

CONSTRUCTING PLACE

towards a phenomenological framework for architecture in the twenty-first century

Submitted

by

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DECLARATION

In accordance with the Regulation (4e) of the General Regulations (G.57) for dissertations and theses, I declare that this thesis, which I hereby submit for the degree Philosophiae Doctor in Architecture in the Department of Architecture in the Faculty of Engineering, Built Environment and Information Technology at the University of Pretoria is my own work and has not been previously submitted by me for degree at this or any other tertiary institution.

I further state that no part of my thesis has already been, or is currently being, submitted for any such degree, diploma or other qualification.

I further declare that this thesis is substantially my own work. Where reference is made to the work of others, the extent to which that work has been used is indicated and fully acknowledged in the text and lists of references.

This thesis is 86 975 words long (excluding appendices: 22911 words).

June Jordaan (April 2015)

‘Establishing place is the fundamental task of architecture’
(Pallasmaa, 2001: 20)

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‘Man is but a network of relationships and these alone matter to him’

As the final line in his opus *Phenomenology of Perception* Merleau-Ponty delivers this quotation by De Saint Exupéry. I feel that this quotation is of profound relevance to this study, to its content, but also to my experience of conducting this research. I dedicate this thesis to the following people:

My initial supervisor, the late Professor Pattabi Raman, who introduced me to the magic of the academic world of architecture. Professor Raman suggested I embark on this journey. He was a forceful academic, a role model and most of all, a kind person.

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LIST OF TERMS

<i>A priori</i>	Prior to, and independent of experience (Rohman, 2002:1).
Analogy	A comparison between one thing and another, typically for the purpose of explanation or clarification.
Architectural discourse	Formal discussion of the discipline of architecture, whether written or spoken.
Architectural agency	The capacity to perform the duties of an architect.
Architectural vocabulary	Alien vocabularies (spoken and drawn) taught in architecture schools, often only understood by architects (Till, 2008:8).
Atemporal	Considered without relation to time.
Body subject	The inherent capacity of the body to direct behaviors of the person intelligently and thus function as a kind of subject that expresses itself in a pre-conscious way (Seamon & Nordin, 1980).
Body image	Impressions of the world informed by haptic and orienting experiences early in life (Bloomer & Moore, 1977).
Biophilia	The notion that human beings require intimate exposure to the structure of biological forms, both physiologically and psychologically (Solingaros & Masden, 2008:131).
Bilbao effect	The ability of architecture to put a city on the map. Also referred to as 'wow-factor' architecture.
Cinematic place	Place depicted in cinema.
Contingencies	Dependencies and presences that might impact on the realm of architecture and lies outside the control of an architect.
Crit	Notorious ritual in architectural design studios where students pin up their architectural designs, stand in front of it, and talk about it, with tutors taking the floor to criticise it (Till, 2008:8).

Cultural geography	The study of cultural products and norms and their variations across and relations to spaces and places (Jordan-Bychkov et al, 1994).
Dystopia	Dehumanising, fictional places that are undesirable and frightening.
Design jury	A set of (often slightly) more qualified individuals that administer the crit sessions.
Design studio	The physical design studio in which architecture students operate.
<i>Dérive</i>	An unplanned journey through an urban landscape, where humans become the instruments of an environment's psychological effects.
Disneyfication	Theming and the homogenisation of commodification, consumption and merchandising.
<i>Durée</i>	A conceptualisation of duration in which time eludes mathematics and science (Bergson, 1946).
Elevation	Drawing or diagram made by projection on a vertical plane (Allen, 1990:379).
Everyday life	The way in which people typically and ordinarily think, feel and act.
Floating signifier	A signifier that is void of referents: that does not refer to any actual meaning or object.
Form-making	Architectural design that is purely visual and generated by form and style.
Fictional place	Place that is imaginary and theoretical, invented by an author.
<i>Genius loci</i>	A roman concept signifying a spirit of place. The <i>genius loci</i> determines the character and essence of a place (Schulz, 1980:17).

Gestalt	Translates from the German 'form' or 'configuration', it holds that the whole is larger than, and cannot be defined by the sum of its parts (Rohman, 2002:159).
Gnostic + pathic	Modes of personal experience: the <i>gnostic</i> mode consist of looking at objects as distinct from the self, and deals with cognition of the object. The <i>pathic</i> mode guides our perception in touching and places emphasis on pre-conceptual phenomenal experiences (Straus, 1966, O'Neil, 2001).
Haptic	From the Greek term meaning <i>to lay hold of</i> , haptic is used to describe various sensibilities of the body to its position in the physical environment and to its own condition (O'Neil, 2001:4).
Haptic perception	A term used in psychology to describe a holistic way of understanding three-dimensional space (Piaget & Inhelder, 1956).
Hermeneutics	The study and principles of interpretation, particularly aimed at the discovery of hidden meaning in texts (Rohman, 2002: 174).
Heterotopia	Places that function in non-hegemonic conditions, places that are neither here nor there, simultaneously physical and mental (Foucault, 1984).
Intentionality	The phenomenological notion that our consciousness is always focussed on something outside itself, allowing us to appreciate experience (Rohman, 2002: 303).
Lifeworld	A state of affairs in which the world is experienced, in which the world is lived.
Liminal space	Space in which the individuation process of self-realisation takes place.
Locale	A place that makes reference to a specific event.

Metaphor	A figure of speech containing an implied comparison, in which a word or phrase ordinarily and primarily used of one thing is applied to another (Zuk, 2007: 89).
Meaning (in architecture)	The idea that any form in the environment, is motivated or capable of being motivated (Jencks, date: 11).
Mimesis	The projection of our body schemes, determined by all past experiences, the place in question.
Mind / body problem	The question of whether there exists a distinct mental or spiritual sphere separate from the physical and, if so, how the two interact (Rohman, 2002: 356).
Modernist space	Cartesian and undifferentiated space, quantitative before qualitative, associated with modernism (Coetzer, 2008: 140).
Non-place	Spaces formed in relation to certain ends (transport, transit, commerce, leisure) and the relations that individuals have with these spaces (Auge, 1995:94).
Ocularcentrism	The privileging of the vision over the other senses.
Oneric	Relating to dreams.
Paper architecture	Architectural drawings of schemes that are unbuilt or unbuildable.
Perceptual schemata	A structured internal representation of an object or image acquired through perception (Colman, 2008).
Perception	The nature of our sensory experience of things in the world (Rohman, 2002: 300).
Phenomena	A fact or occurrence that appears or is perceived (Allen, 1990: 893).

Phenomenology	The interpretive study of human experience that aims to clarify human situations, events, meanings and experiences as they spontaneously occur in the course of daily life (Von Eckertberg, 1998:3).
Pictorial place	Place as depicted in pictures.
Place	Space with meaning and significance.
Place-making	The exercise of architects to create places.
Place-ballet	The phenomenological notion that describes the regularity of place founded in habit, routine and, supportive physical environment (Seamon, 1979).
Plan	Drawing or diagram made by projection on a horizontal plane (Allen, 1990:910).
Placelessness	Environments that lack richness, meaning and depth, providing only possibilities for commonplace or mediocre experiences (Relph, 1976).
Placial phenomenology	The phenomenology of place (this term was developed in this study).
Promenade architecturale	A defined route through a sequence of architectural experiences (Till, 2008:86).
Psychogeographies	A technique of understanding geography with an emphasis on curiosity and drifting in and around urban spaces.
Real things	The tangible, material and concrete things that constitute places.
Real world	The world that exists outside the static and closed world of architectural training.
Reality	That which underlies appearances.
Signs	A representation of an object that also implies a relation to that object.

Symbol	An object that is representative, suggests or stands for an idea, belief, or action (Zuk, 2007: 86-87).
Section	A representation of the internal structure of something as if cut across along a vertical or horizontal plane (Allen, 1990:1092).
Semiotics	The study of communication through signs as they relate to the creation and transmission of meaning (Rohman, 2002: 356).
Shared meaning	The ability for people to have collective spatial experiences, based on culturally defined rhythms, rituals and practices, regardless of their geographic locations.
Spatial turn	A paradigm shift that occurred in cultural and social studies in the 1980's that favours an ontological and epistemological bias that positions spatiality against temporality.
Starchitect	A portmanteau used to describe architects whose critical acclaim has transformed them into celebrities in the world of architecture.
Somasthesis	The sensibility of the body to itself (Boring, 1963).
Simultaneous perception	The integration of many senses, such as touch, positional awareness, balance, sound, movement, and the memory of previous experiences (Hiss, 1991).
Tabula rasa	'Blank slate', to regard the architecture student's mind as a blank slate implies a disregard for their topistic knowledge.
The other	That which is other than the initial concept in question.
The self	The subject of one's own experience of phenomena.
Time	The indefinite continued progress of existence in the past, present and future regarded as a whole (Allen, 1990: 1277).
Topistic	An adjective similar to what spatial means for space, or 'placial' (Walter, 1988: 20).

Topophilia	Love of place that occurs through a total physical engagement with an environment and through repeated occurrences of ordinary events (Tuan, 1961).
Utopia	Translated from Greek as not-place, the word has come to signify an imagined perfect place or state of things.
WHAM	A subject of ridicule: the white, heterosexual, able bodied man. A fictional and generic 'person', with no flaws and no emotions, that commonly gets inserted into architectural drawings to animate and populate spaces, particularly in sections.
WYSIWYG	'What you see is what you get'. What you see in architectural drawings or models can be equated with the completed built project.

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ABSTRACT OF THE STUDY

Constructing Place:

Towards a phenomenological framework for architecture in the twenty-first century

This study will develop a framework, comprising a set of design considerations, that sheds light on what ideas (theories) and what events (practices) result in the architectural analysis, conceptualisation, and making of places. To do so, this study will situate the question of architectural place-making in a global and a local post-apartheid South African context. It will highlight the philosophical position of phenomenology as a method to explicate place, but also identify problems regarding the adoption of phenomenology in architecture: that this philosophical position is esoteric and often impenetrable for architects, educators and students, and also that architectural contributions of this position are fragmented and disparate. Furthermore it will identify trends that compromise place-making in architecture, these including the dominance of our visual sense (ocularcentrism) and the intellectualisation of our discipline. To counter these concerns a phenomenological architectural framework will be developed in three parts. Part 1: The Designation will define the notion of place by means of an investigation of the evolution of placial thought. It will show that place is a phenomenological enquiry. Seminal themes in phenomenology (Husserl, Heidegger and Merleau-Ponty) will be highlighted as a philosophical foundation to the study. Drawing on a set of principles that constitute this philosophical foundation, a theoretical framework will be established. This framework will consist of the following categories: *The Material Aspects of the Lifeworld*, *The Lived Dimension of Place*, and *The Mental Dimension of Place* will form a spatial triad. Part 2: The Inquiry, will elaborate on each of these dimensions of the triad in the form of a narrative. Relevant place-making considerations that emerge will be highlighted, and illustrated through architectural applications. Part 3: The Distillation will summarise the dynamics and constitutive parts of this spatial triad, and show how it acts as a sufficient framework through which to analyse and conceptualise place. It will illustrate four architectural place-making applications of the framework and elaborate on ways in which this framework can inform architectural curricula that prioritizes the experiential nature of place.

Keywords: Architectural theory, place, place-making, phenomenology, the lifeworld, topistic knowledge.

FOREWORD

The following is an extract from an interview that took place between myself and Swiss architect Peter Zumthor, at the Atelier Zumthor, in Haldenstein, Switzerland. This interview was conducted towards the finalizing of this study. It resonated with me on a deep and personal level. Having gone through the process of the research I was able to identify points from the interview that echo narratives throughout my study. More significantly, it revealed to me certain profound things about what architecture, and perhaps more importantly, what architectural education could be.

It revealed to me that we know basic things in life, and these basic things are often spatial. Students should therefore be encouraged to think and feel for themselves, and that those individuals with more experience in the architectural articulation of spatial thought and experiences can help facilitate this process. It revealed to me that the knowledge we have of places relates to everything we ever experienced before. And that nobody can explain to you, what you should think or feel. It revealed to me that the material concrete world is always implicated in these experiences we accrue over time. And that we should 'collect' these experiences. It revealed to me that meaningful and significant spaces – places – are often found in environments that are not necessarily buildings, and that these provide nuanced insights for architects. It revealed to me that the poetics of place can be understood by looking at its relationship to locale – *where it is*, but also its relationship to time – *when it is*. It revealed to me that many lessons can be learnt from familiarity, and the normal things in life. And that we are experts of our own lives. It revealed to me that it is not only our own personal pasts that help us understand places, but also our collective pasts, our cultures that we are immersed in and also the traditions that accompany them. And that, if we look carefully, insight into these pasts can be found in the material world. Finally, it revealed to me that we should not always attempt to explain our ideas of places, but that we should instead draw on mental images, images prompted by our memories, perceptions and imaginations of places. By doing so, we should emotionally explore the places we design, through our intuition.

These points, as nuanced and delicate as they seem, need to be considered with philosophical and pedagogical force. It is hoped that this study will, in some way, nurture such an approach, in which architecture can retain its primary purpose, to be a vehicle for rich and meaningful experiences, to be a vehicle for place-making.

Wednesday 10 September 2014

June Jordaan: Herr Zumthor, it is a privilege. Thank you for meeting with me.

It was only during my experience of teaching that I discovered an approach towards architecture that emphasises the human experience of place as a departure point for design. When I started looking at this, I found that is difficult to make these ideas accessible to students, for a number of reasons. Firstly that there are limited texts, and that in our context there are also limited buildings to go and look at and experience first-hand. Also that the literature regarding this approach towards architecture is quite disparate, a lot of people are saying a lot of things, but none of these have been synthesised into a body of knowledge that we can refer to, For example, I have found through your texts, that there is a lot of insight to be drawn from the arts, to access and translate these. My fourth concern was that the literature relating to this approach towards architecture is quite esoteric, difficult to penetrate. For architectural educators to understand phenomenological contributions by people like Husserl, Heidegger and Merleau-Ponty is already difficult, for students to understand them is virtually impossible.

Our students, where I am currently teaching, come from extremely impoverished backgrounds. I have found teaching them abstract ideas towards architecture compromises and neglects this way of thinking and doing architecture. I have come to realise that every architecture student enters architecture school with a set of tools. We all have intuition, we all have memories and we all have imaginations of places – perceptual schemata, also known as placial knowledge or topistic knowledge. And what I would like to do with my thesis is to work towards establishing a way in which students can build on, develop and articulate that placial knowledge.

The apartheid legacy has left a lot of uniform and Cartesian spaces. The idea of architecture in the form of place-making to become a healing device in our country is very important, equally as important as projects such as the Topography des Terrors that you have done and the Witch-trial memorial in Steilneset, Norway.

With these concerns in mind I discovered your praxis and your theory. With that I have come to a couple of conclusions. Firstly that it becomes important to consider the lived experience of concrete architecture, to consider real things, opposed to ideas, symbolic or intangible things. To dispute the idea of the intellectualisation of our discipline. To challenge ideas that are purely based on form. To criticise the idea of seductive imagery,

imagery only there to seduce the eye. Also, to contest the idea of architecture purely as a language, or as a set of signs and symbols that refer to other things in pursuit of meaning.

Also that it is important to celebrate the idea of emotion and experience as measuring tools for architecture. And that we can base these experiences and articulate them by means of impressions we have of places. That we do not think about ideas, we think of things, stressing place and purpose. And that reality is not found in the abstract world, but in the world of things – materials and structures that can be experienced concretely, by the concrete body.

I am in pursuit of finding ways that we can articulate the idea of place and its experiential nature and how we can make that accessible to architecture. The point that I would like to discuss is your process of design, which I have come to realise is almost the inversion of how many architects design. Which traditionally starts with an idea, an abstract idea, and to then develop a drawing, a parti diagram or something and then the design follows. I understand with your approach inverts that. It starts with the concrete experience, it starts with the material, and also with the experience that is anticipated and the way in which the material is able to concretise that experience. And that process would then go into how we put things together. So in terms of the student and the architecture educator, if you could perhaps comment on ways in which that process can be made clear and accessible to students.

In short, how would you translate your process into a student project? What can we ask students to do, to help them facilitate their own processes? Rather than to feed them theory, what kind of exercises should they be doing to produce designs through intuition?

Peter Zumthor: *Well there is no general answer. I started when I taught first year, this was really nice for a couple of years, at a university somewhere, and the first things we did, I told them: 'Listen guys, now so far you have been listening to the great masters and learning about the knowledge of the world, and then the guys in front of you were always right. This has changed. Now you are in the school of architecture and this is gone. There's not someone standing in front of you who knows a lot and you know nothing. The basic things you also know, now it's time that you start to think and feel yourself'.*

There is such a thing as experience. Well, now I have more experience. But everybody knows talent. And in talent there is now difference. So I can help you because of my

experience because I am very good because I think I have a good understanding of what questions come first, and what questions come later. And I don't want to separate the questions.

But then the first thing I can tell you, architecture is something you experience at the end, and if you experience architecture it relates to everything you ever saw before, in the movies and whatever, in your grandmother's house. So there is nobody standing at the door explaining what you should think, never. If you look back to the time that you were not an architect, you can see what buildings impressed you and this is where we start.

So I said ok now, this is famous example, maybe you know it, it is the block. So we say, each one of you makes a block. And this block has to have a size (indicating size). And this has to be of a material, you can use whatever material you want. And then in your presentation you show us this block and then you tell us what this material has to do with your memory and your life. And you can only make an A-grade in this type of assignment. If you are there, and you tell me, if you tell us, there is the material, A-grade, ok? Nothing else.

So there was one girl, she came with a box made of all of her CD single paper covers, she took them and made them. Another guy came with fresh grass he had collected at four o'clock in the morning, because this was important to him. He was a boy who fed cows, and he was out in the country side and the grass was still wet. So it was done. To collect to your experience. What it could mean to you. So, this was the start. Then we went on to interventions in the place. And there I was always, for me this was, architecture has something to do with life, it is part of life. So, I will give you an example.

There was this group of five girls, they took us for their presentation at five o'clock in the evening, they told us: 'don't come before five', then we went with the bus, the whole school, for this presentation, this in an old town. And there, there was gravel, and the gravel was dark, and wet. It didn't rain, so they had hosed it, just before we came, to wet the gravel so it was really dark and shiny, for an hour or so. And there they were all dressed in black, and they had red lips. And then there was a long table, with glasses, very beautiful. And then for the whole school they would come with green and red drinks. And everybody from the school got a drink. That was a one to one intervention into a courtyard, which included the table the people and the drinks. It was nothing about architecture but as you can see it was all about architecture. And then the gravel dried out and then it was over. Because it turned grey again.

Another guy took us down to the backyard of a cement factory, in Italy somewhere, and there was this huge 'DRRRRRRR!!' and he had found out how this factory works so we were coming there and then he had us sit on our prepared field chairs, like a hundred and fifty chairs, then we had to sit on these chairs and we were facing the back of the factory, and you could hear the 'DRRRRRRR!! DRRRRRRRRRR!!', and then all of a sudden DRRRRRRRR!! (lowering voice) and then it stopped. And when it stopped, though this took a few minutes, you could hear the crickets, in the dark.

Another group of girls did an intervention on the Autobahn, so they were in this sort of no-man's land kind of thing. So they said: 'to see our intervention you have to go high up on the mountain, also specifically at night'. And then we came. So what was made down there, in between the intersection, the in no-man's land, was a red heart of light (laughing).

So when I came back after ten years for a lecture they came from all over the place, they all said, the first year, was the best. And then later you have to ofcourse come to architecture, but I try not to lose track of the real thing.

JJ: Yes, that's, I mean, the house without a form that I have read about of yours I found very interesting. And what I've tried to do is to have students design a sequence of experiences before they go about designing the actual nuts and bolts. I have found this quite tricky to set up as a student project. What to think of, how to prompt students, to understand what kind of experience they want to create and why.

PZ: You must ask them something normal, ask them to do a house for their mother or for their father, or make a kitchen or something. To do something they are experts in. Not something like, now I have to learn what they do in England or Holland or whatever, but where they are experts, where they are better than you. And this is of their own lives, they are experts of their own lives. So you have to pick them up there.

JJ: I am also concerned with how we can cultivate in students an appreciation and understanding of good craftsmanship, opposed to them coming up with an abstract idea and letting the idea drive the design, the materiality.

PZ: We have to consider the culture of all people, there is a past, and a tradition, and the tradition has produced things. In these things we can see an incredible quality of craftsmanship. So, you have to go there and then you look at these things. If I had your problems there, people coming from very simple conditions with not a lot of education, they would have to go back and draw their living room or something. Make a measure

drawing of their window at home. You ask them: 'what is your favourite piece in your house?' and then you say, ok now, you go back there and make an exact measure drawing.

I remember we once did this also with students where we said: we analyse a flower mill, an old flower mill. And then, the most beautiful thing was a section, but even more beautiful was from a guy who made a floor plan drawing every floor board of a piece of this old structure, they were all full of holes, and these holes they were closed again and opened again, because flower mills work with gravity. So they bring down pipes, over the years in different constellations, from there to there and here to here, and that is why the floor is now completely punctured. So you have the history of the building in the floor. Do you know this guy, George Kubler? 'The Shape of Time', remarks on the history of things. That's what you want to read (Kubler, 1962).

JJ: That sounds beautiful, thank you.

PZ: This guy wrote this book in the sixties and now it is being rediscovered. Also, here is a beautiful book on the history of the world told with a hundred objects of his museum. [The author] takes an object and looks at this, it comes from all different times and cultures and he looks at this object, and tells you in three or four pages the whole history of China at the time, or this, or where this object comes from. This is about the history not on paper, the history in terms of what has been found.

JJ: The things themselves.

PZ: And one more thing, when the young architects come here to my office the first thing they have to learn, is that they cannot explain. They are not allowed to explain. Then, we look at this, when we talk about this, and then, I will pose the questions. I will make the right questions. And when I finish, your questions, ok? So that is out of the way. Then I ask the question, I would ask: 'Should we make this roof with trusses, or should the underside of the roof be completely flat?' This would happen in five minutes. And then if somebody says: 'Ja, I like this with the trusses because...' Then it is somebody who has just started here, because there is no 'because'.

First I want the emotional exploration. So I will ask the group, people standing around, what are we trying to do here, I ask about smoothness, I ask if we should have steel trusses, and an elegant wooden flat roof with boards, or should we have a concrete slab, very thin, with round columns where everything would be just flush. I don't ask, I make an

image. Trusses, steel and wood and so forth. And then after a while I say, ok everyone thinks about that and then you make up your mind.

And [after a set amount of time] everybody makes up their mind, and then I will ask: 'who is for the trusses? Hands up!' Sometimes it could be, that one is for trusses and others for the flat ceiling, and then I ask: 'Would you like to speak about the truss, what do you like about the truss?' Then you have to say 'I'. It cannot be 'one'. 'I like the truss'. See this is the difference, if you first let your emotions decide, you don't have to rationalise. This is just how we experience architecture, I like it I don't like it, my business, right? Nobody to judge on this. So this is the process. And then, say why. Then you are talking about your emotions and intuitions and what brought you to this answer. Much better than the other way around. The other way around you get some kind of strange distortions, some kind of funny arguments trying to please, symbolism.

But in this, experience is the reason.

CHAPTER 1: INTRODUCTION

'The limits of my language are the limits of my world'
(Wittgenstein, 1921: Section 5.6)

1.1 THE QUESTION OF PLACE IN ARCHITECTURE

Introduction

My initial inquiry into place was prompted when I was required to present an architectural theory module on place-making to students entering architecture school. Place-making was a topic I was vaguely familiar with, through my experience as an architectural student at the Universities of Cape Town and Pretoria and later as a practitioner in South Africa, The Netherlands, and Mauritius. The term however, always appeared to be loosely used, esoteric, and vague. I also found that in architectural education, place-making is generally encouraged, in contrast to for example space-making or form-making, but why, and more importantly, how, remained unclear to me. The meaning of this term in architectural discourse, and the relative merits of applying it in teaching therefore became the point of departure of this study.

This chapter will first discuss the question of place in a global context and thereafter in the current post-apartheid South African context. I will then argue that place is of particular relevance in architectural training. I will highlight two current trends in architecture that compromise architectural place-making: ocularcentrism and intellectualisation. A counter strategy will be proposed to articulate a way in which architects can interpret, represent, and conceptualise place. This strategy will be underpinned by the philosophical position of phenomenology.

The question of place in a global context

Cultural geographers have given such attention to the concepts of space and place that they now speak of a spatial turn in the human sciences (Withers, 2009: 637-658). Since this so-called spatial turn, dating around the 1950s, the idea of place has exploded across various disciplines in a proliferation of different forms and uses. Drawing on phenomenology, various architects also began to employ the term place in an attempt to motivate the creation of meaningful and significant spaces (Lynch, 1960, Norberg-Schulz, 1980, Frampton, 2002a, Holl, Pallasmaa & Perez Gomez: 2006). Dutch architect Aldo van Eyck also noted: 'whatever space and time mean, place and occasion mean

more, for space in the image of man is place, and time in the image of man is occasion' (Hertzberger, 2001:193).

This focus on place was done to counter the alleged loss of place brought about by various 20th century factors, such as the Second World War, industrialisation and modernist architecture. Jencks (1984: 9) called the destruction day of Pruitt-Igoe the 'day Modern architecture died'. The fate of this building serves as a vivid but devastating example of the failures of modernist architecture (Figure 1.1). Jacobs' assault on modernist 'delusions' in *The Death and Life of Great American Cities* (1961) marked the peak of criticism of placeless geographies. These modernist spaces were seen as homogenous, cartesian, undifferentiated and quantitative before qualitative (Coetzer, 2008: 104).

It is noted that our ability to travel affects our experiences of places, as it compromises our attachment to places. Driven by nostalgia many of us today travel a great deal. Even the not so well-off migrate in search of jobs. The developed world attracts migration of labour whilst resenting it at the same time. The forces of globalization that have long driven political economies are reshaping cities and regions today. Theorists such as Beck (1992), Lash and Urry (1993) consider our dependency on specific geographic locales to decrease as people gain access to many different places. In this sense communities can still be rooted in shared meaning but do not have to be bound to one particular place. Because of major advances in technology and global communication, the world appears to be shrinking. What is more, the destruction of place, in many parts of the world, appears to be the norm. In this regard American philosopher Edward Casey argues that aspirations of universalism are to the detriment of place (1998: xii), and French philosopher Henri Lefebvre (1991: 74 – 75), writing from the point of view of Paris, suggests that the disappearance of the city as we have known for centuries is already imminent: 'At one time, places such as Venice were unique, original ... highly expressive and significant'. Due to unrelenting ability of capital to transform cities into commodifiable products, repetition has defeating uniqueness, and in doing so the artificial and contrived are driving all spontaneity and naturalness from the city.

Spaces of repetition reflect the repetitive nature of chain production involved in industrial work. These spaces are interchangeable because they are homologous. They are also homogenous so that they can be exchanged, bought and sold with ease, variations carrying some risk in terms of sales and time needed for production. In many places repetition reigns supreme. For French anthropologist Marc Augé (1995), serial spaces of repetition, the freeways, super stores and airports of our world today, are best considered

non-places. Dutch architect Rem Koolhaas¹ would certainly concur and has been looking for virtues in the idea of non-place in what he regards as the inevitability of large scale projects in late 20th and early 21st century (Koolhaas et al, 1998). In this regard large projects can be conceptualised as a composition of smaller parts. Searching for the virtues of large scale projects resonates with the sentiment by German philosopher Jürgen Habermas (1981) that modernity is an incomplete project which still maintains certain enlightenment potential.



1.1 Geographies of Nowhere.

Pruitt Igoe, St Louis, 6 March 1972.

¹ Koolhaas is the founding partner of the architecture firm OMA and its research counterpart AMO. He is an architect, theorist and urbanist and Professor in Practice of Architecture and Urban Design at Harvard.

With respect to non-places, literary and architectural critics have argued that buildings such as airports can indeed have a sense of place, not the nostalgic kind but related to the camaraderie that is undoubtedly there among air travellers (J.G. Ballard, 1997, P.G. Raman, 2012a). The film *The Terminal* (2004) adequately illustrates this point. In this instance the airport, the quintessential non-place becomes the alienated person's home, a quintessential place (Janz, 2005). If we followed these lines of enquiry perhaps we could see in modernist public space, despite its bleakness, a certain desire to move away from the totally enclosed and sometimes claustrophobic pre-industrial space to expansive 21st century spaces characterised by light, air and more importantly, spaces that are subtly and possibly invisibly connected to the rest of the city. Reminiscent of Mondrian's paintings of Place de la Concorde and New York (Figure 1.2). This outlook on the enlightenment potential of modernism abounds. Massey (1997) and Thrift (2007) suggest a progressive sense of place that is open, hybrid, multiple, contested, fluid and uncertain, rather than fixed territorial units, where geographers such as Cresswell (2010) look at how people and material objects are in a constant state of mobility.



1.2 An open, connected sense of space.

(Left) Piet Mondrian depicting Paris in *Place de la Concorde* (1938). (Right) Walter Sisulu square, Soweto.

For Canadian cultural geographer Edward Relph (1976) modernist public spaces define the very essence of 'placelessness' and for American cultural critic Howard Kunstler (1993) they exemplify a 'geography of nowhere'. For these authors and many more, including Augé (1995), spaces of contemporary circulation, consumption, and communication are evidence of the declining importance of place. This view is not without its supporters in architecture. Various contemporary schemes by Liebeskind² for example, do not appear to be place specific or continuations of their contexts, but rather exhibit a form of rupture from their immediate environments.

² Liebeskind is a Polish-American architect, artist, professor and set designer of Polish Jewish descent. The schemes discussed here include the Royal Ontario Museum in Toronto, the Museum of Military History in Dresden and the Jewish Museum in Berlin

Here it is important to consider increasing pockets of resistance to forces that homogenise places. In this regard place is developed as a reaction to internationalisation. David Harvey (1994) calls these forces occurring in the long shadow of global capitalism, *militant particularism*. At present, with one or two exceptions, this militancy is the prerogative of the middle classes in most developed countries and those that are in between the developed and developing world, such as South Africa or India. At present, with one or two exceptions, this militancy is the prerogative of the middle classes in most developed countries and those that are in between the developed and developing world, such as South Africa or India. It is ironic that in a time when political-economic processes seem to homogenise places, rendering the world placeless, there is an increase in general urban consciousness that place is important, after all. Harvey (Ibid) argues that place-bound identities become more rather than less important in a world of diminishing spatial barriers to exchange, movement, and communication. Thus, spatial flows of capital and information, the primary forces of globalisation, not only bring the world together, but also give rise to militant particularism in many cities. Harvey is not alone. In a similar vein, geographers J.K. Gibson-Graham (2002) and sociologist Saskia Sassen (1991, 1994), explored the tensions between fixity and mobility, noting that place is becoming more important in an economy where 'image is everything'³.

Resistance to the forces of globalisation is also coming from the world of architecture. Building on immediate context, the proponents of *critical regionalism*⁴ encourage an *architecture of resistance*, prioritising place and asserting identity in a globalised world (Frampton, 1983; Tsonis & Levfaivre, 2003). It has also become common for cities to sponsor innovative and striking architecture to improve their local positions within global hierarchies, again, asserting themselves as places in a globalised world (Seligman, 2008). Media catchphrases such as the Bilbao Effect and Starchitects are synonymous with this phenomenon. A discussion of the necessity of place persists among proponents of various philosophical traditions and should be considered with equal force in the contemporary South African context.

Place-making in South Africa

Place, writes Coetzer (2008: 140), is an ideologically loaded word that has been adopted, especially in South Africa, as a conceptual device through which the excesses

³ This term, which has a stab of negativity, was made famous by Andre Agassi in 1990 in a Canon advertisement.

⁴ Critical Regionalism is an approach to architecture that stands in opposition to the universalism, lack of identity and placelessness of architecture produced in the 20th century, but also rejects the superficial ornamentation of Post-Modernist architecture.

and abstraction of modernist 'space', or apartheid spatiality, can be redressed. With the demise of orthodox modernism, a late modern revision occurred, that produced the universal and universalising space of modernism, generating disaffection in society (Ibid). These modernist spaces were homogenous, and certainly placeless, referred to by Relph as 'anonymous spaces and interchangeable environments' (1976: 143). In an attempt to remedy these geographies, place-making has been employed as an architectural 'healing instrument' that prioritises meaning, significance and human experience in our everyday environments.

In South Africa, place-making has also been regarded as a device for creating a post-apartheid identity and has been employed in the architectural design of public spaces since the birth of the democratic government in the early 1990's (Noble, 2007; Coetzer, 2004; Bremner, 2007; Nuttal & Mbembe, 2004). Different design approaches exist in this regard. Some post-apartheid places refer to the past, others rupture from the past and others are hybrids: combinations of traditional elements and contemporary technologies. Places that are physically bounded or at least clearly defined with strong identifiable forms are manifold, but often appear as controlled, manicured and *disneyfied* environments. Nelson Mandela Square, for example, is a nostalgic and superficial reproduction of the medieval European city square. Numerous places that have been designed to memorialise the ills of apartheid exist as controlled environments. In Freedom Park for example, one must be escorted throughout, while being informed on the significance of design elements. For the visitor, there is certainly no experience of freedom. The Apartheid Museum and the Hector Peterson Museum are also environments that are dependent on systems that keep the unwanted out.

Till (2009: 181) argues that architects often banish time from their work, freezing it or sidestepping it altogether. Locally this can be seen in the Bo-Kaap district of Cape Town where Cape-Malay origins and brightly coloured facades, are indistinguishable from interventions built as exact replicas of the older buildings. Similarly, the redevelopment plans of District Six, suggest an environment similar to that which existed before, comprising fine grain urbanism with small street blocks and narrow roads. In South Africa there are selected architectural projects that refer to the past but also simultaneously rupture from the past. These projects, identified as 'post-apartheid hybrids', are more or less generic spatially, but have additional layering of local motifs. Projects such as the Baragwanath Transport Interchange in Soweto and the South African Constitutional Court in Johannesburg have the inclusion of craft, tectonic and sculptural elements as tropes of a formerly denied history (Noble, 2008: 71). This layering is most commonly material and not spatial. Facades are thickened with decorative motifs that are intended

to open dialogues with different narratives (Ibid). Walter Sisulu Square in Soweto, the locale where South Africa's freedom charter was signed, provides an example of this phenomenon. Here the architects repetitively made use of the icon of the cross, signifying the right of all in democratic South Africa to vote (Figure 1.3). These projects have had a mixed reception.



1.3 Place as a reference to the past.
Walter Sisulu Square, Kliptown Soweto.

An alternative approach is to build on the past instead of superficially adding to it. This approach resonates with Habermas' unfinished modernist project, whereby he argues that tradition can be blind (Habermas & Ben-Habib, 1981). According to this the principles of modernism are universal and not a style (Ibid). In this regard, South African architect Peter Rich argues that Ndebele settlements are exemplary in embracing much of modernism's principles of asymmetry, spatial flow, functional efficacy and minimalist expression, but are as colourful as the latter day rainbow modernism of van Eyck (Raman, 2003:03). This approach implies fewer assumptions and impositions, it relies on the dynamics of the architectural project's physical environment and its people. Dutch architect John Habraken (2005: 181) stresses the inseparable co-existence between physical environment and people, and introduces the notion of *fields* as autonomous entities⁵. This is an interesting contradiction to the commonly held belief that architects are autonomous agents. Alexandra Interpretation Centre (2004) of Rich and Pelip Housing (1999) by Noero Architects allow for incremental growth, participation,

⁵ Habraken is an architect, theorist, educator and champion of the everyday. His latest book *Palladio's Children* (2005) is an attempt to show why the architectural profession cannot design for the everyday. He was interviewed during the early formulation stages of this thesis.

development and change. This is in the spirit of the critical onslaught by Derrida against Levi Strauss that is no longer popular in architectural theory⁶.

In South Africa these arguments have tremendous merit. Areas in developing parts of the country exemplify an incredible sense of human ingenuity, an ability to change and adapt to individual needs. These processes are often organic and exhibit a true spirit of invention. The 'Red Ants' are South African government employees that remove squatters. Residential units of squatters are dismantled by the Ants but are re-assembled, adjusted and re-appropriated by the squatters again within days, sometimes hours. Here Thrift's (2007) 'non representational' nature of place is of relevance. The focus is here on 'events and practices' rather than 'interpretation and representation'. Arguing that encounters with place cannot be adequately registered through language or discourse, he stresses the importance of how we intuitively inhabit spaces. Thereby place is created through our rhythms of being. The way we intuitively inhabit places may also be seen as the action of imbuing place with meaning. This is in line with Seamon's 'place-ballet' (1979). Whereby meaning could be regarded as fragmented, ambivalent and architecture may be seen as 'making place' for an event (Linker, 1986).

These projects are all testament to the fact that twenty years after apartheid, South Africa is still in a process of transition, and that place-making or in cultural geographers' terms: the creation of meaningful and significant spaces, forms an integral part of that transition. The current approaches to place-making in South Africa are vast, and their merits, limitations and contradictions need to be probed, by considering what meaning, significance, and human experiences they evoke.

Place-making in South African architectural education

If place-making is a priority for architects, it should be reflected in its training, as this is where many of the values of the profession are established. However, O'Neill (2001:3) argues that architectural education has failed to establish articulate pedagogic methods for place-making. She argues that architectural education rarely addresses or explores culturally and individually developed topistic⁷ experiences: 'A variety of forms of place learning will be increasingly important recourses in design pedagogy if we seek to move away from emphasis on architecture as object' (Ibid). Similarly, Stamps (1994: 105) argues for architectural education that is artistic in nature and emphasises personal

⁶ In this regard the meaning of place is not fixed, there is no underlying structure. Instead the meaning of place is ambivalent and in flux. In architectural terms this means that various contingencies and unpredictabilities can influence the meaning of a place.

⁷ Topistic is an adjective similar to what spatial means for space, and can also be described as 'placial'.

feelings about form organisation in place. For him, such an artistic model should be supplemented by the philosophical system of Jung which presumes that people can think, feel, perceive, and imagine as individuals as well as in groups (Ibid: 107). He argues that future designers should be provided with a Jungian epistemological balance to effectively evaluate the information-rich multicultural society (Ibid).

In such a society, writes Finzi (2005: 85), the object should be to train architects who are flexible and adaptable to whatever circumstances dictate. He argues that the adaption of the Jungian system in the education of designers will enable students to develop to their full potential as this system enables students to identify the basic norms of introversion, extroversion, intuition, sensation, thinking and feeling (Ibid). Similarly, Italian writer Calvino (2013) and Finnish architect Pallasmaa (1996a) advocate for architectural education to draw on our capacity to perceive, remember and imagine places⁸. Pallasmaa (Ibid: 76) writes: 'Perception, memory and imagination are in constant interaction, the domain of presence fuses into images of memory and fantasy'. He argues that arts, such as literature and cinema, therefore have a strong power of enchantment and value to architects, as we have a capacity to 'enter' a remembered or imagined place, though them. Places enticed by a work of art, in this sense, are real in the full sense of the experience.

In an attempt to ascertain to what extent place-making features in South African architectural education a circumscribed desktop investigation was made into the curricula of three architectural schools⁹. A curriculum essentially refers to an experience that is set to achieve a particular goal in a defined period of time. This investigation therefore attempted to determine what experiences architecture students are prescribed that articulate and build on their knowledge of architectural place-making. To do so the most recent SACAP (South African Council for the Architectural Profession) accreditation reports were referred to. As this was merely a cursory desktop investigation, only observations from three schools will be discussed. The schools selected were the ones from which the most overt phenomenological themes were identified in the reports.

⁸ Pallasmaa has been referred to as a significant source in this thesis. A brief biography can be found in APPENDIX B: Motivation for main literature sources.

⁹ This research can be found in APPENDIX A: Considering phenomenology and place in South African architectural education. This appendix briefly outlines the investigation into the curricula of three schools. It defines the term curriculum, it sets out various approaches toward curriculum development, discusses the differences between Modernist and Post-Modernist curriculum models, and thereafter discusses themes of phenomenology and place-making that emerged three schools.

The circumscription was concerned with a central question encompassing several factors to place-making: to what extent does the philosophy of the school, the definition of knowledge, the literature, the prescribed terminology, the learning spaces, the definition of context, the definition of scale, the modes of graphic interpretation and representation and the understanding design generators develop and build on the student's knowledge of place-making? Through this study the following concerns have emerged, and give insight into how place-making and phenomenology can better be articulated in architectural curricula.

It was found that where place-making occurs in curricula explicitly, it is often treated in isolation, that place-making is often seen in opposition to other constructs, such as form-making or space-making. Also, that instances where place-making occurs in the curricula implicitly, can be made explicit. It was found that modes of experience of place, through perception memory and imagination, could be articulated and elaborated upon. Methods for placial precedent studies could be clarified and elaborated upon. Subjects and courses are not always articulated vertically in the curriculum – these apply to those dealing with phenomenology and place-making. The reports have also pointed to the fact that modes of representation that rely on seductive imagery persist. Lived patterns of everyday use of places are looked at, but how, is unclear. How to analyse precedents phenomenologically is unclear. It was found that the following could be clarified and elaborated upon: outcomes regarding place-making in student projects, modes of experience and the theoretical understanding of the psychological effects of physical architectural gestures. And also, that the philosophical literature that is being referred to (Heidegger, Merleau-Ponty, Bachelard, Jung) is esoteric and can be clarified and applied. Additional relevant literature including that by Norberg-Schulz, Frampton, Alexander and Jacobs is limited and could be added to¹⁰. To what extent universal archetypal experiences of places are probed, could be articulated. Learning that takes place outside of the studio, on excursions, site visits and design-build projects imply a haptic mode of learning that incorporates topistic (placial) experiences. How these are articulated could be clarified. How topistic, or placial knowledge is acquired through these projects, can be made explicit.

¹⁰ In his Doctoral dissertation Shirazi (2009) made an in depth inquiry into the shortcomings of phenomenological applications in architectural literature. He has shown that seminal architectural texts prioritise experiences of exteriors above experiences of interiors, that phenomenological readings of architectural places are often based on static viewpoints, from the photographer's 'gaze', and that they perpetuate ocularcentric modes of thinking (Ibid). These points have been echoed in Führ (1998). Literature from other disciplines, particularly cultural geography, semiotics, anthropology, and environmental behavioural studies has contributed to the critical discourse on phenomenology and could thus be included into architectural education.

It was found that some schools encourage critical theory, cultural studies, gender studies, urban studies, postcolonial theory etc. Many of these avenues of inquiry are concerned with the human experience of place, in various contexts, and can be made explicit. Various schools speak of interpretations of architectural environments, to what extent these are interpreted as places is unclear. The concern was raised in the reports that mapping done in urban design exercises create a comforting feeling but often amount to mere superficial padding. This could be attributed to projects directed at a city scale, housing projects at a general level of plan diagrams, almost all at a focal distance, often displaying no detail development. Also, that there is limited exposure to detail design issues that explore the complexities of intimate space through light, materials and texture. Finally, it was found that work by students, often exhibit form-making, despite theoretical underpinnings. Theoretical work and principles should thus be more closely aligned with the students' level of development, forming a better knowledge base for students when they are eventually exposed to more esoteric and evolved theoretical positions.

The difficulty of developing placial pedagogy in architectural education is certainly strengthened by two major trends in architecture, which have been identified and elaborated upon by numerous authors. Firstly, that our discipline relies on being visually dominant, or ocularcentric, and secondly, that our discipline relies on autonomous, rational, and conceptual methods of argumentation and justification. In simple terms, our discipline is subject to intellectualisation.

Stifling place: ocularcentrism and intellectualisation

The ocularcentric paradigm in architecture, argues Pallasmaa (1996a: 19), has led to weak, inhumane contemporary architecture and cities, and exemplifies a negligence of the body and the senses: an 'imbalance of our sensory system'. He feels that it has led to growing experiences of alienation, detachment and solitude in the technological world today, these experiences ironically often occurring in the technologically most advanced settings, such as hospitals and airports. Pallasmaa further argues that until recently architectural theory and criticism have been almost exclusively engaged with the mechanisms of vision and visual expression, and that both perception and experience of places have mostly been analysed through the gestalt laws of visual perception (Ibid: 29).

Such criticism towards architecture being a visually dominant discipline has been voiced by many. Morris (1978: 73) writes: 'when an object has become specific, densely

articulated and self-contained, it has already succeeded in removing itself from space. It has only visual aspects: from this side or that, close up or far away'. Nietzsche (1968: 253) tried to subvert the authority of ocular thinking in seeming contradiction with his line of thought, and also accused philosophers of a 'treacherous and blind hostility towards the senses'. Anti-ocular positions have been championed by many French writers, including Henri Bergson, Georges Bataille, Jean-Paul Satre, Jaques Lacan, Louis Althusser, Guy Debord, Roland Barthes, Jaques Derrida, Luce Irigaray, Emmanuel Levinas and Jean-Francois Lyotard and Jean Baudrillard¹¹.

Of particular relevance for architects is French philosopher Maurice Merleau-Ponty's¹² attack on what he terms the 'cartesian perspectivalist scopic regime' and its 'privileging of an ahistorical, disinterested, disembodied object entirely outside the world' (Jay, 1988: 10). Similarly, Leach (1999: 88) argues that in the hyperreal world of the image, philosophy has become aesthetised, as the ultimate icon of hyperreal culture. For him, in an architectural culture of depthless, seductive images and shimmering effects, philosophy threatens to be appropriated as a mere intellectual veneer, a surface gloss. For Harvey (1992: 261-307) images have become commodities: 'a rush of images from different spaces almost simultaneously, collapsing the world's spaces into a series of images on the television screen....The image of places and spaces becomes as open to production and ephemeral use as any other commodity' (Figure 1.5). In this regard architectural imagery has been reduced to commodities, intellectual-artistic games that are detached from the real world and our sensory bodies. Architectural renderings have been seen as a major culprit in this regard, as renderings often lack a connection with the actual, built, imperfect architecture: 'Time and again, projects seem intent on fleeing the real world of people and places, scale and context; retreating instead into fantasy realms of convoluted forms with no seeming purpose'. This problem could certainly be seen as a symptom of architecture's obsession with the autonomous image.

¹¹ In *Simulacra and Simulation* (1981), for example, Baudrillard argues that human experience has become a mere simulation of reality, as society has replaced reality and meaning with signs and symbols, often presented as objects of visual contemplation.

¹² Merleau-Ponty has been referred to as a significant source in this thesis. A brief biography can be found in APPENDIX B: Motivation for main literature sources.

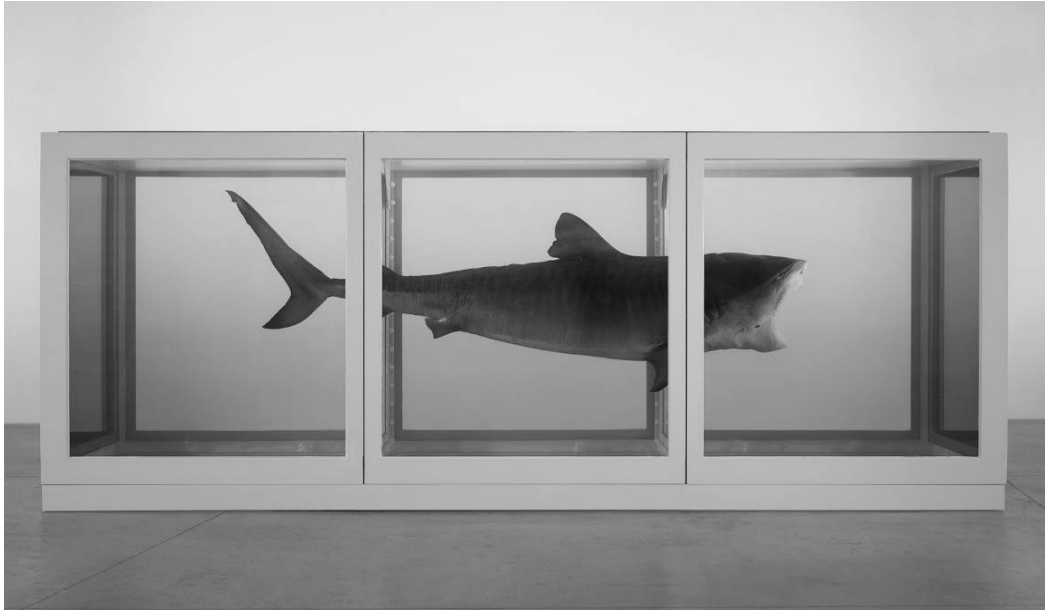


1.4 Visual porn

(Top) Rendering of a Hotel + Congress Center (OOIO Architecture).

(Bottom) Rendering of Zootopia (BIG).

Baudrillard (1993: 51-59) would certainly concur, for him, the world has become 'xeroxed' to infinity, he argues that 'we live in a world where there is more and more information, and less and less meaning' (1994: 57). These points are reflected in artistic culture where Damien Hirst, for example, exhibits dissected animals (Figure 1.5). The gruesomeness of this work, writes Leach (1999: 15), is precisely what encourages the viewer to treat them as objects worthy of aesthetic contemplation. The force of such work is not solely in its ability to shock the viewer, but that through their revulsion, they trigger an aestheticized response as a defensive mechanism on the part of the viewer, who is predisposed by the nature of the setting to read these objects as works of art (Leach, 1999: 15).



1.5 Aestheticised responses as defensive mechanisms

The Physical Impossibility of Death in the Mind of Someone Living, 1991, Damien Hirst.

The privileging of sight neglects the embodied and multisensory ways in which we experience places. Salingaros and Masden (2008:132) argue that architecture students seldom learn how to design and construct real, adaptive architecture, removed from substantive criteria – and simply compete for recognitions through the manufacture and manipulation of eye-catching forms.

Furthermore, they argue that we live in a philosophical or intellectual paradigm, where today's academics are unable to critique design outside the current image-based and philosophical paradigm (Ibid: 153). As a result of this paradigm's 'illusion of open interpretation', they argue that instructors feel free to impose their own thoughts to establish for students what is good or bad architecture without having to provide anything more than invented intellectual defences (Ibid). Because the academics are more experienced in this intellectual posturing, they easily make their point appear more credible (Ibid). 'Novelty', 'form follows function' and 'conformance to the spirit of the age', they argue, are all buzzwords for bad mistakes and based on a selected few philosophers (Ibid: 155). In recent years numerous attacks have been launched against the esoteric archispeak of revered architects (Figure 1.6).

ZAHA HADIDIC	PLAIN ENGLISH
<p>The establishment of new institutions as a framework for regeneration provided the opportunity for us to open new integration links to the existing urban fabric.</p> <p>In this light, our proposal abstracted the particularities and contradictions that seemed to segregate Bjørvika from Oslo's city centre. At the time, they coexisted in a shared history which didn't correspond to the city's present understanding of itself.</p>	<p>This task of making new buildings to help turn-around a run-down neighborhood gave us a chance to connect to the surrounding area.</p> <p>So the first thing we did was to get rid of stuff that was separating Bjørvika from Oslo's city centre. Even though they may have some historical value, they don't work with how the area is used today.</p>
<p>The new Opera transforms the area. Isolated, it is an urban island, with its own topography, which presents a problem of integration. Our proposal was based on superimposing a mathematical constraint onto a new city vision, established in a master plan that could only be projected onto the existing urban fabric.</p> <p>It is the shift, the movement and a dispersal of experiences which ground the basic principles of the morphology - which are then translated into the public realm.</p>	<p>The new Opera house (Norway's pride) is a piece of rubbish because it is isolated and does not connect well to its surroundings. We are not going to do that! We are going to cover over your site with a cool new curvy form (that will outshine and overshadow your beloved Opera House). It will be custom fitted to the site. So don't worry, it is going to fit perfectly with your city and satisfy your local zoning laws.</p> <p>Believe it or not these cool forms are actually based on creating nice public spaces.</p>
<p>Interestingly, the Fjord City Resolution tries to recover a natural aspect of Bjørvika which currently seems to be secondary to the infrastructure and the urban skyline to the west. Our aim was to interweave this concealed nature with strands of culture, for geometries to link with experience.</p> <p>An interconnected strategy of services, transport links and public spaces form the ground fabric that continues into the building, creating contrast and varied experiences. Shape is derived from a similar process of opposition arranging concave-convex configurations, to arrive at basic lines which are translated into surfaces by systematic modification.</p>	<p>We like the Fjord City idea because it makes Bjørvika a dominant and important place in the city. We also want to bring out this character by providing spaces for cultural activities. As a result the forms that we create will really be an expression of the wonderful activities that people will experience there.</p> <p>From the ground floor level, a network of walkways, roads, public spaces, etc will flow into the building and create some more really cool spaces. The shapes and forms that we have, came from a very complex and elaborate design process.</p>
<p>The architecture of the new museum distorts inwards to create sheltered space, both public and private in the sense that it will relate as an extension of the new museum, hinting at the collections inside.</p>	<p>The form of the new museum twists inwards to create even more cool curvy spaces that are sheltered. Somehow, this will be an extension of the new museum, hinting at the collections inside.</p>
<p>The formal principles of opposing curves are serially modified to rearrange curves as straight lines, allowing for fluidity within the constraints of traditional geometry</p>	<p>Even though this building looks very curvy, the lines become straight when it gets inside and will work like a traditional rectilinear building. So don't worry, trust us, the curvy lines can co-exist with the normal boxy rooms that you will need.</p>

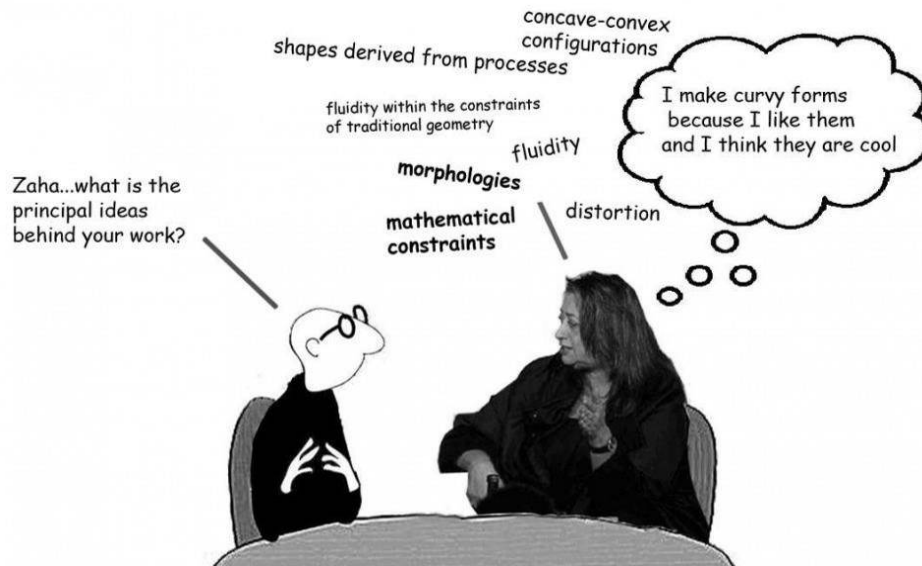
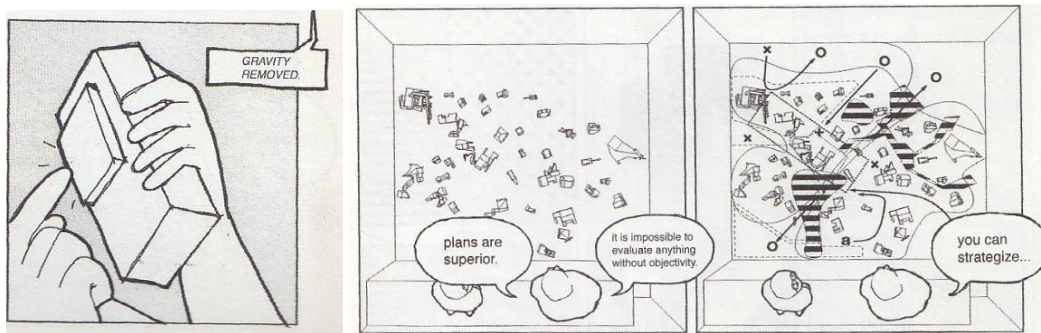


Figure 1.6 Archispeak

Zaha Hadid 'archispeak' versus plain English.

For these authors architectural education is currently mediated through open-ended speculation and intellectualising towards unlimited creativity, without an experimental basis either to support or negate the process or the results (Ibid: 129). This leaves the door open to endless theoretical conjecture and idiosyncratic propositions (Ibid). Free to imagine anything at will, with no obligations to address the real world dimension, students are drawn to endless speculation, often resulting in the most unnatural structures (Ibid: 135). In the graphic novel *Citizens of No-Place* Lai (2012) brings to light the absurdities, but also the devastating effects of architectural representation methods, which enable us to design spaces that have little or no relation to reality (Figure 1.7). Such a way of analysing and postulating place can be seen to work from the abstract (subjective) to the concrete (objective). This is a weak system, that negates the concrete world and the concrete experiences it evokes, a system that is philosophically and politically biased. It also perpetuates the development of alien vocabularies, spoken and drawn, and re-enforces architecture's detachment from reality, or place. In this way architects run the risk of getting lost in abstract, theoretical assumptions.



1.7 Gravity removed.

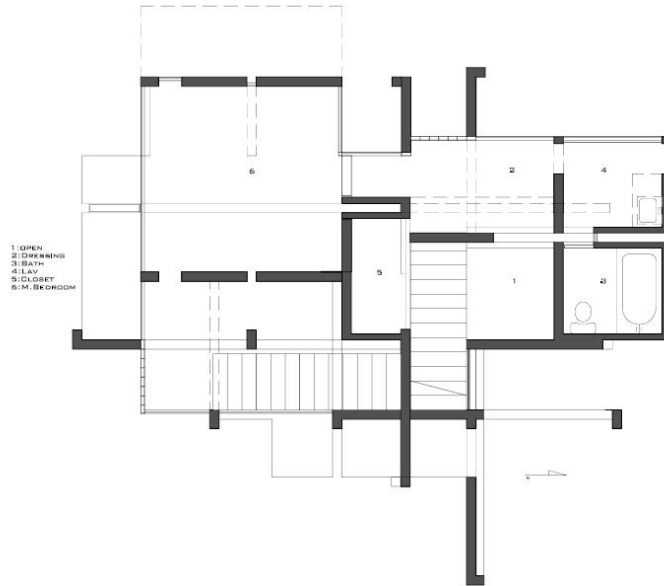
A dependence on philosophy can further drive architecture towards unnatural forms that are purely self-referential, and valid only within the designer's mind. Salingaros and Masden (2008: 175) argue that the discipline of architecture embraces abstruse and incomprehensible texts, in order to shield its shaky intellectual core from outside scrutiny. This obsession, or defense tactic, they argue, has led architecture to embrace 'nihilistic and deconstructive' philosophers, such as Gilles Deleuze and Jaques Derrida, that disorients students, breaking down their critical faculties (Ibid). On the contribution of philosophy to architecture, Harries (1997: 12-13) argues that it is: 'In one sense very little: no clear direction; perhaps a few pointers; mostly questions, putting into question presuppositions of our approach to architecture that are often taken for granted'. This reliance on intellectual posturing in architecture, negates our lived experience of place and dismantles, instead of strengthening or re-enforcing any pre-existing knowledge

architectural students have regarding place. It treats the student's topistic knowledge as a tabula rasa.

Stifling place: Mind body duality

The intellectual approach to analysing and conceptualising place is certainly strengthened by the notion that the mind (thinking) and the body (feeling) are separate. This cartesian split of mind and matter, says Deane (2013:18), has hampered our thinking about spatial design too long. He notes that the scientific paradigm that places the mind above both the body and the material world is ingrained in architectural theory and practice (Ibid). Shestov (1971: 49) points out the limitation of pure rational argumentation: 'Truth found inside a tightly sealed room', he argues, 'is hardly of any use outside; judgements made inside a room, for fear of fraught is never aired, are blown away with the first gust of wind'. Nietzsche(1972: 7) is also clear about the limits of pure rational thought: 'if somebody hides something behind a bush, seeks it out and finds it in the selfsame place, then there is not much to boast of respecting this seeking and finding; thus however, matters stand with the pursuit of seeking and finding 'truth' within the realm of reason'.

McGilchrist (2012) draws on Nietzsche's parable to illustrate that the left hemisphere of the brain, once subservient to the right, has been privileged and cultivated throughout modernity, resulting in a culture of brains that prioritise rationalisation and categorisation above all else. The idea that the mind resides somewhere in the brain and is perhaps detached from the body altogether is still adhered to by many. Contemporary artists, philosophers and scientists argue that this bias is not only grossly outdated, but that its effects on normative thoughts are to the detriment of humanity itself (Dean, 2013:18). Pallasmaa insists that mainstream curricula and associated teaching methods, even those in humanities, are becoming increasingly rationalised (Ibid: 19). McGilchrist (2012) calls this 'death to the mind, to the imagination in fact, to our society'. Similarly, Seamon (2013:1) argues that commonly today, architecture interferes with human needs and produces places that are awkward, intimidating, unpleasant and dysfunctional (Figure 1.8). Such an example can be found in the infamous House IV by Eisenman. Suzanne Frank (1994: 23) was the client of this house. She explains that as a result of the 'need to complete the sequence A-B, or to read symmetries in a straight line about a fulcrum or a diagonal line in relation to a datum' the main bedroom of this house was split in two. 'This inconvenient element...forced us to sleep in separate beds which was not our custom' (Ibid: 60).



1.8 Conceptual justifications for the bizarre.

House IV, Peter Eisenman.

It suffices to say that conceptual thinking should not be disregarded altogether as it certainly has the potential to result in meaningful and experientially rich environments. The point here is therefore not to disregard the concept, but to take into consideration what environment the concept results in. The point here is thus to highlight the necessity of considering the meaning and significance we attach to places. To consider our experiences through our embodied encounters with places, and also, to consider what emotions, memories, dreams and imaginations we project onto places. These considerations can be articulated in the way architects interpret, conceptualise and represent place.

1.2 THE STRATEGY

A strategy to develop methods for the interpretation, conceptualisation, and representation of places in architectural design is to draw on and develop our topistic knowledge gained through our experiences of places - through movement, touch, and other sensibilities, known as the haptic senses (O'Neill, 2001). The word haptic, from the Greek term meaning *to lay hold of*, is used to describe various sensibilities of the body to its position in the physical environment and to its own condition (Piaget & Inhelder, 1956). This holistic system of environmental perception, goes far beyond the purely visual spatial perception, and refers to a more complex geographical experience: it involves all the senses and is also known as *simultaneous perception* (O'Neill: 4).

The necessity of incorporating all the senses and challenging the prioritisation of intellectual and ocularcentric approaches to architecture and architectural education has repeatedly been stressed by Pallasmaa (1996, 2012). Together with our sense of vision, this holistic system of perception forms our phenomenological understanding of the environment so that the 'whole sensory envelope creates in us the sense of spatiality' (Van Malzahn, 1994: 79). Various cultural geographers (Tuan, 1974, Seamon, 1980, Rodaway, 1994) provide insight into the dynamic and deep-rooted relationships between people and their location that are reflected in their topistic perceptions (O'Neill, 2001:4). It suffices to say that these perceptions are not fleeting, but can be remembered, dreamed of and also imagined. To understand how we can develop and articulate this haptic knowledge of places, this or 'topistic' knowledge, phenomenology provides insight.

A Phenomenological Method

Phenomenology is the philosophical position that emphasises human consciousness, being, and embodiment, through direct experience with the world as opposed to purely mental abstractions. Various literature sources suggest that architects can refer to phenomenology as a way, a method, or an approach through which the architectural problem of place-making can be discovered and revealed (Norberg-Schulz, 2000, Pallasmaa, 1996a, 2001, Harries, 1991, Führ, 1998b, Seamon, 2000, Perez-Gomez, 1983, Shirazi, 2009). It actively attempts to resist the unnecessary imposition of theory or pre-ordained schemata into the domain of study (Grant, 2013:17), by providing insight into the relationships between people and places. Thus, it presents an articulate theoretical underpinning for architects to develop topistic, or place knowledge.

It is important to note, however, that the philosophical literature of phenomenology is concerned with the interpretation of phenomena in general, and concerns itself with a wide array of experiential entities such as jealousy, fear, change etc. Architectural phenomenology however, is concerned with the interpretation of specific phenomena, such as light, darkness, sound, temperature or, as in the case of this study, the phenomenon of place. Phenomenology, if not applied to our discipline, is therefore to a large degree esoteric and impenetrable by architects, architectural educators and students. This is echoed in Shirazi (2009: 154) who argues that phenomenology in architecture lacks the same strength as it has in philosophy. Various architectural scholars and practitioners, in pursuit of phenomenological applications in architecture, have nonetheless interpreted and applied these philosophical positions. Phenomenological discourse in architecture has to a large extent been influenced by the writings of Husserl, Heidegger, and Merleau-Ponty. Shirazi (2009: 155) shows how Norberg-Schulz is explicitly Heideggerian in approach, Pallasmaa and Holl display more Merleau-Pontean learnings. Frampton and Harries show clear Heideggerian influence. Seamon, who refers to phenomenological concepts in order to investigate environmental behaviour and experience, displays influence of both Heidegger and Merleau-Ponty. Other scholars and architectural practitioners, such as Swiss architect Peter Zumthor, do not overtly reference these philosophical positions, but his theory and praxis resonate with phenomenology nonetheless. Such contributions of scholars and practitioners, who have interpreted and developed phenomenological ideas for architecture, can become valuable references in architectural education – as they are specifically concerned with the phenomenon of place and the experience thereof.

A broad overview of literature concerning phenomenological applications in architecture shows that it is fragmented and disparate. This point is stressed by Shirazi (2009:158), who recently surveyed various phenomenological interpretations of architecture, illustrating how they are inarticulate and fragmented. In addition it was noted that place, if understood through phenomenology, is complex, and that it cannot be reduced to a reductionist single concept, but should rather be understood as a multi-dimensional entity. This study therefore endeavours to reveal how contributions on place, derived from and also resonating with phenomenology, can be clarified and categorised into a theoretical framework. To categorise these contributions, this framework will comprise three parts, each signifying a phenomenological dimension of place (Table 1.1). This framework will be developed in the form of a triad. This study will elaborate on this framework, by highlighting themes that emerge from the narratives. To illustrate the application of these contributions to architecture, they will be discussed in tandem with architectural cases. From these investigations this study will configure a

framework, consisting of a set of architectural place-making design considerations, to provide insight to architects and architectural students on how to interpret, conceptualise and represent place.

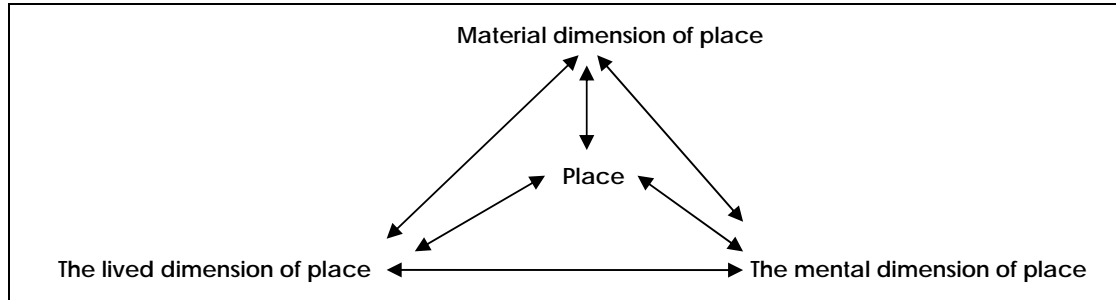


Table 1.1 Proposed framework

1.3 PROBLEM STATEMENT

Place is a term that is of relevance to architects. Its definition however, is in need of clarification and elaboration. Phenomenology is a theoretical position that can be referred to by architects in their interpretations, conceptualisations and representations of place. Philosophical contributions of this position are concerned with the experience of phenomena in general, and to a large degree esoteric and impenetrable by architects, architectural educators and students. Architectural interpretations of this position exist but are to a large degree fragmented and disparate. The main problem of this study entails the development of a framework that synthesises and categorises a set of these contributions, and illustrates their relevance and applications in architectural places. It asks the question: what framework can be developed, that synthesises and categorises a set of phenomenological contributions on place, and how can the application and relevance of this framework be illustrated?

1.4 SUB-PROBLEMS

This thesis will be presented in accordance with the elements of a normative position as defined by Peter Rowe (1987: 116). Firstly, it has outlined a problem and offers an assessment of the status quo. From here, this study will present a counter-proposal and rationale. The study will be divided into three parts: PART 1: The Designation, PART 2: The Inquiry and PART 3: The Distillation. Corresponding to each of these three sections a set of sub questions has been devised. These sub problems present hypotheses that will be investigated, by making reference to secondary and primary data.

Sub problem 1:

How can the notion of place be defined?

Hypothesis 1:

Place can be defined as meaningful, embodied and experienced space. This definition can be developed through a discussion of the evolution of placial thought.

Sub problem 2:

What research strategy can be developed to enable the clarification and categorisation of contributions on place and their applications in architecture?

Hypothesis 2:

A theoretical framework derived from a set of core phenomenological principles can be developed to clarify and categorise contributions on place and their applications in architecture. By discussing the evolution of placial thought, it can be shown how place is fundamentally a phenomenological inquiry. By making reference to a set of phenomenological principles set forth by Husserl, Heidegger, and Merleau-Ponty as philosophical underpinnings, three dimensions of place can be defined to act as this theoretical framework.

Sub problem 3:

How can a set of design considerations be developed that illustrates phenomenological contributions on place and their applications in architecture?

Hypothesis 3:

Such a set of design considerations can be developed by populating the theoretical framework of Sub-problem 2 with a synthesised set of placial design considerations, derived from and resonating with phenomenology. This literature can be arranged in the form of narratives and pertinent themes can be highlighted.

Sub problem 4:

How can the application of this set of placial design considerations developed in sub-problem 3 be illustrated?

Hypothesis 4:

The application of this set of design considerations can be illustrated by discussing them in relation to a diverse array of placial case studies, comprising material places, natural and manmade, but also in immaterial places, depicted in various forms of art.

Sub problem 5:

What is the outcome and meaning of what has been presented? What are the dynamics of the various dimensions of the framework? How can architects use the set of placial design considerations posited in this thesis and how can they be employed in architectural education?

Hypothesis 5:

The outcome and meaning of what has been presented, the relationship between the set of placial design considerations and the application of the set of placial design considerations in practice and in education can be presented as findings of sub problems 2, 3 and 4.

1.5 RESEARCH GOALS

Place-making is of relevance to architects in a time where geographies of homogeneity, standardisation, and universalisation persist. In South Africa, it is of particular relevance, because meaningful and significant spaces are seen as healing devices in our current transformative society. It has been highlighted by many that place-making is compromised by ocularcentric and intellectual modes of design. For architects, insight into place is essentially a phenomenological enquiry. Phenomenology in architecture can be described as a discourse and a process that should be enriched, developed, and organised. By developing a framework that facilitates the phenomenological analysis and conceptualisation of place, this study hopes to contribute to the critical discourse on the phenomenology of place in architecture by categorising, clarifying, and elaborating on various themes. It hopes to illustrate the application of these themes by means of architectural cases and facilitate a move away from ocularcentric and intellectual modes of architectural form-making, towards experience or place making.

1.6 RESEARCH METHODS

Qualitative research

This study will make use of qualitative research methods. By comparing different arguments in literature, it will identify archetypes with meaning and value that can be used as grounding theory to validate the study (Welman *et al.*, 2005). This qualitative research method is not expected to yield one hundred per cent deductive results or answers, but instead to provide us with a thorough understanding of the problem at hand and illuminate possible solutions (Henning, 2004; Lambin, 2000: 143). Due to the nature of this study, focussing on the philosophical position of phenomenology, the

interpretive study of human experience, which one cannot measure directly (Huysamen, 1983), this qualitative method allows for flexibility (Welman et al., 2005).

Data collection

Denzin and Lincoln (2005: 635) stress that written texts often leave traces on the material past, texts that contain important meanings about the human shape of lived cultures. These texts cannot be communicated with and should instead be interpreted by researchers. Hermeneutics is the theory and practice of interpretation, particularly the interpretation of texts, which may be any material object or tangible expression imbued in some way with human meaning. The key point here is that the author of the text is not always available for comment on its making and significance, thus the hermeneutic researcher must find ways of discovering meanings through the texts themselves (Seamon, 2012). The study will interpret both non-empirical (theoretical) and empirical (case studies) texts, in order to obtain information. Theoretical literature obtained through books, academic journals, theses, and dissertations will form the primary data for this study. The application of these theoretical contributions will be discussed by making reference to architectural case studies. These will be observed and interpreted, and will form part of the secondary literature for the study.

As this study is concerned with the experiential nature of place, it becomes important not only to refer to texts in the form of drawings, photographs, and literature, but also to experience and interpret the places first hand. Table 1.1 indicates the list of places visited and documented that are discussed in this thesis. This is supported by the idea that we cannot only obtain data through vision, but that we also have to make use of our other senses such as hearing, touch, and smell. This study will refer to the following texts: written pieces, images and real buildings. A set of buildings, also indicated in Table 1.1 by Swiss architect Peter Zumthor was visited and commented on¹³. Images include photographs, artworks and drawings of places, including comics. Comedy, writes De Botton (2004: 182), as any other art form, offers criticism of the world. Like tragedy it is often motivated by what is most regrettable with our condition. And its underlying aim may be to bring about, through the adroit use of humour, a world in which there will be a few less things to laugh about (Ibid).

¹³ The motivation for the special attention given to the theory and praxis of Zumthor can be found in APPENDIX C: Motivation for selection of interview subject Peter Zumthor.

A thematic analysis

The literature throughout the thesis will be presented in terms of themes, rather than chronologically or paradigmatically, as it has been noted that different ways of thinking about place throughout history have been concurrent rather than consecutive, even if at particular moments some are more, fashionable than others (Hubbard, P. & Kitchin, 2011: 12). A linear narrative therefore, might suggest that topistic thought has developed through unified and generational paradigms when in reality placial thought has seldom been complete or stable (Ibid: 13). The sequence of these themes therefore do not imply a hierarchy, their ordering is purely determined by the manner in which they emerged from the narrative.

General	
Apartheid Museum, Soweto	The Free State
Baragwanath Transport Interchange Soweto	Memorial to the murdered Jews, Berlin
Blikkiesdorp, Cape Town	Nelson Mandela Square, Johannesburg
Bo-Kaap, Cape Town	New York Highline, New York
Cape Town Seaside Promenade, Cape Town	Norte Dame de Haupt, Ronchamp
Cape Town Soccer Stadium, Cape Town	Pantheon, Rome
Cape Town Train Station, Cape Town	Parc de la Vilette, Paris
Charles Bridge, Prague	Pere Lachaise Cemetery, Paris
Constitutional Court, Johannesburg	Place de la Concorde, Paris
Die Es, Cape Town	Prestwich Memorial, Cape Town
District Six, Cape Town	Rambblas, Barcelona
Freedom Fan-Mile, Cape Town	Red Location Housing, Port Elizabeth
Guggenheim Museum, New York	San Souci, Soweto
Fondazione Querini Stampalia, Venice	Site of the Gestapo headquarters, Berlin
Goreme Caves, Cappadocia	The Voortrekker Monument, Pretoria
Ground Zero Memorial Site, New York	Times Square, New York
Hector Peterson Museum, Soweto	Villa Savoy, Poissy
Jewish Museum, Berlin	Villa Vals, Vals
	Walter Sisulu square, Soweto
Designed by Peter Zumthor	
Atelier Zumthor, Haldenstein	St Benedikt Chapel, Sumvig
1990 Art Museum Chur, Graubünden,	Roman Ruins, Chur
1993 Residential home for the elderly, Masans, Chur, Graubünden	Therme Vals, Switzerland
	2009 Vacation homes, Leis, Vals

Table 1.2 List of places visited and documented that are discussed in thesis

Case studies

The case study method will be used throughout the thesis as it enables one to investigate theories that would provide in-depth understanding and knowledge of specific phenomena in context (Creswell, 2002: 496; Saunders, 2007: 44). Descriptive, exploratory and explanatory analyses of the cases will be made. The conclusions derived from case studies are intended to be holistic, detailed, and rich in information, while contributing to the in-depth understanding there-of. A wide array of cases will be referred to in tandem with the narrative, in order to test the merit, relevance, and application of themes, the sets of placial design considerations, and also to compare theoretical patterns with empirical patterns (Yin, 2013).

The Zumthor interview

In addition, this study will be supplemented with primary data obtained through an interview with Zumthor. This interview was set out in accordance to a set of aspects for qualitative research as suggested by Kvale (1996, 30-31). Qualitative knowledge was explored through a conversation with Zumthor, with no aim of quantification. The conversation was theme orientated, focusing on the human experience of place as a departure point for design. In this interview methods for analysing and postulating place were discussed. The interview was semi-structured. The purpose of this qualitative interview was to understand themes of the lived daily world from Zumthor's perspective. It investigated the way in which he sees the phenomenon of place. It sought to probe his knowledge on the experiential nature of places, and also to understand the way this knowledge is applied in his architecture and in his teaching. The descriptive interview elicited specific situations and action sequences, but not general opinions¹⁴.

1.7 ASSUMPTIONS

The first assumption is that there is a substantial shortcoming of literature that highlights key phenomenological themes relevant to architectural place-making. The second assumption is that there is a substantial shortcoming of literature that categorises and clarifies key phenomenological themes relevant to architectural place-making. The third assumption is that there is a substantial shortcoming of literature that illustrates the application of key phenomenological themes relevant to architectural place-making through case studies. The fourth assumption, based on a desktop investigation of the status of phenomenology and place in South African architecture schools, is that placial pedagogy can be developed and better articulated in architectural curricula.

¹⁴ Refer to APPENDIX C: Motivation for selection of interview subject Peter Zumthor

1.8 DELIMITATIONS

A finite set of phenomenological principles will be discussed, as set forth by Husserl, Heidegger, and Merleau-Ponty. These themes have been set up by making reference to summaries of these philosophers' oeuvres, by Shirazi (2009). In setting up the framework this study primarily focuses on phenomenological contributions from continental Europe, the place of origin of this philosophical position. The placial themes discussed throughout this thesis however, are applied and discussed in relation to places across the globe, many of them in South Africa. The motivation for the selection of main literature sources is set out in APPENDIX B. This study also does not intend to set up an exhaustive model for phenomenological interpretations of place, but rather a base model, in the form of a framework that can be applied in the practice and teaching of architectural place-making.

1.9 IMPORTANCE OF STUDY

Elitism

The architectural profession is often perceived to be elitist (Crosbie, 1995, Forsyth et al, 2000), in that it is often viewed to serve an elite population, with its training replicating this (Saidi, 2005). Furthermore, it is regarded to be self-referential and disconnected from the 'real world', i.e. the everyday, experienced world (Till, 2009). By developing this framework, this study hopes to provide insight into how architects can analyse and postulate place, as experienced in the everyday, 'real world', instead of relying on abstract, ocularcentric and intellectual modes of design. Architectural education in developing countries has always been a derivative of western countries (Saidi, 2005). As a result this education is to a large extent out of sync with the contemporary South African context. This study intends to draw on philosophical concepts that prioritise the human experience of place and hereby hopes to provide insight into how South African architectural practice and training can become more responsive in terms of its immediate context.

Stasis in architectural education

Various studies have indicated that the tendency of architecture programmes to remain static and unyielding in their educational philosophies is the norm (Spreckelmeyer et al, 1985, Crysler, 1995, Koch et al, 2002). Architectural education is an integral part of the process of change and expectedly would find ways to adapt and interpret the evolution of society (Saidi, 2005). By incorporating phenomenological and place knowledge into architectural discourse, this study hopes to provide new insights for students into the

analysis and conceptualisation of place. The literature here is not exhaustive but hopes to provide a platform with which architects and architectural students can engage in debates in order to define appropriate approaches to place-making that are responsive to their contexts, in a more meaningful manner.

Non-places, placelessness & apartheid's spatiality

The purpose of university education in developing countries is to produce graduates who will not only acquire technical skill but also effect broader change in their societies based on critical understanding of the knowledge and the context in which it is generated and organised, resulting in a cultural synthesis (Saidi, 2005). By developing references for architectural education that prioritises the experience of cultural and architectural geographies, this study hopes to effect a broader change in society by countering architectural design ideologies that effect in geographies of universality, homogeneity or non-places or *placelessness*.

Discursive shortcomings

Phenomenological interpretations of place in architectural discourse have shortcomings. This study hopes to contribute to the critical discourse of the phenomenology of architecture by investigating how the shortcomings of phenomenological interpretations of place in architecture can be addressed, and supplemented by interdisciplinary contributions.

Architecture coursework development in South Africa

My recent participation in eight international conferences on place, space and architectural design; and two local conferences regarding architectural curriculum development, has provided me with insight into the current nature and shortcomings of place-making in architectural design theory, teaching, and practice. I am currently co-supervising two Masters Candidates, one dissertation focuses on the incorporation of phenomenological principles in Interior Design discourse, and the other on human perceptions of architecture of the poor. I am currently teaching architectural theory and design in entry level and exit levels at the Department of Architectural Technology, CPUT. Our architecture school is currently in the process of re-curriculumation and I am contributing in the re-structuring of the architectural theory and design courses across all five years, the foundation year, first year to third year (National Diploma exit level) and the fourth year (Degree exit level). By applying, testing and evaluating this research in my teaching and supervision, I hope to contribute to the development of architectural coursework in South Africa.

1.10 HOW THIS STUDY DIFFERS FROM EXISTING LITERATURE

There are positions in architectural discourse that stand in opposition to phenomenology. Most notably, these support objective, autonomous, rational, conceptual, abstract and intellectual modes of design. These can be seen as two camps in architecture. In a broad sense, the phenomenologists build on the work of philosophers such as Husserl, Heidegger, and Merleau-Ponty, in a reaction against the perceived failures of Positivist and Structuralist models guiding Modernism (Artemel, 2013). The counter-reaction was the emergence of an architecture of conceptuality and Post-Structuralist theories¹⁵. Eisenman (2013) states 'If there is a debate in architecture today, the lasting debate is between architecture as a conceptual, cultural, and intellectual enterprise and architecture as a phenomenological enterprise – that is, the experience of the subject in architecture, the experience of materiality, of light, of colour, of space and etc. I have always been on the side opposed to phenomenology'. Zumthor (2010), on the other hand, is equally dismissive of conceptual architecture: 'Architecture is something for living, not a language. My mother wants a house for living, not a language. It isn't possible to live in a language'.

These two camps can be understood through Kant's philosophy that things have two modes of existing: the phenomenal thing (experienced by the senses) and the noumenal thing (that which exists outside of experience) (Artemel, 2013). In the 20th century most philosophers sought to get the noumenal world, using linguistics and rational thought in pursuit of accessing truth. For philosophers such as Husserl, Heidegger, and Merleau-Ponty however, the phenomenal world suffices as a realm of investigation (Ibid). Although one can choose sides, one cannot completely disregard the one camp for the other. The end purpose of this study is not to take sides, but instead, by highlighting the merit of the former, it hopes to contribute to the wider debate between these two camps, between the phenomenal and the noumenal. This study therefore acknowledges the merit of this wider debate, and hopes, that through the thesis, antithesis and synthesis triad (where there is a proposition, a negation of the proposition and a consequent solution: a new thesis between these two based on their respective truths), a more in depth understanding into architectural place-making can be gained.

1.11 ETHICS

An application for ethical clearance, as required by the University of Pretoria EBIT Faculty Committee for Research Ethics & Integrity was submitted and approved. This application

¹⁵ Such theories have explicitly been propagated by the American architect Peter Eisenman.

was accompanied by a signed declaration regarding confidentiality and conflict of interest¹⁶.

1.12 OUTLINE OF THE STUDY

Part 1: The Designation, will define the notion of place by means of an investigation of the evolution of placial thought. It will show that place is a phenomenological enquiry. Seminal themes in phenomenology (Husserl, Heidegger, & Merleau-Ponty) will be highlighted as a philosophical foundation to the study. Drawing on a set of principles that constitute this philosophical foundation, a theoretical framework will be established. This framework will comprise three phenomenological dimensions of place. In *Part 2: The Inquiry*, architectural interpretations grounded in phenomenology will be synthesised and categorised into this framework. In order to clarify these contributions and illustrate their application to architecture, they will be discussed in tandem with architectural cases. From these investigations, *Part 3: The Distillation* will discuss the outcome and meaning of what has been presented, the relationship between the set of placial design considerations and the application of the set of placial design considerations in practice and in education can be presented as findings. In doing so this study hopes to shed light on what architectural ideas (theories) and what events (practices) results in the architectural analysis, conceptualisation and making of places.

¹⁶ These documents can be found in APPENDIX E: Ethics documentation.

PART 1

THE DESIGNATION

Part 1 of this study will define the notion of place by means of an investigation of the evolution of placial thought. It will show that place is a phenomenological enquiry. Seminal themes in phenomenology (Husserl, Heidegger & Merleau-Ponty) will be highlighted as a philosophical foundation to the study. Drawing on a set of principles that constitute this philosophical foundation, a theoretical framework will be established. This framework will comprise three phenomenological dimensions of place.

CHAPTER 2: PHENOMENOLOGY-A METHOD FOR ARTICULATING PLACE

'How would the painter or poet express anything other than his encounter with the world?'

(Merleau-Ponty, 1964: 56)

2.1 INTRODUCING PLACE

In this chapter the evolution of thought on place will briefly be discussed. It will be shown that while place is an important term for architects, it remains largely ambiguous and complex, begging clarification and elaboration. It will be shown that place can be referred to as a tool, or as a way of seeing, interpreting, and representing the world. It will be indicated how place is a term that is fundamentally tied up with our embodied experience of the material world, and therefore a phenomenological and haptic inquiry. Thereafter, key points of three phenomenological philosophers will be discussed and a theoretical framework, comprising three dimensions of place, derived.

From void to vessel

Because the significance of place has been stressed in multiple disciplines throughout history, its definitions and applications are manifold. In an understanding of its ontological and epistemological relevance, Casey (1998:3) recognizes that the idea of 'no-place', or 'sheer void' gives rise to much existential angst amongst human beings. An admonition of Nietzsche (1956: 299) reads: 'man would sooner have the void for his purpose than be void of a purpose', illuminating the fact that the void plays a constitutive and recognised role in human experience. It is widely recognized that the notion of the void brought about the notion of place in creation narratives since its earliest days: Dhammi legend for example reads: 'Shuzanghu and his wife Zumiang-Nui lived above. One day Shuzanghu said to his wife: 'How long must we live without a place to rest our feet' (Elwin, 1958). And in Genesis, God said: 'Let the waters beneath the sky flow together into one place, so dry ground may appear' (The Bible: Genesis 1.9). This alludes to a primal fact about our existence that we are immersed in place and cannot do without it: 'We are surrounded by places. We walk over and through them. We live in places, relate to others in them and die in them. Nothing we do is unplaced' (Casey, 1998: ix).

Place is omnipresent, but it is also complex, and viewed as such by many scholars and philosophers. Aristotle (2007) suggested that the question of place presents us with many difficulties for analyses. In his opening arguments of *The Production of Space* Lefebvre

(1968) argues that in common and academic discourse the word place is often used without being fully conscious of its meaning. In ordinary language usage the word place is a noun as in, 'De Waterkant is a place in Cape Town' and a verb that marks a position as in, 'Bramante placed Tempietto in the courtyard of a palazzo where St. Peters was martyred'. Most dictionaries give many specific meanings for its use as a noun or verb.

Cresswell (2005: 14) points out that confusion about the understanding of place arises in that it refers to both an object (a thing to look at, to research and analyse) and a way of looking at the world. To view the world as a set of places which are in some way separate from each other, becomes both an ontological act of defining what exists, as well as an epistemological or metaphysical process, a way of seeing and knowing the world (ibid). Different theories of place lead different writers to look at different aspects of the world, therefore: 'place is ... not merely something to be observed, researched and written about but can in itself become part of the way we see the world' (ibid).

Of the oldest documented literary contributions on space and place can be found in the opening chapters of *Tao Te Ching* (circa 6th century BC). Here, Lao Tzu (571 BC – n.d) unifies the concepts of being and non-being into one concept that is still a vital structure in contemporary aesthetics concerning space (Van de Ven, 1987: 3). The book reveals the superiority of the contained, the space *within*. Hereby, the non-existent, made tangible in material form, becomes essential (ibid). This conceptualisation of space alludes to the ancient saying that mass is the servant of the void. Only in the late nineteenth century, however, did architecture acknowledge this as an aesthetic premise for the discipline. This led to the dematerialisation of the solidity of mass, evident in early twentieth century movements such as De Stijl. Still today, this conceptualisation of space exerts influence on architects who consider the intangible content of architectural form as superior (Chang, 1956:9). Lao Tzu indicates that this intangible content can be achieved through different approaches in form making¹⁷.

Approximately two hundred years after Lao Tzu, Plato (circa 425 – 348/347 BC) contended that only that which is tangible and visible is real. He conceived of the world to be made up of four finite elements, namely fire, earth, water and air. Here space, seen as air, becomes tangible in the fact that it can be distinguished from the other elements (Van de Ven, 1987: 9). This stereometric idea implies that space is always

¹⁷ Different approaches to form making was elaborated upon much later by Semper (2011: 8) who spoke of tectonic and stereotomic form¹⁷.

subservient to geometry and always subservient to form. Aristotle on the other hand proposed a new conceptualisation of space, called place or *topos*. This concept of place was constructed as a *where*, which was the place of belonging, the appropriate location elements tend toward. In this conceptualisation of space, everything is somewhere, that is, in place (Aristotle Physics 208b: 33). Similar to Lao Tzu, Aristotle contends that place has neither form nor material (Ibid: 209b: 32). Instead he argues that place is a receptacle, the body's container (Ibid: 209b. 29-32). He summarises the characteristics of place:

A place surrounds that whose place it is
A place is not part of what it surrounds
A thing's primary place is neither smaller or greater than it
A place can be left behind by a thing and be disassociated with it
Place is either up or down, since each of the simple bodies moves up or down to come to rest on a place (Ibid: 211a. 103)

Table 2.1 Aristotle's characteristics of place.

The idea that place is not simply the inverse of the void, but rather a vessel or receptacle for the body has been adopted by many, and can certainly be seen as the factor that distinguishes place from space.

Space and place

Place = space + meaning / embodied experience

An important point to consider at the outset of this study is the ontological difference between space and place. According to Cresswell (2005: 9) space is more abstract than place. Space refers to outer space or spaces of geometry, it has areas and volumes. Space is thus a realm without meaning – a 'fact of life' which, like time, produces coordinates for human existence (Ibid: 10). Place on the other hand refers to space invested with some sort of meaning. Tuan (1977), along with many other cultural geographers would agree that place is space that has been humanised and made meaningful. It is a natural universal human endeavor to engage in the process of making spaces meaningful: A student putting a poster on a wall; an architect designing a parliament building; a nation hoisting a national flag; graffiti artists making their mark on a wall, all serve as examples of place-making. (Figure 2.1). The word place thus includes

the word space. This study will use the word space in this sense, that it is included in place. In other words, it will not be used in an abstract sense, but always in relation to meaning and human experience, with descriptions or adjectives, implicating meaning and experience and thus denoting place.



2.1 Place-making

Kids and their bedrooms around the world. By merely looking these pictures we gain insight into various factors of places, such as politics, culture, climate, economics, pop culture, tradition and normative behavior.

Topophilia

The popularity of the conceptualisation of place as humanised and meaningful space, signified a philosophical turn to continental European philosophy, where phenomenology and existentialism became central (Cresswell, 2005: 20). From this turn onwards, cultural geographers were not so much interested in real places as they occur in the world, but more interested in place as an idea or concept (ibid). Tuan (1961) argued that through human perception and experience we get to know the world through places. By making reference to French philosopher Bachelard (1958), he incorporated the term Topophilia into geography. Topophilia means love of place. Bachelard expanded on images and reveries that are prompted by certain spaces, particularly enclosed spaces.

Tuan expanded on this notion in his book *Topophilia* (1961), incorporating a much broader range of emotions and experiences occurring between people and places. He defined topophilia as the bond between people and place or setting, and not just the feeling towards enclosed spaces as posited by Bachelard (Sinclair, 1990: 69). This bond, or sense of attachment, is essential to the idea of place becoming a 'field of care'. For Tuan place can be understood in relation to space, where space is an open arena of action and movement, and place signifies stopping, resting, and becoming involved

(Cresswell, 2005: 20). This idea of place is therefore much more than a discussion of a location or region: place becomes a product of a 'pause' and a chance of attachment that occurs to varying degrees (ibid). 'At one extreme a favourite armchair is a place, at the other extreme the whole earth' (Tuan, 1977, 149).

Embodied space

To consider our bonds and attachments to places necessarily requires us to consider our existence in places as embodied beings. Sack (1997), Malpas (1999), and Casey (1998) argue that place is something irreducible and essential to being human, to being in the world. There appears to be wide consensus that place has to do with embodiment. 'It is difficult to think of places outside the body', writes Thrift (2003). Indeed, since ancient Greek times, both 'politics' and 'ethics' go back to words that signify place: *polis* and *ēthea*, 'city-states' and 'habitats' respectively (Casey, 1998: xiv).

Place, understood as a central ontological structure of being in the world, has received vast exploration in the discipline of phenomenology. Phenomenology, in simple terms, is the interpretative study of human experience. It is a medium through which one may study the *person – environment* relationship, why places are important to people and how architecture can become a vehicle for place-making (Seamon, 2000: 2). Its aim, according to Von Eckartsberg (1998:3), is to examine and clarify human situations, events, meanings, and experiences as they 'spontaneously occur in the course of daily life'. It advances the idea that the meaning we attach to places is a direct product of our lived engagement in the world (Rohman, 2002: 259). Phenomenology can be used as a method to articulate this engagement.

2.2 PHENOMENOLOGY: A METHOD FOR ARTICULATING PLACE

'Man is but a network of relationships and these alone matter to him'

De Saint Exupéry, quoted in Merleau-Ponty (1962: 530)

Phenomenology, according to Spiegelberg (1982) cannot be seen as an exact system or school of thought. The lack of a definition of phenomenology, he argues, is asserted by most phenomenologists (Shirazi, 2009:2). Instead he refers to phenomenology as a movement, having a basic departure point but various theoretical developments which are related but not homogenous. Shirazi questions the validity of Spiegelberg's stated position in the case of architecture, referring to Moran's (2000:4) claim that 'phenomenology is more a practice than a system' (Shirazi, 2009:2). He argues that it is

this 'practical character of phenomenology that resonates with architects, as it enables them to 'find a concrete potentiality in its conceptions and themes' (ibid).

Shirazi shows how architectural phenomenologists see phenomenology as a 'way', 'method, or an 'approach' through which architectural problems can be discovered and revealed (4). He discusses how Norberg Schulz (2000:15) sees phenomenology as 'a method well suited to penetrate the world of everyday existence, how Pallasmaa (1996b: 450) defines phenomenology as 'pure looking at' or 'viewing the essence of' phenomena. Furthermore, according to Shirazi, Führ (1998) approaches phenomenology in architecture as being instrumental in helping us understand architecture as part of the lifeworld, bringing us closer to the phenomena. Also, how for Seamon (2000) phenomenology identifies underlying commonalities that point toward the core of the phenomenon. He brings to our attention how Perez-Gomez (1983: 325) exposes the limitations of mathematical reason by arguing that architecture has lost its metaphysical dimension, as it no longer reconciles man and his world, he writes:

'By revealing the limitations of mathematical reason, phenomenology has indicated that technological theory alone cannot come to terms with the fundamental problems of architecture. Contemporary architecture, disillusioned with rational utopias, now strives to go beyond positivist prejudices to find a new metaphysical justification in the human world; its point of departure is once again the sphere of perception, the ultimate origin of existential meaning' (ibid).

For Von Eckartsberg (1998:3) phenomenology is the exploration and description of phenomena. He stresses that the aim of phenomenology is to examine and clarify human situations, events, meanings, and experiences as they spontaneously occur in the course of daily life: 'A rigorous description of human life as it is lived and reflected upon in all of its first-person concreteness, urgency and ambiguity' (Pollio et al, 1997: 5). It suffices to say that we experience all sorts of phenomena in our everyday lives, these include, amongst many others, light, colour, jealousy, change, relationships, and power. It also includes place. Indeed, the experience of the phenomenon of place, be it natural or man-made place, is a significant dimension in our human experience of the world. Phenomenology can therefore be laid out in several themes, as set forth by three seminal phenomenologists, Husserl, Heidegger, and Merleau-Ponty. This study will show how these themes are not exhaustive, but sufficient, when synthesized, to act as an underpinning from which to derive a theoretical framework. The criteria for focusing on contributions by these three philosophers has been adopted from Shirazi (2009:11): Husserl is the father of phenomenology, Heidegger is the most referred to in architectural discourse, and

Merleau-Ponty is one of the key figures in this regard.¹⁸ After these themes have been set out, common concerns will be highlighted, and discussed specifically in relation to place¹⁹.

What follows in the following three subsections is a presentation of phenomenology according to Husserl, Heidegger and Merleau-Ponty.

Husserl

Consciousness over mental abstractions

Phenomenology emphasises human consciousness and its direct experience with the world over mental abstractions (Rohman, 2002: 303). It stands in opposition to philosophies that see reality as a construct of the mind, such as idealism and phenomenism (ibid). Husserl, known as the father of phenomenology, argued that beneath the changing flux of human experience and awareness, there are invariant structures of consciousness. This consciousness is viewed as separate from the flux of specific experiences and thoughts. This style of phenomenology later became known as 'transcendental'. He regarded phenomena of the actual lived world, the *lebenswelt*, to be the basis of philosophical reflection.

Intentionality

Husserl viewed the 'intentionality' of consciousness as being central to the philosophy of phenomenology: it is the notion that our consciousness is always focused on something outside itself, and that this allows us to appreciate experience (ibid). The mind, therefore does not create reality, but instead interacts with it (ibid). Intentionality is the most influential aspect of this position, and offers a solution to the mind-body problem posed by Descartes, as it sees the relation between the subject and the object as more fundamental than either of the two sides in themselves (ibid).

The lifeworld

The lifeworld is a concept that emphasises a state of affairs in which the world is experienced and therefore a valuable pre-epistemological stepping stone for phenomenological inquiry. While Husserl took a particular stance to this concept, other authors have had slightly varying views, presented here in contrast to his own. Shirazi explains the lifeworld as 'the world in which all my experiences take place, and consist in all the objects of my consciousness' (2009: 16). For Seamon (2000) the lifeworld is the

¹⁸ Further elaboration for the motivation for selection of main literature sources can be found in APPENDIX B.

¹⁹ These themes were highlighted and comprehensively discussed in Shirazi (2009).

tacit, tenor, and pace of daily life to which people normally give no reflective attention – including the routine and the unusual, the mundane and the surprising, it is the world as experienced in everyday life (Ibid). Smith (2007: 344) points out that the lifeworld is not a distinct domain of objects, but a range of noematic sense, embracing the types of sense presenting objects as we experience them in everyday life'. Moran (2000: 182) argues that we as conscious beings always 'inhabit the life-world; it is pregiven in advance and experienced as a unity'. This everyday situation of taken-for-grantedness, argues Seamon (2013: 3) is normally unnoticed and thus hidden as a phenomenon. He argues that it is *simply present* and relates the life's latent, normally unexamined givenness that typically goes forward without self-conscious intervention or purposive aim.

For Husserl, there was not one single life-world, but 'a set of interesting overlapping worlds, beginning from the world which is the 'home world' (*heimwelt*), and extending to other worlds which are farther away, 'foreign' or 'alien worlds', the worlds of other cultures etc' (Moran, 2000: 182). An example of a study relating to material aspects of the lifeworld is Pallasmaa's (1996a) architectural examination of modernist aesthetics and how these buildings largely emphasised intellect and vision in contrast to how a more comprehensive architecture might accommodate an environmental experience of all the senses as well as feelings.

The lived dimensions of the lifeworld has been delineated by van Manen (1990, 101). He identified four 'existentials' that ground typical human lifeworlds, regardless of a person or group's specific personal, social, cultural or historical context (Seamon, 2013: 4). Firstly he refers to 'lived space', or *spatiality*, as being the way people experience and know environments and places in which they find themselves (ibid). Secondly, he refers to the 'lived body', or *corporeality* as the way in which the lived qualities of human embodiment – such as symmetry, upright posture, ableness, the way in which the five senses encounter and understand the world – relate to and unfold in the 'lived spaces' (ibid). Thirdly, he refers to 'lived time', or *temporality*, which locates human experience time-wise personally, chronologically, and historically in relation to the world and the experience of time in it – how pleasant moments for example pass quicker than difficult or boring moments (ibid). Fourthly, he refers to 'lived others', or *relationality* as the lived relations we have with one another. For Seamon (ibid) *spatiality* and *corporeality* have particular relevance to architects as their lived manifestations are deeply related to environmental and architectural contexts. He adds that these two existential notions relate directly to the phenomenon of place. By understanding these, he argues, one can better establish an in-depth understanding of the everyday lived needs of people who use buildings (ibid: 5).

lived space	spatiality	experience and know environments and places
lived body	corporeality	lived qualities of human embodiment
lived time	temporality	locates us time-wise in relation to our world
lived others	relationality	the lived relations we have with one another

Table 2.2 Lived dimensions of the lifeworld (van Manen, 1990)

Essences

Husserl stressed the importance of returning to 'the things themselves', denoting the immediately intuitive essential elements of consciousness (Shirazi, 2009:13). Thus, Husserl intends to 'address the given phenomena, the things themselves, in the sense of whatever immediately appears to consciousness in the manner that it so appears' (Moran, 2000:108). Phenomenology in this sense suggests a return to the phenomena, to the things themselves as they show themselves to be, not as a representation (Shirazi, 2009:13). Phenomenology hereby, does not stop in appearance, but seeks the essence of appearance, to be a 'science of essences' (Ibid). Or as Moran and Mooney (2002: 6) argue: 'a science that makes the essences of things that appear visible to the enquirer.

A priori (a presuppositionless science) and epoché (cessation and suspension)

Husserl proposed what he termed 'phenomenological reduction', which requires the bracketing or putting aside, of all conventional assumptions – including the existence of an object or impression – in order to examine life experiences from a fresh, unbiased perspective (Rohman, 2002: 303). He argues that we should leave all metaphysical and empirical presuppositions to be able to catch the 'concrete' given things, as they appear and as they are lived (Shirazi, 2009:13). It returns to what is directly given, although not given through scientific presuppositions, but rather intrinsically given through intuition. Our ability of this cessation or suspension has been questioned by many who succeeded Husserl. 'Both Heidegger and Merleau-Ponty deny the possibility of carrying out a 'complete' reduction, insisting that we can only think back to our being-in-the-world, and attempting to go behind this phenomenon makes no sense' (Moran, 2000: 160).

Consciousness over mental abstractions
Intentionality
The Lifeworld
Essences
A priory + epoché

Table 2.3 Phenomenological principles of Husserl

Heidegger

Being-in-the-world

Heidegger and Merleau-Ponty questioned Husserl's transcendental structures of consciousness because these were based on speculative, cerebral reflection rather than on actual human experience taking place within the world of everyday life (Schmidt, 1985). For Heidegger, consciousness was not separate from the world and human existence. Heidegger referred to this notion as *Dasein*, or *being-in-the world* (Seamon, 2000). This difference between Husserl and Heidegger is discussed by Spiegelberg (1982: 408). He notes that Husserl concentrates on consciousness or pure ego, where Heidegger is concerned with being. The former can be seen as Cartesian, in its division of the corporeal body and mind, whereas the latter integrates consciousness with the world and the body. In *Being and Time*, Heidegger (1996) criticises what he called idealist or realist views of understanding the way people exist in relation to the world through his rejection of a separate and directional relationship between person and world in actual lived experience (Seamon, 2000). He advocates that people do not live apart from the world but are rather intimately caught up in and immersed in it (ibid).

His notion of *Dasein* or *being-in-the-world* is thus what defines a situation-always given, never escapable (ibid). The major phenomenological challenge becomes the description this person-world intimacy in a way that legitimately escapes any subject-object dichotomy (ibid). To overcome this dichotomy one can refer to the notion of *intentionality*, the idea that human experience is continuously directed toward a world that it never possesses in its entirety but toward which it is always directed (Pollio, 1997: 7). Intentionality is: 'a basic structure of human existence that captures the fact that human beings are fundamentally related to the contexts in which they live or, more philosophically, that all is being understood as 'being in the world'' (ibid).

The role of architecture in the lifeworld is elaborated on by Pallasmaa (1996: 11), he argues that architecture articulates the experiences of being-in-the world and has the ability to strengthen one's sense of reality and self, it does not make us inhabit worlds of fabrication and fantasy. For him the concern of architecture should extend beyond prioritizing objects of visual seduction, as it has the power to relate, mediate, and project meanings. This meaning, he argues, transcends the physical building and 'directs our consciousness back to the world and towards our own sense of self and being' (ibid). In this regard architecture becomes the instrument that mediates human experience with space and time.

Building and dwelling

In the essay *Building, Dwelling, Thinking*, Heidegger (1993) does not set out to give ideas on architecture, or rules for buildings, but attempts to define dwelling in terms of how buildings belong to dwelling (Shirazi, 2009: 34). He stresses that not every building is a dwelling: 'These buildings house man. He inhabits them and yet does not dwell in them' (Heidegger, 1993: 348). He refers to language to establish the essential differences between these terms. He points out that the term *bauen* (building) in old English and high German (*buan*) means to dwell, signifying to remain, or to stay in a place (Shirazi, 2009: 34). Furthermore, he points out that *bauen* is also present in the German word 'bin' and its different versions. Therefore 'ich bin', and 'du bist', 'I am' and 'you are', denotes 'I dwell, you dwell' etc. (ibid). Heidegger (1993b, p.349) writes: 'The way in which you are, and I am, the manner in which we humans 'are' on this earth, is *bauen* or dwelling. To be a human being means to be on the earth as a mortal. It means to dwell. The word *bauen* says that man is insofar as he dwells'. Furthermore, Shirazi (2009: 35) highlights Heidegger's '*bauen*' means to 'cherish and protect, to preserve and care for, in the sense of preserving and nurturing, or cultivating'.

Bauen (building)	to dwell, to remain or to stay in a place to cherish and protect
I am, you are...	I dwell, you dwell...

Table 2.4 Phenomenological principles of Heidegger

The fourfold, the bridge and gathering

According to Heidegger, dwelling of human beings means staying 'on the earth', 'under the sky', remaining before the divinities and 'belonging to man's being with one another (Shirazi: 2009: 35). He argues that these four belong together in their oneness, referring to them as the 'fourfold', preserved through the binding notion of dwelling (Ibid).

Dwelling	on the earth under the sky before the divinities being with one another	Mortals preserve the 'fourfold' through dwelling
	belong together in their oneness: 'Fourfold'	

Table 2.5 The fourfold, the bridge and gathering

As an illustration of how the fourfold comes together in their oneness, Heidegger shows how poetry can gather the fourfold, in his analysis of the poem *A Winter Evening* by Georg Trakl (1915):

Window with falling snow is arrayed,
Long tolls the vesper bell,
The house is provided well,
The table is far from many laid.

Wandering ones, more than a few,
Come to the door on darksome courses.
Golden blooms the tree of graces
Drawing up the earth's cool dew.

Wanderer quietly steps within;
Pain has turned the threshold to stone.
There lie, in limpid brightness shown,
Upon the table bread and wine.

Heidegger's interpretation of this poem shows us the ability of language to gather the fourfold, how the poem gathers 'earth, sky divinities and mortals into a oneness' (Ibid: 41). He writes: 'House and table join mortals to the earth. The things that were named, thus called, gather to themselves sky and earth, mortals and divinities. The four are united primarily in being toward one another, a fourfold. The things let the fourfold of the four stay with them. This gathering, assembling, letting-stay is the thinging of things. The unitary fourfold of sky and earth, mortals and divinities, which is stayed in the thinging of things, we call the world' (Heidegger, 1971: 43).

Furthermore, Heidegger uses the analogy of the bridge to explain the fourfold. He refers to the ability of the bridge to 'gather'. He indicates how a bridge is a built thing that not only connects two banks, but sets the stream, banks, and land near each other and thereby 'gathers them'. 'The bridge 'gathers' to itself in 'it's own' way earth and sky, divinities and mortals' (Heidegger, 1993b, p 355).

Heidegger's place and space

Heidegger illustrates place-making through the analogy of the bridge. He argues that before the bridge, there was no place. It is the bridge as a thing that enables the establishment of place through gathering the *fourfold* (Shirazi, 2009: 38). 'Thus the bridge does not first come to location to stand in it, rather, a location comes into existence only

by virtue of the bridge' (Heidegger, 1993b, 356). Heidegger prioritises place over space. It is only after the establishment of a place, he argues, that space is being provided (Shirazi, 2009: 38). Elaborating on space, he refers to the word 'raum' – denoting a place cleared or freed for settlement. Similar in Afrikaans²⁰, 'ruimte' is something cleared and made room for, within a boundary. He also indicates that the boundary is not that at which something stops, but as recognised by the ancient Greeks, the boundary is that, from which something starts its *presencing* (Heidegger, 1993b, 356). Spaces can thereby be understood to receive their being from place and not from space. People relate to places, and through them, to spaces.

Shirazi (2009: 39) points out that building can thus be seen as making locations that allow spaces, providing a site for the fourfold. He indicates that for Heidegger: 'The edifices guard the fourfold. They are things that in their own way preserve the fourfold. To preserve the fourfold, to save the earth, to receive the sky, to await the divinities, to escort mortals – this fourfold preserving is the simple nature, the presencing, of dwelling' (Heidegger, 1993b, 356).

space	something cleared and made room for
boundary	that from which something starts its <i>presencing</i>
Building	making places that allow for spaces
	to provide a site for the fourfold

Table 2.6 Heidegger's place and space

Merleau-Ponty: ten themes

The perceiver and the perceived

Merleau-Ponty was a philosopher and a leading exponent of phenomenology and French existentialism. He broadened Heidegger's view including the active role of the body in human experience. In an 'existential turn' Heidegger and Merleau-Ponty effectively shifted from Husserl's realm of pure intellectual consciousness to one of 'lived experience'. Furthermore, Merleau-Ponty rejected the division between the subject and the object. According to Shirazi (2009: 44), he opposed 'intellectualism' of rationalism and idealism on the one hand, and empiricism, behaviorism and experimental science on the other. To have knowledge of the world, he argued, is to be part of the world, and not distinct from it (Rohman, 2002: 259). He felt that since our consciousness and our

²⁰ Afrikaans is a West Germanic language spoken in South Africa, Namibia and, to a lesser extent, in Zimbabwe and Botswana.

bodies are inseparable, and consciousness is a product of perception, perception in itself does not exist, only perception from some perspective (ibid). He uses the analogy of two palms touching and asks: 'am I touching or being touched?' In this regard one could argue that he replaces the object and the subject, with the perceiver and the perceived. The following constructs of Merleau-Ponty's phenomenology was compiled by Shirazi (44-51), and a brief summary of them will be made here:

Against science

Putting into question scientific thinking, Merleau-Ponty (1962, p.viii) took a critical stance towards conventional scientific thinking, arguing that science attempts to explain, while phenomenology describes what is apparent to the direct experience. For him the description of direct experience was a more honest representation of the world, as opposed to the explanations and analysis of science (Kvale, 1996: 53). In this regard, phenomenology becomes the attempt at the direct description of experience, without taking into account any considerations about the origin or cause of the experiences (ibid).

All my knowledge of the world, even my scientific knowledge, is gained from my own particular point of view, or from experience of the world without which the symbols of science would be meaningless. The whole universe of science is built upon the world as directly experienced, and if we want to subject science itself to rigorous scrutiny and arrive at a precise assessment of its meaning and scope, we must begin by re-awakening the basic experiences of the world, of which science is the second order expression (Merleau-Ponty, 1962: viii).

Art therefore becomes a valuable reference, as 'there is an original and true attitude towards the world, and the painters are able to capture the things in an innocent looking without representing them based on a pre-supposition' (Shirazi, 2009:46).

Against cartesianism

Merleau-Ponty rejects the body and soul dualism. He feels that this dualism leads to the point that the subject (soul, consciousness, and culture) is seen as a primary aspect of existence, but that the object (body, the world, nature, and other manifestations) is seen as marginal, to serve the subject (Gordon & Tamari, 2004 in Shirazi, 2009:46).

World and body image

Merleau-Ponty considers the world and the self as inseparable (Ibid: 27). To him the body is understood as the center of the world. In the same way that the heart gives life to the

body, the body gives life to one's world. This conceptualisation of the body is similar to that of Husserl as it differentiates between the inanimate physical body, or 'korper', and the living animate object, or 'leib' (Moran, 2000: 423).

Bodily experience, body and movement

For Merleau-Ponty, human perception becomes the manifestation of consciousness in one's embodied engagement with the world (Shirazi: 47). In this regard the world is not separate from our experience of it, but should instead be taken as our *experienced world*, a world that is fundamentally related to the 'lived body' (Ibid). In simple terms, the body and its movements provide us with our perceptions of the world. Merleau-Ponty uses the example of walking around an object: 'I could not grasp the unity of the object without the mediation of bodily experience' and that it is 'by conceiving my body itself as a mobile object that I am able to interpret perceptual appearance and construct the cube as it truly is' (Merleau-Ponty, 1962: 203).

Body and space

For Merleau-Ponty, our bodies do not so much exist in space but rather inhabit space and time (ibid: 139). This implies an existentiality of space (Ibid: 239). Our perception is therefore, essentially based on existential directions, in which the body becomes the departing point of encountering the world (Shirazi, 2009: 48). It is for this reason, according to Seamon (2012) that: 'the physical form of the human body immediately regularises our world in terms of the here-there, near-far, up-down, above-below, and right-left'. In this regard Merleau-Ponty refers to 'body subject', the pre-cognitive intelligence of the body expressed through action (Seamon, 2000). It embodies a person in a pre-reflective stratum of taken-for-granted bodily gestures, movements, and routines (Ibid).

Perspectival perception

Merleau-Ponty (1962: 67) argues that we cannot have a 'perspectiveless position', as our being-in-the-world is historical and temporal. There is therefore no such thing as perception in itself, only perception from a perspective. In this regard Thijs-Evenson (1989) argues that our experiences are inevitable and always subject to private, social, and universal perspectives.

Painting as primordial connection of body and world

Merleau-Ponty viewed painting as the primordial connection between the body and the world, unable to be expressed in philosophical terms. For him, painting 'explores the manner our vision seized on objects in the world in a more subtle way than any

philosophy or psychology' (Moran, 2000: 405). He considers artists such as Paul Cézanne genuine phenomenologists who 'discovered lived perspective – not geometrical perspective – by remaining faithful to the phenomena' (Ibid: 406) (Figure 2.2). This *lived perspective*, writes Shirazi (2009: 49), 'goes into the things themselves, reveals the voluminosity of the world, and captures the phenomena as they appear to us'. Other art forms, in addition to painting, such as poetry, music, and film, can certainly be seen to do the same.



2.2 The lived perspective

Peasant (1891) shows Cézanne's intense study of his subjects.

Perception as background

In Merleau-Ponty's view, perception is fundamentally related to texture and background (Shirazi, 2009: 49). The world therefore consists of correlated materials, not isolated objects, and perception therefore always means perceiving something in context: 'in its relationship to the surrounding and in the way it exists in the world' (ibid). Führt (1998a: 67) argues that every perception occurs in social and spatial situations, wherein a variety of meanings, feelings, emotions, and thoughts participate. In this regard, a work of art or architecture for that matter, 'is not a single thing but fluidity (contrary to object) of a work process fulfilled cognitively, corporeally and socially, and is defined spatially and temporally'. We therefore cannot accept the notion of pure objective architectural places, independent of a life-world and devoid of practical and mental appropriation. These views have been re-iterated by many contemporary architectural theorists (Till, 2009; Habraken, 2005; Harries, 1982). Similarly, Husserl stresses that we do not perceive an object in isolation, but always against a background, within a surrounding world, related to other object, bodies, persons, and other I (Moran: 2005).

Visual world versus visual field

Führt (2007) provides us with two valuable constructs: the 'visual field' and the 'visual world'. Here, the visual field denotes a 'two dimensional image, without any spatial depth, without any object-identification and without any meaning'. This field is limited to a frame. The visual world however, 'is created by identifying spots as certain things in a certain space' (Shirazi, 2009: 50). Here, one is placed as a perceiver in the middle of circumstances, not as a fixed subject, but as a person who moves around and perceives permanently (ibid). This world extends beyond a frame, and implies the existence of space, time, things, actions possibilities, and narrations, denoting a situational framework (ibid).

Phenomenology of origins	Bodily experience, body and movement
Against science	Body and space
Against cartesianism	Perspectival perception
World and body image	Painting as primordial connection of body and world
	Perception as background
	Visual world versus visual field

Table 2.7 Phenomenological principles of Merleau-Ponty

2.3 THREE PHENOMENOLOGICAL DIMENSIONS OF PLACE

Selected themes of three phenomenologists have been highlighted and briefly discussed above. The main difference between the contributions of these authors centres around

Husserl's notion of pure intellectual consciousness, Heidegger's notions of 'being', and 'Merleau-Ponty's notion of the 'body-subject'. Various scholars have adopted principles aligned with the latter (Seamon, 2000; Palasmaa, 1996a; Norberg-Schulz, 1980), as will this study. A definitive foundation of all these positions is that they are all concerned with the human experience of phenomena. It suffices to say that humans can experience all sorts of phenomena. This study, however, will be concerned with the human experience of the phenomenon of place (Table 2.7).

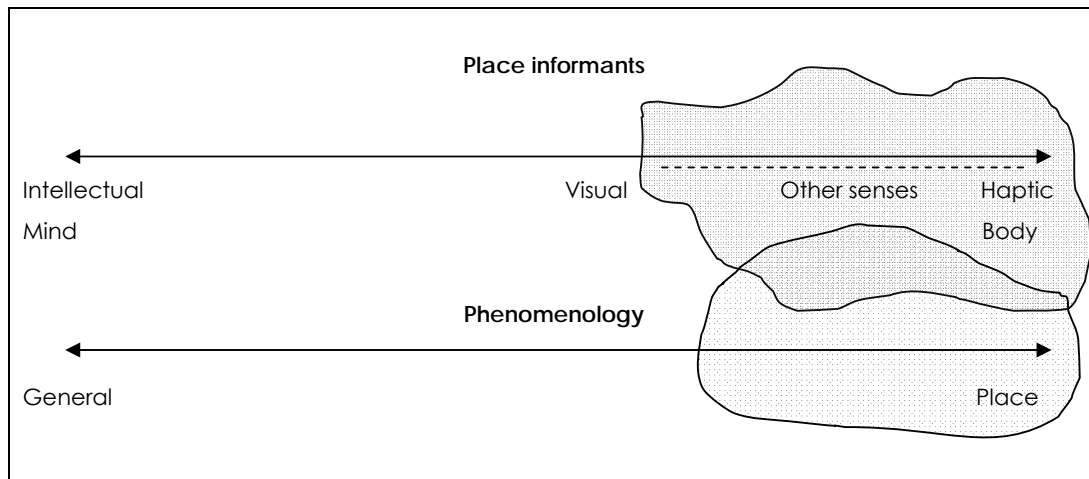


Table 2.8 Diagram indicating the theoretical positioning of the study

For architects to approach place phenomenologically, the following points have been identified:

Firstly, it means that we should consider our embodied experiences of architectural places and that these experiences are determined by our perceptions. Our perceptions of places are always from perspectives, whether these are individual or collective perspectives. Additionally, it means that the perception of places cannot be divorced from their contexts. For architects this implies a consideration of our perceptions of the man-made, built environment, constituted of material aspects. When considering our experiences of such places, phenomenology requires us to set aside mental abstractions, and to focus instead on the phenomenon of place itself – how it is perceived before 'knowledge' through 'reflective experience'. It requires us to consider how places are experienced through intuition, and to acknowledge that our perceptions of places should be described, and not constructed or constituted.

Secondly, it requires us to acknowledge that our minds do not create places but instead interact with them. If we are to follow the move away from Husserl's notion of transcendental consciousness to Heidegger's notion of 'being in the world', and

Merleau-Ponty's 'world and body image', we should acknowledge that our bodies and minds cannot be seen as separate entities but that it is in fact our perceptive bodies that interact with place. Furthermore, these bodily interactions are determined by movement and the senses. These movements and sensory experiences can be probed by looking at our rhythms, rituals, and patterns of using places. When considering our rhythms, rituals, and patterns of using places, it also becomes important to acknowledge that our interactions of places are subject to 'lived time' or temporality. Place, is thus fundamentally spatial but also diachronic.

Thirdly, it means that it is not possible to imagine purely objective architectural places, independent of a life-world, because the world is not separate of our experience of it. This *experienced world* implicates not only material places, but also memories, dreams and imaginations of places. It therefore means considering place as a product of the lived relationship with the world through the way we engage with places not only through perception, but also through memory, dreams, and imagination. Places we physically encounter, and places we remember, dream of, and imagine should be seen as equal experiences. Such experiences are often explicitly articulated in the arts, which can be drawn on to develop new perceptions (Table 2.8).

From a phenomenological point of view, place-making, for architects, can therefore be interrogated and unpacked through the following three dimensions. Firstly, through the *Material Aspects of the Lifeworld* ²¹. This dimension denotes the physical characteristics of places and their expressive qualities. This dimension can broadly be understood through things and nouns that evoke placial experiences. Secondly, through the *Lived Dimension of Place* ²². This refers to how places are subject to the lived through bodily actions, rhythms, and rituals, but also how this lived dimension of place is not static, but subject to time and change. It can broadly be understood through actions and verbs, things happening to and in places, and how these influence placial experiences. Thirdly, through the *Mental Dimension of Place - Spaces of Perception, Memory and Imagination* ²³. This dimension is concerned with how we perceive, remember, and imagine places

²¹ This term was used by Seamon (2012: 5) in his discussion of Pallasmaa's architectural examination of the design aesthetic of Modernist-style buildings. It was selected as the title of this dimension as it refers to the physical, material elements that constitute places and the experiences that they evoke.

²² This title was developed in this study. It was selected as the title of this dimension as it refers to the life of the user, using the building, but also to the 'life' of the building. As something that grows older in time. As something that is forever subject to time.

²³ This title was developed in this study. It was selected as the title of this dimension as it refers to places that reside in our minds.

through our embodied encounters with the material world. It is further concerned with how we project these perceptions, memories, dreams and imaginations onto places.

Material Aspects of the Lifeworld	The Lived Dimension of Place	The Mental Dimension of Place
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Table 2.9 Three dimensions of place

2.4 A PLACIAL TRIAD

These three dimensions are conceptualised to form a placial triad through which the analysis and conceptualisation of place can be achieved. Similar triads have been developed by various philosophers and cultural geographers²⁴. Two spatial triads that have particular relevance in this regard, and serve as valuable precedents, are those developed by Lefebvre in his book *The Production of Space* (1968). Here, in his theory of language he proposes the triad: Representations of Space, Representational Space, and Spatial Practices; and in his theory located in phenomenology he proposes the triad Conceived Space, Perceived Space, and Lived Space (Schmid, 2008: 37) (Table 2.9). These triads can both be seen as sources for his theory of the production of space which he terms, 'social space'. This term, writes Cresswell (2005: 10), can be equated with place.

The contemporary relevance of Lefebvre's theories, argues Schmid (2008: 27), is strengthened by the prevailing processes of globalisation and urbanisation. These new space-time configurations call for new concepts of space corresponding to contemporary social conditions. The current reception of these theories however, has not made full use of these possibilities, particularly not by architects. The confusion of these triads are twofold: firstly, in their dialectic structure, and secondly, in their categorisation. Dialectic thinking means that social reality is marked by contradictions and can only be understood through the comprehension of these contradictions (Schmid, date: 30). The core of the dialectic can only be fully understood in the German: *das Aufheben des Widerspruchs* (sublation of the contradiction). Here, *Aufheben* signifies on the one hand, negation and overcoming, and on the other hand, preservation and placing on a higher level (ibid).

These spatial triads provide architects with rich and multifaceted ways of thinking about place, but have not been widely adopted by the discipline. From the outset of this study,

²⁴ These include Soya's (1996: 57) Historicality, Sociality and Spatiality and Cresswell's (2005:51) Descriptive, Phenomenological and Social Constructivist dimensions of place.

they have prompted the question: how can contributions of the notions of 'place' that lie within and outside architectural discourse be synthesised into a simple spatial triad that could be of use to the discipline?

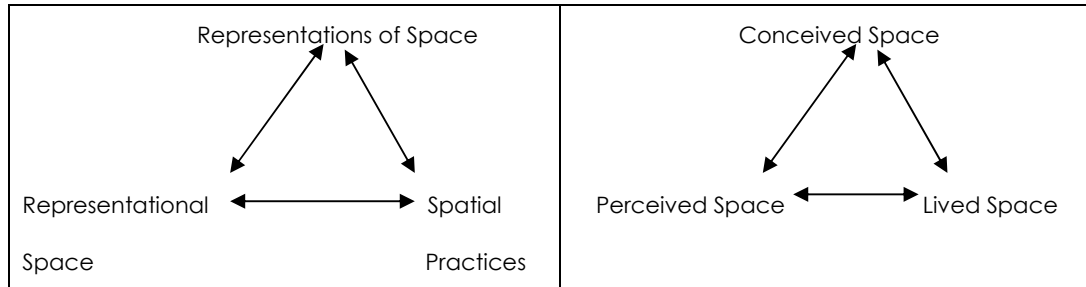


Table 2.10 Dialectic triads developed by Lefebvre (1968).

The triad posited in this thesis is differentiated from these precedents by virtue of the fact that it is fundamentally concerned with how architecture contributes to the human experience of place - through the expressive nature of material places and through our physical and mental encounters with places. The three chapters to follow will elaborate respectively on each of these dimensions. Themes that emerge will be highlighted and illustrated with applications of architectural examples. These will include architectural examples of places, but also artistic examples of places remembered, imagined, and dreamed of by those individuals with rarefied and articulate placial insights, the artists. By highlighting these themes and by illustrating their applications, the following chapters hope to show that the three dimensions posited here are not separate, but intrinsically related (Table 2.10). Furthermore, they will show how place cannot be approached reductionistically as a single concept, but that it should instead be understood in its complexity, as a multifaceted phenomenon. By categorising these themes this study does not intend to quantify phenomenology or detract from the richness that can be derived from it. It does not intend to restrict the multiple derivations of the notion of place. Instead, it hopes to establish a framework in which various sub-themes with diverse applications can be developed and elaborated on.

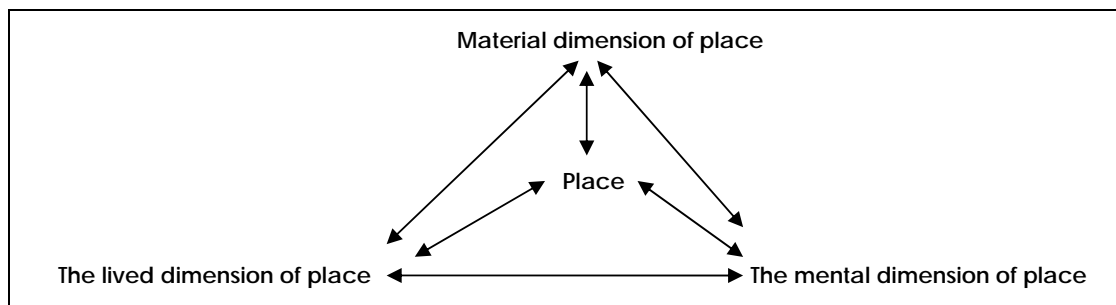


Table 2.11 Three dimensions of place

The following table is a summary of the structure of this study. It shows how the three dimensions of place have been developed and where each dimension will be elaborated upon and applied.

	Background	<p>Place-making is an important concern for architects and in architectural education</p> <p>Homogeneity, Universalism, apartheid's spatialities Shortcomings in architectural education (Appendix A) (Chapter 1)</p> <p>Architectural trends that compromise place include:</p> <p>Ocularcentrism: Prioritisation of the sense of vision Intellectualisation: Abstract and conceptual modes of argumentation The Mind-Body Dualism: Separating the thinking mind and the haptic body (Chapter 1)</p>		
		<p>To address these concerns and counter these trends place can be studied through phenomenology</p> <p>Phenomenology: Interpretive study of the human experience place (Husserl, Heidegger + Merleau-Ponty) From a set of contributions by these authors the following three dimensions of place have been defined: (Chapter 2)</p>		
The Designation	Sub Problems 1 + 2			
The Inquiry	Sub Problems 3 + 4	<p>Material aspects of the lifeworld</p> <p>Physical characteristics of places and their expressive qualities that evoke placial experiences. (Chapter 3)</p>	<p>The lived dimension of place</p> <p>Place as a spatio-temporal event. Interacting with place. (Chapter 4)</p>	<p>The mental dimension of place</p> <p>Perceived, remembered and imagined places. Projecting these images onto places. (Chapter 5)</p>
		<p>Look at theory and praxis: These categories will be discussed in the form of narratives, themes will be highlighted and their applications illustrated through architectural and artistic case studies of places.</p>		
The Distillation	Sub Problem 5	<p>Constructing place</p> <p>Developing a placial phenomenology: a set of architectural place-making design considerations and applications in architectural education. (Chapter 6)</p>		
		<p>Reflection on the purpose and results of the study (Chapter 7)</p>		

Table 2.12

2.4 A POSTMODERN CONSTRUCTION

The notion of discarding of place as a reductionist concept, and setting up a framework in which its complexity can be explicated and its applications validated, can be understood through post-modern philosophy. In his book *The Postmodern Condition: A Report on Knowledge*, Lyotard (1984) defines the postmodern age as a disbelief in universal systems of thought (Kvale, 1996: 41). This implies a lack of credibility toward meta-narratives of legitimation, such as enlightenment belief of progress through knowledge and science, or Marxist Utopia to be reached through emancipation of the working class, or the modern belief in economic growth (ibid). The de-legitimation of global systems of thought, implies that there is no longer a stable foundation to support a universal objective reality. This is echoed in Rorty's (1979) critique of objectivism, who speaks of 'knowledge as the mirror of nature' and the 'illusion of the double world' (Figure 2.2). This double world, i.e. the world of knowledge that stands in opposition to the world as is, has been criticised by many, particularly by phenomenologists.

The idea of knowledge as a mirror of reality has hence been replaced by a conception of the 'social construction of reality' (Berger & Luckmann, 1966), where the focus has shifted to the interpretation and negotiation of meaning of the world. With this 'breakdown of universal meta-narratives of legitimation' emphasis has moved to the construction of perspectival reality where knowledge is validated through practice (Kvale, 1996: 41). This has led to an openness to qualitative diversity, to a multiplicity of meanings in particular contexts, knowledge that is perspectival and dependent on the viewpoint and values of the investigator. In this regard, human reality is understood as conversation and action, where knowledge becomes the ability to perform certain actions (ibid: 42). In other words, the legitimation of a study lies in the pragmatic question of whether the study provides useful knowledge.

Adopting these lines of thinking, allows us to consider place as a qualitative and multifaceted entity that cannot be universally defined and should instead be interpreted. It also allows us to consider place as an entity with a multiplicity of meanings that are subject to the perspective, and thus become dependent, on the viewpoint of the investigator. Finally, it allows us to validate knowledge we obtain of place through practice, i.e. to offset ideas and theories of place, with places in reality, to see to what extent this knowledge enables us to perform effective actions, to perform effective place-making.

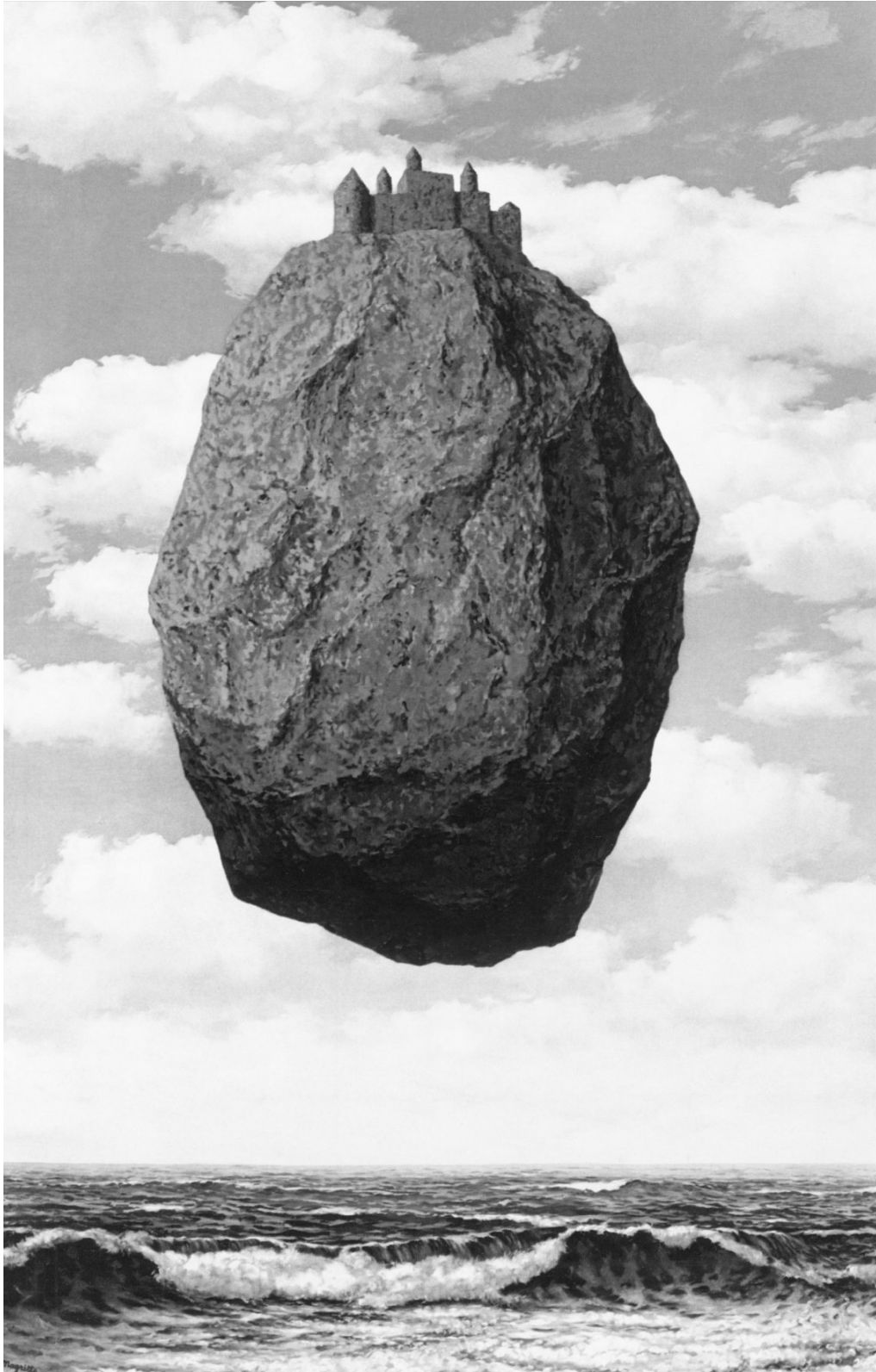


Figure 2.3 Illusion of the double world.

Magritte challenges the observer's preconceived perceptions of reality. *The Castle of the Pyranees* (1959).

PART 2

THE INQUIRY

In Part 2 of this study architectural interpretations grounded in phenomenology will be discussed, synthesised and categorised into the framework set up above. In order to clarify these contributions and illustrate their applications in architecture, they will be discussed in tandem with architectural cases.

CHAPTER 3: THE MATERIAL ASPECTS OF THE LIFEWORLD

'This reality is [not] to be found in the abstract world but always in the world of things.'

(Zumthor, 1994: 34)

'A pure aesthetic object should not mean, but be.'

(Harries, 1988: 34)

3.1 INTRODUCTION

It was noted in the previous chapter that the term place denotes a significant dimension of the life-world. In other words, that it is a phenomenon integral to our everyday experiences of the world. Places occur in various forms, they reside in our minds: 'she is in a good place'. Places can also be remembered, imagined, and dreamed of. Places of course also exist as a result of our concrete, everyday lived environments. Such material places occur in two forms, they exist as natural places and also as man-made places (Norberg-Schulz (1980). The latter, which is the concern of the architect, is made up of material aspects – physical *things*. In this regard the word *tectonic* is of relevance. Derived from the Latin word 'tectonicus', the word means 'building, and refers to anything constructed (Allen, 1990: 1252). The material aspects that constitute places can be seen and touched, they can echo sound, absorb, and conduct temperatures. This dimension of place, as a result of its tangible character is perhaps the most obvious for architects to consider. In effect, all factors that impact on our experiences of places are, in one way or another, related to the material dimension of places - because our lived actions, our perceptions, memories, and our imaginations of places, are always generated by or directed towards the concrete world.

In recent years, a number of architectural critiques have been made on this material dimension of place. Some have argued that places are based on forms designed for the sole purpose of seducing the eye (Leach, 1999; Pallasmaa, 1996a). This ocularcentric approach to form is seen to negate our other bodily senses and also neglect the place-making potential of architecture. Such designs, as produced by the avant-garde, have also been noted to prioritise the architecture of exteriors over the architecture of interiors. It can be said that this form of architecture is conceived for the pleasure of the eyes more than the well-being of its inhabitants (Grey, 1986). Shirazi (2009: 80) refers to this as 'a phenomenology from without'. He argues that phenomenological interpretations of place by Norberg-Schulz in *Genius Loci: Towards a Phenomenology of Place* (1980), for example, is generally presented from the exterior. Similarly, Führ (1998b) argues that

Norberg-Schulz's *genius loci* or 'spirit of place' is a production of photos and as such is a 'photographic phenomenon' and not an 'architectural phenomenon', and that this this *genius loci* becomes the production of the photographic gaze (Figure 3.1). Such places are conceptualised as mute and static two dimensional entities that negate the lifeworld.



3.1 *Genius loci* based on the photographic gaze.

The exterior of Dipoli, Finland, Reima Pietilä.



3.2 *Genius loci* based on the absence of people.

Riverside Museum, Zaha Hadid Architects as presented on the cover of the *Architectural Review*.

Furthermore, some question the practice of architects conceptualising the material aspects of architectural places without the inclusion of people. Hereby, the essence of the place is fundamentally based on the 'absence of people' as opposed to the

'presence of people' and their everyday activities in the environment (Shirazi, 2009: 90) (Figure 3.2). Such methods of conceptualising and representing place undoubtedly leads to the de-humanisation, the de-historicisation and the de-socialisation of architecture. What is of particular concern in these visually seductive, exterior and people-less places, is that they essentially negate the expressive potential of concrete form. In other words, the material aspects that make up places are not designed with the sensory, moving, remembering body in mind, and thus cannot anticipate the experiences that these forms might entice.

To counter these critiques, this chapter will illustrate how the material aspects of the lifeworld need to be seen in relation to the sensory perceptive, moving, and experiential body. How they should never be regarded as things in themselves, but always as things that have expressive qualities that influence people's experiences of places, as things with 'existential expressions' (Thiis-Evenson, 1989). Architecture should thus be seen to exist in concrete form but also as a psychological phenomenon (Figure 3.3).



3.3. Existential expressions

Thiis Evenson (1989: 15) points out how all artwork, through the use of specific form, can establish certain moods: 'A narrative picture will move the feelings of the beholders when the men painted therein manifest clearly their own emotions. It is the law of nature....we weep with the weeping, laugh with the laughing and grieve with those who grieve' (Alberti, 1976: 35). A grave in Père Lachaise Cemetery, Paris.

This chapter will focus on the 'interpretation of architectural form and its expression'. The tangible aspects of places will be discussed, as also to the intangible aspects: the things that are expressed. This will be done in accordance with the phenomenological

intention of elucidating that which appears (the expressions) and the manner in which it appears (the material aspect of places). This function or purpose of phenomenology is echoed in Giorgi (1975: 83): 'Phenomenology is the study of the structure, and the variations of structure, of the consciousness to which anything, event or person appears'. By looking at the existential expressions of architectural form, this chapter therefore hopes to highlight how particular architectural and place experiences are supported or stymied by particular material architectural qualities.

To probe this theme, hermeneutics, the practice of interpretation, will be discussed. It will be shown how the material aspects that constitute places can be interpreted as configurations and therefore be seen as *gestalts*. Places will be discussed as *gestalts* in themselves (as they are made up of configurations), but also as *gestalts* in terms of their contexts (as they also exist as part of configurations with their surroundings i.e. with other places). How these configurations differentiate place from space will be discussed by referring to various themes. These will include *boundaries and enclosures*, *insideness*, *spaces of otherness*, and *objects of identification and orientation*. It will be shown how these material *gestalts* have expressive qualities and that these expressions can be interpreted in two ways. On the one hand, places can be seen as vehicles that convey meaning, as signs and symbols, and on the other hand, places can be seen as real and 'concrete things', that create atmospheres, presences and ambiances. How authors have articulated these expressions of places into an *expressive grammar of architectural archetypes* will finally be discussed, and illustrated with architectural examples.

3.2 HERMENEUTICS: INTERPRETING PLACE

'Architectural history as we know it has been written tacitly adhering to the crudest version of the paradigm of communication: all the attention has been focused on the design of the new forms, none on their interpretation. It is time to realize, that even within the limits of the paradigm of communication, there should be a history of meaning, not only a history of forms' (Bonta, 1979: 232).

Hermeneutics is the theory and practice of interpretation, particularly the interpretation of texts, which may be any material object or tangible expression imbued in some way with human meaning. It aims particularly at discovering the hidden meanings in texts (Rohman, 2002: 174). The key point here is that the author of the text is not always available for comment on its meaning. Thus, the hermeneutic researcher must find ways of discovering meanings through the texts themselves (Seamon, 2013). Numerous

attempts have been made by theorists, influenced by semiotics, to develop an understanding of architecture as a language, or a text that can clearly communicate designers' meanings to the users (Millgrom, 2008: 271). The hermeneutical process can be understood as the following:

'One embeds oneself in getting involved in the text, one begins to discern configurations of meaning, of parts and wholes and their relationships, one receives certain messages and glimpses of an unfolding development that beckons to be articulated and related to the total fabric of meaning. The hermeneutic process seems to palpate its object and to make room for that object to reveal itself to our gaze and ears, to speak its own story into our understanding' (Von Eckartsberg, 1998: 50).

To interpret the material aspects of the lifeworld the hermeneutic-phenomenological approach provides insight. Hereby, the material aspects that constitute places can be interpreted in relation to the way in which they are lived and experienced. This practice has been adopted by many disciplines. Seamon (2000) for example points out that in environmental behavioural research a lot of the phenomenological work is hermeneutic, and can provide acumen to architects, as its aim is to understand material environments. Zumthor also interprets architectural environments in order to discover their evocative qualities (Figure 3.4). In *Atmospheres* (2006b) he gives an elaborate interpretation of his experience of sitting in an arcade on a Sunday morning. Through rich descriptions he illustrates what moves him: 'Everything. The things themselves, the people, the air, noises, sound, colour, material presences, textures, forms too – forms I can appreciate. Forms I can try to decipher' (2006b: 17). He stresses that feelings and atmospheres cannot exist separately. He does not negate the merit of the thought, but stresses the magic of real things: 'the magic of the real world' (Ibid: 19). He argues that the focus of interpretation should be on the material presence of things, and says that architecture collects different things in the world, different materials combined to create spaces. He equates this with the human body – with the anatomy of things that we cannot see, with the skin covering us: 'a bodily mass, a membrane, a fabric, a kind of covering, cloth, velvet, silk' (Ibid: 23). Architecture is hereby not equated with the idea of the body, but instead with the body itself: 'A body that can touch me' (Ibid).



3.4 Deciphering material environments.

Student Housing, Hans Baumgartner, Clausiusstrasse, Zurich, 1936. Zumthor interprets various aspects of material environments to determine how they contribute to atmospheres.

By interpreting our environments we can begin to understand the cause and effect of material structures. This exercise, according to Solingaros & Masden (2007) is crucial for architects, as it helps us to extract raw information from the built environment that helps to tell us whether a place is healthy and nourishing, or deleterious and dangerous. For these authors, intelligence that processes this information is crucial, as it provides an integral link between humans and the physical reality that we perceive (Ibid). Hermeneutics can be employed to help us understand our material environments, their meanings and in turn the intentions of their authors. This thesis will conduct a diverse range of interpretations of places by making reference to various different place-making themes as lenses for interpretation.

3.3 GESTALTS: CONFIGURATIONS OF PLACES

The material aspects that constitute places can be interpreted as configurations and therefore be understood as gestalts. Gestalt theory maintains that perception is based on the mind's orderings of patterns and configurations, derived more from their context than their constitutive parts (Rohman, 2002: 159). In a quantitative sense, the whole is

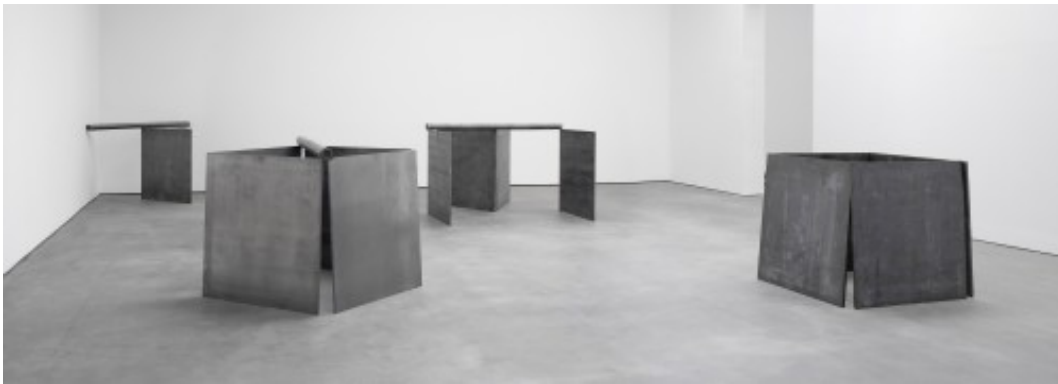
determined by its parts, however, in a more qualitative sense, the whole is different to the sum of the parts. In this way, the mind naturally seeks to make unified wholes, or 'good gestalts' to create sense and meaning out of experience. Unwin (2009: 27) points out that in musicology, the 'architecture' of a symphony is the conceptual organisation of its parts into a whole, and that this definition can be used with regard to architecture itself.

In an attempt to establish a theory of architectural place, understood as a dimension of human experience, Norberg-Schulz refers to the psychologist Piaget and his study on how infants and children give order to spaces. He relates his findings to Gestalt psychology and interprets them as elementary organisational schemata, consisted in the establishment of 'centers' denoting places, 'directions' denoting paths and 'areas' denoting domains or enclosures (Shirazi, 2009: 68). In doing so, he finds reference to the basic laws of Gestalt theory (Ibid). Similarly, Thiis-Evenson (1989: 15) argues that one gets an immediate sense of a whole which establishes a mood, which concerns the architectural expression or atmosphere. The credo of functionalism: *form follows function*, he argues, is no longer unconditionally valid. Instead he argues that creativity is related to the way in which basic forms are 'combined and varied' (17). This conceptualisation of place, has been elaborated on by Zumthor (2006a), for whom architecture is about making wholes, and that this can be achieved by means of construction, joints, detailing and material compatibility.

Creating Wholes

Creating wholes, through the art of construction, can be seen as the core of architecture. Zumthor (1998:11) argues that only once the construction of concrete materials are assembled and erected into meaningful wholes out of many parts, does the architecture become part of the real world. He points out that construction occurs in many forms, but that it is through buildings that we become witnesses to the human ability to construct concrete things. He refers to the 'architecture' of music, in the work of the composer Johann Sebastian Bach, and argues that its construction seems clear and transparent. In this music, he suggests, one is able to pursue the details of the melodic, harmonic and rhythmical elements, without losing the feeling of the composition of a whole – the whole therefore makes sense of the details (Ibid). 'Architecture is always faced with the challenge of developing a whole out of innumerable details, out of various functions and forms and dimensions' (14). The quality of the finished product of architecture is therefore, to a large degree, determined by the quality of the joints of these parts (Ibid).

The way in which different material elements are configured through construction is determined by their joints and articulated through their details. Zumthor (1988:14) argues that buildings are essentially artificial constructions, consisting of single parts that are joined together, and that their quality is to a large degree determined by the quality of these joints. An approach to take in this regard, in order to 'favour' the whole, would be to minimise the expression of joints. Here, artwork provides insight. Joints in the sculptures by Richard Serra, for example, appear to be just as homogenous and integral as the stone and wood sculptures of older sculptural traditions. In this approach, Zumthor argues, there is no interruption of the overall impression of the small parts – the whole is not distracted by 'inessential details' (Ibid) (Figure 3.5).



3.5 Favouring the whole

(Top) A box appears as a box, not as a compilation of planes, in the sculptures by Richard Serra. (Bottom) Thérme Vals by Peter Zumthor resembles a large porous stone.

Details, writes Zumthor, have the ability to express what the basic idea of the design requires at the relevant points in the architectural object, such as belonging or separation, tension or lightness, friction, solidity, fragility (1988:16). The purpose of details is therefore, to lead to 'an understanding of the whole of which they are an inherent part'

(Ibid). He believes in the self-sufficient and corporeal wholeness of an architectural object. Especially in this time where the divine, which once gave things meaning, and even reality itself, begins dissolving in an endless flux of transitory signs and images (Zumthor, 1991: 30). Details can therefore strengthen or weaken architectural wholes of the gestalts. If joints are hidden, clear wholes can be formed, but if joints are consistently expressed, wholes can also be formed. This point can be seen in the re-adaptation of Castelvecchio in Verona by Carlo Scarpa, where certain principles²⁵ inform the detailing throughout. In this regard wholes are created through consistent detailing.

Material Compatibility

'You say to a brick, 'What do you want, brick?' And brick says to you, 'I like an arch.' And you say to brick, 'Look, I want one, too, but arches are expensive and I can use a concrete lintel.' And then you say: 'What do you think of that, brick?' Brick says: 'I like an arch' (Kahn in *My Architect: A Son's Journey*, 2003).

Another point that can be considered in the construction of wholes is the way in which the various materials that constitute places relate to one another, in the way they are compatible. In this regard Zumthor (2006b: 23) points to the endless possibilities of how materials can be combined and used: 'Take a stone: you can saw it, grind it, drill into it, split it or polish it – it will become a different thing each time', the continues 'then take tiny amounts of the same stone, or huge amounts, and it will turn into something else again. Then hold it up to the light – different again'. The treatment of materials, how they are combined and also their proximity to one another, therefore becomes crucial. For him, materials need to be used in precise and sensuous ways (1988:10). He refers to works of art by Joseph Beuys and the Arte Povera group. These artworks, he writes, appear to be anchored in an ancient, elemental knowledge about man's use of material, and at the same time expose the 'very essence' of these materials, essence that transcends culturally conveyed meaning²⁶.

Materials can only assume poetic qualities, writes Zumthor (2006b: 23), if the architecture is able to generate meaningful situations for them. In this regard, it becomes important to consider what specific materials mean in specific contexts. This, he writes, might provide

²⁵ In Castelvecchio Scarpa applies the principles of neo-plasticism (breaking things apart) and stratification (layering) consistently throughout.

²⁶ The notion that material aspects of the lifeworld have the ability to transcend the social and even the individual meaning we attach to places has also been suggested by Thiis Evenson (1989), who introduces 'universal archetypical experiences', that will be discussed later in this chapter.

insight into the sensory characteristics of materials. He refers to the development of the Therme Vals baths, and discusses that it was not derived from preliminary images from the building in their minds, but instead by endeavoring to answer basic questions arising from the site, the purpose and the building material (Zumthor, 1991: 29). He points out that if one is occupied with the laws of concrete things such as mountains, rock and water in connection with a building assignment, one is offered a chance of apprehending and expressing some of the 'primal' and 'culturally innocent' attributes of these elements – returning to real things. He feels that attention should be given to the obvious: material, structure, construction, bearing and being borne, earth, sky, enclosing walls, constituent materials, concavity, emptiness, light, air, odor, receptivity, and resonance (Ibid).

A Place among Places: Continualism, Nostalgia and Rupture

Gestalt theory can be referred to in the interpretation of material configurations that constitute places, but also to the way in which places exist in relation to their wider contexts. Different approaches to place-making exist in this regard. For some, places are understood as continuations of their material contexts. This approach can for example be seen in Cape Town's Bo-Kaap neighbourhood: a Cape-Malay area well known for its brightly coloured facades. Interventions here cannot be recognised as they are built as exact replicas of the older buildings. This is also known as a continualist²⁷ approach to place-making. This approach enables us to retain and preserve the character of older places. It could however also be seen as a nostalgic and romantic approach to place-making that leads to superficial and anachronistic²⁸ reproductions of old places, and even kitsch environments. In South Africa such places are found in Tuscan housing estates and Greek themed shopping malls. In Johannesburg Nelson Mandela Square makes no uncertain references to the medieval Town Square in Sienna (Figure 3.6). The practice of making superficial reference to the past in place-making is contested by Lefaivre: 'There is no such thing as a modern colonial house any more than there is such a thing as a modern Tudor house' (Tzonis & Lefaivre, 2003:35).

Another approach to place-making that makes reference to the past is seen in architectural examples that combine new technologies with traditional and historical motifs. In South Africa today, such projects, also known as 'post-apartheid hybrids', are more or less generic spatially, but have additional layering of local motifs. In such projects craft, tectonic, and sculptural elements act as tropes of a formerly denied history (Noble, 2008:71). Facades are thickened with decorative motifs that are intended to

²⁷ This term was adopted from an interview with Raman (2012b).

²⁸ Anachronistic is adjective associated with something exists in a time period where it does not appear to fit.

open dialogues with different narratives of the past. This type of layering, however, is most commonly material and not spatial. Raman (2012) for example argues that: ‘when contemporary architecture directly uses indigenous motifs; it verges on the kitsch; when it aims to abstract ideas from the African past, it ends up mocking it. Such layering can be found in various Post-Apartheid architectural places²⁹ in South Africa, such as the Constitutional Court of South Africa, Johannesburg, and the Baragwanath Transport Interchange, Soweto (Figure 3.7).



3.6 Superficial reproductions.

(Left) Nelson Mandela Square circa 1990, Johannesburg. (Right) Sienna Town Square, Sienna, Italy.



3.7 Layering elements as tropes of history.

The Constitutional Court, Johannesburg by OMM Design Workshop and Urban Solutions.

²⁹ Other examples include the Baragwanath Transport Interchange, Soweto by Urban Solutions Architects and Urban designers, the Red Location, Port Elizabeth, 1999, by Noero Wolf Architects, Walter Sisulu Square of Dedication, Kliptown, 2002, by StudioMass Architects, the Metro Mall, Johannesburg, 2002, by Urban Solutions, the Northern Cape Legislature, Kimberly, 1998, by Luis Ferreira and in the Mpumalanga Legislature, Nelspruit, 1997, by MPTS Architects. (Noble, 2008:72)

In pursuit of articulating place, Lefaivre and Tzonis argue for a more nuanced architecture of identity in a globalised world, which they refer to as 'critical regionalism'. Here the architectural approach recognises the value of the singular circumscribed project. Within the physical, social and cultural constraints of the particular, it aims at sustaining diversity while benefiting from the universal (Ibid: 20).

In contrast to the idea that the material aspects of places should make reference to their physical and historical contexts, others argue that successful places rupture³⁰ from time and space, from their diachronic and spatial contexts. How buildings rupture from their environments occur in different ways. It can be done by means of geometries. The Guggenheim Museum in New York and the Circa Art Gallery in Johannesburg, for example are both differentiated from their contexts by virtue of the fact that they have round shapes and thus break free from their rectilinear city grids. Rupture can also be achieved through hierarchies, placement, orientation, material articulation, and also by means of scale. Such an example can be found in the CCTV Headquarters in Beijing by Koolhaas' firm OMA (Figure 3.8). Koolhaas stresses the inevitability of large scale projects. In *S.M.L.XL* (1995) he argues that 'bigness' or 'sheer size' has prospered, despite its neglect in architectural discourse and that it generates its own logic (Achten, 1995). A way to address the inevitable large scale of contemporary architectural projects, he suggests, is to conceptualise it as a set of smaller projects. Large projects could hereby be seen to exist in configurations of smaller parts.

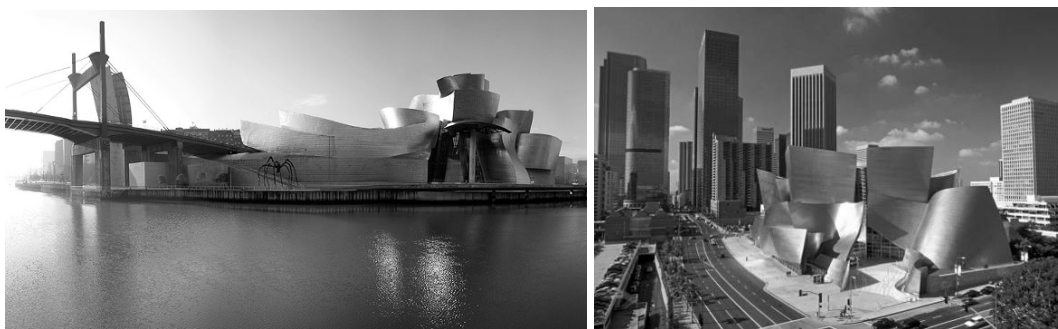


3.8 Rupture through scale
CCTV building in Beijing, OMA.

³⁰ This term was developed during this study

Networks of Places: The Bilbao Effect

Places exist in relation to their contexts but also exist in configurations with other places. In this regard Auge (2009) argues that we live in a world made up of networks, with poles where the networks connect, or intersect. For him, these poles are no longer countries, but have instead become cities: 'already we are talking more about cities than about countries or nations. Even today when we refer to Moscow or Washington, in reality we are talking about the United States or Russia. The fact that we use the part to refer to the whole means something; it means that these cities are network poles' (Ibid). Cities that try to exist on a worldwide level, that try to assert themselves within the network of global places, have in recent years come to rely on an architectural phenomenon referred to as the Bilbao Effect. This denotes architectural projects conceptualised to facilitate growth and bring prestige to cities on a global platform. With the popular and critical success of Frank Gehry's Guggenheim Museum in Bilbao, Spain, where a rundown area of a city in economic decline was boosted by huge financial growth and prestige, the media started talking about the 'Bilbao Factor', where a star architect designing a blue-chip, prestige building was thought to make all the difference in producing a landmark for the city (Rybczynski, 2002). Such architects are often referred to as starchitects³¹. These types of projects have also been referred to as 'Wow factor architecture'. An early example of this phenomenon is certainly Utzon's Sydney Opera House. Other examples include Libeskind's Imperial War Museum North in Greater Manchester, Holl's Kiasma Museum of Contemporary Art in Helsinki and OMA's Seattle Central Library. These types of architectural places assert their cities or countries on a global platform and can thus be seen to compete with one another, in a global configuration of places (Figure 3.9).



3.9 Global configurations of places

Starchitects are often commissioned to design buildings that assert cities on a global platform. As a result of the Guggenheim (Left) and The Walt Disney Concert Hall (Right) Bilbao and Los Angeles are now both known as cities with Gehry buildings.

³¹ A portmanteau used to describe architects whose critical acclaim has transformed them into celebrities in the world of architecture.

Gestalt theory applies to various scales of place-making. It was shown how places are gestalts as they are composed of smaller parts, but also that places form part of larger gestalts, as places always exist in relation and in configuration with other places. From a phenomenological point of view, the success of gestalts of places depends on the way in which they are experienced, first hand, through the moving, corporeal and sensory body. Large scale architectural gestalts are purely ocular, as we need physical distance from these places to appreciate their configurations. Places that exist in configurations with one another on a global platform, such as those with the 'Bilbao Factor', may have transporting qualities - as they have the ability to make us aware of our existence in a progressive, connected, and globalised world, igniting within us a sense of longing for places far away³².

3.4 WRESTING PLACE FROM SPACE

Boundaries and Enclosures

'Since Plato, Western philosophy – often times with the help of theology and physics – has enshrined space as the absolute, unlimited and universal, while banning place to the realm of the particular, the limited, the local and the bound' (Escobar, 2001: 143).

In the previous section it was discussed how places are differentiated from spaces by virtue of being wholes, by comprising of configurations of smaller components, that become more meaningful and more significant than their constitutive parts. Other material aspects that differentiates place from space, that wrests place from space, are boundaries and enclosures. By making use of boundaries and enclosures we are able to order the world as it differentiates it into qualitatively distinct centres and give a structure that both reflects and guides experiences (Relph, 1976: 143).

According to Harries (1982:59) we are in constant pursuit to domesticate or tame space. He argues that we do so by constructing boundaries, and thereby seize place from space, an action that is rooted in our need to control our environment. Control, refers here not only to physical control but also to psychological or existential control. In other words, we not only have the necessity for shelter, but also a need to control space

³² This theme will be dealt in more depth in Chapter 5 under the theme: *The oneiric house: the transporting function of architecture*.

through symbols or meaning. This point is clearly illustrated in creation narratives: 'In paradise man was at home and knew his place; in that bounded garden there was no need for a house. Only the fall, which cast man out of paradise and forced him to toil on cursed ground, brought with it the necessity of building' (Ibid). Harries (1982: 60) shows how, according to Genesis, man ate not from the tree of life but from the tree of knowledge, and that fallen humanity is thus shadowed by death. Man therefore consciously draws every hour nearer his death; and at times this makes life a precarious business, even to the man who has not already accepted his character of constant annihilation in the whole of life itself. It is mainly on this account, writes Schopenhauer (1969: 37), that man has philosophies, and religions. Harries (1982: 60) argues that art, and more specifically architecture, should be added here.

Norberg-Schulz also stresses the importance of boundaries and enclosures in the articulation of place. According to him boundaries and enclosures are concrete, tangible things with character and meaning. He categorises inside and outside by their natural and physical barriers. Similarly, Thiis-Evenson (1989: 19) argues that the key existential purpose of architecture is the mediation between inside and outside and attempts to understand the role of architectural archetypes in that regard. This alludes to place in the Aristotelian sense that implies a fixed boundary: 'Thus, the place of anything is the first unmoved boundary of what surrounds it' (Aristotle Physics 212a. 20). This conceptualisation of place has been embraced by many. The idea of 'finite space' was underpinned by phenomenological contributions that put to question the relevance of our scientific knowledge that the universe is ever expanding, as our concrete experienced spaces that we live in do not have a sense of infinity, but rather have a sense of a finite and enclosed interior, in the shape of a hollow sphere that makes us feel safe and secure (Figure 3.10).



3.10. Boundaries and enclosures.

(Left) Monteriggioni, Toscana. (Right) The interior of the dome of the Pantheon, Rome reminds us how the cosmos is experienced as finite space.

Shelter, Vulnerability and Mortality

Boundaries and enclosures therefore not only delimit places but they also have the ability to provide us with feelings of safety and shelter. Bachelard (1958:91) points out how an animal finds protection in its hole: 'Well-being takes us back to the primitiveness of the refuge. Physically the creature endowed with a sense of refuge huddles up to itself, takes to cover, hides away, lies snug, concealed'. To feel sheltered therefore banishes feelings of vulnerability and mortality. In this regard Thiis-Evenson (1989: 116) refers to the existential experiences of the safe interior and the attacking exterior (Figure 3.11).

Physical shelter is of course to be provided by architecture, and some might even argue that this is its primary purpose. Harries (1982: 60) however, is of the view that physical shelter is not enough, and that we as humans demand to be sheltered in a stronger sense, in an existential sense. He explicates this by making reference to the never completed story *Der Bau* (1946) by Franz Kafka. Translated as 'The Burrow' or 'The Building', the story is of an animal that, to secure itself, constructs an intricate den. Despite all its efforts, the animal never succeeds in making itself feel secure. The dangers that are suspected outstrip any defenses the animal constructs. 'Unable to possess the world, it withdraws into its artificial environment, in which it intends to replace nature with artful construction. The predicament of this story lies in the fact that the threatening outside, or at least the assumption of the threatening outside, cannot be eliminated (Harries, 1982:60)'. *Der Bau* is thus a figure for man, whose anxious anticipation of what may threaten him leads to frantic building and planning, and yet never satisfies what is demanded (Ibid).



3.11. The safe interior and the attacking exterior.

Existential Insideness

Places that are bounded or enclosed have been noted to have exclusionary qualities. Using a rather difficult terminology of in-sidedness (feeling at home in a place) and out-sidedness (being alienated from a place) It is however, important to consider that not all places have a sense of exclusivity and that certain places reveal inclusivity, such as seaside promenades in Cape Town, Piazzas in many Latin countries and pedestrian streets such as the Ramblas in Barcelona. Such places are not infinite, but are distinguished with softer, and even invisible thresholds.

Various cultural geographers have in recent years argued that place need not be taught in an introverted and exclusive way. Massey for example argues for a 'progressive' or 'global sense of place' (1991) and Escobar (2000: 143) argues that 'places gather things, thoughts, and memories in particular configurations'. Hereby, place can be understood as an event marked by openness and change rather than boundedness and permanence (Cresswell, 2005). This could well be what Piet Mondrian implied in his paintings of Place de la Concorde in Paris and Manhattan. Pallasmaa (2001: 35) notes that the lines of Mondrian's painting, makes the viewer aware of the space outside the canvas, it is bounded-less. Also, that the arbitrary framings of subjects in Impressionist paintings strengthens the sense of the real and brings the world and life, that continues beyond the boundaries of framing, into the consciousness of the observer (Ibid). These points allude to the fact that to experience a feeling of insideness, does not necessarily mean that a place is necessarily concretely bounded or enclosed. In this regard Relph (1979: 142) refers to 'existential insideness' as the 'unselfconscious and authentic experience of place as central to our existence'.

Spaces of Otherness

The binary concepts of 'existential insideness' and 'existential outsideness' can be equated with the opposing concepts of 'the self' and 'the other'. This theme was meticulously explored in *Der Bau* (1946). In this novel, Kafka drew on the notion of 'the other' to illuminate architects' terror of time (Harries, 1982: 60). 'The other' is a key concept in continental philosophy which refers to that which is *other* than the initial concept being considered. The self-other dichotomy may be compared to the tension between the abstract, intellectual world of the architect and the realities of the real world, of the spaces 'out there'. In *Der Bau*, Kafka deployed the notion of the grotesque as a subversive aesthetic to expose what is hidden by traditional forms of representation (Powell, 2008:131). His grotesque, according to Powell, is a contradictory point of view where traditional boundaries, categories and norms are overcome, where elements such

as beauty, harmony and symmetry are usurped by ugliness, dissonance, and irregularity. Through the grotesque, the story introduces something outside our normal typical, wholesome world, something in the form of an 'other' (Ibid). This associating of incompatible entities produces both terror and fascination (Ibid). Such responses are liberating and regenerative, writes Bakhtin (1984), but can also be appalling and unsettling.

Powell introduces three essential features of Kafka's otherness, exhibited through his literary animal protagonists: *entrapment*, *examination* and *transformation*. These features can certainly be applied to the tension between the world of the architect and the imperfect and inconvenient 'real world', and therefore gives us insight into architectural place-making. *Entrapment* refers to the relationship between individuals and the social-historical structure, the notion of being trapped within identities, and an existence devoted to maintenance, preservation, and concealment. *Entrapment* can thus be seen to lead to the production of a completely perfect structure that offers complete isolation and thus absolute serenity - an impossible task, on guard against intruders (Ibid: 133). *Examination* refers to the self's compulsive examination of its identity and its relation to others (Ibid: 134). And *transformation* suggests that the only way out of the self-other dichotomy, is the possibility of transformation, of both the self and the other (Ibid: 140). Kafka makes use of the grotesque to show how otherness manifests itself: 'It makes the invisible visible. It is what we see when the mask of the other is removed' (Ibid).

What is of particular significance of Kafka's otherness to this study is the way in which his stories stand in tension with traditional narrative perspectives. Where traditional perspectives affirm a notion of a stable coherent self, a self whose stability and coherence is a product of the silence of the other, Kafka's otherness becomes a subjective point of view to be explored and experienced (Ibid: Ibid). By means of the grotesque, he demonstrates how otherness lies within the self and hereby gives a voice to 'the other' that had always been rendered silent (Ibid: 141). By looking at the broader implications of architectural place-making 'the other' can certainly be revealed³³. This can be found in the example of Blikkiesdorp. In English Blikkiesdorp means Tin Town. This place came about during the 2010 Soccer World Cup in Cape Town. In preparation for this event various significant places were designed by architects, most notably the Cape Town Soccer Stadium and the upgrade of the Train Station. These two places were connected with the 'Freedom Fan-Mile'. In order for these spaces to function

³³ This theme can be elaborated upon by looking at the agency of architects in their practice of place-making. An example of such an investigation can be found in APPENDIX 4.

adequately, the vagrants who lived across this stretch of the city were picked up and moved to Blikkiesdorp. Referred to as an 'apartheid dumping ground' or 'concentration camp' by the residents, it is a planned tin shack town that is located far outside the city, and shockingly resembles the abject geography created by the Memorial to the murdered Jews in Berlin (Figure 3.16).



3.12 The Other Unmasked.

(Left) Blikkiesdorp. (Right) Memorial to the murdered Jews in Berlin, Peter Eisenman Architects.

In *Of other spaces* (1984) French philosopher Michel Foucault also draws on the notion of 'the other' when discussing, what he terms: spaces of otherness. Noted by some as a practitioner of spatial history, Foucault studied the implication of space and place through what he considered the exertion of power by social institutions and systems of knowledge (Rohman, 2002:142). He rethinks modern space as heterotopic place and identifies places of 'otherness' as places that represent the contestation of the space in which we live (Foucault, 1986). He discusses 'heterotopias of deviation', as places developed by society where people, whose behaviour is regarded as deviant in relation to the required mean or norm, get placed. These include psychiatric hospitals, cemeteries, prisons et cetera. What is of significance here is that it concerns the politics of place, where certain practices of power define what is appropriate in a specific place and what is not. In this regard certain peoples and practices can be regarded as being 'in place' or 'out of place'. When someone is judged to be 'out of place', they have committed a transgression. Transgression, meaning 'crossing a line' is an inherently spatial idea (Cresswell, 2004:103). In this spirit Douglas argues that dirt is merely matter out of place. Being 'out of place' is therefore informed by some pre-set classification system of the norm (Douglas, 1966). Place-making can therefore be seen to form the basis of the possibility of transgression (Cresswell, 2004:103).

To clarify how such spaces can be defined, Foucault introduces five principles of heterotopias. He begins by pointing out that the earlier philosophical movement, structuralism, attempted to establish, between elements that could be connected along a temporal axis, an ensemble of relations that make them appear as a sort of configuration. In other words, ordering things, or setting things in stone. 'Structuralism does not', writes Foucault (1982: 2), 'entail denial of time, but instead involves a certain manner of dealing with what we call time and what we call history.' In other words, these ideas do not deny time per se, but refer to a sort of linear time, as Serres and Latour (1995: 49) would call it, which implies a structuring and ordering of time that denies its unpredictability. Foucault questions this approach to time and stresses the importance of the intersection between time and space. To do so, he suggests that we refer to the history of space.

Foucault argues that in the past, there was a complete hierarchy of spaces. This hierarchy, or 'spaces of emplacement' was subsequently opened up by Galileo, in his constitution of an infinite and infinitely open universe and localisation was substituted with extension (Ibid). He stresses that the site is defined by 'relations of proximity between points or elements'. The idea of relational space puts to question the notion of essentialist dichotomies in space, such as public versus private, or work space versus leisure space. These relational spaces are heterogeneous, irreducible to one another and absolutely not superimposable on one another (Ibid: 3). He continues to describe these sites by looking at the relations by which each can be defined. Firstly he distinguishes between utopias, unreal spaces that present society in perfected form, and heterotopias, real places. These heterotopias, he argues, are a kind of enacted utopia, that are simultaneously represented, contested and inverted (Ibid: 4). The utopia and heterotopia are not oppositions, but instead form a continuum with a mirror places in between, as an intermediate experience, somewhere between the real and the unreal (Ibid). He defines the heterotopia:

- Heterotopias are everywhere. In primitive societies we had heterotopias of crises, privileged, sacred, or forbidden places. These are today being replaced by heterotopias of deviation, where individuals who transgress the norm, are placed. These include asylums, cemeteries rest homes, hospitals and prisons.
- Society can change the function of heterotopias.
- Heterotopias are capable of juxtaposing in a single place, several places.
- Heterotopias are usually linked to slices of time. Some accumulate time, such as museums, where others are 'absolutely temporal', such as fairgrounds.

- Heterotopias of ritual and purification, presuppose a system of opening and closing that make them both isolated and penetrable. To enter, one must have permission and make certain gestures.
- They have a relation to all the other spaces that remain (Ibid5-9).

UTOPIA	HETEROTOPIA
Unreal places: presents society in a perfected form	Real places: relational, heterogeneous
Holistic, imaginary, normative, prescriptive Present / future orientated	Fragmentary, concrete, value free, descriptive Present / past orientated

Table 3.1

If places can be understood as heterotopias, instead of utopias, a number of points can be made. Firstly it would suggest that places are relational, that they exist in relation to other places and are experienced as such. The sequence and time in which we experience places therefore also have an impact on the way they are experienced. As a result of being in one place we might long or dread to be in another. It would also suggest that places are heterogeneous, in other words that they are multifaceted, complex, and composed of diverse parts, and also that they juxtapose several places. It would also suggest that places accumulate time - that they are inevitably from time, exist in time, and are subject to the future. This notion of accepting the effects of time is in strong contrast to ideas that attempt to freeze or deny the effects of time³⁴. It would also suggest that places are, at the same time, isolated and penetrable, in other words, that places have distinctive qualities and thresholds. And that we are deemed to behave in certain ways within them to avoid spatial transgression. Finally, it would suggest that places are open and connected to other places.

Psychogeographies: unities of ambience and good city form

How places are connected to other places, and how this interconnectedness affects our experiences of places, was explored by the Situationists International movement and also by American urban planner Kevin Lynch. Both these explorations were concerned with understanding psychogeographies. The idea of psychogeography was introduced by Guy DeBord³⁵. DeBord propagated an approach towards understanding geography

³⁴ Ways in which architectural place-making denies the effects of time will be discussed in more depth in Chapter 4, Section 4.3 *Place and Time*.

³⁵ Guy Dubord was a French Marxist theorist, writer, filmmaker and founding member of the Situationist International, a group of social revolutionaries, consisting of avant-garde political theorists, writers and artists.

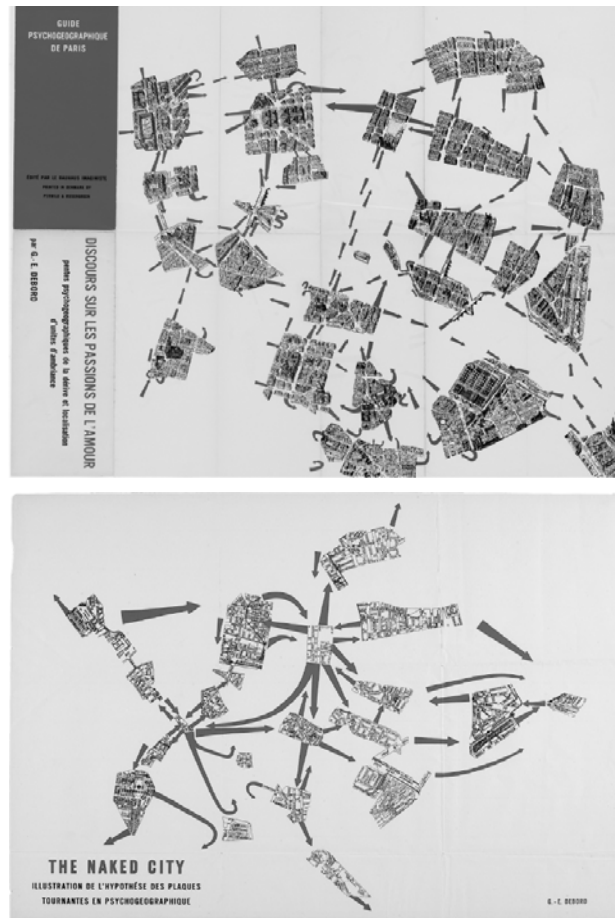
with an emphasis on curiosity and drifting from one urban space to the next. An approach that is 'committed to the development of an objective description of the relationship between the urban environment and the psychic life of individuals' (Wood, 1969: 185). The Situationists International was an organisation of social revolutionaries operating from 1957 to 1972 that made use of the *dérive*, an unplanned journey through urban landscapes in an attempt to determine how the material aspects of the city prompt movements, perception, and thus evoke experiences in places³⁶. The explorations of both the Situationists and Lynch depended heavily on walking as a method, and produced maps that have become iconic (Ibid).

Ambience refers to the surroundings and atmosphere of a place (Allen, 1990), and was referred to by the Situationists to describe the feeling or mood associated with places, to its character, tone or the effect or appeal it might have (Wood, 1969: 187). They used it to refer to the place itself, or to relatively small neighbourhood sized areas of the city that they referred to as *unités d'ambience*. These unities of ambience refer to parts of the city with extraordinarily powerful atmospheres (Ibid). These ambiences could also be fleeting, DeBord (1956: 16) writes: 'The sudden change of an ambience in a street within the space of a few meters....the appealing or repelling character of certain places – all this seems to be neglected'. DeBord and co-Situationist Asger Jorn generated two psychogeographic maps of Paris, the *Guide Psychogéographique de Paris* (1956) and *The Naked City* (1957) (Figure 3.13). In *The Naked City* these authors also referred to *Plaques Tournantes*, translating to hinges, where they argued the unities of ambience can pull one in many different directions (Ibid). These 'psychogeographic switching stations' were therefore understood to pull or push one, from place to place. These maps, based on the *dérive* indicated what the authors called 'unities of ambience', including defences and exits associated with them (Wood, 1969: 187). DeBord (1956) explains how these unities were identified: 'From the *dérive* point of view cities have psychological relief, with constant currents, fixed points, and vortexes which strongly discourage entry into or exit from certain zones'.

Similarly, Lynch investigated the connection between psychology and the material urban environment, the 'actual human experience of the experience of the city' (Wood, 1969: 25). In *The Image of the City* (1960) he looked at how the residents of three disparate cities absorb information of tangible aspects of their cities, by moving around from place to place, over a period of five years. By doing so he identified elements that contribute to

³⁶ In Chapter 4, Section 4.4 *Interacting with Place* these themes will be elaborated on.

the 'legibility of the city image', these being paths, edges, districts, nodes, and landmarks.



3.13 Unities of ambience.

(Top) *Guide Psychogéographique de Paris : Discours sur les passions de l'amour* (1956). (Bottom) and *The Naked City: Illustration de l'hypothèse* (1957)

Both of these explorations are fundamentally phenomenological as they are based on the premise that the moving, sensory, human body is an instrument through which one can learn about the material environment. As Wood(1969: 185) writes: 'my thermometer knows nothing about the humidity oppressing me, my watches, recording the pressure of their drive springs, know nothing of the pressure of trying to say something in words'. Both of these explorations also confirm that our environments have material qualities that prompt and influence our experiences of them. Norberg-Schulz would certainly concur. According to him, science abstracts from the given to arrive at neutral, objective knowledge – and what is lost in this process, is the everyday lifeworld. He argues that attention should be given to the phenomenology of the daily environment, and that this

daily environment is made up of tangible and visible qualities that result in an environmental character, in concrete 'things with character and meaning' (Norberg-Schulz, 1980: 8).

Objects of Orientation and Identification

In pursuit of articulating this idea, Norberg-Schulz (1980: 12) refers to spatial properties that constitute places, such as extension, figure-ground relationships, centralisation, direction and rhythm. For him, these properties are of a topological kind and should, as discussed above, correspond to the principles of organisation of Gestalt theory (Ibid: 13). 'A place is therefore a 'total' phenomenon which we cannot reduce to any of its properties, such as spatial relationships, without losing its concrete nature out of sight' (Ibid: 8).

He argues that 'orientation' and 'identification' are two psychological functions involved in these material man-made places (Ibid: 18). To gain an existential foothold, he argues that man (sic) has to be able to orientate himself, to know *where* he is. But that he should also be able to identify with the environment, to know *how* he is in a certain place (Ibid, 1980: 19). For him, these psychological functions have a certain independence, as one is able to orientate oneself, without true identification, without feeling at home. Furthermore, one is able to feel at home in a place, without being acquainted with the spatial structures of places. He argues that modern society prioritises the 'practical' function of orientation and leaves identification up to chance, neglecting dwelling and creating alienation: 'true belonging presupposes that both psychological functions [orientation and identification] are fully developed' (Ibid: 21). He continues by saying that a Nordic man has to be a 'friend of fog, ice and cold winds', where an Arab needs to be a 'friend of the infinitely extended, sandy desert and burning sun'. Settlements should protect man against these natural forces and thereby compliment the natural situation. If this is achieved, he argues, the environment can be experienced as meaningful. (Norberg-Schulz, 1980: 19).

The power of such objects of orientation and identification is also illustrated through the story of the homecoming of German-born American architect Gerhard Kallman. Whilst in his native Berlin after the Second World War he wanted to see the house he grew up in. Unfortunately, the entire city had been bombed severely and the house destroyed. However, when he identified a piece of pavement, on which he used to play as a child, he felt a strong feeling of homecoming (Ibid, 21). Placeless geographies in South Africa, generated by apartheid, abounds. This theme was recently explored through an advertising campaign set in District Six, Cape Town, a locale of urban destruction and

forced removal of residents. The campaign entitled *60 000 stories that will never be demolished* shows Ms Gamieldien, 90, at her home at 43 Clifton Street (Figure 3.14).



3.14 Objects of identification and orientation
60 000 stories that will never be demolished.

SIGNS AND SYMBOLS VERSUS THE CONCRETE

Signs and Symbols

In pursuit of finding meaning in the material aspects of the life-world, many scholars have referred to the notion of architecture as a language. However, others reject architecture as a language rather believing that architecture is about real and concrete things. Unwin (2009: 28) writes: 'Place is to architecture as meaning is to language. Meaning is the essential burden of language; place is the essential burden of architecture'. Two schools of thought exist in this regard. Some argue that everything we perceive, do, think, and feel is underlined by larger structures, and that these structures should be uncovered. In this regard structures are sought in pursuit of finding meaning. On the other hand, some argue that meaning is in flux³⁷. Where the latter is applied to architecture, it elucidates

³⁷ Major figures of the earlier include social anthropologist Lévi Strauss and linguist Ferdinand de Saussure, and the latter French philosopher Jacques Derrida.

how meaning and experience are seen as being in flux, subject to an array of factors, such as the varying ways in which people use, perceive and remember places.

By making use of tools developed by language, Jencks (1977) applies semiology to architecture. For him, the fundamental idea of semiology and meaning in architecture is that any form in the environment, or sign in language, is motivated, or capable of being motivated: 'The minute a new form is invented it will acquire, inevitably, a meaning' (11). He proposes the following three semiotic constructs that can be referred to in the interpretation of material elements that constitute places (9). *Signifier / Signified* – denoting a representation for an idea or thought which is signified. In language the sound or word would be the signifier and the thought the signified. *Context / Metaphor* – these refer to the notion that signs achieve meaning through their relation and association with other signs. *Langue / Parole* – these refer to the notion that all signs in society taken together constitute the langue, the totality. Each individual selection from this totality is the parole. These constructs all relate to Gestalt Theory as they are concerned with the meaning of places achieved through reciprocity between parts and wholes.

Metaphors and analogies

The necessity for architects to consider how places convey meaning is stressed by Zuk (2007). In *Vision-Image: The initiation of the architectural design process* he proposes three design considerations, the way we use places, the way we experience places and the meaning that places convey. He refers to these three considerations as a 'concept structure'. Although these design considerations overlap, he argues that it is important to focus on each separately, and to thus be all-inclusive in detail, while retaining a clear grasp of the totality (Ibid).

All three dimensions in this concept structure are phenomenological as they are all concerned with our embodied encounters and experiences of the lifeworld. Firstly, this concept structure is concerned with the activities and patterns of the users. Patterns arise from, amongst others, the project's purpose and program. It is important to understand these patterns and to see the hierarchies in them, to work towards their physical embodiment in the physical environment (Ibid: 86). The concrete architectural project should therefore 'be conceived to reflect the inherent spatial hierarchies' in a distinct configuration. Secondly, this concept structure is concerned with our experiences of places. For him architecture consists of three-dimensional entities, situated in landscapes that evoke experiences, and these experiences should be creatively conceived (Ibid). Subconscious artistic judgement and intuition can be referred to in this

regard. He also stresses that these experiences occur both from inside and outside of buildings. Exterior experience may be seen as 'poetic three dimensional additions to the urban and rural landscape' and interior experience may be considered as 'a poetic three-dimensional evocation of the activities performed' in the interior space or sequence of spaces (Ibid: 86-87). Thirdly, this concept structure is concerned with the meanings that places evoke.

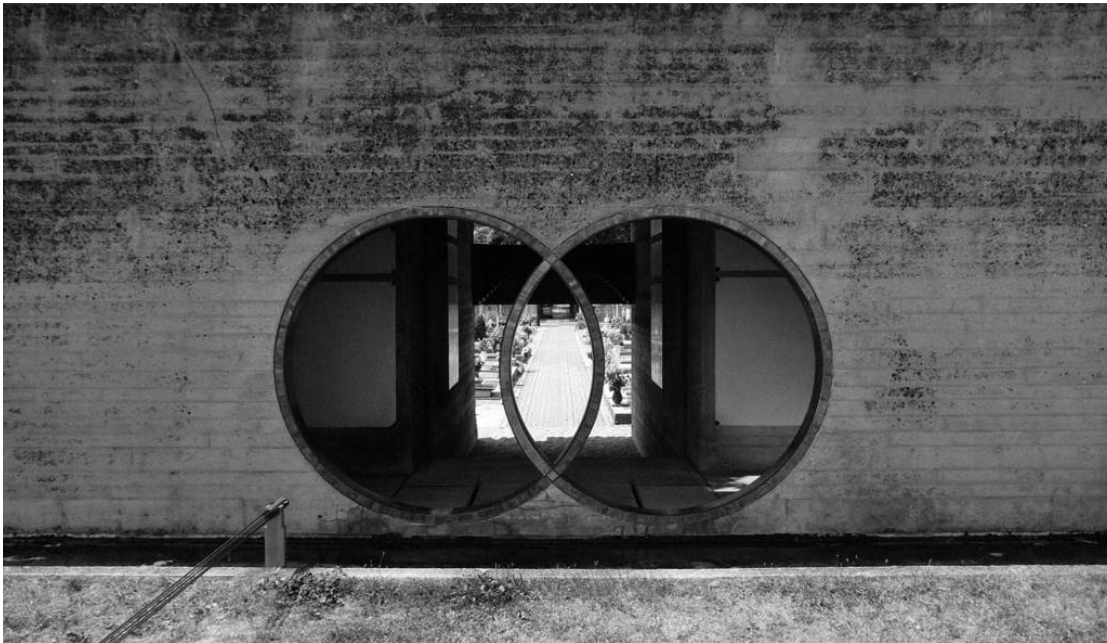
He acknowledges that all concrete architectural elements have the potential to convey meanings and can therefore be seen as symbols - as objects that are representative, suggest or stand for an idea, belief, or action (Ibid). He also argues that architectural elements can be understood as signs – as representations of objects that also imply a relation to that object. The way architectural forms communicate through symbols and signs can be positive or negative, overt or hidden, well or poorly conveyed. The notion of overt signs and symbols in place-making, is sceptically questioned by Benedikt (2012: 4): 'Will those bold diagonal slashes on the façade of the CCTV building remind us of Chinese traditional basketry? Will its yawning vertical void made by heavy, conventional construction make us think of Taoism or Confucianism? The same could certainly be asked in the case of the Jewish Museum in Berlin by Libeskind: Will the voids in this museum remind us of the urban voids left in Berlin after the Second World War? Will the scarring on the façades remind us of the pain and trauma of the holocaust?

Symbols, writes Zuk (2007: 86-87) are similar to words in a language, as they result explicitly and implicitly from the project's context (Figure 1.19). We are therefore faced with symbol decision areas that arise from the multitude of contextual aspects (Ibid). These choices involve, amongst others: the selection of volumetric and planar configurations, materials, structural systems, energy systems, geometries, textures, and colours – all determining the overall character of the buildings (Ibid). If these decisions regarding these symbols are made creatively and judiciously, they can become imaginative and insightful symbols of circumstances of natural and cultural geography and society's intellectual capabilities, beliefs, aspirations, aesthetic preferences, traditions, and attitudes in technology (Ibid).

To visualise and clarify the conceptual structure discussed above, Zuk (2007: 89) suggests that architects can refer to metaphors and analogies. As Jencks noted: 'People invariably see one building in terms of another, or in terms of a similar object; in short, as a metaphor' (1977: 40). A metaphor can be understood as a figure of speech that contains an implied comparison, where a word or phrase ordinarily used for one thing is applied to another, and an analogy is a more direct comparison between one thing and

another, most notably for the purpose of explanation or clarification. We can therefore interpret signs by comparing and associating them with other signs.

The use of metaphors and analogies can be seen in many examples of architectural places. In the design of the Brion cemetery, for example, Scarpa consistently made use of a duality of elements to signify the relationships of the Brioni family members (Figure 1.15). Venturi saw a flower as a metaphor for an idea of a floor plan of Alto's apartment house in Bremen, as the house appears to yield for the inner need for light and space toward the south, analogous to the growth of a flower toward the sun (Ibid). The structuring of the Säynätsalo Town Hall complex of Aalto can be equated with an Italian hill town, as it incorporates the image of a city in microcosm. Villa Savoy by Le Corbusier can be equated with a Greek Temple, as it stands in stark contrast against its backdrop. Also Falling Water by Lloyd Wright can be equated with a plant, rooted to the ground on which it stands (Ibid: 90).



3.15 Metaphorical places

Brion cemetery, San Vito d'Altivole near Treviso, Italy by Carlo Scarpa.

Zuk stresses that it is important to apply creative judgement in using metaphors and analogies. The anatomy of a fish, for example, can be an appropriate metaphor for the use of the building, but this does not mean that the building should evoke the experience of a fish or serve as a symbol of anything related to fish. This example of the fish is valuable in the conceptualisation of place as it highlights the absurdities of the reductionist single concept approach, which would normally employ a single metaphor.

Real things

The notion of architecture as a language has repeatedly been challenged by Zumthor (2010): 'It isn't especially a language. Architecture is something for living, not a language. My mother wants a house for living, not a language'. For him places are constituted of the real and the concrete. These 'real' things, he argues, are not vehicles for artistic messages but have presences that are self-evident (Zumthor, 1988:17). This line of thinking resonates with the philosophical position of Husserl with regards to suspension and a priori knowledge, bracketing or setting aside mental constructs, preferring to focus on the pure essence of the phenomena. Many would concur that we live in a time where traditions and cultural identities crumble. For Zumthor (1988:16) 'mass communication creates an artificial world of signs, where arbitrariness prevails and that everything beyond our personal biographies becomes vague, blurred, and unreal. In this world, full of signs and information, the real thing remains hidden'. This argument is echoed in Leach (1999: 88), for whom an endless multiplication and production of images results in an architectural culture of depthless, seductive imagery, where 'philosophy threatens to become a mere intellectual veneer, a surface gloss'.

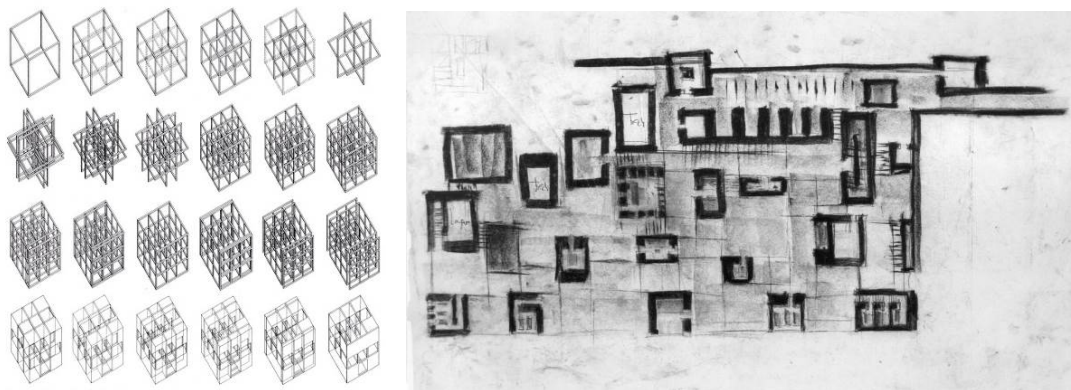
In opposition to signs and symbols, Zumthor (1988:17) stresses the existence of real things by referring to phenomena such as earth and water, the light of the sun, landscapes, vegetation and objects made by man – machines, tools, musical instruments. For him, the spark of a successful building can only be kindled between the reality of the things pertaining to it and the imagination. He poses the question: 'Where do I find the reality on which I must concentrate my powers of imagination when attempting to design a building for a particular place or purpose?' He proposes that the answer lies in the terms 'place' and 'purpose' (1991, 33). This reality is therefore not to be found in the abstract world but always in the world of things: 'there are no ideas except in things', this is the reality of materials and structures, the reality in which the concrete body and in which forms volumes and spaces come into being (34).

Zumthor (1991: 27) refers to the poetry of William Carlos Williams when saying that 'beauty has a hard core'. Also referring to Peter Handke, he feels that beauty lies in naturally grown things that do not carry any signs or messages – and that it is upsetting if one cannot discover, 'dis-cover, the meanings of things for themselves' (Ibid). The poetry mentioned above, could be seen to direct our sensory perceptions to the world of things, in order to make them our own. To do so, writes Zumthor, one needs to remain close to the essence of the thing. To discover the hardcore of beauty, Calvino makes reference to the poetry of Giacomo Leopardi. He points out highly accurate and pedantic attention in the composition of each picture, in the meticulous definition of details in the

choice of objects, lighting and atmosphere with the aim of attaining desired vagueness (Ibid: 28). He feels that richness and multiplicity emanate from the things themselves, if they are observed attentively and we give them their due, opening the work up to a multitude of meanings and interpretations (Ibid).

Zumthor (2013a) stresses how architecture can only exist in real concrete form, as a response to place and purpose, by setting it off against seductive architectural imagery. He notes that representations of unrealised architectural works, represents an attempt to give voice to something which has not yet found its place in the concrete world for which it is meant. If the graphic virtuosity of these images become too great however, if they lack, in his words 'open patches' that evoke our imagination and curiosity, the portrayal itself may become our object of desire (Ibid). In this regard there is the danger of falling in love with the graphic quality of drawings, and to confuse it with the quality of architecture. As a result, our longing for reality wanes, as there is little or nothing that points to the intended reality it precedes, the image becomes self referential and in the process no longer holds promise.

This questions the notion of 'paper architecture'. Till (2009: 22) points out that for some, drawing, building, and text, all slot into the category of 'an architectural project', in which built and unbuilt assume the same standing. Two architects who stand on opposite poles in this regard are Zumthor and Eisenman. For Eisenman 'real architecture' only exists in drawings, where the 'real building' exists outside the drawings (Artemel, 2013). In this regard, architecture and building are not the same. This disagreement is mirrored in the architects' drawings (Figure 3.16). Eisenman prefers axonometric projections for its ostensible objectivity: him, the perspective cannot be talked about as it presents a single point of view that will be experienced differently by each person, whereas Zumthor's expressive sketches allow the viewer to intuit the quality of the spaces (Artemel, 2013).



3.16 Evoking subjective qualities.

(Left) Eisenman's analytical drawings. (Right) Zumthor's expressive sketches.

Of all the types of drawings architects do, Zumthor (1988: 18) favours working drawings, drawings that are detailed and objective that can be seen as 'real' drawings. For him these drawings are created for craftsmen to transform the imagined object into concrete form. He points out that they are free of associative manipulation, as they do not attempt to convince and impress like project drawings. They seem to be saying: 'This is exactly how it will look'. These drawings, he writes, are anatomical, as they reveal something of the secret inner tension that the finished architectural body is reluctant to divulge: such as the art of joining, hidden geometry, the friction of materials, the inner forces of bearing and holding and the human work inherent in man-made things (1988: 19). He refers to an artwork by Per Kirkeby, a brick sculpture in the form of a house. This house had no entrance, the interior was therefore inaccessible and hidden, remaining a secret and creating an aura of mystical depth to the sculpture's other qualities. He feels that the hidden structures and constructions of a house should be organised in such a way as to endow the body of the building with a similar quality of inner tension and vibration – like the construction of a violin, or that of the human body (Ibid).



3.17 A semiotic void.

Steilneset Memorial Vardø, by Zumthor and Bourgeois. A binary set of 'voids and sticks' encompass a narrow interior walkway.

Semiotic voids

In opposition to architectural places that are signs and symbols Zumthor suggests 'pure construction', essentially an architecture that withholds symbols and metaphors. He makes reference to his design of the recently built Steilneset Memorial in Vardø, Norway (Figure 3.17). This memorial was designed by Zumthor in collaboration with French artist Louise Bourgeois and acts as a memorial for the seventeenth century Finn-mark Witchcraft trials. Zumthor explained that he designed the memory hall with 'no meaning, no comment', as a semiotic void (Zumthor, 2013). In this way, he argues, one is able to configure objects that are at peace with themselves, objects that we perceive that have no message for us, that reach beyond signs and symbols (Ibid). Without this semiotic

noise, it is proposed that a perceptual vacuum is established, a vacuum where a memory might surface, memories 'which seem to issue from the depths of time' (Ibid).

This type of architecture can also be understood as floating signifiers, or empty signifiers. These are terms in semiotics that have no referents, such as texts that do not point to any object or meaning. The concept, according to Chandler (2014), is used in some textual forms of postmodernism, which rejects the strict anchoring of particular signifiers to particular signifieds. Instead, it contests the idea that there are any ultimate determinable meanings to texts (Ibid). In this regard, Derrida (1980) speaks of the 'freeplay' of signifiers, arguing that they are not fixed to their signifieds but point beyond themselves to other signifiers in an 'indefinite referral of signifier to signified' (Ibid).

From the concrete to the abstract

To develop such 'real' and concrete architecture, void of any overt signification, Zumthor (1996:58) argues that all design work in the studio should be done with materials, to aim directly at concrete things. Also, that there should be no cardboard models, or no models in the traditional sense whatsoever. Instead he proposes concrete objects, three-dimensional works on specific scales. The drawing of scale plans, he argues should also start with the concrete. He proposes the reversing of the ordering of idea to plan, to the concrete built project, and instead suggests: concrete experience should come first, and then the plan. But where does this leave idea? From the phenomenological point of view, that rejects the notion of the dichotomy between the mind and the body, the intellectual or cerebral 'idea' would be replaced with the anticipated experience, and the images this experience evokes.

Traditional	Idea > Drawing > Building
Zumthor	Concrete experience > Image > Drawing ↓ (Drawn from Perception, Memory and Imagination)

Table 3.2

If our experiences of the material aspects of architecture are the starting point of place-making, it becomes important to learn how to handle these experiences with awareness. One way of attaining this awareness is to consider the concrete expressions of the material aspects of the lifeworld.

3.6 CONCRETE EXPRESSIONS

Genius Loci

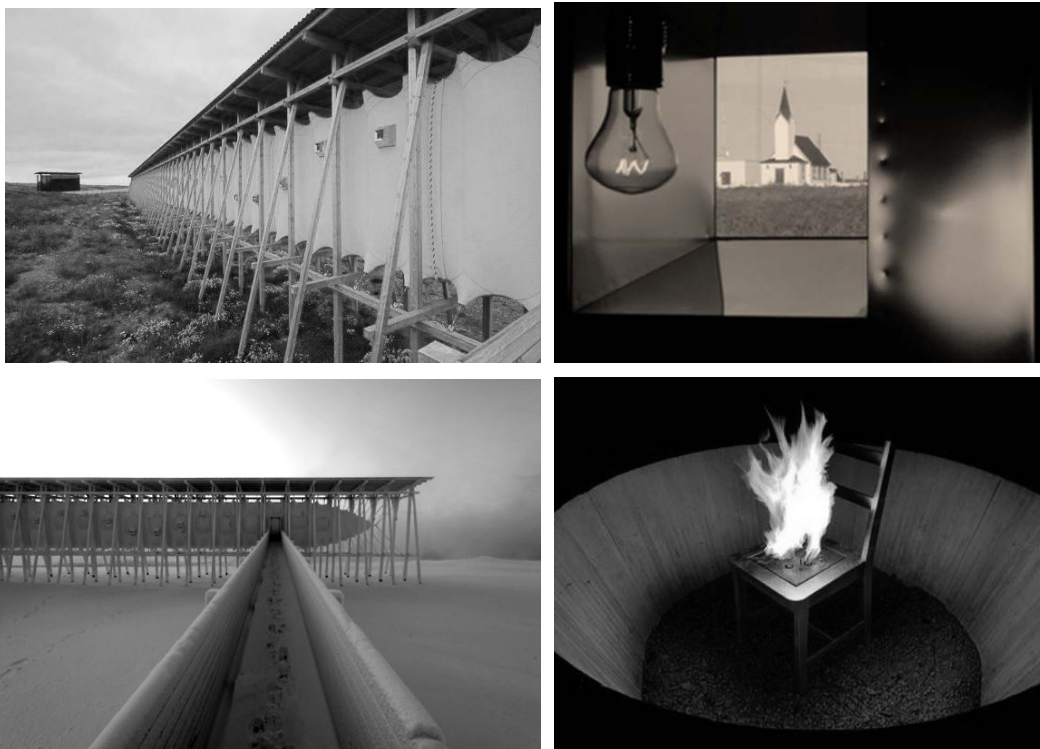
Many authors stress the importance of understanding the evocative power of the intangible aspects of places - the moods or feelings that places arouse. These moods are determined by events that take in places but also by the material aspects that make up places. These intangible aspects have been called, amongst other things, the spirit, atmosphere, presence or ambiance of a place.

Norberg-Schulz (1980) speaks about character when he interprets the spirit of a place, the *genius loci*. For him places are constituted of material things with character and meaning. This notion of the spirit of place is the most emotional of his ideas. His idea of character is the basic aura a place possesses. He argues that cities like Rome and Prague are replete with character and meaning and therefore have a sense of place. The *genius loci* of a place is thereby produced by concrete things that have material substance, shape, texture, and colour. Together, these things constitute the environmental character or essence of places (1980: 8). For him, *genius loci* has two connotations: meaning and structure, where meaning is the subjective and structure is the objective. But as phenomenology discards the object-subject dichotomy, as man (sic) is understood to be 'part of the world', he argues that meaning implies a world and vice versa. And therefore, that *genius loci* consists in concrete architectural structures and possesses a distinct character.



3.18 The identification of the *genius loci*
Site of Falling Water by Frank Lloyd Wright, Bear Run.

Shirazi (2009: 62-63) summarises Norberg-Schulz's interpretation of *genius loci*: that every place can have a *genius loci*; that all human beings whose lives 'take place' need to understand the *genius loci* of a particular place; that our perceptions of the *genius loci* of a place requires us to be open to the environment; and that architecture concerns itself with the 'interpretations and manifestations, by which the *genius loci* is preserved' (Ibid). The interpretation of the *genius loci* of a place can therefore enable the architect to concretise it through place-making. A rare photograph of the site of Frank Lloyd Wright's Falling Water (Figure 3.18) before construction shows lush vegetation, cascading waterfalls and massive protruding rock formations, all material aspects of this site that contribute to its *genius loci*³⁸ that were later incorporated into the design of the infamous Kaufman House. For Unwin (2009: 27), this is the essence of our discipline, for him architecture is about the identification of place.



3.19 The concretisation of the *genius loci*

(Top) Steilneset Memorial Vardø, by Zumthor and Bourgeois. (Bottom) The entrance into the Memory Hall and inside Bourgeois' *The Damned, The Possessed and the Beloved*.

The Steilneset Memorial by Zumthor (Figure 3.19) serves as a good example of a scheme where the *genius loci* of a place has been concretised. A first observation to be made

³⁸ It will be shown in the following two chapters that the *genius loci* of places are not only determined by material aspects of the lifeworld, but also by the way in which places are used and the way in which places are imagined, dreamed of and remembered.

when approaching the memorial is the way in which its anatomy is at odds with traditional, solid, and timeless memorials. Its lightness imparts a sense of impermanence (Top left). Its skeleton structure reminds one of fish bones found on the surrounding Nordic shores. This makes reference to the place, but also to the story of the accused witches, as it was as a result of fishermen being at sea for long periods of time that women were left vulnerable to accusations and persecutions of sorcery. The structure also has a sense of motion. It resembles an agile insect and also the mobile Strandbeests of Dutch artist Theo Jansen. This sense of motion speaks of the wind and reminds us of the 'magic from the north'. This theme of the wind can also be found in the Memory Hall in its cladding of black silk. The driftwood scaffolding framework speaks of the stacking of the wood, and burning at the stake. Inside the scaffolding floats the cocoon. Its elevation off the rocky landscape allows the limited flora to proliferate in summer and for the snow to spread in winter, the landscape therefore becomes resilient and reinforces the impermanence of the structure, in the same way it outlived the temporal events of the witch-hunts. One enters the cocoon as one enters a boat, on a timber catwalk (Bottom left). One therefore leaves the permanence and tenacity of this material landscape for an artificial one, similar to the supernatural world of sorcery. Once inside, the slow, long, and dark journey through the corridor strengthens the magnitude of the event and its repercussions. The hanging light bulb allocated to each victim refers to the Arctic winter ritual of the lit window. By doing so, writes Wheeler, Zumthor inverts its implication of welcome, warmth, and familial comfort: 'Instead we peer back in time to a community that has turned upon itself' (Wheeler, 2014: 5) (Top right). A strong presence from this interior is also provided by the visible church nearby. This church, in contrast to the memorial, evokes a sense of permanence, it is pervasive and acts as a reminder of those responsible for the inquisitions, the torture and the burnings. The two buildings on the locale speak of two aspects of these trials, the light and the dark, the lives and the killings. In the reflective dark box the experience becomes interrogatory. Here is no reflection, no commemoration and certainly no redemption. The singular chair speaks of something human, something vulnerable, where the projected and distorted fires are unnerving. The way these flames twist and flicker conjure the witches' glamouring and lycanthropy. In here, we are not spectators, in here we 'exist in the darkness of what has taken place' (Ibid: 6) (Bottom right).

Atmospheres

The *genius loci* of places can be equated with the atmospheres of places, as both these terms imply a human experience of place. It suffices to say that we are always in atmospheres. Grant (2013: 12) notes that we are always affected by atmospheres, more or less consciously, more or less intensively: 'If space is anything more than volumetric

void, ideal abstraction, it is atmosphere'. In this regard place can be defined as space with atmosphere.

For Zumthor, atmospheres are as a result of our embodied encounters with the material presence of things. He defines quality architecture thus: 'to what extent the building manages to move me' (Zumthor, 2006b: 11). This is echoed in the seminal adage by Le Corbusier for whom: 'The purpose of construction is to make things hold together; of architecture to move us. Architectural emotion exists when the work rings within us in tune with a universe whose laws we obey, recognize and respect. When certain harmonies have been attained, the work captures us. Architecture is a matter of 'harmonies', it is 'a pure creation of the spirit' (Le Corbusier, 1923: 19).

Zumthor (2006b: 11) defines aspects that create atmospheres, or as he writes, that 'create first impressions'. He argues that we perceive architecture through our emotional sensibilities, and that we are capable of immediate appreciation, spontaneous emotional responses and also to rejecting things in a flash. These capabilities, he argues, are at odds with linear modes of thinking: 'thinking our way through things from A to B' (Ibid: 13).

Zumthor equates architecture with the human body – with the anatomy of things we cannot see, with the skin covering us: 'a bodily mass, a membrane, a fabric, a kind of covering, cloth, velvet, silk' (Ibid: 23). Architecture is hereby not equated with the idea of the body, but instead with the body itself: 'A body that can touch me' (Ibid). He discusses the question of material compatibility, and points to the endless possibilities of how materials can be combined and used (Ibid). He stresses the significance of the sound and temperatures of spaces. On the one hand how the sound quality of each space is determined by its shape, type and application of materials, how buildings have 'tones' (Ibid: 31). And on the other hand how materials are conductors of temperatures, temperatures being both physical and psychological (Ibid: 33). He adds that architecture is a receptacle to house objects (Figure 3.23). This idea that place is a receptacle for objects is echoed in Bachelard (1971, 74 - 90) who speaks of the existential significance of drawers, chests and wardrobes.



3.20 Place as a receptacle for objects

Zumthor's training as a cabinet maker transpires in St Benedikt Chapel, Sumvigt (Left) and in the Shelter for the Roman Ruins in Chur (Right).

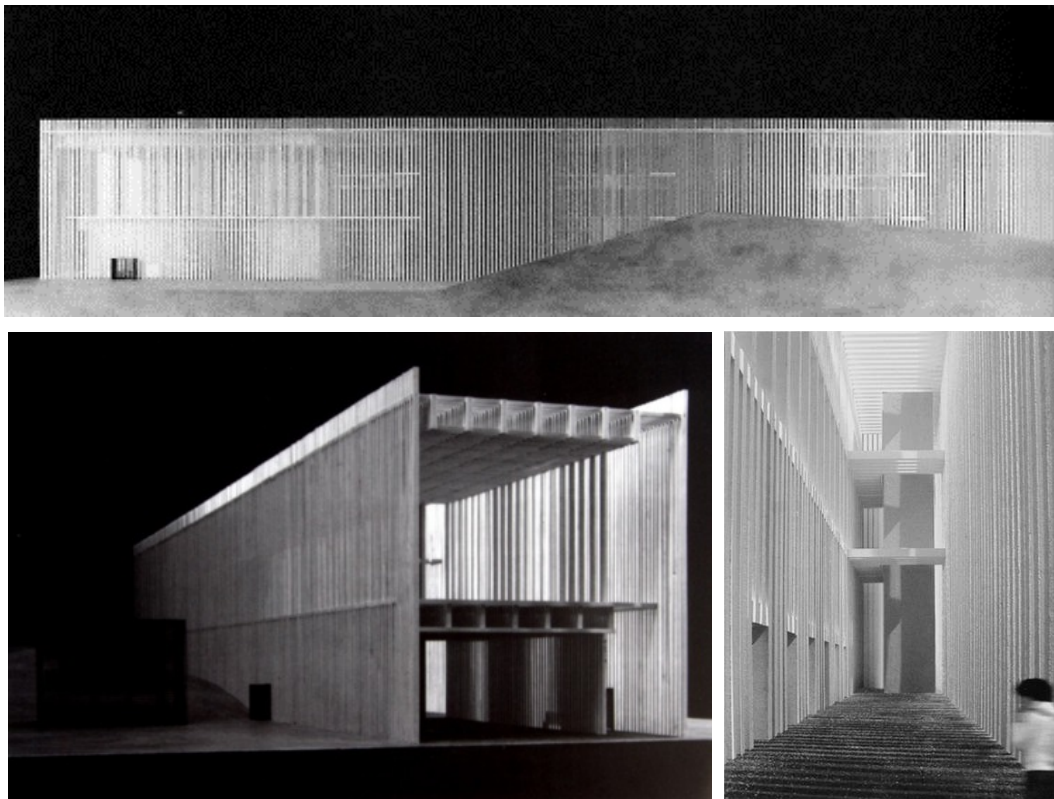
In addition, Zumthor feels that architecture is subject to bodily movement, and that it should seduce the person using the building, that it should prompt lingering and movement. He stresses that atmospheres are influenced by our body's relation to the size, dimension, scale, and building's mass, and also by the way that materials reflect and absorb light. All these aspects contribute to place-making as they become part of the lived world, part of people's lives, as they can all be experienced through perception, memory and imagination.

Presences

In addition to atmospheres, we can also consider what Zumthor defines as 'presence in architecture'. In a lecture entitled *Seven Personal Observations on Presence in Architecture* (Merin, 2013), he introduces four approaches of constructing 'presence in architecture'. He uses the simple example of the tree. A tree, he writes does not tell us anything, and is an object worthy of fascination and admiration, due its lack of presumption: 'The tree does not have a message; the tree does not want to sell me something. The tree will not say – 'look at me, I am so beautiful, I am more beautiful than the other trees' (Ibid: 2). He stresses that it is only a tree, and that is it beautiful, and that it is a pure being of absolute presence: 'nothing special – incredibly beautiful' (Ibid). For him presence is 'like a gap in the flow of history, where one is neither in the past or in the future. To construct presence in architecture, he highlights a set of attempts:

Pure construction

His first attempt refers to 'pure construction'. Instead of making bold, controversial statements, he translates his inability to react to the site by withholding architectural symbols and metaphors, by creating a building with 'no meaning, no comment' (Ibid: 2). This approach was followed in the design of the never completed documentation centre of the Holocaust in 1993, The Topography of Terror Museum, on the locale of the former Gestapo Headquarters, Berlin (Figure 2.21). He describes his reaction to this site: 'All that happened there came into my mind. [It was] a centre for destruction [...] I cannot do anything here. [...] How can you find the form?' When comparing the design of this building, essentially consisting of a binary set of voids and solids, to that of the Jewish Museum in Berlin, which is full of direct references - the urban voids of Berlin after the bombing, the scarring, the disorientation and the angst (Huysen, 2003), it is clear that no statements are being made here, no messages and meanings are being contrived.



3.21 Pure construction

Models of the Topography of Terror Museum, Berlin, Zumthor, 1993.

The typical

His second attempt at constructing presence in architecture speaks about the merit in making something typical, how things then become beautiful (Merin, 2013: 3). This is echoed in his earlier writings, where he speaks of remembering his childhood kitchen: 'Everything about this was typical of a traditional kitchen. There was nothing special about it. But perhaps it was just the fact that it was so very much, so very naturally, a kitchen that has imprinted its memory indelibly on my mind' (Zumthor, 1988: 9).

Form follows anything

His third attempt is based on the idea that form 'follows anything'. He uses this heading to illustrate how form can come much later. For him 'architecture is not primarily about form, not at all' (Merin, 2013: 3). In this regard architecture can be used to do anything, and form is open.

'We don't actually talk about form in the office, we talk about construction, we talk about science, and we talk about feelings [...] From the beginning the materials are there, right next to the desk [...] when we put things together, a reaction starts [...] this is about materials, this is about creating atmosphere, and this is about creating architecture' (Zumthor, 2013).

The house without a form

His fourth attempt is called 'the house without a form'. This approach was developed by him during his teaching at Harvard, where students were required to design this 'house without a form' for a loved one. The site was to be presented with no plans, sections or models. The objective here is to inspire a new sort of space, that can be understood through sounds, smells and verbal descriptions, or as he describes, an emotional space: 'If a space doesn't get to me, then I am not interested [...] I want to create emotional spaces that get to you'.

From these contributions, the moods relating to the material aspects of the lifeworld can be considered from two points of view. Firstly, all places, natural and man-made have moods that can be identified and potentially concretised through architectural place-making. And secondly, that man-made architectural places express certain moods that can be interpreted and provide insight into architectural place-making³⁹.

³⁹ It suffices to say that the concrete expressions of places are not autonomous. Our experiences if they are to a large extent determined by our bodily interactions with places, our memories, dreams and imaginations of places. These themes will be elaborated on in the next two chapters.

3.7 AN EXPRESSIVE GRAMMAR OF ARCHITECTURAL ARCHETYPES

From Symbols to Arche-Symbols

Above, two distinct interpretations of the expressive nature of the material aspects of the lifeworld has been discussed. On the one hand, how physical things can be understood to convey meanings, as signs and symbols. On the other hand, how physical things have concrete expressions in the form of atmospheres and that these influence our existential experiences of places. The former, that denotes architecture as a language, has been a subject of inquiry by theorists influenced by semiotics. The latter, that denotes architecture as a psychological phenomenon, has been influenced by those with stronger phenomenological convictions. This final section of this chapter will discuss theories that reconcile these positions, theories that are concerned with an expressive grammar of architectural archetypes.

In *Voices of Space* (1982) Harries rejects the notion of architecture as signs. For him, architecture should be seen as a 'decorated shed'. But this decoration, he suggests, should not be understood as defined in the seminal *Learning from Las Vegas* (1977) where Venturi deplores the way in which modern architects have abandoned a tradition of iconography. Decoration for Harries pleases because of its 'absorbing aesthetic presence', not because it is telling us something (Harries, 1988: 34). He writes: 'By its emphasis on presence, on the self-sufficient autonomy of the aesthetic object, the aesthetic approach has to silence or at least muffle the speech, has to divorce the aesthetic from the linguistic or the symbolic. A pure aesthetic object should not mean, but be' (Ibid).

Harries (1988: 34) points out that the modernists rejected the theatrical, 'half-hearted aestheticism' of the nineteenth century and in the process lost the linguistic and symbolic function of architecture. Thereafter, he points out, architects such as Venturi tried to recover that function. Referring to Las Vegas as a way forward Venturi noted: 'here we meet with a paradigm powerful enough to shock our sensibilities beyond modernism' (Ibid). In other words, where modernist architecture triumphed over communication, Venturi celebrated signs over space. Harries equates Venturi's reference to signs to the work of Duchamp. Of his artwork, Duchamp (1969: 393-394) writes: 'I was interested in ideas – not merely in visual products. I wanted to put painting once again in the service of the mind. And my painting was, of course, at once regarded as 'intellectual', 'literary' painting'.

Harries equates such a literary architecture, or an architecture of signs, with amusement parks. He argues that such architecture is peripheral as it touches only the periphery of life. 'There are times', he writes, 'when we will want to turn to this periphery for an escape, at least for a time, from the everyday rhythm of lives, but the escapist architecture of Las Vegas provides no model for building that seeks to meet the needs of individual or communal dwelling and working' (Ibid: 36). Scott Brown concedes, for her the important thing to learn from Las Vegas is 'not to place neon-signs on the Champs Elysee or a blinking $2 + 2 = 4$ on the roof of the mathematics building, but instead to assess the role of symbolism in architecture, and in the process, to learn a new receptivity to the tastes and values of other people and a new modesty in our designs and in our perception of our role in society'⁴⁰. With regard to symbolism in architecture Harries argues that we do not need meta-symbols but instead arche-symbols, symbols that let us 'descend to the arche of human building and dwelling', symbols that give meaning to the everyday (Ibid: 40).

The premise of this arche-symbol is that there is an arche, or a natural symbolism on which architecture can draw. Harries proposes that this arche should function as a regulative ideal to oppose the arbitrariness and discomfort of contemporary architecture (Ibid). To explicate how these arche-symbols can be understood he points out that philosophers often assume that we find ourselves in the world as *thinking subjects* facing a world of *mute subjects*. He contests this understanding of the world as it requires: 'a high degree of reflection, and a self-displacement that also displaces reality' (Ibid). Similar to the phenomenological positions discussed in the preceding chapter, he rejects this way of understanding the world, as:

'we do not experience the world as spectators standing before some picture, but as participants. The body, itself a thing amongst things, mediates our access to things. The way we experience the world around us is thus determined not just by the perspective we are assigned by the body's location in space and time and its make-up, which includes the make-up of our senses, but by the body in motion: we try and lift something – it is too heavy; we want to walk somewhere – it is too far' (Ibid).

Harries points out how the body provides us with a natural set of co-ordinates, separate from the x, y, z co-ordinates of geometry – different, because they carry meanings⁴¹. He highlights how for example left, back, and down tend to carry negative connotations:

⁴⁰ Scott Brown, who co-authored *Learning from Las Vegas* later wrote this as a foreword to a revised edition.

⁴¹ This is similar to the notion of the 'body matrix' developed by Kent and Bloomer (1977).

'being stabbed in the back' or 'being down'. Where right, front, and up, for example, have positive connotations: 'you are right' (Ibid: 41).

Thiis Evenson's archetypes

In *Archetypes in Architecture* (1987), Thiis-Evenson interprets material environments by looking at archetypical experiences that floor, wall and roofplanes evoke. These archetypes become a valuable phenomenological interpretation of architecture as an expressive language. Here, the material aspects of the lifeworld have the ability to carry both symbolic meanings and have existential expressions. Thiis-Evenson proposes a universal language of architecture by referring to form and its expression. This language constitutes a set of archetypes that he calls the 'grammar of architecture' (Thiis-Evenson, 1989: 17). This body of work, argues Seamon (2012), has great merit as it is a good example of a researcher's effort to probe text-buildings (in many different times and places), to identify a series of experiential themes that do justice to the 'integrity, complexity, and essential being of the phenomenon' (von Eckartsberg, 1998b: 50).

The term 'archetype', was originally used in psychology by C.G Jung. Much later it was adopted by various architectural theorists⁴². In developing a common language of form, a language of archetypes that are concerned with the expressive nature of form, Thiis-Evenson (1987: 15) sets out to classify and describe them and to understand which experiences of form are universal. He limits his thesis to those archetypes that constitute spatial delimitation: the floor, the wall, and the roof plane. He suggests that an archetype's expression can be found in an exact description of what it is, what it does, and how it does it (Ibid: 19). The function of the floor, wall and roof planes are not different, in that they have a fundamental task in common: 'this commonality is that the delimiting elements separate interior space from exterior space' (Ibid). He argues that the battle between the forces of inside and outside is an existential prerequisite of mankind (sic) (Ibid). He suggests there are three qualitative aspects essential to the description of how the three delimiting elements close or open between inside and outside: motion, weight, and substance. Motion relates to the dynamic nature of elements, to what extent they expand, contract or balance. Weight relates to the heaviness of elements and their relation to gravity, whereas gravity is the essence of all architectonic structures as it 'makes us aware of gravity and earth' and 'strengthens the experience of the vertical dimension of the world'⁴³. Substance relates to the materiality

⁴² Such as Aldo Rossi, Rob and Leon Krier and Mario Botta (Thiis-Evenson, 1987: 17).

⁴³ At the same time as gravity it makes us aware of the depth of the earth, writes Pallasmaa (1996a: 67), does it makes us dream of levitation and flight.

of elements, to what extent they are soft, hard, coarse, fine, warm or cold. The premise here is that if we understand the existential expressions of architectural form, we can plan the effects of architecture more securely.

Thiis-Evenson (1989: 25) distinguishes between a number of changing experiential levels: private experiences, (personal and individual experiences), social experiences (common cultural associations) and universal experiences. He points out that the first two, have been studied in expressionism and post-modernism as they are both concerned with architectural forms as symbolic expressions. The latter, are experiences common to all, gained through our embodied interaction with phenomena which surround us. These universal experiences, he argues, occur both with symbolic meanings and play a significant role in our experience of architecture.

Private experiences and Social experiences	Symbolic meanings
Universal experiences	Existential expressions

Table 3.3

These existential expressions form images to which we react: 'If we see a door on the opposite side of the room, we 'go through' it in our minds before we do so in reality. It acts as a sign of its use as a door because of our indoctrination through past experiences. However, the actual experience of the door is dependent on whether it is high or low, wide or narrow, whether it is part of a solid wall, or exists as an element in a skeletal wall system (Ibid : 29). He also adds that the user of space, wishes to 'be' what a volume does: 'we walk swiftly in a corridor, and slowly and ceremoniously in a broad space' (Ibid).

To illustrate how our bodily experiences are influenced by our personal, social and universal perceptions he uses the example of a stair. He indicates that the universal experience of being confronted with a stair would be to feel a sense of resistance. He argues that if the stair were to lead to the top a mountain, however, one might feel a sense of resistance and challenge. He further argues that if the stair were to lead to a gallows, one might in this case feel a sense of resistance and reluctance. Places therefore have both symbolic meanings and existential expressions⁴⁴.

⁴⁴ The symbolic meaning of places are of course also determined by their surrounding contexts. This relates to the 'situational framework' that the Visual World (Shirazi, 2009: 50, Führ, 2007) implies, discussed in Chapter 2.

The voices of horizontality and verticality

The body's experience of floor, wall and roof plane is determined by the horizontal plane and the vertical axis. For Harries (1988), the language of verticals and horizontals are part of the natural language of space. Both of these could be seen to have existential expressions and thus require consideration in the architect's practice of place-making. Frank Lloyd Wright, for example, did not want houses 'stuck up in thoughtless fashion', but houses with planes parallel to the earth, that would let his buildings 'identify with the earth', with strong projecting bases that would weld them to it (Lloyd Wright, 1970: 14-16). Harries (1988: 41) points out there is a tension between the lure of open spaces, endless plains and spacious skies, and the desire to belong to earth and to 'weld one's dwellings to the ground, between the need for freedom and the need for place (Ibid). He indicates how artworks depicting the sublime clearly indicate this terrifying power of horizontals. Casper David Friedrich's artwork exploited it over and over. Here, writes Harries (1988:41) one is simultaneously fascinated by the painting's horizontals extending beyond the seemingly arbitrary boundary of the frame, threatening to annihilate the monk, but also longs for frames, boundaries, centres or verticals to challenge the horizontal's centrifugal force (Figure 3.22). The evocative power of the horizontal landscapes in South Africa has also been noted. For Raman & Olivier (2009: 9) the infinite veldt of the horizontal grass planes of the Free State⁴⁵ exhibits qualities of liminality and sublimity⁴⁶.

For Harries (Ibid: 42) the horizontal hints at surrender, sleep, rest, death, and integration. In contrast, he argues that the vertical is assertive: 'Effort is needed to stand, to pile stone on stone, to build a pyramid, a tower, a skyscraper. Towers firmly planted in a landscape, establish centres, wrest place from space' (Figure 26). He discusses how architectural places with a strong sense of verticality, such as Gothic churches, tower over their cities, opening them to the powers that preside over life, 'to the extremes of our existence that the routine of everyday living easily lets us forget: to the mystery of birth, the darkness of death, to the light and the eternity of the spirit (Ibid: 43).

⁴⁵ A province in South Africa's interior.

⁴⁶ These authors argue that through settlement, this landscape underwent the transition from liminality to sublimity, transforming the landscape from one that is fearsome, vast and monotonous to one that is beautiful.



3.22 The terrifying power of horizontals versus the assertiveness of verticals.

(Top) *Monk by the Sea*, 1808-1810, Casper David Friedrich.

(Bottom) Mari Girard, Free State, South Africa, 2009.

The voices of light and dark

If we consider the vertical dimension of our being, the fact that we exist between the earth and the sky, and belong to both, we should consider also that we belong to lightness and darkness (Ibid: 46). Lightness and darkness, as intangible as they seem, are very much dependent on the material aspects of the life-world, and also significantly influence our experiences of them⁴⁷.

⁴⁷ Darkness also has the ability to render the visible invisible and thus ignites our imagination. This theme will be discussed more in depth in Chapter 5, The Mental Dimension of Place, Section 5.2 *Perceiving Places*.



3.23 Expressions of darkness

(Left) Therme Vals, 2009, Zumthor. Light and darkness in a geometric cave. (Right) Notre Dame du Haut, Ronchamp, 1954, Le Corbusier

Zumthor (2006: 59) discusses two approaches to light in his architecture. Firstly, to plan the building as a pure mass of shadow and then afterwards, to add light as if you are 'hollowing out the darkness, as if the light is a new mass seeping in'. Secondly, to go about lighting materials and surfaces systematically, to understand how they reflect light. He therefore chooses materials by virtue of his knowledge of how they reflect light. Both these approaches are realised in the interior of Therme Vals (Figure 3.23 Left). The qualities of lightness and darkness of this interior, also described as a geometric cave, have been designed to reinforce the essential function of this place, to relax and experience a sense of well-being. We all, after all, look and feel more beautiful in the dark. He also elaborates on the essence and profoundness of daylight and suggests that it has a spiritual quality that becomes a valuable resource for architects. The way in which daylight is in a constant state of movement has existential significance as it makes us aware of our temporal existence. This quality of natural daylight has been exploited by architects throughout time. In Castelvecchio, for example, Scarpa animates and gives life to the exhibition environment through visible shadows that are in flux and in the interior of Notre Dame du Haut, and Le Corbusier lets the natural light create a sense of ephemerality (Figure 3.23 Right).

The voices of openings

Inseparable from light and dark is the language of inside and outside. This point is echoed in Thiis-Evenson for whom the central question of architecture is the interior / exterior relationship. He argues that the existential expression of openness invites us in, while the existential expression of closure rejects us, and he stresses that it becomes important to consider to what extent the wall draws the exterior space in and the interior

space outside (Thiis-Evenson, 1989: 9)'. In this regard the expressive importance of this interior/exterior relationship is the existential struggle between the attacking exterior and the safe interior.

For Harries (1988: 46) our experiences of the inside and the outside can be explored through the meanings of openings, windows, and doors. As with many of the points made in this thesis the fine arts become illustrative of the different existential expressions openings can provide. Romantic poems, Harries points out, often depict how a wanderer looks into a house where people are gathering around a table. The inside, however, can also mean an ominous darkness that our imagination can populate with images that both fascinate and terrify. For example if one were to think of the sad windows that accompany a traveller on a train about to plunge into the darkness of tunnel.



3.24 Voices of openings

(Top Left) *Young Woman with Water Jug*, 1662, Johannes Vermeer. (Top Right) *Woman at the Window*, 1822, Casper David Friedrich.
(Bottom) *Rooms by the Sea*, 1951, Edward Hopper.

These windows, writes Harries, become glasses for the fellowship of Symparanekromenoi⁴⁸, for 'persons who have buried themselves whilst still being alive' (Ibid: 46). He illustrates how many Dutch genre painters, such as Jan Vermeer established the interior as private and intimate realms, where the windows merely hint at the world outside (Figure 3.24 Top Left). He contrasts this with different 'voices of openings', such as in Casper David Friedrich's *Woman at the Window*, where the luminous outside infiltrates the interiors and hints at freedom and the vastness of distant places (Figure 3.24 Top Right). Another example he discusses is the 'voice of the open door' of Edward Hopper's *Rooms by the Sea*. The door, he argues, allows the openness of light and ocean to invade the interior so that 'it is neither a prison or a cave' (Ibid: 46) (Figure 3.24 Bottom).

The voices of caves

In contrast to the openness illustrated in Hopper's paintings above, it becomes valuable to consider the nature of enclosures that resemble the cave. On the one hand, 'There is something exhilarating, but also inhuman about an architecture that denies us the psychological shelter furnished by sound walls, about glass houses that do not preserve at least a trace of the cave', and on the other 'there is something equally inhuman about architecture that denies us a strong sense of the outside' (Ibid: 47). An example of the earlier, a disregard of the cave so to speak, can be found in Philip Johnson's Glass House (Figure 3.25 Top), where an example of the latter can be found in the carved out cave dwellings of Cappadocia. The recently built Villa Vals, can certainly also be seen as a contemporary cave (Figure 3.25 Bottom). Harries tries to find a compromise by indicating how cavemen did not live in caves, but found shelter in the overhanging rocks. The depths of caves were seen as holy places, sacred places removed from everyday life: 'spaces given to the *mysterium tremendum et facinans* that touches us whenever we touch the boundaries of life' (Ibid). When considering the strong existential expressions of such cave-like structures, it becomes important to reconsider our need for dwellings that allow us to live such a life, with 'sheltering walls and doors and windows through which light can enter' (Ibid).

⁴⁸ Elaborated on by Søren Kierkegaard as a dead peoples club or as the community of the deceased.



3.25 Voices of caves

(Top) *Philip Johnson Glass House, 1949, Philip Johnson.*

(Bottom) *A contemporary cave in Villa Vals, 2009, SeARCH & CMA.*

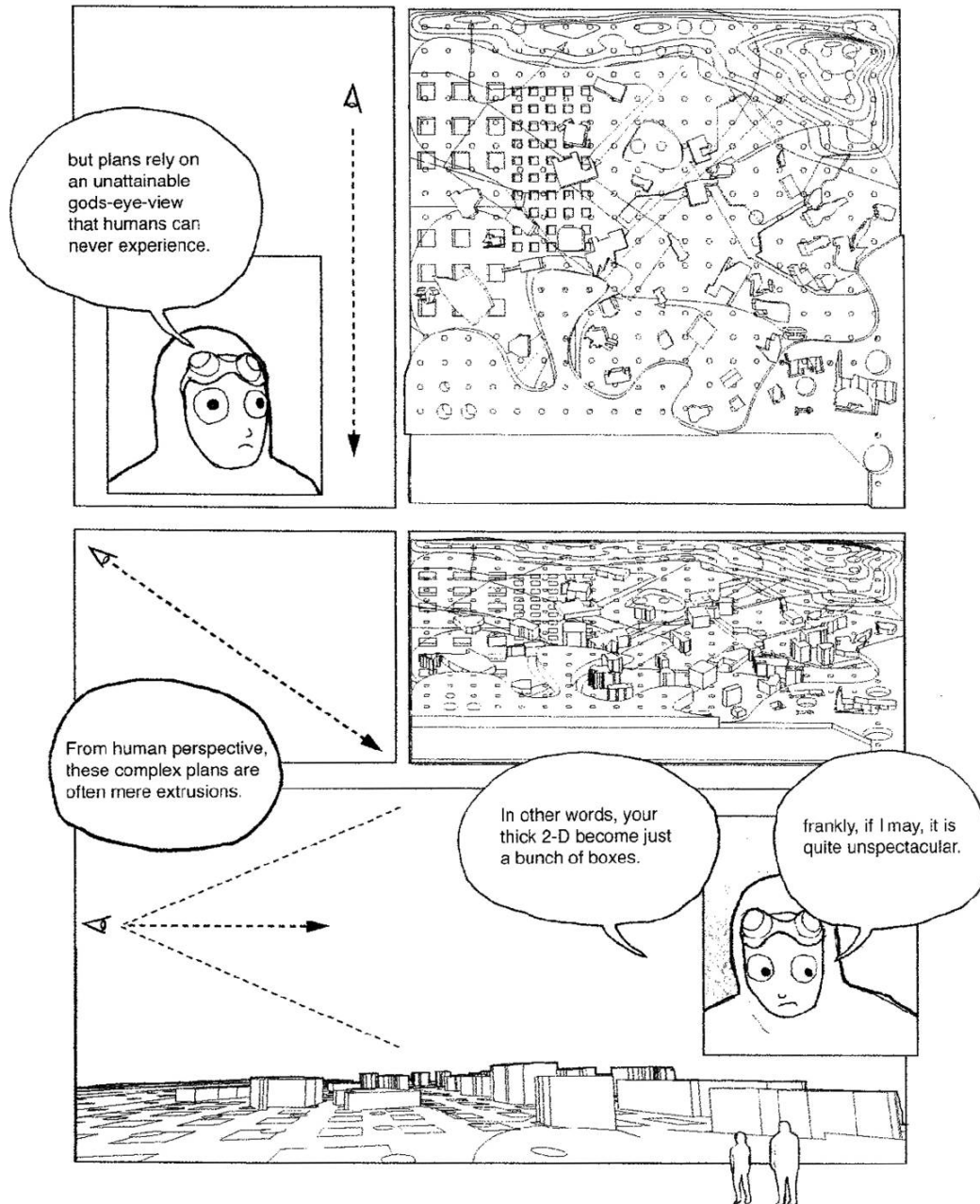
The size of things

The final point to be considered in an expressive grammar of architectural archetypes, is the size of the material aspects of the lifeworld in relation to our bodies. When considering the size of things architects generally refer to scale. The word 'scale' has meaning in architecture in two ways: one involving the production process of architecture and the other involving our perceptions of architecture – the essence of both is relationship (Porter, 2005: 160). On the one hand architects generate drawings and models at certain scales, to accurately represent the anticipated built project. On the other hand architects rely on the eye to do the measuring, to make the relationship (Ibid). This refers to our ability to make the connection between something seen and something known. This something known refers to our perceptual schemata of spaces

that we develop from infancy onwards, or as O'Neill (2001) suggests, to our acquisition of topistic (placial) knowledge by means of being in places throughout our lives.

Till (2009:178) stresses the need to reconsider the use of scale in architectural design. He criticises the classic architectural scale of 1:100, how students are exhorted to draw up schemes in plans, sections, and elevations at this scale. He feels that it is disconcerting as it is a scale detailed enough to give 'a semblance of reality, but not so detailed that one has to confront the actuality of spatial occupation in all its mess and uncertainty' (Ibid). He calls it a scale that removes and abstracts, 'a comfort zone in which architects can twiddle with compositional niceties and play aesthetic tricks'. In the graphic novel *Citizens of No-Place* Lai (2012, 97) highlights the problems associated with the 'unattainable gods-eye-view that humans can never experience' (Figure 3.26). Similarly Salingaros and Masden (2008:150) argue that models are too small and say nothing about how the construction has generated the form. As a result they get judged by misleading criteria, such as: unnatural form, conformity to the latest architectural fashion, conformity to the machine aesthetic, or dissimilarity to traditional buildings (Ibid). Architectural representations of this nature, can be seen to strengthen ocularcentric, form driven tendencies in design and negate the lived and experienced nature of places. Lai (2012, 97) also points out the shortcomings of drawing to scale by pointing out that plans rely on the unattainable god's eye view that humans can never experience, and implies that drawings that negate human experience often result in geographies of 'no-place' (3.27).

These approaches would certainly be contested by Merleau-Ponty (1962: 67), through the theory of perspectival perception, he argues that we cannot have a 'perspectiveless position', as our being-in-the-world is historical and temporal. There is therefore no such thing as perception in itself, only perception from a perspective. In this regard, the scalar reference for architects should become the human body. This human scale should not only be concerned with use and function, with ergonomics, but also to the way that the sizes of things make us feel. In this regard Pallasmaa (1996a, 67), argues that scale implies an unconscious measuring of the object or the building with one's body and of 'projecting one's body scheme' into the space in question', with one's body here denoting not only a being that functions, but also one that perceives, remembers, imagines and dreams.



3.26 The never to be seen, never to be experienced bird's eye view.

Zumthor (2006b: 49) suggests a poetic way of considering the sizes of things; he refers 'to levels of intimacy'. He talks about the size and mass and gravity of things. In this regard he does not refer to scale, as it 'sounds too academic', but instead to something more bodily – the 'size, dimension, scale, the building's mass by contrast of my own' (Ibid). He refers to the fact that things are bigger than us and also smaller than us, such as latches, hinges, connecting bits, and doors. Thin doors, wide doors, thin walls, and thick walls, these all create varying atmospheres. He states that he always attempts to create

interior form that is different to the exterior form. In drawing the concrete elements of walls for example, the lines do not represent the mere division between inside and outside, but a fundamental difference in spatial experience. He illustrates that we essentially experience buildings differently from the interior and exterior – that Palladio's Villa Rotanda might seem huge, monumental and intimidating from outside, but on the inside we feel at ease, even sublime. Cathedrals and civic buildings often have this ability. The final point he makes in this regard has to do with our own proximity and distance between us and the building. He points out that there is him, one person, then there is him with a group, and there is also him with a crowd. An interesting contribution by Till (2008:178) in this regard suggests that metric scales should be considered as social scales: where 1:100 would in fact denote one architect to one hundred citizens, one hundred different characters and stories. In this sense the scale becomes an ethical dimension, facing up to one's responsibility to other individuals, who are, just as the architect, subject to individual embodied experiences of space (Ibid).

It suffices to say that we need to represent architectural projects in quantitative and measurable ways. Projects have to work ergonomically, they have to be measured, priced and eventually built. It therefore becomes important to consider how we generate our projects to take the functional and the emotive body into consideration. To consider at what stage of the design process to generate scale drawings, to consider how we generate them, and to consider from which vantage points we generate them, to do the most justice to the phenomenon of the place in question.

Summary

This chapter discussed places as material phenomena that affect our everyday experiences. Throughout this discussion various themes emerged. These themes explicated material places as subjects of interpretation, as configurations, as entities differentiated from space, as a language, as phenomena with concrete expressions, and as an expressive language of architectural archetypes. These were each elaborated on with sets of design considerations for architectural place-making and provide us with insight into the first dimension of place, the Material Aspects of the Lifeworld.

CHAPTER 4: THE LIVED DIMENSION OF PLACE

'Space without time is a picture'

(Eliasson, 2013: 10)

'There is no architecture without action or without program'

(Tschumi, 1994: 117)

4.1 INTRODUCTION

In the previous chapter the point was made that place, a significant dimension of the life-world, consists of material aspects that have expressive forms and that these can be interpreted by architects. This chapter hopes to show how the inquiry into place can be supplemented by an understanding of the way places are subject to human life⁴⁹. This will be done in two parts. On the one hand it will show that place is a phenomenon that's meaning and significance is not static, but in a constant state of flux⁵⁰. And that this nature of place occurs as a result of unforeseen contingencies and presences brought about through time. It hopes to show how places never *are* but are always *becoming*. On the other hand it will show how places are subject to daily human interactions, how rhythms, rituals and events in places influence the ways in which places are experienced. Where the previous chapter can roughly be understood through nouns (places as things) this chapter can roughly be understood through verbs (things happening to places and things happening in places).

4.2 SPACES OF BECOMING

Place should not be understood as a mere material object, but in terms of dynamic human interactions and interrelations. The architectural discipline and its education has been criticised as perpetuating design through reliance on mere form. Till (2009:122) argues that the perpetuation of mere 'physical space as an architectural paradigm, is about the denial, and subsequent ridding, of reality'. Some argue that this happens as architectural education operates upon itself in a closed and static environment (Stevens, 1998, Solingaros & Masden, 2008). In *The Black Box: the secret profession of architecture*,

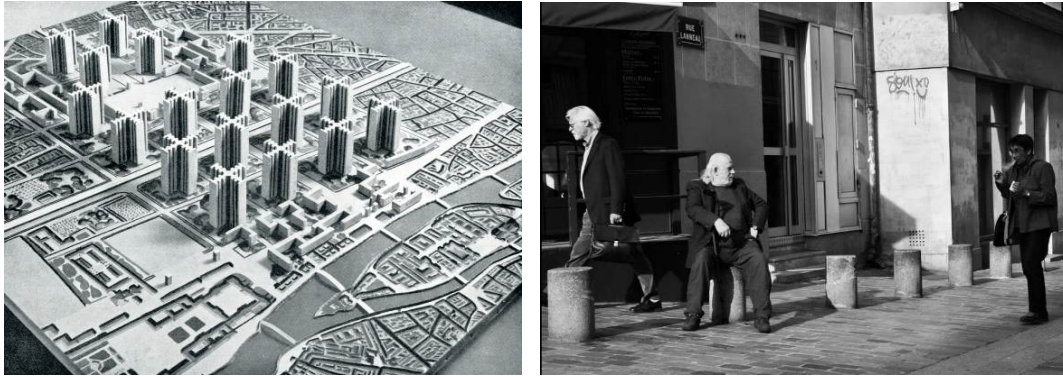
⁴⁹ This does not imply that the previous chapter is more important. All three dimensions of place developed in this thesis are seen as equally important to complete the spatial triad.

⁵⁰ For Kvale (1996:523) phenomenology is the direct description of experience, without taking into account any considerations about the origin or cause of the experiences (Kvale, 1996: 53). This chapter hopes to show how, for architects, it is important to consider how places change over time, and also to consider what factors effect these changes, as they directly impact our experiences of places, in the present, but also in memories of the past and dreams of the future.

Banham (1996) calls our profession 'self-referential', for him, architecture 'appears as the exercise of an arcane and privileged aesthetic code' (Ibid).

Till (2009: 7) expresses his concern for what he terms the 'deluded detachment' of architectural training. This detachment refers to a literal and symbolic removal and indifference that architecture schools have from the real world. This 'real world' is a term commonly referred to by architectural educators and students, in opposition to the hypothetical world set out in student project briefs. It can be understood as the lived world that exists outside the static and closed world of architectural training. Till argues that architects have a tendency to not see the world as a dynamic social system to be engaged with, but instead as a static abstraction, there only to receive mute form (14). These arguments have been around for some time. Standing on top of the New York World Trade Centre De Carteau (1984:92) famously noted 'one's body is no longer clasped in the streets' and Le Corbusier (1947: 114) is of the opinion that 'they have killed architecture by operating in a vacuum, architecture has evaded life instead of being an expression of it'.

This tendency to discard the real world lived dimension of place in architectural design is strengthened in the way architects generate and represent their designs. Architectural drawings are often seen as autonomous objects. Solà-Morales(1997: 77) raises his concern over this point after visiting buildings by Italian architect Aldo Rossi: 'the sense of disillusion experienced by many upon seeing a Rossi building, derives from the fact that the building asks to be considered objectively or functionally, while its author tries to call attention instead to the process revealed in his drawings, so that the construction of the building is an episode in an architectonic discourse understood as autonomous and thus indifferent to construction or use'. This argument is echoed by Rossi (1981: 55) himself: 'What surprises me most in architecture, is that a project has one life in its built state but another in its written or drawn state'. This alludes to the fact that architectural places are often conceptualised and represented in a utopian sense (Figure 4.1).



4.1 Utopian imagery

(Left) Plan Voisin, 1925, Le Corbusier. The architect's utopian image of Paris. (Right) The everyday in Paris.

In architectural teaching and praxis today, there is a proliferation of such utopian imagery. Design approaches that rely on such imagery have been criticised by many to neglect our embodiment of places through the imposition of ideology and the commodification of visually seductive design. Architectural renderings have been seen as a major culprit in this regard. Wainwright (2013) points out that through renderings architectural students' work lack a connection with actual, built, imperfect architecture: 'Time and again, the projects seemed intent on fleeing the real world of people and places, scale and context; retreating instead into fantasy realms of convoluted forms with no seeming purpose'. This problem, writes Quirk (2013), is symptomatic of architecture's obsession with the image of architecture, an image completely detached from reality, propagated by both architecture schools and the media. 'Our eyes', argues Freeman (2013) are trained to believe that a photograph is a true representation of an existing condition'. He argues that this is problematic since we live in a digital age where graphic representation of architecture has moved beyond an exercise in persuasion and has become an exercise in 'deception', becoming an incentive for architects to indulge in digital dissimulation (Ibid). Quirk calls this a therapeutic act of self-deception, as it allows for the architect to see his or her work in an uncompromised vision. Risk of this is pointed out by Wentzel (2012: 73), who feels that this allows for the image to exist independently from the concept, and thus essentially to be evaluated as a graphic: 'Architecture by graphic design'.

Architecture hereby gets erased and overthrown by the image. Such images could be seen to create unrealistic expectations of architecture: 'perfection that is impossible to deliver in the real world' (Quirk, 2013). Such utopian interpretations and representations of places, in the form of renderings and photographs, negate the mark of temporality in architecture. Till (2009: 87) argues that it takes a brave architect to allow time and all the mess it brings with it to creep into the architectural image. Here, Les K Architectures for

example moves away from static WYSIWYG (what you see is what you get) computer renderings, incorporating the mark of temporality.

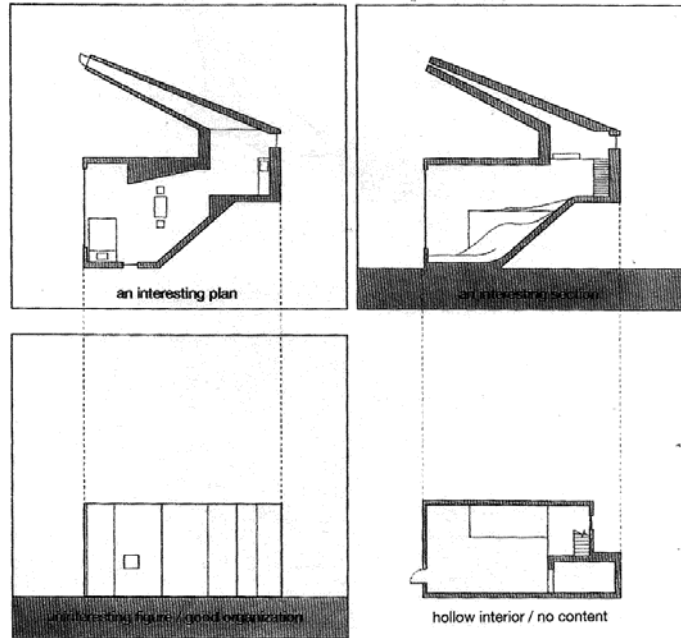


4.2 Incorporating the mark of temporality

Rendering by Les K Architectures

Another practice that disregards the lived dimension of place is the tendency of architects to neglect the moving body and thus our holistic placial experiences, both internally and externally. Salingaros and Masden (2008:149) argue that since the beginning of the twentieth century, teachers have either emphasised external elevations, ignoring interior volumes and the exterior urban space, or predominantly concentrated on the plan. The volume is then simply the vertical extension of the plan, denying any vertical design dimension and resulting in unnatural structures that are uncomfortable to inhabit and experience.

Similarly Lai (2012: 99) points out that two dimensional drawings, the plan, section and elevation, are flat generators, and often neglect the lived and experienced dimension of places. The plan depends on an unattainable gods-eye-view that humans can never experience, from the human perspective, complex plans are often mere extrusions, a bunch of boxes, when one considers one's horizontal line of sight. Interesting plans can easily be turned into uninteresting figures, where interesting sections can result in a lack of content, a positive trait as it is full of possibilities (Ibid) (Figure 4.3). How we generate the spaces that constitute places should therefore carefully be considered. Lai (2012:117) writes: 'Sometimes, to truly love architecture is to be inside of it'. This point alludes to the fact that the moving and sensory human body and its experience of both architectural interiors and exteriors should be integral to the design process.



4.3 Flat generators.

Plan versus section, Lai (2012: 99)

Having to consider our bodily moving in places, necessitates us to acknowledge that our experiences of places are not static. Shirazi (2009:158) suggests that phenomenological interpretations of architecture are commonly presented in episodic and fragmentary views, as an inarticulate and disintegrated complex. He calls this a 'static and disabled phenomenology' that negates the body as an essentially moving body and perception as a fundamentally moving activity. He suggests that architectural places should preferably be considered as a whole. For Pallasmaa (1996a: 63) the 'elements' of architecture should not be seen as visual units or gestalts; but instead as encounters, confrontations that interact with memory. Similarly, Casey (2000: 149) refers to the interplay between memory and actions: 'In such memory, the past is embodied in actions. Rather than being contained separately somewhere in the mind or brain, it is actively an ingredient in the very bodily movements that accomplish a particular action'. For him, a building should not be seen as an end in itself; it 'frames, articulates, structures, gives significance, relates, separates, and unites, facilitates and prohibits' (Pallasmaa, 1996a: 63). These points relate to the notion of Merleau-Ponty that we always perceive from a perspective – and that this perspective is subject to our interactions with spaces.

To incorporate the *Lived Dimension of Place* into architectural place-making therefore implies an understanding of place that is not abstract, but instead a dynamic entity to be engaged with over time, open to transformation. It implies an understanding of place that is not in a state of being but rather in a state of becoming. The world, or places

within it, cannot be considered in isolation, but always exists in relation to the living, moving and perceiving body. In such an understanding, experiences of places are not fragmented, static, or isolated, but happen over time through bodily interactions. This dimension of space can therefore be understood through the Japanese relational concept of space, known as *Ma*. This concept recognises our interaction with space, or the 'verb-essence' of the architectural experience (Pallasmaa, 1996a: 63). This relates to Thompson's (1981, 68-70) essay on *Ma*, on the unity of time and space and the term 'spacing' instead of 'space' and 'timing' instead of 'time', these concepts being expressed in 'gerunds', or verb-nouns. To investigate this unity of time and space the following points will be considered.

It will be shown that places exist in the 'real world', that they are fundamentally diachronic in nature and thus subject to contingencies and presences brought about through time. Here, place can be seen as a *process*, as it exists in a constant state of change and flux. It will be discussed how these contingencies are often denied by architects and how they can instead be seen as opportunities for articulating the life-world, the life as experienced in the everyday. In other words, how these contingencies can be seen as opportunities for place-making. Thereafter, it will be shown how places gain meaning and significance through bodily interaction, and that our experiences of places are structured by distinct activities. It will be shown how rhythms of being in places, body movement patterns, and events in places all influence the way we experience places and influence the meaning we attach to them. Here, place can be seen as a *product* of the lived.

Place as a <i>process</i>	Place as a <i>product</i>
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Table 4.1

Place: Contingent Space

Contingency: a future event or circumstance likely to occur

(Allen, 1990: 248)

Contingency is a philosophical term that means that things could be otherwise than they are. It is the status of propositions that is not true under every proper evaluation, nor false under every proper evaluation. From the first sketch onwards, the entire architectural design process is subject to unforeseen external forces. In *How Designers Think* Lawson (1990) has compiled a list of these constraints that architects are confronted with. They include clients, consultants, contractors, other architects, bureaucrats and future users.

On completion of the building, new sets of uncertainties come to the fore: original users, new users, events in time, historians, new technologies, the weather, and opinions of critics (Till, 2009:46). What can be added to this list, from a phenomenological point of view, is the unforeseen way in which people inhabit, experience, and attach meaning to places. Places as contingent spaces have occurred throughout time, since caves became homes. They still abound today. The extent to which places are contingent to human use varies of course. It can for example be seen in the way a worker personalises his work station at the office, in the way a cathedral gets re-appropriated into a nightclub as in the case of *Paradiso*, Amsterdam, and on a much larger scale how large groups of squatters re-appropriate entire buildings. In Hillbrow, Johannesburg, a number of buildings have been re-appropriated in this manner, as depicted in the film *Gangsters Paradise: Jerusalema* (2008). Iwan Baan⁵¹ also recently documented Torre de David in Caracas, Venezuela, also known as the world's tallest slum (Figure 4.4). This building, the product of a stalled construction process now houses apartments, a gym, hairdressers, shops and a soccer court, amongst other things. Tafuri argues, 'whereas architecture, in searching for definitive solutions to the challenges it confronts, realised one possibility among many, history places architecture before an open field of possibilities, exposing the most stable plans to unforeseen forces that inevitably disrupt them' (Sherer, 2006:xvi). 'Because architecture is an event', writes Karatani (1995: xi), 'it is always contingent'. He continues to say that architecture is a form of communication conditioned to occur without common rules – it is a communication with the other, who, by definition, does not follow the same set of rules, 'there exists a gap between the internalised procedures that provide solace to architects and the mass of others who neither understand nor wish to engage with those procedures' (Till, 2006:46).

The modern world could be seen in all its contingency where the modern project can be seen in all its order. Philosophical contributions on the earlier sees that 'all that is solid melts into air', where philosophical contributions in the latter invoke to power of reason to stabilise the flux⁵². These opposing arguments are evident in approaches to architectural place-making, where some places are conceptualised to stand outside of time and others to facilitate change brought about through time.

⁵¹ Baan is a Dutch architectural photo journalist who has been noted to challenge the tradition of architects to depict buildings as mute, static and uninhabited objects. He shows the people and the building's wider contexts, trying to produce narratives and experiences of projects and to show how spaces are utilised in reality. His photographs have been referred to as a significant source in this thesis.

⁵² Proponents of the earlier include Karl Marx, , Zygmunt Bauman and proponents of the latter include Immanuel Kant and Jürgen Habermas



4.4 Place as contingent space

Torre de David, Caracas, Venezuela is known as the world's tallest slum,

A Semblance of Order

Order: The condition that every part, unit, etc. is in its right place.

Disorder: Lack of order, confusion.

(Allen, 1990: 998 & 337)

A characteristic of the architectural discipline that keeps contingencies at bay is in the way it has, throughout time, been subservient to notions of order. The view of ordering architecture is not new. Till (2009: 27) highlights how, 'with a certain immodesty' the much revered roman architectural author Vitruvius once wrote: 'I decided that it would be a most worthy and useful thing to bring the whole body of this great discipline to complete order'. For Vitruvius, this task of bringing the discipline to order does not only apply to those who practice, he also gives precise instruction as to what should be included in architectural education. For him architecture depends on ordination, or 'setting in order', the proper relation of parts of a work taken separately and the provision of proportions for overall symmetry' (McEwen, 20: 17, 65). From this very early time architecture can be seen as an act of imposing order⁵³.

The will to order and consequent negation of contingencies and presences of reality is seen by Bauman (1999) as a wider condition of modernity. According to him, typical

⁵³ Similarly, in *Precisions* (1991) Le Corbusier also argues that 'to create architecture is to put into order'.

modern practice can be seen in modern architecture as the effort to exterminate ambivalence (Ibid). He describes the modern state as a gardening state (1992) that brings the rule of order, regularity, and control – as in a manicured garden (Bauman, 1992). Zola (1989: xv) famously noted of contemporary squares in Paris: 'It looks like a bit of nature that did something wrong and was put in prison'.

Cleanliness

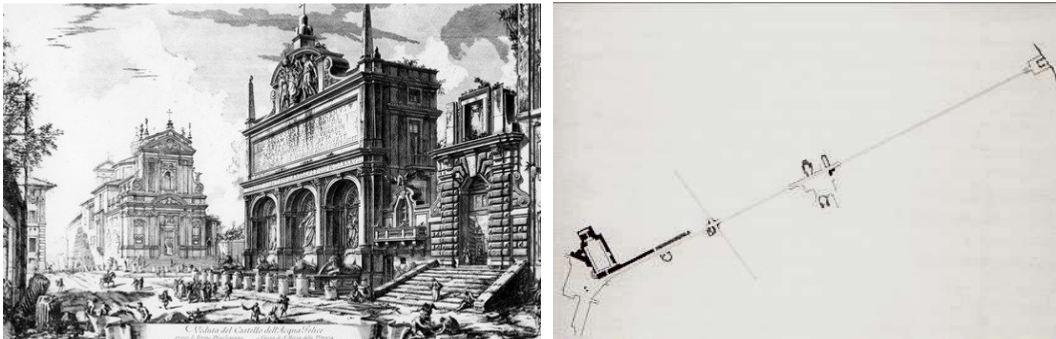
To impose order could also be seen as the activity of cleaning something up. According to Freud (2002:40), beauty, cleanliness, and order occupy 'a special position among the requirements of civilization'. These qualities can be seen to denote purity, whiteness and the removal of waste. Wigley (1995) has in this regard done an extensive review on whiteness, cleanliness, and fashion in modern architecture. The merit of whiteness and order runs all the way from Plato to Le Corbusier and beyond. Where the earlier argues: 'The first thing our artists must do is wipe the slate of human society and human habits clean...' and the latter: 'A coat of whitewash. We would perform a moral act: *to love purity!...whitewash is extremely moral*' (Till, 2008: 30). This aversion of dirt in architectural places is also seen in *When the Cathedrals Were White* by Le Corbusier, in which he observes the Bordeaux Railway Station:

'The station is disgusting. Not an employee on the crowded platform....General uproar, offensive filthiness, the floor is black, broken up, the immense windows are black. At 9:00 pm the express stops at platform no 4 completely cluttered with boxes and vegetables, fish, fruit, hats, returned empty bags' (Le Corbusier, 1947: 16).

This telling passage highlights the fear that architects harbour for dirt. Bauman (1992: 11) argues that such a will to order arose out of a fear of disorder. The dilemma with these notions of order and cleanliness, however, is that they are aimed towards the world, but are also from the world, in all its unpredictability. In this regard: 'Ideas developed away from the world may achieve a semblance of purity – of truth and reason – but this purity will always be tormented by the fact that the knowledge has arisen from within the world and eventually will have to return to the world' (Till, 2008:35). Heller (1989: 291) points out: 'One is confronted with obtaining true knowledge of the world, whilst being aware that knowledge is situated in the world'. Her solution to this dilemma does not provide consolation: 'In order to overcome this paradox an Archimedean point outside contemporaneity must be found. However, this is exactly what cannot be done: the prison house of the present day only allows for illusionary escape (Ibid)'. Similarly, Nietzsche (1972:7) points out this closed circuit of reasoning: 'if somebody hides a thing behind a bush, seeks it out and finds it in its selfsame place, then there is not so much to

boast of respecting this seeking and finding; thus, however, matters stand with the pursuit of seeking and finding 'truth' within the realm of reason'.

The way in which architects deny the unpredictabilities of places and bring them to order can be seen in the book *The Design of Cities* (1976: 137). Here, Bacon includes two drawings of Rome (Figure 4.5). The first image illustrates one of Piranesi's *Vedute di Roma* etchings. This drawing almost overwhelms one in its inclusion of low life, weather, fragments, mess, lovers kissing, broken roads, and vegetating cornices (Till: 2008:35). In contrast, the second image is Bacon's interpretation of the same locale. Here, the entire site seems to be sanitised. A selected few lines are seen that link up isolated buildings. Here order has been imposed and all real world contingencies have been eliminated.



4.5 A ruthless editing of contingencies.

(Left) *Vedute di Roma*, 1760, Giovanni Battista Piranesi (Right) Edmund Bacon's interpretation.

This ruthless editing of contingencies can certainly exist in such pictorial places but would undoubtedly be defenceless in the everyday reality. The everyday refers to the way in which people typically think, feel and act. Widely explored by Lefebvre (2002) and De Certeau (1984), this term can indeed come and spoil the ideological outlook of order in architectural place-making.

This point is seen in the transformation of a housing quarter developed by Le Corbusier in Pessac. Ironically, this was the site to which Le Corbusier was travelling when making his observations of the 'filthy' Bordeaux Station. This development was designed as pure, ordered, and clean, where 'contingent presences are put to flight' (Le Corbusier: 1961)⁵⁴. Thirty five years after its initial design, Pessac had transformed: terraces filled in, steel strip windows replaced with timber ones and vernacular shutters, pitched roofs applied over leaking flat ones, stick-on bricks, Moorish features and additional forms of decoration (Till,

⁵⁴ To eliminate or disregard the contingent, or the 'other of order', goes back to the Aristotelean pairing of contingency and necessity, where contingency become the 'not necessary' (Till, 2009: 38).

2009: 41). At Pessac, Lefebvre argues: 'Le Corbusier produced a kind of architecture that lent itself to conversion and sculptural ornamentation....And what did the occupants add? Their needs' (Boudon, 1972: i-ii). This statement, as Till rightly points out, as obvious as it sounds, needs to be stated with philosophical force, to acknowledge that architecture can never fully control the actions of users and that contingency cannot be denied. This also means that the architect does not have the comfort of a stable epistemology. It means that architecture, and certainly the activity of place-making, is dependent on others at every stage, from inception to occupation.

The artwork *Spiral Jetty* by Robert Smithson makes this point apparent (Figure 4.6). It comprises a spiral of rocks emerging from a salt lake in Utah. The result is at the same time natural / artificial, of the land / water, stable decaying, emerging from the lake / returning to the lake, and so on. 'No sense wondering about classification and categories, there were none (Holt, 1979: 111-113). This artwork addresses two issues: firstly it makes apparent the way that waste upsets our systems of classification and that waste introduces the dimension of time to architecture.



4.6 The inevitability of dirt and rubbish
Spiral Jetty, 1970, Utah, Robert Smithson

So how can architects go about embracing contingency in place-making? Some argue that we have to refer to the arts. Rorty, in the seminal *Contingency, Irony and Solidarity* (1989:11) writes: 'strong poets, only poets, such as Nietzsche, can grasp contingency. And for Gropius (1968: 8), the tool in coping with contingency is beauty. Such arguments certainly have merit, but are also limited as they do not provide guidance for architects to use this creative freedom in a publicly accountable way. It might address the unforeseen poetically but neglect the necessary utilitarian considerations that real world places require. It therefore becomes an internalised method of dealing with

contingencies with a potential danger of solipsism and lack of accountability (Till, 2006:46). In response an approach by Rinpoche (2001: 120) becomes valuable. He argues that one should not see contingency as the 'other of order', but instead as something where chance and opportunities for transformation can take place.

The constant uncertainty may make everything seem bleak and almost hopeless, but if you look more deeply at it, you will see that its very nature creates gaps, spaces in which profound chance and opportunities for transformation are continuously flowering – if, that is, they can be seized' (Ibid).

If this argument is to be taken into account, place-making becomes the activity that enables the reciprocity between material architecture and contingencies. In this regard John Habraken (2005: 181) stresses the inseparable co-existence between the physical environment and people. He introduces the notion of 'fields' as autonomous entities. These fields denote the world in which architects design buildings and subsequently make places, in all its contingency and unpredictability.



4.7 Fields as autonomous entities.

Quinta Monroy, 2004, Iquique, Chile, by Elemental

In 1972 Habraken designed what he termed a 'supports and infill' (Habraken, 1972). This system consisted of a core infrastructure around which housing can develop. A more recent example of such a scheme can be found in the Quinta Monroy housing scheme in Iquique, Chile by the Chilean architects Elemental (Figure 4.7). The premise here is that a basic starter unit, or a shell is provided, from which the inhabitants of the house can incrementally expand⁵⁵. Incremental housing indeed has a long history, and some would

⁵⁵ Aravena designed a similar system of 'half houses' for disaster areas such as the Post Katrina Hurricane situation in New Orleans, entitled Make it Right New Orleans.

argue that all buildings exist in a state of incremental change or growth⁵⁶ (Raman, 2012b).

Another example that illustrates an architect's willingness to embrace contingency is the student residence at the Catholic University of Louvain by Lucien Kroll (Figure 4.8). The medical students, for whom these residences were built, were intricately involved in the design process, with architect Lucien Kroll. Here, Kroll contrasted the 'authoritarian, paternalistic order' of the traditional architect as expert, instead he moved toward 'diversity, everyday culture, decolonization, the subjective, toward an image compatible with the idea of self-management, an urban texture with all its contradictions, its chance events, and its integration of activities' (Kroll, 1984, 167-9).



4.8 Participatory design.

Student residence, Catholic University of Louvain, 1976,

Lucien Kroll

Quasi objects and a praxis of contingency

The approaches of the architects above imply that, as Till (2009: 116) writes, 'architecture is not a fixed and controlling frame but instead as an open framework that can

⁵⁶ The Belapur Incremental Housing scheme by Indian architect Charles Correa also serves as a valuable precedent in this regard.

accommodate multiple actions of time'. He argues that architecture should be released from the clutches of abstract thought and allowed to be shaped by contingent forces of temporal flux (Ibid). In this regard French philosopher and anthropologist Bruno Latour (1993:54) introduces quasi-objects. These quasi-objects 'are in between the two poles [of nature and society]'. They are hybrids, and part of the networks that have been discarded by the modern project which presumed to intervene through ruthless programs of purification and the separation. In *We Were Never Modern* (1993) he relieves the pressure of the modern project, the pressure of perfection and keeping things neatly categorised. A recently published graphically manipulated photo (Figure 4.9) is a telling artwork showing us how the vandalism of a classic exposes the pressure of perfection of the modern project, and more disturbingly, exposes the hypocrisy of today's modernists (Artemel, 2014). It shows how Villa Savoy, a modernist icon of function and utilitarianism, is treated as a precious object, and this as a result of extensive reconstruction and restoration since the 1960's. This building, was in fact in a state of ruination after the Second World War.

Instead, Till and Latour allow for processes such as architecture to be treated as they are: as 'quasi-objects', at the intersection of the human and the inhuman, the particular and the general. To do this of course becomes tricky, as the moment a theory is developed, it will inevitably universalise the state of flux.



4.9 The pressure of perfection
'Vandalised' Villa Savoy, Xavier Delory

We can also safely assume that, at least for architects, contingency alone is not sufficient⁵⁷. For Dewey (1930: 238): 'Contingency is a necessary, *although not sufficient*, condition of freedom'. It is also infused with other values'. Instead of a theory of contingency, Till (2009: 61) therefore suggests developing a *praxis of contingency*, in other words, a process by which the potential of contingency can be embodied and realised. Hereby, contingency is a unity of actuality and possibility, where 'chance and opportunities for transformation can take place.

4.2 PLACE AND TIME

Denying time

'We cannot dissociate time from our embodied existence'

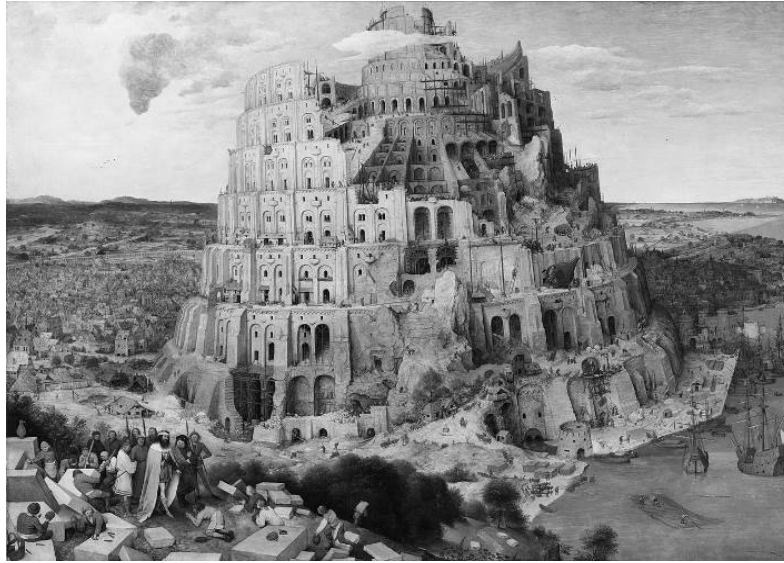
(Harries, 1982: 62)

To consider the contingencies of architectural place-making necessarily implicates the dimension of time⁵⁸. Time, in architectural place-making, can be understood as the measure in which events, that produce place or that places produce, can be ordered. Harries (1982) argues that architects build in the 'terror of time'. For him a turn to a reality beyond time is a turn to illusion: 'For us to make peace with ourselves it becomes necessary to make peace with time' (Ibid: 69). He draws on Nietzsche's 'spirit of revenge', defined as 'the will's ill will against time', as the deepest source of self alienation. As a result, he argues, people find it all the more difficult to interpret nature as home and make it their problem to conquer the terror of time through building (Ibid). 'The illusion that architect is a god, able to deliver us from the terror of time', writes Harries (Ibid: 69) 'is a dream born of pride.'

This pride is clearly illustrated in architecture throughout time. The story of the Tower of Babel signifies the archetypical structure raised by pride to guide against dispersal threatened by time, the tower testifies to the power of people, but also to their impotence and terror of time (Ibid) (Figure 4.10).

⁵⁷ Architectural pavilions, such as the annual Serpentine pavilions and the world expo pavilions, for example, are obvious examples of places designed with no utilitarian restrictions or functions. They provide us with insight into how to translate concepts into material buildings, but do not tell us much about the practical and utilitarian dimensions of place-making.

⁵⁸ Time is the indefinite continued progress of existence, events, etc., in the past present and future regarded as a whole (Allen, 1990: 1277).



4.10 Terror of time.

Tower of Babel, Bruegel. Circa 1563, Pieter Bruegel the Elder

Similar architectural gestures abound today⁵⁹. In the annual Tribute to Light on the site of the fallen Twin Towers in New York City, for example, two beacons of light are called phantom towers, intended to symbolically recreate and fill the image of the fallen towers: 'ghost limbs' (Khodadad, 2013: 5). For one day each year, two beams of light reshape the skyline. The architects explained: 'We're not trying to make a memorial; this is a rebuilding of our city's skyline, of its spirit' (Bennett & Bonevardi: 2013). This design is deeply rooted in an emotional need to connect to the space, but also to the time, of where the towers once stood. They do not only assert ideas around renewal, transcendence, nationalism, and spirit, but they also visually, physically and psychologically reinterpret and capture the presence of the physical buildings, becoming an emotional and visceral connection to the fallen towers. What strengthens the denial and freezing of time here, lies in this project's immaterial and thus resilient nature. Despite its intangible nature, these beacons of light certainly signify the ability of architecture to freeze time to such an extent that it cannot be threatened. It is able to capture the spirit of a time, and give credence to those in power, without being vulnerable to destruction (Figure 4.11).

⁵⁹ Especially in architectural memorials that attempt to apologise and atone for ills of the past. This theme will be elaborated on in Chapter 5, *Memory against forgetting*.



4.11 Capturing the spirit of a time.
The Tribute to light, 2010, New York City.

Freezing time

When architects engage in place-making, or 'concretise places', as Norberg-Schulz would have it, it is often seen as attempts to freeze time. Time, argues Till (2009:66) most clearly upsets any notions of static idealized perfection in architecture: 'The designed project, in all its freshness, attempts to freeze time in order to capture a state of perfection; its shadow, waste, commits the unforgivable crime and reminds us of decay and with this the passage of time' (Ibid: 74). He argues that architects 'freeze' time and thereby act as if they are able to control time (Ibid: 79). This phenomenon can clearly be seen in the way that architects represent their designs – in drawing and particularly photography. A way in which architects have been noted to deny or freeze time is in their elimination of diachronic elements – elements that act as evidence of time passing by. This can be seen in photographs of Le Corbusier's buildings that, as Till (2009: 77) writes, were consciously manipulated to banish normal inhabitation. A picture of the kitchen of Villa Savoy, for example, shows milk on the table along with fish, 'you know this scene isn't real because there is a teapot and a jug of milk on the table as well as the fish, and who drinks tea with fish in France?' (Ibid) (Figure 4.12) The place in the picture becomes a frozen, fictional moment in time.

In *Space, Time and Architecture* (1946: 329), Gideon also notes how Frank Lloyd Wright is impressed by the Japanese house as 'a supreme study in elimination – not only of dirt, but the elimination, too, of the *insignificant*' (Figure 4.13). He argues that for the American house, Wright 'accomplished just such elimination, a rejection of the confused and trivial.' In rejecting contingencies brought about through time, Gideon aestheticises

and technicises modern flux, he 'freezes time and empties it of its social content' (Till, 2009:65)⁶⁰.



4.12 Banishing normal domestic inhabitation.

Villa Stein-de Monzie, kitchen, Le Corbusier, 1926



4.13 Elimination of the insignificant.

Stone garden of Ryoan-ji, Kyoto, Japan.

Hereby, linear time loses its power and a higher reality becomes present in the building in a way that lifts the burden of time (Harries, 1982:61). This devaluation of time in place-making can be traced far back. Since primitive cultures, buildings have been interpreted as a repetition of divine building, of the cosmology. The term cosmos implies order that assigns to man and to things their proper places (Ibid: 61). In this sense, we have remained primitive by understanding ourselves as part of a timeless order (Ibid). Le

⁶⁰ Eliade (1959:76) concurs: 'Every construction is an absolute beginning; that is, tends to restore the instant, the plenitude of a present that contains no trace of history'.

Corbusier argues that the primitive builder insists on simple geometric forms, forms that endow what he builds with the aura of reliability that seems to protect against time (Ibid: 62).

Today, as much as ever, we still experience the power of such forms. This can be illustrated in the comparison between two lines: 'Take two lines: one dashed off, restless resembling handwriting: the other a circle, constructed with the aid of a compass. The two stand in very different relationships to time. The former has directionality; we can speak of a beginning and an end. The latter gestures beyond time; in its self-sufficient presence it comes as close as visible form can to the timeless realm of the spirit' (Ibid). The difference between these two lines can be equated with the difference between organic beauty and the beauty of inorganic, geometric forms. According to Harries, the beauty that is found in the inorganic belongs to the spirit, and not the body (Ibid: 63). Various buildings designed by American architect Louis Kahn stand testament to this fact. Through their clear geometries, they have a sense of timelessness (Figure 4.13).



4.14 Inorganic beauty belongs to the spirit.

Salk Institute for Biological Studies, 1965, La Jolla California, Louis Kahn.

Beauty and atemporality

Beauty has the ability to render time unimportant. Zumthor (2006b) believes in the powers and transcendence of beautiful form, form that 'moves' us. The key to the profound pleasure of beauty is a dimension that has been pursued by many, as it has, according to Harries (1982, 64) a power to recall us to a reality that transcends time: 'the archaic will to devaluate time reappears transformed as the artist's will to create works strong enough to still time. 'In this regard Alberti refers to Narcissus the inventor of painting: 'Faced with a hostile world, the artist finds solace in a narcissistic preoccupation with his own self and its power to escape the tyranny of time' (Ibid). Similarly Fried (1968)

suggests that authentic art strives for 'presentness'. Work of artists such as Kenneth Noland, Jules Olitski and David Smith can be seen to exemplify this pursuit of 'presentness'. For Harries such artworks have no duration, and are at every moment 'wholly manifest'. He adds: 'presentness is grace'. Mankind turns to beauty not to highlight temporal reality, in pursuit of feeling more at home in it, but to be relieved of it, abolishing time (Harries, 1982: 63).

The sublime and temporality

If places of beauty speak of timelessness places of the sublime speak of temporality⁶¹. Places that exemplify the sublime, in other words, are places that are bound to time. On the one hand, these include places that have stood the test of time, survived in the face of adversity (Figure 4.15), and on the other hand these include places that have fallen into ruination and decay.



4.15 Sublime places

(Top) the Wanderer above Sea and Fog, 1818, Casper David Friedrich.

(Bottom) Nancy Pass, afternoon thunderstorm, Ansel Adams

⁶¹ Temporality implies a condition of being bounded in time. In traditional philosophy the term is understood as the linear progression of past, present and future.

The sublime, according to Budd (2003), is something that is not opposed to beauty but is a quality of higher order than beauty. It is a quality that combines the contrasting experiences of horror and harmony (Raman & Olivier, 2009: 11). These experiences simultaneously overwhelm and frighten us (Burke, 1958). The transition from a place of being fearsome to being beautiful is indeed a complex one. The sublime experience, according to Kant (1951: 77), entails a conflict of the faculties of imagination and reason whereas beauty entails a harmonious state between imagination and reason. He sees the sublime to be an aesthetic encounter with an object, where the sensory impression of the encounter cannot be related to an idea of reason by imagination (Geertsema, 2006: 103-120). It is through such encounters that artists have responded to the overlapping human necessities for nostalgia, consolation and melancholy, which sublime places provide. Places in ruin often evoke these emotions.

Places in ruin: sources for nostalgia, consolation and melancholy

Places that are in ruin certainly make us aware of the temporal nature of our existence. Such places, have in recent years received a great deal of attention in the arts. The first decade of the twenty-first century has seen what appears to be a distinct flourishing – in the realm of global events, popular culture and the work of visual artists – of images of decay (Dillon, 2011: 10). Such decay has been heavily emphasised in terms of our planetary ruination, but has also taken hold, particularly as a result of the latest global economic recession, of urban and architectural materiality (Jordaan & Raman, 2014: 148). Places in ruin brought about by economic adversities, such as the abandoned Detroit Motor City, and the derelict San Souci cinema in in Soweto has accrued such a huge cache of attention in the visual arts as objects worthy of aesthetic contemplation and is referred to now as 'ruin porn' (Figure 4.16). Ruins are the most obvious counter image to architecture that seeks to defeat the terror of time, it 'offers occasions for reflections on the vanity of human building and the sublime power of nature (Harries, 1982:68). If we look at such ruinous landscapes through the eyes of artists, we may find new interpretations, interpretations that not merely remind us of the inevitable demise of all that is material, but interpretations that provide insight into the making of places with qualities of the sublime.



4.16 Places in decay

Sunset Dance San Souci in Soweto.

From *The Aesthetics of Decay* (2004) by Ginsberg comes a valuable philosophical contribution on the expressiveness of places in ruin. A full, living, and active building allows us, only with great difficulty, to understand its own full meaning and aesthetic structure. By contrast, only its depletion and decline into ruination liberates the essential in the forms and in the intentions imposed upon the building by human utilitarianism. For Ginsberg, there is in ruins, something of the creativity of being, a certain independent utterance of the material, in which the observer gains the right and the ability to enter into an intimate contact with it. At the same time, he writes, form obtains an independence from function which in the fully active structure it never has: 'The ruin celebrates matter, form, and function. It concentrates on the free life that each may lead. The ruin also insists on the interaction of each, the fulfilling of one by the others' (Ibid: 47). Even more ambitiously, the ruin teaches us the art of attending to the foundations of being that lie beneath the accepted world, 'the ruin gives us practice for the pause in the midst of imperfection' (Ibid).

Ruin places are also sources for consolation. For those roughly treated by society, ruin places provide a sweet pre-emptive revenge, in reminding us of anticipating individuals' and society's eventual demise (De Botton, 2005: 240). In *Ozymandias*, Shelley (1965) illustrates this demise in a heartrending sonnet about the mighty Ramses II of Egypt. An inscription on the fallen ruin of the statue of Ramses II reads:

I met a traveller from an antique land
Who said: "Two vast and trunkless legs of stone
Stand in the desert. Near them, on the sand,
Half sunk, a shattered visage lies, whose frown,

And wrinkled lip, and sneer of cold command,
Tell that its sculptor well those passions read
Which yet survive, stamped on these lifeless things,
The hand that mocked them and the heart that fed:
And on the pedestal these words appear:
'My name is Ozymandias, king of kings:
Look on my works, ye Mighty, and despair!
Nothing beside remains. Round the decay
Of that colossal wreck, boundless and bare
The lone and level sands stretch far away

But there is no reason, writes De Botton (Ibid), for the mighty or even the humble to despair, Ramses is laying in pieces the sand. Shelley (1875) goes even further in his poem *Lines Written Among the Euganean Hills* about Venice, and anticipates its death:

Underneath Day's azure eyes
Ocean's nursling, Venice lies,
A peopled labyrinth of walls,
Amphitrite's destined halls,
Which her hoary sire now paves
With his blue and beaming waves.
Lo! the sun upsprings behind,
Broad, red, radiant, half-reclined
On the level quivering line
Of the waters crystalline;
And before that chasm of light,
As within a furnace bright,
Column, tower, and dome, and spire,
Shine like obelisks of fire,
Pointing with inconstant motion
From the altar of dark ocean
To the sapphire-tinted skies;
As the flames of sacrifice
From the marble shrines did rise,
As to pierce the dome of gold
Where Apollo spoke of old.
Sun-girt City, thou hast been
Ocean's child, and then his queen;
Now is come a darker day,
And thou soon must be his prey,

Venice is a city that has certainly received a great amount of attention in the arts, as a place in which one is always aware of the tides and of time. Photographs of the worst *acqua alta* in memory, the flood of 3 November 1966, stands testament to this fact.



4.17 Evidence of the passage of time.

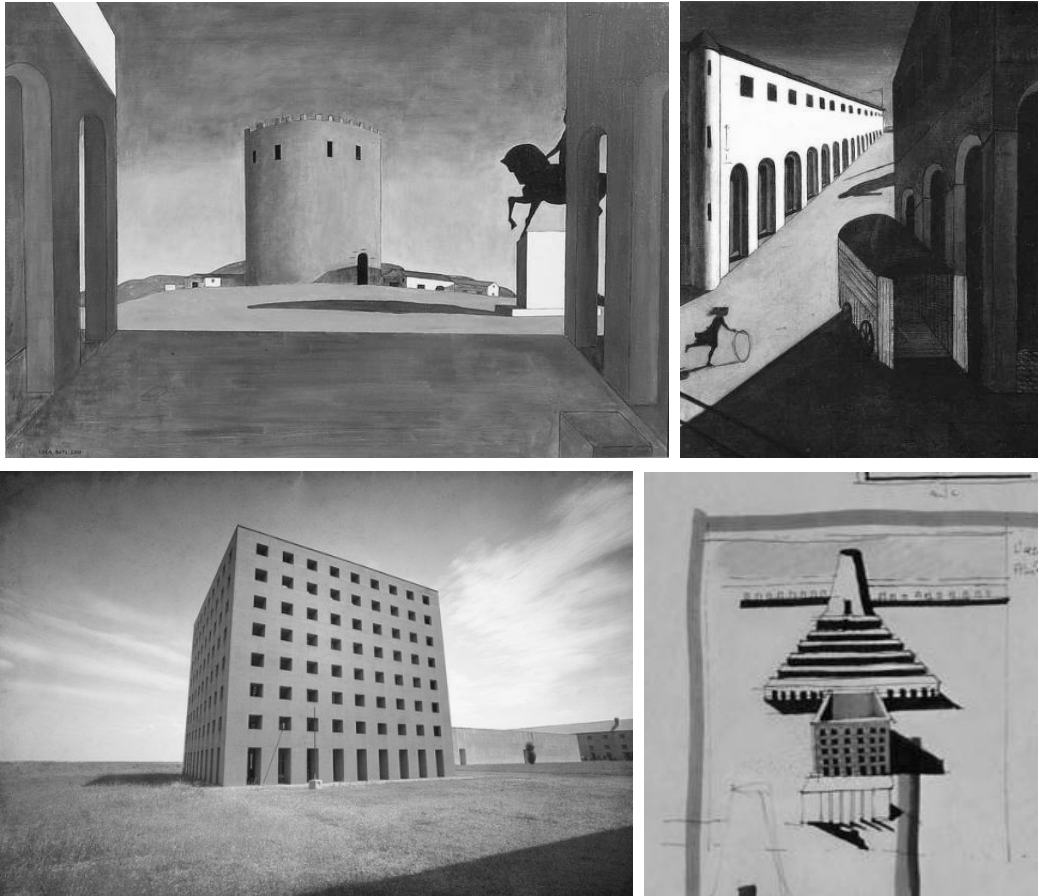
(Left) The 3 November 1966 flood in Venice. (Right) Fondazione Querini Stampalia, circa 1960, by Scarpa. The omnipresent water that contributes to the city's *genius loci* was incorporated into the redesign of the Fondazione Querini Stampalia by Scarpa. When the tide is high, the water accesses the interior.

Germans, masters of formulating compound words for fugitive and rare states of the soul, such as *weltschmerz* and *wanderlust*, invented new terms to describe the feeling for old stones – *Ruinenemfindsamkeit*, *Ruinensehnsucht*, *Ruinenlust* (De Botton, 2005: 244). These terms are unique only to the German language and can therefore not be directly translated into English. They could, however be interpreted as communicating the emotions of sentimentality, yearning, and longing for ruins. From the 18th century onwards, animated by these types of emotions, travellers set out to contemplate places in ruin. During this picturesque aesthetic movement, numerous artists painted such places, and landscape designers and architects incorporated reconstructed ruins into their compositions. Indeed, classical ruins became so popular that people began building them where real ones were scarce (Mayor, 1938: 282). Many of these fake ruins still survive, such as the one at Schönbrunn, or the one at the Parc Monceau. 18th Century French painter Hubert Robert anticipated time by painting the great buildings of modern France in ruin form that he was later called Robert des Ruines. In England, Joseph Gandy did a painting of the Bank of England with its ceiling caved in. Also, the views of Piranesi, whose work has been described as pictorial propaganda for the antique, sets Horace Walpole to imagine what Saint James's Palace would look like in ruined form, two thousand years hence. In the 1870's, artist Gustave Dore, did an illustration of a New Zealander, an inhabitant of a country that at the time represented the future, sitting on a

broken arch of London Bridge in an imaginary 21st century London that resembles a latter day version of ancient Rome, sketching the ruinous remains of St Paul's and the then brand new Cannon Street Station – similar to how Englishmen had once gone to Athens or Rome to sketch the Acropolis or the Colosseum.

Places in ruin have a sense of melancholy. This expressive potential has been highlighted by many artists. De Chirico's (1888-1970) paintings of urban places have a sense of ruins. They are sad. These pictorial places are illuminated by cold flat light and cast long, dark shadows and have a mysterious, silent, static character. It has been noted that De Chirico was a fond reader of the pessimistic writings of Nietzsche, who in turn was influenced by pre-Socrates philosophers, such as Heraclitus and Pythagoras, more than by the fifth-century BC Athenians with their closely reasoned arguments. Far from being a systematic philosopher, Nietzsche's writing lacked any unifying programme or set of principles, they are rather a compilation of self-contradicting aphorisms (Henning, 1982: 138). What interested De Chirico most in Nietzsche's writings was a strange, dark poetry, infinitely mysterious and lonely, based on the atmosphere of an afternoon in autumn when the weather is clear and the shadows are longer than they have been all summer, because the sun stands low in the sky (Ibid: 140). These writings, and De Chirico's pictorial places, can be interpreted as melancholic and evocative ruins.

De Chirico illustrates his resonance with this literature: 'Nietzsche describes various states of the soul. He speaks of the mystery of autumn. This provides a more poetic climate than the traditional fall. It is the earth's period of convalescence. Entirely too many people see life in the spring'. This clearly illustrates the atmosphere in which he was painting during his metaphysical period (Mazars, 1962: 116). De Chirico read Nietzsche's *The Birth of Tragedy* and was impressed by the philosopher's Apollion dream-inspiration for artists. The pictorial places in De Chirico's work had an immediate impact on both the graphic and material places designed by Italian architect Aldo Rossi (Figure 4.18). The loneliness and implicit silence of De Chirico's paintings, their melancholy and mystery are made concrete in Rossi's Modena cemetery (Johnson, 1982: 52). Just as nature represents infinite space, so do ruins represent infinite time. De Botton argues that ruins bid us to surrender our strivings and our images of perfection and fulfillment. For him 'They remind us that we cannot defy time and that we are the playthings of forces of destruction which can at best be kept at bay but never vanquished' (De Botton, 2005:240). In this respect Rossi's recourse to something that resembles a ruin as source for a cemetery seems entirely appropriate.



4.18 Places in ruin as touchstones for the design of places

(Top Left) Giorgio de Chirico, *The Red Tower*. 1913. (Top Right) Giorgio de Chirico, *Mystery and Melancholy of a Street*. 1914.

(Bottom Left) San Cataldo Cemetery, Modena Italy, 1971, Aldo Rossi (Bottom Right) Drawing of Modena Cemetery by Aldo Rossi.

In a drawing of the Modena cemetery, Rossi turns the humans into shadows, similar to De Chirico's portrayal of a little girl in *Mystery and Melancholy of a Street*. Shadows walk in Rossi's shadowy cemetery, a city of the dead that approaches the surreal (Johnson, 1982: 52). Reference to the painter's work can be found in architectural elements such as porticoes, conical towers and smokestacks in several of Rossi's projects. It is of course common in architects' work to discern multiple influences rather than a singular source for ideas. Rossi's work therefore, despite its parallel in the paintings of De Chirico, is always implicitly governed by neo-rationalist conceptions of directness, simplicity and even severity (Jordaan & Raman, 2014: 154).

Buildings by Finnish architect Alvar Aalto have also been noted to have expressive qualities akin to that of ruins. The Russo Finnish war left a considerable amount of ruins of many distinguished buildings in Karelia, some today residing in Finland and some in Russia.

These ruin landscapes have indeed been a haven of inspiration for musicians, poets and architects. The Karelian symphony of Jean Sibelius's is well-known, and can be seen as a musical interpretation of the place destructed through time. Aalto also repeatedly visited these ruins, sometimes with students or assistants and other times on sketching tours. These ruins certainly influenced his approaches to place-making. This can be seen in his design of the Säynätsalo Town Centre and its relation to what he himself called the *tectonic landscapes* of Karelian ruins and Italian hill towns as its origin. The building can be interpreted as ruin in a forest clearance (Figure 4.19). From the interior perspective of the Säynätsalo Town Centre the Italian hill town manifests, whilst, from the vantage point of the mystical surrounding forest, the ruin quietly resides.



4.19 A ruin in the forest.

Säynätsalo Town Centre, 1952, Aalto.

Zumthor (1988: 22) also argues that a good building must have the capability of absorbing the traces of human life. He refers to the potential of certain materials to embrace the passage of time, but also refers to the feeling that such buildings create: 'a consciousness of a passage of time and an awareness of the human lives that have been acted out in these places and rooms and charged them with a special aura', hereby creating a feeling of melancholy (Ibid). The house of South African architect Gawie Fagan in Cape Town, called *Die Es*⁶² can also be equated with a ruin (Figure 4.20). Its overgrown garden has a sense of abandonment and the black smoke stain above the hearth, speaks of human lives and the passage of time.

⁶² *Die Es* is an Afrikaans term that translates to *The Hearth*.



4.20 Evidence of time.

Die ES, 1965, Camps Bay, Cape Town, Gawie Fagan.

The key point to consider here is that ruins, as a result of their relationship to time, have expressive qualities, but also that these can only provide authentic experiences if the ruins themselves have a sense of authenticity.

Presentness, suspending the objectness of the object

Where some architects deny time in their quest of place-making, and where some accept the inevitability of the passage of time, others argue that it is the present, the here and the now that is fundamentally of relevance. By referring to the temporality of aesthetic experience Morris (1978:70) stresses the inseparability of the experience of physical space and that of an immediate ongoing present: 'Real space is not experienced except in real time'. This is in line with the phenomenological notion that the body and the world are part and parcel, at any particular moment in time (Merleau-Ponty, 1964). In this regard, the objectness of the object is suspended, and the object may be returned to space and time. 'Anytime an object has become specific, dense articulated and self-contained, it has already succeeded in removing itself from space. It has only visual aspects: from this side or that, close up or far away' (Morris, 1978: 73). The more self-contained the object, Harries (1982: 67) points out, the better it succeeds in defeating the terror of time. If this object, however, were to be experienced in a particular situation, as one thing among other things, including the observer, this defeat remains incomplete (Ibid). These ideas are equally relevant in art and in architecture, as it challenges the denseness of objects, to open to us to the mystery of space and time (Ibid). In this regard places need to be experienced in particular situations, as things

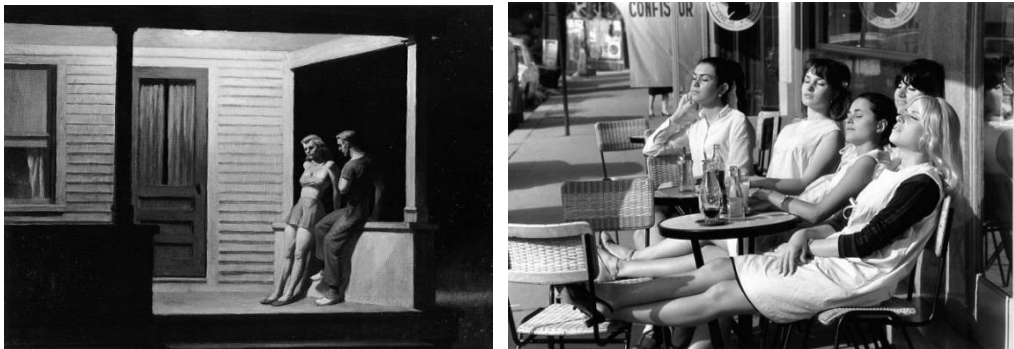
amongst other things, including even the observer. Hereby, places are experienced in terms of reality and the experience becomes more important than the object in itself.

Zumthor argues that architecture is bound to the present. He recalls that his design education was to a large extent a-historical, that architectural history had little influence on their work, and that they as students often invented what had already been invented (Zumthor, 1988: 22). He feels that architecture is not a linear process that leads logically and directly from history to new designs. By saying this, he does not disregard the importance of the wealth of knowledge and experience contained in history, but argues that it can create stifling moments in the design process. At times like these, he attempts to shake off the academic knowledge of architecture. He argues that the creative act in which a work of architecture comes into being goes beyond all historical and technical knowledge, and also, that at its moment of creation, architecture is 'bound to the present' in a very special way. To understand this relationship to the present he observes the 'concrete appearance of the world' (Ibid).

Here and now

In considering this 'presentness' or 'world as found', the notion of 'the everyday' provides insight. A way of espousing the everyday, or as Foley (2013) proposes: 'embracing the ordinary', is to look at the 'here and now', instead of the 'there and then'. This message is echoed by early stoic philosophers: Seneca for example suggests: 'you must dispense with these two things; fear of the future and remembering ancient woes' (Seneca, 1932). He also argues: 'It is characteristic of a great soul to scorn great things and prefer what is ordinary (Ibid). Marcus Aurelius (1964) would certainly concur: 'It is your power to secure immediately everything you dream of attaining in a roundabout route...if you will leave all the past behind, commit the future to Providence and direct the present alone. He also added: 'Manifestly, no condition of life could be so well adapted for the practice of philosophy as this in which chance finds you today!' (Ibid) Throughout history people have devaluated the here and now. The Christian devaluation of the here and now with its emphasis on the hereafter, and enlightenment philosophy saw the everyday as a distraction from and obstacle to, higher things (Foley, 2012:10). Marx's view of modern life as alienated and debased, in consonance with bohemian elitists and their contempt for the so-called bourgeois family life and employment, added to the rejection of the everyday. Sartre viewed the everyday as inauthentic, while Heidegger perceived it as a fallen state of mediocrity and averageness (Ibid).

In the twentieth century a set of individuals opposed this way of thinking. Lefebvre, in his *Critique of Everyday Life* (2002) points out that everyday life has been vilified as the worthless residue left behind by meaningful activity (Foley 2012:12). This everyday which is ignored by forms of knowledge and authority, gives it the potential for strangeness, freedom and subversion (Ibid)⁶³. De Certeau, in his *Practice of Everyday Life* (1984) argues that one can subvert everyday functions and roles, not through rejection, but rather to appropriate them for personal purposes and advocated private, transgressive, inventive acts as the 'ruse' (Foley 2012:12). This 'ruse' refers to the act of deception, like performing a trick. An approach to follow in subverting the everyday, according to Foley, is to use the arts⁶⁴ to develop new perceptions (Figure 4.21). In doing so one can imaginatively relabel the everyday world. This is echoed in the literature of Henri Bergson (1956) : 'What the artist sees we shall probably never see again, or at least never see in exactly the same way; but the attempt made to lift the veil compels our imitation'. This may help us to develop attitudes and dispositions that may nurture openness, alertness, curiosity, amusement and wonder (Foley 2012:12).



4.21 The everyday

(Left) Edward Hopper. *Summer Evening*. 1947. Oil on canvas, Private collection.

(Right) *Les coiffeuses au soleil*, Paris. 1966. Photograph by Robert Doisneau.

The ordinary

Artists that have embraced ordinary events in places are manifold. At the forefront of these were the painters in Holland during the Dutch Golden Age. They abandoned conventional themes, such as religion, history and the military and started celebrating the everyday. This Dutch movement, inspired a love for the ordinary that informed artwork a century later. Degas' laundrettes, Cézanne's apples, and Van Gogh's bedroom come

⁶³ Subversion, refers to the ability to upset, overthrow or transform an established social order.

⁶⁴ This is similar to the notion of *Painting as a primordial connection of the body and world* as posited by Merleau-Ponty and discussed in chapter two. In this regard painting, or all artforms for that matter, explores our being in the world in more subtle ways than philosophy.

to mind. In the twentieth century many artists also addressed this subject. The Ashcan School from New York, including John Sloan and George Bellows painted urban life, so did and Edward Hopper⁶⁵; as did the Camden Town Group in London; Parisians such as Picasso, Braque and Juan Gris also celebrated the ordinary by food, newspapers, and wine bottles (Foley 2012:19). These are references to ordinary places in painting, but there has been a celebration of ordinary places in literature (James Joyce, Marcel Proust), photography (Robert Doisneau), cinema (Mike Leigh), and cartoons.



4.22 The ordinary

Gawie Fagan in Die Es.

On the World Wide Web the ordinary is also being celebrated. The website www.freundevonfreunden.com publishes stories and photographs of ordinary people in their homes around the world. In one article, Gawie Fagan and his wife Gwen are shown engaging in normal everyday activities. Gwen talks about their routine: 'Gawie enjoys reading the paper. He reads everything and picks up all the mistakes and makes little circles around them' (Heil, 2014).

If we look at the architectural cases discussed so far in this chapter, it becomes clear that we can consider architectural places as phenomena that are alive, that are not abstract or static, but instead ultimately subject to dependencies and contingencies brought about through time. Various approaches exist on how to address this temporal and unpredictable nature of place. Some see the world as a chaotic system that needs to be tamed and ordered by architecture. Others embrace the world in all its irregularity. Such projects, although they might be successful functionally, run the risk of being purely utilitarian, and thus become spaces instead of places. Approaches that architects have toward time differ, where some deny time, or attempt to freeze it into an instant, others see the value of embracing time and incorporating the mark of temporality in architectural place-making. What all these cases have in common is that they all

⁶⁵ Hopper explicitly rejected the focus of the Ashcan School, and never accepted its label.

exemplify, in one way or another, approaches toward place-making. From a phenomenological point of view, these different approaches must always be considered in terms of the human experience of places. The building, or at least the place that it creates, must not be seen as an object in itself, but instead as something that exists in relation to other objects and also in relation to ourselves. It should be seen as a phenomenon that we experience in the present, and that these experiences are to a large degree informed by the way we interact with places, most commonly in our ordinary, everyday routines, and on occasion, during special events.

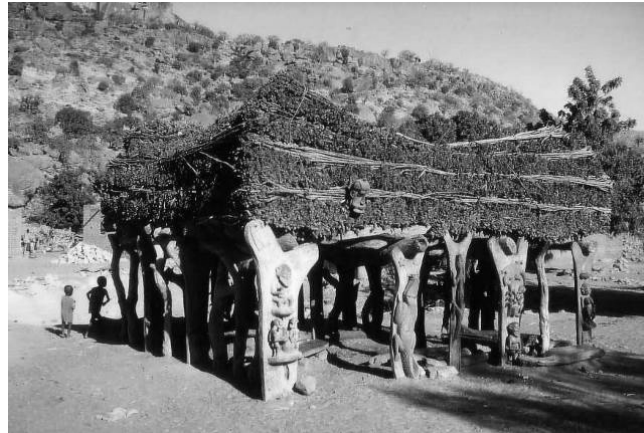
4.4 INTERACTING WITH PLACE

It has been re-iterated throughout this thesis that place is a central ontological structure of being-in-the world as a result of our existence as embodied beings⁶⁶. In this regard Casey argues that we are 'bound by body to be in place (1994, 104). Hereby, the very physical form of the human body immediately regularises our world in terms of the here-there, near-far, up-down, above-below and right-left (Seamon, 2000). The pre-cognitive intelligence of the body expressed through action, is referred to by Merleau-Ponty as 'body subject', and embodies the person in a pre-reflective stratum of taken-for-granted bodily gestures, movements, and routines (Ediger, 1994; Hill, 1985; Seamon, 1979). Pallasmaa also stresses the importance of considering the way our bodies interact with places. For him, our experiences of places are structured by certain distinct activities and not by visual elements (Pallasmaa, 1996a: 63). We experience the home for example, through activities such as cooking, eating, socialising, sleeping, reading, and intimate acts: 'A building is encountered; it is approached, confronted, related to one's body, moved through, utilised as a condition of other things (Ibid). Architecture initiates, directs and organises behaviour and movement' (Ibid). Authentic architectural experiences of places, he writes, should be seen as verbs and not as nouns: 'approaching or confronting a building, rather than formal apprehension of a façade, the act of entering and not simply visual design of a door, of looking in or out of a window, rather than the window itself as a material object' (Ibid). In this regard we can be seen as the diagram of function of inhabiting particular spaces.

Here we have to consider the term 'locale'. It relates to the material setting for social relations, to the shape of a place within which people conduct their lives as individuals,

⁶⁶ For Dean (2013:18) 'our brains don't experience things, we experience things' and for McGilchrist (2013:18) 'the world and the self do not constitute a polarity of distinct elements, but rather a continuum of interpretation. We are not bodies in a vat, we are embodied beings'.

as men or women, black or white, gay or straight (Cresswell, 2005: 7). Locale, refers to place but always implicates the actions that occur within them – it becomes a background for life. The meaning and significance of places are to a large degree determined by the relationship between the material aspects that constitute places and the way in which people use them. Place can therefore be seen as a background for human actions, for life.



4.23 The self and place forming a whole.

A Togu Na in Mali.

To illustrate this relationship with the body and its environment, Gang (2012) discusses the example of a Malian *Togu Na*, or men's meeting house (Figure 4.23). As an instrument of civil action these public buildings reportedly have low ceilings, hereby making it impossible to stand up and shout (Dean, 2013:18). Hereby, spatial elements inform both bodily action and culture and vice versa until they form an indistinguishable whole (Ibid).

Place: a background for life

To consider place as a background for life means that we cannot distinguish between architecture and life, between places and our experiences of them. This point is echoed in Führt (2007) who speaks of the 'visual field' and the 'visual world'. Here, 'visual field' denotes a two dimensional image, without any bodily spatial interaction, where 'visual world' denotes the world as perceived through bodily interaction. In the latter the perceiver is placed in the middle of the circumstance, not as a fixed subject, but as a person who moves around and perceives permanently (Ibid). This world extends beyond a frame. It is a world that implies 'the existence of space, time, things, action possibilities and narrations', denoting a 'situational framework' (Ibid). Similarly, Zumthor (1988:13) feels that architecture has its own realm, that it has a physical relationship with life. He argues that architecture should be seen as an envelope, a 'background for life', life that goes on inside and around of it: 'a sensitive container for the rhythm of footsteps on the

floor, for the concentration of work, for the silence of sleep' (Ibid). These ways of considering place-making prompt the questions: what is the action that will need to take place in this space, what is the atmosphere that such an action requires, and how can this atmosphere be created through material aspects of the lifeworld? The way in which life unfolds in this 'situational framework', can be seen as an aspect of place that gives it its meaning. Various architectural projects have been conceptualised as neutral spaces where meaning is subject to an action taking place. These projects can be seen as floating signifiers⁶⁷. Floating signifiers refer to architectural elements that have no prescribed function, but are instead conceptualised to obtain meaning through human inhabitation and use.

Event Space: meaning through actions

The notion that places are subject to new meaning through 'the lived' is echoed in Derrida's idea of architecture as event (Derrida, 1986). Here, place needs to be understood as an embodied relationship with the world, that is never finished but constantly being performed (Cresswell, 2005:37). Derrida rejects the paradigm of architecture as the 'trail of the monumental moment', where the monument connects something stubbornly closed in on itself in accordance with a fixed *arché* (origin) and *telos* (goal), instead he proposes that building is more of a happening than a thing (Casey, 1998: 313). The building is thus a happening not just in the sense of construction, but in that it continues to occur, to be 'the imminence of that which happens now' (Ibid).

Maintenant, a leitmotif of Derrida's writings on architecture, can be translated as the 'now' but also as 'maintaining' – that is to say, persisting in time and space alike. Hereby the event of architecture is its very 'taking place' (Ibid). In the case of architecture, Casey writes, an event is not only something that takes place (*a lieu*), but also gives place (*donne lieu*), provides place for things to happen (Ibid). These ideas resonate with those of Heidegger discussed earlier, in his emphasis on *Räumen* (clearing room) *Einräumen* (making room), and *Raumgeben* (giving space). Derrida similarly repeatedly makes use of the word 'spacing' – that implies a clearing of a space for events to take place (Ibid). An example of such a space can be found in the Folies of the Parc de la Vilette in Paris (Figure 4.24). According to Bernard Tschumi, the architect of the park, the idea was to create spaces for activity and interaction, in contrast to the traditional park model of relaxation and indulgence.

⁶⁷ This relates to the discussion in Chapter 3 Section 3.5 on Semiotic Voids.



4.24 Making space for an event.

Parc de la Vilette in Paris, 1982 - 1998. Bernard Tschumi.

We gain insight into places by looking at events that take place within them. As events in places are naturally bound to people it suffices to say that we can acquire knowledge of places by looking at human interaction with the physical world. This knowledge can be referred to as placial or topistic knowledge.

Haptic interaction: generating topistic knowledge

The knowledge we gain through actions in places goes beyond the party line of the *tabula rasa*. The child, according to the Norberg-Schulz (1980: 21), gets acquainted with the environment, and develops *perceptual schemata*, determining all future experiences. This *schemata*, denotes knowledge of places that is a *priory*. Seeing and acting comes before words, the child looks and recognises before it can speak.

As a result, when we first start learning about architecture as students, we bring with us our personal cultural experiences and expectations (Brown & Moreau, 2002:3). We enter architecture school with innate intelligence, which represents the deepest type of information processing, common to all people (Solingaros & Masden, 2007:37). This knowledge is gained through an engagement with the material world and generates meaning and awareness for everyday human beings. We all have these insights but it takes training, practice, and discipline, for architects to understand the process by which this interaction occurs (Ibid). It suffices to say that this knowledge is essential for architects if we are to conceive of places that mediate between the built environment and humans on this level.

In this regard it becomes important for architects, and architectural students, to draw on the human experiences of the places we embody, in other words we should be able to

recognise our basic sense of wellbeing. The combined physiological and psychological states of our own body can be many things, sick, anxious, oppressed, healthy, comfortable, or elevated. These emotional states are caused by various factors, and certainly by our material environments, by the places we embody. The fundamental premise here is that our inner worlds are connected with our outer worlds.

In line with this thinking, O'Neil argues for haptic and somantic learning (O'Neil, 2001:3). In this sense, knowledge is gained through corporal activity and physical work. She argues that in place perception, there is a conceptual understanding of place, but also the precognitive experience of it. This is elaborated on by Straus (1966) who defines the mind body duality as two modes of personal experience: *gnostic* and *pathic*. Here, the *gnostic* refers to 'looking at' objects, as distinct from the self. The *pathic* refers to our perception in touching, and places emphasis on preconceptual experiences, and the changing ways in which phenomena appear directly to the senses as we move through space (O'Neil, 2001:4)⁶⁸.

All actions in places, whether they result in extraordinary or simple everyday habits and rituals, provide valuable insights for architects in their endeavour of place-making. In this regard Thrift (1997) introduces the 'non-representational' nature of space. The focus here is on events and practices rather than interpretation and representation. Arguing that encounters with place cannot be adequately registered through language or discourse, Thrift, similar to the authors above, stresses the importance of the pre-cognitive nature of being in the world, the importance of understanding how we intuitively inhabit places that are close and familiar to us (Hubbard & Kitchin, 2011: 7). Hereby place is seen to be created through our intuitive rhythm of being, that confirms and neutralises the existence of certain spaces⁶⁹. The way people intuitively use urban spaces is also referred to as spontaneous urbanism (Raman, 2012b). In this regard the meaning of a place could be regarded as fragmented and ambivalent and any spatial environment creates the possibility for behaviour out of the norm. Any behaviour can, to a greater or lesser extent, influence the meaning and nature of places. Parkour, the French sport that requires one to move through the city with speed and agility, for example, involves seeing one's

⁶⁸ Architectural design pedagogy has in recent years started to draw more on haptic place learning. Design build studios for example, where students design and thereafter physically build architectural projects, are based on the premise that students are learning by doing. This mode of training draws on physical activity, which suggests a haptic mode of perception.

⁶⁹ This notion is evident Lefebvre's rhythm analyses of modern life, anthropologists Marc Auge's reading of spaces in transit and Tim Ingold's work on path making and Kevin Lynch's study on the legibility of the city (Hubbard & Kitchin, 2011: 7).

environment in a new way, not as a city with urban elements, but as an obstacle course (Figure 4.25).



4.25 Spontaneous Urbanism.

Parkour in front of the Notre Dame, Paris.

Looking at our intuitive rhythms of being gives us insight into our material everyday environments, but it fulfils another role, it gives us insight into various intangible factors of places, such as the making of class, gender, sexual, and racial divides.

Spatial Transgression: being in place and acting out of place

In opposition to those who see place as embodied and lived space, others scholars, particularly those adopting structuralist and critical approaches, see place as a product of oppressive institutional forces and social relationships (Hubbard & Kitchin, 2011: 7). In this regard, people who inhabit spaces inevitably either conform or transgress prescribed societal norms. In his book *In Place/ Out of Place* (1996: 27) Cresswell points out how people, things and practices were often strongly linked to particular places and that when this link is broken – when people act 'out of place' – they are deemed to have committed a transgression. Place, in this regard, creates the possibility for transgression. Transgression is fundamentally a spatial concept as it refers to the crossing of a line. In this regard places do not have meanings that are natural or obvious but ones that are created by people with more power than others to define what is, and what is not appropriate (Ibid). This also means that people are able to resist the construction of expectations about practice through place by using places and their established meanings in subversive ways (Ibid).

The Voortrekker Monument in Pretoria for example, an icon synonymous with the Afrikaner culture and certainly with apartheid, has in recent years been re-appropriated as a rock music venue. Drawing on the 'zef' counter-culture movement, the South African rap-rave music group, Die Antwoord, also shoot music videos in places that

were previously regarded as slums. The annual naked bike ride at the Prestwich Memorial in Cape Town, commences on the locale in which mass graves of the Dutch Reformed Church and slaves from colonial times were recently uncovered (Figure 26).



4.26 Subverting places through practice.

(Top) The Voortrekker Monument in Pretoria.

(Middle) Die Antwoord.

(Bottom) The annual naked bike ride at the
Prestwich Memorial in Cape Town.

Placial patterns

How we intuitively interact with spaces can be explicated by identifying patterns through which people shape their daily activities. Such patterns arise from, amongst others, a place's purpose and program. It is important, argues Zuk (2007: 86) to understand these

patterns, to see the hierarchies in them, and to work towards their physical embodiment in the physical environment. The concrete architectural project should therefore 'be conceived to reflect the inherent spatial hierarchies' in a distinct configuration (Ibid). He points out how the essence of such a configuration can be articulated as clear diagrams: 'In simple structures, such as single storey buildings, or buildings with repetition, a two-dimensional generic figure or figures may be used. In more complex program structures, where the function requires complex three dimensional spatial relationships, a three-dimensional figure or figures may indicate the essence' (Ibid). The components of these rhythms, rituals and patterns, however rich, he argues, should be abstracted into its basic components, to be graspable and capable of absorbing other aspects. The parti diagram can be referred to in this regard. The parti, writes Frederick (2007: 15) can be expressed in several ways, but is most commonly depicted as a general floor plan organisation of a building, and by implication, its experiential sensibility.

Another articulation of placial patterns can be found in Alexander et al's *A Pattern Language: Towns, Buildings, Construction* (1977), which attempted to create a new language for architecture that consists of 253 patterns, based on 'timeless entities'. These patterns, according to the authors, can be seen as a set of good design practices that focused on different methods for constructing places. Although they did not all explicitly refer to particular actions that take place, but rather to material aspects of architectural situation, they certainly provide for rich and meaningful encounters with places. Salingaros and Masden (2008:144) argue that architecture schools should have 'pattern language' studios, based on geometric human patterns, in which projects can be done using the pattern based method. For them it is about combining patterns, creatively and accurately according to a set of combinational rules, to improve the quality of human life. They argue that some designs derived from patterns are specific to culture and location, but that many are universal (Ibid). Furthermore, they argue that patterns should constrain design, but not dictate form.

It becomes important to note that our patterns of use of places are not quantitative, in other words, they are not maps that reduce human inhabitation of places to mathematics and statistics, like traffic reports. They are qualitative, as they affect our encounters with our material environments and in turn affect the way places make us feel, in our daily routines. The *Poetics of Space* (1958) becomes a valuable reference in this regard. Here, Bachelard discusses poetic ways of encountering spaces and objects

in the home, and argues that these encounters essentially frame our understanding of the world⁷⁰.

If the patterns in which people use places are sensitively considered, we are also able to overcome the ocularcentric and 'phenomenology from without' trends that persist in architecture as they encompass entire experiences of places and not just fragments or selected exterior views. To take human patterns of using places into consideration is certainly a phenomenological quest as it looks at the concrete, real world, as lived and experienced in everyday life.

Place ballet and time-space routines

The way we use places designates the material dimension of social activity and interaction. It denotes the system resulting from the articulation and connection of elements or activities (Schmidt, 2008:36). These practices could be seen to structure daily life, to create a broader urban reality and in doing so, to ensure societal cohesion, continuity and a specific spatial competence (33). Place ballet is a phenomenological term that can provide insight into this material dimension of social activity and interaction.

The term was developed in Seamon's *Geography of the Lifeworld* (1979) and describes regularity of place founded in habit, routine, and the supportive physical environment. Place ballet may occur at various scales, inside and outside, and in any situation where people come together regularly (Seamon & Nordin, 1980: 35). The notion of place ballet was developed to explore spatial behaviour phenomenologically. This was done in opposition to conventional behavioural geography, where spatial behaviour was seen as a function of cognitive mapping. The premise of this phenomenological method is that it recognises that many day-to day behaviours are habitual and arise from the body, which acts intentionally but precognitively (Ibid: 36). This 'pre-conscious intelligence' of the body was originally proposed by Merleau-Ponty and can be referred as the 'body-subject'. Seamon and Nordin (1980: 36) explain: 'Body subject is the inherent capacity of the body to direct behaviours of the person intelligently, and thus function as a kind of subject that expresses itself in a pre-conscious way usually described by words, such as, mechanical, automatic, habitual, and involuntary'.

These authors break the behaviour of the body-subject up into two types: body ballet and time-space routines. Body ballet refers to a set of integrated gestures and

⁷⁰ These points will be discussed in more depth in the following chapter.

movements in places that sustain a particular task or aim. And time-space routines refer to a set of habitual body behaviours in places that extend over a longer time (Ibid). These authors illustrate, through a case study of the functioning of a market in Sweden, that place ballet can exhibit patterns of regularity and unexpectedness. In this regard the setting up of the stalls can be seen as regular patterns and the pedestrian use of the market as unexpected patterns. Place ballet thus occurs in temporary places, such as markets and music festivals, but also in permanent places, in cities, streets, in and around buildings. Place ballet therefore unites people, time, and places. This is in opposition to past mechanistic approaches of the person-environment relationship, where place was understood as the sum of individual behaviours, place ballet is more than that, it interprets place as whole greater than the sum of its parts, it is the 'synergy that people unknowingly create' (Ibid: 40). To determine how the material aspects of the city prompt such spontaneous activities the Situationist movement, discussed in the previous chapter, made use of the *dérive*.

The *dérive*

The Situationists employed what they referred to as the *dérive* to understand the psychological nature of places. 'The *dérive*', writes Debord (1956: 50) 'entails playful-constructive behavior and awareness of psychological effects, which completely distinguished it from the classical notions of the journey and the stroll'. It can most simply be understood as an unplanned journey through an urban landscape, where humans become the instruments for learning about the environment. By letting themselves be drawn through the city and by the city, writes Wood (1969: 187), the Situationists felt they could discover unities of ambience. It is important to note that the *dérive* is ultimately concerned with the way in which we freely and intuitively inhabit spaces. It is not concerned with intellectualization or abstract ideas on space, but instead with the way in which we get seduced into moving through places, spaces and experiencing their moods⁷¹.

Seduction

For Zumthor, architecture is about seduction. He argues that architecture is subject to bodily movement, and should thus, like music, be seen as a temporal art. For him it is important to induce a sense of freedom in movement, 'a milieu for strolling' to create a

⁷¹ The *dérive* can also be equated with the movement and the experience of the city by the *flâneur*. The *flâneur*, defined as a stroller, loungeur or saunterer, was made an object of scholarly interest by Walter Benjamin in the 20th century, by making reference to the poetry of Charles Baudelaire.

mood that has less to do with directing people and more with seducing people. 'Hospital corridors are all about directing people, for example, but there is also a gentler art of seduction, of getting people to let go, to saunter, and that lies within the powers of an architect (2006b: 43). This alludes to the notion of prompting people to move, to linger, to experience freedom, like a 'voyage of discovery' (Ibid). The way in which camera teams and directors in cinema assemble film sequences, he argues, gives us pointers. It can help us facilitate guidance, preparation, stimulation, surprise and relaxation (Ibid: 45). This sort of architectural seduction is experienced in the labyrinth interiors in Therme Vals. As there is no prescribed route or sequence in which to use the spaces, one is tempted to explore the dark and mysterious spaces. In Castelvecchio, on the other hand, Scarpa manipulates light and employs the principles of re-inversion and partial blocage. He positions sculptures in such a way that necessitates the viewer to walk up to the artwork and around it, for it to be visible. He also partially hides artworks, revealing only glimpses through openings, and thus seduces us to investigate and discover, and by doing so engages with the senses, prompts our movements and creates curiosity (Figure 4.28).



4.27 A voyage of discovery.
Castelvecchio, Verona, 1958, Scarpa

Summary

This chapter was concerned with two aspects of place. On the one hand, how places change over time and how this dynamic nature of places affects our everyday experiences. On the other hand, how our interactions with places influence the ways in which places are experienced. These themes, *spaces of becoming*, *place and time* and *interacting with place*, were elaborated upon into sets of placial design considerations, their applications were illustrated through placial examples and provide insight into the second dimension of place: The Lived Dimension of Place.

CHAPTER 5: THE MENTAL DIMENSION OF PLACE: SPACES OF PERCEPTION, MEMORY, DREAMS AND IMAGINATION

'Modern architecture [produces buildings] that satisfy our physical needs, but do not house our minds.'

(Pallasmaa, 1994: 3)

'A lot of things you see as a child remain with you...you spend a lot of your life trying to recapture the experience.'

(Burton, 2002:5)

INTRODUCTION

The first dimension of place discussed in this study dealt with the nature of material things that constitute places and their expressive qualities. The second dimension was concerned with place as a subject of time and human actions. In a broad sense, this dimension referred to things happening to places and happening in places over time. What these dimensions do not take into account, is that we all have individual experiences, based on our personal perceptions, memories, imaginations, and dreams of places. This third dimension, produced through perception and experienced through memories, imagination, and dreams, resides in our mind. It is less tangible than the other dimensions. It cannot be understood through the interpretation of material characteristics or the way in which we physically interact with places. It does however, have a strong force in our experiences of places.

This chapter will discuss how we find significance and attach meaning to places through perception. It will show that while our perceptions are influenced by the way we think about places, our perceptions are also influenced by the way places make us feel. Thus we should consider both the rational, utilitarian aspects of places, but also the poetic, emotive aspects of places. It will argue that our perceptions are influenced by our embodied encounters with places and are thus gained through our bodily senses. It will discuss how our faculty of memory helps us to conceptualise place. It will discuss how we are able to produce inner images of places, and also how we are able to project these onto real places. Various archetypal images of places can be identified, this chapter will discuss two: images of nests and shells. These will be applied to architectural places. Finally, this chapter will discuss how places of dreams and the imagination, depicted in the arts, provide us with emotional explorations of places.

PERCEIVING PLACES

'There was a time when I experienced architecture without thinking about it.'

(Zumthor, 1997)

'Logic is doubtless unshakable, but it cannot withstand a man who wants to go on living.'

(Kafka, 1925)

Integrating wonderment and practicality

Our ability to perceive is a key consideration in a phenomenological reading of place. Our perceptions of places are informed by our bodies' relation to places, but also influenced by our mind's relation to places⁷². The scientific paradigm that places the mind above both the body and the material world, argues Deane (2013:18), is ingrained in architectural theory and practice⁷³. This notion, that assumes the mind resides somewhere in the brain and is detached from the body, also known as the cartesian split of mind and matter, has been regarded by many as a culprit that hampers place conceptualisation and produces awkward, intimidating, unpleasant, and dysfunctional architectural environments (Figure 5.1). For contemporary artists, philosophers, and scientists, this bias is not only grossly outdated, but is a matter of grave concern as its effects on normative thoughts are to the detriment of humanity itself (Deane, 2013:18). Pallasmaa and others insist that mainstream curricula and associated teaching methods, even those in humanities, are becoming increasingly rationalised (Deane, 2013:19). McGilchrist calls this 'death to the mind, to the imagination in fact, to our society' (2012).

These points are debated between Peter Eisenman and Christopher Alexander (2000: 50-57) in 1983 in the discussion entitled *Contrasting Concepts of Harmony in Architecture*. Eisenman dismisses Chartres Cathedral as uninteresting, and defends the design of Palladio's Palazzo Chiericati as it is more intellectual than emotional. He also defends an incongruous design of an arcade at the town hall at Logrono by Rafael Moneo. This design, according to Eisenman, is 'profoundly disturbing' as its columns are deliberately 'too thin'. He goes on to justify this as it supposedly represents man's relationship to the 'technological scale of life, to machines, and the car-dominated environment we live in'.

⁷² This point is implied by Maund (2003) in the preface of *Perception* when he asks: 'are the objects of perception mental or material? It is also stressed by Zumthor (2006a) for whom 'The strength of a good design lies in ourselves and in our ability to perceive the world with both emotion and reason.'

⁷³ The mind/body problem, is the question in philosophy and psychology, of whether there exists a distinct mental or sphere separate from the physical. Its importance as a philosophical problem derives from the dualism of Descartes, who argued that reality consists of two disparate types of substance, mind and matter (Rohman, 2002: 263).

To which Alexander famously responded at the time: 'I find that incomprehensible. I find it very irresponsible. I find it nutty. I feel sorry for the man. I also feel incredibly angry because he is fucking up the world!'



5.1 Intellect versus Emotion.

(Left) Chatres Cathedral, 1220, Chatres, France. (Right) Town hall at Logroño, 1980, by Rafael Moneo,.

Overcoming the duality of the mind and the body is a fundamental pursuit in phenomenology, particularly since the existential turn from Husserl's 'pure intellectual consciousness' to Heidegger and Merleau-Ponty's 'lived experience'. This is echoed in Norberg-Schulz's (1980: 5) argument that there is an undeniable interrelationship between the psychic and the practical functional dimensions of architecture. He stresses that we cannot gain a foothold through scientific understanding alone and that we need symbols, or works of art which represent life situations. When architecture is treated purely analytically, he argues, the concrete environmental character gets lost and thus also our identification of places and our existential foothold.

Seamon (2013:1) refers to this as the integration of 'practicality and wonderment'. For him, these two aspects need to be integrated in architecture and its teaching. He refers to architecture as 'a pragmatic art that must appropriately and effectively synthesise material, experiential and aesthetic dimensions of design'. This point relates to the famous mantra of Roman author Vitruvius, who spoke of the necessity to conceptualise architecture as the synthesis of three contrasting dimensions: *firmness, commodity and delight*. Here, *firmness* represents the material and structural qualities of architecture and relates to the chapter on the Material Aspects of the Lifeworld. *Commodity* represents the practical needs and implications of architecture, and relates to the Lived Dimension of Place. *Delight* refers to the sensuous, emotional and aesthetic expression and impact of the building (2013: 2). Seamon stresses the need to integrate these dimensions in order to create places that work well practically but also 'evoke life, sustenance, pleasure, and wonderment' (9). He refers to Alexander's *Nature of Order* (2002b, 249-66) where the

broadest aim becomes *healing*, where new construction is designed and fabricated in such a way to make the environment and place more whole.

Similarly Zumthor (1988: 20) stresses the significance of personal feelings in architectural design. He notes that when architects talk about their work, their rhetoric is often at odds with the statements of the buildings themselves. This, he ascribes to the fact that they generally talk about the rational, thought-out aspects of their work and less about the secret passion which inspires it (Ibid). For him, architecture consists of a constant interplay between feeling and reason (Ibid). He argues that feelings, preferences, longings and desires that emerge and demand to be given form must be controlled by critical powers of reasoning, but it is essentially our feelings that tell us whether abstract considerations really ring true. He accepts that architectural design is to a large extent based on understanding and establishing systems of order, but stresses that the essential substance of architecture we seek proceeds from feeling and insight (Ibid). These feelings and insights we have toward architecture we gain through our perceptions and experience of places, through the interaction between our bodily senses and places. Our senses are thus valuable informants for architects. They can be seen as tools to guide architectural place-making. The role they play will briefly be discussed below.

Body in the centre

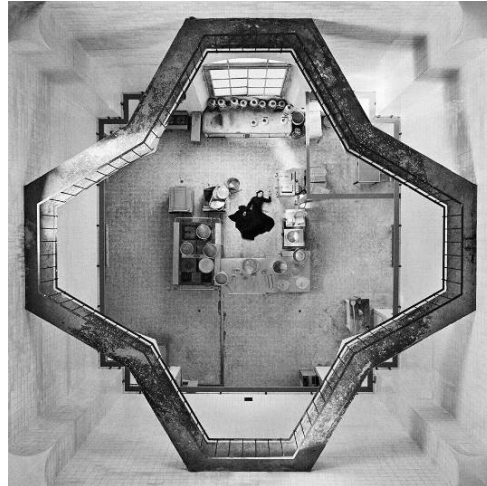
During the renaissance, the five senses were understood to form a hierarchical system from the highest sense of vision down to touch (Pallasmaa, 1996a: 16). Through perspectival representation, the eye became the center point of the perceptual world as well as of the concept of the self (Ibid). How we see and experience reality changed with the perspective. Here, everything is centered around the eye of the beholder. It is like a beam from a lighthouse, instead however, of light travelling outwards, appearances travel in (Berger, 1972:16). The perspective makes the single eye the center of the visible world, where everything converges onto the eye as to the vanishing point of infinity. From the renaissance onwards, these appearances were regarded as reality. As a result, vision has for centuries been regarded as the supreme sense. Our current technological culture can be seen to order and separate the senses even more distinctly, and prioritise vision above the rest.

This observation is echoed in *Modernity and the Hegemony of Vision*, in which Levin (1993) argues that western culture has been dominated by an ocularcentric paradigm that is a vision generated, vision centered interpretation of knowledge, truth and reality since the ancient Greeks. Levin (205) observes the autonomy-drive and aggressiveness of vision: 'The will to power is very strong in vision. There is a very strong tendency in vision

to grasp and fixate, to reify and totalise: a tendency to tantalise and dominate, secure and control, which eventually, because it was so extensively promoted, assumed a certain hegemony over our culture and its philosophical discourse'. Similarly, Shirazi (2009:158) argues that 'ocularcentric perception' persists, that interpretation of architecture often suffers from the supremacy of vision, and that it should instead be based on multi-sensory experiencing. In a similar vein Bloomberg and Moore (1977) point out that spatial designers neglect to incorporate the senses other than the visual within the built environment.

Pallasmaa (1996a) stresses the shortcomings of such approaches to architecture. In *The Eyes of the Skin*, he writes about architecture becoming increasingly visual, primarily focusing on seducing the eye, whilst the rest of the senses become secondary objectives. He refers to the narcissistic and nihilistic eye (Ibid: 22). The narcissistic eye sees architecture merely as means of self-expression, an 'intellectual-artistic game' detached from essential mental and societal connections', where the nihilistic eye 'deliberately advances sensory and mental detachment and alienation'. Instead of reinforcing our body-centered and integrated experience of the world, he argues, these outlooks disengage and isolate the body, and they alienate vision from emotional involvement and identification (Ibid).

To counter such detachment and alienation, Merleau-Ponty (1962) argues that our bodies should be seen as the center of the experiential world. He saw the body as an object among objects and thus saw an osmotic relation between the self and the world – that interpenetrate and mutually define each other (1996a: 20). He consistently argued that it is through our bodies as living centers of intentionality that we choose our world and our world chooses us (Kearney, 1978). This is in line with the phenomenological premise that the world and person are part and parcel, and that we do not consider the object (place) and the subject (person) but instead the relation between the two. Our bodies, and its senses, are thus in constant interaction with the environment. In this regard Bloomer and Moore (1977) discuss the notion of body image: 'body image is informed fundamentally from haptic and orienting experiences early in life. Our visual images are developed later on, and depend on their meaning and primal experiences that were acquired haptically'. This interdependence of our bodies and our material environments have been explored in various artforms. In the performance artwork *The Kitchen: Homage to St Therese*, Marina Abramovic explores the relationship between the performer, the spectator, and the performance space (Figure 5.2).



5.2 Body in the center

The Kitchen: Homage to St Therese, 2009, Marina
Abramovic

To prioritise these haptic and orienting experiences of places does not mean that we negate the sense of vision, but instead that we integrate it with the other senses. In doing so, vision can be reconsidered as peripheral vision that integrates us with space, as opposed to considering it as focused vision or visual gestalts, that push us out of space, making us spectators. This point relates back to the criticism of the *genius loci* of places based on the photographer's gaze. This photographer's gaze essentially negates the quality of architectural reality that depends on the nature of peripheral vision. Lloyd Wright's Falling Water, for example, is experienced much differently through photographs than in real life. Where the photo restricts one to vision and possibly memory and imagination, the latter weaves the surrounding forest, volumes, surfaces, textures and colours in the house – even the smells of the forest and the sounds of the river, into a uniquely multisensory experience.

Multisensory experiences with places

To discard the notion of vision as the supreme sense necessitates us to consider multisensory experiences with places. O'Neill (2001) stresses the importance of acknowledging that our senses are in constant interaction with one another, and that we should incorporate them when conceptualising spatial design. Five sensory systems can be distinguished: the visual system, auditory system, taste smell system, basic-orienting system and the haptic system. For psychologist Gibson (1966: 32), these senses are not detached, and aggressively seek mechanisms, instead of being mere receivers. For Pallasmaa (1996a: 42), all the senses, including vision, can be seen as extensions of the sense of touch: 'they define the interface between the skin and the environment'. He

suggests that architecture is the art of reconciliation between ourselves and the world, and that this mediation takes place through the senses.

Many architects have highlighted how our methods of graphic representation negate the multisensory potential of architectural place-making. Seductive imagery, particularly in the form of computer rendering, has been regarded as a serious culprit in this regard. For Solingaros and Masden (2008:167) the understanding of sensory perceptions can be developed by looking at other disciplines, and should be dealt with in architectural education. They argue that architectural education should make reference to other departments, such as psychology and medical departments. In this way, sensory reactions can be measured and set off against theories of perceptions. They suggest for example, that skin conductivity gauges and blood pressure monitors be used, to classify the effects of volumes and surfaces. Similar experiments can certainly also be made with relation to sound and colour. This knowledge base, they argue, should be grounded in a reality of human perception and science (Ibid). These strategies are valuable for architectural place-making as they enable one to offset empirical information with non-empirical theories about places and their sensory evocations.

Touch – the haptic system

Haptic perception relates to the sense of touch. It is a term used in psychology to describe a holistic way of understanding three-dimensional space (Piaget & Inhelder, 1956). O'Neil draws on the notion of haptic perception and how it is informed by physical bodily interaction within a space through geographic contact and movement. According to Pallasmaa (1996a), haptic architecture is essential, as it pays attention to detail and thus engages with our bodies and all its senses. Considering our haptic experiences of places resonates with the literature of Merleau-Ponty (1962) who wrote about the phenomenology of perception by means of multi-sensory experiences that enable us to extract meaning and memory from our immediate environments. Hereby, our perceptions are not a sum of visual, tactile, and audible givens, but instead perception in a total way with our whole being, he states that: 'we can only perceive and experience the world through our whole body as it is with our bodies that we exist within the world, giving rise to the notion of perception within which we carry body knowledge, obtained through our interaction with that around us' (Merleau-Ponty, 1962: 239).

The sense of touch can be exploited in architectural place-making as it is fundamentally linked to the way we experience temperatures of places. Zumthor (2006b: 33) points to

the fact that every building has a certain temperature and that materials are conductors of temperature. For him, temperatures are both physical and psychological. He refers to the building of the Swiss Pavilion for the Hanover World Fair, indicating that when it was hot outside, it was cool inside the pavilion and vice versa (Figure 5.3). The light condition of this building mimics the climate and natural light qualities of Switzerland.

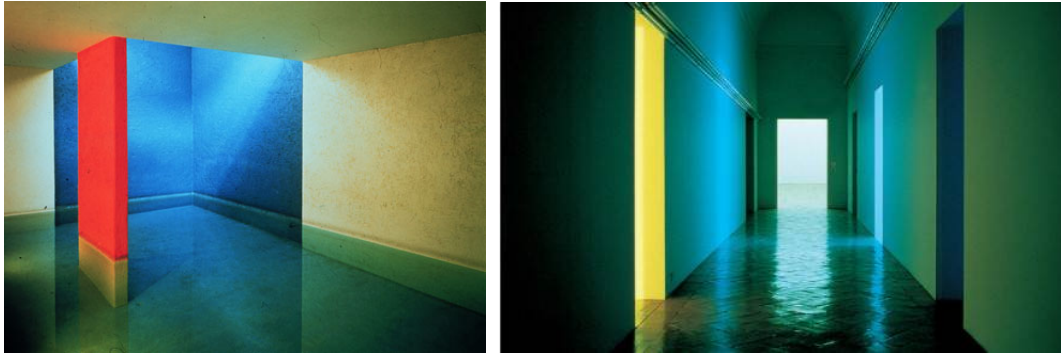


5.3 Seeing other places

Swiss Sound Box, Hanover World Expo Fair, 2000, Zumthor.

This ability of architecture to create a sense of relief through temperature can be understood through the 'transporting function of place', it can thus instill within us desires and dreams to be elsewhere⁷⁴. He refers to the term 'temper', like tempering with a piano, in describing that atmospheres can be tuned, by means of temperature, similar to the tuning of instruments. The temperature of places can be experienced through the skin but can also be implied by light and also colour (Figure 5.4). Various temperatures and haptic experiences are, for example, evoked through the varying hues and reflective qualities of coloured lights in Casa Gilardi, by Louis Barragan and Villa Panza by Dan Flavin in Varese, Italy.

⁷⁴ This theme will be discussed in more depth in Section 5.4



5.4 Seeing temperatures.

(Left) Casa Gilardi, 1976, Tacubaya, Distrito Federal, Mexico, Louis Barragán. (Right) Villa Panza, permanent exhibition by Dan Flavin in Varese, Italy.

Vision – reinforcing the other senses

The sense of sight incorporates and reinforces the other senses. By remembering places experienced in the past, vision in the present can reveal what touch already knows. Merleau-Ponty refers to art to illustrate this point: 'We see depth, the smoothness, the softness, the hardness of objects; Cézanne even claimed that we see odour' (1964: 15). This is in line with Goethe's idea that art must be life-enhancing and Berenson's suggestion that when we experience art, we imagine a genuine physical encounter through 'ideated sensations' (Montagu, 1986: 308). Pallasmaa (1996a) for example points out how temperatures can be felt through our confrontations with pictorial places. How cool breezes can be felt in the paintings of Matisse, humidity in the Tahitian landscapes of Gauguin, and moist air in Turner landscapes (Figure 5.5).

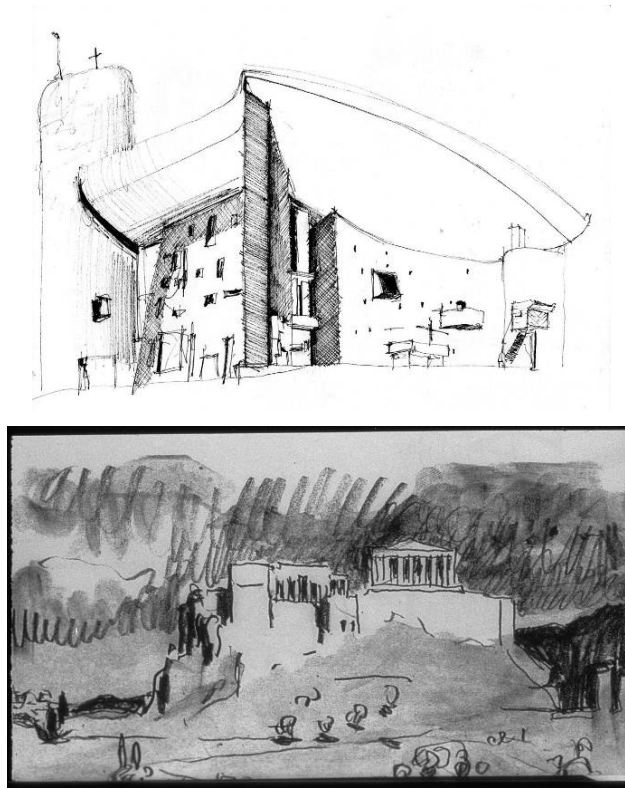


5.5 Sensory experiences through pictorial places

Turner, *The Dogano, San Giorgio, Citella, from the Steps of the Europa*.

If these points are true for artists they are equally important to architects, in the way they dream of places, the way they conceptualise, draw and anticipate places. Drawings of

architects should thus be able to convey the tactility that cannot be articulated with words (Figure 5.6).



5.6 Tactility of places in architectural drawings

(Top) Le Corbusier, black and white sketch of Norte Dame De Haut, Ronchamp. (Bottom) Le Corbusier, sketch of the Acropolis from his trip, *Le Voyage d'Orient*, 1911, Athens.

Significance of shadows

The presence but also the absence of light, through darkness and shadows, enrich our multisensory experiences of places. For Pallasmaa (1996a: 46) the eye distances and separates, where touch is the sense of 'nearness, intimacy and affection'. He argues that we tend to close off the distancing sense of vision during overpowering emotional experiences: 'we close our eyes when dreaming, listening to music, or caressing our beloved ones'. For him, shadows can play this role, as they dim the sharpness of vision, as they make depth and distance ambiguous, and as they invite unconscious peripheral vision and stimulate tactile fantasy (Ibid). He refers to contemporary cities, and says that they have lost their materiality, depth and shadow⁷⁵. He argues that we need secrecy and shadows. In this regard architects should consider dim and unclear light conditions, shadows, and also darkness to stimulate daydreaming and imagination. Mist and twilight for example stimulate imagination by making visual images unclear and ambiguous. This

⁷⁵ These are also possibly cities that neglect the idea of architecture as a cave, as discussed in Chapter 3, Section 3.7.

theme was exploited in the Gothic film *The Others*, in which the house is in a constant state of appearing and disappearing as a result of darkness and fog (Figure 5.7).



5.7 Unclear light igniting the imagination

The Others, 2001, Alejandro Amenábar.

Where ominous light ignites our imagination, sheer darkness juxtaposed with distinct light can be seen to bring stories to life. This method of painting, called *chiaroscuro* became well known through the painters such as the Italian Michelangelo Merisi da Caravaggio and the Dutch Rembrandt van Rijn. This method, of revealing narratives through darkness, is also seen in cinematic place-making, particularly in Film Noir cinematography.



5.8 Shadows giving life to objects

The Big Combo, 1955, an American film noir by Joseph H. Lewis

Pallasmaa (2001: 31) argues that we project ourselves onto darkness. He stresses that we place our feelings, desires and fears in buildings: 'A person who is afraid of the dark has

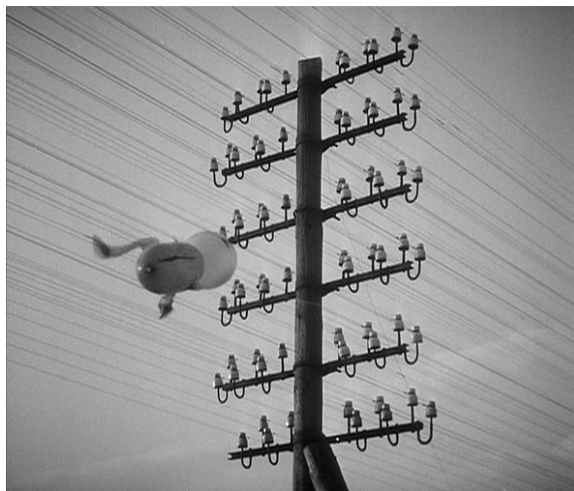
no factual reason to fear darkness as such; he is afraid of his own imagination, or more precisely of the contents that his repressed fantasy may project into the darkness'. A crucial architectural object that influences our placial experiences of lightness and darkness is the window. When light is considered as a mere quantitative entity, the window loses its significance as an ontological meaning mediator between two worlds (Pallasmaa, 1996a: 47). This resonates with Thijs-Evenson's (1989: 116) focus on the existential importance of the opening as a threshold between the 'attacking exterior' and the 'safe interior'. To concretise this mediation, openings in buildings need careful consideration in size, texture, depth, and orientation. Barragan would certainly concur as he criticises the nature of openings in buildings in recent years: 'Take the use of enormous plate windows [...] they deprive our buildings of intimacy, the effect of shadow and atmosphere [...] we have lost our sense of intimate life, and have become forced to live public lives, essentially away from home' (Ugarte, 1962: 242).

The invisible

Darkness has the ominous ability to render the visible invisible. The experience of the invisible can indeed be moving and has been explored by various artforms. For Pallasmaa (2001: 35), true art lets the viewer or reader see and experience things that are above and beyond the things he / she is being exposed to. Mondrian's lines for example extend beyond the edges of the canvas and therefore make one aware of the space outside the painting. The Impressionists also, with their arbitrary framing of subjects, bring the world to life. The provocative presence of the invisible, if it can be defined as such, can also be found in film (Figure 5.9).

Pallasmaa (2001: 35) points out how in Antonioni's *The Passenger* (1975), for example, the protagonist is murdered behind the viewer's back as he is watching arbitrary and insignificant incidents of everyday life through a window (Figure 5.9). Similarly, in Lang's film *M*, no violence occurs. There is for example the sequence where a little girl is murdered, and all you see is a ball rolling and then stopping, and a balloon flying off and getting caught in telephone wires, 'The violence is in your mind' (Lang, 1989: 202) (Figure 5.9). An architectural example of the evocative power of the invisible can be found in Castelvechio, where Scarpa makes use of the technique of partial blocage⁷⁶.

⁷⁶ As discussed in Chapter 4, Section 4.4 Seduction.



5.9 Provocative presence of the invisible

(Top) *The Passenger*, 1975, Michelangelo Antonioni. (Bottom Left) *M*, 1931, by Fritz Lang.

(Bottom Right) 'Partial blockage' in Castelvechio, 1958, by Scarpa.

The principle here is that the great value in art, or architecture for that matter, is not necessarily in the images projected in front of our eyes, but the mental images and the feelings it entices from us.

Sound and silence in space

In addition to touch and sight, it is important to consider how our sense of hearing, our auditory sense, influences and enriches our experiences of places. All places, whether natural or man-made, have characteristic sounds and echoes. These sounds, according to Pallasmaa (1996a: 51), have been depleted in the contemporary city - by wide open spaces and artificial environments such as shopping malls with recorded music - where one is unable to grasp the acoustic volume of the space. He argues that where sight is directional, isolating and implies exteriority, sound is omnidirectional, it incorporates and

implies a sense of interiority: 'The sound of church bells echoing in the street makes us aware of our citizenship. The echo of sounds on a paved street has an emotional charge because the sound reverberating from surrounding walls puts us in direct interaction with the space....The sound of seagulls in the harbour awakens the awareness of the ocean and the infiniteness of the horizon' (Ibid).

Zumthor (2006b: 29) also stresses the importance of sounds in places. For him, interiors are like large instruments that collect, amplify and transmit sound. The sound quality of each space is determined by its shape, the materials, and how these materials have been applied. He points out that we associate sounds with certain rooms and places referring to kitchens, railway terminals and cities, with their distinct sounds. He also stresses the importance of the absence of sound. He urges one to consider the experience of architecture where all foreign sound has been removed – he suggests that each building, when still: 'emits a kind of tone' (Ibid: 31). For him, it is important, when making a building, to imagine it in its stillness, trying to make the building a quiet place. In this regard Palasmaa stresses the merit of architecture of silence: ascetic, concentrative, contemplative. Rejecting noise, efficiency and fashion, he suggests that the silence of architecture is a 'responsive, remembering silence' that 'focuses our attention on our very existence, and as with all art, it makes us aware of our own fundamental solitude' (Ibid: 52). In quiet places time is experienced at a slower pace than noisy places. They can therefore be seen as instruments that make us aware of time⁷⁷. Architecture that relies on silence has existed throughout time and is often found in religious or contemplative places. The Bruder Klaus Field Chapel in Mechernich, for example, is a quiet and contemplative space (Figure 5.10). The chapel was constructed by the local farmers who wanted to honour their patron saint Bruder Klaus. The construction of this building entailed the stacking of 112 tree trunks. After these tree trunks were covered with concrete they were burnt out for three weeks. The interior space that resulted is open to the sky.

Zumthor (2011) writes: 'To me, buildings can have a beautiful silence that I associate with attributes such as composure, self-evidence, durability, presence, and integrity, and with warmth and sensuousness as well; a building that is being itself, being a building, not representing anything, just being.'

⁷⁷ This 'architecture of silence' refers to the earlier discussed diachronic nature of places discussed in *The Lived Dimension of Space*.



5.10 Architecture of Silence

Bruder Klaus Field Chapel, Mechernich, Germany, 2007, by Zumthor.

Scent

Of all the senses, our sense of smell arguably has the strongest ability to evoke memories. The most vivid memories we have of places, writes Pallasmaa (1996a: 54) are often related to their smells: 'A particular smell makes us unknowingly re-enter a space completely forgotten by the retinal memory; the nostrils awaken forgotten image, and we are enticed to enter a vivid daydream. The nose makes the eyes remember'. Similarly Bachelard (1971: 13) writes: 'I alone in my memories of another century, can open the deep cupboard that still retains for me that unique odour...' The emotional and associative power of a poet's olfactory imagery can be found in the poet Rainer Maria Rilke's (1992: 48-49) description of images of past life in an already demolished house:

'There stood the middays and the sicknesses and the exhaled breath and the smoke of years, and the sweat that breaks out under armpits and makes clothes heavy, and the stale breath of mouths, and the fusel odour of sweltering feet. There stood the tang of urine and the burn of soot and the grey reek of potatoes, and the heavy, smooth stench of ageing grease. The sweet, lingering smell of neglected infants was there, and the fears smell of children who go to school, and the sultriness out of the beds of nubile youths'.

These sensory encounters with the world show us that our experiences of places are not fleeting. They remain with us through memory influencing our reactions, imaginations and dreams of places.

REMEMBERED PLACES

'I've learned that people will forget what you said, people will forget what you did, but people will never forget how you made them feel.'

(Angelo, 2003: 263)

Memory against forgetting

We are all engaged with memory at any given occasion. Memories affect and determine our experiences of places and occur in various different ways. Casey (2004 20) points out that we recollect *that* things happen, *how* things happen, but that we also remember whole environmental complexes, auras, and worlds. He argues that our capacity for memory would be impossible without body-memory: 'To at least some extent every place can be remembered, partly because it is unique, but partly because it has affected our bodies and generated enough associations to hold it in our personal worlds' (Bloomer and Moore, 1977: 107). It therefore becomes important to consider our encounters and confrontations with places and how these interact with our memories. In this regard Casey (2000: 149) refers to the interplay between memory and actions: 'In such memory, the past is embodied in actions. Rather than being contained separately somewhere in the mind or brain, it is actively an ingredient in the very bodily movements that accomplish a particular action'. He distinguishes between three different types of memory (Ibid: 21). Firstly, *Individual Memory* refers to the individual person engaged in memory, these memories are idiosyncratic and based on personal experiences. Secondly, *Social Memory* refers to memories held by people who are related, whether it is by geographical proximity, social standing etc. Thirdly, *Collective Memory* refers to people who not necessarily known to one another, recalling the same event. Social and collective memory have particularly in recent years, been referred to by architects in their endeavour of place-making.

Individual Memory
Social Memory
Collective Memory

Table 5.1 Three definitions of memory for architectural place-making (Casey (2000: 149).

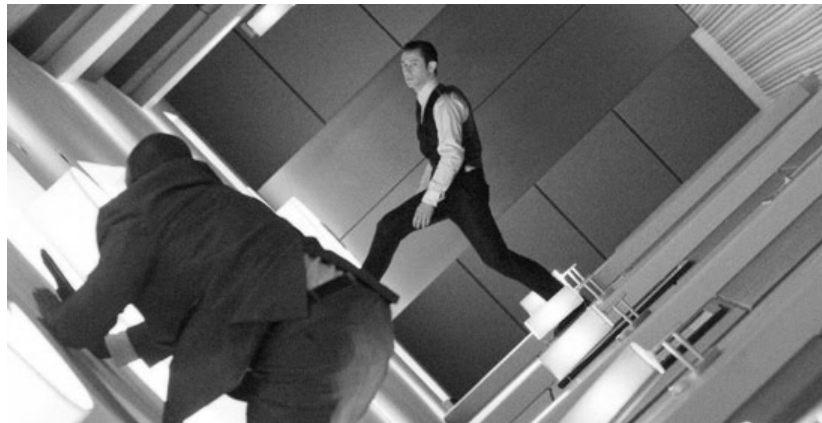
Such 'spaces of memory' are often built for the ostensible purpose of preserving 'memory against forgetting'. Jones (2007) argues that here history becomes something else when you turn it into 'memory'. Where history is an inquiry into the past, memory is a conviction about the past. When a historical event is treasured as memory, understanding is replaced by reverence. It could be argued that monuments, films, and books do not help or assuage or begin to atone for what happened to the dead. 'The dead are not here anymore. Memorials are for us' (Jordaan and Raman, 2014: 152). Jones even wonders whether this way of forcing memory will ever ensure those atrocities will not happen again and all we are left with is a mild form of consolation. Some of these architectural memorials are stylized ruins that make superficial reference to the past, where others create more moving and experiential references to the past, such as does the interior of the Jewish History Museum in Berlin. As Jones (2007) puts it, Daniel Libeskind's building 'seduces the visitor into the self-delusion of somehow being there, then' (Figure 5.11). Contained in this museum is a 'memory void'. On the floor of this space, 10 000 faces punched out of steel have been distributed. Visitors are able to enter this space and walk on these faces and listen to the sounds created by the metal sheets, as they rattle against each other. This artwork, by the Israeli artist Menashe Kadishman, is dedicated to the Jews killed in the Holocaust, but also to all victims of violence and war.



5.11 Spaces of memory

Jewish History Museum in Berlin, 2001, Libeskind.

To draw on memory as a tool for place-making necessitates us to consider our imaginations and dreams of places. Imagination refers to the mental faculty forming images or concepts of external concepts not present to the senses (Allen, 1990: 588). For Pallasmaa (1996: 45), memory, imagination and dreams are modes of place experiences that are in constant interaction and can be seen as the domain of the presence that fuses into images of memory and fantasy. For him the body is not a mere physical entity, but it is enriched by both memory and dream, past and future: 'the world is reflected in the body and the body is projected onto the world' (Ibid). Our encounters with places can therefore be seen to produce memories, but our memories can also be seen to influence the way we experience, imagine, and dream of places. For example in films of William Gibson, whose imagination produced *Johnny Mnemonic* and *The Matrix* trilogy, the past and future are miscible. The world below and the world above are joined in dreams (Benedikt, 2012: 4). The films of Philip K. Dick, such as *Blade Runner*, *The Minority Report*, and *Inception* (Figure 5.12) entices dreams of an escape to a greener world, here, the old is repurposed and patina is critical (Ibid). Films of David Lynch are also well known to veer close to dream logic.



5.12 Transactions between memory and imagination

Inception, 2010, Christopher Nolan

Producing inner images of places

The architect's work is influenced by memories of many places. Zumthor (1994:36) refers to both ordinary and special places that in one way or another impressed him, he feels that through the experience of such places he carries with him inner visions of specific moods and qualities: images of architectural situations, which emanate from the world of art, film, theatre or literature.

When speaking about our memories of or places, he therefore refers to our ability to produce inner images in our minds. He speaks about images accrued from his training

and work, but also from his childhood: 'There was a time I experienced architecture without thinking about it' (Zumthor, 1988:9). He provides rich descriptions of places he visited as a child, referring to things he touched, smelled, heard and saw, stressing that we get impressions of things in our minds. He refers for example to the kitchen at his aunt's house. He explains how this kitchen has imprinted its memory on his mind, and how the atmosphere of that room is still linked with his idea of a kitchen. These memories, he writes, contain the deepest of architectural experiences, they are reservoirs for architectural atmospheres and these atmospheres are pervaded by the simple presence of things (Ibid).

He suggests that our observations of places are fully sensory and our memories fundamentally material, hereby, buildings can only be accepted by their surroundings if they have the ability to appeal to our emotions and minds in various ways (Zumthor, 1988:18). Since our understanding and feelings are rooted in the past, our sensuous connections with buildings must respect the process of remembering. In this respect John Berger (1972) noted that what we remember cannot be compared to the end of the line, that various possibilities lead to and meet in the act of remembering: 'images, moods, forms, words, signs, or comparisons open up possibilities of approach'.

This production of images, thinking in architectural, spatial, colourful and sensuous pictures is a natural process that is common to everyone. For Zumthor (1988: 25), this mental faculty is associative, wild, free, ordered and systematic, he allows himself to be guided by these images and moods that he can remember. In his design process, he continues, he attempts to ascertain what these images mean so that he can learn how to turn them into visual forms and atmospheres. These 'old images', can therefore help us find new ones.

Mimesis of the body

Inner images enable us to project our memories onto places and therefore influence the way they are experienced. The architecture conceived by artists could be seen as a direct reflection of mental images, memories and dreams – architecture of the mind. Pallasmaa (2001:22) concurs because, for him, manmade places designed by architects and made of matter, obtain their psychic content and echo from existential experiences and images accumulated in the human mental constitution. The understanding that we are in constant dialogue and interaction with our environments is stressed by many. Here, architecture is seen as a projection of the human body in its movement through space. According to Pallasmaa (1996: 12) the experience of architecture can be seen in the same light as the experience of art, as a peculiar exchange takes place: 'I lend my

emotions and associations to the space and the space lends me its aura, which entices and emancipates my perceptions and thoughts'⁷⁸. He refers to Wittgenstein philosophy that acknowledges the interaction of both philosophical and architectural work with the image of self. Wittgenstein says that work in philosophy, similar to work in architecture in many respects, is often more a work on oneself, one's own interpretation, on how one sees things' (Ibid).

The process of drawing on inner images for architectural place-making should always be directed towards the whole. The image, writes Zumthor (1996:58), is the whole of the imagined reality, such as the wall and floor, ceiling and materials, the moods of light and colour of a room. The design must merge and blend with the constructional and formal structure of the finished building: form, construction, appearance, and function should not be seen as separate, but instead belong together to form a whole. He points out that when we initiate a design our image of the desired project is usually incomplete, whereafter the challenge comes to repeatedly re-articulate and clarify the theme, to: 'add the missing parts to our imagined picture' Zumthor (1996:58). These inner images are concrete and have sensuous qualities. Architectural place-making should therefore not only respond to our functional, intellectual and social needs, but also our memories. Bachelard calls these the 'images that bring out the primitiveness in us' (1971: 91).

Primal images

In *The Poetics of Space* (1958) Bachelard attempts to articulate such primal images. He sets out to demonstrate how the 'material imagination' works philosophically: how, struck by a poetic image, the imagination philosophises by simply giving attention to the image's echoes in the mind (Benedikt, 2012: 5). For Bachelard, the soul is moved by nature, and thus, when we write about places poetically or when we are making places with placial artifacts like arcades, courtyard, and cabinets we are giving evidence of our struggle to protect and free ourselves from nature's moods (Ibid). In his view, we are always inside, even when we are outdoors. He discusses the primal notions of 'nests' and 'shells'. These themes are of particular significance for place-making as they implicate three axioms of the modernist architectural project: the dissolution between the distinction between inside and outside, the challenge to handcraft and the human 'scale' (Ibid).

⁷⁸ An aura can be understood as the *genius loci*, or atmosphere of a place, as discussed in Chapter 3, Section 3.6.

Nests

Well-being, writes Bachelard (1958: 91), takes us back to the primitiveness of the refuge. By referring to nests and shells he characterises primal images, 'images that bring out the primitiveness in us'. He identifies the nest as the center of the world. We know about nests, writes Benedikt (2012: 5), from knowing our beds, our cradles, our rooms, and homes – our trees. The nest is simultaneously organised and disorganised. It can be seen as a balance of reason and spontaneity, assiduousness and carelessness, permanence and impermanence (Ibid: 6). The question of nesting comes up when one considers how Mrs. Farnsworth fled to a nunnery in Italy, as she was unable to nest in the curtain-less, floating house designed for her by Mies van der Rohe in Plano, Illinois (Figure 5.13). This example clearly illustrates the contradiction between architecture and the home. This event, argues Pallasmaa (1994: 2), points to a loss of empathy for the dweller and the distancing of architecture from life, essentially from place.



5.13 Inability to nest.

Farnsworth House, Plano, Illinois, 1951, Mies van der Rohe

The home of Charles and Ray Eames in Pacific Palisades, California however, can be seen as a nest. It is no less rational, but nonetheless feathered with furniture, carpets, fabrics, curios, art, and toys, with evidence of human life. Nests can also be found in the pictorial places of Van Gogh. His Thatch Houses, have a sense of simplicity and temporality (Figure 5.14).



5.14 Feathered with life.

(Left) Eames House, 1949, Charles and Ray Eames. (Right) Vincent Van Gogh, *Houses with Thatched Roofs, Cordeville*. 1890. Oil on canvas, 72 x 91 cm, Musée d'Orsay, Paris, France.

For Bachelard (1958: 98), a nest, like any other image of rest and quiet, is associated with the image of a simple house. This association, he argues, can only be done in an atmosphere of simplicity. Another aspect of the nest house that Bachelard (Ibid: 99) points out is that it is never young: 'it is the natural habitat of the function of inhabiting'. The nest is not necessarily only something we come back to, it is also something we dream about coming back to.

Shells

If the phenomenology of nests, is the product of the interior architect, the phenomenology of shells, is that of the exterior architect. Buildings, writes Benedikt (2012: 6), are nothing if not shells, carapaces, armour. For him buildings are like coral reefs, termite mounds, or caves, that create rigid cells to protect soft and vulnerable bodies. With concrete materials, buildings are made stiff and hollow, to resist invasion by natural elements and also animals or humans. This resoluteness of buildings as shells, at varying scales, is often taken for granted, but when compromised, becomes a major source of anxiety and disturbance. The vaults of the Kimbell Art Museum of Louis Kahn, for example, are shells, with their pearlescent inner surfaces, the museum's rough exterior, presented serially with ends shown like a configuration of beach shells. The building speaks the language of the Logarithmic spiral (nautilus) and the Cycloid (Benedikt, 2012: 6). The St Benedikt Chapel (Figure 5.15) in Sumvigt, Switzerland, by Zumthor, is like an interior of a ship's hull, which is also a shell. It speaks the language of the Pointed Ovoid (Benedikt, 2012: 6).



5.15 Shells, carapaces, armor

St Benedikt Chapel in Sumvigt, Switzerland, 1988, by Zumthor

For Bachelard, empty shells speak of mortality, the body exiting the soul, similar to an office building at night, an abandoned factory, or an empty church on a Tuesday⁷⁹. These images, of nests and shells as architectural places, relate to the material qualities that constitute places but also, as shown in the case of the Eames House, to the way in which spaces are subject to life.

THE ONEIRIC HOUSE

Our memories and primal images of 'the home' have also been noted to have a significant influence on the way we experience and project ourselves onto places in the world. To better understand our images of 'the home', Bachelard (1958) discusses what he terms 'the oneiric house' - the house of the mind. For Harries, this oneiric house is more than a product of dreams, it is also a house we remember. What we recall, he argues, is not simply the past, but an idealised past over which time has no power and which so fuses with the present that it redeems it. He points to the claim that deeply rooted in our being are dreams of original being-at-home: 'of the original, the essential house, which personal and cultural experience will schematize in ever different ways' (1982:60). The notion of place as home has also been elaborated on by Seamon (1979) as an intimate place of rest where one can withdraw and exert a certain amount of control. Architectural places certainly play a large role in establishing such experiences, as it provides comfort as 'repetitions of enclosures linked to memories of untroubled living' (Harries, 1982:61).

The feelings implicated in this oneiric house are also inextricably tied to material aspects that produce these experiences and also to our bodily encounters and interactions with places. With regard to the latter, to the lived dimension of place, Bachelard (1971, 15) argues that we have been engraved with the hierarchy of the various functions of inhabiting the house in which we were born. 'We are the diagram of functions of inhabiting that particular house and all the other houses are but variations on a fundamental theme (Ibid: 15). Similarly, Pallasmaa (2013:3) understands the home as a set of rituals, personal rhythms and routines of everyday life. Furthermore, that it cannot be produced all at once, but that it has its dimension of time and is thus a gradual product of the family's and individual's adaptation to the world. The architectural dimension (the man-made material aspect of places) can be set off against the personal and private dimension of life (the ways in which we interact with places).

⁷⁹ These images also remind us of ruined places, as discussed in Chapter 4, Section 4.3.

The notion of the home, therefore, is not just one of architecture, it is one of psychology, psychoanalysis, and sociology. For Pallasmaa (Ibid: 2), the house is a container or shell for a home which in turn is an expression of personality and family. For him the essence of the home is closer to life than to the artefact. This idea, that the house has a character that reflects the characters of its inhabitants, is clearly seen in cinema (Figure 5.16)



5.16 Home reflecting the inhabitant's identity.

(Left) *American Beauty*, 1999, Sam Mendes. (Right) *American Psycho*, 2000, Mary Harron.

Bachelard (1958) relates the oneiric house with an archetypical house, consisting of three or four floors. In this oneiric house, there exists the middle floor, which represents the everyday life⁸⁰. In addition to this middle floor he proposes the attic and the cellar. Here, the attic is the symbolic storage place for pleasant memories that the dweller wants to return to, where the cellar is the hiding place for unpleasant memories (Pallasmaa, 2013: 3). This oneiric house, a house we remember and also a house we dream of returning to, relates to the German notion of Heimwee. For Shirazi (2009) and Harries (2006), there is an ongoing tension in phenomenological discourse between Fernweh and Heimwee. Where the former refers to centrifugal longing, a longing for literal and metaphorical journey, beyond what is comfortable and familiar, and the latter to centripetal longing, a longing driven by nostalgia to settle down and call some place home (Harries, 2006: 75 -76).

Artwork provides insight into these existential qualities of the oneiric house. Indeed, the home seems to belong to the realms of poetry, novels, films, and paintings, more than to architecture. Filmmaker Jan Vrijman remarks: '...why is it that architecture and architects, unlike film and filmmakers are so little interested in people during the design process. Why are they so theoretical, so distant from life in general? (Ibid)' Sartre (1978: 4) also speaks of the authenticity of the artist's house: '(The painter) makes them (houses), that is,

⁸⁰ The everyday life is the unsung hero of our daily existence. It has however, as shown in the previous chapters, been propagated by many authors and artists in recent years.

he creates an imaginary house on the canvas and not a sign of a house. And the house, which thus appears preserves all the ambiguity of real houses'.

Transporting function of place

The longing that the oneiric house evokes, reminds us of the transporting function of place. For Bachelard, a poem is not a record of impressions, it is, like a building, meant to be lived in time, in *durée* (Benedikt, 2012: 8). Bergsonian *Durée* refers to *duration* as explored by Bergson (1946) for whom time eludes mathematics and science. He noted that for people time can accelerate or slow down, whereas it stays consistent in science. For him, the *durée* that a poem takes is essentially much longer than it takes to read, and the space it makes, is much more vast than the space it takes to print. The poem, argues Benedikt (2012: 8) therefore demonstrates how inner vastness can issue from the most intimate and solitary of activity of reading, and also exemplifies what an oneiric building can be. Whether it is massive in size or miniature, a good building, when borrowed from dreams, has the ability to slow time and expand space (Ibid). In this regard, fine architecture could be seen to hint at elsewhere – other times and other places. Here, Benedikt (2012: 8) argues that in hot climates we should be able to dream of being somewhere cool; in cold climates, that you are somewhere warm; in exile, that you are at home and that you will soon be leaving for foreign places – or have just come back. Zumthor's recently completed Holiday Houses in Leis, and the Sankore Madrasah mosque in Mali appear at face value to have precious little in common. One characteristic that they share, however, is that they both hint at other places. The houses in Leis are, for a large duration of the year, immersed in snow. Their interiors, in contrast to this natural setting, are made of wood, they are warm and provide protection from the winter elements. The mosque in Mali, on the other hand, is a mud building. In this arid art of the world, it has cool interiors that provide relief from the sun (Figure 5.17).

This is architecture's 'transporting' function and should be taken into consideration if we are to re-invest in an architecture that creates long-forgotten, unconscious archetypical places. In this regard, the places created by architecture can stir memories, evoke ecologies, seasons, and eras other than our own.

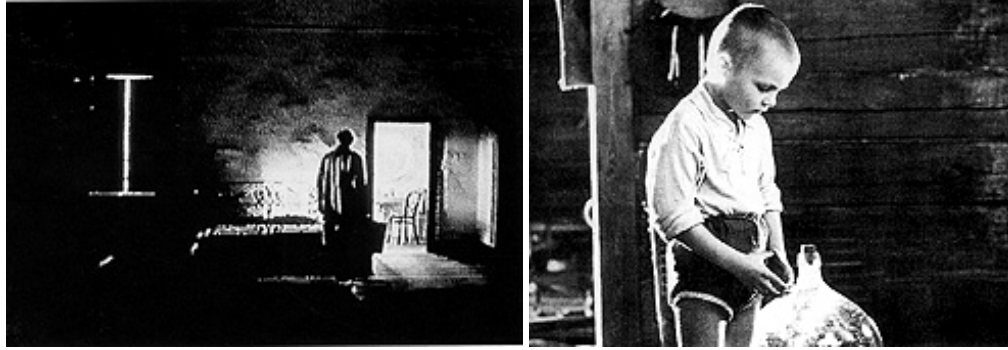


5.17 Architecture hinting at other times, other places.

(Left) Vacation homes, Leis, Vals, Switzerland, 2009, by Zumthor (Right) Sankore Madrasah, Timbuktu, circa 1327

Terror, fear and human misery

Memories of the home can at the same time awaken feelings of warmth, protection, love and longing and also feelings of oppression, distress, terror and fear. This theme has been explored in various art forms that highlight terror and fear as experiences in childhood homes. Indeed, horror films are more often than not set in houses. The home can be a symbol of protection and order, but also, in negative situations, become the concretisation of human misery: of loneliness, rejection, exploitation and violence (Pallasmaa, 2013: 4). *Nostalghia* (1983) by Tarkovski, for example, is a record of loss and grievance for home and *Crime and Punishment* by Raskolnikov turns the home from a symbol of security to one of threat and violence (Pallasmaa, 2013: 4-6) (Figures 5.18).



5.18 The home: a place of human misery

(Left) *Nostalgia*, 1983, by Tarkovski. (Right) *The Mirror*, 1975, by Tarkovski.

Negative and abusive themes of the home certainly implicate gender. Feminist Geographer Gillian Rose (1993) pointed out the patriarchal and oppressive nature of places associated with homes. This view is echoed by Doreen Massey (1994) for whom place in whatever form is gendered. Here too there are nuanced differences of opinion by Feminist intellectuals as revealed by the remark of Eco-Feminist writer Ursula Le Guin (1929: 162) who remarked: 'Where I live as a woman, is to men a wilderness. But to me it is home'.

IMAGINED PLACES: LIBERATION FROM UTILITY

'Who are we, who is each one of us, if not a combination of experiences,
information, books we have read, things we have imagined?'

(Calvino, 1998: 124)

Above it has been shown how artists have attempted to identify and articulate a set of archetypal characteristics of places of memories and dreams. These provide insight for architects in place-making, as they are concerned with both space and experience. It suffices to say however, that such archetypes are not hard and fast rules, as we all have individual impressions and mental images of places. This brings us to the next point – that we are able to see places through the eyes of the leaders of opinion, the artists. As art is a projection screen of the artist's emotions it enables us to experience our very existence through the existential experience of some of the most refined individuals of humankind (Pallasmaa, 2007:18). In addition to understanding our production of inner images based on perception and memory, and our projections of these images onto places, it is thus important to consider how we can gain insight into place-making by entering places of memory and imagination, places conceived of by artists. Such places are liberated from utilitarian constraints and can therefore become valuable references to the lived and

experienced dimensions of place. This does not mean that we negate the utilitarian aspect of architecture⁸¹. It means that we pay attention to the poetic, as articulated in the arts, in an attempt to better understand how it can be the reciprocal to the functional aspects of place-making. Various authors have attempted to articulate this reciprocity. Japanese architect Tadao Ando (1987: 11) argues: 'I believe in removing architecture from function after ensuring the observation of functional basis. In other words, I like to see how far architecture can pursue function and then, after the pursuit has been made, to see how far architecture can be removed from function. The significance is found in the distance between it and function'. And for Louis Kahn 'A great building must begin with the unmeasurable, must go through measurable means when it is being designed and in the end must be unmeasurable' (1930). To gain insight into this unmeasurable or poetic dimension of architecture, we can refer to places depicted in the arts.

Entering imagined places

'All poets and painters are born phenomenologists'

(Van der Berg, 1955: 61)

Entering remembered or imagined places as conceived by artists are real in the full sense of the experience, and therefore become valuable references for architectural place-making. Indeed, scientific research has recently shown that mental images occur in the same zones of the brain as visual perceptions (Kojo: 1996). Our mental and material worlds are thus fully intertwined. Experiencing a place, whether it is material or mental, is therefore a kind of dialogue, we place ourselves in space and space settles in us. Our identification with physical and mental places is intuitively grasped by artists. For Satre(1978: 3) in *The Death of St Mark* Tintoretto did not choose the yellow rift in the sky above Golgotha to signify anguish or to provoke it, but instead that it is anguish and yellow sky at the same time (Figure 5.19). Similarly, argues Pallasmaa (1996a: 68), the architecture of Michelangelo does not present symbols of melancholy, his buildings actually mourn. In *Vertigo* (1958) (Figure 5.19) we lend our dizziness, and to *Crime and Punishment* (1970), we lend our waiting, while in *Stalker* (1979), we lend our patience.

⁸¹ The synthesis of the functional and the poetic could certainly be seen as the characteristic of architecture that distinguishes it from other arts.



5.19 Artwork receiving the emotions of the viewer.

(Left) *Vertigo*, 1958, by Hitchcock. (Right) Jacopo Tintoretto, *Stealing of the body of St Mark*. 1566.

One of the main differences between architecture and the arts is that architecture exists within the realm of Euclidian geometry. This geometry however, is always transcended by lived space – the Euclidian space becomes a place for human habitation with existential meanings. For Pallasmaa (2001:18) this dimension resembles the structures of dreams and the unconscious and is organised independently of the boundaries of physical space and time. He suggests that lived space is always a combination of external space and inner mental space: actuality and mental projection (Ibid). Poetic images articulate this lived dimension of place and create impressions and experiences thereof. Such images have the ability to emancipate human imagination, as it strengthens our existential sense and sensitises the boundary between ourselves and the world (Pallasmaa, 2011: 9).

On the dynamic nature in poetic imagery Bachelard refers: 'We always think of imagination as the faculty that forms images. On the contrary it deforms what we perceive; it is, above all, the faculty that freezes us from immediate images and changes them. If there is no change, or unexpected fusion of images, there is no imagination; there is no imaginative act. For Pallasmaa such poetic images are 'condensations of numerous experiences, precepts and ideas' (Ibid). Similarly the poet Rilke (1992) argues that verses are not merely feelings, they are experiences: 'For the sake of a single verse one must see cities, men, and things, one must know animals, one must feel how the birds fly and know the gesture with which flowers open in the morning'. Poetic images articulated in various art forms such as literature, photography, painting and cinema therefore have equal power of enchantment as places that are constituted of physical aspects. These places are experientially real. A good writer turns their reader into the architects, who keep erecting places (rooms, buildings and entire cities) in their imagination as a narrative unfolds.

Poetic places

For some time now architecture has sought connections with other forms of art. Such connections can be studied from a multitude of viewpoints. The relevant point here is that there exist topistic or placial themes in artwork, articulated through poetic imagery, that can be transferred to architecture. The compositional structures of the pictorial places of Vermeer and the Cubists have for example been noted to inform architectural design.

By looking at poetic places, one can also see how different observations have been made by artists of one and the same place. This can be seen for example, in the way that different artists depict the same city (Figure 5.20). New York City, a subject of many artists, has been represented as a quirky romantic place such as in Woody Allen's film *Annie Hall*, as a lonely place in Edward Hopper's window paintings and as a place of superficiality and violence in Bret Easton Ellis' novel *American Psycho*.



5.20 Varying placial interpretations and representation through poetic imagery.
(Left) *Manhattan*, 1979, Woody Allen (Right) *Shame*, 2011, Steve McQueen.

Cinematic places

Existential lived space.

All artists, including filmmakers, can be considered phenomenologists as they present things as objects of human observation for the first time – ‘a pure looking at things, unburdened by convention or intellectualised explanation’ (Pallasmaa, 2001:20). Cinematic depictions of places, are therefore not detached images, but experiences of events in lived space. Experiential images of space and place are contained in practically all films, and cinematic architecture evokes and sustains specific mental states, whether it is terror, anguish, suspense, boredom, alienation, melancholy, happiness, or ecstasy. As with other artforms that depict poeticised places, cinema can help architects rediscover the symbolic dimensions of both life and architecture.

Cinematic places however, could be seen as the closest of all the arts to architectural places, as it is spatial, temporal and in that it articulates lived space. 'Both forms of art define the dimensions and essence of existential space; they both create experiential scenes of life situations' (Pallasmaa, 2001:13).

To what extent architects attempt to exert order and control in their endeavour of place-making can be equated to approaches followed by film directors. Pallasmaa (2007: 8) shows how Hitchcock and Kubrick represent an artistic approach based on meticulous and mathematical planning of films – with sets often constructed, to achieve uncompromising artistic control. Where Antonio and Tarkovsky plan their work more loosely, basing decisions on improvisation and the evocation of the settings themselves, which are often set in existing locations rather than designed sets (Ibid) (Figures 5.21).



5.21 Meticulous planning versus the evocation of settings

(Top Left) Edward Hopper, *House by the Railway*, 1925. (Top Right) The Bates house in *Psycho*, 1960, Hitchcock. In the final scenes of Hitchcock's *Psycho* the different floors in the Bates house get their meanings in accordance to the oneiric house. This quasi-Gothic house was modelled on Hopper's Painting. (Bottom Left and Bottom Right) *Mirror*, 1975, by Tarkovsky.

These approaches in film directing both reflect phenomenological concerns: the former designs certain material, lived, and imaginative characteristics of places, pre-empting specific spatial experiences, whereas the latter interprets the existential expressions of

spatial environments, and then designs embodied lived events to unfold within them. They are both approaches in place-making, albeit cinematic place-making. Indeed, the art of cinema, by merely framing an image, defining a scale or illuminating a space, implies the establishment of a specific place. Filmmaking is fundamentally concerned with place-making as it frames human existence.

Not only do both art forms structure space, situation, scale, as illumination, but they also manipulate time. Film can be considered in the same way as architecture in its domestication of time⁸². 'Re-structuring and articulating time – re-ordering, speeding up, slowing down, halting and reversing – is equally essential in cinematic expression' (Pallasmaa, 2001:20). For French Architect Jean Nouvel (1994), architecture and cinema exist in the dimension of time and movement. He suggests that we read buildings as a set of sequences, and to erect a building is to predict and seek effects of contrast and linkage through which one passes: 'In the continuous shot/sequence that a building is, the architect works with cuts and edits, framings and openings...I like to work with a depth of field, reading space in terms of its thickness, hence the super imposition of different screens, planes legible from obligatory joints of passage which are to be found in all my buildings'. Cinema therefore consists of a montage of separate experiential fragments that produce impressions of the real world by means of our associations of perceptions. To consider architecture as a sequence of events, the *promenade architecturale*, invented by Le Corbusier becomes a useful tool in design.

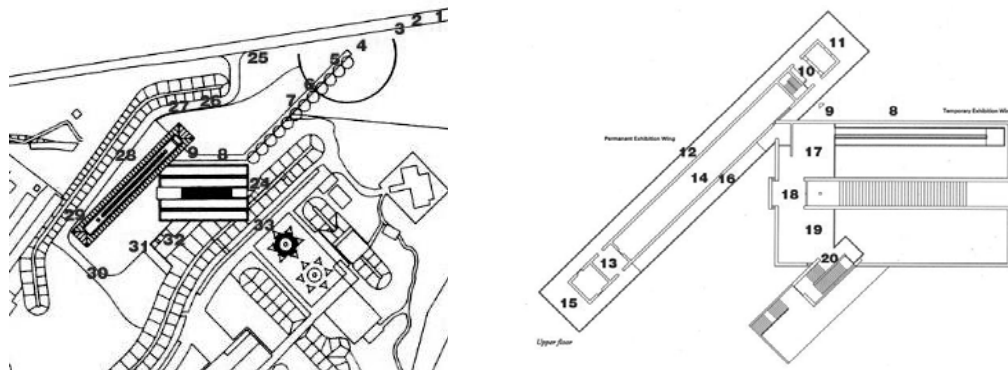
A sequence of events.

The *promenade architecturale* is an itinerary that describes a journey through an architectural place. It was based on Le Corbusier's belief that forms directly affect our senses and that, in their designs, architects can play upon our emotions (Porter, 2005:150). This method of design, concerned with a sequence of systematic spatial experiences addresses the need for architecture that prioritises bodily experience, but also 'binds the intention of the architecture to the perception of the viewer' (Ibid: 151). The design of Villa Savoy, for example, provides an almost filmic sequence of spatial events, events that are multisensory and subject to movement.

To consider the moving, sensory body and its relation to architectural places, both externally and internally, Shirazi's (2009: 376-378) method entitled 'phenomenal phenomenology' provides us with insight. Through this method, the work of architecture is understood in a dynamic way, through dynamic perception, based on minimal scientific

⁸² As discussed in the preceding chapter (Harries, 1982).

presuppositions. He refers to the person experiencing the architecture the traveller. This traveller is not a subject, but a living body, that experiences spaces and things, instead of objects, as phenomena. He or she perceives the things in their phenomenal situation by means of his existential corporeal directionality: here/there, over/below, left/right, etc. In such a reading of architectural places, details are regarded as important as wholes. As one travels through spaces it thus means that one should carefully read the details, step by step. This detailed reading should be done of the natural and architectural environment (Figure 5.22).



5.22 A step by step experience

The traveller, experiencing a sequence of events. These images show the sequence in both a phenomenology from without, and a phenomenology from within.

Both the promenade architecturale, and Shirazi's phenomenal phenomenology are tools that can be used by architects in place-making. These tools allow us to interpret the experiential nature of architectural places, but also to conceptualise them.

There are however, those who point out shortcomings of designing places from a linear viewpoint. For Solà-Morales (1997: 68) the promenade architecturale is 'not a diversity but an itinerary that admits the possibility of control... [it is] time organised from a linear viewpoint'. Till (2009: 86) similarly feels that the promenade architecturale is a way for architects to establish control over time, and that this is becoming particularly problematic in computer walkthroughs: 'The computer walkthrough takes the promenade architecturale and stuffs it into a representational straightjacket, thus establishing the control over time even further'. This point certainly has merit, and refers back to the preceding chapters in which architectural representation, particularly in the form of renderings has been questioned. It also helps us to differentiate cinematic place from architectural place. We experience films individually, based on our private memories, dreams and imaginations of places, but there is still a large amount of control for the filmmaker to compose the chronology of the placial sequence of events.

However, the process of experiencing buildings is different. We can determine our own sequence of events. Our movements can, to a certain extent be directed or seduced, as suggested in the previous chapter, but we are still autonomous, and have the ability to experience spaces intuitively⁸³. The notion of a sequence of events is therefore not prescriptive in place-making, but instead a tool with which one can uncover, interpret and conceptualise phenomena that comprise places, whilst allowing for the possibility of freedom.

Place: an amplifier of mental impact

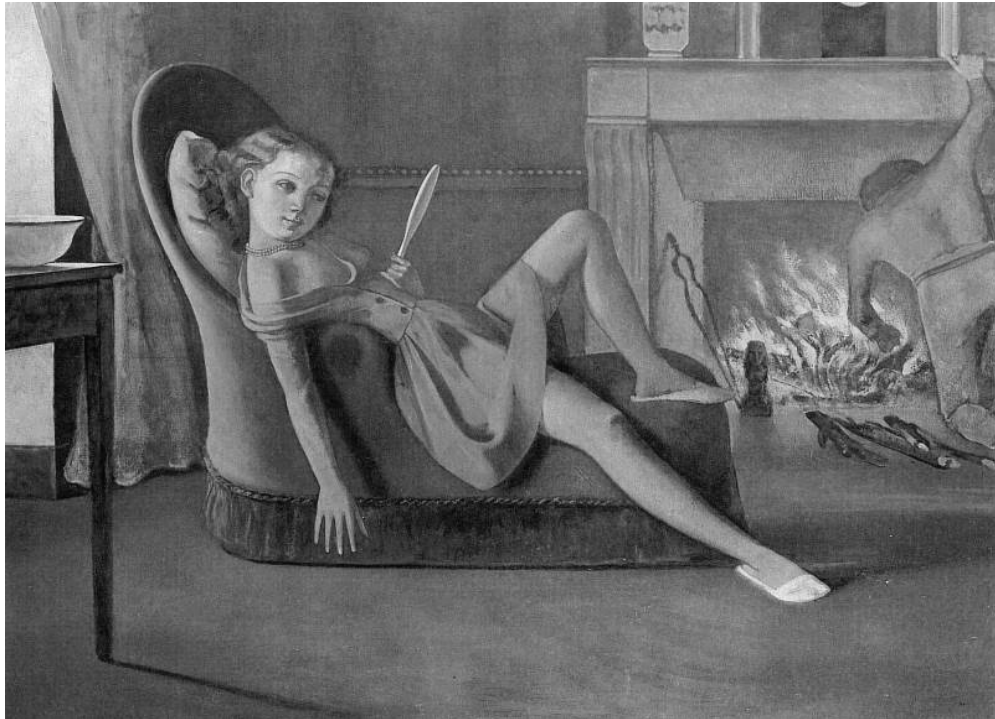
It has been shown throughout this thesis that many artworks are involved in place-making in one way or another. Architects can draw on pictorial, fictional and musical places for insight into architectural place-making, as these often clearly express and evoke experiences that we cannot find as easily in architectural places (Figure 5.23). Such artworks have themes that can be transferred to architecture, themes that often relate to the atmospheres of places and our embodied experiences thereof. Poetic places are thus amplifiers of specific emotions. How experiences of places change in time can clearly be seen in film. As narratives progress filmmakers are able to charge spaces with different moods, and thus create an evolution of spatial experience. This can be seen as a placial metamorphosis⁸⁴. This idea of placial metamorphosis relates to the elusive nature of meaning in architecture and can very well encourage a move away from essentialist dichotomies in defining place. Instead this line of thinking allows us to conceptualise place with gradients of meaning and gradients of existential expressions.

Places conceived of by artists, often have a stronger, or at least clearer mental impact as they have the benefit of being removed from utility. Where purely utilitarian places address reason, poetic places ignite our imagination. Some authors have even gone as far as to blame violence and abuse on our current state of architectural affairs that negate the poetic. Marcuse (1969) for example felt that vulgar sexuality and sexual violence occurs as a result of buildings that have lost their capacity to stimulate and support sexual reverie. In a similar vein, Pallasmaa (2001:25) feels that the standard architecture of our time has normalised emotions as it illuminates the extremes of human emotions, such as melancholy, joy, nostalgia and ecstasy. These concerns relate back to

⁸³ This point refers back to the *dérive* and the 'drifting' of the Situationists.

⁸⁴ In this regard Hitchcock for example gradually empties a building of its emotional content and then fills it with terror, where Tarkovsky systematically removes a building from utility, and thereby awakens our imagination and unconscious fantasy (Pallasmaa, 2001:25).

Relph (1976) who spoke about the nature of experiences of places, he criticised contemporary geographies and spoke of 'mediocre experiences'. It suffices to say that all places evoke experiences, so the question is not whether experience is evoked. Instead, the question stands: what is the nature and force of that experience and how can it be concretised by architecture? What mental impact is being amplified, why, and how?



5.23 Place-making amplifying mental impact

The interiors of Baldus reflect sexual tensions and are erotically charged.

The Golden Years. 1945.

SUMMARY

This chapter was concerned with the experiential dimensions of mental places. It discussed the way in which we perceive place, the way in which we remember places, the way in which we dream of places – particularly the home, and the way in which we imagine places. Through this discussion a set of design considerations for architectural place-making emerged. These were illustrated with applications in places of various formats, pictorial, poetic and cinematic places. By doing so, these placial design considerations and their applications in experiential places, both material and immaterial, provide insight into the third dimension of place: The mental Dimension of Place: Spaces of Perception, Memory and Imagination.

PART 3

THE DISTILLATION

Part 3 of this study will discuss the outcome and meaning of what has been presented, as findings in terms of the relationship between the set of placial design considerations and their application in practice and in education. In doing so this study hopes to shed light on what architectural ideas (theories) and what events (practices) result in the architectural analysis, conceptualisation, and making of places.

CHAPTER 6: CONSTRUCTING PLACE

6.1 INTRODUCTION

In the form of a narrative, the previous three chapters elaborated on the three dimensions of place developed in Chapter 2. This chapter will summarise the constitutive parts of each dimension and discuss how the themes that emerged provide a framework of a set of architectural design considerations for architectural place-making. These themes will be presented in title case and in italics to differentiate them from the rest of the text. It will discuss the structure of the framework, and the relationships between its three dimensions. Thereafter, it will discuss ways in which this framework can be used in the interpretation, conceptualization and representation of architectural places. This chapter will then, in broad terms, discuss how this framework can be applied in architectural education.

6.2 CONSTRUCTING PLACE

Material aspects of the lifeworld

The themes that emerged in this chapter give us insight into the *Material Dimension of Place*. They are not exhaustive but provide us with a set of design considerations that can be referred to when analysing and postulating form and its expression. The first set of themes that emerged has shown the following points. Material places, considered phenomenologically, are not mute objects, but instead exist as phenomena with existential expressions, as psychological phenomena. Material places should thus be interpreted to understand form and its expression. The *Hermeneutic Phenomenological Method*, the study of interpretation aimed at the discovery of hidden meanings in relation to the way in which places are lived and experienced, should be applied in this regard. The ways in which artists conduct such interpretations of places are often very nuanced and perceptive, as illustrated throughout this thesis, and thus provide valuable insights for architects.

We can better understand material places by interpreting them as configurations or *Gestalts*, and acknowledging that these configurations exist in relation to human experiences. These three-dimensional material configurations act as the 'visual world' in which we are immersed, and relate to Merleau-Ponty's view that perception is fundamentally related to texture and background. It relates to the notion that the world consists of correlated materials, not isolated objects, and that perception always means that we perceive something in context. We are thus part and parcel of the gestalts of

place. Place-making principles such as the establishment of *Centers, Paths (Directions), Areas (Domains), and Enclosures*, can all be employed to create strong *Gestalts* of places. The same applies for the way in which we consider the *Material Compatibility, Joints, and Details* of architectural elements in places. Places also exist in relation to other places, and thus become part of larger configurations. *Continualism, Nostalgia, and Rupture* are valuable constructs that help us interpret and conceptualise how places exist within cities. On a larger scale *The Bilbao Effect* shows us how cities in themselves become places, or poles, that exist within networks of other cities. And also, how place-making can be employed as a method for such poles to assert themselves in a global context.

It was found that there are various ways in which architects can differentiate between space and place, and that these are to a large degree determined by the material aspects that constitute places. Place is differentiated from space with physical *Boundaries and Enclosures*, this relates to Heidegger's 'raum' – and denotes a place cleared or freed for settlement. Enclosed spaces provide us with *Shelter*, but also address our existential fears of *Vulnerability and Mortality*. The phenomenological concern here is not inasmuch that we are inside of something, but instead that we feel inside of something, that we experience *Existential Insideness*, giving us a sense of shelter and safety. *Existential Insideness* can also be achieved with boundaries that are not necessarily material, but also with less clear and even invisible thresholds. It is thus that the notion of 'the other' can be used to interpret how one place is differentiated from another. Places can therefore be seen as *Spaces of Otherness*. Again, the phenomenological concern here is not that places necessarily are different but that they are experienced differently. How one place differs from another also gives us insight into what power relations exist in those places, and helps us understand what is deemed as normative behaviour in places, and what constitutes spatial transgression. Feeling comfortable or uncomfortable to behave in certain ways in certain places is certainly a phenomenological subject as it concerns our perspectival perceptions, our experiences and our bodily rhythms and rituals of places. A valuable way to understand how material environments prompt these perspectival perceptions, experiences, rhythms and rituals of places, is to refer to the *Unities of Ambience* developed by the Situationists. The elements that contribute to *Good City Form* as defined by Lynch, also provide us with clues for architectural place-making, as they help us interpret our intuitive use and experience of places. These material aspects defined by Lynch act as objects of *Orientation and Identification*, two psychological functions that give structure to our experience of place. Both the Situationists and Lynch's methods for the interpretation of places are fundamentally phenomenological, as they are based on the premise that the moving,

sensory, human body is an instrument through which one can learn about our material environments.

It was also found that material elements of architecture, interpreted as a language, can help us analyse, postulate and clarify meanings of place. What is of importance here is that constructs of language do not refer to material things in themselves - they do not refer to objects - and also not to abstract ideas, but instead to *Real Things with Concrete Expressions*, that evoke placial experiences. These concrete expressions can also be understood to affect the *genius loci*, *Atmosphere*, or *Presences* of architectural environments. The concretisation of these intangible aspects of places, into material form, is certainly a key approach to place-making. We can therefore identify an *Expressive Grammar of Architectural Archetypes*. Linguistic constructs such as symbols can thus instead be considered as *Arche-Symbols*. The premise here is that there is an arche, or natural symbolism on which architecture can draw. We therefore do not consider a grammar of objects, but instead a grammar of architectural experiences, evoked by the material aspects of the lifeworld. Our experiences of this *Expressive Grammar of Architectural Archetypes* can be bracketed into private, collective and universal experiences. In contrast to these points, it was also found that architectural environments that are deliberately designed as *Semiotic Voids*, with no overt meaning or comment, also have the ability to create meaningful experiences, to be places. The placial potential of these environments exist by virtue of *Mimesis of the Body*, by our ability to project our body schemes, our memories, dreams, and imaginations onto places.

The Lived Dimension of Place

The themes that emerged in this chapter serve as a framework that sheds light on the *Lived Dimension of Place*. These themes allow us to consider places as phenomena that are subject to dependencies and *Contingencies* brought about through time. We are thus able to consider places as phenomena that gain meaning and significance from our embodied interactions with them. The themes in the first part of this chapter have shown that it is important for architects to consider how places change over time, and also to consider which factors effect these changes, as they directly impact our experiences of places, in the present, but also in our memories of the past as in our dreams of the future. Places are thus understood not as mere material or static objects, also not as autonomous entities, but in terms of their human interactions and human interrelations over time. This implies that we should not flee the real world of people, scale, and context, that we should not disregard our connection with reality, negating the mark of temporality in the interpretation, conceptualisation and representation of

architectural places. Rather it means that we should consider places as *Spaces of Becoming* that frame human life. Architectural interventions that attempt to impose absolute *Order* onto the world which is essentially in a constant state of change and flux, neglects this understanding of place. To impose order can also be understood as the activity of cleaning something up. This study has found however, that we need not fully disregard notions of order or *Cleanliness*, but that we should instead see architecture as an open framework that can accommodate multiple actions over time. *Quasi objects* and a *Praxis of Contingency* are valuable terms that help us conceptualise architectural place-making in this way.

The themes in the second part of this chapter re-iterate the inseparability of *Place and Time*. It was found however, that time is an abstract term that is difficult to apply to our discipline, which is essentially about the concrete man-made environment. Various authors use the word time, but essentially imply other things, things that are related to time. The concept of *Denying Time*, for example helps us understand how architectural places can oppose, or at least attempt to oppose external forces that cause them to change. And *Freezing Time* helps us understand how some architectural places are void of elements that give evidence of time passing by, and how this exclusion of diachronic elements from places empty them from their social content and turn them into mute objects. From a phenomenological point of view, we cannot completely disregard these approaches. We should instead consider them in relation to the existential meanings of the place in question. It suffices to say that we, as mortal beings require architectural places that speak of *Atemporality* and *Temporality* - of mortality and immortality. Other concepts providing meaning to architectural language include: *Beautiful Form*, *The Inorganic*, and *Geometric Form*, that highlights a reality transcended from time (Atemporality); and the notions of *The Sublime*, and *Organic Form* that help us conceptualise places that are bound to time (Temporality). *Places in Ruin* also provide architects with valuable insights as they make us aware of the temporal nature of our existence. The expressive characteristics of ruins, such as their ability to evoke experiences of *Nostalgia*, *Melancholy*, and *Consolation*, can be transferred to architecture acting as touchstones for place-making. The investigation of the relationship between place and time has further brought to light the merit of understanding architectural places as something bound to the present. Here, the notions of *The Here and Now*, *The Ordinary* and *The Everyday*, help us direct our attention to the present. In this regard, the arts can also be drawn on to develop new perceptions, to imaginatively subvert and relabel the everyday world.

The themes in the third part of this chapter have shown that our material environments and our embodied actions are part and parcel of one another. Place is therefore a *Background for Life*, or a *Situational Framework*. Places accrue meaning through our embodied actions that take place within them, and therefore provide the possibility for *Events* to take place. It was shown that we obtain meaning and awareness through our engagement with the material world, and that this provides us with *Haptic* and *Topistic Knowledge*. Also, that we can be 'in a place', but behave or feel 'out of place', and that such activities and experiences give us insight into larger forces at work that influence places, such as oppressive institutions, social relationships and norms. It gives us insight into what constitutes *Spatial Transgression*. Place is thus understood to provide the possibility for transgression, but also to provide the opportunity to resist the construction of expectations about placial practices by using places and their established meanings in subversive ways. It was found that places can be understood through the way people shape their daily activities in them, as concrete architectural places often reflect these *Placial Patterns*. The notions of *Place-Ballet* and *Time-Space Routines* are valuable concepts for architects to use in the interpretation of such placial patterns. Where the former refers to the regularity of place founded in habit, routine and the supportive physical environment, and the latter to the 'pre-conscious intelligence' of our bodies. These pre-conscious and intuitive modes of being in places can be explored through the practice of *The Dérive*, as proposed by the Situationists, and explored in places that do not prescribe our movements, but instead *Seduce* us to linger and discover.

The Mental Dimension of Place - Spaces of Perception, Memory, Dreams, and Imagination

The themes that emerged in this chapter dealt with *The Mental Dimension of Place*. They were applied to architectural and artistic (pictorial, fictional, and cinematic) places and serve as a framework that show how places of memory, dreams, and imagination provide valuable insights for architects into subtle and responsive place-making. The themes that emerged in the first part of this chapter have shown how *Perception* is a key consideration in a phenomenological understanding of place. It has shown how our perceptions of places are determined by our senses, but that they are also influenced by our minds, by the way we think about places. It has shown us how the thinking-feeling dichotomy, or the mind-body duality, is problematic for architectural place-making and needs to be overcome. To develop ways for drawing on our bodily senses as informants, as tools to guide architectural place making, the body should be seen as the center of the experienced world. *Body in the Centre*, thus becomes a construct in which to frame such an approach. This implies that we discard vision as the supreme sense and give

priority to all our senses, that we consider our *Multisensory Experiences with Places*. This also implies that we should reconsider our methods for the representation of architectural places, and that form and seductive imagery should not become the benchmark of design. Instead, that we should design for all the senses, as this creates rich and meaningful placial experiences. A few examples were discussed in this regard. It was showed how *Haptic Architecture* engages with our bodies and all of its senses, how *Vision* can reinforce the other senses and also how the lack of vision through *Shadows* and the *Invisible* can ignite our imagination. It showed how *Sound* is omnidirectional, and has the ability to create within us a sense of interiority. It showed how *Silence* focuses our attention on our own, sometimes vulnerable existence, with the potential to make us aware of our own fundamental solitude. Finally, it showed how *Smell* has the ability to evoke memories of places forgotten by the memory of vision. These sensory interpretations of places are finite and can be elaborated on extensively. They do however confirm that our sensory encounters with places are not fleeting, they stay with us through memory and determine our dreams and imaginations of places.

The themes that emerged in the second part of this chapter showed that our faculty of memory helps us interpret and conceptualise architectural places. Also, that our memories of places can be bracketed into individual, social or collective memories. It showed how the latter is often referred to in architectural memorials, in an attempt to atone for atrocities of the past, as *Memory Against Forgetting*. Whether architectural places have the autonomy to do this is certainly questionable. The phenomenological challenge here is certainly not to create symbols that make overt statements of the past. Instead, they should evoke certain qualities and atmospheres of the locale - of its natural and man-made landscape and also to the events that took place within in it. In doing so, memory can be drawn on to entice us into *Produce Inner Images of Places*, and imagine and remember similar environments and experiences. Our ability to project our memories and inner images onto places, can be understood through the notion of *Mimesis of the Body*. This premise here is that we do not only take into account our functional, intellectual and social needs, but that we consider our memories in architectural place-making. Various authors have attempted to articulate archetypical images we have of places, two of these, places as *Nests* and places as *Shells*, as set forth by Bachelard, were discussed here. Our memories and primal images of what we consider the home also play a part in the way we project ourselves onto places in the world. The notion of the home can therefore be understood as the *Oneiric House*, the house of the mind. This house is a house of dreams but also a house we remember, in which we can withdraw and also exert control. The idea that 'being in place' equates to 'feeling at home' is prevalent throughout phenomenological literature on place. The oneiric house, or

architectural places, can be seen as a set of rituals, personal rhythms and routines of everyday life, and also as an expression of the personality that inhabits it. The essence of the oneiric house is thus closer to life, closer to the personalities and actions that take place within in it, than the artifact. These points re-iterate several themes highlighted in the *Lived Dimension of Place* discussed above. The longing that the oneiric house evokes, brings us to the *Transporting Function of Place*, the ability of place to hint at elsewhere, to let us dream of other times and other places. If the oneiric house is equated to architectural places it suffices to say that the emotional states relating to memories and dreams of the home should be explored. This can be framed by referring to the existential tension we experience between Heimwee and Fernweh, the need and nostalgia to settle and call some place home, alternatively the longing for journeying beyond what is familiar. The latter can be justified by the ability of the home to create feelings of *Terror*, *Fear* and *Human Misery*, themes that have been widely explored in the arts.

The themes that emerged in the final part of this chapter show us how we can get valuable references to the lived and the experienced dimensions of places by *Entering Places of the Imagination*, depicted in the arts. This does not mean that we disregard the utilitarian aspects of architecture, but instead that we pay careful attention to its poetic aspects, to better understand how they can become reciprocals to the functional aspects of place-making. The premise here is that *Poetic Places* have an equal power of enchantment as real places. They are not signs, they create experiences, and therefore become touchstones for architectural design. Poetic places depicted in cinema, also known as *Cinematic Places*, are particularly relevant as they depict and articulate experiences of events in *Existential Lived Space*. Both film and architectural places frame human existence, they form structure, space, situation and they also frame time and movement. They are both thus concerned with a *Sequence of Events*, or placial experiences over time. Real places, in opposition to cinematic places, however, allow us the possibility to move around and experience places intuitively. The sequence of events should therefore not be seen to prescribe movement and experience, but to interpret and conceptualise phenomena that comprise places, whilst allowing for the possibility of freedom. When looking at *Places of the Imagination* we can also see how poetic places are *Amplifiers of Specific Emotions*. The expressions of poetic places can be static, as in painting and photography but also fluid as in film and even music. This fluidity of a placial experience can also be understood as placial metamorphosis. This final theme, that sees place as an amplifier of experience, emerged at the end of this study, but is equally relevant throughout this thesis, and is arguably, the most the crucial point of consideration for architectural place-making.

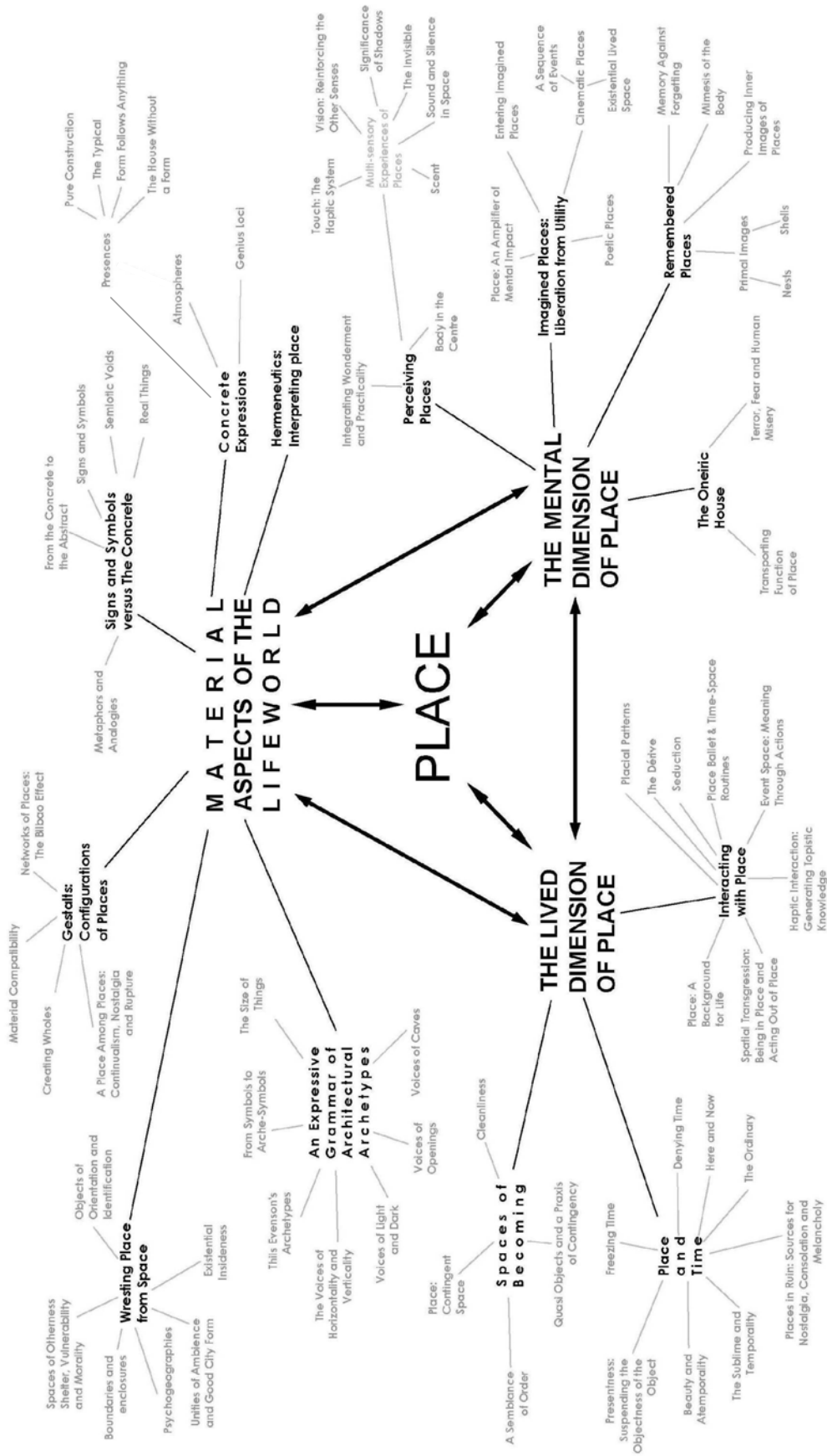


Table 6.1 A placial phenomenological triad: three dimensions

THE DYNAMICS OF THE TRIAD

The themes discussed in these three dimensions are not exhaustive, but serve as a framework through which a multifaceted understanding of place can be nurtured. These themes were hard to pin down, as they often strongly relate to characteristics of the other dimensions. This was found throughout the thesis. I have therefore added cross references in selected areas. This affirmed that all three dimensions should be considered simultaneously when looking at architectural place-making. It has also come to light that in some cases certain themes were more relevant than others. The relationship between the dimensions is therefore difficult to define. They do not, for example, necessarily exist as contradictions or dichotomies, as in the precedent of Lefebvre's triad in Chapter 2. They do however, all represent different parts of the same thing – they are all emotional explorations of the human experience of places – and should therefore be seen as reciprocals. The triad is thus a sufficient structure as it allows each element to be related to the other two, and through this dynamic, place can emerge. In order to ascertain how these themes can be creatively combined into a set of combinational rules that improve human life, and in order to determine which of these themes are specific to culture and location, or which are universal, this framework needs to be applied to and tested on architectural places.

There are no hierarchies between the three themes. This thesis begins with the *Material Aspects of the Lifeworld* as this dimension is the one that is the most obvious for architects to consider. From this starting point these dimensions are discussed as a narrative, through which the abovementioned themes emerged. The second dimension, *The Lived Dimension of Place* and third dimension, *The Mental Dimension of Place*, hence came about, also as part of the narrative. Links between the themes have thus been made in this sequence. These dimensions could however have been elaborated on in a different sequence.

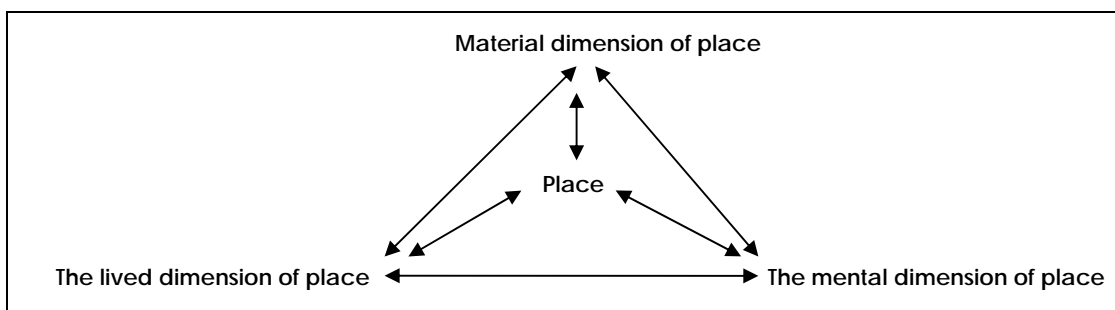


Table 6.2 Diagram indicating the reciprocal dynamics of the triad

FOUR APPLICATIONS OF THE TRIAD

This triad is intended to be used by architects in their analysis, conceptualization, and representation of place. The following four activities are suggestions of how to utilize the triad⁸⁵. The questions posited below should be considered as design prompts. It is important to note that they are not positivist, they are qualitative and intended to be answered through descriptions and elaborations. It will be noted that in each activity, the same themes are discussed but that the questions are being asked in slightly different ways, depending on the nature of the activity⁸⁶.

Activity 1	Placial Site Analysis	Identification and interpretation of existing natural or manmade places as sites for architectural place-making.
Activity 2	Placial Precedent Studies	Interpretation of existing places for insight into place-making.
Activity 3	Place-making Design	Conceptualisation of architectural places.
Activity 4	Placial Communication	Representation of architectural places.

Table 6.3 Four activities in which the triad can be applied

Activity 1: Placial Site analysis

For this activity one can use the triad to identify and interpret existing natural or manmade places as sites for architectural place-making. The triad can be applied in natural landscapes or manmade landscapes, such as cities, streets, or even spaces within buildings. The following questions can be asked:

Material Dimension: Is this place a *Gestalt* or does it form part of a *Gestalt*? If so, how? Does this place have boundaries, is it enclosed? Does it provide shelter, and relieve us from feelings of vulnerability? Is this place different to other spaces? If so, how and why? Does this place consist of *Unites des Ambience* and *Good City Form*? Does this place have objects of orientation and identification? If so, what are they and why are we able to orient and identify ourselves with them? Does this place have aspects that could be understood as signs, symbols, metaphors, or analogies? If so, what are they and what messages do they convey? Or is this place empty of signification, can it be seen as a *Semiotic Void*? If so, why and how? Does this place appear to be a product of cerebral

⁸⁵ The definitions of these activities all emerged through this study.

⁸⁶ The sequence in which these questions are posed emerged through the narrative and does not denote a hierarchy.

and abstract thought? If so why? What is the experiential nature of this place, and what material elements contribute to this experience? Does this place consist of archetypal architectural elements that evoke specific emotions? Can these be found in themes of horizontality, verticality, openings, or caves? What is the size of the aspects of built form that constitute this place in relation to our bodies, and how are they experienced?

Lived Dimension: What external factors, contingencies and presences impact on the meaning and significance of this place? How do these influence our experience of this place? Is the meaning and significance of this place static? Or is it in a state of change, is it becoming something else? To what degree does this place exhibit qualities of order and cleanliness, and how do these characteristics influence our experience of this place? To what extent does this place deny or embrace the effects of time? Is this space beautiful, if so, why and how is it beautiful? Does this place represent characteristics of the sublime, if so, how and why? Does this place have a sense of ruins, will it allow for an intervention to have a sense of ruins, if so, how? Does this place represent the here and now? Does it facilitate ordinary, everyday activities? If so, what are they and how can they be described? Does this place obtain its meaning from events that take place here? If so, what are the events, how does the space facilitate them, and what meaning does the space have as a consequence? What knowledge do we gain about this place by being immersed in it and using it? Do we, or the people using this place, feel 'out of place' here, if so why? Do people using this place act 'out of place', do they transgress, if so, why and how? What do the intuitive ways in which people use this place say about its meaning and significance? Are there patterns that emerge from the way in which people use this place? Are the concepts of *Place Ballet* and *Time-Space Routines* relevant in this place? If so, how can they be described? Can the *Dérive* be employed to interpret this site? If so, what conclusions can be drawn? Does this place seduce our movement, does it create a sense of curiosity and discovery, if so, how?

Mental Dimension: Does this place appear to be a product of intellectual and rational thought or does it appear to be more poetic. How can these characteristics be described? How do we perceive this place? How do we think about it and how does it make us feel? What sensory characteristics does this site have? To what extent do shadows contribute to the evocative qualities of the site? What are the memories that people have regarding this place? Are these individual, social or collective memories? Should the events that took place here in the past be remembered? If so, why and how can this be achieved? What inner images do these memories evoke? How do we project ourselves, our memories, imaginations and dreams onto this place? Does this place evoke primal images? Does it remind one of a nest? Does it remind one of a shell? Or,

would the spirit of this place be strengthened with interventions that have a sense of nests or shells? What does this place make us dream about? Is it for example exposed, hot and arid, making us dream of places that are sheltered and cool? Does this place evoke within us a sense of *Heimwee* or a sense of *Fernwee*? Does this place make us feel at home? Does it have qualities of the home? Does it make us feel safe and secure or does it instill in us a sense of terror and fear? If so, why and how? How has this place, or how have similar places, been depicted in the arts? Has this place been depicted through pictures, paintings, poetry or cinema? What insight into the experiential nature of this place can be found through these artworks? What mental states do these poetic places evoke? What sequence of events can be experienced in this place? What is the mental impact of this place and how can it be amplified?

Activity 2: Placial precedent studies

For this activity one can use the triad to interpret existing architectural places for insight into place-making. This can be applied to large scale urban places as equally as it can to individual buildings.

Material Dimension: Do the material elements of this place form a good *Gestalt*, if so how? Are the material elements of this place compatible with one another, and are they compatible to the site? Does this place appear to be in harmony with its site or does it appear to rupture? Does this place exist within a network of other place, if so, why and how? Does this place have boundaries or enclosures? If so, how do these make us feel? Does this place exist in opposition or in contradiction to other places? Does this place have utopian qualities, is it present or future orientated? Or does it have *Heterotopian* qualities? Is it present / past orientated? Does this place consist of *Unities des Ambience* or *Good City Form*? Does this place have objects of orientation and identification, if so, what are they and how do they make us experience this place? Does this place have signs or symbols that convey meanings, if so, what are they and what are they saying? Does this place have metaphors or analogies, if so, what are they and what are they saying? Is this place without signification, is it a *Semiotic Void*? If so, how can it be described and what emotions do we project onto this void? How can the *genius loci* of this place be understood? What elements, physical and non-physical, contribute to this *genius loci*? What experiences, private, social and universal, do the material elements of this place evoke? What are the existential expressions of these elements? How are the sizes of these elements experienced in relation to the human body?

Lived Dimension: Is this place in a state of being or in a state of becoming? What contingencies and presences impact on this place? Does this place consist of ordering

elements? How does this place and the people that use it co-exist? Was this place designed in consultation with the participation of its users? If so, how did this work? Does this place represent a specific moment or event in time? If so, why and how is this done? Does this place have a sense of temporality or atemporality? What characteristics of this place contribute to this and how does this relate to this place's use, meaning and significance? Does this place stand testament to the passage of time, if so, how? Does this place allow for ordinary everyday life to unfold, if so how? Does this place represent the everyday or the extraordinary? Are there significant events that take place here that influence the meaning, significance and experience of this place? If so, what are they and what are their impacts? What haptic knowledge do we gain by using this place? Do people transgress in this place? Why and how? What are the patterns in which people use this place? What *Place-Ballet* and *Time-Space Routines* take place here? What does the activity of the *dérive* teach us about this place? Does this place allow intuitive use? Does it evoke curiosity, discovery and surprise? If so how?

Mental Dimension: What are the rational aspects of this design and what are the poetic aspects? How have these been synthesized? What are our embodied experiences of this place? What are our sensory experiences of this place? What temperature is this place? What temperature does this place appear to be according to the eye? How do these relate to the meaning, use and significance of this place? What are the lightness and darkness qualities of this place? And what are their existential expressions? What memories are associated with this place or similar places? How does this design relate to these memories? What inner images does this place or similar places evoke? How have artists interpreted this place or similar places? How do people project themselves onto this place? Why? Does this place remind us of archetypal images? If so, what are they and what experiences do they evoke? What does this place make us dream about? Does this place evoke within us a sense of *Fernwee* or *Heimwee*? Why? Does this place make us dream of other places? If so, why and what places? Does this place evoke and sustain mental states? If so, what are they and how are they prompted? What sequence of events of using this space be described?

Activity 3: Place-making design

For this activity one can use the triad to conceptualise and design new architectural places. This can be applied to the making of architectural places on various scales. The following questions can be asked:

Material Dimension: How can the material elements of this place be configured to form a good *Gestalt*? How should this place be considered in relation to its broader material

context? Should this place assert its identity? If so, why and how can this be done? Should this place, through its material make-up, be differentiated from other spaces? If so, why and how can this be done? Should this place have a sense of being bounded or enclosed? What experiences would this evoke? Should this place instead have invisible boundaries? How can this place achieve a sense of existential insideness? How can *spaces of otherness* give us insight into the design of this place? Should this place have utopian qualities, is it present / future orientated? Does this place have *Heterotopian* qualities, is it present / past orientated? What role can objects of orientation and identification play in this place? What meaning should this place have, and how can the material elements that constitute this place convey this meaning? Can metaphors or analogies be used? If so, to which aspect of the design should they be applied? Can they represent the use, the experience or the meaning of the place? Or should this place be without signification? Should it instead be a *Semiotic Void*? How can the *genius loci*, or atmosphere of this site be concretised into this place? How can the floor, wall and roof planes of this place be designed to create certain experiences? What experiences need to be evoked in this place? Are these individual experiences, social experiences or universal experiences? How can the horizontal planes and the vertical axes of this place be approached to strengthen these experiences? How should the qualities of lightness and darkness be considered in this place to strengthen these experiences? How should the openings of this place be considered to strengthen these experiences? What should the sizes of the material objects of this place be in relation to our bodies, to strengthen these experiences?

Lived Dimension: to what extent should this place allow for change, in its meaning, in the way that it is used and the way it is experienced? What contingencies might impact on the meaning, use, and experience of this place? To what extent is this place a process (something in a state of change and flux) or a product (of wider social, political, cultural, and economic forces)? Should this place represent or comment on the spirit of a specific point in time? If so, why and how? Should this place have a sense of atemporality? If so why and how can this be achieved? Should this place have a sense of temporality? If so why and how can this be achieved? Can artwork concerned with man's relationship to time provide insight into the design of this place? Should this place embrace the ordinary? If so, how can this be achieved? Can artwork concerned with the everyday provide insight into the design of this place? How can this place inform both bodily action and culture and vice versa, to form an undistinguishable whole? What events will be taking place here and how will they influence the meaning of this place? Do people transgress on this site? If so, how can this be dealt with in the design? How can the patterns in which people will use this place be dealt with in the design? How can the

Place-Ballet and *Time-Space Routines* of this place be dealt with in the design? How can this place be conceptualised as a sequence of events?

Mental Dimension: What are the rational, utilitarian requirements of this place and what are the poetic, emotional requirements? How can these be consolidated? How can the spaces that will comprise this place, be conceptualized from the perspective of the sensory, emotive, and moving body within those spaces? What sensory characteristics should this place have? With relation to the *genius loci* of the site and the meaning and use of the building, should it for example have a sense of being hot, cool, scented, tactile, moist, dry, noisy, or quiet? How can the senses be stimulated to enrich these place experiences? How can artworks that evoke such sensory experiences provide insight into the design of this place? How and where are darkness and shadows applicable, and why? Can this place experience be enriched by rendering some objects invisible, by creating mystery and curiosity? How can history and the memories of this site, be dealt with in the design? Alternatively, how can the history and the memories that the new building represents, be dealt with in the design? How can my own personal experiences and inner images produced by memories of places be interpreted to help me the design this place? How would people project their memories onto this place? Are these individual, social, or collective memories? What primal, archetypical images can be employed to strengthen the experience of this place? What does this place say about the identity of the inhabitants? What dreams should this place evoke? Should this place have transporting qualities, if so, what should they be? What experiences should this place evoke? Have similar mental states been imagined by artists? How can these help us in the design of this place? What mental impact should this place have, and how can this be concretised?

Activity 4: Placial communication

For this activity one can use the triad to represent architectural places. This can be representations of placial sites analyses and precedent studies, and also representations of designs of architectural places. These representations can be done with any medium. They can, to name a few, be done with drawings, models, photographs, renderings, sounds, smells, or poetry.

Material Dimension: How can the way in which people use this place realistically be incorporated into this representation? From which vantage points can this place be represented to adequately illustrate the views people will experience in this place. How can the holistic experience of this place be represented? How can the existential

expressions of this place be adequately illustrated? How can the material compatibility of the elements of this place be represented? How can the relationship of this place to its wider surroundings be realistically illustrated? How can the *Unities des Ambience* of this place be realistically illustrated? How can the experiential qualities of this place be illustrated? How, in the design process, can the concrete experience be illustrated, and how can this illustration in turn be transformed to a working drawing? How can the various elements that contribute to this place's *genius loci*, be illustrated? How, as in the example of Zumthor's student project the *House Without a Form*, can a place be represented with no plans, sections, or models, but instead through sensory elements and words? How can the individual, social and universal experiences of this place be illustrated? How can the experiences of horizontal themes and vertical themes be illustrated? How can the experiential qualities of lightness and darkness in this place be illustrated? How can the existential significance and experience of the openings in this place be illustrated? How can the experience of the size of things in relation to the human body realistically be illustrated?

Lived Dimension: How can the way in which time affects this place be adequately incorporated into this representation? How can one adequately illustrate the contingencies of 'fields' that might affect the meaning and significance of this place? How can the dirt and cleanliness of this place be genuinely conveyed? Does this place allow for participation of its users and growth? If so, how can this be realistically illustrated? Does this place represent a specific moment in time? If so, how can this be illustrated? How can the normal inhabitation of this place be accurately represented? How can the ordinary, everyday events that take place here adequately be illustrated? How can the ordinary, everyday experiences that take place here adequately be illustrated? Do special events take place here, if so, how can these be illustrated? Do people transgress here, if so, how can these actions and the reason for these actions be adequately illustrated? How can the patterns in which people intuitively use this place be illustrated? How can the *Place-Ballet* and the *Time-Space Routines* of this place adequately be illustrated?

Mental Dimension: How can the synthesis of the rational and poetic characteristics of this place be illustrated? How can the embodied encounter with this place be adequately illustrated? How can the haptic characteristics of this place be illustrated? How can the sensory characteristics of this place be illustrated? Were there significant events that took place here, if so, how are they remembered and how should these memories be illustrated? What inner images does this place evoke, how can these images be

depicted? How can the relationship between this place and the inhabitant identity be depicted? How can the transporting function of this place be adequately illustrated? How can the sequence of mental states, determined by this place, be adequately illustrated?

The questions or design prompts above serve as examples of how one can apply the triad. The themes discussed in this thesis, however, can be translated and applied into many other ways, into many other types of prompts or exercises. The activities above show how the tool can be used before the design process, during and after. If a place was therefore not explicitly designed with these considerations, but instead with conceptual, cerebral and intellectual departure points, this triad can for example still be employed to interpret the and represent the design.

6.3 PLACE IN ARCHITECTURAL EDUCATION

The themes discussed above are not just design considerations for architectural place-making in practice, they can also give insight into curriculum development as they inform sets of experiences for students to undergo in their process of becoming architectural place-makers. The following categories have been set up. These categories emerged from my initial desktop investigation of architectural curricula in South Africa (Appendix A). They will include the *philosophical foundations, knowledge, literature, terminology, learning spaces, learning rituals, context, scale, graphic interpretation, representation, and design generators* of architectural teaching. These categories will be elaborated upon by the themes that emerged in this thesis. This section does not attempt to set out a curriculum, but instead forms a framework of broad pedagogical principles that can be incorporated into architectural education.

Philosophical foundations

The phenomenology of place is one of many philosophical subjects that should inform architectural coursework. It should however, not be dealt with in isolation. Its broad principles can instead be used to form part of an underpinning for existing architectural curricula across all years. This can be done by:

- acknowledging the topistic knowledge with which students enter architecture school.
- prioritizing the human experience of place in architectural teaching and learning.
- integrating rational and intuitive modes of design, this implies the integration of the functional, utilitarian and the poetic dimensions of place-making.

- facilitating their learning by letting them draw on their personal and social everyday encounters with the life world and by assisting them in the articulation of these placial experiences.
- nurturing designers that create meaningful and significant everyday experiences, and by doing so, effect broader social change.

Knowledge

This study has found that we do not start with a *tabula rasa*, or clean slate of knowledge when we enter architecture school. Architectural education should therefore build on our existing perceptual schemata of places we have developed from infancy onwards. It should develop and articulate our *topistic knowledge*, our *haptic knowledge* and also our *situated knowledge* – our knowledge gained from being immersed in placial situations. This relates to Heidegger's notion of 'being in the world' and Merleau-Ponty's 'perspectival perception' of places. In order for students to ascertain the essence of phenomena, they should also be assisted to *set aside mental abstractions* of places and be prompted to interpret their experiences of them from fresh and unbiased perspectives. This relates to Husserl's phenomenological reduction.

The outcomes defining what knowledge and skills to gain and how to go about gaining them *should be clear* to students and lecturers alike. Modes of learning should thus be structured and clearly set out. Modes of learning through experience, for example, can be bracketed as learning by doing, by interpreting, by perceiving with the senses, by remembering, by imagining and by dreaming. How this knowledge is developed should clearly be *scaffolded vertically*. In other words, it should develop consistently in complexity from one year to the next. The current structure of the University of the Free State (Appendix A) serves a good example in this regard, where the first to third years are divided up into three themes, respectively: *My Building in the Natural Landscape*, *Our Building in the Urban Landscape*, *Their and Our Building in the Urban Landscape*, which implies a systematic progression from a personal embodied perspective of natural places, to a collective embodied perspective of man-made places.

Literature - interdisciplinary and multimedia texts

This study has found that architectural literature is often discipline specific and self-referential. It has found that the literature on place in architecture is limited and often esoteric. Architectural education should therefore *separate* its literature from politics and from pure architectural rhetoric. Literature should instead be positive and humanistic. Architectural education should also *draw on other disciplines* and alternative subjects for

literature. These disciplines include, but are not restricted to Cultural Geography (Relph, Tuan, Thrift), Gender Studies (Rose, Massey), Environmental Behavioural Science (Seamon), Psychology (Piaget and Inhelder), Anthropology (Levi-Strauss, Auge), Neuroscience (McGilchrist), Architectural Theory and Praxis (Perez-Gomez, Holl, Ando), The Home (Bachelard). Within the content of this literature themes of place-making considerations can be identified to inform coursework. A synthesis of a set of contributions of these authors can be found in this thesis. Architectural education should also *reconsider the format of its texts*. Texts need not only be written texts. Texts can be real places, imagined, remembered and dreamed of places of artists - poetic places, pictorial places, fictional places and cinematic places. Placial themes identified in these texts can then be transferred to architectural places. Examples for this can be found in the case of the transferal of themes between Nietzsche's aphorisms, De Chirico's paintings and Rossi's cemetery. And also in the relation between the Karelian Ruins, Sibelius' Karelian Symphony and Alto's Town Hall, as discussed in Section 4.4.

Terminology and methods for argumentation - a grammar of realities and experiences

This study has found that the reliance on abstract concepts and pure intellectual posturing can be problematic for architectural place-making. Architectural education should therefore discourage these modes of argumentation, and instead promote a vocabulary that is concerned with real world scenarios and our embodied experiences thereof. Architectural terminology is thus concerned with real and concrete things that create everyday experiences. Such a language, such a *grammar of realities and experiences*⁸⁷, already exists in our discourse, but can be supplemented by the eighty-two that have emerged through this study and defined in the *glossary of terms*. And also by the eighty five themes that this thesis has yielded. These should be incorporated into architectural coursework and illustrated to students with examples of architectural places, tangible and intangible. Students should in turn be able to illustrate these terms with phenomena and actions that immediately surround them. These terms should be immersed but also highlighted in coursework, in lectures, briefs, and reading material, to show how they form part of an architectural place-maker's vocabulary and methods of argumentation.

It is pointed out in this thesis that buildings, as architects, have the ability to convey ideas. It is thus important to ensure that what students say about their designs, and what their designs 'say' about themselves are not at odds with one another. This grammar of

⁸⁷ This term, the grammar of realities and experiences, is a concept and title that was developed in this study.

realities and experiences, proposed here, should therefore be closely aligned with the students' level of development in each respective year of studies, to form a solid knowledge base from which students can articulate their conceptualisations of places. Through the desktop investigation of architectural curricula it was also found that there are many other relevant subjects that are currently being probed in architectural education. How these themes, including critical theory, cultural studies, gender studies, urban studies, and postcolonial theory, influence our everyday realities of places and the human experiences thereof, should be made explicit.

This study has also shown that all people perceive and experience places from infancy onwards. We therefore all have perceptual schemata and enter architecture school with placial intuition and emotional insights. These faculties of students should be broadened and expanded on. Students should get exposure to a wide array of phenomena and be guided by their educators to interpret and articulate them. This questions the disproportionate hierarchies and power relationships that are often found between the architectural student and their 'knowledgeable other'. This questions the ritual of design juries in architectural studios that often grant educators with the autonomy to draw on their own subjective tastes and whims to evaluate students and essentially grant them 'access' to the elitist fraternity or tribe of architects. This also implies that we give credence to the student's personal intuitions of places and that students should, particularly in the earlier years, be allowed to justify arguments by speaking in the first person. This point is echoed in the interview by Zumthor that says: 'It cannot be 'one', you have to say 'I'. This does not promote unsubstantiated subjectivity from the point of view of the student, but instead that the biases implicit in existing studio hierarchies should, where appropriate, shift.

Learning spaces

Architectural practice and education that happen in a self-referential manner, physically and symbolically removed from the 'real world' are problematic for architectural place-making. We need to therefore reconsider the *loci* of learning for architecture students. This does not mean that we discard the studio, but instead that we consider additional spaces and more importantly, different *situations* in which knowledge of architectural places can be developed. These should include⁸⁸:

⁸⁸ The Oneiric Studio, the Sensory Studio and the Place Ballet Studio are concepts and titles that were developed in this study.

The Oneiric Studio: These can be places familiar to students, places with which they have intimate relationships in which they feel a *sense of being at home*, or 'in place'. Students have topistic knowledge of these places, they are the experts of these environments. These can be material places, but also places that students remember or imagine.

The Sensory Studio: These are places in which students can interpret *material environments* and their expressive qualities. Students can for example be confronted with architectural archetypes, as discussed in Section 3.7 and subsequently be required to interpret and articulate their psychological effects. These are also places in which students can interpret *intangible phenomena* and their psychological effects. These can include lightness, darkness, temperatures, smells, sound, and silence. During these confrontations students can be prompted to explore certain emotional states. For example, how darkness evokes the imagination, intimacy and fear, and how scents evoke associations and memories. These are also places in which students can learn about architectural places through haptic perception, to *learn by doing*. These precognitive experiences of places can be found in design-build projects, where students conceptualise and physically materialize architectural environments.

The Place Ballet Studio: These are places in which students can interpret the *everyday and the ordinary rhythms and rituals* of people. This requires the immersion and embodied encounters of students with places where overt patterns occur. These can range from public urban environments to private domestic environments. These empirical patterns can be mapped and discussed in terms of their material and immaterial contexts. These are also places where spatial transgression, behaviour that is out the norm, occurs and where new meanings of places are thus created through use. These are also places in which students' human bodies can be used as instruments through which they can learn about their material environments, where they conduct the *Derivé* as proposed by the Situationists, to identify *Unities des Ambience* and interpret their material and immaterial characteristics.

Considering context

This study has yielded various themes through which architectural students can consider the question of context in architectural place-making. These comprise both tangible and intangible qualities of architectural contexts.

Tangible contexts: In order to determine the relationships between places and their material contexts, students should interpret the material aspects that constitute architectural contexts and their existential expressions. The following questions should be

addressed: What experiences and emotions do these material environments evoke? How are they perceived by the senses? What do they make us remember? What do they make us dream of? How do these environments mentally transport us to other places? Do they hint at elsewhere – to other times and to other places? The example in Section 5.4 that hot places make us dream of somewhere cool, that cold places make us dream of somewhere warm, that places of exile make us dream of home, and that being at home allows us to dream of being somewhere foreign, serve as good examples. Students should also investigate to what extent places are continuations of these material environments or to what extent they rupture from them, and how these relationships influence the meaning, significance and experience of these locales. With respect to the relationship between time and architectural places students should look at how material environments evolve over time, they should identify the variables that effect these changes and interpret how these affect their meaning and significance.

Intangible contexts: Intangible contexts should be considered equally important as material contexts. In order to determine the relationships between places and their intangible contexts, students should address the following questions: What material environments, that no longer exist, existed in this context in the past and what was the meaning and significance of these environments? What events took place in this context? How do these events give meaning and significance to this context? How do we remember this context? How can we define our individual, social, and collective memories of it? What do we dream of when considering the events that took place here? What is the *genius loci* or atmosphere in this context and how is it effected? Is it the material environment, is it intangible phenomena like sounds, smells or temperature, is it the way in which people use this place or is it that this place entices us to remember, imagine or dream of other places?

Considering Scale

This study provides insight into how architectural students can consider the scale of things in place-making. It suffices to say that students need to do scale drawings of buildings, most commonly 1:200, 1:100, 1:50 and smaller, in order to generate realistic depictions of real world built projects, to show how architectural elements relate to one another in proportion and size and also to ensure that these are ergonomically sound. Students should however, in their interpretations and conceptualisations of place, also consider the size of material aspects of architecture in relation to the human body. Not only in relation to the ergonomic WHAM – the fictional 'White Heterosexual Able Bodied Man' that represents the perfect person, but in relation to the moving, sensory, memory, dream and imagination bearing body. They should consider architectural place's mass in

relation to their own body mass, how things that are bigger than them make them feel, how things that are smaller than them make them feel. They should also consider ethical and empathetic dimensions of scale. Social scales, as discussed in Section 3.7 should be explored in this regard. Here something that is big enough to necessitate a 1:100 drawing, necessitates the students to consider a hundred people, a hundred different characters and stories. Such exercises will not only provide students with a wealth of informants for design, but also make them aware of the extensive implications of large scale projects.

Graphic Interpretation and Representation

The problem of how places are graphically interpreted and represented by architects has been a recurring theme throughout this thesis. Seductive imagery, depicting architectural schemes removed from the realities of 'real world', has proven to be problematic for place-making. Students should therefore, in their interpretations and representations, never strip architectural places of their existential realities. They should not represent places as utopian, clean and ordered if the built projects are anticipated to be otherwise. They should always indicate normal people, involved in ordinary everyday activities in their representations of places. In the event of places involving extraordinary activities, these should be represented accordingly. The material and immaterial effects of time should always be incorporated in their representations of places, referring not only to the way in which places physically undergo changes, but also to the way in which the environmental behaviour of people in places change. Three dimensional views of places should always be plotted from the perspective of the person using the place. This requires realistic vantage points, for realistic people in realistic scenarios. Birdseye view perspectives and axonometrics should be avoided when representing the experiential nature of places. Vantage points of three dimensional views should be at a realistic height, but also be in realistic positions of the place in question. They should not be in the position of the detached photographer's gaze, but in the positions that will most commonly be used and most severely affect the lifeworlds of the people in question. Students should furthermore interpret and represent our holistic embodied experiences of places through movement. Shirazi's method of phenomenal phenomenology as discussed in Section 5.5 should be used in this regard. Large scale physical models have the ability to convey details and material qualities of places, and therefore should be used where possible. Phenomena that constitute places, that cannot be conveyed with drawings, should be conveyed with other media. Zumthor's student exercise of 'the house without a form' discussed in Section 3.6 should be referred to as an example. Here, the objective was to inspire an emotional space understood through sounds, smells, and verbal descriptions.

Design generators

Architectural students should be discouraged from relying on form, image, and conceptual rhetoric as departure points for design. Students should refer to architecture in terms of a grammar of experiences as a departure point for design, and in doing so, explore the existential expressions of its material elements. They should explore the use of linguistic constructs, but always take into account that these are tools to help towards the main aim, which is to create meaningful and moving experiences. They should refer to the workings of the world as departure points for design. Students should, for example consider how their design intends to respond to time. The following questions should be explored: does my place represent a specific time in history, does it have a sense of temporality, does it have a sense of atemporality, and if so, how and why? Students should consider methods for working with fields as autonomous entities, as discussed in Section 4.2. Hereby they can conceptualise places based on participatory and incremental design. Students should also consider lived patterns, rhythms, and rituals of people in places and explore how these can be reflected in architectural place-making. Students should also investigate how to draw on mental places for departure points in design. They should be prompted to remember, imagine, and dream of certain places and then to develop the experiential characteristics of these places into architectural designs. Students should also consider the notion of a sequence of events, or a sequence of experiences for a departure point in place-making. They should therefore design a set of experiences, created by both material and immaterial phenomena, and design how these experiences change, how the placial metamorphosis takes place, through movement and embodied encounters with both the exterior and interior of the architectural place. These design generators are first and foremost concerned with concrete things, actions and experiences. This is fundamentally at odds with the model of the 'initial cerebral idea', or abstract concept, that later gets translated into drawings to be seen, and eventually buildings to be experienced.

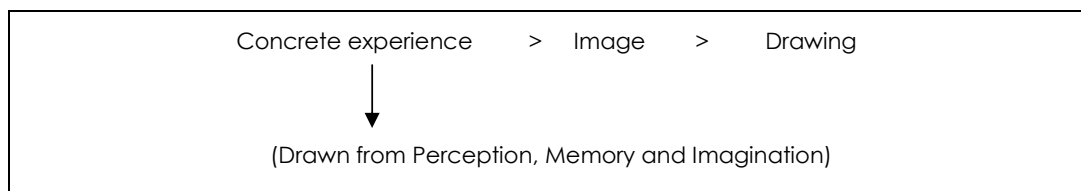


Table 6.4

The educational applications of themes that emerged from this study propose ways in which phenomenology and place-making can become more explicit in our existing architectural curricula. This final section of this thesis hopes to build on the strengths of

existing architectural education models. It provides a set of broad principles that can underpin architectural pedagogy that prioritises place-making. It highlights ways in which architectural education can break free from our self-referential discipline and incorporate interdisciplinary and multimedia literature. It defines new *loci* of learning that can be added to our current teaching spaces: *The Oneiric Studio*, *The Sensory Studio* and *The Place-Ballet Studio*. It defines alternative place and situation specific teaching and learning methods. In addition, it defines ways in which students can consider the relationship between architectural places and their contexts, approach scale from the perspective of the human experience of place, approach graphic interpretation and representation of places, and initiate the place-making design process. It is hoped that these points encourage a shift in architectural education away from intellectual and superficial modes of design. This does not mean that we underestimate the necessity for architecture students to graduate with eloquent, logical and systematic modes of argumentation. It also does not mean that we underestimate the importance of graduates to generate designs and produce drawings that are visually and aesthetically pleasing. Instead, they provide a set of suggestions, in which the architecture student can develop a vocabulary, a set of skills and a broad knowledge base, within the parameters of the concrete, lived, and experienced world.

CHAPTER 7: CONCLUSIONS AND RECOMMENDATIONS

7.1 INTRODUCTION

This study outlined the concept of place for architects as a multifaceted entity. It defined place through the philosophical position of phenomenology and illustrated it with natural, architectural, and artistic examples. This discussion took place in the parameters of a theoretical framework, comprised of three dimensions that emerged through the study. This chapter will firstly reflect on the purpose of this exercise. It will then discuss how this framework for analysing and conceptualising place was generated through four sub-questions. To conclude this thesis, this chapter will then highlight various points that contribute to the body of knowledge in architectural discourse and suggest avenues for future research.

7.2 PURPOSE OF THE STUDY

The departure point of this study was a personal dissatisfaction with the conceptual clarity and application of the notion of place in architectural discourse. Through my experience as an architecture student, practitioner, and lecturer, I have found that place-making is encouraged, but how and why, was unclear. This study was therefore concerned with accessing ways for architects and architectural students to analyse and conceptualise the design of place. It proved to be a relevant inquiry for numerous reasons.

7.3 DISCOVERIES

It was found that place is important globally. Literature sources and empirical cases suggested that the quality of architectural places, also understood as spaces with meaning and significance, are being compromised by forces of globalisation. These points have been stressed since the spatial turn in the middle of the previous century. This 'loss of place' or 'destruction of place' has resulted in universal and homogeneous environments across the globe. It was found that the discussion regarding the necessity of place persists among proponents of various philosophical traditions. Its relevance in South Africa has also been highlighted.

It was found that place is important in South Africa and that architectural place-making can become a valuable 'healing device' to be employed in places that have been scarred. This is of particular relevance in post-apartheid South Africa, where traces of cartesian and undifferentiated spatialities of the apartheid legacy persist. Various

approaches to architectural place-making in this context were identified. Some places invisibly connect to the rest of the city, where others are bounded and exclusionary. Some places refer to the past, some rupture from the past, where others are hybrids – combinations of traditional elements and contemporary technologies. It was also found that some places are replicas of their contexts, where others are superficial and nostalgic reproductions of other, mostly older, places. It was noted that some places rely on the physical inhabitation, interaction, and participation of people, or 'fields' as autonomous entities. In the latter, places give cognisance to people's rhythms, rituals, and everyday practices. These approaches are all implemented in South Africa today, and contribute to the development of a post-apartheid South African architectural identity.

It was also found that place is important in architectural education. Various literature sources suggest that architecture programmes tend to remain static and unyielding in their educational philosophies. It was found that the incorporation of place knowledge into architectural education will enable students to effect broader change in their societies, as a result of a critical understanding of their immediate and experienced contexts. In addition, it was found that this will address the discursive shortcomings of theories on architectural place-making in our discipline.

With the relevance of place in mind, it was found that there are two major trends in our discipline that compromise the design of meaningful and significant locales. Ocularcentrism or visual dominance in architectural design and education, and also the intellectualisation of our discipline. The former refers to depthless, seductive imagery and the latter to abstract theoretical postulates, both of which often result in spaces of detachment and alienation. These approaches are strengthened by the notion that the mind (thinking) and the body (feeling) are distinct from one another. It was found that the philosophical position of phenomenology challenges these visual and cerebral modes of place conceptualisation. After an inquiry into this philosophical position, however, it was found that it is esoteric and impenetrable by architects, and also that its applications in architecture are fragmented and disparate. This study therefore showed how contributions on place, derived from and also resonating with phenomenology, can be clarified and categorised into a theoretical framework.

By developing this framework this study provided insight into how architects can analyse and postulate place, as experienced in the everyday, 'real world', in opposition to 'hypothetical worlds' invented by our discipline. It prioritises the human experience of place and hereby shows us how South African architectural practice and training can

distance itself from its negative elitist reputations and be more responsive in terms of its immediate context.

It was found that there are positions in architectural discourse that stand in opposition to phenomenology. These can be found from those who support objective, autonomous, rational, conceptual, abstract, and intellectual modes of design. It was shown how these two camps can be understood through the idea that things have two modes of existing: the phenomenal thing (experienced by the senses) and the noumenal thing (that which exists outside of experience). The framework posited in this thesis does not fundamentally discard the latter, but instead, by highlighting the merit of the former, hopes to contribute to the wider debate between these two camps, between the phenomenal and the noumenal.

The framework posited in this thesis serves as a framework that sheds light on what ideas (theories) and what events (practices) result in the architectural analysis, conceptualisation, and making of places. It was developed and its applications illustrated by addressing the following five research problems.

Sub problem 1 was concerned with articulating an adequate definition of place, as a starting point for the study. It was hypothesised that place can be defined as meaningful, embodied, and experienced space, and that this definition can be developed through a discussion of the evolution of placial thought. A literature survey on the subject of place, focusing on the evolution of placial thought, confirmed that place is a term that is fundamentally concerned with embodiment and human experience. Phenomenology, the interpretive study of human experience therefore proved to be an appropriate method with which to interpret and conceptualise place.

Sub problem 2 was concerned with developing a research strategy to clarify and categorise contributions on place and their applications in architecture. It was hypothesised that a theoretical framework derived from a set of core phenomenological principles can be developed to clarify and categorise contributions on place and their applications in architecture. It was hypothesised that by making reference to a set of phenomenological principles set forth by Husserl, Heidegger, and Merleau-Ponty as a philosophical underpinning, three dimensions of place can be defined to act as this theoretical framework. Through an extensive literature review it was confirmed that phenomenology can be used as a method for articulating place. It was found that this philosophical position is vast, dense, and to large degree esoteric and difficult for architects to understand. It was also found that there are various interpretations of

phenomenology in architecture but that these contributions in our discipline are fragmented and disparate. Contributions by three seminal philosophers of this position, Husserl, Heidegger, and Merleau-Ponty were discussed in themes. The contributions of these authors were found to be extensive and dense. A comprehensive source that clarifies sets of themes of these authors was found in the PhD of Shirazi (2009). These themes are not exhaustive but served as a sufficient underpinning of a set of core phenomenological principles. Through the identification and discussion of this set of themes, it became clear that this position, if not specifically applied, is concerned with the experience of phenomena in general, where this study is concerned with the experience of the phenomenon of place in particular. These themes were therefore synthesised and redefined in relation to place. From this synthesis three dimensions of place emerged: *The Material Aspects of the Lifeworld*, *The Lived Dimension of Place* and *The Mental Dimension of Place*. It was found that these three dimensions form a spatial triad which acts as a sufficient theoretical framework from which to develop a set of design considerations, for the analysis and conceptualisation of place.

Sub problem 3 was concerned with developing a set of design considerations that illustrate phenomenological contributions on place and their applications in architecture. It was hypothesised that such a set of design considerations can be developed by populating the theoretical framework of Sub-problem 2 with contributions on place derived from and resonating with phenomenology. The three dimensions of place set out above, were elaborated on by contributions of various interdisciplinary authors. These were written as narratives. Through these narratives, themes emerged, that have been highlighted to represent a set of placial design considerations.

Sub problem 4 was concerned with illustrating the applications of these placial design considerations. It was hypothesised that the applications of these design considerations can be illustrated by discussing them in relation to a diverse array of placial case studies, comprising material places, natural and manmade, but also in immaterial places, depicted in various forms of art. It was found that the applications of these themes to a wide variety of places, both material and immaterial, clearly illustrate their principles, and confirmed them as a set of relevant design considerations for architectural place-making.

Sub problem 5 was concerned with the outcome and meaning of what has been presented. It was concerned with understanding the dynamics of the various dimensions in the framework, how the framework can be applied by architects and how it can be employed in architectural education. It was hypothesised that the outcome and

meaning of what has been presented, the dynamics of the dimensions in the framework and the utilisation of the framework in architectural practice and education can be determined by making reference to the findings of sub problems 2, 3, and 4. It was found that the themes discussed in this thesis serve as a framework through which a multifaceted understanding of place can be nurtured, although the themes were hard to categorise as they often relate to more than one dimension of the framework. It was found that the different parts of the framework are reciprocals. The triad structure is thus sufficient as it allows each element to be related to the other two. There are thus, no hierarchies between the dimensions of the framework. In order to consider how these themes can be creatively be formulated into a set of combinational rules, determining in what instances some are more relevant than others, this triad should be tested and applied. It was found that activities can be derived from this framework that can facilitate architectural place-making. Four such activities were posited in this thesis. These included prompts for Placial Site Analysis, Placial Precedent Studies, Place-making Design, and Placial Communication. Finally, it was found that this framework provides insight into the development of various aspects of architectural curricula that prioritizes the experiential nature of place. These included the reconsideration of the curriculum's philosophical foundations, knowledge base, literature sources, terminology, learning spaces, learning rituals, its approach to context, scale, its graphic interpretation, representation, and its methods for generating design.

The themes that have emerged in this study prioritise the human experience of architectural places, and fundamentally oppose the intellectualisation of our discipline and ocularcentric modes of design. It suffices to say that we should be able to clearly and eloquently articulate our design intentions, with terminology that is specific to our discipline. We generate and sell our designs with drawings, with graphics that need to visually seduce our clients. The challenge, proposed in this thesis, is found in the question of how to approach the ontology of the architect as someone who makes places, in opposition to someone who produces pure rhetoric, mute form and essentially mediocre experiences; as someone who has empathy for the user of the place in question; as someone who attempts to understand the psychological affects people will feel as a result of the material forms they create; as someone who accepts the real world with all its contingencies and dependencies; as someone who takes the lived patterns, rhythms and rituals of people into consideration; and as someone who takes people's perceptions, memories, dreams and imaginations of places into account, as tangible and real informants for design. This ontology and epistemology – this way of being and

way of thinking - is fundamentally based on the fact that we design concrete places and concrete experiences for real people.

7.4 UNIQUE CONTRIBUTION OF STUDY AND EXPANSION OF THE BODY OF KNOWLEDGE

This study expands on the body of knowledge by developing a framework, comprising a set of design considerations, that sheds light on what ideas (theories) and what events (practices) results in the architectural analysis, conceptualisation and making of places.

Chapter 1 expands on the body of knowledge by:

- Raising pertinent questions about the relevance of place in contemporary architectural discourse.
- Situating the question of architectural place-making in a global and a local post-apartheid South African context.
- Stressing the merit of phenomenology to explicate place, but also highlighting relevant problems regarding the adoption of phenomenology in architecture. These problems being that this philosophical position is esoteric and often impenetrable for architects, educators, and students, and also that architectural contributions of this position, are fragmented and disparate.
- Highlighting other disciplines that contain an abundance of literature on place, particularly cultural geography, and stressing the need for interdisciplinary inquiries.
- Identifying trends that compromise place-making in architecture, these including ocularcentrism and the intellectualisation of our discipline.
- Situating the mind-body problem within our discourse and identifying it as something problematic for architectural place-making.

Chapter 2 expands on the body of knowledge by:

- Highlighting a finite set of phenomenological themes relevant to architecture, posited by German philosophers Edmund Husserl, Martin Heidegger and French philosopher Maurice Merleau-Ponty.
- Identifying three phenomenological categories through which place can be interpreted, conceptualized, and represented. These consisted of *The Material Aspects of the Lifeworld*, *the Lived Dimension of Place*, and *the Mental Dimension of Place*.

- Identifying a structure for these dimensions in the form of a spatial triad, as a three tiered framework in which each part exists in a state of reciprocity with the other two.

Chapters 3-5 expand on the body of knowledge by:

- Elaborating on each dimension of the triad in the form of a narrative and highlighting relevant place-making considerations that emerged.
- Illustrating these themes through architectural applications.

Chapter 6 expands on the body of knowledge by:

- Illustrating four architectural place-making applications of the framework.
- Illustrating ways in which this framework can inform architectural curricula that prioritizes the experiential nature of place.

7.5 OPPORTUNITIES FOR FURTHER RESEARCH

With regard to the discursive shortcomings of our discipline pointed out in Chapter 1, the opportunity exists to incorporate additional texts on place into architectural discourse. This study has attempted to illustrate how this can be done. Disciplines that can be referred to include: Cultural Geography (Relph, Tuan, Thrift), Gender Studies (Rose, Massey), Environmental Behavioural Science (Seamon), Psychology (Piaget and Inhelder), Anthropology (Levi-Strauss, Auge), Neuroscience (McGilchrist), and Architectural Theory and Praxis (Perez-Gomez, Holl, Ando). Dedicated studies to these respective authors can also be done in more depth. This study covered a broad scope of theories, and was concerned with creating a configuration within which these theories can be categorised and clarified. The applications and illustrations of these respective theories are therefore limited and can be elaborated in more depth. This study primarily focused on continental European and North American philosophy and theories on place, and thus opportunities exist to collate and illustrate place-making texts from other parts of the world. In South Africa, African lore, poetry, literature, and architecture can be referred to in this regard. Considering education, the opportunity exists to comprehensively articulate this framework into curricula for architecture. Such research can focus on various facets of education, the philosophical underpinning of schools, the types of knowledge drawn on and developed, the literature, terminology, the locus of learning, learning rituals, the content of the coursework, and alternative methods for placial interpretations and representations of places. Finally, a question that has revealed itself through this study is that of architectural agency in place-making: How much agency do we, as architects, have in creating places? This study has shown that there

are innumerable variables that impact on our agency. The opportunity exists to use this framework to investigate and explicate the agency of architects in their quest of place-making, through empirical cases.

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APPENDICES

APPENDIX A: CONSIDERING PHENOMENOLOGY AND PLACE IN SOUTH AFRICAN ARCHITECTURAL EDUCATION

Introduction

To ascertain the current status of phenomenology in architectural education a circumscribed desktop investigation was done. The general focus, characteristics and content of three architecture schools in South Africa was looked at. The curricula of these schools were the units of analysis. This section will briefly outline this investigation and its findings. The term curriculum will be defined. Various approaches toward curricula development will be discussed. The modernist vs. the post-modernist curricula will be discussed. Thereafter, the results of a broad survey of the status of phenomenology in the curricula of three South African architecture schools, NMMU, UFS, and UP has been included into Chapter 1.

Critical thinking skills	Those diverse cognitive processes and associated attitudes critical to intelligent action in diverse situations and fields that can be improved by instruction and conscious effort.
Curriculum	A way of organizing a set of human educational practices with a view to developing architectural graduates.
Program	The sequential learning activities leading to the award of a particular qualification. They should be planned, coherent and integrated.
Curriculum as plan or perception	Curriculum as set out in the official documents such as syllabuses and policy statement.
Curriculum in practice	A broader way of analyzing a curriculum than just as an official document. Its aim is to understand why teachers deviate from the plan and why learners learn other things.
Implicit curriculum	All things students learn that are not part of their explicit curriculum
Covert curriculum	Where things are designed to be learnt implicitly. These are visible to lecturers.
Hidden curriculum	Where things are learnt implicitly, and are not intended to be learnt. These are hidden from lecturers.

Understanding curricula

A curriculum, in its narrowest sense, implies an experience that is set to achieve a particular goal in a defined period of time (Saidi, 2005: 13). Curricula choices, according to Hoadley and Jansen (2002:145), are influenced by values, particularly those values of the politically powerful. They argue that curriculums are never neutral and that it implies values and assumptions that are of interest to certain sectors of society and disadvantageous to others (170). Marsh and Wills (2003:13) expand on this definition by suggesting three types of curricula: the planned curriculum, the enacted curriculum and the experienced curriculum.

Hoadley and Jansen (Ibid) further argue that the curriculum cannot be limited to official definition, but should instead be seen as a process, which includes the explicit and the implicit curriculum (Saidi, 2005: 14). The implicit curriculum referring to all things students learn that are not part of their explicit curriculum. This implicit curriculum can furthermore be broken up into the covert and hidden curriculum (Hoadley & Jansen, 2002:40).

An important point to consider in the analysis and development of curricula is that schools often put emphasis on things they have been doing for years, as if that is the way things should be (Saidi, 2005: 14). These values and ideas are often perceived by students to be natural and thus cannot be questioned or considered critically.

Approaches in developing curricula

The following approaches to curricula can be considered. Firstly, Tyler addresses the challenge by using the following four points: purposes (aims and objectives), content to be taught, organization + teaching method and assessment + evaluation (Saidi, 2005: 16). Secondly, in response to this prescriptive approach, Stenhouse proposes that curriculums should be taught as a process: providing lecturers with ideas or proposals from which they can interpret rough guides to their context (Hoadly & Jansen, 2002: 61). Hereby teachers become active participants in the curriculum process rather than simple transmitters of knowledge from experts. Thirdly, Freire argues that the curriculum should be driven from political questions; he feels that the curriculum content should be drawn from students' lives and developed with lecturers, in an interactive and critical manner, leading to the empowerment of students (Saidi, 2005, Hoadley & Jansen, 2002:73, Freire, 1996:61). These approaches have been criticised, the first as being simplistic, the second that learning might reduce if politics are overemphasized.

Tyler	Stenhouse	Freire
<ul style="list-style-type: none"> • Purposes (Aims And Objectives), • Content To Be Taught • Organization Teaching Method • Assessment Evaluation 	Provide lecturers with ideas or proposals from which they can interpret rough guides to their context	Curriculum content should be drawn from students' lives and developed with lecturers, in an interactive and critical manner

Table i (Saidi,2005:18)

Preceding philosophical foundations of curricula

The following educational philosophies can be considered to underpin curricula. *Perennialism*, the oldest of educational philosophies focus on disciplining the mind and the power of reason, based on universally agreed upon knowledge (Saidi, 2005:18). Here the teacher had the ultimate professor knowledge, based on the past, and the power to transmit it to students Loggenberg (2000:4). *Essentialism*, emphasises the scientific development of learners or students, and less of their artistic and athletic development (Ibid). It focuses more on contemporary issues with preservation of culture heritage as basis of truth and knowledge (Saidi, 2005:18). *Progressivism*, on the other hand, challenges subject content and instead focuses on the learner's experience if education, here, the truth is seen as relative, changing and incomplete and seeks methods of achieving truths (ibid).

Contemporary Philosophy			Synthesis	Traditional Philosophy	
Post-modernism	Modernism	Progressivism	Eclecticism	Essentialism	Perennialism
Liberal			Conservative		

Table ii (Saidi,2005:18)

For the post-modernists concepts of unity, certainty and predictability are replaced with emergent, fluid, chaotic and pluralistic factors that have the ability to create new meanings (Saidi, 2005 :20). Where the modernists are concerned with effectiveness, rationality and measurable certainty, the post-modernists are concerned with effectiveness, rationality and measurable certainty (ibid). The post-modern curriculum is outlined by Spector and Hellemans (Saidi, 2005: 20-21)

1. A reduced amount of content loaded with detail. A basis for general formative education is focused on the mastering of general competencies and fundamental relationships in life.
2. The rigidity of traditional subject content is repealed in favour of the immediate supple integration of any new knowledge and / or processes in the curriculum to make it immediately relevant.
3. Traditional disciplinary boundaries will be blurred in favour of integration, co-ordination and inter-relatedness of concepts. The emphasis is on holistic concepts and conceptual frameworks.
4. Because of the integrated and inter-related nature of reality, content will rather be arranged around themes and problems, than around the structure in a single discipline.
5. The curriculum will be sensitive to the values of multiple cultures, races and allow for different styles of learning.
6. The curriculum will devise co-operative and collaborative learning experiences that will discourage a teacher-centered and teacher-dependent attitude. It implies a break from a textbook lecturing approach to an activity-based hands and mind approach.

From the study above the followings points were derived:

1. To look at the curricula of three schools provides insight into the status of phenomenology in architectural education as it refers to a set of experiences that students are set to achieve a particular goal in a defined period of time.
2. Curricula enable us to distinguish between the aspects of the teaching and learning that are explicit, implicit, covert and hidden.
3. The three curriculum approaches discussed (Tyler, Stenhouse & Freire) have merit, save their efficacy is understood. They can also be combined. The approach set forth by Freire, that suggests content should be drawn from students' lives and developed with lecturers, has particular merit for this study, as it draws on the student's capacity to draw on their innate topistic knowledge derived from their perceptions, memories, imaginations and dreams of places.
4. The notion of the post-modern curriculum provides insight for this study as it implies a break from a textbook lecturing approach to an activity-based hands and mind approach. Also, in that it allows for supple integration of new knowledge (topistic knowledge)

In three reports of schools themes of phenomenology and place-making were picked up. Some were more explicit than others. These themes have been highlighted, these will be briefly be discussed, thereafter, the prevalent concerns that have emerged will be listed.

Three schools

At Nelson Mandel Metropolitan University rational and intuitive modes of the design process is encouraged. This relates to the phenomenological notion of discarding of the thinking and feeling dichotomy. This curriculum relies on themes per year: The theme *Man as Measure* implies an emphasis of the human body and its proportions. This could however be seen as a quantitative (ergonomics) rather than a qualitative approach (how our bodies feel in space). There is a focus on space and place, how these are differentiated can be elaborated on. Techniques of analysis include mapping and precedent studies. Whether explicit phenomenological inquiries into these precedents are encouraged is unclear. The theme *Man and Environment* resonates with the phenomenological premise that the person and the world are part and parcel. Pattern behaviour and space type refers to the reciprocity of places (cultural, age, gendered, defined building programmes) and our bodies. This also implicates our lived experience of places. The theme *Abstraction: Processes of Perception and Expression*, refers to our capacity of perceiving through our bodily senses, and in turn represent or express interpretations of such perceptions. The theme *Syntax of Space: The Functional Potential of Configurations* refers to the social effects of designs. These are relevant as they provide insight into social experiences produced by spatial configurations. Modes of experience are analysed through phenomenology, structuralism, post-structuralism. Relevant outcomes include the development of a theoretical framework or reference that would enable students to critically engage with any work of architecture. It is however not explicitly stated that phenomenology should be embedded in this.

The curriculum does however set out to develop a theoretical understanding of the psychological effects of physical architectural gestures as seen from different perspectives. The theme *Architecture for development in the African city* implies a reference to our immediate context, or place. It stresses the formation of an individual architectural framework through critical engagement into theoretical paradigms, amongst others, phenomenology as set forth by Frampton, and Heidegger. The themes *Space and time* (Merleau-Ponty, Norberg-Schulz) refers to different modulations of space-time and the theme of the *World and Earth* as set forth by Heidegger is highlighted and also *oneiric architecture*, as set forth by Bachelard and Jung.]

Of all the schools probed in the study, the *University of the Orange Free State* appears to be the most explicitly underpinned by the critical inquiry into place-making. The three themes *My Building in the Natural Landscape*, *Our Building in the Urban Landscape*, *Their and Our Building in the Urban Landscape* imply a systematic progression from a personal embodied perspective, to a collective embodied perspective. This approach could be equated with Thijs Evenson's (1989) argument that human experience can be bracketed in to private, social and universal experiences. In the architecture programme at the *University of the Witwatersrand* place-making in different social and cultural contexts is dealt with in the second year. In the Honors year, theoretical readings of architecture drawn from the fields of critical theory, cultural studies, gender studies, urban studies, postcolonial theory etc. are dealt with. Many of these avenues of inquiry are concerned with the human experience of place, in various contexts, and can be made explicit.

The Architecture Department at the *University of Pretoria* distinguishes between 'hard' and 'soft' informants that underpin design, it states that 'hard' informants include theoretical aspects associated with construction materials and methods, professional practice and associated subjects, and 'soft' informants include design theory, history, philosophy and ethics. The intellectual identity of the department is propagated by the understanding that architecture, landscape architecture and interior architecture, are essentially cultural products that exist in both physical and non-physical contexts (places), which – importantly – must be interpreted in time and space. The curriculum considers universal values in the human being's architectural response to the environment, in a manner that is not overtly Eurocentric or African, affording multilayered cultural interpretations.

Main observations

The following themes were prevalent in the review of these reports, and give insight into how place-making and phenomenology can better be articulated in architectural curricula.

- Where place-making occurs in curricula explicitly, it is often treated in isolation.
- Place-making is seen in opposition to other constructs, such as form-making or space-making.
- Instances where place-making occurs in the curricula implicitly, can be made explicit.
- Modes of experience of place, through perception memory and imagination, could be articulated and elaborated upon.

- Methods for placial precedent studies could be clarified and elaborated upon.
- Subjects and courses are not always articulated vertically in the curriculum – these apply to those dealing with phenomenology and place-making.
- Modes of representation that rely on seductive imagery persist.
- Lived patterns are looked at, but how, is unclear.
- How to analyse precedents phenomenologically is unclear.
- The following could be clarified and elaborated upon: outcomes regarding place-making in student projects, modes of experience and the theoretical understanding of the psychological effects of physical architectural gestures.
- The philosophical literature that is being referred to (Heidegger, Merleau-Ponty, Bachelard, Jung) is esoteric and can be clarified and applied. Additional relevant literature including that by Norberg-Schulz, Frampton, Alexander and Jacobs is limited and could be added to.
- To what extent universal archetypical experiences are probed, however could be articulated.
- Learning that takes place outside of the studio, on excursions and site visits, imply a haptic mode of learning that incorporates topistic (placial) experiences. How these are articulated could be clarified.
- Schools encourage critical theory, cultural studies, gender studies, urban studies, postcolonial theory etc. Many of these avenues of inquiry are concerned with the human experience of place, in various contexts, and can be made explicit.
- Various schools speak of interpretations of architectural environments, to what extent these are interpreted as places is unclear.
- Mapping done in urban design exercises create a comforting feeling but often amount to mere superficial padding. This could be attributed to projects directed at a city scale, housing projects at a general level of plan diagrams, almost all at a focal distance, often displaying no detail development.
- There is limited exposure to detail design issues that explore the complexities of intimate space through light, materials and texture.
- Work by students, often exhibit form-making, despite theoretical underpinnings. Theoretical work and principles should be more closely aligned with the students' level of development, forming a better knowledge base for students when they are eventually exposed to more esoteric and evolved theoretical positions.

APPENDIX B: MOTIVATION FOR THE SELECTION OF MAIN LITERATURE

SOURCES

This thesis referred a limited amount of authors. Although the contributions of these authors have been supplemented, substantiated, and also contested with a large amount of other authors, the methodology was predominantly underpinned by the following individuals (Figures i - xv):

Authors on place



Marc Auge is a French Professor of anthropology and ethnology in Paris. In his seminal *Non-Places* (1995) he situates our current world in 'supermodernity', characterised by non-places (places of anonymity), non-time (presentism) and non-real (virtual reality) (Aragay, 2009:1). His contributions have proved to be of tremendous merit for architects as they are fundamentally concerned with the psychological effects and practical everyday experiences of architectural places in a time of globalisation.



Edward Relph is a Canadian geographer. His seminal *Place and Placelessness* (1979) was an examination of place as a phenomenon of the lived world. This work has had a substantial impact on the social sciences but has been neglected in architectural discourse. It was referred to in this study, along with the work of Auge above, to justify the merit of an architectural inquiry into place.



Juhani Pallasmaa is a Finnish architect and former Professor of architecture in Helsinki. He is a forceful critic of ocularcentrism in architecture. Several of his texts were referred to in this regard. His counterproposal, to nurture architecture that provides haptic and multisensory experiences was adopted as strategies for place-making. His literature on the mimesis of the body (1996a: 66) through memory, dreams and imagination played a major role in the formulation of Chapter 5, *Mental Places*.

His comparisons between architectural places and poetic places, particularly cinematic places also acted as guides in the development of this final chapter.



Nikos A. Solingaros is a mathematician and polymath who writes about urban theory architectural theory, complexity theory and the philosophy of design. Along with Kenneth G. Masden he strongly criticises the intellectualisation of architectural design. They are opposed to abstract, conceptual thinking and also to architectural ideology, instead they champion human existence, lived experience and our innate intelligence of places. These arguments were used in the thesis to highlight current trends in our discipline that compromise place-making, and also to motivate for phenomenology as a theoretical underpinning.



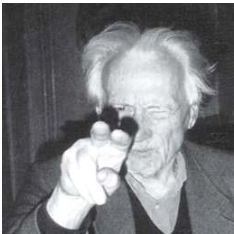
Edmund Husserl was a German philosopher and is known as the father of phenomenology. His work, as summarised by Shirazi (2009) gave me insight into a set of core characteristics of this philosophical position. Consciousness over mental abstractions, intentionality, the lifeworld, essences and the cessation of presuppositions all that informed the way in which the themes in this thesis were discussed.



Martin Heidegger was a student of Husserl and a German philosopher. His work, particularly the seminal *Being and Time* (1962) has been the subject of many attempts to apply phenomenology to architecture. Where Husserl concentrates on pure consciousness or ego, Heidegger concentrates on being, integrating consciousness with the body and also with the world. This premise informed the way in which the themes in this thesis were discussed. His notions of being-in-the-world, dwelling, the fourfold the bridge and gathering, and his differentiation between place and space thus all served as theoretical underpinnings for this study.



Maurice Merleau-Ponty was a French philosopher. He also rejected the division between the subject and the object. In his seminal *The Phenomenology of Perception* (1962) he proposed that to know the world we must accept that we are part of the world. And as our consciousness and our bodies are inseparable, our consciousness is a product of perception, perception is always from a perspective. He therefore speaks of the perceiver and the perceived. These themes also determined the way in which the themes in this thesis were discussed – architectural places were discussed as phenomena, that are being perceived, with the senses, from perspectives. For Merleau-Ponty meaning was not a given, but a product of the lived relationship in the world. This point also helped inform the development of Section 4.4 *Interacting with Place*.



Henri Lefebvre was a French Marxist philosopher, sociologist and champion of the everyday. His work on social space provided me with much insight particularly in the beginning stages of this study. His spatial triads acted as valuable precedents. They showed me that place is complex, that it should not be reduced to a singular reductionist concept, and that it should instead be seen as a multi-faceted entity, comprising a set of differentiated dimensions. In the section to follow, his spatial triads and their impact on this study briefly be discussed.



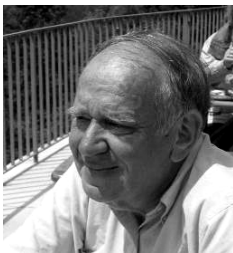
Christian Norberg-Schulz was a Norwegian architect, architectural historian and theorist and one of the best known scholars promoting place-making in architecture. His seminal text *Genius Loci: Towards a Phenomenology of Place* (1980) was the only text I was vaguely familiar with at the outset of this study. His argument, that place is found in the material world, helped inform Chapter 3, *Material Places*. Various points from this text were taken and re-aligned into the sub-themes of this chapter.



Thomas Thies-Evenson was a student of Norberg-Schulz. His book *Archetypes in Architecture* (1989) played a major role in the development of Section 3.7, *An Expressive Grammar of Architectural Archetypes*. I have found this text, of all the literature covered in this study, to be the most clear in its explication of phenomenology in architecture. It gave me insight into form and its expression, into architecture as a psychological phenomenon, and also into the fact that we can bracket our experiences of places into private, cultural and universal experiences. These points helped me understand the phenomenology of place and helped inform the way in which all the themes in the thesis were discussed.



Peter Zumthor is a Swiss Architect. His work rejects standardisation and globalisation. He is an architect who does not set out to design spaces, but instead experiences, and is therefore a champion of place-making. By looking at this work, study was able to highlight key phenomenological design considerations for architectural place-making. He is a proponent of the real, concrete and experienced world, and questions abstract thinking in architecture, ideas that were incorporated into Chapter 3, *Material Places*. He also stresses the importance of memories and imagining of places, and these ideas were incorporated into Chapter 5, *Mental Places*.



Karsten Harries is a German born American Professor of Philosophy at Yale. He has written widely on Heidegger, modern philosophy and the philosophy of art and architecture. His rejection of architecture as signs, and his proposal of architecture of arche-symbols have been crucial in the development of the first part of Section 3.7, *From Symbols to Arche-symbols*. His writings on the hesitancy of architects to embrace the effects of time have also played a major role in the formulation and development of sections 4.2 Spaces of Becoming and Section 4.3 Place and Time. Several texts by Harries and personal correspondence was referred to in this regard.



Jeremy Till is an English architect and Professor. He does not call himself a phenomenologist. At the most he calls himself an 'inauthentic phenomenologist' (Till, 2009: 132). This means that he fosters a phenomenological understanding of space, but ignores all the 'baggage of authenticity and Being that phenomenology sometimes brings along' (ibid). Such an inauthentic phenomenological reading of space considers space in all its lived sense, and engages with the senses in such a way that is immeasurable objectively. This position engages with the real world, subject to time and in all its contingency. His arguments are concerned with both the body phenomenal and the body politic, as social being in social spaces, and played a major role in the formulation and development of Chapter 4, *The Lived*.



David Seamon an environmental behaviour researcher, Professor of architecture and editor of the *Environmental and Architectural Phenomenology Newsletter*. His work, this online journal and personal correspondence have provided me with a wealth of literature and insights that have been applied across this thesis. It was also through this journal that I discovered the PhD of Dr. Shirazi (2009) without which this thesis would not have been possible. Seamon's work particularly informed the formulation and development of section 4.4, *Interacting with Place*.



Gaston Bachelard was a French philosopher. His work dealt with many topics, including poetry, dreams, psycho analysis and the imagination. His seminal *Poetics of Space* (1958) gives insight into the way we remember, imagine and dream of places, and served as a guide in the formulation and development of Chapter 5, *Mental Places*.

APPENDIX C: MOTIVATION FOR SELECTION OF INTERVIEW SUBJECT PETER ZUMTHOR

Zumthor, place and phenomenology

Peter Zumthor is a Swiss architect. He does not call himself a phenomenologist, or justify any arguments or design decisions by means of this philosophical position. His work and ideas however, clearly illustrate phenomenological concerns. It focuses on the lived experience of concrete architecture above all else, 'real things'. He disputes the intellectualisation of our discipline, he challenges ideas that are based on form, he criticises seductive imagery, and strongly contests the idea of architecture as a language, as a set of signs or symbols that refer to other things in pursuit of meaning.

Zumthor's theory and praxis mirrors phenomenologists' celebration of emotion and experience as measuring tools. For him, meaning in architecture is found through the lived experience of the material built world. These experiences are based on lasting impressions of places. He does not believe in ideas but in things. He stresses place and purpose. Reality is thus not to be found in the abstract world but always in the world of things, materials and structures that can be experienced by the concrete body. These themes relate to the phenomenological advance that the world and body are and parcel to each other, and that we do not live in a Cartesian, abstract world of ideas but instead in a world of things. He argues that we can draw our knowledge from places that we experience, and that we can produce inner images of these places that can guide design. His intention of creating concrete places that resonate with their surroundings can be equated with the phenomenological concern for rootedness and dwelling as essential characteristics of being, as set forth by Heidegger. As he was never formally trained as a phenomenological architect, it becomes important to consider some of the key experiences that led him on this path. A brief overview of his life and work will be discussed here.

Background

Zumthor was born in Basel Switzerland on April 26, 1943. His father, Oscar Zumthor was a cabinet maker. He followed in his father's footsteps and apprenticed as a cabinet maker from 1958 and studied in Basel from 1963 – 1967. He furthered his studies in industrial design and architecture in 1966 at the Pratt institute in New York. In 1967 he was employed as a conservationist architect by the Canton of Graubünden. This experience gave him a strong understanding of construction and local building materials. He established his current practice in 1979, in Haldenstein, Switzerland.

Noted Works

- 1983 Elementary School Churwalden, Churwalden, Graubünden, Switzerland.
- 1983 House Räth, Haldenstein, Graubünden, Switzerland.
- 1986 Shelters for Roman archaeological site, Chur, Graubünden, Switzerland. (*Visited)
- 1986 Atelier Zumthor, Haldenstein, Graubünden, Switzerland. (*Visited)
- 1989 Saint Benedict Chapel, Sumvitg, Graubünden, Switzerland. (*Visited)
- 1990 Art Museum Chur, Graubünden, Switzerland. (*Visited)
- 1993 Residential home for the elderly, Masans, Chur, Graubünden, Switzerland.
- 1994 Gugalun House, Versam, Graubünden, Switzerland.
- 1996 Spittelhof housing, Biel-Benken, Basel, Switzerland.
- 1996 Therme Vals, Vals, Graubünden, Switzerland. (*Visited)
- 1997 Kunsthaus Bregenz, Bregenz, Vorarlberg, Austria.
- 1997 Topography of Terror, International Exhibition and Documentation Centre, Berlin, Germany, partly built, abandoned, demolished in 2004.
- 1997-2000 Swiss Pavilion EXPO 2000, Hannover, Germany.
- 1997 Villa in Küsnacht am Zürichsee Küsnacht, Switzerland.
- 1997 Lichtforum Zumtobel Staff, Zürich, Switzerland.
- 1999 Cloud Rock Wilderness Lodge, Moab, Utah, United States.
- 2007 Bruder Klaus Kapelle, Mechernich-Wachendorf, Germany.
- 2007 Kolumba - Erzbischöfliches Diözesanmuseum, Cologne, Germany.
- 2009 Vacation homes, Leis, Vals
- 2011 Steilneset Memorial for the Victims of the Witch Trials, Vardø, Norway
- 2011 Serpentine Gallery Pavilion, London, England
- 2012 Werkraum Bregenzerwald Hof 800, 6866 Andelsbuch, Austria

Publications

A wide variety of books and academic articles have been dedicated to Zumthor's work. He himself, however, has written a limited amount of books and it is believed that he has done so as he believes architecture should be experienced first-hand. His first and perhaps most noted texts are *Thinking Architecture* (2006a) and *Atmospheres* (2006b). These books, written in the form of narratives, have strong phenomenological undertones. Other publications include *Seven Personal Observations on Presence in Architecture* (2013). *Peter Zumthor Therme Vals* (2013), *Seeing Zumthor-Images by Hans Danuser: Reflections on Architecture and Photography* (2009), *Peter Zumthor: Buildings and Projects, 1985-2013* (2014), by Thomas Durisch (Editor), Peter Zumthor (Contributor). Various themes from these books were identified and re-aligned into the framework of this study, these included, amongst others:

Disregarding signs / Art and music / Images from the past / Poetry of Materials / Creating Wholes: Construction, Joints and Details / Melodies, Rhythms and Harmonies / Architecture – A Background / 'Real Drawings' / Real things, The Ordinary, The Everyday / Reason versus Feeling / Geometries, closed and open space / Embracing time / Beauty through precision / The Abstract versus The Concrete / The Body of Architecture / Material Compatibility / The Sound of a Space / Architecture: a receptacle for objects / Seduction (prompting lingering, movement etc) / Tension between inside and outside / Levels of intimacy (a poetic way of considering scale) / Light on things / Pure construction – withhold symbols and metaphors / Typical becomes special / Form comes later / Wordless impressions.

Academic Career

Zumthor has taught widely. He has been a visiting professor at Southern California Institute of Architecture in and the SCI-ARC in Los Angeles (1988), at the Technische Universität Munich (1989), at the Graduate School of Design Harvard University and has since 1996 been a Professor at the Academy of Architecture at the Università della Svizzera Italiana Mendrisio.

Recognition

Zumthor is the recipient of a vast amount of architectural awards. These include, amongst others, the Mies van der Rohe Award for European Architecture (1998), the Carlsberg Architectural Prize in Denmark (1998), the Thomas Jefferson Foundation Medal in Architecture at the University of Virginia (2006), the Praemium Imperiale from the Japan Arts Association (2008), the RIBA Royal Gold Medal (2013). In 2009, Zumthor was also awarded what many regard as the highest recognition in architecture, the Pritzker Architecture Prize.

Interview informants

Zumthor's phenomenological approach to architecture and his attention to place-making, in both his theory and praxis, has been the main reason for selecting him as a comprehensive reference in this thesis and also as an interview subject. The following aspects of his oeuvre has informed the interview:

1. His philosophical approach: based on his experience of places
2. His work (praxis)
3. His publications (theory)
4. His teaching

The Interview Method

This interview was set out in accordance with a set of aspects for qualitative research as suggested by Kvale (1996, 30-31). It sought qualitative knowledge through a conversation with Zumthor, and did not aim at quantification. It was theme orientated. In this interview, the human experience of place and its application in architecture and architectural education was discussed. Methods for students to analyse and postulate place was discussed. The interview was semi-structured, it made reference to the four points above, and was therefore not entirely non-directive (Kvale, 1996: 30). This qualitative research interview investigated the way in which architects, and particularly architecture students can approach place-making. The interview was descriptive, it brought to light certain themes regarding Zumthor's approach to teaching place-making, and obtained descriptions of past experiences. Instead of asking specific questions, a discussion was structured around the following points:

1. *Introducing the study.* Introduce who I am, what I am doing in this thesis, how I am trying to make these ideas about place and phenomenology accessible to students, how I am in pursuit of accessing and building on their topistic knowledge.
2. *Contextualising the study.* Provide a context for my study, describe how we are currently in a post-apartheid condition in which place-making is important. Describe how the necessity of schemes such as his Topography des Terror and The Steilneset Memorial for the accused witches of Norway can be compared with the necessity of our post-apartheid memorials. Describe the current 'architectural identity crises', of which my training and teaching has consisted, the 'battle between phenomenology and autonomy, emotion and rationality, materiality and concept, being in the world and transcending it' (Artemel, 2013).
3. *Conceptualising place.* In an attempt to address these points above, discuss the conceptualisation of place and [the science and art of] its education. Focus on how the architectural student, educator and practitioner access this philosophy and process. Focus on how one interprets evocative material environments, how we can reconcile theory and design. Focus on how one activates an understanding and appreciation of place within students. Refer to points he has made, such as discarding architecture as a language, good craftsmanship, designing a sequence of experiences and designing without form.

Incorporation of the interview transcript into thesis

Originally, I intended to interpret this interview and dissolve it into the body of the thesis, to extract points and work them into respective themes to strengthen my argument. After transcribing the interview however, it occurred to me it should instead be seen to confirm various points I am a trying to make. Without any jargon, without over philosophising, Zumthor expressed key points that fundamentally underlie this thesis. He challenges the status quo of architectural education. He stresses that there are basic things that we all know of places, and that we (and architecture students) should trust, and build on what we think and feel. For him everything relates to our experiences of places, and that nobody can challenge the way places make us feel. This allows us to trust our intuition of places, and to discard intellectual and abstract ideas of places. For him place is geographically bound, but also bound to time, thus our knowledge of places is thus fundamentally tied to our experiences of them, in the past through memories, in the present through perception, and also in the future, through imagination. These contributions resonated with the metanarrative of this thesis, and so the interview was therefore adopted as a foreword, and reflected on, as an affirmation of the intention of this thesis.

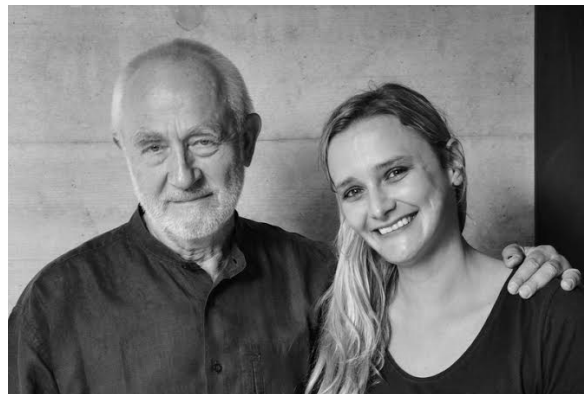


Figure vxi

APPENDIX D: PUBLICATIONS AND CONFERENCE PROCEEDINGS

Double Peer Reviewed Publications

1. The Role of Architecture in the Formation of Corporate Identity. 2012. *Architecture SA*. Jan/Feb: 18 – 20.
2. Investigating the Agency of the Architect in 'Place-Making' in the Post-Apartheid South Africa. Chapter in Book. *Dialectics of Space and Place Across Virtual and Corporeal Topographies*. Oxford: Inter-Disciplinary Press.
3. Space as a Temporal-Spatial Event: An Investigation of South African Contemporary Exhibition Spaces in Historical Buildings. Chapter in Book. *Dialectics of Space and Place Across Virtual and Corporeal Topographies*. Oxford: Inter-Disciplinary Press.
4. Architectural Agency and Place-Making in a transformative post apartheid South African Landscape. Chapter in Book. *Architectural Imaginings and Realities*. Oxford: Inter-Disciplinary Press.
5. Dialects of Design Education: Exploring An Appropriate Approach To Contemporary Interiors In Historical Buildings. 2013. Chapter in Book. *Delimitation – Creating with Constraints*. Jachna, T., Yan Yan, L., Tzvetanova Yung, S. (Eds). Hong Kong: DesignEdAsia Conference Secretariat, 220 – 229.
6. Ruin cities: sources of nostalgia, consolation, revenge, tectonic landscape and inspiration. 2014. *South African Journal of Art History* (29)1: 147-156.
7. Witching hour in Vardø: concretising evocative atmospheres on a locale of female persecution and trauma. *South African Journal of Art History*, 2015. (Undergoing Review)

International Conference Proceedings

1. 5th GLOBAL CONFERENCE ON PERFORMANCE, PRAGUE 2014. Seducing the spectator through expression, motion and dreams of places gone by.
2. 5th GLOBAL CONFERENCE ON PERFORMANCE, PRAGUE 2014. Igniting imagination through darkness: discovering fear and fantasy through shadows, silence and the invisible.
3. UIA INTERNATIONAL ARCHITECTURE CONFERENCE, DURBAN 2014: Embracing the 'Otherwhere': Climbing out of the Black Box of the Architectural Profession.
4. DesignEd Asia CONFERENCE, HONGKONG 2013: Dialects of Design Education: Exploring An Appropriate Approach To Contemporary Interiors In Historical Buildings, presented 2-3 Dec 2013.

5. 4TH GLOBAL CONFERENCE ON PLACE AND SPACE, OXFORD UNIVERSITY 2013: Space as a temporal-spatial event: an investigation of South African contemporary exhibition spaces in historical buildings.
6. 4TH GLOBAL CONFERENCE ON PLACE AND SPACE, OXFORD UNIVERSITY 2013: *Investigating the agency of the architect in 'place-making' in the Post-Apartheid South Africa.*
7. DESIGN DEVELOPMENT AND RESEARCH CONFERENCE, CAPE TOWN 2012: *The contemporary relevance of the notion of a 'sense of place'.*
8. DESIGN DEVELOPMENT AND RESEARCH CONFERENCE, CAPE TOWN 2011. *Pushing the frontiers in Incremental Housing.*

APPENDIX E: ETHICS DOCUMENTATION

Researcher declaration

Hereby I, June Jordaan in my capacity a PhD Architecture Candidate, declare that:

- 1 Research subjects will be informed, information will be handled confidentially, research subjects reserve the right to choose whether to participate and, where applicable, written permission will be obtained for the execution of the project (example of permission attached).
- 2 No conflict of interests or financial benefit, whether for the researcher, company or organisation, that could materially affect the outcome of the investigation or jeopardise the name of the university is foreseen.
- 3 Inspection of the experiments in loco may take place at any time by the committee or its proxy.
- 4 The information I furnish in the application is correct to the best of my knowledge and that I will abide by the stipulations of the committee as contained in the regulations.

5 Signed:



Date: 25 July 2014

Consent to interview by interview subject Peter Zumthor

Attached below is my email correspondence with Mr Zumthor's office. Mr Zumthor was the only person I formally interviewed for this study. Before the interview, I was not able to communicate with him directly as a result of his busy schedule and travels. He works all over the world. I therefore sent a description of the nature of the interview, and received confirmation from Atelier Zumthor that he gave consent to an interview on Wednesday, September 10th, 2014.

Am 06.02.2014 um 13:59 schrieb June Jordaan:

Dear Mr Zumthor,

My name is June Jordaan, I am a young architect and lecturer in architectural theory in Cape Town, South Africa. I am currently studying towards a PhD in Architecture. My study hopes to establish a strategy of incorporating phenomenological principles into architectural teaching. It has indeed been challenging.

Essentially, I would like to articulate, how topistic (place) knowledge, informed by our experience of perception, memory and imagination of places, can be drawn on in architectural design. I am hoping to do an articulate phenomenological interpretation of one or more of your schemes as exemplars of rich architectural place-making, though perception, memory and imagination.

I live in Cape Town, but was hoping if you would be kind enough to spare me the time, to come over to Haldenstein to meet and perhaps discuss my ideas? If possible, I would try and fly in September (7-13). Your work sheds light on many aspects of what is wrong with architectural teaching, and exemplifies a way forward. I would very much appreciate the opportunity to incorporate this message into our discourse.

Thank you for considering my email,

Kind Regards from Cape Town,

June

--

Pr. Arch

On 17 February 2014 19:13, Atelier Peter Zumthor <arch@zumthor.ch> wrote:

Dear June,

Thank you for your e-mail to Peter Zumthor and for the interest you take in his works.

I'm pleased to let you know that Peter agreed to welcome you in his atelier for a short interview. But unfortunately the dates indicated in your e-mail (7. -13.9.) are busy already in Peter's schedule. He promised to be in Norway for a lecture this week. I propose you to contact us again in July/August. It might be that Peter's schedule changes and if you are lucky, there will be a possibility to meet.

Please let us know what you think.

Best regards,

Olivia

--

Atelier Peter Zumthor & Partner
Architektur, Nutzungskonzepte
CH-7023 Haldenstein, Süsswinkel 20
Tel. +41 (0)81 354 92 92

On 16 July 2014 15:45, Atelier Peter Zumthor <arch@zumthor.ch> wrote:

Hello June,

I'm happy I can herewith confirm Wednesday, September 10th, 4 p.m. for the interview in Haldenstein. Look forward to receiving your confirmation.

Best regards,

Olivia

--

Atelier Peter Zumthor & Partner
Architektur, Nutzungskonzepte
CH-7023 Haldenstein, Süsswinkel 20
Tel. +41 (0)81 354 92 92

Ethics approval from University of Pretoria



UNIVERSITEIT VAN PRETORIA
UNIVERSITY OF PRETORIA
YUNIBESITHI YA PRETORIA

Reference number: EBIT/46/2014

26 August 2014

Ms J Jordaan
102 Waterkant Street
Cape Town
8001

Dear Ms Jordaan,

FACULTY COMMITTEE FOR RESEARCH ETHICS AND INTEGRITY

Your recent application to the EBIT Ethics Committee refers.

- 1 I hereby wish to inform you that the research project titled "The body and space and its application in design teaching" has been approved by the Committee.

This approval does not imply that the researcher, student or lecturer is relieved of any accountability in terms of the Codes of Research Ethics of the University of Pretoria, if action is taken beyond the approved proposal.

- 2 According to the regulations, any relevant problem arising from the study or research methodology as well as any amendments or changes, must be brought to the attention of any member of the Faculty Committee who will deal with the matter.
- 3 The Committee must be notified on completion of the project.

The Committee wishes you every success with the research project.



Prof J.J. Hanekom

Chair, Faculty Committee for Research Ethics and Integrity
FACULTY OF ENGINEERING, BUILT ENVIRONMENT AND INFORMATION
TECHNOLOGY

APPENDIX F: APPLICATION OF THE TRIAD

Whilst I was writing this thesis, I completed a set of studies that allowed me to test the relevance and application of the triad, and also to determine how it sheds light on the shortcomings of our profession and our education with regards to place-making. Two publications that serve as examples are shown below. In the first example the framework of *the Material, the Lived and the Feeling* was applied to South African post-apartheid place-making. In the second example the spatial triad, *Expression, Motion, and Dreams* was applied to interpret a recent exemplar of architectural place-making on a wounded site, by Peter Zumthor on a locale of a 17th century witch hunt¹.

¹ Both frameworks have shortened terms for ease of reading denoting respectively *The Material aspects of the Lifeworld, The Lived Dimension of Place and the Mental Dimension of Place – Spaces of Perception, Memory and Imagination*.

Architectural agency and 'place-making' in a transformative post-apartheid South African landscape

Abstract

Around midnight, one month after the opening of the Nyanga Bathhouse in an informal settlement outside Cape Town, vandals started infiltrating the premises. The damage caused was so severe that the building was demolished shortly thereafter. Two years earlier this scheme had been nominated for an Architectural Award of Merit. This example is not idiosyncratic and brings to light that there exist dependencies and presences that lie outside the direct control of the architect. This prompts the question: to what extent do these contingencies impact on the architect's agency of place-making? For architects, place can be understood as space, created by form, with varying degrees of meaning and significance in time. The spatial characteristics of place can be grouped into the following categories: tangible versus intangible space, infinite versus finite space, meaningful and embodied space. By making reference to these existing spatial theories, this paper will develop a spatial triad and apply it to a unique South African place, the Cape Town Railway Station. This building underwent three major architectural interventions over time that highlights successive imaginings by architects that have sought to interpret the meaning and significance of a singular site. By doing so this study hopes to illustrate how a multidimensional approach to place, that incorporates time, may explicate dependencies and presences that lie outside the realm of the architect. Furthermore, it aims to provide insight into the agency of the architect in 'place-making' in post-apartheid South Africa.

Key Words: Architectural agency, place-making, phenomenology, place-ballet, post-apartheid.

1. Introduction

The ambiguity of architectural agency is a concern that exists in both the practice and training of architects. This paper hopes to shed some light on the subject by referring to place-making in post-apartheid South Africa. This will be done by explicating various post-apartheid places through a set of spatial theories. Thereafter these themes will be discussed in light of the Cape Town Railway station. This building has been subject to two major spatial interventions over time, or, it could be argued, subject to two attempts at architectural place-making. The earlier occurred in a late colonial and apartheid context, in which South African modernist architecture was appropriated as 'a mechanism of power and control'¹ and the latter, in a democratic and transformative post-apartheid context.

2. Autonomous agents in transformative contexts

It suffices to say, that as architects we should be trained to be free thinkers. This training, however, often happens in a self-referential world, detached from reality and time. In this 'deluded detachment', we are often made to think that we have complete autonomy in our practice of designing meaningful and functional environments.² Our studio spaces, physically and metaphorically removed from the outside world, and the rituals and practices within these spaces, reinforce this delusion. Banham argues that these strange characteristics and rituals may lead to the marginalisation and potential distinction of architecture as a discipline.³ What is essentially wrong with this scenario for architects is that it isolates the idea of space with that of time. At the beginning of the 20th century, the theory of relativity, or the space-time continuum, was embraced by various artists and architects.⁴ The theory of relativity discards the premise of absolute time and space and that moving systems are dependent on these.⁵ Instead, it sets forth that time and space is not absolute and that they are relative to the moving systems. Time and space are therefore not vessels for the moving bodies of the universe, but can in fact not exist without them.⁶ Similarly, Lefebvre stresses the importance of considering time with space. He argues that (social) space is a (social) product.⁷ Here, space is imagined not as an independent material reality existing 'in itself.' Instead it posits space as fundamentally bound up with reality.⁸

The concern that architects tend to design places in denial of reality, conforming purely to their elitist, self-referential discipline, has been raised by many. Till for example highlights how people refer to RIBA as '*Remember, I'm the bloody Architect!*'⁹ This concern is as relevant in South Africa as anywhere else. The Nyanga Bathhouse, for example, located in an informal settlement outside Cape Town, was based on the so-called stock tools of 'placemaking', and was nominated for an architectural award of merit.¹⁰ Two months after opening, however, it had been turned into a slaughter house for cows and was shortly thereafter vandalised severely and levelled with the ground. Other places have been re-appropriated in more positive ways. The Voortrekker Monument, an icon of the 'Afrikaner' culture and arguably with apartheid, has recently been used as a rock music venue. Drawing on the 'zef' counter-culture movement, the South African rap-rave music group, Die Antwoord, also shoot music videos in places that were previously regarded as slums.

The relevance of place-making in South Africa has been highlighted by many. In South Africa, 'place' is an ideologically-loaded word that has often been referred to as a 'healing instrument' through which the excesses and abstraction of apartheid's modernist space might be redressed.¹¹ The universal and universalising 'space' of

modernism was regarded by some as a culprit, which generates disaffection in society.¹² Built environments from the apartheid years to a large extent still contribute to these geographies. Current 'place-making' strategies in South Africa are often concerned with the question of a post-apartheid South African identity, and have been employed in the architectural design of public spaces since the early 1990's.¹³ The Constitutional Court Precinct, Freedom Park, Walter Sisulu Square, Nobel Square and various other judicial precincts exemplify post-apartheid place-making in South Africa, where architects sought to interpret the meaning and significance of particular locales. Different design approaches exist in this regard. Some could be seen to refer to the past, others to rupture from the past and others as hybrids. Twenty years after apartheid, South Africa is still in a process of transition and that place-making, or in cultural geographers' terms: the creation of meaningful and significant spaces, form an integral part of that transition.



Image 1

Post-apartheid place-making in South Africa has proliferated in the design of new public spaces, such as Nobel Square in Cape Town (Photograph: Author).

3. Finite, tangible space

In the opening chapters of Tao Te, Ching reveals the superiority of the contained, the space within.¹⁴ Hereby, the non-existent, made tangible in material form, becomes essential.¹⁵ This conceptualization of space alludes to the ancient oriental saying: 'mass is the servant of the void'. Similarly, Aristotle proposed a conceptualization of space, called place or *topos*. Place in the Aristotelian sense implies a fixed boundary. Despite the discovery of the ever-extending infinite cosmos, this conceptualization of space has been embraced by many. This 'finite space' was underpinned by phenomenological contributions that question the relevance of the scientific knowledge of the universe,

since the concretely experienced space to be lived in, has a character of a finite, enclosed interior.¹⁶

Similarly, Norberg-Schulz argues that a boundary is not that point where something stops but, as the Greeks recognised, the boundary is that point where something begins its 'presencing'.¹⁷ He categorises inside and outside by their natural and physical barriers. For him *genius loci* can be achieved through materials and construction. Similarly, Lynch analyses elements that contribute to legibility of a place which indirectly, at least defines a sense of place to be 'things' with 'character' and 'meaning'.¹⁸ Our environments therefore should be carved up into clearly defined, distinctive nodes that are easily differentiated from their background.¹⁹ From these authors it is easy to surmise that the role of the architect is to provide good 'form' wherein communities can be stabilised, dwelling can take place and thereby produce happy, non-alienated, non-conflicted human beings.²⁰ South African places that are physically bounded or at least clearly defined with strong identifiable forms are manifold, but often controlled, manicured and 'disneyfied' environments. Nelson Mandela Square, for example, is a nostalgic and superficial reproduction of the medieval European city square.

Numerous places that have been designed to memorialise the ills of apartheid are controlled environments. In Freedom Park, for example, one must be escorted throughout, and is informed on what design elements signify. The Apartheid Museum and the Hector Peterson Museum are also environments that are dependent on systems that keep the unwanted out, or environments where one might be, as Cresswell asserts, 'in place' but feel 'out of place'.²¹ Local interventions in environments that are bounded or clearly distinguishable often 'freeze time'.²² The Bo-Kaap for example, with its Cape-Malay origins is distinct with its brightly coloured facades. Interventions here cannot be recognized as they are built as exact replicas of the older buildings. Similarly, the redevelopment plans of District Six, an area where mainly coloured people lived which was demolished and declared a 'white area' under the apartheid government, suggest an environment similar to that which was fine grain urbanism with small street blocks and narrow roads.

Environments resulting from these approaches are visually seductive but also nostalgic and often kitsch. Here, architects have agency, but only if these environments are controlled. This approach is to a large extent in denial of time. Here, time is in actual fact frozen in order to capture a state of perfection.²³ Identifiable environments are created but they are often exclusive and may also create alienation. A concern in the South African context that cannot be over-estimated is the necessity for the exclusion of crime and the thus the 'unwanted'.

4. An open, progressive sense of place

Spaces that are not bounded, clearly identifiable or distinguishable from their environments have often been referred to as 'non-places' or 'thinned out' places. With respect to 'non-places', literary and architectural critics have argued that buildings such as airports can indeed have a sense of place, not the nostalgic kind but related to the camaraderie.²⁴ The film *The Terminal* adequately illustrates this point. In this instance the airport, a quintessential 'non-place' becomes the alienated person's home, a quintessential 'place'.²⁵ If we follow these lines of enquiry perhaps we can see in modernist public space, despite its bleakness, a certain desire to move away from the totally enclosed and sometimes claustrophobic pre-industrial space to expansive 21st century spaces with plenty of light and air and more importantly, spaces that are subtly and possibly invisibly connected to the rest of the city. Walter Sisulu Square in Soweto may be interpreted as being open and connected. Perhaps this is what Mondrian implied in his paintings of Place de la Concord and New York. What of the idea of modernism being an incomplete project which still maintains certain enlightenment potential?²⁶ Casey argues that chaos may very well be a scene of emerging order.²⁷ Could it be that, in the present multi-cultural world, what we see as chaos is in fact superior order? Similarly, Massey suggest a progressive sense of place that is open, hybrid, multiple, contested, fluid and uncertain, rather than fixed territorial units.²⁸



Image 2

The non-representational nature of space exemplified through spontaneous place-making. Here, graffiti artist Faith47 depicts the harsh realities of post-apartheid urban living, by contrasting emancipatory phrases from the South African Freedom Charter with urban realities of ruination and decay (Photograph: Author).

In South Africa these arguments have tremendous merit. Places in developing parts of the country exemplify an incredible sense of human ingenuity, an ability to change and adapt to individual needs. These processes are often organic and exhibit a true spirit of invention. Here Thrift's 'non representational' nature of place is of relevance. The focus is here on 'events and practices' rather than 'interpretation and representation'.²⁹ Arguing that encounters with place cannot be adequately registered through language or discourse, he stresses the importance of how we intuitively inhabit spaces. Thereby place is created through our 'rhythm of being'. The way we intuitively inhabit places may also be seen as the action of imbuing place with meaning. This is in line with Seamon's 'place-ballet'.³⁰ Hereby meaning could be regarded as fragmented and ambivalent and architecture may be seen as 'making place' for an event.³¹

What becomes evident in the distinction between the two approaches discussed above is that the former is subject to controlled environments and to a large extent in denial of the contingencies that are brought about by time. The meaning of these spaces is also understood as being fixed. The latter inclines to environments that facilitate time and the contingencies it implies. These environments are non-representational, and therefore facilitate change but run the risk of being merely functional and imaginatively and emotively deprived.

Table 1: Opposing theories in 'place-making'.

Finite, Bounded, Differentiated Space	Infinite, Open, Fluid Space
Manicured	Allows for spontaneity, dirt, chaos
Pastiche + disneyfied	Allows for human ingenuity + change
Exclusive + controlled	Inclusive + subject to crime
Big narratives	Small narratives
Identifiable character	Non-representational character
Meaning fixed	Meaning ambivalent
Hybrids	Incomplete modernist project

In South Africa there exist selected architectural projects that exhibit qualities of both approaches. These projects, identified as 'post-apartheid hybrids', are more or less generic spatially, but have additional layering of local motifs. Projects such as the Baragwanath Transport Interchange and the Constitutional Court have the inclusion of

craft, tectonic and sculptural elements as tropes of a formerly denied history.³² This layering is most commonly material and not spatial. Facades are thickened with decorative motifs that are intended to open dialogues with different narratives.³³ These projects have had a mixed reception. Raman for example argues that: 'when contemporary architecture directly uses indigenous motives; it verges on the kitsch; when it aims to abstract ideas from the African past, it ends up mocking it.'³⁴ Other work builds on the past instead of superficially adding it. This approach resonates with Habermas's notion of the unfinished modernist project. It argues that tradition can be blind. It implies that the principles of modernism are universal and not a style.³⁵

This approach implies fewer assumptions and impositions. Habraken for example, stresses the inseparable co-existence between physical environment and people, and introduces the notion of 'fields' as autonomous entities.³⁶ Alexandra Interpretation centre of Rich and Red Location Housing by Noero Wolff allow for incremental growth, participation and for development and change. This is in the spirit of the critical onslaught by Derrida against Levi Strauss that is no longer popular in architectural theory. The theories discussed above have merits and shortcomings, their limitations and contradictions in the current South African context have been highlighted. Hybrids are developing, but are still to a large extent material and not spatial.

Projects that allow for participation and the evolution of meaning are occurring and have a firmer reciprocity with reality. A valuable way to discern between the approaches discussed is to take cognisance of the fact that they are all, to a greater or lesser degree, concerned with the way that people experience and embody spaces. Indeed, one thing that does seem to be widely agreed upon is that place has to do with embodiment, that place is something irreducible and essential to being human.³⁷

5. The material, lived and mental dimensions of the lifeworld

Numerous valuable spatial triads have been developed that incorporate the body with space and time, particularly by Lefebvre, Soja and Davies.³⁸ And it has been noted that the contemporary relevance of these devices is strengthened by globalization and urbanisation.³⁹ The current reception of these triads, however, has not made full use of their possibilities, particularly not by the discipline of architecture. By drawing on these theories, this paper suggests a simplified version, in the form of three spatial dimensions of the lifeworld, through the material, lived and mental dimensions of the lifeworld. These spatial dimensions, similar to the triads above, are conceptualised to exist in an ongoing state of reciprocity. This is in line with Thijs-Evenson's argument that the physical, material world and human experience are part and parcel; that through our sensory, moving bodies, we experience physical forms in varying degrees.⁴⁰ By bracketing private, social

and universal experiences, these forms can be identified and designed to have certain archetypical expressions.

Firstly, *the material* designates the physical and tangible elements that constitute places. This visual, but also tactile dimension of place has the ability to seduce movement and has expressive qualities. As a result of its tangible nature, this spatial dimension receives great emphasis in architectural teaching. It has also been criticised as it permits ocularcentric modes of design and abstractions of reality, often generated intellectually instead of emotively.⁴¹ This dimension can be probed hermeneutically.

Secondly, *the lived* dimension is concerned with the way in which place as a phenomenon is not static, but instead something that's meaning and significance is in a constant state of flux. How places therefore never 'are' but are always 'becoming'. Furthermore, it is concerned with how places are subject to the way people interact with them, how our rhythms, rituals and events in places influence the ways in which they are experienced. The disciplines of environmental behaviour and cultural geography provide valuable insights here, such as Seamon's place-ballet, Ingold's work on path making, Alexander's patterns and Lynch's study on the legibility of the city.⁴² By referring to bodily actions, this dimension sheds light on supposed normative behaviour and transgression in particular places.

Thirdly, *Feeling* denotes the way in which our experiences of places are produced through memory, imagination and dreams. This dimension of place resides in our mind. It is less tangible than the other dimensions, as it cannot be explicated through interpretation of physical characteristics or patterns of use, but could arguably be seen to have the strongest force in our experience of place. By referring to examples in the arts, i.e. pictorial, fictional and cinematic place, this dimension can show us how places of memories, imagination and also dreams are liberated from the utilitarian constraints and can therefore provide valuable insights into subtle and responsive place-making.⁴³ The Cape Town railway station is a significant place in South Africa's current post-apartheid context that has undergone various changes though time, and that can be interpreted through these themes.

6. The evolution of a place

The Cape Town railway station has a long and rich history. Throughout time its material qualities, utilitarian function and meaning has undergone significant changes. Two major interventions that affected the evolution of this place can be seen in it's transition from a colonial to a modernist building during apartheid, and thereafter in its transition to a post-apartheid, transformative and inclusive place.

The first formal station structure on this site was a grandiose Victorian building, a product of colonialism. During the height of apartheid, this 'old lady' was demolished and a high modernist building put in its place. This intervention did not only facilitate segregated commuting, but was also a grand narrative⁴⁴, employed by the government that signified apartheid's domination and oppression. This building can be referred to as 'an oppressor', as it occurred under the rule of apartheid and concretised its political ideologies. The political climate of this time, and its effect on the material and psychological geographies - its effects on its places - has been elaborated on by van Graan⁴⁵. In *Modernism as a Mechanism of Power and Control in Colonial Contexts: The Project of Modernity in Cape Town South Africa* he stresses that in this context, modernism was at odds with the utopian socialist concern for improving the well-being of its entire people, and instead became a mechanism for 'improving production and restructuring urban areas into racially and physically segregated areas'⁴⁶. He notes that civic authorities experimented with modernism in architecture for the indigenous population, the 'Colonial Other' that was completely disempowered and had no say in the design process⁴⁷. These arguments can certainly be seen in the programmatic and utilitarian design of this station. Here, the access and movement of the oppressed members of society was strictly controlled in and around the building, and regulated through designated 'non-white' areas. As a result of the global 'project of modernism' we can safely assume that this building's forms have not been conceptualised as vernacular responses or entities with existential expressions, but instead as local adaptations of global architectural movements. Furthermore, it can be assumed that this building's exclusive and controlling nature left little or room for any human ingenuity, spontaneity or change.



Image 3

The exterior of the current Cape Town Railway Station still exhibits the high modernist architecture of the apartheid station (Photograph: Author).

In recent years this station was subject to a further architectural intervention, to another attempt in place-making. This latest design can be regarded as ‘the equaliser’ as it occurred after the demise of apartheid and sought to undermine the spatial ideologies of the previous regime. This intervention can also be seen as a set of smaller narratives as it consists of a series of small interior interventions that undo the forced segregated commuting and that contribute to fresh, open and connected and interior environments, even possibly to a progressive sense of place. The new complex was designed and timed to be open and be fully functional for South Africa’s hosting of the 2010 World Cup Soccer.

The new areas within and around the station, despite its perceived rupture from its past, are to large degree still controlled and do not allow for spontaneous urbanism.⁴⁸ Spaces around the station have no doubt been gentrified. And the presence of crime and the unwanted are realities that persist. A light box was added to the roof of the station and a new skin to the Strand Street facade, which contributes, to a small extent, to the legibility and identification of the new station. Although newness, freshness and openness, are experienced inside the building, the exterior still overtly expresses the stale mood of apartheid’s ‘oppressor’. Some physical remnants of the preceding interior were kept intact, such as murals indicating the Afrikaner’s ‘Groot Trek’, an event in South Africa’s history relates to the liberation of the Afrikaner from the British Colony in the Cape. This evidence of ‘times gone by’ draws on collective memory and association, creates a palimpsest and contributes to the temporal nature of the new interior. Heritage regulations ofcourse played a major role in determining to what extent such historical traces were preserved and discarded.



Image 4

The segregation of commuters has been undone within the interior of the Cape Town Railway Station
(Photograph: Author).

Informal trading that used to occur in the forecourt was formalised and moved to the roof of the station, an area still mostly used by the previously disadvantaged, and has been to the detriment of small businesses. Financial forces allowed major international franchises such as McDonalds and KFC to be located in high pedestrian traffic areas, undoubtedly compromising the identity and spirit of station as a node in the rich colonial Cape Town context.

Positive spatial repercussions of this intervention can certainly be noted, particularly on a broader scale. The new station was done within a comprehensive and extremely restrictive urban design framework. The urban framework in which the station sits connects it to the new Cape Town soccer stadium through the city by means of the 'freedom fan-mile'. Along this walk there are spaces that reveal inclusivity and exclusivity. It is filled with heterotopias that are in flux. How people intuitively inhabit the fan-mile are on-going factors that impact on the meaning and significance of its spaces. The stadium attracts people from previous non-white 'locations'. The fan-mile facilitates events that during apartheid undoubtedly constituted spatial transgression, such as gay-pride parades, naked bike rides and the all-inclusive Cape Town carnival. These naked bike rides, that occur once a year on the day before the major Argus Cycling challenge, commences and ends in Prestwich Place. This locale, has for a long time been subject to class and racial conflict. It was the site of mass graves of the Dutch Reformed church and also of colonial slaves. Just over a decade ago, construction on this site led to the uncovering of a significant amount of human bones, development was halted and the site turned into a memorial.



Image 5

The annual naked bike commencing at the Prestwich Memorial, a locale in which mass graves of the Dutch Reformed Church and slaves from colonial times were recently uncovered (Photograph: Author).

By looking at these examples various contingencies can be highlighted that impact on architectural agency in place-making. In the case of the first transition two major factors can be noted. On the one hand political ideology and the power of civic authorities undoubtedly played a large role. On the other hand the architectural meta-narrative of the 'modernist project' was a major drive. These two forces, the one ideological and thus intangible, and the other architectural and thus tangible, strengthened one another and affected a framework in which the architects undoubtedly had limited agency.

In the case of the second transition the new political ideology, i.e democracy, can certainly be identified as a major contributing factor that influenced the making of the place that is the latest station. Financial restrictions and control, the fear of crime and the unwanted, heritage regulations, and the restrictive nature of a larger planning scheme, such as the urban design framework can also be noted to have stifled architectural agency.

Probing the contingencies and presences that lie outside our scope of work allows us to look at architectural places beyond face value. It enables us to identify the diverse forces that impact on our agency, but it also allows us to look at the repercussions of places, repercussions over which we have no control. In this regard, the first transition discussed above, from the colonial to the modernist apartheid building exemplifies what Foucault designates as 'being central to power relations: to render visible both the mechanism for the wielding of power and to create mechanisms of surveillance through architecture and planning as a means of control'. The architecture of this modernist station could therefore be seen as 'a mirage that obscured its real motives'.

In the case of the second transition, these themes certainly also become relevant. Positive repercussions of this place can be seen in both the progressive places that have manifested, and events that occur in and around the station, particularly along the freedom fan-mile. There are however, also sinister spatial consequences to be noted. With the launch of the scheme, during the time of the Soccer World Cup, the unwanted vagrants living around the station, were picked up and moved to an artificial settlement named Blikkiesdorp. In Afrikaans Blikkiesdorp means 'Tin Town'. It is a planned tin shack town that is located far outside the city and referred to by its residents as an 'apartheid dumping ground' or a 'concentration camp'. This place is inextricably, albeit not visibly, linked to this station, through time, events, and memories. The material, lived and mental aspects of this place is in stark contrast to other open, free, connected and heterogeneous spaces associated with the new station. The physical forms that

constitute this place and their expressive qualities can certainly also be condemned. It disturbingly resembles the memorial to the murdered Jews in Berlin, as a repetitive, monotonous and homogenous landscape. And it can safely be assumed that the types of experiences that are fundamentally at odds with 'places', such as disorientation, alienation and existential angst, will be felt here.

The undoing of segregation, exclusivity and oppression in this last transition of the station can undoubtedly be challenged when taking these broader spatial consequences into consideration. The architect, however, cannot possibly be held responsible, as the circumstances that framed the architectural production, or in the case of this paper the 'patial production', were forces of undeniable magnitudes. Indeed, the architects in both instances cannot be held fully accountable as they never had full autonomy in effecting these places. This point is echoed by Till (p 33) who contests the idea that architectural progress is affected by previous architectural movements. In this regard, architects are not viewed as the inventors of movements, but instead as inevitable consequences thereof (ibid), a point that is in line with Marx's view that 'men make history but not in circumstances of their own choosing'.



Image 6

A geography of nowhere, the memorial to the murdered Jews in Berlin unnervingly resembles the residential landscape of Blikkiesdorp (Photograph: Author).

The dark shadow of Blikkiesdorp is still around. Many of the vagrants who have not made their way back to the city still calls this place home. This shadow is not idiosyncratic to the Cape Town station and should be a reminder that the creation of meaningful and embodied environments is complex and influenced from many diverse and often unforeseen angles. Furthermore, that the repercussions of places are often unpredictable and even invisible. It proves important to note however, that the effects of such places

on the everyday experienced lifeworld cannot be underestimated. And that the space in which architects are able to manoeuvre to control these effects, remains limited.

7. Gymnastics in the Prison Yard

'How ineffectual are the brilliant gymnastics carried out in the yard of the model prison, in which architects are free to move about in temporary reprieve?'⁴⁹

Tafuri expresses the concern that architecture, caught between the structures of capitalism, has lost any means of resistance. He also states that architecture has deluded itself into believing that the production of form alone can intervene productively in the social world.⁵⁰ This paper has indicated by means of various architectural examples that these concerns have merit in the context of post-apartheid architectural agency. Many spatial theories are referred to by architects to generate forms in their endeavour of 'place-making'. Such theories are often cerebral and self-referential to our discipline and disregard the circumstances that frame spatial production.

A number of these theories have been discussed in relation to current post-apartheid South African cases. Through this it has been shown that public places, unless rigidly controlled, inevitably result in unpredictable environments. It was also shown that there exists, amongst others, static, fluctuating and hybrid approaches to place-making. And furthermore that there exists external informants and unpredictable repercussions of place-making that are often not overtly visible to our profession. A valuable way to discern between the merits of the approaches discussed above is to take cognisance of the fact that they are all, to a greater or lesser degree, concerned with the way that people experience and embody spaces.

To better understand these concerns priority should therefore be given to the experiential and embodied dimensions of place. These denote the tangible, but also the intangible aspects of places, the visible and the invisible. Places should therefore not merely be considered at face value but instead as phenomena that affect our lifeworlds in various ways and on various scales. Places are thus ultimately tied up with the way people use them and the meaning they attach to them. Innovative examples that take cognisance of this are schemes that allow for flux, user participation and incremental change.

As architectural training is where most of the values of the profession are established, it becomes important to consider how we can help students understand these points, particularly in terms of spatial agency. To incorporate the phenomenological body into

an understanding of place, conceptual devices should be explored. Devices that are simplified, that can be explained to students. Devices that can be applied to cases to explicate architectural agency and provide insight into contingencies and presences that lie outside the scope of the architect. Three dimensions of the lifeworld has been suggested in this regard, to work as a conceptual device in which to interpret and postulate place. These consist of the material, the lived and the mental dimensions of place. Making reference to these dimensions might help us recognise that we do not live separately in material worlds and mental worlds, but that these experiential dimensions are fully intertwined. Furthermore, it might help us understand how architects are able to contribute positively to these experiential dimensions of place, and to what extent.

Notes

- ¹ André van Graan. *Modernism as a Mechanism of Power and Control in Colonial Contexts: The Project of Modernity in Cape Town South Africa*. Chapter in this edition.
- ² Jeremy Till. *Architecture Depends* (Massachusetts: MIT Press, 2009), 7. Till refers to a literal and symbolic detachment that architecture schools have from reality or 'place'. The detachment relates to the fact that, the world is not seen as a dynamic social system to be engaged with and which is open to transformation, but instead as a static abstraction, existing only to receive mute form.
- ³ Reyner Banham, *A Black Box: The Secret Profession of Architecture* (Berkeley: University of California Press, 1996), 295.
- ⁴ Cornelis van de Ven. *Space in Architecture: The Evolution of a New Idea in the Theory and History of the Modern Movements* (Michigan: Van Gorcum, 1978). Here, the author discusses how architects such as Theo van Doesberg, Walter Gropius and Sigfried Gideon conceived of time and space as part and parcel.
- ⁵ Ibid.
- ⁶ Ibid.
- ⁷ Donald N. Smith, trans., *The Production of Space* (Oxford: Basil Blackwell, 1991).
- ⁸ Christian Schmid, 'Henri Lebevre's Theory of the Production of Space: Towards a Three-Dimensional Dialectic,' in *Space, Difference and Everyday Life* (New York: Routledge, 2008), 28.
- ⁹ Till, *Architecture Depends*, 153.
- ¹⁰ Nic Coetzer, *Exploring 'Place-making', City Squares and Other Places: Cape Town's Pre-apartheid Spatial Politics* (Johannesburg: Art Historical Work Group, 2008), 139. Here, Coetzer refers to courtyard buildings and city squares as stock tools of place-making proponents.
- ¹¹ Ibid., p140.

- ¹² Ibid.
- ¹³ Jonathan Noble, 'White Skin, Black Masks: On Questions of African Identity in Post-Apartheid Public Architectural Design 1994 – 2006' (PhD diss., University College of London, 2007). Also see Lindsay J. Bremner, 'Memory, Nation Building and the Post-Apartheid City', in *Desire Lines: Space, Memory and Identity in the Post-apartheid City*, eds. Murray, Noëleen., Shepherd, Nick., Hall, Martin (New York: Routledge, 2007), 85-103.
- ¹⁴ Charles Muller, trans., *Tao Te Ching* (New York: Barnes & Noble, 2005).
- ¹⁵ Van de Ven, *Space in Architecture*, 3.
- ¹⁶ Ibid.
- ¹⁷ Christian Norberg-Schulz, *Genius Loci: Towards a Phenomenology of Architecture* (MN: Academy Editions, 1980), 13.
- ¹⁸ Kevin Lynch, *The Image of the City* (Cambridge MA: MIT Press, 1960).
- ¹⁹ Coetzer. *Exploring 'Place-making'*. 141.
- ²⁰ Ibid.
- ²¹ Tim Cresswell, *In Place/Out of Place: Geography, Ideology, and Transgression* (Minneapolis: University of Minnesota Press, 1996).
- ²² Till, *Architecture Depends*, 181. Here Till argues that architects often banish time from their work, sometimes freezing it and other times sidestepping it altogether.
- ²³ Ibid.
- ²⁴ Pattabi G. Raman, *Between Typological Rigidity and Flight of Fancy: Cape Town Airport* (Cape Town: Picasso, 2012a), p2.
- ²⁵ Bruce Janz, 'Coming to Place', *Environmental and Architectural Phenomenology Newsletter* (2004).
- ²⁶ Jurgen Habermas and Seyla Ben-Habib. 'Modernity vs Post Modernity', in *New German Critique* (1981).
- ²⁷ Edward Casey, *The Fate of Place: A Philosophical History* (Berkeley: University of California Press (1998).
- ²⁸ Doreen Massey, 'A Global Sense of Place' in *Reading Human Geography*, eds., Trevor Barnes and Derek Gregory (London: Arnold, 1997), 315-23.
- ²⁹ Nigel Thrift, *Non-Representational Theory: Space, Politic, Affects* (London: Sage, 2007).
- ³⁰ David Seamon, *Geography of the Lifeworld: Movement, Rest and Encounter* (New York: St Martin's Press, 1979).
- ³¹ Kate Linker, trans., *Point de Folie-Maintenant L'Architecture* (London: AA Publications, 1986).

- ³² Jonathan Noble, *Architecture, Hybridity, and Post-Apartheid Design* (Johannesburg: Art Historical Work Group, 2008), 71.
- ³³ Ibid.
- ³⁴ Pattabi Raman, *Incomplete Modernist Project Versus Robust Hybridity in South Africa* (Dubai: Inhouse Creative, 2003), 108.
- ³⁵ Ibid., Peter Rich, for example feels that Ndebele settlements are exemplary in embracing much of modernism's principles of asymmetry, spatial flow, functional efficacy and minimalist expression, but is as colourful as the latter day rainbow modernism of Also van Eyck.
- ³⁶ John Habraken, *Palladio's Children* (London: Taylor and Francis, 2005).
- ³⁷ Martin Heidegger, *Being and Time* (New York: Harper Perennial Modern Classics, 2008). Robert D. Sack, *Place, Consumption and Modernity* (Baltimore: Johns Hopkins University Press, 1992). Robert D. Sack, *Homo Geographicus* (Baltimore: Johns Hopkins University Press, 1997). Jeff Malpas, *Place and Experience: A Philosophical Topography* (Cambridge: Cambridge University Press, 1999). Edward S. Casey, *The Fate of Place: A Philosophical History* (Berkeley: University of California Press, 1998). Kegan Paul and Routledge, trans., *Phenomenology of Perception* (London: Routledge, 1962).
- ³⁸ Lefebvre, *The Production of Space*. Also see Edward Soja, *Thirdspace: Journeys to Los Angeles and Other Real-and-Imagined Places* (Oxford: Blackwell Publishers Ltd., 2000).
- ³⁹ Schmid, *Henri Levebvre's Theory*, 27.
- ⁴⁰ Thomas Thiis-Evenson, *Archetypes in Architecture* (New York: Oxford University Press, 1989).
- ⁴¹ Joseph Dean, 'The Great Divide', *The Architectural Review* (London: EMAP Publishing Limited, 2013): 18 -19.
- ⁴² Seamon, *Geography of the Lifeworld*. Lynch. *The Image of the City*. Tim Ingold, *The Perception of the Environment: Essays on Livelihood, Dwelling and Skill* (London: Routeledge, 2006).
- ⁴³ Juhani Pallasmaa, *Architecture of Image: Existential Space in Cinema* (Helsinki: Rakennustieto, 2007).
- ⁴⁴ Jean-François Lyotard, *The Postmodern Condition: A Report on Knowledge* (Minneapolis: University of Minnesota Press, 1984).
- ⁴⁵ van Graan. *Modernism as a Mechanism of Power and Control in Colonial Contexts*.
- ⁴⁶ Ibid.
- ⁴⁷ Ibid.

⁴⁸ Raman, 2012. Referred to this occurrence as people spontaneously and intuitively inhabiting space, such as skateboarders, graffiti artists and protestors.

⁴⁹ Manfredo Tafuri, *Theories and History of Architecture* (London: Granada, 1980), xxii.

⁵⁰ Ibid.

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Witching hour in Vardø: concretising evocative atmospheres on a locale of female persecution and trauma

On the most North-Eastern tip of Europe the 17th Century persecution, torture and burning of eighty-nine women and two men was recently memorialised. The Steilneset Memorial, consisting of a Memory Hall and an installation entitled *The Damned, The Possessed and The Beloved*, is a collaboration between Swiss architect Peter Zumthor and the late French artist Louise Bourgeois. It is located in Vardø, Norway. Vardø is the only town in Europe that sits within the arctic climate zone, and was home to most severe 17th-century European witch-hunt. Witchcraft and accusations thereof are complex social and cultural phenomena. Some argue that they occur as a result of religious zeal and as attempts to rest economic and social control of regions. This paper will elaborate on these explications by arguing that spaces of witchcraft are fundamentally gendered spaces, spaces of envy and spaces of violence against women. Furthermore, it will argue that the isolated geographical setting of Vardø, its lack of plant life, its chronic seasons and harsh conditions, its exposure to the north, and the genius loci thereof, were implicit in the devastating account of this witch hunt. This case has been selected for two reasons. Firstly, in reaction to current critiques of the architectural profession that question its prioritisation of the visual sense. In this regard this paper hopes to illustrate The Steilneset Memorial as a suggestive and participatory environment, where evocative atmospheres have been concretised. Secondly, to illustrate nuanced and responsive architectural approaches on a site of female persecution and trauma.

Key Words: Witchcraft, Envy, Gendered space, Performativity of Place, Phenomenology, the Lifeworld

Heksejag in Vardø: suggestiewe en deelnemende atmosfeer in n plek van vroulike vervolging en trauma

Die 17^e eeuse vervolging, marteling en verbranding van agt en negintig vroue en twee mans is onlangs aan die mees Noord-oostelike punt van Europa hedenk. Die Steilneset gedenkplek wat bestaan uit n gedenksaal en onstallasie getiteld *The Damned, The Possessed and The Beloved* is a projek waarin die Switserse argitek Peter Zumthor en die oorlede Franse kuntenares Louise Bourgeois saamgewerk het. Die gedenkplek is geloekeer in Vardø, Norweë – die enigste dorp in Europa wat in die Arktiese klimaatzone geleë is en die plek van die grootse Europese heksejag van die 17^e eeu. Hierdie gebeurtenis, en die argitektoniese uitbeelding daarvan word in hierdie artikel van nader beskou. Toordery en beskuldegings daarvan is komplekse sosiale en kulterele verskeinsels. Sommige redeneer dat sodanige verskynsels as gevolg van godsdienstige ywer plaasvind, sowel as pogings om ekonomiese en sosiale beheer oor streke uit te oefen. Hierdie artikel brei uit op hierdie

punte deur aan te voer dat plekke waar toordery plaasvind, fundamenteel plekke is waar geslag n rol speel – plekke van nydeigheid en geweld teenoor vroue. Ook dat die afgesonderde geografiese ligging van Vardø, die kroniese seisoene, die harde lewensomstandighede, die blootstelling aan die noorde, en die genius loci daarvan, onderliggend aan die vernietigende aard van die heksejag was. Die gedenkplek is vir twee redes as voorbeeld vir hierdie ondersoek gekies. Eerstens as reaksie op die huidige kritiek van die argitek professione wat die visuele sintuig vooropstel. Tweedens dien dit as n illustrasie van genuanseerde en reaktiewe argitektoniese benaderings tot n plek waar vroue vergolg en getraumatiseer is.

Sleutelwoorde: Hekse, Toordery, Neidigheid, Spasies van Geslagsdiskriminasie, Plek, Phenomenologie, Die Lewenswêreld

This paper was inspired by an event which occurred almost a hundred years after Shakespeare wrote his darkest and most powerful play, the tragedy of Macbeth. This event, as with Macbeth, features witches. In Shakespeare's play, witches act as agents and witnesses, tempting destruction. In the witch hunt of Vardø, Norway, they were 89 women, and two men, persecuted, tortured and burnt at the stake.

(Thunder and lightning. Enter three Witches) 'When shall we three meet again? In thunder, lightning, or in rain? When the hurlyburly's done, When the battle's lost and won. That will be ere the set of sun. Where the place?' (Shakespeare, 1992) The infamous three witches of Macbeth set the scene for one of Shakespeare's most evocative performances. With words, this scene is painted in an ominous light. It is fundamentally place-based. Here, place, or space with meaning, clearly refers here to a site of gathering, to a setting for natural events or disasters and also to a locale for human adversities - all spatial qualities that have accompanied sorcery and witchcraft since ancient times. In the arctic town of Vardø, these qualities were recently concretised into a haunted and sinister environment. The Steilneset Memorial, a collaboration between American artist Louise Bourgeois and Swiss architect Peter Zumthor is located on the site of the witch hunt, and consists of Memory Hall and an installation entitled *The Damned, The Possessed and The Beloved*.

This case has been selected in reaction to current critiques of the architectural profession that question its prioritisation of the visual sense (Pallasmaa, 1996, Baudrillard, 1988). Hereby, architects consider the genius loci, or the 'spirit' of places from the point of view of the spectator's gaze. This spectator's gaze refers to an anxious state of the spectator that occurs through the awareness that he or she can be viewed. It means that the awareness of any object, and certainly an architectural object, can induce an awareness of *being* an object. This paper hopes to show how the Vardø memorial

overcomes this subject-object dichotomy. It hopes to show how this memorial, on the site of the most severe 17th-century European witch-hunts, has become a suggestive and participatory environment, where evocative atmospheres have been concretised. Furthermore, it hopes to illustrate nuanced and responsive architectural approaches on a site of female persecution and trauma.

The storm

The events that occurred in this place started with a storm. A storm where 'the sea and the sky became one' (Hagen: 1999). On 24 December 1617, whilst a large amount of the town's men were at sea, this storm broke loose. It sank ten boats and drowned forty men. Shortly thereafter, the law of sorcery and witchcraft was issued for the Denmark-Norway union (Ibid). This happened as local woman confirmed under interrogation of church officials that witches had caused this storm. Mari Jørgensdatter allegedly admitted to these church officials that Satan came to her during the night and asked if she would serve him and she agreed. Thereafter, she was transformed into a fox and flew, together with her neighbour Kirsti Sørensdatter, to Satan's Christmas party in southern Norway. Mari saw many other women and two men do the same. To avoid identification, they were all transformed into dogs, cats, birds and seamonsters. It was said that these witches had sexual intercourse with devils and demons and that they were responsible for the storm. The story goes that the witches knotted fishing rope three times, spat on it, untied it, and that the sea consequently 'rose like ashes' (Ibid). These interrogations were conducted through exposure to the ordeal of water. The ordeal of water is an ancient method of torture, in which the person is tied up and cast into cold water, the person who sinks is considered innocent, where floating confirmed witchcraft. Whilst being tortured through exposure to the ordeal of water one woman allegedly 'admitted' that the devil had tied the tongues of the accused witches and that these women were therefore unable to cry or confess without this method of interrogation. As a result, ninety-one 'witches' were burned alive at the stake.

Various writers throughout history have attempted to explain why atrocities like these happen. For Wheeler (2014: 3), the witch hunt of Vardø occurred as a result of post-Reformation religious zeal and as an attempt to rest economic and social control of the region. This event certainly also merits an inquisition in gender studies as the church condemned women being alone at home when their men were at sea and accused them of adultery, and that, with demons. Witchcraft and the accusation thereof are certainly complex social and cultural phenomena that are hard to define. It broadly denotes the ability of individuals or groups, most commonly women, to exercise magical skills with the required esoteric knowledge. It is also commonly associated with the persecution and violence towards women by male institutional representatives in position

of power. It can safely be assumed that accusations of sorcery and witchcraft, and animosity towards witches can, amongst other things, be ascribed to the emotion of envy by others. Envy, the resentment of one person toward another person who has something that they do not have, is according to Russell (1930: 90-91) one of the most potent causes of unhappiness. He explains that the envious person is not only unhappy as a result of his envy, but also because they wish to inflict misfortune on others. Two types of envy have in recent years been identified: benign envy, in a sense a motivational force, and malicious envy. The latter of which would certainly be applicable to the case of the Vardø witch hunt. Spaces of witchcraft are therefore fundamentally gendered, spaces of envy and spaces of violence against women.

Witches of the North

Further observations can be made regarding the space where the Vardø trials and persecutions took place. Vardø is a small settlement on a butterfly shaped island, joined to the Norwegian mainland with an underground tunnel, and sits at a latitude sufficiently lofty, east of Istanbul (Wheeler, 2014: 1). The town of Vardø is the only European town located in the Arctic climate zone. From November to February, this area is 'plunged into unending night, while in summertime, the sun never sets' (Ibid). No trees are to be found here. No plants, 'a landscape of rock, moss, cloud, sky and sea is both infinitely varied and unremitting' (Ibid). Climatic conditions undoubtedly associated with seasonal affective disorder. Winter depression is a typical symptom of Nordic climates and was originally identified as such by the 6th Century Goth writer Jordanes in his description of the people of Scandza, or Scandania. During the time of the witch-hunt, the town of Vardø was also subject to a prevailing prejudice in Europe. Religious experts claimed that 'the evil came from the north' and that 'the magic came from the northern wind'. The north referring to Norkalotten, the home of the Sami people, who were not Christians and had a reputation for sorcery (Hagen, 2014). This isolated geographical setting, its lack of plant life, its chronic seasons, its bitter cold weather and harsh conditions, its exposure to the north, and the genius loci thereof, could certainly be made implicit in account of this devastation.

All of these factors contribute to the atmospheric qualities of this locale. Atmospheres are evocative phenomena to consider in the performativity of architectural places. Space that transcends volumetric voids, ideal abstraction or pure potential, is essentially atmosphere (Grant, 2013: 12). For Zumthor (2006: 11), atmospheres exist as a result of our embodied encounters with the material presence of things. He defines quality architecture as: '[the] extent [to which] the building manages to move me'. For Grant (2013: 12) spatial atmospheres can be measured through a method of performativity, practicality, embodiment, affectivity and phenomenology – essentially through the

interpretive study of human experience. These foundations give insight into an approach that discards the spectator and object (place or performance) dichotomy. Instead, they provide ways in which one can consider the relation between the two. They therefore enable one to consider the experiences of atmospheres, through the sensory, moving and emotive body. Our experiences of atmospheres of places are determined by a number of factors. Through the existential *expressions* of material aspects of the Life-world (Thiis-Evenson, 1989). Through our ability to perceive places through bodily *movement*. Also through *mental places*, namely our ability to remember, associate, imagine and dream of places. These three dimensions of placial atmospheres will be drawn on to interpret and describe The Steilneset Memorial.

'Who are we, who is each one of us, if not a combination of experiences, information, books we have read, things imagined?' (Calvino, 1993: 124)

The Damned, the Possessed and the Beloved

This atmospheric setting discussed above, its genius loci and the narrative of the witches' ordeal was exactly what Bourgeois and Zumthor were provided with as a site of atonement. The collaborative memorial is a two part composition, as Zumthor writes, 'a white line and a black dot' (see Figures 1 & 2). 'There is a line, which is mine, and a dot, which is hers...Louise's installation is more about the burning and aggression, and my installation is more about the life and the emotions [of the victims]' (Atkin, 2014: 4)

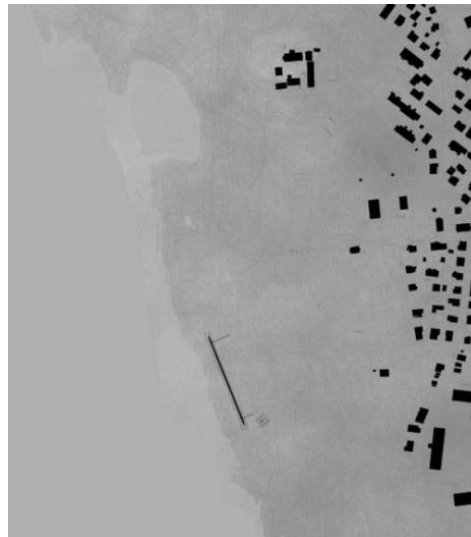


Figure 1

The Dot and The Line, Site Plan of the Steilneset Memorial

(Source: Atelier Peter Zumthor. 2012. *Building: Steilneset memorial, Vardø, by Peter Zumthor.*

[Online] available at: <http://www.architecturetoday.co.uk/?p=19188> [Accessed 29 January 2015]



Figure 2

Model of the Steilneset Memorial

(Source: Atelier Peter Zumthor. 2010. *Essential Zumthor*

[Online] available at: <http://humanscribbles.blogspot.com/2010/01/essential-zumthor.html>

[Accessed 29 January 2015]

The line refers to Zumthor's infinitely long bleached driftwood Memory Hall. This structure is a 'long fabric enclosure shaped like a herring fillet, supported by hundreds of bleached driftwood frames, inspired by the remnant diagonal timber fish-drying structures that stood abandoned in nearby fields' (Ibid). Inside this structure a cocoon is lifted off the rocky ground. One enters this sail-like, pale and hardy cocoon with a wooden platform, and is confronted with a shadowy silk-clad corridor (Wheeler, 2014: 5). In this corridor, banners with the accused witches' names are placed at irregular intervals, depicting their horrifying trial testaments. This dark and gloomy interior is punctuated with a series of 91 windows, one for each person burnt, with a respective bare light bulb hanging in each window.

In stark contrast, a reflective black box that houses Bourgeois' installation *The Damned, the Possessed and the Beloved* sits next to the Memory Hall. This becomes a 'point of high drama after the studied calm of the tunnel' (Atkin, 2014: 5). Where the Memory Hall speaks of precise contrition and contemporary witnessing, this installation violently ruptures all that comes before: 'a torture porn movie set of brute literality, less about remembering or honouring, more about transfer of fear and dread from historical document to the physical, to consciousness' (Wheeler, 2014: 5). This smoky reflective glass box contrasts Zumthor's long wooden structure (see Figure 3). Inside this box an endless

flame burns out of an isolated steel chair, from within a volcanic cone. These flames reflect off all surfaces as the chair is surrounded by a set of circular mirrors. These mirrors twist and distort the flames and the viewer into sinister shapes and distortions.



Figure 3

The White Line and the Black Dot

(Source: Andrew Meredith. 2013. *Steilneset Memorial by Peter Zumthor and Louise Bourgeois*.

[Online] available at: <http://www.dezeen.com/2012/01/03/steilneset-memorial-by-peter-zumthor-and-louise-bourgeois/> [Accessed 29 January 2015]

This memorial was erected as a result of the contemporary trend of democratic governments across the globe to apologise and atone for atrocities of the past and originated from an ongoing \$400 million Norwegian project to boost the country's tourism. The term memory against forgetting is often used to suggest that memory is necessary in order to ensure that injustices never happen again. Jones (2007) argues that history becomes something else when you turn it into memory. History is an inquiry into the past where memory is a conviction about the past. When a historical event is treasured in the form of memory, understanding is replaced by reverence. This line of thinking implies that physical artefacts do not atone for that which happened to those who suffered at the hands of injustice. It implies that the dead are dead, they are not here anymore and memorials are for us. Jones questions whether this way of forcing memory will ensure that those atrocities will not re-occur and suggests that all we are left with is a mild form of consolation. Whether the memorial in Vardø does in fact compensate for the burning at the stake of innocent women is open to speculation. It does however, achieve a great deal in its ability to concretise this locale - the material, but also the immaterial. The

discussion that follows will illustrate how this has been realised - how the line, the dot and the installation, through expression, motion and nuanced references to the witch hunt, establishes a place with meaning and significance on a site of female persecution and trauma.

The performativity of a place

Zumthor has equated the concept of his design in Vardø with that of his design of the Topography des Terrors at the former SS Headquarters in Berlin. He calls it a 'semiotic void'. By applying a principle of 'pure construction', he deliberately withholds architectural metaphors and symbolism. He designed a building with 'no meaning, no comment' (Merin, 2013). It is a basic binary system of voids and sticks. By having no semiotic referents one is therefore able to project individually developed schemata on to places - an exercise Pallasmaa (1996: 66) refers to as mimesis of the body. We can therefore, through our experience with the expressive qualities of this memorial and through movement in and around it, draw on our personal and collective memories, and also on our dreams and associations of places. Such an interpretation of the place is achieved in the form of a sequence of experiences, a *promenade architecturale*. French architect Le Corbusier's mechanism of the *promenade architecturale* can be applied by architects to anticipate a sequence of events, or experiences, through space. The *promenade architecturale* describes the journey through and around a building, it gives priority to the bodily experience and binds the intention of the architecture to the perception of the viewer (see Figure 4).



Figure 4

Entering the Memory Hall

(Source: Andrew Meredith. 2013. *Steilneset Memorial by Peter Zumthor and Louise Bourgeois*.

[Online] available at: <http://www.dezeen.com/2012/01/03/steilneset-memorial-by-peter-zumthor-and-louise-bourgeois/> [Accessed 29 January 2015]

A first observation to be made when approaching the Memory Hall of is the way in which its anatomy is at odds with traditional solid and timeless memorials. It is light and has a sense of impermanence. Its skeleton structure reminds one of fish bones found on these shores. This makes reference to the place, but also to the plot, as it was as a result of fishermen being at sea for long periods of time that women were left vulnerable to accusations and persecutions of sorcery. The structure also has a sense of motion. It resembles an agile insect and also the mobile *Strandbeests* of Dutch artist Theo Jansen. This sense of motion speaks of the wind and reminds us of the 'magic from the north'. This theme of the wind can also be found in the Memory Hall in its cladding of black silk (see Figure 5).



Figure 5

The Memory Hall corridor

(Source: Andrew Meredith. 2013. *Steilneset Memorial by Peter Zumthor and Louise Bourgeois*.

[Online] available at: <http://www.dezeen.com/2012/01/03/steilneset-memorial-by-peter-zumthor-and-louise-bourgeois/> [Accessed 29 January 2015]

The driftwood scaffolding framework speaks of the stacking of the wood, and burning at the stake. Inside the scaffolding floats the cocoon. Its elevation off the rocky landscape allows the limited flora to proliferate in summer and for the snow to spread in winter, the landscape therefore becomes resilient and reinforces the impermanence of the structure, in the same way it outlived the temporal events of the witch-hunts. One

enters the cocoon as one enters a boat, on a timber catwalk. One therefore leaves the permanence and tenacity of this material landscape for an artificial one, similar to the supernatural world of sorcery. Once inside, the slow, long and dark journey through the corridor strengthens the magnitude of the event and its repercussions. The hanging light bulb allocated to each victim refers to the Arctic winter ritual of the lit window. By doing so, writes Wheeler, Zumthor inverts its implication of welcome, warmth and familial comfort: 'Instead we peer back in time to a community that has turned upon itself' (Wheeler, 2014: 5).

A strong presence from this interior is also that provided by the visible church nearby. This church, in contrast to the memorial, evokes a sense of permanence, it is pervasive and acts as a reminder of those responsible for the inquisitions, the torture and the burnings (see Figure 6).

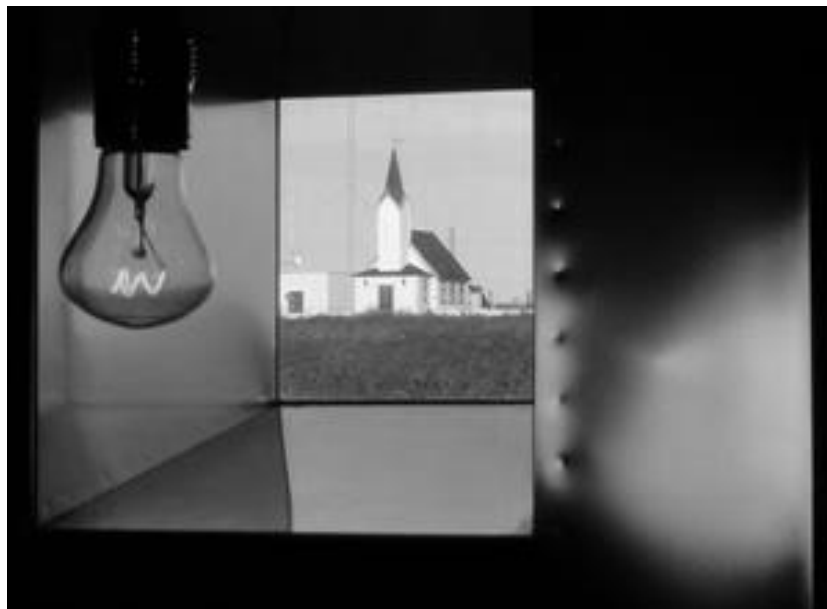


Figure 6

One of the ninety-one windows honouring the accused witches

(Source: Stephen Guthrie. 2013. *Peter Zumthor's Vardø memorial*

[Online] available at: <http://architectureau.com/articles/witchcraft-memorial-var-do-norway/> [Accessed 29 January 2015])

The two buildings speak of two aspects of these trials, the light and the dark, the lives and the killings. In the reflective dark box the experience becomes interrogatory. Here is no reflection, no commemoration and certainly no redemption. The singular chair speaks of something human, something vulnerable, where the projected and distorted fires are unnerving (see Figure 7). The way these flames twist and flicker conjure the witches' glamouring and lycanthropy. In here, we are not spectators, in here we 'exist in the darkness of what has taken place' (Ibid: 6).



Figure 7

The Chair

(Source: Andrew Meredith. 2013. *Steilneset Memorial by Peter Zumthor and Louise Bourgeois*.

[Online] available at: <http://www.dezeen.com/2012/01/03/steilneset-memorial-by-peter-zumthor-and-louise-bourgeois/> [Accessed 29 January 2015]

Conclusion

The case of the 17th Century Vardø witch hunt, and the way in which it has recently been memorialised, provide us with valuable social, cultural and architectural insights. It brings to light the question of the relevance and merit of contemporary memorials. Whether this memorial will ensure that similar atrocities do not re-occur cannot be guaranteed. This case is important to us nonetheless, not only because the phenomenon of witchcraft and the consequent persecution of women persist today in countries across the globe, but its narrative helps us identify broader themes that can be drawn on to interpret similar atrocities. It highlights the role of religiosity in this regard and the agency of institutional representatives in positions of power. It shows us that the spaces within which these social and cultural phenomena occur are gendered, spaces of envy and essentially spaces of violence against women. In addition to these social and cultural concerns, this paper argued that the atmospheric conditions of this place, its *genius loci*, determined by its isolated geographical setting, its chronic seasons and its exposure to the northern wind, were implicit in the account of this witch hunt. It was shown how the memorial, conceptualised as the line, the dot and the installation are not symbols that make direct reference to the witch trials. It was shown how they are void of signification and how they instead evoke certain qualities of the place, of the geographic landscape, and also of its tragic story. It was shown how this intervention is nuanced, and entices us to imagine and remember similar environments. In a phenomenological spirit, we can agree that we do not live separately in material and mental worlds but that these worlds are fully intertwined. Our engagement with the material is therefore equally moving as our

engagement with the immaterial. To what extent places such as these mediate these dimensions become the measure of their ability to overcome the dichotomy of the detached spectator and place. It becomes the measure of the poetic performance of place.

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APPENDIX G: EXTERNAL EXAMINERS' COMMENTS AND AUTHOR'S RESPONSES

(EXAMINER 1)

CHAPTER 1

Question: If a main goal is developing a framework that facilitates the phenomenological analysis and conceptualisation of place, how the researcher is sure that this kind of framework does not exist. Or if it does exist, what are the problems with existing frameworks? This means, it should be clearly stated if no such a framework has been found, or if any, what the shortcomings are.

- The initial dilemma of the research came about as I found a tremendous amount of literature on the phenomenology of place but was unable to find this in a synthesized and categorised format. I found interdisciplinary contributions, and their application to architecture to be fragmented and disparate.
- Frameworks that I did find includes Soya's (1996: 57) 'Historicality, Sociality and Spatiality' and Cresswell's (2005:51) 'Descriptive, Phenomenological and Social Constructivist dimensions of place', as posited in his comprehensive *Introduction to Place* (2005). Through my reading I also came about Lefebvre's two triads – one located in language 'Representations of Space, Representational Space, and Spatial Practices' and one located in phenomenology 'Conceived space, Perceived Space, and Lived Space' (Schmid, 2008: 37).
- I found that these frameworks were hard to understand, and particularly hard to explain to architecture students. I found it hard to grasp their constitutive parts and their contradictory nature. And also that they were not explicitly concerned with how architecture contributes to the human experience of place.
- It was for this reason that I stated as my second assumption that there is a shortcoming of literature that categorises and clarifies key phenomenological themes relevant to architectural place-making.
- These frameworks however, proved to be relevant precedents, as they showed that space and place need not be considered as single reductionist concepts, and that they should not be considered through binary methods of thought, but that they should instead be understood in their complexity, as multifaceted phenomena.
- The triad structure posited by Lefebvre was therefore used as a precedent as a mechanism for synthesis, clarification and elaboration, the content was of course changed, and elaborated on. The relationships between the triad's respective

parts are also seen to exist in reciprocity and not in contraction as in the triads of Lefebvre. The nature of these reciprocal relationships emerged through the study.

- These precedents therefore proved to be very helpful indeed.

Question: Why the research mainly focusses on Husserl, Heidegger, and Merleau-Ponty?

Why other phenomenologists have been ignored?

- One of the aims of this thesis was to clarify, synthesize and categorise phenomenological literature and ascertain its relevance and application to architectural place making. This philosophical position, however, is not only vast, but also not even seen as an exact system or school of thought (Spiegelberg (1982)). Instead it is seen as a movement, having a basic departure point with various theoretical developments which are related but not homogenous.
- This position is vast, and primary sources are also difficult if not impossible to penetrate and apply, particularly for someone no philosophical background like myself and many fellow architects. To have engaged with all noteworthy authors for this thesis would have significantly changed the line of inquiry for the study. The following approach was therefore adopted:
- Firstly the study refers to set of continental philosophers, whose work is not exhaustive, but rather sufficient from which to establish a theoretical underpinning for the formulation of the triad. In Chapter 2 the study thus isolates and elaborates on contributions by Edmund Husserl, Martin Heidegger and Maurice Merleau-Ponty.
- It was important for me to include contributions by all three these authors as these synopses articulated the existential turn 'wendung' where Heidegger and Merleau-Ponty shifted from Husserl's realm of pure intellectual consciousness to one of 'lived experience'.
- Clear, articulate and extensive explications of the positions of these individuals were found in the Doctorate of Dr Mohammadreza Shirazi (2009), to which I was able to refer. The contribution to this discourse of Dr. Shirazi has proved to be of tremendous help.
- The arguments to which I referred were thus not exhaustive but sufficient for me to establish the building blocks of the triad from which to proceed.
- From here onwards the study refers to numerous other phenomenologists (so to speak), and also to individuals whose work reflects phenomenological concerns.
- In Chapter 2 contributions by Lao Tsu and Aristotle are discussed to articulate place as the space 'within'. Various contributions by cultural geographers are discussed, Yi-Fu Tuan's notion of Topophilia (love of place) and Edward Casey's

notion of embodied space and place as a vessel – Casey's book *The Fate of Place* (1998) is vast was a tremendous asset in this regard. Tim Cresswell's comprehensive genealogy of place (2005) was also referred to and also Edward Relph who engages with the notions of place, placelessness, existential insideness and existential outsideness. Further explications of this philosophical position were found in the work of social psychologist Rolf van Eckartsberg and philosopher Herbert Spiegelberg. The phenomenological ways in which *person – environment* relationships can be approached, as suggested by David Seamon was also referred to. His discussions on the notions of place ballet and time-space routines have also been very helpful in the formulation of this study. Further phenomenological sources includes architects Christian Norberg-Schulz (who discusses material places-manmade and natural) Juhani Palasmaa (who discusses existential lived space), Tomas Thiis Evenson (who discusses form and its expression and archetypical existential experiences of places). Alberto Perez-Gomez's (1983: 325) criticism of the loss of the metaphysical dimension of architecture is engaged with and also Eduard Führr's criticism of architectural places as 'photographic phenomena' (1998b) and his proposition of phenomenology as in instrument to help us understand architecture as part of the lifeworld (1998). The work of Shirazi (2009) was also referred to throughout. Various contributions of Karsten Harries was also referred to particularly with regards to architecture as signs and also with regards to place and time (1982, 1988). Swiss architect Peter Zumthor was also referred to at length, as both his theory and praxis are seen to reflect deep phenomenological concerns, and also French philosopher Gaston Bachelard's application of the method of phenomenology to architecture (1958). Contributions of these authors are all embedded in the study.

- This list does not include all the phenomenological positions covered in this study, and certainly does not cover all that exists within phenomenological discourse. As a result of the large number of sources in this regard, it was crucial for me to frame the study. And I decided to do so with my proposed triad, derived from basic principles from the initial overview of contributions by Husserl, Heidegger and Merleau-Ponty. I am happy to have unpacked this process, as the delimitation and categorisation of the literature has certainly been one of my biggest challenges.
- It is also for this reason that I have recommended (in the opportunities for further research) that dedicated studies to these respective authors can be done in more depth.

Recommendation: Place-making in South African architectural education: most of what has been discussed here is an appendix to the dissertation. I think, since a main argument of the research has been built upon the shortcomings of current architectural education in dealing with the question of place, this appendix should be integrated into the text. My recommendation: a concise version of appendix should be included into the main body of work.

- To what extent the educational aspect should be incorporated in the problem and also to what extent it should be resolved at the end was certainly a difficult subject that required careful consideration.
- During my literature review I found five themes that kept re-occurring, these were:
 1. The question of place in a global context
 2. Place-making in a post Apartheid South African context
 3. Place-making in architectural education
 4. Ocularcentrism and Intellectualization compromising place
 5. The separation of mind and body compromising place
- As the problem of place-making in architecture appeared to be so broad, and these themes equally important, I decided not to prioritise any of them in the problem and instead to synthesize them into a compound problem. I feel that if I expanded too much on the educational aspect of the problem my line of inquiry would have changed and possibly taken the route of a pedagogical study.
- I do however concur with the examiner that the key findings of the desktop study clearly articulate the shortcomings of place and phenomenology in architectural education and thus strengthen the problem. I have therefore included these findings to the introduction chapter. The framework within which this study was conducted has been left in the appendix (glossary, defining curricula, approaches to curricula, philosophical foundations of curricula, etc.), so not to hinder the flow of the meta-narrative in the introduction chapter.

Recommendation: P.11, paragraph 2, last line: I think reference should be given to one or some works of philosophers for reader to know which work you argument points to.

- Here the anti-ocular position is briefly expanded on with reference to Baudrillard's notions of *Simulacra and Simulation* (1981), which points to the argument that human experience has become a simulation of reality, and that society has

replaced reality and meaning with signs and symbols, often presented as objects of visual contemplation.

CHAPTER 2

Question: Husserl's phenomenology has been studied through secondary resources, his works have not been referred. Why? This may lead to misunderstanding.

- Through my literature review I found that the oeuvre of Edmund Husserl is not only vast, but also hard to understand. I have in recent conversation with philosophy Professor Bert Olivier discussed this very topic, who is of the opinion that this philosopher's work is immensely esoteric.
- As an architect with no philosophical background, engaging and interpreting his texts directly and applying them to contemporary placial environments, would have been a demanding task, that I fear might have compromised the direction of my study.
- My main reference in this regard was therefore the recently completed thesis of Dr Shirazi (2009) that very succinctly highlights key principles of Husserl's position, in a systematic and academic format. These principles were verified by various other sources, such as David Seamon (2000). Dr Shirazi's thesis was supervised by, amongst others, Prof. Dr. Eduard Führ and Prof. Dr. Karsten Harries, arguably two of the current authorities on the subject.
- By taking this route I was able to compile a set key foundational principles of phenomenology (of Husserl, Heidegger and Merleau-Ponty), and to generate from that a theoretical framework (the triad), to elaborate on each aspect and to apply it to architectural and poetic places.
- I do however agree that direct engagements with the philosopher's work (with clarification and elaboration) would be of great benefit to architectural discourse, and have therefore suggested dedicated studies to respective authors in more depth, in my section on opportunities for further research.

Question: The proposed triad is compared with Lefebvre's triad. This comparison seems to be unnecessary. What brings on this comparison?

- As indicated in my response to the first question, the triads of Lefebvre (Schmid, 2008: 37) acted as valuable precedents for this study. The inclusion of these conceptual devices in this thesis are therefore not by virtue of comparison, but

rather as sources that provided me with insight on how to approach place (and space) as a multifaceted entity, comprising of reciprocal constitutive parts.

- I acknowledge that this was perhaps not stated as clearly as it could have been and I have attempted to clarify the purpose of this reference where it is discussed in Section 2.4.

Recommendation: Having direct reference to Husserl's works which are available in English. The text refers to Shirazi's PhD thesis. This work has been later published as a book; maybe referring to the book would be better.

- Yes, I agree. I was impressed to find the book, although my thesis was already rather advanced at the time of its first publication (as far as I understand this book was published in August 2013, two years into my study). I have not seen the book, but trust that the content is the same, or at least very similar. I must admit that Dr Shirazi's PhD document was very helpful as a result of its systematic unpacking of the theory and praxis of phenomenology in architecture, in an academic format. Chapter 2 of study is greatly indebted to this body of work.

CHAPTER 3

Question: This chapter comprises of a series of themes which does not follow a narrative and specific logic. This disparate arrangement makes grasping the general image difficult. What is the narrative line of the arguments in this chapter?

- Chapters 3, 4 and 5 are elaborations on the triad structure. They are not exhaustive but serve as a framework. These themes were hard to pin down and categorise, as they often strongly relate to characteristics of the other dimensions. This was found throughout the thesis. I have therefore added cross references in selected areas. This affirmed that the three dimensions, and also their constitutive parts should be considered simultaneously when looking at architectural place-making.
- There are no hierarchies between the three dimensions of place. This thesis begins with the *Material Aspects of the Lifeworld* as this dimension is the one that is the most obvious for architects to consider. From this point the themes are set out and linked (sections build on previous sections and allude to sections to follow), these links were made for two reasons: to create amongst them a sense of unity in each category and also to accommodate flow of reading. The themes can thus be

seen to be *positioned in* and *emerge from* the conversation. This was a way for me to categorise the themes - that were initially extracted and captured from massively diverse and disparate contexts and sources.

- The non-hierarchical nature of this set of place-making design considerations thus rendered the narrative as a binding factor but not as a determinant. The structure of these chapters can thus rather be seen as a net, than a line. I have added a diagram to Chapter 6 for clarification.
- Incidentally, during my literature review I found very influential precedents that set out concepts relating to space, that have no narrative structures, for example *A Thousand Plateaus* by Deleuze and Guattari (1980), and *A Pattern Language* by Chris Alexander et al (1977). Here, readers are in fact encouraged to address the themes in any order. I did not intend for my study to be structured like this – particularly because of the diverse and multidisciplinary nature of the themes.

Recommendation: I think instead of putting a summary at the end of each chapter, one would expect a conclusion which brings together the central arguments of the chapter and key findings.

- The response below refers.

CHAPTER 4 and 5

Recommendation: Like the previous chapter, a conclusion is needed to precisely summarise central arguments so that the reader could get a clear image from disparate headings and set of diverse discussions.

- At the end of each of these three chapters the sub-headings that frame the chapter is highlighted. In Chapter 4 for example, it was shown how The Lived Dimension of Place is explicated through two categories: On the one hand, how places change over time and how this dynamic nature of places affects our everyday experiences. On the other hand, how our interactions with places influence the ways in which places are experienced. The detail elaborations of all the findings within these sub categories, however, have been clustered together in Chapter 6. This was done for three reasons:
- Firstly, as the three dimensions are not wholly differentiated, I did not want to hinder the flow of reading from the one to the next. The beginning of a new chapter would for example build on the shortcomings of the one preceding it.

- Secondly, at this risk of repetition, I decided not to elaborate on the findings in the chapters and in Chapter 6.
- Thirdly, I clustered the detail findings of all three dimensions together, for the triad to become a gestalt, a network or tool to be considered in its totality.
- I do agree with the examiner however that the themes of each respective dimension should somehow have a sense of unity and hope the diagram that I have added to Chapter 6 goes somewhere towards achieving this goal.

CHAPTER 6 AND 7

Recommendation: There are two main claims in this chapter: that the proposed triad and framework can be used to interpret architectural places, and that it can be applied in architectural education. For the first one four activities are suggested claiming that the framework can be utilized for these purposes. I take, as an example, the first one: placial site analysis. It is claimed that one can to identify and interpret existing natural or manmade places as sites for architectural place-making. How? The only practical suggestion available is asking a set of questions related to the three dimensions of the triad. There is no practical tool, precise guideline, or a methodology and technique to achieve this purpose. How the reader should be convinced that this works? Shouldn't be this, at least, tested in a case study? How the reader can be sure about the results without providing any reliable? This concern is applicable for all four suggested activities.

- The purpose of the study was to clarify, synthesize and categorise a set of place-making design considerations for architects.
- To do so the study set up the triad and elaborated on each of its dimensions with multidisciplinary literature discussed in tandem with cases.
- The two sections in the findings of Chapter 6: Constructing Place and Place in Architectural Education, are configurations of this synthesized literature, that highlight place-making design considerations (with a phenomenological underpinning) for architectural practice and education.
- The activities suggested in Chapter 6 are thus just suggestions of how this triad might be approached.
- The purpose of the study was not to test the relative merits of the tool. In this chapter I therefore argue that this framework needs to be applied to and tested on architectural places – to see how these themes can be creatively combined into a set of combinational rules for successful place-making. I suspect in certain cases some themes might even become redundant.

- I have, however, added in two examples in Appendix F showing how the framework is applied to interrogate, highlight shortcomings and contradictions, and provide insight into the conceptualisation of architectural places – these cases are discussed in more depth below.

Recommendation: The second claim of the research is the contribution of the proposed triad to architectural education. Again, claims are general and left unproved. The researcher refers to the initial desktop investigation of architectural curricula in South Africa, and then makes some recommendations. One would expect, at least, the results of implementing these recommendations in some student and studio works, and showing how applying proposed triad leads to results which could not be achieved by current conventional teaching methods.

- The response regarding architectural education above refers. In my initial literature review I found that the problem of my research was multifaceted and that extensive ground work needed to be done.
- As a lack was identified in place-making and phenomenology literature in architectural discourse this groundwork required me to engage with vast amounts of interdisciplinary literature on this topic. This literature was not only fragmented and disparate, but also to a large extent, difficult to understand, and difficult to categorise. This was a mammoth task to which I had to dedicate a couple of years.
- The role of education in the question of place and phenomenology in architecture, was interpreted in this study, not as *the* problem, but instead as an aspect of the problem, amongst many others.
- This study did therefore not, as stated in the delimitation, set up a precise methodology for architectural education, and did therefore also not engage in comprehensive pedagogical case studies, but instead developed broad guidelines (in educational categories) – or philosophical foundations - from which curricula etc. can be developed, as suggested in the section for recommendation for further research.
- Three constructs that have emerged through the educational layer of this study, which I am rather excited about, and which I intend to pursue in further research are the alternative loci of learning: *The Oneiric Studio*, *The Sensory Studio* and *The Place Ballet Studio*.

Recommendation: In terms of methodology, the research claims to use case study method (p24-25). It seems that this research is not a case study research. References to

architectural works are mainly 'descriptive', and less critical. To make the work a case study research, findings (e.g. the proposed triad) should be applied to a single case, or some cases, to show applicability, reliability, and validity.

- In the introduction chapter I set out to do a qualitative and thematic study, that consists of the interpretation of non-empirical (theoretical) and empirical (case study) texts.
- The theoretical literature obtained, formed the primary data for this study, and the application of these theoretical contributions were discussed by making reference to architectural case studies. These were observed and interpreted throughout the study, and formed part of the secondary literature. I therefore referred to the case study method as it enabled me to investigate theories that provided me with an in-depth understanding and knowledge of specific phenomena in context.
- I concur that the empirical examples throughout the study are more descriptive, and have therefore defined my approach toward these cases as being descriptive, exploratory and explanatory analyses.
- More comprehensive and critical cases however, have been added to Appendix F. Here the proposed triad has been applied to specific scenarios. I deliberately did not add these cases to the body of the study as the application of the triad was not part of its aims.
- In case study one: the framework of *the Material, the Lived and the Feeling* was applied to South African post-apartheid place-making.
- In case study two: the spatial triad, *Expression, Motion, and Dreams* was applied to interpret a recent exemplar of architectural place-making on a wounded site, by Peter Zumthor on a locale of a 17th century witch hunt.
- Both frameworks have shortened terms for ease of reading denoting respectively the triad of this thesis: *The Material aspects of the Lifeworld, The Lived Dimension of Place and the Mental Dimension of Place – Spaces of Perception, Memory and Imagination*.
- I have added these cases as appendixes as they: firstly show how the relevance and application of the triad can be tested, and secondly, shed light on the shortcomings of our praxis and education with regards to place-making.
- For the sake of clarity, I have articulated these points in the introduction of Appendix F more explicitly,

Recommendation: This research points to the problem of architectural place making and education in South Africa, one of the aims has been defined as touching this problem. It is not well discussed how exactly findings of the research can contribute to this issue.

- The findings give insight into curriculum development as they inform sets of experiences for students to undergo in their process of becoming architectural place-makers.
- By referring to his thesis educators can re-consider, with alternative suggestions, the philosophical foundations of their curricula, the knowledge that is being created and nurtured, the literature embedded in the coursework, the academic terminology and methods of argumentation, the loci of learning, how to consider context, scale, graphic interpretation, representation and design generators in design projects.
- These alternative ways of considering curricula, emerged through cases that were discussed in tandem with the literature throughout the study. These points were developed, synthesized and categorised into the structure of this thesis from a vast scope of interdisciplinary sources and applications.
- It will be exciting to see how this can be taken forward,

Recommendation: This chapter starts with a summary of the central arguments of previous chapters (dimensions), which I believe should first appear as separate conclusions at the end of the previous chapters as I mentioned before. I would recommend providing a table or diagram which lists the key elements of each dimensions. This makes understanding the triad and interaction between its elements easy for reader. It seems as if the proposed triad must be developed into a more precise 'framework', each dimension including key elements as discussed in chapters 3, 4 and 5, and tested and applied in some cases.

- I have developed and added a diagram illustrating the structure of the triad, illustrating the key elements of the dimensions, and also illustrating their non-hierarchical relationships.
- This diagram has been added to Chapter 6 to accompany the configuration (gestalt) of the all the detail findings – as discussed in the response above.
- Applications of this triad to architectural places, can be found in two cases in Appendix F, as discussed above.

(EXAMINER 2)

CHAPTER 1

Recommendation: Chapters 1 and 2 are really worth commenting on and I have a couple recommendations here. It might be worth considering rebadging Chapter 1 as an introduction and altering the following chapters accordingly. Chapter 1 works well as a contextual chapter, but works better as an introduction. However I would recommend that Chapter 1 becomes the introduction (the thesis lacks a designed intro) and Chapter 2 becomes Chapter 1. This would make slightly more sense as the first chapter 'Phenomenology – A method for articulating place' would then begin Part 1 of the thesis – 'The Designation – Defining Place'. This would offer an architectural symmetry then with Chapter 7 as the conclusion.

- Suggested change effected.

Question: How is June defining architecture itself? It's clear that there is an emphasis on the architecture of buildings, places and spaces but how do you intend to open out this definition later in the thesis, to include the architecture of language, film, art, corporeal architecture.

- This is a very interesting question that I have inadvertently had to engage with throughout this thesis.
- My discipline is architecture (which is broadly defined as the art of construction, or more simply put: man-made material environments).
- The inquiry of this study, however, was *place* (an intangible phenomenon with infinite definitions).
- I quickly came to the realisation – as stated in the first paragraph of this thesis – that insight into place needed to be sought, to a large extent, from outside architectural discourse.
- The meta-narrative of this thesis is therefore concerned not with architecture as static man-made objects in themselves, but instead as phenomena with existential expressions (Thiis-Evenson, 1989). This definition discards the subject-object dichotomy and prioritises the pre-epistemological state of affairs in which the world is experienced, also known as The Lifeworld. I think this definition is adequate to encapsulate the various artforms in which place is considered in this thesis (places of dreams, cinematic places etc).

- To distinguish the architecture of the discipline I am in, however, would certainly necessitate one to incorporate the material man-made world – thus the inclusion of the first branch of the triad: The Material Aspects of The Lifeworld.

Question: In the discussion of place, embodiment, modernism etc. you discuss Baudillard and Habermas but make no mention of postmodern space – to what extent would you argue that Post-apartheid South Africa is Post Modern space? Is the absence of this term in this chapter deliberate?

- If we understand our current post-modern condition to mean that we now live in a time that discards meta-narratives of legitimation (universal systems of thought), and that small narratives are more in tune with our post-colonial, multicultural and multi-layered world, post-apartheid geographies are certainly good exemplars.
- Indeed, if we consider the argument raised by Latour in *We were never modern* (1993) and the placial examples discussed in the section The Lived Dimension of Place, it might inspire us to think that there was never really modernist paradigm to precede our current condition. On the flip side there is ofcourse Habermas (1981) who feels that the project of modernism is not yet done.
- Either way, South Africa has inherited, from colonialism, from apartheid, and from post-apartheid, complex and multifaceted geographies – geographies with spatial variation. Places here can certainly be seen as entities with a multiplicity of meanings that are subject to multiple perspectives - that merit rich, qualitative and multidisciplinary inquiries. I have discussed some of these places this thesis, and others in the case studies found in appendix F (District 6, The Bo-Kaap, Blikkiesdorp, The Voortrekker Monument, The Prestwich Memorial, Walter Sisulu Square, The South African Constitutional Court precinct, The Cape Town Station etc).
- These have been explicated in the study as spaces and places that function in non-hegemonic conditions, by making reference to spatial concepts such as Foucault's *Heterotopias*, his *Spaces of Otherness*, and Derrida's *Maintenant*, (translated as the 'now' but also as 'maintaining' – hereby the event of architecture is it's very 'taking place'), amongst others.
- Just a note on Baudillard, his texts, particularly those criticising signs and symbols and the idea that human experience has become a simulation of reality, in my opinion, are of great relevance in our current South African context too, I will discuss in this a little more depth in a question below.

Question: I was slightly unclear here about how you were proposing the negative effect of modernism? From what I understand it is suggested here that its emphasis on style, aesthetics, the visual make it ocularcentric as well as abstract and 'intellectualised'. I suggest that June makes this a little more succinct and clear.

- I don't think it is as much the philosophical movement of modernism that was under scrutiny, but rather events that took place within this paradigm that effected abject and place-less architectural environments (the world wars, industrialization, mass housing, globalisation, the commodification of architecture etc.) has been regarded as culprits creating geographies of homogeneity, universality and alienation - spaces that are Cartesian, undifferentiated and quantitative before qualitative.
- This is of course not a general rule, but was nonetheless reason for the social sciences to mobilise toward the middle of the 20th century and aspire towards what they termed: the necessity of a 'spatial turn' (encouraging place and occasion over space and time).
- There are ofcourse those who argue that modernist space, despite its bleakness, moves away from the totally enclosed and sometimes claustrophobic pre-industrial space, to expansive 21st century spaces characterised by light, air and more importantly, spaces that are subtly and possibly invisibly connected to the rest of the city. This might allude to Habermas' notion of the unfinished modernist project, he argues that tradition can be blind, and that the principles of modernism are universal and not a style.
- Modernist aesthetics, have nonetheless been regarded by many to emphasize intellect and vision and thus compromise place-making.
- A recently published graphically manipulated photo on the online publication Archdaily is a telling artwork showing us how the vandalism of a classic exposes the pressure of perfection of modernist architecture, and more disturbingly, exposes the hypocrisy of today's modernists (Artemel, 2014). It shows how Villa Savoy, a modernist icon of function and utilitarianism, is treated as a precious object, and this as a result of extensive reconstruction and restoration since the 1960's.
- I trust Chapter 4 deals with modernist architecture's 'denial of time', and the contingencies and presences it implies, in more depth.

Recommendation: The discussion of the (excellent and highly conceptualised) 'triad' structure, which frames chapters 3,4 and 5 and which is expounded upon here developed could be established with greater clarity and concision in an introduction

(maybe via the graphics that appears on p.54). This is a complex thesis and it would be useful for the reader to have some initial understanding of the complex framework within which they are working and why you have chosen to organise your work in this way and maybe even suggest from the off the reason or its originality. This need only take a sentence or two – or maybe a short paragraph.

- I have added a brief synopsis of the proposed triad structure that frames Chapters 3 to 5 to the introduction chapter and added the three tiered diagram that summarises its constitutive parts.
- In chapter 6 I have also developed and added a comprehensive diagram – like an organogram – that illustrates the elements of each of the dimensions of the triad and their reciprocal relationships.

CHAPTER 2

Comments: This chapter's emphasis on the conceptualisation of place and void (and by its interrelation, space) also throws up some very interesting things and I was left wondering if a discussion of both theatre space and in particular the theatrical work of Samuel Beckett and Jean Genet would be worth considering. Both of these dramatists deal particularly with the conceptualisation of space. With Beckett this is very much in the minimalisation of the stage space, the creation of a void or empty space in which characters strive for subjectivity and to measure lived experience (see the later, shorter plays particularly *Not I*, 1973). Awareness of both space and place is made present by their very absence, a void. *The Screens* by Genet conceptualises place (in this case French occupied Algeria) through an increasing architecturalisation of the stage space itself onto different levels and platforms. The stage is a void to be filled. In the work of both there is a removal of the traditional barrier between spectacle and spectator, creating a single phenomenological space of lived experience – I would recommend Genet's writings on the theatre, in particular the *The Strange Word Urb...* in which he proposes the graveyard at the edge of the urban space as an ideal theatrical site. This is certainly something to think about when taking this thesis further (I would be happy to chat about this further). This would all tie in with the discussion of topophilia on p.36 and elsewhere. You discuss embodied space, but could by point of contrast discuss Beckett's disembodied spaces of evanescence. It would also engage her discussion on 'The Lifeworld' and 'The Other' and Bodily experience. Beckett's bodies, in a Merleau-Ponty-esque way exist in space and void.

CHAPTER 3

Question: This discussion of Gestalt theory and architecture was also impressive although in the section 'A place among place..' June returns briefly to a discussion of African architecture. I would really have liked to have had more contextual discussion of African architecture. I would really have liked to have had more contextual discussion earlier in the thesis to frame my understanding of this – why for instance do Tuscan housing estates and Greek themed malls have a presence in South Africa? What is the cultural and historical context for this? However it also evidently underscores the discussion of rupture?

- Whether to dedicate this study solely to an African context was a matter that I needed to consider very carefully. I decided, as the main aim of the study was the development of the framework, and the explication of its themes to the phenomena of places, that I will not restrict myself to any geographic situation.
- I do however, very strongly feel that opportunities exist to collate and illustrate place-making texts from specific parts of the world. In South Africa, for example - African lore, poetry, literature, and architecture can be referred to in this regard. This is recommended in my section of opportunities for further research.
- So, as a result of the nature and structure of my study, places, both material and immaterial, from all over were discussed.
- What I tried to point out in the introduction chapter, was that the problem of place, is not only relevant globally, but also in our current South African context. Themes discussed in this thesis, can therefore be applied to South Africa. These include, but are not restricted to:
- Non-places (airports, super highways), Placelessness and Geographies of Nowhere (suburbia, residue of apartheid's spatialities, public housing), Signs, Symbols and Signification in architecture – as criticised by Baudillard (incongruous shopping malls), Superficial Reproductions of Places (Tuscan housing estates and public squares based on Medieval town square typologies) and the Disneyfication of Place (anachronistic Greek casinos etc), amongst others.
- These local examples not only speak of the meaning and significance we attach to places, and the embodied experiences of places, but also give us the opportunity to engage with further themes discussed in the thesis – such as Foucault's notion of heterotopias, the notion of The Other, the transporting factor of architecture, architecture as status, architecture as memory, and architecture providing existential insideness and outsideness etc.

- I would imagine that the explication of South African phenomena such as Tuscan housing estates and Greek themes malls, would implicate various of these themes.

Recommendation: It might be interesting to later note in your chapter on cinema the presence and emphasis of both the vertical and the horizontal in the work of Ken Russel and Stanley Kubrick respectively.

- Yes, these are primary and archetypal placial conditions with strong existential expressions. I remember being moved by the terrifying power of horizontals, in the final scene of *The Devils* (Russel, 1971), for example.

CHAPTERS 4 AND 5

Recommendation: Chapters 4 and 5 work very well indeed and there is little need for any major changes here. I was interested particularly in your discussions of ruins and the diminishment of place, and particularly the discussion on Georgio de Chirico. In further publication I would highly recommend a chapter dedicated to the ruin as it forms a solid counter balance to the rest of the discussion.

- The haunting power of ruins and their ability to arouse our imagination and curiosity is certainly a topic I would like to engage with further. In a recent article I explored how ruins can in fact become touchstones of creativity for various art forms, as they are sources of nostalgia, consolation, and even revenge.
- I have never thought to equate the ruin with the diminishment of place, I think this is a very interesting topic, particularly with regards to architecture's relationship to time, and hope to do more interdisciplinary work on this in the future.

Question: In Chapter 5 and your discussion of cinematic places however I felt this could have been further developed by actually citing and analysing specific films in greater detail. The work of Kubrick and Hitchcock here is of key importance. I felt this section was a little underdeveloped and merits a chapter of its own (if not in this instance then taking this thesis further post-doctorate). For instance on p.182 June discusses cinematic architecture and lived space, she could develop this to encompass in more detail the work of Russel, Kubrick, Hitchcock who are certainly architects of the screen and creators of expanded space.

- During the course of this study, I was unable to go into extensive detail of the cases as the groundwork that was required for the study (to clarify, synthesize and categorize philosophical, phenomenological and place literature) was so vast. I am looking forward to hone in on such particular cases in the way forward. I feel that tremendous insight can be gained by architects (in both practice and education) from the world of performance and cinema, and hope to contribute to this discourse when building on this thesis.

Question: Could she also qualify the statement 'Cinematic depictions of places are therefore not detached images but experiences of lived space'?

- Good films don't make me think about crying, they make me cry. Situations that evoke such bodily responses, would certainly always be place based.
- For this point I would like to refer back to the Norwegian architectural theorist Thiis Evenson(1989: 15), for whom all artwork can establish certain moods. He quotes Alberti (1976: 35) by saying 'A narrative picture will move the feelings of the beholders when the men painted therein manifest clearly their own emotions. It is the law of nature....we weep with the weeping, laugh with the laughing and grieve with those who grieve'. I know from personal experience that places depicted in cinema - good cinema of course - can amplify these emotional states.
- Cinema is closer to architecture than static art, as it is spatial, temporal, and subject to movement. To quote Pallasmaa – both of these artforms define the dimensions and essence of existential space; they both create experiential scenes of life situations' (Pallasmaa, 2001:13).

Recommendation: June also equates film and architecture through the figure of the auteur stating 'Similarities between cinema and architecture can be found be virtue of the fact that both art forms are products of an auteur'. I think she needs to be careful here – the notion of the auteur in cinema is a highly problemized one and to label all film as auteur driven is to ignore a great deal of theoretical debate in the area. The auteur theory discounts the myriad contributions of others involved in the film making process, making them subservient to the artistic 'genius' of the director. Similarly the lived experience of place and architecture cannot discount the gestalt parts and skilled contributors to its creation.

- I appreciate this comment and I take it very seriously as I feel that this statement that I have made (regarding the auteur) fundamentally contradicts large portions

of my arguments – particularly those stressing the contingent nature of our discipline and the limited autonomy of architects in place-making.

- Chapter 4 is almost wholly dedicated to these themes, and so is the entire first case study in Appendix F - *Architectural agency and 'place-making' in a transformative post-apartheid South African landscape*.
- I added this comment towards the end of this thesis without careful consideration of its implication, and have subsequently removed it from the text.

Recommendations: the recommendations above are suggested in order to enhance the thesis and I leave this up to the discretion of both student and supervisor. Certainly I think the spelling errors need to be addressed and that some of the structural elements need to be carefully considered (inclusion of introduction). I also think a discussion and analysis of the work of both Beckett and Genet would contribute to the work.

(EXAMINER 3)

Points discussed in oral defense:

Question: The document is very well structured, the argument advances logically, chapters and sections are aptly introduced and clearly concluded. The use of themes rather than directives are in keeping with my expectations of a phenomenological inquiry and I appreciate that Ms. Jordaan allowed a variety of themes to emerge. As a reader, I felt orientated and situated throughout the document. Key points are well reviewed within each section, chapter and revised succinctly again within the conclusions. Some questions that emerged for me as I reviewed the document are answered by the inclusion of certain elements in the Appendices, such as an overview of the architectural education in South Africa, and the paper on architectural agency that explores, in depth, issues of place-making, quite specifically within post-apartheid South Africa. **Question:** I am interested in knowing more about your decision making in terms of what to include or not include within the main document and what your intentions were in providing this complementary information.

Question: This inquiry is clearly anchored within a particular context, not just politically and architecturally, but also oriented to the inherent qualities of the South African landscape. As an example on page 82, Ms. Jordaan observes: "The evocative power of the horizontal landscapes in South Africa has been noted". **Question,** Could you speak further about how the South African landscape has shaped your thinking about design in this context?

Question: On p.8 - you make a brief reference to the relevance of non-representational theory. Question: "What do you see as the ideological similarities or distinctions between 'non-representational' theory and phenomenology?"

Question: Your primary sources are predominantly male (p.225). Question: What are your thoughts on why the discourse of phenomenology and more specifically architectural phenomenology is dominated by male voices. How does your work supplement, challenge or transgress this hegemony?

Question: I found the section (p.199) where you discussed the "Four Applications of the Triad" to be thoughtful and informative. Question: Have you considered a means of graphically/textually representing these prompts in a way that would be more accessible to educators/practitioners wishing to put your ideas into practice?

Question: On p. 82 you note that placeless geographies abound in South Africa. Question? Can you speak more of how 'placeless geographies' continue to advance repressive spatial practices? How best can a transgressive architectural narrative be advanced?

Question: In his book 'Landscape' the cultural geographer John Wylie (2007) provides insight into the primary critiques of phenomenology (particularly as they pertain to landscape phenomenology), observing that some critics condemn phenomenology as "non-critical celebrations of human individuality" ... that insufficiently conceptualizes and addresses the varied social, economic, historical and political contexts in which individuality is ... primarily shaped and determined" (p.180). Additionally he notes, skeptics suggest that phenomenology appears to neglect the "constraining and determining effects of forms of power" (p.181). I believe that you take this on, particularly through discussions of insider/outside placial relationship. Given that your inquiry is situated primarily within a setting where the built environment clearly (continues) to reflect issues of power and privilege, I wonder how you believe a phenomenological perspective could help to mitigate the left over spatial effects of apartheid? Question: More specifically how can a phenomenology point of view help a designer to anticipate and express an architecture that supports the "well-being of its inhabitants particularly in a post-apartheid setting" (Jordaan, 2015, p.59)?

Question: On p.68 you discuss the use of Continualism, Nostalgia and Rupture as common post-apartheid architectural tropes within the context of your study. Further on p. 147 you acknowledge that place can be "a product of oppressive institutional forces".

Question: How can a phenomenological framework help to resolve issues such as these? Do you imagine phenomenology to be, potentially, emancipatory? If so how (or explain)?

Question: Taken as a whole, the inquiry exhibits a skillful weaving of art, architecture, and nature, and thereby demonstrates the utility (and inspirational character) of experiences, ideas, images, and places, beyond the normative scope of architectural discourse. Further, this demonstrates the porosity (and often imposed artificiality) of boundaries between varied realms of expression and experience. I too have observed a turning away or even disdain within design discourse regarding interdisciplinary sources of knowledge, imagination and delight. In some contexts (such as in the United States with the current emphasis on STEM (Science, Technology, Engineering and Math) we may continue to see a swing away from the poetics of place. Question: What are your thoughts on creating a strong counter-narrative to what I might call the 'scientizing' of the creative disciplines? Also, I would like to hear more about the implications of your study on your practice as an architectural educator. Clearly, your awakening phenomenology precedes the inquiry, but I would like to hear how the study confirms, enhances, transgresses and/or enriches your pedagogy.