altogether different way of understanding the body in its connections with other bodies, both human and nonhuman, animate and inanimate, while refusing to subordinate the body to a unity, biological organization or a homogeneity of any kind.[8]

She further remarks that the body is radically reconfigured, saying:

> in terms of what it can do, the things it can perform, the linkages it establishes, the transformations and becomings it undergoes, and the machinic connections it forms with other bodies, what it can link with, how it can proliferate its capacities.[9]

Here, Grosz points out to the corporeal schema that brings about a refusal of a unifying, homogenous ground and a focus on the body's capacity to be open to the potentialities of change through multiple connections and linkages. This kind of theorization entails a certain overcoming of self/other binary logic since the body is always defined in its interactions and intertwinements with other bodies and its milieu.

Orlan's body is closely aligned with the Deleuzian approach to the body in its declared purpose to exceed its unified, self-contained, static space and become a collective site of ongoing interactions. The surgical opening of her body brings her into continuity with other bodies by becoming permeable to the outside, and in doing so, increases her bodily potentialities and capabilities. Seeking an alternative to the conception of the body as a sealed entity with clear delineations between inside and outside, biological and technological, Orlan performs a malleable bodily space that is made and remade by spreading, shifting, expanding and overstepping onto other territories, linking to other bodies, technologies, spaces in a multiplicity of connections.

In the surgery-performances, Orlan's skin is literally peeled away from her body, and, according to the psychoanalytic theorist Parveen Adams, in viewing it, we 'find ourselves unhinged in a space that refuses to organize an inside and outside.'[10] Indeed, Orlan's project fundamentally reverses the relationship of the interior to the exterior and turns the body inside out, therefore shattering spectators' understandings of the body's spatial boundaries. *The Reincarnation of St. Orlan* also involves the exploration of unfixed corporeal spaces through heterogeneous encounters between biology and technology, organic and inorganic, figuration and disfiguration. By subjecting her body to medical and communication technologies, Orlan investigates the possibilities inherent in the breakdown of the barriers between natural and artificial, human and non-human spaces. During the processes of cutting, opening, probing and suturing back together of her skin in the surgeries, technological parts as various inorganic implants and biomechanical prostheses are inserted, implanted, incorporated into her flesh and bones; the surfaces of self and non-self, biological and technological, visceral and synthetic fuse and fold into one another. The results of these modifications are in the form of lack, enhancement, displacement or extension, or the assembly of unrelated body parts. Due to the modification of bodily territory, Orlan's body is reconfigured as a heterogeneous site of flesh that disturbs traditional spatial boundaries of where

human being ends and the world outside begins. In that sense, the surgical experiments of Orlan dramatically perform an assembled, multiple, shifting body that undermines the stability of its fleshy territory from its fixed organization and extends over other selves while also letting other bodies in. This is a body with extremely permeable boundaries, a body that exceeds its biological designation 'to open itself up to prosthetic synthesis, to transform or rewrite its environment, to continually augment its power and capacities through the incorporation and into the body's own spaces and modalities.'[11] Orlan's performative work, then, presents a radical attempt to challenge the binary distinctions between the spaces that belong to embodiment/technology, natural/artificial, self/other, human/machine, interior/exterior, and surface/depth. The audiences watching the event in the galleries witness the bloody disassembly and reassembly of one's flesh, as well as the production of an indeterminate, uncontained, exteriorized bodily space. As a matter of fact, the way Orlan describes her Carnal Art, as 'a way of refiguring yourself, of vacillating between disfiguring and refiguring'[12] is itself an implicit critique of the confines of a closed, static body corresponding to a discretely bounded and individualized understanding of corporeal space.

Orlan's multi-media performance mutates the biological body through surgical transformation and finally translates it into the realm of virtual space. When the surgery-performances are broadcasted to galleries across the world by means of digital networks of satellite and real time transmission, her bodily space is further exteriorized and the images of her dismantled and disorganized corporeality is disseminated to the world. The organic flesh is converted into transmittable digital representations and is caught in the movement of electronic space. The omnipresence of the flesh in Orlan's work, the experience of being both present in the operating room, also in the digital circuit, therefore, further complicates the spaces between real and virtual.

In *Self-Hybridizations* series, once again, using computerized transformation, Orlan becomes the embodiment of multiple connections between aesthetics of different spaces and times; intertwinement of ancient and contemporary, visceral and virtual, civilized and primitive, human and non-human dimensions in one physical corpus, thus exposes the ways in which one term mingles with the other. The convergence and intersection of these different realms of experience recreate the body as a space of multiplicity by traversing its self-contained, homogeneous unity and open the possibilities of transformation. By means of endless alteration and multiplication the digital realm offers, the self once again becomes an uncontained matter that oversteps onto the territories of other bodies, this time othernesses taken from other cultures and from other time periods. The artist's perceived disfigurement reveals bodily irregularities such as the bulbous foreheads, grossly distorted noses, inscribed skin and scarifications. Subsequently, Orlan's bodily space is steered towards an ambiguous, monstrous, heterogeneous and imprecise state, intermingling with the presence of others.

In order to theorize these heterogeneous connections, Deleuze and Guattari put forward the concept of rhizome in *A Thousand Plateaus,* as a connective and affirmative practice that provides a multitude of possibilities to link everything in a potentially infinite variety of non-linear paths, in an attempt to disrupt the traditional modes of classification and the binary logics that have dominated Western thought.[13] The rhizome, as a radical form of connectivity, allows for a more flexible space by fostering complex encounters and connections, often between the most disparate forms: milieus, bodies, practices that are usually thought as discrete. As Deleuzian scholar Ronald Bogue remarks, this mobile concept of thought 'is based neither on beginnings nor on ends but on middles – interregnums, intermezzos, the space in between, the unpredictable interstices of process, movement and invention.'[14] The rhizome model, then, offers ways of being in-between by positioning existence in the middle. This mode of existence in the intermediary spaces allows a vision in which dualisms that would fix positions do not exist. This rhizomatic space of in-between in which, 'a dualism or dichotomy can never be assumed',[15] rather affirms binary terms without excluding the one from the other. It even binds the most dichotomized forms into dialogue with each other, hence enabling the construction of heterogeneous arrangements among seemingly divergent elements, distinct entities or different forms of life.

Making connections and forging alliances between different bodies, ideas and spaces appear as the core elements in Orlan's interdisciplinary body of work, thus are crucial in understanding the exact nature of *The Reincarnation of Saint Orlan* and *Self-Hybridizations*. Therefore, Deleuze and Guattari's formulation of the rhizomatic space of in-betweens, in terms of an open-ended, dynamic space that connects elements in constant flux, provides a powerful theorization to articulate Orlan's body of work, capable of forming collective spatial arrangements of interpenetrating elements without yielding to a unified, stable centre. While Orlan's multifaceted performance series visualizes a radical approach of art, science, medicine and communications media intertwinement that collapses their disciplinary boundaries, it is also a drastic alteration of the bodily space that explores the intertwinement of corporeal human and non-human technology. By opening her body to the intrusion of differing range of inorganic implants and prostheses that mingle with her natural, corporeal properties, Orlan becomes a connection-making entity in herself; a figure of interrelationality in one embodiment. The dissolution of the categories separating the organic flesh from the technological apparatus, the organic from the inorganic, the human from the non-human into an extended space of linkages and alliances, yields to a corporeal ambiguity, diversity, uncertainty and indeterminacy that is disturbingly in-between, and dramatizes the intertwining of self and other. Similarly, Orlan's experimentation with primitive disfigurements associated with beautification, past tribal and ritual deformations in *Self-Hybridizations* series, radically disrupts the human form. With their obscured forms, these images are seductive but monstrous

in appearance. With elongated necks, grossly distorted noses and skin lesions in conjunction with Orlan's bumps on her forehead, their type is difficult to distinguish. Seen in these terms, *Self-Hybridizations* contributes to the bodily ambiguity and highlights a plural aesthetics that operate between various bodies of different physiological, sociological and spatial-temporal origins.

As a logical outcome of these multiple crossovers between different domains, disrupting dualisms become a central aspect that make up *The Reincarnation of Saint Orlan* and *Self-Hybridizations.* While several scholars have noted previously the binary crossing nature of Orlan's body of work, I assert that her multi-media surgical project, along with her more recent digital self-portraits that situate themselves outside the dualistic structures surrounding nature, artifice, human and non-human, in fact operate within the non-binary, intermediary space of Deleuzian rhizomes. The performance art scholar Jill C. O'Bryan, for example, notes that 'Binaries that become unleashed from Orlan's work are subject/object, male/female, self/other, natural/unnatural, interior/exterior, beauty/the monstrous, art/medicine and so on….'[16] Indeed, Orlan's entire work conveys an understanding that challenges the hierarchical bodily structures in terms of dualities that divide man from woman, beautiful from grotesque, human from non-human, real from virtual, natural from artificial, instead it consists of radical forms of bodily exchanges and rhizomatic linkages between apparently contradictory and disjointed terms. The way Orlan makes use of diverse forms of technology to compose her art, signals boundary-crossing couplings between the real and the synthetic, and profound connectivity with otherness, therefore turns her corporeal subjectivity into a heterogeneous and collective site constituted by complex encounters and diverse spatial arrangements between organic, inorganic, technical, social, natural, artificial bodies that are made to resonate with one another. It is my key assumption that this strategy of opening up her corporeal space to exteriority to 'otherness' taken from multiple bodies in a dynamic interaction posits Orlan's artistic act in-between milieu of pure metamorphoses in the non-binary space when different realms of experience commingle-human/ non-human/ animal-beast/ machinic/ organic/ inorganic/ real/ digital/ figuration/ disfiguration-which characterizes the intermezzos of Deleuzian rhizomes. This collectiveness of connections renders Orlan's art, which is her body, unnatural, ambiguous, transitory, but ultimately, transformative. The transformative processes of herself occur through the expansive capabilities of these ambiguous spaces of in-between that express an openness to other bodies, objects and spaces. This kind of strategy, 'to be-between, to pass between, the intermezzo', Deleuze suggests with Guattari, is the only way to sidestep the oppositional structures and get outside the dualistic logic. [17] This brings an important dimension into the picture, namely, the possibilities of a less bounded and more connected existence capable of engaging in the in-between space of the rhizome that is characterized by movement and change. As a matter of fact, Orlan's bodily space is always situated 'in between': in

between figuration and disfiguration, in between real and virtual, in between natural and artificial, in between surgeries, in between processes of recovery, in between states of self and other. This would be a volatile body that emphasizes its imprecise, transitional, indeterminate constitution by occupying a middle space, a rhizomatic existence that recognizes the priority of in-betweenness.

Seen in these terms, I see Orlan's complex body project as emphasizing the vital possibilities and open-ended territories between the self and the other, both in artistic sense and ontologically, once the conceptual barriers associated with binary thinking is evaded. In that sense, Orlan might be said to unsettle the traditionally hierarchical and oppositional ways in which we think about ourselves and the world, and to open pathways for envisioning non-dualistic forms of bodily space that are no longer contingent on binary divisions. Thus, she opens the ground for experimentation carried out on the body and creation of alternative forms of embodiment, prompting discussion about our bodies and our futures. As I have pointed out throughout this chapter, the 'betweenness', the space of bodily difference Orlan creates, is central to her whole body of work and perhaps, also hints at a future that evades more exclusions, more dualisms and more of the same. Along with a growing number of other contemporary artists, Orlan questions the binary modes of thinking and strives to move beyond the boundaries of accepted realities towards the intermezzo spaces of potential connections and diverse possibilities, perhaps for other artists to occupy in the future.

Notes

[1] Orlan, 'Intervention,' in *The Ends of Performance,* ed. Peggy Phelan and Jill Lane (New York and London: NYU Press, 1998), 324.
[2] Kate Ince, *Orlan: Millennial Female* (Oxford and New York: Berg Publishers, 2000), 63.
[3] Orlan, 'Intervention,' 319.
[4] C. Jill O'Bryan, *Carnal Art: Orlan's Refacing* (Minneapolis: University of Minnesota Press, 2005), 15.
[5] Amelia Jones, *Body Art/Performing the Subject* (Minneapolis: University of Minnesota Press, 1998), 227.
[6] Christine Schultz-Touge, *Orlan: Carnal Art* (Paris: Flammarion, 2004), 166.
[7] See Gilles Deleuze and Félix Guattari, *Anti-Oedipus: Capitalism and Schizophrenia*, trans. R. Hurley, M. Seem and H.R. Lane (Minneapolis: University of Minnesota Press, 1983); and *A Thousand Plateaus: Capitalism and Schizophrenia*, trans. B. Massumi (Minneapolis and London: University of Minnesota Press, 1987).
[8] Elizabeth Grosz, *Volatile Bodies: Toward a Corporeal Feminism* (Bloomington: Indiana University Press, 1994), 165.

[9] Ibid., 165.
[10] Parveen Adams, 'Operation Orlan,' *The Emptiness of the Image: Psychoanalysis and Sexual Differences* (Routledge, 1995), 156.
[11] Grosz, *Volatile Bodies*, 187-8.
[12] Orlan, 'Orlan Interviewed' by Hans Ulrich Obrist, in *Orlan: Carnal Art*, ed. Christine Schultz-Touge (Paris: Flammarion, 2004), 199.
[13] Deleuze and Guattari, *A Thousand Plateaus*, 16.
[14] Ronald Bogue, *Deleuze and Guattari* (London and New York: Routledge, 1989), 105.
[15] Deleuze and Guattari, *A Thousand Plateaus*, 9.
[16] O'Bryan, *Carnal Art,* 116.
[17] Deleuze and Guattari, *A Thousand Plateaus*, 227.

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Burcu Baykan is a graphic designer and performance researcher. She is currently undertaking a PhD in Digital Arts and Humanities at Trinity College Dublin and pursuing a philosophical investigation of multidisciplinary body-oriented art practices.

William Forsythe Choreography and Architectural Space

Betul Ay and Pelin Dursun Çebi

Abstract
Choreographer W. Forsythe examines thoroughly the relation between the body and the movement. Forsythe appears to be a challenger who acts against the known dance principles. His dance departs from a philosophical basis rather than from an artistic one. Defects and faults of the performance are welcome in his dance. The aim of the study is to question the potential of space, possible different expansions and boundaries by means of the human body. In the relationship between the human body and architecture, the discipline of dance will be taken as an interface and will be used to recreate the concept of place by making use of the experiences of dancers and choreographers. In this context, works of choreographer William Forsythe create a research laboratory for searching body space relationships on a micro scale. He has also worked with architectures in this sense. In the scope of the work, the project designed by Forsythe, 'Synchronous Object – One Flat Thing, Reproduced', is chosen as a case study. This multidisciplinary work tenders not only choreography, but also an original collection of screen-based visualisations (video, digital artwork, animation and interactive graphics) that find interlocking systems of organisation in the choreography. Based on the spatial analyses, the study aims to answer the following question: *How can bodily awareness be enhanced in architectural design?* Examination and decryption of this kind of case study provides a basis of the manner of perception and utilisation of space in dance practice, exploring the feeding knowledge for architectural design concepts, while obtaining important results.

Key Words: Bodily awareness, architectural space, choreography, dance, William Forsythe.

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1. Introduction

Space is the junction of dance and architecture. Dance consists of a series of movements in space. We may define space as a constant endless extent that includes both dance and architecture. From this point of view, dance is a moving entity in space. Architects and choreographers have built unprecedented foundations, which originated from this perspective. All these foundations are based on the implementation of analysis of movements in space to architecture. For instance, William Forsythe explains the way he dances as the creation of architecture in space. Performers create geometric shapes in space by means of movements in space depending on choreography.[1]

2. The Conception of the Body in Dance and Architecture

The body has become an increasingly significant concept in recent years for the fields of architecture and design. Mechanisation of people and creation of uniform living spaces by people due to improving technology and advancements in industry are no longer approved of. On the other hand, tools that are developed parallel to technology have changed the movemental habits of human bodies. The position of sitting on a chair has changed because of tablet and computer use. These new prostheses have changed human behaviour; but design criteria have fallen behind all these changes. As a consequence, research for new methods has increased to analyse the relationship between body and space that is becoming distant, and to join them. This chapter aims to make a contribution to the kind of research that investigates the relationship between body and space in the detail of dance and choreography studies. They still have a strong relationship despite the progress in technology and industry, from the point of view of architectural design and the designer. The main motivation of this study is the necessity of examining the knowledge about body interactions that show possibilities for movement, spatial flow and interaction from the choreographer's design point of view.

Dance and architecture both experience the body first. They are also experienced *by* the body. Ideally, the limitations and boundaries of the human body are important fields of interest for the professionals in dance discipline. At the same time, by discovering potentials of space in relation with the body and its movement, these analyses and observations provide a supportive approach for architectural design in generating space, even though dance is an entirely different discipline. Additionally, body in architecture is the main subject for finding the possibilities of movement, spatial flow and interaction. Instead of a static organisational model dealing with the idea of permanence and stability, focussing on space in relation to dynamics and movement is similar to the chorographic understanding in the field of dance,

> We know nothing about a body until we know what it can do, in other words, what its affects are, how they can or cannot enter into composition with other affects, with the affects of another body, either to destroy that body or to be destroyed by it, either to exchange actions and passions with it or to join with it in composing a more powerful body.[2]

To tell what a body is able to do is not limited by just the ability of its organic parts. The prosthesis, which may improve the capacity of the body, is a part of it when it is required. Andrew Ballantyne quotes, 'I could dig a deeper hole with a digger, if the body does not have the prosthesis, it feels itself disabled.'[3] At the same time, that prosthesis, which is used to enhance the capacity of the body, just directs the movement and utilisation of body in space. As in 'Synchronous

Objects' choreography, which will be detailed in future sections, movements of the body are not the same either with a prosthesis chosen by itself or alone in an empty space. In this example, dancers move by means of touching, seeing and feeling tables. Results from the analyses of these movements will not be the same with results from the movements in a space that has no objects.

In other respects, our built environment is greatly interested in the body movement around it, like choreography. But the fact remains that architectural spaces deal more with permanence and stability, rather than with dynamics and movement, historically. In this case, as writer and architect Joseph Rykwert mentioned, the most persistent habit of western architecture is to see the human form and its reflection together in architectural buildings.[4] What this kind of habit fails to see is that human bodies are not the same everywhere and every time. Drawing circles and squares around a human figure as Vitruvius did, or projecting the form of the body on structures in a grid system as in the Renaissance era, does not reflect bodily movements. If we deal with bodily movements with another approach, such as choreography, and reflect this to space, could we challenge the persistent habit in architecture?

In this sense, in Bauhaus discipline, the body is examined under a magnifier considering all aspects of its movements. Bauhaus discipline has tried to create an architectural language and Oscar Schlemmer, who was a German painter, sculptor, designer and choreographer, and associated with the Bauhaus School, led theatre trainings there aiming to improve students' body consciousness and physical capacity. It was a new step to feature the human body's interaction with space and to recognise the body by means of branches of art, such as theatre and dance, in architectural education. Bauhaus disengaged consciously with the past and dealt with a body that has no memories. Schlemmer designed some stage costumes, like prostheses, which allowed the free movement of mechanical bodies in space that aimed to eliminate the barriers naturally existing in organic bodies. He researched opportunities created by those costumes. Schlemmer said that it is not possible to change the limitation of the human body and to rule out gravity, which has to be obeyed. One step is not much more than one metre, and one jump cannot be higher than two metres. The centre of gravity can be eliminated, momentarily. A position that is really different from the natural state, like swinging in the air horizontally, can be obtained for just a few seconds with those costumes and movement opportunities.[5] However, movements of the body are unsteady. The body cannot consist of physical measures. According to Deluze and Guattari, 'It breathes, it heats, it eats. It shits and fucks.'[6] The body is a part of the production and consumption process and connects in different ways within itself and its environment.

As another constituent, space is a broad field for a subject. By limiting the field of space, which is defined within the context of architecture, space becomes substantially concerned with the existence of the body, just like choreography.

Merlau-Ponty generated the concept called 'bodily space' which means the notion of spatiality is presupposed by the existence of our body. Monika M. Langer defines Merleau-Ponty's conception of the spatiality of the body as 'the very way in which the body comes into being as a body.' [7] This approach seems like the perspective of space in dance discipline. Similarly, a dancer's body creates a space that is directly related with the existence of the body. The relationship between the dancer and space is always alive because of movement flow. The relationship is always temporary, and in one sense, it is mortal. In that case, is it possible to find out another perspective that rises from this contradiction? For example, is a table simply a table that people use for eating, working, etc., or is it something that can be redefined by a body movement with its vacancy? Jader Tolja, who is a body-conscious designer, mentioned the idea of psychiatrist Carl G. Jung in his book review, 'it is not about seeing different things but about seeing things differently.'[8] Following this idea, the aim of the study is to enhance the efficiency of bodily awareness in the design field.

In conclusion, reproducing information into chorographical space from the design field and architectural concepts based on the body is possible. Seeing things differently could arise from the concept of bodily awareness by focussing on dance.

3. Choreography and William Forsythe

> Choreography is a curious and deceptive term. The word itself, like the processes it describes, is elusive, agile, and maddeningly unmanageable. [9]

The word 'choreography' comes from the combination of the Greek words 'choreia' and 'graphein.' The 'chora' described by the ancient Greeks as a space, often transient, and not necessarily described by walls.[10] The meaning of 'choreia' is to dance in formation, and the meaning of 'graphein' is writing. So, the word 'choreography' means 'dance-writing.' Professor Steven Spier, who has been Dean of the Faculty of Art, Design and Architecture at Kingston University London, notes that the arrangement of the organisation between bodies with other bodies and with the environment in dance discipline could be a clearer definition for the word 'choreography.'[11] 'Khora', a similar word to 'choreia', means a temporary place that is not restricted by walls. Choreography is a collective work because there are many actors in choreography. There are not only dancers, but also music, objects, costumes and especially the phenomenology of choreography. Also, the body is not given to ballet itself, it is mostly configured as the recipient of a phenomenological experience, from the point of view of the examination of the collaboration of body and space. As mentioned in the book *ReMembering the*

Body, written by Brandstetter: 'The body is comprised of a multitude of bodies and concepts of bodies.'[12]

William Forsythe devises the body concepts while creating choreographies as the description of space. Forsythe, who is an American dancer and choreographer, has been working freelance since 1980. According to Spier, Forsythe was appointed artistic director of the Ballet Frankfurt in 1984 and was renowned by the late 1980s, not least for dragging a reluctant ballet world into an engagement with the intellectual concerns of the contemporary world.[13] Forsythe then posed some simple but highly provocative questions of ballet's construction of the body, in the article of Gilpin and Baudoin:

> What if a movement does not emanate from the body's centre? What if there was more than one centre? What if the source of a movement were an entire line or plane, and not simply a point? Any point or line in the body or in space can become the kinespheric centre of a particular movement.[14]

Forsythe investigates not only classical ballet, but also the possibilities of spatial inscription by the perspective of Rudolf von Laban. Rudolph von Laban, who is a dance theorist from Switzerland, represented the movements of the human body in space with a solid object called 'icosahedron.' This three dimensional geometrical solid object, which has twenty-seven points in space and spins with motion, depicts the limits of the extended human body. As Forsythe indicates,

> What I began to do was imagine a kind of serial movement and, maintaining certain arm positions from ballet, move through this model, orienting the body towards the imaginary external points. It's like ballet, which also orients steps towards exterior points (croise´ , efface´ , . . .) but equal importance is given to all points, non-linear movements can be incorporated and different body parts can move towards the points at varied rates in time. [15]

At the same time, Forsythe disturbs balletic routine intentionally. He tries to explain the ontological distinction between the body and the movement. Forsythe behaves like a challenger who acts against the classical dance principles. His dance departs from a philosophical basis rather than an artistic one and defects-faults of the performance-are welcome in his dance. In 2009, he asked, 'What else, besides the body, could physical thinking look like?'[16] He created a performance called 'Synchronous Objects', which investigates interlocking systems of organisation in its choreography. This project represents his ideas about dance and choreography and focus on the relationship between dance and choreography.

> Choreography and dance coincide; choreography often serves as a channel for the desire to dance. And choreography and dancing are two distinct and very different practices. One could easily assume that the substance of choreographic thought resided exclusively in the body. But is it possible for choreography to generate autonomous expressions of its principles, a choreographic object, without the body? [17]

He explores the answer by creating 'Choreographic Objects', which is engaged with the project called 'Synchronous Objects'. 'Synchronous Objects' for One Flat Thing - Reproduced, is a project created by Forsythe in collaboration with the Ohio State University's Advanced Computing Centre for Art and Design (ACAD). Seventeen dancers among a grid of twenty tables performed the choreography, called 'One Flat Thing', and then researchers, architects, and designers collected the final data, which is presented by using 3D animation, annotation and graphics. 'Synchronous Objects', which is the name of twenty different visualisation techniques and tools of the choreography, has been created by a group of multidisciplinary researchers. The aim of the study is to explore and find out the profound knowledge of choreographic thinking.

First of all, dancers bring some tables; the dancers touch the tables and try to see their materials and structures with their hands without any music or sound. As Pallasmaa says, hands are the eyes of the skin and touch is the sensory mode that integrates our experience of the world with that of ourselves.[18] Similarly, touching is the first human behaviour when a human meets an object in the architectural environment. Then, the performers start the dance one after another. They experience a space that includes twenty tables. We see those tables every day, but we never look at them as a matter of bodily awareness. Performers move under, beside and around the tables, and even on top of them. They feel them, not only with their hands, but also with all parts of their bodies and senses. Every second they create a space and then they remove it, repeatedly; their movements give a shape to the space that is alive just for a second. It seems as if the sunshine is moving on a building. Like the sunshine, the dancers' bodies infiltrate the space. On the website of synchronous objects, visitors can see the analysis of the choreography at the bottom of the page while watching the performance. The audio, video, overlay settings can be chosen by the viewer. For example, you can watch the choreography from the top, where you can see every detail of the movement of each dancer. Consequently, there are plans, sections, details, similar to the presentation format of a design project, like a sketchbook of an architect. Many papers and notes involve inner feelings, notions and spontaneous lines which look like projections of dancers' movements, coming from the inner feelings of the body. At the end of the performance, the dancers place all the tables at the back, and this huge space becomes lonely and quiet, despite the fact that there had never

been any sound in the beginning. As Bernard Tschumi said, 'there is no space without event.'[19]

Consequently, the tables used in the choreography are very simple and practical daily objects. However, after the experience, these simple tables become objects with a new meaning. With this experience, bodily awareness of the participants substantially improves.

4. Conclusion

William Forsythe and his works give opportunity to express common characteristics of choreography and architecture. Both generate vocabulary in space by communicating, and also both are related with visual art forms based on three-dimensional volumes. Choreographer Carol Brown explores coinciding aspects of choreography and architecture through site-specific work, often involving close collaborations with architects. She mentions that

> Dance and Architecture have much in common. Both are concerned with practices of space. For a dancer the act of choreography as a writing of place occurs through the unfolding of spatial dimensions through gesture and embodied movement. For the architect space is the medium through which form emerges and habitation is constructed. For both, the first space we experience is the space of the body.[20]

The design of choreography starts on paper, and then moves to the body and creates the dance performance. The initial steps for dance are designed on paper exactly like architecture. Architecture no longer consists of just making buildings, and dance no longer consists of just making dance. Moreover, as Ponty mentioned, for us, the body is much more than an instrument or a means; it is our expression in the world, the visible form of our intentions.[21] This study aims to reach a new approach of body and space interaction by highlighting the collaboration of architectural space design and dance/choreography design. By enhancing bodily awareness in the design field, the study gives an opportunity for architects to focus on the body and space relationship and to search for alternative ways to conceptualise and generate space.

Notes

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http://dance-tech.tv/videos/interview-with-william-forsythe-the-hellerau-dresden-germany/.

[2] Gilles Deleuze and Felix Guattari, 'Becoming-Intense, Becoming-Animal', *A Thousand Plateaus: Capitalism and Schizophrenia,* trans. Brian Massumi (Minneapolis: University of Minnesota Press, 1987), 257.

[3] Andrew Ballantyne, *Deleuze & Guattari for Architects* (London and New York: Routledge, 2007), 33.

[4] Joseph Rykwert, *The Dancing Column* (Cambridge: MIT Press, 1996).

[5] Oscar Schlemmer, *The Theater of the Bauhaus*, trans. Arthur S. Wensinger, ed. Walter Gropius (Baltimore: The John Hopkins University Press, 1961).

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[7] Monica M. Langer, *Merleau-Ponty's Phenomenology of Perception: A Guide and Commentary* (London: Macmillan Press, 1989) 49.

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[14] Patricia Baudoin and Heidi Gilpin, 'Proliferation and Perfect Disorder: William Forsythe and the Architecture of Disappearance', *Il Disegno che Non Fa il Ritratto: Danza, Architettura, Notazioni, a cura di Marinella Guatterini, Volume II* (I Teatri di Reggio: Emilia, 1989), 74.

[15] Rosalyn Sulcas, 'William Forsythe: Channels for the Desire to Dance', *Dance Magazine*, LXIX, September, 1995, 56.

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[17] Ibid.

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Betül AY is an interior architect. After her undergraduate education, she studied body space relationships in Architectural Design for her Master's Degree from Istanbul Technical University in 2010. She also studied Interior and Living Design at the Domus Academy in Milan.

Pelin DURSUN ÇEBİ is associate professor in the Department of Architecture at Istanbul Technical University. Her research interests focus on architectural design, design education, body space relationships, architectural morphology and space syntax.

Gibran's Orphalese, the Erotic City

Azzeddine Bouhassoun

Abstract
This chapter investigates Gibran's erotic spirituality and his conception of space and body. God, space and body are but one entity, and space creates and defends (sexual) identity, and gender. Images and symbols are tightly related to the spiritual life of Gibran (1883-1931) and his religious experience. Is this not a reason why he has always been in search for the terrestrial heaven through his travels and geographic migrations? Symbolism resides deep in the strata of his subconscious and manipulates him. As a result, the man lives in a symbolic world aiming at recreating either the primordial time or paradise where the perfect man, Adam, before his Fall, once lived happily. There is certainly nostalgia for that remote time when man used to live in the bosom of his Mother, Nature. We are, from a psychoanalytical perspective, in the midst of the Oedipus complex. Is that the essence of man's quest for heaven? Gibran Kahlil Gibran articulates transgression, liminality and a rite of passage to achieve spiritual Enlightenment in the erotic city of Orphalese. Is this the reason why he wants to recreate the lost paradise and re-enact the sacred past? It is certainly a plausible reason to which we can add the overwhelming influence of starting psychoanalysis, sciences, rationality, and other cultures. Let us not forget that in this 'fin de siècle' occultism, there was an eager need to revisit lost civilizations, unimagined lands and weird places for a better society, with primitive cults and beliefs, paganism, free love and an openness to homosexuality. Gibran's *The Prophet* (1923) leads us in the mystical Orphalese from the mountain, to the temple, to the body. The name of the city suggests both Orph(eus) + ales or Ur + phallus. Therefore, space equates temple and body.

Key Words: Gibran, religion, body, liminality, transgression, sun, mountain, landscape, sex, homosexuality.

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According to Bal, space is above all place and characters' perception of this space. 'There are three senses which are especially involved in the perceptual representation of space: sight, hearing, and touch.'[1] Gibran's *The Prophet* (1923) uses space, a city, as a focal theme of sacredness. Space becomes what Bal calls 'an acting place.'[2]

The Prophet comes down from the hill and heads towards the city named Orphalese. Though the city has no real existence, the construction of its name is very significant. It consists of *Orph* + *alese*. One might straightforwardly think of *Orpheus* and *ales* as a suffix. However, the terms also denote another significance: Ur + Phallus. Orphalese is built upon the Arabic name of Jerusalem, itself

borrowed from the Aramaic name *Orshalim*, or Urshalim, the City of Peace. It is the encounter of the historic city and the mythical one, a meeting point between the myth of Orpheus and the sacredness of the geographic city.

Whatever is beyond that space is the home of death and demons. The city sits in the primordial space when the latter was a garden with stars and mythical zodiacal beings. The prophet claims that this space belongs to a primordial time, saying: 'And that that which sings and contemplates in you is still dwelling within the bounds of that first moment which scattered the stars into space.'[3] These mythical cities are between the upper world and the inferior regions in the archaic or mythical mentality.

Mapping Orphalese, the following scheme appears: the hill/mountain is, geographically, located in the East. The sea overlaps the fields and vineyards, and then we have the city gates and the temple inside the city where the prophet goes. The isle of his birth is in the East too because the hill is also called the 'isle of his birth', where the sun rises. Therefore, both the mountain and the isle of birth, Orphalese, constitute only one place, and this place is located in the East.

The story offers several natural benchmarks to its narrative description. We have the sun, the mountain, the sea, and the temple as the meeting points of the sacred. The sun is the Self, 'Even like the sun is your god-self.'[4] Therefore, the body stays in the middle of Gibran's cosmogony and philosophy, and the transcendence departs from the touch.

The cosmic mountain and caves are a parallel symbolism that unites the Sky with the Earth. Sacred mountains play an important role in some myths and religions alike. The Greeks have held ambivalent conceptions of the caves. For Plato, for instance, the cave is the place of the 'unenlightened and uneducated, forced to live in the darkness of ignorance,'[5] but it is also a place that hides 'awe-inspiring secrets and treasures.'[6] It is the dwelling place of immortals as well as monsters and Cyclopes.

For Mircea Eliade, the cosmic mountain is not only the highest point, but also the navel of the earth and the point of creation. The cave was not only the place of burial, but of rebirth as well,[7] the symbol of the uterus.[8] In fact, the novella is a story of a (re)birth/delivery, and the nascent descending prophet carries a gender disorder right from the beginning; because of the miraculous birth, He has no male chromosomes. He must be a female. The prophet(ess) also claims his/her birth at the end of the novella: 'A little while, a moment of rest upon the wind, and another woman shall bear me.'[9]

Gibran's prophetism springs from the theosophical literature. A prophet thinks his mission is to save people, humanity, and civilization. His prophetic ideas teach that man created god, heaven and hell are but a creation of the human mind, and above all, religion should reconnect man to the universe. Following a Western esoteric vein, Gibran uses an erotic spirituality that aims at connecting organically man with the cosmos to obtain a godly identity.

However, the prophet, a parody of Jesus coming from the inferior world, also reminds us of the zombie, a dead living individual who staggers to life, coming from death. The choice of the monstrous goes hand in hand with Gibran's prophetism, and Shildrick would also agree that 'the pertinence of the monstrous … is determined not only by the contested terrain of a particular historical moment, but by the always already problematic ontology of human being.'[10]

It might be weird that the madman, a forerunner of the prophet and another parody of Jesus, behaves like a vampire, requesting to drink his own blood–for who would come from the realm of the dead if not a creature of the devil? His forerunner claims he is a child of the night, saying: 'Night is over, and we children of night must die when dawn comes leaping upon the hill.'[11]

The vampire illustrates man's cultural anxieties, and the hunger 'is symbolically related to women's predatory sexuality and aggression.'[12] However, to carry on with vampires, 'vampires are overtly and aggressively sexual.'[13] This sexual appetite will be satisfied once he preys on his victim. The madman's victim is certainly a man: 'I thirsted—and I besought you to give me my blood to drink. For what is there can quench a madman's thirst but his own blood?'[14] The latent homosexual and androgenic aspect of his behaviour is very self-revealing. The vampire's body does not decay, but he is without soul, a living body. Yet, he is immortal.

Gibran's character is a madman in a previous life and a prophet for the glory of the flesh in a second life through his reincarnation law. It is the primitive part of the brain that is supposed to manifest because the legend of the vampire is related to the sexual desire and sexual transgression.

The prophet is the bridge between a sacred and a profane world. Like a ghost, he comes for some symbolic quest, perhaps not properly buried, or to reveal a secret, as in the case of Hamlet's father.[15] Both the vampire and the zombie are gothic creatures, dead yet undead; they are worried individuals, behaving through body rather than brain.

Almustafa is an erotic prophet. Outrageously, he is raised in the flesh. He comes to Orphalese to preach an occult religion. He expresses his desire through the sleeping-awakening process, gratification of senses, sickness and pain, hunger and thirst. The novella expresses a sexual intercourse. The temple is the sacred space for the sexual relation, where resurrection happens and the prophet acquires identity and a name: Almustafa. The city is the virgin woman that the male prophet 'deflowers.' In other places, it is the Empty Quarter, but it is certainly the veiled land. Veil is very often associated with virginity in Sufi literature.[16] Gibran's mystical and clearly erotic poem 'The Veiled Land' reveals the desired hidden sexual intercourse so dear to the Western esoteric tradition. Thus, he chants his longings, desire, and the fire for the virgin.

The prophet, as an unnamed actor, seems to have no historical background. With the absence of a proper name, he is a total effacement of identity. However,

how does genre identity relate to the novella? The sexual biological identity does not appear, although the prophet claims manhood and the temple sexual intercourse is a hint. Nevertheless, he goes through gestation and expects a delivery.

Gibran's struggle is the struggle for creating a personal identity. The only woman of his novella does not exist and as such, the close erotic relationship is a latent homosexuality leading towards the male pregnancy.

Gibran, who was influenced by Havelock Ellis (1859-1939), was certainly sensitive to the political discourse of homosexuality and wanted to end the oppression under which this category of people suffered**.** Gibran does not use evident body inclinations towards male characters. In an ironic manner, and describing the 'perfect world,' he enlists, through his parable 'The Perfect World,' in his *The Madma*n, all its virtues:

> Their virtues, O God, are measured, their sins are weighed, and even the countless things that pass in the dim twilight of neither sin nor virtue are recorded and catalogued.[17]

The madman continues his irony while describing love in this perfect world as 'to love according to an established order.'[18] According to Gibran, this love is hypocrisy of the socio-cultural and political order. People need to understand and listen to the consciousness of freedom, to love and practice love with freedom, and be Jonas or the Whale, the butterfly or the rose, according to his mystical parables. So, homosexuality is perceived only through his spiritual path. It is thought of as being a rebellion against the socio-political and cultural order:

> All these things, O God, are conceived with forethought, born with determination, nursed with exactness, governed by rules, directed by reason, and then slain and buried after a prescribed method. And even their silent graves that lie within the human soul are marked and numbered.[19]

Society, especially the oriental one, just like religion, is judgemental and does not accept marginal sexual orientations, while Gibran looks for the equality of sexes, equality of genders, and equality of all marginal sexualities. Queer theory, according to Annamarie Jagose, tries to set itself as a historical discourse for homosexuality and genre ambiguities.[20] It is also closely associated to cross-dressing, and Gibran uses a mystical discourse to express sexualities and cross-dressing:

> Upon a day Beauty and Ugliness met on the shore of a sea. And they said to one another, "Let us bathe in the sea." Then they disrobed and swam in the waters. And after a while Ugliness

> came back to shore and garmented himself with the garments of Beauty and walked away. And Beauty too came out of the sea, and found not her raiment, and she was too shy to be naked, therefore she dressed herself with the raiment of Ugliness. And Beauty walked her way. And to this very day men and women mistake the one for the other.[21]

The body is a social construct, just like sexualit(ies), and Gibran's use of the monstrous is a denunciation of not only women's persecution, but also the destruction of all that is suppressed and repressed. Shildrick thinks 'the body in question must be read primarily through its capacity to instantiate new norms of sexuality, production or reproduction.'[22] Gibran's spiritual quest starts with impotence, pregnancy to find fulfilment in sacred homosexuality. It starts with the construction of the body to accept the androgynous self. In fact, it is during the prophet's pregnancy that the body is reconfigured, built, reconstructed to achieve androgyny. This is an idea expressed by Shildrick, who claims that bodies are 'constructed rather than given.'[23]

Therefore, the whole birth process is from cave/uterus to life/uterus. We have the impression that the whole story happens in the bosom of the mother's womb/uterus. It is the monstrous (ur)phallus-vagina city. However, in Gibran's *The Prophet*, space is from the beginning, holy and sacred–there is no territory to the sacred and another to the profane. Space is the matrix. The Prophet goes even further, synthetizing space with god, so that territory and sovereignty of space belong to god. He says,

> And if you would know God be not therefore a solver of riddles.
> Rather look about you and you shall see Him playing with your children. And look into space; you shall see Him walking in the cloud, outstretching His arms in the lightning and descend.[24]

However, space is body for Gibran because god is man and man is god. The fluidity of the body reflects man's vulnerability, and the monstrous 'liminal being'[25] is both sacred and profane,

> Monsters, then, are deeply disturbing; neither good nor evil, inside nor outside, not self or other. On the contrary, they are always liminal, refusing to stay in place, transgressive and transformative. They disrupt both internal and external order, and overturn the distinctions that set out the limits of the human subject.[26]

The real world starts from the inner body, from self. The order is very important to understand sacredness. It is the vision of a prophet, not of an ordinary man. The idea of nearness and distance is crucial, too. Gibran's world belongs to an invisible world, and space belongs to an unreal or rather an eclipsing imaginary world that would fit the city of Orphalese. Space emerges from the deep structures of the mind, providing a plausible reason why characters are foggy, invisible, and nameless. In fact, only Almitra, whose strange name drowns us, even deeper in the unknown, owns a name. Nothing seems real, not even words that describe the inner self, or the physical sacred reality unless they are sacred and uttered from God. Thus, the prophet says,

> It is enough that you enter the temple invisible. I cannot teach you how to pray in words. God listens not to your words save when He Himself utters them through your lips.[27]

With Orphalese, the author hints at heaven-like space. It is probably attributed to his Biblical influence and quest for the original home of humanity. Heaven is used metaphorically to express a state of mind rather than a metaphysical space where the good and the faithful would live eternally. It is rather strange that a sacred abode for the good is not profusely mentioned in the novella. Gibran uses it only twice. It is certain that the quarrel with Christianity makes him deny the existence of such a place. Heaven is more in this world than in the other. Instead of paradise, he goes to Orphalese.

This idealistic vision of the holy city is to be recollected along with the destruction of the temple. Although no such destruction is mentioned, the sanctuary provides different meanings in Gibran's story. For him, 'Your daily life is your temple and your religion.'[28] The temple was also often the ideal place for sacred prostitution, which was famous in Babylon, ancient Israel, and Egypt; and then, such religions were exported to the West while remnants of it exist in Christianity. Sex in the temple was part of pagan fertility cults and was also supposed to be sacred and bring the blessings of the gods. It was either for male deities like Baal Peor, the religious variant of Priapus, 'in honour of whom women and virgins prostituted themselves,' or female deities like Ishtar or Astarte.[29] The temple was always related to the sun, and we know that in Gibran's story, Orphalese is Eastward; therefore, the temple, where 'Beauty shall rise with the dawn from the east' is consequently in the East.[30] So the temple is related to a fertility cult, dedicated to the goddess mother with priestesses. In Gibran's novella, we do not have evidence about sex in the temple. All we know is that he was inside the temple as the story finishes with him going down the steps of the sanctuary: 'Then he descended the steps of the Temple and all the people followed him.'[31]

It is therefore important to conclude that space is resumed to the temple, the body. The socio-cultural construction is epistemologically structured on the

conception of the body and how it organizes and reorganizes this vision within the Greco-Roman civilization and the Judeo-Christian tradition. The whole cultural process is about the geography of the body. It is the appropriation of the body-spirit dualism as one and inseparable. The duality is the product of a patriarchal and manly reason that needs to be overcome. For Gibran, the temple is the indivisible man according to his parable, 'Philemon a Greek apothecary,' in *Jesus the Son of Man:*

> He entered the temple of the soul, which is the body; and He beheld the evil spirits that conspire against our sinews, and also the good spirits that spin the threads thereof.[32]

The erotic, androgynous, pregnant body should be monstrous. The city, an intra-uterine world, heaven and hell as well, look monstrous. The idea of monstrosity is to assess the vulnerable and to acknowledge its normativity; it is also, as put by Shildrick 'to contest the binary that opposes the monstrous to the normal.'[33] The monstrous birth, the use of the vampire/zombie/monster probably reflects the women's struggle (first feminist period) in America and their eternal suffering in the Orient and a will to 'a reinstatement of the feminine.'[34]

Notes

[1] Mieke Bal, *Narratology Introduction to the Theory of Narrative* (Toronto: University of Toronto Press, 1999), 133.
[2] Ibid., 136.
[3] Gibran Kahlil Gibran, *The Collected Works* (New York: Everyman's Library, 2007), 138.
[4] Ibid., 122.
[5] Ustinova, Yulia, *Caves and the Ancient Greek Mind, Descending Underground in the Search for Ultimate Truth* (Oxford: Oxford University Press, 2009), 01.
[6] Ibid., 01.
[7] Eliade, Mircea. *Cosmos and History* (New York: Harper Torchbooks, 1959), 16.
[8] —. *Images et Symboles* (Saint - Amand: Gallimard, 1986), 54.
[9] Gibran, *The Collected Works*, 160.
[10] Margrit Shildrick, *Embodying the Monster, Encounters with the Vulnerable Self*, (London: Sage Publications, 2002), 03.
[11] Gibran, *The Collected Works*, 91.
[12]Anna Krugovoy Silver, *Victorian Literature and the Anorexic Body* (Cambridge: Cambridge University Press, 2004), 117.
[13] Ibid., 117.
[14] Gibran, *The Collected Works*, 39.

[15] Colin Davis, *Haunted subjects: Deconstruction, Psychoanalysis, and the Return of the Dead* (Basingstoke, Hampshire: Palgrave Macmillan, 2007), 03.
[16] Mahdi Tourage, *Rūmī and the Hermeneutics of Eroticism* (Leiden: Brill, 2007), 71.
[17] Gibran, *The Collected Works,* 47.
[18] Ibid., 47.
[19] Ibid., 47.
[20]Annamarie R. Jagose, *Queer Theory, An Introduction* (NY: New York University Press, 1996), 06.
[21]Gibran, *The Collected Works*, 452.
[22] Shildrick, *Embodying the Monster,* 02.
[23] Ibid., 04.
[24] Gibran, *The Collected Works*, 141.
[25] Shildrick, *Embodying the Monster,* 04.
[26] Ibid., 04.
[27] Gibran, *The Collected Works*, 141.
[28] Ibid., 148.
[29] Stephanie Lynn Budin, *The Myth of Sacred Prostitution in Antiquity* (Cambridge: Cambridge University Press, 2008), 37.
[30] Gibran, *The Collected Works*, 146.
[31] Ibid., 153.
[32] Ibid., 251.
[33] Shildrick, *Embodying the Monster,* 03.
[34] Ibid., 02.

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Azzeddine Bouhassoun is an assistant lecturer in the Department of English Studies at the University Centre of Ain Témouchent, Algeria. He has several fields of interest, stretching from between the wars literature to postcolonial literature with a keen interest in both romantic and spiritual writings.

Perpetual Transition: A Communication between Photography and Absence within the Ruin

Clementine Monro

Abstract
Perpetual Transitions is a practice-based research project that investigates how absence is observed through the spatial experience of the architectural ruin and the communication of that experience through the medium of photography and is addressed through the experiential study and photographic response to the ruin. The word *ruin* has its origins from the notion of falling or fallen stones.[1] In this context, ruins are seen as the fragmented remains of man-made architecture. In experiencing the ruin within its present state, absence has the capacity to embody lived space and ephemerality of the ruin. The photographic response as an experiential inquiry is key to the communication of absence and the phenomenologically experienced ruin. The capacity of photography to communicate time, duration and the ephemeral mediates a visual trace and expression of the felt experience of absence. My question is: *How is absence felt and experienced within the ruin, and how does one communicate absence through photograph?* My goal is to communicate the felt experience of the ruin into an art piece that addresses both absence and spatial experience of the ruin, and also to interrogate the dialogue between theory and practice.

Key Words: Photography, absence, presence, experiential, phenomenology, ephemeral, traces, ruins.

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1. Introduction

This chapter is intended to act as a precursory snapshot of an on-going practice-led[2] research project. This project is about how absence is observed and registered within a specific and phenomenological setting, the architectural ruin. In order to identify more fully the elements that the research poses, responses to the question are divided into two reflexive and inter-connected parts: *how is absence felt and experienced within the ruin: how does one communicate absence through the medium of photography*. This deliberate action allows for a more rigorous investigation and philosophical grounding into the areas of phenomenology and ontology that the first part of the research question has taken. This action of theoretical contextualization will allow for a more critical approach in underpinning the significance of the practice in relation to the context of the research.

2. Absence and the Ruin

In the Oxford English Dictionary, the definition for the word absence is, 'the non existence, or lack-of.'[3] This project looks at absence within a specific and phenomenological setting, the architectural ruin. In order to situate and understand the context of absence, the architectural ruin requires investigation by means of understanding the nature and meaning of the ruin itself.

When a building or structure ceases to function as it was originally intended for, it starts a slow process of decline and decay. Over time, the building becomes structurally unsound and nature is allowed to invade, seeking out exposed spaces and small cracks in which to take root and grow; organic matter starts to take form. Over an extended period of time, the building is propelled into a further state of decay where nature has the upper hand and full momentum of organic growth. At the point where decay turns the building into a ruinous state, the building becomes a ruin. At this point of intersession between the present state of the ruin and the past intent of the building, a profound sense or feeling of absence can be felt and experienced; the ruin imbues the non-existence and lack of, that is the essence of, absence. In this context then, absence is described not as a tangible thing or object, but as a feeling or felt sense. Situated in place within the ruin, absence holds form and meaning. It is a manifestation of feeling shaped from the felt experience within the present state of the ruin and a universal memory (what the building was originally intended for). Absence is both experiential and phenomenological, meaning observation of absence is achieved through direct experience of place and space.

How we experience and perceive absence is through our selves, our consciousness and in particular, our senses. Our bodies react physically and emotionally to the ruin. This reaction is felt through mediation of body with place. Like absence, place is not a thing or actual object that exists in the world; it is not something that we go out and locate. Place exists because our bodies interact with it and make it so. Place relies on our bodies to give it substance and meaning. The French philosopher Maurice Merleau-Ponty expresses that 'place is the means whereby the position of things becomes possible.'[4] Merleau-Ponty also describes the body as 'the vehicle of being in the world, and having a body is, for a living creature, is to be intervolved in a definite environment.'[5] Our bodies give meaning to place; the very nature of the ruin as a heightened bodily experience is a powerful conductor for absence.

This felt sense of absence is possible through the body's reaction and interaction to the space that is particular to the ruin. The immeasurable sense of absence within a ruin can also be felt through the weighty presence of the remaining space and through the body's keen awareness in detecting the way jagged natural light ruminates through curious open crevices and surfaces within the building's remaining structure.

The contemporary philosopher and writer Dylan Trigg echoes this experience of visiting ruins through a phenomenological perspective where he expresses that the experience is felt through the body and the body's senses:

> Our bodies respond to the texture of ruins. It is a very tactile and visual experience; from the unevenness of the floor beneath ones feet to the presence that a ruin possesses through absence. [6]

It is through the body that sensory information such as vision, touch, hearing, smell and taste interact with the environment around us. It is 'through our senses that we receive stimuli from the environment and can convey them to the brain.'[7] In other words, through the body, sensory information and emotional responses such as perception, we are able to react and interact with the world. Senses such as vision, sound and touch are essential for spatial experience. The human body responds to the spatial experience of the ruin. As well as stimulating the body's senses, the ruin also stimulates the imagination.

The reason for choosing the architectural ruin as a vehicle for spatial experience is through simply being a ruin, it offers an observable tactile environment, for the investigation of the meaning and significance of absence; secondly, the use of photography as a visual mediator and extension of body experience, offers to communicate the perpetual transitions that occur within that space. People visit decaying buildings for many reasons; but for the purpose of specificity, this practice-led research is only focusing on the present state of one ruin in particular, the ruin of a former manor house, Nettleham Hall. The reason for this is the present state of the ruin, which is in an evolving state of decay, whereby the building is allowed to follow the course of time and slowness of entropic truth. I have aimed to establish that there is a relationship between absence and place within the ruin. This relationship is not possible with the arrested ruin, because it has been preserved from decaying further. The arrested ruin becomes 'diluted', [8] meaning it is unable to forge a natural path with time and entropy. The types of arrested ruins in question are the heritage monuments and buildings that, although attract millions of visitors from around the world, are mere 'novelties that form a romantic perspective.'[9]

The evolving ruin possesses a certain truth. In experiencing the ruin through its present state, I aim to establish that absence has the capacity to embody the lived space and ephemerality of the ruin. The human body responds to the spatial experience of the ruin, its absence and presence. As well as stimulating the body's senses, the ruin also stimulates the imagination.

We live in a culture that values progress, and anything that is not progressive or deemed out-dated is liable to fall to the waste side in a landfill, or an unoccupied building is left to decay. We strive to live in a state of utopia and progressive

world, yet many of us yearn to experience the past. Perhaps this is why we have countless museums and heritage sites[10] to visit. Our planet is steeped in rich history that reminds us of how far we have come as the human race and what we have yet to discover. Ruins are rather like museums in that we tend to walk slowly and thoughtfully through them, observing and absorbing space and objects. Though the museum is filled with fragments of interesting artefacts and facts about the past, we can only imagine what that particular past must have looked and felt like. The ruin in contrast often gives us nothing of artefacts and facts; it is instead an empty space. Yet, through absence and the embodiment of presence, it is full.

3. Photography as the Communicator

Addressing the second part of the research question, *how does one communicate absence through photography,* has been approached chiefly through empirical study. The photographic response as an experiential inquiry is key to the communication of absence, its presence and the phenomenologically experienced ruin. The capacity of photography to communicate time, duration and the ephemeral, mediates a visual trace and expression of the felt experience of absence. This is also the primary reason for choosing photography as a visual response to the ruin and how I might communicate the felt experience of the ruin into an art piece that addresses both absence and presence.

The photograph is a visual trace, a communicator of time and duration. It is a combination of light and duration of exposure to time that determines a resulting image. The photograph is often characterized as a frozen moment in time and is 'essentially associated with the moment of time at which it came into existence.'[11] Contemporary critics such as Giles Deleuze and Roland Barthes maintain that the photograph is something 'that has been.'[12] Since its inception in the mid nineteenth century, the photograph has been widely perceived as a document or facsimile of life. The critic Roland Barthes sees the photograph as not only something that has been, but also as something of the past, only functioning as a document of something that is viewed in the present, but is not of the present. The film theorist Peter Wollen describes the duration within a photograph:

> images may themselves appear punctual, virtually without duration, this does not mean that the situations that they represent lack any quality of duration or other qualities related to time.[13]

A photograph, regardless of duration, remains a communicator of time and duration and is an important consideration for this project. The Japanese photographer Hiroshi Sugimoto sees the photograph not as something simply frozen in time, nor as an object in a state of being, but as an object in a state of becoming. Sugimoto's large-scale photographs of movie theatres[14] address time and duration; Sugimoto achieves the photographs through long exposures. These

long exposures of cinema screens convey not only the time of duration, the photographic exposure would typically last the length of the film, they also and more poignantly convey duration of time within a single image. These photographs, similar to the *Seascapes*[15] series that Sugimoto started making in the 1970's, evoke a sense of time that is an amalgamation of the production of the image and the reception of the image, provoking an understanding of time as becoming an event and challenges the notion of photography as a static moment of the past. These photographs raise the complex question of the relationship between time and the photograph, which goes beyond temporality and thus highlights the fundamental nature of photography. The photograph, like all things in this world, is subject to change and entropy. Like the ruin, the photograph is a physical object in perpetual transition and a constant state of flux. Both ruin and photographs are fragments of time, ephemeral traces of the past.

Spatiality and spatial experience have been, explored through reviewing the photographs of Hiroshi Sugimoto and identify an understanding of how spatial experience can be translated into a visual medium without loosing the actual. Therefore, my own photographs are a combination of varying durations. The significant factor in the visualisation for this project is the dissemination of the photographs and how they will be viewed and therefore experienced. It occurred to me early on in the process that the photograph alone was not enough in communicating the experience of the absence felt within the ruin that I wanted to convey. Experimentations the camera revealed that taking film footage in a static position of a selected space in the ruin visualised the essence of absence. It was during this particular process of setting the camera up to record video footage of a particular space that I became more aware of my surroundings and was able to sense absence of memory and actuality. During this time, I would sit next to the camera for the length of a recording and was able to simply take in and experience the place and space around me. I also listened to the sounds of the ruin, the audible absence and the visual presence surrounding the place; and so, audio of the ruin and its environment were also recorded.

Seigfried Kracauer describes film as a 'series and sequence of movement, therefore more able to achieve a higher synthesis of life as it represents reality as it evolves in time.'[16] Giles Deleuze echoes Kracauer where he describes the notion of time in the cinematic image simultaneously, as past and present.

The combination of photograph, film footage and audio has developed my project into an art installation piece to act as a visual trace and expression of the felt experience of absence within the ruin.

4. The Installation

As this practice-led research project is on going, the art installation has not yet taken place. However, it has taken final shape and form; this in itself deserves a commentary on the process. In addressing an outcome for the research question

how is absence felt and experienced within the ruin, and how does one communicate absence through photography; the answer has only surfaced very recently. The installation will act as a continuum of the spatial experience in the ruin of Nettleham Hall. The combination of the still photograph, video and audio are combined and intertwined, to offer the viewer an experience and ephemeral trace of the, experienced ruin. This method of dissemination is key to the experiential inquiry to the research question.

The still photograph takes on the form of sheer fabric panels. A single photograph of the exterior and entrance to the ruin is digitally printed onto four, five metre-length panels. The image has been split vertically into four and then printed onto four vertical panels. Each panel is a part of the whole, and the whole is a sum of the parts. I intend that the panels be suspended from the ceiling and left to hang to the ground. By placing the panels next to each other, but with a distance behind each other, one can see the image as a whole, but is allowed to walk in-between the panels and through the entrance to the ruin. The sheer silk fabric used is translucent and almost transparent in its appearance. The panels hang freely, to enable movement as one passes through. This part of the installation allows for felt experience and ephemerality. The height of the panels is approximate to the height of the actual building, allowing for embodiment of space and place. After passing through the fabric panels, there is a large empty space and a light from above. Looking up to the ceiling, one is now looking at a piece of film footage. The image appears static, like a photograph; but on closer inspection, one sees elements of the image that are moving: foliage and clouds. The proximity of the projected image is relational to the original kitchen ceiling of the ruin. A projector suspended from the ceiling and facing down produces the looped film piece, captured onto a large-scale piece of white fabric. Ahead and looking forward, one can now see another large white screen. The image on here is of the dining room and is again a film piece that is static and void of movement, but is continuously recording. One can see the foliage moving against the stonework of the room.

The installation piece is not accessed easily, like the ruin in question; it is accessed through a tunnel made of white fabric and bamboo poles. The ruin is hidden from view, and one most traverse through the narrow and winding tunnel in order to get to the ruin. A sense of trespassing into and onto an unknown and uneven territory surrounds the unfamiliar space. Utopia and reason have been left behind. As one begins to enter the space that the installation occupies, there is audio sound of nature and man-made noises that surround the ruin.

5. Conclusion

In creating the installation piece, I am attempting to recreate a sense of absence, spatial experience and the felt experience of the ruin. The combination of photographs, static video footage and audio of the ruin act as a platform for this experience, whereby the body and senses are stimulated and enveloped by place

and space. The combination of the chosen media allows for a symbolic mediation of the visual traces and expression of the felt experience of absence within the ruin.

Notes

[1] Michael Roth, Claire Lyons and Charles Mereweather, *Irresistible Decay: Ruins Reclaimed* (Getty Research Institute Publication, 1997), 1.

[2] My research is conducted using the methodology of practice-led research. Barrett and Bolt, *Practice as Research: Approaches to Creative Arts* (I B Tauris & Co LTD, 2010); Graeme Sullivan, *Art Practice as Research: An inquiry into Visual Arts*, 2nd ed. (Thousand Oaks, CA: Sage Publications, 2010). This is researching through praxis the continued and on-going production of creative works that are critically and reflexively analysed in conjunction with a public exhibition and written thesis which forms the requirements of an MA by Research in Art, (Sullivan, 2010).

[3] *Oxford English Dictionary*, 12th ed., s.v. 'word.'

[4] Maurice Merleau Ponty, *The Perception of Phenomenology*, trans. Colin Smith (London: Routledge, 2006), 284.

[5] Ibid., 96.

[6] Dylan Trigg, 'Architecture and Nostalgia in the Age of Ruin,' *Academia.edu*, accessed on 4 July 2104, URL Not provided by the author. doi: 208447.

[7] *Oxford English Dictionary*, 12th ed., s.v 'sensory.'

[8] Dylan Trigg, introduction to *The Aesthetics of Decay*, by Dylan Trigg (Oxford: Peter Lang, 2006), IV-IV.

[9] Ibid., iv.

[10] A heritage site is generally a building and/or location that is deemed of special value and worthy of conservation. The governing body of a township, county, province, state or country will designate a building/location as important to the cultural heritage of a community.

[11] Siegfried Kracuer, *Theory of Film: The Redemption of Physical Reality* (Oxford: Oxford University Press, 1960), 19.

[12] Roland Barthes, *Camera Lucida* (New York: Vintage, 2000), 96.

[13] Peter Wollon, 'Fire and Ice,' *Photographies* 4 (1984): 109.

[14] Hiroshi Sugimoto, accessed on 30 June 2014, http://www.sugimotohiroshi.com/theatre.html: 'I'm a habitual self-interlocutor. Around the time I started photographing at the Natural History Museum, one evening I had a near-hallucinatory vision. The question-and-answer session that led up to this vision went something like this: *Suppose you shoot a 'whole movie in a single frame?'* And the answer: *You get a shining screen*. Immediately I sprang into action, experimenting toward realizing this vision. Dressed up as a tourist, I

walked into a cheap cinema in the East Village with a large-format camera. As soon as the movie started, I fixed the shutter at a wide-open aperture, and two hours later when the movie finished, I clicked the shutter closed. That evening, I developed the film, and the vision exploded behind my eyes'.

[15] Hiroshi Sugimoto, accessed on 2 July 2014, http://www.sugimotohiroshi.com/seascape.html: 'Water and air, so very commonplace are these substances, they hardly attract attention and yet they vouchsafe our very existence. The beginnings of life are shrouded in myth: *Let there water and air*. Living phenomena spontaneously generated from water and air in the presence of light, though that could just as easily suggest random coincidence as a Deity. Let's just say that there happened to be a planet with water and air in our solar system, and moreover at precisely the right distance from the sun for the temperatures required to coax forth life. While hardly inconceivable that at least one such planet should exist in the vast reaches of universe, we search in vain for another similar example. Mystery of mysteries, water and air are right there before us in the sea. Every time I view the sea, I feel a calming sense of security, as if visiting my ancestral home; I embark on a voyage of seeing'.

[16] Siegfried Kracuer, *Theory of Film: The redemption of Physical Reality* (Oxford: Oxford University Press, 1960), 41.

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Clementine Monro is a Senior Lecturer in Photography for The Lincoln School of Film and Media at the University of Lincoln, UK. Her research and practice explores the relationship between photography and absence.

The Role of Time in Art Reading: Cubism and Futurism

Caterina Toschi

Abstract
At the beginning of the Twentieth century, individuals experience a neurotic acceleration of daily time, particularly in metropolitan areas, which reduces the capacity for reasoning and understanding approaching the loss of *Denkraum* – the space of thinking – theorized by Aby Warburg (1923). This anthropological transformation, economizing the time of reasoning, leads to a progressive acceleration in the ways of communicating and understanding the simple social messages of daily life. The result is a progressive osmosis between the structural acceleration of society and the common language by deleting all grammatical structures to speed up the communication parameters. The aim of this paper is to reconstruct how the avant-gardes (Cubism, Italian and Russian Futurism) respond to this metamorphosis, analysing through the writings of Roman Jakobson, published between 1919 and 1921, the new pathology of the metropolis in figurative and alphabetical languages at the beginning of the century.

Key Words: Time, space, metropolis, acceleration, Jakobson, futurism, Dadaism.

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1. Comparing Languages: Art and Linguistics

In 1914, Roman Jakobson, almost eighteen, witnessed Filippo Tommaso Marinetti's arrival to his country, Russia. It was his last year of high school, as he reminisces in 1972, when the leader of Futurism arrived in Moscow, instigating protests by the Russian Futurists. 'One day I went to one of these demonstrations and I participated in a meeting between the Russian Futurists – painters and poets – and Marinetti. As Marinetti did not understand Russian and almost none of the Futurists present spoke French, I interpreted; I was seventeen and I held a conversation with Marinetti.'[1]

Jakobson's early years at the university, starting in 1915, were characterised by a strong interdisciplinary approach. He worked on the mutual influence and dependence between social phenomena, scientific theories and art. The aim was to de-territorialize disciplinary boundaries of knowledge to analyse a phenomenon with a broader methodological scope.[2] Roland Barthes writes about:

> Roman Jakobson made us a wonderful gift: he gave linguistics to artists. He made the living and sensitive junction between one of the highest human sciences and the world of creation.[3]

Indeed, Jakobson believed that the beginning of modernity had to be placed in 1916, when the *Cours de linguistique générale* by Ferdinand De Saussure and *The Foundation of the Generalised Theory of Relativity* by Albert Einstein were published.[4]

This disciplinary syncretism arises, therefore, as methodological basis of the two articles that he dedicated to Cubism and Futurism. The first entitled *Futurism* was published in August 2, 1919 on the Moscow newspaper *Isskusstvo*.[5] The second drawn by the long essay *New Russian Poetry* was taken from a lecture held at the Linguistic Society in Moscow on May 1919, then published in 1921.[6] Jakobson recognises the role of historical avant-gardes in his reflection, especially for their capacity to translate human changes in artistic creations whose products became the mirror of a reality in transformation:

> Perhaps the strongest impulse toward a shift in the approach to language and linguistics, however, was – for me, at least – the turbulent artistic movement of the early twentieth century [...] Those of us who were concerned with language learned to apply the principle of relativity in linguistic operations; we were consistently drawn in this direction by the spectacular development of modern physics and by the pictorial theory and practice of cubism, where everything is based on relationship and interaction between parts and wholes, between colour and shape, between the representation and the represented.[7]

Umberto Eco has noted that this article demonstrates how Jakobson worked comparing languages, in particular the verbal and the artistic codes.[8] In fact, there are important similarities between Russian Futurist painting and poetry and the origins of Jakobson's Formalist theory.

> By chance, my adolescence was spent among young painters with whom I had long discussions about the relationship between painting and poetry, between visual and word signs.[9]

2. The End of Realism

The first article opens with a reflection about the end of Realism, in which 'the painter is a slave to routine and consciously ignores everyday experience and scientific research.' The advent of Cubism, mediated by the figure of Cézanne, led this change. Cubists have in effect introduced and legitimized aesthetically the 'principle of deformation' that was previously tolerated 'for its humorous purpose (caricature), ornamental (teratology) or finally for the nature's properties, such as chiaroscuro.' The plurality of points of view in a Cubist work is so transformed in a methodological model that frees painting from any form of false illusionism. It

canonizes a process of *making art* thus legitimizing Cubism as a 'school.' Jakobson, therefore, gives credit to Cubism for having freed painting from the naturalistic mimicry, from the imitation as a paradigm of artistic creativity. In this, he finds a parallel with poetry. To be legitimized as a poem, and so as an art form, a literary work must free itself from the practical function of communicating and convey experiences in terms of expressiveness.

Two years later Jakobson published an essay entitled *On Realism in Art*,[10] influenced by the theories of his friend Viktor Shklovsky, which are explained in the text *Art as Technique*.[11] Shklovsky exposes the fallacy of the common interpretation of realism in art. The problem lies in the conventionality of language that translates pictorial and poetic images in ideograms, formulas linked to the object that they want to express by a relationship of contiguity. This entails an immediate identification of the object expressed or of the content that the work aims to formalize, an 'over-automatization' of the perception that deprives painting and poetry of their artistic value.[12]

Therefore the artistic quality of a work lies in the choice of a particular technique freed from the 'law of the economy of mental efforts' or 'of creative effort'[13] which governing the ideogram, governs also the practical language. According to Shklovsky, the work must embrace the poetic language, whose images strengthen the feeling of objects expressed through formulas that intensify the complexity of perception. An object represented many times through the same artistic formula is perceived by means of identification. We are no longer able to feel it in a new way.

> Habitualization devours works, clothes, furniture, one's wife, and the fear of war. […] The purpose of art is to impart the sensation of things as they are perceived and not as they are known. The technique of art is to make objects "unfamiliar", to make forms difficult, to increase the difficulty and length of perception because the process of perception is an aesthetic end in itself and must be prolonged. *Art is a way of experiencing the artfulness of an object; the object is not important*.[14]

The technique of 'defamiliarization' that, as theorised by Shklovsky, bestows artistic value on a language, underscores the sensation of things, rather than understanding, and it is used to add complexity to understanding rather than to simplifying it.

Returning to Jakobson's reflection, he gives Cubism credit for having introduced into the art world the technique of 'deformation' interpreted as the visual equivalent of the poetic 'defamiliarization.' Introducing deformation in the pictorial composition by fragmenting the object represented, Cubists demand a complex and gradual comprehension of the work: 'Only Cubism has canonized the

plurality of points of view […] Deformation becomes canon with Cubism.'[15]This prevents the process of stereotyping, typical of Realism, which has created linguistic conventions in painting:

> A painted image becomes an ideogram, a formula linked to object by an association of contiguity. Recognition is therefore immediate, but we no longer see the picture. The ideogram must be deformed. The new painter must see in the object a reality that was not seen yesterday and must impose a new form of perception.[16]

The emancipation of artistic forms from their referents/objects in reality opens a reflection about the autonomy of the pictorial structure in terms of sign beyond its content. The fundamental antithesis between Russian Futurism and Italian Futurism actually lies in the different hierarchy between form and content of a work.[17] Chlebnikov, Kručenych and Kamenskij, the three Russian Futurists, are the most obvious example.

Russian Futurists invented the *Transmental language*: the *Zaum*, composed by the preposition *za* (above) and the noun *um* (mind). It denies the value of clarity and cleanliness of a script in favour of its complexity to the impossibility of understanding for the reader: 'The futurist poets [*budetlyanskie rechetvortsy*]… [like to use] chopped words, half-words, and their whimsical, intricate combinations (transrational language).'[18] The artist, compared to Adam who nominates objects and things in the world for the first time, 'is free to express himself […] in a language that does not have a definite meaning (is not frozen), that is *transrational*. A common language is binding; a free one allows more complete expression'. Russian Futurism worked on a poem that drew new meanings from the pure sound or form of the word: 'New verbal form creates a new content, and not vice versa.'[19]

In general, the three cornerstones of Russian Futurist poetry are: the *sdvig* (shift, dislocation), the *faktura* (texture) and the *zaum* (the transmental language), three points that claim the autonomy of the word from its content. The *faktura* – theorised in 1912 by David Burliuk in *Slap in the Face of Public Taste* – [20] concerns the structure and formal quality of a work, a painting or a poem. It is the relational mapping, the *texture*, within the compositional system of each sign in relation to the other. The *zaum*, already addressed, with reference to neologism or to the 'Word as Such'; and finally the *sdvig* – close to Cubism – represents the dislocation of a sign compared to what conventionally we expect from the normal evolution of a text. It is the conscious distortion in plot and metric of the traditional aesthetic canons. All concepts that aim to separate form from content.

3. The Role of Time in the Art Experience

As it follows from the foregoing, for the Russian Futurists the time of *reading* the artwork acquires a great importance, as well as for the Cubists and for Jakobson. Indeed Cubism creates a formal language aimed to investigate the role of space around a body by introducing in the composition a plurality of different points of view. The result is a fragmented composition that demands a greatly prolonged time of observation: the observer must reconstruct mentally the image represented through a long intellectual and logical path. So the intimate and personal time of the viewer's understanding is prolonged as if the greater complexity in the compositional organisation of signs would guarantee a greater artistic value to the work. Hence, the affinity between Russian Futurism and Cubism is clear. Explains Jakobson in his article *Futurism*:

> Cubism and Futurism widely use the technique of the difficult perception that in poetry corresponds to the structure by steps discovered by contemporary theorists.[21]

And Viktor Shklovsky in *Art as Technique*:

> The language of poetry is, then, a difficult, roughened, impeded language […] And finally, a strong tendency, led by Chlebnikov, to create a new and properly poetic language has emerged. In the light of these developments we can define poetry as *attenuated*, *tortuous* speech.[22]

So the observer or the reader comes to understand the work following a difficult and complex perceptual path that renews his vision by proposing a formal alternative unknown or not familiar to him. This consists in the technique of linguistic *defamiliarization* to which is linked the Russian Futurist *sdvig* and the Cubist principle of *deformation*.

Therefore, Russian Futurism, Cubism and Formalism share a common perspective, an affinity to aesthetic thought: art is an autonomous language accessible to few. To interpret a work, the observer must make use of intellectual tools referential to its logic, as well as to the intimate logic of the artist. So art is conceived as a closed system, the access to which presupposes an a priori aesthetic education. And it is precisely in this that Italian Futurism differs from all these artistic movements.

4. Italian Futurism: The Birth of a New Aesthetics

In his two articles Jakobson suggests that he does not appreciate Marinetti's entourage, for obvious political reasons, but by underscoring the differences

between Marinetti's and his theories, he highlights those aspects that represent the peculiarity of the Italian avant-garde.

For the Italian Futurists, creativity is grounded on the anthropological revolution shared by everyone beyond any aesthetics. Art must express the modern society renewed and accelerated, in the passage from preindustrial *modus vivendi* to one modelled on the innovations of machine and science. First of all: the acceleration of life due to the greater speed of transports, as well as the collapse of time in its absolute sense thanks to the Einsteinian contributions to physics. Jakobson argues that Italian Futurists have represented and *demonstrated* pictorially this great social transformations in modernity, but without providing anything new to the artistic language.[23]

To understand why this could underlie a new way of thinking art, and so a new aesthetics, it is necessary to read Jakobson's second article published two years later when he moved to Prague. The author starts with a quote from the *Manifesto of Futurism* of 1909:

> We will sing of the great crowds excited by work, by pleasure, and by riot; we will sing of the multicoloured, polyphonic tides of revolution in the modern capitals; we will sing of the vibrant nightly fervour of arsenals and shipyards blazing with violent electric moons; greedy railway stations that devour smoke-plumed serpents; factories hung on clouds by the crooked lines of their smoke; bridges that stride the rivers like giant gymnasts, flashing in the sun with a glitter of knives; adventurous steamers that sniff the horizon; deep-chested locomotives whose wheels paw the tracks like the hooves of enormous steel horses bridled by tubing; and the sleek flight of planes whose propellers chatter in the wind like banners and seem to cheer like an enthusiastic crowd.[24]

This quote expresses how the world was transforming not only outwardly but also inwardly, in the perceptual experience of individuals. And this is the crux of the matter for Jakobson's analysis of Futurism:

> In Italian Futurist poetry new phenomena and concepts arouse a renewal of media, a renewal of the poetic form from which arise for example in the *Words in Freedom*. This is a reform in the field of reportage, not in the field of poetic language.[25]

Futurists understood that they were participating in a collective anthropological change that had to be expressed in their works and had to dictate for the first time in art the rules to turn contents into forms.

This is clearly explained by Jakobson, who describes how Italian Futurism discovered a new function in art: 'a communicative function typical at the same time of daily and emotional language.'[26] In this logic, the danger lies in subordinating art to a language that tends to be easily understood. But Futurists do not promote a logic of simplification in art – for which they were criticised –, they transform art in an instrument for educating people in '*modernolatria*', and so in a social tool. 'The attempt to communicate new facts from the psychic and physical world' had led Futurists to adapt artistic language to that content. Not only, therefore, Marinetti understood the osmosis between society and everyday language – both accelerated and modernised by new communicative parameters – but he also understood the same osmosis between art and society. And this emerges in Jakobson's quote from Marinetti's manifesto *Destruction of Syntax – Imagination without signs – Words in Freedom* of May 1913:

> Now suppose that a friend of yours gifted with this faculty finds himself in a zone of intense life (revolution, war, shipwreck, earthquake, and so on) and starts right away to tell you his impressions. Do you know what this lyric, excited friend of yours will instinctively do? He will begin by brutally destroying the syntax of his speech. He wastes no time in building sentences. Punctuation and the right adjectives will mean nothing to him. He will despise subtleties and nuances of language. Breathlessly he will assault your nerves with visual, auditory, olfactory sensations, just as they come to him. The rush of steam-emotion will burst the sentence's steampipe, the valves of punctuation, and the adjectival clamp. Fistfuls of essential words in no conventional order. Sole preoccupation of the narrator, to render every vibration of his being.[27]

For the metropolitan person the time of perception had been altered by the advent of the machine: he felt more in a shorter time, and his feelings were bombarded and stimulated continuously. The common language responded by removing the *superfluous* in communication, as well as any grammatical embellishment aimed to help a logical and gradual reasoning. The essential and the synthesis imposed themselves in the ways to communicate in everyday language, but also, with Futurism, in the creative sphere; and therein lies Jakobson's criticism: unlike 'Russian Futurists, founders of the *Word as Such* […] expression of the language's aesthetic function', Italian Futurism works on 'a linguistic system not poetic, but emotional and affective.' Its 'communicative function typical of daily and emotional language' deprives art of any 'literariness' and transforms it in a 'hysterical reportage.'[28]

The ‘practical use of poetry’, attributed by Jakobson to Italian Futurists,[29] represents the revolutionary quality of Marinetti’s avant-garde. Indeed in the Futurist works, the law of ‘difficult reception’, typical of Cubism and Russian Futurism, is replaced by an intuitive participation of the viewer to the work’s meaning. The viewer understands the work intuitively like the images theorised by Bergson, a source of inspiration for Marinetti.[30] Starting from ‘an absolutely modern sensation’ (‘*une sensation absolument moderne’*), the work is able to involve its observer putting him in the middle of the picture thanks to ‘various and simultaneous moods’ (‘*une simultanéité des états d’âme*’), which the viewer shares with the artist and so recognises in the work. The painting is a synthesis of ‘what we remember and what we see (‘*de ce dont ce souvient et de ce que l’on voit*’).[31] The artist and his audience shared the same anthropological condition: both were participating in the Futurist project of re-founding human sensibility to the new principles of modern era. In the light of the great scientific discoveries and of the new forms of transport, communication and information, Italian Futurism inaugurates a new vision of art as an educational instrument of society that would encourage human evolution towards modernity. In this resides the social status attributed by the Italian movement, for the first time, to artistic language. But by discovering the social potential of art, Futurism opens also the way to social manipulation. A few years after, as Walter Benjamin will note in his famous essay of 1936, Europe saw the consequences of this transformation: while Dadaism and Constructivism politicized art, first in Italy and then in Germany, totalitarianisms discovered the sacralisation of politics through the artistic instrument.[32]

Notes

[1] Roman Jakobson, ‘Intervista’ (1972), *Russia, follia, poesia*, ed. Tzvetan Todorov (Napoli: Guida Editori, 1989), 26-27. Translated by this author. The same interview appears in *la Repubblica* (December 3-4, 1989) under the title of ‘Jakobson parla di Jakobson’. See also Matteo D’Ambrosio, *Roman Jakobson e il futurismo italiano* (Napoli: Liguori, 2009), 8; Roman Jakobson, *My Futurist Years,* eds. Bengt Jangfeldt and Stephen Rudy (New York: Marsilio Publishers, 1997), 20. Before his death, during an interview by David Shapiro, Jakobson reminds again of this event with Marinetti. See ‘Art and Poetry: The Cubo-Futurists’, *The Avant-garde in Russia, 1910-1930: New Perspectives* (Los Angeles: County Museum of Art, 1980), 18.

[2] See *Dada russo. L’avanguardia fuori della Rivoluzione*, ed. Marzio Marzaduri (Bologna: Il cavaliere azzurro, 1984), 159.

[3] ‘*Roman Jakobson nous a fait un cadeau merveilleux: il a donné la linguistique aux artistes. C'est lui qui a opéré la jonction vivante et sensible entre l'une des sciences humaines les plus exigeantes et le monde de la création. Il représente, à la fois par sa pensée théorique et par ses investissements propres, la rencontre de la*

pensée scientifique et de la pensée créative'. Roland Barthes, 'Avant-propos', 'Roman Jakobson', *Cahiers Cistre*, 5 (1978): 9. Translated by this author.

[4] D'Ambrosio, *Roman Jakobson e il futurismo italiano*, 38.

[5] Roman Jakobson, 'Futurism', *Isskusstvo*, 7 (2nd August 1919); it. trans. Ibid, 117-123. Eng. trans. Roman Jakobson, 'Futurism', *Language in Literature*, eds. Krystyna Pomorska and Stephen Rudy (Cambridge: Harvard University Press, 1987), 28-33.

[6] The lecture's title was *The Poetic Language of Khlebnikov*, held then at the House of Writers in Saint Petersburg (at the end of 1919) and during a meeting of the O.PO.JAZ. in the spring of 1920. Finally published in Roman Jakobson, 'Noviyshaya russkaya poeziya: Nabrosok pervyi. Viktor Khlebnikov', *Tipografija*, 68 (1921): 68; it. trans. D'Ambrosio, *Roman Jakobson e il futurismo italiano*, 124-129. Eng. tran. (incomplete) in Edward J. Brown, Modern Soviet Writers (London-Oxford-New York: Oxford University Press, 1973), 53-82.

[7] Roman Jakobson, 'Retrospect', *Selected Writings*, I (Mouton: The Hague, 1962), 631-632.

[8] Umberto Eco, 'Il pensiero semiotico di Jakobson', in Roman Jakobson, *Lo sviluppo della semiotica* (Milano: Bompiani, 1978), 14.

[9] '*Par hasard, mon adolescence s'est passée parmi de jeunes peintres et j'ai eu avec eux des longues discussions sur les rapports entre la peinture et la poésie, entre les signes visuels d'une part, et les signes verbaux d'autre part*'. '*Entretien avec Roman Jakobson autour de la poétique*', Critique, XXXII, 348 (May 1976): 462. Translated by this author. See also D'Ambrosio, *Roman Jakobson e il futurismo italiano*, 42.

[10] Roman Jakobson, 'On Realism in Art' (1921), *I formalisti russi*, ed. Tzvetan Todorov (Torino: Einaudi, 1968), 91-107.

[11] Also translated in *Art as Device* Viktor Shklovsky, 'Art as Technique' (1917), *Modern Criticism and Theory. A Reader*, ed. David Lodge, (London and New York: Longman, 1988), 16-30.

[12] Ibid., 20.

[13] Ibid., 16,18.

[14] Ibid., 20.

[15] Jakobson, 'Futurism', 117. Translated by this author.

[16] Jakobson, 'On Realism in Art', 99. Translated by this author.

[17] See Valerij Brjusov, 'God Russkoj poezii', *Russkaja mysl* (May 1914); Italian trans. Cesare De Michelis, *L'avanguardia trasversale. Il futurismo tra Italia e Russia* (Venezia: Marsilio, 2009), 135-139.

[18] Vladimir Markov, *Russian Futurism. A History by Vladimir Markov* (Berkeley and Los Angeles, University of California Press, 1968), 130.

[19] Ibid., 131.

[20] David Burliuk, 'Faktura', *Slap in the Face of Public Taste*, eds. Georgij Kuz'min and Sergej Dolinskij (1912), in *Russian Futurism through its Manifestoes 1912-1928*, ed. Anne Lawton (Ithaca and London: Cornell University Press, 1988) 51.
[21] Jakobson, 'Futurism', 121. Translated by this author.
[22] Shklovsky, 'Art as Technique,' 25, 28.
[23] Jakobson, 'Futurism,' 119. Translated by this author.
[24] Filippo T. Marinetti, 'Manifeste du Futurisme', *Le Figaro* (Paris: 20th February 1909); eng. trans. in Art in Theory 1900-2000. An Anthology of Changing Ideas, eds. Charles Harrison and Paul Wood, (Malden: Blackwell Publishing, 2010), 148. See also Roman Jakobson, 'Noviyshaya russkaya poeziya: Nabrosok pervyi Viktor Khlebnikov' in D'Ambrosio, *Roman Jakobson e il futurismo italiano*, 125.
[25] Ibid.
[26] Ibid., 128.
[27] Filippo Tommaso Marinetti, 'Destruction of Syntax – Imagination without signs – Words in Freedom' (11th May 1913), *Lacerba* I, 12 (15th June 1913) and 22 (15th November 1913), ibid, 127.
[28] Ibid., 127-129.
[29] Ibid., 125.
[30] Henri Bergson, 'Matière et Mémoire' (1896), Jean-François Pelletier, *"Art action" et "Action art" dans le premier futurisme italien: Henri Bergson, Friedrich Nietzsche et Georges Sorel comme matrice intellectuelle du mouvement* (Québec: Université Laval, 2004).
[31] Umberto Boccioni, Giacomo Balla, Carlo Carrà, Luigi Russolo, Gino Severini, 'Les exposants au public', *Le peintres futuristes italiens*, exhibition's catalogue, Paris, Galerie Bernheim-Jeune (5th-24th February 1912), 4-5.
[32] Walter Benjamin, 'L'Oeuvre d'art à l'époque de sa reproduction mécanisée', *Zeitschrift für Sozialforschung*, 5 (1936): 40-68.

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Caterina Toschi holds a Ph.D. in Contemporary Art History by the International PhD School of the Universities of Florence, Paris Sorbonne (Paris IV) and Bonn. She was Junior Scholar at the Getty Research Institute of Los Angeles and Répondante at the École de Printemps (Réseau International pour la Formation à la Recherche en Histoire de l'Art). She is co-founder of the Cultural Association Senzacornice and editor of the Contemporary Art Magazine Online *Senzacornice* (www.senzacornice.org). She coordinates the project *Laboratorio di ricerca e formazione per l'arte contemporanea* (Research and Education Lab for Contemporary Art) aimed to the study, promotion and diffusion of the Florentine art of the 20th century.

The Performance in the City

Duygu Erol

Abstract
This chapter examines the urban spatiality as one of the interpretation of the city through the performances of the bodies in the city spaces. It aims to create an understanding of how the body, along with its social, physical and mental dimensions, inhabits, constructs and represents a city and how this understanding can contribute to the urban design and, especially, to the public space design. Tschumi stated, Bodies move in as well as create spaces delivered by and through their motions. Actions of dance, sport, and war are the irruptions of occasions into architectural spaces. At the utmost, these occasions get to be situations or projects, void of good or functional references, autonomous however indistinguishable from the spaces that surrounds them.[1] The interactive relation between body and space and their contribution to architectural design will be discussed and exemplified by the performances of the bodies in the city spaces. The basic questions to approach the performance in the city can be specified as: *how the built environment generates performances*, and *how the ideas or performances turn into architectural design*. This chapter tries to develop answers for both questions with the consideration of four different city events. Cities produce events spontaneously and also, artificially. Both kinds of events ultimately shape the city, become a part of it, and alter the behaviours of people who live there. This chapter considers that performances in the city can create potentials in the city life and open up new possibilities. It also researches how the spatiality and sociality of the city are transformed by the performances.

Key Words: Performance, city, body, space, urban, design, architecture, public space.

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The view of space starting with the fifteenth century has been experienced with a visual emphasis. Science of perspective created abstract works less related to the body and more to the eye.

In the nineteenth century, the evolution of the idea of contemporary urban practises, which brought the 'lived space' into prominence as the space with bodily experiences, has been led by Walter Benjamin, Henri Lefebvre, Michel de Certeau and Edward Soja. For instance, in *The Production of Space*, Lefebvre defines the notion of space as *perceived*, *conceived*, and *lived*. The sensory space is perceived space. Mental space is conceived space. These two moments of space are coalesced into living space through the body: 'The whole of the space proceeds from the

body…with the body itself, spatially considered, the successive levels constituted by the senses prefigures the layers of social space and their interconnections.'[2]

In addition, Soja brought out the concept of *thirdspace* in *Thirdspace: Journeys to Los Angeles and Other Real-Imagined Places*. He compounds the physical space and the imagined space by the living space with the concept of *thirdspace*.[3]

In *The Practice of Everyday Life*, Michel de Certeau makes a comparison between the urban planners' objectified viewpoint and the users' experiences of the city. According to de Certeau,

> the ordinary practitioners of the city...are walkers, Wandersmänner, whose bodies follow the thicks and thins of an urban text they write without being able to read it... The paths that correspond in [these] intertwining, unrecognized poems, in which each body is an element signed by many others, elude legibility...The networks of these moving, intersecting writings compose a manifold story that has neither author nor spectator, shaped out of fragments of trajectories and alterations of spaces: in relation to representations, it remains daily and indefinitely other.[4]

Walter Benjamin's writings focus on these paths and poems. His concept of *flaneur* understands the city by being a city wanderer and analyses the activities in nineteenth-century Paris with respect to the realities of the metropolis.

Lefebvre's idea of *right to the city* is about encouraging the users of the city: 'A new urban politics, that of the urban inhabitants' right to participate and appropriate urban spaces.'[5] In 1991, Architect Andrews presented the term *performative architecture* to define architecture as a backdrop for body movement.[6] This term defines a variety of meanings. Kolarevic and Malkawi describe the uses of the term *performative architecture* as,

> 1. The building as a shell for activities and experiences (lectures in an auditorium, cooking in the kitchen, trial in a courtroom and so forth). The building is shaped by its use (borrowed existence);
> 2. The reality of the building itself, as meant by the design and realized by the construction.
> 3. The relationship between these two aspects. The building is understood as being the effect that it has on people, by its actions or performances. The architectural object (whether a building or urban planning) is defined by the ability to affect and transform (culture) and focuses on the way the architecture itself performs.[7]

Although the general consideration is to use the first use of the term *performative architecture*, the third use of the term is more convenient to create an understanding for the bodily experiences generated in the city as an outcome of the architectural design or vice versa-the generation of the space by the performance.

The performance in the city can be defined as the action of creating space by the performing bodies, their actions and their footsteps. These movements continue to reconstitute and rewrite the meaning of the space. The design strategies in which the public space design could evoke the bodily response and become a ground for practices can be improved by the case studies of performances at the urban stage, and the experiences of the cases can be read with its structure, strategy and in relation to architecture.

This research looks at four different methods of use of the city to try to draw general conclusions about the spatial contexts. Samson categorized the four performative uses of city as 'performance art in public space, urban events, social movement and tactical occupation and temporary urban design.'[8] In this chapter, the categorisation of the case studies is based on Samson's work. The idea of performance art in public space is exemplified by the 'bodies in urban space' travelling event that was created by the Austrian choreographer Willi Dorner. The work of Dorner establishes a temporary but strong connection between the body and the public space. The body pushes the limit of the architectural spaces and creates unusual bodily experiences. Dorner claimed that

> *Bodies in Urban Spaces* invites the residents to walk their own city thus establishing a stronger relationship to their neighbourhood, district and town. The interventions are temporarily without leaving any traces behind, but imprints in the eyewitnesses' memory.[9]

'Oktoberfest', an urban festival in Munich that takes place every year and alters both social and architectural structure in the city, exemplifies the idea of the urban event. Urban events create opportunity for citizens to reform the city and also themselves for a brief period, and by doing so they become more interconnected with the city they live in. Santana has asserted,

> this often involves the concerted organization of spectacle and theatricality, a kind of urban planning which endorses not realism; which models itself not on utilitarian ideas of traffic flow and pedestrian efficiency, but the stage set, the carnival, and the forum – spaces which engage the real and transform it.[10]

Sou Fujimoto's 'Serpentine Pavilion' exemplifies temporary urban design in the year 2013. His creation was formed only by the white steel cubes, and not any

defined behaviour was given by the designer. Fujimoto has defined his work as 'the organic structure of the Pavilion overall creates an adaptable terrain, encouraging visitors to create their own experience of the building.'[11]

Social movements and tactical occupation is studied through *Gezi Park*, which was the retrieval of the urban space and creation of its typical urban performances. The protests in Gezi Park started with a small group of environmentalists camping in the park to prevent the demolishing of the trees due to the suggested government project to build the reproduction of a historical building with the shopping mall function at the site of Gezi Park. After the removal of the protestors from Gezi Park, the people who wanted to show their disapproval of the project and the use of physical power against protestor groups the previous night came into Gezi Park and participated in the protests. The mass was forming to respond the protestors' needs and also to show their own feelings and desires. The protestors with the local resources produced tents, a library, a kitchen, dining tables and even a kindergarten. The Atatürk Cultural Center (AKM) was covered with flags and posters. The temporary structures and posters, as well as the images in the social media, generated an experimental collective layer in the park. Pelin Tan claimed,

> performative architecture most often can be experienced during the condition of *state of emergency*, conflict urbanism, instant architecture and radical spatial resistance practices. The moment of *event* in the context of Alan Badiou's philosophy; takes part in a radical way where the rupture of the system is realized. Thus this moment is a breaking point for the system where it doesn't repeat itself but becomes something else, for other possibilities.[12]

The bodily experiences that were generated by all of the aforementioned events questioned the limitations of the spaces in which they occurred. Interventions in the city spaces opened up new possibilities and transformed the public spaces into socially active places. Performances during all the events involved human bodies forming the space, and bodily performance itself turned into architecture. Another common ground for all four cases was differentiating the casual perception of the city and getting in an intense relationship with city spaces. Urban planning and architecture involves the consideration of the potential of the city, searching for the opportunities to change and respond to changing needs. This study centres on architectural interventions and the potential of the body and sociality on reinventing public space. Architecture can raise awareness to performance studies while welcoming temporary interventions that meet needs of urban interaction, and also by focusing on architectural and urban practices that replace the building of monuments and other lasting structures with installations, actions, happenings and temporary urban interventions. This study intends to lead architects and designers

to draw up new architectural and urban strategies that reactivate performance approaches in the urban context.

Notes

[1] Bernard Tschumi, *Event-Cities* (Cambridge: MIT Press, 1994).
[2] Henri Lefebvre, *The Production of Space* (Malden MA: Blackwell, 1991).
[3] Edward Soja, *Thirdspace: Journeys to Los Angeles and Other Real-Imagined Places* (Malden MA: Blackwell, 1996).
[4] Michel de Certeau, *The Practice of Everyday Life* (Berkeley: University of California Press, 1988).
[5] Mark Purcell, 'Politics in Global Cities: Los Angeles Charter Reform and the New Social Movements,' Environment and Planning A 34(1) (2002), 23-42.
[6] John Andrews, *Architecture. A Performing Art* (Melbourne: Oxford University Press, 1982).
[7] Branko Kolarevic and Ali M. Malkawi, ed., *Performative Architecture. Beyond Instrumentality* (New York: Spon Press, 2005). Viewed on 01 May 2014, http://performancesite.wikispaces.com/Performance+and+architecture.
[8] Kristine Samson, *Urban Performances and the Performative City.* Viewed on 1 May 2014, http://rucforsk.ruc.dk/site/files/36115058/Urban_Performances.pdf.
[9] Willi Dorner, 'Bodies in Urban Spaces', July 4, 2007. Viewed on 1 May 2014, http://www.ciewdorner.at/index.php?page=work&wid=26.
[10] Paul Makeham, 'Performing the City', *Theatre Research International 30.2(2005): 150–160.*Viewed on 1 May 2014, http://eprints.qut.edu.au/7099/1/7099.pdf.
[11] Sou Fujimoto, 'Serpentine Pavilion / Sou Fujimoto', *Archdaily* (2013). Viewed on 1 May 2014, http://www.archdaily.com/384289/serpentine-pavilion-sou-fujimoto/.
[12] Pelin Tan, "'Event"Architecture: Direnistanbul+Direngezi', Viewed on 1 May 2014, http://occupygeziarchitecture.tumblr.com/event-architecture.

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Duygu Erol is an architect and a graduate student at Istanbul Technical University. Her study focuses on the city performances and multitude of ways in which these practices transformed into architecture.

From the Sensuous Spatiality of the Body to the Bodily Coordination of Space

Eleni Chronopoulou

Abstract
This chapter is part of a wider investigation that discusses architecture not as a strict and irreversible morphological or rationalistic structure, but rather in terms of its experiential and perceptual aspects. Over time, perception and experience have been the subject of reflection for schools of thought directly or implicitly related with architecture. Among the various theoretical approaches, this study focuses in particular on Maurice Merleau Ponty's phenomenological thinking, which investigates the relation between perception and space through the body. According to Merleau-Ponty, the inseparable interaction between body and space precede any rational explanation. The body shapes the environment around and according to it, or evolves with it in a holistic perceptual experience. This perspective urges a comprehension of architecture, not as a self-referential visual shape, but as a kinaesthetic adventure, accessed through our body. Merleau-Ponty's ideas are examined in relation to the theory of 'Empathy' (*Einfuehlung*)[1] and 'Gestalt Psychology'. Although the above cases involve the inextricable relationship between the embodied subject and the perceived object, they also, as I will argue, present an escalating emphasis on the role of the body. Starting with Einfuehlung's empathic projective identification of the body in the forms of the object, we move to Gestalt's active comparison of pre-existing 'schemata' between perceiving and perceived, to finally arrive at Merleau-Ponty's conception of the body as the primary medium for structuring spatial experience. In Merleau-Ponty's 'Phenomenology of Perception', the body, as described through the concept of 'body schema', intentionally forms and transforms its environment through their constant relationship. In his later thinking (Eye and Mind, The Visible and the Invisible), through the notion of 'chiasma', this dialectic interaction evolves into an intertwining, rejecting any kind of segregation or priority between the sentient body and its felt surroundings.[2]

Key Words: Perceptual experience, Merleau-ponty, Empathy, Gestalt, body schema, intertwining.

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1. Empathy (Einfuehlung, 1870-1910): Affective and Bodily Immersion of the Subject in the Object of Perception

The theory of empathy constitutes one of the first attempts to depart from the Cartesian consideration of space as an abstract construction of the mind. Rather the interest shifts towards the affective potential of form, which involves not only

vision, but our whole body, our entire physical being.[3] The theory of empathy does not conceive of the body as a harmonic proportional system, but as a living being able to 'be moved' by the forms it perceives: the body's efforts to adjust its spatiality according to the perceived object results in the projection of subjective dispositions in space. As R. Vischer more poetically suggests, 'we move in and with the forms. We caress their spatial discontinuities'.[4]

At this point, theory of empathy approaches architecture as a sensate, signifying geometry, capable of responding to human emotion not through visual delight, rather by means of a direct bodily and emotional mutuality. As H. Wolfflin stresses,

> We always project a corporeal state conforming to our own; we interpret the whole outside world according to the expressive system with which we have become familiar with our bodies… It is very improbable that architecture should not be involved in this process of unconscious inspirational endowment. Actually it participates to the greatest extent. [5]

We seem to attach ourselves to the perceived form, to be 'mysteriously transplanted and magically transformed into this "other".'[6] Human bodies, inanimate objects, and simple forms in space and time attain expressive meaning by acting as carriers of our psychological experience. Yet, this conception of affective experience as a direct result of the object's expressive virtue, puts the subject in the place of a passive spectator, undermining the dialectical relationship between perceiving and perceived, which, as we shall see, is the focal point of Merlau-Ponty's philosophy.[7]

In the field of architecture, Antoni Gaudi's casa Mila provides an example that could be related to the above theoretical reflections. The main characteristic of the building is the rich, detailed façade, which creates the impression of a natural, craggy surface. This façade, seen though an 'empathetic' point of view, creates an imaginary space that the body can inhabit. We can imagine our body climbing these mysterious alcoves and overhangs. Our body's spatiality is transformed, in order to immerse itself in the form of the object. However, this would not be possible if the form had not been rich and expressive, and this is exactly the point where Empathy sees the subject as passive.

2. Gestalt Theory (around 1920): The Elementary Structures of Perception

Whereas *Einfuehlung* remained attached to the form of the material elements of architecture, Gestalt psychology, about a decade later, shifted the interest from form to structure. The perceptual phenomenon no longer depended on expressive form, but rather on innate perceptual schemata through which the active subject

spontaneously grasps the holistic qualities of the object. Rudolph Arnheim, describes those structures as 'perceptual categories', stressing that 'the individual stimulus configuration enters perceptual processes only in that it evokes a specific pattern of general sensory categories, which stand for the stimulus'.[8]

These formations are described as privileged geometrical figures, that are perceptually detected by active comparison of structural similarities and differences, within a number of potential deviations.[9] These structural schemata are directly identified within configurations of heterogeneous stimuli, allowing us to perceive complex environmental patterns. This does not imply that perceptual space is not open to qualitative variations, rather that any deviant situation may have a common primordial origin.[10]

Although for Gestalt theorists geometrical space is archetypal, it is not conceived of as a homogenous and imperishable mental space. The geometric nature of the gestalt schemata is not an object of pure consciousness, but an inherent structural feature of the way we perceive our environment.[11] As we shall also see in the case of Merleau-Ponty's interpretation of Husserls's phenomenological reduction, these primary structures support the essential common ground between the perceiving subject and the perceived object. According to Dermot Moran,

> Merleau–Ponty draws on Gestalt psychology [as well as]… Husserlian phenomenology, to emphasize that human experience in particular is not reducible to a sum of atomistic parts each of which conforms to a simple stimulus-response pattern… Rather human experience is an immensely complex weave of consciousness, body and environment, best approached in terms of a holistic philosophy.[12]

However the two schools of thought differ with respect to the role and the importance of lived experience. According to Gestalt theorists, perception is an innate mechanism of stimuli organization, structured by schemata already existing in nature. On the other hand phenomenologists argue that the capability of perceiving is both innate and acquired. As Merleau-Ponty writes:

> For man everything is constructed and everything is natural, in the sense that there is no single word or behavior that does not owe something to mere biological Being and, at the same time, there is no word or behavior that does not break free from animal life, that does not deflect vital behaviours from their directions through a sort of escape, and a genius for ambiguity, that might well serve to define man.[13]

This holistic approach finds its architectural equivalent in the case of Aldo Van Eyck, whose projects present a fascinating combination of 'pure' geometrical shapes with kinesthetic qualities. In his buildings, they are not abstract geometrical constructs addressing the eye and the mind, but rather architectural elements that invite bodily engagement. Here, human bodies occupy and explore geometrical forms that confer a holistic sense to architectural space.

3. Merleau-Ponty's 'Phenomenology of Perception' (1945): The Notion of the 'Body Schema'

Merleau-Ponty, instead of interpreting Gestalt structures as 'natural givens', urges us to focus on their origin. We must wonder what gives sensation its unity, what translates it as a complex of basic structures. His philosophy reveals, beneath the subject/object relation, an ontological structure, through which the various phenomena of perception are treated like 'modalities and variations of the subject's total being'.[14] This special unity can only be lived through the immediate experience of the body, which is the place where the sensible reveals itself, 'the latent horizon of our experience'.[15] Therefore, Merleau-Ponty's theory of Perception does not limit itself to the comparison and identification of common shapes. Rather it is situated in a body that communicates with its environment through bodily dispositions and structures of experience.

This mutuality and dependence between self and world is described though the notion of the 'body-schema'. We experience our body schema not merely as a overall awareness of the existing parts of our body, as Gestalt psychologists would suggest.[16] Rather we 'actively integrate the parts according to their value for the organism's projects'.[17] Accordingly the body schema is defined, for Merleau-Ponty, as 'the natural movement that throws us into our tasks, our worries, our situation and our familiar horizons'.[18] It is neither a mere object, nor a bundle of subjective emotions, rather a phenomenon of the incarnate subject's spatiality, expressing its ambiguous association with the objective world.[19] Through it, our body conceives the world as a system of possible correlations between subject and object. As Merleau-Ponty stresses,

> The subject penetrates the object through perception and assimilates its structure, the object directly regulates his movements through his body… This dialogue between the subject and the object, where the subject takes up the sense scattered across the object and the object gathers together the subject's intentions… arranges a world around the subject that speaks to him directly on the topic of himself.[20]

In this context, sensing is described as a response to the object's solicitation, which is also the movement of the body-schema toward that object. The sensate is

always related to the prepositional, visual, imaginative movement of the body confronting it. It is always charged with a purpose, a special meaning understood by our body. For example we see 'a wall as climbable, scissors as graspable, an apple as edible'.[21]

This subject-object communication, through bodily dispositions, can be found in Peter Zumthor's architecture, whose plans arise through imaginative scenarios that engage the human body with the elements of the building. This involvement is exactly what creates architectural atmospheres. Atmospheres are the floating environments that result from the engagement of architectural space with its inhabitants. This architectural approach is defined neither by form, nor by structure alone, but primarily through rituals of physical and emotional intimacy. These rituals are defined by parameters such as temperature, humidity, materiality and texture, sound, and tensions between light and shade. The combination of different gradients from these parameters can produce various spatial effects that affect the body in qualitatively different ways. These atmospheric events are structured in a coherent kinesthetic adventure 'between composure and seduction', between activity and passivity, between a movement that is both specified and spontaneous.

This 'impulse of activity' that passes through our body and 'goes toward the word'[22] explains the fact that 'my body's spatiality is not, like the spatiality of external objects… a positional spatiality, rather it is a situational spatiality'.[23]

> Places in space are not defined as objective positions in relation to the objective position of our body, but rather they inscribe around us the variable reach of our intentions and our gestures.[24]

4. Maurice Merleau-Ponty, 'Phenomenology of Perception' (1945): Bodily Coordinated Space

As we have seen, Merleau-Ponty embraces a lived, rather than a geometrical perspective of space. It is a space where lived distinctions between here and there, front and rear, up and down are applicable. These are directions that maintain something of their biological significance.[25] The vertical dimension expresses our body's effort to overcome gravity in order to stand. Forth and back are related respectively to gestures of offence or desire and of repulsion or retreat. In addition, the connotations of left and right indicate the organic asymmetry behind the apparent symmetrical structure of our body.[26]

The gestures that coordinate space are not merely biological but also habitual. For Merleau-Ponty, the phenomenon of habit confirms the primacy of the body, as our anchorage in the world. Through the notion of habit, as a special kind of tension between the body and its projects, space is perceived through gradients of familiarity.[27] For example, Merleau-Ponty writes about his apartment:

> In this small world each gesture or each perception is immediately situated in relation to a thousand virtual coordinates… My apartment is not a series of strongly connected images. It only remains around me as a familiar domain if I still hold "in my hands" or "in my legs" its principal distances and directions, and only if a multitude of intentional threads run out toward it from my body.[28]

In this sense, habitual gestures are 'gestures of concentration: they put forth affective vectors, they discover emotional sources and they create expressive space'.[29] The body not merely is in space but it evolves in an organic relation with it, it connects with it through both biological and habitual directional threads.

An architectural example that apprehends space in terms of intentional gestures that connect the body of the building with its surroundings, is the Bell-Loc winery, by RCR architects. The main conceptual feature that structures the building is a long ramp that slowly and smoothly inserts us into the building. This ramp has a vigorous kinaesthetic quality that resembles the flow of a river, which invites the embodied subject to become submerged into the building and to explore it. This impression of a flow is intensified by the materiality of its boundaries, through the use of rusty, rough metal sheets, with rhythmic slits among them, which evolve in an organic relationship with the natural topography.

It is exactly this notion of lived, inhabited space, which cannot be substituted by mental representations, that challenges the autonomy of objective space. Bodily experience teaches us to root space in the primordial spatiality that emerges through the concrete manner in which the body is in and toward the world. As Merleau-Ponty confirms,

> Intelligible space is not extricated from [bodily] oriented space, it is in fact nothing but the making explicit of it, and detached from this source it has absolutely no sense. Homogenous space can only express the sense of oriented space because it received its sense from oriented space.[30]

This emphasis on the qualitative, rather than the quantitative dimensions of space can be found in another project by RCR. In particular, Les Cols restaurant is another building that evolves in a reciprocal relationship with the landscape, reminding us of the definition of the body-schema. Here we can notice the qualitative differentiation between the floating, transparent, ethereal roof, through the fine metal elements of which one can perceive the changes in the sky and the surrounding landscape, and the roughness of the ground, which merges with the materiality of the natural topography.

5. Maurice Merleau-Ponty, 'Chiasma' (1961-1964): The Intertwining of Sentient and Sensate

Merleau-Ponty describesbodily oriented space as a 'third spatiality', a non-spatiality that originates neither from the things in space nor from a subjective act of constitution. Referring exactly to this pre-objective and pre-subjective existential ground, he writes:

> There is, then, another subject beneath me, for whom a world exists before I am there, and who marks out my place in that world. This captive or natural mind is my body, not the momentary body that is the instrument of my personal choices and that focuses upon some world, but rather the system of anonymous "functions" that wraps each particular focusing into a general project. And this blind adhesion to the world… gives every subsequent perception its sense.[31]

According to Dermot Moran this emphasis on a pre-reflective spatiality, is the main common element between Merleau-Ponty's earlier and later thinking.[32] It is exactly through this pre-reflective nature of space that, in his essay 'Eye and Mind', he aims to make evident the rhizome of the spirit within both the body and the world. To show that the perceiving spirit is an incarnate spirit, he writes:

> Space is not… a network of relations between objects such as would be seen by a third party, witnessing my vision, or by a geometer looking over it and reconstructing it from the outside… I do not see it according to its exterior envelope; I live it from the inside; I am immersed in it.[33]

We cannot 'erect [space] into a positive being, beyond all points of view, all latency and depth, devoid of any real thickness'.[34]

Instead, space is related to the latent being of the 'flesh', 'the ontological state of brute Being, from which perception and consciousness emerge as a kind of rupture'.[35] The notion of the flesh refers to a 'pre-human' way of perceiving that expresses the intertwining of the 'sensore'(the one who senses) with the sensible, as well as their reversibility. At this point, my body is a self 'by confusion, narcissism, inherence of the see-er in the seen, the toucher in the touched, the feeler in the felt'.[36] Our body's movements are incorporated into the world of things, at the same time that things are 'encrusted in the flesh of the body'.[37]

Through this fundamental imbalance and reversibility, where the body and the world reveal themselves through their common texture, reshaping and subverting one another without ever coinciding, Merleau-Ponty abandons the notion of the body as the centre of the perceived world. The incarnate subject is no longer

placed in a dialogue with its sensible surroundings, as it is in 'Phenomenology of perception'. Rather it evolves with it in a holistic phenomenon that rejects any kind of priority between the two sides. Flesh is exactly the texture where this 'chiasma' takes place; a 'sole space that separates and reunites, that sustains every cohesion'.[38]

Let us now examine the example of the Les-Cols restaurant under the notion of the chiasma. The building is a filter that captures the experience of its surroundings within its interior. In this sense it is a kind of flesh that facilitates the chiasma of inside and outside, landscape and building. This effect is accomplished by the delicate, transparent and overlapping architectural boundaries, which intensify the interpenetration between the two experiences. Furthermore, these boundaries act as deformation lenses. Their reflections and overlaps, the impression of which changes as one moves, contribute to the poetic transformation of actual, physical space, challenging its objective and geometric features. Through this rejection of homogenous and isotopic space, which is also a basic point of Merleau-Ponty's philosophy, we encounter an architectural experience both clear and obscure, between composure and seduction, as Peter Zumpthor would suggest.

6. Conclusion: Architectural Experience and the Dynamic Spatiality of the Body

For Merleau-Ponty this, clear and obscure, intermediate experience originates in the primacy of a body that is both in and toward the world. His incarnate subject is neither passive, as in the case of Empathy, nor active, as in the case of Gestalt. Rather it finds itself situated within a reciprocal relationship with its felt surroundings. This bodily-perceived environment is charged with the body's tensions, at the same time that it calls for its actions. In this sense, activity and passivity appear inseparable.

The moving and sensing body is connected to its architectural environment by imaginary threads. These affective vectors coordinate space according to the various and heterogeneous ways that the incarnate subject experiences the qualitative orientations of its body schema. They could also be described as the carriers of the expressive meaning that shape the floating contours of an architectural atmosphere. These qualitative gradients, that describe the affective potential of architectural experience cannot be objectified and accurately defined. Rather, they are part of a pre-reflective bond between an architecture that 'knows' how it wishes to be sensed and a body, at the same time moving and moved, that 'knows' how to sense it.

Notes

[1] In his essay ‘Raumasthetik und Geometrish Optishe Tauschungen’, the German philosopher Theodor Lipps, defines ‘empathy’ as the feeling of mutual belonging between the perceiving subject and the thing perceived. Theodor Lipps, *Aesthetik* (Leipzig: Leopold Voss, 1923), 21.
[2] This chapter is a further exploration of a part of my research dissertation: ‘Perception and Lived Experience/ From the spatiality of the Body to the Corporeality of the City’. Technical University of Crete, 2014.
[3] Robert Vischer, ‘On the Optical Sense of Form: A Contribution to Aesthetics,’ *Empathy, Form, and Space.Problems in German Aesthetics,1873-1893*, ed. Harry Francis Mallgrave and Eleftherios Ikonomou (Santa Monica: The Getty Center For The History Of Art, 1994), 99.
[4] Ibid., 101.
[5] Henrich Wolfflin, *Renaissance and Baroque*, trans. Kathrin Simson (Minnesota: Collins, 1964), 77-78.
[6] Vischer, *On the Optical Sense of Form*, 104.
[7] Dimitra Chatzisavva, ‘The Concept of Place in Architectural Theory and Practice: Relationships of Philosophy and Architecture in the 20th Century’ (Ph.D. diss., Aristotle University of Thessaloniki, 2009). According to D. Chatzisavva, the aesthetic object in empathic theories binds the thrill of the beholder and this commitment is so integral to the work as it is its form.
[8] Rudolf Arnheim, ‘Perceptual Abstraction and Art,’ *Toward a Psychology of Art, Collected Essays* (Berkley and Los Angeles: University of California Press, 1969), 33.
[9] Rudolf Arnheim, *New Essays in the Psychology of Art* (Berkley and Los Angeles: University of California Press, 1986), 35.
[10] Max Wertheimer, ‘Gestalt Theory,’ *Source Book of Gestalt Psychology*, ed. Willis D. Ellis (NY: Harcourt, Brace and co., 1938), 9.
[11] Arnheim, *Perceptual Abstraction and Art*, 30.
[12] Dermot Moran, *Introduction to Phenomenology* (London:Routledge, 2000), 413.
[13] Maurice Merleau-Ponty, *Phenomenology of Perception*, trans. Donald A. Landes (Oxon: Routledge, 2012), 195.
[14] Ibid., 110.
[15] Ibid., 95. This priority of the body as an existential center, a reference point of existence, also appears in the work of Gabriel Marcel. In ‘Being and Having’ he writes: ‘When I affirm that something exists, I always mean that I consider this something as connected to my body, as able to be put in contact with it, however indirect this contact may be… In the first place, the existential point of view upon reality, cannot, it seems, se other that of an incarnate personality.’ Gabriel Marcel, *Being and Having*, trans. Katharine Farrer, (Glasgow: Westminister University Press, 1949), 10.

[16] For psychologists and pathologists the term 'body-schema' describes how the subject perceives his own body as a unity with respect to space. Merleau-Ponty alters this definition, by orienting the 'body-schema' towards a situation, toward a word of things. According to Paul Schilder, '… there is the immediate experience that there is a unity of the body. This unity… is more than a perception. We call it a schema of our body or bodily schema… The body schema is the tri-dimensional image everybody has about himself.' Paul Schilder, *The Image and Appearance of the Human Body* (NY: International University Press, 1978 [1935]), 11.
[17] Merleau-Ponty, *Phenomenology of Perception*, 102.
[18] Ibid., 83-84.
[19] Ibid., 142.
[20] Ibid., 142, 134.
[21] Moran, *Introduction to Phenomenology*, 423.
[22] Merleau-Ponty, *Phenomenology of Perception*, 80.
[23] Ibid., 110.
[24] Ibid., 144.
[25] Claude Lefort, 'Maurice Merleau-Ponty,' *Phenomenology of Perception,* trans. Donald A. Landes (Oxon: Routledge, 2012), xxv.
[26] Savvas Kontaratos, *The Experience of Architectural Space and the Body Schema,* (Athens: Kastaniotis, 1983), 66-67. Prior to Merleau-Ponty, this coordination of space and time according to our bodily dispositions has been stressed by W. James in his 'Essays on Radical Empiricism.' According to him, 'Where the body is "here", when the body acts is "now", what the body touches is "this"; all other things are "there" and "then" and "that." These words of emphasized position imply a systematization of things with reference to a focus of action... The body is the storm center, the origin of coordinates, the constant place of stress in all that experience terrain. Everything circles around it and is felt from its point of view.' W. James, *Essays on Radical Empiricism* (NY: Longmans, Green and Co., 1912), 168-170. This passage presents familiarity with Merleau-Ponty's notion of the body schema as the center of all action. However, Merleau-Ponty embraces a situational spatiality, with the body always being oriented towards the world.
[27] Ibid., 146.
[28] Merleau-Ponty, *Phenomenology of Perception*, 131-132
[29] Ibid., 147.
[30] Ibid., 104.
[31] Ibid., 265.
[32] Moran, *Introduction to Phenomenology*, 430. As he suggests, the most consistent feature of the French philosopher's work, is the rejection of 'the possibility of an absolute point of view from which the totality of the world could be viewed.' And

he continues: 'His philosophy is always a philosophy of immersion in the world, of incarnation.'
[33] Maurice Merleau-Ponty, 'Eye and Mind,' *The Merleau-Ponty Aesthetics Reader: Philosophy and Painting*, ed. Galen A. Johnson, Michael B. Smith (Evanston, IL: Northwestern University Press, 1993), 138.
[34] Ibid., 135.
[35] Moran, *Introduction to Phenomenology*, 428. According to Moran, in his later thinking, Merleau-Ponty wanted to rework the 'Phenomenology of Perception', but from the perspective of ontology. 'The project of "Phenomenology of Perception" has become impossible because he had still assumed a consciousness-object relation, whereas he really needs to do justice to the ontological state of brute Being, from which perception and consciousness emerge as a kind of rupture.'
[36] Merleau-Ponty, 'Eye and Mind', 124.
[37] Ibid., 163.
[38] Ibid., 147.

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Eleni Chronopoulou is a student of Architecture at the Technical University of Crete. Her research focuses on the relationships of architecture with phenomenological thinking in order to develop methods and practices for a more anthropocentric architectural design.

Gezi Park Protests: New Definitions of Body and Space in the City

Elif Gözde Öztoprak and Pelin Dursun Çebi

Abstract
The urban body interacts with the city along with other bodies. The relation between the city and citizens is nested within physical experiences. Body movements and relationships, livings and experiences constitute an understanding of bodies, as well as a city's sensual layers. Daily life practices can frequently restrain bodies into routinized and learned movements. In this regard, city perception can be formed through those habits and learned acts. Radical situations such as massive demonstrations can occur beyond our daily practices and routines. The aim of this chapter is to examine how spaces, bodies and their perceptions of a city are changed as a result of social movements. Also, how different sensual layers and what forms of awareness are generated. The Occupy Gezi Park movement (or Gezi Park Resistance) has been chosen as an example for this investigation. Gezi Park in Istanbul became both the reason and the space of a social crisis movement in 2013. During the protests occurring in a public space, people objected to power and to its various forms. The Gezi Park Resistance has created its own time and space accordingly to daily life routine. It gave birth to new relationships, movements, representations, spaces and bodies. It encouraged the discovery of new spaces in the city. Additionally, the relationships between bodies have obtained new meanings as a result of this movement. Those new relationships and experiences out of daily routine created new spaces with new typologies such as a mobile library, a new city museum, park assemblies, and mobile sanctuaries. The Gezi Park Resistance transformed our city perceptions, increased our spaces by increasing the layers of life and multiplied the understandings. Bodies have met new meanings of actions and experiences. From now on, there are different bodies, spaces, relationships and new aspects of city life.

Key Words: Body-space relationships, carnivalesque body, protesting body, mass demonstrations, public space.

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1. Introduction

Today the existing capitalism, power mechanisms, and relations across societies, constitute the mediums of global conflicts and contradictions. In order to cope with the problems caused by these aspects and to demand democratic rights, the civil society unites and restructures itself against the government or power. For this cause, the society has struggles and resistances, and stands against the power

with its different forms. And in a short period of time, these acts reach a global scale.

The Tunisian Revolution and the protests of the so-called Arab Spring that occurred in such places as Tahrir Square, the Icelandic protests, the Indignados protests in Spain and the occupy movements can be shown as examples of the current era's social mass demonstrations. The demonstrations perform different calls for democracy; furthermore they create networks with other movements in other countries around the world.

During the demonstrations, everyday life is transformed; the accepted political, social, and economical aspects collapse. During and after the struggles, new definitions, actions and forms of experiences arise. The lives, bodies, spaces, and the perceptions related to them are restructured. Hardt and Negri mention a new quality that has come into today's social movements,[1] and they add:

> The struggles are at once economic, political, and cultural—and hence they are biopolitical struggles, struggles over the form of life. They are constituent struggles, creating new public spaces and new forms of community.[2]

The Gezi Park Resistance has been chosen as a case study for this work. The citizens opposed a building construction, a new shopping mall, in a public space. As Castell indicates, the context of the Gezi Park protests is different from other social movements of European countries.[3] He states that this movement goes beyond condemnation of capitalism for which human values reflect the logic of production.[4]

The aim of this chapter is to examine how city, its spaces and bodies are changed by radical situations such as massive demonstrations and modes of resistance. The authors will also discuss how city perceptions are differentiated and what sort of awareness is generated as a result of these modalities of resistance.

2. The City, Urban and Cyber Space and Social Movements

The city embraces differences, relationships and ideologies thus enabling new and distinctive patterns of city life and social structures. Lefebvre describes this as:

> The city creates a situation, the urban situation, where many *different* things occur one after another and do not exist separately but according to their differences. [...] In this sense, the city constructs, identifies, and delivers the essence of social relationships: the reciprocal existence and manifestation of differences arising from resulting in conflicts.[5]

According to Lefebvre the space is a social, historic and civil, mental and physical product. Lefebvre asserts, ‘Space is social morphology: It is to lived experience what form itself is to living organism, and just as intimately bound up with function and structure.’[6]

The spaces that are embodied within the city are, on the one hand, shaped by the people, and, on the other, are a subject of state power. This power benefits from the space on this account and uses it as a tool for its own existence and perpetuity. This leads to struggle and conflicts. The state, the economic area and civil society interact in the medium of public space. The participation of the individuals is enabled in the public space.

Today democratic struggles take place on these conflicted zones against capital and global attacks, inequality, and tyranny. They have acted against the decision-making capacities of both capitalism and neoliberal global politics on boundaries and opportunities pertaining to sovereignty structures and public spaces. Taking over the public space implies an opposition to the structure of dominancy of capital and the mechanism of neoliberal power. Social movements create free communities within symbolic spaces. New and non-normative movements, languages and forms of action emerge through the social movements and the state of freedom in social life.

In the digital age the communication technology has spread to all areas of social life both globally and locally through patterned networks. Castell points out that ‘The technology of Internet represents the culture of freedom.’[7] Both on the Internet and in the urban environment, individuals came together, free from constrains of the discipline everyday life.

During the social movements, Internet networks and wireless platforms provide an autonomous communication process. The distribution of the medium of communication and its process of producing meanings has affected the forms of power relations. Individuals and the society carry out ‘resistance’ against the government or power mechanisms by creating networks for their desires. The users transcend time and space by the use of social networks. ‘The Cyber space and urban spaces are connected with never-ending interaction and create instantaneous communities which are based on technologically and culturally transformative practices.’[8]

The communication system’s openness to interaction, moreover its status of self-configuration has made the social movements less hierarchical and open to participation. In these movements, societies set their own networks, and occupy the public and urban spaces. When horizontal and multi-shaped network are created no need for formal leadership is often observed.

3. The Body, Carnivalesque Body and Power

The body, which has a physical and mental form, lives, perceives, experiences, and interacts. Merleau-Ponty indicates that:

> My perception is [therefore] not a sum of visual, tactile and audible givens: I perceive in a total way with my whole being: I grasp a unique structure of the thing, a unique way of being, which speaks to all my senses at once.[9]

The body interacts with its environment; it is always in a state of being. Living bodies act, touch the geography, and give meaning to their environment by using their senses. Through emotions, perceptions and thoughts, the body and its environment define and generate each other. Pallasmaa asserts that:

> The percept of the body and the image of the world turn into one single continuous existential experience; there is no body separate from its domicile in space, and there is no space unrelated to the unconscious image of the perceiving self.[10]

The body's movements and reactions exist in the relationship of body-space. The space envelops the body; the three-dimensioned physicality of the space, called *haptic perception,*[11] is experienced by the body. With corporeal movements the body experiences space *haptically* and *somaesthetically.*[12] Visual, audio, tactile and olfactory senses along with the movement of the body constitute the sensual perception. O'Neill indicates that:

> The holistic system of environmental perception goes far beyond visual spatial perception, and refers to a more complex geographical experience. It involves the integration of many senses, such as touch, positional awareness, balance, sound, movement, and the memory of previous experiences. Such combinations of sensibilities have been referred to as a simultaneous perception.[13]

The body accumulates its forms of actions and perceptions. The body experiences space and produces information about space using memories, identity, and emotional connections in its memory. A cyclical relationship exists between a body's "thoughts", sensations and space's identity, nature and experiences.[14]

The relation between the city and a citizen is nested within the physical experiences. The urban body interacts with the city and other bodies, and it leaves its own body; it produces sensual layers of the city. The body generally walks, stands, sits and runs in the city. The daily life, which is structured upon discipline or working, exists through the habits and defined body movements.

The body is produced by the social relations and past experiences. Pierre Bourdieu introduces the term *habitus*.[15] The term is related to the body's social class, social and cultural traditions. Bodies carry the society within their physical

entity and their memory reconstructs the society. *Habitus* is the remnants of the past and contributes to the shaping of the future. The body cannot be dissociated from social relations, practices, corporate or power relations. David Harvey notes:

> The particularity of the body cannot be understood independently of its embeddedness in socio-ecological processes. If, as many now argue, the body is a social construct, then it cannot be understood outside of the forces that swirl around it and construct it.[16]

The power produces social practices and memories, and influences every aspect of daily life by using the body and space as a tool. On one side the body can be disciplined and enveloped by the ways of movements that are defined under 'culture'; on the other it can also break away from them and create new approaches. As Harvey states, 'Body […] is also the locus of political resistance given direction, […] capable of moral argument and thereby endowed with the capacity to transform the social relations and institutions.'[17]

Hardt and Negri suggest that:

> It is easy to recognize the performative, carnivalesque nature of the various protest movements that have arisen around questions of globalization... The protests, …, are also street festivals in which the anger of the protesters coexists with their joy in the carnival.[18] The protests are carnivalesque, however not only in their atmosphere but also in their organization… The multitude in movement is a kind of narration that produces new subjectivities and new languages.[19]

Bakhtin mentions medieval carnivals as the violation of dominant rules in bodily acts and the atmosphere of freedom that liberates bodies.[20] The authority and ethical norms are confronted with carnivalesque practices such as laughing. As a result, the symbols of power are subverted. The carnivalesque body, in order to disregard prohibition boundaries, is producing new ways of acting and existing.

'The collective feelings and freedom which is politicized by the carnival square, strengthens the tendency to break the norms of social relationships.'[21] Carnivalesque imageries allow liberation from the authority or anything oppressive. Rules and boundaries are compromised; bodies and bodily experiences are liberated. Collective experience is united with the community's everyday life.

Arpacı reminds us that Foucault's 'heterotopias' are opposing spaces that host resistance and freedom. He adds that both carnivals and protests can be considered as heterotopic.[22] Thus, temporary liberation is experienced and hierarchy, norms and prohibitions are suspended in carnivals and protests.

4. Gezi Park, Gezi Protests and Transformation of the City, Spaces and the Body

Gezi Park is located in one of the most popular and crowded districts of Istanbul. In the Beyoglu district, next to the Taksim Square, the area is regarded as the primary centre of the multi-centred metropolis. Taksim Square has hosted numerous mass demonstrations, meetings, and labour movements.

Gezi Park was constructed in 1943 upon the urban development plan of Henri Prost, a French urban planner invited to plan the city. The Prost Plan proposes a green valley in the city as a green axis. Hence according to his plan, the Taksim Artillery Barracks were demolished and transformed into Gezi Park.

As a result of globalisation and neoliberal policies, nowadays Istanbul is experiencing a boom of real estate: shopping malls, office buildings, building complexes, and multi-storey residences are constructed in almost every empty space of the city while occupied spaces are being demolished. Finally, the government attempted to demolish Gezi Park which is located in Taksim Square in order to build a shopping mall as a copy of the old Military Barracks. The use of violence to the citizens who were against the plan increased the mass demonstrations.

On the 28th of May in 2013, Gezi Park of Istanbul became the cause and space of a social crisis. The demonstrations spread all around the city and country in a very short period of time. The individuals had risen against not only the plan, but also the impositions on their lives, life styles and the environment. They also opposed the politics of capitalism and neoliberalism, which had transformed the cities and lives of citizens. Consequently, the urban spaces and bodies of Gezi Park and the city have become Resistant.

The mass demonstrations of Gezi Park started in a public park and expanded to the squares and streets. During the protests, the city created a radical situation. A new experience of public and cyber space had been socially formed with the increasing numbers of participants. The use of social networks and the increase in participation have transformed the culture. Moreover, the city, the demonstrations and the social networks have reconstructed, identified, and delivered the essence of new social relationships.

The city had been perceived through new daily lives, new body movements and experiences. People added their creativity and changed the built and cyber environment. Spaces were formed by society and by their experiences. Temporary structures were constructed both inside and outside the territories of the park. New, unique spatial typologies were formed such as tents, medical sanctuaries, food stations, museum, library and barricades. By means of graffiti and posters including political satires or installations, bodies shaped their environment as they desired.

The significant parts of the city were at times full of large crowds or at times covered by clouds of tear gas. Hence, violence has emptied the most vibrant part of

the city. Against power and its violence, the city, its spaces and bodies have become resisting 'things' during the protests. Butler claims that, 'The square and streets are not only the material supports for action, but they themselves are part of any theory of public and corporeal action that we might propose.'[23]

During the demonstrations, different experiences and modes of living occurred. These were dramatically different from our daily practices and routines. Thus, both the occupation of spaces and violence have affected and transformed the city as well as the perception of the city. The Gezi Park Protests transformed our city perceptions, restructured our built environment by increasing the layers of life and multiplied our understandings.

During the mass demonstrations, embodied individuals perceived the impositions on their lives. Politics of capitalism and neoliberalism changed our new everyday life and this process ended up with new non-hierarchical living forms in which new coexistence and dialogue between different groups appear. Moreover, bodies perceived other bodies and horizontal relations between them, unity and mutualisation. These new lives and experiences changed the body's state of being, during as well as after the protests. The relationship between the bodies and the public sphere came closer, and the public sphere was shaped by the body itself.

The bodies experienced multiplicity of themselves. The solidarity, mutual assistance has led to the formation of new forms of relationships. This proximity between the bodies has produced not only a new space among them but also they have seized the public sphere and reconfigured it. Butler notes:

> In this way my body does not act alone, when it acts politically. Indeed, the action emerged from the "between". The body is not primarily located in space, but with others, brings about a new space. And the space that is created is precisely between those who act together.[24]

She also adds that:

> In wresting that power, a new space is created, a new "between" of bodies, as it were, that lays claim to existing space through the action of a new alliance, and those bodies are seized and animated by those existing spaces in the very acts by which they reclaim and resignify their meanings.[25]

During the protests, the bodies became aware of the power that had surrounded them, and they experienced and learned how to oppose and resist that power. The masses of bodies have been in a position of coexistence, collocation and proximity

against the power. By taking over the public space, the structure of dominancy of capital and the mechanism of neoliberal power have been opposed.

In the protests, in contact with different bodies, individuals from different age groups and social classes experienced the carnivalesque feeling. Individuals experienced the atmosphere of freedom during the protests, which occurred spontaneously in their daily lives. Laughing and carnivalesque images, consequently the resistance against the system, were experienced. Fear caused by authority, government and violence have been overcome by collective laughter and creativity. Bodies were first destroyed, and then they were regenerated.

The bodies protested, sang, ran and danced unlike a normal and routine day of the square, park or streets. They perceived their new daily lives with their whole being. New senses, such as touch, positional awareness, balance, sound, movement which belong to mass demonstrations created a new kind of environmental perception.

The meanings which bodies give to their environment were changed by the new body movements such as: running, escaping, and hiding in city or performance exercises, and new experiences such as: sleeping and living together in the public sphere. Living bodies act in the city, touch the geography of spaces that they bodily create. Feelings such as intimacy, happiness, excitement, unique freedom and democracy were everywhere. All these sensations have contributed to the regeneration of the body.

5. Conclusion

The body in urban space constructs new spatial mediums to touch the city, to talk about the city and to expresses its needs and feelings about the city. Carnivals, festivals or street occupations are experimental mediums in which the body became an active participant in the reformation of public space in the city. Harvey asserts that:

> These situations showed us that the collective power of bodies in public space is still the most effective instrument of opposition even when all the other means of access are blocked.[26] Since all the other ways of expression are closed to the individuals by the power of capital, there is no other option but to occupy the parks, squares, and streets of the cities until the opinions of the citizens are heard and the needs are attended to.[27]

The cities, their spaces and the spaces of social networks, are rediscovered and modified by the individuals who demand the right to the city. The perception of the city and urban memory has changed and transformed not only by domination and oppression but also by innovation, novelty and creativity. The city and its spaces have taken on a new meaning by the contribution of the body.

Notes

[1] Michael Hardt and Antonio Negri, *Empire* (London: Harvard University Press, 2000), 56.
[2] Ibid.
[3] Manuel Castells, *İsyan ve Umut Ağları (Networks of Riot and Hope)* (Koç: Universitesi Yayınları, 2013).
[4] Ibid.
[5] Henri Lefebvre, *The Urban Revolution* trans. Robert Bononno (London: University of Minnesota Press, 2003), 117-118.
[6] Henri Lefebvre, *The Production of Space*, trans. Donald Nicholson-Smith (Oxford: Blackwell Publishing, 1991), 94.
[7] Ibid.
[8] Castells, *İsyan ve Umut Ağları.*
[9] Maurice Merlau-Ponty, *Sense and Non-Sense* (Evanston: Northwestern University Press, 1964), 48.
[10] Juhani Pallasmaa, *The Eyes of The Skin* (West Sussex: John Wiley & Sons Ltd., 2005), 44.
[11] Maire E. O'Neill describes haptic perception as a term used in psychology to describe a holistic way of understanding three-dimensional space. 'Corporeal Experience: A Haptic Way of Knowing', *Journal of Architecture Education* 55 (2006): 3-12.
[12] Maire E. O'Neill indicates that somasthetic and haptic perceptions are gained through corporeal activity and physical work. They allow us to know places in intimate, unself-conscious ways that visual sensibilities cannot describe. Maire E. O'Neill, 'Corporeal Experience: A Haptic Way of Knowing', *Journal of Architecture Education* 55 (2006): 3-12.
[13] Ibid.
[14] Ibid.
[15] Pierre Bourdieu, 'Habitus', *Habitus: A Sense of a Place*, ed. Jean Hillier and Emma Rooksby (Cornwall: Ashgate Publishing, 2002), 27-37.
[16] David Harvey, *Spaces of Hope* (Los Angeles: University of California Press, 2000), 16.
[17] Ibid., 130.
[18] Walter Benjamin, 'Critique of Violence', *Reflection,* trans. Edmund Jephcott, ed. Peter Demesz (New York: Schocken, 1978), 277-300.
[19] Michael Hardt and Antonio Negri, *Multitude* (NY: The Penguin Press, 2004), 56.
[20] Murat Arpacı*, Biyo-iktidar ve karnavalesk beden: Foucault ve Bakhtin'in beden kavramsallaştırmalarının karşılaştırılması (Biopower and Carnivalesque body: Comparison of the body conceptualizations of Foucault and Bakhtin)*, Mimar Sinan Güzel Sanatlar Üniversitesi, Sosyal Bilimler Enstitüsü, Yükseklisans Tezi (Mimar Sinan Fine Arts University, Social Sciences Institute, Graduate Thesis).

[21] Mihail Bakhtin, *Rabelais ve Dünyası*, trans. Çiçek Öztek (Istanbul: Ayrıntı Yayınları, 2005), 228.
[22] Murat Arpacı claims that carnivals can be considered as heteorotopias. *Biyo-iktidar ve karnavalesk beden: Foucault ve Bakhtin'in beden kavramsallaştırmalarının karşılaştırılması (Biopower and Carnivalesque Body: Comparison of the Body Conceptualizations of Foucault and Bakhtin)*, Mimar Sinan Güzel Sanatlar Üniversitesi, Sosyal Bilimler Enstitüsü, Yükseklisans Tezi (Mimar Sinan Fine Arts University, Social Sciences Institute, Graduate Dissertation).
[23] Judith Butler, 'Bodies in Alliance and The Politics of the Street', *European Institute for Progressive Cultural Policies*, Last Accessed 9 July 2014. http://www.eipcp.net/transversal/1011/butler/en.
[24] Ibid.
[25] Ibid.
[26] David Harvey, *Rebel Cities* (London: Verso, 2012), 161-162.
[27] Ibid.

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Elif Gözde Öztoprak is an architect and student of the Architectural Design Master Programme in Istanbul Technical University. Her research interests include body, space and design relationships.

Pelin Dursun Çebi is an associate professor in the Department of Architecture at Istanbul Technical University. Her research interests focus on architectural design, design education, body space relationships, architectural morphology and space syntax.

Relational Bodies in Japanese Architecture: Sustainability Reconsidered

Katsuhiko Muramoto

Abstract
The current discourse on sustainable architecture is too often narrowly defined, and much of the discourse concentrates on technological questions, especially on energy efficiency. A key assumption unquestioned in this approach is the separation between the natural world and the subject, a one-way mode of causation defining subject's instrumental relationship with nature. Under this Cartesian paradigm of subject-object duality, all things are knowable and controllable and an object (i.e. nature) is considered primarily in terms of its utility to human beings – through technology humans can control the environment and manage resources in a way that meets humanity's needs and desires. The Modernist slogan 'Form follows function' is now replaced by 'Form follows energy'. This narrow understanding of sustainability cloaks and obfuscates the relational connections. By framing the question of sustainability in relationship to the ethical relationships between humans and the natural world, as discussed by Heidegger and a variety of contemporary philosophers, I will investigate the fundamental link between body, space, and nature.

Key Words: Sustainability, bioclimatic design, Japanese architecture, in-between space.

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1. Introduction

Since the World Commission on Environment and Development published its 1987 report *Our Common Future*, more commonly known as the Brundtland Commission Report, on the strategy for sustainable development, architects and engineers have been forced to fundamentally reassess the way we design and construct buildings. Although the report defines sustainable development very broadly as 'development which meets the needs of current generations without compromising the ability of future generations to meet their own needs',[1] in architecture, this conceptual basis is interpreted often too narrowly as a technological question about energy performance. How can we slow down the depletion of existing resources, therefore extending their lifespan and leaving some for the future generations? The answer to the question is to get most out of the least non-renewable resources, and/or even better is to replace them with alternative sources of energy. Such an approach is best illustrated by the concept of the 'net-zero energy building': a building which produces as much energy as it consumes. The ultimate goal of sustainable architecture, therefore, is to transform

buildings into self-sustaining, *autonomous* ecological machines by making them effective in reducing consumption, while being capable of harvesting energy such as wind, sunlight, rainwater, geothermal power, etc. It is important to notice that the question of 'Why do we save?' is substituted by 'How do we save?' Now, sustainable architecture becomes a matter of 'energy efficiency'. Originally defined as a code of conduct in the Brundtland report, the aim of sustainability is to preserve our natural, as well as our built, environment for the 'other' by reducing our current usage. It is this care, responsibility and obligation for the 'other', both for future generations and for nature, which made sustainable development ethical, and not 'saving energy' for its own benefit. This narrow understanding of sustainability cloaks and obfuscates the relational connections – relation to the 'other'– and often leaves us disengaged from natural environment and even sometimes from people. Drawing on the work of Martin Heidegger, Maurice Merleau-Ponty and Tetsuro Watsuji, this paper attempts to reexamine the link between body, space and nature in relation to the current sustainability discourse in architecture. The interconnectedness and interdependentness between people, architecture and nature will be explored through the 'ethic of otherness' developed by the aforementioned philosophers. Finally, this article demonstrates such a relationship in both traditional and contemporary Japanese architecture, while also demonstrating that Japanese architecture has relevance to the discourse of sustainability in the West.

2. Heidegger and Technology/Technology and Environment

A key assumption often unquestioned in current sustainable approaches in architecture is man's instrumental relationship with nature. This reification of the natural world was only possible by the separation between body and 'the world'. As Harold Alderman argues in *Heidegger's Critique of Science and Technology,*

> In Heidegger's view, technology extends Nietzsche's metaphysics of the will … Technology approaches nature as a repository if resources containing energies that are unlocked by technology, accumulated, stored, transformed, and utilized in the production of goods.[2]

He continues on to describe technology as 'nothing more than one expression of the will to power and the machines of technology are the means of expressing this will'.[3] According to Heidegger, the meaning of technology is not the mere process of making, but 'is a mode of revealing. Technology comes to presence [West] in the realm where revealing and unconcealment takes place, where *aletheis*, truth, happens'.[4] In his effort of describing Heidegger's definition of technology as a mode of revealing, Alderman compares two kinds of boating: a motorboat and a sailboat. While a motorboat, he describes 'overcomes the water

through the power of its engine', a sailboat 'moves on the water through the use of currents and wind direction … one is always very aware of this dependency'.[5] Heidegger accounts the former as 'challenging forth', and it 'puts to nature as unreasonable demands that it supply energy, which can be extracted and stored'[6] for human's purposes. Nature is revealed as a means-end schema of human instrumentality. The latter, oppositely described as 'bringing forth'[7] is the poetic revealing of bringing-wind-forth; *technē* (technology) and *poiesis* (poetry – to make in a poetic manner).[8] Contrary to motorboat's use of force, a sailboat lets '[wind] come forth into its own…into the arena of accessibility.'[9]

What is important in the following discussion though is not the sailboat's *harmonious and non-exploitative relationship* with nature, as explored by Arne Naess and other ecologists, but *techne*'s capacity for *bringing it forth* to *poiesis* (something poetic). A sail harnesses the energy of the wind in order to move on water without turning it into a *mere natural resource*, and *reciprocally brings forth* the presence of wind. Wind does not exist as such, but a sail makes it appear to our visual experience in a poetic manner. In the following sections, I will examine current architectural practice with the aid of this original sense of *techne* that permits *poiesis,* the poetic *bringing forth*, and attempt to reconcepturise the fundamental relationship between us and the world we live in.

3. Bioclimatic Design and Vernacular Architecture

With Alderman's examples in mind, I would like to examine bioclimatic design and Western vernacular architecture. As in the case of the motorboat, an unsustainable house relies on mechanical means of environmental control for providing comfort, and neglects or avoids any meaningful relationship with the external environment. By contrast, bioclimatic architecture and vernacular architecture acknowledge the importance of the relationship between buildings and the environment. First introduced by Victor Olgyay in his *Design with Climate: Bioclimatic Approach to Architectural Regionalism*,[10] the concept of bioclimatic design, with the help of energy analysis computer software such as Ecotect and Climate Consultant, gained renewed interest amongst 'green' architects who seek sustainable development alternatives. Bioclimatic architecture realizes the important and complex interactions between the natural and the build environment, and regards climatic context as a major generator for design, i.e. building orientation with regard to the sun, shade, wind and other climatic factors. Its approach is:

1. To work with what nature can offer
2. To achieve cohesion between design and natural elements such as the sun, wind, etc. and
3. To lead to an optimization of natural resources.

By taking advantage of what nature can offer, the bioclimatic design approach avoids dependency on mechanical systems and helps to reduce energy consumption. It is often described as ‘passive design’. Here, the parallel to Alderman’s example of a sailboat is obvious: rely on nature to provide energy. But, where can we observe the ‘responsive un-covering’ of *poiesis*? Although bioclimatic design uses climate as a generator of forms and is intimately related to the climatic context where it is located, ‘climate’ is understood as a set of causal relationships of scientifically measurable phenomena. Therefore, bioclimatic design treats nature as a ‘standing reserve’ waiting to be taken advantage of by human use. A bioclimatic approach is still predicated on the concept of domination and control, and consequently its solutions are necessarily technological. Therefore, the only relationship revealed by bioclimatic design is of the complex web of nature as an object of science and technology. As such, the problematic human-centered morality that caused the sustainability problem in the first place still remains intact. In addition, since its design aim is to achieve an optimum solution, the bioclimatic design approach is often interpreted merely as a kind of environmental determinism. The Modernist slogan of ‘Form follows function’ is now replaced by ‘Form follows energy performance’, only this time presumably with a strong moral obligation.

There is a common understanding that vernacular architecture existed in harmony with nature, and was intimately tied to appropriate responses to its place and environmental conditions. Due to this special empathy with the environment, an abundance of research has been conducted on vernacular houses through the lens of sustainability. As a result, vernacular architecture is often considered to be a dictionary of sustainable solutions, and generally has been promoted as an ideal didactic model for sustainable design. Much of the recent research, however, tends to emphasize the quantitative concerns of energy performance, while ignoring or obfuscating the relational aspect. In his *House Form and Culture,* Amos Rapoport notes that ‘building [a] house is a cultural phenomenon, its form and organization are greatly influenced by the cultural *milieu* to which it belongs’.[11] Emphasizing on the relational importance, he continues noting that ‘[H]ouse form is not simply the result of physical forces or any single causal factor, but is the consequence of a whole range of socio-cultural factors seen in their broadest terms’.[12] Another, completely opposite yet common interpretation of vernacular architecture as a sustainable model is to use it as a reactionary argument to techno-centric ‘bioclimatic’ solution to sustainability. It renders vernacular architecture as the environmentally friendly approach that was built in harmony with nature because its construction materials were harvested locally without disrupting ecosystems, thus, claiming vernacular architecture still is a viable alternative sustainability model. This uncritical interpretation of vernacular architecture merely romanticizes its harmonic co-existence with nature, and assumes that ‘socio-cultural factors’ evidenced in vernacular architecture can be *sustained* by simply repeating those

design solutions in the age of post-industrial globalization. Such an approach of 'form approximates idea' only glorifies the lost past, and simply promotes a romantic provincialism. Neither the romantic provincialism of vernacular architecture nor a techno-centric bioclimatic architecture allows us to understand interconnectedness between self, architecture, and nature.

4. Nature and Architecture in Traditional and Contemporary Japanese Houses

Merleau-Ponty's ontology of 'flesh' and double-belongingness offers an alternative to the Heideggerian interpretation of the sailboat as the *medium*, thus is a different way of relating to nature and people. *Flesh*, Merleau-Ponty argues, is 'the sensible in a two-fold sense of what one senses and what senses' where 'the seer is caught up in what he sees'.[13] We can feel ourselves touching at the same time as being touched. This double belongingness of the 'my body-as-object' and the 'body-subject I am' suggests that our relationship to the 'other' is open, polychromic, and most importantly reciprocal. Additionally, as in Merleau-Ponty's anecdote of the blind man's cane, we can extend this double-belongingness to objects. Technologies can extend the body's ability to act, perceive, and to be perceived. Thus, they are incorporated into our corporeal schema, capable of establishing the experience of embodiment.[14] With this understanding of corporeal reflexivity, and extended embodiment, the phenomenological approach of *I-experiencing-world* can be now restated to *I-experiencing through architecture-nature*. In this case, architecture is the enabling agent that interfaces self/body and environment, similar to the sailboat, and now 'frames' reality for us as much as it 'frames' us. Merleau-Ponty's concept of intersubjective space is similar to Teturo Watsuji's notions of 'in-between'. Watsuji articulates this notion of 'between-ness' as 'medial' in his *Ethics*,

> This sort of spatiality is not the same as space in the world of nature. It is not a form of intuition, but rather the manner in which multiple subjects are related to one another. It is not a uniform extendedness, but a dialectical one, in which relations such as "far and near, wide and narrow" are mutually transformed into one another. In a word, it is the betweenness itself of subjective human beings.[15]

With the aid of Merleau-Ponty's concept of 'double-belongingness' and Watsuji's exposition of the 'between-ness' and 'medial,' the interdependence between human and nature and their reciprocal bond in Japanese architecture can be investigated.

5. *Engawa* and Betweenness

Engawa, often translated into English as veranda, is a narrow wooden walkway covered by the overhanging eaves of the roof that connects the rooms of the house and the garden. Kisho Kurokawa, in his effort to introduce a unique Japanese spatial concept of ambiguity to Western audiences, described the term, *engawa*. In his argument, *engawa* is 'a symbiosis of inside and outside', and 'a space of communication'.[16] The betweenness of *engawa* interfaces and mediates interior and exterior, human and nature, and eventually human and human. As such, Kurokawa's concept of *engawa* gives us an excellent starting point in articulating the interconnectedness between people, built environment (house) and nature. The etymology of *En*, the first character of *engawa*, relates to the notion of edge or periphery both physical and social and, in turn, suggests relationships. Kurokawa described *engawa* as 'gray space', an ambiguous space that mediates between interior and exterior, and public and private. It brings nature closer to people, and people closer together. Thus, *engawa* is the place where the process of three-fold intermediation or transition occurs, and the mediatory function of *engawa* is modulated by a series of screens, placed on the inner and outer edges of the *engawa*.

Image 1 and 2: Typical Japanese houses with *engawa*.
© 2014 Courtesy of the author

This array of permeable screens allows the *engawa* to be transformed to accommodate different relational conditions.

A: All open – creates an uninterrupted relation to outside nature. Fully immersed with nature, although one is inside. This openness is not only to nature but also to neighbors. In terms of energy efficiency, the cross ventilation will cool interior temperatures down. *Sudare* (a screen made of horizontal slats of bamboo or wood) can be added to avoid sun penetrating into deeper part of the house. It shades sunlight, but allows a breeze to come through to promote air movement.

B: The outer layer glass screens are closed, but shoji screens (inner layer) are open. One is still engaging nature through viewing, and is not completely cut off from neighbors. Glass screens allow heat gain from sun, thus keeping the indoors warmer. *Engawa* space can be used as a sitting room or for entertaining informal guests.

C: The outer layer glass screens are open, but shoji screens (inner layer) are closed. *Engawa* space is ventilated, thus cooling the house. *Shoji* screens allow light but not view to come into a room. They function as insulation.

D: Both outer layer glass screens and inner layer shoji screens are closed (image 3). This creates two separate spaces: the enclosed *engawa* space and a room screened by shoji. *Engawa* space functions like a solarium (sunroom), by affording the maximum exposure to the sun, and heat gained form the sun keeps *engawa* warm even in winter. This layer of warm zone insulates the inner rooms. Due to the translucent shoji screens, light still penetrates into the inner room.

E: Amado (wooden) screens drawn and both outer layer glass screens and inner layer *shoji* screens are closed. Achieving the greatest protection from outside, the house can cope with adverse conditions such as typhoons or extreme low temperatures on winter nights.

Image 3 and 4: *Engawa – shoji* and glass screens closed (left), and *both* screens open (right). © 2014 Courtesy of the author

6. Contemporary Interpretations of *Engawa*

What this example suggests is that the *engawa* functions as a very sophisticated double skin façade, in addition to the aforementioned quality of mediating between people and nature (seasons). How can we create the openness of a traditional Japanese house within the high-density urban context of modern day Japan? Moreover, how can we create a meaningful connection to nature in the city where nature is absent or hardly anything to speak of? One of the most well-known and explicit relations to traditional *engawa* can be found in the 1995 Curtain Wall House designed by Shigeru Ban. One can observe a literal interpretation of traditional *engawa* in this house, but Ban utilized contemporary materials. Traditional *engawa* was translated into deck space, and placed on the second floor facing the east and south side of the house. In this house, 'curtains' replace the

function of traditional glass sliding doors and *shoji* screen. Many houses designed by Tezuka Architects, such as Eaves House and Engawa House, are different interpretations of *engawa*. Designed in 2003, Engawa House, for example, is a long and narrow house built facing the client's grandfather's house, sharing a narrow strip of garden. The side facing the grandfather's house with large sliding glass doors mediates indoor and garden space, providing natural light and cross ventilation when opened. Those examples are a natural modernization of traditional *engawa*, functioning as a mediator between a human, built environment (house) and nature. Although not necessarily the most advanced, they achieve some level of 'energy efficiency' since nature is an important factor of this interrelatedness.

Although not a house, an interesting project to compare with the Japanese houses is the Solarlux office building in Nijverdal, Netherlands. Developed in collaboration with the researchers at TU Delft and Imagine Envelop BV, the Solarlux building features a highly flexible, and sophisticated energy-efficient double skin. According to its website, the Solarlux is 'a building in which the changing times of day and year could be sensed from within, through a glazed skin'. Very similar to *engawa*'s adaptability to different seasons, the Solarlux's façade allows the client to control the desired indoor temperature. The double skin of the Solarlux building, however, is unfortunately completely disembodied, and is understood simply as a mechanical 'filter' that takes advantage of climate for human comfort. The consequence of such an approach is interestingly described in researchers' assessment of the building façade,

> However, user behaviour is a problematic aspect; training and a thorough understanding of the functionality of the façade are required to achieve optimum comfort levels in the offices. If the user is passive and does not adjust the façade according to current weather conditions, the office space can easily overheat.[17]

7. Conclusion

Approaches to sustainable architecture should not be confined within the field of technology, but must be expanded to the much larger context of ethics as originally defined in the Brundtland Commission Report. As described above, *engawa* is simultaneously a very sophisticated double skin for a house, and an embodiment of interconnectedness where we can find our reciprocal relations to 'the other', including nature. The sense of 'belongingness', and responsibility born out of such a relationship will allow us to explore a meaningful relationship between the human, and the built environment while addressing important issue of sustainability for the future. Only when we learn this relational body, we can respond to the other, and conduct ourselves ethically in the age of environmental crisis.

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[3] Ibid.
[4] Martin Heidegger, 'The Question Concerning Technology' in *The Question Concerning Technology and Other Essays*, trans. William Lovitt (New York: Harper & Row, 1977), 5.
[5] Alderman, *Heidegger and Modern Philosophy*, 49.
[6] Heidegger, *Question Concerning Technology*, 14.
[7] Ibid.
[8] *Techné*, origin of the word technology, designates skill, craft, and art. It is more than mere making, it is a way of disclosure, of 'bringing-forth something. *Poiesis* is the origin of the word poetry, and poetic way of 'bringing-forth something.'
[9] Michael Zimmerman, "Authentic Production as *Techné* and *Poiesis*," in *Heidegger's Confrontation with Modernity: Technology, Politics, and Art*, (Bloomington and Indianapolis: Indiana University Press, 1990) 229.
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[13] Maurice Merleau-Ponty, The visible and the Invisible: Followed by Working Notes, eds. Claude Lefort, trans. Alphonso Lingus (Evanston: Northwestern University Press, 1968), 139-140.
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Katsuhiko Muramoto is Associate Professor at the Department of Architecture, Pennsylvania State University. Professional office experience includes positions with Peter Eisenman, Richard Meier and Ohbayashi, and he is co-founder of Cover LLC, design/build architectural office. His research agenda encompasses architectural design, design-build architecture, theory of twentieth-century Japanese architecture and issues around the question of subjectivity and modernity, history and theory of architectural representation, and theory of new media and digital mediation. His research and creative activity has resulted in numerous papers and presentations.

Peripheries and Possibilities: Time, Space and the Body in Female Drug Literature

Nycole Prowse

Abstract
Elizabeth Grosz's seminal text, *Space, Time and Perversion*, initiated a postmodern feminist understanding of how bodies live and are positioned as spatio-temporal beings.[1] Grosz suggests that 'in order to *re*conceive bodies, and to understand the kinds of active interrelations possible between (lived) representations of the body and (theoretical) representations of space and time, the bodies of each sex need to be accorded the possibility of a different space-time framework.'[2] This chapter proposes that drug literature provides a platform where such alternative corporeal possibilities can be played out. In the literary sphere the drug trope reframes spatial and temporal regulatory notions of the body. The drug metaphor disrupts temporal linearity through the reconfiguration of 'junk time'. Likewise, landscapes, cityscapes and a sense of place are re-imagined in fluid, drugged dreamscapes. In this way, drug imagery evokes leakages and slippages across time, space and the body enabling a re-evaluation of corporeal possibilities and potential. The extremities of drug use create a hyperbolic subject-body in drug literature and also magnify the examination of difference between bodies based on gender and corresponding (dis)connections with space and time. A textual analysis of two Australian novels, Helen Garner's *Monkey Grip*[3] and Luke Davies *Candy*,[4] provides a literary comparison to canvas Grosz's assertions on the implication of gender when reframing the spatio-temporal positionality of bodies. Both novels portray junk bodies inhabiting and (in)habited by the inner-city urban space radicalising traditional notions of subjectivity and a sense of place in Australian fiction. Both novels utilise the drug trope to intensify and collapse spatial-temporal-corporeal divisions, however, they do so differently and with contrasting outcomes. In particular, the impact of gender on the opiated reconfiguration of time and space in Garner's and Davies' novels will be examined for its repercussions on agency for the female subject.

Key Words: Space, time, body, drug, literature, literary, junk, corporeality, agency, postmodern.

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1. Introduction

> Women are practised on the peripheries … Our memories, our stories, like the ways we live, are formed in movement between inner and outer, past and future, centre and margin, between the physical environment and the social world. We shape our cities,

> and re-shape them from the edge, we always have; just as our cities shape us.[5]

The purpose of an examination of space, time and the body can assume a harmonious objective, a pursuit of equilibrium based on interconnectedness. Such an examination can also reveal a disharmony of the inter-relations of each and the impact this has on certain bodies. A postmodern feminist examination of space, time and the body utilises the disjuncture of these objectives with a provisional understanding of each as cultural, and more specifically, patriarchal constructs. As Elizabeth Grosz suggests '[t]he question of the dwelling, of where and how to live, is … a crucial one both in the production of the male domination of women's bodies, and in women's struggles to acquire an autonomous space they can occupy, and live in as women.'[6] Reconceptualising space, time and the body destabilises the constraints of such constructs upon the female subject. This chapter proposes that it is in the sphere of literary discourse where a re-examination of the concepts of space, time and the body can take place to unveil the arbitrary nature of such constructs, but also to reveal the damage or disempowerment such constructs create and perpetuate. In particular, *drug* literature provides a platform where alternative corporeal possibilities can be played out. Helen Garner's *Monkey Grip* (1977) and Luke Davies (1997) *Candy*, will be analysed for their portrayals of the spatio-temporal positionality of bodies. While both novels utilise the drug trope, their representations of urban realism reveals the impact of gender in an understanding of space and time. The re-envisioning of the temporal and spatial positionality of women in drug literature challenges representations of the female subject as marginalised and instead opens up the potential of resistance, empowerment and agency – from the peripheries. Centre and periphery is reconceptualised via the drug trope which in turn reconceptualises women's normally marginalised position into one of empowerment, a spatial inversion from the edges of society.

2. Literary Discourse: Difference and Possibilities

The subversive potential of the literary form in an analysis of space, time, and the body is derived from its difference from other discourses such as architectural, juridical and medical. Marc Angenot suggests that literary discourse is different from other social discourses because of its temporal and discursive distance: 'Literature is to be considered as a supplement to the social discourse; its moment is afterward, which contributes to its trouble-making character.'[7] It is such openness that highlights the usefulness of drug literature in revealing hierarchical notions of power present within other discursive constructs. The subversive potential of literature is further explained in Mikhail Bakhtin's analysis of 'Discourse in the Novel' where he locates literature's ability to provoke *connotative* '…forms for conceptualising the world in words.'[8] He proposes that Literature as a '…discourse is not finite, it is open; [and] is able to reveal ever new

ways to mean.'[9] The connotative meaning of the drug trope in drug literature for example, can be seen as metaphorical and presents a way of reframing accepted notions of space, time, and the body. Bakhtin's notion of the carnival in his work *Rabelais and His World* parallels Angenot's assertions and further highlights the capabilities of drug literature.[10] Bakhtin describes the carnival as 'A second life, a second world…a "world inside out".' Bakhtin's market place embodies the carnivalesque the 'center of all that is unofficial; it enjoy[s] a certain extraterritoriality in a world of official order and official ideology, it always remain[s] "with the people".'[11]

In his polemic text, *Discipline and Punish: The Birth of the Prison*, Michel Foucault, alludes to the carnivalesque in his discussion of drug literature suggesting that it writes the 'cordoned-off', the isolated, the imprisoned, the absent –into place.[12] Just as Foucault suggests power structures are 'erected around distinctions, rationalizations and distributions of deviance' the regulatory notions of distribution of space and time are distorted within drug literature.[13] Via the trope of addiction and drug use, alternative landscapes and time zones are created exposing 'hidden truths' about society.

Australian drug literature, particularly the realist novels of Garner and Davies are especially appropriate texts to analyse the power of perversion for their protracted sense of spatial and temporal distortion. Garner's *Monkey Grip* and Davies' *Candy* are often categorised as grunge fiction based on the way their novels charted new spatial and temporal territory –distorting the Australian landscape 'in a world of disintegrating futures.'[14] The novels challenge conservative literary representations of the Australian national identity. In particular the *urban* setting of Garner's and Davies' novels counter-poses the traditional Australian sense of place and identity of the bush setting.

The use of the urban space in Garner's and Davies' novels enables a re-conceptualisation of bodies, *sexed* bodies, that inhabit that space. As Grosz suggests the city is the site where the body can be re-explored: '[t]he city is one of the crucial factors in the social production of (sexed) corporeality: the built environment provides the context and coordinates for contemporary forms of body…it is the condition and milieu in which corporeality is socially, sexually, and discursively produced.'[15] The use of the drug trope in Garner's and Davies's urban novels helps to elicit the leakages that occur between bodies and their habitation. The destabilisation of corporeal borderlines via the drug metaphor aligns with Grosz's assertions of corporeal 'pliability' 'stretchability' within the city-sphere.[16] Like the drugs, the city 'seeps into the body' illuminating the permeability of space, time and the body.[17]

3. Luke Davies' *Candy*: Exiled Space

The urban drug-scapes of *Monkey Grip* and *Candy* are platforms in which alternative modes of space, time, and the body can be played out. Garner's and

Davies' consistent use of natural imagery is antithetical to other contemporary grunge literature, and perhaps a distinctly Australian portrayal of the urban. And it is in this juxtaposition of the city space and nature where differences can be illuminated between the novels. The differences can be explained by what Judith Wright has called the 'double aspect' of the Australian version of nature—its dualistic ability to simultaneously represent both the 'reality of newness and freedom' and the 'reality of exile.'[18] *Candy* aligns with traditional stereotypes of Australian identity in exile. As with other male drug writers, like W.S. Burroughs or even S.T. Coleridge, Davies perpetuates a Kantian estrangement of the subject (*I Am*) and space as something external. The crisis of agency reflected in the drug trope in male drug literature—one that disenfranchises the usually privileged male subject—are explained via Kantian philosophical notions of the subject. Kant's notion of a self that is separate from its environment purporting a transcendent subject distinct and privileged from an 'other' is complicated via the drug trope that evokes permeability between self/other, inside/outside. The boundaries between space, time and the body are made fluid by the drug trope. Once these borderlines are distinguished, Kant's ontological demarcations are no longer relevant, explaining the crisis of agency implicated in male drug literature when the male subject/the Universal I is no longer centralised. By portraying the landscape as brutal and harsh, Davies novel objectifies space and time and, significantly, the female subject. Davies' junk metaphors of natural disasters such as the following earthquake analogy are indicative of this ontological distancing and objectification:

> Something was beginning to give for Candy. A seismograph in Sydney feels the distant rumbling of a profound rupture in the earth's crust a thousand kilometres away, beneath the ocean floor. In the same way, through all the distance laid down by heroin, I was registering a flutter of discontent. God only knows what that flutter was like inside Candy. A deafening upheaval I suppose. I was sure I loved her, but it seemed that no matter how hard I tried, smack came first.[19]

Candy the protagonist is objectified along with place and time and is distanced via the drug trope. In an Irigarayan sense, Davies spatio-temporal use of the drug trope is an analogy of sustenance and survival of the male subject/protagonist: 'In order to recapture that whole sensation of the inside of a body, he will invent a world.'[20] This world is one that removes or erases the female character in order to sustain the hollowed body of the male junky in Davies novel. However, this too is futile as there is no agency for the male subject either. Davies depiction of natural disasters, droughts and flash floods are used to capture the powerlessness and futility of drug addiction upon the male addict/protagonist:

> I can't stop. I just can't stop. I can't stop any more.
> I'm sure it is possible, but no leap of the imagination can make it seem like it's possible.
> There's a drought. Or you could say a flash flood. A flash flood of no heroin. Once every year or two, these things seem to happen. It's probably just a coming together of circumstances, like the way the eclipse occurs and it seems to be a message, that slide into darkness.'[21]

In this way Davies perpetuates conventional stereotypes of the Australian context in terms of a 'hostile and intransigent nature' creating a sense of place 'in which the individual is "naturally" impotent.'[22] This is evoked through the perpetuation of conventional perceptions of heroin addiction. As with other discursive constructions of drug use, Davies junk metaphor is one where the subject is out of control – 'out of control' of the societal constraints and constructs, but also out of his own control of self, left disempowered. Davies' use of the drug trope is nihilistic, entrapping rather than enabling, evoking a dystopian sense of space time and the body. The male subject, normally privileged in the symbolic order, is removed to the periphery in drug literature. It is a shift of subversion but one that also comes with anxiety, depicting agency in crisis.

Removed from his symbolic privilege, the male drug addict becomes invisible to the culturally constructed notions of space and time. The protagonist of Davies' novel diarises the loss of self in adjunct to the onslaught of addiction and meaninglessness, again using natural imagery to contrast the urban confines:

> *Much later: Melbourne, winter.*
> My day in the light, the day is darkening. I'm hurling all the little joys against the greater sadness. The sadness is a giant weight. It presses down. Its meaning: 'What's the point?' The little joys are pebbles. The pebbles are getting smaller and smaller and the weight of the sadness is growing, the sadness is gaining density and mass, until in the end I'm throwing handfuls of dust at matter so thick there's no space between the molecules. Nowhere anywhere for anything to move. The years roll on.[23]

The junk collapses time in Davies novel, reducing his own ontological need, desire and dilemma. For Davies' protagonist, time, like space, is overwhelming fitting the conventional perspectives of time that Grosz describes as a 'pervasive force to such an extent that we cannot bear to think it, we prefer that it evaporates into what we can comprehend or more directly control.'[24] Ultimately, the body of the male drugged subject in *Candy* 'evaporates' also.

The perversion of the male addict in Davies' novel is that he ultimately loses himself to spatio-temporal constructs. In *Candy*, the male junky is 'replaced by

space' similar to Grosz's description of Roger Caillois' psychotic who 'is unable to locate himself where he should be; He is captivated and replaced by space, blurred with the positions of others.'[25] The junk trope as it is used in *Candy* destabilises subjectivity to the point of disappearance. The 'addict' in Davies' novel states 'I feel I am nothing but a dividing line. I don't know who I am.'[26] The representation of the disappearing, ghost-like junky the panicked individual is perpetuated by other male drug writers and has been attributed to what Timothy Melley terms as 'agency panic.'[27] Davies' use of the junk metaphor inculcates a dystopian vision of the subject consumed by the very spatio-temporality that he tries to control.

4. Helen Garner's *Monkey Grip*: Alternatives

Alternatively, in *Monkey Grip*, Garner envisions a harmonious representation of the interconnectedness of space, time and the body. Garner's novel is suggestive of the way in which the subject belongs to space, is enmeshed in temporal and spatial surrounds—making space, place. Garner's re-conception of space is most evident in her transformation of what Gelder and Salzman define as 'a corrupting Melbourne.'[28] Instead Monkey Grip's inner-urban Melbourne 'community of musicians, actors, teachers and drop-outs is presented in loving detail… celebrat[ing] everything from the Fitzroy baths to the theatrical activity of Carlton.'[29]

> "Wanna take the kids to the baths?" he said…we rounded up [the kids] … and disentangled our bikes from the heap outside the kitchen door…We bumped over the gutter and on to the softening bitumen. The kids begin to sing. We roll in unison…down the wide road and into the green tunnel, the cafe of the Edinburgh Gardens. No-one around, though it is ten o'clock in the morning. The hoses flick silver strings on to the drying grass. The cicadas beat a rhythm that comes in waves, like fainting or your own heartbeat. We sweep round the corner into the Belgium Lane, where the air is peppery with the scent of cut timber and even on this still day the poplars flutter over the ancient grey picket fence; they thrust up their sprouts through the cracking asphalt under our wheels…I lower myself gingerly on to the blazing ground and watch the kids approach the pool. "No-one will ever understand," I say to Clive, "but this is paradise."[30]

The urban space here becomes rural showing how *Monkey Grip* goes beyond the dichotomies of space. By collapsing these spatial borderlines other restrictions placed on the subjects that that live in those spaces are also minimised. *Monkey Grip's* portrayal of space, time and the body captures the Spinozian *It Is*—one that observes nature from within nature, as nature. This is evident in Garner's use of

pastoral idealism to create alternatives evoking the 'newness and freedom' that Wright suggests.

> In the old brown house on the corner, a mile from the middle of the city, we ate bacon for breakfast every morning of our lives. There were never enough chairs for us all to sit up at the meal table; one or two of us always sat on the floor or on the kitchen step, plate on knee. It never occurred to us to teach the children to eat with a knife and fork. It was hunger and all sheer function: the noise, and clashing of plates, and people chewing with their mouths open, and talking, and laughing. Oh, I was happy then. At night our back yard smelt like the country. It was early summer. … teetering as many were that summer on the dizzy edge of smack…[31]

Garner uses the drug trope to re-envision time and space. Drugs are used by Garner's protagonist, Nora, to enable her to manoeuvre her way through tricky gendered obstacles:

> My own modest crumbs of coke I hoarded for solitary moments. I crept upstairs with the mirror and the razor and the rolled-up banknote and snorted it secretly in the stuffy little attic room where the children kept their toys. Up I flew. Wasn't it already the shortest day of the year? Winter solstice. … I sailed off to the film festival, chilled in the hands but full of warmth for the human race and all material things…[32]

Nora's polydrug use is analogised as providing agency. Antithetical to the opiated drug addict of Davies' novel, Nora uses different drugs for different purposes signifying a sense of control and choice. The heterogeneity of her drug use also parallels the multiplicity and potential of the postmodern subject—a subject that is always becoming—rather than stagnating. *Monkey Grip* is a literary reflection of Grosz's outlook on time as having a life of its own: 'time deviates, splits, divides itself…it is we who are in time, rather than time that is in us; it is time which inhabits us, subsists or inheres within and beyond us.'[33] This is evident in the way Nora's movement along the current of time, directed via the drug trope, distorts the conventional constructs of time:

> I spent another coke night, almost till dawn, in my bed with Bill. We talked about things I had never talked about before: what it means to be alive in 1975, what change is and might be, how we see ourselves fitting in (or not) to this society, what the next step

> is or might be. We talked about these desolate things…the dawn came and we got up and attended to the children.[34]

Garner's use of the drug metaphor relocates time in the ontology of her becoming. Drugs are symbolic of a transformative experience in *Monkey Grip* portraying the body/subject as part of a system of forces—uncontainable, ever changing, and full of agency. Garner's protagonist, Nora describes herself as a 'reservoir'[35] not the hollowed out, empty body that is simulated via the drug trope in Davies' novel. While Davies' use of the drug trope distorts conventional spatio-temporal conventions, the drugged protagonist, is left disempowered in a disconnected dystopia. Garner's portrayal of Nora on the other hand, epitomises Grosz's *respatialisation* of the postmodern subject. Garner ends *Monkey Grip* with the paradox and potential of the postmodern condition. Nora is at once an autonomous agent while also interconnected in spatio-temporal becoming:

> In the middle of the night I woke up and went outside to piss on the grass. The moon hung low in the sky above the quiet hedge. I squatted down at the corner of the house and let my piss run down the bare, grey earth in a trickle. I stood up, wiped myself with my hand, and rinsed my hand under the tap. I stood still, staring at the moon and feeling the soft air on my skin. Claire's car sat there behind me, a big silent bulk in the dark. I though again of her and Javo, and instead of that pain came the thought, 'Well…so be it. Let it be what it is'.
>
> …
>
> In the morning the sky was clear, the sunlight lay on the scrubby grass in long, pinkish-gold strips. The absent-minded carolling of magpies dropped out of the pine trees half a mile away.
>
> Time to go home.[36]

5. Conclusions and Possibilities

The potential of Garner's novel rests in the reframing, re-conceptualising of centres and frontiers. Using the drug trope, *Monkey Grip* portrays the temporal and spatial interstices between the subject-body and pastoralized urban space where possibilities and potential are revealed. Garner's portrayal of the inner city is an urbanity where, as Watson suggests:

> the marks are made. The battles fought and won. Alternatives constructed and lived. Fragments. Fragments worth fighting for, living in and sustaining. Geographies real and imagined. Fragmented visions. Inner cities.[37]

The transcendence of Garner's protagonist is one forged through the cracks - a fragmentary transformation from the peripheries.

Notes

[1] Elizabeth Grosz, *Space, Time and Perversion* (New York: Routledge, 1995).
[2] Ibid., 100.
[3] Helen Garner, *Monkey Grip* (Ringwood: Penguin Books, 1998).
[4] Luke Davies, *Candy* (Crows Nest: Allen and Unwin, 2006).
[5] Drusilla Modjeska ed., *Inner Cities: Australian Women's Memory of Place* (Ringwood: Penguin Books, 1989)
[6] Elizabeth Grosz, 'Women, Chora, Dwelling,' *Postmodern Cities and Spaces* eds. Sophie Watson & Katherine Gibson (Oxford: Blackwell, 1995).
[7] Marc Angenot, 'What Can Literature Do? From Literary Sociocriticism to a Critique of Social Discourse,' The Yale Journal of Criticism, Fall, 217.
[8] Mikhail Bakhtin, 'Discourse in the Novel,' *Literary Theory: An Anthology*, eds. Julie Rivkin and Michael Ryan, (Oxford: Blackwell, 1998), 34.
[9] Ibid., 44.
[10] Mikhail Bakhtin, 'Rabelais and His World,' *Literary Theory: An Anthology*, eds. Julie Rivkin and Michael Ryan, (Oxford: Blackwell, 1998), 46.
[11] Ibid., 48.
[12] Michel Foucault, *Discipline and Punish: The Birth of the Prison* (London: Penguin, 1991), 60.
[13] Pablo Armellino, *Ob-scene Spaces in Australian Narrative: An Account of the Socio-topographic Construction of Space in Australian Literature* (Stuttgart: Ibidem-Verlag, 2009), 9-10.
[14] Kirsty Leishman, 'Australian Grunge Literature and the Conflict between Literary Generations,' *Journal of Australian Studies*, 18 May 2009, 94.
[15] Elizabeth Grosz: *Space, Time and Perversion* 1995 (New York: Routledge 1995), 104.
[16] Terri Field, 'Is the Body Essential for Ecofeminism?' *Organization & Environment*, Vol. 13 No.1, March 2000, 43-44.
[17] Elizabeth Grosz: *Space, Time and Perversion* 1995 (New York: Routledge 1995), 108.
[18] Graeme Turner, *National Fictions: Literature, Film and the Construction of Australian Narrative* (Sydney: Allen & Unwin, 1986), 52.
[19] Luke Davies, *Candy* (Crows Nest: Allen and Unwin, 2006), 159.
[20] Luce Irigary, in Elizabeth Grosz, 'Women, Chora, Dwelling,' *Postmodern Cities and Spaces* eds. Sophie Watson & Katherine Gibson (Oxford: Blackwell, 1995), 55.
[21] Luke Davies, *Candy* (Crows Nest: Allen and Unwin, 2006), 13.

[22] Graeme Turner, *National Fictions: Literature, Film and the Construction of Australian Narrative* (Sydney: Allen & Unwin, 1986), 35.
[23] Luke Davies, *Candy* (Crows Nest: Allen and Unwin, 2006), 13.
[24] Elizabeth Grosz, *The Nick of Time: Politics, Evolution and the Untimely* (Crows Nest: Allen & Unwin, 2004), 5.
[25] Elizabeth Grosz, *Space, Time and Perversion* (New York: Routledge, 1995), 30.
[26] Luke Davies, *Candy* (Crows Nest: Allen and Unwin, 2006), 327.
[27] Timothy Melley, 'A Terminal Case: William Burroughs and the Logic of Addiction,' *High Anxieties: Cultural Studies in Addiction*, eds. Janet Farrell Brodie and Marc Redfield (Berkley: University of California Press, 2002), 39.
[28] Ken Gelder and Paul Salzman, *The New Diversity: Australian Fiction 1970-88* (Melbourne: McPhee Gribble Publishers,1989), 101.
[29] Ibid., 103.
[30] Helen Garner, *Monkey Grip* (Ringwood: Penguin Books, 1998), 10.
[31] Ibid., 1.
[32] Ibid., 77.
[33] Elizabeth Grosz, *Time Travels: Feminism, Nature, Power* (Crows Nest: Allen & Unwin, 2005), 3.
[34] Helen Garner, *Monkey Grip* (Ringwood: Penguin Books, 1998), 147-148.
[35] Ibid., 146.
[36] Ibid., 244-245.
[37] Sophie Watson, 'Fragmented Visions,' *Inner Cities: Australian Women's Memory of Place*, ed. Drusilla Modjeska (Ringwood: Penguin Books, 1989), 280.

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Nycole Prowse teaches literature and communication theory at The University of the Sunshine Coast, Australia and is completing her Ph.D. studies in literature. Her current research focuses on literary representations of women, addiction and drug

use. Her broader research base includes historical approaches to feminist discourse and philosophy as well as postmodern feminist concerns of culture and difference.

Public Space Design Between Alienation and Appropriation: The Case of Parkour

Shelley Smith and Nicolai Steinø

Abstract
Public space in a Western context has become increasingly functionalised and pre-determined. Designations dictating use and user have become more prolific –often in the name of practicality or safety – and have introduced formalised codes of accepted behaviour. This represents a barrier to the appropriation of public space by citizens, particularly regarding less conventional cultural practices –and this in turn becomes a barrier for inclusion and for how we define and conceptualise space itself. This is problematic in a notion of public space as the space of exchange and the place of 'the other', as discussed by Lofland, Hajer and Reijndorp, Zukin and Lefebvre, among others, and as an essential part of building an inclusive, tolerant and stimulating urbanity. In this regard, architecture and design are not innocent or neutral agents in the process of conceptualising, interpreting and materialising space. Design has the capacity to foster uniformity and unambiguity, or to invite plurality and ambivalence. Using the practice of parkour – a physical activity and means of moving through space – as a vehicle for thought and exemplification, this chapter takes its point of departure in alternative urban practices to discuss the role of architecture and design in materialising space, between segregation and intolerance on the one hand, and inclusion and curiosity on the other. Although the design approach may vary, it ultimately plays a large role in determining the scope of inclusion offered and the degree to which space is appropriated as place. In its focus on the material details of urban space for jumping and climbing, as well as the overall structure of space for its trajectory, parkour emphasises the background and the foreground. Architectural urban space design focuses, on the contrary, on the middle ground. This chapter examines the potential in this and its implications for an urban architectural practice aiming for plurality and ambivalence, rather than uniformity and unambiguity.

Key Words: Public space, parkour, appropriation, alienation, space, place, urbanism, architecture, plurality, ambivalence.

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1. Introduction Scenarios

A moving body in baggy pants and sneakers comes flying over a low wall and rolls onto a small patch of grass. Back on their feet and one hand on the railing of an adjacent fence, they soar onto the flat roof of a low-lying garage in one continuous movement. From the roof they jump down on a concrete slab before setting off for a vertical run on a windowless wall. After landing a somersault in

front of a tree, they grab a branch, swing back up onto a parapet, and soon after are out of sight. This scenario describes the use of urban elements as a forum for practicing parkour. Here, the practitioner utilises both the material details of urban space, triggering an emphasis on the foreground, as well as the background of the urban structure by linking elements to provide a self-determined trajectory through space.

Image 1: The body in spatial and material frameworks**.** @Streetmovement. Used with permission.

A tourist in Paris, entering the historical Place des Vosges, would likely be fascinated by the layout of the space, the symmetries of the surrounding buildings, the regularity of the plantings. While in Rotterdam's Schouwburgplein Square another tourist would surely notice the huge red crane-like posts framing the otherwise diffuse modern space. The framing contrasts the solid cinema building on the square. These tourists are making sense of space as a system of elements related through formal continuity or repetition. As such, the focus here is on the architectural middle ground of urban space, i.e., the visual plane between the background and the foreground.

The design of urban space is the professional undertaking of architects, urban designers and landscape architects. They, like the tourists, often have a tendency to focus on the middle ground. This creates a situation where the background of space within the urban structure fades into the distance and may only play a role in denoting flow and access, while the foreground encompassing the detailing and materiality of inventory may only be considered as adding the final touch to urban

space. However what mainly defines urban space is precisely these two factors: the overall spatial layout and its constituent material elements.

2. The New Nature of Public Space

Traditional urban spaces, the marketplace, the town square, the church surrounds, were part of the pre-industrial city based on trade, and therefore a precondition to the generation of wealth. To a large extent, this wealth was invested unproductively in the city, in the form of art and monuments. Thus, the city as such was an artwork and its quality lay in its wholeness and use-value. This city was the setting of an urban life, which provided people the fundamental urban qualities necessary, in Lefebvre's words, 'to inhabit', rather than simply 'to reside'.[1]

With the advent of industrialism, the nature of the city changed radically. Industrial economy became the driving force of urban transformation and use-value was replaced by productivity as a parameter for urban development. By rationally organising the city as a machine, its spaces were divided into functionally separate units: housing, industry, business etc., and its unity and artwork character dissolved.[2]

In today's post-modern economy, the identity of the individual is increasingly defined by consumption and leisure[3] leading to a change in the use of urban space. The city has become an object of consumption, and the city gaze has become that of the tourist –a passive, removed and spectating gaze– rather than that of the local inhabitant.[4] The city is experienced primarily as a setting –a staging of leisure and consumption where architecture is reduced to surface and the built environment is detached from its social context.[5]

These descriptions indicate a fundamental shift in the constituent social and spatial makeup of public space, questioning whom the stakeholders and users are, and how space is defined. This gives cause to re-address public space in a situation where the notion of space and the notion of public have become distanced from each other with the introduction of the words 'semi' and 'private'. Particularly in spaces used as public space but where economic and political interests dictate design, function and user.

3. Threats to Public Space: Barriers to Exchange and Appropriation by Citizens

Contemporary urban life and form are characterised by factors such as speed, flux and complexity. Although these impact the location and duration of public encounters, that encounters take place is of paramount societal importance, as these help us define who we are and emphasise freedom of movement and accessibility to assembly. Urbanist Ali Madanipour sees free expression for all groups of diverse societies as a necessary function of public space, for issues of both health and safety of the city entity itself.[6]

Public space makes contact between diverse groups possible by providing a physical forum for its happening. But where the notion of 'meeting' was the function of traditional forms of public space, 'exchange' is a more appropriate term for the type of contact most often occurring today. Less committal and more fleeting, an exchange can be purely visual or auditory, it can happen in passing and be a product of proximity rather than direct contact. It provides a forum for the observance of the other –even the unknown other or the perceived 'dangerous' other– without risk. This is instrumental in breaking down barriers that sanction and encourage exclusion. Within the physical forum experience is crucial to public spaces. Not only how this is afforded but whether it is afforded at all becomes a key issue.[7]

> The core of successful public space thus lies not so much in the shared use of space with others, let alone in the "meeting", but rather in the opportunities that urban proximity offers for a "shift" of perspective: through the experience of otherness one's own casual view of reality gets some competition from other views and lifestyles.[8]

The opportunity to experience groups other than the ones we belong to is in fact how public space is defined by its users.[9] Public space should by definition encourage accessibility and openness in order to include diverse groups, but in a situation where political and economic agendas play out in public space, plurality gives way to pre-determination of function and user. Where traditional public space combined a number of functions and activities: trade, political forums, the place of ceremony and ritual, today there is a shift to mono-functionality and/or neutrality with the ensuing result that public spaces say nothing or too much, and leave no room for imagination. Relegated to spaces of leisure or consumption, they restrict free movement, free expression and inclusivity by dictating when, how and by whom these spaces are to be used. Formalised codes of behaviour ensure general themes of 'niceness', and a lack of conflict and friction.

Common attitudes regarding public space often revolve around ensuring safety and belaying the fear of violence and tendencies of parochialisation and aestheticisation limit who is welcome and how this message is conveyed.[10] These factors are detrimental to the actual experience of public space as the space of 'the other'.

> Experience is the overcoming of perils. The word "experience" shares a common root (per) with "experiment", "expert," and "perilous". To experience in the active sense requires that one ventures forth into the unfamiliar and experiments with the elusive and the uncertain.[11]

4. Design and Architecture as Guilty Parties

As hinted in the opening of this chapter, design is neither innocent nor neutral. It conveys meaning and indicates behaviour through choices made in spatial composition, material selection and detailing. Sometimes it is a deliberate process on behalf of the commissioners of the design –public or private, while at other times it is simply a product of tacit understandings and assumptions. Whether the designer is aware of this or not, public space design indirectly selects its users as a function of the design.

Ownership in the sense of freedom to make these spaces one's own, to inhabit, to use for whatever purpose one imagines is negated by e.g., 'speed bumps' and 'arm rests' on urban furniture and planters. These have become more prevalent in public space giving a functional message that some behaviours are not wanted and some users are not welcome –e.g., skaters and the homeless. Exclusion thus becomes a parameter in the design of urban spaces.

Marginalised user groups and their alternative practices are deemed at best undesirable, shabby, dirty, and at worst are seen as dangerous and threatening. As a forum for exchange public space provides a social educating function that makes diverse groups visually available to one another thereby increasing familiarity and reducing perceived danger based solely on hearsay.[12] The function of social education is likely to be inhibited in spaces restricting certain groups and practices.

Architecture and design become agents of control –the guilty parties in fostering uniformity and unambiguity– but they have the potential to invite plurality and encourage ambivalence.

> What we are searching for is the room that the design can provide for the "occupation" of the space with a multiplicity of meanings. Public domain, in this view, needs not "de-sign" but rather "re-sign": the invitation to occupation by new meaning.[13]

Like the tourist, architecture and design, as noted, focus on the middle ground, adopting an aestheticising gaze and an implicit bias towards public space as a space for consumption rather than inhabitation. However, excluded groups and practices, by necessity or conviction, often short circuit the design of their dismissal by finding alternate routes, ingenious and imaginative solutions and by activating the potential in objects re-signed – giving them new purposes and new meanings.

5. Parkour as Lens

Parkour, also known as the *art of movement* is not just the spectacular stunts so prevalent in YouTube clips –it is in fact a practice that promotes exceeding individual barriers – both physical and mental –most often in concert.[14] Parkour represents an alternative urban practice, along with skating, longboarding or

sleeping in public.[15] Even though specific parkour 'training grounds' exist, the real place of its unfolding is in the spaces of the city.[16] Not willing to accept imposed rules of attire, attendance and attitude, practitioners of parkour take the city as their 'playground' literally, but also symbolically, exemplifying free movement and free expression in public space.

Image 2: Free expression in public space. @ 2015 Streetmovement. Used with permission.

The manner in which the practitioner of parkour –the *traceur*– uses the city is through re-signing space and not adhering to dictated codes of behaviour regarding specific spaces and objects, and by seeing the possibility of re-signing at every instance. The movement of the traceur re-defines objects, and draws them into constellations with previously unrelated objects. Diverse and separate elements such as curbs, railings, branches, rooftops and stairways are joined together in a flow. Alternate spatial paths are traced and made visible, appealing to rebellion and imagination.

Implicit in the activity of the traceur is the tactility of space. Space becomes at once both the background of urban expanses traversed, and the foreground materiality of stone, grass, concrete coming into contact with the skin of fingers and the rubber of soles. In this practice, the role of 'form' is diminished, fading into the background space of the public and the foreground space of an exchange. This diminished role of form is akin to what urbanist Albert Pope describes as the overwhelming of the architectural object.[17] Spatial characteristics of contemporary urbanity challenge traditional notions of public space propounding fixivity and a

focus on the middle ground of formal frameworks. 'Only by abandoning the primacy of built form is it possible to reposition form so that it may effectively respond to a city dominated by space'.[18] Parkour makes manifest through its practise this condition of contemporary urbanity –one in which space (background) rather than form (middle ground) interplays with human presence through materiality (foreground). Parkour then perhaps provides a clue to ways in which the background of space and the foreground of materiality can be regarded and experienced, in addition to how alternative practices can contribute to the creation of rich and diverse places.

The terms *space* and *place* are of particular interest here. In Space and Place: The Perspective of Experience, Yi Fu Tuan made the case that space and place are co-dependent, arguing that the ability to move from one place to another defines space, while the existence of place requires space. This he put succinctly as, 'Place is security, space is freedom'.[19] Tuan's distinction can be taken into the discussion of contemporary public space where external political and economic agendas are intent on creating public space as place in particular 'secure' and foreseeable manners, while the essence of public space may in fact lie in more moveable, dynamic and flexible spatially-based models offering greater opportunity for experience.

Further to this, parkour in its choice of the city as the place of practice exhibits a form of ownership. Where urban public spaces can encourage alienation rather than inclusivity, practitioners of parkour claim the city, disregarding pre-determined functions, codes of behaviour and in general 'what people think'. By providing a spectacle of space and movement they contribute to and expand the definition of what, how used and by whom.

6. Conclusion

In summation, in the shift from use-value and habitation towards consumerism and tourism, increasing alienation towards public space has occurred, discouraging some, and encouraging no one to claim space.

Architects and designers are not innocent in this process. Whether commissioned by public or private sectors, they often focus on the middle ground, which is also the focus of the tourist view; one intent on cleaning up, aestheticising and preparing urban space as a stage for leisure and consumption.

By looking through the lens of parkour, an example of the use-value and appropriation of urban space is given that claims and inhabits space. This is space of personal attachment and unfolding. In addition, parkour focuses on both the foreground and background of urban space making manifest spatial connections and materiality –'making space' for the possibility of social connectivity and exchange.

While these aspects are not the focus of formal considerations in the middle ground, they are the foci that, to a great degree, enable public space design to fulfil

a function in contemporary urbanity that makes social education through exchange possible. In order for architecture and design to align with use-value and appropriation of urban space, a change of focus in needed.

Notes

[1] Henri Lefebvre, 'Right to the City,' *Writings on Cities,* Henri Lefebvre (Oxford: Blackwell, 1996).
[2] Ibid.
[3] Sharon Zukin, 'Postmoderne Urbane Landskap: Å Kartlegge Kultur og Makt,' *På Sporet av Byen*, eds. Jonny Aspen and John Pløger (Oslo: Spartacus, 1997), 159-190, and Sharon Zukin, 'Whose Culture? Whose City?,' *The City Reader*, eds. Richard T. Le Gates and Frederic Stout (London: Routledge, 2000), 131-142.
[4] Ditmar Steiner, 'Die Stadt Zwischen der Sehnsucht Nach Harmonie und den Gesetzen der Dienstleistungsgesellschaft,' *Risiko Stadt? Perspektiven der Urbanitet,* ed. Ullrich Schwarz (Hamburg: Junius, 1994), 216-221.
[5] Kim Dovey, *Framing Places – Mediating Power in Built Form* (London: Routledge, 1999) and Neil Leach, *The Anaesthetics of Architecture* (Cambridge, MA: MIT Press, 1999).
[6] Ali Madanipour, 'Public Spaces of European Cities,' *Nordic Journal of Architectural Research* (Aarhus: Vol 18:1, 2005), 7-16.
[7] Lyn Lofland, *The Public Realm: Exploring the City's Quintessential Social Territory* (Aldine de Gruyter, New York, 1998), and Maarten Hajer and Arnold Reijndorp, *In Search of New Public Domain* (NAi Publishers, Rotterdam, 2001).
[8] Maarten Hajer and Arnold Reijndorp, *In Search of New Public Domain* (NAi Publishers, Rotterdam, 2001), 89.
[9] Lyn Lofland, *The Public Realm: Exploring the City's Quintessential Social Territory* (Aldine de Gruyter, New York, 1998). Maarten Hajer and Arnold Reijndorf, *In Search of New Public Domain* (NAi Publishers, Rotterdam, 2001).
[10] Maarten Hajer and Arnold Reijndorp, *In Search of New Public Domain* (NAi Publishers, Rotterdam, 2001).
[11] Yi-Fu Tuan, *Space and Place: The Perspective of Experience* (University of Minnesota Press, Minneapolis, 1977), 9.
[12] Lyn Lofland, *The Public Realm: Exploring the City's Quintessential Social Territory* (Aldine de Gruyter, New York, 1998).
[13] Maarten Hajer and Arnold Reijndorp, *In Search of New Public Domain* (NAi Publishers, Rotterdam, 2001), 101.
[14] Shelley Smith, 'A Hop, Skip and a Jump – Examining the Experiential Potential in Contemporary Urban Public Space,' *Architecture and Stages of the Experience City*, ed. Hans Kiib. (Aalborg: Aalborg University, Skriftserie 30, 2009), 347-353, and Shelley Smith, 'Discovering Urban Voids and Vertical Spaces,' *Performative Urban Design*, ed. Hans Kiib (Aalborg: Aalborg University Press, 2010).

[15] Shelley Smith, 'A Hop, Skip and a Jump – Examining the Experiential Potential in Contemporary Urban Public Space.' *Architecture and Stages of the Experience City*, ed. Hans Kiib (Aalborg: Aalborg University Skriftserie 30, 2009), 347-353, Shelley Smith, 'Discovering Urban Voids and Vertical Spaces,' *Performative Urban Design*, ed. Hans Kiib (Aalborg: Aalborg University Press, 2010), 146-154, and Ilona E. Gerling, Alexander Pach, and Jan Vitfeld, *The Ultimate Parkour and Freerunning Book: Discover Your Possibilities* (Aachen: Meyer and Meyer Sports Verlag, 2013).
[16] Street movement, Kasper Astrup Schröder, *City Surfers* (KSPR and Streetmovement, Copenhagen, 2007) and Shelley Smith, 'A Hop, Skip and a Jump – Examining the Experiential Potential in Contemporary Urban Public Space,' *Architecture and Stages of the Experience City*, ed. Hans Kiib (Aalborg: Aalborg University Skriftserie 30, 2009), 347-353, Shelley Smith, 'Discovering Urban Voids and Vertical Spaces,' *Performative Urban Design*, ed. Hans Kiib (Aalborg: Aalborg University Press, 2010), 146-154, and Unpublished interview: Jeppe Skovgaard, Streetmovement. Interviewed by Shelley Smith. Streetmovement offices, Copenhagen, Feb. 10, 2010.
[17] Albert Pope, *Ladders* (Princeton University Press, Princeton,1997), 3.
[18] Ibid., 7.
[19] Yi-Fu Tuan, *Space and Place: The Perspective of Experience* (University of Minnesota Press, Minneapolis, 1977), 3.

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Shelley Smith holds a BAAID in Interior Design from Ryerson University in Toronto, a B.A. and M.A. in architecture, and a Ph.D. in urban design from the Aarhus School of Architecture. She teaches urban design at Aalborg University with a research focus on public space, perception and mobility studies.

Nicolai Steinø holds a B.A. and M.A. in architecture, and a Ph.D. in urban design from the Aarhus School of Architecture, and a Graduate Diploma in Business Administration from Aalborg University. He teaches urban design at Aalborg University, with a research focus on form-making and parametric urban design.

Timeless Spaces in Today's Architecture: Discussing Today's Architecture Through Terry Gilliam's *Brazil* and Michael Radford's *1984*

Hazal Günal and Pelin Dursun Çebi

Abstract
Michael Radford's *1984*, which is adapted from George Orwell's novel, and Terry Gilliam's *Brazil*, inspired by *1984*, both take place in an unknown future. It is like a meeting of the archaic and the future; therefore, dystopian way of thinking creates a link between today and the future by shifting the time in between. This situation is the same we are facing nowadays in architecture. Today's architecture offers an isolated space that is detached from its surroundings, such as malls and mixed-use areas. Those spaces are closed inside without a time perception. They break the link with real time, like in dystopian movies. The unknown time fiction in dystopian movies describes the space by using current references and exaggerates them to show the gaps more conspicuously with a certain type of metaphor. Michael Radford's *1984* shows the gaps of the system through space and body. In this movie, a really primitive space was created with just the basic needs of humans supported by a uniform type of people. Large monitors were used to show expressions of the system, as in Michel Foucault's *The Birth of the Prison*. In Terry Gilliam's *Brazil,* a clear dark space with huge pipes is utilized. In this case, the pipe is used as a metaphor to criticise the system as well as acting as the system on its own. In both movies, space, which is created as a system detached from nature and from real time, navigates the body. The system shapes the space, and this space controls the body. Dystopia deforms the time inside the space and body stuck in this timeless space. This system, between time, space and body in dystopian movies, is in the same relation as in today's architecture. Therefore, this chapter will examine timeless spaces in today's architecture through Michael Radford's *1984* and Terry Gilliam's *Brazil*.

Key Words: Dystopia, architecture, grotesque, memory, cinema.

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1. Introduction

The era that we live in is made up of a digital, virtualised world. This case is concluded with an over production of images. Between all those image productions, we lose reality. We all have the same illusion, reality and the reflection of it.[1] Space is not letting us live in that reality anymore. It is just a decoration, and Las Vegas is its most important example. The image gets more importance, and meaning loses its effect. People are eager to consume more instead of produce. Consuming more is just possible by having less relationship with

goods. So, the perception process gets shorter, which decreases the quality while increasing the quantity of the product.

Technological developments bring about this situation, which changes the presentation and the perception of space. The gaps between reality and illusion create time shifts and tracks. *1984* and *Brazil* as dystopian movies, reflect the space and the time of their term by using metaphors. The metaphors in these movies criticise the system and society through space. To understand and compare these critics better in our daily lives, this chapter will discuss postmodernist phenomena by those two dystopian movies: *1984* and *Brazil*.

2. Mindless Spaces of Today's Architecture Through Dystopian Future

The word 'dystopia' is coined from ancient Greek, 'dis topos', or bad place.[2] It describes an imaginary place in which everything is unpleasant or bad. The term is also used as opposite of 'utopia.' Utopia creates an 'ideal' society and system, which works perfectly well; however, the dystopian creation aims to reach this perfection by showing the gaps and the default of the system by exaggerating them. Utopia and dystopia are both didactic in the way of increasing awareness of the society. However their way works contrarily. During the Middle Ages, churches were operating with the same principle. The didactics of the church were making people believe by scaring them. The images that were used during this era were grotesque, breaking with reality and making people irritated.

The main principles of this grotesque phenomenon were coming from the paintings in the prehistoric caves. Those images were made to emphasise the relationship between human beings and nature. The figures that were used in those paintings were deformed and unscaled. This became the didactics of the Middle Ages. During this era, grotesque figures and way of narrative were used for religion to define devils and angels. Looking at gargoyles in the Notre Dame Church in Paris is the best way to understand the grotesque narrations. This way of thinking is later also used in space along with the figures.

Today's architecture is becoming computer-based, and so the presentations of architecture change. This breaks the link between the reality and the virtual of the design product. This visual illusion makes the product become eclectic in its own-real-location.

Architecture is a discipline that cannot work without the city. Technology changes the designing tools and tries to formulate them. We can call them 'parametric design.' These tools are the new strangers of the cities and today's architecture. By using technology, those products become like a landmark of the cities. Those landmarks are highlighted so that they break the homogeneousness of the city. Cities started to work as museums without scaled sculptures. Those non-human scaled architectural formations in cities create subconscious spaces. Those spaces act like a dreamland. Society could get some clues about the real world, but

cannot attach to each homogenously. There are some gaps while linking them. That is why we could label them grotesque spaces:

> The difference between reality and fiction, document and artistic representation has been decisively blurred. Photography and cinematography have been structured our very understanding of reality and made perceptible phenomena that is either too slow or too fast, too small or too huge for unassisted human perception. Indeed, cinematic montage has offered us a model for structuring and representation of the shapeless flow between reality and dream, observation and fantasy, actuality and memory.[3]

Robert Wilson, an American stage director, uses grotesque spaces in his plays. His scenography is like a dream or a place from a child's point of view. He uses over-scaled elements in his screen shots, which creates subconscious spaces. He believes that the more you describe the movement, the better it is perceived. The aim is to make audiences get into the play and the atmosphere more by using grotesque spaces and figures. He makes people get irritated and scared somehow in order to feel the action more. While he creates this sensation, he slows down the rhythm of the action. This, at the beginning, could seem as if it is in slow motion, but he says that he does not make slow motion plays; he just uses the real time. Instead of making time tracking during a play, he adapts the scene and the movement through its real time to create a perfect perception.

This way of presenting the action breaks the real time relations and creates a dreamland. In the audience's mind, there are time shifts throughout the performance. During the play, the audience members try to attach themselves to the play, and attach the action with the real time in the real world. However, performing with the speed of real time makes people have a greater distance from reality. The situation by itself is a dialect of time. Robert Wilson supports this effect by changing the scale of elements in space and its relation with humans.[4] This has been used in architecture due to the capitalist system and has become a tool of consumption.

The reflection of this system of architecture is examined through the relationship between architecture, billboards and speed in 'Learning from Las Vegas', a publication that researches the signage installation and setup by Robert Venturi, an important postmodernist architect and Robert Wilson's contemporary.[5] Because of the speed factor, billboards and signs get more importance than architecture. The perception process gets shorter and increases consumption. In the opposite projection of Robert Wilson, in this case over-scaled elements were used to decrease the relation between objects and humans, which means action becomes shorter. The object loses it meaning and becomes as simple as it is. The difference between Robert Wilson's scale and the post-modernist architectural scale is that

Robert Wilson has increased the difference between humans and the object scale to better get inside the human mind and its dream-land; postmodern architecture's scale difference is to be more inviting to be selected. That is why the meaning of the object becomes useless; action loses its meaning and object as goods get the importance. As the perception process gets shorter, the relation between humans and objects decreases. Image becomes a sign. As Kevin Lynch says, improving the sign is just possible with the relationship between subject and object.[6] That's why a common memory of society that has gotten rid of all the meaning and exists just as one single message for all. However, it seems as if sign is creating a common memory; it breaks away from memory and past of the society. Memorials are not subjective. This characteristic makes them static. The static attitude of memorials will not able to stand against the dynamic attitude of capitalism. They are didactic and imposing. So they do not let people create their own memories. This characteristic makes them into just photographs and frozen moments in the dynamics of time.

At the end of the 1950's, an international group of people called 'Situationist International' tried to create moments by collecting the experiments of their own and mapping them. This makes memories become dynamic and articulated by the movement of now. They started their actions by criticising the non-interference of performance.

The Situationist International was an essential international organisation of revolutionaries with a private membership consisting of avant-garde artists, intellectuals, and political theorists, active from its formation in 1957 to its dissolution in 1972. In 1957, COBRA (Copenhagen, Brussels, and Amsterdam), IMID (Italy) and Lettrist (France) groups merged to form this organisation. In general terms, the group's primary aim was to reconstruct the entire city by introducing experiment, anarchy and play. The group's concern was to decrease the empty parts of life as much as possible and increase those parts that are not mediocre. The intellectual foundation of the Situationist International comes from anti-authoritarian Marxism and the avant-garde artistic movements of the early twentieth century, namely Dadaism and Surrealism. Situationist theory attempted to combine these theoretical disciplines into a wide-ranging and new criticism of mid-twentieth century advanced capitalism. When the Situationist International was first formed, it had a mainly artistic focus; emphasis was placed on concepts such as unitary urbanism and psychogeography. Above all, their concept of psychogeography and the game aspect adapted to the city surface were the benefits seized for this project.[7] Psychogeography rejects speed and makes people walk around to increase their perception just as Robert Wilson did. Each exploration is building a new memorial of its own.

Performance controls society and prevents thinking. That is how people become prototypes. In our modern society, the important thing is an image, which is an illusion. This breaks our connection with daily life and the city.

Situationists were against speed in cities. That is why they ignore the speed factor. As we mentioned in Robert Venturi's, 'Learning from Las Vegas', speed is a product of the capitalist system, which feeds consumption.[8] Situationist International fights capitalism with its own dynamics. Situationists keep their past and build each experiment on it. This makes them create their own cities, their own memories and memorials inside cities. The main point is to have a relation with the city, but using a sign with the moment. This moment keeps the dynamics of the city and time. Time shifts between the personal past and the personal experiment of now, which prepares the new dynamics of the future. As Bergson mentions, the relationship between object and memory, the main structure, builds the subject as a perceptionist of the object that is the past of the subject.[9] This means that without having a past, there is no possibility to be subjective. Ignoring the past means ignoring the person:

> All forms -aesthetic and social- move from a stage of amplification to one of decomposition. In the amplification stage, a form grows to incorporate whole aspects of existence. The amplified form shapes life and makes it meaningful. During the period of decomposition, forms turn on themselves and become self-referential. Forms fall from grace and history. As the form decomposes, so does the life to which it once gave shape. Form becomes unreal, and language becomes tame. [10]

Taking a look at *Brazil* and *1984*, we can see that in a dystopian society memory disappears. People do not have a past. We cannot get any clue about a character's past because a past creates a connection with memory, which is a personal experience. The conflicts of the movies start right here. In *Brazil* and *1984*, when our main characters Sam Lowry and Winston Smith start to dream about themselves and their personal pleasure, the system rejects them. Dreams make them get out of the system and become the strangers of society. This is when the system begins to show how it actually works. Before this, it worked as a description of space and the system. On that point, it shows how the system works when something goes against it.

This disconnect from the past is also emphasised by shaping people. They all look the same, they wear the same clothes, they think in the same way. This means there is no personality anymore. There is no personal pleasure or belonging.

Freedom is the first sacrifice of the people for the system to work well because the most important thing is the existence of the system, and society exists as just a part of it. Despite the higher technology, the main energy source is still the human, and human beings decrease human necessities to increase work capacity. However, having many technological references, they still seem primitive. They have over-scaled the interior space to describe the system as a metaphor.

In *1984*, monitors are used to emphasise the controlling mechanism of the main power and oppression. In *Brazil*, large pipes cover the city. These elements in *1984* and *Brazil* more or less give the same impression: how the system covers and controls the society and its people. They show the power and the pressure of the system. These elements are from daily life, but out-of-scale usage creates a grotesque image. It makes the propaganda of the system to be like having a billboard that gives continuous information. In both movies, space seems like a huge machine that is out of the box. However, this machine is used as a phenomenon of space and supported by primitive daily elements. This dialect between meaning and physical experiences of space also makes time shift. Technological sources of space give future impressions. On the other hand, primitively used physical elements create a past image, which together make a retro future.

As technology develops, more people become primitive. People in a dystopian creation are translucent. They are not able to get away from the edges that the system defines. Each desire, like gluttony, greed and sexual pleasure, which are more than people need, is controlled and restrained. To sum up, there is no place for hedonism. The human body shows this idea as well. None of the people who belong to this system are athletic, fat or attractive. Clothes are almost like a uniform, not to create a hierarchy or differences between each other. In *1984*, people wear clothes as if they were prisoners, and the space they live in is like a box with only one bed and a glass of water. They need nothing more to survive. Each space and body is the repetitive and monotone. All spaces are common. There is no privacy, and if there is a private space, it does not have an identity. Activities such as listening to music or doing exercises are typical, as in prisons. All actions are collective; consuming is collective, but a person is alone inside the society as a reason of the system. Each action is under control and there is no place for actions that feed the aesthetic needs of their souls. In *Brazil*, people who work for the system are all the same. They are all a prototype. No colour is used except for some grotesque figures, which are the representation of the system because colours reflect different feelings and emotions. The only way to run away from this system in both movies is through nature because nature is free and wild. Nature stimulates the feelings of humans. That is why, in both movies, nature is the utopia inside its dystopia. Nature lives inside the human mind and its feelings. However, it seems that nature ends up with an action and ends up with ideas because it wakes up the human mind.

3. Conclusion

The twenty-first century is the era that produces goods faster than ideas. This ends up with over-production, which also changes the relationship between humans and objects. The system also keeps this relationship under control. The

subject loses its free mind and starts to disappear. At the end, only images, which have been created by the system's requirements, are left.

Today's architecture and cities develop through this system. Spaces are not living anymore. Spaces are not related with each other; the perception process gets shorter and the link between man and space gets lost. This means the extinction of memory in the human mind.

1984 and *Brazil*, being dystopian movies, show how the system works and controls both humanity and space. The past is getting lost, the time phenomenon is becoming cloudy, and the only reference now is, as the system requires, less connection, more consumption. Analyses on two dystopian films, *1984* and *Brazil* create a conception about the spaces that have no memories and reveal the conflict between capitalism and space in the cities.

Notes

[1] See Rodolphe Gasché, *The Tain of the Mirror: Derrida and the Philosophy of Reflection* (Cambridge: Harvard University Press, 1997), 21.
[2] See Andrew Milner, 'Changing the Climate: The Politics of Dystopia', *Continuum: Journal of Media and Cultural Studies 23*. 6 (2009), 827-838.
[3] See Belkıs Uluoğlu, Ayhan Enşici and Ali Vatansever, *Design and Cinema: Form Follows Film* (Newcastle: Cambridge Scholars Press, 2006), 1.
[4] See Selen Korad Birkiye, *Çağdaş Tiyatroda Kültürlerarası Eğilim (Intercultural Trend in the Modern Theatre): Peter Brook-Eugenio Barba-Robert Wilson* (Ankara: Deki Publishing, 2007), 217.
[5] See Robert Venturi, Brown Denise Scott and Steven Izenour, *Learning from Las Vegas* (Cambridge, Massachusetts, and London: The M.I.T Press, 1972), 3-47.
[6] See Kevin Lynch, *The Image of the City* (Cambridge, Massachusetts, and London: The M.I.T Press, 1990), 11.
[7] See Jan D. Matthews, Ken Knabb, Guy Debord, Guy Bodson and Bill Brown, *Sitüasyonist Enternasyonel (Situationist International)*. Translated by Merve Darende, Melis Oflas and Artemis Günebakanlı (Istanbul: Altıkırkbeş Publishing, 2008), 17-42.
[8] Ibid.
[9] See Henri Bergson, *Matter and Memory*, Translated by Naney Margaret Paul and W. Scott Palmer (New York: Zone Books, 1991), 49-50.
[10] See Wark McKenzie, *The Beach Beneath the Street: The Everyday Life and Glorious Times of the Situationist International* (London and New York: Verso, 2011), 13.

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Hazal Günal is a master's degree student in the Architectural Design Department, and Faculty of Architecture at Istanbul Technical University. Her research interests include: mind mapping of consuming spaces in cities under control of capitalism through dystopian movies.

Pelin Dursun Çebi is an associate professor in the Faculty of Architecture at Istanbul Technical University. Her research interests focus on architectural design, design education, body-space relationships in architecture, architectural morphology and space syntax.

Hidden in Plain Sight: An Investigation of the Walked Landscape and Desire Lines

Christobel Kelly

Abstract
Coloured by the cultural experience of displacement, incarceration and the need to lure free settlers from Europe, postcolonial Australian Landscape was often depicted as an object of distanced contemplation. More recently, Australian artists have used immersive experience as a way of establishing a closer proximity to landscape. This practice-led research interrogates a response to the walked landscape, whereby thoughts generated by the changing natural world are enacted through the mediums of painting and printmaking. It draws on the phenomenological philosophy of Maurice Merleau-Ponty concerning the idea of 'being-in-the-world'. Space, time and the body are co-opted in the gathering process for the research, acknowledging that the walker traverses landscape that has external physical qualities, but in doing so, engages in an internalised mental progression. Walking requires that we step into a mutable space that is molded by topography, capricious atmospheric conditions and pathways formed by movement of the animate world. The tracks that entice the eye across the lay of the land are referred to as 'desire lines' and often follow path of least resistance. This research takes the form of a bodily response to the physical landscape between Mylor in the Adelaide Hills and Second Valley on the Fleurieu Peninsula. It deals with ways in which the rhythms and modes of walking lead to a special way of thinking that sits outside our modus vivendi. It also investigates how familiar landscape, which is hidden in plain sight by quotidian experience, can become unfamiliar through contrasting times of day and shifting weather. It proposes that layers of meaning to do with time, memory, space and the body can only become available when sensory perceptions are heightened through the act of walking.

Key Words: Walking, immersive landscape, desire lines, temporality, Australian gothic.

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1. Introduction

The treatment of postcolonial Australian landscape has been shaped by pragmatism and coloured by the cultural experience of displacement, incarceration and the pressing need to lure free settlers from Europe. From this, a mode of representation arose that figured the landscape as an object of distant contemplation, constituted by forgers as a way of transforming the view into something Arcadian, tame and acceptable to the English eye.[1] Another contrasting mode of representation borrowed from literature portrays Australian gothic

landscape as 'a world of reversals, the dark subconscious of Britain.'[2] This landscape presents a haunted backdrop for settlement where 'immeasurable isolation'[3] combines with desperate uncertainty and unspecific danger in an unfamiliar place.[4] From these varied modes of representation, the question arises; *how do current artists involve themselves with landscape as a lived space that is contested, atavistic and contemporary all at the same time?*

A more recent approach by Australian artists has seen immersive experience as a way of establishing a closer proximity to landscape. Some seek to raise environmental questions, others to assuage history by closing a rift between Indigenous and non-Indigenous concerns with regard to a sense of place, or to reference gothic landscape as a psychological space. I align myself with those artists who have an immersive response to landscape and seek to avoid distanced contemplation by re-inhabiting the local landscape through direct sensory and experiential engagement. However, in doing so, there is always an awareness of an historical underlay that makes itself felt as 'an echo from our colonial past.'[5] So how does one go about the business of perceiving landscape through the lens of time, space and the body, in order to create a visual response?

2. Inhabiting Landscape

This practice-based research begins with the inextricable link between the body and space as it is in the physical engagement of 'doing' that a particular kind of knowledge is generated and becomes evident during the process. This embodied knowledge then leads to artwork that combines ideas and materials as a way of bringing forth different meanings or conditions of understanding the world.[6] Accordingly, between October 2013 and May 2014, I undertook a walk from Mylor in the Adelaide Hills to Second Valley on the Fleurieu Peninsula, a distance of about ninety-five kilometres. The purpose of this research was a perceptive interrogation of the walked landscape. The act of walking was the gathering process for the research. It acknowledged that the walker traverses landscape that has external physical qualities but in doing so, also engages in an 'internalised mental process.'[7] The act of putting one foot in front of the other has meditative and reflective qualities where dormant thoughts regenerate and can allow for a form of hyper-awareness about being in the world.[8] This perception is not simply the action of external stimuli on the body. It comes about as a result of the mind being incarnated in the body. Neither reliant on extremes of interiority or exteriority, the mind is inserted into corporality.[9] Perceptual activity emerges, therefore, from a relationship to the landscape environment and is not simply 'the workings of a pure, knowing subject.'[10] This project draws on the phenomenological philosophy of Maurice Merleau-Ponty, wherein our scrutiny of the world does not take place from an outside position, but rather from being part of that world. The world is, therefore, something we inhabit and not something we merely contemplate.[11] For that reason, this investigation does not take place in

some remote wilderness or virtual world. It confines itself to the local environment, which sits between two sites from my idiosyncratic everyday life,[12] a landscape that is loaded and codified by memory. The shifting perceptions of that area are the raw material from which artworks are created through the mediums of painting and printmaking. So, how is it that having interleaved the body into the landscape, one traverses this ineffable space?

Walking requires that we step into a mutable space that is shaped by topography, capricious atmospheric conditions and pathways formed by movement of the animate world in the form of 'desire lines.'[13] This term refers to the narrow tracks that take the path of least resistance across walked terrain. The paths taken by the walker follow visible traces of the passage of humans and animals, who leave their marks on dirt, sand, mud, moss, grass and frost.[14] At other times, we step into a space where tricks of light and changing weather transform the ordinary familiar landscape into one that is almost unrecognizable. Accordingly, when I stepped out into the howling wind on that October day, I stepped out with an undulating picture of the territory in my mind's eye-an *ekphrasis*[15] created partly by my feet from a lifetime of walking, and partly from dreaming about or imagining the various unexplored sections along the way. I did not have a physical map, and the uncharted parts, I believed, were surmountable. I would follow desire lines wherever possible. Surely, these would take the least amount of effort in this shifting space. Within an hour I was lost. However, if the space of the physical landscape was a fluctuating realm where the trails that I had taken for years had become completely unrecognisable in the torrential rain, then during the walk, time itself became perplexingly inconsistent.

3. Walking Backwards

If one thinks of the shape of this journey as a ribbon draped across the land from Mylor to Second Valley, more or less tracing the gouge of an extinct glacier, then near the middle of the ribbon is the town where I came into the world; subsequently, as I re-found the track and moved forwards on my journey, I also moved backwards in time. Growing up in the sleepy town of Aldinga in wheat-field country south of Adelaide, I had understood that the name meant place-of-wild-ducks. Aboriginal people had bestowed the name in some distant past. There were, however, neither ducks nor Aboriginal people there. The unsettling idea that they may have been there once, or that the denuded land had ever been home to flocks of ducks, gave the landscape a vestige of emptiness. This was a space that had been inhabited by others and, over time, had evolved to contain a small town dwarfed by the spreading paddocks, a long arc of hills, and the wide sinuous coastline that offered up glimpses of the shipwrecked mast of the 'Star of Greece' at low tide. In the absence of any tangible 'other',[16] I had peopled the landscape with characters, ghosts, and stories I gleaned as an inveterate eavesdropper. Sponge-like, I had substituted the landscape of any literary narrative into the real

landscape.[17] And so, by the third day of walking forward in space and backwards in time, a kind of ubiquity had established itself where memories that had lain dormant for decades reasserted themselves as a result of a slow re-habitation of the landscape of my childhood. One of the original aims of the research was an investigation of how familiar landscape can become unfamiliar through contrasting times of day and shifting weather. It became apparent also that the passing of time had become a distinct psychological realm that hovered over the territory as I walked. It was not so much that the landscape had become completely unfamiliar over time, rather my view of it was now multiplied, and a kind of conversation had become established where I was in dialogue with a myriad of former selves. It is this personal past that allows for an autoethnographic heuristic examination of physical place, psychological space, and the chronology of the walking body through temporal and remembered landscape. Then again, I was not alone in having walked that area.

The region also has an Indigenous history and presence, and sits within the range of one of the best-known Dreaming narratives of the Kaurna people. This account has become closely associated with ‘the lore and law of Kaurna Country, and the process of contemporary political and cultural renewal.’[18] Part of this complex story tells the funerary journey of the ancestral being, Tjirbruke, who followed the coastline from the Adelaide plains to Rapid Bay carrying the body of his nephew for burial. Each time he stopped, he was overcome with sadness and his tears formed the fresh water springs that dot the coastline.[19] A continual fascination with four of the springs-Red Ochre, Pt. Willunga, Wirrina and Second Valley-form points of intersection between my own personal history and the awareness of Indigenous habitation. This investigation recognises that the land I walked across was cared for before colonisation; however, as I stepped out early on day three, save for the place-names, the evidence of Indigenous habitation was less tangible than the solid stone and slate colonial architecture hunkered down throughout the town of Willunga, or the huge dam wall holding back water that lay over the top of the sunken town of Myponga.[20] So how is it that post colonial experience colours our understanding of landscape?

4. Colonial Configuring

Some time in the recent past, the Old Sellicks Hill road was closed on the high ridge above the Victory Hotel, where I began the fourth day of my walk. There was no traffic. The only noise came from the wind soughing in long lines of Pine trees. On the verges were intricately constructed dry-stone culverts designed to channel the water under the road, remnants from colonial times when this was the main road south. The critic Robert Hughes proposes that in the beginnings of colonisation, Australians believed that they had encountered a ‘historical blankness…where nothing recognizable had happened for millennia.’[21] Indeed, as Australians understood that this was a de-historicised space, they sought to retain

British history as their own. Furthermore, almost all early landscape artists were forgers, counterfeiters, or transported clerks. Thus, when the counterfeiter Joseph Lycett was encouraged by Governor Macquarie to produce a series of watercolours, the landscape in *Views from Australia* (1824) became a kind of propaganda to lure free settlers. Hughes quips that 'There was something elegantly appropriate about setting a forger to such a task.'[22] This pictorial reconfiguring, Anglophile yearning and the grimness of the convict experience have, according to Hughes, led to a collective desire for amnesia to do with the past.[23] This finding, however, becomes more nuanced when one examines the genre of Gothic landscape, which communicates itself through a complex set of modes 'delineated by borrowings and conflations.'[24] As an Australian literary form, it often emphasised 'the horror, uncertainty and desperation of the human experience',[25] and represented the Colonial landscape as the site of individual entrapment. Landscape, it seemed, was recognisable, but unfamiliar enough to create a feeling of dislocation about the reversal of seasons and the strangeness of the fauna.[26]

5. Gothic Landscape

Hughes' key finding that colonial Australians imagined themselves alone in a de-historicized landscape is contested by the cultural theorist Kathleen Steel, who believes that in the struggle for settlement, anxiety concerning personal, local, and societal history was a form of disquiet that became merged with the landscape, becoming the Other,[27] or that which lay outside the familiar comfort of home. A literary reading of the merging of landscape with otherness can be found in Barbara Baynton's collection of short stories, *Bush Studies* (1902) and Joan Lindsay's Gothic novel *Picnic at Hanging Rock* (1967). Steel concludes that both books are informed by the denial of a pre-European history of Australia, and more importantly, that this denial is a fallacy. Whereas Baynton reacts to this notion by creating an atmosphere of desolation, Lindsay 'offers a nuanced awareness of the natural and indigenous history of Australia.'[28] In the portrayal of landscape as a psychological space, Steel proposes that Baynton's stories concede the landscape as a contested space where non-indigenous civilization wrested the landscape from its previous inhabitants, thereby creating a secret atmosphere of guilt and anxiety. On the other hand, the question of the girls' disappearance in *Picnic at Hanging Rock* can be read as a sacrificial offering that functions as an assuagement to a landscape, which is imbued with Otherness.

In the context of this investigation, the term *Gothic landscape* deals with a sense of dis-ease concerning an appreciation of isolation connected with remembered landscape, which was often conflated with imagined places from literature.[29] Hence the landscape chosen for this investigation has a psychological as well as a physical dimension where the literary Gothic is a precursor to the creation of the artwork.

As shown above, there is a form of historical dissonance underpinning the notion of the Australian landscape, which has implications for contemporary artists who work within the field of landscape as a psychological space. The work of artists such as Louise Hearman, Jane Burton and Joel Zika can be seen as aligned with the Romantic grotesque,[30] which concerns itself with 'forms and emotions that exist at the very limits of our conscious being.'[31] Their work also expresses a state of the sublime,[32] wherein our ideas of beauty become subordinate to our sense of disquiet.

6. Immersive Landscape

This sense of disquiet however, had receded by day five as I moved away from the site of remembered landscape and towards the weathered hills between Myponga and Carrickalinga. Moreover, the world as we experience it is 'more than simply the spatial container of our existence. It is the sphere of our lives as active, purposive beings',[33] and I had driven this way countless times before. I began this stage of the walk in the dark with Venus behind me and the dawn wheeling up from the East. This continued, purposeful walk is the phenomenological process by which data is collected. Immersed in the landscape and in a state of engagement, sometimes the walker experiences subtle or blatant perceptual shifts, wherein they sense themselves as stationary and the landscape as somehow moving around them. Weather, the time of day and the passing of time may also distort elements of landscape so that familiar places take on a new appearance and one realises that the previously unnoticed landscape had been 'hidden in plain sight.' This research also employs the 'methodology of defamiliarisation'[34] as a way of elucidating these moments of altered perception. The visual outcomes of the project allude to the passing of time and psychological space and are also created by the body as a way of referring to the body in temporal landscape. By day five, my camera had stopped working and I was no longer keeping a sketch or spoken record. I had begun to assign the landscape to the fingers on my hand, with a story for each finger. Somehow, this felt a more indelible form of documentation, a mnemonic of immersive experience and shifting perceptions to be retrieved in the studio when it came to the act of painting.

7. Conclusion

As I neared the end of the walk, I had filled in the gaps in the previously unexplored sections along the way and interleaved myself in a mutable space that announced itself in unexpected ways. In conclusion, there is a corporeal time associated with the research where footfall becomes a sort of chronometer that marks out a slow perception of the exterior landscape, and there is also an interior perception of a larger sheet of time to do with lived experience that breaks through in order to declare the history of the place where you are walking. As well as a bodily insertion into terrain, we have an enculturation to landscape that creates a

dissonance between Colonial settlement and Indigenous history. The engagement of Australian gothic literature offers an extension of landscape as an imagined site that re-enacts this attendant anxiety. As evidenced by the various place-names along the way, this is a contested and historicized space. Equally important, landscape is also a lived space, which is the source of personal parochial fascination; and to this end, the walk is a form of mapping that allows for the creation of an individual cosmology. The body operating in concert with the landscape through which it travels is in a perpetual movement of perceptual revelation, which is then used in the creation of artwork.

Notes

[1] Robert Hughes, *The Fatal Shore*, (London: Pan Books, 1988), 599.
[2] Gerry Turcotte, 'Australian Gothic,' T*he Handbook to Gothic Literature*, edited by Mulvey Roberts, (Basingstoke: Macmillan, 1998), 10. Even before Australia was explored and mapped, it existed as an imagined place peopled by monsters, and its settlement as the dungeon of the world, confirmed this Gothic sensibility in an era of sensationalist literature.
[3] Gregg, Simon, *New Romantics Darkness and Light in Australian Art*, (Melbourne: Australian Scholarly Publishing, 2011), 71.
[4] Gerry Turcotte, 'Australian Gothic,' 1.
[5] Mimi Kelly, *Stranger in a Southern Land*, (Sydney: A-M Gallery, 2014), 9.
[6] Duxbury, Lesley, 'The Eye (and Mind) of the Beholder,' *Thinking Through Practice: Art as Research in the Academy,* by Lesley Duxbury, edited by Grierson, Elizabeth , M, Waite, Dianne, in, (Melbourne, Vic.: RMIT Publishing, 2008), 17.
[7] Ibid., 17.
[8] Ibid., 19.
[9] Maurice Merleau-Ponty, *The Primacy of Perception and Other Essays on Phenomenological Psychology, the Philosophy of Art, History and Politics*, edited by John Wild, translated by Arleen Dallery, (Illinois: Northwestern University Press, 1964), 3.
[10] Ibid., 4.
[11] Eric Mathews, *Philosophy of Merleau-Ponty*, (Durham: Acumen Publishing, 2002), 45.
[12] Duxbury, Lesley, 'Out of Place, Close Observations of the Local Kind,' *PAN: Philosophy Activism Nature* 5 (Melbourne: RMIT Publishing, 2008), 45. Nature and the natural world are also of great value in parochial experience, as evidenced in the minute details observed by journal writers like Dorothy Wordsworth.
[13] Carl Myhill, 'Commercial Success by Looking for Desire Lines,' APCHI, (Berlin Heidelberg: Springer-Verlag, 2004), 293.

[14] Robert Macfarlane, *The Old Ways*, (New York: Viking, 2012), 13.
[15] Poetry foundation, http://www.poetryfoundation.org/, accessed May 20, 2014. This refers to a vivid scene or work of art where imaginative narrative magnifies the meaning of the described object.
[16] Kathleen Steel, 'Fear and Loathing in the Australian Bush: Gothic Landscapes in Bush Studies and Picnic at Hanging Rock,' *Colloquy: Text Theory Critique*, (Melbourne: Monash University, 2010), 41. Australian colonial landscape stood outside cultural recognition and became imbued with Otherness or that which lay outside the home. It was perceived as unstable and lacking in a history that would make it recognisable, thus becoming charged with both guilt and uncertainty.
[17] Bruno Latour, *An Inquiry into Modes of Existence, and Anthropology of the Moderns*, translated by Catherine Porter, (Cambridge, Massachusetts: Harvard University Press, 2013), 251. Fictional narrative can be thought of as a way of being carried away into another world where the beings of fiction act as emissaries, and bring back parts and multiples that can be unified and simplified to create a fuller picture of the imagined world.
[18] Gavin Malone, 'Phases of Aboriginal Inclusion in the Public Space in Adelaide South Australia since Colonisation,' (PhD diss., Adelaide: Flinders University, 2012), 2.
[19] Ibid., 2.
[20] Latour, *An Inquiry into Modes of Existence, and Anthropology of the Moderns*, 231. This apparent slightness of materiality belies the complexity, inventiveness and durability of Indigenous arrangements about the maintenance of myths, subtle kinship bonds and an abiding relationship to country.
[21] Robert Hughes, *The Fatal Shore*, (London: Pan Books, 1988), 339.
[22] Ibid., 599.
[23] Ibid., 597.
[24] Gerry Turcotte, 'Australian Gothic,' *The Handbook to Gothic Literature*, Mulvey-Roberts, M, ed. (Basingstoke: Macmillan, 1998), 2.
[25] Ibid., 1.
[26] Ibid., 1.
[27] Steel, 'Fear and Loathing in the Australian Bush,' 41. Colonial landscape was perceived as unstable and lacking in a history that would make it recognisable, thus becoming charged with both guilt, uncertainty and otherness.
[28] Ibid., 49.
[29] Ibid., 9.
[30] Simon Gregg, *New Romantics Darkness and Light in Australian Art*, (Melbourne: Australian Scholarly Publishing, 2011). The Romantic grotesque refers to the imperfect combination of elements from the human and animal sphere,

which expresses an imperfect and uncanny world that can, however, seem realistic on some level.
[31] Ibid., 47.
[32] Ibid., 12. This refers to a landscape where the efforts of human kind are subsumed by overwhelming nature, and side-lined to a detail in the vast force of the natural world.
[33] Eric Mathews, *Philosophy of Merleau-Ponty*, (Durham: Acumen Publishing), 2002, 45.
[34] Bowring, Jacky, 'Melancholy Landscapes of Modernity: London and Passaic,' *Landscape Journal*. 30.2 (2011): 212. This entails a method of sampling whereby pictures and impressions of a particular place (in this instance London and Paris), are gathered and assembled in a form of proximity that create a series of surprising dialectical images.

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Christobel Kelly is a Masters by Research Visual Arts candidate at the University of South Australia, School of Art Architecture and Design, with a special interest in the nexus between literature and landscape.

The Urban Challenge of Participation Through Theatre in Rio

Ana Carolina Lima e Ferreira

Abstract
Rio is a contrast of beautiful landscapes, seaside dreams and violence, danger and lack of infrastructure where people suffer with the inequalities. The 'Theatre of the Oppressed', created by Augusto Boal (1931-2009), is an initiative crossing physical and cultural boundaries, giving voices to people and allowing urban transformation. This method was developed when he was exiled during the Brazilian Dictatorship. In the 1980s he returned, and in the 1990s Boal was elected a city councilor in Rio de Janeiro. His 'Legislative Theatre' got many suggestions from the population to formulate new and coherent projects of law: with public participation, Boal collected ideas after theatre interventions in public spaces. He implemented 15 city laws and two national laws. Nowadays it is still challenging to work with the Theatre of the Oppressed because of the urban transformation Rio is suffering. The group's actions are democratizing the cultural products as possibilities to activate and strengthen the citizenship. They still believe in the principles of this theatre by implementing projects, active participation and to turn into protagonist the oppressed aiming dialogue through aesthetical media. Art crosses urban intervention, public art pieces and theatre, allowing participation into a play and the work of community leaders in a process for urban changes.

Key Words: Theatre of the oppressed, participation, public spaces, urban transformations, non-actors, community.

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1. Introduction

Public Art can connect audience in public spaces while also unifying art and urban space as whole. Theatre approaches also allow people to intervene on public decisions as the 'Theatre of the Oppressed' developed by Augusto Boal. It reached practitioners in many countries, crossing physical and cultural boundaries. Augusto Boal created a system of techniques called 'Theatre of the Oppressed', where he shows forms to fight against oppression on pacific way by doing a theatre play, but at the same time also showing in a scene a view to overcome the problem of oppression. The actors are people who feel themselves in oppression, who can be professionals or non-actors: common people. It gives voice to those who claim for urban transformation. He wrote many books systematizing his method and explaining better how to use its techniques. The most important book was the *Theatre of the Oppressed,* published for the first time in 1973 in Argentina, while he was in exile. Boal starts his most famous book by analyzing the most used poetics in World Theatre History. He affirmed that the discussions about the

relations between theatre and politics are as old as the theatre itself. On one side art can be pure contemplation, and in another side, the opposite: art presents always a way to see the world and to transform it.

Boal wrote about some men from Rio who beat their wives but felt ashamed when they saw themselves represented in characters in the scene. The reason for that was the estrangement effect, *Verfremdungseffekt,* which was the beginning of the changing. In other situations, teachers who had beaten their students, or parents who had beaten their children, at the moment they had this theatrical view, they were humiliated seeing themselves as the oppressors, and after that they changed their behaviour.[1]

These urban interventions are public art pieces: 'Theatre of the Oppressed' allows participation of non-actors into a play, and the work of communitarian leaders are combined in a process for urban changes. The methodology of my research is the qualitative research: observation of the theatre plays, analysis of this example in various cities, such as Rio de Janeiro, and interviews with participants and experts from these urban spaces as well as actors and directors. Based on my interview with Olivar Bendelak, one of the coordinators of the 'Theatre of the Oppressed' in Rio, in this chapter I will quickly analyse projects in Rio considering the context, the material, the artistic and urban sociological context and the contemporary problems related to them.

2. The 'Theatre of the Oppressed'

Augusto Boal developed a method of popular education for emancipation; however, there is a contribution of a lot of minds. Boal was influenced and inspired by academic pedagogue Paulo Freire, author of the book *Pedagogia do Oprimido*. For Freire, the concept of oppressed is very complex, coming from his analysis of the Brazilian inequalities. Many others inspired Boal, such as Brecht and Stanislavsky; for the theatrical work with actors, he took many things from other theatre authors and was able to blend all these things in a method to empower the oppressed though theatre. Fundamentally, for Augusto Boal to do 'Theatre of the Oppressed' means having a medium for political engagement and political struggle in the service of the oppressed. It never stopped to grow in Brazil and around the world, in all continents, always adding new techniques and adapting it to respond to the new local necessities. Boal was actively practicing and sharing his experiences on theatre. He spent most of the time of his exile in Paris and did many workshops around Europe, spreading his method. He worked most intensively to give voice to the oppressed in their contents, encouraging them to claim for their objectives, turning the theatre language into a way to face the cultural differences and the urban inequalities.

Among the ways to practice the 'Theatre of the Oppressed', this is a very remarkable one, 'Legislative Theatre', where participants created proposals for laws to be approved by the members of the City Council. In 'Forum Theatre', a

situation of oppression is presented in a scene coming from a concrete problem, which means scenes of oppression suffered by the participants. The audience is invited to replace one of the actors and show another end and a possibility to change a situation. The audience has the chance during the scene to replace the actors to frame their own questions for discussions through theatrical activities and after to have a collective debate and evaluation.

3. Theatre Director as a Member of the City Council of Rio de Janeiro

Boal affirmed the goal of the Legislative was to formulate new and coherent projects of law. He and his theatre group, using his method, implemented 15 city laws and two national laws. 'Legislative Theatre' came as response to the forced political apathy in the 1990s in Brazil after the Military Dictatorship. The idea of 'Legislative Theatre' consisted of a theatre group in the service of the participation in the Legislative Power. It was a unique experience in the world and it produced concrete effects, according to Bendelak. To cite some, they worked a lot with oppressed communities and formed around 60 groups of Forum Theatre, 33 remained quite stable for a long time.[2]

Augusto Boal decided to campaign to be city councilor in the elections in 1992. He said that he would only be a candidate if he could do 'Theatre of the Oppressed' as a part of the election campaign, a theatric campaign, and a campaign through theatre. His goal was to bring the Theatre to the Legislative power; this is the way, in the end, the name 'Legislative Theatre' came out. The campaign was successful and they did many theatre shows, and Boal won the elections. For him, the legislator isn't supposed to be the person who makes the law, but the person through whom the law is made. Boal worked intensively to give voice to the oppressed in their contents, encouraging them to claim for their objectives, turning the theatre language into a way to face the cultural differences and the urban inequalities. For him, the spectators, their 'spect-actors', those who observe (*spectare*, in Latin – to see) in order then to act – they never seemed to tire, they always wanted more. Quoting Hamlet, Boal remembered that in his speech to the actors Hamlet said that theatre is a mirror in which may be seen the true image of nature, of reality. He wanted to penetrate this mirror, to the transform the image he saw in to and bring it that transformed image back to reality: to realize the image of his desire. Boal declared that he wanted it to be possible for the 'spect-actors' in 'Forum Theatre' to transgress, to break the conventions, to enter into the mirror of a theatrical fiction, rehearse forms of struggle and then return to reality with images of their desires. He considered that this discontent was the genesis of the 'Legislate Theatre', in which the citizen makes the law through the legislator. [3]

4. Who are the Oppressed in Rio de Janeiro?

Olivar Bendelak affirms that the poor people are the oppressed in Rio, mostly the inhabitants of the poor areas, or *favelas*, who suffer the lack of basic

infrastructure, such as sewage, potable water, and waste management. The transportation system isn’t good for the ones who live in the poor areas and go to work in the richer areas in the south parts of Rio. Moreover, the population in the *favelas* as whole is hostile, either by the police or the drug dealers or the *Milícias*. The *Milícias* are policemen PM or firemen, who enter in the community and occupy the take off the drug dealers, but they use the chance to control the community and are extremely violent It is something new since around eight years ago: it appeared and has been a big problem:. They offer, for example, a service of gas distribution, or for example, cable TV, sometimes they take the business of drug dealing and sometimes they charge the inhabitants to offer protection. The poor population suffers all those oppressions; as the economical class, they earn the worst salaries. In Rio there are around 10,000 or 9,000 maids, but only around 20% have a full position with all guaranteed labor rights, so there is definitely the economical oppression; another oppression is caused by the bad living conditions, the difficulties with the location and danger. In the *favelas* in the north areas, there are mostly precarious homes, such as barracks made of wood, some made of cardboard that expose people in an awful situation. Nevertheless, for Bendelak it is now a little bit better with PT, the Workers Party, for him something has been improving.

The public health is still a problem, but an approved law came with Boal’s mandate to attend a demand of a group of aged people. The group needed a specialist medical doctor for their health problems: a geriatrician. However, there was no geriatric doctor in the public hospitals in Rio. Sometimes a pediatrician assisted them. Then the theatre group of Boal did a theatrical intervention to claim this. The city counselors approved the law, but first the mayor vetoed it. The mayor at that time, César Maia, vetted arguing that there were geriatric doctors in the city hospitals. Then the group went *in locu* to verify it. Augusto Boal went there as a City Council member along with the aged people group. In the hospital Souza Aguiar, the biggest city hospital in Rio, they did a theatre intervention pretending they wanted medical assistance and wanted to see the geriatric doctor. Then the receptionist said that the hospital didn't have any geriatric doctor and could find only a general doctor. Then Boal and a representative of the aged group talked to the hospital director. As there wasn't any geriatrician, and then they also brought in the press. Then the project of law was back in the City Council and the veto was taken down because there was no argument to keep it. Therefore, they got this law approved: all city hospitals in Rio were obliged to have a geriatric doctor.

Within the Legislative Theatre, there was the idea to give transparency to what happens inside the City Council Hall. Unfortunately the Brazilian population doesn't have the habit to this practice yet, logically because of the violent years of Dictatorship: people don't go the City Council or to the State Parliament to see a voting session. So Boal did an event called *Câmara na Praça*, City Council in the Square, in front of the City Council Hall in a square in the center of Rio, in

Cinelândia. They built a stage there and Boal started talking about the projects, which were under discussion for vote in that week. Then they presented a scene of 'Forum Theatre', using themes from the community. After the scene of 'Forum Theatre', they discussed it. Sometimes, when there was a very important voting session in the City Council Hall, they organized another *Câmara na Praça*, and finished it only a few minutes before the voting would start. Also, they informed the audience that they could enter in the building to watch the session, creating the opportunity to see the debates after the votes. The audience was surprised: they didn't know they were allowed to enter and see it. Many times people couldn't enter in the building because they were dressed very casually, and they were not allowed to enter in the City Hall without the right dress code. Such a simple rule is enough to exclude the citizens from participating. Thinking on it, the group brought to the event theatre costumes and had a lot of elegant shirts and pants that would fit on almost everybody; so, they borrowed the theatre clothes and had the right dress code and could enter in the building.

Also, they worked with a group in a public school with the question of public education, which is so essential and so poorly attended in Brazil in general. Therefore, they brought a youth group in the age from eight to 13 years old to the City Council to visit where Boal worked and to watch a session in the Plenum and to awake the interest for politics on these children So these were some transformations they achieved on the level of citizenship.[4]

5. How to Democratise the Theatre of the Oppressed in Rio?

They are still active in all these years in many other situations, even after the end of Boal's mandate. To democratise arts in Rio is a challenge, and the reason is the social inequalities. In order to implement projects, they need funding, and there are not so many resources available for art and culture as it needs to be. Moreover, the group has a philosophy of work based on ethics and solidarity and, therefore, it prevents them from taking sponsorship from sectors or companies that exploit or oppress people. For example, one company once funded their show and they had problems with the issues the group was working with. They have already had projects that were stopped because the actors weren't allowed to talk about certain themes. Fortunately, they now receive funding from government money and can work with total freedom. The financial problem is a serious one because they always have to search for sources, sometimes only a lot of small projects can be funded and it makes their work very hard.[5] However, the mission of the 'Theatre of the Oppressed' is still needed. As some problems go away, others come in.

6. Conclusion

The image of Rio is a contrast; in one side, beautiful landscapes, and on the other hand, the problem of violence and people in sufferance with inequalities. The space of the 'Theatre of Oppressed' is to fight against the inequalities. The body of

the actor in scene, the oppressed, is a tool to change the social and political reality. For Bendelak, they had some achievements for groups such as disabled people, aged people, and many others. But, another thing that cannot be economically measured is the question of giving voice to the oppressed people. [6]

For Umberto Eco, a work of art, therefore, is a complete and closed form in its uniqueness as a balanced organic whole, while at the same time constituting an open product on account of its susceptibility to countless difference interpretations which do not impinge on its unadulterable specificity. Therefore, for him, every reception of a work of art is both an *interpretation* and performance of it, because in every reception, the work takes on the fresh perspective for itself.[7]

In the case of this kind of theatre, an open work, theatre of participation goes a step further. The 'Theatre of the Oppressed' mediated the political praxis in different lands. Beyond its explicit tendency to a social character, the theatre also worked in its aspect of enjoying art, but the ones who feel themselves being oppressed play the parts to show ways against the oppressed. And, the theatre pieces are not played by professional actors, but by members from the communities. The theatre piece as the artwork can be done in another way, 'The citizen who in the everyday life, has been reduced to a partial function (means-ends activities) can discovered in art as "human being".'[8]

The main focus here is the social critique and the use of public space. It is a possibility to be more visible and give voice to the community and the active participation in a very important way. Moreover, art can be socially engaged using the artist's creativity as well, but it can make the participant role more active and stronger. The action is for democratising the cultural products as possibilities of intellectual development and to activate and strengthen the citizenship. The Center of the 'Theatre of the Oppressed' still believes in its goals and implements projects and active participation to turn into protagonist the oppressed layer, aiming a dialogue through aesthetical media. Art crosses urban intervention as public art pieces or as theatres allowing participation of non-actors into a play and as the work of community leaders in a collective process for urban changes. About such empowering kinds of participative art, Bourriaud affirms:

> In its most general formula, critical art intends to raise consciousness of the mechanism of domination in order to turn the spectator into conscious agent in the transformation of the world. We know the dilemma that weighs upon this project. On the one hand, understanding alone can do little to transform consciousness and situations. The exploited have rarely had the need to have the laws of exploitation explained to them. Because it's not a misunderstanding of the existing state affairs that nurtures the submission of the oppressed, but a lack of confidence in their own capacity to transform it. Now, the feeling

> of such a capacity assumes that they are already engaged in a political process that changes the configuration of a given situation (*donnés sensibles*), and which constructs the form of a world to come within the existing world.[9]

Therefore, these transformations achieved by the 'Theatre of the Oppressed' on the level of citizenship and the motivations to participate were its fundamental goal. The theatre group of Boal did theatrical interventions to challenge and to give voice to those participants. The techniques created by him had many applications: social and political struggle for urban and rural spaces, in regional problems and in big economic urban centers, but never staying away from the initial proposal-the theatre-which allows oppressed ones to fight.

Boal affirmed that these Forum shows, apart of the artistic presentation and the aesthetic pleasure offered, they helped the citizens to develop their taste for political discussion (democracy) and their desire to develop their taste for political abilities (popular art). He affirmed that the shows contained moments of dialogue, exchange, learning, teaching and pleasure. [10]

Notes

[1] Augusto Boal, *Teatro do Oprimido e Outras Poéticas Artísticas* (Civilização Brasileira. Rio de Janeiro, 2005), 31.
[2] Bendelak, Olivar Interview with the Author that is coordinator of Legislative Theater at the Center of Theater of the Oppressed Rio de Janeiro, on 17th of January 2012
[3] Augusto Boal, *Legislative Theatre* (Routledge: Oxon, 2006), 9.
[4] Bendelak, Interview
[5] Ibid.
[6] Ibid.
[7] Umberto Eco, 'The Poetics of the Open Work' *Participation*, edited by Claire Bishop, (London: Whitechapel Gallery, and Cambridge: The MIT Press, 2006), 20-23.
[8] Peter Bürger, 'The Negation of the Autonomy of Art' *Participation*, edited by Claire Bishop, (London: Whitechapel Gallery, and Cambridge: The MIT Press, 2006), 47..
[9] Jacques Rancière, 'Problems and Transformations in Critical Art' *Participation*, edited by Claire Bishop, (London: Whitechapel Gallery, and Cambridge: The MIT Press, 2006), 83.
[10] Augusto Boal, *Legislative Theatre* (Routledge: Oxon, 2006), 9.

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Ana Carolina Lima e Ferreira has her Bachelor in Fine Arts and Master of Fine Arts. She is Brazilian and currently a doctoral candidate in the International Doctorate Research Group Urban Heritage at the Bauhaus-Universität Weimar, Germany.

Fate's Commanding Role in *Paradise Lost*

Leslie R. Malland

Abstract
John Milton's *Paradise Lost* depicts not only the cosmic spaces within the known universe, but also concrete places outside of what Milton is able to define or identify. Milton repeatedly speaks of the stars, planets and solar systems as infinite yet solid, not just ethereal beings, but actual places. This space, the unexplainable abyss and its planets and moons, are identified as belonging to a character: Satan has Pandemonium in Hell; God created the Heavens and Earth for man, but what of the spaces in between? In order to continue the running theme of hierarchical organisations throughout Paradise Lost, Milton must issue a commander for this plain. He does so with Fate, a deity all its own just as God and Satan are commanders in their worlds. Fate is given the respect of a proper noun when it is first introduced on line 134 of Book One. Fate as proper noun recalls the medieval ideas of Fate, also known as Fortune, turning a wheel and deciding the outcome of everything. Medievals paid tribute to Lady Fate in their lives and literature, with which Milton would have been familiar. Fate as a commanding entity ruling over the spaces outside of God's universe and Hell enhances the entire text of the epic. Furthermore, Fate as adversary to God allows readers to decide if God's actions are justifiable and worthy, or even of his own choice. This theory opens up the idea of choice outside of God's world and presents a universe in which God's universe itself is a choice. Fate's presence is the driving force felt throughout Paradise Lost and issues a re-examination of Satan and God's roles and choices.

Key Words: John Milton, Fate, space, place, God, Satan, *Paradise Lost*.

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1. Fate's Commanding Role

John Milton's *Paradise Lost* at first seemingly takes place within God's universe. However, Maura Brady explains how 'the poem offers a space that is coextensive with God'.[1] Milton depicts not only the cosmic spaces, but also concrete places 'nested somewhere within or beside an extramundane cosmos of radically uncertain structure and ontology'.[2] Milton repeatedly speaks of the stars, planets and solar systems as infinite yet solid. These are not just ethereal beings, but actual places. As John Gillies argues, 'if place made sense on Earth, then it must also make sense – or potential sense – throughout the cosmos…The dialogue on astronomy resoundingly asserts the importance of place over space'.[3] This space, the unexplainable abyss, and its planets and moons are concrete places identified as belonging to a character. The Argument of Book I sets the stage for a dialogue about place, as it describes the placement of man into Paradise, the

driving out of Satan from Heaven, and the idea that Heaven and Earth may not even be yet made. These places are referred to within the space of the infinite, and Satan's place is Pandemonium in Hell. God created the Heavens and Earth for man, but what of the spaces in between? What of the abyss Satan fell through on his path to Hell, or the Space encompassing these designated places; for in order to be an outlined designated place, the place in question must be surrounded by a border of sorts and have an area not encompassed within that border. In order to continue the running theme of hierarchical organisations throughout *Paradise Lost*, Milton must issue a commander for each plain and offer an explanation to the seemingly empty space. He does so with Fate, a deity all its own just as God and Satan are commanders in their outlined worlds. *Fate* is given the respect of a proper noun when it is first introduced on line 134 of Book One.[4] *Fate* as proper noun recalls the medieval ideas of Fate, also known as Fortune, turning a wheel and deciding the outcome of everything. In this sense, 'Fate was viewed as the principle that ruled both the world overall and the lives of individuals'.[5] Medievals paid tribute to Fate in their lives and literature, with which Milton would have been familiar. Because of Fate's wheel of fortune she is usually associated with orbs. This is why her planets are round. She rules over the spaces outside of God's universe and outside Hell. Fate as a commanding entity separate from God enhances the entire text of the epic. Fate as an adversary to God allows readers to choose if God's actions are justifiable or worthy, or even of his own choice. This perspective opens up the idea of choice outside of God's world and presents a universe in which God's universe itself is a choice. Fate's presence is the driving force felt throughout *Paradise Lost* and issues a re-examination of Satan and God's places within the universe.

Jarod K. Anderson offers insight into the existence of Fate and supports the theory that Milton creates an 'otherness' – elements that are literally or figuratively outside of the rule of God within *Paradise Lost*. [6] In his article, *The Decentralization of Morality in Paradise Lost,* Anderson names this otherness as Chaos and Night. By allowing an otherness to exist, Milton has made God '*a* ruler, *a* creator, not *the* ruler, *the* creator'.[7] Anderson argues that this allows God to be God in his created universe 'without sacrificing coherence or undermining God's justice within his own system'.[8] This narrative approach of 'framing God's creation, God's universe within a larger uncreated narrative universe allows the reader to appreciate and uphold, or criticize and dismiss, the ways of God and Milton's defense thereof from the perspective of an explicit outsider'.[9] Anderson's argument offers an explanation for the role of Fate in *Paradise Lost*; Fate is the 'otherness', which Anderson adamantly insists, exists. Fate is the ruler of this universe and the concrete bodies outside of God's universe. Her significance is made clear when she is directly mentioned twenty-three times throughout the epic. This concept of Fate commanding the otherness sets up a parallel universe coinciding with that of God's universe. However, Anderson's argument fails to

emphasise the full power of Fate. Fate is not simply an otherness or different being floating in the abyss alongside God's universe, but is a ruler in her own realm, a realm that does not run parallel to, but encompasses the places of God and Satan.

Each concrete space in *Paradise Lost* has a ruler, i.e. God, Adam, and Satan. Since Heaven has a ruler, Hell has a ruler and Earth has man to look after it, then the great gulf, the place of Chaos must also have a ruler. A few possibilities are *Chaos* and *Night*, 'eldest of things'.[10] However, these are the tenants of this seemingly unmarked realm and not the rulers. The Argument of Book Two says that Chaos is 'the Power of that place',[11] but does not verify that Chaos is the king or all-powerful one in that place. Chaos's role in *Paradise Lost* is made clear by its interaction with Satan. Satan tells Chaos and Night that theirs' 'be th' advantage all'[12] after he destroys man, but they recant saying 'havoc and spoil and ruin are my gain'.[13] Chaos and Night respond this way because they are not the rulers of this realm, but rather subjects of Fate. They know they will not reap the benefits Satan speaks of. Satan later mocks them by calling them 'unoriginal' and accusing them of 'protesting Fate supreme'.[14] Just as God leaves Adam and Eve to tend Eden, so Fate leaves Chaos and Night to tend this place. By assigning beings to a designated place, Fate asserts her power. However, Fate is not just another dictator forcing beings into enclosed walls and borders, she is also a creator. It is Satan who recognises Fate's potential in Book One: 'space may produce new worlds; whereof so rive/ there went a fam in heav'n that he ere long/ intended to create'.[15]

When Satan exits the gates of Hell into 'a dark/illimitable Ocean without bound, / without dimension' he enters the realm of Fate, thus materializing the before mentioned space.[16] The area between Heaven and Hell has to be crossed by Satan, making it a verified space.[17] The Argument of Book Two defines this space as 'the great Gulf between Hell and Heaven; with what difficulty he passes through'. Though 'narrated with a wealth of structural detail,' Satan's descent through the cosmos remains 'studiously inconclusive as regards the precise structure and content of the cosmos'.[18] Even though it is ambiguously aesthetically described, it is a designated area where Satan stands to view God's created universe 'fast by hanging in a golden chain/this pendant world'.[19]

Since this space mentioned in Book One is verified as existing, Satan's theory that space can create has basis. This realisation implies that 'physical space would usurp God's creative function' since he is proven to not be the singular creator.[20] Since Fate is ruler of this space, it is she who 'might well be said to produce new worlds and then embrace them with loving arms'.[21] Adam touches on this idea in Book Eight when he questions the archangel, Raphael. He acknowledges that 'spaces incomprehensible' surround Earth.[22] These spaces Adam is speaking of are the same Satan mentions. Adam repeats Satan's theory, saying there are 'so many nobler Bodies to create'.[23] Even before Satan enters the garden, Adam suspects that God is not all and that there are other created worlds. One of these created worlds

outside of Eden includes the planets, as the planets are orbs situated within the Fate-ruled space.

This makes God's Eden subject to the Fated universe since it is located on a planet and dependent upon the moon and the sun (orbs reflecting Fate's presence). Critics may argue that Milton was simply rewriting the creation story in Genesis, which would debunk the theory that planet Earth is a product of Fate. However, Genesis states: 'In the beginning, when God created the heavens and the earth, the earth was a formless wasteland, and a darkness covered the abyss'.[24] This implies the Earth was available before God said: 'let there be light'.[25] Now it is apparent that the Earth and the earth are two different things. The earth God created does not necessarily refer to the planet, for dirt is earth. Later, God makes the water recede and 'called the dry land "the earth"'.[26] Milton also includes some ambiguity involved in the creation theory in his retelling of creation. In Milton's creation, God formed the Earth; however, God had to enter Chaos's realm in order to 'circumscribe/this universe'.[27] This imagery depicts God coming into a realm and sanctioning off a new border within that realm. Milton shows Fate as the otherness surviving alongside God in *Paradise Lost* to not only challenge God and his creation, but also to continue the ambiguity of creation found in the empty space left in the Bible itself. Fate is set to continually challenge God in one way or another.

The emerging theory that Fate is not only a separate entity from God, but also equally if not more powerful, continues as Sin tells the story of her son Death and their plight. She reveals that 'Fate pronounc'd' their tale.[28] She gives God no power in Hell when she does not attribute her life and being to him. Thus, she does not recognise God as able to penetrate the borders of Hell. Fate pronouncing the immaculate conception of Death within the womb of Sin and assigning Satan as sire proves her power. She is able to intercede in the realm of Hell. This begs the question: could Fate not also pronounce an immaculate conception within the womb of Mary and assign Joseph as sire? Though God does take responsibility for the Immaculate Conception in his universe,[29] the possibility of this question alone verifies that there is a power outside of God's universe. Moreover, if Fate performed an immaculate conception in her realm, then was God's idea for his Son an original one? God is taking his cues from Fate's example, making him as vulnerable to Fate as Satan, Adam and Eve. This question takes 'Heav'n's perpetual King' from the single commander to just another ruler of an area of the cosmos. [30] He does not admit to being 'over-rul'd by Fate,' but certainly does not interfere with Fate.[31]

Without setting God's universe as a universe and not the only universe, Milton could not design the narrative for 'the reader to question God's actions'.[32] Many such questions are raised when Raphael refuses to directly answer Adam's inquiries in Book Eight. Raphael dumbfounds Adam by speaking of celestial beings and the possibility of other worlds; then, Raphael dismisses Adam's

questions. John Gillies explains that Raphael's actions are to protect his God. Since Milton introduces a 'plurality of inhabited worlds', he also introduces multiple hierarchical systems.[33] Raphael and Adam are located, and in a sense trapped within God's universe and so must mind their ruler. With no escape, the other worlds Raphael speaks of are 'none of his immediate business'.[34] They turn to other things within 'this World/of Heav'n' and Earth consisting'.[35] Raphael never vehemently dismisses the idea of other cosmic life; he only deters the conversation, telling Adam to 'think only what concerns thee and they being; /dream not of other Worlds, what Creatures there/live, in what state, condition or degree'.[36] Since he is an angel and cannot lie, Raphael can only equivocate.

The 'other' beings of the cosmos Raphael refuses to discuss with Adam include Night, Chaos and 'strict Fate'.[37] During the fall of Satan and his followers, Fate is a fierce entity when she 'cast too deep/her dark foundations, and too fast had bound'.[38] God tries to take credit for Fate in Book Seven: 'what I will is Fate'.[39] Is God willing Fate, or does this mean that what he wills is Fate's command? Does God do the bidding or do the calling? God claims to be the one who 'fill/infinitude, nor vacuous the space'.[40] But if this were true, then God would also be in Hell. Since God remains in Heaven, already established as a designated place, he is not the all omniscient of the entire universe, just of his universe. He does not travel outside of his realm. Once Satan is flung into Hell the walls of heaven are immediately repaired.[41] This wall not only keeps Satan out, but also locks angels in. Eve verbalizes the entrapment within God's universe when she contemplates escaping via death.[42]

God's actions are now beginning to seem less saintly and more Machiavellian, especially since he has all his saints 'eye-witnesses of his Almighty Acts' as if he were making an example out of Satan.[43] God also makes an example out of the Son. The archangel and commander of Heaven's army, Michael, describes the death of the Son to Adam in Book Twelve: 'Seiz'd on by force, judg'd, and to death condemn'd /A shameful and accurst, nail'd to the Cross /By his own Nation, slain for bringing Life'.[44]

The Son may have volunteered to save mankind after the Fall, but the unnecessary violence of His death and torture is punishment, not reward, for upstaging God in Book Three. The Argument of Book Three summarizes how God decides to refuse admitting man into heaven without 'the satisfaction of divine Justice'. He is prepared to make an example out of mankind through making 'all his Progeny devoted to death'.[45] But the Son refuses to bear witness to the suffering of all mankind and so sacrifices himself in front of 'all the Heavenly Choir'.[46] Though God applauds his son, he does forget that all his angels viewed the Son questioning God's decision. Just as he did with Satan, God acts as a 'severe and pitiless deity'.[47] Ruling by force and holding public shows of punishment seems to be God's way of strong-arming the angels of Heaven. Fate is the opposite with her 'loving arms'.[48]

Fate tries to save mankind when she predestined the Fall; however, God refutes her by giving mankind the chance of redemption. So she must intervene in another way, a way in which she can fling open another gate like the gate of Hell. Unlike God, Satan wisely declares allegiance to Fate in Book One. He pronounces, 'since by fate the strength of gods/and this empyreal substance cannot fail'.[49] He takes on God and 'shook his throne' in an attempt to invade heaven.[50] Satan is not trying to be as good as God; instead he is invoking Fate to help him oust God in a military coup. The fallen angels discuss Fate during their counsel in Pandemonium. Mammon follows Satan's lead when he hopes 'everlasting Fate shall yield/to fickle chance'.[51] Belial intentionally mentions Fate as distinct from God to remind Satan that there is not just one other ruler he must take into consideration.[52] Without Fate on his side, Satan cannot challenge Heaven. Beezelebum has faith that Satan can triumph 'in spight of Fate'.[53] But, Satan had been loyal to Fate even before this discourse in Pandemonium.

Satan shows his allegiance to Fate before this scene in Pandemonium when he carries his shield, an 'orb/of tenfold adamant' into battle against Heaven.[54] Since Fate is associated with orbs because of her wheel, her insignia is orb like. From the very beginning of medieval literature knights are depicted with their patroness' insignia on their shield. The great Sir Gawain mentions 'Heaven's courteous Queen…on the inner side of his shield her image depainted'.[55] Just as the medieval knights honoured their patronesses by painting their insignias on their shields, so Satan honours his by carrying an orb shield.

Satan, as Fate's valiant knight takes on the duty of freeing mankind. He realises this Grace God offers is simply 'new Subjection'.[56] After failing to take on Heaven's Gates, Satan must find another way to appease Fate. Satan's choice is justified during the battle scene of Book Six in which God commands the use of Michael's 'Military prowess',[57] but himself stays safely tucked away in 'his stronghold of Heav'n'.[58] While Satan stands in arms with his followers, God hides on a throne. This is just one example of how 'due to his own devastating misprision, [God] betrays interests and attitudes that imperil those theological properties he otherwise embodies'.[59]

By the course of *Paradise Lost,* God loses much of his power and authority. Satan penetrates Eden and triggers the fall of man. God must send his son to bring grace into Earth so that man may be saved. Fate has not lost. She has remained the puppeteer behind the scenes. In allowing God to win one battle and cast Satan into Hell, freeing him from the entrapment of Heaven, Fate secures Satan's allegiance. Her space envelops Heaven, Hell, and Earth so she must maintain order among and within them, which is why she did not stand by and allow God to hold 'the Tyranny of Heav'n'.[60] Since readers are not mandated to 'figuratively ally him or herself with God simply because of unquestionable divine authority and ethos', they are not trapped in the God universe.[61] This reading takes the story out of Eden

and away from Earth, showing just how powerless humans are 'in the face of cosmic conflict; humans are subject to the caprice of higher beings'.[62]

The closing scene of Paradise Lost reflects a happy fall since Adam and Eve have the entire world before them. They can 'choose/thir place of rest'.[63] If they choose Heaven and follow God, mankind will be trapped within its walls. Unlike Heaven, Hell's gates are flung 'wide open and unguarded'.[64] Death and Sin are the first to realize their freedom. The beings in Hell can now travel via the 'portentous Bridge' through Chaos and so throughout Fate's realm.[65] Fate embraces Hell and its legions as she allows them to travel in her space, even though some of her planets 'then suffer'd'.[66] She does not standby while her subjects toil and fight; she is a kinder ruler who leads her people. Satan used Fate's support to make 'one Realm, One Continent/ of easy thorough-fare'.[67] But God's refusal to open the gates of Heaven sets him apart from the rest of the universe. Though he does 'descend[s] oft to visit men', God does not traverse the great abyss.[68]

From his first speech in Hell Satan wishes for freedom to 'seek/our own good from ourselves, /and from our own/live to ourselves, though in this vast recess, /free and to none accountable'.[69] Fate allows Satan the freedom of movement. She offers the same to mankind if they only choose to turn from God. Her power reigns beyond God and Satan; she allows each to exist but disallows the cruelty of God upon his creation. Fate interferes when she predestines man to fall so that they could have an escape from God's regime. By eating the fruit and dying, mankind can escape the enclosed walls of Heaven and go to Hell where the gates are open to the rest of the universe. This choice opens the cosmos for mankind and allows them all the knowledge that God disallows. Satan is left free to 'reign in Hell' because he does not refute Fate's will.[70] Through this reading, Fate is the omniscient one who rules the infinite orbs of the universes, including that of Heaven and Hell. Her role commands the action of both God and Satan.

Notes

[1] Maura Brady, 'Space and the Persistence of Place in *Paradise Lost,' Milton Quarterly* 41:3 (2007): 170.
[2] John Gillies, 'Space and Place in *Paradise Lost*,' *ELH* 74:1 (2007): 28.
[3] Ibid., 37-8.
[4] 'Whether upheld by strength, or Chance, or Fate.' John Milton, *Paradise Lost*, in *John Milton: Complete Poems and Major Prose*, ed. Merritt Y. Hughes (Indianapolis/Cambridge: Hackett, 2003), 173: 215.
[5] Lisa Raphals, 'Fate, Fortune, Chance, and Luck in Chinese and Greek: A Comparative Semantic History,' *Philosophy East & West* 53:4 (2003): 553.
[6] Jarod K. Anderson, 'The Decentralization of Morality in *Paradise Lost*,' *Mountain Review* 64.2 (2010): 198.
[7] Ibid., 198.

[8] Ibid., 203.
[9] Ibid., 203.
[10] Milton, *Paradise Lost*, 255.
[11] Ibid., 232.
[12] Ibid., 255.
[13] Ibid., 256.
[14] Ibid., 417.
[15] Ibid., 228.
[16] Ibid., 253.
[17] 'for no narrow frith/he had to cross.' Milton, *Paradise Lost*, 254.
[18] Gillies, 'Space and Place in *Paradise Lost*,' 33,4.
[19] Milton, *Paradise Lost*, 257.
[20] Brady, 'Space and the Persistence of Place in *Paradise Lost,'* 171.
[21] Ibid., 175.
[22] Milton, *Paradise Lost*, 363.
[23] Ibid., 363. 9
[24] Gn 1:1-2
[25] Ibid., 4.
[26] Ibid., 4.
[27] Milton, *Paradise Lost*, 329.
[28] Ibid., 251.
[29] 'And by thyself Man among men on Earth,/Made flesh, when time shall be, of Virgin seed,/by wondrous birth.' Milton, *Paradise Lost*, 265.
[30] Ibid., 215.
[31] Ibid., 514.
[32] Anderson, 'The Decentralization of Morality in *Paradise Lost*,' 202.
[33] Gillies, 'Space and Place in *Paradise Lost*,' 37.
[34] Ibid., 37.
[35] Milton, *Paradise Lost*, 363.
[36] Ibid., 367.
[37] Ibid., 344.
[38] Ibid., 344.
[39] Ibid., 350.
[40] Ibid., 328.
[41] Ibid., 344.
[42] Ibid., 429.
[43] Ibid., 344.
[44] Ibid., 463.
[45] Ibid., 257.
[46] Ibid., 263.

[47] Allan J. Mitchell, 'Reading God Reading "Man": Hereditary Sin and the Narrativization of Deity in *Paradise Lost,* Book 3,' *Milton Quarterly* 35:2 (2001): 74.
[48] Brady, 'Space and the Persistence of Place in *Paradise Lost,'* 175.
[49] Milton, *Paradise Lost*, 214.
[50] Ibid., 214.
[51] Ibid., 237.
[52] 'since fate inevitable/subdues us, and Omnipotent Decree,/the Victor's Will,' Milton, *Paradise Lost*, 236.
[53] Ibid., 241.
[54] Ibid., 329.
[55] *Sir Gawain and the Green* Night. trans. J.R.R. Tolkien. New York: Ballantine Books, 1975, 48.
[56] Milton, *Paradise Lost*, 237.
[57] Ibid., 325.
[58] Ibid., 329.
[59] Mitchell, 'Reading God Reading "Man": Hereditary Sin and the Narrativization of Deity in *Paradise Lost,* Book 3,' 73.
[60] Milton, *Paradise Lost*, 214.
[61] Anderson, 'The Decentralization of Morality in *Paradise Lost*,' 200.
[62] Mitchell, 'Reading God Reading "Man": Hereditary Sin and the Narrativization of Deity in *Paradise Lost,* Book 3,' 78.
[63] Milton, *Paradise Lost*, 469.
[64] Ibid., 416.
[65] Ibid., 415.
[66] Ibid., 416.
[67] Ibid., 415.
[68] Ibid., 455.
[69] Ibid., 233.
[70] Ibid., 218.

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Leslie R. Malland is located in Jonesboro, Arkansas, USA. Her current research includes integrating Rhetoric of the Body with Renaissance through 18th-Century Literature.

Self-Organised Citizens' Groups and Urban Space: Challenges in Planning Paradigm

Katerina Mojanchevska

Abstract
The decades of transformation from government to governance have increasingly been about redistributing political power and citizens' participation in decision-making processes, both on national and local levels. The rationale behind this institutional redesign is the benefit of direct participation of those affected in the decision-making process. In the more immediate relationship with the citizens and the more fragmented sources of power, cities are able to democratise the public space from below and include diverse publics (and not only those skilled and vocal in their claims) into deliberation over redistributive process of public goods. Various theories of policy-making seek to encapsulate the new relation between the citizen(s) and the institutions, such as: collaborative policy-making,[1] communicative planning,[2] the Just City approach,[3] multicultural planning,[4] to name but a few. While being quite distinctive and drawing inspiration from different disciplines, they share some common features, as: disappointment with technocratic planning and beliefs that the civil society and self-organised citizens' groups are the key to social transformation and empowerment of groups outside (and sometimes against) the state.[5] Yet, there are serious challenges in meeting these objectives. Cornwall and Coelho note that widening participation is more than 'invitations to participate' and 'for people to be able to exercise their political agency, they need first to recognise themselves as citizens rather than as beneficiaries or clients.'[6] In advocating participatory approaches that operate beyond representational democracy and voicing the perspectives of different social groups in respective bodies and spaces, this chapter studies if and in which ways do self-organised citizens' groups shift the power balance in urban and social making of cities and if the control over public planning process is real or symbolic. The research is based on qualitative methodology and is limited to the city of Skopje, Macedonia and its neighbourhoods.

Key Words: Self-organised social engagement, urban life, participative city making, citizenship.

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1. Introduction

Since 2009, the city of Skopje, the capital of Macedonia has been subject to an urban revitalisation project titled 'Skopje 2014', which intends to result in a new urban imaginary. After almost two decades of transitional decay and urban planning subordinated to commercial forces, the government backed by the city

authority, issued a visual design of the 'new' city and the urban core. The events surrounding this project inspired a genuine social mobilisation and an open confrontation with the governmental and political elites in the city.

This project polarised the publics: on one side where those supporting the renewal of the city and on the other, those requesting a debate on what the new symbolic order of the city should be. It made clear that urban development in general and the planning and use of public space in particular had importance to the citizens. Within the years to follow, these issues gained importance as the institutional redesign and decentralisation initiated in 2004 did not produce the desired conviviality effects between governments and citizens. There is a lack of recognition and legitimisation of citizen's consent and involvement in public actions as well as a gap between the legal and technical side of institutionalising participation, and the reality of effective citizens' involvement.[7]

Despite the evident shift in citizens' involvement in public policy making, as Boonstra and Boelens argue, participatory planning is still developed and administered by public government and the methods used to promote citizens' involvement are largely based on government`s preconditions.[8]

This chapter intends to facilitate critical re-thinking of urban space planning paradigm. It believes that designing public space is a powerful instrument of social control[9] and that the institutional designs that enhance participation in a formal way, such as electoral bodies and self-governance mechanisms, should be coupled by social mobilisation and, genuine motivation and willingness of the citizens to participate in decision-making processes. In order to understand why and how citizens can and will contribute on the basis of self-motivation to urban development, it is important to look at the structure and operation of self-organised citizens' groups.

2. Self-Organised Groups of Citizens and City-Making

The simplest definition of a self-organised group, which goes beyond the complex system approaches, is one that bounds citizens by self-motivation in autonomous and community-based networks that are outside of governmental control.[10] The definition accentuates their internal motivation and independency. However, the understanding of the relation between agency and structure is an important issue in the initiative's success and barriers.

The collaborative/interactive planning approaches advocated by Innes, Healey and Booher are increasingly criticised to work in benefits of the formal urban planning, which marginalise the less powerful citizens.[11] They are regarded as time-consuming procedures that only a few people have time for. Moreover, governments are not always willing to collaborate, negotiate and change because of civic initiatives that challenge their views and policy decisions.[12] Governments and policy makers are promoting, or better to say, required to have citizen involvement in planning everyday life. Yet, the process by which this is stimulated keeps the

government as leader with decisive power. As such, citizens' involvement is no longer a shared responsibility between governments and citizens, but rather a barrier in planning paradigm re-design.

The guiding questions of this research are:

- How space in Skopje is produced, and which are the spaces of participation of citizens in the process of urban and social planning of the neighbourhoods through self-organisation?
- What are the strengths and obstacles of the local citizens' self-organised groups in the process of urban planning of their neighbourhoods?
- What is the power distribution between official planning and self-organised networks for urban development?

In this chapter, self-organisation refers to active citizens and their endeavours in the neighbourhoods to protect the green areas and children space, defend the public space and city squares and to support the hungry co-residents of the city.

3. Methodological Framing

The research is based on qualitative methodology to grasp the perceptions, attitudes and actual behaviours of self-organised groups of citizens. It included semi-structured interviews organised in March-April 2014 with representatives of eight (8) groups active in the period 2009-2013 in Skopje whose activities relate to urban development and public space.[13]

A limitation of the study is its convenience sample that hinders generalisation of the findings to other contexts. Its importance lies in the fact that it is a pioneer in attempting to research the phenomena of 'self-organisation' in the context of urban development in the city of Skopje. It provides a skeleton upon which further knowledge can be built and criticised. The research adds the value of understanding the role of citizens and public space in the social dynamics of the city. It adds to the body of literature interested in the civic function of public spaces as something that is a 'natural' part of the routine of everyday life and is both shaped and influences power struggles among diverse social groups.[14]

4. Findings

A. Group Formation and Internal Conflict Management

In general, the self-organised groups of citizens in Skopje have been formed spontaneously, either by members that knew each other well and shared similar personal and professional interest, or by neighbours sharing similar needs of the immediate public space. One group was organised via Facebook. Friendship is an important factor in group cohesiveness. Development of close ties is an important outcome of the group's activity, and when the group is unable to foster such relations, the number of its members shows tendency to decrease.

The internal organisation is a key aspect of the group's operation. Groups that utilised the capacities of their members and delegated tasks performed better. Even

when the goal was not achieved, participation in these groups was perceived as both personal and communal learning experience.

Another important aspect is the management of internal conflicts. One of the biggest pressures in the current context is the political affiliation of the members. There is a tendency among the self-organised groups to speak for the members as 'politically neutral.' There is a fear, or rather a stigma, of being politically labelled. Part of the citizenry perceives these forms of organisation as 'extended arm' of the political parties and the political orientation is used to delegitimise the motives and the actions. Such perception drives citizens away from the initiative even when their personal views coincide with those of the group. In several cases, the groups asked their 'unsuitable' members to leave the group. It seems that in the context of Macedonia, self-organised groups to some extent are a reflection of our divided society.

B. Strategic or Tactical Action in Fulfilling the Objectives

The research identified two approaches used by the self-organised groups in terms of their efforts to achieve the goals and approach their target groups. One is the so-called strategic and the other is tactical. The focus of the first is on the actors and actions that originate from spontaneously developed strategy or coherent group behaviour. The other is more focused on actions and protests, which are swift response to the dynamic and changeable environment. It is fair to say that self-organisation in Skopje has evolved in response to the inability to find a satisfactory compromise between policy objectives and civic discontent. Since the legal framework only allows for citizens to be consulted in the final stages of development of the plans, citizens` responses are reactive rather than proactive.

A basic question that every form of civic organisation should be able to answer is the type of relationship that they want to develop with the institutions. In this sense, it is critical for the group to know whether their goal is to be complementary to the work of the institutions or to have autonomy in the activities. In the case of Skopje, self-organised groups mainly had a complementary function and served as a consultative body. Despite this cooperative spirit, the complex relationship between civil society and governmental authorities hampers the adaptability and communication between existing institutional structures and self-organised initiatives.

C. Groups' Leadership

Self-organised groups of citizens usually choose horizontal managerial structure. Only one group had a formal leader, a person that invested his personal capacities in obtaining wider public and media attention, so he was recognised as 'the face' of the initiative and the group was successful in meeting its objectives. Other groups utilised delegated tasks based on member's capacities. Decisions were jointly made, but in some situations when fast reaction was needed it proved

to be time consuming and obstructive. Still, they find this kind of operation as most suitable to their concept of civic engagement. Everything else, according to them, would lead to institutionalisation.

D. Physical and Social Transformation of the Urban Environment

Only one self-organised group of citizens in Skopje succeeded in meeting their goal with evident implication over the intended urban transformation of the physical environment. In all others, more evident are the social effects on the community. The groups agree that they reinforced the sense of social belonging and responsibility, and succeeded in creating integrated community.

The groups and their members are also an important model for the general public. They demonstrated that civic voice can or at least try to make a difference in the community. The inability of the groups to meet their goals accumulates a sense of helplessness and financial losses, resulting in lost enthusiasm. Some commented that this was precisely the goal of government: discouraging citizens to self-organise.

E. Funding of Self-Organised Initiatives

In general, the groups of citizens used self-financing as main source of income. This is considered an important element of their independence. In few cases, some of the groups received small donations from an international donor, and the contribution from within and outside the group was regarded as interference with the group's autonomy and neutrality. This influenced the groups` cohesion and their public image. Some groups noted that the absence of need for structural and continuous funding is exactly what distinguishes them from formal associations. However, in reality, the lack of funding creates difficulties for operation, especially when it comes to organising mass events, such as protests, public gathering of signatures or 'occupation' of public spaces. In general, the perception of 'spending' free time for unpaid civic activism is recognised as a major obstacle to social mobilisation.

F. Transformation of Goals

A critical question is what happens to groups that fail to fulfil their initial goal. Are they doomed to devolvement? An interesting transformation of the initial goals occurred in three of the self-organised groups. In the course of the activities, their initial intention changed as the context and the power relations between citizens, institutions and the media changed. The change meant moving from specific to more general needs of a democratic society, such as the right to protest and the right to protect public property. Such transformation was an additional incentive for the groups' cohesion, enhanced the motivation and intensified the positive social impact on the community.

G. Media, Social Networks and Other Methods of Promotion and Support for the Group

In general, the groups had limited access to diverse mainstream media, either on local or national level. Each group understood the importance of media visibility and invested efforts in media communication. However, media 'gate-keeping' by political and economic elites caused their activities to seem mostly invisible.

Social networks, especially 'Facebook' were largely used to facilitate mobilisation and public support. Most of the groups emphasized the importance of the new media that helped them to inform and mobilise the citizenry. Also, establishing 'hotlines', organising concerts, exhibitions and the like, increased their visibility and disseminated information to the public. At the same time, the groups were aware of the difference between real-time and 'Facebook' support.

H. Barriers in Structuring and Operation of Self-Organised Initiatives

There are barriers that arise from the form of self-organisation, which affects their structure and activity. '*Fighting a battle is a full-time job*', said one respondent. With no external funding and negotiating between paid and unpaid responsibilities, respondents agree that it is difficult to maintain the group cohesion, feel motivated, timely react and propose feasible solutions. If the complex media environment, decreased social and economic power of the citizens and the threats of ethnic polarization (which in truth during the interviews was not mentioned by any of the respondents) are added, the conditions allowing self-organised groups of citizens to be active and to be heard are both difficult and challenging. In addition, a phenomenon of 'counter-protesters' emerged as a governmental response to civic discontent with policy solutions, initiated as a counter-act to the first architectural uprising in March 2009. As one interviewee noted: '*After that event, the same method was used to abort various civic dissatisfaction, obstructing the constitutionally guaranteed right to protest. As a result, activists and especially informal groups distanced themselves from the positions of political actors. This is detrimental! It demonstrates who has the right to an opinion and to organise the citizens. The perception that it is impossible for citizens to self-organise must change*'.

I. Networking and Follow-Up

Through their activities, all self-organised civic groups have shared their experiences with numerous organisations, platforms, forums. There were efforts in establishing close collaborations between like-minded groups. Unfortunately, despite having common activities, the groups failed to catalise and amplify the achievement of their goals. The groups` activities have been largely perceived as local with a strong connection with their micro community, which in a way prevented them to act wider and share responsibility for the problems of those

outside of their immediate environment. Basically, all these attempts are unfinished efforts to create a more integrated civic platform, which can advocate for new models of collaboration between citizens and authorities.

Although, all respondents agree that they operate in complicated political, economic, social and cultural context, they believe that institutional re-design that promotes citizens' participation in creating policies will eventually affect the decision-making process.

Due to various influences, the groups have reduced in number, disappeared or change their mission and legal status. Some are attached to other forms of professional or civic associations, others are more active as individuals than as a group, but are engaged in the transfer of knowledge and lessons learned. Nonetheless, they remain persistent in the idea to be 'a thorn in the government's side'.

5. Conclusion

Today, in order to understand the nature of urban space it is not enough to reference to the architectural tradition and normatively approach the build environment. The growing importance of space as a 'combination of people, objects and events'[15] puts forward the citizens` involvement as critical factor in imagining the city building practices. The production of space and Lefebvre`s writings remind us that city space is more than an 'empty containers', it is a system of socially produced meanings which derive from the knowledge, the social and cultural relations and the everyday life experience, all which are subject to socially constructed processes.

The research showed that public space in Skopje is produced predominantly through the views of the formal space makers and in a process that represents the power and ideology of the dominant groups. In a governmental-led process of participation, the voices and visibility of citizens are undermined and frequently used to legimitise planners` positions. Thus, the public space relegated to be of equal access, in fact does not create genuine institutional arrangements and practices that stimulate citizen`s participation in city building and does not create opportunities for exercise of real control over city planning processes.

Urgent themes, such as: damage of the immediate environment, destruction of the social functions of public space, privatisation of public goods and deteriorated quality of life motivate immediate self-organisation. However, wider platform of citizens` unrest is difficult to organise and sustain. Political pressure, institutional obstructions, deligitimisation, false media representation and fluctuation of personal and group motivation are the main obstacles of self-organisation in the urban and social planning of the neighbourhoods. Its power lies mainly in mobilising the sense of community, shared responsibility and building of the social and cultural capital of the neighbourhood. Some social groups are perceived more powerful to be self-organised and this is mainly due to their personal capacities,

social responsibility and political awareness. A difficult issue remains on how to reach to disadvantaged groups and their 'right to the city'.

The distribution between official urban planning and self-organised networks lacks transparent communication and balanced power division among planners and users of the space. The current process positions planners as principal actors while citizens` needs are sidelined. Hence, the planning process of public space lacks capacity to allow interpretation and reinterpretation of the formal regulations through inter-dependent and shared activities between governments and citizens` groups.

The research confirms the important role of citizen in creation of local policies. However, the power of self-organisation is strongly contested. Among its main criticism is the influence of political elites which questions groups` impartial assessment of social reality. Negatively labelled, the diversity of members contests the composition of the group and falls short in mobilising wider social support. A genuine question remains: Can self-organisation be an answer to these deficiencies of the civic activism in the country?

From a different perspective, active citizens prove that there is a need for rethinking the relation between citizens and institutions. They show that it is possible to democratize the public sphere from below and include diverse publics, but only in situations where there is formal political will to do so. If fully utilised, self-organisation permeates the gap between formal and informal urban development and is capable in vitalizing or giving new meanings to urban spaces.

Therefore, it is fair to say that the realisation of the full potential of self-organisation is yet to be exploited. A dilemma remains to be further researched. Despite the importance of citizen`s participation in local urban processes, civic engagement is declining. Factors such as: lack of time, misbalance between professional and, free and family time, accumulated with the sense of fear and political revenge, impede social responsibility towards community improvement.

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[13] (1) Self-organised group of citizens for protection of the public park in the municipality of Chair; (2) Hrana, ne oruzje (Food no War); (3) Self-organised group of citizens from the "Meksichka" street; (4) Prva Arhi-brigada - PAB (First Archi Brigade); (5) Ploshtad Sloboda (Freedom Square); (6) Parkobrani (Park-defenders); (7) Raspeani skopjani (Singing citizens of Skopje); (8) Spas za Vodno (Save Vodno).
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Katerina Mojanchevska is a PhD student at the International Institute of Social Studies (ISS), The Netherlands. She has a professional experience in the civil society sector in Macedonia working on cultural policy and urban development projects. Her research interests encompass intersection among identity, public space, inter-culturality and urban policy.

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How the Human Body Connects the Present, to the Past and to the Forthcoming

Rafael F. Narváez

Abstract
The human body is an important channel of social stability and social control. Much as the mind, the body also replicates customary systems of meanings, values, taboos–aspects of the collective past– as well as institutional interests, including those of the state, the church, and/or the market. The human body learns and thus 'remembers' and enacts the collective past. It often experiences, expresses, broadcasts, and thus legitimizes inherited meanings as well as institutional interests related to those meanings. Embodied collective memory encompasses the array of ways in which the body is, precisely, inscribed, learned, and expressed. It is an area where the past sometimes comes to collide with the present as though in a struggle for the control over processes of naturalization, processes that may steer a society, a generation, a class, in a certain futural direction. In this chapter, I argue that embodied collective memories are undergoing unprecedented pressures, particularly related to the global expansion of post-industrial capitalism, a system that, expanding in a seemingly inexorable manner, may possibly steer embodied collective memories, and in this sense human nature itself, to meet systemic needs.

Key Words: Embodied collective memory, ideology, the human body, time, feminism.

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1. Introduction

The human body is a channel of social stability as well as of social control.[1] Consider fundamentalist societies, for example. To perdure, these societies have to penetrate the consciousness of citizens and also have to sponsor embodied collective memories that vivify the traditional system of meaning. Women in these societies, for instance, have to psychologically internalize *and also* have to embody the given ideas and values. Their bodily rhythm, repertoires of gestures, speech patterns, sartorial standards, hairstyles, their management of emotions and desires must reflect the given symbolic and ethical orders. Systems of meaning, in general, are all the more effective and enduring as they penetrate the collective memory *as well as the embodied collective memory*: habitual, largely learned, and culturally relevant ways of experiencing and expressing the body. Heteronormative ideologies and their injunctions and prescriptions, for example, perdure not only because they are accepted cognitively, but also because they become organically entwined with social life, such that they are experienced as part of one's nature, not as part of a tradition. Indeed, the most effective societal injunctions are those that

penetrate the embodied collective memory; and, the most effective instrument of social control is not force or explicit censorship, but precisely embodied collective memories that, bringing ideology to life, allow ideology to have an organic grip on life as lived everyday.

To be sure, all cultures –traditionalist or not, democratic or not, rich and poor– encourage people to embody collectively relevant narratives (e.g., heteronormative), thus fostering social cohesion, stability, as well as social control. All societies employ the mind as well as the body to replicate customary meanings, norms, values, taboos, and important aspects of the collective past. Indeed, both the mind and the body are often recruited to host and to reproduce institutional interests, such as those of the church, the state, and/or the market. And as these interests are sometimes new, not aligned with the interest of past generations, the mind and the body are often arenas where the past comes to collide with the present in a struggle for control over the embodied collective memory–a struggle that is also about what values, doctrines, and belief systems become naturalized in the future.

2. The 1950s

Let us consider an example to illustrate the idea that embodied collective memory can be an arena where the past 'fights' against the present to thus steer society towards a certain future. In the 1950's, American girls and women were told, in general and save exceptions, that they would find fulfilment primarily, or even exclusively, in their God-given role as nurturers. This particular system of meaning, which Betty Friedan famously termed the Feminine Mystique,[2] postulated that women's bodies –their very natures– had been intended for nurturing; and that therefore, women could fulfil their biological fate primarily in the domestic sphere, nurturing the family, the children, the garden, the taking care of the meals, the cleaning, etc. This was, of course, ideology. Yet, it is incorrect to think that the mystique was limited to internalized ideas. Instead, this belief system became embodied –reflected, again, by women's 'feminine' gestures, speech patterns, management of emotions and of desires –by aspects of the embodied collective memory that expressed the dominant ideas about femininity.

To be sure, inasmuch as it was lived, as it became organically entwined with everyday life, this ideology was supported and indeed confirmed by the very bodies of women. The mystique noted, for instance, that women were naturally fragile, physically, emotionally (and thus deserving of gentle and sometimes firm masculine protection). And indeed, the 'feminine' demeanour (tentative, dainty), the polite and 'graceful' feminine gestures and speech patterns, the manner in which the feminine body occupied space, did come to signal this expected fragility. The very bodies of women, that is to say, often spoke on behalf of the mystique, silently, 'naturally', and therefore all the more effectively. Inasmuch as they signalled and expressed the given standards of femininity, these bodies became the

most credible channels for the transmission of this ideology. So as this process unfolded, the ideologues –psychologists, officers of the church, marketers, housewives themselves, etc.– came to be seen as mere recorders of nature, seemingly in the business of describing the timeless and God-ordained character of women. The mystique thus extracted legitimacy from the very persons who needed to discredit it. Much as a self-fulfilling prophecy, this belief system generated its own and seemingly objective truths, and thus its own fuel and energy.

And then the Second Wave of Feminism, led by Friedan and others, exposed the mystique's ideological nature, one book at a time, one march at a time, and one person at a time. Though of course, feminism was not the only necessary and sufficient factor, it was a necessary factor in the struggle for the decolonization of femininity.

This social movement, feminism, began simply by showing that that 'femininity' was not only about being delicate, 'intuitive', 'elegant', but that it was also about being financially dependent and less educated. Feminists showed that femininity often meant having the worse jobs –jobs that required less responsibility, more supervision, and that paid less. They noted that femininity meant having less personal time, that it meant being less prepared for life and having less control over one's own fate. They showed that femininity hindered and indeed eroded the intellectual potential of many women. The mystique said that femininity was about fulfilment, that it would give women a sense of self-realization. A constant stream of images sponsored by the market, by the educational system, and by psychological and religious institutions, suggested that a proper feminine attitude would indeed help women fulfil the American dream (i.e., reigning over a good house full of modern appurtenances, taking care of a good husband and wonderful children). Yet, the Second Wave showed that this sort of femininity was, in a sense, anti-American, as it discouraged women from living by professedly American values as self-governance and self-reliance. Thus, feminism, as any other effective critique of ideology, helped lessen the mental grip that this (gender) ideology had on women and men; and in doing so, it also helped lessen the *organic* grip that the mystique had on everyday life. In the end, feminists intervened in the domain of embodied collective memory, decolonizing not only ideas, but also emotions, pleasures, gestures, speech patterns, bodily rhythms –the 'feminine' aspects of embodied memory.

To recapitulate: 1) When consigned to embodied collective memories, inherited systems of meaning become organically entwined with the present, with everyday life, such that ideology becomes alive, regardless of whether it is right or wrong, good or bad. 2) Inasmuch as it brings ideas to life, embodied collective memory serves as a channel that helps steer society, a group, and/or a generation toward a certain future while foreclosing others. 3) The human body, not just the mind, is a replicator of social prescriptions, proscriptions, and related sociocultural boundaries and exclusions (e.g., patriarchal, heterosexist). 4) The body is an arena

of struggle among social and ideological forces. 5) An effective ideological critique not only decolonizes internalized ideas, but also affects, gestures, speech patterns –the embodied collective memory, in general. 6) Embodied collective memories can be manipulated or intervened upon, in democratic or undemocratic ways, to expand or to contract the human potential and to heighten or to diminish the experiences of particular groups in society (e.g., men, women).

3. Embodied Collective Memory

These initial conclusions are derivative, as they summarize ideas that, for the most part, have been already discussed by embodiment theorists (though perhaps not so succinctly). Yet, a critique of the role of the body, together with a theoretical amplification of the role of embodied collective memory, is very much needed, as these topic areas are under-theorized. Therefore, let me expand upon these initial conclusions, beginning by enlarging the notion of embodied collective memory.

The foregoing examples, pertaining primarily to gender, only begin to describe the domain of embodied collective memory, which encompasses many other bodily experiences and events beyond gesture, bodily rhythm, etc. Embodied memory also includes patterns of perception and sensation –ways of hearing, seeing, smelling, tasting, touching, feeling pain or pleasure– that are also affected by historical, social, economic circumstances. Embodied memory also includes the brain itself and the manner in which it is 'constructed', as neuroscientist Michael Merzenich has noted, by given circumstances.[3] Internally, embodied collective memory encompasses naturalized beliefs and customs pertaining to such things as digestion and excretion; and therefore, it also involves collectively relevant thresholds of revulsion and disgust, socially accepted parameters of hygiene, and semiotics and politics pertaining to scents, including human scents. Externally, embodied collective memory involves such things as hair, clothing, thresholds of peripersonal space, touching behaviours, touching sensations themselves, and the ways in which the body occupies social space –the body as an expressive medium. It also involves health patterns as well as illnesses, such as obesity, which sometimes emerge as collectivized experiences linked to historical processes (technological, economic, ideological). It involves, in summary, the wider range of bodily events, experiences, and expressions.

Though it is not possible to illustrate in a short paper all the dimensions of embodied collective memory,[4] I will nevertheless consider a couple of illustrative examples, beginning with hearing. Alfred Tomatis, a French otolaryngologist, has shown that people reared to speak a certain kind of language (e.g., Germanic vs. Romance) are able to distinguish certain sound frequencies more easily than others; so that the German ear, for example, more easily recognizes frequencies between 100 and 3,000 Hz, the French between 1,000 and 2,000, the English between 2,000 and 12,000, etc.[5] Tomatis thus speaks of 'ethnic ears' that are 'conscious' of, more attuned to, some sound frequencies and not to others. Hearing

is not as physiological, natural, or spontaneous a phenomenon as we tend to think, as it is influenced by the percipient's (linguistic) background, and thus by his or her culture. But beyond these discoveries in medicine, phenomenologists had also noted that perception, in general, is never purely physiological.[6] Save infants, we generally cannot hear a mere throng of sounds, but sounds *intrinsically* attached to meanings: we hear the creaking door, the rustling of leaves, etc.[7] We hear, that is to say, as encultured creatures, as bearers of a historical background that, in this sense, as well, is also intrinsic to hearing.

The percipient's background can modify perceptual experiences, in general.[8] Aspects of these experiences are acquired. They are learned; and, as learned, they belong in the domain of (embodied) memory. Importantly, these experiences can therefore be modified by historical events and processes, intervened upon, for good reasons or not, purposefully or not. Hearing, for example, can be modified by new technologies, such as those related to the mass and portable media that we take for granted today (no less than 1.1 billion young adults are at risk of hearing loss due to use of personal audio devices [World Health Organization 2015]). Note that our soundscape is vastly different today if compared to any other period in history. To be sure, noise pollution has changed patterns in nature (European Robins, for example, are increasingly vocalizing at night, as the daytime sound blocks their ability to communicate [Fuller et al 2007]). Noise has changed health patterns *other* than those related to loss of hearing.[9] And this rapidly emerging soundscape has also changed the meaning that many sounds have for us. So that music, for instance, has become largely divested from its former aura. Music today is massively available and not limited, as it often was in the past, to events such as masses, weddings, to social, political, or religious rites. The average person today experiences music that is divested of the sort of identity that marked the (mostly ritual) musical experiences of other historical periods.

Hence, if Tomatis speaks of 'ethnic ears,' we can also speak of 'historical ears': ears that become conscious in a manner that befit their own historical epoch. Our ears are, in this sense, modern. They are not medieval, or pre-Columbian, etc.

Today, that is to say, this aspect of embodied collective memory, hearing, has changed, influenced particularly by technology and by market forces that use and purvey these technologies at a mass scale. But likewise, all modalities of perception, in various way and degrees, are affected 'by historical conditions', as Walter Benjamin argued, including smell and sight.[10] And indeed many other bodily experiences are also affected by culture and historical conditions. Consider pain, for instance. Of course, pain –as any other bodily experience– has biological origins that are unrelated to culture. But pain is not strictly biological or physiological either.[11] It is also affected, in different ways and degrees, by culture. Consider an example from experimental psychology: levels of pain related to relatively mild electrical shocks can be altered, as measured by self-report and by skin conductance, simply by altering the meaning that these shocks have for study

participants, some of whom are told that someone is shocking them on purpose, and others who are told that someone is shocking them unknowingly.[12] Just this information altered pain perception. Pain is attached to meanings. But furthermore, try to imagine the following example from anthropology. Large hooks attached to cords are penetrating the skin and muscle tissue of men who are then hanged from poles attached to vans driven around town. These are ritual celebrants in Kerala, India (though Thaipusam celebrations take place elsewhere as well). They are in pain, of course. But their pain, as it is invested by different meanings, is different than ours, reared in a different tradition. These celebrants, who undergo this process voluntarily, generally show no signs of the sort of dread that would be expected of someone involuntarily and naively exposed to such noxious stimuli. Indeed, some of them report a feeling of elation, following the initial sensation of pain. [13] Other such examples can be provided.[14] But the general idea is, firstly, that cultures can attach different meanings to pain, even positive ones (e.g., branches of Catholicism have exalted pain as bringing the sufferer closer to the Passion of Christ; the Norse regarded pain as a window into wisdom). And secondly, such meanings can alter the noxious experience itself, as suggested by experimental research in psychology and medicine, and by field observations in anthropology. Indeed, 'culture may dictate the level of pain perception.'[15] Madelon Peters, an expert on pain management, reports that,

> Processes at an organic (spinal sensitization, cortical reorganization), individual psychological (pain cognition and beliefs, hypervigilance), and social level (learned behaviour) may contribute to pain perception and pain behaviour and ultimately to maintenance of pain.[16]

Let us finally consider the human brain, a central aspect of embodied collective memory. Today the average IQ is 100.[17] By contrast, one hundred years ago, the average was 70, a score considered borderline deficient today.[18] Indeed, the very 'details of our brain today are vastly different than those of the average person a hundred years ago,' as neuroscientist Michael Merzenich has noted.[19] To be sure, the details of the human brain might be altered by such conditions as poverty and, in this sense, by class –not because lack of money itself causes patterns of brain development, of course, but because an impoverished environment (including uterine, familial, educational environments), leading to impoverished cognitive activity, may also lead to impoverished mental output, related, for example, to executive function and working memory.[20] Today, exposed to a pervasive and fractional media environment (e.g. the Internet and mobile devices), some dimensions of mental output, such as rate of recall, might decrease as well (though others might actually increase).[21]

Brain and viscera, body and mind, human nature is not a given fact. Rather than simply accepting human nature as a given fact, it is best to think of it, to adapt a idea from French philosopher Jacques Derrida (1994, 170), as processes of naturalization and denaturalization.

4. Why Is This Important?

History can alter the embodied collective memory, for better or for worse; and, a principle of neutrality governs how the body learns, as the body learns in a way that can provide advantages and or disadvantages for the person, for the generation, for the class, or for the human race itself. Secondly, as the example of the Second Wave suggests, social actors and social movements can alter the domain of embodied collective memory, thereby changing the course of processes of naturalization. Hence, whereas the body itself is neutral in term of how it adapts, cultures and institutions are not always neutral in terms of how they drive these processes. Note also that, precisely because the body is a site where the past becomes present, the body is also a site where the past may lessen its organic grip on everyday life. Indeed, when traditional meanings are no longer consigned to the embodied collective memory, and new meanings become naturalized, new collective experiences, dispositions –indeed new 'natures'– emerge; and thus, new futures may follow, as suggested, for example, by feminist and Queer history.

Today it is particularly important to understand these processes. Post-industrial capitalism, much as the traditionalist cultures mentioned in the introduction, effectively sponsors collective memories, related embodied collective memories, and related forms of social cohesion and control. Entirely new technologies, meanings, and interests impact post-industrial bodies. What is bound to change in the domain of embodied collective memory, and who might experience such changes in a more or less consequential manner (rich or poor; industrialized or not; younger or older)? Can this socioeconomic system, which is expanding in a seemingly irrevocable manner, regulate post-industrial bodies to meet systemic needs, and thus steer the human experience in a functional futural direction? What aspects of the past will become detached from the emerging embodied collective memories?

Notes

[1] See, e.g., Norbert Elias, *The Civilizing Process* (Massachusetts: Blackwell Publishers, 1978); Pierre Bourdieu, *Outline of a Theory of Practice* (Cambridge: Cambridge University Press, 1977); Michel Foucault, *The History of Sexuality, Volume 1: An Introduction,* trans. by Robert Hurley (New York: Vintage, 1978).

[2] Betty Friedan, *The Feminine Mystique* (New York: W. W. Norton Publishers, 2001).

[3] See, e.g., Michael Merzenich, 'Cortical Plasticity Contributing to Child Development,' *Mechanisms of Cognitive Development: Behavioral and Neural Perspectives,* ed. by James McClelland and Robert Siegler (New Jersey: Lawrence Erlbaum Associates Publishers, 2001).
[4] See e.g., Rafael Narváez, *Embodied Collective Memory: The Making and Unmaking of Human Nature* (Maryland: University Press of America, 2012).
[5] Alfred Tomatis, *The Conscious Ear* (Barrytown: Station Hill, 1991)
[6] See, e.g., Martin Heidegger, *Being and Time* (Albany: SUNY Press, 1996), 158.
[7] Ibid.
[8] Marshal Segal et al, *The Influence of Culture on Visual Perception* (New York: Bobbs-Merrill, 1966); Narváez, *Embodied Collective Memory.*
[9] See, e.g., Stephen Stansfeld and Mark Matheson, 'Noise Pollution: Non-Auditory Effects on Health.' *British Medical Bulletin* (68): 243-257, 2003.
[10] Katherine Ashenburg, *The Dirt on Clean: An Unsanitized History (*New York: North Point Press, 2007); Segal et al, *The Influence of Culture on Visual Perception*.
[11] Patrick Wall, *Pain: The Science of Suffering* (New York: Columbia University Press, 2002)
[12] Kurt Gray and Dan Wegner, 'The Sting of Emotional Pain,' *Science* 19 (2008): 1260-1262.
[13] Wall, *Pain: The Science of Suffering.*
[14] Ibid.
[15] Jyh Han Chang, 2009 'Chronic Pain: Cultural Sensitivity to Pain,' *Culture and Mental Health: Sociocultural Influences, Theory, and Practice*, ed. Sussie Eshun and Regan Gurung (New York: Wiley-Blackwell, 2009).
[16] Stephan Lautenbacher and Roger Filligim, Eds. *Pathophysiology of Pain Perception* (New York: Plenum, 2004), 71.
[17] James Flynn, *Are We Getting Smarter? Rising IQ in the Twenty-First Century* (Cambridge: Cambridge University Press, 2012).
[18] Ibid.
[19] 'Growing Evidence of Brain Plasticity,' TED Talks, Viewed on July 5, 2014. http://www.ted.com/talks/michael_merzenich_on_the_elastic_brain.
[20] Mark Kishiyama et al, 'Socioeconomic Disparities Affect Prefrontal Function in Children.' *Journal of Cognitive Neuroscience* 21 (6): 1106-1115, 2009
[21] See, e.g., Nicholas Carr, *The Shallows: What the Internet is Doing to Our Brains* (New York: W. W. Norton, 2010); and Betsy Sparrow, 'Google Effects on Memory: Cognitive Consequences of Having Information at Our Fingertips,' *Science* 333 (2011): 776-778.

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Rafael F. Narváez is a sociologist interested in the intersections of the social sciences, psychology, and biology. He is Assistant Professor of Sociology at Winona State University, in Minnesota, U.S.

TIME, SPACE & THE HUMAN BODY

Concerns about the human body and soul, and their relationship to the world around us, are as old as Western Culture itself. Beyond philosophy and theology, these sorts of preoccupations have also marked the arts, literature, and poetry; and to be sure, they have influenced Western culture, and have marked westerners' imaginations and our everyday understanding of human nature. This book considers various ways in which the body is, and has been, addressed and depicted over time, and it is also a reflection on the ways in which the very spaces that we design and inhabit likewise reflect perceived ideas and misconceptions about the human body.

Rafael F. Narváez is a sociologist interested in the intersections of sociology, psychology, and biology. His most representative publications are in the area of embodiment theory. He is Assistant Professor of Sociology at Winona State University, in Minnesota, U.S.

Leslie R. Malland is a Ph.D. Candidate at the University of Kentucky, U.S. Her research focuses on the influence of cadaveric research on British Literature throughout the Renaissance and into the 17th Century. She has also published works of poetry and creative nonfiction.

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